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On the cover: Richard M. Economakis designed the new 40,000-sq.ft. Civic Hall in Cayalá City, Guatemala. The project is one of the 2013 Palladio Award winners. See page 18. Photo: Sergio Izquierdo.

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Veteran firm HBRA Architects continues to fuse traditional design with the modern world. By Lynne Lavelle



n March 23rd, 2013, Thomas H. Beeby became the 11th recipient of the Richard H. Driehaus Prize. The award, established by the University of Notre Dame School of Architecture in 2003, honors lifetime contributions to traditional,

Classical and sustainable architecture and urbanism in the modern world. According to the current dean, Michael Lykoudis, Beeby was an obvious choice. "Tom Beeby has had a transformational role in modern architecture's return to Classical and traditional design principles," he said. "Beeby's recent design of the Tuscaloosa Courthouse is a great example of how the rigor and richness of Classicism can be used to achieve a sense of place and purpose that will be relevant well into the future."



HBRA Architects today comprises (left to right): Craig Brandt and Michele Silvetti-Schmitt, principals, Aric Lasher, director of design, Dennis Rupert and Gary Ainge, partners, and (seated) Thomas Beeby, chairman emeritus. All photos: HBRA Architects

Top: HBRA Architects designed the 127,000-sq.ft., two-story Tuscaloosa Federal Building and Courthouse for the General Services Administration. It houses two federal courtrooms, the U.S. Bankruptcy Court, the U.S. Bankruptcy Clerk, the U.S. Bankruptcy Administration, the U.S. Attorney, the U.S. Marshal Services, the FBI, a U.S. Senator and a U.S. Representative.

Among the many hats worn by Beeby over the years are member of the "Chicago Seven," a group of architects who challenged the architectural orthodoxy of the late seventies; dean of the Yale School of Architecture; and founding principal, design director and now chairman emeritus of Hammond Beeby Rupert Ainge (HBRA) Architects. The firm was founded in 1961 by James Wright Hammond, formerly of Skidmore Owings and Merrill, on the principle that close collaboration with clients through all phases of design and construction produced the finest buildings.





Above: The Baker Institute at Rice University was conceived as a square plan with a clerestory-lit central commons. HBRA drew inspiration from Lovett Hall, an iconic campus building designed by Ralph Adams Cram.

Left: The large center portion of the Tuscaloosa Federal Building and Courthouse is flanked by two smaller side wings, connected by stair halls that allow daylight into the building.

Beeby joined Hammond in 1971, followed by partners Dennis Rupert and Gary Ainge. Hammond passed away in 1986, but the firm's personal approach has continued to develop under the leadership of Beeby, Rupert and Ainge, as well as Aric Lasher, AIA, director of design, and principals Craig Brandt, AIA, and Michele Silvetti-Schmitt, AIA.

From its offices in Chicago, HBRA has designed an array of new, renovation and master-planning projects for a range of purposes and scales. The firm's portfolio spans cultural, academic, religious and government buildings, from the Palladio Award-winning Tuscaloosa Federal Building and Courthouse in Alabama (see *Traditional Building*, June 2012), to the Baker Institute at Rice University in Houston, TX, and the Bass Library at Yale University in New Haven, CT. Prominent Chicago projects include the Art Institute's Rice Building, the Harold Washington Library Center and the Fourth Presbyterian Church's addition and renovation (1995).

Among HBRA's many professional recognitions are the Louis Sullivan Award for Architecture (1989); seven National Honor Awards from the American Institute of Architects (AIA) – its highest honor; more than 20 awards from the AIA's Chicago chapter, including Firm of the Year in 1994; and last year's Arthur Ross Award for excellence in the Classical tradition (see *Traditional Building*, April 2012).

Few recent projects match the logistical difficulty of the Tuscaloosa Federal Building and Courthouse. Commissioned by the General Services Administration, the 127,000-sq.ft., two-story building houses two federal courtrooms, the U.S. Bankruptcy Court, the U.S. Bankruptcy Clerk, the U.S. Bankruptcy Administration, the U.S. Attorney, the U.S. Marshal Services, the FBI, a U.S. Senator and a U.S. Representative. HBRA drew upon Classical Greek precedents to accommodate the program comfortably, and to convey a respectful presence for the federal agencies that it houses.

The building comprises a large center portion flanked by two smaller side wings, connected by stair halls. A central pedimented hexastyle Doric portico establishes the prominence of the main entrance, while the smaller wings feature Doric pilasters.

"The owner, architect and contractor team worked well together, which was necessary to complete a building



The interior of the Baker Institute is simply detailed with wood, stone, plaster and tile.



HBRA designed a 128,000-sq.ft. addition to the Art Institute of Chicago that provides exhibition and storage facilities for four curatorial departments. It does not exceed the height of the original three-story building.

like this," says Craig Brandt, AIA, principal and project architect. "Our perception is that this community considers the building's architecture and integrated art a success. This success reinforces the notion that public buildings influenced by Classical ideas can be built on time, and on budget, and that they have sensibilities that are not only useful and relevant to the building's purpose, such as its legibility, but engage the community's spirit in a way that reinforces that purpose through its expression of strength, order and dignity."

At Rice University, HBRA was called upon not only to design a formal building for the James A. Baker III Institute for Public Policy, but also to unify the increasingly disparate campus with a new quadrangle. The 285-acre campus is home to approximately 50 buildings and more than 4,000 trees and is demarcated by five streets; Greenbriar Street, Rice Boulevard, Sunset Boulevard, Main Street and University Boulevard.

On the wishes of the university's first president, Edgar Odell Lovett, its early buildings by Ralph Adams Cram are mainly Byzantine in style, constructed of sand- and pink-colored brick, with many arches and columns. Later buildings strayed from these themes, however, with Brutalist and Mediterranean influences that obscured the character of the campus as a whole.

The new building houses both the Baker Institute and the School of Social Sciences and was conceived as a square plan with a clerestory-lit central commons. HBRA emphasized the historic tradition of the campus with a new plaza that is landscaped, along with an adjoining quadrangle to the west, to form a series of outdoor rooms and a clear pedestrian corridor to Alice Pratt Brown Hall. As settings for informal discussions and structured programs, the central commons supports the function of the main building and acts as a gateway to the west quad.

The campus's iconic Lovett Hall, designed by Ralph Adams Cram, provided inspiration for the new building's façade and centralized organization. It is monumental yet humanly scaled with arched windows and door surrounds, stone banding, columns, pilasters and recessed panels. Flemish bond brickwork with thick bed joints provides texture for the building's thematic glazed tiles and inscriptions, whose birds, fish, crosses and stars relate to Rice University, the state of Texas, and individual departments.



The two-level, daylit sculpture court features Classical detailing and fluted columns that reference the main building.

Inside, simple materials like wood, stone, plaster and tile are offset by ornamental mosaic floor paneling, stained concrete and dark-wood trim. To promote the campus' mission, advanced audiovisual and broadcast communication systems link the institute with an international audience. On a local scale, the second-level faculty and fellow offices are arranged to promote maximum interaction and overlook the commons via lounges and loggias.

Closer to home, HBRA was commissioned in 1984 to design a \$23-million, 128,000-sq.ft. addition to the Art Institute of Chicago (AIC). Funded by the Daniel F. and Ada L. Rice Foundation, the wing provides exhibition and storage facilities for four curatorial departments, and preceded the 2009 addition of Renzo Piano's Modern Wing – the largest expansion in the museum's history.

The Rice Building is one of many Chicago facilities to benefit from the late philanthropists' fund, among them the Chicago Botanic Garden, the Chicago History Museum, the Children's Home and Aid Society of Illinois, Brookfield Zoo, the Field Museum, the Rehabilitation Institute of Chicago, the John G. Shedd Aquarium and the Lyric Opera of Chicago.

Boston, MA, firm Shepley, Rutan and Coolidge designed the main building in the Beaux Arts style for the Chicago World's Fair in 1893. It was the third home for the Art Institute, which previously occupied properties on Dearborn Street and the corner of Michigan and Van Buren Avenues. At the time of construction, the museum possessed the largest special exhibition space of any art museum in the country, and its current collection of 260,000 works of art spans more than 5,000 years of artistic expression from all corners of the world.

The Rice – or south – building bucked the trend for contemporary museum additions by remaining true, but architecturally subservient, to the original. Its gray limestone façade does not upstage the facility's main entrance on Michigan Avenue, and in keeping with preservation laws, it does not exceed the height of the original three-story building.

Much of the addition's Beaux Arts architectural detail is found on the interior, which is dominated by a two-level, daylit sculpture court and a 19,330sq.ft. special exhibitions area, Regenstein Hall. Classical detailing and fluted Opened in 1991, the 760,000-sq.ft Harold Washington Library Center on Chicago's State Street was the largest design/build project ever undertaken at the time of its construction. Its red granite exterior is punctuated on three sides by five-story-tall arched windows. Cast-stone medallions, corn stalks, representations of Ceres, the Roman goddess of agriculture, and the state motto, Urbs in Horto ("City in a Garden") also ornament the exterior. In 2007, it ranked 85th in an AIA national poll of the public's favorite examples of American architecture.

columns reference the main building and reinforce the notion that the addition completes, rather than alters, the design. "The Rice wing was received favorably by the Institute for its role in making the building a coherent whole," says Beeby.

With the Harold Washington Library Center on State Street, HBRA set a precedent for the planning and design of major



public libraries and left an indelible footprint on Chicago's cultural landscape. At ten stories and 760,000 sq.ft., the Neoclassical facility for the Chicago Public Library was the largest design/build project ever undertaken at the time of its construction and, upon opening in 1991, entered the Guinness Book of Records as the largest public library building in the world. In 2007, it ranked 85th in an AIA national poll of the public's favorite examples of American architecture.

The library's red granite exterior is punctuated on three sides by five-storytall arched windows. Cast-stone medallions, corn stalks, representations of Ceres, the Roman goddess of agriculture, and the state motto, *Urbs in Horto* ("City in a Garden") by sculptor Ray Kaskey ornament the exterior.

In 1993, monumentally-scaled ornaments of Classical derivation by sculptor Kent Bloomer were added to each of the four roof corners. These include seed pods, barn owls and the Great Horned Owl, which presides over the State Street entrance to symbolize knowledge. Inside, a mosaic mural by Jacob Lawrence on the lobby's north wall depicts the life and accomplishments of the library's namesake, the late mayor Harold Washington.

"The Library alludes to great buildings of its history and surroundings, which suggest that it is part of a lineage of public buildings that belong to the city," says Beeby. "The building's monumental form, composition and symbolic expression are cultural statements that represent the notion of a public building that people in Chicago can understand."

After more than half a century, HBRA continues to fuse the sophistication of a large firm with responsiveness and sensitivity to individual client needs. The firm is currently at work on projects ranging from large-scale institutional and academic buildings to single family residences, planning studies, renovations and additions.

"We find that there is much to be learned from examples that remain resonant and successful over time, and we're particularly interested in finding where traditional principles of design and modern circumstances and building practices coincide," says Aric Lasher. "Tom evolved a critical approach and methodology in our office that has allowed us to address all manner of challenges with resilience and freedom from preconceived notions. When considered with regard to specific places and cultures, this perspective has allowed us to participate in the ongoing dialogue that drives the evolution of our cities and institutions in a meaningful way." TB



More Than Meets the Eye

Knowledgeable suppliers explain that custom historic metalwork is worth the time and effort, and will stand the test of time. **By Gordon Bock**

rom one-of-a-kind, hand-hammered forgings to identical reproduction castings, custom ironwork is among the oldest architectural arts, with skills, materials and traditions that go back centuries. Elemental as it is, ironwork fabrication has always had intangible dimensions, such as designing and scheduling – aspects no less important in today's virtual world of digital spreadsheets and cellphone cameras. So if you're looking to commission ironwork for an upcoming project, consider following points and that there's more to ironwork than meets the eye.

It goes without saying that custom-fabricated ironwork does not flow from off-the-shelf inventory or just-in-time production, so accounting for adequate lead time is an important part of planning. According to Douglas Bracken, president of Wiemann Metalcraft in Tulsa, OK, "The match between shop and project is critical; it comes down to how much labor the shop has available compared to the project demands." In his market, Bracken says the lead times vary widely and depend upon the size and complexity of the project. Small, one-off orders can be handled in a matter of weeks, while larger, more complex orders may need a year or more.

Robert Baird, vice president of operations at Historical Arts & Casting, Inc. in West Jordan, UT, has a similar take. "It depends upon how custom the project is, how involved the design, and what kind of production process is involved." Lead time can also be influenced by the scope of the project and the kind of finish that is desired. He adds that, "Replicating an existing historic element sometimes requires less lead time because you're working from an example, while creating something new involves the design phase, as well as fabricating a sample – all of which takes time."

Another part of the equation is that each ironworks has its own vendors with their lead times. Baird says that for his business, sourcing different metals is not much of an issue but offbeat shapes can be. "We maintain an inventory of our most commonly used extrusions – say for windows and railings" he says, "but special-order shapes may take 16 to 20 weeks to acquire, especially if they're coming from offshore."

Bill Mogavero of Bill's Custom Metal Fabrications in Westbury, NY, says that in his business lead times are hard to generalize and must be evaluated on a job-by-job basis. "Otherwise straightforward work," he explains, "can be delayed by the approval process as it moves through one or more parties."



Wiemann Metalcraft replaced all of the historic cast-iron railings, fencing and the widow's walk railings for the rehabilitation of the Logan House in Washington, D.C. All work was scrutinized by several review boards for historic integrity and tax credit purposes, and the National Park Service was also involved. The architect for the project was John Mangan AIA, Mangan Group Architects.

At Lodi Welding Company, Inc, in Hackettstown, NJ, Richard Buschgans says, "Even though we have work a year out, we're always looking for new and exciting projects."

Putting Numbers Together

Another ironwork intangible is sizing up the cost of a project – ever an issue in building con-

struction but, again, not so simple as totaling up materials. "A lot is job-sensitive," says, Mogavero, "but materials are not really where the costs are; they're in time and labor." Bracken concurs. "In ornamental ironwork and blacksmithing, fabrication doesn't take a lot of specialized or expensive tooling," he says, "and the raw material expense, especially if it is mainly carbon steel, is often quite



Above: Wiemann Metalcraft designed this railing system for the Packard Building in Philadelphia, PA, to be sympathetic to the historic Yellin work. The decorative panels were derived from the entry gate pattern and enlarged to meet code requirements. The castings are aluminum and the balance of the work is forged steel.

Right: The Packard Building's original entry gate by Yellin.

low. However, it does take a lot of time, so the majority of the job cost is labor."

He adds that there is also a significant portion of that time taken up by activities essential to producing ironwork, but not directly connected with working metal, such as creating drawings, measuring at the work sites, and even loading or unloading trucks. Thus, as a percentage of the whole, smaller projects will have a larger burden of cost devoted to these "non-productive" but essential labor expenses.

Bracken stresses that experience is key. "Estimating repair and refurbishing is even more difficult, because there are so many unknowns for both the tradesman and the architect," he says, "The more experienced the tradesman or fabricator, the more accurate the estimate is likely to be, but as anyone who has worked on old buildings will tell you, there are surprises every day."

Buschgans' company is known for high-quality forged works (interior and exterior handrails and grand gate entrances), but he adds that with repairs and restorations there's often an investment before you can even begin the pencil work. "First, a historic fence or gate has to be broken down into

pieces, into its constituent parts, then these parts must be stripped down to bare metal." Not until then, he says, is it possible to know what the conditions are and what metals are present, which in historic work may be some cast iron, some wrought iron, some steel, and even non-ferrous metals such as brass. "Ironwork restoration is like car restoration," he says, "You can do a little, or you can do a lot."

According to Jeff Schiff, owner of Schiff Architectural Details in Chelsea, MA, when someone presents an old photo asking "Can you make this?" his reaction is often, "The short answer is yes, but first let's have a serious discussion about budgets." Then he says the conversation proceeds in part to ascertain whether they have "the resources to achieve their desires."

Schiff says they do a lot of conditions and main-

tenance reports for local municipalities or institutions like Harvard that have miles of fencing that, due to historic designations, have to be kept up, rather than abandoned if deteriorated. "It all comes down to linear footage in the end," he says, but the project also has to be broken down into its elements to determine unit costs "before you can do an intelligent bid."

Another aspect of repair influencing costs is the location of the work. As Bracken points out, "Whenever possible, it is always better to remove repair or restoration work to the shop where it can be executed in a safer, more efficient, and controlled environment." This is especially true, he



says, if the metalwork is fine or delicate, requires a specialized finish that cannot be applied confidently on-site, or the conditions are such that they make field work dangerous or very slow. For these reasons, "There's a point of diminishing returns for working in the field," he adds.

That is not to say that historic ironwork restoration or refurbishing projects are inexorably more complicated or costlier than new work. Indeed just the opposite can be true. For example, Schiff tells of a recent project where his company met with clients about to replace a 20-story spiral staircase made of cast iron and fabricated steel parts. After much discussion the company finally convinced



Right: Lodi Welding restored this ca. 1900 wall-mounted lantern. It was disassembled, restored, powdercoated and then re-assembled and updated to electric lighting.

PRODUCT SPOTLIGHT Custom Metalwork



Bill's Custom Metal fabricated this historically styled gate (above) and elaborate railing (right).

the house architect that they should instead refurbish the existing ironwork. "We replaced some parts, upgraded others with stainless steel," says Schiff, "and, in the end, saved the client a great deal of money; they couldn't believe it."

Forging the Future

Historic ironwork from the 1830s is often partly or wholly cast iron, meaning that repairs can involve tooling – that is making the patterns and molds to reproduce lost parts. Buschgans says that



Left: Schiff Architectural Detail built this World Food Prize Grain Sculpture light sconce; it was designed by Gensler Architecture and represents four of the world's most important foods: wheat, rice, corn and soybeans.

Right: The Frank E. McKinney Jr. bowl fountain in Bloomington, IN, was fabricated by Schiff Architectural Detail.



for casting small parts in limited quantities, Lodi does their own foundry work, but for large items or numbers, it's more cost-effective to farm the part out to a larger foundry (though these are increasingly difficult to find). "It's a matter of volume and heat," he says, "of being able to handle larger quantities of molten iron."

He also notes that there has to be the right match between castings and customer. For example, a historic building might value authenticity enough to justify the cost of reproduction castings, but a homeowner may not always feel the same way. "Casting new parts has to pay for itself, so to speak," he says.

Schiff says that part of his company's work is casting authentic cast-iron fencing used in several Boston-area communities and parks. Besides using authentic patterns made from original artifacts, he says they strive to upgrade what has already proved successful for decades. For example, they pour castings in ductile iron, which is stronger and lasts longer than the grey iron typically used in the past, and they assemble parts with stainless steel fasteners. "Why repeat the mistakes of the past?" says Schiff, "And there were indeed mistakes."

Between commissions, Schiff Architectural Details is also the stewards of the tooling. "These patterns are legacy tools for the neighborhoods," explains Schiff, "and with two to three patterns costing about \$70,000 a set to make, they need to be protected in curated storage until the next use." Well intentioned as they may be, municipalities typically cannot offer more than a damp garage where moisture and forgetfulness take their toll.

At Historical Arts & Casting, Baird describes a similar practice. "All pattern and tooling costs are inherent in the price of the project, and assigned to the client," he says, adding that, "We also own all the tooling." Such an arrangement actually



makes sense for a client, because properly storing patterns until the next use – which may be years in the future – is an ongoing cost. "Is storage costeffective for the client, or are they equipped to assume this responsibility?"

In fact, one of the least-appreciated characteristics of custom ironwork is that it is all about longevity and the future. This perspective applies to maintenance and restoration as much as it does to new work. "It seems every 100 years, wroughtiron work has to be restored," observes Buschgans. "It depends upon the project of course, but a lot of the jobs that come our way are about a century old." He adds, "If the ironwork is 120 years old, it's sometimes almost beyond repair, where you're replacing two-thirds of the metal."

Schiff concurs, adding that 100 years is not just a benchmark for major maintenance. "New work should be looked at with that kind of lifespan," he advises. "Hot-dip galvanizing is the best money you can spend – it's readily available and there are good practitioners. Also invest in a triplecoat paint job."

Mogavero tells of restoring many a fence and railing of similar vintage, such as urban stoop railings with cast-iron newels. "You first remove all the broken parts, then weld and cast," he says, noting that he does a lot of heavy forge work, sometimes for competitors who don't have the time or ability to fulfill the order.

Bracken too believes that traditional ironwork is a long-haul material, and is directly associated with the alloys used. He cites a churchyard in his area with true, low-carbon, wrought-iron fencing from the 1880s. Though in need of restoration –



Historical Arts & Casting replicated the original chandeliers of the St. George Tabernacle in St. George, UT, (left) and fabricated this 11-ft.-dia. skylight in bronze (above).

"Miles of cemetery fencing do not normally get a lot of maintenance," he quips – it is nonetheless still standing because true wrought iron is very resistant to corrosion.

However, he adds that, "If this same fence were installed using carbon steel, and not wrought iron, it probably would have already been replaced three or four times during the last 120 years because, left unmaintained, steel starts to dissolve immediately."

Bracken adds that while the tubular steel

fences common today are very inexpensive, they're closer to a wood fence in terms of longevity. "We wouldn't have any historic ironwork to celebrate in cities like New Orleans and San Francisco," he says, "if it weren't for the corrosion-resistant properties of cast iron and true wrought iron." TB

Gordon Bock is the co-author of The Vintage House (www.vintagehousebook.com) and lists his 2013 seminars, courses and lectures at www.gordonbock.com.

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Gold Coast Metal Works, Inc. Huntington Bay, NY www.gcmw.com 631-424-0905

Historical Arts & Casting, Inc. West Jordan, UT www.historicalarts.com 800-225-1414

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GREENlights

A NEW DEPARTMENT FOCUSING ON ENERGY CONSERVATION IN HISTORIC AND NEW TRADITIONALLY STYLED BUILDINGS

Taking Control

hile conservation has been called the low-hanging fruit by many who are concerned about the environment, the firm of Walter Sedovic Architects (WSA) of Irvington, NY, has taken the concept to a new level. Principals Walter Sedovic and Jill Gotthelf understand that historic buildings are inherently energy efficient, and that with careful preservation and the use of simple controls, they can become even more so.

"We are not talking about anything new," says Walter Sedovic, FAIA, LEED AP, founding principal. "Historic buildings have always been good energy performers."

The firm recently saved Christ Church in Bronxville, NY, a substantial amount of money by applying basic principles of preservation and conservation, then installing new control equipment. "The church re-evaluated its planned installation of all new mechanical equipment in light of the financial crisis," says Jill H. Gotthelf, AIA, FAPT, principal. "They came to us to develop an alternative approach that would satisfy their original objectives regarding comfort and efficiency while being mindful of budgetary constraints.

"We didn't say 'you can't have AC,' we just said 'let's evaluate and tune up your existing systems first," she adds. "After that work was completed, the church realized that the need for AC wasn't as critical; they put it on the back burner."

"We said 'let's see how the building works once the original passive systems – which hadn't been fully functional for over 40 years – are restored and operating as intended.' It was designed and built before AC existed," Sedovic notes.

WSA's process began with a program of testing and analysis of the physical systems, ambient conditions areas of longstanding deficiencies. This was followed by restoration of the building envelope and infrastructure. The original steam heating system was repaired so that it no longer needed 500 gallons of makeup water a day. "It took a full-time person to keep adding water to it," says Sedovic. "We uncovered all of the controls and re-connected them and made some refinements, so the steam system works like it is supposed to," says Gotthelf. "This was a far less expensive approach than installing a new system and it provides greater energy efficiency and reduction of maintenance costs."

Using thermography to locate leaks in the building, WSA found that most of the leaks were relatively simple to repair, without loss of historic fabric. Exterior envelope restoration included injection grouting stone walls to restore the walls' thermal capacity. "We also restored the roof and site drainage," says Gotthelf. "This improves the energy efficiency of the building because damp walls lose their ability to insulate."

To fine-tune the energy operations of the church, WSA added controls. "Controls today are much better than they were even 20 years ago," Sedovic says, "and they are more adaptable to control humidity, not just temperature." There are thermostatic controls that allow users of radiant heating systems to control the temperature of each radiator individually within a room, instead of providing one temperature for the entire building. And, Sedovic adds, many are available for about \$200, installed. "It's a simple solution that allows historic buildings to be even more energy efficient."

One of the controls that WSA frequently uses is the ATVA thermostatic valve from Danfoss. "This allows each room in the building to set its own temperature," Gotthelf notes. "It conserves energy and adjusts for comfort."

"Another one of our favorite systems uses dessicants, that same material that comes packaged with your electronic equipment to absorb moisture," says Sedovic. "One of the largest integrated systems we have used is from Liebert.



Danfoss valves are installed on individual radiators to allow users to create heating zones within existing systems.



The Nest thermostat adjusts automatically to the occupants' preferences.



White Rodgers/ Emerson's batterypowered 1F95-1291 universal system provides dehumidification and humidification control.

It is designed for computer applications for buildings such as libraries and museums. Dessicant wheels and other compact versions are adaptable to a variety of system sizes and types."

An intriguing newcomer is the Nest Learning Thermostat. It automatically "learns" occupants' habits and adjusts accordingly. The literature notes: "Just treat Nest like a regular thermostat – turn it up when you're cold, down when you're hot. Nest learns what temperatures you like in about a week and creates a custom schedule." The device also senses when the building is not occupied and automatically adjusts.

Gotthelf and Sedovic note that controls are also available for other elements such as CO2, humidity and lighting. "Humidity is a key component of comfort," says Gotthelf. "Historic materials control and maintain humidity, and they can become even more efficient when appropriate controls are added." WSA has also used the H8808B Humidistat and H8808C Dehumidistat from Honeywell, as well as the Big Blue Humidity 4/2 from White Rodgers/Emerson.

"We have found that there is little published information available on the ability to add controls to the original systems," says Gotthelf. "This leads to undue replacement and modifications of whole systems. Our goal is to refine rather than refit. We look at what is already in place that works, that is valuable, and see if we can get it to work properly."

"We love modern and traditional architecture, but never seek to make one the other," Sedovic notes. "While traditional buildings tend to be naturally well-tuned to the environment, they are readily enhanced by the introduction of thoughtfully selected new technologies. When we look at buildings holistically, we find that old instructs new as new enhances old. It's a symbiotic relationship that results in historic buildings that are stellar energy performers." *- Martha McDonald*

"We have found that there is little published information available on the ability to add controls to the original systems."



For Excellence in Traditional Commercial, Institutional & Public Architecture

Sponsored by Restore Media, publisher of *Traditional Building* and *Period Homes* magazines, and organizers of the Traditional Building Conference Series

The 12th annual Palladio Awards competition has recognized 11 architecture firms and one designer for outstanding work in traditional design for commercial, institutional, public and residential projects. The goal of the program is to recognize the project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work. Projects should meet all of the functional needs of contemporary usage while applying lessons learned from previous generations to create enduring beauty.

The Palladio Awards were presented at a dinner ceremony during the Traditional Building Conference in May in Washington, D.C.

The winners for commercial, institutional and public work are:

RESTORATION & RENOVATION

Duncan G. Stroik Architect, LLC, South Bend, IN, for the restoration and renovation of the Cathedral of St. Joseph, Sioux Falls, SD

NEW DESIGN & CONSTRUCTION – MORE THAN 30,000 SQ.FT. Richard M. Economakis Architectural Design, South Bend, IN, for the Civic Hall, Cayalá City, Guatemala

NEW DESIGN & CONSTRUCTION – LESS THAN 30,000 SQ.FT. Neumann Lewis Buchanan Architects, Washington, D.C., for the RdV Vinyards Winery, Delaplane, VA

SYMPATHETIC ADDITION

Moody-Nolan, Indianapolis, IN, and Cripe Design, Elkhart, IN, for the addition to the Lerner Theatre, Elkhart, IN

Six awards were also given for residential projects.

The four winning commercial, institutional and public projects are presented on the following pages. The winners in residential design will be published in the July 2013 issue of *Period Homes* magazine. We congratulate all of the winners. For more information on how to enter the 13th annual Palladio awards program in 2014, go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Traditional Building* and *Period Homes* magazines for the 2013 program. The jurors for the commercial, institutional and public architecture projects were:

Craig Brandt, principal, HBRA Architects, Chicago, IL

Brian J. Connolly, principal, Zivkovic Connolly Architects PC, New York, NY

Clem Labine, editor emeritus and founder, Traditional Building and Period Homes magazines

Mark Thaler, AIA, Architect, Nassau, NY

THE PALLADIUM The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting have exemplified the basic goals of the Palladio Awards program. They have given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

New Design & Construction – more than 30,000 sq.ft. Winner: Richard M. Economakis, Architectural Design



Project: Civic Hall, Cayalá City, Guatemala

Architect: Richard M. Economakis, Architectural Design, South Bend, IN; Richard M. Economakis, principal

Supervising Architect: Estudio Urbano, Guatemala City, Guatemala; Pedro Pablo Godoy, principal; María Fernanda Sánchez, principal, Marc Landers, landscape architect

Master Planner and Consulting Architect: Léon Krier, Luxembourg City, Luxembourg

General Contractor: CC Group Engineers, Guatemala City, Guatemala

Developer: Grupo Cayalá, Cayalá City, Guatemala

Civic Duty

t all started in 2003, when Guatemala City-based Estudio Urbano convinced developer Grupo Cayalá (Cayalá Group) to forgo previous plans of constructing a private community similar to Guatemala City, whose post-War neighborhoods comprise high-rise buildings loosely arranged in the landscape, which contribute to sprawl.

Instead, the firm described a new vision of a pedestrian-friendly urban setting with compact humanscaled spaces where homes and shops intermixed. The developer was enamored of the idea and on suggestion, invited urbanist Léon Krier to lead charrettes in developing a master plan for the new town of Cayalá, a tract of land of about 870 acres just east of Guatemala City, which is an area slightly larger than New York City's Central Park.

The master plan consists of eight urban quarters arranged around a main thoroughfare, or paseo. The neighborhood of Paseo Cayalá, which is the first to be built and now nearing completion, is the context for three major public edifices – a tower that marks the entrance, a Civic Hall at the center, and a church at the terminus of the paseo. After fine-tuning the master plan and determining the architectural expressions and designs for the buildings, it was decided that the project would be completed in three phases with the first phase realizing the paseo and Civic Hall.

Richard Economakis, principal of South Bend, IN-based Architectural Design and a faculty member at Notre Dame, was called upon to design the Civic Hall and joined Pedro Pablo Godoy and María Fernanda Sánchez, principals of Estudio Urbano, and Krier in forming a design team led by Estudio Urbano to oversee realization of the new neighborhood.

"When I undertook to design the Civic Hall it was just a footprint in a master plan," says Economakis. "I wasn't familiar with the Guatemalan context so I made plans to visit Mayan sites in the Yucatán peninsula and the historic city of Antigua Guatemala, which is the former capital of Guatemala and now a World Heritage site. I learned that Guatemala's two great architectural traditions, Spanish colonial and indigenous Mayan, sometimes fuse and come together.

"I found the Church of Santo Tomás in Chichicastenango to be especially fascinating," says Economakis. "It is essentially a Spanish church sitting on top of a pre-Columbian pyramid. One would think that might be considered objectionable by indigenous people but the Spanish and native cultures have mingled and merged in Guatemala to the point where some religious Mayan practices are incorporated into Catholic traditions.





"This remarkable complex has become iconic not of Spanish domination but of a happy marriage between the two cultures," he says. "Santo Tomás became the initial spark of inspiration for the Civic Hall. The new town needed a symbol that people of all backgrounds could recognize as quintessentially Guatemalan."

The program called for a large ceremonial hall and a commercial wing to house 30 shops on a linear L-shaped site located at the edge of a ravine; the narrow southern end is just 85-ft. wide. "From the beginning, the client wanted this building to be both a civic hall and to incorporate a commercial aspect, which is the driving force behind his thinking," says Economakis. "Many of the buildings along the street are mixeduse with shops on the ground level and residential above. This constituted one of the main design challenges. I could find civic building types in Guatemala as precedent but none of them had commercial mixed in. I looked especially at the Town Hall or Ayuntamiento in Antigua Guatemala, and Mayan 'acropolis palaces' but again there was no indication of a commercial component and these were organized around courtyards, which was not suitable for the narrow site.'

Having worked in England, Economakis was familiar with European market halls, especially the British variety. These tend to be long linear buildings situated in the middle of streets and



Above: Seen from the northeast, the east elevation combines a commercial arcade at ground level with French doors and iron railings, as well as octagonal figural windows in the Mudejár style. The dormers above provide natural light and ventilation for mechanical equipment housed in the roof space within. Photo: Vicente Aguire

Left: Located at the center of town, the 40,000-sq.ft. Civic Hall is sited on a linear L-shaped site with the narrow southern end just 85-ft. wide. Photo: Sergio Izquierdo

sometimes fronting small squares. He found equivalent types in Spain and adapted versions of the English type in North America. The Market Hall in Charleston, SC, for instance, is a Greek Revival civic hall atop a series of commercial arcades and market sheds.

"I was essentially introducing a new civic type into Guatemala," he says. "In accepting this market type – a contemporary adaptation of an old European model – then the question was, 'How can it be made to look Guatemalan?' The best source for those kinds of details for me was the city of Antigua Guatemala."

From the southern approach at the heart of the paseo, the Civic Hall overlooks a plaza and reads as a freestanding civic monument with pyramidal granite steps leading to a portico designed as



Pyramid steps, inspired by the Church of Santo Tomás in Chichicastenango, lead to a portico with Corinthian tetrastyle temple front and maize capitals, which serve as a reference to Mayan culture. Photo: Sergio Izquierdo





Above: The two-story pergola on the west façade was modeled after a combination of Guatemalan details and forms derived from 19th-century resort hotels; the adjacent octagonal cupola tower marks the center of town. Photo: Leonardo Izaguirre

Left: The north wing contains overt commercial qualities and acts as a liner for the cobbled main street. Photo: Leonardo Izaguirre

a Corinthian tetrastyle temple front. The Classically proportioned columns and entablature feature capitals with maize motifs that serve as a subtle reference to Mayan culture. They were executed by local sculptor Maria Isabel Madriz, on the model of Latrobe's corn capitals in the U.S. Capitol building in Washington, DC. The portico is detached from the main volume of the hall, which has trabeated corner openings commonly found on Spanish colonial buildings.

The east elevation is a two-story volume containing overtly commercial qualities, which acts as a liner for the paseo. The Civic Hall's principal public space sits above an arcade incorporating exaggerated Tuscan columns typical of Guatemalan colonial architecture. It features French doors and deeply recessed octagonal figural windows in Mudéjar or mixed Spanish-Moorish manner.

Arcades and colonnades leading to shops along the east and north elevations alternate to create a variegated effect that breaks down the large massing of the building in deference to surrounding urban blocks. The north wing comprises various distinctive townhouse façades and contains two levels of commercial shops.

"Another detail that is essentially Guatemalan, but again adapted, is the big wooden pergola on the west side of the building," says Economakis. "I knew that visitors looking out from the hall on the upper level would have the sun in their eyes for a large part of the afternoon, so the idea of the pergola was to shade them and for that it needed to be two-stories tall.

"The tradition of the pergola in Guatemala tends to be residential and even when it lines squares it's a one-story affair – a low feature," he adds. "The precedents that immediately jumped to mind were the enormous pergolas of American Victorian resort hotels like the Athenaeum Hotel in Chautauqua, NY. The pergola on the Civic Hall was modeled to reflect a combination of Guatemalan details and forms derived from 19th-century resort hotels."

Right: A heavy-beamed coffered ceiling, mahogany and cedar paneling, and handcrafted acroteria complement the aedicule at the end of the ceremonial hall. Photo: Sergio Izquierdo

Bottom right: Acting as a backdrop for the speaker's podium during events, the aedicule in the ceremonial hall features Classically proportioned Tuscan columns and a pediment. Photo: Sergio Izquierdo

Adjacent to the pergola, the octagonal cupola tower is another characteristically Guatemalan detail, in this case inspired by kitchen cupolas of colonial-era houses. "They're emblematic of Antigua Guatemala and so instantly recognizable that I decided the Civic Hall needed a large eye-catching version that could be seen miles away and mark the center of town," says Economakis. "The tower acts as a belvedere but it is also true to its form as it sits on top of a ground-level kitchen servery."

Through a set of double doors on the south elevation, a vestibule transitions into the main space or ceremonial hall. An aedicule consisting of Tuscan columns and a pediment is the focal point, and acts as a backdrop for the speaker's podium during events. Flanking the large open space of the hall are French doors with views overlooking either the cobbled main street or the ravine with Guatemala City and volcanic landscape beyond.

Mahogany and cedar paneling are decorated with handcrafted acroteria, which are modeled after those on the Parthenon in Athens. The wall above the paneling is finished with a patterned damask fabric and is topped with brackets supporting a heavy-beamed coffered ceiling.

The team of designers working at Cayalá agreed that in order to

achieve the architectural qualities that make Antigua Guatemala so endearing, the buildings in the new town, including the Civic Hall, had to be built with local, natural materials wherever possible. While the Civic Hall was built with a concrete-frame system due to stringent local codes and pragmatic concerns of the client, the frame was concealed within thick walls and finished with limebased plaster.

Using carved stone for moldings and cornices was also time consuming so a number of them were fabricated out of specially treated concrete, and were cast in place using Styrofoam formwork. This was a matter of particular concern for Economakis.

"Some years ago, I had visited buildings at the Princeton University campus that made use of reconstituted stone and saw how poorly this material was holding up," he says. "It so happens that Godoy and Sánchez had been experimenting with specially treated concrete, and had managed to make it look and behave almost exactly like stone. They took me to buildings they had designed several years ago and I would never have guessed that they were not made of stone because the moldings were so visually





convincing and in such pristine condition years after they had been cast. We decided to use the material as much as possible on the Civic Hall, treating it to look like local limestone."

In November 2011, the 40,000-sq.ft. Civic Hall, which is officially called Azaria de Cayalá, was inaugurated with a celebration held on its pyramid steps. The building has more than fulfilled its purpose of providing a venue for Guatemalans to host a variety of events, be it mayoral functions, weddings, exhibits, seminars or public gatherings. It has also been recognized with a Palladio Award for outstanding design in traditional architecture.

"I am just delighted with the news that keeps coming to me with how much the public loves this building," says Economakis. "The public is really saying that they love their culture because this Civic Hall is an attempt to synthesize and adapt a local culture's tradition to modern parameters. Knowing that the building has this approval and popularity is a reminder of the importance of regional traditions. It's a confirmation in my mind that an architect's duty is first and foremost to work with the spirit of the place." – Annabel Hsin

Restoration and Renovation Winner: Duncan G. Stroik Architect



Project: The Cathedral of St. Joseph, Sioux Falls, SD

Architect: Duncan G. Stroik Architect, LLC, Duncan G. Stroik, AIA, South Bend, IN: Duncan G. Stroik, AIA, principal: Jamie LaCourt, project architect: Tony Bajuyo, intern architect

General Contractor: Sioux Falls Construction, Sioux Falls, SD

The Cathedral of St. Joseph in Sioux Falls, SD, was designed by Emmanuel Louis Masqueray in 1905. The cornerstone was laid in 1916 but then Masqueray died suddenly in 1917. Built on a bluff overlooking the city, the cathedral was dedicated in 1919. Photo: courtesy of Diocese of Sioux Falls

Creative Restoration

he Cathedral of St. Joseph, a blend of Romanesque and French Renaissance styles, is built on a bluff overlooking Sioux Falls, SD. It was consecrated in 1919 on the site of the first church in the diocese, a wood-frame church that was destroyed by fire in 1881. The current cathedral replaced a brick church that was built in 1882.

The idea for the new cathedral came from Bishop Thomas O'Gorman, originally from the Diocese of Saint Paul, MN, who became head of the Sioux Falls diocese in 1896. He attended the dedication of the 1905 cathedral in Saint Paul, designed by Emmanuel Louis Masqueray, and asked the architect to design a cathedral for Sioux Falls.

Masqueray went to work on the Cathedral of St. Joseph in Sioux Falls and the dedication was laid in 1916. However, Masqueray died suddenly in 1917 and the project was completed by his draftsman, Edwin L. Lundie. The first mass was celebrated in an unfinished cathedral on December 8, 1918, and the dedication took place on May 7, 1919.

The cathedral is 178 ft. long x 119 ft. wide with bell towers extending 163 ft. above the floor. It is built in a crucifix form and has been altered many times over the years.

In 2007, His Excellency Bishop Paul J. Swain began the restoration of the interior with Duncan G. Stroik as the architect. The exterior had already been restored a few years before. Swain and Stroik refer to the project as a "creative restoration," because "the goal was to restore the interior to the splendor envisioned by Bishop Thomas O'Gorman and Masqueray," says Duncan Stroik, AIA, principal.

"When I first saw the cathedral, I thought 'this is a really amazing piece of architecture and people can't see it," he notes. "It had dark stained glass, lights shining down, and was painted beige. It was encrusted from having been painted many, many times. You couldn't even see the ornament in the ceiling. I knew that if we brought it back to life, it would reveal the beauty that was there, that had been missing for maybe 50 years."



Duncan G. Stroik Architect, LLC, restored and renovated the interior of the Cathedral of St. Joseph, following the vision of the original architect, Emmanuel Louis Masqueray. All photos: Duncan G. Stroik Architect unless otherwise noted

With this in mind, Stroik and his colleagues redesigned many of the elements of the cathedral to align with Masqueray's original intent, after having visited and studied many of his churches in the Midwest. The project encompassed the wholesale redesign of the sanctuary, including the addition of new elements, such as a new circular baldacchino, the pedimented cathedra and a cylindrical ambo. In addition, a modern cosmatesque floor and decorative painting were designed to be congruent with motifs in the cathedral.

To start, the sculpture and decoration that had been painted a beige color during a 1970s restoration was restored based on paint schemes found at other Masqueray churches. For example, 10 circular motifs in the ceiling containing figures of the 12

apostles were repainted. Four of the apostles appear as two pairs sharing a roundel. The decorative painting was executed by Conrad Schmitt Studios, which had also decorated the cathedral after the fire in 1942.

In addition to painting all of the reliefs including the medallions in the ceiling, the Stations of the Cross, and the Nativity in the apse, Conrad Schmitt Studios also restored the plasterwork and added faux marbling on the six columns (37 ft. tall) in the nave and elsewhere. The bases of the columns were redone in Arabescato Vagli marble.

"It was a big project," says B. Gunar Gruenke, president of Conrad Schmitt Studios. "Everything had been painted one muted color. We had done decorative painting in the '40s, but elected not to go back to the 1940s scheme, but to execute what Masqueray would have done had he painted the church. We studied his other cathedrals in St. Paul and Minneapolis and found that those two palettes were very similar. So we were able to create a palette that was sympathetic to Emmanuel Masqueray's wishes."

"When marbleizing the columns we would typically use turkey feathers to produce the veining, but in Sioux Falls we used pheasant feathers," Gruenke explains. "South Dakota is the pheasant hunting capital of the world. We had parishioners bringing in pheasant feathers. It made it more personal."

While the existing columns in the nave were marbleized, real marble was used extensively throughout the cathedral. In fact, 23 different types of marble from around the world are incorporated in the redesign. "It's the largest amount of marble that we have ever done in a project," says Stroik. "It was fun, and it was in keeping with Masqueray's other cathedral, so it was the right thing to do. Most of the new fabrication including the flooring, baldacchino, the cathedra, the ambo and pulpit, was in marble and was done in Italy."

The new circular baldacchino designed by Stroik incorporates four 8,000-lb. marble columns with shafts made of Verde St Denis marble from France. They measure 1 ft. 10¾ in. in dia. and are 15 ft. 8¾ in. tall. The 2 ft. 2½ in.-tall composite capitals are hand carved from Carrara unito marble and tipped with gold leaf.

These columns were so heavy that they had to be craned into the church and placed on a temporary platform at the entrance to the cathedral. They were then rolled into position on wheels and a specially designed winch system put them in place on their marble bases.

One of the features of the baldacchino is its domed ceiling, an idea by Stroik to replicate domes found in other Masqueray

A new circular baldacchino designed by Duncan Stroik incorporates a domed ceiling and marble columns weighing 8,000 lbs. each. The cylindrical ambo to the right of the baldacchino continues the circular motif.



churches, but missing at the Cathedral of St. Joseph. "Most of the shapes in the interior are circles, arches and curves," says Stroik. "I thought there was something missing – a dome. Since we couldn't add a dome to the crossing, and Masqueray didn't intend that, then why not give a dome to the altar?"

Stroik also carried the circular image into the shape of the baldacchino itself. "I have designed a lot of rectangular baldacchinos and I would never have thought of doing a circular one except that Masqueray designed one for St. Paul," he explains. "It was very difficult to design, and the bishop was very concerned about it. Once he saw it, though, he loved it."









Above: The new pedimented cathedra (bishop's chair) incorporates a surround that was carved in Italy of Calacatta crema marble.

Left: The view toward the north transept shows the baldacchino and ambo and highlights the cruciform shape of the cathedral. New chandeliers were fabricated by Aurora Lamp Works based on historic photos. Supply ducts for the new mechanical system were inserted behind existing wrought-iron grilles.

Structural upgrades were required to accommodate the new baldacchino, including the demolition of the thrust stage and the addition of level flooring to accommodate the baldacchino, altar and high altar.

The altar under the baldacchino is one of the many elements designed by Stroik. It is embellished with cherubim, swags and wreaths of laurel and was hand carved in Calacatta crema marble, the same marble used for the cathedra, ambo, tabernacle and baptismal font.

The new marble altar and the high altar, baldacchino columns and tabernacle were fabricated by Italmarble Pocai S.r.l. of Italy and Paolo Costa & Co. of Italy. They also collaborated to fabricate the baptismal font, the new marble ambo, the cathedra, the side shrines of St. Joseph and the Blessed Virgin Mary.

Cody Swanson of Florence, Italy, sculpted the bas relief in the cathedra pediment, the angels for the baldacchino, the Trinity relief on the baldacchino ceiling, the Holy Spirit on the ambo sounding board ceiling, and iconography for the ambo and side altars. He also sculpted the bronze tabernacle door and bronze crucifix.

One of the most significant challenges was creating a complex but uniform floor pattern within the confines of the existing space. When the existing monochromatic stone floor was removed, it left a setting bed that varied from 1 to 3 in., so it had to be reconfigured before the new marble slab flooring could be installed. The floor consists of 10 different marbles fabricated by Italmarble Pocai of Italy and installed by Twin City Tile and Marble of St. Paul, MN.

This new cosmatesque (geometric with inlay stonework) floor pattern draws its name from the Cosmati family who worked around Rome around 1100, Stroik notes. "Masqueray liked simple monochromatic floors," he says, "but the client wanted a beautiful marble floor, so we came up with one that would fit. You see

The marble high altar with a volcano onyx background is flanked by two Corinthian columns. The bronze tabernacle door and corpus were sculpted and fabricated by Cody Swanson, who also carved many elements for the cathedral, including the baldacchino angels and the bas relief for cathedra pediment.

circles in the bas relief, in the windows and in the ceiling; circles are used all over the cathedral. We took the design from that."

One issue was where to insert a coat of arms. "One of the things I try to do is to put the client's signature somewhere," Stroik notes. "I wanted to put his coat of arms on the floor in the narthex. We have done that in the past. He was very uncomfortable with that; he doesn't like to call attention to himself other than the coat of arms over the cathedra, which changes with a new bishop, but he didn't want anything permanent."

"Eventually the bishop decided to put a coat of arms from the current pope, Benedict XVI, and another from Pope Benedict XV, who was pope when the church was first built, in the narthex floor," he adds. "That was a nice symmetry."

Many other changes were made during the restoration, including replacing 1970s aluminum and glass storefront entry doors with custom wood doors and transoms matching the original drawings. These new solid white oak entrance doors are 4 to 5 ft. wide and 12 ft. tall, and were fabricated by Saint Paul Fabricating of Saint Paul, MN.

New lighting was also a consideration. Aurora Lamp Works of Brooklyn, NY, created 19 new chandeliers for the cathedral, based on historic photos. The nine large chandeliers in the nave and transepts measure 8 ft. in dia and are 11 ft. tall, while ten smaller ones in the aisles are 2 ft. 6 in. wide and 4 ft. tall. They are made of aluminum to minimize weight and are adorned with solid-brass and brass-plated details. The narthex light fixtures, the sanctuary lamp, and some of the exterior lighting were restored.

Down lighting at the nave and uplighting for the ceiling was accomplished with the addition of a new canopy to the chandeliers that conceals numerous high-tech fixtures. Stroik worked with lighting consultant George Sexton Associates of Washington, DC, on this project.

The 1920s seating was reconfigured because people were smaller then, Stroik says, adding that some seating was lost, but the cathedral now seats 900. The ornate wood pew ends were restored and the veneered bodies were replaced with solid wood by Dakota Church Furnishings, Dickinson, ND. Some of the pews have hardware that allows them to be removed for special events, like the "Christmas in the Cathedral" concert.

A movable lectern, chancel screens and new richly carved wood confessionals (matching the originals removed in the 1950s) were fabricated in white oak by Merritt Woodworking of Mentor, OH. This firm also supplied the new hand-carved wood bishop's chair that fits into the marble pedimented surround.

During construction, two bas reliefs of Saint Cecilia and King David were discovered hidden behind the organ, and were restored by Conrad Schmitt Studios.



An artist from Conrad Schmitt Studios re-paints the Nativity scene in the apse dome.



An artisan does finish work on the baldacchino.

In addition, a new mechanical system integrates air conditioning into the cathedral by removing radiators and inserting supply ducts behind the existing wrought-iron grilles. Historic heating grates in the floor of the nave and transepts were reused for the new return air plenum.

And, a large speaker that hung from the crossing was replaced with a new state-of-the-art line array supplied by Audio Connections, Brookings, SD, to blend in with the walls. The acoustical consultant was MuSonics of Grand Rapids, MI.

Other suppliers include Saint Paul Fabricating and Decorating, Saint Paul, MN, (ironwork); Tessier's Inc. HQ, Mitchell, SD (mechanical); Muth Electric, Inc., Mitchell, SD, (electrical); Willey & Associates, Inc., Hot Springs, SD, (television systems); Assoc. Consulting Engineering, Sioux Falls, SD, (M.E.P. engineer); Structural Engineering Assoc, Sioux Falls, SD, (structural engineer); and Sioux Falls Construction, Sioux Falls, SD, (construction manager).

The \$16-million (\$10-million construction cost) project was completed in 2011 after 21 months in design and 22 months of construction. "A number of years ago, they talked about tearing the cathedral down," Stroik notes. "People couldn't really see the beauty; they didn't value it. Fortunately that didn't happen, and now everyone is very proud of it. St. Paul Cathedral was Masqueray's masterpiece," he adds, "St. Joseph's is his gem." – Martha McDonald

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New Design & Construction – less than 30,000 sq.ft. Winner: Neumann Lewis Buchanan Architects



Project: RdV Vineyards Winery, Delaplane, VA

Architect: Neumann Lewis Buchanan Architects, Washington, D.C. and Middleburg, VA; Andrew R. Lewis, AIA, partner.

Contractor: Crenshaw Construction, Culpeper, VA

Three-Part Solution

t is the silo that sets the scene and sets RdV Vineyards apart from the numerous other wineries that make their home among the cow pastures and horse farms of the Virginia Piedmont. The new silo structure, which rises 55 ft. into the sky, is translucent: Look at it, and it doesn't look out of place. And that's the whole point.

The 21,400-sq.ft. winery in the Delaplane area was designed by architect Andy Lewis, AIA, a partner at Neumann Lewis Buchanan Architects, which has offices in Washington, D.C. and Middleburg, VA, to make a statement by seamlessly melding with its surroundings. "The owner, Rutger deVink, wanted to have the architecture of the building mirror his winemaking quality and vision," Lewis says. "The idea was to make gestures to the area's agricultural heritage and architectural vocabulary by blending traditional style and high-tech techniques. And we wanted to make the building, even though it was fairly big, sit quietly in the land and amongst its neighbors."

This was particularly important to deVink, Lewis says, because some of the other wineries in the area announce themselves via their "brash" appearances. "He knew that the presentation of the winery would affect visitors' and wine reviewers' perception and experience of their wine. The winery needed to visually parallel and reflect his winemaking philosophy."

The project, Neumann Lewis Buchanan's first winery, was to house the pioneering company's production and entertainment elements. "DeVink's vision was to create a world-class Virginia wine that could compete with the greatest wines of France and Napa," Lewis says. "His quest required a unique soil mix not easily found in a region known for its dense clays. The site offered the perfect blend of southern slopes and loose rocky soil."

When Lewis entered the project, the vineyard blocks, which cover 16 of the plot's 96 acres, had already been planted. "It would have been better if we had been called upon to make a master site plan before the vines were planted because the only two viable sites for the building were close to the road," Lewis says. "We wanted to minimize the exposure and put as much underground as possible."



The RdV Vineyards Winery, designed by Neumann Lewis Buchanan Architects, blends in with the cow pastures and horse farms of the Delaplane area of Virginia. All photos: Gordon Beall unless otherwise noted



Above: This view of the visitor entry shows the entertainment wing on the left and the fermentation wing on the right. Shutters on the fermentation wing are often closed to limit light and heat gain in the area, and are opened during processing and cleaning.

Right: Tobacco-style shutters, made of random-pattern boardand-batten siding, enhance the overall rhythm of the windows in the three wings. Photo: Andrew Lewis



The design began with what Lewis calls "a doodle on a Post-it note." He envisioned three wings, each housing one aspect of the winery process, in a pinwheel plan anchored by a silo form:

- winemaking: receiving fruit from the vineyard, prechilling, processing and placement into tanks, fermentation, blending and barrel aging;
- **bottling:** labeling, packaging and administrative support;
- entertainment and wine tasting.

"Each wing was appropriately sized for its function," Lewis says. "The skewed volumes and roof lines evolved to reflect the nature and sizes of the spaces required and echo the landforms beyond. The three-part pinwheel plan also served to reduce the apparent volume of the building as one wing is generally concealed by the other two – the siting of the building places it above the typical horizon line of the adjacent road – further aiding the concealment of the overall mass."

The wine barrel storage cave proved to be a critical driver in the design process. "We did 20 to 30 studies on this aspect alone," Lewis says. "The owner and I even traveled to California to look at other examples. Most of them were drilled into the hills and shotcreted. But waterproofing is difficult when you do that. The ones in California leak; that's part of their charm, but in Virginia, where we have much more rain, it would mean mold. We looked at everything from using highway culverts to building interior vaults using authentic masonry techniques and precast components."

In the end, Charleston-based B-U Corp., a specialist in tunnel construction and engineering, was commissioned to build the raw 300-ft.-long, nearly 5,500-sq.ft. cave, which was dug out of the hills and bolstered with a proprietary steel hoop frame system, shot-creted inside and out then waterproofed and backfilled.

"The cave had to look and feel inviting," Lewis says. "So we played around with different concrete mixes to get a warmer cast, choosing white Portland blend as the finish coat over a colder grey Portland mix. The raw tunnel was a bit long, and even with barrels in place would look a bit boring, so we had to give some scale and rhythm to the space. We worked extensively with Lewis Whitesell Stone Masonry of Middleburg, VA, to create a series of arches made of local rubble stone and site-cast concrete that was pigmented to provide a limestone appearance. Whitesell worked the concrete while still green to add

The glassed-in entertainment wing offers a wide view of the vineyard.

character by softening edges and adding chisel and tool marks. And he cast the colored, reinforced concrete barrel runners that rest on crushed granite harvested from the property."

The design of the winery building was fueled by the owner's philosophy of the winemaking process, which Lewis immersed himself in. "Every winemaker does things differently," he says. "In this case, the wine was to be pumped to the cave's barrels, which don't move, and then pumped back to blending tanks and the bottling line to complete the process. We worked to get as much of the building underground as possible but without making it feel like a dark hole."

Although traditional building forms and materials were chosen, the massing provides a modern edge that, Lewis says, "is at home with the local vocabulary while at the same time suggesting that something new and interesting waits within."

The trio of random-pattern boardand-batten-sided wings, which Lewis has christened "agricultural structures,"

allow visitors to see all the functions of the winery simultaneously. From the outside, though, only two wings are visible from any vantage point, and the Blue Ridge Mountains, as well as the grapes growing in the vineyard, are always visible.



The upper silo hall features end-grain wood block flooring in white oak to match the white oak "Bordeaux" wine barrels in the cave.



"Each wing is tapered toward or away from the center silo hall with the ridge lines sloping up or down depending on how you look at it," he says. "There's a functional aspect to this idea because it plays into how the winery uses its equipment. I got the idea from seeing old barns along the highway that either slope with the natural grade or that have roof lines that have been modified or clipped to accommodate highway right-of-way setbacks. In the case of the winery, the wings mirror the slopes of the mountains beyond. It's a playful gesture that's functional and charming."



The translucent silo, which is made of insulated Kalwall, has a standard silo cap that features a double-insulated wall. The trusses form a pair of interlocking triangles in keeping with the building's threesome design. Photo: Andrew Lewis



Above: The steel frame substructure of the barrel cave is covered with a blended white Portland shotcrete, giving the space a warmer tone. The cast-concrete arches provide a bit of antique artistry and add rhythm to the space. The barrel runners, also cast concrete, are set on a gravel sub-base that allows soil moisture to migrate into the cave, thereby limiting wine evaporation from the barrels.

Right: With its cast-concrete walls and black dairy tile floors, the fermentation room is the ideal space for wine-making activities that require constant sanitary wash-downs with hot water. The high ceilings allow clearance for equipment that punches down the grapes in the fermentation tanks and they also help maintain lower temperatures at the tank level.

The wings are linked by the translucent silo, which acts as an axial focus and reference point. "We wanted the silo to be our 'wow!' factor," Lewis says. "When visitors take the stair down through the silo to access the cave, it's a surprise to see it." Some of the "wow!" factor comes from the fact that the 16-ft.-wide silo is translucent. It gets its sheer look from Kalwall cladding that's filled with insulation.

"We could have made it nearly transparent," Lewis says. "But we chose to add enough insulation to make it only 10 percent translucent. Because it's in the country, we didn't want it to glow at night. The winery is primarily a daytime operation, so the silo brings in a lot of natural light to the lower processing areas. A lot of heat goes up into it as well, so it keeps the visitor areas where events and tours are conducted cooler."

Although deVink and Lewis considered incorporating a salvaged barn and silo, that option didn't turn out to be appropriate. "We couldn't fit the winemaking equipment we needed in it," he says. "And the interior had to be a tough, washable surface, which would have meant hiding all the charming old textures."

Building new also allowed Lewis to customize the fenestration, creating large windows covered with traditional tobacco-style shutters. "I avoided the appearance of 'punched' windows," he says. "And I made the windows secondary in appearance to the overall rhythm of the openings. The ganged window frames and jambs are painted or stained black to further minimize their appearance."

The shutters, which were field-built, are made of spaced roughsawn boards that match the siding and are used on the public-road side of the winery. "They allow the light to enter the building even when they are closed," Lewis says. "They are not only decorative. They are closed often to limit unwanted light and heat gain in processing areas during crucial fermentation phases."

The upper interior walls of the silo were finished with the same random-pattern board-and-batten siding as the exterior to provide texture, character and cohesiveness. "We didn't have a large budget for aesthetics and worked extensively with the owner and building contractor, Crenshaw Construction of Culpeper, VA, to use cost-



effective treatments," Lewis says. "For example, we used pre-fabricated residential roof trusses to create an interior motif that was repeated in all three wings. The interior silo wind bracing was designed to also be an aesthetic feature that reinforced the 'theme of threes' that was started with the three wings concept. It was hard to make the silo structural and attractive, but I think it's pretty successful."

The winery's layout is devised to literally lead visitors through the winemaking process. A stair centered in the silo goes to the cave, which links to the interior at two points: a dramatic approach for visitors and a functional access from the bottling area. A third point links to the outdoors through a portal refrigeration and utility building that looks like the many agricultural structures in the region.

"The whole project was a balancing act between old and new looks," Lewis says. "When you stand up in the vineyard, you can see 15 to 16 nearby silos. The RdV Vineyards Winery fits right in." – Nancy A. Ruhling

At night, the translucent silo and tobacco-style shuttered window openings provide a soft glow to the landscape. The entertainment wing is on the right; the bottling/administration wing is on the left. Photo: Andrew Lewis

Sympathetic Addition Winner: Moody•Nolan and Cripe Design



Project: Lerner Theatre, Elkhart, IN

Executive Architect: Cripe Design, Elkhart, IN: Daniel Cripe, principal; J.J. Osterloo, interiors

Preservation Architect: Moody-Nolan, Indianapolis, IN: James T. Kienle, FAIA, director of Historic Preservation Studio; Anjanette Sivilich, RA, project architect

Theater Sings Its Own Tune

n 1924 Harry Lerner built a vaudeville and silent movie palace in Elkhart, IN, to seat 2,000 people. Designed by K.M. Vitzthum of Vitzthum and Burns, Chicago, IL, the restrained Classical building was built in the Adamesque style with a terra-cotta façade with ornamental urns, columns, pedimented windows, pilasters and ornamental moldings.

The Classical theme carried to the interior, which was designed to resemble a huge European opera house of the 19th century, with a domed ceiling in the auditorium and gilded plasterwork throughout. The theater was a grand success from the very beginning, hosting vaudeville, big bands and theatrical reviews as well as the new movies.

The theater was leased by the Warner family in 1931 and became known as The Warner. It was later leased by the Indiana Illinois Theater Co., and was renamed the ELCO. It changed hands a couple more times over the years, and a new modern marquee was added and the blade sign was removed during a 1950s renovation. The city of Elkhart purchased the ELCO in 1990 in an attempt to save it from deterioration and a local group formed a nonprofit to complete some restoration projects.

In 1995, the city took over, and with a grant from the National Endowment for the Arts, was able to make further improvements. In 1998, the ELCO Performing Arts Commission was formed and they brought in Leedy/Cripe and Woollen, Molzan of Indianapolis to conduct a feasibility study. It was found that it was not feasible to move forward at that time.

A few years later, another feasibility study was launched, commissioned by the city's 400 Block Main Street Revitalization Committee. They retained DCI Development Consultants and James T. Kienle, FAIA, of Moody-Nolan to develop an economically viable program of new uses and a renovation strategy to support the new operational approach.



The rehabilitated historic Lerner Theatre now has an addition that doubles the size of the building. The addition, shown on the left, was designed to match the historic theater portion. Cripe Design and Moody-Nolan collaborated on the project. All photos by Howard Doughty, Immortal Images, unless otherwise noted

Right: The city allowed the addition to extend eight feet over the sidewalk on Franklin Street to create the arcade and an exterior balcony for the ballroom.

Below right: The original site before the restoration.

The conclusion of this study was that the theater could be a major attraction if it was renovated in conjunction with the addition of a multi-purpose reception/meeting/ballroom space that could support both theater and hospitality events. The City of Elkhart then commissioned Leedy Cripe



Architects (now Cripe Design) and Moody•Nolan, to design an \$18-million project based on the multi-use program. Construction began in early 2009 and was completed in June 2011.

One of the most interesting features of this project is the firm stand that the city took in the design direction. Initially, a more contemporary addition had been designed, but Jack Cittadine, who took on the job of project manager for the city on a pro bono basis, turned it down. He is an Elkhart lawyer who has directed other architectural projects. "It was my decision to have the addition in the same style as the theater," he says. "I said, 'When we are done, I don't want you to be able to tell the difference from the new to the old, inside and out.' I wanted it to look like it had been built at the same time. The historic preservation people say you have to differentiate the addition, so the building façade indents between the two sections. That's how we differentiated the old from the new."

"The total project is 68,000 square feet," says Daniel Cripe, principal, Cripe Design. "The addition doubled the square footage of the building." He adds that the initial bid price came in at \$22 million, and the design was reworked to take out \$6 to \$7 million. "Although \$18 million is the full price for the restoration and addition, the actual construction cost was closer to \$16 million," he notes.

The exterior was quite a challenge.

First, the original terra-cotta façade had to be reattached to the building. "The historic façade was becoming disengaged from the structure and was rotating out toward the street. The contractors secured it back to the building," notes James T. Kienle, FAIA, Director of Historic Preservation Studio, Moody•Nolan.

The exterior is actually made of six materials: the salvaged terra cotta that was uncovered during demolition of a portion of the building, GFRC, precast terrazzo, architectural fiberglass and TexSton over an exterior insulation finish system (EIFS). The design team realized that it would have been too expensive to replace damaged areas in the historic façade with traditional terra cotta, or to use terra cotta in the new building. Instead, they used GFRC to replace damaged areas in the field of the historic façade and for a few of the molding elements. "The masonry on the historic building was compromised," Kienle explains. "We had to remove whole units and insert GFRC. They did a great job of matching the original."



The remainder of the ornament, on both the historic façade and the new building, is fiberglass, supplied by Architectural Fiberglass, Inc. of Cleveland, OH. This firm made castings of all of the ornament and replicated it for both the historic and new portions of the building.

The ashlar field stone in the new portion, however, is not GFRC. "We used TexSton," says Kienle. "Originally, I was skeptical, but it looks just like the original terra cotta. It has been used in Europe for years and has come to the U.S. recently."



Now restored, the historic auditorium has new LED lighting, including side-wall sconces and strip lights in the continuous plaster ornamental panel over the pilaster capitals, and LED cove lighting in the dome to accentuate the original dome ornament and plaster chandelier. "L" medallions appear on the end panels of the seating.



Monumental stairs in the lobby area of the addition lead up to the ballroom level. A skylight above the stairway provides natural lighting.

Kienle points out that while the design of the addition is Classical, it used all new, modern materials that were not available when the building was originally constructed.

One of the biggest changes in the exterior was the elimination of the large stainless-steel 1950s marquee for the ELCO theater that reached up to the second floor. "The design of the new marquee," Kienle states, "was based upon our historic photo and document research. It re-creates the appearance and scale of the original marquee."

It also allows the urns and other ornament that had been hidden behind the previous marquee to be seen. In addition, a stylized ver-



The blade sign was added to the recessed area between the historic building and the addition. Photo: courtesy of city of Elkhart



The new ballroom in the addition seats 400 at dining tables, more in a conference setting. It can be subdivided into three separate spaces.

sion of the original Lerner sign was added and facade details were created to provide contrast to the other elements. "The blade sign is located in the recessed panel between the original building and addition," says Cripe. "It successfully breaks the new materials of the addition from the original building, making it more difficult to distinguish the dissimilar materials."

Meanwhile the interior of the historic building was in a state of disrepair, with outdated mechanicals, seating and stage areas. EverGreene Architectural Arts did the interior decorative painting, creating a new color scheme. "These are not the original colors," says Cripe. "We could have gone through the process of determining the original colors, but the committee really didn't like those colors – pinks, greens and blues – so a new color scheme was created. I think it is a lot more aesthetic."

The designers also decided to use a similar color scheme throughout the theater. When they began work, the balcony area was one color scheme and the lower level was another – white with gold painting, a scheme that had been added during the 1950 renovation.

One of the significant contributors to the project was interior designer J.J. Osterloo, who provided guidance and direction for the new colors as well as for the entire building.

During the restoration, the designers discovered panels of original historic fabric. It could not be cleaned and reused, but EverGreene artisans were able to re-create it on vinyl, and it was placed in panels on both levels of the theater. Originally, these panels were located on only one level and on the front face of the balcony.

A decorative element used in several locations throughout the historic theater and in the addition is the "dancing lady." It is an interpretation taken from the terra-cotta medallions on the building façade.

In addition to decorative work, the theater also received a complete make-over. The seats were replaced with new larger seats with more leg room, and new custom carpeting and custom drapes were installed throughout. And, of course, new mechanical, electrical and plumbing were added. The MEP (mechanical, engineering and plumbing) engineer was R.E. Dimond, Indianapolis, IN, and the structural engineer was ARSEE Engineers, also of Fishers, IN.

One of the big changes was to reverse the air flow in the theater. Originally, heat was supplied through cast-iron grilles under the seats and the air was cooled with a swamp cooler that blew air into the tunnels under the floor. This was reversed, so the return air goes through these vents. Now heating and cooling air is dropped from new high-wall diffusers.

Another big change in the interior of the theater was realignment of the rake of the auditorium. The original floor had been very steep. "It had always been a hazard," says Kienle. So a new lightweight concrete floor was poured over the original floor. "It is almost flat at the front," says Cripe, "to provide handicap access."

This 36-in. dia. chandelier is located in the grand hall of the addition. It displays some of the detail used on the upper walls and light cove areas. Photo: courtesy of city of Elkhart

At the same time, the orchestra pit was enlarged and sightlines improved. The orchestra pit can be brought up to stage level, set level with the auditorium floor to provide additional seating space, or dropped to the dressing room level.

Another significant improvement in the auditorium, but one that is not visible to the audience, is the attic. "The entire plaster ceiling is supported by thousands of wires," says Cripe. "We had to insert a catwalk in order to update this support system and to provide room for the mechanical systems and ductwork. The wires were replaced with aircraft cable. The contractor did an amazing job. The public will never see it, but it is a work of art. It was very difficult."

Another update that will probably go unnoticed is the sound proofing between the lobby and the auditorium. "The only place where we made a major change in the architecture of the historic interior was the removal of some seating at the back of the balcony," Kienle explains. This provided space for mechanicals and sound proofing between the lobby and the auditorium.

Another factor that contributed to the sound quality in the auditorium was rerouting the exit stair from the grand lounge to the lobby, instead of terminating it in the auditorium.

The renovated auditorium now seats 1,630, and another 70 can be added. It is also equipped for all types of events.

While all of these renovations were in progress, the new addition was under construction. The secondfloor façade, designed to mimic the historic theater stretches eight feet to the north on Franklin Ave. to create an arcade.

The second floor of the two-story (plus a basement) addition offers a 6,000-sq.ft. Grand Ballroom to seat up to 400 people, as well as a kitchen, and restrooms. The ballroom can be subdivided into three parts for smaller functions. An outside deck off the ballroom is used for functions when weather permits. The ground floor opens into the lobby of the theater and has offices, dressing rooms, restrooms, a

back-stage area and loading docks. The basement is also used. It has space for a community theater, storage and dressing rooms and mechanical areas.

Most of the mechanical equipment is on the roof of the building, hidden behind the parapet. It is also insulated and structurally separated so sound and vibrations do not reach the theater or the ballroom.

The general contractor for the project was Majority Builders, South Bend, IN. Other contributors included Yerges Acoustics, Chicago, for acoustical design, and Schuler Shook, Inc., Minneapolis, MN, for lighting and theatrical design.

Cripe and Kienle both note that the project, completed and opened in July of 2011, has been a huge success. "They have already booked 250 events into the ballroom," says Cripe, "and it has only been open for a year."

At the same time, it has also contributed to the revitalization of downtown Elkhart. "It is improving the downtown area, and I hope that will continue as time goes on," Cripe says. "It has drawn a lot of activity to the area."

"I think it has exceeded expectations," Kienle adds. "It has been a real draw to the downtown. Previously, there had been no place for a big wedding or a black-tie event in the area. Also it completes an urban wall on Franklin Street with the arcade."

While the city of Elkhart won the Cook Cup for Outstanding





The grand hall in the addition provides pre-function space for the ballroom and stairs to the auditorium balcony. The pilaster capitals are fiberglass castings taken from the second-floor lounge in the theater. The new chandeliers mimic the Adams-style architecture of the original building

Restoration for the project, there has been some criticism of the addition, as it replicates the Classical style of the historic theater. Kienle entered the project in an AIA Indiana award competition and got less than an enthusiastic reception. "They were gaga over the restoration, but they didn't like the addition, saying that it wasn't 'of its time.' The jury just couldn't give it an award."

Historic tax credits were not considered for the building because it is city owned, and because of the decision to create an addition in the same style as the original building. "The final building looks like one building," says Cittadine, "and that is what we wanted. As I understand it, the historic preservation people are debating that rule about differentiation. It makes no sense in my thinking to take a beautiful historic building and add something that looks like it was designed yesterday."

Another area where Elkhart took a pass was in LEED certification. "We built an energy-efficient and sustainable building," Cripe explains, "but we didn't have the time and resources to pursue LEED."

Harry Lerner might be surprised by some of today's features in his theater, but like the city that stood firm in its design intentions, I think he would have been very happy with the results. – Martha McDonald

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Consolidation

St. Stephen's Church in New York City, home of tromp l'oeil murals by Constantino Brumidi, is once again a safe haven, thanks to plaster consolidation and testing of the ceiling. **By Neal Mednick, Historic Plaster Conservation Services**

THE CHURCH OF OUR LADY of the Scapular & St. Stephen, known as St. Stephen's Church, is a Roman Catholic parish church located in Manhattan, New York City. Built in 1854, the church was designed by noted architect James Renwick Jr. who also designed St. Patrick's Cathedral and Grace Church.

The church features extraordinary paintings and tromp l'oeil murals by Constantino Brumidi, the Italian-American historical painter renowned for his work in churches and best known for his frescoes in the Capitol Building in Washington, D.C.

"Brumidi is one of the most important artists in American history," says Joe Grano, chair of The Constantino Brumidi Society. "His masterpiece, in the dome of the Capitol building, 'The Apotheosis of Washington,' may be the most widely viewed work of art in the country, seen by nearly three million people every year." Grano is lobbying the U.S. Postal Service to have a 2015 stamp made in Brumidi's honor, commemorating the 150th anniversary of the fresco painting of the "Apotheosis in Washington." In 2008, the Society also successfully lobbied Congress to award Brumidi, posthumously, the Congressional Gold Medal, its highest honor for civilian achievement.

Born and raised in Italy where he showed talent for fresco painting at an early age, Brumidi painted several Roman palaces and worked in the Vatican for three years. After the occupation of Rome by France in 1852, he immigrated to America and became a naturalized citizen in 1857. His first commissioned job in the U.S. was at St. Stephen's Church where he painted the "Crucifixion, a Martyrdom of St. Stephen" and an "Assumption of Mary."

"While Brumidi's paintings in St. Stephen's Church may not be as famous as his works in the Capitol, they remain extraordinarily powerful and undeniably important masterpieces," says Grano. "Every time I view the 'Crucifixion,' I want to get down on my knees."

Over the years, the church's 22,000-sq.ft. rib-vaulted wood lath and plaster ceilings became compromised, in part due to localized water infiltration and the ongoing transmission of moisture through the plaster. In 2005, the church was closed and an effort was made to stabilize the ceiling with a treatment application, reportedly based on an acrylic adhesive formula introduced in the 1980s by the late Morgan Phillips. For reasons that are uncertain, however, this particular treatment proved unsuccessful, and in May 2011, a section of the plaster ceiling collapsed. Out of concern for public safety, the church was again closed.

St. Stephen's church in NYC was designed by James Renwick, Jr., and built in 1854. All photos: Robert Watson

The Plaster Assessment

Shortly after the collapse, John Tiedemann Inc. (JTI) was called upon by Dave Maddox and Bram Hillegers, representing the Archdiocese of NYC, and project architect Arthur Sikula of Arthur John Sikula Associates, to inspect the ceiling and assess its condition. JTI has been restoring and preserving the interior of historic buildings, particularly churches, for more than 50 years.

Due to the collapse of ceiling plaster, the first phase of the assessment focused on identifying any additional parts of the ceiling that could pose a threat to public safety. This assessment involved the use of the JTI telescopic boom to facilitate a hand test of both the surface of the plaster and the hundreds of ornamental ribs that criss-cross the ceiling. The examination revealed some ribs in danger of falling. These were secured with mechanical straps. It is expected that permanent restoration of these decorative elements will occur at some time in the future.

The second phase of the assessment involved a thorough examination of the attic side of the ceiling, with gentle pull testing of the plaster keys and lugs to determine the extent to which they were friable and whether or not they were performing their designed task (i.e. holding up the ceiling). The assessment concluded that the plaster had not been remediated in 2005 and that the entire ceiling system was experiencing ongoing deterioration, with many of the plaster keys and lugs either broken or crumbling. It was apparent that the integrity of the ceiling was seriously compromised.

Following the second phase of the assessment, JTI's Ray Tiedemann asked Rod Stewart of Historic Plaster Conservation Services (HPCS) to design the scope of work required to stabilize the ceiling. HPCS has been consolidating plaster ceilings in heritage buildings for 25 years, employing its own new products and specialized tools that dramatically advance the Morgan Phillips approach.

At the outset, the project posed a unique and difficult challenge. The ceiling was in a terrible state of dilapidation similar to its 2005 condition but made worse by the presence of a sticky coating of resin drizzled all over the attic side. In short, the treatment in 2005 did not penetrate the plaster but instead left a large area coated in an impervious resin, which would prevent the HPCS consolidation and restoration products from gaining access to and infiltrating the plaster.

To address this problem, HPCS recommended using a Fein MultiMaster oscillating saw to cut every second plaster key and lug throughout the coated area. The purpose of this was to expose enough cross-sectional area of raw plaster to allow the consolidation products to thoroughly penetrate. No additional losses of plaster occurred from the cutting of keys and lugs. JTI carried out this difficult work.

After the keys and lugs were cut, the ceiling was treated with a variety of HPCS products designed to adhere the plaster to the wood lath substrate. This treatment effectively converted the ceiling from being a mechanically suspended system to an adhered system.

One of the critical challenges to plaster consolidation is ensuring that the product applications provide the strength required to adhere the ceiling for the long term without limiting the ability of the plaster to move in concert with the micro-movements of the building structure. If the ceiling is too rigid, the building's micro-movements will cause cracks. The HPCS consolidation and restoration products are specifically formulated to achieve this vital combination of strength and flexibility.

There were three main aspects to the treatment procedure, each involving HPCS plaster conservation products:

- Applying three increasingly concentrated solutions of CO F-20 Primer & CO F-50 Primer, and CO R-100 Consolidation Agent in such a way as to feed the materials into the plaster matrix;
- Replacing broken and sawed-off keys and lugs with AD Premixed Plaster Lug and Key Replacement; and
- Applying GR Non-Shrink Premium Plain Face Plaster Grout to fill space or voids created when the plaster had fallen away from close contact with the wood lath and could not be raised. GR Non-shrink was selected to prevent the stress that typically occurs with the shrinkage of normal adhesives.

JTI carried out all of the consolidation work, which took five months to complete.

Testing the Plaster Consolidation

Given the previous unfortunate experience of an expensive and failed plaster treatment in St. Stephen's Church, the professionals responsible for the building understandably required an independent third party to verify that the JTI consolidation program had achieved the program's objective. Sikula thereby commissioned Dean Koga of Building Conservation Associates (BCA) to develop and execute a protocol for testing the work.

The protocol was designed to evaluate the strength of the bond between



Above: Brumidi's first commission in the U.S. was at St. Stephen's Church where he painted the "Crucifixion, a Martyrdom of St. Stephen" (shown here) and an "Assumption of Mary."

Right: Weights were hung from the ceiling at St. Stephen's to test the strength of the plaster after it was consolidated.

the plaster and the wood lath. The testing was performed on December 13 and 14, 2011 by Ken and David Follett of Quality Restoration Works (QWR). Msgr. Lawrence Connaughton, pastor in residence at St. Stephen's, Sikula, Koga and Tiedemann observed the testing.

The tests involved hanging increasing weight from the plaster ceiling. In total, six locations were bond tested, with a test-tofailure conducted at one location.

At each test location, a 9x4-in. rect-

angular section of plaster was isolated from the rest of the plaster ceiling by cutting through to the lath. A hook arrangement was attached to the isolated rectangle. The operating assumption was that the isolated plaster would act as a coherent plate and that the force of the load would be uniform across it.

The design load for a successful test was determined to be 30-lbs. per square foot (psf), which represents the weight of the plaster (5 psf) plus a safety factor of five times.

The results of the bond testing were as follows:

- Five test locations supported loads ranging from 33.8 psf to 39.5 psf all well above the safety factor, indicating that the treatment program had succeeded in adhering the plaster to the wood lath.
- The test-to-failure location finally gave way at 188 psf, demonstrating that the adhered plaster has high integrity.
- All six tests significantly exceeded the success threshold criteria.

The procedure and testing results were presented to the 2012 APTI/PTN Conference in Charleston, SC, by Koga and Ken Follett in a joint paper titled, "Field Testing Acrylic Adhesive Plaster Repairs."

With the stabilization of the plaster ceiling complete, St. Stephen's Church is now ready for the next phase of restoration, involving the permanent reattachment of the decorative ribs, plus repairs and re-painting of surface plaster. The great works of Constantino Brumidi live on. **TB**



Victorian Gothic Design

The finishing touches were recently applied to the 1870s Basilica of St. John the Evangelist in Stamford, CT, when Canning Studios decorated the interior. **By Martha McDonald**

The Basilica of St. John the Evangelist in Stamford, CT, has a long and colorful history, and recently that story became even more colorful. The interior has been painted in the Victorian Gothic style by Canning Studios, in a three-year, three-phase project.

Founded by John Canning in the 1970s, his firm has been decorating and painting church interiors for more than 40 years, but Canning's experience goes back even further than that. He trained in Glasgow, Scotland, where he completed a five-year apprentice program as a church decorator before founding his own firm and then coming to the U.S. He has completed many projects, including church interiors, over the years, but this one provided new challenges and opportunities.

The church was designed by James Murphy in the 1870s for a predominantly Irish parish. He was one of the premier architects for the Catholic Church and he often partnered with Patrick Keely, another prolific church architect of that time. "They designed many churches together and separately," says John Canning, founder of Canning Studios, Cheshire, CT. "This was the first Roman Catholic Church in southern Connecticut and it was designed to lay the groundwork for the Catholic Church movement in the state."

The original plan called for the 9,600-sq.ft. church to be built in stone, but the parish ran out of funds when only the basement and lower course of the side walls and transepts were completed. A parishioner named John Ennis, who was a stage set designer, completed the church in 1886. Instead of stone, he used plaster and wood lathing to create a lofty, vaulted ceiling with an upper clerestory also of wood. Large stained-glass windows bring light into the church. On the exterior, hammered tin was used to mimic the carved stone of the lower walls.

In the late 1920s, the sanctuary was decorated by **an inaugural** another parishioner, Thomas Magee. Meanwhile, the nave and transept were painted many times, but were never decorated.

Fast forward to present day and Monsignor Stephen DiGiovanni brought in Canning Studios to complete the basilica by designing a new decorative scheme and artwork for the interior in the Victorian Gothic style. "The client sought from our studio a new design scheme that was authentic in the tradition of Church decoration that would reflect Catholic tradition, symbols, iconography, and support the liturgy," says Canning.

Phase one of the project was the re-creation of the sanctuary, following the 1927 design. It was completed in 2009. A paint study was conducted, and areas identified for exposures, to determine the 1927 design and palette. "An exposure is the area created when paint layers are removed to reveal examples of the targeted period of decoration," Canning explains. "With this information, the 1927 decoration was re-created, replete with all of the appropriate symbols of the church the four evangelists and Trinity."

The sanctuary ceiling was decorated with aluminum leaf, along with silver and blue colors. "It was an unusual use of aluminum leaf," says Canning.



Canning Studios decorated the interior of the Basilica of St. John the Evangelist in Stamford, CT, earning the firm an inaugural Stanford White Award. All photos: courtesy of Canning Studios

"Our challenge was to give this 1920s decoration a Gothic theme." Each of these saints has signature colors in Christian art. St. John's robes, for example, are painted in his traditional colors of red, green, brown and silver, colors that are also found in the Crucifixion window above the high altar. He stands on the right side of the cross in robes of these traditional colors.

The second phase, completed in 2010, was the side chapels. "This is an extension of the sanctuary," says David Riccio, principal of Canning Studios. "Again, we did a paint study to expose the early decoration that was contemporaneous with 1927."

The rest of the church, the nave, was the largest part of the project and the most challenging. "Inspired by the sanctuary, we created a new decorative scheme for remainder of church," says Canning. "We had the 1920s decoration that really didn't have a particular style, so we adapted that and made it fit into the Gothic style."

"When it came to the nave, we had already done the sanctuary and the side chapels," Riccio notes, "so we followed that style."
When Canning Studios started work at St. John's, the firm faced a plain interior. Only the sanctuary had been decorated.

One of the most challenging sections was a void along the upper portion of the wall that had been created when the balconies were removed. "The balcony was pulled out in '30s or '40s," says Riccio, "and that void was tremendous. It had a profound impact on the architecture and the way you view the space. The relationship of walls and ceiling was awkward. We considered different options on how to fill that space, including decorative bands and diaper pattern of stencils. They looked fine, but they weren't striking and they didn't do much for stained-glass windows."

"We had several conversations and meetings with the Monsignor, and we prepared color renderings," Canning notes. "We did renderings on how to fill those voids and developed a color palette, and then settled on a final scheme. The Monsignor wanted us to create something to fill this void and to include as much decoration that would reflect Catholic tradition."

The solution that Canning and Riccio developed was to create eight trompe l'oeil niches on either side of the stained-glass windows. Each niche contains a painting of two statues in the grisaille style of painting. They are surrounded by painted architectural molding and columns. Eight saints, including Pope Pius the 9th and St. Patrick, two saints who have special significance to the Irish, are featured.

The grisaille style produces a threedimensional monochromatic life-like image, so it appears that there are eight statues in niches in the upper portion of the wall. "The painting is on a flat surface, but it looks three dimensional," says Riccio. "It is illusionistic painting. It gives the illusion of architectural moldings and columns surrounding the statues," Canning explains. The niches are actually 19 ft. tall, and each contains two 9-ft. tall paintings of statues.

A scroll border separates the upper portion of the walls from the lower

portion, which is painted with a green background, as a tribute to the founding Irish immigrants. Green and gold vines and shamrocks appear on a dark green background along the side aisles between the Stations of the Cross. The brilliant red and gold colors from the sanctuary are carried into the nave with red columns highlighted with gold capitals and stenciling.

The artists were also inspired by the colors in the stained-glass windows, especially the blue in the sanctuary window, and they brought this color into the nave as well, to create harmony in the overall design. The deep blues and turquoise in the sky in the Crucifixion window are repeated in the nave in the ceiling. The turquoise color also highlights the detail in the capitals and emphasizes the arches.

And finally, at St. John's, Canning was able to fulfill one of his goals. "It was always my hope that I could create a cross in the center of a Gothic church," he says, "and we were able to do it here. When you look up at the ceiling,





The first phase of the project was to restore and decorate the sanctuary that had been painted in 1927. An unusual feature was the aluminum leaf on the ceiling.





Left: The balconies had been removed from the basilica in the 1930s or '40s, leaving a void along the upper portion of the walls next to the stainedglass windows. Canning filled this with eight 19-ft. tall niches containing grisaille-style paintings of statues of saints surrounded by architectural molding and columns (above).



The final design features the upper niches separated from the lower green walls with a decorative gold banding, with blue ceilings highlighted with gold ribbing. Stenciling throughout adds to the beauty of the basilica.

you see the large silver-and-blue cross that follows the cruciform shape of the church." The colors, including the aluminum leaf, are taken from the ceiling of the sanctuary. In the center of the cross, the letters IHS (the first three letters of Jesus in Greek) appear in the main boss at the crossing.

Catholic symbolism continues throughout the basilica. Bosses along the central ribs of the ceiling contain golden pomegranates with red centers, symbols of immortality. In addition, symbols of each of the original Apostles -11, minus Judas – appear in each arch.



The red and gold colors of St. John were carried through from the sanctuary to the nave to create a harmonious design scheme. The blue was inspired by the color in the sanctuary window.

Even though scaffolding was in place and 6 to 12 artisans were working at one time, the basilica was always open for services. The main body of the church took six months, while the sanctuary took two months and the side chapels another couple of months to complete.

Canning notes that the attitude toward church decoration is changing. "Historically the architecture of churches communicated stories of the faith and support of the liturgy through decorative schemes replete with church iconography. Since the Second Vatican Council, however, Catholic Church design has seen a pronounced departure from that tradition, changing interiors to suit a new liturgy and simplifying the decoration. Decoration was often omitted in new designs for churches, and actually removed or covered up by renovation," he explains.

"Today," he adds, "we are now seeing a renewed appreciation of traditions, of symbolism, the importance of color and iconography. I'm excited about this important trend towards a return to the values of church decoration that supports the Liturgy and the services being performed."

These changes can definitely be seen in Canning's work at St. John's and others have also recognized this trend. The firm's work at the Basilica of St. John the Evangelist recently won an award for Craftsmanship & Artisanship at the first annual Stanford White Awards from the Institute of Classical Architecture and Art (see *Traditional Building*, April 2013). **TB**

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The silver-and-blue pattern in the ceiling of the sanctuary is repeated in the pattern that runs down the center of the nave and transepts ceilings, to form a cross. The letters IHS (the first three letters of Jesus in Greek) appear in the center.



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This painted sand-cast bronze lion mask for a fountain was manufactured by Schiff Architectural Detail.

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This wooden Corinthian capital was hand carved by the artisans at Agrell.

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Historical Arts & Casting designed and fabricated the Corinthian capital for this fluted column.

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Conservatories & Outbuildings

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Fifthroom.com

888-293-2339; Fax: 724-444-5301 www.fifthroom.com Gibsonia, PA 15044

Supplier of garden furnishings: furniture, garden houses, gazebos, greenhouses, pavilions, arbors, benches & bridges; ceiling fans. **Click on No. 2037**



The 12x12-ft. treated-pine ramada from Fifthroom.com includes a cupola, asphalt shingles and a custom stain.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

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Haddonstone fabricated this large Classical pavilion.

Oak Leaf Conservatories, Ltd. 800-360-6283; Fax: 404-250-6283 www.oakleafconservatories.com Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany & double glazing.



This conservatory was custom designed and fabricated by Oak Leaf Conservatories.

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727 www.renaissanceconservatories.com Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs.



This conservatory from Renaissance Conservatories is topped with a traditionally-styled roof lantern.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



Robinson Iron custom cast and fabricated components in this powder-coated pavilion for Central Alabama Community College in Alexander City, AL.

Schiff Architectural Detail, LLC 617-887-0202; Fax: 617-887-0127 www.schiffarchitecturaldetail.com Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration. **Click on No. 7730**

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797 www.tanglewoodconservatories.com Denton, MD 21629

Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered.



This custom conservatory with a glass dome was designed and built by Tanglewood Conservatories.

Town & Country Conservatories 773-281-1212; Fax: 773-281-2234

www.townandcountryus.com Chicago, IL 60613 Designer & builder of high qual-

ity custom English conservatories, orangeries, garden houses, greenhouses, roof lanterns (skylights) & swimming pool enclosures: in premium hardwood or extruded aluminum.



Town & Country Conservatories designed and built this custom English conservatory for a restaurant.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. Click on No. 1223



Wiemann Metalcraft fabricated this gazebo, fence and trellis in cast and wrought iron.

Doors, Windows, Shutters & Hardware

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Allegheny Restoration & Builders, Inc.

304-594-2570; Fax: 304-594-2810 www.alleghenyrestoration.com Morgantown, WV 26507

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects. **Click on No. 1004**



Allegheny Restoration repaired and replaced the wood windows for this historic building.

Allied Window, Inc.

800-445-5411; Fax: 513-559-1883 www.alliedwindow.com Cincinnati, OH 45241 Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.



Allied Window supplied the single-glaze storm windows for the Emery Center Apartments in Cincinnati, OH.

Architectural Resource Center

800-370-8808; Fax: 603-942-7465 www.aresource.com Northwood, NH 03261 Supplier of historically-styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights. **Click on No. 1670**



This custom bronze door hinge was fabricated by Architectural Resource Center.

Artistic Doors & Windows

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001

Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from 1%- to 3-in. thick, 20-90 min. fire-rated 1%-in. doors; meets IBC 2000 requirements. **Click on No. 8060**



This custom SoHo entry was manufactured by Artistic Doors & Windows to identically match the landmark details from 1898.

Cityproof Windows

718-786-1600; Fax: 718-786-2713 www.cityproof.com Long Island City, NY 11101 Manufacturer & installer of custommade interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing. Click on No. 2390



Cityproof Windows enhances existing windows to reduce outside noise, eliminate dirt infiltration and drafts and provide maximum thermal control.

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305 www.erbutler.com New York, NY 10012 Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Click on No. 2260



E.R. Butler's extensive collection includes French door hardware.

HeartWood Fine Windows & Doors 585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606 Manufacturer of custom architectural

wood windows & doors: Honduras

mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-yearold company. **Click on No. 1911**



HeartWood supplied the replacement windows for this 100-year-old gatehouse in Rochester, NY; they are made of quarter-sawn white oak and bent glass.

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1 Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors. Click on No. 2470



This Kalamein bronze window was fabricated by Heather & Little.

Illingworth Millwork, LLC 315-232-3433; Fax: 315-232-3645 www.jimillingworthmillwork.com Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork. **Click on No. 1696**



These eliptical arched-top French doors with double pane insulated glass were fabricated by Illingworth Millwork.

Innerglass Window Systems

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

Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no subframe needed; all glazing options. **Click on No. 909**



Interior glass storm windows from Innerglass Window Systems were used in this room.

Judson Studios

323-255-0131; Fax: 323-255-8529 www.judsonstudios.com Los Angeles, CA 90042

Designer & craftsman of custom stained glass, faceted glass & mosaics: restoration; public buildings & ecclesiastical projects; since 1897. **Click on No. 2668**



Judson Studios fabricated these art-glass doors for a structure in Pasadena, CA.

Kayne & Son Custom Hardware 828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; grilles; bathroom accessories & kitchen equipment; restoration; catalog \$5. **Call for more information.**



This steel oak leaf door handle was manufactured by Kayne & Son.

Lowe Hardware

207-593-7405; Fax: 207-226-2033 www.lowe-hardware.com Rockland, ME 04841 Manufacturer of door hardware: levers, thumb turns, pulls, locks & more. **Click on No. 2053**



Lowe Hardware's line of custom hardware includes a variety of levers and knobs.

Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074 www.marvin.com Warroad, MN 56763 Manufacturer of wood windows &

doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1263 for windows; 1907 for doors



Marvin supplied the historically styled windows and doors for the 1936 Lauderdale County Courthouse in Ripley, TN.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425 Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings. Click on No. 3003



Parrett Windows & Doors replicated an historic window for a 19th-century church in Erie, PA.

Pella Windows and Doors

800-847-3552; Fax: 641-621-3466 www.pella.com Pella, IA 50219

Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard & custom sizes, shapes, colors, styles, muntin patterns & exterior casings/brickmolds; many glass & hardware options; high transparency screens, wide variety of installation systems, local representation & service.



This custom stained-glass window was fabricated by Pella to meet specific client needs.

Phelps Company

603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451 Manufacturer of traditional hotforged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/ screen-door latch sets & more. **Click on No. 6001**



The model LK381 sash lock from Phelps Company features a patented design that draws sash together tightly while aligning them vertically; it is made of hot-forged solid brass and is hand polished.

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711 www.reillywd.com Calverton, NY 11933

Custom fabricator of wood windows, doors & millwork: large-scale new & historical residential, commercial & institutional construction. **Click on No. 9210**



Reilly Windows & Doors manufactured and installed these windows.



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ing & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

617-887-0202; Fax: 617-887-0127

www.schiffarchitecturaldetail.com

www.rockymountainhardware.com

Richards-Wilcox, Inc. 800-253-5668; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506

Manufacturer of historical reproduction door hardware: for gates, slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas. **Click on No. 1579**

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration. **Click on No. 3240**



This custom door hardware was designed and fabricated by Rocky Mountain Hardware.



Traditional wood shutters are available from Shuttercraft in many styles, shapes and colors.

Shuttercraft, Inc. 203-245-2608; Fax: 203-245-5969

www.shuttercraft.com Madison, CT 06443

Manufacturer of authentic mortise-&tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family owned company since 1986; ships nationwide. **Click on No. 1321**



This paneled shutter with period-style hardware was crafted by Timberlane.

Timberlane, Inc.

215-616-0600; Fax: 215-616-0749 www.timberlane.com Montgomeryville, PA 18936 Custom fabricator of exterior shutters: more than 25 historically-accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware. Click on No. 1056; 1925 for Endurian

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107

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Wiemann Metalcraft fabricated this bronze door with insulated glass.

Zepsa Industries, Inc. 704-583-9220; Fax: 704-583-9674 www.zepsa.com Charlotte, NC 28273 Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more. Click on No. 1996







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calendar of events

American Building Technology, 1700-1950, July 16-17, 2013. This workshop will be held in Burlington, VT, in cooperation with Preservation Burlington. The instructor is Thomas Visser, UVM Historic Preservation Program. For more information, go to www.preservationworks.org/workshops.shtml.

Wood Window Repair Methods, August 14-16, 2013. The Blow Me Down Farm in Cornish, NH, is the location of this workshop given in cooperation with the Saint-Gaudens National Historic Site. The instructor is Sally Fishburn, S.A. Fishburn, Inc. For more information, go to www.preservationworks.org/workshops.shtml.

National Preservation Institute: Historic Preservation Seminars, September – December 2013. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. For more information, visit www.npi.org or email info@npi.org.

17th Annual International Preservation Trades Workshop, September 2-6, 2013. This year's International Preservation Trades Workshop will be held in partnership with the National Park Service, at the Historic Preservation Training Center, Jenkins Cannery Complex in Frederick, MD. For more information, visit www.ptn.org.

AlA's Academy of Architecture for Justice National Conference, September 18-21, 2013. This three-day conference will be held at the Portland Hilton Hotel in Portland, OR. For more information, visit network. aia.org/academyofarchitectureforjustice.

Traditional Building Conference Program, September 19-20, 2013. The third Traditional Building conference of 2013 will be held in Chicago, IL. The theme is Midwest Traditional Design and Restoration. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

ICAA's Baltimore: A Classical Architectural Heritage Discovered, October 2-6, 2013. ICAA will lead a guided tour through Baltimore, MD. The itinerary includes visits to Basilica of the Assumption Cathedral, Walters Art Gallery, Baltimore Museum of Art and the Ladew Topiary Gardens, as well as residences in Roland Park, Guilford and Homeland. For more information, visit www.classicist.org. **APT NYC 2013 Conference, October 11-15, 2013.** The Association for Preservation Technology International will host its annual conference at the New York Marriott Marquis in New York City. Featured workshops, symposiums, exhibits and field sessions will focus on the conference theme, "Preserving the Metropolis." For conference updates, visit www.apti.org/ NYC2013.

National Trust For Historic Preservation National Conference, October 29 – November 2, 2013. The National Preservation Conference will take place in Indianapolis, IN. This year's theme is "Preservation at the Crossroads." For more information, go to www.preservationnation.org.

Traditional Building Conference Program, November 6-7, 2013. The fourth and last Traditional Building conference of 2013 will be held in Los Angeles, CA. The theme is Western Traditional Design and Restoration. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

ASLA Annual Meeting & Expo, November 15-18, 2013. The American Society of Landscape Architects will hold its annual meeting and expo at the Boston Convention & Exhibition Center in Boston, MA. The event includes education sessions, field sessions, tours, workshops and the opportunity to earn up to 21 professional development hours. For more information, visit www.asla.org.

Greenbuild 2013, November 20-22, 2013. Greenbuild's international conference and expo will be held in Philadelphia, PA. For more information, visit www.greenbuildexpo.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a variety of exhibits and programs including "Palaces for the People: Guastavino and America's Great Public Spaces." Many exhibits offer AIA Learning Units. For details on current programs and a tour schedule, go to www.nbm.org.

Woodworking Classes. The North Bennet Street School holds full-time woodworking courses – including fine carpentry and preservation carpentry – in Boston, MA. Class size is limited to 13 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.edu. **TB**

Exterior Elements, Ornament & Finishes

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Abatron, Inc.

800-445-1754; Fax: 262-653-2000 www.abatron.com Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products. Click on No. 1300

Agrell Architectural Carving Ltd.

415-457-4422; Fax: 415-457-4464 www.agrellcarving.com San Rafael, CA 94901 Custom fabricator of architectural wood carvings: custom hand-carved decorative molding, interior & exterior columns, capitals, turnings, mantels & onlays; ecclesiastical furnishings. Click on No. 90

Architectural Fiberglass Corp.

631-842-4772; Fax: 631-842-4790 www.afcornice.com Copiague, NY 11726

Fabricator of molded fiberglass ornament: cornices, facades, cupolas, columns, capitals & balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1 fire-retardant material; weather resistant; easy to install. Click on No. 6400



Architectural Fiberglass Corp. restored the historic cornice for this firehouse in New York City.

Gotham Metalworks

718-786-1774; Fax: 718-786-7214 www.gothammetals.com Long Island City, NY 11101 Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects. Click on No. 2042



This ornate cornice was fabricated by Gotham Metalworks for an historic building.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001 Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs. Click on No. 4020

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1 Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors. Click on No. 2470

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

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Robinson Iron cast and fabricated this new storefront façade in aluminum to match the surrounding historic neighborhood in Washington, D.C.

Schiff Architectural Detail, LLC

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This stamped sheet-metal cornice was fabricated by W.F. Norman.



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Traditional Product Reports is a micro site containing in-depth information on traditional building products and materials, including checklists, directories, buying guides, case studies, stories, articles, primers, installation tips, and other information, along with thousands of links to companies serving the field.

IN-DEPTH information



Flooring

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American Restoration Tile, Inc. 501-455-1000; Fax: 501-455-1004 www.restorationtile.com Mabelvale, AR 72103

Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new construction; custom matching of glazed & unglazed tile.



American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain flooring tile.

Brandt, Sylvan 717-626-4520; Fax: 717-626-5867 www.sylvanbrandt.com

Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.



Resawn flooring from Sylvan Brandt is cut from old beams to match the grain and character of antique floors.

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123 www.carlsonsbarnwood.com Cambridge, IL 61238 Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, www.traditional-building.com oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting & art glass; hardware.



Carlson's Barnwood supplied this antique Americana mixed-species inlay and the antique oak flooring that surrounds it.

Chestnut Specialists, Inc. 860-283-4209; Fax: Same as phone www.chestnutspec.com Plymouth, CT 06782 Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks. **Call for more information**



This reclaimed antique floor was supplied by Chestnut Specialists.



info@chestnutspec.com www.chesnutspec.com



Goodwin Heart Pine Co. 800-336-3118; Fax: 352-466-0608 www.heartpine.com Micanopy, FL 32667-3441 Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished. Click on No. 1330



This antique reclaimed wood flooring was supplied by Goodwin Heart Pine.

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764 Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; reclaimed tiles; restoration & new construction; flooring. **Click on No. 2760**

Lumber Liquidators, Inc.

800-HARDWOOD; Fax: 757-566-0621 www.lumberliquidators.com Toano, VA 23168

Supplier of hardwood flooring & accessories: more than 340 varieties; Bellawood pre-finished hardwood offers 100-year transferable warranty; expert advice & installation available at every store; more than 250 locations nationwide.



Lumber Liquidators supplied this Bellawood prefinished hardwood flooring, which is available in a variety of wood species and grades.

Subway Ceramics 888-387-3280; No fax www.subwaytile.com Verona, WI 53593 Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style. Click on No. 1794



Interior Elements, Ornament & Finishes

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Abatron, Inc.

800-445-1754; Fax: 262-653-2000 www.abatron.com Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products. **Click on No. 1300**



Abatron's flexible moldmaking compounds are developed to capture the finest details and can also be used with deep undercuts.

Agrell Architectural Carving Ltd.

415-457-4422; Fax: 415-457-4464 www.agrellcarving.com San Rafael, CA 94901 Custom fabricator of architectural wood carvings: custom hand-carved decorative molding, interior & exterior columns, capitals, turnings, mantels & onlays; ecclesiastical furnishings. **Click on No. 90**

Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036 www.conradschmitt.com New Berlin, WI 53151 Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889. Click on No. 8040



Conrad Schmitt Studios' restoration work at the 1901 French Lick Springs Hotel included creating these new murals on the ceiling of the west corridor.

Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357 www.decoratorssupply.com Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliqués for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically-inspired grilles; since 1883.

Click on No. 210



Historically styled decorative ornament is the specialty of Decorators Supply.

EverGreene Architectural Arts, Inc. 212-244-2800; Fax: 212-244-6204

www.evergreene.com New York, NY 10001

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Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago. **Click on No. 2678**



EverGreene Architectural Arts directed the restoration of the decorative-painting scheme for the Colonial Theater in Pittsfield, MA.

Historic Plaster Conservation Services Ltd.

888-624-2854; Fax: 905-885-8330 www.historicplaster.com Port Hope, ON, Canada L1A 11M7 Supplier of conservation services, products & tools for treatment of fragile plaster in historic buildings: primary consulting services; plaster condition assessment & treatment program design. Click on No. 2052

John Tiedemann, Inc. 877-600-2666; Fax: 201-991-3419 www.johntiedemann.com North Arlington, NJ 07031 Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art

finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing. **Click on No. 1765**



John Tiedemann did the decorative painting for St. Matthew's Church, East Syracuse, NY.



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MetalCeilingExpress 941-723-2288; Fax: 941-729-1470 www.metalceilingexpress.com Palmetto, FL 34221 Manufacturer of ceilings: ornamental; decorative painting & faux finishes; architectural, standard & custom sheet metal. Click on No. 2035



This hand-painted faux-finish metal ceiling was fabricated and installed by MetalCeilingExpress.

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888-387-3280: No fax www.subwaytile.com Verona, WI 53593 Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style. Click on No. 1794



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Chadsworth's Tuscan columns, measuring 24x16 ft. each, were custom made for the historic Magnolia Plantation & Gardens in Charleston, SC.

Compass Ironworks

717-442-4544; Fax: 717-442-1948 www.ironworkclassics.com Gap, PA 17527 Fabricator of wrought-iron metalwork: gates, fences, railings, decor; family owned; hand crafted; historical styles; recycled content.

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Hand-crafted wrought-iron fences are one of the specialties of Compass Ironworks.

Fifthroom.com

888-293-2339; Fax: 724-444-5301 www.fifthroom.com Gibsonia, PA 15044 Supplier of garden furnishings: furniture, garden houses, gazebos, greenhouses, pavilions, arbors, benches & bridges; ceiling fans. **Click on No. 2037**



This 12x20-ft. two-beam cedar pergola from Fifthroom creates a pleasant outdoor retreat.

Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857 www.iceforge.com Chester, NY 10918 Designer & custom fabricator of ornamental metalwork: periodappropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand-forged & wrought iron, bronze & aluminum.

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A landmark masonry element was re-cast and bronzed by Fine Architectural Metalsmiths to create these dramatic medallions for a monumental driveway gate.

Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086 www.historicalbricks.com Iowa City, IA 52245 Supplier of antique paving & building

materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more. **Click on No. 8079**



Gavin Historical Bricks supplied the reclaimed Old English cobblestones with rounded tops for this walkway.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

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This obelisk from Haddonstone is designed to enhance any landscape design.

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800-643-9523; Fax: 479-968-6422 www.herwig.com Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.

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Street clocks in historical styles are a specialty of Herwig Lighting.



Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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Historical Arts & Casting created this intricate two-tiered fountain with a fish motif on the base and birds on the first tier.

Lake Shore Industries, Inc. 800-458-0463; Fax: 814-453-4293 www.LSISIGNS.com Erie, PA 16502-1624 Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards. Click on No. 8730



Lake Shore Industries fabricated this 9x21-in. cast-aluminum Perdue style double-face town entrance sign with center-post mounting.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches,



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grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration. Click on No. 3240



After an analysis of historic site photographs, Robinson Iron re-created this fountain at Cadman Plaza in Brooklyn, NY.

Schiff Architectural Detail, LLC 617-887-0202; Fax: 617-887-0127 www.schiffarchitecturaldetail.com Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration. Click on No. 7730

UgMO Technologies

484-690-0570; No fax www.ugmo.com King of Prussia, PA 19406 Supplier of UgMO ProHome soilsensor system: underground sensors monitor soil & maintain soil moisture at root level. Click on No. 2027

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107 Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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This iron gate for a 12-ft. opening was cast in one piece by Wiemann Metalcraft; it was installed on in-ground hydraulic operators.



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800-490-7775; Fax: 818-706-1865 www.a-archive.com Agoura Hills, CA 91301 Supplier of lighting fixtures & art glass: custom bronze & alabaster chandeliers; stained-glass panels; antique & reproduction art glass; for residences, hotels, resorts, casinos, restaurants & government projects.

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Architectural Archive supplied these sconces for the Millennium Knickerbocker Hotel in Chicago, IL.

Concealite Safety Products

605-542-444; Fax: 605-542-3333 www.concealite.com Elkton, SD 57026 Supplier of building safety products: emergency lighting, exit signs, firealarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation. **Click on No. 1759**



Crenshaw Lighting offers this Colonial Bracket Sconce in antique brass; it was designed by Robert A.M. Stern Architects and Fisher Marantz Stone Lighting Design for the University of Virginia, Bavaro Hall.

Crenshaw Lighting

540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091 Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship. **Click on No. 313**

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620 Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades. Click on No. 809



Model L-1855-OC from Deep Landing Workshop is 20¹/₂-in. tall from the bottom ball finial to the top of the 1¹/₄-in. finial, while the overall height is 36 in.

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This forged brass and bronze lantern from Lantern Masters combines age-old forging techniques with 21st-century technology.

Lodi Welding Company Inc. 908-852-8367; No fax www.lodiwelding.com Hackettstown, NJ 07840 Ironworks fabricator: forged ironwork in all styles, especially Old World; expertise in railings, fencing, spiral staircases & gates; also balconies, egresses, furniture, sculpture art, fireplace screens, and restoration; founded in 1964 by artisans from Antwerp, Belgium; family owned & operated. Click on No. 2049



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The Providence 1000 lantern is one of many Gothic models offered by Mills Architectural Lighting.

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Robinson Iron Corp. 800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

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Robinson Iron supplied the custom lampposts as well as the street signs and mailboxes for a building development in Montgomery, AL.

Schiff Architectural Detail, LLC

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Schiff Architectural Detail built this World Food Prize Grain Sculpture light sconce; it was designed by Gensler Architecture and represents four of the world's most important foods: wheat, rice, corn and soybeans.

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This six-sided lantern with mounted bracket was custom designed by Scofield Historic Lighting for a building in Greenwich, CT.

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St. Louis Antique Lighting restored this fixture for the "World Food Prize" project in Des Moines, IA.

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This railing, forged by Fine Architectural Metalsmiths, includes patinated antique gold leaves and rosettes and a top rail of polished bronze.

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Gotham Metalworks created this oriel window, taking into account the complex angular geometry and the integrity of the building's original architecture.

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This two-ft.-tall railing in cast iron was created by Historical Arts & Casting,

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This custom floor grate was designed and fabricated by Kayne & Son.

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Lodi Welding fabricated this ornate wroughtiron railing.

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This pressed-metal ceiling was manufactured by MetalCeilingExpress.

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NIKO fabricated this custom zinc spandrel panel.

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This elephant motif railing was created by Robinson Iron using water-jet-cutting technology.

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Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration. **Click on No. 7730**



Schiff Architectural Detail fabricated these ornate railings for an historic neighborhood.

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- Describe the limitations of window design in deflecting damage from severe storms in impact zones.

■ Cite IZ3 and IZ4 codes, which detail ways to improve storm resistance in coastal areas.

Presenters: Gregory F. Shue, principal, Shue Design Associates, Sullivan's Island, S.C.

Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Course 2: Windows of Opportunity: Using New Technologies in Large-Scale Projects

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- Learning Objectives: After the session, participants will be able to do the following.
- Describe new technologies that enhance windows' energy efficiency.
- Compare and contrast how new technologies will work in historic buildings and how they might not.
- Show how new window technologies can be used to help achieve specific goals and requirements for energy efficiency on large-scale projects.
- Take into account the opportunities and challenges for designers and builders presented by large-scale projects with many windows (more than 200).

Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass. Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors, Wixom, Mich.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Course 3: Credits Where Credits Are Due: Tax Credits for Historic Preservation Projects On-demand version available, 90 minutes, 1.5 AIA HSW LUs

For more than 30 years, generous federal tax credits have been the driving economic force behind the rehabilitation of historic structures in the United States. Through case studies of successful projects, learn how to earn tax credits while navigating a sometimes exacting process. This is a must-attend event for architects, contractors, building owners, and developers.

Learning Objectives: After the sessions, participants will be able to do the following.

- Discuss in detail the federal tax credit program for the rehabilitation of historic buildings.
- Identify essential characteristics—both in design and construction—successful projects share.
- Apply the Secretary of the Interior's Standards for Rehabilitation to individual projects.
- Cite lessons from the tax credit-worthy projects presented during the Webinar.

Presenters: John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.

Albert S. Rex, director, Northeast Office, MacRostie Historic Advisors, LLC, Boston

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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BOOK REVIEW

Creating Heavenly Places

The Church Building as a Sacred Space: Beauty, Transcendence, and the Eternal

By Duncan G. Stroik Hillenbrand Books, Chicago, IL; 2012 182 pp; hardcover; Over 170 color images; \$75 ISBN 978-1-59525-037-7

Reviewed by Clem Labine

n the course of 23 chapters in this thought-provoking volume, architect and author Duncan Stroik addresses this basic question: How does a designer elevate a simple "space for worship" into a "sacred place"? Central to the discussion is whether an ecclesiastical building is conceived of as a "house of God" or as a "house for the people of God." Many contemporary churches focus on the latter, and the result is often merely a theater or assembly hall. However, the author asserts that a church should serve *both* as a house for the congregation and as a "house of God."

Any competent architect can design an assembly hall. But transforming the character of that hall into a place that symbolizes its role as a house of God requires greater insight and skill. In discussing the creation of sacred ecclesiastical architecture, Stroik provides us with more than a design handbook. Through 182 beautifully illustrated pages, the author takes us on a tour of architectural history, church history, aesthetics, psychology, theology and liturgical practice. And throughout this tour, he makes an impassioned – and persuasive – case for traditional design.

Modernism vs. Traditional Design

Stroik is dismayed that many in the Catholic clergy interpreted the reformist agenda of the Second Vatican Council (1962-65) as a brief for Modernist experimentation in church architecture. In the decades that followed, numerous Gothic and Classical church interiors were badly "remuddled" in misguided renovations, and new churches were built in styles that could double as mall cinemas.

As opposed to the abstract shapes of Modernism, traditional church design contains layers of spiritual meaning, culturally transmitted through the centuries, which resonate with worshipers on a subconscious level. Central to his argument for traditional design is the role that beauty plays in energizing the senses and uplifting the spirit.



The chapel at Thomas Aquinas College in Santa Paula, CA, was completed in 2009 by architects Duncan G. Stroik and Rasmussen Associates. The beautiful interior architecture concentrates attention on the sanctuary and main altar.



Richard Meier designed a new church in Rome for the Jubilee Year 2000. The spare Modernist interior is composed of abstract geometric shapes without a focal point. The crucifix is one of the few clues that the building is a church.

Modernism eschews beauty as a desideratum, preferring intellectual exercises in geometry. Beautifully designed traditional churches not only serve their parishioners better as worship spaces, but also become gifts to future generations that will be loved and preserved precisely because they are beautiful.

Numerous instructive photos (many drawn from buildings the author has designed) buttress Stroik's thesis. Particularly intriguing is the case history of the church commissioned by the Vatican for the Jubilee Year 2000. The Vatican chose starchitect Richard Meier to design a new Jubilee church in Rome – a decision that resulted in a stark minimalist (and expensive) building. Stroik devotes an entire chapter to analyzing the resulting structure – and makes a convincing case that not many of the faithful will find the place devotionally inspiring (see image).

Author Stroik contends that sacred space should focus on the altar and express the liturgy. However, having liturgists alone design interiors can have unfortunate consequences – and the book provides several examples. Sections deal with the function and placement of church interior components including altar, baldacchino, tabernacle and ambo.

Stroik makes a vigorous argument for using the finest materials and craftsmanship the budget will allow for woodwork, metalwork, stone carving, decorative painting, tilework and marquetry – as well as for the supporting fine arts such as murals, sculpture, fresco, stained glass and mosaics. The goal is to engage eyes and minds that are jaded by the distractions of our internet and video culture. Beauty should be the yardstick by which the success of the work is measured; the building should be a sermon in stone and glass that will endure for centuries.

Author Duncan Stroik is an educator and practicing architect who has designed and renovated numerous Catholic churches – as well as being founder and editor of the influential journal, *Sacred Architecture*. For this book under review, his primary audience is the Catholic clergy, building committees and architects who work with Roman Catholic architecture. However, the book is of value beyond those of the Roman persuasion in that many of the planning and design concepts can be adapted for religious buildings of many denominations. And among its appendices, the volume contains an especially useful design aid that gives key dimensions for well-known churches around the world.

Prior to the 20^{th} century, church architecture set the standard for beauty in the secular realm. This handsome volume shows it is possible for this paradigm to be revived in a new century. **TB**

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Presented by Brent Hull, head of the Brent Hull Companies and a leading expert in traditional residential design and historic millwork in particular, this 60-minute presentation is a guide to the basics of classical interior design. Using as examples the famed Georgian and Federal-style rooms of Winterthur, Henry Francis du Pont's mansion turned glorious house museum, Hull offers inspiring lessons in the unique orderliness, inventiveness, and creativity behind the design of the traditional American room.

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Presenter: Brent Hull, founder and owner, the Brent Hull Companies, Forth Worth, Texas

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Register now for this free hour-long event.

BOOK REVIEW

Historic Angels

Angels of Paris: An Architectural Tour through the History of Paris by Rosemary Flannery

The Little Bookroom, New York, NY; 2012 229 pp; hard cover; numerous color photos; \$19.95 ISBN 978-1-936941-01-8

Reviewed by Judy L. Hayward

hile it is true that much of the architectural grandeur of Paris is exemplified by monumental structures with heroic proportions, such as Notre Dame, Place de la Concorde, the Louvre and the Eiffel Tower, Rosemary Flannery encourages us to read history, accept guardianship and blessings and delight in the modest details of angelic architectural ornaments – large and small – found throughout the city.

Angels of Paris is an architectural tour written by American expatriate artist, Rosemary Flannery. Exploring the history of the city synonymous with art and enlightenment through an artist's lens aimed at angels expressed in a myriad of artistic media will delight all kinds of *Traditional Building* readers.

So, why should busy architects, builders, artisans, landscape architects, city planners and artists read this book? The petite book features detailed images of angels, and contextual photographs of the building or structure where each angel is found. Flannery has applied the skill of an artist and illustrator to her photographs. The lighting, shadow lines and advantageous angling of her lens illustrate the details so that the viewer will savor both the angels and their settings.

Whether strolling the Paris boulevards with book in hand or reading it in your favorite armchair by the fire at home, this book will transport you to each site depicted in the book. The author writes a careful description, discusses the image and its theme as well as the artist who created the angel, if known. She also notes the date of the building where the angel resides, and then discusses historical significance and often the current use of the property. Flannery's book devotes a page or so to each angel but the author digs deeply by noting salient features, artistic medium and brief anecdotes that convey the larger context of how history has played out among the angels of Paris.

The chapters are organized around the 20 arrondissements, or districts, of Paris. Flannery notes metro stops and streets to enable and embolden readers with short forays into the vast city in search of history and heavenly architectural ornament. The book was borne of the author's wanderings in Paris-walking and jogging throughout the city that she now calls home.



This intricate 14thcentury relief still tells its story of the Mary's ascendancy to Heaven despite vandalism at the hands of revolutionaries in 18th-century France.



"The Angles of the Sainte Chapelle steeple were the second hardest to photograph," says the author. She used a 300mm lens to capture many of her images and for this one she carried her ladder on a Paris bus. The steeple was added in the mid-19th century to the 13th-century church.

Finding the right light, the right lens and the right moment to capture the essence of artistic intent or message in each angel was a logistical challenge. Flannery explains that the hardest angel to photograph was the Armed Peace Angel in the Parc Montsouris. It was this angel that first inspired her to study the angels of Paris. The reader will find four images in the book of the cherubim based on the warrior angels east of the Garden of Eden. Flannery explains that she went to the park one morning just after sunrise and the park's opening to get one of the images; the moon is still visible in the background.

While reading this book, I found the images of angels that had been damaged fraught with history and illustrative of the strategy of historic preservationists to let a building and its ornament tell its history honestly. For example, the author reports that the Angels of the Assumption, dating from approximately 1325, on the Notre-Dame cathedral speak volumes to her about the changing attitude toward the Church by Parisians.

Sculpted in Medieval times to honor the death and assumption of Mary, when apostles were summoned to her deathbed, the angels were bludgeoned during the French Revolution when angry mobs struck out at the power of the Catholic Church. While some of the faces have been lost; one can envision them. They have embraced their loss, are still there to comfort us and amidst their damage, to tell us their full story and the city's. Restoring them and conjecturing about lost detail would destroy their value and their truth.

The book celebrates religious images, mythology, civic grandeur, artists and ordinary life with 70 angels. The angels of Nicholas Flamel document the story of a philanthropic lawyer who provided room and board for laborers in exchange for daily prayers for the poor and the deceased. The Macaron Angels celebrate an acclaimed pastry chef named Bourbonneux. Virtually every architectural style from Gothic to Art Deco has an angel.

Flannery moved to Paris in 1989 and maintains dual citizenship in France and the United States. Her book is currently available only in English; we would encourage the author to get it published in French and other languages to increase its reach to the French and other non-English speaking nations.

She should consider a coffee table size edition as well; her photographs are detailed richly and would work well in a larger format. The current edition is great for travel – compact with a sturdy hard cover. Flannery offers a menu of tours on her website, www.passport-to-paris.com and she can design custom tours as well. The author may be reached at rosemary.flannery@orange.fr. **TB**

Judy L. Hayward is the education director for the Traditional Building Conference Series produced by Restore Media, LLC, and the executive director of the Preservation Education Institute, Historic Windsor, Inc., based in Windsor, VT. She can be reached via email at jhayward@restoremedia.com and followed on Twitter @gothiccottage.

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