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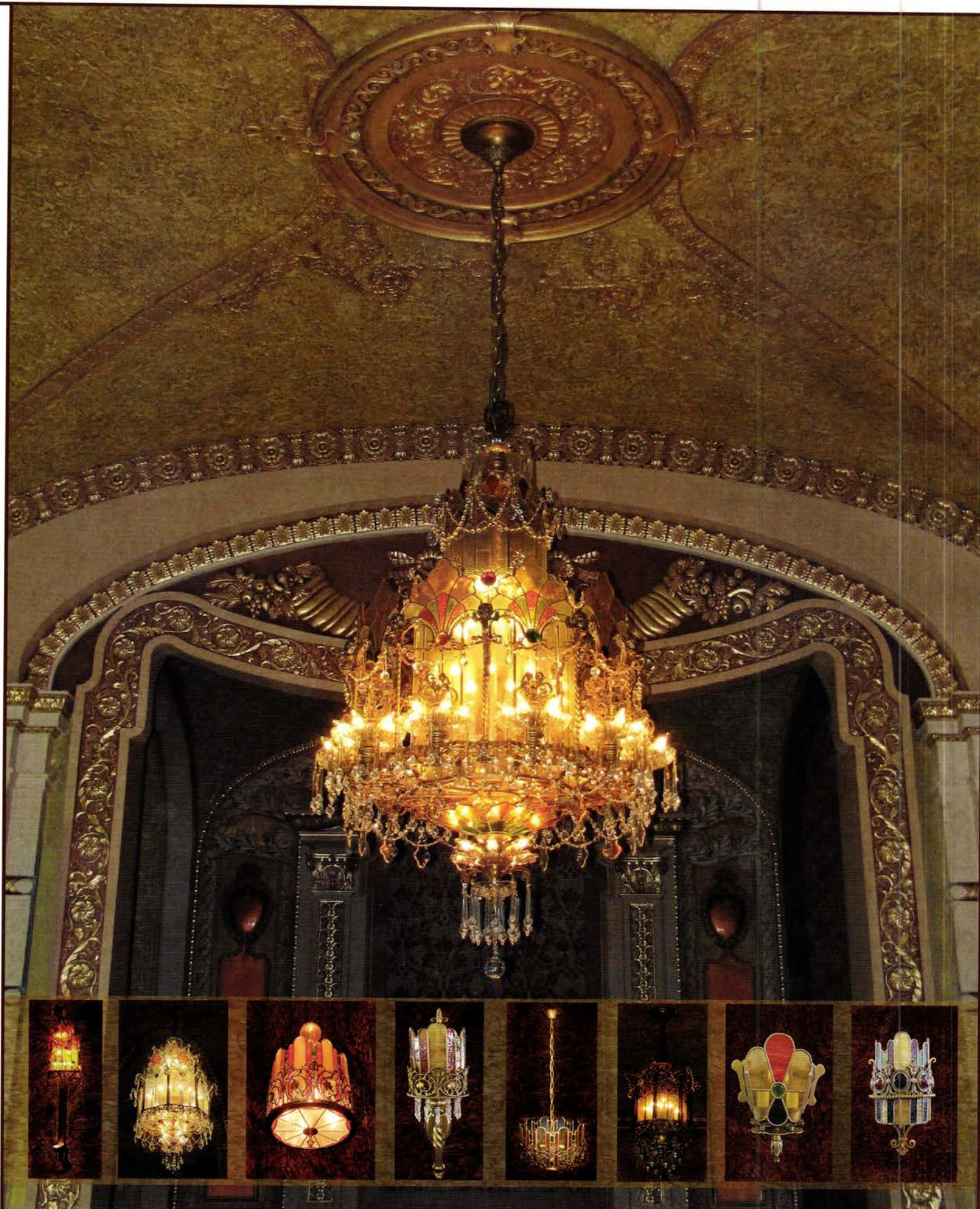
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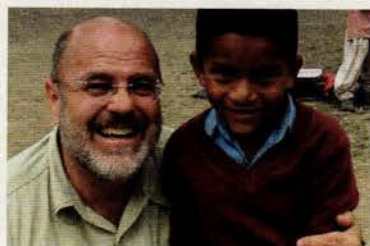
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on the cover The Paramount Theatre in Cedar Rapids, IA, has been restored after it was devastated in a 2008 flood. Photo: Wayne Johnson, Main Street Studio. See page 17.

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Traditional Building

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Associate Editor Annabel Hsin
Contributing Editors Gordon Bock
Nancy A. Ruhling
Editor Emeritus Clem Labine

Group Creative Director Matthew Bates
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Assistant Art Director Nathan Winter
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Publisher Peter H. Miller, Hon. AIA
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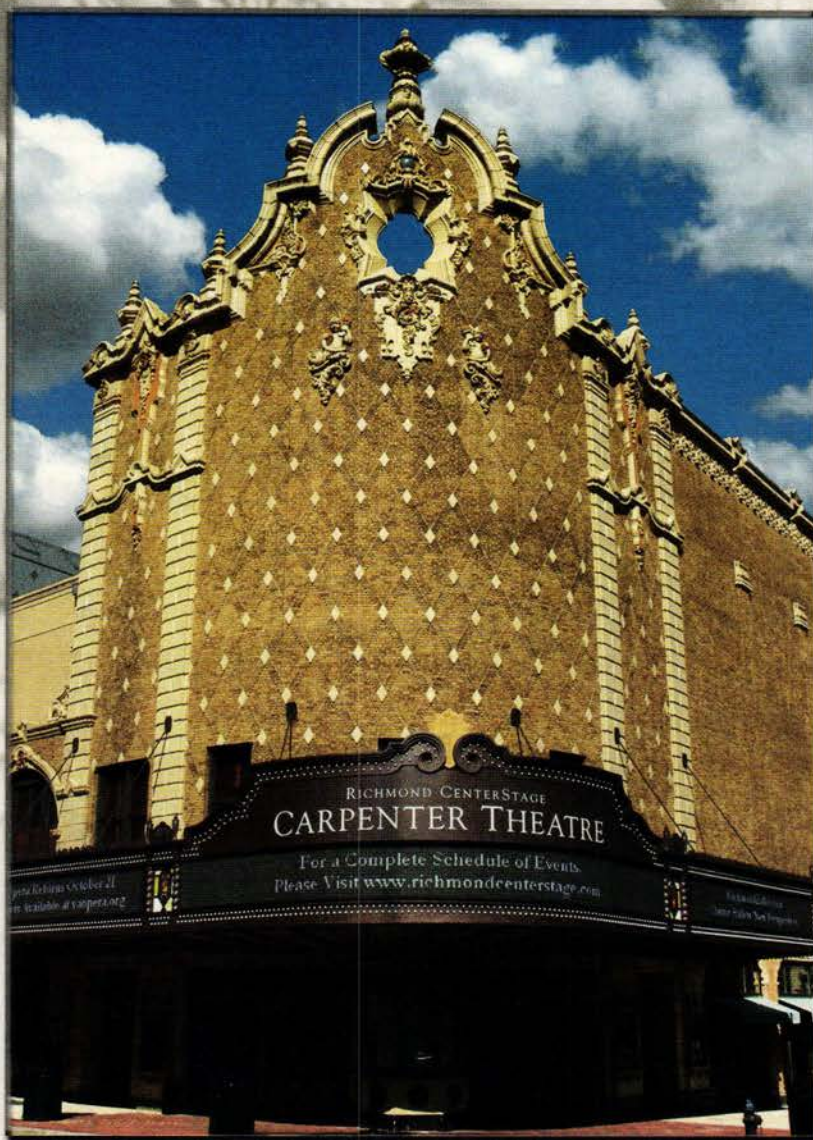
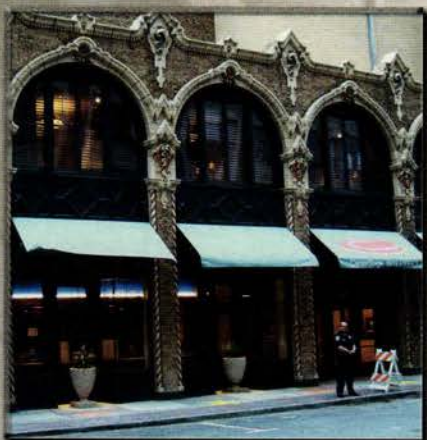


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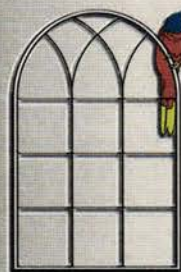


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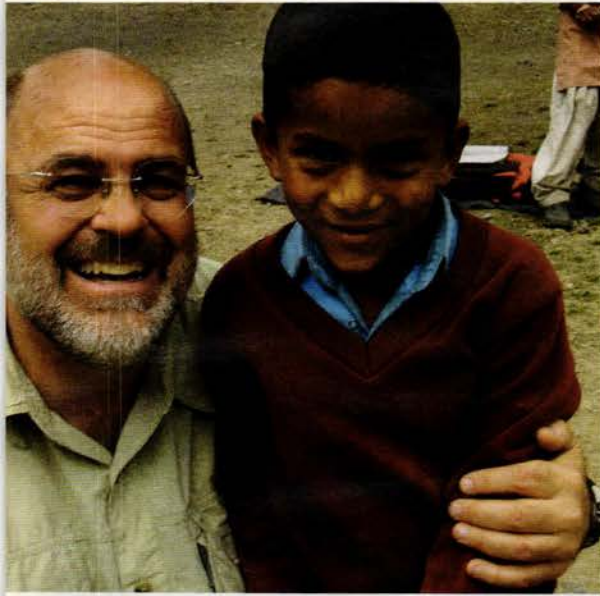
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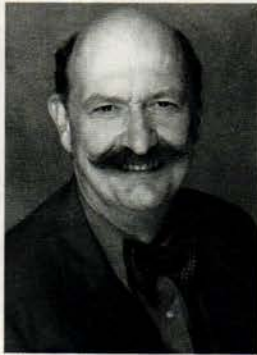
Training Leaders of Tomorrow

Robert A. Baird's leadership and support of historic preservation and Classical architecture education has earned him the sixth annual Clem Labine Award. **By Annabel Hsin**



Robert A. Baird (left), the recipient of the sixth annual Clem Labine Award. Baird is pictured here with Latesh, a young boy in India who received extensive cleft lip and palate surgery that was funded by the students of Youth Making a Difference, an organization founded by Baird. Photo: courtesy of Youth Making a Difference

The award is named in honor of Clem Labine, founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines. Photo: courtesy of *Traditional Building* magazine.



Classical artist Steve Shriver (left), Domiane Forte (center) and Matthew McNicholas (right) created two architectural murals for a charity auction supporting traditional studies held at the Classical Tradition Conference in Salt Lake City, UT, that raised over \$80,000. Photo: courtesy of Classical Tradition Conference

Some teenagers set up their garages as workout rooms while others use them for rock band rehearsals. For Robert A. Baird and his brothers, the garage space was for restoring cast-iron architectural components for their father's restoration projects. Baird essentially started his historic preservation career when he was 16 years old and hasn't stopped since.

Baird's introduction to historic preservation came even earlier when he was just a young boy. "My father, Steven T. Baird, was one of the early preservation architects in America," he says. "He was commissioned to restore an old historic Mormon community in Illinois called Nauvoo. Our family moved there when I was 11 years old and I grew up in a preservation environment. In the summers, I worked with archeologists where I was lowered into wells to excavate and bring up artifacts for the archeology research of these historic buildings."

Baird's official title is vice president of operations/secretary/treasurer at the Salt Lake City, UT-based Historical Arts & Casting, Inc., one of the first companies in the country to restore cast-iron buildings. It was founded by him and his brothers. But Baird also leads a parallel pro-bono career of tirelessly promoting historic preservation, supporting Classical architecture training and organizing humanitarian projects. Just this past February, he was the mastermind behind the wildly successful "Classical Tradition Conference" (CTC) held in Salt Lake City, UT, which was hosted under the aegis of the Utah Chapter of the Institute of Classical Architecture & Art (ICAA). It was the success of this conference that vaulted Baird to the top of the list when the editors were selecting the recipient for this year's Clem Labine Award.

Founded in 2009, the award was named after Clem Labine, founder of *Old House Journal*, *Traditional Building* and *Period Homes* magazines. It recognizes a person who has devoted long-term, pro-bono personal efforts to fostering humane values in the built environment. "By 'humane values,' we mean the creation of civility, beauty and sustainability in our communities – the traditional values of humanism," says Labine, adding that the winner of the award could be an architect, artist, craftsman, community leader or some other professional. "In other words, we're honoring someone who exemplifies 'A Life with a Purpose.' Robert Baird is being cited as a preservationist, educator, humanitarian and visionary leader."

Honoring a Mentor

When Baird's role model, mentor and long-time friend Margot Gayle passed away in 2008, he was

disappointed at the recognition she received for her achievements as a preservationist. Gayle dedicated half her life to preservation, beginning in the 1950s with her mission to save the Victorian-Gothic Jefferson Market Courthouse in New York City's Greenwich Village.

She founded the organization called Friends of Cast Iron Architecture, where Baird first met her, and the Victorian Society of America. Every year, thousands of tourists visit NYC's historic districts including the Ladies' Mile, the Flatiron district and the 26 blocks of about 500 cast-iron buildings known as SoHo, but few knew that Gayle was the reason these districts still exist.

"My friendship with Gayle started at a really young age," says Baird, noting that he worked with her for 30 years. "I saw how passionate she was with regards to saving and preserving NYC, and indeed the historic preservation movement in New York wouldn't be what it is today without her. After working with Gayle for so long, seeing the kind of efforts she made, I felt like she never got the credit she deserved."

After her passing, Baird produced a three-minute testimonial film on Gayle that was part of a documentary of the restoration of the ZCMI department store in Salt Lake City, which his father had been commissioned to restore and preserve. He also organized a group with the mission to put a monument honoring Gayle in NYC.

Although the mission has yet to be completed, the movement has never really stopped; it's been a slow and long process. "Earlier this year, the final project for ICAA's Beaux-Arts Atelier was to create monument designs that would be appropriate for Gayle," he says. "They've identified a location adjacent to SoHo where that monument could go. I'd love to see that project come to fruition."

Pioneering the ICAA Utah Chapter

A major supporter and sponsor of ICAA events all over the country, Baird noticed that the organization was missing in his home city so he stepped forward and founded the ICAA Utah Chapter three years ago. He recently completed his three-year term as chapter president and is now the secretary/treasurer.

"The Mormon Church [The Church of Jesus Christ of Latter-day Saints], headquartered here in SLC, is building temples all over the world and has been very interested in the principles of Classical architecture and design," says Baird. "One of the reasons we needed ICAA in Utah was to provide education to many of the architecture firms working on these projects that have employees and staff with no Classical training. In fact, most of the firms in Utah had no exposure to Classical architecture."



TOP LEFT: Richard Cameron (far left) and Alexander Creswell (far right) were presenters at the 2014 Classical Tradition Conference. Photo: courtesy of Classical Tradition Conference

TOP RIGHT: "Lincoln" by master sculptor Edward J. Fraughton (a 2014 Arthur Ross Award winner) displayed at the CTC. Photo: courtesy of Classical Tradition Conference

ABOVE AND RIGHT: Students from the Beaux-Arts Atelier learn how to sculpt, mold and cast a Classical ornament in bronze at Historical Arts & Casting, Inc. in Salt Lake City, UT. Photo: courtesy of Historical Arts & Casting, Inc.

Baird and the board members started an education program that included classes on the "Classical Orders," which sold out immediately and necessitated a second class, "Water Color Sketch" and "Theory of Moldings." The class on "Theory of Proportion" had 55 people in attendance, unheard of in relation to other chapter-hosted ICAA classes.

In addition to furthering the education and training on Classical architecture for the design professionals in his community, Baird was also interested in providing them with exposure to the great names in the field from around the world. That was the impetus behind the creation of the CTC (www.ctcslc.com). What sets this conference apart was the coming together of not only Classical architects but also those who specialize in the allied building arts.

Renowned English architect Quinlan Terry traveled from London to give the keynote talk that started off the two-day conference. Subsequent

presentations by award-winning architects Marc Appleton, Anne Fairfax and John B. Murray, to name a few, interwove with demonstrations by masters of the Classical arts.

Master sculptors Alexander Stoddart of Scotland and Edward J. Fraughton (winner of a 2014 Arthur Ross Award) gave sculpting demonstrations on the human form. John Canning, one of America's leading authorities on traditional decorative painting materials and techniques, as well as historic color palettes, shared his knowledge of marbling, graining, stenciling, gilding and glazing. Alexander Creswell, best known for his work for Queen Elizabeth II to record the fire and restoration of Windsor Castle, demonstrated his watercolor painting skills. "I've never been to a conference where on the last day at 5:30 on a Saturday night, every seat was full and people stayed an hour afterward just to visit and mingle," says Baird.

As a result of the conference's success, Baird is in the midst of planning the second annual CTC that will take place on February 6-7, 2015. "The next conference will be bigger and we anticipate around 400 to 450 people in attendance from around the world," he says. "For the first conference, we had a venue where artists, architects and craftspeople displayed their work. It's not the same as a trade show where people are in booths trying to sell a product, this is a place where artisans and designers could create conversations about their work. This venue will also be bigger and there will be a broader global representation. We're also planning a series of three-day workshops that will take place before the conference."

Beaux-Arts Atelier Rebirth

During the course of the conference, an architectural mural was created by Classical artists



LEFT: Baird helps Jon Vamer of Historical Arts & Casting, Inc. install the head of a restored light fixture for the Grand Central Terminal in New York City. Photo: courtesy of Historical Arts & Casting, Inc.

Domiane Forte, Steve Shriver and Matthew McNicholas for a charity auction supporting traditional studies. "I was totally blown away by how much money it raised," says Baird. "The competing bidder approached me afterwards and said, 'if you create another rendering for me, I'll pay the same amount.' We raised over \$80,000."

The money has gone directly to fund the 10 students attending ICAA's Beaux-Arts Atelier, an intensive study program following the teaching methods of the École des Beaux-Arts. The students were flown from NYC to attend the conference with registration fees and accommodations paid for. Additionally, their study tour in Rome that occurs at the end of their year-long training has been extended an extra week. Some of the students who have had a hard time raising money for their tuition have also received help.

The remaining balance will fund a new program that Baird has been working on, the Beaux-Arts Academy (www.baa-utah.org). "The ICAA has decided that they no longer want to run the Beaux-Arts Atelier so the remaining balance of the auction funds are really the seed money to move that program to Utah," he says. "That school will start this fall on September 15, 2014. It will continue the dream of the program's original founder Richard Cameron."

The Beaux-Arts Academy will be headquartered in Salt Lake City, UT and will follow a similar curriculum as the Atelier. A small body of 15 students will study with a master where they will learn drawing, wash rendering, painting, proportion and architectural history. There will be trips to NYC to gain experience in Classical architecture as well as trips to Washington, DC, and San Francisco. The last term of the curriculum will be held in Italy. "The idea is that the funds raised by future CTC events will go directly to this program," says Baird.

Youth Making a Difference

Baird is also the founder and executive director of Youth Making and executive director of Youth Making a Difference (YMAD), a non-profit humanitarian organization with a mission to provide young people with leadership training skills to make a difference in the world. In 2005, Baird's son who was in high school at the time, approached him with the idea of organizing a humanitarian trip. Having traveled to India for business, he suggested that on



ABOVE: Baird working with YMAD students from the U.S. and local villagers in West Bengal, India. Photo: courtesy of Youth Making a Difference

TOP: YMAD funds the Main Day Boarding School that caters to 105 first-generation learners, all girls who would have had no opportunity for an education. Photo: courtesy of Youth Making a Difference

his next trip he'd research some project possibilities.

Baird first visited the Dalai Lama orphanages in Dharamshala and Delhi and saw that the children lived in immaculate facilities. He was later invited to Chamba, a district in the State of Himachal Pradesh in northern India. He paid special attention to orphanages and facilities for battered and homeless women and their children and found that they were living in extremely poor conditions with little or non-existent bathrooms, kitchens, beds, linens, clothing and kitchens. There were no education resources or training and vocational programs for them either. He also discovered that humanitarian organizations have never come to aid these native people.

That year, Baird, his son along with 19 other high school students and five adults took with them to India a 20-ft. container filled with humanitarian supplies that were gathered by the students. "It was an incredible but exhausting experience that not only transformed my life but these students' lives as well," says Baird. "After we came home, we determined that we made a lot of mistakes and that we can do better. We organized another group of students with the promise that through this organization we would teach young people how to impact the world around them."

To date, YMAD has guided more than 650 high school students on expeditions in India. After the students are trained in leadership skills, fundraising and community service, which is a 10-month program, they spend their two-week expedition applying

their skills in practical ways; such as teaching Indian children to speak English. The organization has built a school outside of Calcutta and is now responsible for 105 first-generation learners, all are girls who would have had no opportunity for an education. "English is supposedly the primary language in India but there are 450 native languages," says Baird. "We've developed a curriculum of 25 courses that is taught over a two-week period. In two weeks, we can have a school speaking English."

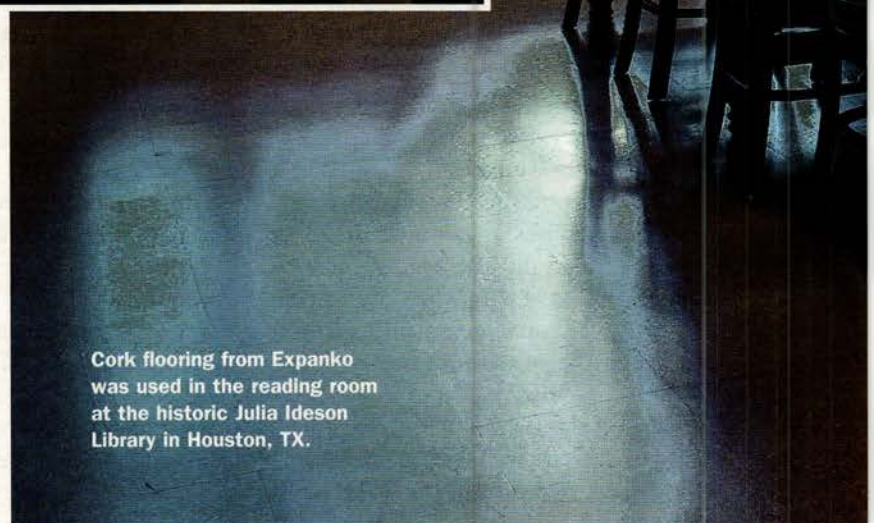
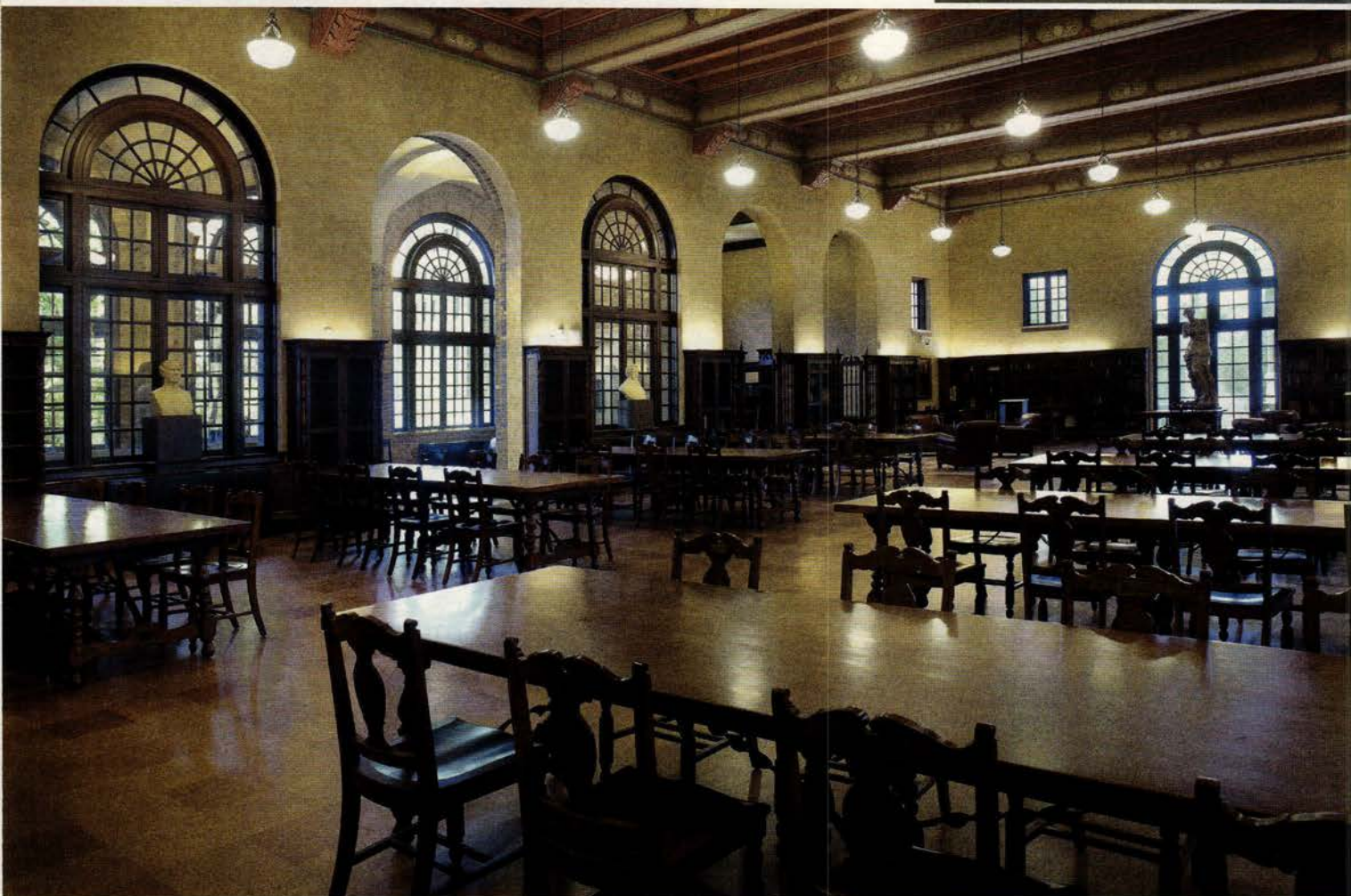
People have constantly asked Baird, "Why do you go to India and spend money over there when there are so many poor here?" His response, "Our mission is to build leaders. The only way we're going to make a difference is to start with young people and instill in them a desire and passion in these areas, then let them take it to the next level."

"I feel the same way about the Classical architecture movement in that it's really the education and the students who are important. This is why I do what I do with regards to these organizations. They are labors of love because they're all about the future."



For additional photos and other content, see the web version of this article by visiting "The Magazine" on Traditional Building's home page – www.traditional-building.com.

FLOORING



Cork flooring from Expanko was used in the reading room at the historic Julia Ideson Library in Houston, TX.

What's Underfoot?

When it comes to flooring, various materials offer beauty, history and durability.

There's more to traditional floors for public buildings than wood. The next time you're searching for materials that blend history with utility, don't overlook these three materials that have been hard at work for decades, right underfoot.

Geometric and Encaustic Tile

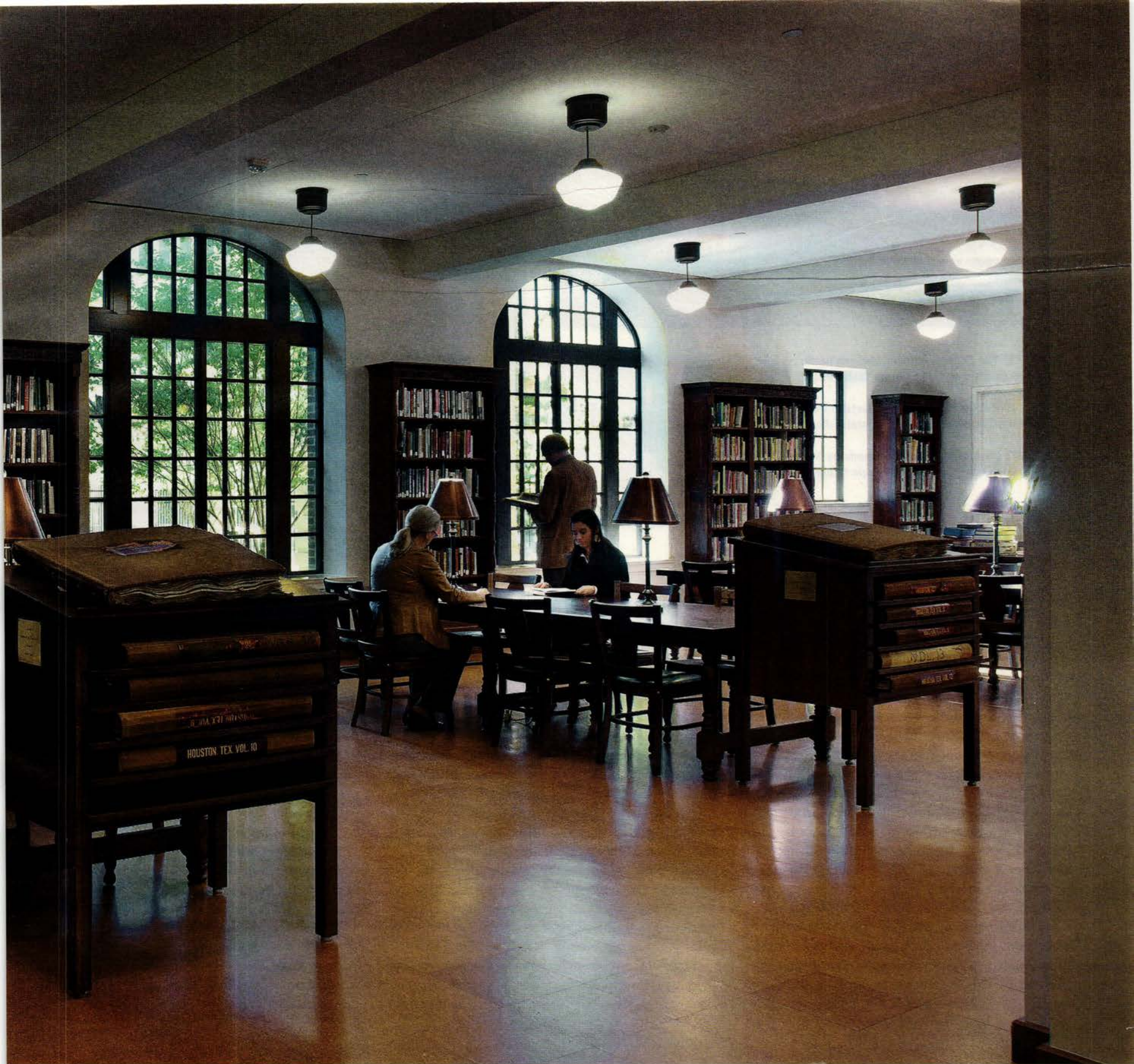
Ceramic tile is so omnipresent today, it's hard to believe it was not even mass-produced in America until the 1870s. Come to find out, though, that two of the original revivals of this medieval art — geometric and encaustic tile — floored public buildings early on and are still being made in England. "Around the end of the 19th century and into the 20th, many public buildings — libraries, court houses, churches

and capitols — were tiled because it was very fashionable," explains James Malkin of Tile Source Inc. in Hilton Head, SC. "Geometric and encaustic tiles already graced buildings in Britain, the palace at Westminster being a prime example, and when the architect for that project met the architect of the U.S. Capitol, it sort of started a trend."

Many historic geometric and encaustic tile floors are still in service, but they are a breed apart from contemporary tile in both their manufacture and appearance. As Malkin explains, "Historically, geometric tiles are specially cut sizes — triangles, octagons, squares and the like — that are laid to make floors like Persian carpets. Encaustic tiles, which are clay inlaid in clay, are decorative pieces used to achieve a similar appearance."

A big part of the effect comes from the grout joints — or, more properly, the near lack thereof. "In geometric and encaustic tiles, you basically have very tight, credit-card-thin joints and tiles that are pressed and cut into very precise sizes to make the pattern. In contrast, American tile is generally made by the extruded method, which, while a fine product, produces a cushion edge, and you can't get the very tight grout joints that give the Persian carpet look."

So geometric or encaustic tiles are a very specialized, imported, often hand-made product — "niche-y" as Malkin describes it — and therefore not inexpensive. "However, that was the style around the turn of the 20th century for buildings like the U.S. Capitol, or a magnificent series of Texas courthouses built from the 1870s to the 1910s, so if you're trying



to renovate a historic floor, or get that classic English look in a new building, you really have to go with geometric and encaustic tiles.”

Fortunately, sourcing such specialized flooring has its upside. “For historic renovations, we can actually match any color that is necessary because we deal with the one factory that makes true encaustic tile and cuts everything to size,” says Malkin. He adds that they’ve done quite a few courthouses and historic buildings where the clients are replacing the entire floor with just the geometric tile, and for this they have a machine-made alternative to the hand-made company. “You don’t get the encaustic part, which is the decorated tile [because that has to be made by hand], but it does cut down the cost for the same type of

look.” Malkin says that there is even a source for silk-screened tiles that look like encaustics but are more affordable because the decoration is only on the surface, rather than all the way through the tile.

Even though geometric and encaustic tiles are in a class by themselves, their installation needs are pretty conventional. “The only thing that is a little more critical is that the floor must be completely level because you’re doing all these intricate patterns, perhaps involving 1x2-in. triangles.” He notes that dead-level was a hard thing to achieve in years gone by, but modern leveling compounds cover most ills and people are more used to taking this care. “Pretty much any tile looks better if the floor is level, but it’s critical for a geometric.”

Beyond this, he says it’s prudent to plan for the

future. His company has a service that helps design and calculate the quantity of product needed for a project, but they always recommend 5 to 10% overage for cuts and attic stock. “Sometimes a little more if you’re doing a historic building, because there’s nothing better when facing a damage repair or an extension than having an exact match for your tile waiting in the attic.”

Bluestone

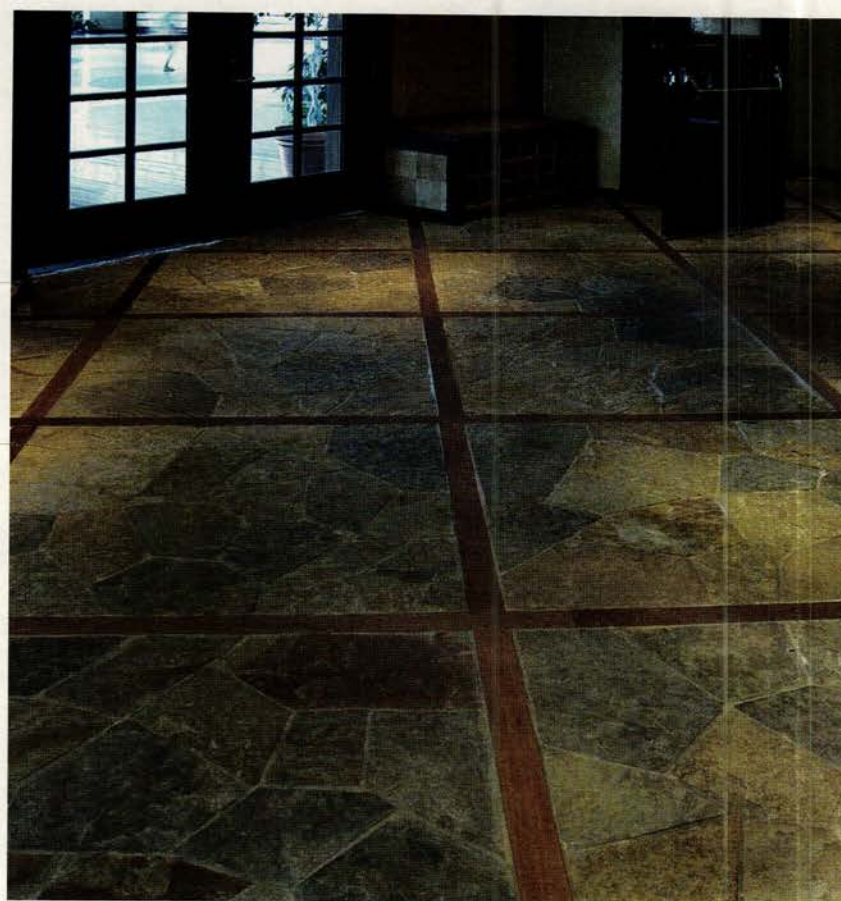
Stone has an ancient history for flooring – witness the marbles and mosaics of the old world – but a domestic material that’s no less time-tested outdoors, yet still overlooked for interiors, is Pennsylvania bluestone. A feldspathic sandstone laid down millennia ago in the Catskill Delta



ABOVE: Tile Source supplied the encaustic and geometric ceramic tile for this church.

FAR RIGHT: South Bay quartzite from Champlain Stone creates a durable floor.

RIGHT: Geometric tile can be made by Tile Source to match any historic flooring.



between present-day Pennsylvania and New York, Pennsylvania bluestone first caught national attention in the late 19th century as sidewalk paving for booming East Coast cities.

Readily split into attractive, uniform pieces, bluestone was deemed perfect for pedestrians from Manhattan to Havana because its granular surface was anti-slip in wet weather. Even better, it could be had in plus-sized dimensions. "We've been replacing some of the New York City sidewalks with bluestone," says Linda Hermann of Endless Mountain Stone in Susquehanna, PA, "and a common large size, say for a paving material, would be 4x4-ft. and from 1½ to 4-in. thick, depending upon the use." She notes that they get calls for even larger pieces for landings and statue pedestals, and can cut from 59-in. in width all the way up to 10-ft. long.

Such outdoor installations are a testament to bluestone's durability and beauty outdoors, but they convey only part of its capabilities. "For many architects, the word bluestone just stands for sidewalks or step treads or landscaping," says Hermann. "They look a lot at limestones and granites, but they don't realize that the bluestone industry has increased tremendously in the last eight years, with the help of water jets and CNC machines, so we can pretty much fabricate the same kinds of products as marble companies."

She explains that many schools and colleges use their material and, in fact, they have a 30-year agreement with Princeton University for all their restoration work. "Part of bluestone's appeal, I think, is its anti-slip, anti-skid nature when it has a thermal finish, and also the long life of the material."

As far as interior flooring goes, she says they do thermal tile, honed tile, natural cleft tile and all gauged and vibrated tile. "Honed stone for example would be just like ceramic tile except it's bluestone honed and sealed." On the other hand, thermal finished stone takes a sawn face, wets it down, then burns it, causing minute stone particles to pop off, yielding a textured but smooth surface.

Natural cleft, as the name suggests, is a natural,

traditional texture produced when the stone is peeled apart at the sedimentary seams. "Regarding color, basically we have a full color-range material that runs from greens, browns, blues and greys to rough gun-metals. We have a true-blue (just blue), blue-greys and light blues, and a selected range of greens as well. Every piece of stone has its own character, which is the beauty of a natural material."

Installation is like most stone tiles. Says Hermann, "If the stone is going into a commercial application over concrete, we definitely suggest 1-in. thick material to stand up to the wear and tear of foot traffic. If it's going to be a sand-set installation, then go at least 1½-in. in thickness." Thickness is also an issue with tile size. "With tiles ¾-in. and thicker you're fine, but for ½-in. thick material, I steer people away from pieces larger than 18x18-in. because, due to the way the stone absorbs water and dries, you can risk curling with large, thin, pieces."

Hermann advises architects and specifiers to plan their bluestone projects at least a year in advance. "It's what a lot of our customers do anyway," she says, "but due to the natural gas industries that are coming into the bluestone territories, lead times have become a big issue." As she explains, a lot of smaller quarries have shut down because the land-owners now have gas lease money coming in, creating a bit of a shortage in the industry.

"The bigger players that are in the business for the long haul now face an overburden of work – but it's also been a blessing for bluestone industry through the terrible economy of the last few years." As of this writing, she says her current lead time is from 8 to 12 weeks for a special-cut order. "We're open all year long," says Hermann. "We supply all the way out to California, and I think we're the first bluestone company that exports to Japan."

Cork

It's hard to believe that champagne stoppers are akin to historic floors, but that's just the case with cork. By the late 19th century, the byproducts of bottle plug manufacturing were being recast as

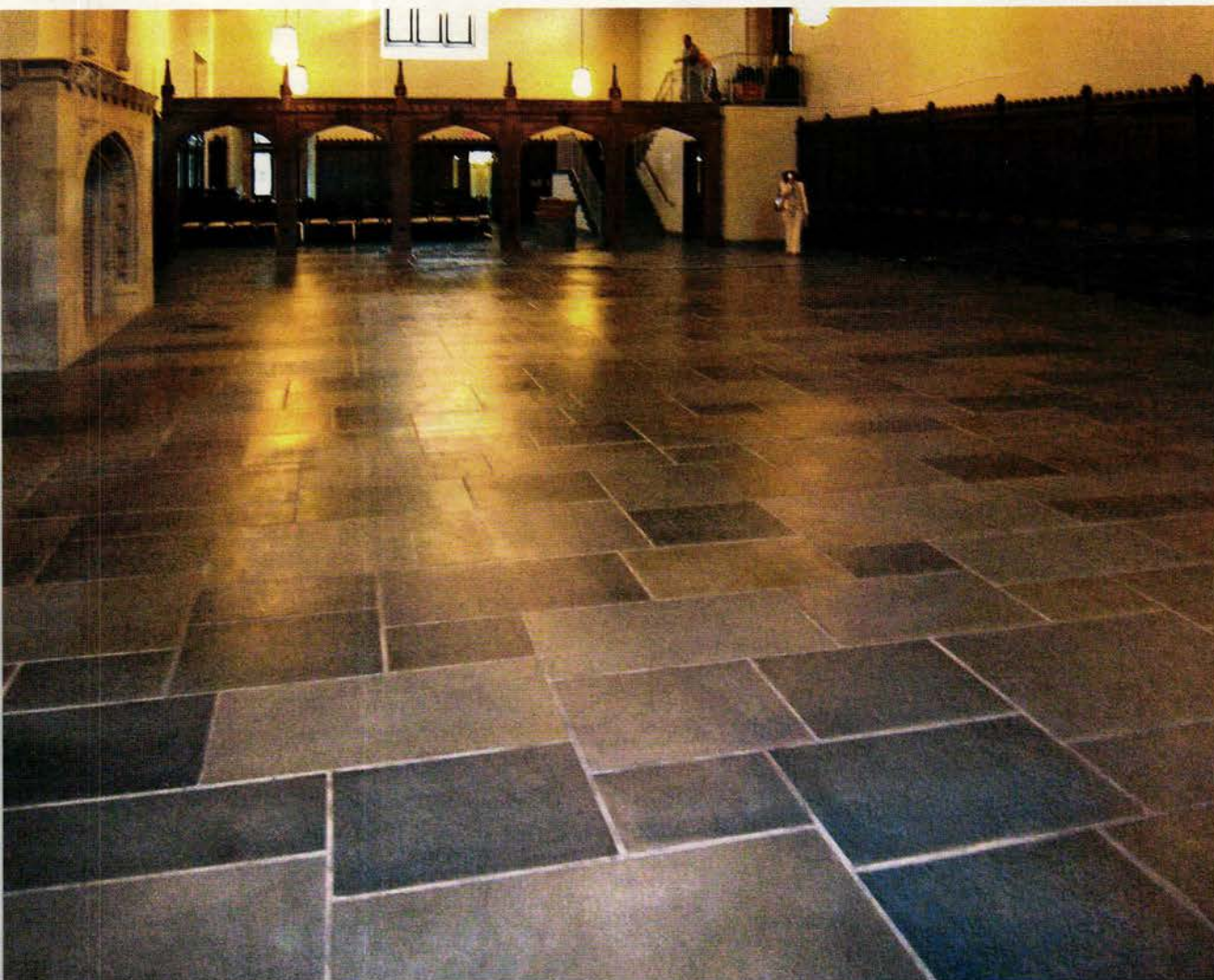
building products, principally thermal insulation for steam pipes or storage buildings.

However, use popped in the 1890s when John T. Smith invented a way to fuse cork granules into blocks, a process still essential for making cork flooring. Explains Randy Gillespie of Expanko Resilient Floors in Exton, PA, "First we take cork bark waste – any part that can't be used in cork manufacturing – and grind it and grade it. Then we place that graded material in a mold and apply pressure to it, compressing a 4-ft. tall column of cork granules into a 4-in. thick block." During compression, he says, the suberin – a waxy resin in the cork cells – comes out and helps stick the granules together. Then these blocks are milled into tiles for flooring.

Soon after its perfection, cork flooring became a natural for public buildings. "The old floors all over the world that date from the early 20th century are ½-in. thick cork and probably manufactured by the Armstrong Cork Company, for decades the largest supplier of cork," says Gillespie. By the 1920s, Armstrong had expanded into selling linoleum, which also uses cork as primary ingredient, and subsequently that became their dominant product. "In 1945, Armstrong decided to change direction," says Gillespie, "so one of the VPs of sales picked up the cork business and renamed it Expanko."

Cork flooring continued to be promoted throughout the post-war era, but not always for the long haul. "Cork flooring was becoming expensive," says Gillespie, "so to make it more affordable, manufacturers made thinner tiles." That reduced the resiliency, stability and ultimately, confidence in the performance of cork flooring, so in 2012 Expanko went back to its roots.

"Since we have historic projects all over the world, we asked the factory 'Can we still make ½-in. flooring?' to which they replied, 'Of course, we still have all that specialized equipment!' So we started re-making the ½-in. product under the brand name Heirloom."



Bluestone flooring from Endless Mountain Stone was specified for this building at Princeton University.

Gillespie notes that one of Heirloom's first installations was at the National Archives, where they added onto Expanko's ½-in. cork installation from the 1950s. "We do libraries, which have pretty high traffic and rolling loads from books, and places of worship as well as some retail and commercial space – anywhere you'd use a hardwood floor."

When asked if they get called to match historic installations for repairs or expansions, Gillespie answers, "All the time." For example, when Gensler restored the 1926 Julia Ideson Building and Library in Houston, TX, Expanko matched drawings of the original patterns for the cork floors.

Speaking of patterns, Gillespie explains that cork flooring traditionally comes in three colors. "Basically, we bake the compressed cork blocks in a steam-jacketed oven until the cork changes to the color we want. Light, medium and dark are the only colors we make, but it's all made out of light cork." Since dark cork has to be in the oven longer – "a lot longer" emphasizes Gillespie – historically it was the most expensive color. However, as part of the re-introduction ½-in. cork, Expanko has leveled the playing field, so to speak, by pricing all the Heirloom colors the same as light cork.

For a flooring new to many specifiers, installation of cork will be roundly familiar. "In public spaces typically we are going over concrete," says Gillespie, "but if the project is a renovation, or it's an existing wood substrate, then the installation may call for a wood underlayment."

Once the floor is smooth and level, then the installer applies the cork tiles with a contact adhesive. "As with all wood flooring, the cork needs to be acclimated to the site before installation; Expanko recommends 72 hours. "Of course, you want to make sure that your building is under full HVAC," adds Gillespie.

Cork has long been recognized for its ability to dampen the sound that transfers to adjacent rooms, as well as the amount of sound that reports from feet walking across the floor, or Gillespie puts it, "be it in a library or a house of worship, any place you put a cork floor is a quieter room." He adds, "We take our Heirloom product to a Class One or Class A fire rating, because all government projects have to be Class One, as well as a lot of state-funded projects."

And not surprisingly, cork scores well in the new reality of sustainable building and rapidly renewable resources. "We're still harvesting the same trees that were harvested over 100 years ago," says Gillespie, "because we don't kill the trees – which have lifespans of up to 250 years – we harvest the bark. So for a flooring restoration, you're literally getting the same cork they did over 100 years ago."

Gordon Bock, technical editor of *Residential Sheet Metal Guidelines* (SMACNA; www.smacna.org) and co-author of *The Vintage House* (www.vintagehouse-book.com), lists his 2014 keynote speeches, seminars and workshops at www.gordonbock.com.

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The Saenger Theatre, a historic landmark in one of New Orleans' nine historic districts, has a prominent place on Canal Street. It was enlarged with the addition of the neighboring building at right, which used to be a Popeye's fast-food restaurant. All photos: Will Crocker

New Life on Canal Street

PROJECT

Restoration of Saenger Theatre, New Orleans, LA

ARCHITECT

Martinez + Johnson, Washington, DC, and NYC; Gary Martinez, FAIA, principal

WHEN THE ILL WINDS OF KATRINA BLEW NEW ORLEANS APART, they ripped out the heart and soul of the Saenger Theatre, an iconic and historic movie palace/entertainment center that was much beloved in the community. The 2005 storm literally “drowned” the historic landmark, which, when it opened its doors in 1927 on Canal Street, was the flagship of the celebrated 300-theater Saenger chain. Even in its day, it was a rarity. It’s an atmospheric theater: The intricate Disneyesque interior is designed to give theatergoers the illusion that they are in the great outdoors.

Unlike many historic theaters that have required saving, the Saenger, which was owned by ACE Theatrical Group, was going on with the show even though its small stage severely limited the types of productions that could play there. It became a favor-

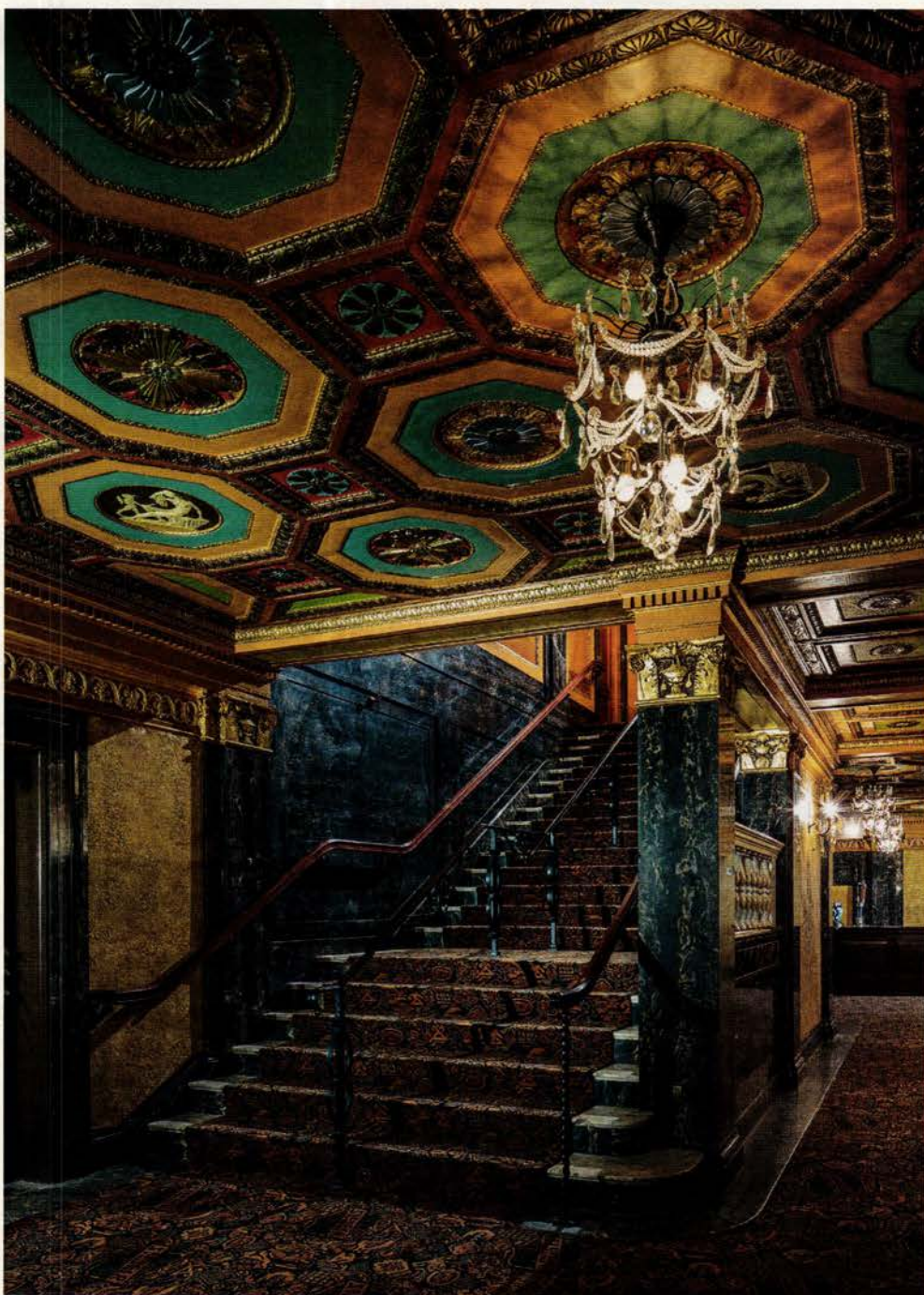
ite on the circuit of Broadway touring companies.

“Because of the storm damage, it opened up the opportunity to look at the theater in a whole new perspective,” says architect Gary Martinez, FAIA, principal of Martinez + Johnson, which has offices in Washington, DC, and New York City and has made a mark for itself in the restoration of historic theaters. “Ultimately, it gave us the opportunity to expand and enlarge the space.”

The renovation and restoration became possible when ACE donated the theater, which was shut down for eight years after the disaster, to the city in 2011. A private-public partnership comprised of ACE, the city and the Canal Street Development Corporation financed the project with expanded federal and state preservation tax credits, New Markets tax credits and state tax credit programs



ABOVE: The decoration of the stage includes a star-studded sky, meant to give the illusion that the entertainment was taking place in the great outdoors.



LEFT: The double-wide stairway that leads to the balcony features faux-marble columns and an opulent and kaleidoscopically colorful plasterwork ceiling.

aimed at the economic recovery of the cultural and entertainment arts in New Orleans.

"We were happy to turn the Saenger over," says ACE CEO and president David Anderson, who, with his partners, has restored more than 40 theaters in the last three decades. "Doing so allowed us to make it bigger and better than ever. It's now the showplace of the South."

The biggest challenge of the project was adding patron amenities, including bathrooms and a comprehensive concession stand, while preserving the building's historic character. Designed by architect Emile Weil, the Saenger, which is centered around two public arcades that form a T-shape, was built in two phases. The entrance and east-west façade of the 4,000-seat theater were completed in 1924, the cross north-south arcade was added in 1925, and the first performance was applauded in 1927.

Designed for silent movies and dramatic and musical performances, it houses a 2,000-pipe Robert Morton organ. The theater's intricately intoxicating decoration required meticulous restoration. There's a sky with twinkling stars, drifting clouds and a rising and setting sun as well as false façades, fountains and flowering plantings wrought in the rich ornament of statuary, metal grillwork, urns and painted plasterwork.

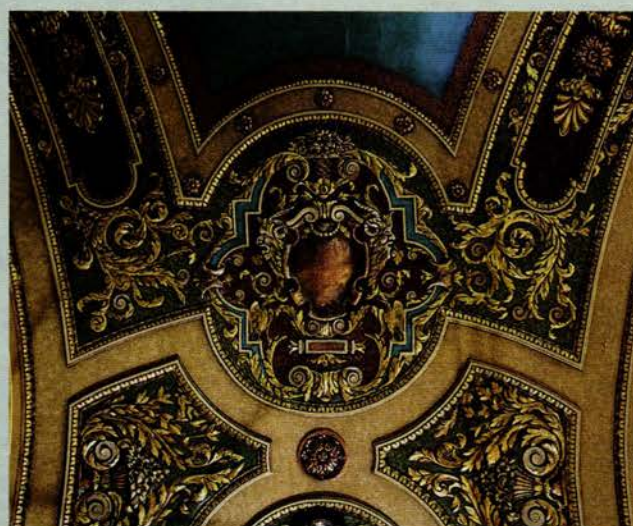
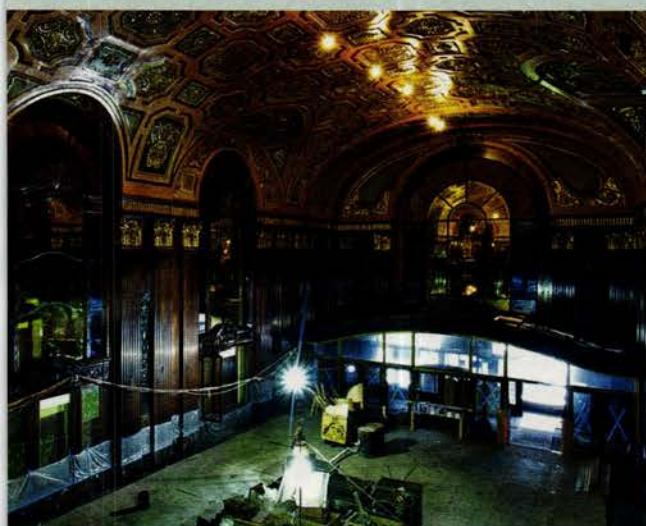
Once the financing was in place, it took a year to pump out and dry out the interior, where the water rose 8 ft. above the stage. "This was a monumental task," Anderson says. "New Orleans is 3 ft. below sea level, and after Katrina, you could see boats floating by the theater. The water under the theater was 25-ft. deep."

While this work was being undertaken, the scope of the project grew. The street behind the theater was closed off to provide extra stage and dressing room space as well as a loading dock, and the neighboring 20,000-sq.ft. building, which had been home to a Popeye's fast-food restaurant, was bought and transformed into a concession stand, offices and bathrooms. Stairs and an elevator also were added in this nondescript, adjacent building.

"We had to excavate the street to enlarge the stage, which



The arcade looking toward the Saenger Theatre's front entrance on Canal Street features black and gold marble on the floors and crystal chandeliers designed by Schuler Shook and fabricated by St. Louis Antique Lighting Co.



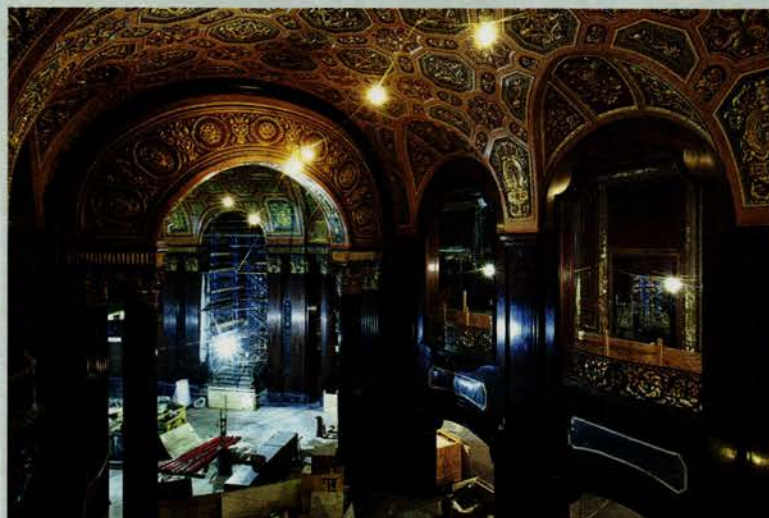
CLOCKWISE FROM TOP LEFT: The Loew's Kings Theatre in Flatbush, Brooklyn, was one of five "Wonder" theaters erected in 1929-1930 in or near New York City. All photos: Matt Lambros www.afterthefinalcurtain.net

The theater is defined by ornate ornamentation.

A worker applies paint to the coved ceiling.

The project, a private-public partnership, is due to be completed this year.

The Loew's Kings was closed for 37 years, and it took several years for the restoration project to get the green light.



Work in Progress

ACE Theatrical Group and Martinez + Johnson Architecture are getting ready for another grand opening: the Loew's Kings Theatre in Flatbush, Brooklyn, NY. The 1929 theater, designed by the brothers Rapp and Rapp, is being restored and transformed into a modern performance center that will feature an enlarged stage house, new seating layouts and a state-of-the-art sound system when it is completed later this year.

When it was built, the Loew's Kings was one of five "Wonder" theaters erected in or near New York City. (The others are the 1929 Loew's Jersey Theatre, a classic cinema and performing-arts center in Jersey City; the 1930 Loew's 175th Theatre in Manhattan, a church and entertainment venue known as United Palace Theater; the 1929 Loew's Paradise Theatre in the Bronx that is used as a concert hall; and the 1929 Loew's Valencia Theatre in Jamaica, Queens, NYC, that houses the Tabernacle of Prayer for All People Church.)

Historic movie palaces like the Loew's Kings and the Saenger theaters are vanishing at a rapid pace because of the special challenges they present.

IT TAKES A COMMUNITY

Restorations take a long time and a lot of money. Projects that are short on funds usu-

ally result in guttings, not restorations. Many successful projects like the Loew's Kings and the Saenger in New Orleans are accomplished through private-public partnerships that rely heavily upon tax credits. "The community has to be willing to make it happen," says Gary Martinez, FAIA, president of Martinez + Johnson. "It's not unusual for these projects to go on for 10 years."

David Anderson, president and CEO of ACE Theatrical Group, the developer and manager of the Saenger and Loew's Kings theaters, points out that the Loew's Kings was a hard sell because "it had been closed for 37 years; there aren't many people who remember it. New York City tried four or five initiatives to find a use for it."

Most of the theaters are in vibrant communities, where the economics support restoration. "They bring a lot of people into the area," Martinez says. "And they are looking for restaurants and other places to go."

To get the governmental funding and tax credits, developers must show that their plans generate jobs and will benefit the community, which is not always easy to do, Anderson says. Community involvement doesn't end when the theater doors open. "The theater needs to provide activities for the population of the area," Anderson says. "And it should be treated like a community asset because the community paid for it with its tax dollars."

Martinez agrees, adding that "people have to think, 'It's mine, that's where I go.'"

RENOVATIONS ARE REQUIRED

When movie palaces were built in the 1920s and 1930s, they did not include the amenities that modern-day audiences desire and demand. "There are never enough restrooms," Anderson says. "And they are never placed right. In Brooklyn, for instance, there were only 20 fixtures. We will have 100."

Concession stands, too, invariably have to be revamped and expanded. "In the old days, people only bought popcorn and soda," Anderson says. "Today, people expect a broader menu that includes items like wine."

Dressing rooms were another afterthought. Often, they were located far from the stage and didn't even include bathrooms. Restorations invariably have to find space to add more.

"In the case of the Saenger and the Kings, we were able to close off a little-used street and expand the theater into it," Anderson says. "This allowed us to add loading docks, office space and elevators in an unobtrusive way."

UTILITIES WERE UTILITARIAN

It goes without saying that heating and air conditioning systems, as well as the lighting and acoustics, must be modernized. This is often difficult to do in the limited space of the theater's footprint. "Many of the theaters never had air conditioning," Anderson says. "They put ice rooms in the basement instead and had fans blow on large blocks of ice. Needless to say, we have to find a way to integrate new systems into the old structure without disrupting the historic design." — Nancy A. Ruhling



ABOVE: The ornate architectural detailing was restored to its original splendor.

RIGHT: The front Saenger sign, copied from photos of the original, makes a show-stopping and car-stopping statement on Canal Street.



projects 16 ft. out into it," Anderson says. "And we had to tear out the old wood pilings, which had been there since the theater opened, and put new ones in the middle of the street. Nobody had ever dug up that street before; the contractors and engineers were petrified."

Martinez adds that the new stage was so much larger – it is 95 ft. tall and 50 ft. deep as opposed to the original 65 x 34 ft. – that extensive studies were conducted to ensure that it could be supported within the framework of the original building.

The interior and exterior of the theater were restored, as were the public interior arcades, foyer lobbies and audience chamber. The outside façades, which included decorative masonry, terra-cotta elements, sidewalk canopies and wrought-iron work, were rehabilitated, and new marquees, poster boxes and storefronts were designed to continue the vintage theme. The escalator, a decades-old obstructive addition, was removed.

The attention to detail is evident in every

detail. Although new seats were produced by Irwin Seating Co. of Grand Rapids, MI, and Altamont, IL, Martinez + Johnson salvaged some of the original decorative end pieces and made molds so each row would be finished in vintage style. The original iridescent wall and ceiling colors, too, were researched and re-created and then clear varnished as they had been in 1927.

"The trick was to build into the venue amenities people today expect and not have it look like it was two different buildings," says Martinez. "Before we got the extra building, we were challenged."

The seating layouts, acoustics, lighting and front-of-house units were upgraded, and the soft finishes were executed by Evergreene Architectural Arts of New York City and Oak Park, IL. The historic ornamental lighting, which includes crystal chandeliers, was restored, re-lamped and reinstalled. Schuler Shook, which has offices in Chicago, Dallas and Minneapolis, also designed more than 40 missing historic fixtures

and chandeliers that were fabricated by St. Louis Antique Lighting Co. of St. Louis, MO.

"We wanted to honor the history of the building," Martinez says. "We relied upon old photos, and working under the Secretary of the Interior's Standards for Rehabilitation of Historic Buildings, the historically significant spaces and their finishes were meticulously studied to determine the best process for rehabilitation."

When the Saenger reopened in 2103, it was to great fanfare. People laughed. People cried. They hugged each other. And Mayor Mitch Landrieu called it the "best symbol of resurrection, redemption and resilience of building the city, not the way she was but the way she should have always been."

The night, according to Martinez, went on and on as only it can in The Big Easy. "It was the first major remake of a cultural institution on Canal Street," he says. "It was extremely satisfying to see the healing that was going on." – Nancy A. Ruhling



PARAMOUNT

Broadway at the Paramount

After the Flood

OPN Architects and Martinez + Johnson Architecture worked together to bring the historic Paramount Theatre in Cedar Rapids, IA, back to its original grandeur while also upgrading the performance areas and adding contemporary conveniences. All photos: Wayne Johnson, Main Street Studio

PROJECT

Restoration of Paramount Theatre,
Cedar Rapids, IA

ARCHITECTS

OPN Architects, Cedar Rapids, IA;
Bradd Brown, AIA, LEED AP, principal-in-charge; Martinez + Johnson
Architecture, Washington, DC, Tom
Johnson, AIA, partner

CONSTRUCTION MANAGER

The Ryan Companies,
Cedar Rapids, IA

WHEN A DISASTROUS FLOOD HIT CEDAR RAPIDS, IA, IN 2008, it left the downtown area, including the historic Paramount Theatre, under water. "There was an unprecedented flood. Some called it a 2,500-year flood," says Tom Johnson, AIA, partner, Martinez + Johnson. "A lot of the downtown was under water, including the theater. There was up to eight feet of water on the first floor, and of course, the basement was under water."

Listed on the National Registry of Historic Places, the Paramount Theatre has a long history and is one of only about 300 historic movie palaces left in the country. It originally opened on September 1, 1928 as the Capitol Theatre. Paramount Studios purchased it and renamed it the Paramount Theatre in 1929. After many years, it was given to the city of Cedar Rapids in 1975, and shortly thereafter, a \$400,000 renovation returned it to its original state.

Another renovation was completed in 2003. Costing \$7.8-million, it involved the addition of a 57-ft. wing, new HVAC, restrooms, carpet and seat

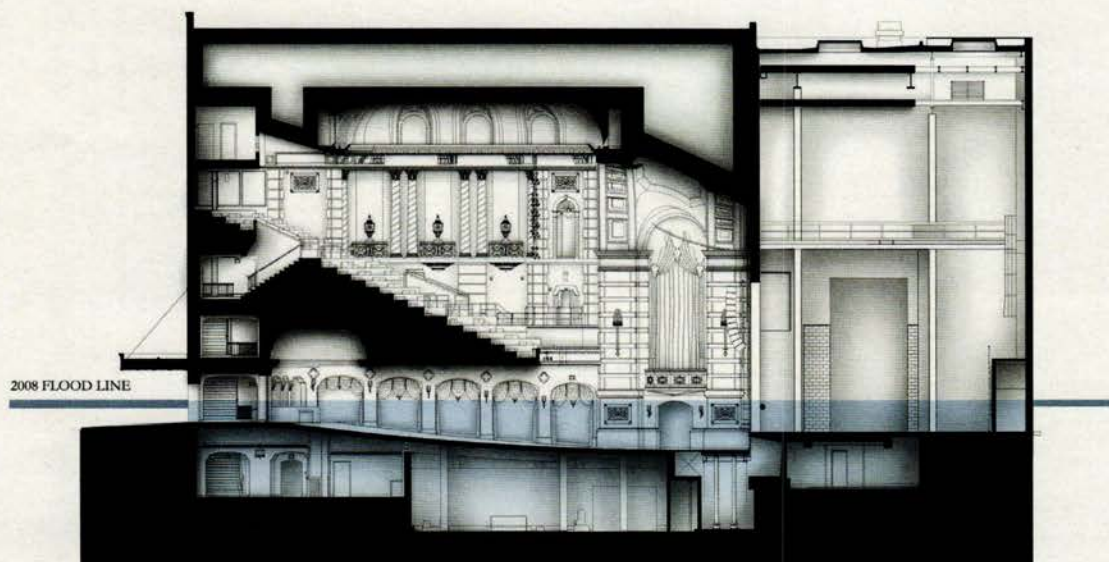
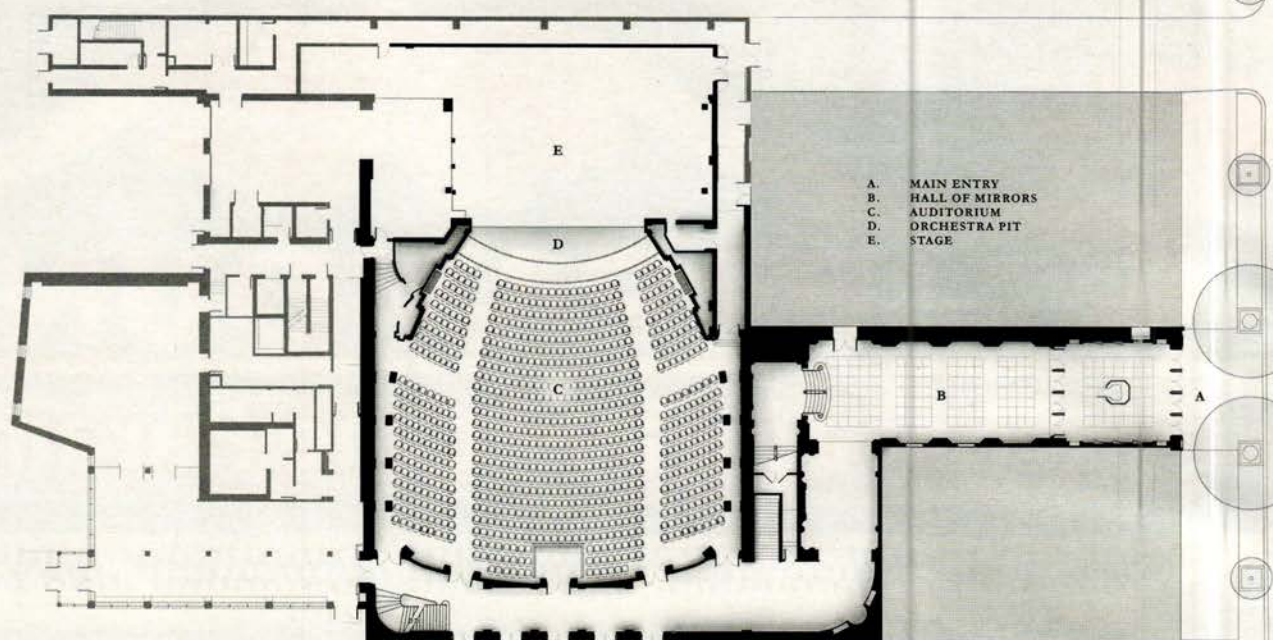
coverings, plaster work repair, electrical and fire system updates and the addition of the Guaranty Bank Reception Hall.

Then, just a few years later, the devastating flood of 2008 wiped out all of that work. The city brought in OPN Architects, of Cedar Rapids, a firm that was also working on a number of other buildings in the area, to save the Paramount Theatre. They, in turn, called in Martinez + Johnson Architects of Washington, DC, specialists in historic theaters, to work with them.

"We do quite a bit of partnerships with different firms," says Bradd Brown, principal-in-charge, OPN. "We do all types of architecture, including higher education, libraries and hospitality. We cover the Midwest but we don't specialize in a project type. For the Paramount Theatre, we wanted to form a team that could restore the theater back to its original condition, and at the same time, create a theater that could perform better than before the flood. We reached out to Martinez + Johnson because they had expertise in

RIGHT: The first floor comprises the main entrance, Hall of Mirrors, auditorium, stage and orchestra pit. The dressing rooms have been moved from the basement to the second floor, and mechanicals from the basement, to an addition built on top of an adjacent building. Floor plan: OPN Architects

BELOW: This elevation shows the level of the flood waters, completely filling the basement and reaching eight ft. into the first floor. Elevation: OPN Architects



historic theaters. We collaborated on the project from beginning to end. It was a good partnership.”

“We have probably done 30 or 40 historic theaters around the country,” says Johnson. “In this one, the main user was the symphony. We were trying to create a concert hall in a 1928 movie palace.”

While the interior of the theater was extensively damaged by water and debris, the structure itself was sound. “The challenge was to make the theater perform better than it had before the flood,” says Brown. “It was designed as a silent movie house; it was not designed for larger shows and events, such as touring Broadway shows. To make it more successful, we vacated the alley behind the building and made the stage 20 ft. deeper. We also cleared out clutter to create wing space for the stage. Now the theater can bring in larger shows, and there’s more room for the symphony.”

One major challenge, Brown notes, was meeting FEMA (Federal Emergency Management Agency) requirements. “Since it is a publicly owned building, the Paramount Theatre had to go through the FEMA process. This added a layer of requirements not typical to a building project. It necessitated a number of flood mitigation strategies.”

One of these requirements was moving every-

thing – including all mechanicals – out of the basement. The mechanicals are now housed in an addition built on top of an adjacent building. The performers’ dressing rooms were also moved out of the basement and are now on the second floor. The lower level now provides an additional lounge with bar service and restrooms.

Other improvements to the 80,000-sq.-ft. theater included wider, more comfortable seating with more knee room, improved acoustics (Threshold Acoustics of Chicago, IL, was the consultant) and improved performance area and equipment. Theater designer Shuler Shook, of Minneapolis, MN, was the consultant.

In addition, the chandeliers and other historic lighting fixtures were removed and restored by St. Louis, MO-based St. Louis Antique Lighting Co., using energy-saving LED fixtures whenever possible. The theater’s iconic Wurlitzer organ was also saved and restored, under the direction of JL Weiler Consultants of Chicago. The case was destroyed in the flood, but the hidden valves, pipes and bellows could be removed and restored. A national search turned up parts to replace those that were lost.

One of the most visible parts of the project was the restoration and re-creation of the inte-

rior historic finishes, including plaster work and decorative painting. Most were damaged or lost. The goal was to restore the historic theater to its original conditions, following the Secretary of the Interior’s Standards.

Johnson notes that initially there was a movement to take out more of the historic material because of a fear that it was molded. “But we were able to remediate the mold and save some of the original materials,” he says. “At first we had to wear hazardous suits and we were on respirators. I’m sure people must have been concerned when they saw us walking down the street in those suits.”

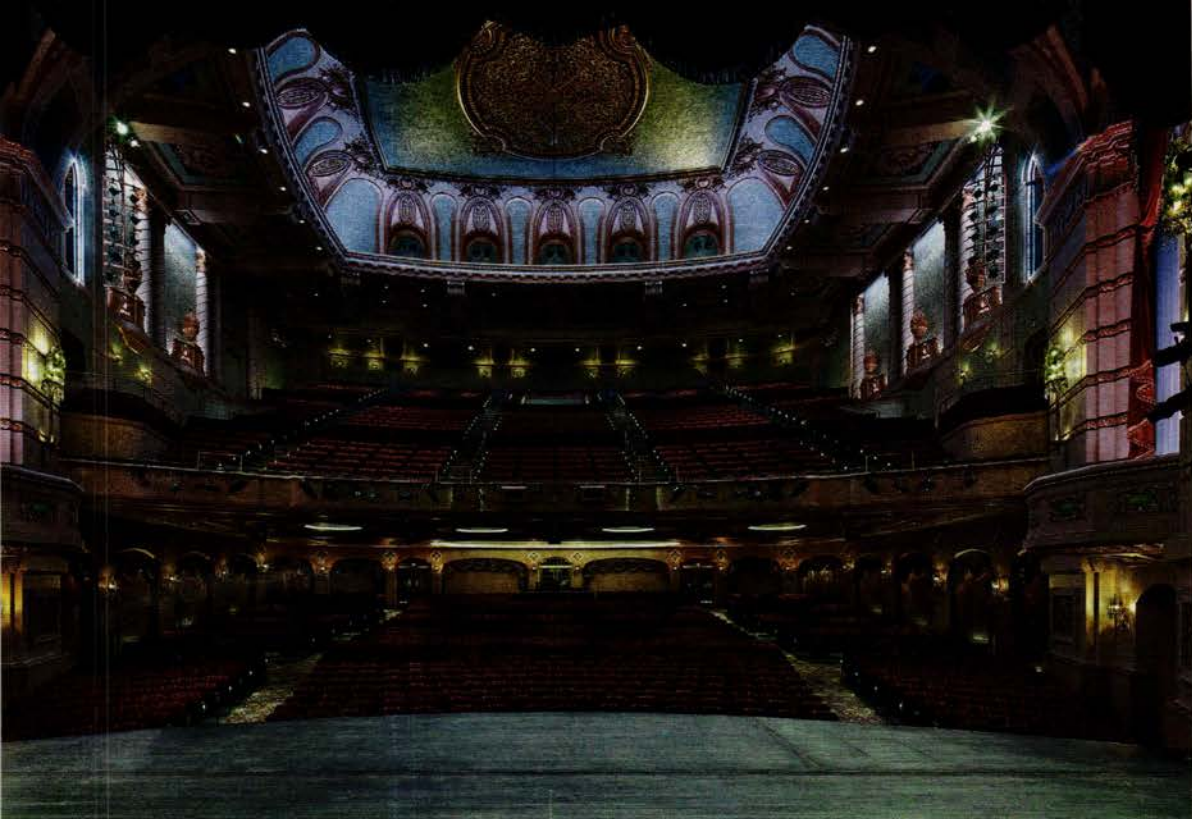
Once the mold was remediated, work began on restoring the historic interior of the theater. Ornamental plaster was repaired and reproduced by Olympic Companies, Minneapolis, MN, based on historic photos, and other historic investigation. Conrad Schmitt Studios, of New Berlin, WI, was the decorative arts and decorative painting contractor.

“The theater needed extensive repair and renovation,” says Kevin Grabowski, national projects director, Conrad Schmitt Studios. The firm first did exposures and samplings to determine what had been there originally and to show others what to expect.

The complex, intricate decorative painting work included multiple glazing finishes, gilding, marbleizing, trompe l’oeil, and also scagliola-finished columns in the Hall of Mirrors lobby. “It was a very complicated, large-scale project,” he adds. “We had at least 10 people on site at one point.”

Grabowski points out that the primary challenge was the requirement for a quick turnaround. “We had a very tight schedule,” he says. “The symphony was scheduled a year in advance and the theater had to be ready. There was so much other work going on at the same time – flooring, carpeting, seats, electrical – and we all had to work simultaneously to meet the deadline.”

“It wouldn’t have been that difficult if it was just us painting, but we were working with all of the other contractors,” he adds. “There were coordination issues. For example, we might complete some plaster work and then they would want to cut holes



CLOCKWISE FROM ABOVE:
This view from the updated stage shows the new, more comfortable seating in the historic theater and a panoramic view of the decorative painting.

The Hall of Mirrors leads visitors from the main entry into the historic lobby.

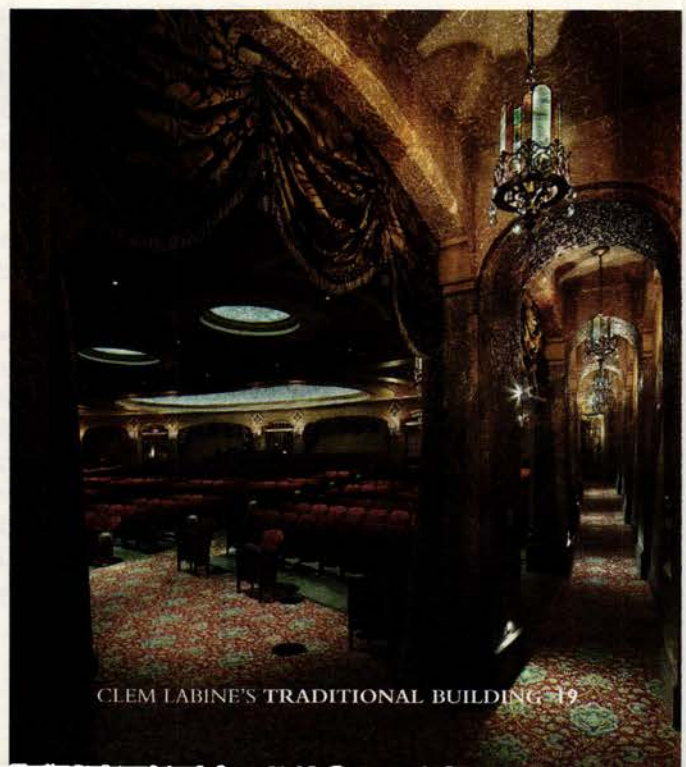
Visitors can linger in the elegant restored hallway and loggia stairway from the Hall of Mirrors.

The view from the loggia stairway provides a closer view of the decorative painting and artwork in the theater.

The restoration added ADA accessible seating on the floor of the theater.

The restored box seating and lighting enhance the theatergoers experience.

From the balcony, visitors get a broad view of the interior of the restored theater. The stage has been enlarged to accommodate today's shows and entertainment.



for sprinklers. Or we might be working on the ceiling while sparks from welding would be flying."

The restored historic Paramount Theatre – a \$32-million project – reopened in 2012, on time and ready for the symphony's appearance. The entire project took only 4½ years, about half the normal time for the restoration of a historic theater, according to Johnson. "I cannot overstate Ryan's value to the project, especially the efforts of John Ryan, the project manager, and of Steve Chia, the site person who took a particular interest in the preservation strategies. Jim Kramer was also instrumental, start to finish," he adds.

The project has received a number of accolades, including a 2013 Honor Award from the Iowa Chapter of the AIA; a 2013 Silver Award, 30th Annual Reconstruction Awards, from Building Design + Construction; and a 2014 Project of the Year Award from the American Public Works Association.

"The building looks beautiful, and it brings a lot of life to the downtown," says Brown. "There are a lot of hidden gestures that the patron doesn't see. These make the theater much more successful so it performs better, like a state-of-the-art auditorium." – *Martha McDonald*



BEFORE

The 860-sq.-ft. Joseph Aruta mural on the vaulted ceiling of The Sherry-Netherland's lobby has been restored by EverGreene Architectural Arts. Photo: Ber Murphy, courtesy of The Sherry-Netherland

INSET: The ceiling of the Sherry-Netherland had been painted white for decades, covering the original 1927 mural. Photo: courtesy of The Sherry-Netherland and EverGreene Architectural Arts

PROJECT

Mural in the lobby of Sherry-Netherland Hotel, New York, NY

RESTORATION FIRM

EverGreene Architectural Arts, New York, NY; Bill Mensching, vice president and director of EverGreene's Mural Studio

A Mural to Inspire

WHEN THE 38-STORY SHERRY-NETHERLAND HOTEL OPENED IN 1927, it was the tallest apartment-hotel in New York City. Located on Fifth Avenue at 59th Street at the entrance to Central Park, it was designed by Shultze & Weaver with Buchman & Kahn. The iconic Art Deco luxury building stands 570-ft. tall and reaches up to a spire top with gargoyles guarding the water tower. Each floor above the 24th houses only one apartment. It was designated by the New York Landmarks Commission in 1981.

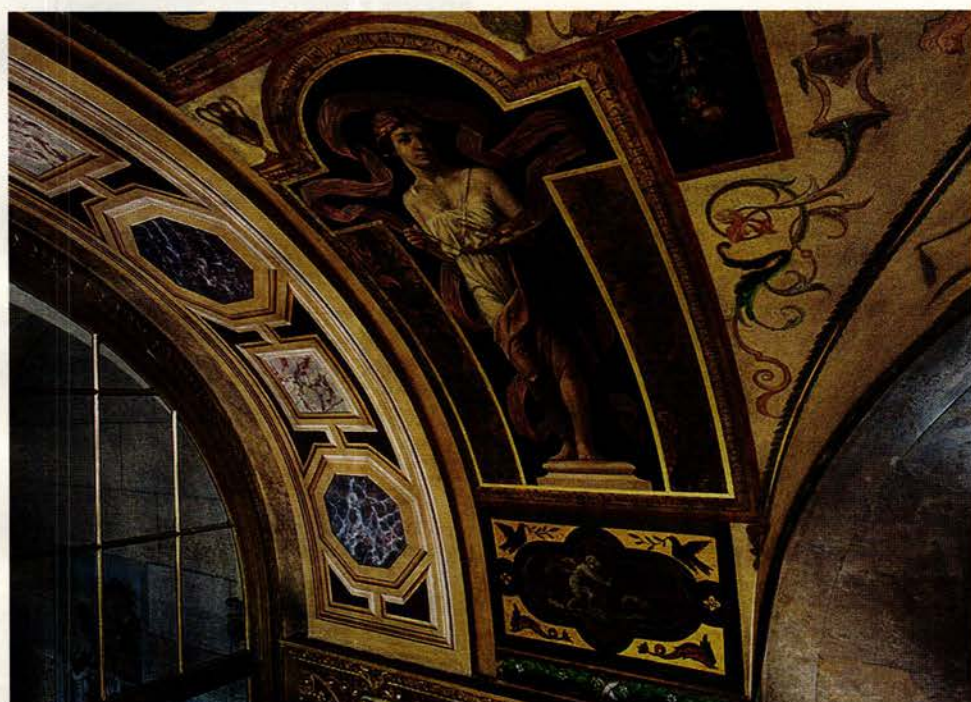
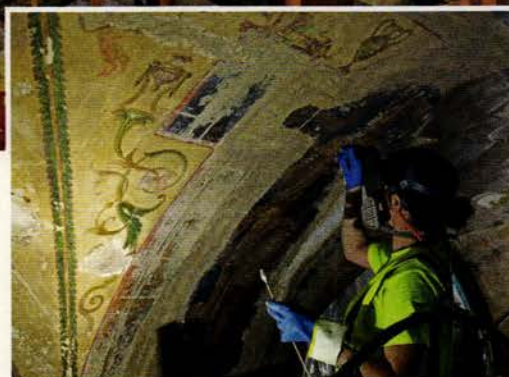
Perhaps the most elegant feature in the building was the 860-sq.-ft. mural painted on the vaulted ceiling in the lobby by Joseph Aruta. It was based on Raphael's frescoes in Cardinal Bibbiena's Loggetta in the Vatican Palace and depicts eight of the nine Muses from Greek mythology. Each figure holds a symbol of artistic inspiration. Aruta is well known for his murals; they appear in other New York buildings including the Bowery Savings Bank, the Pennsylvania Hotel and the Paramount Theatre.

While the past tense has often been used with the

Aruta mural in the Sherry-Netherland Hotel, it can now be addressed in the present tense. A recent restoration by EverGreene Architectural Arts completed in 2013 has brought it back to its original splendor. "This is a jewel-box of a space, the entire ceiling is only 860 sq. ft.," says Bill Mensching, vice president and director of EverGreene's Mural Studio. "Most of the ceilings that we work on are easily double that size. For its size, the restoration had a huge impact on the space."

The mural had been covered for decades. EverGreene's first job was to analyze it to see what remained and to see if the mural could be restored. An initial 1x1-ft. exposure window led the team to hope for a 15% overall paint and plaster loss, but as they worked they discovered areas where the mural was entirely gone, probably due to water damage, Mensching notes. They discovered a variety of overpaints and coverings, including ashlar stone patterns, plaster patches and skim coats with mesh, as well as large water-damaged areas and hairline cracks and areas of dirt and soot near the entrance.

"One thing that was surprising was the number



TOP: The working space at the ceiling was 8-ft. tall at the apex. The EverGreene workers wore gear to protect them from dust and fumes, and three negative-air machines ran continuously. Layers of plastic also protected the lobby below. Photo: courtesy of The Sherry-Netherland and EverGreene Architectural Arts

INSET: In many locations, the overpaint was removed inch by inch using a small scalpel. Photo: courtesy of The Sherry-Netherland and EverGreene Architectural Arts

LEFT: A detail at the lobby entrance shows one of the muses; these figures had originally been painted on canvas and applied to the ceiling. While some of the muses had been partially damaged, this one survived decades of deterioration and remained remarkably intact. The figure holds a palette and paintbrush, ostensibly representing the muse of fine art or painting. Photo: Ber Murphy, courtesy of The Sherry-Netherland

of coats of paint and other non-historic finishes that had been applied to the ceiling,” says Mensching. “There were more than 13 coats of paint, plaster and mastics. Interestingly enough, the first few overcoats were faux ashlar blocks.”

Most of the overpaint was removed chemically using a variety of solvent gels and strippers, but a great deal of it had to be stripped away inch-by-inch manually using small handheld scalpels.

Mensching points out that the original artwork had a “fairly good coat of varnish that protected it from the very first ‘white out’ painting and all subsequent overpaints.” An acetone gel was applied to remove this original varnish, which had yellowed over time. This was painstakingly applied with a small paint brush, using a gentle circular motion, and then wiped off.

The project involved both paint on plaster and paint on canvas; the eight figures of the muses, the cherub panels and the angels were all painted on canvas and then applied to the plaster ceiling. “It meant using different materials and techniques throughout the entire cleaning and restoring process,” he says.

The team worked for six months on the Joseph Aruta mural in the Sherry-Netherland’s vaulted ceiling, and all the while, it was business as usual in the lobby. The conservators installed a layer of fire-

retardant plastic to keep fumes and debris from the lobby, and a gathered white cloth to create the look of a ceiling, so hotel guests and workers would not be disturbed. “Making certain the lobby was operational throughout the project was a challenge,” Mensching notes. “To do this, we erected a scaffold ‘bridge,’ decorated it with ivory colored drapery and bunting, and worked about 10 ft. above the lobby floor. It was important that there was minimal disruption for the residents and visitors.”

These protective layers created a work space that was only 8-ft. tall at the apex. Three negative-air machines ran continuously to circulate air. Seasonally, cool air was drawn in and exhaust was handled through a duct in the skylight.

The rich colors of the refreshed mural now complement the lobby’s early 20th-century interior, but perhaps more importantly, an important piece of mural artwork has been saved and restored for the future. “For the most part, everyone loves it,” says Michael J. Ullman, executive vice president and chief operating officer of the Sherry-Netherland Hotel. “Over the years, little areas in the ceiling had been uncovered and some of the residents really liked what they saw. Then one of the residents in particular spearheaded the effort and EverGreene was brought in to restore the mural.”

“It is important to remember that when Joseph Aruta painted the Sherry-Netherland ceiling, murals were often included in commercial buildings, especially hotels,” Mensching states. “In NYC, some of the greatest buildings of that era – the Empire State Building, Radio City, Chrysler Building and Verizon Building, all of which I had the privilege to work on – have fantastic ceiling murals.

“These murals really convey our cultural heritage and encapsulate the ‘American story.’ At the Sherry-Netherland, the muses inspire. But other murals, like those at the Verizon Building (originally the AT&T Building) in Manhattan’s Financial District, tell the history of modern communication. I think that contemporary office buildings have lost their ability to convey stories and values.”

While buildings became plainer in the 1950s and 60s with the arrival of the International style, and the use of ceiling murals and most ornament disappeared from commercial spaces, Mensching sees a bit of a comeback. “A trend that we’re seeing in NYC, Miami and several other cities where there is a multi-family residential boom is that the historic buildings are focusing on their unique attributes, like restoring the ceiling mural, to distinguish themselves in a very crowded (and competitive) marketplace.”

— Martha McDonald

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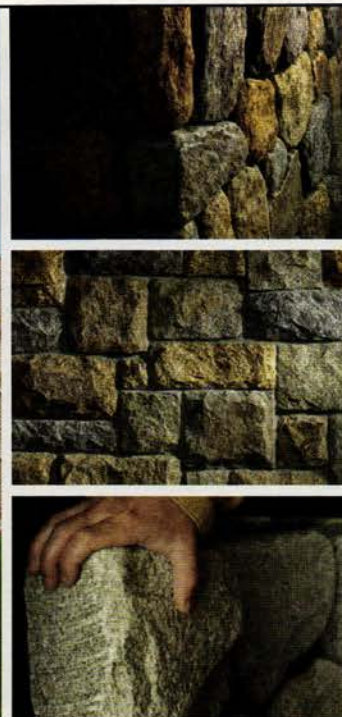
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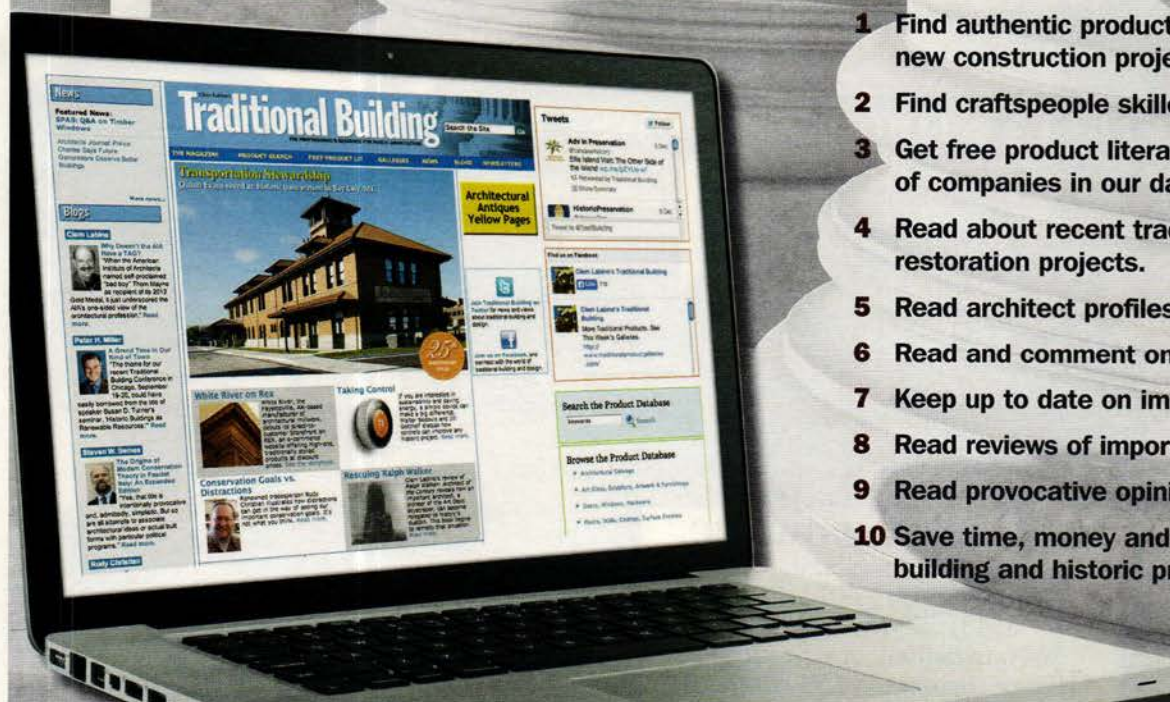
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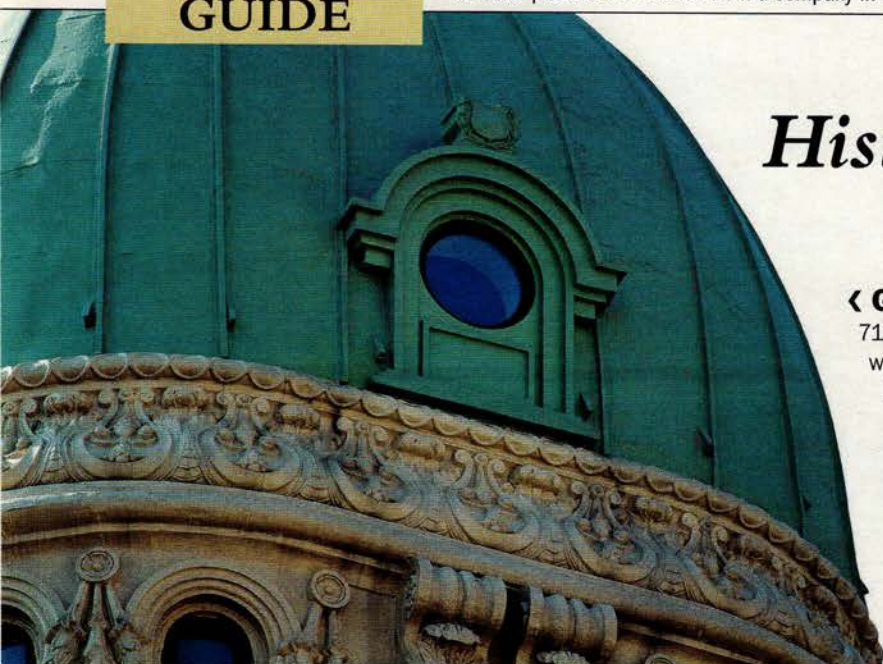
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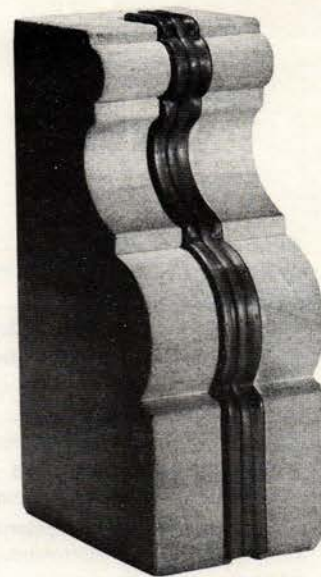
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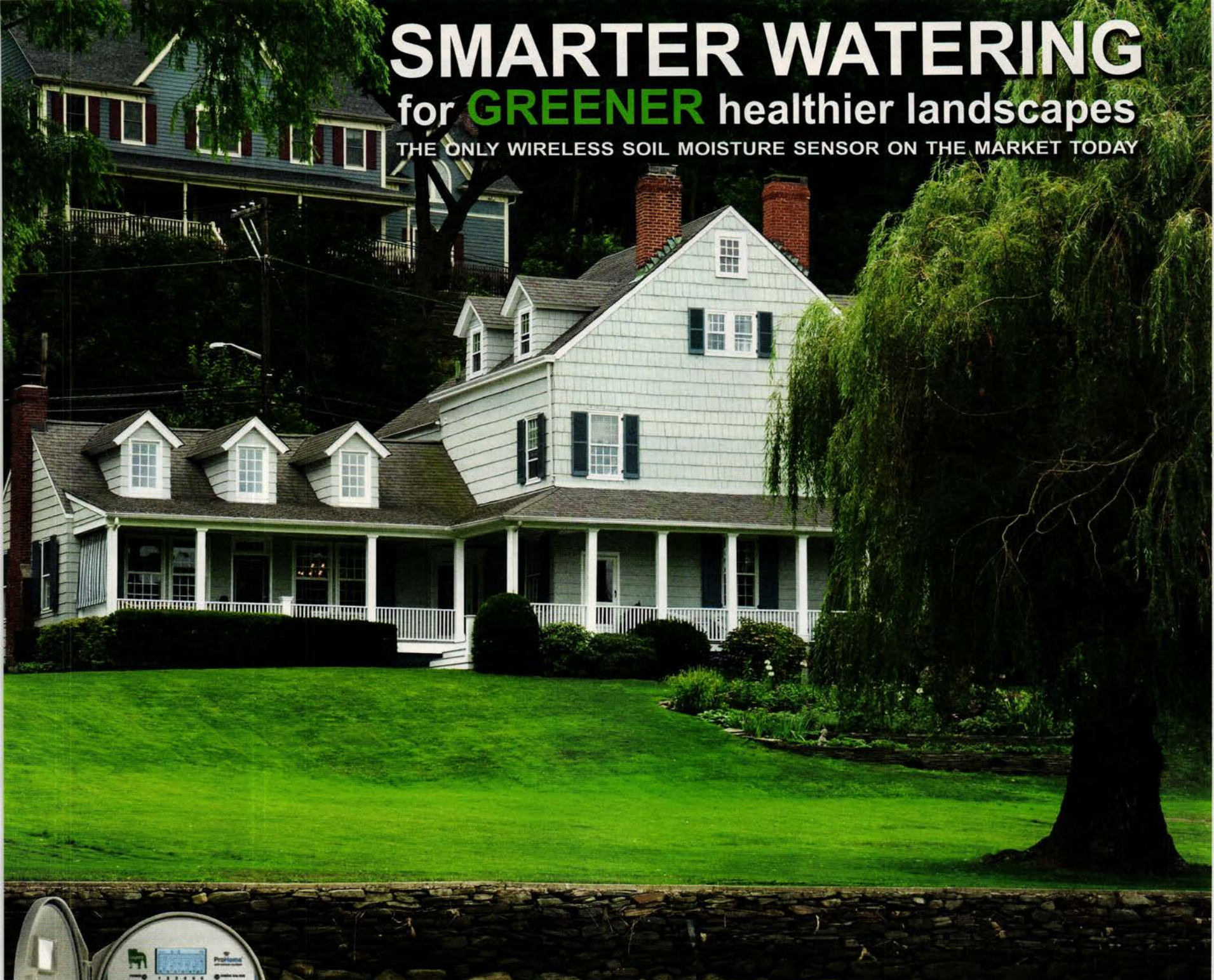
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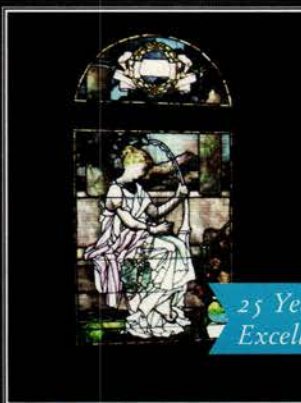
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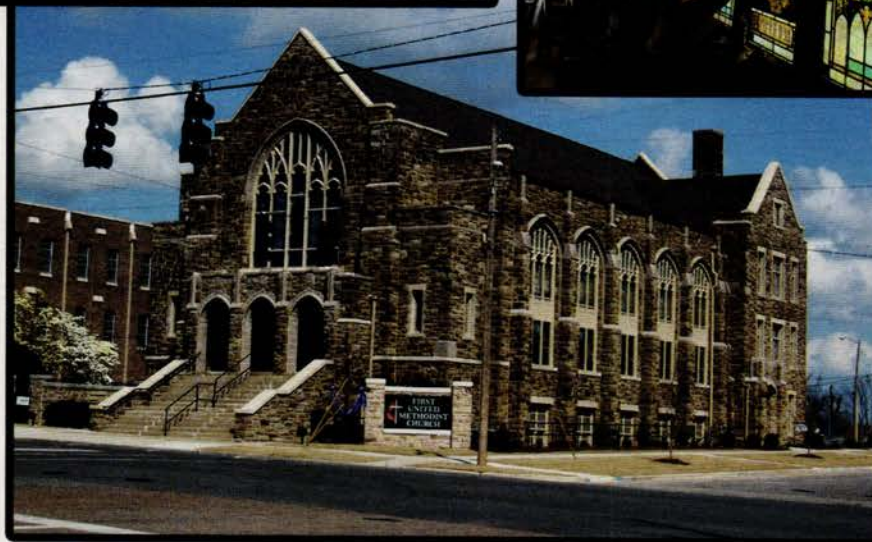
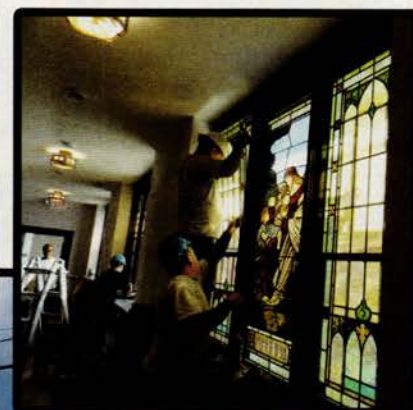
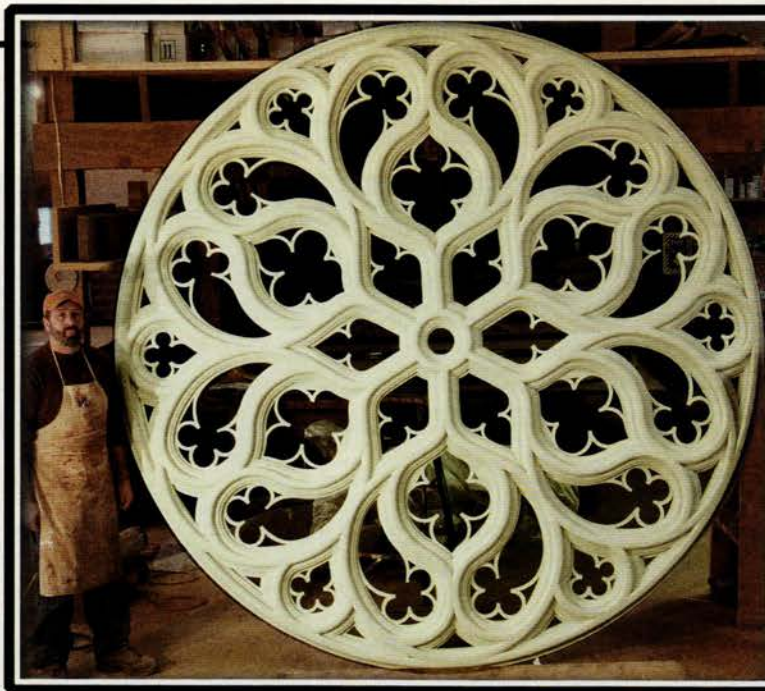
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Bovard Studio Inc. repairs and replicates storm damaged stained glass windows in all styles and techniques. Bovard Studio Inc. has US Patent #7607267 framing systems designed for the conservation of stained glass windows with exterior glazing available in both wood and metal. Bovard Studio Inc. has framing and glazing systems approved for maximum hurricane impact codes.

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Art Glass

[continued]

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This 18x62-in. door pane was fashioned in brilliant cut and polished 3/8-in. laminated safety glass by Lehmann Glass Studio.

Lehmann Glass Studio

510-465-7158; Fax: Same as phone

www.lehmannnglass.com

Oakland, CA 94607

Custom manufacturer of wheel-cut art-glass panels: etched & beveled art glass; door & lighting-fixture glass; historic & modern designs; historical reproductions.

Click on no. 4730



Stanton Glass Studio restored these historic art-glass windows.

Stanton Glass Studio

800-619-4882;

Fax: 254-744-4337

www.stantonglass.com

Waco, TX 76705

Designer & fabricator of custom glass: stained, leaded, beveled, etched & hand-painted; stained-glass restoration & conservation; commercial, church & residential applications.



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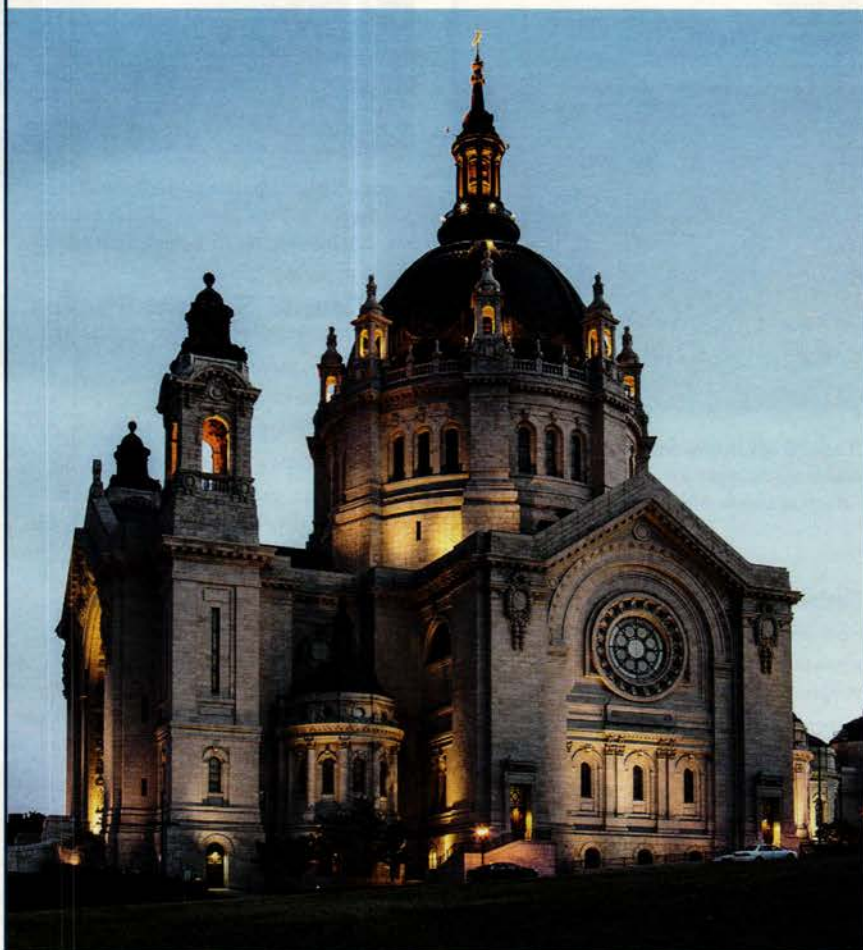


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www.bovardstudio.com

Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; protective glazing systems vented for stained-glass conservation, patent #7607267; replicates lost stained-glass windows; faceted glass; mosaics.

Click on no. 7690



EverGreene re-created the aluminum and gold leaf ceiling mural in the lobby and hallways 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, 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; 2678 for plasterwork

John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879

www.canning-studios.com

Cheshire, CT 06410

Restorer, conservator & 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



A team from Canning Studios restored the murals and decorative painting at Trinity Church in Boston, MA.

Subway Ceramics

888-387-3280; No fax

www.subwaytile.com

Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style.

Click on no. 1794

Painted for the children's wing of the Burlingame Public Library in Burlingame, CA, this mural by Lynne Rutter Murals & Decorative Painting features a traveler discovering a mysterious castle.



Lynne Rutter Murals & Decorative Painting

415-282-8820; No fax

www.lynnerrutter.com

San Francisco, CA 94107

Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted onsite or on canvas to be installed anywhere; church work; works nationally & internationally.

Decorative Painting



Conrad Schmitt Studios restored the decorative painting for St. James Catholic Church in Louisville, KY, including the faux mosaic on the ceiling.

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 etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

Click on no. 8040



EverGreene Architectural Arts restored the decorative painting in the ceiling at the 1865 Tinker Swiss Cottage in Rockford, IL.

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

Conrad Schmitt Studios designed and painted this Art Deco style mural for the Waldorf-Astoria Hotel in New York City.

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 etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

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Decorative Painting

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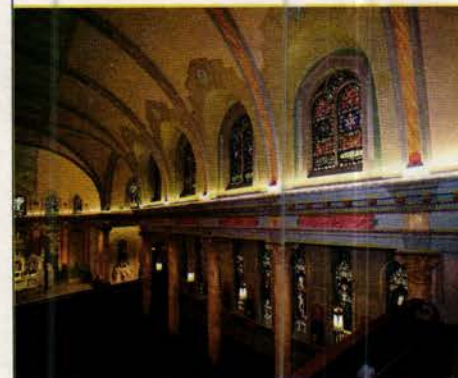
Cheshire, CT 06410

Restorer, conservator & 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



Canning Studios carried out the decorative painting in the Connecticut House of Representatives.



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

^ John Tiedemann, Inc.

877-600-2666;

Fax: 201-991-3419

www.johntiedemann.com

North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

140 New Montgomery, one of San Francisco's first skyscrapers, had sat vacant for nearly six years. Developers Wilson Meany, alongside Plant Construction and Perkins + Will, selected EverGreene to restore the rich, Art Deco lobby ceiling, returning the building's entranceway to its innate luxury.

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Doors & Entryways



Period-style wood entry doors are a specialty of Allegheny Restoration.

◀ 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; hardware replacement; storefronts & ecclesiastical projects; 15 years experience; nationwide.

Click on no. 1004

Solid-mahogany double "Old Fashion" screen/storm doors with satin nickel hardware are one of the specialties of Vintage Doors.



^ Vintage Doors

800-787-2001; Fax: 315-324-6531

www.vintagedoors.com

Hammond, NY 13646

Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, Craftsman & Victorian Styles; solid wood & glass panels available.

Click on no. 2034



These arch-top French doors from Marvin Windows and Doors were designed to complement the wood interior of this room.

◀ Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763
Manufacturer of wood windows & doors: clad & clad-wood; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on no. 1907



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
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Click on no. 3003

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CLEM LABINE'S TRADITIONAL BUILDING 35

Doors & Entryways

[continued]



Wiemann Metalcraft fabricated this bronze door with insulated glass.

^ Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcrafter.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 door is part of a custom interior fabricated by Zepa.

^ Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674

www.zepa.com

Charlotte, NC 28273

Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

Click on no. 1996

Hardware



Sash pulleys are available from Architectural Resource Center in brass and bronze.

^ Architectural Resource Center

800-370-8808; Fax: 603-942-7465

www.aresource.com

Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.

Click on no. 1670



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

^ House of Antique Hardware

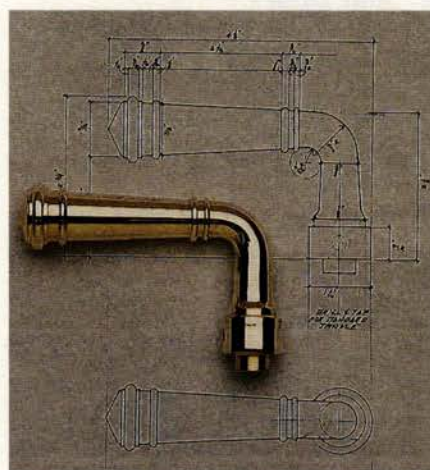
888-223-2545; Fax: 503-233-1312

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



E.R. Butler & Co. manufactures historically styled hardware such as this Early American-style brass handle.

^ E.R. Butler & Co.

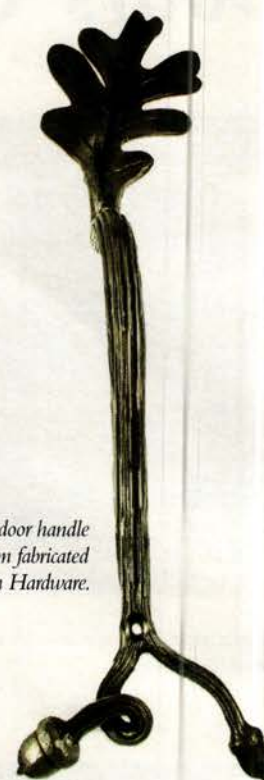
212-925-3565; Fax: 212-925-3305

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



This oak leaf and acorn door handle with a vine grip was custom fabricated by Kayne & Son Custom Hardware.

^ 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.

Marvin Windows and Doors

888-537-7828;

Fax: 651-452-3074

www.marvin.com

Warroad, MN 56763

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Click on no. 1907 for doors;

1263 for windows

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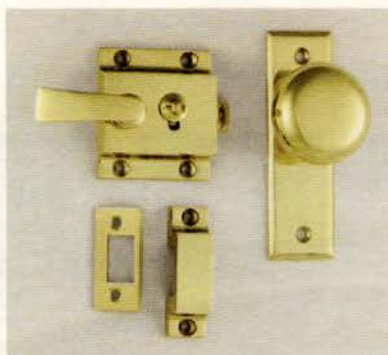
Fax: 603-336-6085

www.phelpscompany.com

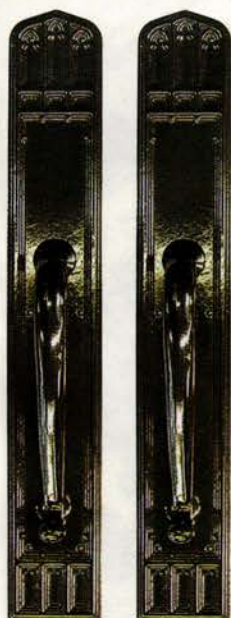
Hinsdale, NH 03451

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



The model SCL82 screen door latch set is manufactured by Phelps Company from solid-brass forgings; it is available from stock in five finishes.



< Rocky Mountain Hardware

888-788-2013; Fax: 208-788-2577

www.rockymountainhardware.com

Hailey, ID 83333

Manufacturer of handcrafted solid-bronze architectural hardware: door, window, bath, sink & cabinet hardware & kitchen accessories; 7 different finishes; traditional, contemporary & other styles.

Click on no. 7720

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

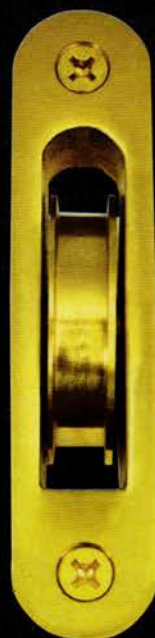


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Authentic Wood Floors remills vintage chestnut beams for use as flooring.

^ Authentic Wood Floors, Inc.

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

^ Brandt, Sylvan

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Click on no. 3950



This random-width chestnut flooring was fabricated from hand-selected, re-milled lumber from Chestnut Specialists.

^ Chestnut Specialists, Inc.

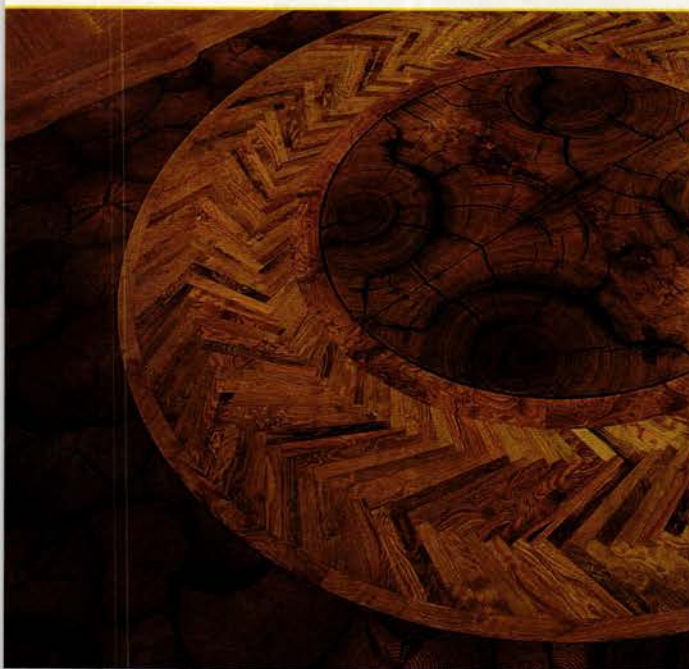
860-283-4209; No fax

www.chestnutspec.com

Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

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^ Goodwin Company

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www.heartpine.com

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CLEM LABINE'S TRADITIONAL BUILDING 39

Non-Wood Flooring



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, Inc.

501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

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

Click on no. 8032

American Slate Co.

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www.americanslate.com

Louisville, KY 40210

Supplier of slate roofing tile & flooring: 16- & 24-in. sizes; colors ranging from grays & greens to black, purple & multi-colors; other sizes & graduated roofing on request; thickness up to 1 1/4 in. in some colors; slate flooring.



Ceramic tile from Designs In Tile was used for this heavy-traffic area in the lobby of the Hotel Jerome in Aspen, CO.

^ Designs in Tile

530-926-2629; No fax

www.designsintile.com

Mt. Shasta, CA 96067

Supplier of custom historic tile & murals: specialists in Victorian & English/American Arts & Crafts tile & murals; coordinated borders & field patterns; plain, 3x6-in. subway tile & molded trim; historic mosaic flooring.

Mission Tile West

626-799-4595; Fax: 626-799-8769

www.missiontilewest.com

South Pasadena, CA 91030

Supplier of hand-painted decorative Arts & Crafts-style tile; terra-cotta floor tile; handmade for all surfaces; historical reproductions.

Subway Ceramics

888-387-3280; No fax

www.subwaytile.com

Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style.

Click on no. 1794



Gladstone panels from Tile Source were used to create this Victorian-style tile floor for a conservatory.

^ Tile Source, Inc.

843-681-4034; Fax: 843-681-4429

www.tile-source.com

Hilton Head Island, SC 29926

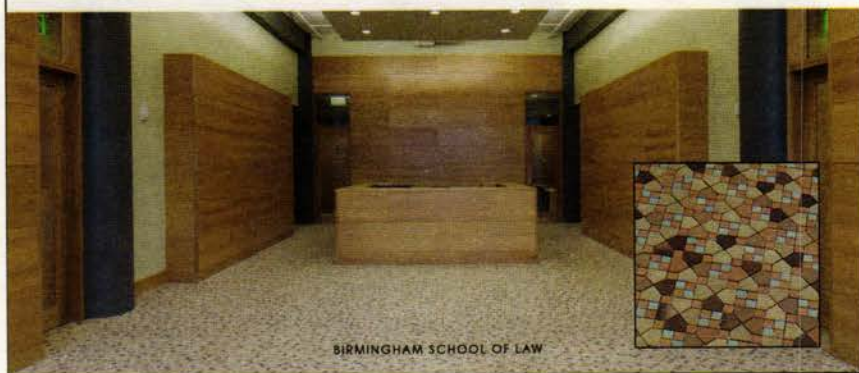
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This conservatory flooring from Haddonstone, available in a number of different sizes, can be used to create different patterns.

^ Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs.

Click on no. 4020

Interior Molded Ornament



Anaglypta Dado is one of the many styles of English relief wallcoverings available from Classic Ceilings.

EverGreene Architectural Arts >

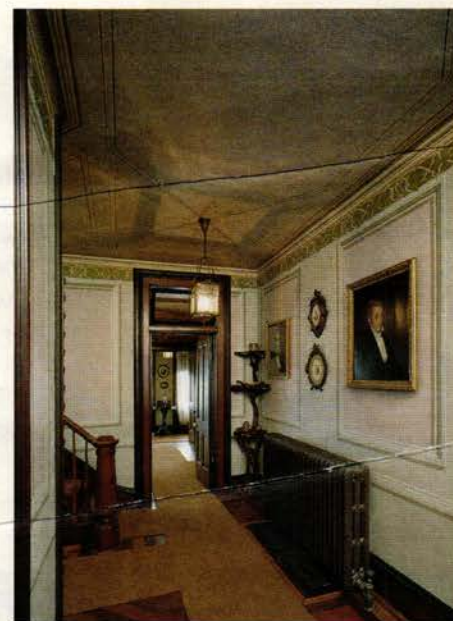
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Click on no. 2678



EverGreene Architectural Arts restored the molded ornament for this interior in Rockford, IL.

^ Classic Ceilings

800-992-8700; Fax: 714-870-5972

www.classicceilings.com

Fullerton, CA 92831

Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.

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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

^ Decorators Supply Corp.

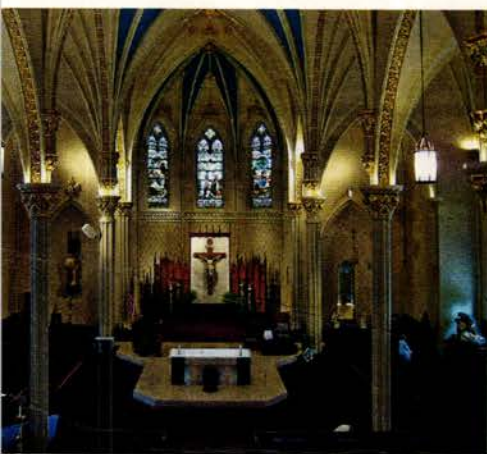
800-792-2093; Fax: 773-847-6357

www.decoratorssupply.com

Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliques 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



Conrad Schmitt Studios restored the historic interior of St. Joseph Catholic Church, Fremont, OH; the work included creating a new decorative scheme, plaster restoration, glazing, gilding, stenciling and polychroming the 14 stations of the cross.



John Canning Studios restored and conserved the ornamental plaster and elaborate murals throughout the Cosmos Club Warne Ballroom in Washington, DC.

^ John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879

www.canning-studios.com

Cheshire, CT 06410

Restorer, conservator & 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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Interior Molded Ornament

[continued]

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Custom manufacturer of decorative wood & metalwork: for interiors, cabinetry, wine cellars & furniture; catalog of 6,000 traditional & transitional designs available; residential & commercial projects; since 1910.

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Klise custom carved bamboo style lineal molding (pattern G73), and embossed bamboo/wicker pattern door rail molding (pattern K1688) are shown on this cabinetry by Grabill Cabinets.



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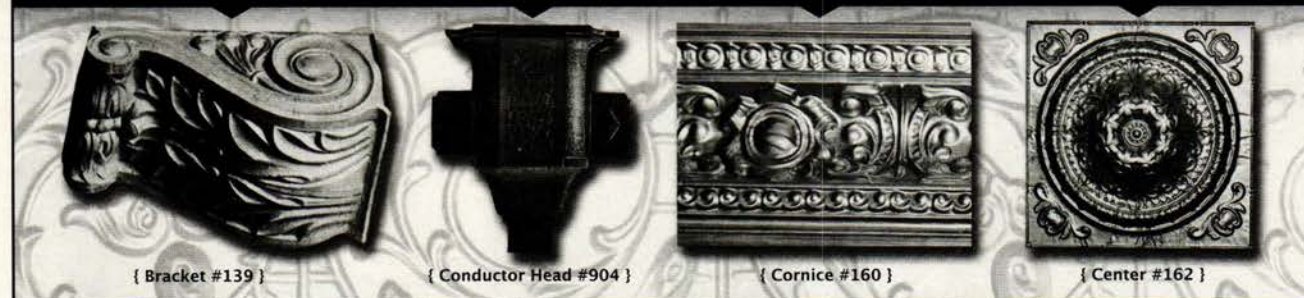
Visit our website to see our products online or send \$3 for our catalog to W.F. Norman Corp., P.O. Box 323, Nevada, MO 64772.

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{web} www.wfnorman.com {email} info@wfnorman.com {phone} (800)641-4038

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{ Bracket #139 }

{ Conductor Head #904 }

{ Cornice #160 }

{ Center #162 }

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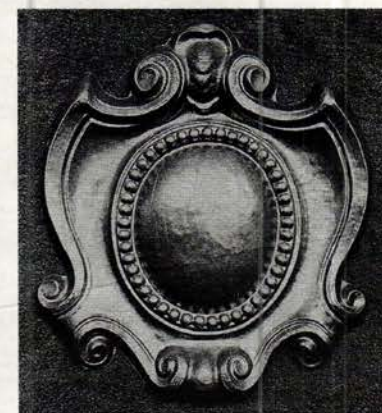
617-887-0202; Fax: 617-887-0127

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.

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The stock line of ornamental sheet metal shields from W.F. Norman includes model #2920, which measures 20x24 in.

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708

www.wfnorman.com

Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

Click on no. 520

Ceramic Tile

American Restoration Tile, Inc.

501-455-1000; Fax: 501-455-1004

www.restorationtile.com

Mabelvale, AR 72103

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

Click on no. 8032

No 9 Studio UK

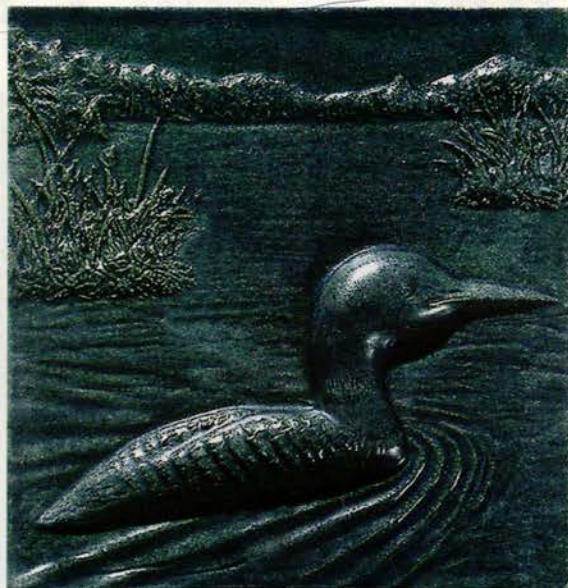
011-44-1769-5404-71;

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.



This hand-painted tile is one of many available from North Prairie Tileworks.

^ North Prairie Tileworks

612-871-3421; Fax: 612-871-2331

www.handmadetile.com

Minneapolis, MN 55408

Manufacturer of custom tile: mosaics; wall, floor, fireplace, kitchen & bath tile; many colors, shapes & sizes; hand painted & cut; custom color matching & reproductions of antique tile.



Subway Ceramics offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories for historic bathrooms.

^ Subway Ceramics

888-387-3280; No fax

www.subwaytile.com

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CLEM LABINE'S TRADITIONAL BUILDING 43



This decorative ceiling with a 12-in. Victorian design and the Plantation Charm finish is one of many styles from Chelsea Decorative Metal; many other finishes are also available.

^ Chelsea Decorative Metal Co.

713-721-9200; Fax: 713-776-8661

www.thetinman.com

Houston, TX 77074

Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.

Click on no. 190

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800-992-8700; Fax: 714-870-5972

www.classicceilings.com

Fullerton, CA 92831

Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.

Click on no. 2400



Conrad Schmitt Studios installed new gilded ornamental plaster to a previously bare ceiling at 35 East Wacker Dr., Chicago, IL.

^ 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

Ornamental Ceilings & Fans



This Old English ceiling was created using hand-cast plaster panels from Decorators Supply.

^ Decorators Supply Corp.

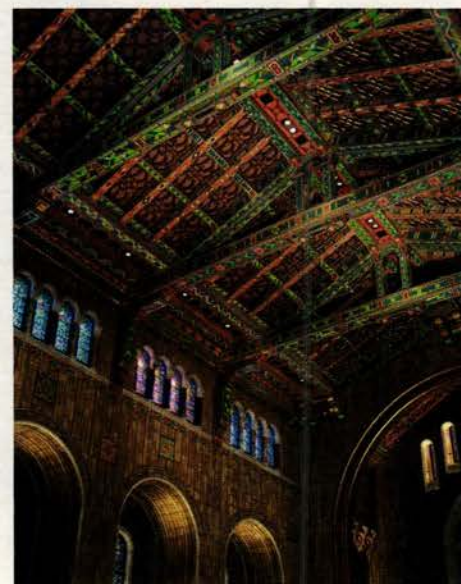
800-792-2093; Fax: 773-847-6357

www.decoratorsupply.com

Chicago, IL 60609

Manufacturer of classic architectural elements: 13,000 appliques 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



Artisans from EverGreene Architectural Arts restored the decorative painted ceiling at Temple Emanu-El in New York 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;

2678 for plasterwork



Canning Studios carried out the gilded stenciling in the Senate Chambers at the Connecticut State Capitol.

^ John Canning Conservation & Painting Studios

203-272-9868; Fax: 203-272-9879

www.canning-studios.com

Cheshire, CT 06410

Restorer, conservator & 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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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



This Oriental-style ceiling was created using pressed-tin panels from W.F. Norman Corp.

^ **W.F. Norman Corp.**

800-641-4038; Fax: 417-667-2708

www.wfnorman.com

Nevada, MO 64772

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

Click on no. 520



Woolen Mill Fan Co. offers a selection of traditionally styled belt-driven ceiling fans.

^ **Woolen Mill Fan Co.**

717-382-4754; Fax: 717-382-4275

www.architecturalfans.com

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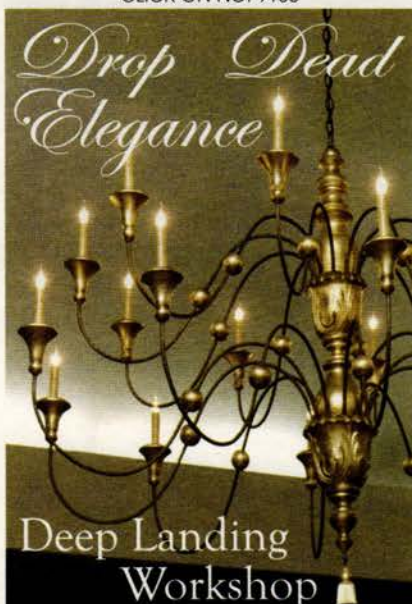
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^ Architectural Archive

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Authentic Designs manufactured this three-candle electric fixture.

^ Authentic Designs

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Crenshaw Lighting restored the 42-in. dia. x
9-ft. tall, two-tier, cast-bronze fixtures in the
William W. Cook Research Library at the
University of Michigan.

^ Crenshaw Lighting

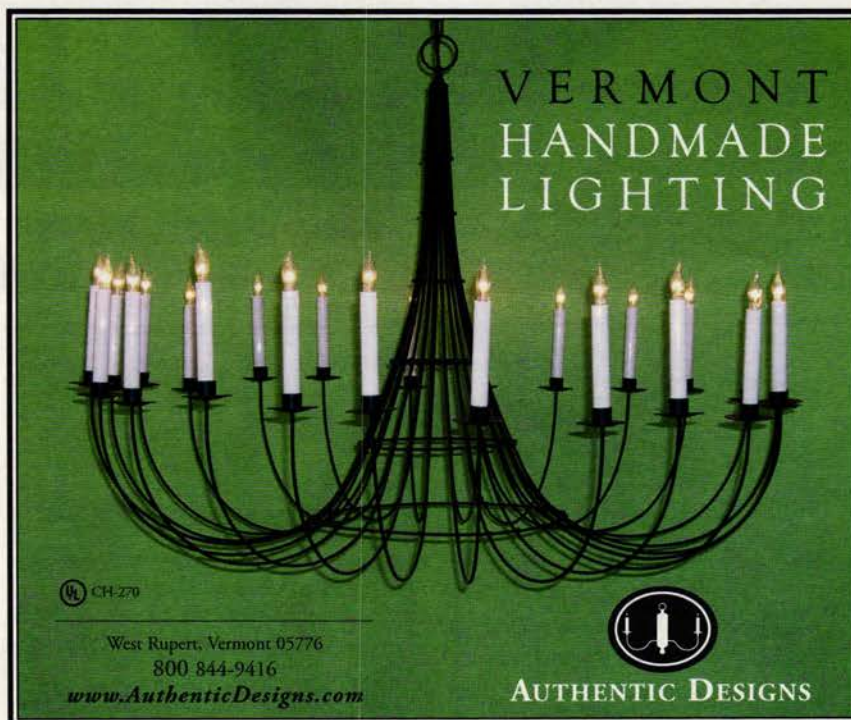
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of decorative
lighting fixtures: period &
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restoration & reproduction;
lighting for worship.

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This lantern from Deep Landing Workshop
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copper and fitted with handmade glass.



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

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This cast-aluminum sconce from Herwig, model #P-490, features the firm's #42 statuary bronze finish and crystal moss glass.

^ Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com
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CLEM LABINE'S TRADITIONAL BUILDING 47

Interior Lighting

[continued]

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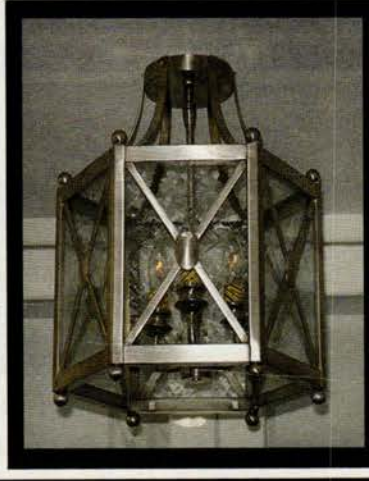
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House of Antique Hardware manufactured this English Victorian chandelier with etched-glass shades.



The San Remo rectangle chandelier is one of the many fixtures available from Lantern Masters.

^ Lantern Masters, Inc.

818-706-1990; Fax: 818-706-1988

www.lanternmasters.com

Westlake Village, CA 91362

Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.

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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

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www.schiffarchitecturaldetail.com

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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.

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St. Louis Antique Lighting Co. restored this pendant and three others for the Frauenthal Theater in Muskegon, MI.

^ St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

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www.wmcraft.com

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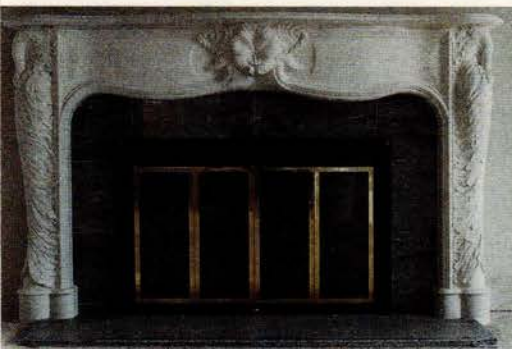
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Mantels & Fireplaces

[continued]



This GFRC fireplace, finished to resemble historic limestone, was fabricated by Architectural Facades Unlimited.

^ Architectural Facades Unlimited

408-846-5350; No fax
www.architecturalfacades.com
Gilroy, CA 95020
Supplier of precast architectural ornament: follies, columns, balustrades, cornices, pavers, mantels & fountains; cement, plaster, modified gypsum, GFRC & GRG; on-site drawings, patterning, moldmaking & casting; 15 standard colors.



DMS Studios designed and sculpted this mantel with leaf and fruit motif.

^ DMS Studios

718-937-5648; Fax: 718-937-2609
www.dmsstudios.com
Long Island City, NY 11101
Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.



This Statuario marble fireplace was restored on site by Gerald Siciliano Studio Design Associates.

^ Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine art: liturgical sculpture, architectural details, capitals, fountains, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.



This fireplace mantel is one of many styles available from Decorators Supply.

^ Decorators Supply Corp.

800-792-2093; Fax: 773-847-6357
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Goodwin Associates

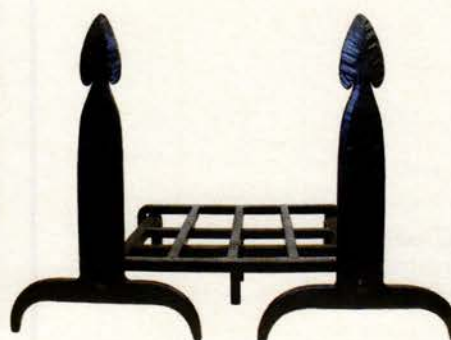
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Haddonstone's Vanbrugh chimney piece incorporates bolection moldings; it is shown here with an optional hearth.

^ Haddonstone (USA), Ltd.

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These arrowhead andirons and the matching grille were fabricated by Kayne & Son.

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Zepa Industries designed and built this mantel and overmantel.

^ Zepa Industries, Inc.

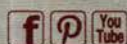
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This traditionally styled wrought-iron staircase was handcrafted by Compass Ironworks.

^ Compass Ironworks

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www.ironworkclassics.com
Gap, PA 17527

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Historical Arts & Casting designed and custom fabricated this decorative stair railing.

^ Historical Arts & Casting

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www.historicalarts.com
West Jordan, UT 84081

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



King Architectural Metals supplied the ornamental wrought-iron stair parts used in this stairway.

^ King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
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www.stairwaysinc.com
Houston, TX 77018

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Click on no. 4870



Schiff Architectural Detail designed and fabricated this historically styled stair railing.

^ 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.

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✓ Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcrafft.com

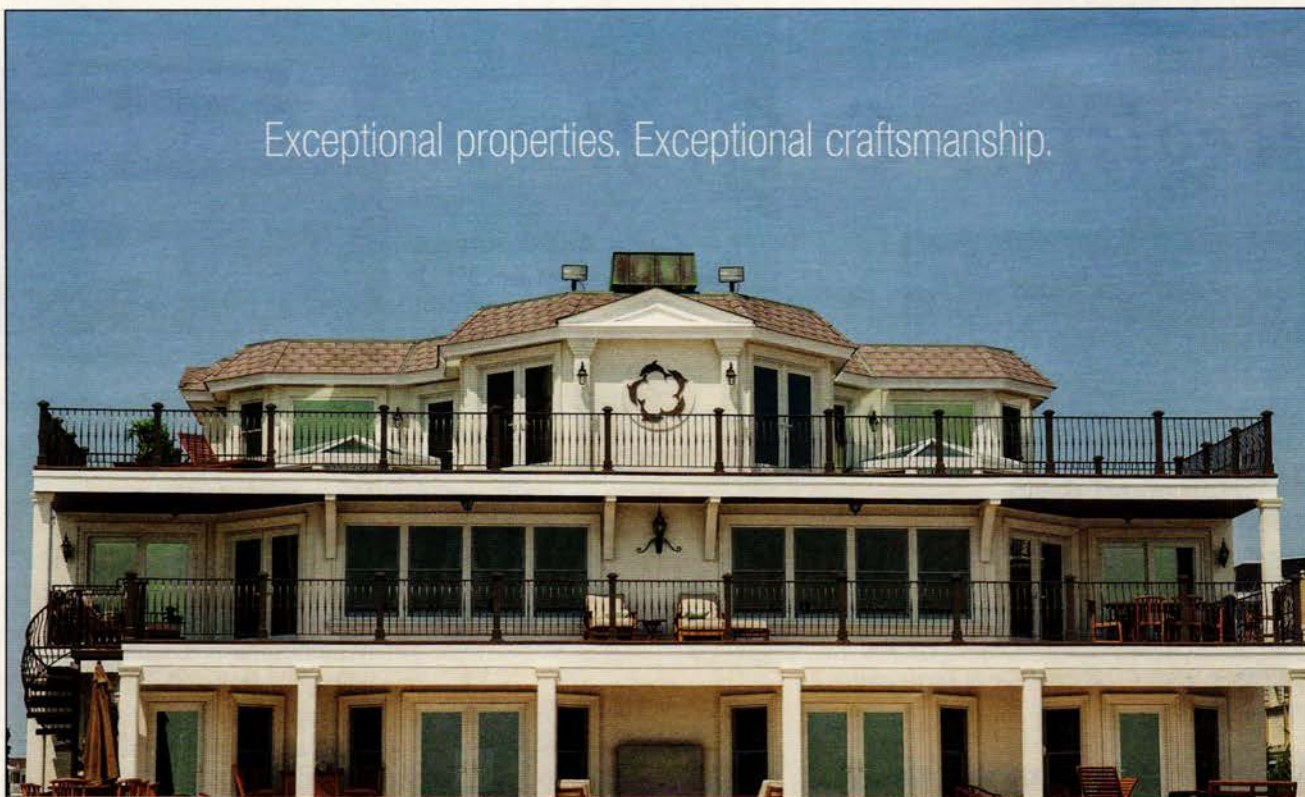
Tulsa, OK 74107

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Wiemann Metalcraft designed this aluminum and forged steel railing system for the Packard Building in Philadelphia, PA, to be sympathetic to the historic Yellin work found elsewhere in the building.



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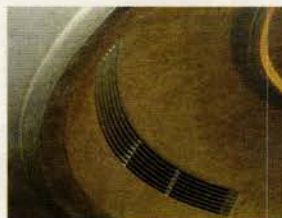
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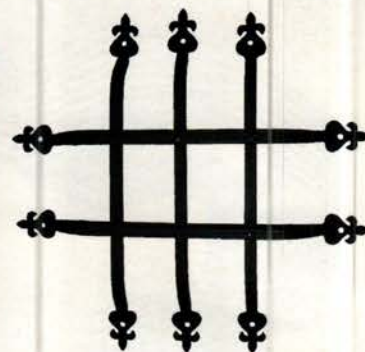
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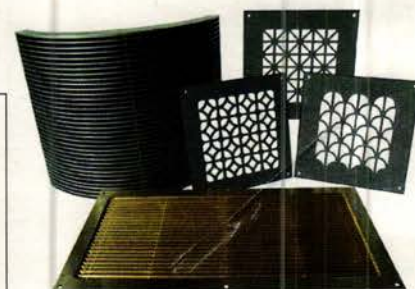
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Candler, NC 28715

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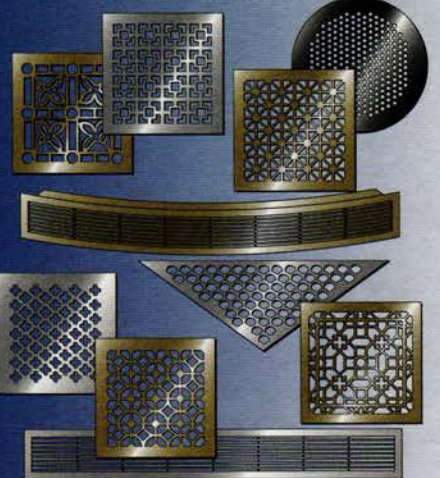
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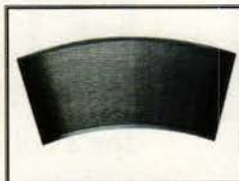
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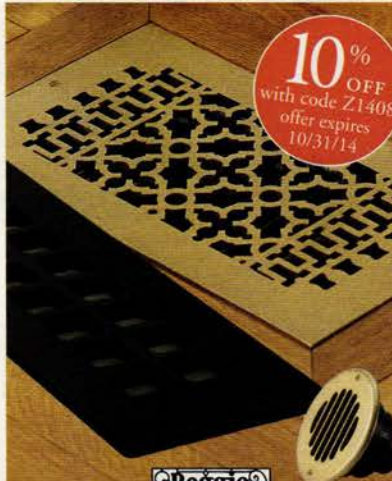


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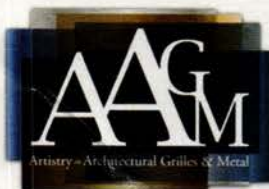
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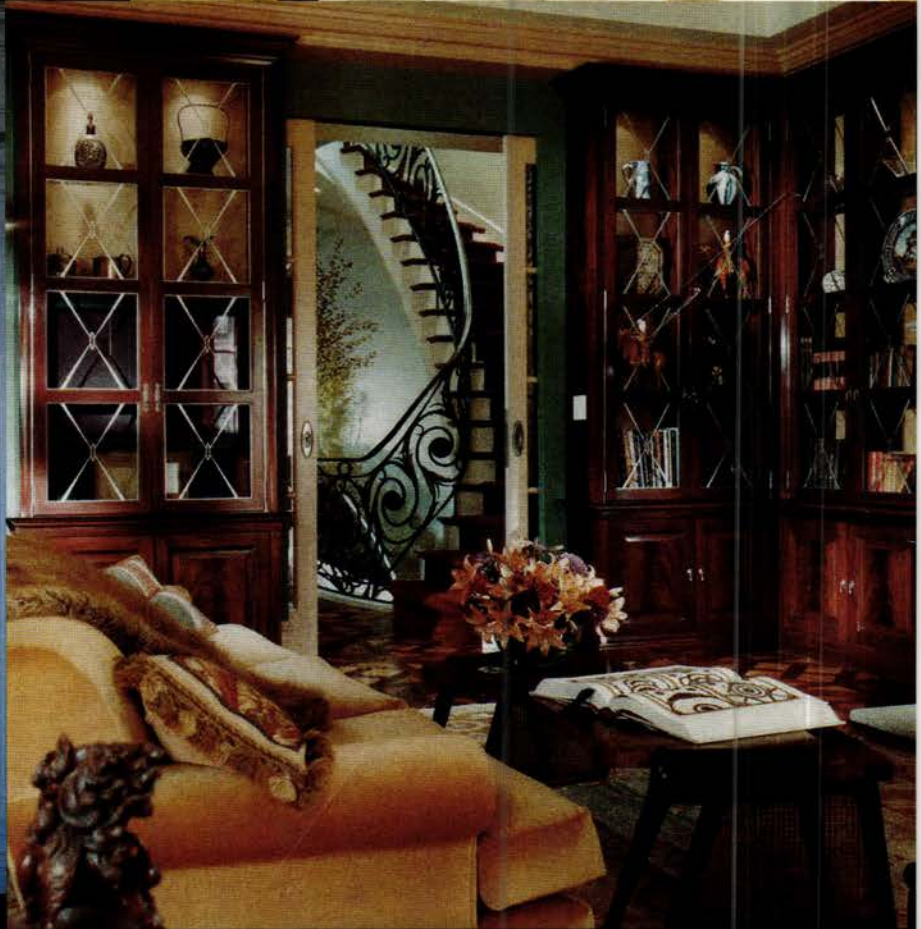
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Designed by Curtis and Windham Architects, this forged bronze grille was fabricated by Wiemann Metalcraft.



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Klise wood moldings (D2231 basketweave and G73 bamboo lineal) enhances the storefront for this women's store in New York City. Photo: Patrick Mulcahy Photography

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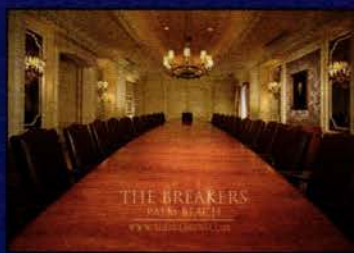
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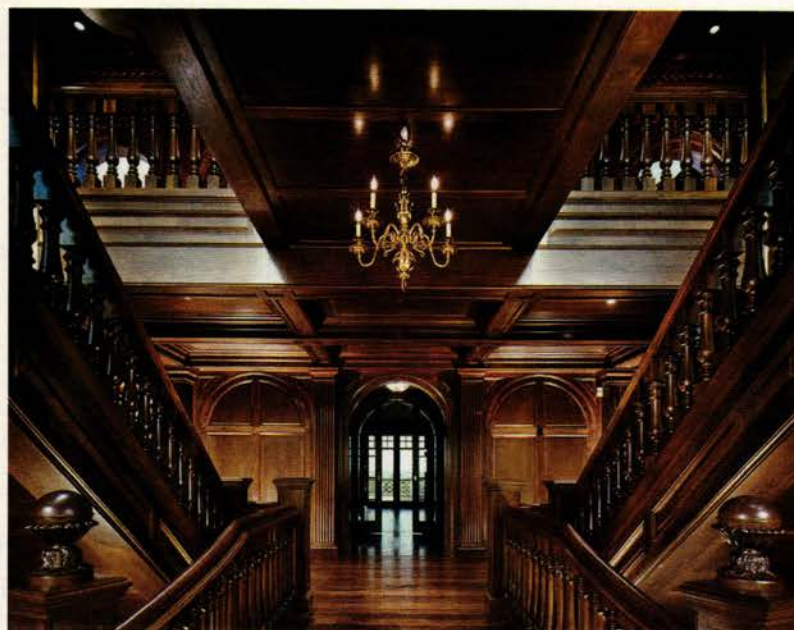
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Old House Parts Company
Pinch of the Past

Bars, Antique

Adkins Architectural Antiques
Architectural Antiques of Indianapolis
Old House Parts Company
Restoration Resources
Wooden Nickel Antiques

Bathtubs, Antique

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ChimneyPot.com

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Fencing, Antique Original

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Restoration Resources
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Garden Ornament, Antique

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The Brass Knob
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Gates, Antique Original

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Restoration Resources
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Glass, Antique Original

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Green-Building

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Log Buildings, Antique & Salvaged

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Plumbing Parts, Antique Original

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The Bath Works, Inc.

Radiators, Antique

Aurora Mills Architectural Salvage
Historic Houseparts, Inc.
Old House Parts Company
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Roof Tile, Salvaged

Auburn Tile Inc.
Old House Parts Company
Pinch of the Past
Tile Roofs, Inc.

Roof Slate, Salvaged

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Pinch of the Past
Tile Roofs, Inc.

Salvaged Buildings

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Restoration Resources

Sinks, Antique Original

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Architectural Salvage, Inc.
Aurora Mills Architectural Salvage

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Historic Houseparts, Inc.
Old House Parts Company
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Pinch of the Past
Restoration Resources
Southern Accents Architectural Antiques
The Bath Works, Inc.

Stone, Salvaged

Adkins Architectural Antiques
Aurora Mills Architectural Salvage
Gavin Historical Bricks Inc.
Historic Houseparts, Inc.
Old House Parts Company
Old Wood Workshop, LLC
Pinch of the Past
Southern Accents Architectural Antiques

Timber Frames, Antique & Salvaged

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Carlson's Barnwood Co.
Foster Wood Products
Old House Parts Company
Southern Accents Architectural Antiques

Timbers, Antique & Salvaged

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Wood Boards, Antique & Salvaged

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Architectural Antiques Yellow Pages

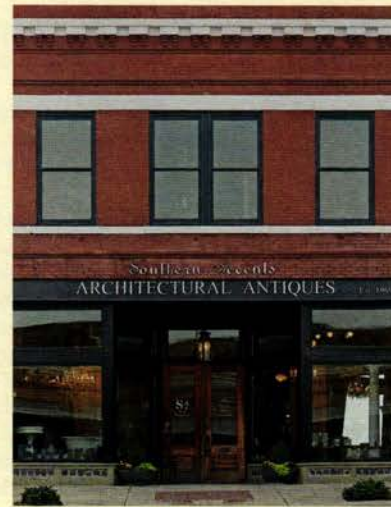
YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD-TO-FIND ARCHITECTURAL ANTIQUES



Adkins Architectural Antiques has an extensive range of old and new garden décor.



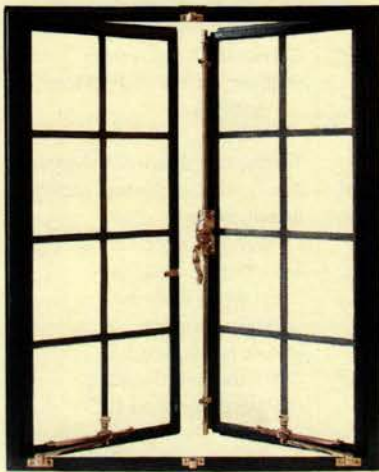
The "Lydia" is an exact reproduction Pacific-style toilet set by **Bathroom Machineries**; it features a modern reverse-trap bowl design and flushes with 1.28 gallons.



Southern Accents Architectural Antiques offers a wide selection of antique building materials salvaged from around the world at their location in Cullman, AL.



Old Wood Workshop supplies antique wood flooring in a variety of widths and species.



This casement window is one of thousands repaired annually by **Seekircher Steel Window Corp.**



Old House Parts Company carries a large selection of 18th-, 19th- and early-20th-century architectural salvage.



Wm. J. Rigby Co. offers a wide selection of original hardware, all cleaned and researched, such as these door locks and knobs.



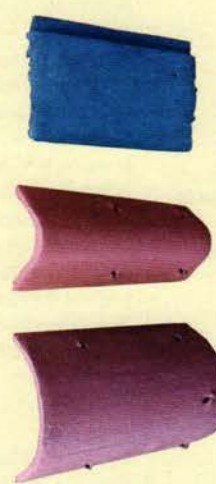
This 18th-century French limestone fountain figure of a river god is available at **Eron Johnson Antiques**.



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



The Brass Knob Architectural Antiques has an extensive collection of authentic antiques dating from 1850-1940.



Auburn Tile specializes in four lines of tile in a variety of colors finished in either a brushed or smooth finish.



This Victorian terra-cotta chimney pot was supplied by **ChimneyPot.com**.



This Mission style door-knocker fabricated in hammered bronze is available from **Aurora Mills Architectural Salvage**.

Architectural Antiques Yellow Pages

YOUR COMPREHENSIVE GUIDE TO COMPANIES SPECIALIZING IN HARD-TO-FIND ARCHITECTURAL ANTIQUES



This new home in Glencoe, IL, features 8,000 sq. ft. of new fire-flashed shingle tiles supplied by **Tile Roofs**.



Pinch of the Past salvages and restores a variety of architectural components.



The St. Lyon bathtub is available from **The Bath Works** with or without a solid-wood plinth and in a range of hand-polished finishes.



Architectural Antiques of Indianapolis buys and sells antiques such as mantels, lighting and furnishings.



Historic Houseparts supplies antique and reproduction hardware, such as these locks.



Carlson's Barnwood supplied the siding for this building in Colorado.



Gavin Historical Bricks supplied its reclaimed Old English Cobblestones for this driveway in Montecito, CA.



The antique reclaimed wood paneling in this room was supplied by **Goodwin Company**.



This antique stained-glass panel was restored by **Architectural Antiques** and is ready to install.



Restoration Resources' 7,000-sq.ft. showroom displays an extensive collection of antique architectural salvage and vintage artifacts.



Wooden Nickel Antiques buys and sells architectural antiques, such as saloon bars, chandeliers and furnishings.



Foster Wood Products supplies select new and reclaimed flooring.



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Aging with Grace

Visions of Seaside: Foundation/Evolution/Imagination. Built and Unbuilt Architecture

By Dhiru A. Thadani

Rizzoli, New York; 2013 • 608 pp; hardcover; \$75 • ISBN: 978-0-8478-4153-0

“**T**he Encyclopedia of Seaside” might have been a more accurate title. Architect and urban designer Dhiru Thadani’s volume requires a stout table instead of a lap, but the wealth of material documents the most important development (in both senses of the word) in architecture and urbanism of the last three decades. Thadani presents us with a picture of both the social community and the physical one, as well as the sometimes ambiguous relationship between the two.

The book includes contributions from a couple dozen contributors, including interpretive essays and personal reminiscences by its protagonists Robert and Daryl Davis (patrons) and Andrés Duany and Elizabeth Plater-Zyberk (planners with their firm DPZ). An account of the evolution of its landmark urban plan and form-based code reveals the tools that have transformed American planning since 1980; a varied selection of completed and proposed projects follows, and the book closes, appropriately, with visions of the future. All of these topics are accompanied by a wealth of illustrations.

Robert Davis underscores how counter-cultural Seaside was when first conceived in 1980: an environmentally sensitive development with “a conservative business plan and a progressive, perhaps even radical, social plan.” Landscape designer and brother of Andrés Duany, Douglas Duany argued for allowing the natural landscape that now so strongly characterizes the place to return on its own; it did and cost next to nothing. All the “right” environmental decisions also proved to be the most economical. Building proceeded slowly to minimize economic risk, but also to “get it right.” Despite the frequent use of the term by critics, Seaside could not be farther from the corporate model of Disneyland.

Answering those who see the town as an elitist resort, Vincent Scully recalls that it was the model for Hope VI, “the most humane and spectacularly successful low-cost housing in modern America.” Robert A. M. Stern relates Seaside to the great century of American “invented towns” (1840-1940), “among the most humane and interesting works of art we Americans have ever made.” Robert Campbell asks, “What is wrong with a nostalgia that connects us with a physical reality that really is better, and is achievable and potentially available to anyone, not just those with a down payment?”

Characteristically, Paul Goldberger praises the community spirit represented by Seaside’s urbanism but distances himself from the “historical” architecture of the place. The issue of style remains a “hot-button” issue in New Urbanist circles today, but the book sidesteps this debate: Thadani declares that “style has little to do with placemaking,” even as the evidence of both the town and the book itself suggests otherwise.

Patrick Pinnell offers one of the book’s most insightful comments in his essay: “Seaside’s plan...reveals itself as actually one of the most formally unified of DPZ’s plans.” While the subject is not pursued by the contributors, Seaside’s use of formal composition governed by regular geometry is rare among subsequent New Urbanist plans. The three axes radiating from the semi-octagon of the Central Square are treated differently, but each has a terminated vista on a civic building and provides the orientation for the adjacent streets.

Seaside’s is a gentle and intimate order that is also clear and easy to navigate, maintaining a balance between regularity and surprise. Within this overall composition, individual components have considerable freedom, producing a formal arrangement of informal buildings that is both charming and well-mannered. The stately intimacy of Seaside is the product of the same Classical principles of urban design visible in most

American towns planned prior to the romantic designs of Downing and Olmsted. These same principles inspire much of the town’s architecture, with the exception of the Central Square, where the formal layout required formal architecture but received vernacular Modernist buildings instead – to its detriment, as Léon Krier himself notes.

Indeed, the Modernist entries seem as awkward as edgy teenagers invited to a church social, grudgingly conforming to the code while refusing to get in the spirit of the place. The best of them, like the houses of Alexander Gorlin and Walter Chatham, succeed only as unrepeatable gestures. This is not a matter of stylistic preference but of the coherence of the urban and architectural scales. In my view, raising Modernist buildings on traditional urban plans – whether in an “invented town” like Seaside or in a historic district – results in either a weak Modernist building (if it is deferential to its context) or a damaged urban character (if it works in opposition to context, as the Modern Movement demanded).

More positively, there is Scott Merrill’s Chapel, which despite the apparent oxymoron, succeeds in being a vernacular monument, at once artisanal and high-brow. There are numerous sophisticated houses, including those by Léon Krier and Robert Stern, and modest “cracker” cottages offering their low-key homage to “old Florida.”

Among un-built work, the piazza, bar and café designed by the current Driehaus Prize winner, Pier Carlo Bontempi in partnership with Victor Deupi, calls out for realization. But the most poignant un-built project is a Pool House by Charles Barrett, whose “firm and imaginative grasp of Classicism” was “truly Roman in spirit.” Barrett built little but managed in his superb drawings and renderings to establish the visual language that impelled the early successes of New Urbanism. His early death in 1996 deprived the movement of a mind that, seemingly effortlessly, managed to resolve the dilemma of the architectural and urban scales.

Looking ahead, Duany and Davis both note that good urbanism is “successional” and seeks to manage change and growth without loss of character – the classic problem of the historic district (and Seaside at 30 years of age is already eligible for designation in some jurisdictions). A more personal future is indicated by Davis’s hope that the town, like its founders and designers, will “age with grace.”

Philip Bess’s vision is of a Seaside that looks toward the sacred, assisted by the presence of a community of Benedictine monks. Andrés Duany once remarked that Seaside would only become a real town when it had a cemetery, and Mike Watkins has designed one worthy of discerning permanent residents. Despite growing pains – both physical and political – Seaside’s future seems bright.

Those desiring access to even more Seaside material, including many original drawings and other documents, can consult the University of Notre Dame School of Architecture’s Seaside Research Portal (<http://seaside.library.nd.edu/>). Inexplicably, this valuable resource is not mentioned in Thadani’s book.

Steven W. Semes, winner of the 2010 Clem Labine Award, is associate professor in the School of Architecture at the University of Notre Dame and was academic director of the School’s Rome Studies Program 2008-2011. He was appointed editor of The Classicist in 2013 and is the author of The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation (2009) and The Architecture of the Classical Interior (2004) as well as dozens of articles.

Why Do Architects Make Ugly Buildings?

The experience is all too common. We see an ugly building – perhaps an eyesore from a few decades ago, or a photo of a bizarre new proposal that is supposed to be the next great thing – and we find ourselves asking, “What were they thinking?”

Insights from cognitive psychology and related fields are providing intriguing answers to that question. It is not just that people vary in what they consider beautiful, or that some forms of fine art are an acquired taste. The evidence is growing that the problem is, quite literally, in the architects’ heads.

In a widely cited survey of other research, psychologist Robert Gifford and his colleagues reported that “architects did not merely disagree with laypersons about the aesthetic qualities of buildings, they were unable to predict how laypersons would assess buildings, even when they were explicitly asked to do so.” The researchers pointed to previous studies showing cognitive differences in the two populations: “Evidence that certain cognitive properties are related to building preference has already been found.”

The researchers stressed that architects do not simply disagree aesthetically with non-architects: they literally cannot see the difference between their own aesthetic preferences and those of non-architects. “It would seem that many architects do not know, from a lay viewpoint, what a delightful building looks like. If we are ever to have more delightful buildings in the eyes of the vast majority of the population who are not architects, this conundrum needs study and solutions.”

Of course, every profession has its own biases and cognitive limitations, and it’s unfair to suggest that architects are unique. Every profession is a bit like the proverbial “carpenter with a hammer, for whom every problem looks like a nail.” We see the world through the lens of our own training and experience, and sometimes our specialized concerns become detached from the concerns – perhaps even the common sense – of our own clientele.

In social psychology, this well-known problem is described by what is known as “Construal Level Theory.” The more removed we are from the concrete experience of, say, how buildings affect real people in ordinary life, the more we must construe our work and its goals in abstraction – and the more remote those “construals” can become from human beings and their needs. Of course the same is true for planners, developers, business owners or anyone else working in the built environment.

But in the case of architects, the research is helping to explain a particularly consequential way of seeing the world. It seems that, where most people see objects in context, architects as a group (and, we should add, their art-connoisseurs and media boosters) tend to focus on objects in isolation from their contexts. Where most people look for characteristics that help buildings to fit in and to increase the overall appeal of their surroundings, architects seem to focus narrowly on the attributes of buildings that make them stand out: their novelty, their abstract artistic properties, their dramatic (even sometimes bizarre) contrast.

Some researchers have concluded that this peculiar way of seeing comes from architects’ unique studio education. Students must stand out in a highly competitive environment, and they do so by winning praise for the clever novelty of the art-objects they produce. In the abstracted world of studio culture, those objects are usually very far removed indeed from their real-world contexts – as anyone who has taught studio, like me, can readily observe.

But of course, this training turns out to be useful preparation for the role that architects must too often play in the modern development process: they must “brand” their buildings, their clients and themselves as attention-getting novelties, the better to compete as commodities with others.

This focus on the design of novel art-objects is a historically exceptional development. Up to the 20th century, architecture was by necessity a close adaptive response to its human and natural context. On that concrete foundation, architecture explored its more abstract expressions.

As the great urbanist Jane Jacobs pointed out, this is a healthy relationship between life and art: namely, life serves as the foundation upon which the art is an enrichment of meanings. But as Jacobs warned, when this relationship is confused – when abstract art seeks to supplant concrete life – the results are very bad for life, and probably bad for art too.

But as Jacobs also observed, this is precisely what professionals allowed to happen – even encouraged to happen – in the 20th century. The marketing allure of their fine art was used to rationalize, even glamorize, a toxic industrialization of the built environment. The results of this malpractice are evident today in ugly, dysfunctional cities and towns all around the globe.

Of course many architects blame others for this degradation of settlements: developers, engineers, or the non-architects who design a large percentage of structures. But architects occupy a singular leadership position, whether by action or inaction. It is architects whose influential ideas about cities and buildings profoundly shape what others can do in the built environment – perhaps by deeming certain kinds of designs “fashionable” or “edgy” – or conversely, “reactionary” or “inauthentic.”

Historically, it was also architects who helped to shape the most beautiful, enduring, well-loved cities, towns and buildings of human history. As we enter a time of unprecedented urbanization – on track to produce more urban fabric in the next five decades than in the previous 10,000 years – it is architects who now have an urgent responsibility to lead a humane, sustainable form of settlement for the future.

But the new research findings make it clear that this will require some major soul-searching. Outmoded ideologies and practices must be fundamentally reassessed. The distorted conception of architecture as fine-art novelty, in dramatic contrast with its context – with its environment, and with its history – must be reformed. In its place we require an architecture of life – one responsive to human need, and to the patterns of nature and history.

Michael Mehaffy is executive director of Portland, OR-based Sustasis Foundation, and a founding board member of INTBAU-USA. He studied architecture in the graduate school at UC Berkeley, and qualified to register as an architect in 1996. He has taught architecture, urban planning and philosophy in five graduate schools in four countries. He is indebted to Nikos Salingaros for assistance with research that led to this article, and to several other co-authored articles.

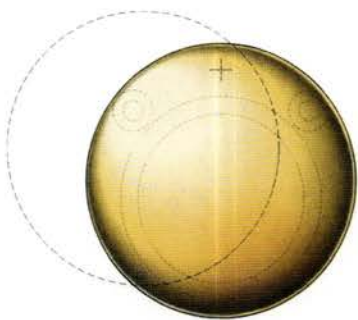
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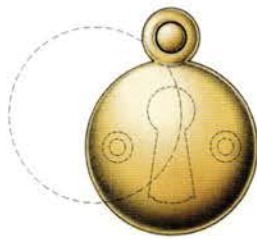
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