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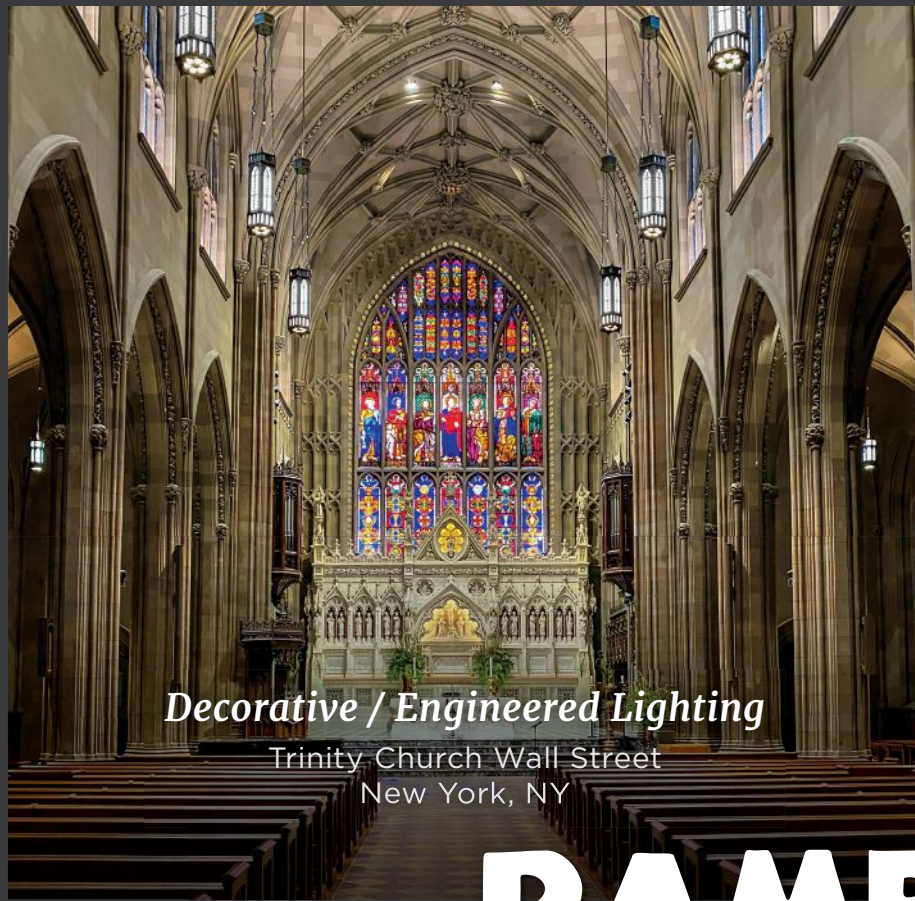
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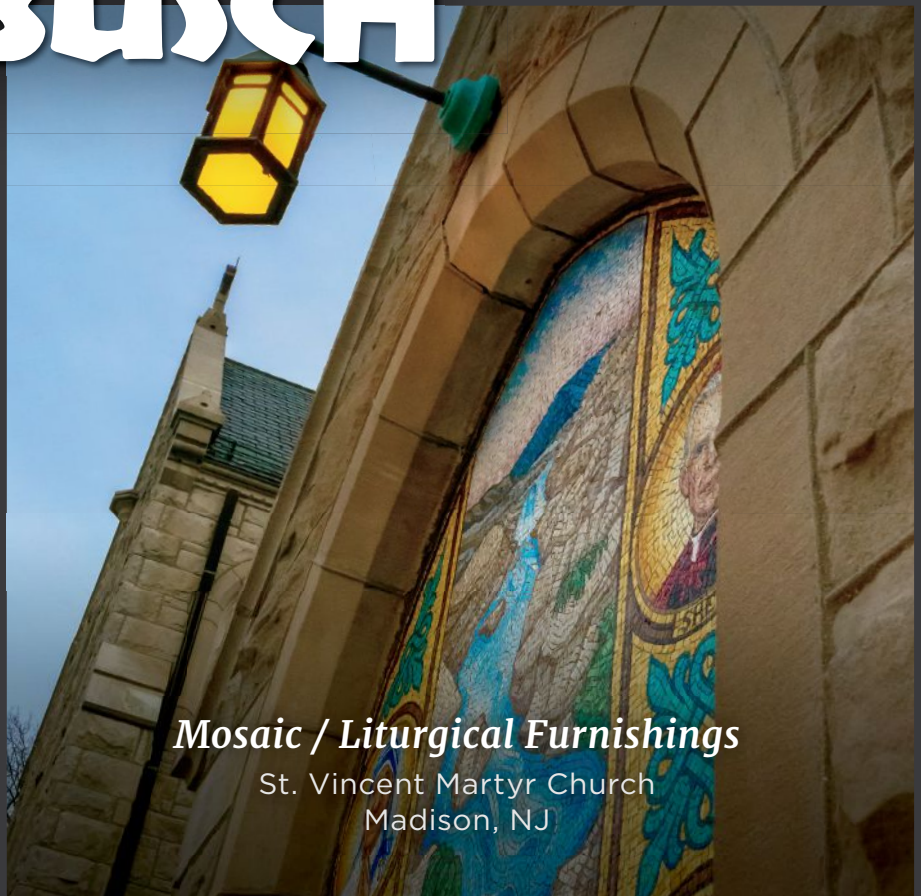
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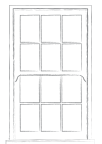


Glavé & Holmes Architecture; Photography by Virginia Hamrick; Christopher Newport University- Pope Chapel, Newport News, Virginia



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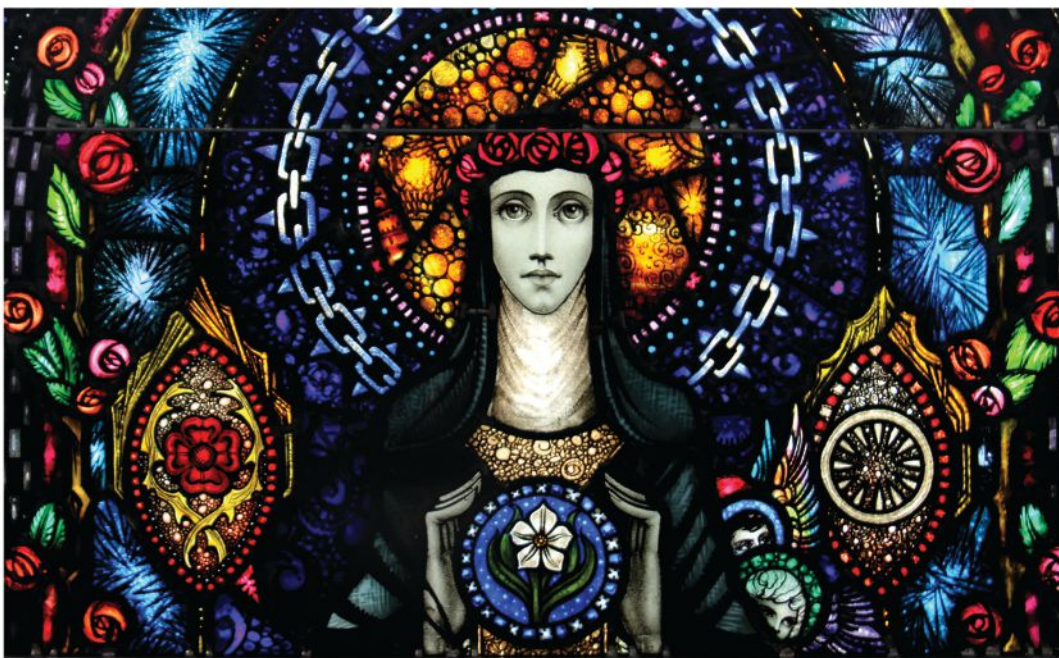
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2022 PALLADIO AWARDS CALL FOR ENTRIES



The Palladio Awards program is produced by Clem Labine's **Traditional Building**. Presented by The Traditional Building Conference, the award is named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while drawing on past models for inspiration.



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SUBMISSION DEADLINE: DECEMBER 17, 2021

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- Public Spaces: Parks, Plazas, Streetscapes, Gardens
- Craftsmanship
- Interior Design
- Impact

RESIDENTIAL ARCHITECTURE:

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- Adaptive Reuse and/or Sympathetic Additions
- New Design & Construction – less than 5,000 sq.ft.
- New Design & Construction – more than 5,000 sq.ft.
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- Residential Multi-Unit
- Craftsmanship
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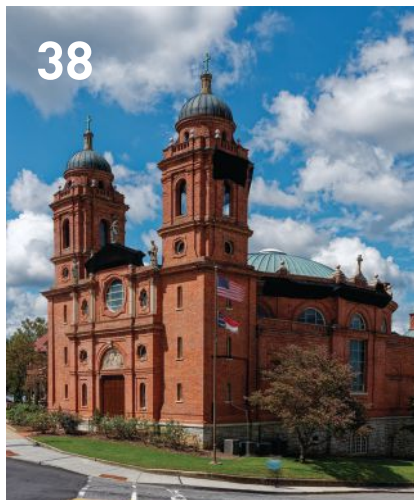
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The Cathedral of the Immaculate Conception, Syracuse, New York

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Reviewed by Gordon H. Bock

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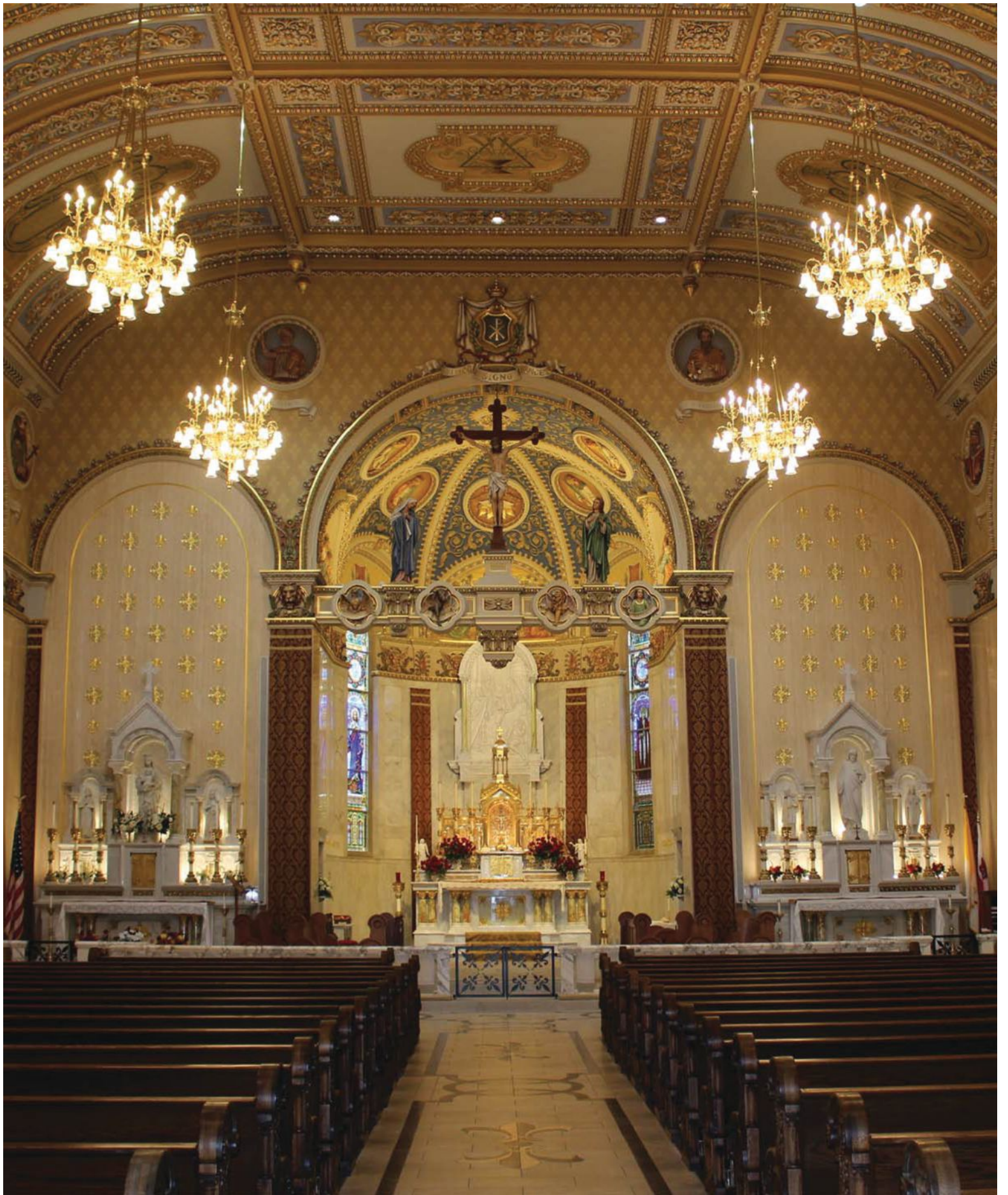
ON THE COVER

Basilica preservation in Asheville.
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Photo by Peter Aasestad

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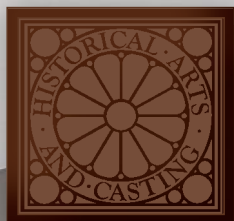
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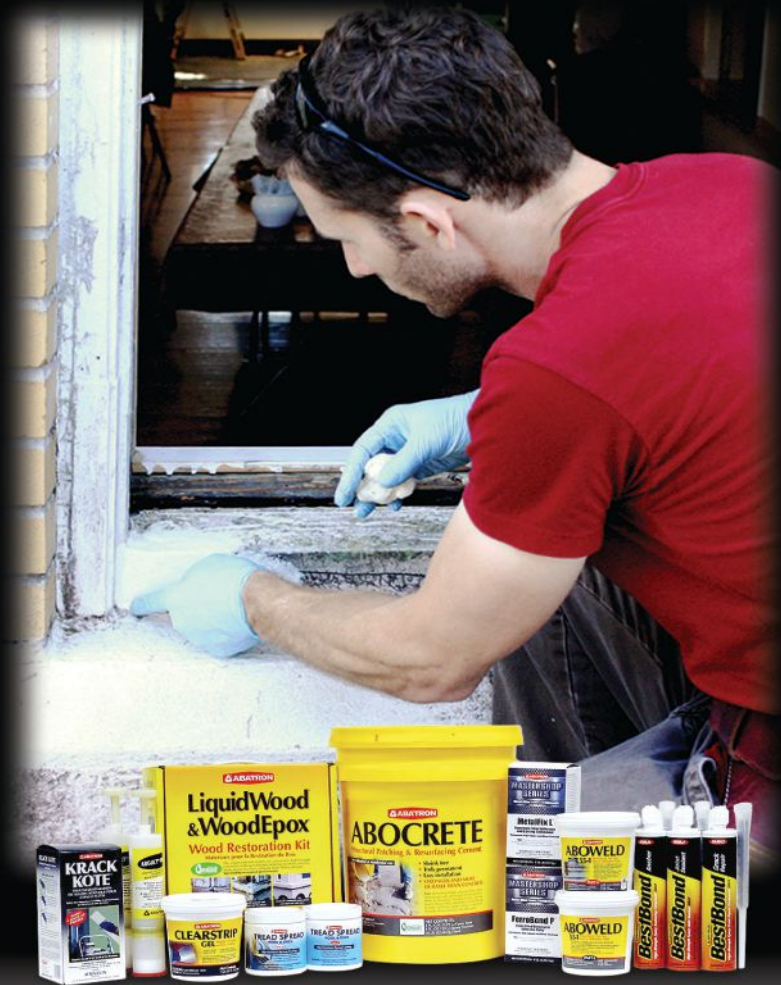
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INDUSTRY NEWS



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Also keep an eye out for Continuing Education webinars that will be added throughout the year, and we hope to resume our previously planned in-person events at three separate locations: Evanston, Newport, and Alexandria.

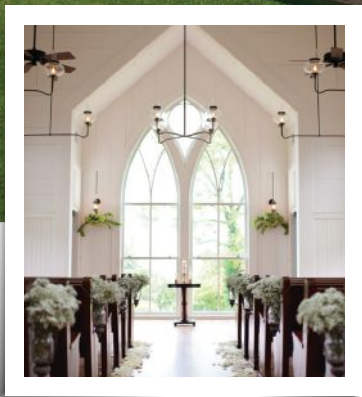
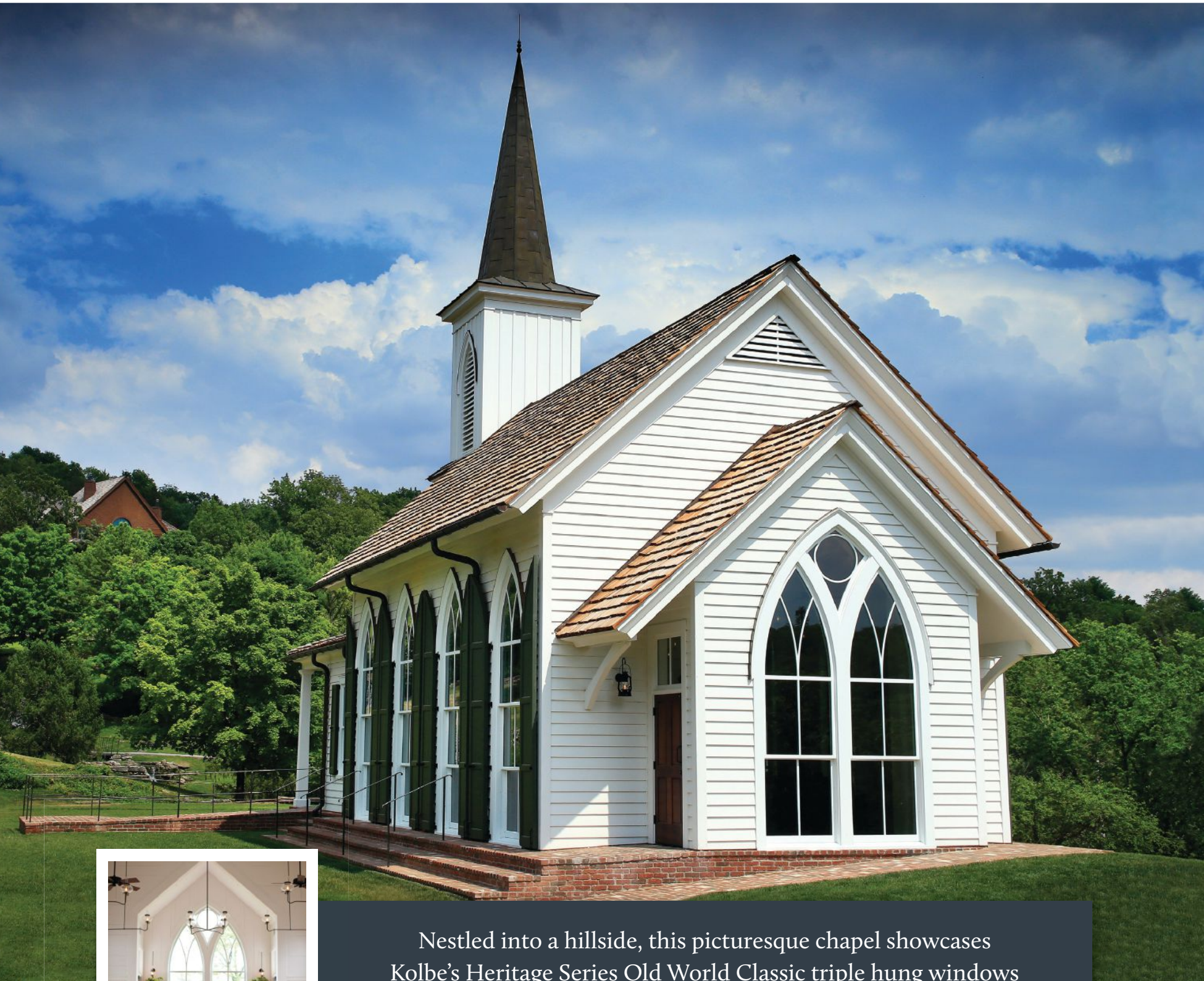


2022 PALLADIO AWARDS—CALL FOR ENTRIES

Founded in 2002, the annual Palladio Awards honor outstanding achievement in traditional design. The event recognizes both individual designers and design teams whose work enhances the beauty and humane qualities of the built environment. Through creative interpretation or adaptation of design principles, we celebrate techniques developed through 2,500 years of Western architectural tradition.

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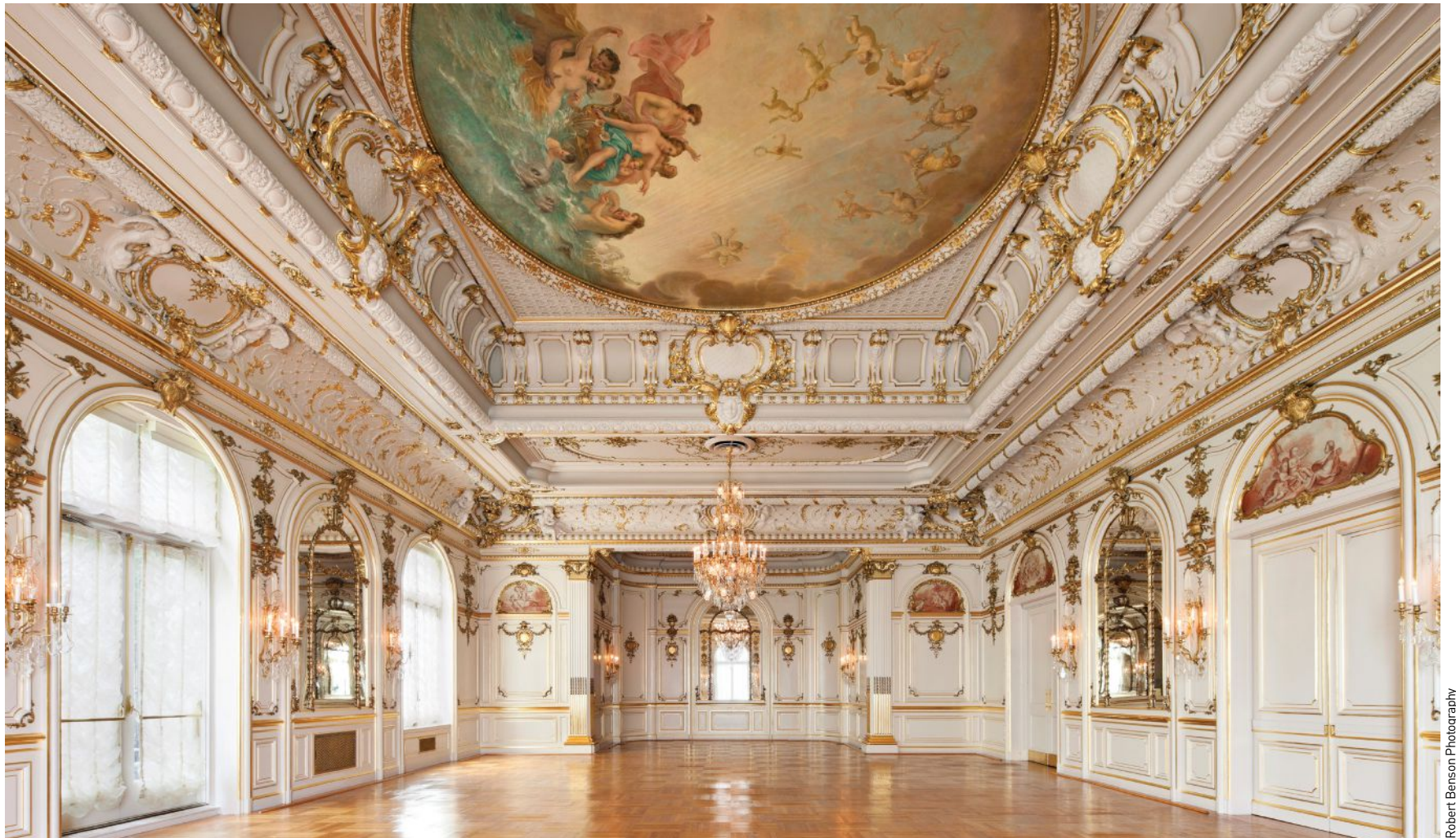
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Master Artist John Canning

ABOVE John Canning completed conservation and restoration of boiserie ornamental plaster designed by Jules Allard and Sons at the Cosmos Club in Washington, D.C.

A renowned expert in architectural arts restoration articulates his affinity for the profession.



JOHN CANNING

Courtesy, John Canning & Co.

More than 60 years ago, master “tradesman” John Canning completed an apprenticeship in the applied decorative arts in his native Glasgow, Scotland. He studied at the Scottish Decorative Trades Institute, Glasgow Stow College of Building, and Glasgow School of Art. During this time, Canning mastered the art of replicating Old World painting techniques and materials. He has always had a special fondness for churches and ecclesiastic artwork and decoration. His interest in the work was born independent of anything he had been exposed to as a young man—you might say it was innate.

From apprentice to journeyman to

master and founder of John Canning & Company and Canning Liturgical Arts, the now-semi-retired artist reflects on his years spent honing his craft and sharing his expertise, which includes ornamental plaster restoration and stabilization, historic woodworking, architectural gilding, and decorative finishes. Notably, Canning is the only tradesman to have been inducted as an honorary member of the American Institute of Architects for his contribution to architecture. He is modest about his renown and quick to credit the innumerable restoration architects and scholars with whom he has collaborated over the decades. He repeatedly emphasizes the value of those

professions when combined with the tradesman’s own talents.

After six decades, Canning is still in demand as a resource and consultant. He continues to hold lectures and perform demonstrations, which is why he is only semi-retired. He may be ready to fully step back from the profession, but the profession is not quite ready to let him go. Fortunately, he is still willing to roll up his sleeves when the right project presents itself.

1 What can you say about your apprenticeship and early years in the trade?

It was a strict and strenuous training.



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ABOVE John Canning restored original decorations that were discovered at the Cathedral of St. Patrick's in Norwalk, Connecticut. The artists also were commissioned to create additional fine art murals.

RIGHT Work in progress on the baldacchino, which is a copy of the Santa Maria's Maggiore one in Rome at the Shrine of Our Lady of Guadalupe, La Crosse, Wisconsin.



Bob Metcalf Commercial Photography, La Crosse, WI

The syllabus was developed under the auspices of the The Guild of Freeman, London. Under that program, apprentices were released from work to attend college; I was able to attend the Scottish Decorative Trades Institute, Stowe College, which was an engineering school, and night school at the Glasgow School of Art. I graduated from being an apprentice to being a journeyman, which allowed me to travel and ply my trade. Then I became a master, which is a misunderstood term these days. It doesn't mean you are a master of your trade; you are a master as a journeyman. It means you can employ and teach apprentices.

2 You emigrated from Scotland to the United States in 1969. What was your impression of this country's approach to decorative arts restoration?

When I first arrived in Connecticut, there was a growing interest in historic preservation in the Northeast. After speaking at the Hartford Architecture Conservancy, it became clear to me that the tradesman was the missing link in preservation projects. There were

scholars to do the scientific research, and architects and engineers to make structural recommendations, but input from tradesmen and their applied knowledge of Old World finishes, materials, and techniques, and the ability to interpret scholarly studies as well as the original methods of execution was missing. To me, architects, scholars, and knowledgeable tradesmen are the ideal preservation team.

3 Is there a project that stands out distinctly in your memory?

The Connecticut State Capitol building, which I worked on 35 years ago. It was designed by Richard Mitchell Upjohn, and completed in 1880. The exterior is often said to be Second Empire but inside it is high Victorian Gothic; the original decorator was a fellow Scotsman, Owen McPherson. The thing that appeals to me about the building is its purity of design. It is in the Aesthetic Movement style, with a bit of Middle Eastern influence. The decorative stylized flowers and leaves are flat and two-dimensional; there's no hint of a third dimension. The style is consistent throughout the building. Very few buildings have that level of consistency of a decoration style in every aspect.

The restoration architect for the project, Dominick Cimino, commissioned my studio to create a new design for the building's Senate chamber, which was formerly the library. I took what I knew about the Aesthetic Movement and its motifs by McPherson and Richard Upjohn, as well as the original decoration I found in the library, and I incorporated all of it into a new design for the chamber. Because it was a high-profile building and the new design was based on my research, I felt it necessary to have it peer reviewed—a practice I still adhere to today.

4 What does the collaboration between architect, scholar, and tradesman look like for the type of projects you do?

To conduct a historic paint study and analysis, first, there's the archival research, which is where the scholar's area of expertise comes in—they dig up photographs, specifications from the original architect, newspaper clippings with descriptions of interiors, etc. What we do as tradesmen is field research—we know what to look for and where decoration will likely be uncovered. We expose the original decoration, which is done by removing decades, sometimes centuries of paint, until we reach the targeted time period. Then there is the scientific research, which involves analyzing the stratigraphy and documenting the different layers. To me, the most important part of the paint study is the interpretation of all these things together.

5 Why the interest in churches specifically?

Universally, churches have always had the highest quality of workmanship and design. Church designs represent irreverence not found in other structures. And the deep spiritual nature of these



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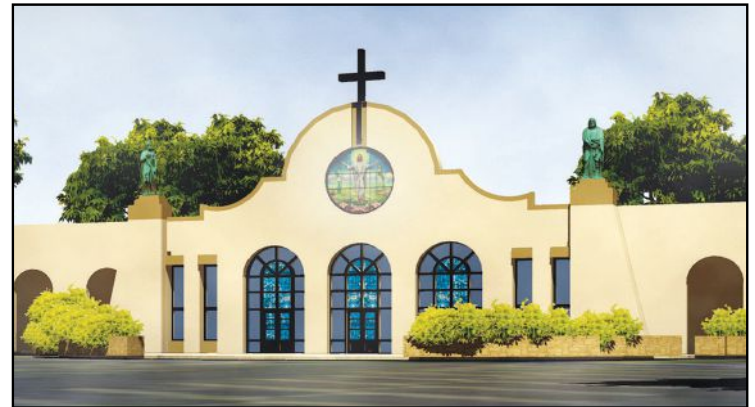


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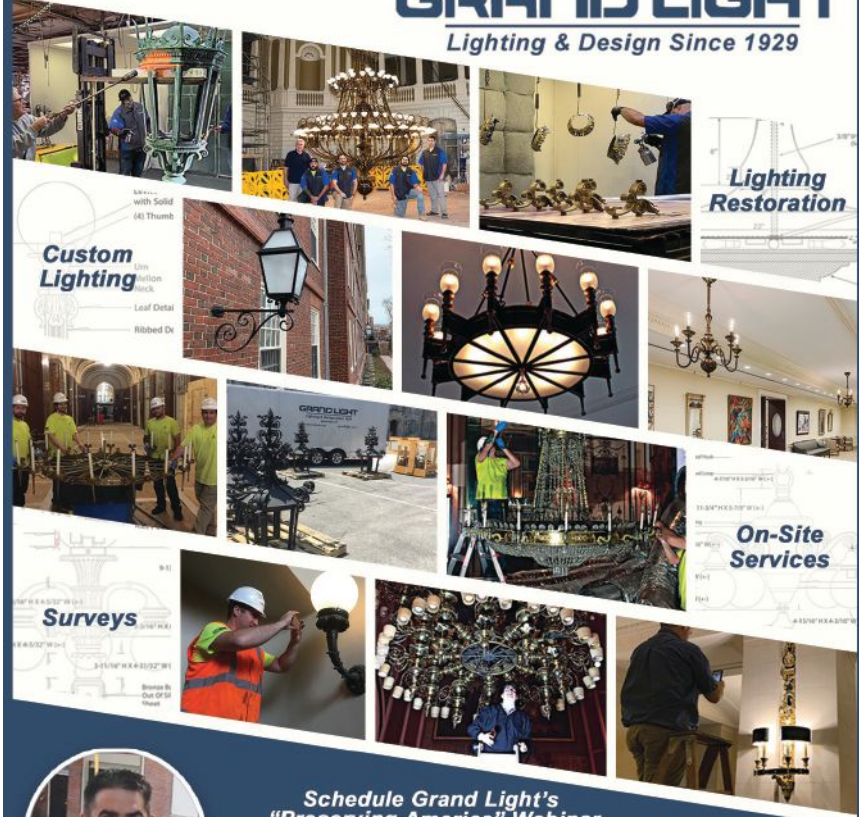


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BELOW Detail of the restoration work completed at the First Church of Christ Scientist in Boston.



Robert Benson Photography



Courtesy John Canning & Co.

ABOVE Black lead is applied to cast-iron surrounds on a marble fireplace by John Canning.

designs brings another dimension to the integrity of the craft and the inspiration for the craftsman, whose honor it is to restore these gorgeous works. When it comes to churches, depending on the denomination, one must understand the type and period of architecture—whether Gothic or Neoclassical or Italianate.

6 Can you describe a few of the techniques you use?

We have mastered many methods for exposing original decoration—we know how to open historic “windows,” if you will—both mechanically and chemically. And as we are exposing it, we understand what we are looking at, including paint types.

To this day, my studio employs traditional methods and materials that have been used for centuries. Technology in the paint field has not developed to improve upon traditional materials that much, in my opinion. For example, we restored an 1845 Greek Revival house, where we created a Pompeian decorative scheme. In that period, marble fireplaces had cast-iron surrounds. The client wanted the surrounds to be sandblasted and painted black. Through demonstrations, I was able to explain that the

traditional methods for treating cast-iron surrounds involved a black leading process. It uses finely ground powder suspended in wax; when applied properly over clean cast iron, and polished, it imparts a silver black gunmetal finish that highlights the elemental work. It’s never been surpassed by another finish technique.

7 What do you find most challenging and/or gratifying about your work?

It’s like an archeological dig through paint history. The discovery is very exciting. And marrying up the revealed decoration with archival research, old photographs, and newspaper clippings—that’s always a rewarding challenge.

I also really enjoy the new work we do. It’s mostly period decoration. We create designs not only in the Aesthetic Movement style but also Art Nouveau, Art Deco, and of course, Classical. Just yesterday in the studio, they were working on some Trompe l’Oeil—I prefer to call it “architectural illusion”—mockups on canvas. Recently, I had a discussion about the various planes and levels that are brought out using that technique to represent three-dimensional cast plaster or molding. It’s exciting work.

8 The materials and methods you are re-creating are often centuries old. Are you ever in a position where you need to innovate solutions because the ingredients you need are no longer available?

I’ll speak to that by way of example. We just finished wood-graining doors for the Pavilion VII—designed by Thomas Jefferson—on the University of Virginia campus. I had never done—and I don’t think anyone has—an in-depth study of the traditional materials. They included a protein-bound distemper. To re-create that, we used beer; the protein from beer is strong enough without being too strong to bind the powdered pigment. We also use linseed oil and gum spirits of turpentine. Those materials are getting harder and harder to purchase. Now we must go to art supply stores to buy gallons of cold-pressed linseed oil.

9 Are there scholarly works that you have returned to time and again?

I have been using Owen Jones’s book, *Grammar of Ornament*, for guidance since I was an apprentice. His first proposition is that the decorative arts should arise from and be properly attended upon architecture—meaning, when you

understand the architecture, you begin to understand the placement of designs and colors.

10 Where have you traveled to study and continue to advance your knowledge of the field?

Early on I became intrigued with early American folk art by itinerant painters like Moses Eaton and Rufus Porter, who traveled the Northeast. In fact, I prided myself on being able to copy Rufus Porter’s scenes. When I would travel to other U.S. cities or abroad, I would seek out a church to admire the decoration—the Trinity Church in Boston, for instance, which is an H.H. Richardson building. He commissioned John LaFarge to do the decoration. It was a great thrill working in that building, seeing the methods and materials LaFarge employed. I was asked to identify the kind of paint that had been used; it had a thick buildup. It turned out to be encaustic, which is a melted-wax medium that dries quickly and hardens and is no longer used today. I realized that all the candles used when it was being painted originally would have kept the encaustic warm and fluid. I found that intriguing; we are always discovering things like that.



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Cloaked in newly cleaned Texas Cordova cream limestone, the voluminous, T-shaped Hall of State straddles Art Deco and Art Moderne as the iconic centerpiece of Dallas' Fair Park.

Showstopping Restoration

An Art Deco expo space gets a texanic rehab.

World's Fair buildings often make landmark contributions to architecture—think the 1933 Century of Progress in Chicago or especially the Eiffel Tower in Paris—but few live happy thereafter their original use. A welcome exception is the beloved Hall of State building in Dallas, recently restored for many more decades of service.

Completed in 1936 to celebrate the 100th anniversary of the state of Texas, the Hall of State (originally the State of Texas Building) is a 360-foot-long exhibition and event space designed by architect Donald Barthelme in the Art Deco/Moderne style as the centerpiece of Fair Park. “The Hall of State is a really hearty building of limestone and robust, steel frame structure,” according to Brian Nicodemus, AIA, project manager at architecture firm Gensler who oversaw its

\$14.4 million restoration. “Even though constructed on a rushed timeline, it was never meant to be a temporary building. All the detail work is well thought-out and immaculately done, and it has survived quite well.”

In fact, continuous use was always the original plan for the building. “After one year celebrating the centennial, the building was given to the City of Dallas, whereupon the Dallas Historical Society immediately took up residence, curating their existing collections and the building itself as an artifact.” Unfortunately, by the 2010s the building was well overdue for any kind of upgrade. “The Historical Society was constantly fighting mold in the building that, you can imagine, really wreaked havoc on their collection.” They have delicate, one-of-a-kind artifacts, he says, often paper and including the only copy of the Juneteenth Proclamation.

When Gensler first came on the project, Nicodemus says they began by assessing the building at length, then proposing some strategies. “We created what we called a priority matrix—basically a list of actions that we, the design team, recommended that the state do, with estimates on what the scope would cost, so that the client could make informed decisions.” At the top of the list was removing moisture from the building, immediately and into the long-term future. “We engaged every consultant on the team. With the landscape architect and civil engineer, for example, we looked at how storm water travels around the site—at the building, on the building, and away from the building. We learned that the site sloped towards the building, so rainwater was coming back into the building from many different directions.” What’s more, not only were

the area drains not correctly sized, the site is the lowest part of Fair Park, and all the water in the Park drains there.

Next, with the help of a structural engineer they studied the building envelope—the façade, the windows, and the roof. They then looked at the mechanical systems, as well as the electrical systems and sprinklers, to make sure those were not creating infiltration or humidity issues. “While the client thought their roof leaked significantly and a lot of water entered the building from the perimeter—and it really did—what we learned was that wasn’t all of the water. After diverting water away, putting waterproof membranes around the building, and restoring and sealing the windows, we determined that water inside the building was actually just simple condensate from air conditioning lines.”

Nicodemus says the firm’s first step

Photo courtesy Alicia Spaete, Gensler



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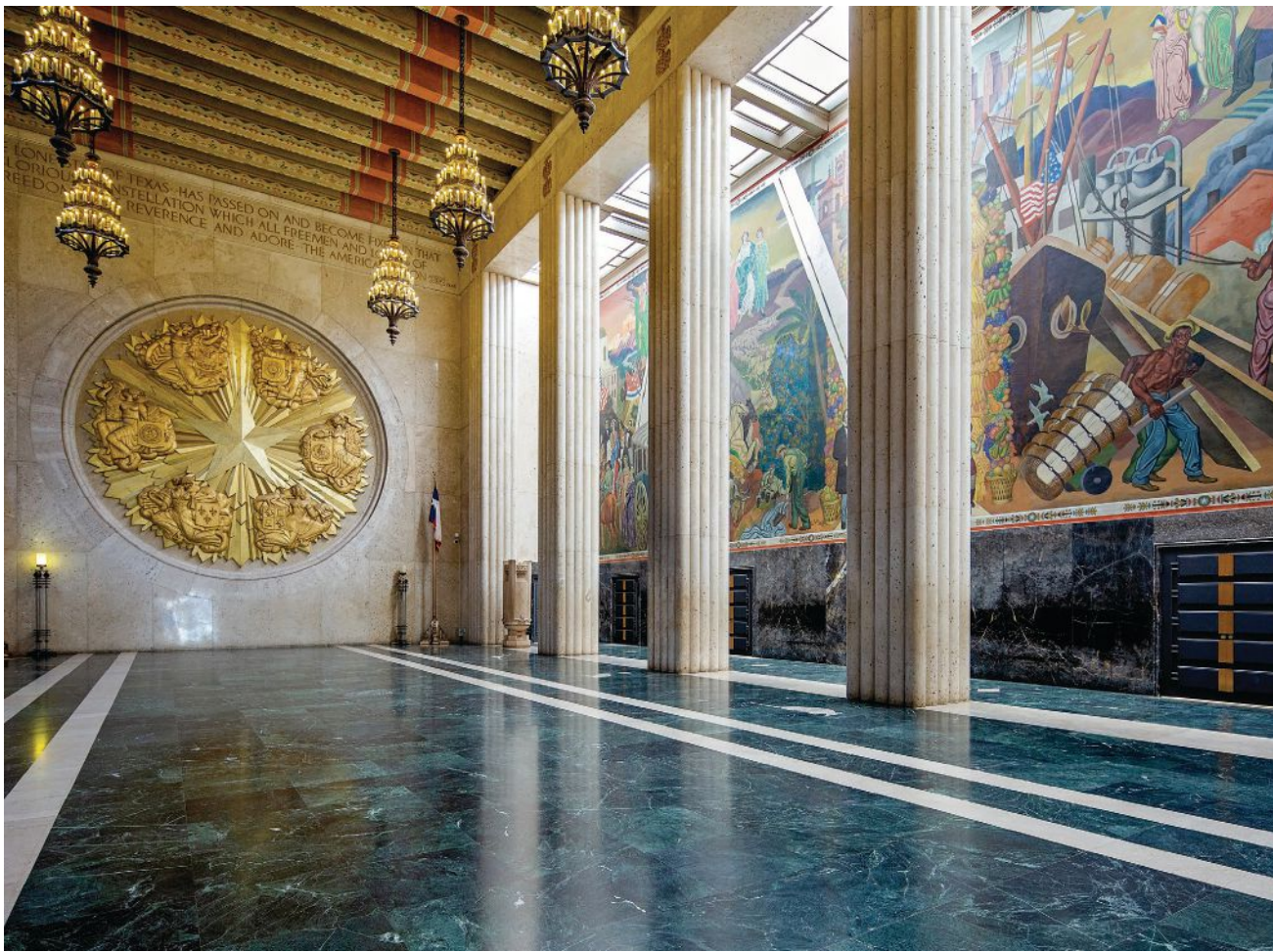
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LEFT Just inside the front doors, the 94-foot long Great Hall greets visitors with murals of Texas history and a huge, gold Lone Star medallion that symbolizes the six nations that once claimed sovereignty over the area. At 46 feet from marble floor to ceiling, the space is designed for shrine-like ambiance.

BELOW A new ADA ramp and railing on the main façade rises sympathetically behind a limestone bulkhead. “The new ramp is cantilevered over the original steps,” explains railing specialist Doug Bracken, “so as not to touch or engage the original structure.”

was to get the building “in the dry” so that the contractor, Phoenix1 Restoration and Construction, Ltd., of Farmers Branch, Texas, could come in with their curator and assess what is essentially artwork. “Everything is painted,” he says, “all of the interior elements, as well as some outdoor light fixtures and doors.” Indeed, The Great Hall that is the central, 46-foot-high room of the T-shaped building, holds murals of the history of the state, and an enormous gold-leafed medallion of the Lone Star emblem. “They worked like archeologists, uncovering how artifacts were put together and the correct finish and sheen for restoration so that, in effect, the building would be like a time machine back to 1936.”

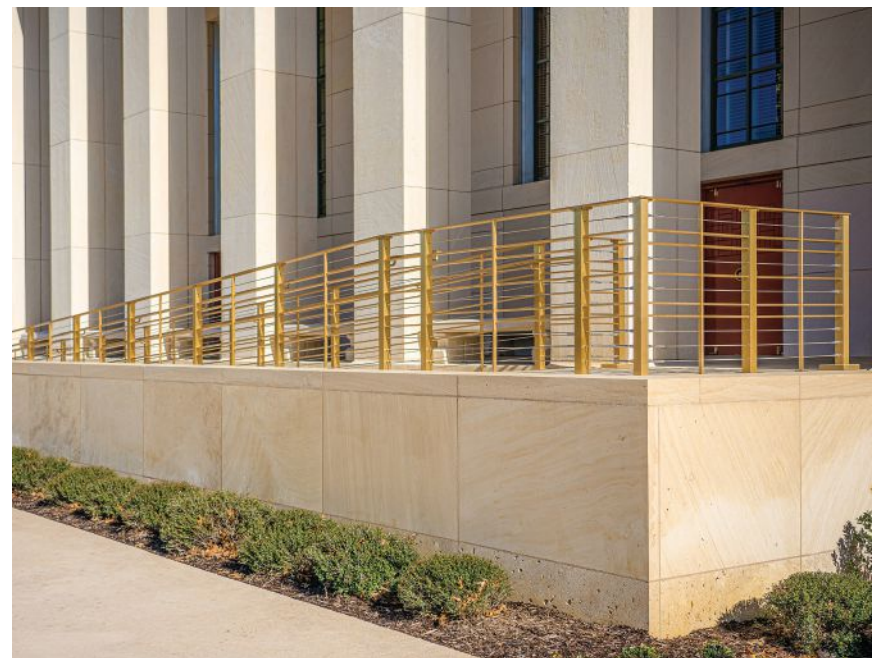
A good example were the bronze-and-brass front doors that had been “improved” with gold spray paint. Phoenix1 carefully removed and disassembled the doors, then polished them back to their original 1936 appearance. The company also cleaned and repointed the exterior of Cordova Cream limestone, a creamy buff stone quarried in central Texas. “There were isolated cases of cracks or corrosion of steel angles and clips, but for the most part, the façade remained intact and very well constructed. The goal was to keep it as original as possible.”

An interesting discovery was the blue ceiling of the colonnade out front. “After

the conservator took paint samples, he noticed that, for whatever reason, shortly after 1936 the ceiling had been repainted in a darker, almost royal blue.” When contractors rehabilitated the colonnade area, the ceiling was restored to its original vibrant blue, “the colors as they were meant to be but, in theory, what not many people alive today have ever seen.” Also restored were the red and blue colored glass in the lantern light fixtures, and two fountains that had previously been filled in to become planters.

One aspect of the project that did involve new work was adding ADA accessibility. As Nicodemus explains, the way the building rises on two different levels presented not only mechanical challenge but architectural one. “It’s on a raised plinth site that has steps up, and then once on top you ascend a second set of steps to the building—a procession that really gives prominence to a building, as the Romans and Greeks understood.” In 1936, someone with accessibility needs would have to enter via a chair lift at the back of the building, but that is not how visitors were meant to experience the building.

So instead, the firm added a ramp at the front of the building, but behind a stone bulkhead that matches the Cordova Cream on the rest of the Hall. “This solution does two things,” says



Nicodemus. “First, it allows a non-abled person to enter the building and experience the façade like everyone else, the way it’s intended. Second, we did it without changing the way the façade looks from the procession.”

Integration with the building and attention to detail carries down to the handrail. “The bronze and stainless-steel railings are designed and engineered with longevity in mind,” explains Doug Bracken of Wiemann

Metalcraft in Tulsa, Oklahoma, “and combine an Art Deco or Art Moderne aesthetic that is sympathetic to the original architecture.”

Nicodemus says the ramps are a favorite part of the project. “The accessibility of the building, and its processional experience, is preserved for everybody, whether able-bodied or not. So we’re very proud that we were able to achieve those two goals and really not alter the guest experience of this building.”

Photos courtesy Ace Cuervo



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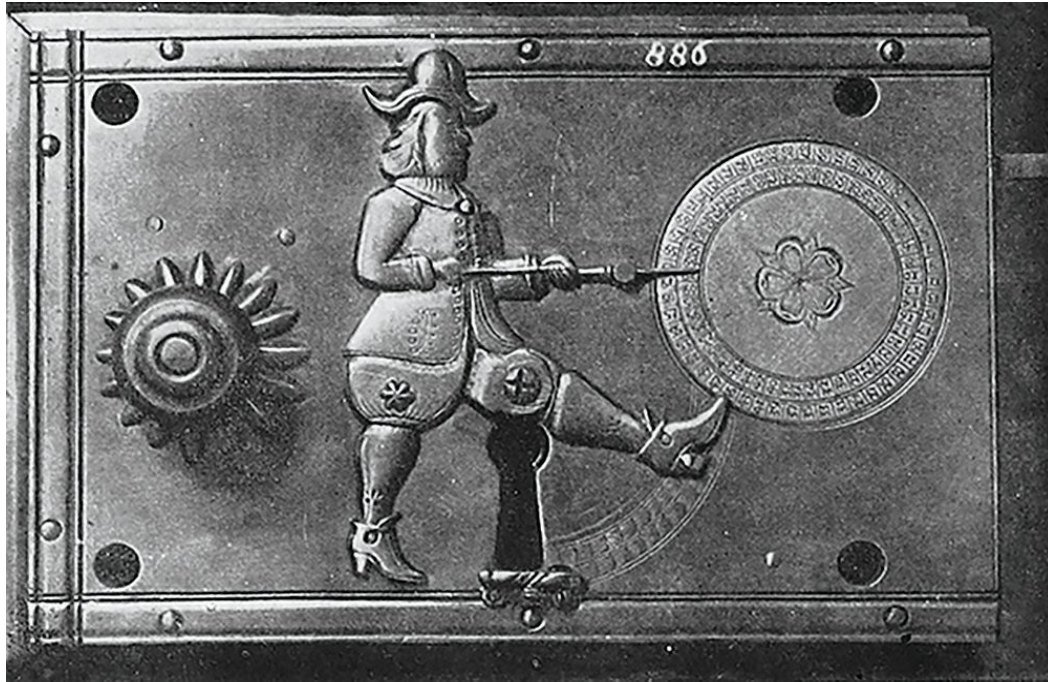


Photo courtesy Locks and Keys throughout the Ages by Vincent Eras, reprinted in 2019 by Artisan Ideas

LEFT 17th century lock at a time where keyholes were obscured to slow down lock picking.

BELOW Original Bramah lock, with display plate that offered a reward challenge to pick the lock.



Photo courtesy Jeremy L. Bramah, Copyright ScienceMuseum.ac.uk

Centuries of Security

A look at locks through the ages.

Since ancient times, humans have secured their valuables. Enter the lock, for which you need a key to secure or unlock the door. Locks can be hidden, sometimes invisibly electronic, but historic locks are important features of operational doors and should be maintained. Inappropriate replacements are incongruous.

The Assyrians developed the first lock in 2000BC, found in the Palace of Khorsbad, Iraq. The wooden pin tumbler system was operated by a wooden key, which would realign the pins to disengage the lock. The Egyptians brought it west, improving on it by the introduction of brass pins, making them more durable and harder to pick. With trade, these locks migrated to Greece and Rome, evolving in their design using iron locking devices with bronze keys. This had the effect of miniaturizing the locks and made keys able to fit in a pocket or purse—sometimes even being made into functional rings. Further development by the Romans brought the warded lock,

which had grooves and projections, requiring the right key.

Spurred by the scarcity caused by plagues and wars in the 14th century, these better locks bred better criminals, leading to expert lock-pickers. The locks, in turn, became more complicated, with covers obscuring their location, and the introduction of false keyholes to distract.

The industry changed in the 1770s. A major improvement in design, Robert Barron invented the double acting tumbler lock in 1778. Tumblers were similar to pins, but instead of acting vertically with gravity, they were attached to the ends of levers (or pawls) which were raised to different heights by varying sized “teeth” on the key to operate the bolt.

An English inventor Joseph Bramah invented a complex lock in 1784, with pieces that were mechanically produced. He was so confident of his lock design that he published how it worked and made a large cash prize contest for a person to pick it. The government was

so impressed by the invention that they hosted a competition for an unpickable lock that would ‘break’ if picked. Jeremiah Chubb won the prize with a lock that, when picked, prevented the correct key from opening it, indicating its tampering, and requiring a special key to reset it. Later, Robert Newell devised the Parautoptic lock in 1851, which incorporated a plate that revolved with the key to thwart the lock pickers. In addition, the key had interchangeable bits to change the lock. These inventions created the “era of perfect security.”

In 1851, the Great exposition showcased manufactured products. An American Locksmith A.C. Hobbs challenged the Chubb lock, picking it in 25 minutes. He followed up that feat by successfully picking the Bramah lock right after that. Hobbs shared his method of lockpicking with Chubb, who in turn used it to pick the Newell lock. Chubb went on to publish *Dissertation on Locks and Lockpicking and the Principles of Burglarproofing*. The era of “perfect

security” was defeated.

With the Industrial Revolution, locksmithing was changed into the lock industry. Notably Linus Yale (Jr. and Sr.) invented a ‘pin-and-tumbler’ lock in 1848, made common by its ability to be fully mass produced. In the 1860s, The Yales launched the Monitor Bank Lock, which later became commonly known as the combination lock.

CURRENT APPLICATION

There have been many inventions for mechanical locks over time, which can be categorized based on the four basic lock types: the Bramah, the lever, the Yale, and the combination lock. Later modifications include magnetized keys and pins that operate by attracting and repelling forces, and doubling the mechanisms. Keys have varied more in the 20th and 21st centuries, including flat keys with depressions to operate multiple tumblers at a time, magnetic card readers, electronic fobs, push button electronic PINs, and thumbprint

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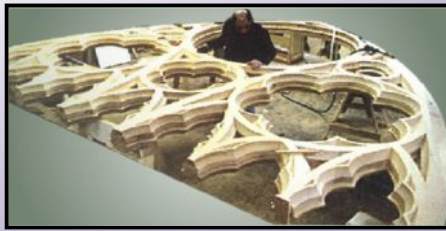
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Photo courtesy Locks and Keys throughout the Ages by Vincent Eras, reprinted in 2019 by Artisan Ideas



1. Ancient wooden lock from Roman times.

2. Cast bronze exterior mortise lock with strike and thumb turn by P. & F. Corbin shown in their 1871 catalog.

3. Branford Lock Works Reversible Upright Rim Knob Lock shown in their 1881 catalog.

4. Antique bronze Padlock by Yale & Towne. This is a cast bronze padlock stamped with the Y & T clover leaf logo on one side and the newer Yale logo on the other side.

5. Cast iron surface mounted barrel door bolt by Sargent & Co. shown in their 1875 through 1888 catalogs.

or retinal scans. For historic structures, these should be avoided on public doors.

STRENGTHS AND WEAKNESSES

As explained in the history, the security of locks varies, and different needs warrant different types of locks. When dealing with an historic door, the lockset is part of its charm and functionality, and a marker of the building’s history. While a skeleton key may not be suitable for day-to-day operation, retention of lock is ideal. Some types of locks can be retrofitted for use with electronics, which will require finesse to hide conduit for operator locations and electrical supply. One successful approach for electronic fobs is to recess the mechanism, mounting the electronic reader slightly recessed, and

placing veneer over top. It renders the device not visible, which is good for the retention of the period appearance, but bad for explaining where to use the fob.

RECOMMENDED REPAIRS

Rim locks are locks mechanisms which are contained in a case, surface mounted to one side of the door. Similarly, mortise locks are fully contained in a case, but are recessed in mortise (square opening) the edge of the door thickness.

Simple repairs to a lock require only simple tools. If undertaking repairs, it is wise to photograph the lock front, back and sides, before removal, once the case is open, and in various stages of its disassembly. The test of this documentation is back tracking your steps to reassemble

the lock. Keep all the parts labelled and together in a baggie. Inspect the pieces for damage and breakage, assessing whether a good cleaning to remove the buildup of “gunk” will be sufficient, or whether replacement parts are needed. Cleaning should utilize the gentlest means first and move to more aggressive methods. It is best to leave the patina and original finishes, as this is part of the character of metals. Ordering replacement parts will require research on the type, brand, and age of lock, in order to get the best replacement.

The specifics of how to repair particular problems within your lock and their repairs can be found in a large number of videos on YouTube. And if, at the end of the day, the lock fails to operate, or it

Historic Houseparts, Inc. photos unless otherwise noted.

will not go back in place, there are still many locksmiths who understand these old locks, which haven't changed much over time.

CAUTIONS

When undertaking repairs to a lock, it is important for the case to be restrained while disassembling, to prevent it popping open when the screws are removed, since internal springs have a tendency to spring out suddenly and get lost. Research methods of repair pertinent to your lock, proceed carefully, and always approach the project with the most minimum intervention attempted first. Always repair over replace, and replace with salvaged like, before replacing with new.

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Lock by publisher: Encyclopaedia Britannica, Inc. Published: 23 June 2017
 URL: britannica.com/technology/lock-security

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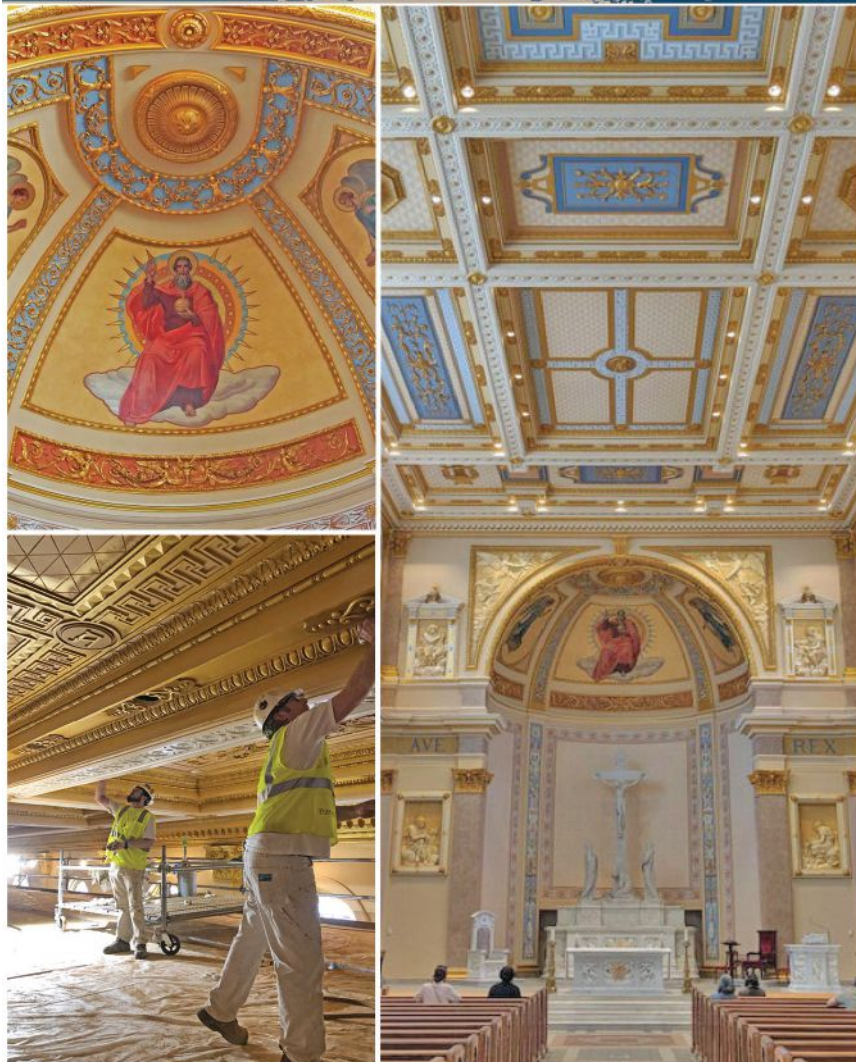
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The Color is in the Clay

A closer look at encaustic tiles.

Looking down at floors can be an uplifting experience in historic buildings. Parquet, period carpets, marble, and the subject of the article—encaustic tiles—provide a rich legacy underfoot.

ENCAUSTIC TILES, MEDIEVAL CRAFT TO MANUFACTURING

The Gothic Revival in England renewed

interest in many traditional crafts of the Medieval period while the country simultaneously became a world leader in manufacturing, playing its part in the Industrial Revolution. The process to make encaustic tiles has its origins in Medieval inlaid tiles. Inlaid tiles were made by stamping a design into the clay and filling the indentations with a white liquid clay or slip. They were covered with clear lead

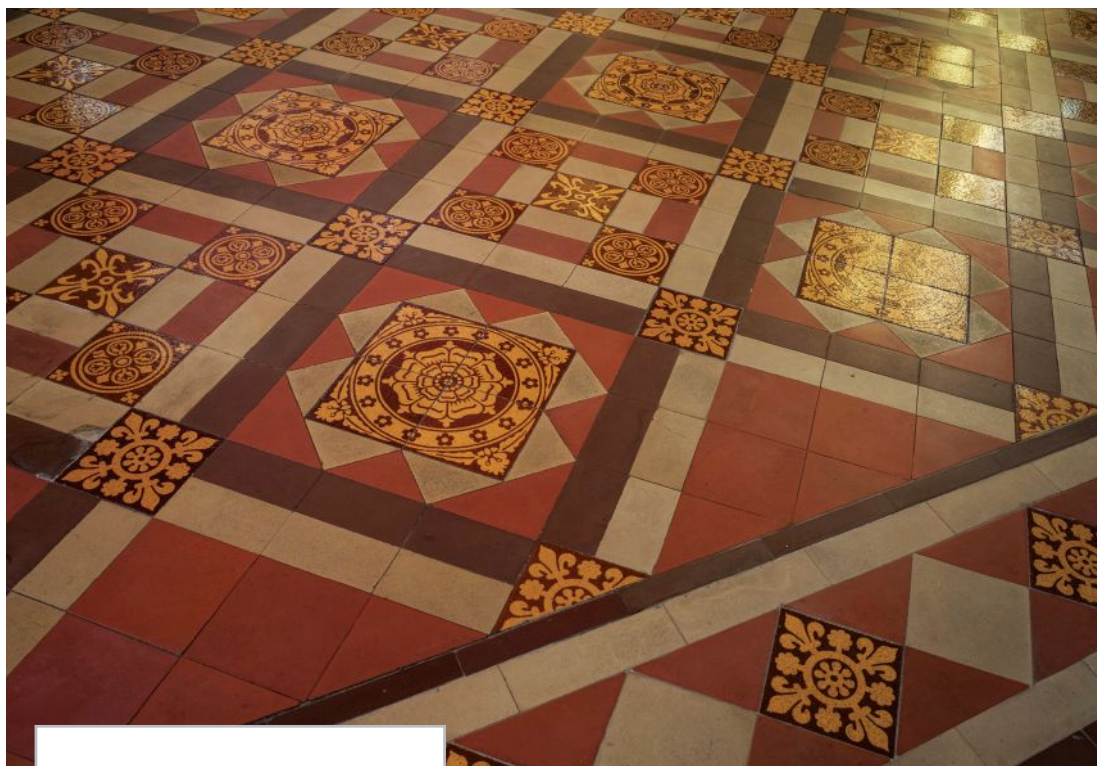
glazes that resulted in a nutmeg-colored background and golden decoration. Tile making thrived in many forms throughout Europe but especially in Holland, Italy, Spain, and France. Faience, Majolica, and Delft exemplified regional traditions as the Renaissance blossomed. The term, encaustic, is something of a misnomer when it comes to tiles. In painting, encaustic refers to mixing pigments with

hot wax, but encaustic tiles are created essentially in a dry process with some light moisture. The process capitalizes on the natural colors found in the clays. They often feature two colors in earth tones, but more colors are possible depending on the use of glazes.

Herbert Minton (1793-1858), son of Thomas Minton, a renowned potter from Stoke-on-Trent, recognized a grow-



LEFT: Shutterstock.com / Wagner Campelo photo; RIGHT Shutterstock.com / Alagz photo



ENCAUSTIC TILE RESOURCES

AMERICAN RESTORATION TILE
restorationtile.com

TILE SOURCE
tile-source.com

NATIVE TILE AND CERAMICS
nativetile.com

CARREAUX DU NORD
carreauxdunord.com

H&R JOHNSON
johnson-tiles.com

ORIGINAL STYLES
originalstyle.com

ABOVE The tile work in this floor contrasts elaborate floral tiles with simple geometric border tiles for a dramatic and formal appearance.

MIDDLE Initially, encaustic tiles featured only the colors of the clay with minimal glazing—usually two contrasting colors. As manufacturing improved along with glazes, 19th-century encaustic tile may be found with as many as six colors.

OPPOSITE Gothic churches, with their arches, entice us to look upward, but contemplating encaustic tile flooring in period or Gothic Revival sanctuaries is time equally well spent.

ing need for inlaid tiles for restoration projects of great cathedrals and new Gothic Revival churches. According to author, educator and historian, Hans Van Lemmen, Minton bought a share of the patent taken by Samuel Wright of Shelton, England around 1830. Around 1840, he purchased a share in Richard Prosser's patent for machine processing of clay dust patterns.

In 1841, Minton got an order to supply tiles to repave the floor in Temple Church in London. Architect Augustus Welby Northmore (AWN) Pugin (1812-1852) began to design tiles for Minton and his own church designs in the 1840s. He designed them for the new Palace of Westminster as well. Prosser's machine process allowed for the production of tiles with slightly moist clay in large quantities and thus, a craft-based, machine-made industry was born. From

country churches to fireplace surrounds in elegant 19th-century parlors, encaustic tiles were in demand. In 1845, he formed Minton, Hollins and Company for the purposes of making tile.

RESOURCES FROM THE UK TO AID IN RESEARCH

Van Lemmen maintains a website that features extensive historical information on all kinds of tiles. He is also the president of Tiles and Architectural Ceramic Society (TACS), a UK-based organization that maintains a website, with many resources as well.

Van Lemmen's website states, "An encaustic tile (sometimes also called inlaid tile) is one in which the design is reliant upon the contrast of coloured clays let into the body of the tile, rather than surface decoration." He notes that, "Minton & Co and Chamberlain were

the first firms to manufacture replicas of medieval tiles successfully. Chamberlain covered their encaustic tiles with a transparent glaze, but Minton devised a method of heightening the effect of the inlaid design with a yellow enamel glaze, leaving the body of the tile unglazed."

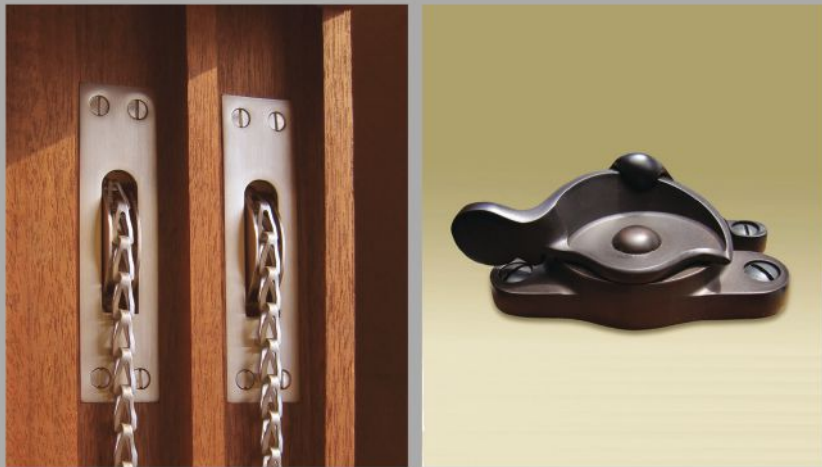
The English companies that dominated the manufacture and worldwide distribution of the tiles certainly shipped tiles to America. For example, Minton tiles are found in the US Capitol.

TILE PRODUCTION IN THE UNITED STATES

According to National Park Service Preservation Brief 40, Preserving Historic Ceramic Tile Floors, at least 25 U.S. Companies produced encaustic tiles prior to 1894. Bennington Pottery in Vermont made encaustic tiles as early as 1853. By the 1930s the Zanesville,

Ohio-based American Encaustic Tile Company, founded in 1876, had become the largest tile manufacturer in the world until it closed in 1935, a victim of the Great Depression.

Art pottery flourished in America during the Arts and Crafts movement. According to architect and biographer, Ethan Anthony, Gothic Revival architect Ralph Adams Cram favored Moravian Tile Works' tiles for their quality and durability even though they were not encaustic tiles; furthermore, they were made in the United States and were less costly to ship, saving his clients' money. By the turn of the 20th century, encaustic floor tile was eclipsed by white and colored ceramic mosaic tiles. Today encaustic tiles are usually made of concrete, but it is possible to find Victorian reproductions or to source reclaimed period tiles.



www.phelpscompany.com



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ABOVE Flower motifs and crosses dominate the patterns of choice for encaustic tiles just as they dominated overall design in Gothic and Gothic Revival buildings.

DURABILITY, MAINTENANCE, AND REPAIRS

Encaustic tiles are very durable because their color is part of the clay. They stand up well to lots of foot traffic and usually require gentle cleaning with water—even a damp mop will work well after vacuuming. Preservation Brief 40 has guidance on cleaning as does a technical paper prepared by the Leslie Durbin Jackfield Conservation Studio. (The paper is available on the TACS website noted in additional resources.) Both publications stress testing in discreet locations if chemicals are used for cleaning or stain removal. Careful diagnosis of any stains is warranted before attempting treatment. While wax and linseed oil were used historically on encaustic tiles for protection, wax is not really needed but can be used. Linseed oil has proven to attract dirt and cause discoloration; its use is not recommended today.

If the floor requires extensive repair or replacement, contacting a ceramic conservator or experienced tile setter is advised. It is easy to damage adjacent tiles when trying to replace a single damaged tile, so consider your options carefully because repairing with a pigmented epoxy or regrouting may cause less damage. Always try to preserve the historic tiles first.

Additional Resources

HISTORIC FLOORS: THEIR CARE AND CONSERVATION
Jane Fawcett, editor
1998 and 2001
Butterworth-Heinemann Series in Conservation and Museology.

5000 YEARS OF TILES
Hans Van Lemmen, 2013
Smithsonian Books

DECORATIVE TILES THROUGHOUT THE AGES
Hans Van Lemmen, 1988
Bracken Books, London

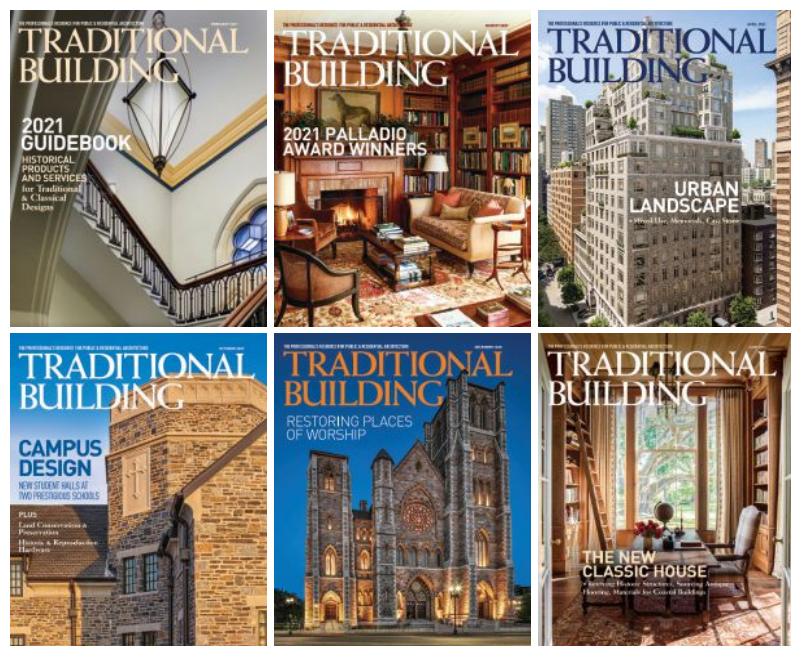
traditionalbuilding.com/buying-guides/flooring/flooring-non-wood

hansvanlemmen.co.uk

TILES AND ARCHITECTURAL CERAMIC SOCIETY (TACS)
tilesoc.org.uk/tacs

nps.gov/tps/how-to-preserve/briefs/40-ceramic-tile-floors.htm

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TENTH ANNUAL ADDISON MIZNER AWARDS FOR EXCELLENCE IN CLASSICAL AND TRADITIONAL ARCHITECTURE

Submission Deadline - December 15, 2021

10th Annual Addison Mizner Awards - April 9, 2022

The Florida Chapter of the Institute of Classical Architecture & Art is pleased to announce our 10th Annual Addison Mizner Award Design Competition for Excellence in Classical and Traditional Architecture. The awards program is intended to celebrate individuals and design firms in Florida and the Grand Caribbean who excel in the advancement and promotion of the ideals of classicism and traditional design in architecture, urbanism and the allied arts. The awards are named for Addison Mizner, the architect whose civic and domestic works defined the standards of excellence in composition and craftsmanship for classical and traditional design in the early years of urban development in Florida. Addison Mizner's introduction of the Spanish Colonial and Mediterranean style left an indelible mark on the architecture and urban cultural history of Florida and, to this day, delights those who visit his buildings and urban places.

AWARD CATEGORIES:

The awards will recognize built work in the following categories by the Jury:

- | | | |
|---|------------------------------------|---------------------------------------|
| Residential Estate over 10,000 sq. ft. | Landscape Architecture | Craftsmanship |
| Residential over 5,000 sq. ft. | Garden Room | Fine Arts |
| Residential under 5,000 sq. ft. | Folly | Research and Documentation |
| Multi-Family Residential | Cottage | Emerging Classicist |
| Commercial | Residential Interior Design | Service |
| Civic/Institutional | Commercial Interior Design | Pedagogy |
| Historic Preservation | One Room Interior Design | Patronage |
| Renovation and Addition | Planning and Urban Design | World Achievement Contribution |

ELIGIBILITY:

Any work, regardless of location, completed by members of the Florida Chapter of the ICAA is eligible for consideration. National and International ICAA members are eligible to submit projects built in Florida and the Caribbean. Projects must have been completed within the past ten years. Individuals and firms may join the Florida Chapter of the ICAA at any time by visiting <https://www.classicist.org/membership>

For submission requirements, instructions and online submittal form
please visit www.flclassicist.org or email director@flclassicist.org



AMA 2021



Photos courtesy Bovard Stained Glass

The Many Sides of Stained Glass

ABOVE The skylight of the 1907 Manhattan Surrogate Courthouse in New York is the jewel of this Beaux-Arts landmark, which covers an entire city block and is reputedly inspired by the Paris Opera.

Modern artisans move an ancient craft with the times.

Popular wisdom holds that stained glass—or making windows and screens of shaped and colored glass—has its genesis in the Gothic cathedrals of the 10th century as an enduring source of “divine light.” More likely, the art dates back to ancient Rome and Egypt and, rather than being static, has always transitioned to meet the needs, materials, and tastes of each era, as some of today’s venerable businesses illustrate.

Family run since 1920 **Rohlf’s Stained & Leaded Glass in Mount Vernon, New York** tackles a wide range of windows, from new design and fabrication, to restoration of stained glass windows, to decorative glass of many ilk. They are also equally versatile in doing restoration of steel casements with leaded glass in residences. “We like to do both restoration and new work,” reports Peter Hans Rohlf “because we have the

capability for both ends of it here in craftspeople and artists.” In fact, Rohlf, who worked in the studio as a teen with all aspects of stained glass, is one of those people. “Myself, I enjoy restoration work, going into old houses of worship and seeing the 100-year-old windows.”

Recently, they’ve completed a window commission for The Basilica of St. Patrick’s Old Cathedral in Little Italy, New York. Not to be confused with its

illustrious, uptown namesake, this is the original cathedral of the Archdiocese of New York, constructed 200 years ago. They’re also doing work for a Catholic church in Georgia.

Rohlf says they’re often asked whether stained glass designs are getting more contemporary, or if the market is still traditional? “We’re basically just doing traditional figures with simple backgrounds,” no doubt a great match



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AT THE INTERSECTION OF HERITAGE, FAITH, & COMMUNITY

Partners for Sacred Places

Detail of St. Cecilia window (pre-treatment) at Saint Boniface Catholic Church, San Francisco, CA. Photo by Nzilani Glass Conservation, Professional Alliance Member.



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Donald Louoco Architects Modernizes a D.C. Traditional Home

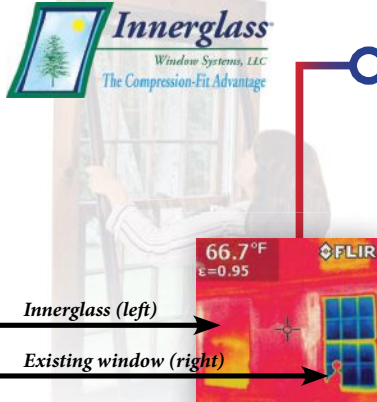
Donald Louoco Architects modernizes a traditional home in the nation's capital while retaining its historic character.

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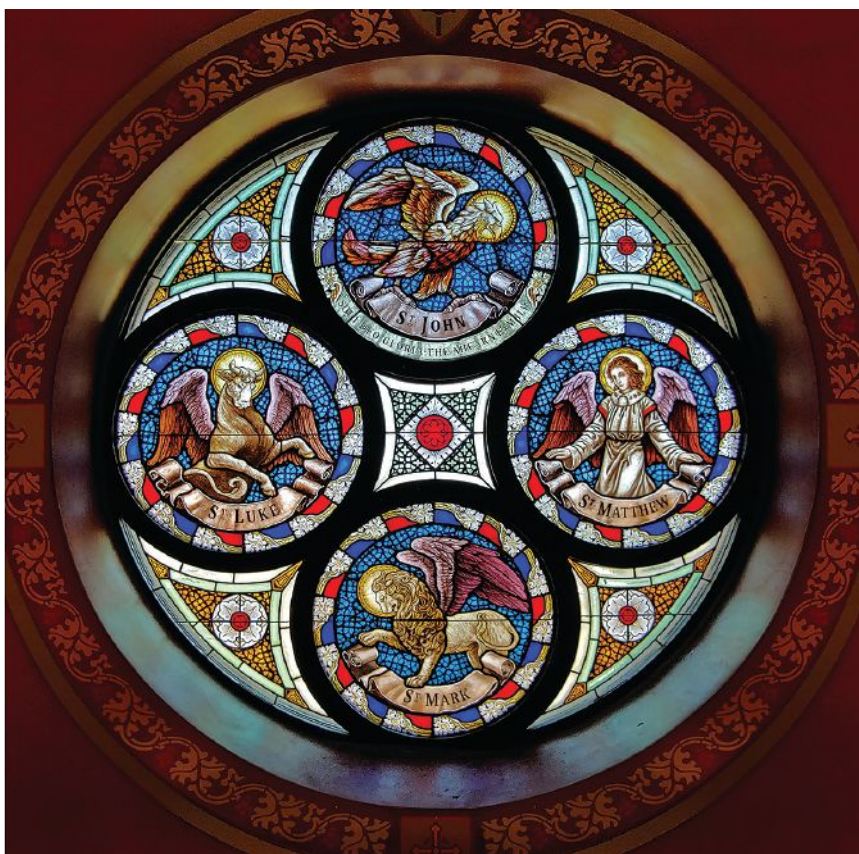


in that time,” he says. “We do it all.”

Meanwhile, on the left coast, Tom Rigdon at **The Hyland Studio in Santa Clara, California**, sees a similar seismic shift. “Stained glass is often thought of as ‘church glass’ but that is no longer the case,” he says. “I think most people would be surprised to know that about 80 percent of the new stained glass and leaded glass we design and build is for a home.” He reports that today they are creating more and more bright and very aesthetic pieces for residences. These range from simple windows to massive stained-glass domes. Judging by their project gallery they are equally adept at historically inspired glass, such as doorway transoms in the Frank Lloyd Wright Tree of Life mode, or a three-part, entry hall series emulating the designs of Arts and Crafts architects Charles and Henry Greene. “Of course, we still create church windows too, but not many new churches are being built these days. However, we do a large quantity of stained glass restoration for churches as most church windows need rebuilding and restoration every 50 to 75 years.”

Though the pandemic has proved anemic for industries like travel and retail, some stained glass studios found it an opportunity to branch out. At **Bovard Studio, Inc. in Fairfield, Iowa**, Ron Bovard says that the Studio’s restoration of St. Michael The Archangel Roman Catholic Church in Pawcatuck, Connecticut, won First Place for Connecticut’s 2020 A.B.C. (Association of Builders and Contractors) Award, Institutional Category, along with Petra Construction. Bovard Studio also garnered The 2020 Lucy G. Moses Preservation Award for their restoration of the large leaded glass lay lights in the Manhattan Surrogate Courthouse in New York City.

On top of the accolades is their non-decorative work. “This past year Bovard Studio’s 6000 Series Frames, with Laminated Insulated Glazing, is our third product to pass Florida’s hurricane and impact codes,” Bovard says, “the strictest in the United States.” The business also completed construction on a new, 12,000 square-foot facility for manufacturing their metal window frames. “Our US Patented venting system is designed for the preservation of stained-glass windows, and our three products are designed for stained glass windows with exterior glazing and frames tested and approved for hurricane codes,” he explains. “This expands Bovard Studio to 62,000 square feet of studio and manufacturing space, all the better to serve our clients’ stained glass needs.”



for a company with over a century of experience.

At **Burnham LaRoche in Medford, Massachusetts**, Kevin M. Ryan puts a finer point on the multiple sides of the industry. “Years ago, ecclesiastical work was everybody’s bread-and-butter,” he says, “but over the last 20 years, that has diminished as religious denominations like the Catholic Church are merging and closing dioceses.” For example, in 2014 the Catholic Archdiocese of New York announced it would restructure 112 parishes—one third of its 368—into 55 new congregations. Diocese bankruptcies have also taken their toll.

What has taken up a lot of the slack, however, is restoration, conservation, and residential work. Though not the same scale as ecclesiastical in either size or complexity, the commissions keep coming. “Not every house wants a \$10,000 window,” observes Ryan, “but maybe they want a \$5,000 window.” In any event, he says the technical challenges are rarely a problem. Indeed, their skills range from figural compositions for Boston University’s Marsh Chapel to abstract designs for residences. They also consult on insurance projects. “We’ve been in business since 1895 and seen a lot

ABOVE Evermore, the stained-glass industry is not just ecclesiastical work, but what a century ago was called “art glass” and that now embraces abstract designs and residential commissions.

TOP The multi-year restoration of the 166-year old St. Michael the Archangel Church in Pawcatuck, Connecticut, included restoring and rebuilding the stained-glass windows.



Fairfax & Sammons Architects: Vista del Porto

The 2020 Palladio Award for Restoration and Renovation goes to Fairfax & Sammons Architects.

The Latest



News

ICAA Washington Mid Atlantic Member Survey

A new survey conducted by the ICAA Washington Mid Atlantic chapter takes the temperature on its members' current industry.



News

Brooklyn Bridge Redesign Competition

The competition features virtual showdown and online voting.



News

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A ton of lead dust may have been deposited near the cathedral.

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Judy Hayward

Preservation, Place and Protests

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Carroll William Westfall

Statues in Urbanism, Again

The statues of Confederates that are targets of revised judgments about their subjects often occupy important places in our urbanism, which calls attention to the importance of urbanism in what we build.



Peter Miller

The State of Things

Magazine subscriptions, newsstand sales, website traffic, online education attendance, e-cast open rates, social media engagement are all up as much as 100% year-over-year.

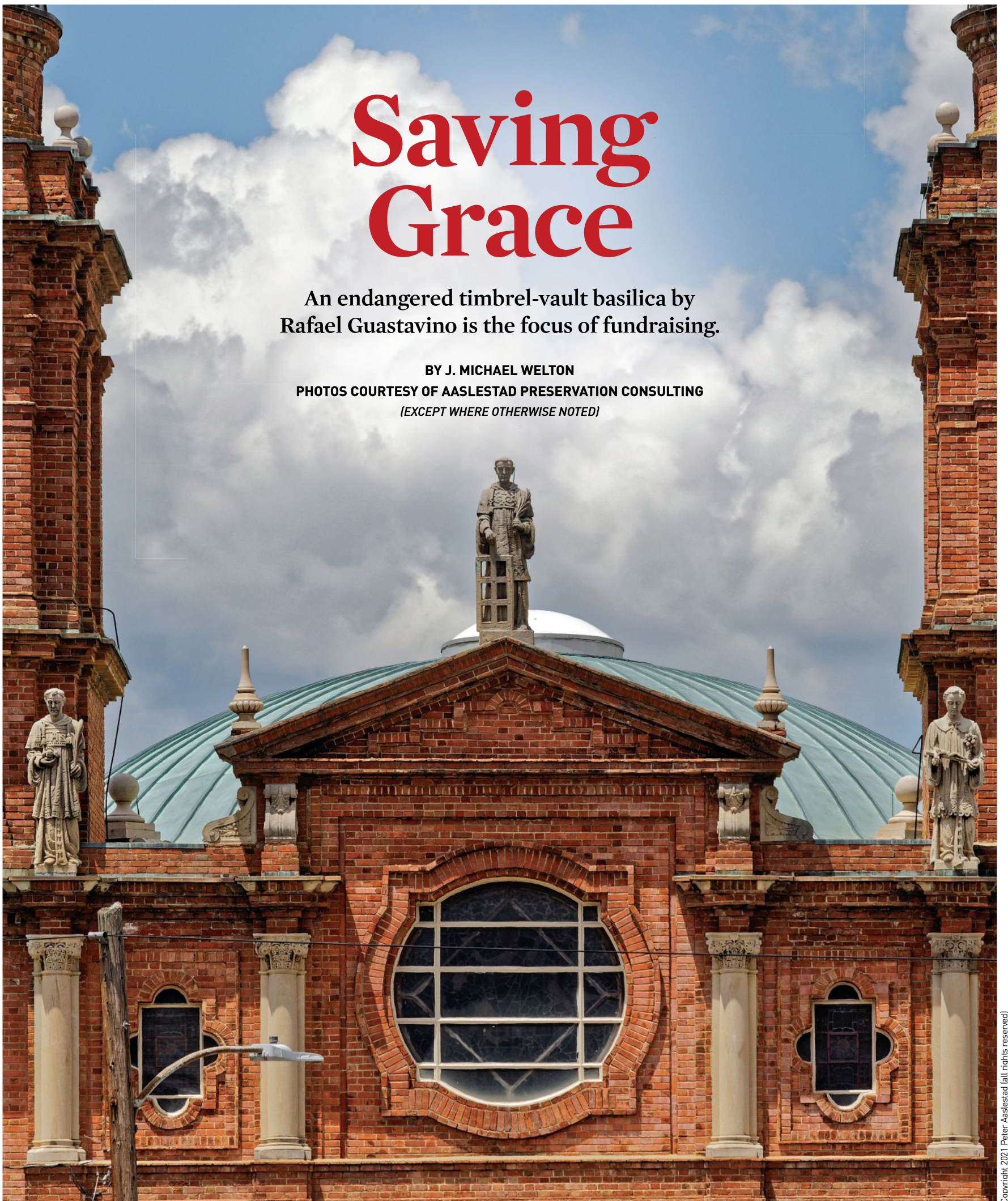
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Saving Grace

An endangered timbrel-vault basilica by Rafael Guastavino is the focus of fundraising.

BY J. MICHAEL WELTON

PHOTOS COURTESY OF AASLESTAD PRESERVATION CONSULTING
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ABOVE In October 1903, Guastavino presented his drawings for the church. He donated his services and his company's tiles, and was devoted to the building, "watch[ing] the steady growth of the church with the solicitude of a father for his child."

OPPOSITE Statue of St. Lawrence stands above the front portico of Raphael Guastavino's Basilica of St. Lawrence in Asheville, North Carolina. He designed the exterior in the Spanish Baroque Revival style.



A major capital campaign aimed at halting the slow deterioration of one of this nation's most ambitious timbrel vaulted domes—at the Basilica of St. Lawrence in Asheville, North Carolina—is now underway.

"It's a landmark building in a city of landmark buildings," says Jennifer Cathey, restoration specialist for the North Carolina State Preservation Office. "It really stands out as an Old-World form in the Spanish Baroque Revival Style."

It was designed by Rafael Guastavino, the Spanish architect who brought

an innovative Catalan timbrel vault technology—dating back to the 12th or 13th centuries—to the United States. He landed in New York in 1881, designed the Spanish Pavilion at the World Columbian Exposition of 1893—and lectured at the AIA conference there.

"Guastavino brought a construction method with him that was completely unknown in the U.S.," says Christopher Woollard, an associate at Joseph K. Oppermann—Architect, P.A., in Winston-Salem, North Carolina. "He came at a great time architecturally because of the renewed interest in public spaces with Beaux Arts design."

Architects of the period sought public

buildings that were grand and fireproof—and Guastavino's structural masonry not only met those needs, but was cost-efficient too. "He was using thin clay tiles layered together, with plaster drying fast for the first coat," he says. "Additional layers were in Portland cement."

His method was superior to other vaulting because it was cheaper and stronger, and could span great distances. Cost savings arrived on the wings of reduced labor and fewer materials, sure winners in any era. "He was largely responsible for a resurgence in grand public spaces in the U.S.," he says.

He worked with McKim Mead & White on the Boston Public Library. With

his son, the Spanish architect then began to build a practice. They would work on the Oyster Bar and Whispering Gallery Arch at Grand Central Terminal for Reed & Stem, and The Breakers at Newport with Richard Morris Hunt.

Hunt would provide Guastavino with an entrée to Asheville and George Vanderbilt's Biltmore Estate. "Of the craftsmen invited to work on Biltmore, he was one of the few that Richard Morris Hunt invited by name," he says. "He looked at Hunt's drawings and said: 'I think I should install here, here, and here,' using a red pen."

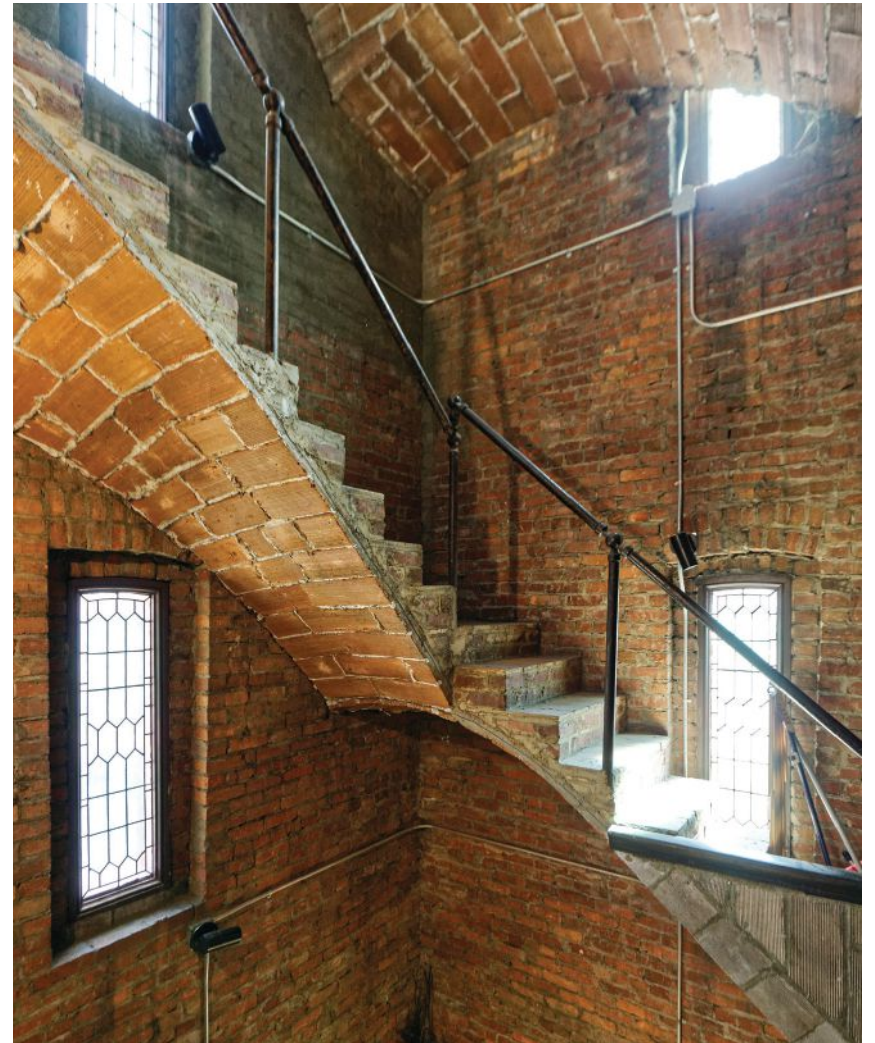
Hunt commissioned him to create Biltmore's decorative tile vaulting for the



LEFT The dramatic 58-by-82-foot timbrel vaulted elliptical dome of the nave is built of overlapping layers of thin clay tiles. Walls, alcoves, and chapels are all of tile, the floors terrazzo.

BELOW Vaulted steps in the front towers exhibit the thinness of Guastavino's tiling system. The frail appearance belies the strength of the arched design.

BOTTOM Leather-studded doors lead from the vaulted narthex to the domed nave



hall ceilings around the Winter Garden, the tile work in the Swimming Pool, and the herringbone pattern on the ceiling of the Porte Cochere.

Guastavino liked Western North Carolina so much that he decided to make his home there, buying land on Black Mountain. He built a home, then added a wine cellar and a number of kilns for firing tiles, as he explored the resources of North Carolina—especially its clay.

During his career, he designed only a few projects from the ground up, including townhouses and private clubs in New York. Instead, he was known mostly for contributing to other architects' projects. It's estimated today he worked on more

than 1,000 buildings, including chapels at West Point and Duke University, as well as Carnegie Hall.

But the Basilica of St. Lawrence was his crowning achievement. In 1903, he donated his design, his oversight services, and even the tiles for its construction—which his company produced. Local architect R. S. Smith was involved also, especially with the foundation and supervision, and some of the drawings were produced in his office.

Its basilica designation was bestowed in 1993, decades after construction, and is a designation of honor given to a church in recognition of special importance. St. Lawrence's basilica designation was in





large part due to Guastavino and the high quality of design and craftsmanship.

This is heroic architecture at its best. “It’s his culminating work—the tile work is decorative and functional, but here’s a basilica that from start to finish, top to bottom, displays the qualities of his cohesive tile construction,” says Cathey. “It’s structural masonry and structural tile—he was employing his lifetime expertise on this building.”

It features one of the largest unsupported elliptical domes in the nation. Derek Trelsted, an engineer at Robert Silman Associates in New York who’s restored a dozen Guastavino projects, calls the dome covering an entire, 3,800-square-foot nave “spectacular.”

“As architecture, it’s remarkable because of the surfaces and how it fills

the spaces it fills—and he makes it look simple,” the engineer says of Guastavino’s technique. “It’s a defiant technology in the face of concrete and steel, in form and execution—a very elegant solution that’s hard not to like the more you learn about it.”

But there’s more to this basilica than the architecture alone. “It was his love song to the Catholic Church,” says Mary Everit, president of the Basilica Preservation Fund, which is working in tandem with the local Catholic parish to raise money for its restoration. “He put his money, heart, and soul into the building, and it shows when you see it.”

Alas, Rafael Guastavino contracted pneumonia in 1908 and died before it was finished. His son continued to work there, completing the two front chapels

with polychrome tiling. He was also the designer of his father’s burial vault, placed in a corner of the grand space that his father created.

Beautiful as it is, the dome was not without its challenges. It leaked from the get-go, and not long after its completion a copper skin was laid over it. But that, too, was insufficient to solve basic water collection and drainage problems.

“The roof rainwater collection and dispersal system is complicated, and sections of it are undersized,” says architect Joe Oppermann, whose firm completed a Historic Structure Report in 2020. “As a result, the rainwater backs up and overwhelms the system even during modest rainfall. This has been a long-term problem that continues to cause damage to the ornately-designed spaces below.”

Oppermann’s team preparing the Historic Structure Report included his firm’s architects, and architectural historian, and a number of consulting engineers, conservators, and other specialists who surveyed all aspects of the building to determine its condition. Among them was Kent Diebolt’s firm, Vertical Access, which specializes in accessing the inaccessible. Vertical Access staff rappelled the building’s exterior elevations to record conditions on architectural drawings viewed on computers slung around their necks. In addition, they used drones on the interior to document the condition of the dome’s tilework and oculus.

“The masonry, in particular the exterior, has degraded and we found much to be unsafe,” Diebolt says. “Moisture gets into the grout, saturates it, and then wet-



LEFT Chapel of Our Lady exhibits the Guastavino company's early exploration of colored tiles.

ABOVE The herring-bone-tiled dome with decorative banding is pierced by an elliptical oculus.

RIGHT Arches, dome, and pendentives of the Chapel of Our Lady display tiles of multiple colors and patterns.

ting and drying and freezing and thawing cycles break things down—the tiles become loose and blow off or fall off?”

They installed netting for debris containment because this is a church with services, parishioners, and visitors on site every day of the week, notes the basilica's Reverend Roger Arnsperger. “If it is restored, it will continue to be used as an active parish church for liturgical services and as a place for visitors to learn of its history and architecture, as it is now,” he says.

He estimates total restoration costs, inside and out, will range from \$10 - \$12 million, with timing still in question. “It would be most cost-effective to do it all at once,” Oppermann says. “It would take a year and a half, but if done in phases it might be like the cathedrals in Europe.”

The capital campaign is off to a good

start: the parish and BPF recently secured a \$250,000 grant from the National Fund for Sacred Places, a collaboration between Partners for Sacred Spaces and the National Trust for Historic Preservation.

Surely, more will come, and for good reason. “This building is unlike other buildings—it's his,” says Langdon Oppermann, an architectural historian/planner who worked on the report on Guastavino's basilica. “It's loved by the community, and its importance as a full Guastavino composition is recognized by professionals worldwide.”

With its capital campaign well underway, it's now time for all those communities—local, national, and international—to step up and save it.

To make a donation, go to savethebasilica.org



TOP OF THE TOWN

Mellowes & Paladino revive a classic Beacon Hill townhouse.

BY NANCY A. RUHLING | PHOTOS BY TRENT BELL



In the dining room, the fireplace is a central focus.



The historic three-window bay townhouse, which dates to the 1840s, is in a Federal style that was updated later in the 19th century when Victorian was in vogue.



The townhouses in Boston's historic Beacon Hill neighborhood that form the boundaries of its private, park-like Louisburg Square illustrate the evolution of architectural styles early in the 19th-century.

They were built in the 1830s and 1840s when the Federal style was evolving toward the architecture of the Victorian era.

Through the decades, as the Victorian homes came into vogue, some of them, including the one Mellows & Paladino was commissioned to bring back to life, were updated.

For the architectural firm, the question became how far to take the townhouse back in time and how far to bring it forward to create a comfortable and contemporary place for its new owners to live.

"We wanted to respect the past

while bringing it back to life," says Jim Mellows, a founder and partner in the firm, based in the Greater-Boston area. "The house needed a lot of work—not many of the original interior details existed."

Beacon Hill Architectural Commission, which governs external architectural changes to the public-facing facades of the townhouses, set the design tone by concluding that the Victorian two-over-two windows and doors of the

Federal townhouse should be restored or replicated.

Mellows & Paladino had more leeway with the interior spaces. "We kept the order of the house, the experience, the progression of rooms, and reinforced and strengthened it," Mellows says. "We also created a context and background that set a personality; restraint is a big part of it."

The five-story, 6,000-square-foot three-window bay townhouse, which



had been altered and re-altered as the decades progressed, was extensively renovated, and 21st-century amenities, including a discreetly placed elevator and an easy-to-access rooftop deck, were added.

“The owners also wanted a usable basement and new mechanicals, and this required some minor excavation work,” Mellows says. “But we didn’t do anything radical.”

The relatively minor changes that

the team decided to do made a big difference to the appearance of the home, and the project won a 2021 Bulfinch Award from the Institute of Classical Architecture & Art New England.

The alterations begin in the entry, where the interior vestibule door was fitted with larger panes of glass and tiny black and white marble floor tiles in an intricate basketweave pattern, an appropriate design for the style of the house, were added.

It serves as an introduction to the new sweeping central staircase, which is in the same style as the original, which could not be salvaged.

The townhouse’s fireplaces, which were unsafe to use, were replaced and reconfigured with period-style ones that burn wood and gas, meet current safety codes, and feature wooden period-style mantels.

The owners, who occasionally entertain large groups during charity

ABOVE In the kitchen, the central island and the dining area open to the brick courtyard. A wall of steel windows and French doors brings the view in.

OPPOSITE The central staircase, which could not be salvaged, was replaced with one similar in style that’s more sturdy and easier to climb. New wainscoting defines the wall.

BELOW The second-floor library features a bay of new steel windows and French doors that open to a balcony overlooking the back courtyard.

RIGHT A bay of new steel windows with doors defines the back lower two stories of the townhouse.



fundraisers, requested a large kitchen. This was accomplished by taking space from the adjoining dining room and butler's pantry and opening up the area.

The sense of spaciousness is enhanced by a wall of two-over-two steel windows and French doors that lead to the interior courtyard beyond the kitchen's breakfast nook.

An identical window/door treatment on the floor space directly above, along with a wrought-iron balcony, opens up the library, which Mellowes & Paladino paneled in mahogany to bring it back in time.

The ell portion of the townhouse, which overlooks the back courtyard and originally served as a servant's wing, was also encased in a bay of the same

style of steel windows, creating a morning room and utility spaces on the first floor and a catering kitchen and study on the second.

"These rooms are very narrow—they are only about eight and half feet wide—but we were able to add 12 inches of width at the flat bay window, which gives a feeling of space," Mellowes says. "We made the proportions of these

spaces sympathetic to the existing windows and used the same two-over-two style as is on the front of the house and outside the kitchen and library."

He adds that these back-façade architectural elements create "a visual space that you look out at from the inside."

In the most formal public space of the townhouse, the living room, the



third window of the bow was converted into an alcove, defined by pilasters, for the grand piano.

To accommodate the clients' request for a spacious primary-suite bathroom that remains appropriate to the architecture of the townhouse, space was carved out from another room.

Susan Reddick, whose eponymous design firm is based in Cambridge,

Massachusetts, brightened what Mellows describes as a "dark and Victorian interior," filling it with light colors, soft furnishings, and textural accents.

"Susan and I were very much on the same page in terms of restraint while still bringing the house back to life," he says.

The biggest challenge of the project, Mellows says, was adding all the amenities the owners wanted in such

a constrained space whose dimensions could not be altered while still keeping the feel of the original townhouse.

He's pleased to note that it works wonderfully. "The owners use every single room of the house to the fullest extent," he says. "They have a large family and children and grandchildren visiting all the time. But even when they are alone, they use all the floors."

KEY SUPPLIERS

ARCHITECT
Mellows & Paladino

INTERIOR DESIGN
Susan Reddick Design

GENERAL CONTRACTOR
Sea-Dar Construction

LANDSCAPE ARCHITECT
Sudbury Design Group

STEEL WINDOWS
Hope's Windows



Heavenly Beginnings

Washington, D.C.-based Franck & Lohsen Architects designs a new Catholic church in Stillwater, Oklahoma.

BY NANCY A. RUHLING
PHOTOS COURTESY OF ST. FRANCIS XAVIER

Its dual patinaed-copper steeples soaring gloriously heavenward, St. Francis Xavier Catholic Church rises from the rolling prairies of Stillwater, Oklahoma.

Set on a 20-acre plot of land, the city's new Catholic church makes a strikingly iconic architectural and ecclesiastical statement.

"The exterior massing is a composition of various buildings that are united by a series of hyphens serving as an internal spine," says Art Lohsen, AIA, NCARB, LEED AP, a founding partner of Washington, D.C.-based Franck & Lohsen Architects, which won the commission to design the church.

Representing the merger of a small downtown church and a growing Catholic student center at Oklahoma State University, the 45,000-square-foot complex, which won a 2021 John Russell Pope Award from the Institute of Classical Architecture & Art, has administrative offices, an educational wing, a youth center with a gymnasium, a parish hall that seats 400, a Perpetual Adoration Chapel and a church that can hold up to 900 worshippers.

"The parish wanted a timeless and beautiful Catholic church that will serve the burgeoning community well into the next century," Lohsen says. "The youth center was an important aspect because many of the other churches in town have dedicated space for young members to meet and socialize. St. Francis Xavier wanted to offer a comparable dedicated space. It's unusual for a Catholic church to have a gym and a volleyball court, but the church felt that such amenities in

LEFT St. Francis Xavier Catholic Church, designed by Franck & Lohsen Architects, is on a 20-acre stretch of prairie land right outside the city limits of Stillwater, Oklahoma.

combination with a dedicated youth center would create a place where their young members could socialize and invite their friends to hang out.”

The flat, mostly level land is about a mile outside Stillwater and is surrounded by large-acreage ranches and farms. The architects were able to site the church to face Highway 51, which is the main road leading to the city.

“We encouraged the use of a tall main spire with a minor spire that would serve as a beacon to the surrounding community, thereby leaving no doubt about where Stillwater’s Catholic church is located,” Lohsen says, adding that the “taller of the two spires, which is topped by a cross, reaches a height of 157 feet, making it visible for several miles.”

To make the exterior distinct yet complementary to the area’s indigenous stone, Franck & Lohsen worked with the parish to create a custom brick blend of five colors seen in the surrounding landscape: browns, reds, orange and black.

“Oklahoma calls itself Red Dirt Country, and it’s the home of the Dust Bowl,” Lohsen says. “We didn’t want to go with a solid color of brick because we needed to allow for wind-blown staining that happens naturally. Therefore, this unique blend of colors works with the forces of nature rather than working against them.”

The brick was paired with cast-stone ornamentation appropriate for an American Gothic-style church.

“The richness of the exterior architectural detail and decoration is rarely achieved in a new church project,” Lohsen says. “We were blessed to work with a committee that recognized the importance of iconic detailing that contributed to the authentic look and feel of the church.”

The interior architecture of the church is defined by 52-foot-high groin-vaulted ceilings that are accentuated with a series of delicate ribs.

“We used glass fiber reinforced plaster for the ribs and columns, which allowed us to create slender profiles and to be more cost effective,” Lohsen says. “The geometry of the ceiling was challenging as 3-D models had to be made and supplied to the subcontractor for fabrication. One of our young architects boldly took on this two-month long challenge, but it was well worth the effort as the ceiling is the

RIGHT The delicately ribbed ceiling of the church is one of the hallmarks of the interior. The red-oak pews, carved by Ratigan Schottler, feature Gothic arches.





BELOW A view looking up to the ribbed ceiling and rose window.

RIGHT The millwork, designed by Franck & Lohsen Architects in collaboration with carvers at Ferdinand Stuflesser 1875, features a reredos with a crucifix, several statues, a Mary and Joseph shrine, an altar and an ambo.



KEY SUPPLIERS

ARCHITECT

Franck & Lohsen Architects

ASSOCIATE ARCHITECT

Hord Architects

LITURGICAL MILLWORK

Ferdinand Stuflesser 1875

MASONRY

Sun Valley Masonry

STEEPLE

Munns Manufacturing

STATIONS OF THE CROSS

Leonard Porter

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building's hallmark—everyone looks up and admires it.”

The spacious ambulatories on each side of the central aisle are illuminated by natural light from tall lancet windows, and Gothic vaults are framed by piers supporting upper Gothic arches and bands of quatrefoils at the triforium level.

The parish is working on stained-glass windows, which will complete the church and add a richness of detail and color.

The church's color palette—a neutral light grey for the walls, a heavenly sky-blue for the ceilings, and black and white

marble for the sanctuary flooring—is, by design, neutral and light to keep the focus on the liturgical furniture, designed by Franck & Lohsen in collaboration with the master carvers of Italy's Ferdinand Stuflesser 1875.

Rich natural woods, polychromy, and gilding give the appearance that these newly built elements are timeless.

A reredos with statues and angels, an altar, an ambo, Mary and Joseph shrines, shrines for six other saints and custom frames for Stations of the Cross that hold giclées by artist Leonard Porter were fabricated in Italy and shipped to Oklahoma.

“The life-size crucifix was the first crate unpacked,” Lohsen says. “The head of Christ with his crown of thorns was so life-like we all stepped back in awe; it took our breath away because of how beautiful and meaningful it was.”

When St. Francis Xavier opened its doors in April of 2018, it attracted a lot of unexpected yet positive attention.

“So many people wandered in to see the church that volunteer docents were organized to give daily tours,” Lohsen says. “The parish quickly realized that their new church was the most effective tool for evangelism they could have ever imagined.”



COLLEGE INN





CambridgeSeven of Cambridge, Massachusetts, designs the Williams Inn in Massachusetts.

BY NANCY A. RUHLING | PHOTOS BY RYAN BENT

America's institutions of higher learning have always exerted a profound influence on the college towns they dominate, and sometimes this extends even to off-campus architecture.

Williams Inn, the hotel built and owned by Williams College, a private-liberal arts college in Williamstown, Massachusetts, is a prime example of the type of visionary decisions that not only are changing the look and feel of communities but that are also bringing students and residents together.

Designed by CambridgeSeven of Cambridge, Massachusetts, Williams Inn redefines the town's main road, which is called Spring Street, and is part of a larger college project on the street that includes a college bookstore, a large public park, and new retail shops that aims to reimagine and reinvigorate the old industrial town of Williamstown in the bucolic Berkshires of fall-foliage fame.

The inn, which won a 2020 Pinnacle Award of Excellence from the Natural Stone Institute and a 2020 honorable mention, mountain destination, from the LIV Hospitality Design Awards, replaces an outdated hotel that was a mile away from the center of town.

"We had an extremely sophisticated client who wanted the hotel to embody the values of the community; they wanted it to represent the mission of the college," says CambridgeSeven Principal Stefanie Greenfield, AIA, adding that her firm also designed the book store and the park. "Our client, Rita Coppola-Wallace, had a vision that the project would be for the whole community. Together we envisioned that the inn could serve as

the living room of the town, where everyone can sit in the lobby or out on the terrace to come for dinner and drinks."

The inn is in a prime spot: It's next to the Clark Art Institute and the Taconic Golf Club. A key part of the project was building trust between the college and community to create the public-private space.

"We hoped the project could act as a real welcome mat for local events and regional experiences," Greenfield says. "A place not only for faculty, sports teams, prospective students, and their parents to stay but also for the public to come for a really fun weekend jaunt."

CambridgeSeven, which designed Harvard's Charles Hotel and Dartmouth's Hanover Inn, spent a year studying sites for the 60,000-square-foot LEED Gold inn, which has 64 hotel rooms, a restaurant, meeting rooms, ballroom-size events spaces, and Freedom Gray tin-zinc roofs that feature solar panels.

"We drew inspiration from the Berkshire mountains and Williamstown's agrarian heritage as well as from Thomas Hubka's book, *Big House, Little House, Back House, Barn: The Connected Farm Buildings of New England*," Greenfield says. "Through the harmonious use of stone at the façade, base, and terraces, we created a building deeply rooted in its landscape while making a nod to contemporary forms of construction and detailing."

The inn, which is in a tight site, is comprised of three connected traditional-style sections that typically are associated with northern New England farms. The stone-clad main house has the main entrance, the first-floor lobby, and the three-room suite; the clapboard back house holds an event space for 300

LEFT The building is made up of three sections: the main house, the back house, and the barn.



ABOVE The inn's front door is framed by a porch that has been modified for universal design.

OPPOSITE TOP The terrace is designed to invite guests to sit and rest a spell.

OPPOSITE BOTTOM The guest-room bedrooms have oversized farm-style windows, barn doors, and well-appointed bathing rooms.

guests as well as guest rooms; and the wood-clad barn houses a 50-seat restaurant and more guest rooms.

"The idea was to create a design that would feel organic and look like it was built over time, with the massing responsive to surrounding homes," Greenfield says, adding that the grand staircase was designed on an intimate instead of an institutional scale to convey a feeling of down-home hospitality. "The inn is carefully curated—the buildings don't face the street, and everything's off center so it feels like it grew out of the land. It's so in sync with the site that you couldn't move it anywhere else."

Landscaping also contributes to the illusion. "We wanted people to have to peek through the trees to see the inn," she says. "That's a Berkshires thing. In the winter, when there are no leaves, you can see the twinkling lights on the terrace. The look changes seasonally with the landscape."

Oversize windows, which are unusu-

al in the guest rooms of modern hotels, and a central wooden porch, modified to ground level to accommodate universal design standards, also evoke earlier times in a contemporary manner. Likewise, traditional rooftop elements, such as monitors and barn vents, were repurposed as plumbing vents and to house kitchen hood ventilation.

The building's three sections, which are reached either via a footbridge or by a vehicular bridge that crosses a restored perennial stream, are connected by outdoor landscape rooms.

CambridgeSeven selected Liberty Hill granite from western Connecticut that complements the dolomite of the campus' 19th-century buildings.

"We reviewed options at over 10 New England quarries," Greenfield says, adding that the same granite was used on the facade, terraces, and terrace pavers, and local Goshen stone was used on the landscape walls and the vehicular bridge. "And we tailored the selection by mining

over 570 tons of raw blocks, including specially sized large pieces, from deeper in the quarry to achieve darker grays and less pink veining."

The team also gave careful consideration to the subtle exterior red color of the barn, which was painted with three layers of color, including a gray to suggest the wear commonly seen on older Berkshire barns.

The interior public spaces also blur the lines between contemporary and traditional. The spacious, open-plan lobby, for instance, is anchored by a fireplace made of the same Liberty Hill granite of the main house's façade, and its ceilings are defined by reclaimed wood beams sourced from an antique barn in Vermont.

The most gratifying part of the project, Greenfield says, was seeing it in use.

"Any time I pass by, there are people occupying all the spaces, both exterior and interior," she says. "That's so heartwarming"

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On the Rocks

The Whisky Watercolor Club led five classical architects up and out of the pandemic.

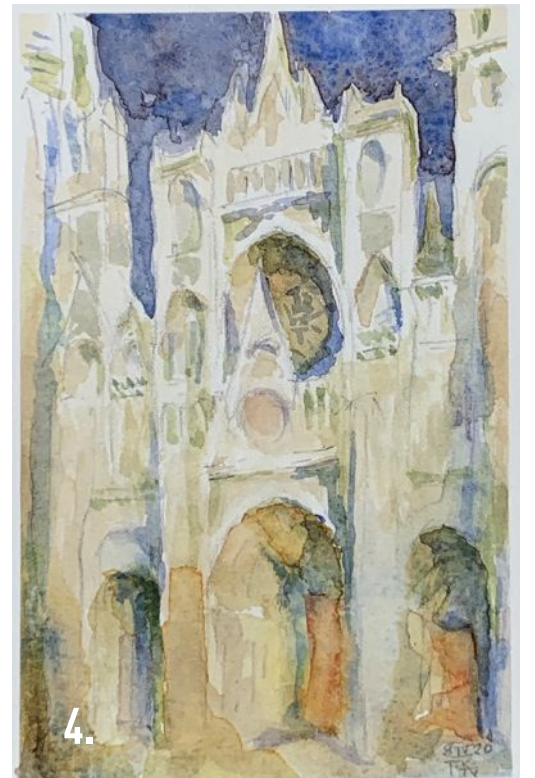
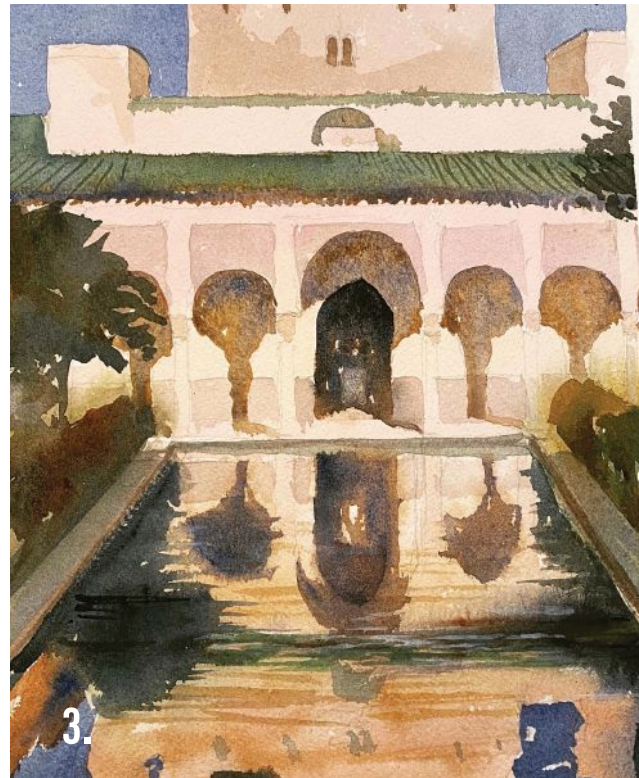
BY J. MICHAEL WELTON | PHOTOS COURTESY OF THE ARCHITECTS

1. "Campus," by Steve Rugo, principal, Rugo Raff Architects, Chicago.

2. "Provence," by Anthony S. Barnes, Barnes Vanze Architects, Washington, D.C.

3. "Alhambra," by Michael Imber, principal, Michael G. Imber Architects, San Antonio.

4. "Rouen," by Tom Kligerman, partner, Ike Kligerman Barkley, New York.



RIGHT “Siena,” by Doug Wright, principal, Douglas C. Wright Architect, New York.

BELOW Doug Wright, principal, Douglas C. Wright Architect, New York.



Born during the 2020 pandemic, the Whisky Watercolor Club quickly became a lockdown lifesaver—part artistic endeavor, part conversation-starter, and part camaraderie-builder.

Now it's an enduring tradition. Every Sunday afternoon at 4:30, five of the nation's busiest architects—Michael Imber, Tom Kligerman, Doug Wright, Steve Rugo, and Ankie Barnes—gather together on computer screens via Zoom. Each of them pours a glass of his favorite liquor, then pulls out a watercolor kit, and a

blank sheet of paper. They all paint the same subject—and talk about technique, respected artists, and each other.

Architecture and office issues sometimes come up, since they all deal with the realities of running a firm during the week. Usually, though, the calls are a mix of banter, friendship, and common purpose. This club is connective tissue between the five—and an art form unto itself.

“It was something to look forward to during Covid, and it continues now,” says Kligerman, partner in New York-based Ike Kligerman Barkley. “We paint and talk and there's ribbing and constructive

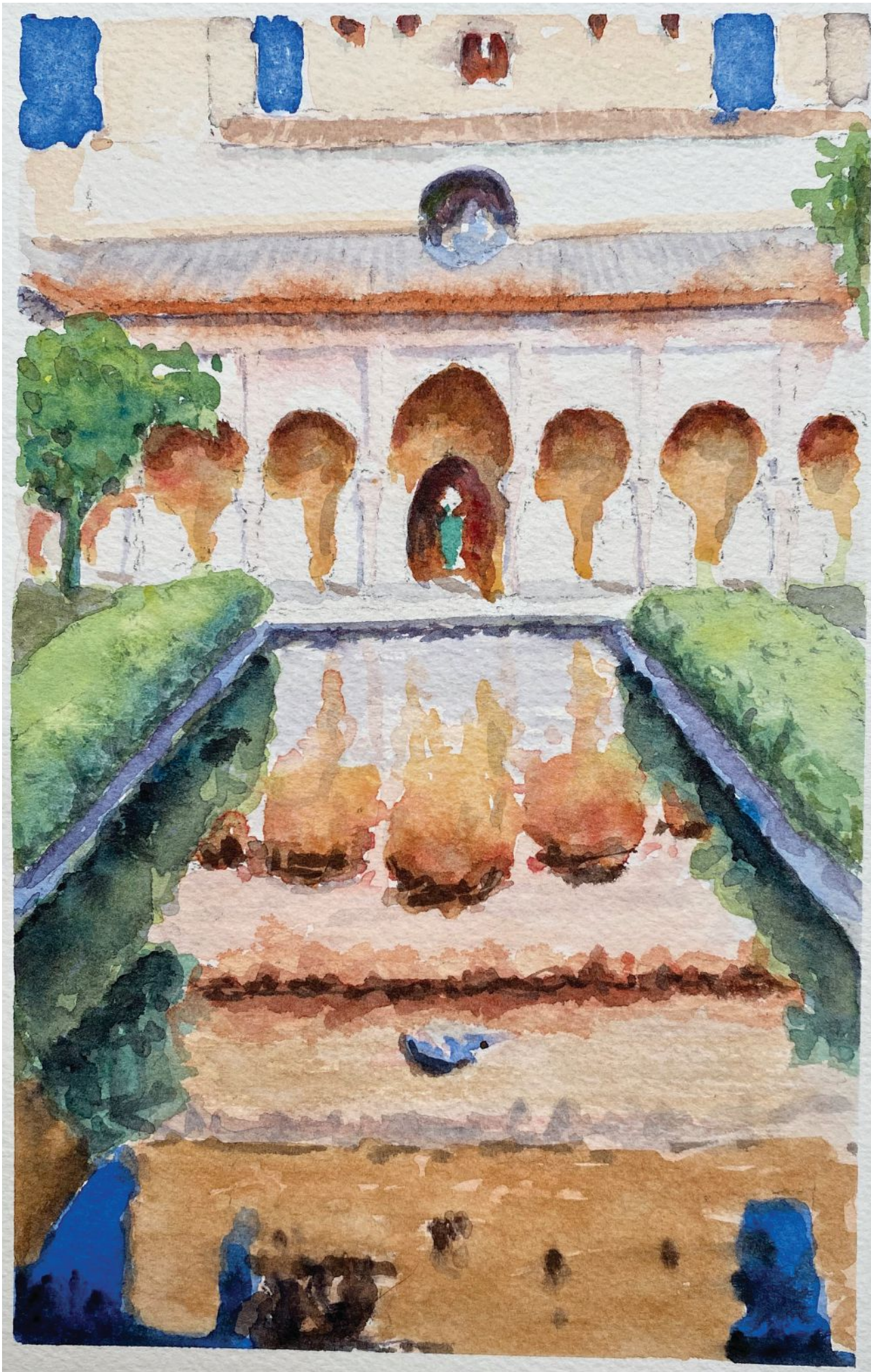
criticism—there's the social aspect.”

It's a new riff on an old habit for these five classicists. In years past, they've traveled to England, where they once stayed in an Edwin Lutyens house in Surry, drawing and painting over a morning cup of coffee or tea. In February 2020, they embarked on a tour of India sponsored by the John Soane Foundation. And what they found there, they painted with watercolors.

But soon enough, reality barged in on that South Asian expedition. “It got cut short because of the pandemic,” says Kligerman. “We came back to the U.S. and the lockdown.”

They scattered across the country. Offices were closed and salaries slashed. The architects were isolated at home, worried about where the world was going and whether they'd survive. But by early March, they were back in touch. “I said: ‘Let's get on Zoom on Sunday afternoon—we can have a drink and talk about watercolors,’” Kligerman says. “So we painted during the week and talked about it on Sunday.”

Then Barnes' spouse made an intuitive suggestion. “My wife said that there was no reason not to paint by Zoom,” the principal in Barnes Vanze Architects in Washington, D.C., says. “So over the course



LEFT "Alhambra," by Ankie Barnes, principal, Barnes Vanze Architects, Washington, D.C.

BELOW Ankie Barnes, principal, Barnes Vanze Architects, Washington, D.C.





RIGHT Tom Kligerman, partner, Ike Kligerman Barkley, New York.



LEFT "Goddards 2," by Tom Kligerman, partner, Ike Kligerman Barkley, New York.

ABOVE "Siena," by Tom Kligerman, partner, Ike Kligerman Barkley, New York.

of a month, we decided to do it at cocktail time because we were still freaking out about Covid—and we started painting in the evening for six to eight months.”

It was a weekly exercise during a time of uncertainty. “It provided a light moment—we had been kind of moping around,” says Wright, principal in New York’s Douglas C. Wright Architects. “The extra time the pandemic afforded us gave us the time to do it.”

This club’s all about the watercolors—and the people. “We’re deep-diving into an appreciation for art,” says Imber, prin-

icipal in the San Antonio firm that bears his name. “It’s important to get together and connect—I wouldn’t dare miss it.”

To prep for the weekend sessions, they’ll text one another during the week with potential thoughts and images to work from. “It’s like hitting a wasps’ nest,” Wright says. “I’ll send out a text and get five, six, ten, and then 80 or 100 back—like a young schoolgirl!—and on Saturday, we decide.”

Their subject matter leans toward landscapes, but still-lifes and flowers find their place in the mix too. “We also

look at other techniques, like Homer or Sargent, for a new appreciation of how other people do things and how to develop ourselves,” says Rugo, principal in Rugo Raff Architects in Chicago.

And they learn from each other. Imber may be the only one of the five with formal watercolor training, but they all work hard at developing their individual talents and styles. “We think of Michael as a leader and as inspiration because he does such great watercolors,” Wright says. “Everyone has gotten much better, plus there’s a lot of personal development.”

That’s in part because of the discipline of their weekly get-togethers. “What you learn quickly is that the more you do it the better you get,” Imber says. “Some of us started out as novices, and now are doing some real gallery-worthy paintings.”

And they’re motivated. “I want to become a better painter, and do more of it,” Barnes says. “We’re constantly looking for things to be painting—color and light and clouds. It’s a constant challenge.”

Kligerman looks at the exercise as a way to heighten his power of observation—

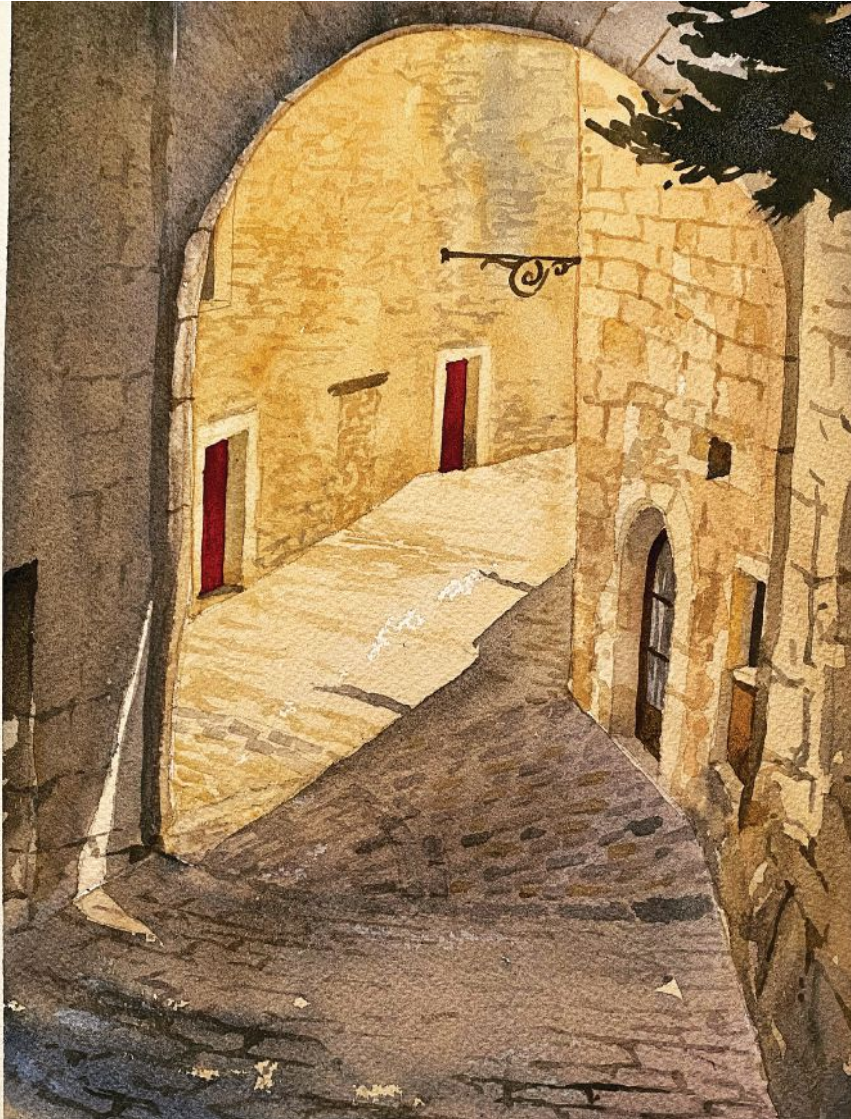


LEFT "Provence," by Steve Rugo, principal, Rugo Raff Architects, Chicago.

BELOW Steve Rugo, principal, Rugo Raff Architects, Chicago.



RIGHT Michael Imber,
principal, Michael G. Imber
Architects, San Antonio.



LEFT & ABOVE “Provence,” by
Michael Imber, principal,
Michael G. Imber Architects,
San Antonio.

to understand how his subject matter comes together. “There’s the dynamic of color—usually I’m thinking about form-making in architecture, and less about color,” he says. “So now I’m understanding color better—you take in information and see things better.”

Rugo believes that painting has changed the way he perceives his environment. “I see trees now not as trees, but as dark shade, and work to capture that in 30 seconds,” he says. “You see colors you’ve forgotten—and then where does white or black enter into it? You get

excited because you see a lot more.”

Painting has been part of Imber’s life since his aunt gave him a watercolor kit when he was in high school. Today it’s part of his architecture—he uses it in his presentations to clients as a way to communicate. And now, every Sunday, he’s learning new lessons. “How do these two colors go together?” he asks. “How does the light work? The shadow, shading, and composition? What can I learn from restraint?”

Imber estimates that since the club started, he’s done more than 200 paint-

ings. Kligerman says he’s easily done 100, laying some out in a recent art show and selling a number of them. “It used to be I’d do maybe one watercolor every six months, and now it’s one every three days,” he says. “There’s a wild range—some get torn up and some are pretty.”

Barnes has painted about 100 also, with similar results. “Some are forgettable and some are unforgettable,” he says. Rugo counts about 75 to 80, while Wright estimates he’s painted a whopping 300. “About 10 percent are ones I really like, or point the direction to

something that crystallizes,” he says.

Their choices in whiskies are as varied as their painting styles. Barnes is a fan of single malts and bourbons, accompanied by an oversized ice cube. Rugo’s tastes run the gamut, from Mezcal Negronis to Kentucky artisanal bourbons to Irish Whisky. Imber’s favorite is Glen Fiddich, while Kligerman leans toward Woodford Reserve. As for Wright, he prefers the peaty tones of a Laphroaig single malt.

And he says he’s open to contributions from any reader.

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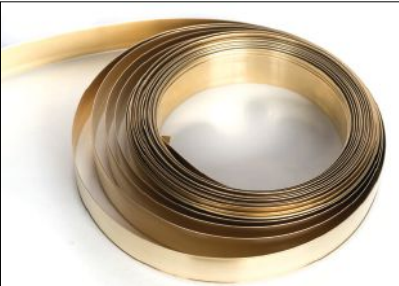
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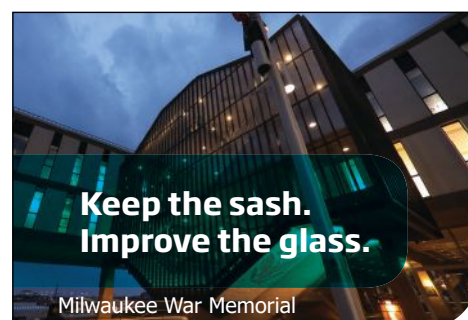
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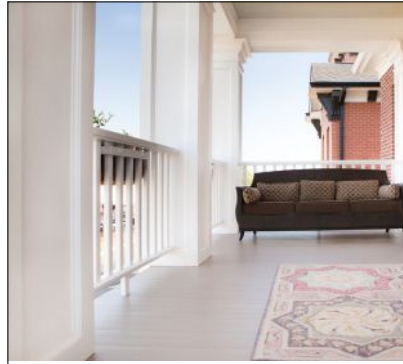
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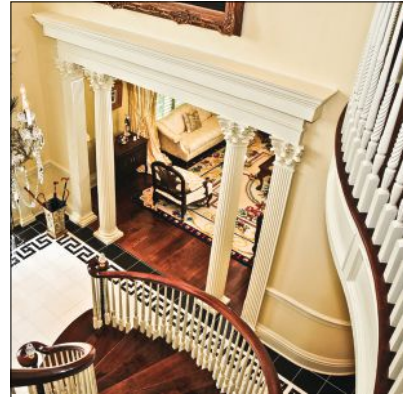


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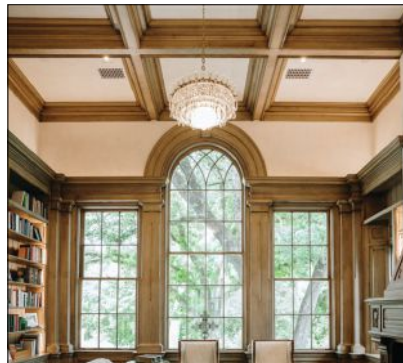
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817-332-1495; Fax: 817-332-1496

www.hullworks.com
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INDOW

503-284-2260; Fax: 503-284-2261
www.indowwindows.com
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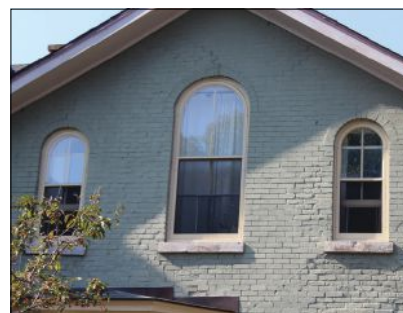
INNERGLASS WINDOW SYSTEMS

800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.

SEE OUR AD ON PAGE 35.

Allied Window, Inc
CUSTOM
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J.A. GULICK WINDOW CO.

716-427-8804
www.jagulick.com
Buffalo, NY 14213

Manufacturer of highest-quality custom wood windows and doors for over 30 years. Their skilled craftsmen are able to accommodate their clients with their ability to manufacture wood windows that reflect the design, integrity, beauty, or historic requirements of buildings and homes of various architectural styles.

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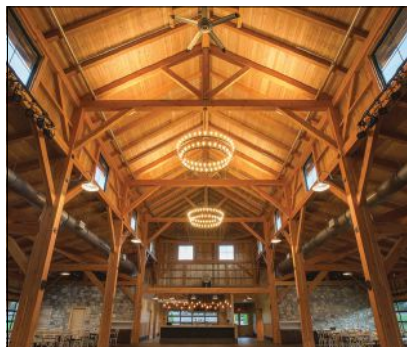
MARVIN

888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood, aluminum clad and fiberglass windows and doors; all products made-to-order; offer specialty and custom sizes; expertise in historic replication. Provide residential, replacement, coastal and commercial window and door solutions.

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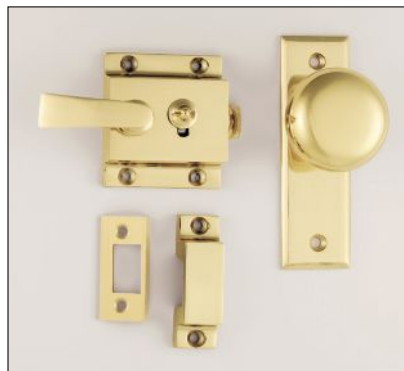
CHADSWORTH INCORPORATED
See our Ad on Page 3



MID-ATLANTIC TIMBERFRAMES
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www.midatlantictimberframes.com
Paradise, PA 17562

Timber frame manufacturer; Designer and builder of custom timber frame homes, pavilions, and pergolas, as well as barns, equestrian facilities, and commercial buildings; Heavy timber frame construction; Serving the Mid-Atlantic region and beyond.

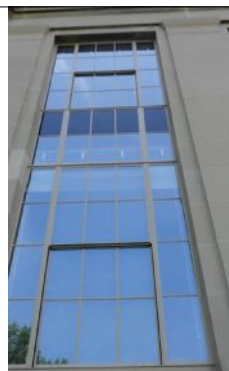
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603-336-6213; Fax: 603-336-6085
www.phelpscompany.com
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SEE OUR AD ON PAGE 32.



PILKINGTON NA
800-221-0444; 419-247-3731
Fax: 419-247-4517
www.pilkington.com
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Manufacturer of low-e glass: hard coat; double-pane unit; emissivity of 0.15; AviSafe™ - a bird repellent solution.

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www.weathershield.com
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RAMBUSCH DECORATING CO.
201-333-2525; Fax: 201-433-3355
www.rambusch.com
Jersey City, NJ 07304

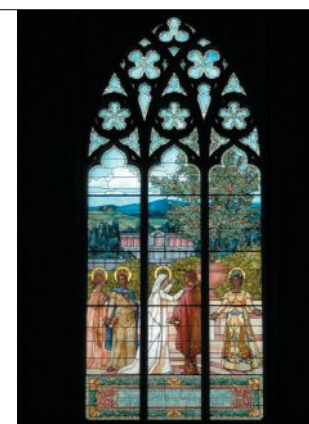
Designer & fabricator of public & ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; murals & mosaics; lighting; commercial environments; since 1898.



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SEE OUR AD ON PAGE 27.



SERPENTINO STAINED & LEADED GLASS
781-449-2074; Fax: 781-449-0821
www.serpentinostainedglass.com
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ARCHITECTURAL COMPONENTS
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www.architecturalcomponentsinc.com
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SEE OUR AD ON PAGE 71.



BELT
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www.belt.com.co
Hollywood, Florida 33020

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www.historicdoors.com
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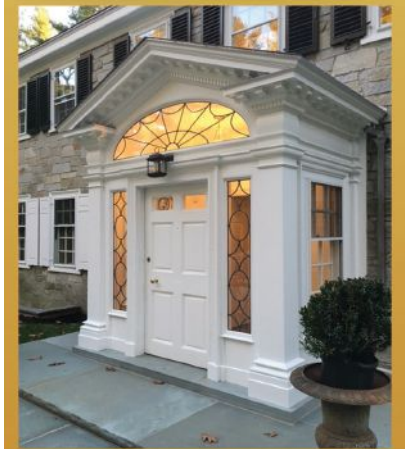
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www.thecoopergroupct.com
North Stonington, CT 06359

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CONRAD SCHMITT STUDIOS

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www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plaster work & ceilings; gilding; murals, mosaics & statuary; for public & religious buildings; since 1889.

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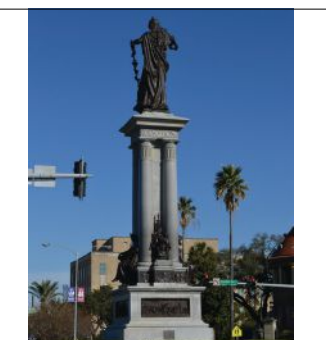
Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weathervanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.



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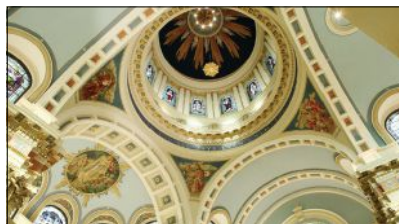


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SEE OUR AD ON PAGE 17.



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www.johntiedemann.com
 North Arlington, NJ 07031

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www.grandlight.com
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Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

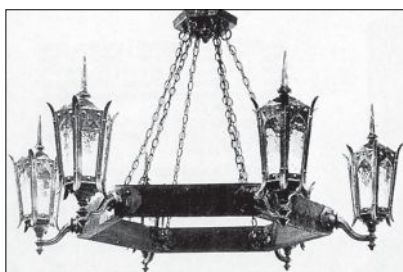
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HERITAGE METALWORKS
610-518-3999; Fax: 610-518-7264
www.hmwpa.com
Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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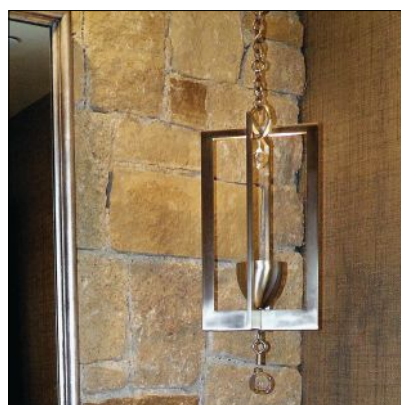
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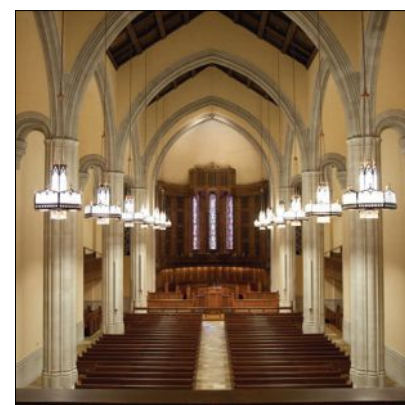
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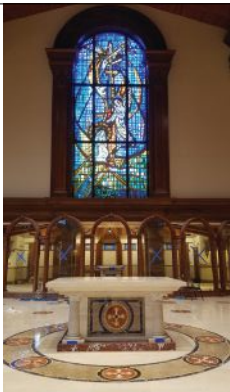


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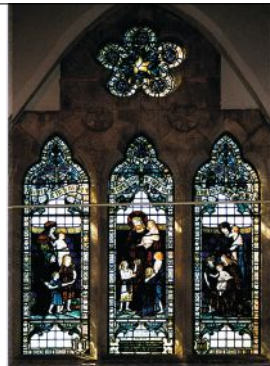
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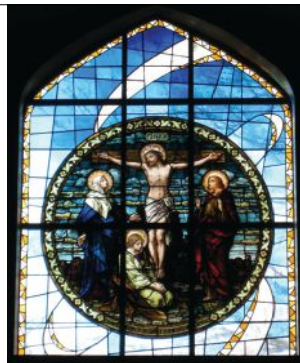
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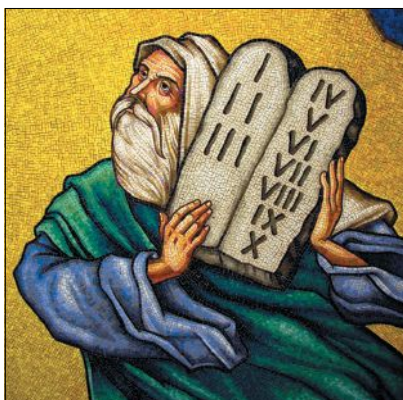
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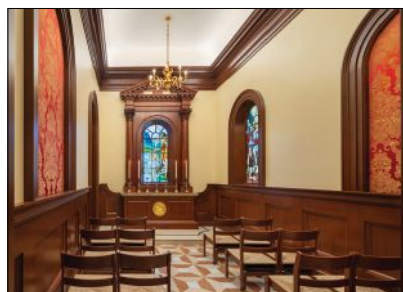
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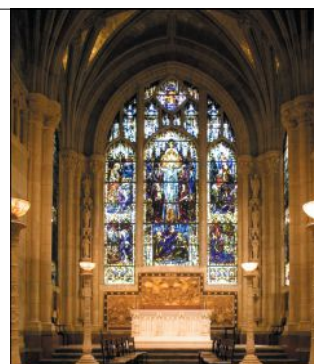
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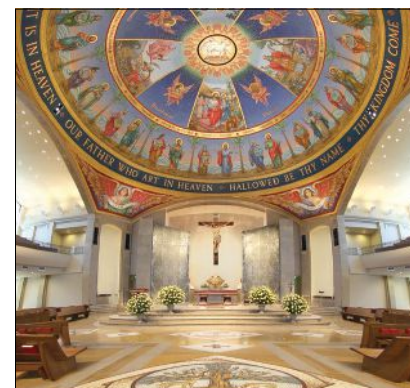
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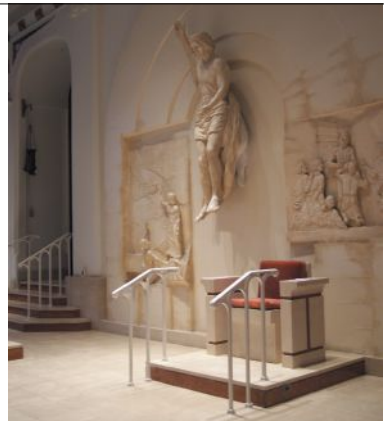
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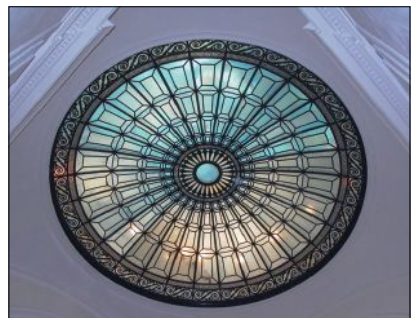


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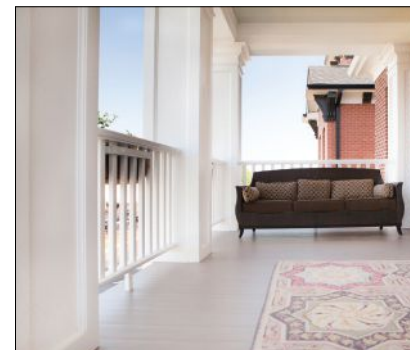
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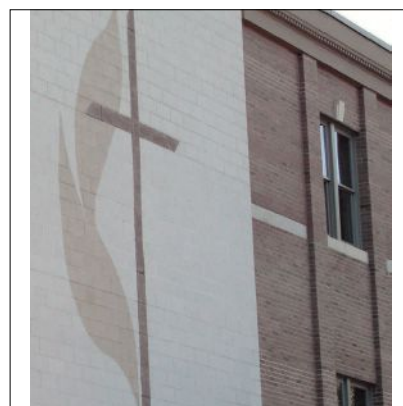
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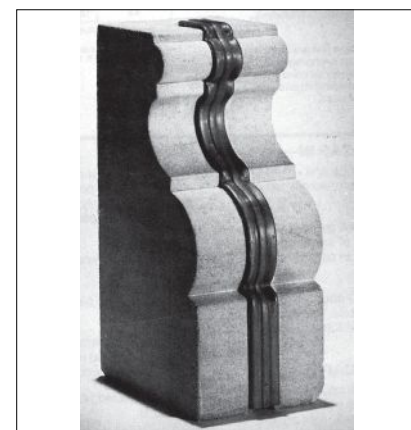
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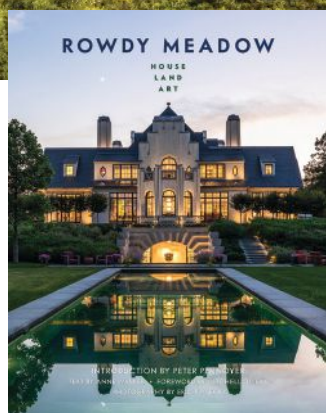
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BOOKS

REVIEWED BY GORDON H. BOCK



Rowdy Meadow: House-Land-Art

BY PETER PENNOYER
AND ANNE WALKER

Published by Vendome 2021
303 pages; color



ABOVE On the south façade, the chimneys and great double-height bay window of the library are commensurate with the scale of the prospect.

MIDDLE Flanking the door into the living room are two Cibachrome prints by Mike Kelley, John Glenn and Bigfoot (2001).

LEFT The entry hall is a small, octagonal, vaulted room sheathed from top to bottom in glass mosaic.

HARD TO COMMUNICATE MY SURPRISE and awe when, on a 1980s architecture-and-beer-drinking expedition to Iron Curtain Prague, I turned a corner behind the Baroque buildings of famous Wenceslas Square to face a clutch of avant-garde structures now known as Czech Cubism. My astonishment can only be matched, in a way, by reading *Rowdy Meadow*, the new book by architect Peter Pennoyer and historian Anne Walker that draws on the same kaleidoscopic style for a remarkable American house of the same name.

After a string of informative “The Architecture of” coffee table tomes on favorite, underappreciated architects of the last century (Delano & Aldrich, Warren and Wetmore, Grosvenor Atterbury), *Rowdy Meadow* returns to a look at Peter Pennoyer Architects’ own work. This book, however, is no sales pitch for an office esteemed for neo-traditional Virginia estates and New York City townhouses. Instead, we find the architect striking out into new, international turf with a commission for an art collector and industrialist passionate about progressive,

early 20th century design, from the Arts & Crafts movement of England to the experiments of Mitteleuropa and Czechoslovakia.

All of which begs the question, What is Czech Cubism? As Pennoyer notes in a background chapter (alone worth reading), the label is technically a misnomer. Little known beyond its borders as late as the 1990s—and not much more within—Czech Cubism has come out of the shadows to be something of a darling of early modern design. Blossoming just before World War I, it must be understood in the milieu of designers searching for an original, national style that pushed visual interest but avoided ornament and historical references. Czech architects of the day not only inherited a long-running Bohemian antipathy to classicism (which smacked of papal Rome), but also balked at the industrial simplification of Modernism then taking root. Their alternative was an architecture based not on curves or right angles but, as Pennoyer explains, “triangles, crystalline shapes, and oblique angles.” One suspects if these designers

were around today, they’d be into fractals. (Perhaps they already were.)

As a finished house, *Rowdy Meadow* is not a pure play in Czech Cubism but more eclectic, with “traces of styles from Arts & Crafts to German Expressionism” according to the architect. Indeed, just browsing the prolific color photos, the keen eye will also spy influences from Edwardian roof massing to Art Deco decorative motifs. This is understandable, though, in light of an idiom that flourished for under a decade and produced a mere handful of built examples.

What is evident, however, is a fluent, masterful integration of often disparate inspirations in a single, very large, residential commission. You don’t have to be an architect, or even interested in houses, to feast on the creativity of Czech Cubism or what it aspired to: another way of looking at buildings. As I sip my Pilsner Urquell beer, it occurs to me that we may be ready again for such inventiveness, and that the Czechs—and in their hands, Mr. Pennoyer—are onto something.

All photos are courtesy of Rowdy Meadow: House - Land - Art, Vendome Press, Photos by Eric Plasecki.

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 St. Thomas the Apostle Church
 Ann Arbor, Michigan



Rendering

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