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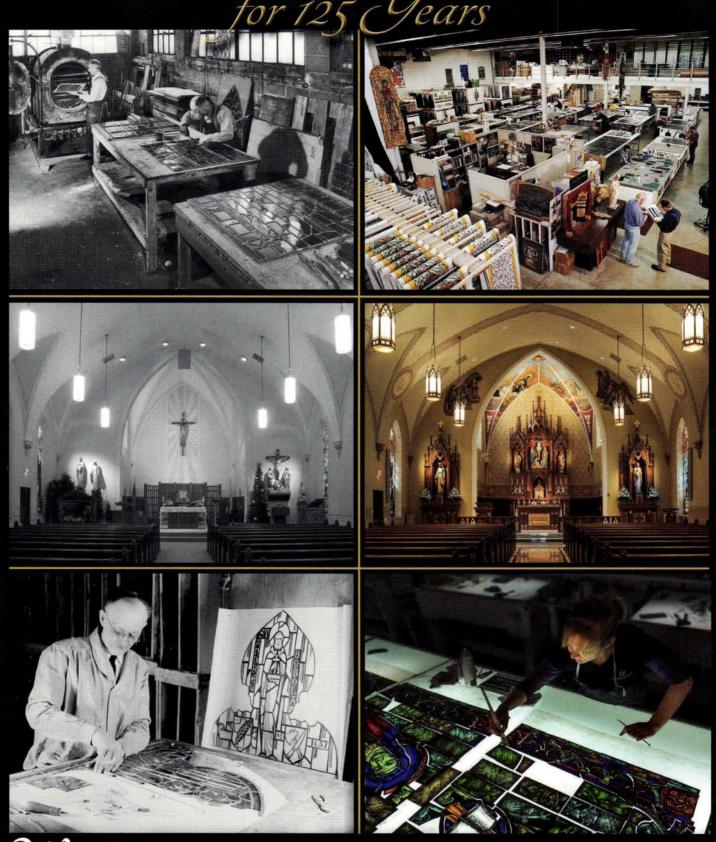
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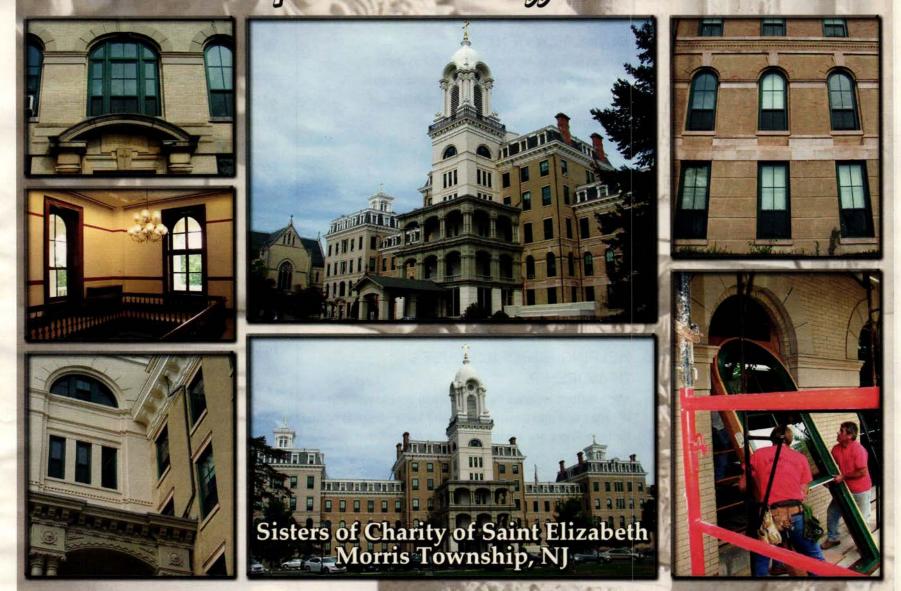
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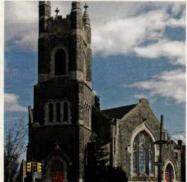


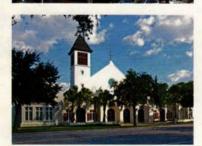
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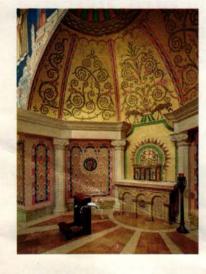
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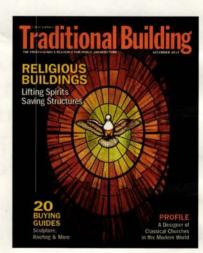
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on the cover Bernini's "Holy Spirit" window in St. Peter's Basilica in Rome was the inspiration for this "Holy Spirit" window created by Bovard Studio. See page 12.



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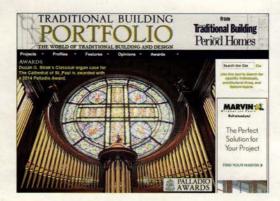
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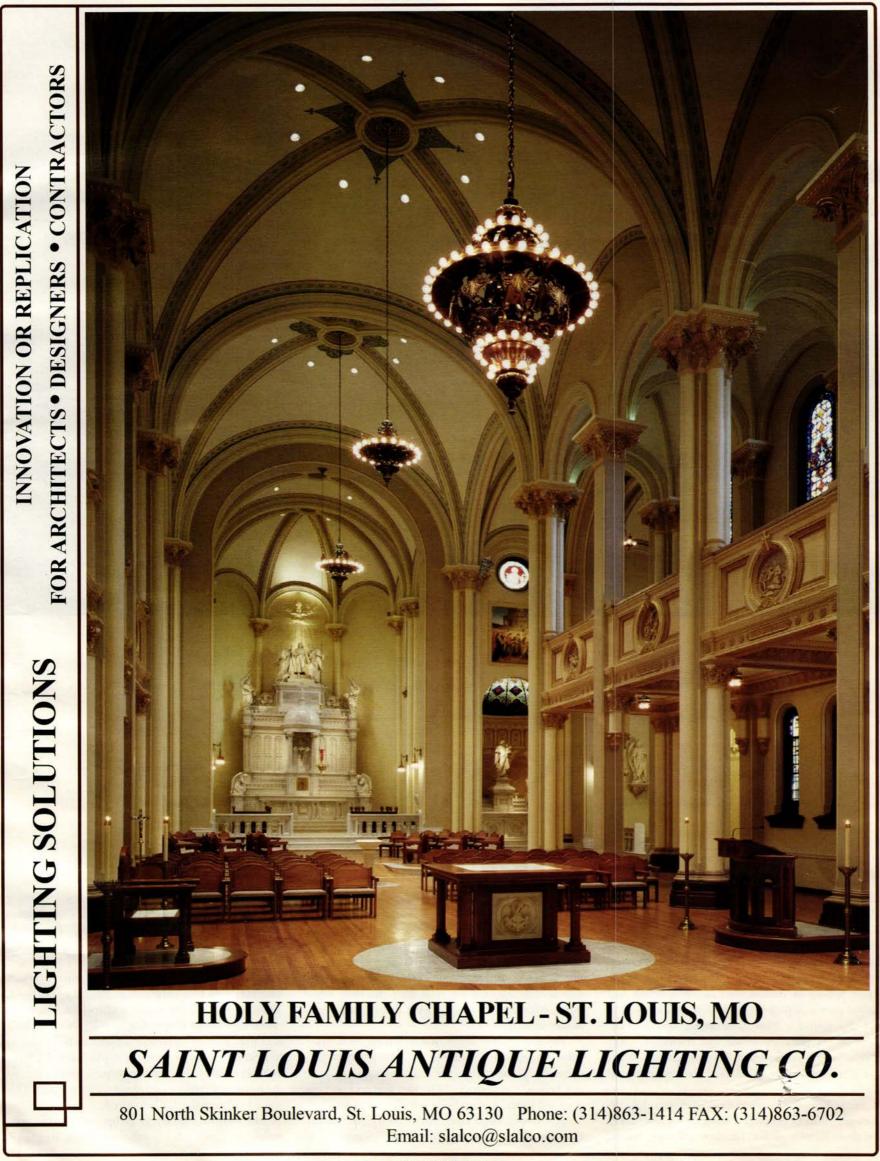
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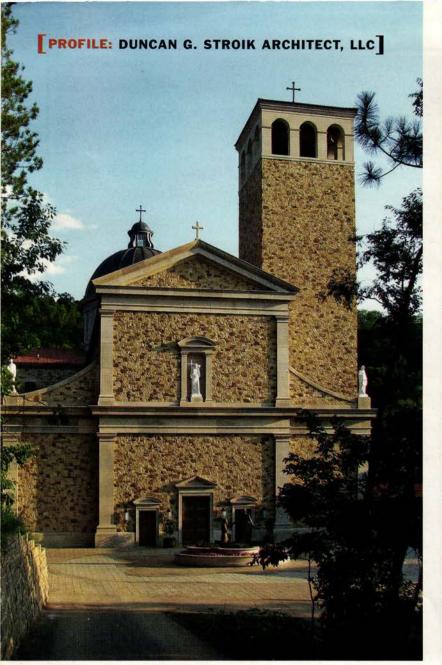
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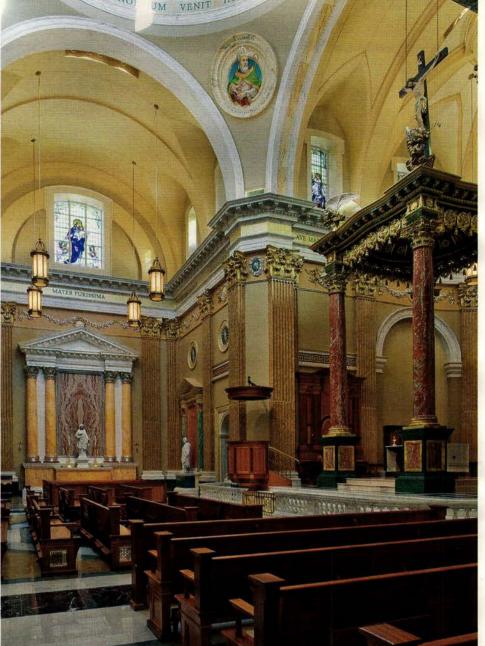






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Sacred Architecture in the New Century

CLASSICAL ARCHITECT. PROFESSOR. AUTHOR. EDITOR. All of those hats fit Duncan G. Stroik of Duncan G. Stroik Architect, LLC, of South Bend, IN. It all started when Thomas Gordon Smith invited Stroik to help launch the Classical architecture program at the University of Notre Dame School of Architecture in 1990. Stroik had studied architecture at the University of Virginia and had also earned a Masters in architecture at Yale. "Yale was a place of debate and discussion," says Stroik. "That's where I met Thomas Gordon Smith and where I learned that Classical architecture could still be done."

From Yale, Stroik went to Washington, DC, to work for Allan Greenberg. "Working for Greenberg was about learning, like a post doctorate," says Stroik.

BY MARTHA MCDONALD

"I learned a lot about Classical architecture from him. He had already built a lot of beautiful buildings and I was fortunate to work for him at the University of Virginia, William and Mary, and in Athens, Georgia. It was also wonderful to live in a great classical city like Washington, DC. At lunch I would go out and sketch buildings and see how they did their windows, columns and so forth. I felt that the city was a library of architecture."

He also learned about anthropomorphism from Allan Greenberg. "Columns are like pillars of the community, and moldings are also related to parts of our bodies," says Stroik. "The idea that architecture is related to the human body is a classical view."

Stroik took these views with him to teach in the Classical architecture program at the University of Notre Dame. He also started thinking about opening his own firm and doing his own work. "I had never done any church work," says Stroik. "But while teaching at Notre Dame, I started to get excited about it."

His first project, however, was his own home, a little villa with two outbuildings around a courtyard. Then he was asked to design a chapel for a home, a rather large home chapel that seats 50. Not too long after that, a friend convinced a pastor in Kentucky to hire Stroik to design his church. (All Saints Church, in Walton, KY) The friend also paid Stroik's fee, so the pastor was happy to go along with the plan. "This was a big break for us," says Stroik.

His firm was launched in one of his two outbuildings. "That was my office for about 10 years,"



ABOVE: The firm includes six architects: (left to right): Forest Walton, Thomas Stroka, Duncan Stroik (seated), Jamie LaCourt, Caroline Cole, and Stefan Molina, now in the Austin, TX, office. Photo: Duncan Stroik

OPPOSITE: One of Stroik's first big projects was the chapel for the Shrine of Our Lady of Guadalupe in La Crosse, WI. Stroik created an exuberant Classical interior and a restrained exterior. Photos: River Architects THIS PAGE: The Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA, combines Early Christian, Renaissance and Spanish Mission styles to create a new centerpiece for the campus. Photos: Duncan Stroik

A Contraction of the second se



says Stroik, "an 18x20-ft. building. Then in 2004 we moved to an Art Deco building in downtown South Bend. We were able to set up a proper office and we have been there ever since."

Stroik initially hired many former Notre Dame students who came to work and learn, and then moved on. The practice now includes a total of six architects, including Stroik. "We are still a small firm," he says, "and these five architects have been with me for quite a while. Initially, there was a lot of turnover because the students would move on after a couple of years, but now we have a steady group."

"I really appreciate the architects in the office," Stroik states. "We all share a lot in common. They are all people of faith and like working on Classical churches. We try to understand our clients and fulfill their needs with something stunning."

He adds that being small is an advantage. "I heard from a friend that there is a tipping point of about 10 to 15 people when the principal cannot be in control of all the details and design. I have to say I like being involved in all of our projects. I review all drawings before they go out. I get the final review and I still draw some sheets. Most of my time is spent running the firm, but I still keep my hand in all of the projects, which keeps me fresh."

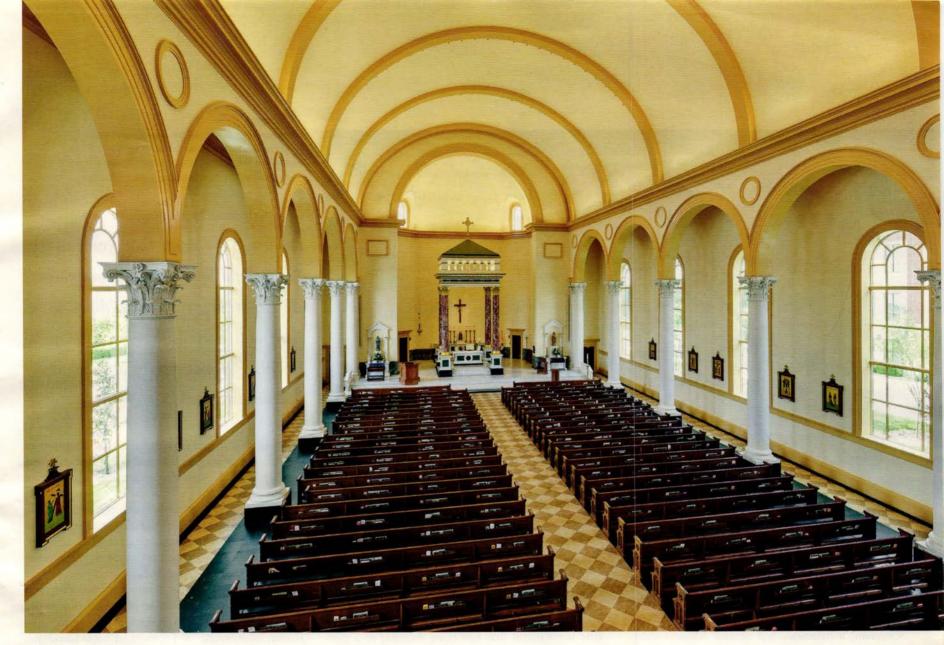
Speaking of drawings, one of the unusual features of the firm is that all design is done by hand, using drawing tables, maylines and T-squares – not computers. "All drawings and all construction drawings are done by hand," says Stroik. "Some clients and consultants think it is crazy, but I really believe that we do better work this way. The desired result of the Stroik firm is beautiful architecture with a human touch."

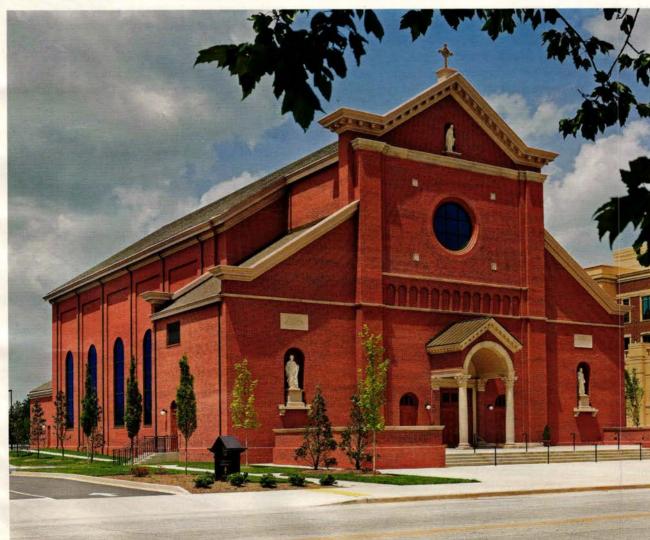
In a similar vein, the firm never recycles details or carries things over from one project to another. "Custom design means custom for every project," Stroik stresses. "Every detail must be reconsidered, thought through, planned and finally fabricated. We don't reuse elements. Everything deserves to be rethought. We are not doing off-the-shelf Classical architecture. We do custom design for each unique building." This has all led to a successful firm specializing in Classical church architecture. The first major project was the \$35-million Shrine of Our Lady of Guadalupe, in La Crosse, WI, a seven-year project completed in 2008. (*Traditional Building*, December, 2008) The simple stone Tuscan-style exterior houses a complex, dramatic Classical interior designed to look like a high Renaissance or Baroque church.

It features a marble baldacchino, barrel-vaulted ceiling, approximately 28 different marbleized finishes, finely detailed ornamental plaster, and a 35-ft.dia. dome that reaches 98 ft. above the marble floor. A mural in the dome depicts the constellations said to be seen on the day the Lady of Guadalupe appeared, December 12, 1531. Stroik describes it as a "relatively small church with a sense of grandeur."

This was followed by the Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA, a \$23-million project completed in 2009. (*Traditional Building*, December, 2009). It also draws on Classical precedents (Brunelleschi's 15th-centry churches in Florence, along with Early







OPPOSITE: To work within a budget, the baldacchino at St. Paul the Apostle is made of wood that has been marbleized. The dove painted inside the ceiling represents the Holy Ghost. Photos: Kris Decker/Firewater Photography, LLC

ABOVE: The simple interior of St. Paul the Apostle incorporates a central nave, Classical columns and a baldacchino.

LEFT: Recently completed, St. Paul the Apostle Catholic Church in Spartanburg, SC, is an example of a Classical church designed and built on a budget. The spare exterior features only the statues and the portico entry on the front façade.



Christian, Renaissance and Spanish Mission styles). The front façade of the 15,000-sq.ft. Chapel welcomes worshipers through a Porta Coeli (Gate of Heaven) with a triumphal archway flanked by fluted Indiana limestone columns. The dome over the baldacchino reaches 72 ft. in height and a 135-ft. bell tower is Classical in design but built of aluminum.

In addition to the Classical styling on both the interior and exterior, the chapel was also meant to become the centerpiece of the campus, tying the other buildings together. Stroik accomplished this by viewing the campus as "a Spanish mission version of the Lawn at the University of Virginia, with the chapel in the place of Jefferson's Rotunda." To this end, the chapel features an arcade reaching out to the surrounding campus. This project also won a 2011 Palladio Award. (*Traditional Building*, June 2011)

In addition to these new design and construction projects, the firm has also recently restored the Cathedral of St. Joseph in Sioux Falls, SD, (*Traditional Building*, December 2012) originally designed by Emmanuel Louis Masqueray, completed in 1919. Stroik was brought in to bring back and complete Masqueray's original design for the interior. The pale beige cathedral was transformed into a grand interior with an ornate round baldacchino with a domed ceiling, (Stroik's first round baldacchino), marble throughout, carvings, statues, a new Cosmatesque marble floor and new wood entry doors.

A more recent, and less ornate project is St. Paul the Apostle in Spartanburg, SC, an \$8-million project completed in 2013. "This is a large church that seats 800. It's an essay in how to create beauty on a budget," Stroik says. "And it's a dream come true for a parish that had been meeting in a gym for 20 years."

"The building is really simple; the back and sides are almost severe," he adds. "The front has some detailing around doorways, brick archways, a metal cornice and two statues. So we spent most of our money in the front."

Stroik also added an entry porch. "The Greek name is prothyron," he says. "It's a little canopy entry used in early Christian basilicas." He adds that the church was designed to fit into the "beautiful little southern town" that has a number of other attractive churches and public buildings in the downtown area.

The interior is also simple. "It was an experiment in building a Classical building on a budget," says Stroik. "We worked with the client to decide what to keep. The baldacchino, for example, is wood that has been marbleized. It is the one ornament that really makes the interior." Decorative painting for this project was done by Conrad Schmitt Studios of New Berlin, WI, while millwork was by Mortensen Woodwork of Union City, GA, and New Holland Church Furniture of New Holland, PA, supplied the wood pews.

The firm is currently designing a chapel for Hillsdale College in Hillsdale, MI, a small, liberal arts college that has never had a chapel. The challenge was to design a church that would accommodate 600 for different religious services, 1,200 for larger events such as graduation, and also serve as a performance space for symphony and choral music.

Stroik describes the chapel as "an American church with British roots," a two towered façade

A master plan designed for a seminary in Texas embodies plans for building 50 years into the future. Plan: Duncan Stroik

"My dream is to continue to challenge the myth that 'you can't design and build like that anymore." There are more good buildings to be built and I would love to participate in this Renaissance of architecture." - Duncan Stroik

that seats 600 in the main nave with a choir loft in the back to seat another 300, and side balconies to seat another 200. The narthex can accommodate seating for special events.

Stroik was also concerned with the setting of the chapel. To relate to the surrounding buildings on the campus (the main building is on axis with the chapel), Stroik included an arcade that connects to the other buildings and creates a quadrangle.

Another outstanding feature of the proposed Hillsdale chapel is the circular front entrance in the quadrangle. "Some said it looked too much like Rome," says Stroik, "so I researched it and found that many of our great buildings have this feature. Tudor Place, the White House and the Jefferson Memorial in DC all have circular porches, so among other references we are connecting to the nation's capital."

"This is much more than just a chapel," he adds. "It's a church and a concert hall. Classical architecture can do all of these things."

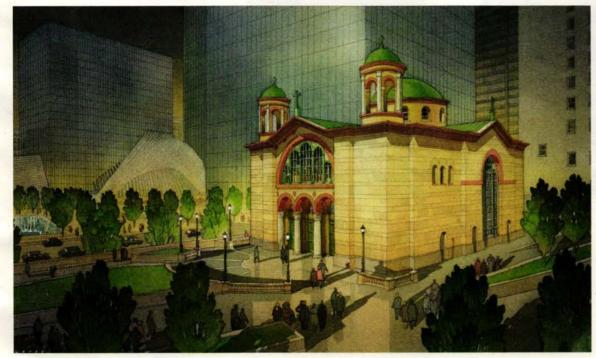
His work has earned the firm a number of awards, including three Palladio Awards: one for Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA, in 2011; the restoration of the Cathedral of St. Joseph in Sioux Falls, SD, in 2013; and the third for the organ case at St. Paul Cathedral, St. Paul, MN.

When Stroik isn't designing sacred architecture, he's writing (and speaking) about it. He is the founder and editor of the magazine, *Sacred Architecture*, which just published issue 26. The magazine is described as "dedicated to the renewal of beauty in contemporary church design."

His recent book, *The Church Building as a Sacred Place: Beauty, Transcendence, and the Eternal* was published in 2012 by Hillenbrand Books of Chicago and Mundelein, IL. In addition, he has contributed editorials (the Forum) to *Traditional Building* magazine, and has also written for other publications.

And that's not all. Stroik has recently designed a line of liturgical furnishings, known as Rinascimento. Stroik produces the designs and working drawings and the items are then manufactured by Granda Liturgical Arts in Spain. Currently, Rinascimento includes a marble tabernacle, candlesticks, an altar cross, sanctuary lamp and a chalice.





Meanwhile, back in the studio, Stroik has a number of projects on the boards, in addition to the chapel at Hillsdale, which is currently in the fundraising stage. "We usually have about 10 projects going and are working on three or four at the same time. The others are out there, in fundraising, or getting cost estimates."

One project in the works is a parish center in downtown Chicago that formerly was home to a convent. Stroik explains that the convent had a lot of little bedrooms, but these are no longer needed. They need larger rooms for meetings and teaching, so "we decided to take it all out and put in a new interior, transforming it into a usable parish center that will also facilitate more outreach to the surrounding neighborhood," says Stroik. The wellliked Italianate Romanesque exterior will be restored as well.

Stroik has also recently completed a master plan for a seminary in Texas, conceptual designs for two Carmelite Monasteries, a parish campus, a private school, a private residence and university master plans. He was also one out of 12 invited to submit a design to rebuild the Saint Nicholas Greek Orthodox Church at Ground Zero in New York City, but was ultimately beat out by a Modernist design.

The firm has also proposed designs for two new cathedrals, one in Raleigh, NC, and another in Knoxville, TN.

Recently the firm has opened a second office in Austin, TX. The project manager for the Thomas Aquinas chapel, Stefan Molina, moved to Austin and suggested opening an office there. "We think there are great opportunities there," says Stroik, including the monastery in Cristoval, TX.

As Stroik looks ahead, he sees more sacred architecture and also expanding the scope of the firm. "My dream is to build a new Classical cathedral. We have designed a few, but none have been built." He is also hoping to design an opera house or concert LEFT: Stroik's design for Hillsdale College in Michigan incorporates an arcade connecting it to the other building and creating a plaza, as well as a circular entry. Drawing: Duncan Stroik

LEFT, BELOW: Stroik was asked to submit a design for Saint Nicholas Greek Orthodox Church at Ground Zero in New York City, but the parish selected a Modernist design. Design by Duncan Stroik; artist Gilbert Gorski

BELOW: Stroik created this conceptual design for a Carmelite monastery. Drawing: Duncan Stroik



hall, and other buildings. "I would like to show people that we can do Classical office buildings, apartment buildings and university buildings again, to show the world that you can do beautiful buildings in the Classical style, and that they can be done on a budget."

He adds: "Everybody knows now that you can build a Classical or Gothic church, but I would like to do that for other buildings too. Our office is in a beautiful 1929 Gothic skyscraper and people love it."

"My dream is to continue to challenge the myth that 'you can't design and build like that anymore.' There are more good buildings to be built and I would love to participate in this Renaissance of architecture. My plan is to keep designing and building Classical buildings for another 30 years. Classicists always think that way, because our goal is to build structures that will be loved by future generations."

PRODUCT REPORT

By Nancy A. Ruhling



Rohlf's Leader licated old sta window St. Ma Episco in Hou that hi destro

Rohlf's Stained & Leaded Glass replicated an 80-yearold stained-glass window for St. Matthew's Episcopal Church in Houma, LA, that had been destroyed in a fire.

The Art of Glass

esigning and restoring stained-glass and art glass windows is a delicate balancing act that entails a unique combination of give and take between clients and craftspeople. Experts from leading studios tell *Traditional Building* what works, what doesn't work, and what they would like to see happen on each project.

Too Many Cooks Spoil the Look

All too often, clients hire contractors for every aspect of the project, which is a sure-fire way to make sure that things will not be done right or on time or both. "I've had clients hire one contractor for the window frame, one for the protective covering, one for the stained glass, plus a general contractor," says Paul Conley, vice president, operations for Bovard Studio in Fairfield, IA. "This is seen as a way to save money, but what it does is create the opportunity for miscommunication and the chance to miss deadlines. If you hire a one-stop shop like ours, you eliminate the problem." Bovard Studio, a specialist in ecclesiastical and public-building windows, was founded three decades ago by artist Ron Bovard. Based in Fairfield, IA, it has a 40,000-sq.ft. production area and 50 employees.

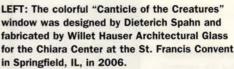
John Phillips, president and co-owner of Willet Hauser Architectural Glass in Winona, MN, says that collaborations can make the price – not to mention tempers – rise. "Too often, clients see us as a construction company," he says. "We don't do construction, we do art." Willet Hauser has been in business for 116 years and has worked on projects at more than 20,000 churches and institutions.

General contractors, in general, present challenges for studios. "We prefer to work directly with the owner and be paid by the owner, and we try to get our work taken out of the general contract," says Hans Rohlf, president of Rohlf's Stained & Leaded Glass in Mount Vernon, NY. "General contractors do monthly requisitions, so we often have to wait 60 to 90 days to get our first payment. And they keep a 5 to 10% retainer that is not paid until the entire project is done, which often lasts far longer than our portion" In business for more than 90 years, Rohlf's has 25 craftspeople in its 15,000-sq.ft. studio. It has completed high-profile projects, including the restoration of the Tiffany stained-glass clock at Grand Central Station in New York City.

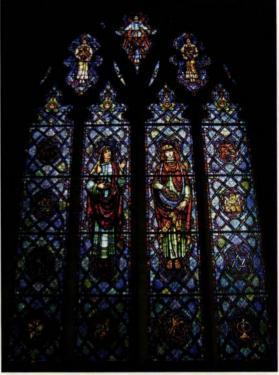
The Committee, Unfortunately, Rules

The decisions in major projects – new and old – are made by committee, and many if not all of the members are volunteers. Reaching a unanimous decision often is time-consuming as well as frustrating. "In new projects, the committees have to decide on styles and subject matter as well as budget," Rohlf says. "They always ask about cost first. We like to give the client a budget, either per window or per project, and see how the numbers fit. This helps us give the most bang for the buck. This way, if they don't have enough money, they can start a fund-raising campaign or take donations window by window."





BELOW: The "Ruth and Naomi" window, installed in 2007, is one of a series of Neo-Gothic stained-glass windows designed and fabricated for the Cathedral of St. John the Evangelist in Spokane, WA, by Willet Hauser Architectural Glass.



To help clients make more informed choices, Associated Crafts, the parent company of Willet Hauser, has created an online pamphlet at http://repository.associatedcrafts.com/ Choosing-Studio-For-Your-Church.pdf

Getting approval on the design is often the most difficult part of the job, says Martin V. Rambusch, co-owner and president of Rambusch Decorating Co., Jersey City, NJ. "Many people have no imagination and can't understand scale, and when it is finished, they say, 'I didn't know it would look like this." A fourth-generation, family-run studio that was founded in 1898, Rambusch specializes in public interiors, church work and lighting fixtures.

Clients Don't Read the Fine Print (or Even the Contract)

This is not as obvious as it sounds. "We do a lot of work for churches, which are staffed by volunteer boards," says Conley. "They go through a bidding process that often involves several studios. Sometimes, they confuse things they have heard verbally from bidders and think they are written down and they aren't." He says that Bovard Studio always makes its staff available to review contracts before the work begins. "We want every project we do to be a positive experience," he says.

The contract, Phillips says, isn't the only thing the client doesn't understand. "In church and institutional projects, there's a committee and a bidding process, and there's a lot of jargon that keeps the client from distinguishing one art-glass studio from another," he says. He points out that the client isn't really to blame: It's up to the artglass studio rep to communicate clearly. "People do not have experience working with art-glass studios because windows can last a century without needing work," he says. "It's a once-in-alifetime experience."

Stained-Glass Consultants Add Their Two Cents

As if committees and scores of contractors are not enough to muddy the mix, many clients also hire stained-glass consultants. Conley says the consultants tend to work with a lot of smaller art-glass studios, and when they get a big project, they have to hire several studios to work on it, which goes back to too many cooks. "If you have a large project, you need a large studio that can do it all," he says. "Consultants also have other projects going, so they can't devote all their time to everyone. Again, clients do this because they think it saves money, but it doesn't. "

In fact, according to Rohlf, consultants can add 20 to 30% to the cost of the project. "They tend to over-specify because it makes it look like they are doing their job," he says. "That raises the bill." LEFT TO RIGHT:Rambusch Decorating Co. created the "Last Supper," a new window for St. Francis of Assisi Catholic Church in Orem, UT.

This historic stained-glass window in the Lafayette Avenue Presbyterian Church in Brooklyn, NY, was restored by Rohlf's Stained & Leaded Glass.

Serpentino restored this 1891 opalescent glass window, "Sistine Madonna," originally designed and fabricated by John La Farge, for a new chapel at Salve Regina University in Newport, RI.







Rohlf says that consultants should be prohibited from bidding on the jobs they are paid to write specifications for because it creates a conflict of interest.

There are times when stained-glass consultants can be helpful, he says, especially when there is no architect on the project. Liturgical consultants, who have a vast knowledge of scripture, are welcome on new projects because they can speed the process. "They can push the committee to make a decision on design and style," he says.

It Doesn't Happen Overnight

Because many public projects are by bid and decided by committee, it takes a while for the money to be allocated. Roberto Rosa, an owner of Serpentino Stained Glass Studio in Needham, MA, says that clients sometimes have unrealistic expectations about timetables. "Restoration is delicate, tedious work," he says, "and some clients only want to give us a small window of opportunity to complete the project."

Established in 1968, this small studio has eight longtime staff members and a 5,000-sq.ft. work space. It specializes in restoring windows for churches, universities and museums, and has done work for a variety of high-profile buildings, such as Trinity Church in Boston and the Hall of Flags in the Massachusetts State House.

Conley agrees, adding that clients don't always realize that a window that is more than a century old could present new problems once work begins. "Replacement parts and repairs can be time-consuming," he says. "Some pieces have to be custom made; this is an old craft, and it's done by hand. You have to have time to do it right."

Phillips puts it more succinctly: "It's not like ordering a Pella window. This is custom work that could take six to eight months. There's nothing by the catalog about this."

You Have To Work Around Us

Art-glass studios that work in churches or public places are required to keep a low profile so the building can function while the work is going on. But not every client understands the extent of the disruptions.

"Yes, we can accommodate a funeral, but you can't expect to do three to four masses a day and have board meetings at night," Conley says. "These windows are old, and sometimes there are surprises that require building alterations."

Let Us Visit the Site

Too often, in a bid to save money, clients want the art-glass craftsman to design a new piece without visiting the site. "We only need a couple of days on site," Conley says. "The visits are invaluable and in the end, they save time. If we don't go, we can spend weeks and even months trying to get it right. And seeing the environment leads us to come up with a better design. If it's a new building, we would like to talk to the architect and work together on the project." Rosa says that this is a recurring issue on restoration projects, too. "There are studios that send salesmen around the country who tell churches their windows are in dire need of restoration even when this is not the case," he says. "Sometimes, the church doesn't even realize that the studio is out of town. I always visit the site personally and make a report so we can build a relationship with the client. We encourage people to visit our studio so they can appreciate when we do."

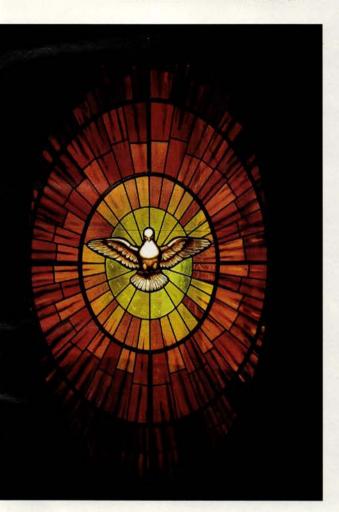
So convinced is Willet Hauser Architectural Glass of the importance of studio visits that it pays for serious prospective clients to come. "We cover the costs for whatever is fair for the size of the project," Phillips says. "It's important to meet the people who create the windows so you can understand the process and determine whether you want to work with them."

Get Us Involved from the Get-Go

Art-glass windows define the interior and exterior of a building, yet many clients do not involve the studios until the project is nearing completion. The reason? "You don't need stained-glass windows to preach," Rohlf says. "Windows are the first thing to be eliminated in the budget."

In the most successful projects, architects and art-glass studios work together to present a comprehensive and cohesive design to the client. This collaboration, Phillips says, is important not only for the RIGHT: At Immaculate Conception Seminary at Seton Hall University in South Orange, NJ, Rambusch designed a new panel that incorporates antique medallions salvaged from another site.

BELOW: Bovard Studio created a new "Holy Spirit" window, based on Bernini's "Holy Spirit" window in St. Peter's in Rome, for St. Stephen Catholic Church in Glenwood Springs, CO.



design but also for the bottom line. "Clients – and even architects and designers – tend to be unrealistic about budgets," he says. "Many of these projects involve fundraisers, so it's better to involve us from the beginning. Even if you can't raise all the money before the project starts, you can plan it so you can install the proper framing and add the appropriate windows at a later date."

Rambusch says that it is crucial to make a program so that when "clients cannot do all the work at once, there is design unity."

Philllips recalls a new church that was built in the Southwest by a leading architectural firm where the windows chosen left a gaping hole in the design. "The architect had created intricate framing for the windows that accented the lines of the building, but all the committee could see was price, price, price even though this was a \$7-million building," he says. "They changed the framing configuration and installed inexpensive artwork windows at 30% of the price we bid. The windows changed the appearance of the church and made it the laughingstock of the area. The 600 people in the congregation had to suffer because of a decision made by three to four people."

Do Not Judge Us by Price Alone

The lowest bidder isn't necessarily the best one, but it's always the most tempting to choose regardless of the size of the budget. "Government work is particularly difficult because it's mandated to take the lowest bid, and many of the bidders don't bid to the bid document," Rambusch says. "And they still get the job."

Do Your Homework

The art-glass experts emphasized that the best client is an educated one. "It's up to the craftsperson and the designer to educate the client and walk them through the steps," Rambusch says. "Many times, they do not understand terms like 'cartoon,' which does not refer to something that is animated and funny. We go through everything step by step, and give them homework so they understand."

Although the studios school clients on site, they say additional research is required. Andreas Lehmann, owner of Lehmann Glass Studio in Oakland, CA, says giving the client information about the process is key to a successful project because the craft he practices – reproduction of Victorian brilliant wheel-cut glass – is so rare that it is virtually unknown. "I have to make sure people understand the terminology," he says. "People get confused and think I do etching. If they have heard of brilliant wheel-cut glass, they think it only can be done on goblets. But it has a much wider application – on windows, doors and architectural panels." Lehmann apprenticed for three years in Germany before setting up his studio in 1984.

Phillips says that regardless of the type of glass, the client should make an informed decision. "Do your homework on the studios you are considering and get a Dun & Bradstreet report on their finances," he says. "Ask what projects the studio is working on now, not what it has done in the past."

Select Suppliers

Allegheny Restoration Morgantown, WV www.alleghenyrestoration.com

Art of Glass Inc. Media, PA www.theartofglassinc.com

Bovard Studio, Inc. Fairfield, IA www.bovardstudio.com

Conrad Schmitt Studios, Inc. New Berlin, WI www.conradschmitt.com

Glass Heritage Davenport, IA www.glassheritage.com

IHS Studios Fredericksburg, TX www.ihsstudios.com

Jacksonville Art Glass Jacksonville, IL www.jacksonvilleartglass.com

John Tiedemann, Inc. North Arlington, NJ www.johntiedemann.com

Lehmann Glass Studio Oakland, CA www.lehmannglass.com

Oakbrook Esser Studios, Inc. Oconomowoc, WI www.oakbrookesser.com

Rambusch Decorating Co. Jersey City, NJ www.rambusch.com

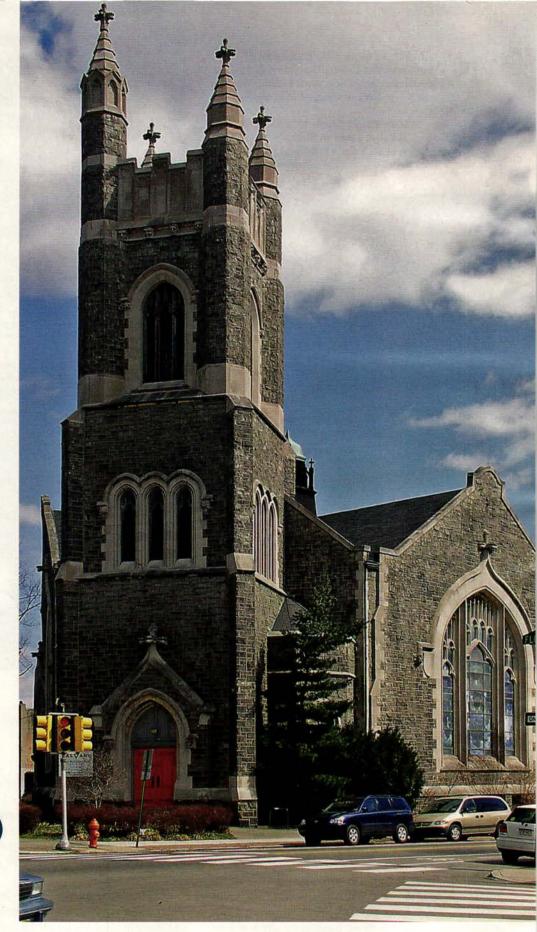
Rohlf's Stained & Leaded Glass Studio Mt. Vernon, NY www.rohlfstudio.com

Serpentino Stained & Leaded Glass Needham, MA www.serpentinostainedglass.com

Willett Hauser Architectural Glass Winona, MN www.willethauser.com

Calvary UMC in Philadelphia, PA, was a member of Partners' pilot group of New Dollars/New Partners trainees and was one of the first recipients of a grant from the Philadelphia Regional Fund. The Calvary Center for Culture and Community was formed in 2000 to redevelop, repair and restore the building. which had fallen into such disrepair that the congregation had made a decision to move and sell the building - which included original Tiffany windows - in 1990. Today, the building is a community center, home to numerous non-profits, and is also still used as a worship space by the original congregation, as well as five other Christian congregations. Additionally, the first synagogue in the neighborhood in more than half a century also calls Calvary home.

Helping Historic Houses of Worship



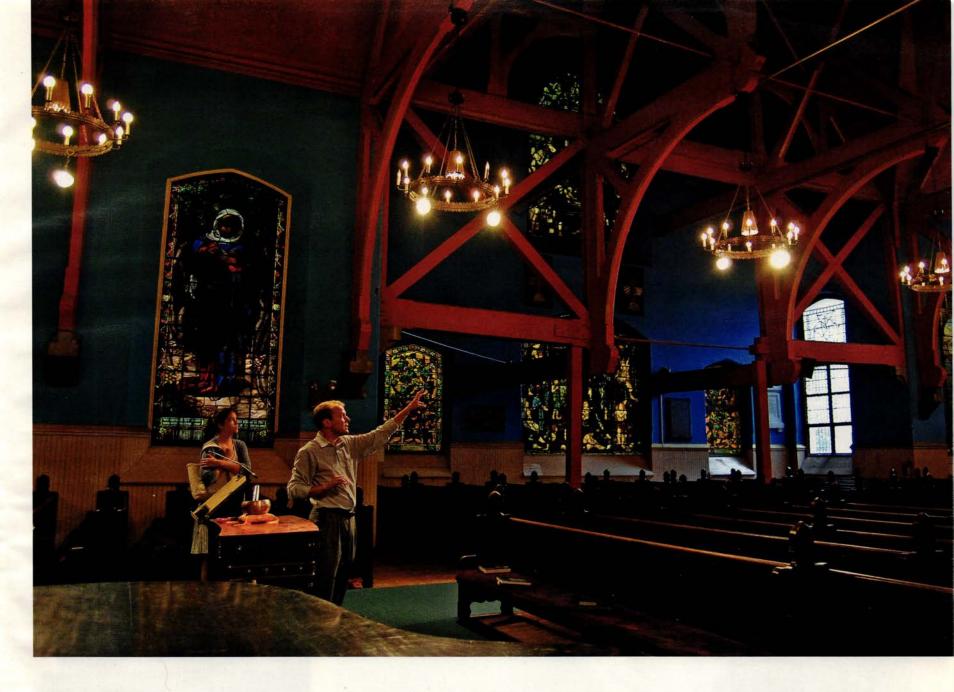
BY GORDON BOCK

ONE MIGHT TAKE AS GOSPEL THE NOTION that historic religious buildings, from churches to synagogues to meeting houses, are sheltered from the privation and disregard that beset so many other historic structures but, sadly, this is often far from true. In some instances, the compound effects of dwindling dollars, fewer weekly worshipers and shrinking local populations are driving these huge, maintenance-heavy edifices to abandonment. Fortunately, over the years a handful of unique organizations, such as the noteworthy pioneers explored here, have devoted themselves to addressing the earthly needs of religious buildings of all faiths in some inspired ways.

Help Where it's Needed

The problems that can plague historic religious buildings are complex, vary by locale and often have origins going back decades, but the genesis of the organizations that seek to help them is a bit clearer. "The whole movement started in the mid-1980s," recalls Robert Jaeger, co-founder and president of Partners for Sacred Places, a national, independent non-profit based in Philadelphia. "It kind of arose in New Mexico, New York and Philadelphia first – three local programs that began in 1984 and '85," he says, a period that saw a lot of division in some cities between preservation folks and religious folks over the landmarking of houses of worship. Partners, which celebrates its 25th anniversary in 2014, started in this climate as a way to fulfill the need for a national advocate and resource center for religious buildings. "In the early days we dealt with the physical issues of steeples and stained glass and masonry, which we still do address, but now we're getting into questions of economic value and making the best use of space by matching sacred places with arts and other non-profit organizations."

At the Sacred Sites Program of the New York Landmarks Conservancy, founded in 1986 to offer technical assistance and grants to landmark religious buildings across New York State, Ann-Isabel Friedman, director, recounts a similar, albeit



regional bellwether. "In the mid-1980s there was legislative action in Albany to potentially exempt religious properties from local landmark ordinances. This became, in part, a trigger for there to be some kind of grant – an incentive or "carrot" if you will – for landmarking statewide that would counter this movement."

The backstory that Friedman explains is complex and New York-specific, but stems from the founding of the Conservancy in 1973 to provide technical and financial assistance to owners of historic properties, including grants and low-interest loans for restoration work. Unlike New York City, which has one of the earliest and strongest landmarks laws in the country, many of the historic churches, temples and other houses of worship in the rest of the state are not subject to any landmarks legislation or regulatory oversight. "Over the last 30 years," she says, "many, many sites around New York State have sought National Register listing specifically with an eye towards potentially accessing our grant funding - and that's the way it was supposed to work."

Another seminal but even more specific program is the Sacred Landmarks Assistance Program at the Cleveland Restoration Society. It describes itself as an "interdenominational initiative that assists congregations... with the preservation of their historic properties." Michael Fleenor, Director of Preservation Services at the Society, explains that "Our religious building work is mostly in Cleveland and its inner ring suburbs, though occasionally we get calls from farther out." Here the inception is not a single event or cause célèbre but the trajectory of a longstanding trend.

"Cleveland has lost a lot of population over the last 50 years," recalls Fleenor, "and the program was, in part, a response by the trustees at the time who were acknowledging the problem and the fact that houses of worship are central landmarks in many residential neighborhoods."

Space is the Place

Indeed, the belief that historic houses of worship are not just significant architecture but anchors in their communities, as well as for their congregations, is part of what these organizations have in common. According to Jaeger, "Our emphasis is on providing the expertise and resources that congregations need to make the most of their buildings."

He says he often makes an analogy to the Main Street program of the National Trust for Historic Preservation, which assists small businesses in historic downtown buildings. "Preservation is never the first emphasis – and it shouldn't be. For religious groups, it's ministry, service and worship, so we help them see and manage their building as an asset for their larger purpose."

Partners has long helped with fundraising,

Built 1883, First Unitarian Church in Philadelphia was designed by Frank Furness and is listed on the National Register. It also has the first Tiffany window installed in the city. The church went through Partners' New Dollars/New Partners training, and received a capital grant to build, repair and maintain it. It has hosted rock concerts, is home to a daycare center and has been affiliated with the Philadelphia Fringe Festival.

SOME ORGANIZATIONS THAT HELP SAVE RELIGIOUS BUILDINGS

Partners for Sacred Places Headquarters in Philadelphia with offices in Chicago and Texas www.sacredplaces.org

Sacred Sites Program: The Landmarks Conservancy of New York New York City www.nylandmarks.org

Sacred Landmarks Assistance Program: Cleveland Restoration Society Cleveland, OH www.clevelandrestoration.org

Restoric LLC www.restoric.com





through both their staff (who conduct feasibility studies and full campaigns), as well as publications like *The Complete Guide to Capital Campaigns for Historic Churches and Synagogues*. However, their latest direction involves economics of a different sort. "We knew that churches, synagogues and other houses of worship were sharing their spaces – Sunday school rooms, parish halls, classrooms, fellowship halls – with lots of other entities, but typically not getting back the full value of the space in rent. In effect, they were providing a subsidy, and we wanted to get a handle on that."

In fact, Jaeger and his colleagues learned from research conducted with the University of Pennsylvania in 1997 that 80% of the people in these spaces were not even from the congregation. "Outside of the worship day, the rest of the week these spaces serve everybody – they're really public assets."

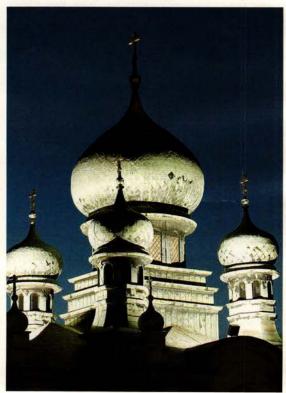
What might have been a problem is in fact an opportunity. "So many churches are now so small, they have a lot of available space," says Jaeger, so Partners now seeks to connect them to arts, foods and nutrition, and social service groups that can make a home in the building, and thereby bring revenue and new life to the congregation. As part of this new focus, Partners is working with the John D. and Catherine T. MacArthur Foundation to launch an online hub that allows them to inventory all the empty space that religious buildings CLOCKWISE FROM TOP LEFT: A Gothic Revival building, Grace UMC in Dallas, TX, was built in 1903 and is listed on the National Register. It participated in Partners' New Dollars/New Partners training program, and is used seven days a week by the congregation and a variety of nonprofits, including the Agape Medical Clinic, a free clinic that turns no one away; Open Door Preschool, aimed at helping children for whom English is a second language; and Ally's House, which serves pregnant teens.

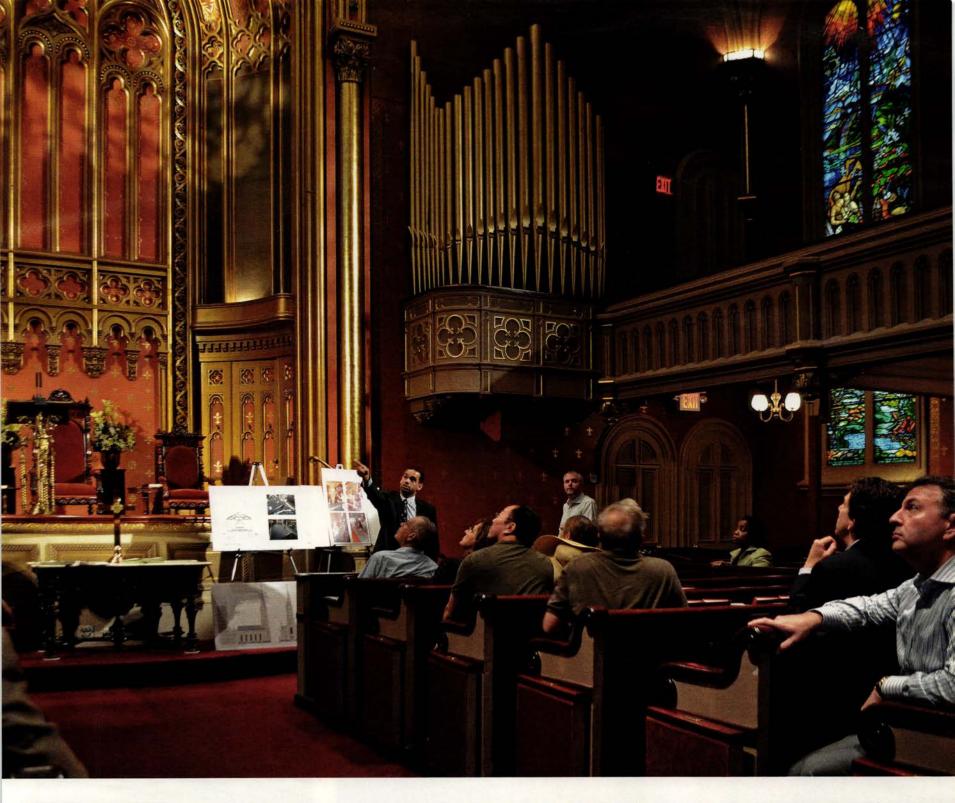
A NY Landmarks Conservancy challenge grant for tile roof and brownstone masonry façade restoration helped the Lafayette Avenue Presbyterian Church in Buffalo, NY, secure a 2010 state restoration grant. What made the restoration possible was the adaptive re-use of the large 1920s community house wing, pictured here, which is now 21 rental apartments known as Lafayette Lofts in Elmwood Village.

The design of St. Theodosius (1911) in Cleveland is based on a church in Moscow. The grand central gold dome represents Jesus and the 12 smaller surrounding smaller domes symbolize the apostles. The 1978 Academy Award winning film *The Deer Hunter* featured a wedding filmed at St. Theodosius. The domes were illuminated with a \$22,500 grant from Cleveland Restoration Society in 2007. Photo credit: Greg Hildebrandt

St. Paul Armenian Apostolic Church in Syracuse, NY, applied for a grant from Sacred Sites of the NY Landmarks Conservancy in 2010 for roof replacement. The Conservancy found serious deflection problems and referred the congregation to Syracuse preservation architects, who recommended a regional engineering firm. The Conservancy's initial grant funded engineering services, and a second grant, in 2011, helped fund both reinforcement of roof beams at dormers, and installation of a new shingle roof.







Marble Collegiate Church in New York City, Norman Vincent Peale's pulpit back in the day, participated in the NY Landmarks Conservancy's annual Sacred Sites Open House weekend in 2012, hosting a tour of recent restoration and renovation work.

have to offer. "It's almost like we're becoming, in part, a real estate entity," he says.

The first launch into space-matching he says is the Arts in Sacred Places program. "When we started working with arts groups, we learned how often they are nomadic, going from place to place during the course of a year trying to find the next rehearsal or performance space." He says that the *holy grail* is not only to connect an arts group with something they can call home for performances or rehearsals, but also to find a good user of space for the congregation. "Ideally, a theater company, or a social services group, might have offices and storage as well as rehearsal space in a sacred place, building a real clear long-term partnership with the congregation where each can help the other meet their goals."

Jaeger says the program is a blessing for Partners as well. "We're attracting funding not just from preservation or religious funders, but also from foundations interested in the performing arts, because they know these small groups suffer and spend so much of their energy just finding the next space."

Sacred and the City

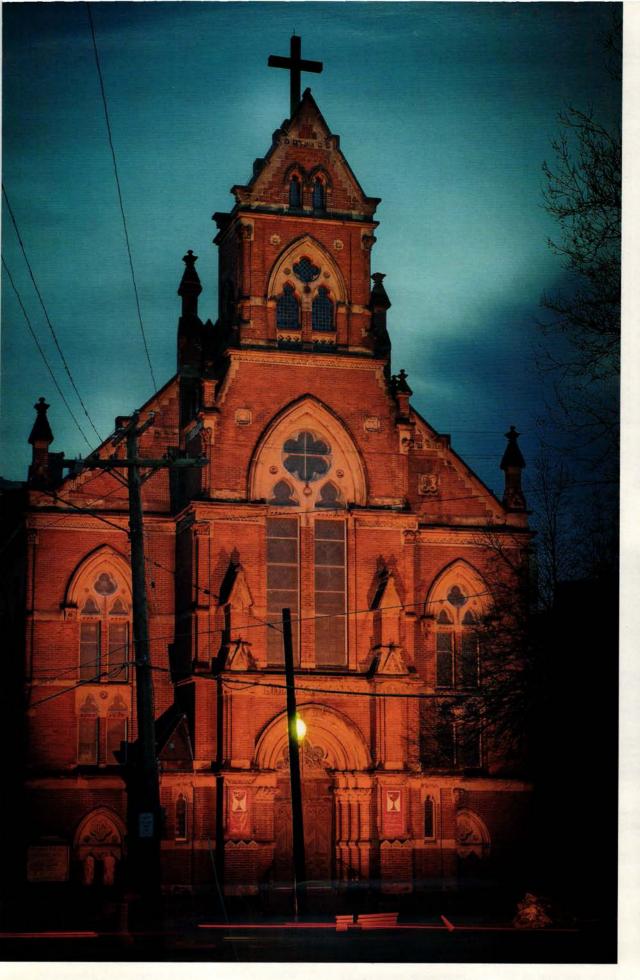
If all this sounds like the proverbial working in surprising ways, it's a pattern that rings true at the Sacred Sites program in New York. "We try to educate and connect religious properties with resources for cost-effective, preservationminded, pro-active, maintenance of their buildings," explains Friedman. The program acts through publications, workshops, one-on-one meetings and partnerships with regional preservation groups around the state. In fact, some initial staff of the Sacred Sites program went on to found Partners for Sacred Places and the two organizations continue to collaborate.

Put another way, she says the program is finan-

cial services to direct projects towards a long-lived outcome. "Our aim is to provide long-term planning and incentives for activities like maintaining slate or copper roofs, which are very cost-effective over a long time frame, but require pro-actively preparing for their renewal the day they do fail."

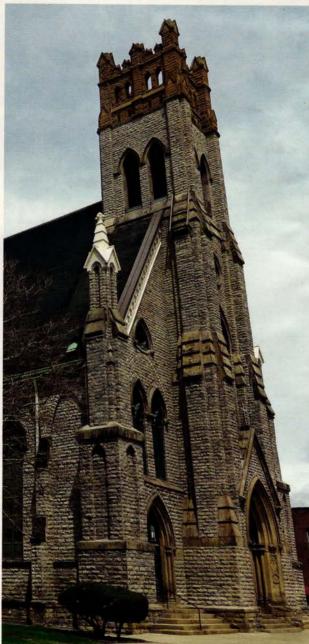
While such a mandate is conceptual, it begins at a very bricks-and-mortar level. "There's a technical focus to everything that we do," says Friedman. "A lot of it is match-making. We talk to very small rural institutions, as well as urban ones, that have never worked with an architect or engineer before." For example, suppose a congregation is wrestling with how to stop some active roof leaks. "Then their most immediate need is not a design architect, who might help them with space reconfiguration or accessibility, but for a construction management referral."

She adds, "The opportunity of our grant is to provide in-person, hands-on technical assistance –



Franklin Circle Christian Church (1874) in Cleveland's Ohio City neighborhood is one of the best examples of High Victorian Gothic architecture in the city. The towers were repaired and illuminated through a \$35,000 grant from Cleveland Restoration Society in 2012. Photo: Greg Hildebrandt

St. Patrick's in Cleveland's Ohio City neighborhood has received a comprehensive building assessment and energy audit through the Sacred Landmarks Assistance Program at the Cleveland Restoration Society and has participated in capitol fundraising training sponsored by CRS. The church also had its tower illuminated and was featured in a "Beacons of Hope" night-time tour of illuminated steeples and domes. Photo: Michael Fleenor



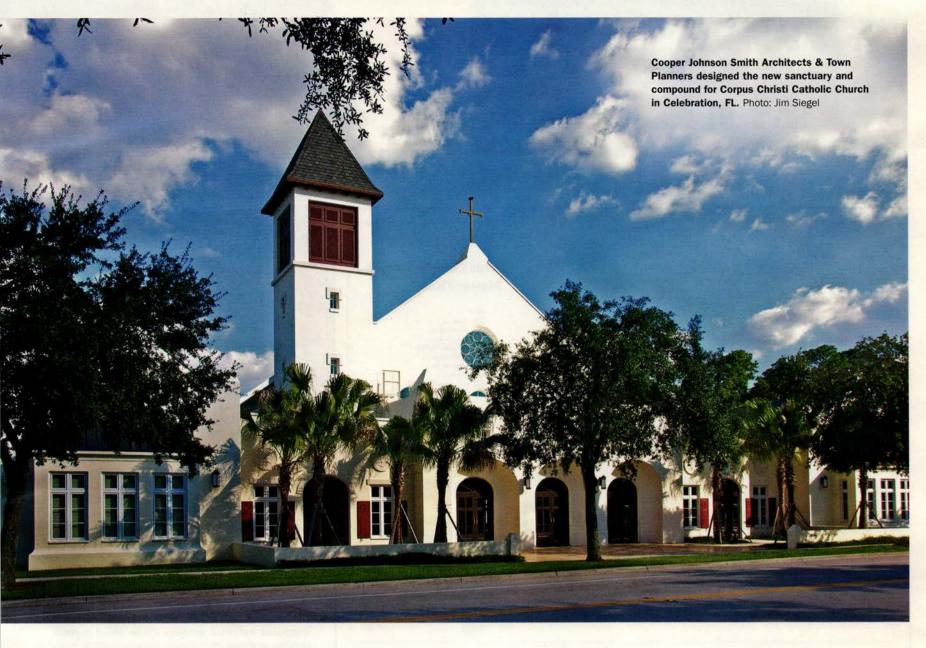
and in some cases redirection." As part of a grant review, they may go out and meet with a congregation and leadership that has, say, applied for a stainedglass window restoration, but then find that the roof is leaking and the steeple is listing. "The fact that we can reinforce our advice by helping fund the services we're recommending is very helpful; it gives our say much more weight." Ultimately, the program aims to help the congregation catch up on deferred maintenance and, hopefully, put them on-track to maintain their own building going forward.

Sacred Sites too recognizes the problem of

under-utilized religious buildings. For example, in addition to a 2007 conference on shared space, last year they co-sponsored another conference on adaptive re-use of religious properties. "They're challenging buildings to re-use, especially for residential conversions, which often requires subdividing really beautiful public spaces," says Friedman, "but in New York City we're seeing a lot of it because the real estate market will support that level of investment in housing."

However, it's not all bad news. Friedman describes a large Presbyterian church in Buffalo that subdivided its 1920s community wing into rental apartments via a tax-credit conversion. "The money generated from that conversion is going to allow the church to stay in the sanctuary. That kind of model can work, I think, when you have a mainline landmark that was built for 1,000 people, but the congregation, while still alive and well, is maybe 100."

Gordon Bock, co-author of The Vintage House (www. vintagehousebook.com) lists his 2015 seminars, workshops, and keynote presentations at www.gordonbock.com.



From Lunchroom to Sanctuary

PROJECT

Corpus Christi Catholic Church, Celebration, FL

ARCHITECT

Cooper Johnson Smith Architects & Town Planners, Tampa, FL; Don Cooper, AIA, LEED AP, principal; David Peterson, AIA, LEED AP, project manager WHEN THE CONGREGANTS OF CORPUS CHRISTI CATHOLIC CHURCH in Celebration, FL, celebrated their first mass in 2005, they did it in great faith. And that's all they had. There was no church building. Their prayers were said in borrowed space: A school lunchroom served as their sanctuary.

Their numbers grew quickly, and they commissioned Cooper Johnson Smith Architects & Town Planners, an award-winning design firm in Tampa with three decades of experience in ecclesiastical, educational, residential, resort and commercial projects, to build the church of their dreams. The building committee members arrived at their first meeting with design principal Don Cooper, AIA, LEED-AP, and project manager David Peterson, AIA, LEED-AP, with a plan of sorts for the four-acre site on the fabled planned community's main street, Celebration Ave. "Essentially, the sanctuary was represented as a box surrounded by parking," says Cooper. "I told them our plan would look nothing like theirs, and they said, 'How could it possibly be different?""

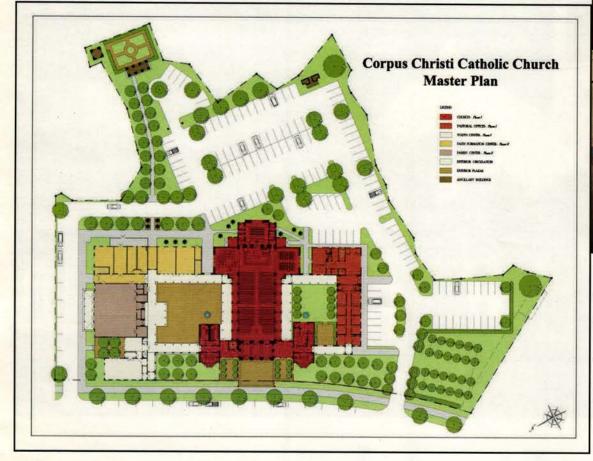
They soon saw the difference.

Using established liturgical language, architecturally, he chose a complex of simple structures that line the street to create a massed campus that reinforced the urbanism of the town. Thus, the structures are distributed around two arcaded courtyards that flank the central church building that runs east and west.

In addition to a sanctuary, the parish envisioned building a parish life center, an administrative wing, an education wing and a building to house its youth program. (A residence for the pastor, which was on the parish's original wish list, was eliminated.) Because of budget constraints, it was established from the begin-



Celebration, Florida COOPER JOHNSON SMITH ARCHITECTS INC.



ning that the total project was to be designed, yet be completed in phases.

Within one evening, Cooper had sketched the plan that would ultimately become the religious community the parish desired. "This was the first church I had personally designed for the firm," Cooper says. "It's unusual for us to do a drawing that doesn't undergo changes. This one stayed very close to the original – we only lowered the height of the bell tower and the sanctuary and rounded the arches."

Cooper Johnson Smith, whose designs are based on traditional and Classical principles that live comfortably in the contemporary world, has a diverse client base that includes Disney, Marriott, the University of South Florida and The Nature Conservancy. The firm is a significant player in the creation of new urban communities like Celebration, completing more than 30 projects in Seaside, FL, alone.

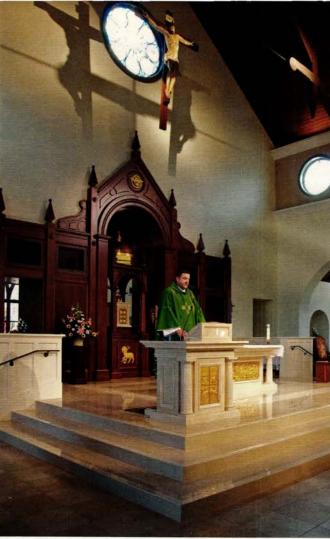
Although the firm had designed several churches and religious buildings, this was its first project in Celebration. (It subsequently designed the 1990s Disney-founded master-planned community's Celebration Community Church and a nearby firehouse for Disney.) And, even though the community of Celebration set no stylistic strictures, the Cooper Johnson Smith plan had to get the seal of approval from Disney, which, Cooper had heard, was not the easiest thing in the world.

"At that time, it had to pass muster with a strict Disney vice president in California," Cooper says. "I was told that our plan was one of the few that didn't require any changes in the site plan. The only thing he said was that he didn't want the church to be white. So we made it off-white."

The site wasn't ideal. Although it was flat, it was too low. "We had to add 4 ft. of fill to make it meet the street," he says, adding that the contractor, Tim Dwyer of Brasfield & Gorrie of Lake Mary, FL, came up with a very workable plan that made the project go smoothly.

Cooper conceived an 18,000-sq.ft. compound of stucco buildings in the Caribbean Romanesque style that represented the rich traditional history of the Roman Catholic Church and that complemented the traditional-based architecture of the 10.7-sq.-mile town whose most significant builders were designed by a constellation of starchitects, notably Michael Graves, Philip Johnson and Robert A.M. Stern.

"I looked at recent Catholic churches, and they were all over the map," Cooper says. "There was no particular style that was acceptable or unaccept-



THIS PAGE, CLOCKWISE FROM TOP LEFT: A view of the side elevation, where arched windows and columns invite the indoors and outdoors to merge. Elevation: Cooper Johson Smith Architects & Town Planners

The woodwork around the altar was designed and fabricated by Granda Liturgical Arts in a traditional style. Photo: Jim Siegel

The church is built around two courtyards to create a compound. Individual buildings will be added as funds become available. Plan: Cooper Johnson Smith Architects & Town Planners

OPPOSITE, CLOCKWISE FROM TOP LEFT: This central art-glass window frames the crucifix; it was designed and fabricated by Granda Liturgical Arts. Photo: Jim Siegel

The floor plan, shaped like a Latin cross, connects congregants with Roman Catholic religious roots. The heavy Douglas fir beams in the nave add warmth to the sanctuary.

Thick-walled recessed archways lead to the courtyard.

The church compound was sited to take advantage of Celebration's two ponds, which have become its reflecting pools.

able. I wanted a church that would be more at home in a semi-tropical environment. The campus or small village layout is an ideal solution to accommodate the needs of the church as it grows and becomes able to afford new facilities," he adds. "The project that appears complete now will appear complete after each addition."

The plan takes advantage of the two ponds that are close to the property, siting the sanctuary and the parish hall, the compound's main buildings, in their reflections. To create a feeling of community, Cooper blurred the boundaries between the townspeople and the congregants. "It was important for us to place the

entrance plaza," he says. "Having the congregation flowing out onto the street to animate the town was a given for us. The gathering courtyard in the future will be screened from the street with an open arcade allowing visibility of the activity while giving special enclosure to the street as well as the courtyard." The congregation is large - there were nearly 900

front doors very close to the street behind a very small

members when the church was built in 2011 - and accommodations for parking were a prime consideration. "Half of the property is devoted to parking," Cooper says. "But it's hidden behind the complex. And it can't be seen from the street because it backs up to a nature conservatory."

The sanctuary is centered on a Latin cross floor plan in which the main nave is flanked by side aisles. Solid Douglas fir heavy timber trusses fabricated by Universal Timber Structures of Auburndale, FL, span the nave. "The company did a tremendous job," he says. "They looked enormous, but when we put them up, they were appropriate in size visually. This was the first time we had used heavy timber of that size and that span. They were important because they lend warmth and authenticity to the worship space.'

Colonnaded loggias and heavy wooden doors, deeply recessed within thick masonry walls, reinforce the conception of a tropical sanctuary. Two rows of transom rose windows let light stream in, and stained-glass windows designed and fabricated by Guido Polloni & Co. of Florence, Italy, complete the picture. "Two important pieces were funded in the original budget with the other stained glass to replace the clear as funds become available," Cooper says.

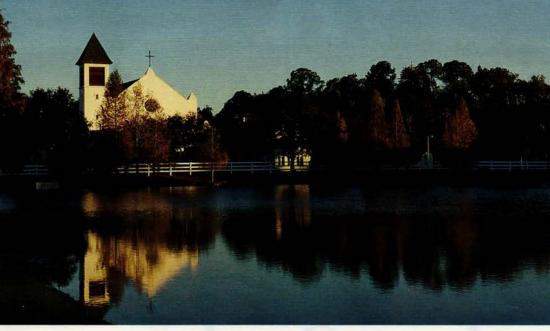
The sanctuary woodwork and crucifix, by Granda Liturgical Arts, based in Chicago, root the building in the past yet speak to the present. So does the bell tower: Its shuttered belfry conceals an electronic carillon.

Although the congregation had a significant budget - it was a \$7.4-million project - keeping the cost low was a prime consideration. "This was our biggest challenge," Cooper says. The firm was able to come up with money-saving solutions that didn't compromise the design. On the roof, for instance, Fiberglas shingles were used instead of slate. "You can tell the difference if you look closely," Cooper says. "But

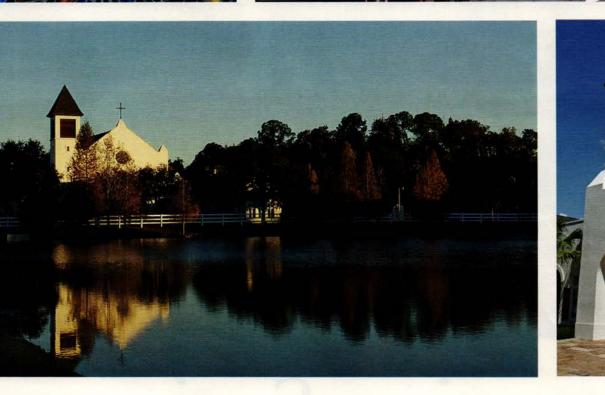
munity where the architectural bar was set so high. "Because so many famous architects had done such fabulous projects, it freed us up to do our best work in a community that expects high standards," he says. "Of course, it was a great help that we had such fantastic clients who were totally together with us on developing the character of the setting and keeping the standards high."

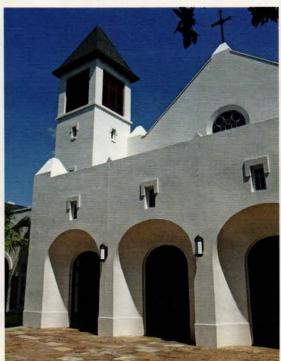
Now that the sanctuary and daily chapel are complete, Cooper is looking forward to working with the Corpus Christi Catholic Church on the next phases of the project. "Like historic cathedrals, this church is still under construction," he says. - Nancy A. Ruhling

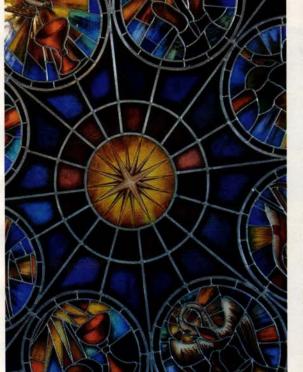
they read like slate." Cooper says it was exciting to work in a com-

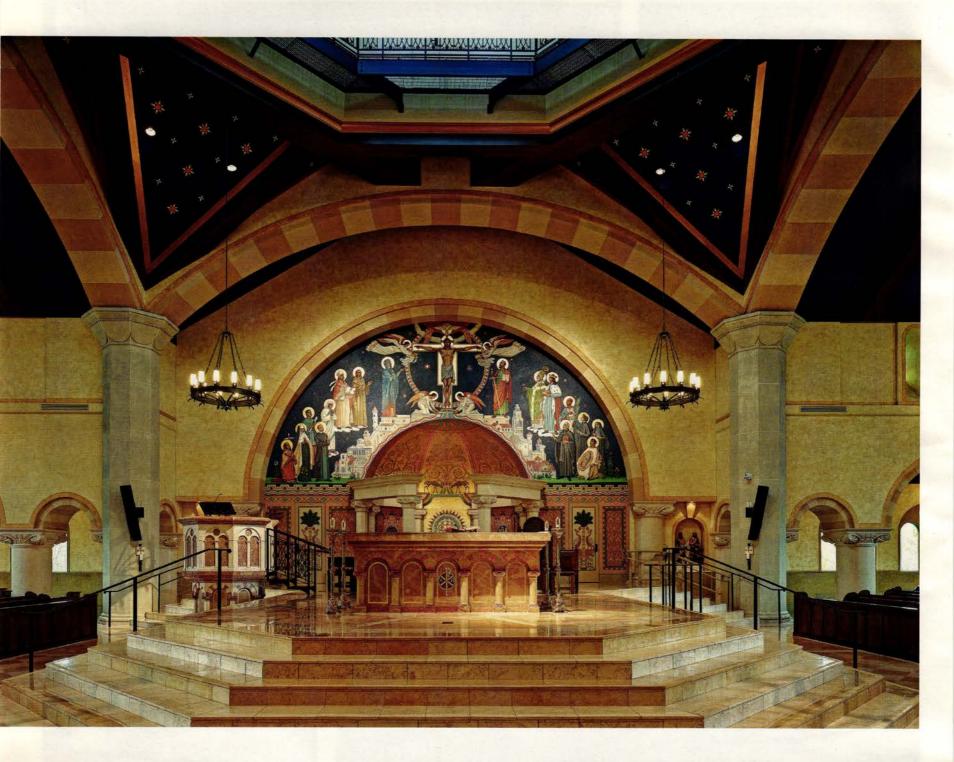












Recession Savior

PROJECT

St. Paul the Apostle Catholic Church, Westerville, OH

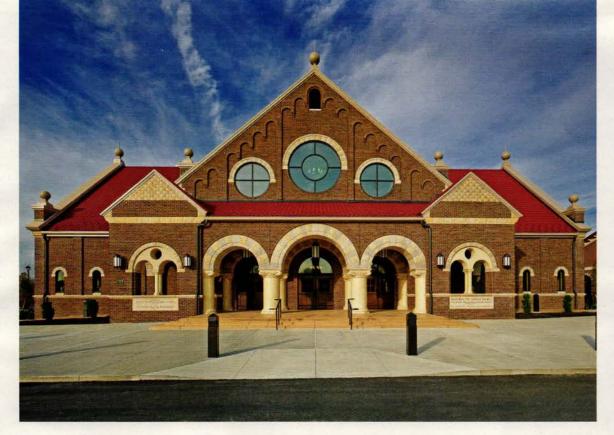
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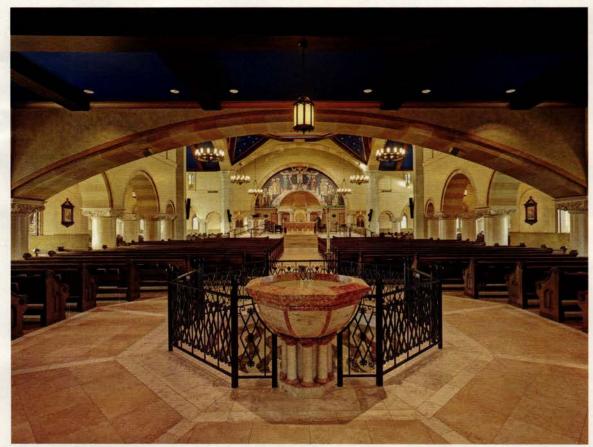
Meleca Architecture, Inc., Columbus, OH; David B. Meleca, AIA, principal

ESTABLISHED JUST OVER A CENTURY AGO, St. Paul the Apostle parish in Westerville, OH, had outgrown two of its churches – a 1930s wood structure and a contemporary-styled stone church built in the 1960s. The parish is the sixth largest in Ohio and caters to 4,500 families. Every weekend, the church had held 12 masses for its 14,000 members and the existing 800-seat church just couldn't accommodate them, so services were held in the gymnasium as a result.

In 2005, the congregation raised \$12 million to build a new 38,000-sq.ft. church and an additional \$3 million to construct a multi-purpose building and an addition to the existing school. Meleca Architecture, Inc. of Columbus, OH, was hired to design the buildings in a traditional style. "The congregation wanted to build a church that could house the entire congregation to cut the number of masses in half," says principal David Meleca. "They wanted it to be very traditional to reflect the liturgy, which their existing church had not done. The first step was to design a master plan for the entire site; it included the location of the new church, the multi-purpose building, the school addition and parking accommodation."

Over the years, Meleca Architecture has established a name for itself by utilizing a synthetic approach to design and build traditionally styled churches that fit the needs of modern-day congregations. For St. Paul the Apostle's new church building, Meleca looked toward regional architecture for inspiration. "In uptown Westerville, there's Midwest turn-of-the-century architecture and a few of those buildings have Romanesque Revival





detailing," he says. "I picked up that vocabulary for two reasons; it was a fitting style and a fairly simple one to re-create. It's not high Gothic; instead it uses simpler forms and still results in architecture that resonates. I also included some influences of Henry Hobson Richardson's work."

Several of the inspiration buildings have brick and rusticated stone, which were both selected as primary materials for the exterior. Local brick manufactured by Canton, OH-based Belden Brick was used and a scallop design was built along the eave of the roofline on the main gables. Limestone imported from Jerusalem was used to create arches to the covered portico and window openings as well as a design feature for the two smaller gables on the main façade.

The columns and capitals are fiberglass

gypsum manufactured by Omaha, NE-based Plastrglas. They were painted to resemble stone by Johnstown, OH-based Integrity Design; the firm painted the interior as well. A 25-ft.-tall cross is atop the octagonal dome at the center of the traditional cruciform plan. Balls and finials, supplied by Tremonton, OH-based Munns Manufacturing, are on the gables to reinforce the symmetry.

"Two of the most unique materials for this project were the limestone, and the material for the roof. Twelve containers of limestone were shipped from Jerusalem for the exterior and interior stone work," says Meleca. "The roof material is actually metal created to look like terra-cotta tile. It was changed during the construction process. We were originally going to use asphalt but





OPPOSITE: Meleca Architecture of Columbus, OH, designed a new traditionally styled church for St. Paul the Apostle Catholic Church in Westerville, OH. All photos: Brad Feinknopf

THIS PAGE, CLOCKWISE FROM TOP LEFT: St. Paul the Apostle parish raised \$12 million to build this 38,000-sq.-ft. church and an additional \$3 million for a new multi-purpose building and an addition to their existing school.

Inspired by regional architecture, the exterior features simple Romanesque Revival forms, local brick and rusticated stone.

The ceiling, including the octagonal dome above the altar, is painted dark blue with stars arranged to symbolize a perfected heaven.

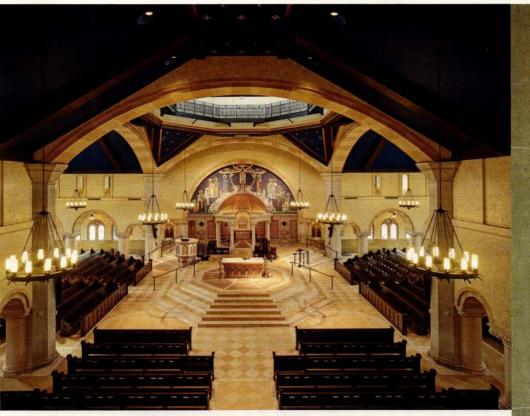
The narthex opens to the baptistery, which houses an infant baptismal font and a full-immersion basin below; mosaic tile at the bottom of the basin depicts three fish and a wave design.

were able to upgrade. The metal looks amazingly similar to terra cotta; the difference really is the weight. It's much lighter so we didn't have to beef up the structure." The roofing material was supplied by Allmet of New Kansas City, MO.

A bell tower, positioned on axis with the main entry, is sited on the semi-circular Mary Shine garden across the drive of the front elevation. The copper cupola and the top portion were used on St. Paul's first church and were incorporated in a bell tower design for the second church, so the design team decided to reconfigure it for the third church.

Inside, the narthex leads to the baptistery that features an infant baptismal font with a water feature that flows directly into the full-immersion basin below. Mosaic tile at the bottom of the basin





OPPOSITE: A small chapel area for private prayer is located behind the altar.

ABOVE: At the congregation's request, the nave and transepts are about the same distance from the altar, which is raised on a 3-ft.-high platform to ensure visibility at all angles within the church.

RIGHT: The 3-ft.-dia. columns and capitals are constructed of fiberglass gypsum faux-painted to resemble the Jerusalem limestone on the floor.



depicts three fish and a wave design. Above, the choir loft houses the pipe organ and is enclosed with wrought-iron railings.

The cruciform plan was not only selected to create a traditional layout but also to accommodate the congregation's request for a closer proximity to the altar. "If you look at the nave and the transepts, they are all about the same distance to the central space," says Meleca. "This arrangement allowed for a more traditional feel as opposed to having the pews [fabricated by New Holland, PA-based New Holland Church Furniture] auditorium-style around the altar. Visibility became an issue too. We raised the altar on a 3-ft.-high platform and the ambo is up another two steps so these elements can be easily viewed from every angle."

In lieu of a traditional apse behind the altar, the congregation requested a chapel area for private prayer. In response, the design team created a semicircular chapel with a half dome and surrounded it with columns topped with an entablature. The area is visible to anyone inside the church yet members can "enter" this chapel area outside of mass to pray privately.

Another concern was how to create a warm and engaging atmosphere with so much wall space. Denis McNamara of the Liturgical Institute was consulted on developing the theme for the decorative interior. Evergreene Architectural Arts of New York, NY, painted the murals behind the altar and in the chapel area, which features gilding and American saints. The 3-ft.-dia. columns and capitals on the exterior were repeated within and faux-painted to resemble the Jerusalem limestone on the floor. The ceiling is a dark blue to represent the sky with stars arranged to symbolize a perfected heaven. Ceiling beams are constructed of drywall but faux-painted to look like wood. Custom-designed light fixtures by St. Louis, MO-based G Lighting complete the interior.

The stained-glass windows, supplied by Brook Park, OH-based Henninger's, were salvaged from parishes closed by the Cleveland diocese in 2009. The church has 164 clear-glass windows that were manufactured by Charlotte, NC-based Jeld-Wen and stained glass panels will be added as donors step forward. So far, more than half of the stained glass has been installed.

While the budget was quite impressive for

a Catholic parish to raise through donations, it wasn't quite enough to build what they had in mind. Fortunately, the project was initiated at the start of the recession. When the initial contractor couldn't stay within budget, the congregation offered it to several contractors for competitive bidding.

"The key to keeping within budget was to build the project in five phases," says Meleca. The first phase was to build the multi-purpose building, next the school addition, followed by the new parking spaces and preparing the site for church construction, the building of the church itself and the last phase involved demolition of the existing 1960s church; all five phases occurred while the church continued to hold services.

"This project was definitely a labor of love through years of hard work," says Meleca. "It got me through the recession so I feel very akin to it. Then to have people tell me how much they love this building and that they never thought churches could be built like this again was incredible. A couple of people told me it actually brought tears to their eyes when they walked in for the first time." – Annabel Hsin

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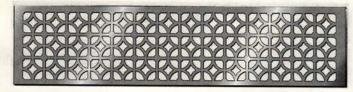


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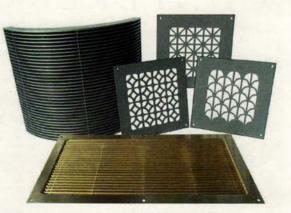
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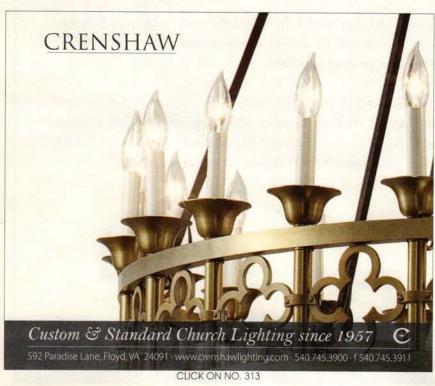
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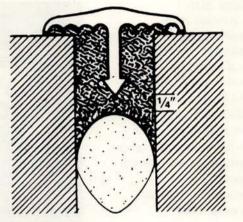
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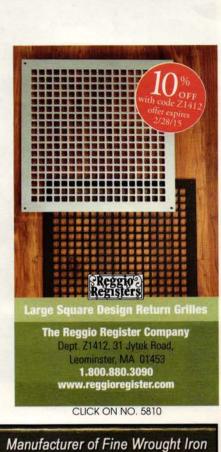


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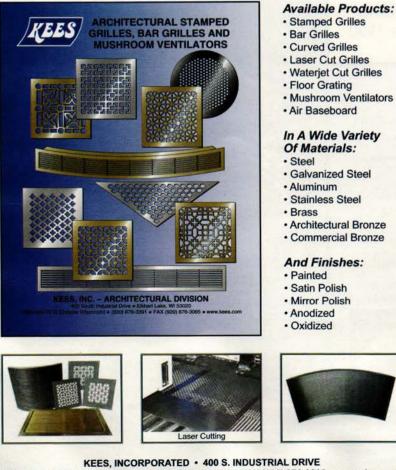
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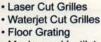
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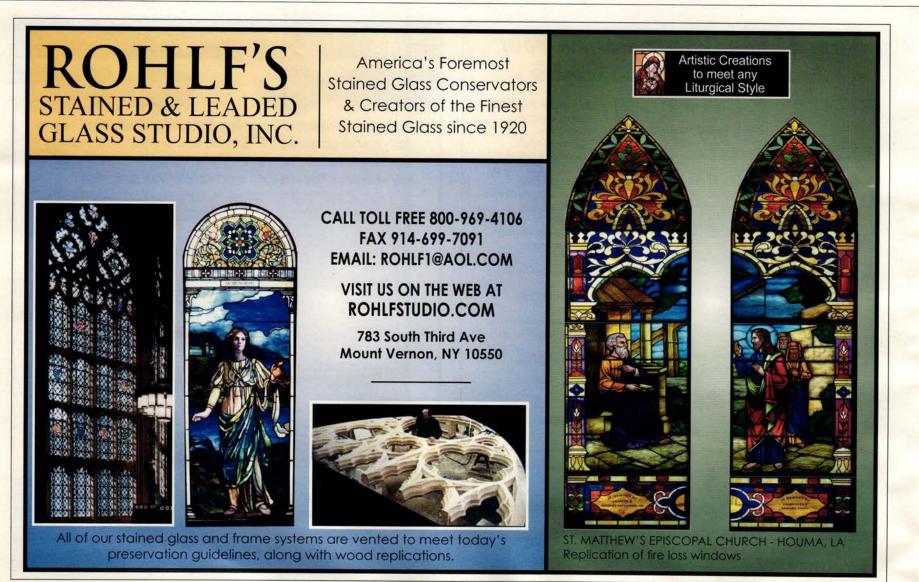
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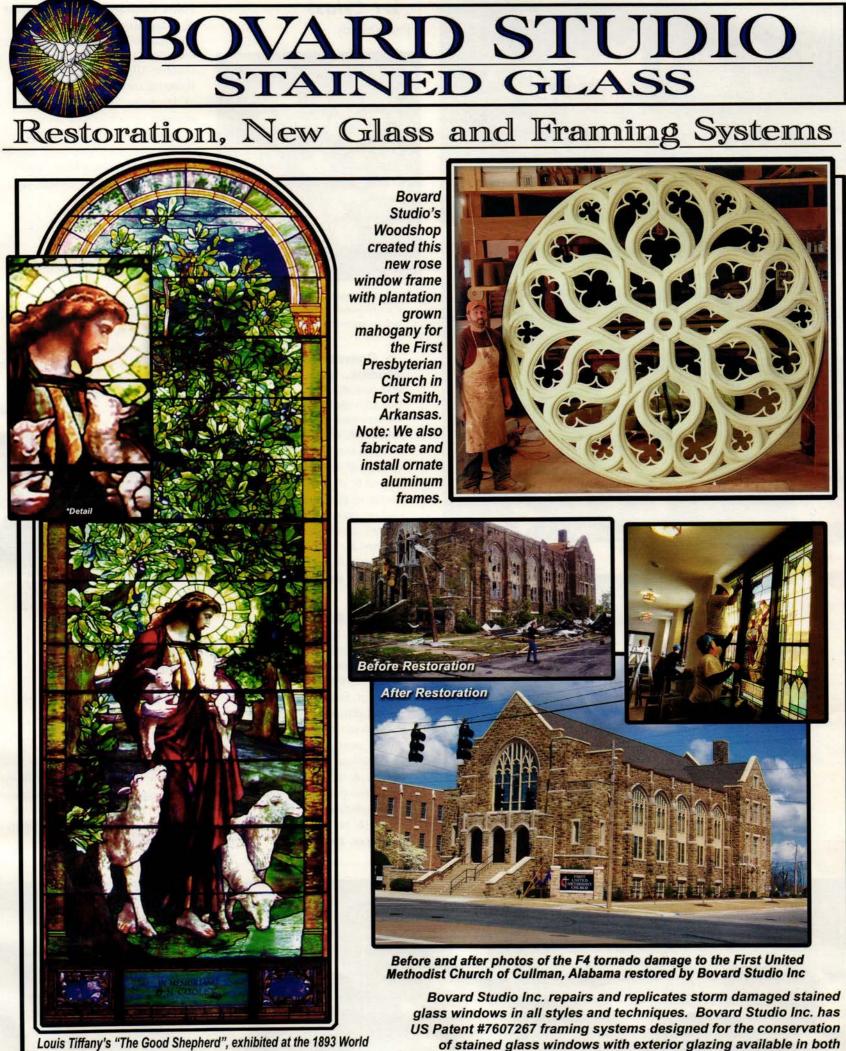
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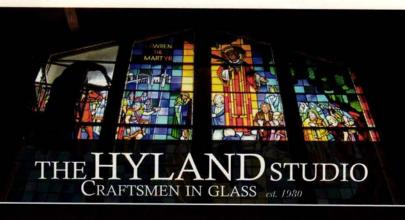
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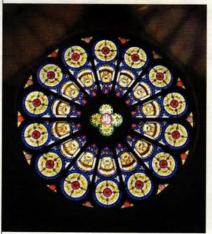
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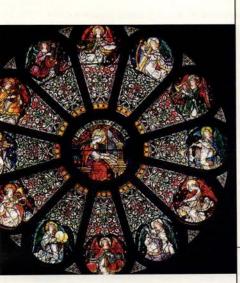
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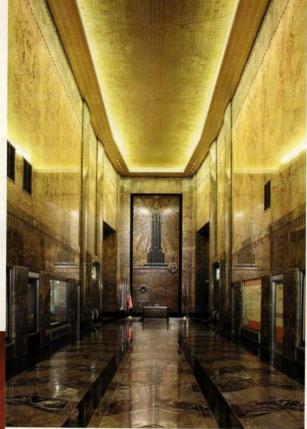


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Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plaster work & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889. **Click on no. 8040**



EverGreene re-created the aluminum and gold leaf ceiling mural in the lobby and halhways of the Empire State Building; work also included reinstating historic glass panels in the lobby, designed and cut based on historic plans and photographs.

∧ EverGreene Architectural Arts

212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001 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. 2460 for decorative painting; 743 for ecclesiastical specialties; 2678 for plasterwork

Rohn & Associates Design, Inc.

800-245-1288; Fax: 412-561-1202 www.rohndesign.com Pittsburgh, PA 15226 Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers.

Click on no. 2060



John Canning Studios conserved and restored this mural and the decorative finishes.

∧ John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879 www.JohnCanningCo.com Cheshire, CT 06410 Restorer, conserver & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

Click on no. 5100



Swiatek Studios designed and conserved the interior of the Holy Family of Jesus, Mary and Joseph church in Niagara Falls, NY; the work included decorative, painting, stenciling, gilding and murals.

Swiatek Studios

716-597-6683; No fax www.swiatekstudios.com Buffalo, NY 14221 Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster. **Click on no. 2054**



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855-442-9232; No fax

www.dapratorigali.com

Chicago, IL 60631

marble & bronze.

Click on no. 2059

Daprato Rigali Studios, Inc.

Designer, fabricator & restorer:

decoration/conservation, project

artwork for historic & religious

buildings; decorative painting &

mosaic design; statuary; works in

stained glass, marble, statuary,

management & consultation;

Sculpture & Statuary

Bella Dura, Inc.

225-346-4045; Fax: 225-346-4745 www.belladura.com Baton Rouge, LA 70802 Supplier of hand-carved architectural & decorative elements in natural stone: columns, balustrades, mantels, fountains, coping, paving, moldings, pergolas, arbors, statuary & more; full design & consultation services. **Click on no. 1845**

Conrad Schmitt Studios >

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



Conrad Schmitt Studios created this cast-bronze statue of St. Dominic for St. Dominic Church in Brookfield, WI; it is the first of five statues for a new Prayer Garden.



Commissioned portraits of hockey players for Toronto's Air Canada Centre were cast in bronze and installed by Erik Blome's Figurative Art Studio near Chicago, IL.

∧ Figurative Art Studio

925-408-3446; No fax www.erikblome.com Barrington, IL 60010 Art studio: commissioned bronze sculpture; monumental historical pieces, children, birds, portraits & more. **Click on no. 2004**

John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879 www.JohnCanningCo.com Cheshire, CT 06410 Restorer, conserver & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning. **Click on no. 5100**

✓ O.K. Foundry Co

804-233-9674; Fax: 804-233-6240 www.okfoundrycompany.com Richmond, VA 23224 Supplier of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

Click on no. 1894



O.K. Foundry cast this statue for artist Charlie Ponticello for the piece "Deep Water Sponger" on display at the Baltimore Inner Harbor.

Rohn & Associates Design

800-245-1288; Fax: 412-561-1202 www.rohndesign.com Pittsburgh, PA 15226 Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers. **Click on no. 2060**

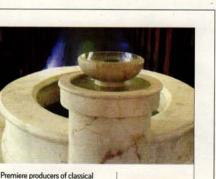


CONTACT erikblome.com 925-408-3446

Erik Blome

Sculptor

CLICK ON NO. 2004



Premiere producers of classical stone elements. The finest in details. See our work at www.belladura.com Er robert@belladura.com marykay@belladura.com P. 225-346-4045





This fountain from Schiff Architectural Detail with a 22-in. tall bronze figure and a 36-in. dia. spun-brass bowl, stands on display at the C.F. Edward Conservatory in the Huntington Museum of Fine Art in West Virginia.

∧ Schiff Architectural Detail

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**

This monumental statue of Jesus is the work of Stonesculpt.

∧ Stonesculpt

650-575-9683; Fax: 650-322-5002 www.customstonecarving.com East Palo Alto, CA 94303 Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles. **Click on no. 371**

Swiatek Studios

716-597-6683; No fax www.swiatekstudios.com Buffalo, NY 14221 Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster.

Click on no. 2054

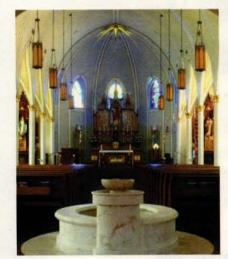
Ecclesiastical Furnishings & Specialties

Allegheny Restoration

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

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide. **Click on no. 1004**

Bella Dura, Inc. > 225-346-4045; Fax: 225-346-4745 www.belladura.com Baton Rouge, LA 70802 Supplier of hand-carved architectural & decorative elements in natural stone: columns, balustrades, mantels, fountains, coping, paving, moldings, pergolas, arbors, statuary & more; full design & consultation services. Click on no. 1845



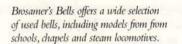
Bella Dura produced this baptismal pool and font for the 250-year-old church, St. John the Baptist in Brusly, LA.

✓ Bovard Studio

641-472-2824; Fax: 641-472-0974 www.bovardstudio.com Fairfield, IA 52556 Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & hand-crafted wood; aluminum & steel frames; protective glazing systems vented for stained-glass conservation, U.S. patent #7607267; replicates lost stained-glass windows. **Click on no. 7690**

Bovard Studio restored "Angel Among the Lilies," by Louis Tiffany and Co., for St. Luke's United

Methodist Church in Dubuque, IA.





This life-size bronze crucifix is one of five statues created by Conrad Schmitt Studios for the New Prayer Gardens at St. Dominic Catholic Church in Brookfield, WI.

Conrad Schmitt Studios

800-969-3033; Fax: 262-786-9036 www.conradschmitt.com New Berlin, WI 53151

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

Click on no. 1839



∧ Brosamer's Bells

517-592-9030; Fax: 517-592-4511 www.brosamersbells.com Brooklyn, MI 49230 Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes.

Click on no. 7130

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 BUYING GUIDE

Ecclesiastical Furnishings & Specialties [continued]



▲ Daprato Rigali Studios, Inc. 855-442-9232; No fax www.dapratorigali.com Chicago, IL 60631

This decorative church interior was created by Daprato Rigali Studios.

Designer, fabricator & restorer: stained glass, marble, statuary, decoration/conservation, project management & consultation; artwork for historic & religious buildings; decorative painting & mosaic design; statuary; works in marble & bronze.

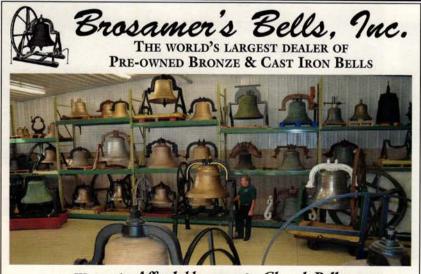




Fax: 212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001

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. 743**

The subtle color scheme for the Holy Family Chapel, Sisters of St. Joseph of Carondelet in St. Louis, MO, was created and painted by EverGreene Architectural Arts.



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Brooklyn, Michigan • Phone: 517-592-9030 • Fax: 517-592-4511 CLICK ON NO. 7130

Figurative Art Studio, LLC

925-408-3446; No fax www.erikblome.com Crystal Lake, IL 60014 Art studio: commissioned bronze sculpture; monumental historical pieces, children, birds, portraits & more. **Click on no. 2004**



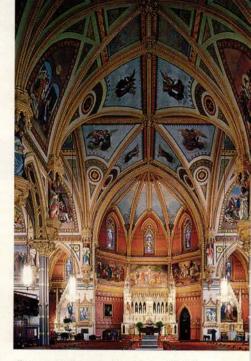
Frederick & Emily's Church Renovations retrofitted the lighting in this church with LED and installed new compact spot lights to highlight the altar area.

Frederick & Emily's Church Renovations

717-288-2722; No fax www.fredrickandemilys.com Mount Joy, PA 17552 Restorer & refinisher of church pews, altars & chancel furniture: layout modifications; pew modifications; cushions & kneelers.

Hyland Studio, The

408-748-1806; Fax: 408-748-0160 www.hylandstudio.com Santa Clara, CA Art glass studio: full line of custom cabinet, door & entry glass; unique decorative methods, such as back-lit mirror work & edge-lit etched or carved. **Click on no. 2061**



Canning Studios restored the interior of St. John the Evangelist in Clinton, MA.

∧ John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879 www.JohnCanningCo.com Cheshire, CT 06410 Restorer, conserver & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning. Click on no. 5100

Manning Lighting Inc.

920-458-2184; 920-458-2491 www.manningltg.com Sheboygan, WI 53082 Supplier of contemporary & traditional lighting; custom church lighting; restoration of historical fixtures for courthouses & institutional buildings. **Click on no. 2058**

Rambusch Lighting Co.

201-333-2525; Fax: 201-860-9999 www.rambusch.com Jersey City, NJ 07304 Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures. **Click on no. 6310**

Rohn & Associates Design

800-245-1288; Fax: 412-561-1202 www.rohndesign.com Pittsburgh, PA 15226 Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers. **Click on no. 2060**

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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**

St. Louis Antique Lighting

314-863-1414; Fax: 314-863-6702 www.slalco.com Saint Louis, MO 63130 Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects. **Click on no. 6190**

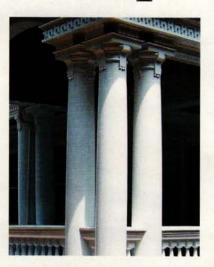
Columns & Capitals

Bella Dura, Inc.

225-346-4045; Fax: 225-346-4745 www.belladura.com Baton Rouge, LA 70802 Supplier of hand-carved architectural & decorative elements in natural stone: columns, balustrades, mantels, fountains, coping, paving, moldings, pergolas, arbors, statuary & more; full design & consultation services. Click on no. 1845

Campbellsville Industries

800-467-8135; Fax: 270-465-6839 www.cvilleindustries.com Campbellsville, KY 42718 Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & leadcoated copper. **Click on no. 2730**



These columns and capitals are typical of those manufactured by Chadsworth Columns.

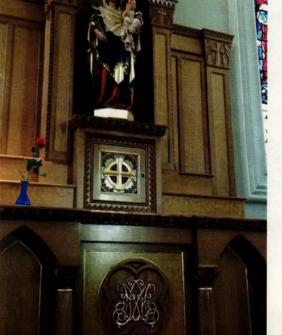
▲ Chadsworth Columns 800-486-2118; Fax: 919-778-5177 www.chadsworth.com Wilmington, NC 28401 Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.
Click on no. 1580 for PolyStone; 180 for wood



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Wiemann Metalcraft fabricated the metalwork for St. Therese's in Collinsville, OK.

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- & wroughtmetal alloys, finishes & architectural styles; since 1940. Click on no. 1223

CLICK ON NO. 1731

C Swiatek Studios 716-597-6683; No fax

716-597-6683; No fax www.swiatekstudios.com Buffalo, NY 14221 Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster.

Click on no. 2054

Swiatek Studios designed and fabricated this custom oak altar for the Cathedral of St. Catherine in St. Catherine, Ontario.



Columns, capitals and spandrels such as these are available from Decorators Supply Corp.

▲ 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



These gilded and glazed capitals were restored by EverGreene Architectural Arts for the Dime Savings Bank in NewYork City.

▲ EverGreene Architectural Arts, Inc. 212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001 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. 2460 for decorative painting; 743 for

ecclesiastical specialties; 2678 for plasterwork

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▲ Heather & Little Limited 800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1 Fabricator & supplier of historical she

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**

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John Canning Conservation & Painting Studios

Heather & Little fabricated this copper capital.

203-272-9868; Fax: 203-272-9879 www.JohnCanningCo.com Cheshire, CT 06410 Restorer, conserver & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

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804-233-9674; Fax: 804-233-6240 www.okfoundrycompany.com Richmond, VA 23224 Supplier of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

Click on no. 1894

Schiff Architectural Detail

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**

Sec. 18

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650-575-9683; Fax: 650-322-5002 www.customstonecarving.com East Palo Alto, CA 94303 Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles. Click on no. 371

Wiemann Metalcraft

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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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▲ Allegheny Restoration 304-594-2570; Fax: 304-594-2810 www.alleghenyrestoration.com

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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; soundreduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

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Artistic Doors & Windows custom manufactured these hardwood doors.

∧ 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 landmarkapproved replication; doors from 1 3/8-in. to 3-in. thick, 20-90 min. fire-rated 1¾-in. doors; meets IBC 2000 requirements. **Click on no. 8060**

Bovard Studio, Inc.

641-472-2824; Fax: 641-472-0974 www.bovardstudio.com Fairfield, IA 52556 Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & handcrafted wood; aluminum & steel frames; protective glazing systems vented for stainedglass conservation, U.S. patent #7607267; replicates lost stained-glass windows. **Click on no. 7690**

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.

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



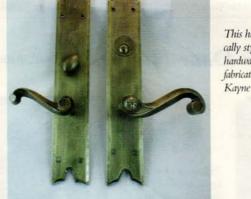
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Fax: 212-925-3305 www.erbutler.com New York, NY 10012 Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes. Click on no. 2260



∧ 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.**





These stained-glass doors and the fanlite were decorated in a grape-vine design by Michael Davis,

Michael Davis Stained Glass
 718-383-3712; Fax: Same as phone
 www.michaeldavisglass.com
 Long Island City, NY 11101
 Art glass studio: vases; stained-glass commissions
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 commissions, bulls-eye & clear glass; custom
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(Historic Doors

610-756-6187; Fax: 610-756-6171 www.historicdoors.com Kempton, PA 19529 Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction. Click on no. 3570

Historic Doors created a new entry and rose window for the Brickman Center at Bryn Athyn College, Bryn Athyn, PA.

K House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, pushbutton switches & plates; bathroom accessories; registers & grilles. **Click on no. 1096**

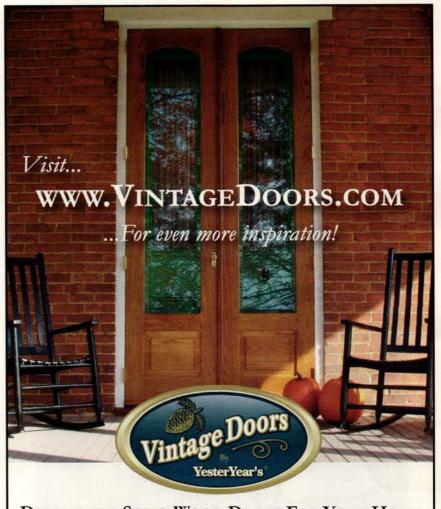
This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

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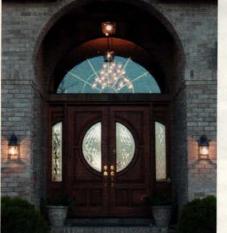
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This custom door was created by Parrett Windows & Doors.

∧ Parrett Windows & Doors

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



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

Doors & Door Hardware [continued]

 Rocky Mountain Hardware
 888-788-2013; Fax: 208-788-2577

www.rockymountainhardware.com Hailey, ID 83333 Manufacturer of handcrafted solidbronze architectural hardware: door, window, bath, sink & cabinet hardware & kitchen accessories; 7 different finishes; traditional, contemporary & other styles. Click on no. 7720



The round-top C416RT entrance door with matching "Manhattan" screen and storm door was fabricated in solid mahogany by Vintage Doors.

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

800-787-2001; Fax: 315-324-6531 www.vintagedoors.com Hammond, NY 13646 Manufacturer of custom exterior

< Vintage Doors

& interior wood doors: door hardware, screen doors & storm doors; traditional, Craftsman & Victorian Styles; solid wood & glass panels available. Click on no. 2034



Wiemann Metalcraft fabricated these bronze Art Deco door panels.

∧ Wiemann Metalcraft

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

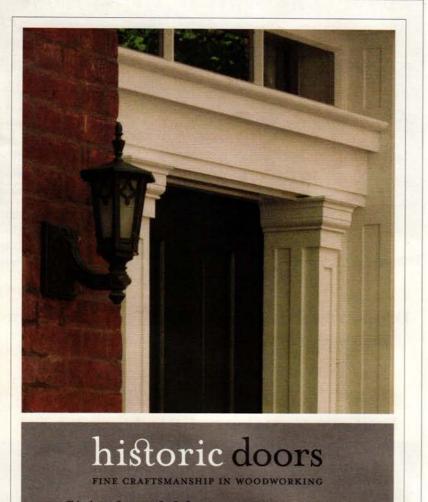
Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. Click on no. 1223

E.R. BUTLER & CO.

MANUFACTURERS

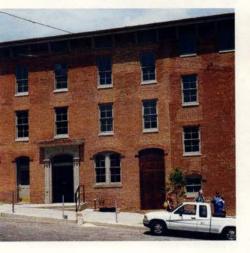
See Our Ad On the Inside Back Cover

WWW.ERBUTLER.COM



Telephone 610-756-6187 ~ www.historicdoors.com

Windows & Window Hardware



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

Allegheny Restoration

304-594-2570; Fax: 304-594-2810 www.alleghenyrestoration.com Morgantown, WV 26507 Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide. **Click on no. 1004**



St. William's Church in Cincinnati, OH, used Allied Window's Allied One Lite AOLA tempered storm windows to protect this multifoil window

∧ 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. Click on no. 690



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

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.



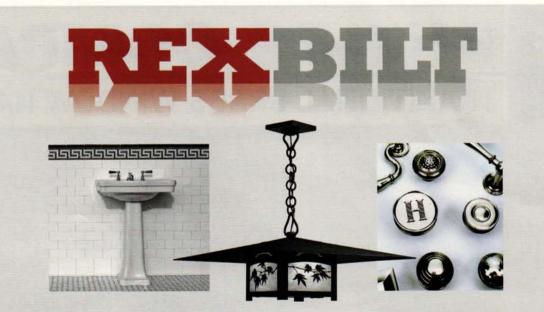
This double-hung window unit with a fixed-arch fan was constructed by Artistic Doors & Windows with mortise-and-tenon joinery.

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 ³/₈- to 3-in. thick, 20-90 min. fire-rated 1 ³/₄-in. doors; meets IBC 2000 requirements.

Click on no. 8060



Sell your period-authentic product direct to our readers.

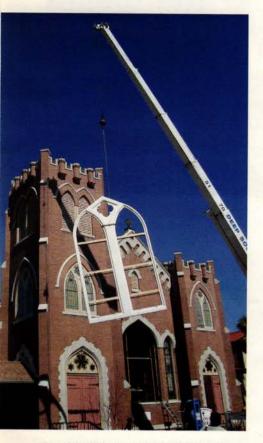
Sign up for a Storefront on REX and add your products to a growing selection of unique and period-authentic products at the best prices found anywhere online.

For more information, please contact:

Robin Habberly REX Sales Director (202) 339-0744 ext. 112 rhabberly@aimmedia.com Julia Hite REX Sales Executive (978) 729-4321 jhite@aimmedia.com Peter H. Miller Publisher, Home Group Active Interest Media pmiller@aimmedia.com

rexbilt.com

Windows & Window Hardware [continued]



Bovard Studio built and installed a replacement frame for the stained-glass window for Immanuel Lutheran Church in Pensacola, FL.

< Bovard Studio, Inc.

641-472-2824; Fax: 641-472-0974 www.bovardstudio.com Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: faceted glass, mosaics & hand-crafted wood; aluminum & steel frames; protective glazing systems vented for stainedglass conservation, U.S. patent #7607267; replicates lost stainedglass windows. **Click on no. 7690**

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



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

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, capitals, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects. Click on no. 2042



This Kalamein bronze window was fabricated by Heather & Little.

➤ 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, pressedmetal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Sash locks

www.phelpscompany.com





Phelps Company 759 Brattleboro Rd. Hinsdale, NH 03451

Tel. 603-336-6213 Fax 603-336-6085



Historic Doors fabricated this wood entryway fanlite.

∧ Historic Doors

610-756-6187; Fax: 610-756-6171 www.historicdoors.com Kempton, PA 19529 Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction. Click on no. 3570 House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232 Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, pushbutton switches & plates; bathroom accessories; registers & grilles. **Click on no. 1096**



Innerglass Window Systems supplied interior glass storm windows for this historic building.

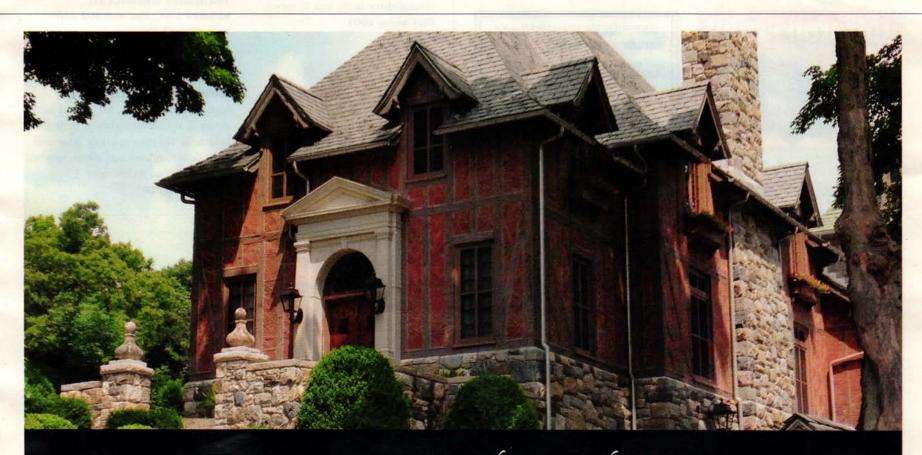
∧ Innerglass Window Systems

800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070 Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-ofsquare conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation. **Click on no. 909**

Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715 Manufacturer of forged- & castmetal hardware: strap, H, HL, butterfly & butt hinges; thumblatch locksets, gate hardware, shutter dogs & more; fireplace tools; grilles; bathroom accessories & kitchen equipment; restoration; catalog \$5.

Call for more information.



Artistic's custom windows, enhancing the "wow" factor.



www.ArtisticDoorsAndWindows.com • 800-278-3667

BUYING GUIDES

Windows & Window Hardware [continued]



This new window in a bathroom in the Park Slope neighborhood of Brooklyn, NY, was part of a larger project done by Michael Davis Stained Glass on a building with Victorian details.

Michael Davis Stained Glass

718-383-3712; Fax: Same as phone www.michaeldavisglass.com Long Island City, NY 11101

Art glass studio: vases; stained-glass commissions & restoration; blownglass replicas & commissions, bullseye & clear glass; custom door & window glass; glass casting & fusing, lighting, architectural installation & consultation.

Call for more information.



Parrett fabricated these historically styled windows for the Saenger Theatre in New Orleans.

∧ Parrett Windows & Doors

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



Phelps Company manufactures ball bearing sash pulleys in many sizes and configurations; shown here are satin nickel pulleys with stainless steel sash chain.

Phelps Company

603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451 Manufacturer of traditional hot-forged 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**

Rocky Mountain Hardware

888-788-2013; Fax: 208-788-2577 www.rockymountainhardware.com Hailey, ID 83333 Manufacturer of handcrafted solidbronze architectural bardware:

bronze architectural hardware: door, window, bath, sink & cabinet hardware & kitchen accessories; 7 different finishes; traditional, contemporary & other styles. **Click on no. 7720**

Schiff Architectural Detail

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

Wiemann Metalcraft

tools; historical restoration.

Click on no. 7730

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

15





Wood Flooring



Resawn longleaf yellow heart pine from Sylvan Brandt comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.

∧ 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.



This antique reclaimed wood flooring was supplied by Goodwin Company.



Chestnut Specialists, Inc. manufactured this flooring, which is a combination of re-milled chestnut, and red and white oak.

∧ Chestnut Specialists

860-283-4209; No fax 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.

< Goodwin Company

800-336-3118; Fax: 352-466-0608 www.heartpine.com Micanopy, FL 32667 Supplier of centuries-old, riverrecovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished.

Hochstetler Milling, Ltd.

419-368-0008; Fax: 419-368-6080 552 State Route 95 Loudonville, OH 44842 Supplier of new timbers in oak up to 40 ft. long: planed & rough sawn; 2x6 & 1x6 tonguein-groove knotty pine.





This historically accurate floor was created using 1-in. hexagon unglazed porcelain tile and ³/₄-in. square border tile from American Restoration Tile.

▲ American Restoration Tile 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. Click on no. 8032

Bella Dura, Inc.

225-346-4045; Fax: 225-346-4745 www.belladura.com Baton Rouge, LA 70802 Supplier of hand-carved architectural & decorative elements in natural stone: columns, balustrades, mantels, fountains, coping, paving, moldings, pergolas, arbors, statuary & more; full design & consultation services. Click on no. 1845

Non-Wood Flooring

Stonesculpt

650-575-9683; Fax: 650-322-5002 www.customstonecarving.com East Palo Alto, CA 94303 Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles. Click on no. 371



Tile Source supplied the geometric ceramic floor tile for this 19th-century English church; it is the Chatsworth pattern with a modified Browning border.

➤ Tile Source, Inc. 843-681-4034; Fax: 843-681-4429 www.tile-source.com Hilton Head Island, SC 29926 Supplier of genuine encaustic tile, simulated reproductions & Victorianstyle wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.

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CLEM LABINE'S TRADITIONAL BUILDING 51

BUYING GUIDE

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Decorative Painting



The restoration of St. Francis Xavier Church in Vincennes, IN, by Conrad Schmitt Studios included stenciling on the arches.

Daprato Rigali Studios, Inc.

855-442-9232; No fax www.dapratorigali.com Chicago, IL 60631 Designer, fabricator & restorer: stained glass, marble, statuary, decoration/conservation, project management & consultation; artwork for historic & religious buildings; decorative painting & mosaic design; statuary; works in marble & bronze. **Click on no. 2059**

< 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 plaster work & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889. **Click on no. 8040**

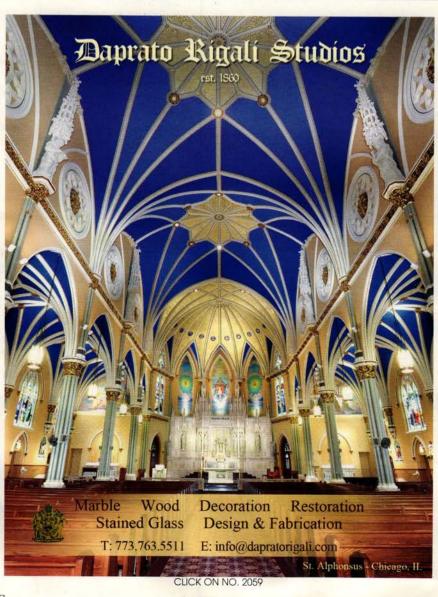


EverGreene restored the interior and exterior of the Iowa State Capitol dome in Des Moines, IA; work included paint analysis, replicated historic finishes, new application of aluminium leaf, replication of the sky mural and restored scagliola columns.

EverGreene Architectural Arts

212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001 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. 2460 for decorative painting; 743 for ecclesiastical specialties; 2678 for plasterwork





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TRADITIONAL BUILDING

Traditional Building

Period Homes



A Foster Reeve artisan touches up every final detail of this custom ornamental entablature prior to installation.

∧ Foster Reeve & Associates, Inc.

718-609-0090; Fax: 718-609-0061 www.fraplaster.com Brooklyn, NY 11222 Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculptors; design development (CAD) engineering & full project management services; residential & commercial. Click on no. 1731



John Canning and David Riccio of Canning Studios are shown here preparing the decorative finishes, conservation and restoration sample at The Cosmos Club, Warne Ballroom in Washington, DC (built 1901).

∧ John Canning **Conservation & Painting** Studios

203-272-9868; Fax: 203-272-9879 www.JohnCanningCo.com Cheshire, CT 06410

Restorer, conserver & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining, metal & stone cleaning.

Click on no. 5100

Rohn & Associates Design, Inc.

800-245-1288; Fax: 412-561-1202 www.rohndesign.com Pittsburgh, PA 15226 Designer & fabricator of liturgical art: consulting, artwork, project management, renovation, restoration & more; master craftsmen include sculptors, painters & woodworkers. Click on no. 2060

Conservation & Restoration

Murals & Artwork

Specialty Contracting

Preconstruction Design

Decorative Painting & Finishes Ornamental Plaster



< Swiatek Studios 716-597-6683; No fax www.swiatekstudios.com Buffalo, NY 14221 Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster.

Click on no. 2054

Swiatek Studios conserved this mural for Corpus Christi Church in Buffalo, NY.

St. Aloysius was painted over in the 1960's. EverGreene conservators worked for five months atop 20ft-tall scaffolding to restore the lost artwork in the sanctuary. The mural is renewed, acting once again as an impressive example of liturgical artistry around which parishioners can gather to express their faith.

The historic Lieftuchter mural in

EverGreene Architectural Arts New York | Chicago 212.244. 2800 | www.evergreene.com

CLICK ON NO. 2460 FOR DECORATIVE PAINTING; NO. 743 FOR ECCLESIASTICAL SPECIALTIES; NO. 2678 FOR PLASTERWORK CLEM LABINE'S TRADITIONAL BUILDING 53

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Interior Lighting

Architectural Archive

818-917-0355; Fax: 818-851-9407 www.antiquemfg.com Van Nuys, CA 91405 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.



This three-arm chandelier is available from Authentic Designs.

∧ Authentic Designs

800-844-9416; Fax: 802-394-2422 www.authenticdesigns.com West Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, terne metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$30. Click on no. 60



This chandelier was designed and fabricated by Crenshaw Lighting.

Crenshaw Lighting

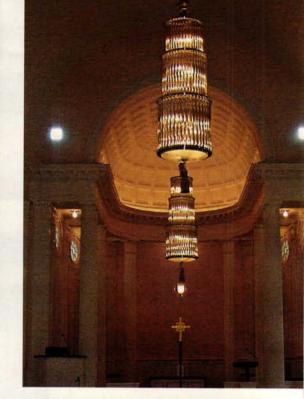
540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091 Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship. **Click on no. 313**

> The four-light model L-1265B-LB50 from Deep Landing Workshop is 47-in. tall from the bottom of the lantern to the top of the scroll; it projects 27 ½ in. from the wall.



∧ 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**



Grand Light restored and rewired three chandeliers for Yale University's Marquand Chapel.

Grand Light Grand Light Grand Light Grand Light Grand Gran

800-922-1469; Fax: 203-785-1184 www.lightrestoration.com Seymour, CT 06483 Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; replication. **Click on no. 2006**

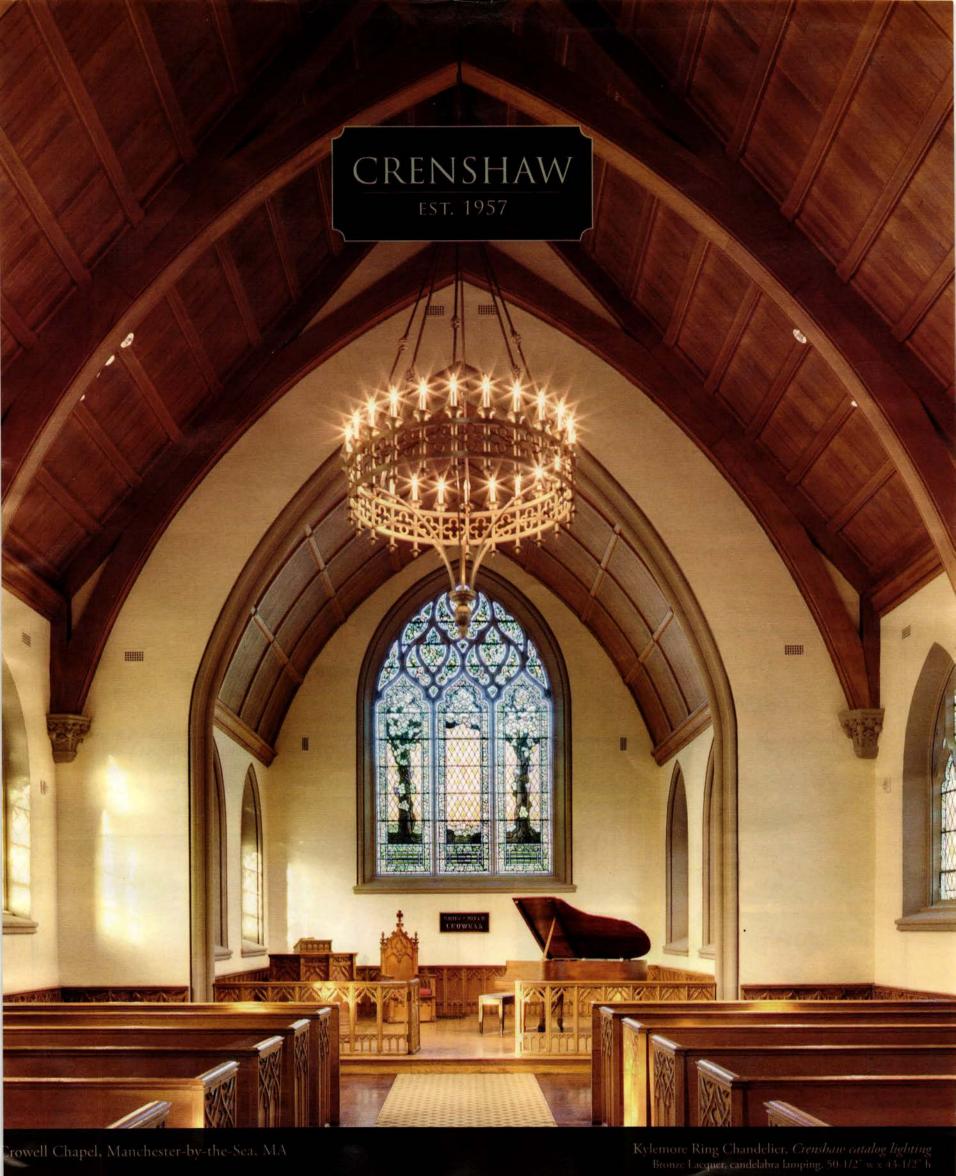


This hexagonal lantern from Henvig Lighting can be altered for custom designs and sizes.

∧ Herwig Lighting

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.

Click on no. 9130



Crowell Chapel, Manchester-by-the-Sea, MA



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Interior Lighting [continued]



< House of **Antique Hardware** 888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.





Manning Lighting Inc.

920-458-2184; Fax: 920-458-2481 www.manningltg.com Sheboygan, WI 53082 Supplier of contemporary & traditional lighting; custom church lighting; restoration of historical fixtures for courthouses & institutional buildings.

Manning Lighting combined Gothic cast-aluminum details with energy efficient LED or

fluorescent lighting technology to

light the Centenary UMC in

Winston-Salem, NC.

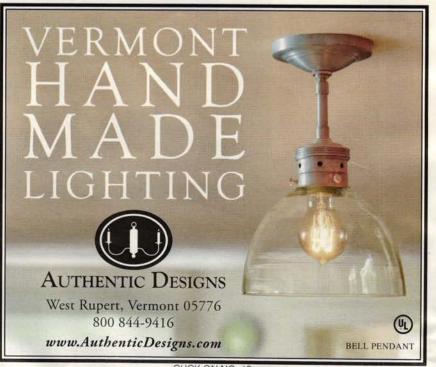
Click on no. 2058



Michael Davis Glass created replicas of the original historic lighting fixture, shown at left.

Michael Davis Stained Glass

718-383-3712; Fax: Same as phone www.michaeldavisglass.com Long Island City, NY 11101 Art glass studio: vases; stained-glass commissions & restoration; blown-glass replicas & commissions, bulls-eye & clear glass; custom door & window glass; glass casting & fusing, lighting, architectural installation & consultation. Call for more information.



CLICK ON NO. 60

Always in Style





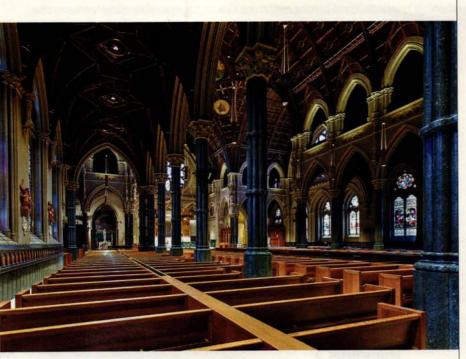


Arts & Crafts Hardware and Lighting www.HOAH.biz

H HOUSE OF ANTIQUE HARDWARE

CLICK ON NO. 1096

56 CLEM LABINE'S TRADITIONAL BUILDING



Rambusch used LED sources to renovate and upgrade its original 1960s lighting system at the Cathedral of Staints Peter and Paul in Providence, RI, improving visibility in pews, side aisles and the liturgical environment.

∧ Rambusch Lighting Co.

201-333-2525; Fax: 201-860-9999 www.rambusch.com Jersey City, NJ 07304 Designer & fabricator of custom & engineered lighting for 100 years: for churches & public spaces; conservation & replication of lighting fixtures.

Click on no. 6310

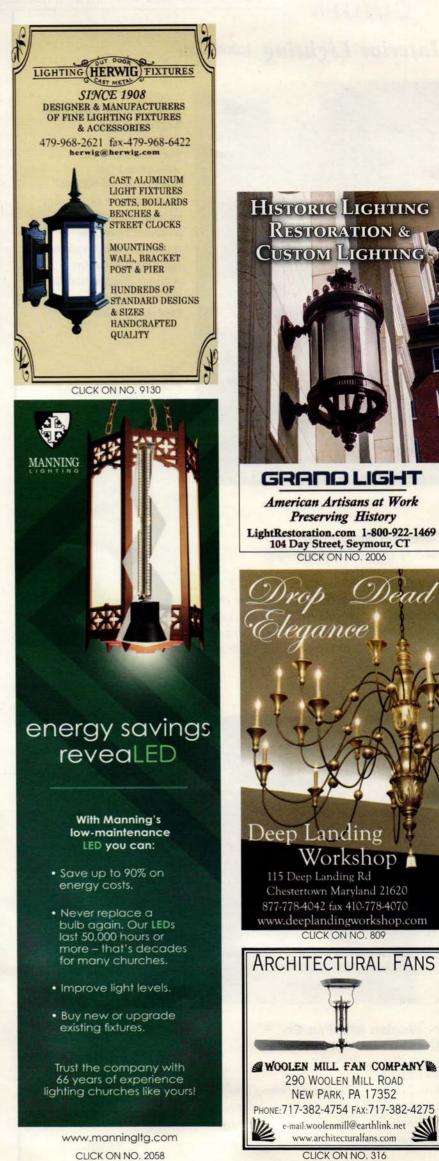


These ca. 1920-1930 bronze sconces were refurbished by Schiff Architectural Detail; they are 60-in. tall x 24-in. deep.

∧ 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



ance

BUYING GUIDES

Interior Lighting [continued]



< St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702 www.slalco.com Saint Louis, MO 63130 Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects. **Click on no. 6190**

This chandelier was fabricated by St. Louis Antique Lighting.

Forged & Wrought Metalwork

Campbellsville Industries

800-467-8135; Fax: 270-465-6839 www.cvilleindustries.com Campbellsville, KY 42718 Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

Click on no. 2730

Compass Ironworks >

717-442-4544; Fax: 717-442-1948 www.ironworkclassics.com Gap, PA 17527 Fabricator of wroughtiron metalwork: gates, fences, railings, décor; family owned; hand crafted; historical styles; recycled content. **Click on no. 2048**

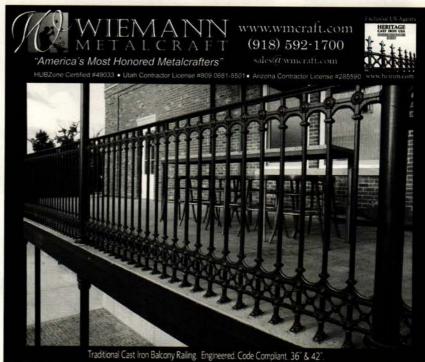


This traditionally styled monumental wrought-iron gate was designed and fabricated by Compass Ironworks.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles. **Click on no. 1096**



CLICK ON NO. 1223

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



This belt-driven ceiling fan with solid-mahogany blades was supplied by Woolen Mill.

➤ Woolen Mill Fan Co. 717-382-4754; Fax: 717-382-4275 www.architecturalfans.com New Park, PA 17352 Manufacturer of decorative ceiling fa

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings. Click on no. 316



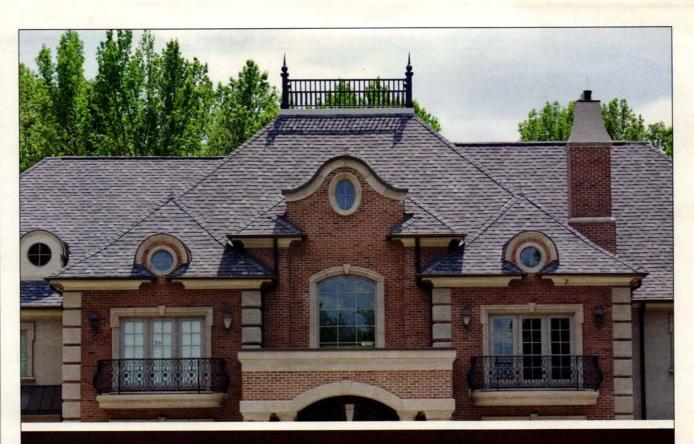
Kayne and Son's extensive line of forged and cast hardware includes this thumb-latch door pull.

∧ 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.

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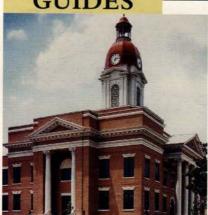
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K Wiemann Metalcraft 918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107 Designer, fabricator, finisher & installer of fine quality custom

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Designed by Curtis and Windham Architects, this forgedbronze grille was fabricated by Wiemann Metalcraft. **BUYING GUIDES**

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This aluminum cupola, with a 6-ft.-dia. clock and aluminum cornice, was created for the Worth County Courthouse in Sylvester, GA, by Campbellsville Industries.

▲ Campbellsville Industries, Inc.

800-467-8135; Fax: 270-465-6839 www.cvilleindustries.com Campbellsville, KY 42718 Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper. **Click on no. 2730**



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

∧ 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, capitals, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects. Click on no. 2042





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Richmond, VA 23224

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Click on no. 1894



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

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This detail is from a cast-iron gazebo that was recast and fabricated by Wiemann Metalcraft.

Wiemann Metalcraft

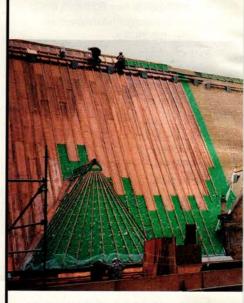
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Metal Roofing

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Heather & Little's restoration of the Toronto Old City Hall required 113,900 sq.ft. of copper roofing, cornices, gutters and sheet-lead work.

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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**

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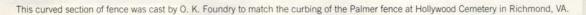
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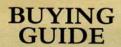
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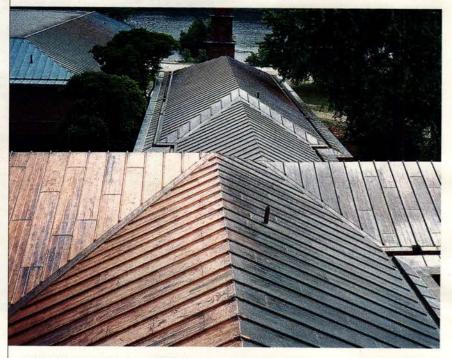
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Metal Roofing [continued]

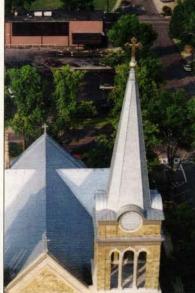


NIKO Contracting Co., Inc. installed this batten-seam and flat-lock copper roof.

∧ NIKO Contracting Co.

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Custom fabricator & contractor of sheet metal & roofing; slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings. **Click on no. 8300**



Ornamentals fabricated the copper and zinc steeple and roof for this church.

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256-255-0190; Fax: 256-255-0195 www.ornametals.com Cullman, AL 35058 Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.



This gazebo features W.F. Norman Corp's style A shingles with its continuous hip finish and a custommade finial on top.

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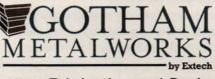
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▲ Ludowici Roof Tile, Inc.

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**

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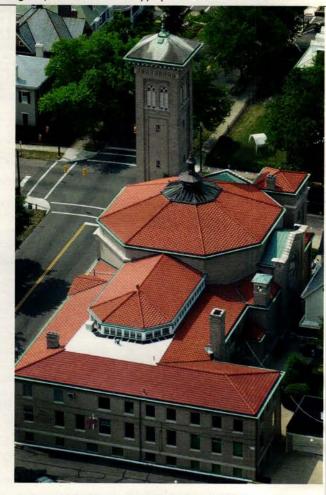
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011-44-1769-5404-71; Fax: 44-1769-5408-64 www.no9uk.com Umberleigh, Devon, UK EX37 9HF Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; flooring; restoration.

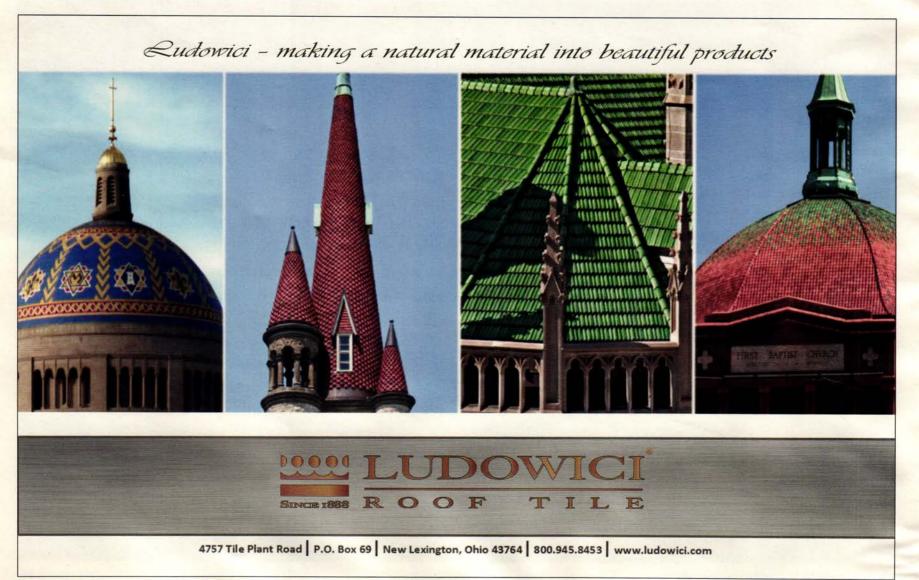
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The Durable Slate Co. supplied the tile for the roof of this historic building.





This salvaged clay Mission tile was supplied by Tile Roofs.

∧ Tile Roofs, Inc.

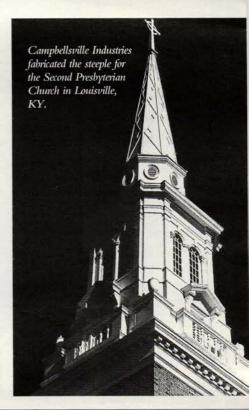
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Heather & Little restored the lead-coated-copper dome and cupola for Our Lady of Lourdes Roman Catholic Church in Toronto, Canada.



➤ 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.



This prefabricated steeple with a copper spire and cross was fabricated by Munns Manufacturing for the Horizon Community Church in Cincinnati, OH.

▲ Munns Manufacturing 435-257-5673; Fax: 435-257-3842 www.munnsmfg.com Tremonton, UT 84337

Manufacturer of prefabricated metal architectural products: steeples, cupolas, domes, dormers, clocks & bell towers, cornices & weathervanes; installation services; over 25 years of experience. **Click on no. 1356**

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NIKO Contracting crafted this 37-in.-tall copper cupola, available with or without a weatherwane.

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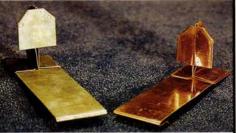
The model #225 snow guard from Alpine Snow-Guards can be used on shingle roofs.

∧ Alpine SnowGuards 888-766-4273; Fax: 888-766-9994 www.alpinesnowguards.com Morrisville, VT 05661 Manufacturer of snow-retention devices for every roof type: pad & pipe styles; copper, aluminum, brass & zinc; custom; easy to install; free advice & recommended layout patterns for delivering snowretention solutions.

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~ NIKO Contracting Co. 412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213 Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, leadcoated copper, zinc & stainless steel; metal ceilings. Click on 8300

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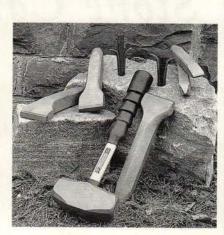
Stone Carving [continued]



This lion was hand carved in natural stone by the artisans at Stonesculpt.

∧ Stonesculpt

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By Michael F. Tamara

Recovering a Lost Identity?

he Catholic Church was the single greatest force in shaping western culture and civilization for well over a millennium-and-a-half. The rich and diverse language of beauty that blossomed during that epoch should be cause for ongoing celebration and development, especially within the very bosom from whence it was nurtured and strengthened.

After all, this language of beauty represents transcendence, serenity, stability and order: all attributes that are, one would presume, indispensable in communicating and reinforcing a religion that relies heavily on both faith and reason. In light of this, much ink has been poured out over the years in an effort to understand the sudden ubiquitous endorsement of architectural Modernism by Catholic leaders in the 20th century.

The Church has never claimed preference for any one particular style. So, it may initially seem reasonable that Modernism would be "baptized" in the same manner as the pre-Christian stylistic languages of classical Rome, North Africa or the Middle East, for instance. However, the latter category already possessed an inherent correlation to natural order through human scale and perceptibility, thus being readily adaptable to the central Christian belief in the Incarnation, and the sacramental worship that proceeded from it.

In contrast, Modernism emerged largely due to thinking that clashed with traditionally held notions of humanity, and was agnostic toward a revealed hierarchy in nature and a knowable order and meaning to existence. To Christianity, this is alien territory, at the very best.

In the wake of the Second Vatican Council (1962-65) – though not the intention of the Council – widespread confusion became the norm in the Catholic world. A major casualty of this period was the aforementioned language of beauty and order, deserted exclusively in favor of often sub-par attempts at Modernist design. In an apparent effort to catch up with the times and become more relevant by worldly standards, almost everything became acceptable as long as it didn't resemble anything that came before, or anything "churchy" in the familiar sense.

However, since the turn of the century, a growing percentage of priests, religious and laypeople are of a generation with no living memory of the way things were before or during Vatican II. This allows for them to be able to look at the current situation, and the spirit of novelty and experimentation that led to it, with a fresh and more objective mind, free of exaggerated nostalgia for either the "old" or the "new" ways. It's a mind that simply views everything continually through the lens of 2,000 years of Church history, and actively seeks what Thomas Aquinas identified as integritas, consonantia and claritas – integrity, harmony and clarity – in all things.

These rediscovered ideas inevitably translate to a more traditional understanding of the faith, which, by now, is ever-so-slowly beginning to visibly carry through into the way the sacraments are celebrated, as well as the buildings that house them. This has become evident, to some degree, at all levels of Catholic life.

Recent renovations that have been prevalent around the blogosphere, such as Holy Name of Jesus Church in Brooklyn, NY, are certainly notable for the dramatic transformations they've undergone. Equally as notable, however, is just how supportive the parishioners are, often shattering fundraising goals when they see what their church could look like again.

Another project in Brooklyn, the recently rededicated Co-Cathedral of St. Joseph, exemplifies how a beautiful old church can be rescued from the fate of likely demolition, while being made more radiant than ever before. Beyond the Diocese of Brooklyn, there are other local sees where a rediscovery of tradition, if not a stated goal, is at least perceivable as an emerging theme.

The Diocese of Lincoln, NE, has guided a couple dozen parishes in reintroducing traditional symbolism and furnishings into older churches that had previously undergone insensitive remodels, or were built more recently with sparse aesthetics. The Diocese of Raleigh, NC, is in the planning stages of a brand new cathedral with a cruciform plan and Romanesque details, after having just dedicated the new, large parish church of St. Catherine of Siena in Wake Forest last year. And over the past decade, the Diocese of Arlington, VA, has seen the construction of numerous new churches, each one progressively more traditional, such as Our Lady of Hope in Potomac Falls and St. Raymond of Peñafort in Springfield (2006), Holy Trinity in Gainesville (2008), and St. John the Apostle in Leesburg (2012).

In a time when many older religious communities that moved away from tradition are now struggling for survival, those that have embraced their roots and heritage have median ages in the 30s and 40s, and cannot build fast enough to keep up with their steady growth. The Benedictines of Clear Creek in Oklahoma and the Carmelites of Wyoming are cases in point. Both have embarked on ambitious monastery complexes, each one in various phases of design or construction.

The reemergence of traditional sacred architecture has even appeared in the collegiate world. Over the past several years, Thomas Aquinas College in Santa Paula, CA, and, perhaps more unexpectedly, the University of Southern California in Los Angeles, have both dedicated iconic campus chapels with carefully studied designs heavily reliant on the language of beauty and order.

Does this phenomenon represent a permanent shift in mentality? "Not so fast," one might say. There are still more ribbon cuttings for minimalist, informally laid out worship spaces, than there are new, solidly traditional churches.

Yet, while it is far too early to tell where this small grassroots renaissance may lead, there is at least one common theme wherever it emerges: youth. As younger clergy with more proactively traditional inclinations come of age, becoming bishops and cardinals, that uniquely Catholic language of beauty may very well regain the main factor it's been lacking since the 20th century, which is universal institutional support.

Will a once proud and loving mother indeed seek out her abandoned child anew with open arms? Time will tell.

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