OUR HISTORY MAKES US UNIQUELY QUALIFIED TO HANDLE YOUR PIECE OF HISTORY.

MARVIN HISTORIC

What's the Marvin difference? It's a passion for the smallest detail. Accuracy of historical replications. Local experts, providing unparalleled architectural support. The ability to produce rapid prototypes. Creating concept to completion one-of-a-kind solutions. And Decades of historical project experience. This makes Marvin Historic the name to trust for your next historic renovation project. Start your project by visiting MarvinWindows.com/Historic.

©2016 Marvin Windows and Doors. All rights reserved. ® Registered trademark of Marvin Windows and Doors.
2 CLEM LABINE'S TRADITIONAL BUILDING
Since 1982, Parrett has offered a high quality product that is produced using the highest grade materials along with meticulous craftsmanship. Whether we manufacture using our standard parts and profiles, or if we build to your specification, you can count on Parrett quality and durability.

Parrett
Windows & Doors
Quality Crafted Windows & Doors

Parrett Manufacturing, Inc.

CLICK ON NO. 3003
www.parrettwindows.com
info@parrettwindows.com
The Advertiser Index
To order product literature from a company listed below, go to www.traditional-building.com/rs and click on the appropriate reader service number.
My Vision... is to recreate timeless design in a modern world.

The architectural tradition established by Thomas Jefferson at the University of Virginia was magnificently exemplified by the custom options and configurations only available from Kolbe.

We're for the visionaries | Kolbe's custom capabilities are virtually unmatched, with multiple options to fit the design and aesthetic of any era. Numerous custom products, including oversized triple hungs, radius windows with one-of-a-kind patterns, and historically-accurate double hungs, help maintain the historical integrity of this picturesque campus. Kolbe-kolbe.com

**Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA, was designed by Duncan Stroik.**

The **2016 Richard H. Driehaus Prize** went to Scott Merrill, and Eusebio Leal Spengler is recipient of the 2016 Henry Hope Reed Award. Merrill is the founder of Merrill, Pastor & Colgan Architects of Vero Beach, FL. For more information, go to http://architecture.nd.edu/about/driehaus-prize/.

**Seaside Chapel, Santa Rosa Beach, FL, was designed by Scott Merrill.**

The **Sixth Annual Bulfinch Awards**, awarded by the New England Chapter of the ICAA, went to Patrick Abern, Architect, LLC, for Residential Restoration, Renovation or Addition, for Morse Street Compound, and for Residential New Construction, less than 5,000 sq.ft. for HGTV Dream Home 2015; Ferguson & Shamamian Architects, for Residential New Construction, over 5,000 sq.ft., for West Tisbury; Robert A.M. Stern Architects, for Commercial/ Institutional, for the Nelson Fitness Center and Coleman Aquatics Center, Brown University; Gregory Lombardi Design, for Landscape Architecture for Country Gentleman's Estate; Hyde Park Mouldings for Craftsmanship; Leslie-jon Vickory of Hanady Architects for Sketch; and Jonathan Nelson for patronage. For more information, go to http://www.classicist-ne.org/bulfinchawards.

**Quinn Evans** won the 2016 Governor's Award for Historic Preservation for adaptive reuse of former Fremont High School into Gateway Senior Housing in Fremont, MI.

**Gateway Senior Housing adapted by Quinn Evans.**

**Foster Reeve’s head sculptor Emily Bedard** won Dexter Jones Award for excellence in bas-relief from the National Sculpture Society for her statue, “The Senator.”

**Preservation Training** is being offered at the new Samuel Plato Academy of Historic Preservation Trades in western Louisville, KY. The academy is located at the Kentucky Center for African American Heritage and offers a 9- to 10-month program in basic preservation skills. For more information, see their page on Facebook.


**INTBAU offers European Summer School in Classical Architecture** in Sweden, July 4-30. Contributors to the program include Robert Adam, Jenny Bevan, Christine Franck, Christopher Liberatos, Hugh Petter, George Saumarez Smith, Scala Architects, Russell Taylor and more.
The Traditional Building Conference Series delivers focused, relevant education for architects, contractors, craftspeople, designers, building owners and facilities managers in a time-efficient format at beautiful historic venues. In a two-day interactive symposium you will learn from best-in-class experts and practitioners about historic preservation; adaptive use, urban infill, classical design, sustainable design, building restoration/maintenance and traditional craft. Meet the editors of *Period Homes* and *Traditional Building*. Network with your industry peers, clients and the technical representatives from restoration/renovation product suppliers.

The Traditional Building Conference Series is a registered provider of AIA continuing education credits. Credits for NARI, AIBD, and some NAHB certifications are available.
2016 PALLADIO AWARDS
Sponsored by Active Interest Media, publisher of Traditional Building and Period Homes magazines, and organizers of the Traditional Building Conference Series

We are proud to announce the winners of the 15th Annual Palladio Awards program. The first and only national awards program honoring excellence in traditional design for both commercial/institutional and residential projects, the Palladio Awards recognize work that enhances the beauty and humane qualities of the built environment. The Commercial/Institutional winning projects will be featured in the June issue of Traditional Building and the residential projects will be featured in the July issue of Period Homes.

THE JURY
The Commercial/Institutional jurors:
David N. Fixel, FAIA, LEED BD+C AP, Principal, Design and Preservation, Evanston, IL.
Victor F. Ortale, FAIA, LEED BD+C, Business Schools Practice Leader, Associate Principal, Goody Clancy Architecture, Evanston, IL.
Gerry J. Sullivan, FAIA, LEED AP, President, Sullivan Buckingham Architects.
Mark Thaler, FAIA, Partner, Lacey Thaler Reilly Wilson Architecture & Preservation, LLP.

THE RESIDENTIAL PALLADIO WINNERS
ADAPTIVE REUSE/SYMPATHETIC ADDITION Neumann Lewis Buchanan Architects for Badger Hill Farm, Marshall, VA.
NEW DESIGN & CONSTRUCTION, LESS THAN 5,000 SQ.FT. Fairfax & Sammons Architects for a project on the Upper West Side, New York, NY.
NEW DESIGN & CONSTRUCTION, MORE THAN 5,000 SQ.FT. Michael Burch Architects for French Ranch, Hidden Valley, CA.
EXTERIOR SPACE Doyle Herman Design Associates for New Classi, Greenwich, CT.
RESIDENTIAL & MULTI-UNIT PROJECT Centerbrook Architects and Planners for the Eugene O’Neill Theater, Waterford, CT.

THE SIX 2016 COMMERCIAL/INSTITUTIONAL PALLADIO WINNERS

<table>
<thead>
<tr>
<th>Award</th>
<th>Project</th>
<th>Design Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restoration &amp; Renovation</td>
<td>HBRA Architects for the Charles Deering Library, Northwestern University, Evanston, IL.</td>
<td>Key Design Professionals: Aric Lasher, FAIA, President and Director of Design; Dennis E. Rupert, FAIA, LEED AP, Vice President and Architect Principal; William J. Kinane, Jr., Mahalko, Architect Principal</td>
</tr>
<tr>
<td>Adaptive Reuse</td>
<td>Schooley Caldwell Associates for the Cristo Rey Columbus High School, Columbus, OH.</td>
<td>Key Design Professionals: Robert D. Loversidge, Jr., FAIA, Principal in Charge; Tim Velazco, NCARB, Project Architect; David A. Vottero, AIA, Design Architect; Kim Traverse, Interior Designer.</td>
</tr>
<tr>
<td>Public Spaces, Parks, Gardens, Streetscapes</td>
<td>Architectural Resources Group for the Steven S. Koblilb, Education &amp; Visitor Center, San Marino, CA.</td>
<td>Key Design Professionals: Stephen J. Farneth, FAIA, LEED AP, Founding Principal, Principal in Charge; James McLane, AIA, LEED AP, Associate Principal, Project Manager; Ashley Powell, Associate; Justine Leong, AIA, LEED AP BD+C, Associate; Mike Lovato, Associate; Gary Koll, Architect, Associate.</td>
</tr>
<tr>
<td>New Design &amp; Construction – MORE THAN 30,000 SQ.FT.</td>
<td>Glave &amp; Holmes Architecture for the Christopher Newport Hall, Christopher Newport University, Newport News, VA.</td>
<td>Key Design Professionals: H. Randolph Holmes, Jr., AIA, Exterior Architecture Design Principal; Lori Snyder Garrett, AIA, Interior Architecture</td>
</tr>
</tbody>
</table>

A Special Award for CRAFTSMANSHIP was given to Historic Doors LLC, for the Chara Aurora Cooper Haas Pipe Organ Façade of the New Jerusalem, Byn Athyn, PA. Designers: Steven Hendricks, Wendy Wyncoll; Fabricators: Jesse Dunkelberger, Justin Hendricks, Michael Hamm, Mark Hendricks.

continued next column
who underwrite your education including AIA continuing education credits, as well as credits for NARI, AIBD, and some NAHB certifications.

These suppliers are dedicated to serving the historic restoration, renovation and traditional building industry!

**GOLD**
- CONNOR HOMES
- CROWN POINT CABINETRY
- HISTORICAL ARTS AND CASTINGS
- MARVIN WINDOWS AND DOORS
- PILKINGTON NORTH AMERICA

**SILVER**
- ALLIED WINDOW, INC.
- HERITAGE TILE
- LUDOWICI ROOF TILE
- UNICO, INC.

**BRONZE**
- CRITTALL WINDOWS LTD
- WIEMANN METALCRAFT

**WINDOWS CONFERENCE**
- ABATRON
- ADAMS ARCHITECTURAL MILLWORK COMPANY
- INDOW WINDOWS
- INNERGLASS WINDOW SYSTEMS
- JS BENSON
- MON-RAY, INC.
- PELLA EFCO COMMERCIAL SOLUTIONS
- PHOENIX WINDOW TECHNOLOGIES AND RESTORATION
- TIMBERLANE
- WINCO WINDOW COMPANY
Preserving Detroit’s Future

The old is making the Renaissance City new again.

By Nancy A. Ruhling
The City of Detroit has had more than its share of big, bad headlines in the last few years, but the bigger news is that not only is the greater downtown area rising like a phoenix but that its renewal is, in large part, being fueled by the old.

Iconic skyscrapers, along with bread-and-butter commercial and factory buildings, are being transformed into office spaces, hotels, chic shops and entertainment venues that are bringing in a new generation of employers and reverse-commuting residents to the once-down-at-the-heels city.

These projects form the backdrop for a wider revival that includes a streetcar line, a bridge across the Detroit River to Windsor, Ontario, and a 44-block arena district. “This is the dawn of Detroit’s most golden age,” declares developer David Di Rita, scion of the Roxbury Group, which was founded 005 and has been working in the city since then. The Roxbury Group is in the perfect place and at the perfect time for a revitalization. The story, appropriately enough, starts and ends with architecture.

Founded in 1701 by the French traders Antoine la Mothe Cadillac, Detroit came into its prime as a mercantile center in the 19th century, and the Industrial Age structures it erected reflected its power and wealth. The oldest, 1895s United Way Community Services Building, soon was joined by an illustrious set that included Detroit Cornice and Slate (1897), the Romanesque Globe Tobacco Building (1888) and the Wright-Kay (1891).

The automobile-fueled building boom all but put them in the dust, adding a constellation of Art Deco and Neoclassical spectacular structures by the likes of Daniel Burnham, Albert Kahn, Louis Kamper and Smith Hinchman & Grylls that still define its mighty, Midwest skyline.

Burnham’s Ford (1909), Dime Building (now Chrysler House) (1912) and David Whitney (1915) led the way for Kamper’s Book Cadillac Hotel (1924) and Book Tower (1926); Albert Kahn Associates’ Cadillac Place (1923) and Fisher Building (1928); Wirt C. Rowland’s Gothic Revival Buhl Building (1925), Penobscot (1928) and Guardian (1925); and John M. Donaldson’s David Stott Building (1929). During the succeeding decades, other buildings by other architects rose, but, for the most part, they were eclipsed by these historic gems.

The city’s fortunes continued to rise and fall with those of the rest of the nation, and by the turn of the 21st century, the Motor City had sputtered to a halt. Unlike some other cities that scoured their skylines to modernize, Detroit pretty much left things alone simply because few were willing to invest in what was perceived as its bleak future.

OPPOSITE: The 1897 Detroit Cornice and Slate Building is one of many rehabilitation projects in the city. The façade is made of hammered and pressed metal. Blue Cross Blue Shield of Michigan purchased it in 2013 to expand its downtown campus and brought in The Christman Co., as construction managers to create contemporary office space. Photo: John D’Angelo

ABOVE: Formerly a dilapidated tenement building now known as 71 East Garfield Artist’s Lofts, this building was converted by Quinn Evans into a net-zero-energy mixed-use office/residential space. It is now an anchor in Midtown Detroit’s developing arts neighborhood. Photo: Phillip Didillo
"No other city has the same fantastic stock of early 20th-century buildings in its downtown core."

— ELISABETH KNIBBE, QUINN EVANS ARCHITECTS

BETWEEN: Two adjoining buildings, 1201-1217 Woodward, were renovated into retail space and offices by The Christman Co. It was previously known as the Kresge Building and is one of the district’s 34 commercial buildings built at the end of the 19th century. Photo: courtesy of Bedrock

ABOVE: The Christman Co. moved back into the downtown area and occupies part of the Art Deco Fisher Building that it originally built. Designed by Albert Kahn, it was completed in 1928. This photo shows the entry lobby after restoration. Photo: Ike Lea

LEFT: Quinn Evans converted the historic deteriorating Garden Theater (1912) into a contemporary venue, small conference center and restaurant/bar. Photo: Justin Maconochie
Lost Town

The city became a ghost town. People and businesses fled to the suburbs; buildings, last renovated in the 1920s and early 1980s, became vacant and derelict. The population dwindled from a peak of 1.8 million in 1950 to 700,000 in 2010.

There was a pre-existing preservation movement afoot, and by the 2000s, adaptive-reuse and preservacion moves were in the pipeline. However, the 2008 recession dimmed that momentum.

In 2010, Detroit native Dan Gilbert, the owner of Rockford Lofts, stepped in, and as he said, in 2013, the city declared its spectacular bankruptcy, not a skyscraper sale. "To date, according to the blights, his Bedrock Real Estate arm has restored only some 58 properties that total 12.5 million square feet, but also the city's faith in itself."

News stories tend to focus on him but there are others, including The Christian Co., Quinn Evans Architects and The Roxbury Group, also working on major projects, even some of Bedrock's. "Developments were slow and steady before the crash," says Elisabeth Knibbe, AIA, LEED AP, principal of Quinn Evans Architects, which has an office in Detroit. "He gave it legitimacy."

And publicity.

"What's going on in terms of preservation and adaptive reuse has happened in other cities," Di Rita says. "In Detroit, it's seemingly all at once, but it's the full flower of what's been under way for a long time."

The adaptive reuse movement that's making Detroit a vibrant 21st-century city center cannot be easily duplicated in other cities, largely because, unlike the Motor City, most of their historic buildings have not survived intact.

"Whenever Detroit had resources, it, like other cities, tried to tear buildings down and start over," Di Rita says. "We did lose some buildings, notably the Detroit Statler Hotel, the J.L. Hudson Department Store and the Lafayette, but the reality is that Detroit was an accidental beneficiary of its own lack of resources. There was no money to tear down the buildings. The result is that, today, outside of New York City, there's no better collection of early 20th-century high-rises."

And, he adds, there were few cities prosperous enough in the 1920s to build on such a grand scale in such a short period. "Detroit's skyscrapers are a manifestation of a moment in time," he says.

Knibbe agrees, adding that "no other city has the same fantastic stock of early 20th-century buildings in its downtown core. We lost a lot, but we kept more than we lost, and we have some of the best skyscrapers in the country." The fact that many of them are abandoned is an asset, she says, because they offer an "open opportunity for sustainable solutions. They are shells, so they're easier to convert than those with intact historic architectural details."

She points to the Garfield Manor Apartments at 71 Garfield Ave., which her firm recently converted to a green office and residential space. "An old tenement, it was vacant, a fire victim and beyond redemption," she says. "We turned it into an almost net-zero-energy building."
The 1925 Neo-gothic Metropolitan Building will lose its graffiti-covered façade and will be restored by Quinn Evans for contemporary office tenants. Photo: Quinn Evans Architects

**Tax Credits**

While other cities have spurred preservation with tax credits, Michigan’s historic tax credits ended in 2011, and most of the projects have been forced to rely solely on the 20% federal rehabilitation tax credit. Before the credits ended, the residential David Broderick Tower (1928) was renovated in 2013; the Garden Theater Midtown (1912) was repurposed in 2014; and the Detroit Whitney was converted from medical offices to residences and a hotel in 2015.

The Garden Theater, a Quinn Evans project, is representative of the city’s focus on creating attractive niche projects. The C. Howard Crane structure, built as a neighborhood movie theater in 1912, was restored and parts converted to conference rooms and office space.

An adjoining storefront houses a new restaurant, and the next store to the east, called Sonata, houses a café. The new building fills a gap between the historic storefronts, and the Woodruff Garden Apartments fill out the south end of the block.

“The most exciting time to be a restoration contractor is a restoration contractor and a builder in Detroit.”

— RON STALEY, THE CHRISTMAN CO.

“This was the worst block on Woodward; it was like a Row,” Knibbe says. “The project encompassed three historic buildings, two new buildings and a parking deck. It is projects like these that are bringing in young people; who like to frequent brew pubs and tony shops.”

Shinola, the watchmaker that rehabbed the old Old City Building on Selden Street in Midtown.

On a grander scale, The Roxbury Group bought and redeveloped Burnham’s David Whitney, which for nearly a century has stood as a gateway to Detroit’s downtown. Built in 1915, it was “modernized” in 1959 and closed in 1999. “A Gilded Age palace, its decline tracked Detroit’s trajectory of decline,” Di Rita says.

The $92-million project brings it back to life as a 110-room Aloft Hotel by Starwood, 105 apartments, 11,000 square feet of meeting and ballroom space and first-floor restaurants, bar and shops. “We dialed the exterior back to 1915 to re-Burnhamize it, and we preserved the first-floor atrium inside,” Di Rita says. “It’s iconic and so much a part of Detroit.”

Detroit’s renaissance — just like the early 20th-century building boom — isn’t confined to the city’s core. Ronald D. Staley, senior vice president and director of The Christman Co.’s Historic Preservation Group, is experiencing this firsthand. At the north end of downtown, in what is called New Center, Christman Co. restored the stately, Art Deco Fisher Building, which is commonly called “Detroit’s largest art object,” in 1928.

Christman, which opened its first Detroit office in 1915, also built the Detroit Masonic Temple (1926), the Maccabees Building (1927) and the Detroit Temple (1929). The firm maintained offices in Albert Kahn’s 441-ft.-high limestone, granite and marble tower until the 1950s, when it, like many others, retreated to the suburbs.

Upon its return to the city in 2015, it moved in, to a 6,000-sq-ft office on the 26th floor — the Fisher Brothers’ own executive suite — that had been unoccupied for years. “We came back because things were right.
Top Projects

Detroit Cornice and Slate Co., renovated for Blue Cross Blue Shield of Michigan. The Christman Co.

Kresge Building (also known as 1201/1217 Woodward), restored for Bedrock Real Estate Services. The Christman Co.

Malcomson Building, (also known as 1215 Griswold), restored for Bedrock Real Estate Services. The Christman Co.

First National Building, bank repurposed as office building, Bedrock Real Estate Services

Detroit News Building, newspaper offices, Bedrock Real Estate Services

David Whitney to Aloft Hotel and apartments, The Roxbury Group. Quinn Evans Architects

Globe Building, one of the more recognizable structures on the east riverfront, has been transformed into the Outdoor Adventure Center, The Roxbury Group

Book Cadillac, conversion to Westin Hotel and apartments/condos, Kaczmar Architects Inc. of Cleveland

Fort Shelby Hotel, conversion to a Doubletree Hotel and apartments, Hobbs + Black Associates Inc.

Broderick Tower conversion to 124 apartments, first-floor retail and several floors of commercial space, Kraemer Design Group

McGregor Memorial Center Pool Restoration on Wayne State University, Quinn Evans Architects

UP AND COMING

Fisher/Kahn Buildings, Developer is Redico, in planning, The Christman Co.

1145 Griswold and other Capitol Park sites, Developer is Richard Karp, completed, in construction and in planning

Wurlitzer Building, vacant 14-story office building being turned into a boutique hotel for young travelers, in progress, Quinn Evans Architects

Metropolitan Building, vacant office building to become extended-stay hotel, in design, Quinn Evans Architects

The Plaza, 12-story Mid-Century Modern office tower conversion to luxury apartments with first-floor commercial space, in construction, Quinn Evans Architects

Sugar Hill Venue, church being transformed to mixed-use restaurant/bar and small performing-arts center, in design, Quinn Evans Architects

Checker Cab, historic parking deck to become loft apartments with enclosed parking, in design development, Quinn Evans Architects

See more photos on our website, www.traditionalbuilding.com
Historic gardens pose special challenges to landscape designers and horticulture experts.

By Martha McDonald

ABOVE: The Reflecting Pool is considered one of Marian Coffin’s major projects at Winterthur. The graceful mythical sea monster typically associated with Neptune’s watery chariot has a horse’s head and a finned tail. It is a replica of the original painted lead sculpture purchased by Henry Francis du Pont in the 1920s. Photo: courtesy of Winterthur, by Bob Leitch

RIGHT: One of Winterthur’s iconic attractions, the Sundial Garden was designed by Henry Francis du Pont with help from his friend, landscape architect Marian Coffin. Located on the estate’s former tennis and croquet courts, this April garden of flowering shrubs features magnolias, cherries, quince, crab apples, viburnums, spireas, fothergillas, lilacs, pear bushes, and roses with a center focus on an antique armillary sundial. Photo: courtesy of Winterthur, by Jeannette Lindvig
Subscribe Today and Save

Subscribe — for yourself or a colleague — simply fill out a card below and mail or fax it to us at 973.627.5872

Clem Lahine's

Period Homes
THE PROFESSIONAL'S RESOURCE FOR RESIDENTIAL ARCHITECTURE

year (6 issues) $24.95  Save 41% off the cover price
years (12 issues) $39.95  Save 52% off the cover price
years (18 issues) $52.95  Save 58% off the cover price

ny

State  Zip

Fax

To receive special offers from TB and other selected products or services)

Business:
Architect  Builder  Developer  Remodeler  General Contractor  Other (Specify)

Primary Project Type:
1 Residential  2 Commercial, Institutional  3 Both

316T042

Clem Lahine’s

Traditional Building
THE PROFESSIONAL'S RESOURCE FOR PUBLIC ARCHITECTURE

year (6 issues) $24.95  Save 41% off the cover price
years (12 issues) $39.95  Save 52% off the cover price
years (18 issues) $52.95  Save 58% off the cover price

ny

State  Zip

Fax

To receive special offers from TB and other selected products or services)

Business:
Architect  Builder  Developer  Remodeler  General Contractor  Other (Specify)

Primary Project Type:
1 Residential  2 Commercial, Institutional  3 Both

316T041
Those seeking to preserve historic gardens face some of the same challenges that preservationists face when restoring and rehabilitating buildings. Questions such as what should be saved, what should be replicated or restored, what period do you restore to, and how do you conform to modern standards, are just some of the challenges that architects and designers face when renewing a building. The same questions are also pertinent to gardeners working in historic gardens.

There is one big difference, however: plants continue to grow, change, and die, even as various owners manage the gardens. Gardens continue to evolve over the years, changing in small and large ways, and they quickly languish if they are not maintained. In addition, furnishings such as arbors, fountains, benches and pavers are an integral part of these gardens.

Historic gardens come in all sizes and shapes, ranging from well-known, large institutions like Biltmore in Asheville, NC, with 8,000 acres, and the 1,000-acre Winterthur in Delaware, to small versions such as the Madoo Conservancy, a two-acre romantic location in Sagaponack, Long Island, NY. Many had famous founders and designers, such as George Vanderbilt and Olmsted at Biltmore, and Henry Francis du Pont and Marian Coffin at Winterthur, while others were less grand and less well funded, yet important all the same.

Some have been well funded and maintained, while others languished and have struggled over the years. Estates such as Biltmore and Winterthur fall in the first category, while Vizcaya and Untermyer fall in the second.

What makes a successful historic garden? "It's a little bit of everything, the design, the furnishings, the furniture. It all has to be consistent," says Lenore Rice of Seibert & Rice, importers of terra cotta planters and urns. "Undoubtedly, a successful garden requires a combination of factors. Enthusiasm, funding and knowledge are key - particularly when it comes to the maintenance, enhancement or restoration of historic environments," adds Simon Scott of Haddokstone, manufacturer of replica garden ornaments and architectural stonework.

One big question with historic gardens is: Do you restore to the original design and plantings or do you evolve and change over time? Spokespeople from the Biltmore, Madoo Conservancy, Untermyer Gardens and Winterthur all land somewhere between "save the original" and "evolve over time." All note that the most important concept is the design intent.

"Historic gardens and landscapes should be true to their origins whilst adapting to the modern world," Scott says. "In other words, change for change's sake should not be an option. However, change to allow, say, improved disabled access, improved transport access or visitor facilities to encourage increased enjoyment of a heritage amenity should be encouraged."

At Biltmore in Asheville, NC, director of horticulture Parker Andes points out that in the late 1800s and early 1900s people like George Vanderbilt were building country estates. "At that time, scientific forest management was just coming to the U.S. The first such forest was here," he says, noting that the gardens consists of the "home grounds," the gardens near the house, and the surrounding 8,000 acres of...
This delicate Asian Bridge at Madoo is one of the many picturesque features at the Madoo Garden.

Brightly painted windows in the potting shed at Madoo enhance the surrounding romantic garden.

Pavilions such as this one built as a ruin from standard stone-work elements by Haddonstone for the Tower Hill Botanic Garden in Massachusetts, could enhance a historic garden. Photo: courtesy of Haddonstone

A view of Vizcaya's main formal gardens, from the top of the Secret Garden. Photo: Ian Simpkins, Vizcaya Museum and Gardens
Gardens and plants grow and die and shade others. Our philosophy is that we maintain the design intent that Olmsted and Vanderbilt started,” said. One example of how he has maintained the design intent while adjusting to today’s environment is the three-mile drive to the house. Andes claims that in Vanderbilt’s time the guests would have taken a horse and carriage up this road, and the path of about four miles an hour, and people were very slow, so the viewpoint was slow and higher, the height of horse back.

Our guests today drive up cars at 15-20 miles per hour and they are lower, so the view is faster and closer,” he says. After studying original drawings from 1895, Andes and his staff decided to widen the pond and made the waterfall more parallel to the road, so that guests experience a similar historic vista.

The term is re-creating, not restoration or vacation,” Andes says. “We are re-creating and maintaining the design intent with today’s reality.” Andes believes that pots and benches are important, and adds. “We have them recreated in the Victorian style.”

Wentworth in Delaware also saw its beginnings in the early 1900s under the direction of Henry Francis du Pont. Linda Eierhart, director of horticulture, describes it as a “wild garden” advocating the use of both exotic and native plants to create a more realistic garden. Similar to Biltmore, the garden is formal around the house.

Our mission is to preserve the design style,” she says. “We continue to add new plants but they have to fit the design intent. The challenge for historic lenses is that you have to understand the design intent and make sure you preserve it.”

As for furnishings, Eierhart says some of the structures, pergolas and benches have been preserved, others were reproduced. Being a public garden, new benches have been added for guests’ comfort and enjoyment of the garden. Historic benches were reproduced for areas such as the Sundial Garden, where they are integral to the design.

Another historic turn-of-the-century garden, Fairchild in Miami. “We do not subscribe to the idea that a historic garden needs to be kept exactly as it was,” says Ian Simpkins, deputy director for Historic Gardening & Urban Agriculture. “We have a very open precedent in place, and we abide by it.” However, that does not mean that gardens need to be kept exactly as they were when they were created in 1922. “We have the latitude to experiment with new plants as long as we work within the historic fabric.”

When I got here, the gardens were a shadow of what they had been,” he says adding that he has been there nine years. “They had not been maintained. We worked with what we had. We went back to the original design, removed a lot of plants, trees and installed other trees, back to what it originally was.” He currently works with a staff of 16 (compared to 60 in earlier days), to restore the gardens. “We stay true to the design intention, but had to streamline to make sure we were able to maintain it.”

Structures and architecture are a critical part of the garden, Simpkins adds. “Pots are used to frame vistas, to provide resting spots for the eye, to soften architecture and to showcase rare and unusual plants.” As for benches, he says he was able to find...
The first area restored at Untermyer Gardens was the walled garden, which is home to the open-air amphitheater designed for entertaining. Water divides the garden into four areas.
The Gardens

Biltmore, Asheville, NC
www.biltmore.com
This working estate encompasses 8,000 acres, with features such as the three-mile Approach Road and the 60-acre “Home Grounds” surrounding the mansion. These include the 15-acre Azalea Garden, four-acre Walled Garden, the Rose Garden with more than 250 varieties, and the Shrub and Spring Gardens. It was completed in 1895 by George Vanderbilt, with gardens designed by Frederick Law Olmsted.

Greenwood Gardens, Short Hills, NJ
www.greenwoodgardens.org
A 28-acre garden and home, it was restored by Historic Building Architects, Trenton, NJ, and Rodney Robinson Landscape Architects, Wilmington, DE, and opened to the public after the second owner, Peter Blanchard, Jr. died in 2000 and his son donated it to the public.

Madoo Conservancy, Sagaponack, NY
www.madoo.org
A two-acre romantic Bloomsbury-style garden started in 1967 by artist Robert Dash, it opened to the public 23 years ago.

Untermeyer Gardens, Yonkers, NY
www.untermeyergardens.org
Known as “America’s greatest forgotten garden,” it was designed in 1916 by William Bosworth for Samuel Untermeyer, a NY lawyer. It fell into ruin after his death in 1940 and is now being revived by a conservancy founded in 2011 by Stephen F. Byrns, working with the city of Yonkers. Originally more than 150 acres with 60 gardeners and 60 greenhouses, it is now approximately 43 acres with 3 full-time gardeners plus three seasonal workers.

Vizcaya Museum and Gardens, Miami, FL www.vizcaya.org
The former estate of businessman James Deering, it was originally 180 acres. Miami-Dade county acquired it in 1952, and opened it as the Dade County Art Museum in 1954. It was designated a National Historic Landmark in 1986, and now consists of a villa and 50 acres, including 10 acres of formal Italian Renaissance gardens and a forest.

Winterthur, Delaware
www.winterthur.org
In the early 1900s, Henry Francis Du Pont began planting the family estate in the “wild” garden style advocated by British gardener William Robinson. Du Pont planted thousands of bulbs, perennials, shrubs and trees in the woodlands and meadows. In the 1930s – 1950, he worked with Marian Coffin to design the more formal areas of the garden. At one point, du Pont had 100 gardeners. Currently a little less than 1,000 acres, it opened to the public in 1951.
composite benches "that are very close to the original design."

"It's really important that cultural landscapes are held to the same importance as historic structures," Simpkins stresses. "They tell the story of a nation and in some cases they are more important than the structures."

A smaller, and more recent, yet still historic garden, is the two-acre Madoo Conservancy on Long Island, NY. The garden itself was started in 1967 by artist Robert Dash, but it contains older structures, such as a barn dating back to circa 1740. "Change was a big part of Madoo from the beginning," says Alejandro Saralegui, director of horticulture. "Some elements are signature," he adds, "but we are open to re-interpretation. We look at the way the garden is used, what our needs are and we play that against what Bob planted."

One example of change are new varieties of roses."The roses that have been planted are only giving one flush of blooms, but we are a public garden and people want to see more color," says Saralegui. "This is what we keep in mind when we replace something. Bob planted this 40 years ago; would he have planted it now?"

"This is a turn-of-the-century, Bloomsbury style garden," he notes. "It's very romantic. Part of the challenge is keeping that feeling as we change to accommodate the public and events. We want to keep the mystery!"

An example of a garden making a comeback is Untermyer Gardens in Yonkers, NY. It consisted of 150 acres on the Hudson River when Samuel Untermyer acquired it in 1899. After his death in 1940, the gardens languished and the house was razed. Its walled garden is based on Persian gardens with waterways dividing it into four quadrants and walls anchored with octagonal towers at the corners.

In 2011, former Yonkers resident, preservation architect and NYC landmarks commissioner Stephen F. Byrns took an interest in the gardens formed a conservancy. Working on a volunteer with one full-time gardener (Timothy Tighman) began restoring the garden, starting with the walled garden and then moving to other areas.

Just recently, he left his position as principal BKS Architects in New York City to become President of the conservancy. "We will have six people working in the gardens this summer, says, "three full time and three seasonal. The walled garden was the first project and then we were able to raise money for capital projects."

"Untermyer's plantings were like the Rocks showy but not sophisticated. What we will have will be more sophisticated, but less labor intensive, they will perform much better," Byrns explains. "We are keeping the basic form of the garden, but much more latitude."

The future looks brighter for historic gardens landscapes. "We like to say hopefully all gardens become historic someday," says Winterthur's Eir

---

*A Snowy Egret searches for lizards in the North Lawn, now Vizcaya’s Orchidarium* Photo: Ian Simpkins, Vizcaya Museum and Gardens
Recommended Reading


The approach road at the Biltmore Gardens was altered to accommodate today's guests who arrive in cars instead of horseback.
The Stayer Center for Executive Education at the Mendoza College of Business at the University of Notre Dame was designed by Robert A.M. Stern Architects to coordinate with the historic Gothic campus. Large windows look into breakout rooms at the end of the circulation corridor. All photos: Peter Aaron/OTTO

Campus Country House

VISITORS TO THE STAYER CENTER FOR EXECUTIVE EDUCATION at the University of Notre Dame will not be able to enter through the main entry – because there isn't just one. Instead, the new building, part of the Mendoza College of Business, offers six separate entrances, each relating to its particular orientation on the historic campus.

Two entries on the north façade of the truncated U-shape building face corresponding entries at the Mendoza College's main building, completing that building's courtyard. The two entries on the south façade open onto a large terrace and parking area (a future building site). The entry on the west opens onto DeBartolo Quadrangle, and the sixth entry on the east façade faces Eddy St., for vehicular drop-off.

"The building has no back," says Graham Wyatt, noting that people come from every direction, a trend he sees growing as campuses expand.

The multiple entries are just part of the overall design created by Robert A.M. Stern Architects for the Stayer Center. "People are coming to the center for short periods of time, rather than for full terms," says Melissa DeVecchio, who is herself a Notre Dame alumna. "It was important for our building to offer them a welcoming environment, making sure that even though their program is located at the edge of the campus, they feel fully a part of Notre Dame experience."

"Since people come to the building for a stay, perhaps over a weekend, to learn as part of a larger community," she adds, "we looked at English country houses, such as Lutyens' Marshcourt precedents."

"It actually has a country house spirit to it," Wyatt. One of the main factors contributing to feeling is the east-west gallery that runs the length of..."
The interior corridor alternates between double and single heights while double-height bay windows bring daylight into the area. Interior windows overlook the corridor from the study rooms on the second floor.
The entry on the west façade opens onto the DeBartolo quadrangle. Cast stone and limestone accents enhance the variegated brick building.

Below: The executive lounge on the top floor provides a view to the north of the historic (1879) Main Building with its iconic gold dome.

Right: Stained-glass windows identify the chapel on the ground floor.

The English country house Marshcourt was designed and built by Edwin Lutyens 1901-05, in the district of Hampshire, 75 miles southwest of London. On the interior, it features a long east-west corridor with south-facing main rooms.

The building. "We were trying to create something more interesting than a long unrelieved corridor," DelVecchio explains, "something that had some modulation to it, and also that connected space both the ground and second floors."

The solution was a single-story gallery punctuated by double-height bays that open to second-floor balconies; second-floor study rooms between the bays have interior windows that overlook double-height lounges, where tall south-facing windows provide daylighting and views. "It's an interesting experience," says Wyatt. "The corridor isn't just a corridor; it's a choreographed procession of low, high spaces."

At either end of this circulation spine are institutional lounges. "When students break out of the classrooms, we've given them rooms for socializing and networking," DelVecchio notes.

The ground floor comprises a large multipurpose space that is divided in half for daily use as a lecture room and lounge, but at other times is opened for special events; and a chapel with stained-glass windows.

26 Clem Labine's Traditional Building
The program also called for flexibility in the classrooms. To this end, the architects incorporated a variety of configurations, including two large tiered, horseshoe-plan case-study classrooms, a smaller case-study classroom, and a flat-floor classroom. There's also a cluster classroom, featuring just one tier and tables positioned so students can face forward toward an instructor and then turn their chairs for team discussion without changing seats. The second floor offers tiered and flat-floor classrooms and additional break-out rooms at the ends of the corridors.

The third (top) floor provides offices and an executive lounge with a carefully framed view north across campus to the iconic gold dome of the university's historic Main Building, capturing Notre Dame's ambition to ensure executive-education students feel connected to the university. "It has been gratifying that people come with their families and take photos in front of this view to the dome," says DeVecchio.

On the exterior, the variegated brick facades and slate roof reprise the historic palette established by Ralph Adams Cram in the 1920s. Cast stone and limestone details soften the contrast in the brick.

When siting the building, the architects were thinking of the future development of this portion of the campus. They were offered a rectangular plot, but decided to use only half of it - the north half - with the idea that another building could be added on the south portion in the future.

While the Stayer Center isn't a standard metrical classical building, it is a balanced traditional building that sits comfortably on its site at the southern edge of the campus.

"It's a very tightly organized building, with different program elements, different types of classrooms, a chapel, the event room, break-out to flexible office space - all within a permeable, efficient plan that welcomes people coming from all directions" says Wyatt.

— Martha McLoughlin
Select Suppliers

Exterior brick:
Belden Brick, Canton, OH

Architectural Cast Stone:
Midwest Cast Stone, Kansas City, KS

Granite at stone base:
White Mountain Stone Co., Hanover, NH

Windows:
Oldcastle Building Envelope, Santa Monica, CA

Slate roofing:
Evergreen Slate Co., Middle Granville, NY

Zinc roofing:
UMICORE Building Products, ORaleigh, NC

Stained-glass windows:
Conrad Schmitt Studios, New Berlin, WI

Terrazzo flooring:
Art Mosaic and Tile Co., South Bend, IN

Interior millwork:
Custom Millwork and Display, South Bend, IN

Light Fixtures:
Crenshaw Lighting, Floyd, VA
Creating a Classical Academy

By D. Jeffrey Mims
Below: These four images show the process of raising the previous flat ceiling of the commercial retail building into a spacious elliptical vault. The original ceiling joists were opened and the ends tied into the ribs that shape the new vault. The whole was covered with galvanized metal lath onto which a scratch coat of plaster has been applied.

Bottom: The height of the new vaulted ceiling was determined by the rapidly descending roof, visible here above ceiling joists which have been cut away to reveal available attic space. The cut opening leading to the back studio will be rebuilt to the extreme left corner of the room and concealed in the final wall treatment.

Anyone who is familiar with the industrial and often chaotic surroundings of most contemporary art school studios should not be surprised with the results of student work influenced by such environments. Likewise, the familiar with the historic rhythms and spirit of architectural style should not be entirely surprised to learn that modernism would sooner or later be confronted by a return to tradition. In wake of that return, we recognize the need for the preservation of the finest achievements of the past, but also for the preservation of art, craft and design education that will enable our own original contributions to a continuing tradition.

If you were to ask ten different people to define historic preservation, chances are you would receive different responses. In general, the term is applied to the protection of buildings, objects, landscapes or other artifacts of historical significance for the benefit of future generations. The concept is a relatively new development in this country.

Of course, the preservation of man-made objects has a much older history. These tangible relics from the past may be protected strictly for historical record, but inevitably the traditions that they represent will create a continuing stylistic dialogue with the present, to be either rejected, or emulated and adapted to new circumstances.

Perhaps the most adaptable and versatile of all building traditions is the classical. Expressed through the integration of architecture, sculpture and painting, classicism remains the unsurpassed example of this continuity in the Western world. For centuries it has been recognized as the highest form of civic design and it is responsible for much of the finest architectural heritage in the United States.

The Academy of Classical Design is a private, non-profit school of art with a special emphasis on mural art.
"Expressed through the integration of architecture, sculpture and painting, classicism remains the unsurpassed example of this continuity in the Western world."

painting and the decoration of traditional architectural spaces. In support of this unique curriculum, the academy embarked on remodeling the interior of a small Georgian style building in downtown Southern Pines, NC, in 2014. The project transformed a low-ceilinged room which had long served as commercial retail space into a reinterpretation of the formal display galleries associated with the princely art collections of Europe which in turn became the modern art academies and museums of today. The rectangular building consists of the 9x14-ft. library, the central cast hall (30x14 ft.) and a multi-purpose studio.

As a student, I was fortunate to have been able to study in a number of these inspiring European museum interiors, where the setting itself seemed to intensify the quality and significance of the artwork exhibited—in rooms which were often in themselves a work of art. It was in Italy and particularly in Rome where my eyes were opened to the potential of the allied arts to unify and enrich interior spaces and so enhance our experience and our memory of being there.

Many years later, as director of the Academy of Classical Design, one of my primary goals has been to furnish students with a similarly elevated learning environment. Though adapted to the requirements of a specific curriculum and conceived on a far more humble scale than its stately predecessors, the aim has been to create a place where students might begin to develop a broader concept of visual design, while concentrating on mastering the fundamentals of traditional drawing and painting. Connected to this goal will be the formation of an elite group of artists, selected from our Mural Guild program, who will be equipped with the experience and ability to collaborate with traditionally oriented architects on future projects.

In the Beginning
The very first academy of art was founded in Florence, Italy by Cosimo I de’ Medici. Artists of this period trained by copying the work in Michelangelo’s sublime Medici Chapel, where sculpture, ornament and architecture had been integrated by the master to produce one of his most outstanding designs. In a setting no less impressive, the French academy had its start in the Louvre, long before the use of that royal palace was considered for a public museum of art.

By the end of the 18th century, as academic art were eventually established throughout Europe magnificent buildings came into being that were dedicated to the training of architecture, sculpture and painting. Often symbolizing the cultural aspirations of a city or nation, these impressive institutions became the daily backdrop for artists and craftspeople who were learning their professions and who, in doubt absorbed an indirect education of the vocabulary, taste and instinct needed to succeed in large-scale collaborative projects.

Our own new academy interior includes a library and cast hall which were designed to serve as an ongoing laboratory for the training of architectural decoration and mural painting. The approach to the central cast hall is through a small, elegantly panelled library. Decoration for the library called for a pictorial, and more purely ornamental treatment. Located between the top rail and cornice of
View of the cast hall looking toward the front entry. Highly finished charcoal drawings are copied plaster casts displayed on built-in pedestals which are connected to storage cabinets below. Note ceiling compartments have been lightly sketched the scratch coat of plaster to indicate the compositional design for the eventual fresco.

4. Detail of the entablature during construction. The hard to find guttae below the Doric triglyphs were adapted from wooden golf tees. The droplet shaped gutta was originally designed to pull water away from a wall and is the origin of our word “gutter.”

5 & 6. Doors leading from the library to the cast hall were a gift from a donor who discovered them in an architectural salvage. The door, its surround and wall panels all received multiple layers of stain to achieve the unified patina used to harmonize wood tones in this room.

7. The coffers with their elaborate levels of molding were constructed individually, stained and gilded before being installed onto the library ceiling. Decorative panels were painted to simulate a pattern of marquetry and attached once the ceiling coffers were in place.
The preservation of ornamental and figurative painting traditions are part of the academy’s Mural Guild program which offers both the educational and vocational experience required to assist in the production of large scale artistic collaborations. Here student instructor Rodney Wilkinson works on a full scale copy from Raphael’s ceiling in the Vatican’s Stanza della Segnatura.

FROM TOP: Looking up at a corner of the nearly completed library ceiling with decorative panels installed. Each of these panels was painted by an academy student. Completed cast hall of the Academy of Classical Design looking toward the library.

wall paneling in this room, a space has been reserved for a painted frieze to be realized either in oil or tempera advanced students.

The additional area needed for this feature was created by raising the original ceiling height from eight to twelve feet, lending a touch of grandeur to every room of such small dimensions as this one. The original focus of the library, however, is its coffered ceiling which brings together joinery, ornamental sculpturing and gilding and decorative painting to produce an effect of proportional formality that would not have been out of place in 17th century academies of earlier times.

Modeled loosely on Greco-Roman temples of Doric order, the central cast hall is a simple rectangular room with arched lunettes at each end articulated by the elliptical vault of the ceiling. These main areas to be decorated by the academy are the main areas to be decorated by the academy are the Mural Guild program using the ancient and now-seldom practiced technique of true or ‘buon’ fresco painting. Buon fresco is an art of painting on damp lime plaster using mineral pigments ground in water. The washes of pigment are set in the plaster and then become an integral part of the surface. In preparing the plaster, we were fortunate to collaborate with Patrick Webb, Professor of Plaster Working at the American Colledge of the Building Arts in Charleston, SC, and blogger at Traditional Building magazine.

The fresco for the vaulted ceiling of the cast hall is divided into compartments which correspond to three bays on both side walls. Each bay is flanked by built-in, wooden pedestals that support plaster cast sculpture from which students draw and paint—a met of training artists that traces its origin back to the Renancs. Individual work stations are situated on each pedestal with a pair of adjacent easels positioned in shallow cabinets where students can store their art supplies at the end of each day.

The projecting entablature above the side walls is intended to situate the space for a special lighting system created to illuminate both cast and easel, with individual controls to provide a flexible range of visual effects. A concealed door on one wall of the hall leads to another less formal dining and painting studio which can also serve as a tea room, lounge and reception area for visiting lecturers.

Throughout the planning stages of this project, the final turned time and again to a variety of publications for the Institute of Classical Architecture and Art. It improved our understanding of the project’s potential and provided an indispensable resource. Working from rough drawings that I supplied and within the existing building and in spite of an even more limited budget, contractor Steve Mims of Moodie Design/Build Inc. with his dedicated team managed to produce an end result that is to our eye a small miracle.

The preservation of significant buildings is one of the most valued cultural achievements. The future of traditional building needs both.

D. Jeffery Mims is a painter, educator, lecturer and sundialist who has been at the forefront of the revival of the classical tradition for over 30 years. In 1984 Classical America presented Mims with the Charles Ross Award for his work in fresco painting and in 1990 he was the recipient of an Artist Fellowship at the American Academy in Rome by The Institute of Classical Architecture and Art. He is founder and director of the Academy of Classical Design, a school of fine art with an emphasis on traditional mural painting and the integration of the allied arts.
As a British colony, the United States inherited a fully developed plaster tradition that would expand considerably from the mid-19th century until the 1940s. Fine plasterwork can still be enjoyed in public settings such as period railway stations, banks, courthouses and capitals across the nation. Many enriched plaster ceilings endurably grace private residences in historic neighborhoods such as Brooklyn Heights and Peninsular Charleston.

Largely due to the predominance of architectural Modernism and industrial, factory-produced construction systems, there is a common misconception that traditional plaster work only exists as a historical curiosity, impractical if not impossible to specify today. In truth, traditional plaster has been making a steady comeback in new construction for the past 20 years. Below are a few helpful insights for architects, designers, contractors and owners on the advantages and possibilities of using traditional plastering in contemporary practice.

**Traditional Plastering**

Although gypsum drywall has largely displaced traditional plastering for interior walls and ceilings, I would like to highlight a few specifications where traditional plasters should be considered as a practical alternative:

- Monolithic substrates
- Curvilinear surfaces
- High durability

Monolithic substrates (as opposed to cavity wall systems) are solid substrates, common examples being brick masonry, cast concrete or CMU blocks. Exterior plaster or “stucco” will invariably be a practical solution in the exterior. However, interior plaster applied directly to the substrate is likewise a practical alternative to furring strips and drywall. With a carefully selected binder (clay, gypsum, lime, hydraulic lime or cement) a plaster can be formulated that closely matches the thermal, expansive, permeability and other characteristics of the substrate resulting in a far superior surface that is completely integrated into the substrate.

Curvilinear surfaces which may include walls but are often horizontal ceiling surface such as domes, vaults and the underside of staircases are a logical consideration for plaster specification. I’ve been on many projects where vaults are painstakingly framed out with what is commonly called “ship hull framing” to receive multiple layers of 3/4-in. drywall that has to be cut into small strips, soaked and scored in the back to adjust to the curvature. This is completely unnecessary and an inferior construction to traditional plaster over lath, requiring only nominal framing.

High impact and abrasion resistance may not be expectations of walls surfaces for a residential home; however, for commercial and institutional specifications of hotels, museums, shopping centers, universities, airports and similar settings, durability and low maintenance are long term advantages to weigh against initial cost.

**Cast Moldings and Ornament**

As the millwork industry became increasingly sophisticated, soft “paint grade” woods such as pine and poplar began to displace plaster as the economic plain molding specification. The integration of ornament enrichment into moldings slowed this transition until ornament itself was largely stripped from architectural design in the mid-20th century. Nevertheless, there are many strong arguments for utilizing plaster moldings with the following specifications often being competitive or less expensive.

---

**A student apprentice learning to affix and join plaster tracery elements on a plaster dome**

- Medium to large curvilinear profiles
- Non-radial curvilinear profiles
- Large, complex crown moldings
- Curvilinear oriented moldings
- Ornament
- Low maintenance

Straight moldings can be produced just fine in plaster but it excels like no other medium in being able to contour to curvilinear shapes. I say curvilinear as opposed to radial because plaster is not constrained physically or economically to arcs of circles but can readily accommodate ellipses, hyperbolae, or free formed curves. The process helps to explain this property.

The first step in creating a plaster molding is hand-cutting a reverse metal profile from a template. The profile is mounted on a jig and the plaster is built up in successive layers on a table or ramp. For plaster, it matters little if the profile is large or small, complex or composed of non-radial curvilinear elements. In fact, the modeling itself can be curvilinear such as vertically for architraves surrounding arches, or horizontally as for molding applied against a curvilinear surface or even complex helix shapes as sometimes encountered in the stringers of descending staircases.

With a return to interest in traditional architecture there has been a corresponding interest in ornamentation. As with plaster modeling profiles, the work of plaster ornamentation is by hand so there are no mechanical constraints. Often much time is invested in a single model of high quality from which a mold is produced. Multiple plaster casts can be easily and economically produced. The more detailed the enrichments and the more units produced, the more value can be achieved with ornamentation.

This article is a brief summary of a subject that can become very specific for a given project. If you are an architect, designer or contractor seeking to understand and properly specify traditional plaster, I would recommend that you include an experienced plasterer in the design development phase of your project. It will open up beautiful design opportunities while supporting you in fulfilling your fiduciary responsibility with you or your client’s budget.

---

Patrick Webb is a heritage and ornamental plasterer, an educator and an advocate for the specification of natural, historically utilized plasters: clay, lime, gypsum, hydraulic lime in contemporary architectural specification.
Historical Showcase

DRIWOOD

For 100 years we've created architecturally accurate, period correct moldings.

Crafted to replicate intricately hand-carved designs
Correct in proportion and scale
Georgian, Federal, Victorian and more
Poplar or exotic woods

Historically styled millwork is one of the specialties of Driwood.

Abatron's Krack Kote can be used to repair cracks in walls and ceilings; it can be used on drywall, plaster, stucco and wood and it moves with the material so repair does not re-open.

Abatron, Inc.
800-445-1754; Fax: 262-653-2019
www.abatron.com
Kenosha, WI 53144

Architectural Grille created these stair railing infill panels.

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215
Manufacturer of custom grilles: perforated & linear bar grilles; radiator covers; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.

EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001
Decorative arts studio: murals, decorative gilding, plaster, wood, metal, stone & mosaic; design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; in NYC & Chicago.

Order online. Visit Driwood.com today
888-245-9663 (TOLL FREE), sales@driwood.com

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its caption.

Historically styled millwork is one of the specialties of Driwood.

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

EverGreene Architectural Arts, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001
Decorative arts studio: murals, decorative gilding, plaster, wood, metal, stone & mosaic; design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; in NYC & Chicago.

Historically styled millwork is one of the specialties of Driwood.

JUMP IN THE CONVERSATION
@PeriodHomes @TradBuilding @TradBldgShow
Join us on Twitter for news and views about the world of traditional building and design.

Historically styled millwork is one of the specialties of Driwood.
When contacting companies you've seen in the issue, please tell them you saw them in Traditional Building.
Tough Products for Tough Projects!

Restoration solutions for wood, metal, concrete, plaster, porcelain, and stone

FREE CATALOG (800) 445-1754
ABATRON, INC., Kenosha, WI USA
www.abatron.com

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its caption.
The leading manufacturer of decorative registers, grilles and vent covers.

Our uniquely crafted products are designed to give a home or commercial space the style, beauty & character you are looking for.

Available Products:
- Stamped Grilles
- Bar Grilles
- Curved Grilles
- Laser Cut Grilles
- Waterjet Cut Grilles
- Floor Grating
- Mushroom Ventilators
- Air Baseboard

In A Wide Variety Of Materials:
- Steel
- Galvanized Steel
- Aluminum
- Stainless Steel
- Brass
- Architectural Bronze
- Commercial Bronze

And Finishes:
- Painted
- Satin Polish
- Mirror Polish
- Anodized
- Oxidized

Solid Brass • Cast Iron • Aluminum • Wood

AMERICAN CRAFTSMANSHIP

ReggioRegister.com 1.800.880.3090
FRP and HD POLYURETHANE
CORNICES & MODILLIONS

WORTHINGTON®
American Made Architectural Products

Call 855-772-5534 to request a FREE quote or catalog

CLICK ON NO. 1630

Columns & Capitals

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its caption.

Arch Fiberglass Corp.
631-942-4772; Fax: 631-988-1190
www.afcornices.com
Copiague, NY 11726
Fabricator of molded fiberglass ornament: cornices, facades, cupolas, columns, capitals & balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1 fire-retardant material; weather resistant; easy to install.

Chadsworth Columns
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years. Click on No. 1580 for PolyStone; 180 for wood

Decorators Supply Corp.
800-792-2093; Fax: 773-947-2657
www.decoratorsupply.com
Chicago, IL 60609
Manufacturer of classic architectural elements: 13,000 appliqués for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 100 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; Classically inspired grilles; since 1883.

Driwood Moulding Company
888-245-9663; Fax: 843-469-4074
www.driwood.com
Florence, SC 29501
Supplier of molding: Stacked & custom moldings for residential & commercial projects; embossed moldings, custom millwork, mantels, entrances, cabinet & panel work, custom doors. Click on No. 2077

Ornamental molding and custom millwork is a specialty of Driwood.

Chadsworth's fluted Greek Doric fiberglass columns, measuring 24 in. by 125 in., are used on the entryway of the Poland Branch Library in Poland, OH.
Chadsworth Incorporated

Classical & Traditional Products

COLUMNS
CAPITALS
BALUSTRADES
PERGOLAS
MILLWORK
SHUTTERS

www.COLUMNS.com
277 North Front Street | Historic Wilmington, NC 28401
(P) 800.486.2118 (F) 910.763.3191

Greene Architectural, Inc.
4-2900; Fax: 212-244-6204
evergreenecom
Brooklyn, NY 11201
ative-arts studio: murals, decorative painting, plaster, wood, metal, stone & mosaics; new & conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices & Chicago.

Worthington Millwork makes wood columns for interior and exterior applications.

Worthington Millwork
800-872-1608; Fax: 850-640-0488
www.worthingtonmillwork.com
Panama City Beach, FL 32413
Distributor of architecturally correct columns: adjusted fluting, priming & asphaltum; moldings, balustrades, pediments, ceiling medallions, niches, pedestals & brackets.

Click on No. 1580

2016 Palladio Awards
Celebrating 15 years of Palladio Awards.
See the six winning projects in the June issue of Traditional Building.

Clem Labine's Traditional Building 41
Period-style wood entry doors are a specialty of Allegheny Restoration.

**Allegheny Restoration & Builders Inc.**
304-381-4828; Fax: 304-381-4825
www.alleghenyrestoration.com
Morgantown, WV 26508
Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; art glass; hardware replacement; storefronts & ecclesiastical projects; 15 years of experience; nationwide.
Click on No. 1004

**Architectural Components** restored the windows, doors and reproduction 18th-century hardware for the Jacob Whittmore House at the Minuteman National Historic Park in Lexington, MA.

**Architectural Components, Inc.**
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog $5.
Call for more information.

**Coppa Woodworking** offers more than 300 styles of wood screen and storm doors.

**Coppa Woodworking**
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731
Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, window screens & more.
Click on No. 9000

**Crittall Windows, Ltd.**
011-44-1376530800; Fax: 011-44-1376530801
www.crittall-windows.com
Witham, Essex CM8 3JN U.K.
Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lites & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content.
Click on No. 2016

**Crittall Windows** offers traditionally styled windows and doors made with recycled and recyclable steel content.

**E.R. Butler & Co.**'s extensive collection includes this French-style door hardware.

**E.R. Butler & Co.**
212-925-2965; 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

**House of Antique Hardware**
888-225-2545; Fax: 888-225-1372
www.houseofantiquehardware.com
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

**House of Antique Hardware** offers a selection of antique reproduction hardware as well as hardware for interior doors, cabin furniture and windows.

These large double elliptical arch-top French doors were built by Illingworth Millwork.

**Illingworth Millwork, LLC**
315-222-3433
www.jimillingworthmillwork.com
Adams, NY 13605
Manufacturer of custom wood windows, doors & moldings for homes & historic buildings; matches any existing wood doors, doors, moldings; custom millwork.
Click on No. 1696

**J.S. Benson Woodworking & Design**
802-296-2803
www.jsbenson.com
Middlebury, VT 05753
Builder of custom windows, doors & architectural millwork: historical reproduction; in-house design team, 110,000 sq-ft factory with state-of-the-art CNC machines combined with old world craftsmanship; sustainable & reclaimed antique lumber available; can replicate any historic or style; since 1970.
Click on No. 2073

---

42 CLEM LABINE'S TRADITIONAL BUILDING www.traditionalbuilding.com
COPPA WOODWORKING, INC.  
310-548-4142 www.coppawoodworking.com

BUYING GUIDES

Coppa Woodworking, Inc. offers over 300 styles of custom designs, any size, and so much more.

WOOD SCREEN DOORS & STORM DOORS

These wood doors were fabricated by Parrett Windows & 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.

Vintage Doors fabricated this solid Spanish Cedar double door, model DB100, to match the original doors of this early Victorian home.

Zeluck Doors & Windows
800-233-0101; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234
Manufacturer of custom architectural windows & doors: glass, timber & hardware; garage doors; French doors; residential, commercial & historical/landmark projects; since 1921.

Made in the USA
Over 300 Styles
Custom Designs
Any Size
And So Much More!

Visit... www.VINTAGEDoORS.com

...For even more inspiration!

DISTINCTIVE SOLID WOOD DOORS FOR YOUR HOME
Handmade by our craftsmen in any size, design and wood!

Screen & Storm Doors - Entrance Units - Interior Doors
Dutch - French - Louver - Three Season Porches & More...

FOR CATALOG OR QUOTE, CALL: 1 (800) 787-2001

Click on No. 9600

Click on No. 2034
Join us for a new series of free webinars on the best practices and products for historic restoration and traditional building. Talk to and learn from the industry experts and leading practitioners through your computer or mobile device. Acquire new skills and evaluate products from the convenience of your computer.

ALL FOR FREE!

NATURAL STONE AND TERRA COTTA: BLENDING TRADITIONAL BUILDING WITH HIGH PERFORMANCE INSTALLATION PRACTICES
1.5 AIA HSW LUs

Speakers:
Bruce Knaphus - Founder KEPCO+, specializing in architectural Cladding renovation, panelization and installation
Roger Jackson, FAIA, Principal, FFKR Architects, Salt Lake City, UT

A SUSTAINABLE TRADITION: STORM WINDOWS
1 AIA HSW Learning Unit

Speaker:
David Martin, President, Allied Window, Inc., Cincinnati, OH

TRADITIONAL PAINTS 1800-1960
1 AIA HSW Learning Unit

Speaker:
John Canning, John Canning Studios, Chester, CT

LOW IMPACT HVAC SOLUTIONS IN HISTORIC BUILDINGS
1 AIA HSW Learning Unit

Speakers:
Scott Intagliata and Peter Williams, Unico Systems, St. Louis, MO

HISTORIC CLAY ROOF TILE - WHY AND HOW TO USE IT SUCCESSFULLY
1.25 AIA HSW Learning Unit

Speaker:
Tab Colbert, CEO, Ludovici Roof Tiles, Lexington, OH

HISTORIC WINDOWS: STANDARDS, TAX CREDITS, AND SOLUTIONS
1.5 AIA HSW Learning Unit

Speakers:
Robert Loversidge, FAIA, and president Schooley Caldwell Associates and Chick McBrien, CSI/CDT, Senior Architectural Project Manager, Marvin Windows and Doors

HISTORIC CLAY ROOF TILE - WHY AND HOW TO USE IT SUCCESSFULLY
1.25 AIA HSW Learning Unit

Speaker:
Tab Colbert, CEO, Ludovici Roof Tiles, Lexington, OH

PRODUCTS AND PRACTICE: PERIOD KITCHEN DESIGN APPROACHES
1.25 AIA HSW Learning Unit

Speakers:
Patricia Poore, Editor-in-Chief, Old-House Journal. Arts & Crafts Home Early Homes and and Brian Stowell, President, Crown Point Cabinetry

OPPORTUNITIES TO LEARN NEVER STOP

with the Traditional Building Conference’s Online Seminars!

TRADITIONALBUILDINGSHOW.COM
Windows, Shutters & Hardware

Gheyn Restoration repaired and replaced wood windows for this historic building.

Gheyn Restoration Builders Inc.
914-352-0829; Fax: 914-352-0829
valliheynrestoration.com
Gantown, WV 26558
Manufacturer of reproduction & custom doors & windows: window replacement; store fronts & entry projects; 15 years of experience; nationwide. On No. 1004

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351
Manufacturer of reproduction & custom wood windows & doors: true-divided light, clad wood, storm & screens; renovation & restoration projects. New construction; paneled walls & storefronts; catalog $5. Call for more information.

Artistic Doors & Windows
800-278-9867; Fax: 732-726-9990
www.artisticdoorsandwindows.com
Avenel, NJ 07001
Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved reproduction; doors from 1 3/8- to 3-in. thick, 20-90 min. fire-rated 1 3/4-in. doors; meets IBC 2000 requirements. Click on No. 1690

Artistic Wood Reproductions
413-562-8900; Fax: 413-562-4444
www.customwoodreproductions.com
Westfield, MA 01085
Window specialist: replicates any design or profile, including round tops & Gothic arches; specialty glazing options.

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

Gaby's Shoppe offers a selection of drapery hardware designs in six powder-coated finishes.

Gaby's Shoppe
800-229-4229; Fax: 214-746-7770
www.gabyss.com
Dallas, TX 75207
Manufacturer of handcrafted decorative iron drapery hardware: for curved & angular bay windows & arches; 30 standard finishes; more than 100 finial options. Click on No. 2520

Hope's Windows, Inc.
716-665-5124; Fax: 716-665-3355
www.hopeswindows.com
Jamestown, NY 14702
Manufacturer of custom-designed windows & doors: handcrafted, hot-rolled, solid-steel & solid-bronze window & door systems.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseus
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

Illingworth Millwork
315-232-3433
www.jmillingworthmillwork.com
Adams, NY 13605
Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork. Click on No. 1996

This home package kit was custom designed and built by Connor Homes; it includes historically styled windows.

Connor Homes
802-382-9102; Fax: 802-382-9084
www.connorbuilding.com
Middlebury, VT 05753
Home builder: homes & more; follies, garden houses, pool houses, storage sheds; mantels, kitchen cabinets, bars, millwork, paneling, windows, stairs & stair parts. Click on No. 2054

These steel windows were manufactured by Crittall Windows.

Crittall Windows, Ltd.
011-44-1375380800; Fax: 011-44-1375380801
www.crittall-windows.com
Witham, Essex CM3 3JU U.K.
Manufacturer of steel window & door systems; single hung, casement, pivot, awning, projecting, fixed & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content. Click on No. 2016

These custom windows were fabricated by Jim Illingworth Millwork.

Jim Illingworth Millwork
315-232-3433
www.jmillingworthmillwork.com
Adams, NY 13605
Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork. Click on No. 1996
HOUSE OF ANTIQUE HARDWARE
Period Perfect for the Traditional Builder

Join Our Professional Trade Partner Program
Quality Period Products • Everyday Savings • Dedicated Support

www.HouseofAntiqueHardware.com/trade

Our extensive collection ranges from fine hand-finished wrought iron to richly grained stainless steel. Because we manufacture our products right here in the U.S., we are able to offer custom items such as curved bay windows or brackets sized specifically for your application.

View the complete Gaby’s Shoppe catalog online: www.gabys.com
singing the Secretary of Interior's Rehabilitation guidelines, we are able to restore or recreate historically accurate wood windows and doors in our illworkshop.

1000 Coombs Farm Dr.
Suit #202
Morgantown, WV 26508

phone 304-381-4820 • fax 304-381-4825
WWW.ALEPHENYRESTORATION.COM

ARCHITECTURAL COMPONENTS
Finely Crafted Reproduction and Custom Windows, Doors & Architectural Millwork
413-367-9441
architecturalcomponentsinc.com

Jim Illingworth
Millwork, LLC
Architectural • Historical • Traditional
We Custom Build
Wood: Doors - Windows - Moldings

Ph: 315-238-3433 - Fax: 315-238-3548
Toll Free: 877-590-2392
B-10 Wardwell St. - Poughkeepsie, NY 12601
Website: www.jimmillingworthmillwork.com
www.jimillingworthmillwork.com

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 for doors;
1263 for windows

Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54625
Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options, numerous wood species & complete finishing capabilities; historical replications; screen doors, casings & moldings.
Click on No. 3003

Parrett

The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin Windows and Doors.
This historically styled sash lock is available from Phelps Company.

**Phelps Company**

603-336-6213; Fax: 603-336-6085
www.phelpscompany.com

Hinsdale, NH 03451

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-head adjusters, spring bolts, window ventilation locks, push-out casement hardware, storm/screen-door latch sets & more.

Click on No. 6001

---

**SRS Hardware**

401-594-9031; Fax: No fax
www.srshardware.com
Dallas, TX 75219

Manufacturer & distributor of traditional hardware: for wood windows; full line from weights to pulleys, lifts & locks.

Click on No. 1925

---

**Wood Window Workshop**

603-224-3600; Fax: 603-224-5969
www.woodwindowworkshop.com

Utica, IL 61050

Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise & tenon construction, true-divided lite, hard-to-find hardware & restoration; insulated glazing; factory finishes; millwork; reproduction for storefronts.

Click on No. 1321

---

**Wood Window Workshop**

800-724-3081; Fax: 315-733-9333
www.woodwindowworkshop.com

Utica, NY 13501

Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise & tenon construction, true-divided lite, hard-to-find hardware & restoration; insulated glazing; factory finishes; millwork; reproduction for storefronts.

Click on No. 1321

---

**Zeluck Doors & Windows**

800-233-0191; 718-291-8460; Fax: 718-531-2564
www.zeluck.com

Brooklyn, NY 11234

Manufacturer of custom architectural doors & doors: glass, timber & hardware garage doors; French doors; residential, commercial & historical/landmark projects since 1921.
A Home Deserves More than Ordinary Shutters

Choose TIMBERLANE Shutters

The FINEST SHUTTERS ever made.

Choosing TIMBERLANE Shutters:

- Expect superior quality and workmanship.
- Customize your shutters to the limits of your imagination.
- Receive unsurpassed customer service to make every job easy, from start to finish.
- Get started. Timberlane Shutters are not available in stores. We work directly with homeowners and building professionals.

SERVING: Architects, Designers, Custom Builders, Historic Preservationists, and Discerning Homeowners

Get your free catalog from TIMBERLANE SHUTTERS at FINESHUTTERS.COM

*W* CLICK ON NO. 1086

**Shuttercraft**

Interior & Exterior custom wood shutters in all types and sizes, including Hard-To-Find Traditional Interior Moveable Louvers

Call (203) 245-2608

www.shuttercraft.com

CLICK ON NO. 1321

INTERIOR WINDOW SYSTEMS

- Noise Reduction
- Draft & DIRT Elimination
- THERMAL CONTROL
- up to 95% noise reduction
- Maximum Thermal Control
- 9% Elimination of Draft/Dirt Infiltration

Cityproof

11 43rd Avenue, Long Island City, NY 11101
(718) 786-1600 e-mail: info@cityproof.com

www.cityproof.com

CLICK ON NO. 2390

cTraditionalbuilding.com

Infrared Proof!

Save Energy and your Historic Windows

Innerglass Window Systems, LLC

The Commerical Division

stormwindows.com • 800.743.6207

CLICK ON NO. 909

www.phelpscompany.com

Clem Labine's Traditional Building
Chadsworth specializes in exterior garden structures, as seen with these custom pergolas in Peterson Park in Poland, OH.

Chadsworth Columns
916-763-7600; Fax: 916-763-3191
www.columns.com
Wilmington, NC 28401
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.
Click on No. 1580 for PolyStone; 180 for wood

The 22-in. tall Cliveden vase from Haddonstone is available in Portland, Bath and terracotta colors.

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

The 22-in. tall Cliveden vase from Haddonstone is available in Portland, Bath and terracotta colors.

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

Robinson Iron designed and installed this custom gazebo of cast iron and fabricated waterjet-cut steel for the Central Alabama Community College in Alexander, City, AL

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

These terra-cotta planters with rolled rims are available from Seibert & Rice in various sizes.

Seibert & Rice
973-467-8286; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078
Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.
Stone Legends
38-1199; Fax: 214-358-1293
rstonelegends.com
832, TX 75217
Manufacturer of handmade architectural landscape elements in cast stone: columns, signage, niches, pool coping, pavements & finials for piers & walls, planters, fountains, gazebos, statuary, benches, latels & more; restoration.

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

Mann Metalcraft
21-170; Fax: 918-592-3285
w.mancraft.com
OK 74107
Cольer, fabricator, finisher & installer of quality custom ornamental metalwork: gates, fences, gates, custom, hot-rolled doors & windows, lighting, grilles, re & aluminum entry doors; all cast- & light-metal alloys, finishes & architectural styles; since 1940.

No. 1223

Washington Millwork's pergola systems are available in standard or premium styles, and in 8-ft. & 9-ft. wide configurations.

Washington Millwork
72-1608; Fax: 850-640-0488
w.washingtonmillwork.com
na City Beach, FL 32013
Distributor of architecturally correct columns, adjusted fluting, priming & asphalts; balustrades, pediments, medallions, niches, pedestals & seats.

No. 1630

Artisans of cast metal since 1946.
800.824.2157
256.329.8486
robinsoniron.com

CLICK ON NO. 3240

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its caption.
From balustrades, columns and porticos to pier caps, window surrounds and custom designs — our high specification cast stone designs provide affordable elegance to any project.

Browse our unrivalled collection online or call to request a catalog.

HADDONSTONE
haddonstone.com
866 733 8225
Made in the USA

Storefronts & Facades

Allen Architectural Metals replicated and restored the cast-iron façade and railings for this 140,000-sq.ft. 1909 Beaux-Arts landmark building in New York City.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allennmetals.com
Talladega, AL 35161
Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

The Belden Brick Co. designed this relief dove carrying an olive branch.

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of color textures, sizes & stock & custom shape color matching; jack arches, water table, bullnoses, coping caps, pavers, face & brick sculpture/murals & more.
Click on No. 1891
The Belden Brick Company is privileged to serve our customers with more options than any other brick manufacturer in the world. As the industry leader in delivering the largest selection of more than 500 colors, 20 different sizes, 13 textures and unlimited shapes, Belden will meet all your product needs with the time-honored quality and experience we've mastered since 1885.

The Standard of Comparison Since 1885
An ISO 9001 Compliant Quality Management System
An ISO 14001 Compliant Environmental Management System
Sell your period-authentic product direct to our readers.

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

For more information, please contact:

Robin Habberley
REX Sales Director
(703) 831-6588
rhabberley@rexbilt.com

Julia Hite
REX Sales Executive
(978) 729-4321
jhite@rexbilt.com

Peter H. Miller
Publisher, Home Group
Active Interest Media
pmiller@aimmedia.com

rexbilt.com

KEPCO+
801-975-9009; Fax: 801-975-9911
www.kepcoplus.com
Salt Lake City, UT 84104
Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

Leeds Clark Restoration
972-775-3843; Fax: 972-723-8856
www.leedsklark.com
Midlothian, TX 76065
Main Street restoration services: window replacement/repair, storefront renovations, awnings & cornice work, masonry repair & tuck pointing; inspection, condition assessments, pro-forma cost estimates & workshops.

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its caption.

---

**Extterior Lighting**

Crenshaw Lighting
540-745-3000; Fax: 540-745-3511
www.crenshawlighting.com
Floyd, VA 24091
Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.
Click on No. 313

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chester, MD 21619
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.
Click on No. 809

**Authentic Designs**
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05778
Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, terne metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder $30.
Click on No. 60

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7620
www.ballandball.com
Exton, PA 19341
Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; stair hardware; restoration services.

---

The artisans at Herwig handcrafted this traditionally styled exterior lantern.

Herwig Lighting
800-643-9523; Fax: 479-958-6422
www.herwig.com
Russellville, AR 72811
Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, bollards, custom plaques, signs & monogrammed metalwork; since 1908.
Click on No. 9130

---

This two-light lantern was manufactured by Authentic Designs.

---

This exterior globe sconce was created for the Wardman West Condominiums, Washington, DC by Crenshaw Lighting: it is made of solid cast bronze finished in a custom dark hand-rubbed patina, with a white opal glass globe.

---

Wagner Foundry cast this aluminum storefront for The Pentland Hotel in Grand Rapids, MI.

Wagner Foundry, Inc.
800-276-1094; 773-276-7077; Fax: 773-276-9656
www.wagnerfoundry.com
Chicago, IL 60622
Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.
Click on No. 1062
Manufacturer of Fine Interior, Exterior & Custom Lighting

LANTERN MASTERS, INC.

OLD WORLD AND BEYOND

Our lighting projects are historically inspired with unique details and fine craftsmanship.

28 Via Colinas, Suite 103 | Westlake Village, CA 91362 | 818.706.1990 | www.lanternmasters.com
The forged brass and bronze lantern from Lantern Masters, the Kelian Lantern on Sylvia's Arm, combines age-old forging techniques with 21st-century technology.

Lantern Masters, Inc.
818-706-1999; Fax: 818-706-1990
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.

Click on No. 1239

The Annapolis Ceiling Light, #L-630-CE from Lanternland, shown here in an Antique Brass finish with Clear Glass, is handcrafted in America from high-quality copper or brass.

Lanternland
855-655-5200; Fax: 406-962-1997
www.lanternland.com
Mesa, AZ 85210
Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.

Click on No. 2076

Manning Lighting, Inc.
920-446-2198; Fax: 920-446-2191
www.manninglighting.com
Sheboygan, WI 53082
Supplier of contemporary & traditional lighting; custom church lighting; restoration of historical fixtures for courthouses & institutional buildings.

Period Lighting Fixtures, Inc.
800-828-6990; 413-664-7141; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247
Manufacturer of 250+ handcrafted reproduction 18th- & 19th-century fixtures: wood-turned/metal chandeliers, aged-tin/ pewter sconces & lanterns; most licensed by Colonial Williamsburg, historic Deerfield & Old Sturbridge Village.

Scofield Lighting
610-518-3908; Fax: 610-518-7264
www.scofieldlighting.com
Downingtown, PA 19335
Creator of historic lighting: 17th through 19th century inspired lanterns, sconces, ceiling lights & chandeliers; finished in natural, bronzed, leaded, oxidized copper or aged tin; collection is customizable to the specific needs of projects & clients.

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.sltlco.com
Saint Louis, MO 63130
Manufacturer & supplier of architecturally inspired lighting; all styles; historical reproduction; & custom lighting; restoration services; commercial & ecclesiastical projects.

Click on No. 6190
Roofing & Roofing Specialties

Olde Mohawk Historic Preservation
877-622-8973
www.OldeMohawk.com
Melrose, MA 02176

Mcopper, Inc.
447-0674; Fax: 407-447-0075
w.mcopper.com
(305) 587-5922
Fax: 407-447-0075
A custom fabricator of copper products: louvers, dormers, weathervanes, finials, turrets, kitchen hoods, awnings, chimneys & more.

Nicholson & Galloway
571-3900; Fax: 516-769-3598
www.nicholsonandgalloway.com
264 Head, NY 11565
- service exterior & historic facade renovation contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFRP, cast stone & metal products.

The Acrymax system from Preservation Products can be used to weatherproof metal roofs and other materials such as wood, asphalt, concrete and masonry.

Preservation Products, Inc.
800-953-9523; Fax: 610-891-0834
www.preservationproducts.com
Media, PA 19063
Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

Slate & Copper Services
800-975-2528; Fax: No fax
www.slateroofs.com
Bridgport, CT 06608
Manufacturer of roofing: new & salvaged slate; custom weathervanes.

Slate Affair, Inc.
802-846-7676; Fax: Same as phone
www.slateaffair.com
Enosburg Falls, VT 05450
Designer & installer of custom slate roofing: copper roofing & accessories; gutters, skylights, slate siding, weathervanes; garden ornament; sculpture; murals; metal doors.

Peacock is one of many copper weather vanes offered by EJMCopper.

C לעי is an energy star partner.
Bird Control

Avian Enterprises, LLC
888-366-0700; Fax: 888-877-4355
aviancontrol.com
Jupiter, FL 33477

Manufacturer and distributor of 'ReJeX-IT' bird repellents that humanely manage and control bird populations. Goose repellent for turf, and TP-40 for fogging warehouses, barns, etc.

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746
Supplier of comprehensive bird-control products: spikes, coils, netting, electrified tracks & tensioned wires; low-visibility solutions for sensitive areas; 30+ years experience in specialty roofing.

Bird-B-Gone
800-392-6915; Fax: 949-472-3116
www.bird-b-gone.com
Mission Viejo, CA 92692
Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird netting, electric bird track, visual, chemical & audible systems; stainless steel & polycarbonate spikes; Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers who are available for consultation & installation.

Bird-X Inc.
800-662-5621; Fax: 312-226-2480
www.bird-x.com
Chicago, IL 60612
Manufacturer of bird & pest control products: SPIKES Needle Strips, sticky gels, nets, ultrasonic & visual devices; for landmark status, museums, industrial, commercial & residential properties.

Birds west of the Mississippi are available through our extensive base of authorized installers. Call 1-800-392-BIRD (2473) for a distributor near you!

New Kent Winery by Hop's & Associates
New Kent Winery in Virginia reflects the region.

Visit the newly updated TraditionalBuilding.com today for web exclusives like blogs by industry leaders & experts.

Clem Labine
The Great Penn Station Hoax
"It's hard to know where to start listing the flaws and exceptions. First, let's start with..."
S#!T HAPPENS

Avoid the mess.
Keep birds OFF buildings.

Bird Spikes  
Avishock™ Electric Bird Track

Bird Netting  
Bird Proof Gel

0.900.7613  
bird-x.com

BIRD-X  
Pest control for today's environment.
Masonry Restoration & Cleaning

Diedrich Technologies, Inc.
800-283-3888
www.diedrichtechnologies.com
Schenectady, NY 12303
Manufacturer of masonry restoration cleaners, water-repellent sealers & paint removers; interior & exterior applications; ENVIRESTORE 100, a safer restoration cleaner that retains patina.

Graciano Corp.
800-523-5076; 412-963-8408; Fax: 412-963-6662
www.graciano.com
Pittsburgh, PA 15238
Specialist in masonry concrete restoration & historic preservation: has restored Rockefeller Center, Queensboro Bridge, Shea Stadium. Services include: terra cotta, stone, tuck pointing, waterproofing, caulking & pressure grouting.

Kronenberger & Sons Restoration
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457
Contractor for interior & exterior restoration: all types of finishes; post- & beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

Nicholson & Galloway
516-671-2500; Fax: 516-759-2569
www.nicholsonandgalloway.com
Glen Head, NY 11545
Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFPR, cast stone & metal reproductions.

North Shore Architectural Stone
516-759-2156; Fax: 516-671-2885
www.northstone.com
Glen Head, NY 11545
Supplier of stone architectural products & restoration services: statues, signage, benches, vases; restoration; rigging; sculpture & statuary repair & restoration; onsite engraving; masonry; granite, limestone & bluestone.

Nicholson & Galloway restored the exterior façade, ornamentation, roof and provided new windows for this historic building.

On Staten Island, NY, Graciano Corp. completed extensive historic masonry conservation at Wagner College's Main Hall.

Weathercap's soft lead strip embeded in caulk forms a cap or seal that protects any masonry joint.

Old Mohawk Historic Preservation
877-622-9873
www.OldMohawk.com
Melrose, MA 02176

Stonesculpt
609-575-9683; Fax: 609-322-5002
www.customstonecarving.com
East Palo Alto, CA 94303
Custom fabricator of hand carvings in natural stone: stone carving, masonry restoration, custom stone work & sculpture.

If you'd like to order a gift subscription for a colleague, just call 800-548-0148
Natural Building Stone

Rock was created using decorative brick from Belden Brick.

Belden Brick Co., The
6-8381; Fax: 706-456-2094
holdenbrick.com

Manufacturer of brick: variety of colors, sizes & stock & custom shapes; matching; jack arches, water tables, faces, coping caps, pavers, face brick, sculpture/murals & more.

on No. 1091

Buchel Stone Corp.
6-4473
buechelstone.com
In Lac, WI 54555
lier of building & landscape stone: full of natural colors & textures; gas & fireplaces.

Historical Bricks supplied its reclaimed glash Cobblestones for this driveway in Citco, CA.

In Historical Bricks, Inc.
5-5251; Fax: 319-688-3506
historicalbricks.com
City, IA 52246
ier of antique paving & building material-dealers in new construction with an old look as well as historic restoration; pavers, cobblestones, clinker brick

on No. 8079

The Artisan Masonry Stone veneer line from Oldcastle Architectural is available in three color options.

Oldcastle Architectural Products
800-899-8650; Fax: 770-804-3369
www.oldcastle-precast.com
Atlanta, GA 30350
Supplier of interlocking concrete pavers in more than 60 colors; finishes include granite, standard, antique and Florentine.

Mosaic fabrication is one of the specialties of Rugo Stone.

Rugo Stone, LLC
571-642-2672; Fax: 571-642-2678
www.rugostone.com
Lorton, VA 22079
Masonry contractor: exterior stonework & facade restoration.

Click on No. 1883

Trow & Holden
802-451-4394; Fax: 802-476-7025
www.trowandholden.com
Barre, VT 05641
Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.

Click on No. 8079

Coming in the June issue of Traditional Building:
Project reports on this year's six Palladio Award winners, and a special feature celebrating 15 years of Palladio Awards. Which firms won award this year? Go to our website to see the list, www.traditionalbuilding.com.

Coming in August issue of Traditional Building:
The engineering firm of Silman is well known in the preservation world. Learn more about them in our profile in the August issue.
Garden Design

Two recent books consider the growth of gardens from highly different perspectives — one macro and the other micro.

Commercial artists say sometimes the only thing better than a good new design is a good old design, and, as I learned from The Authentic Garden: Naturalistic and Contemporary Landscape Design, the same is true with plants. When authors Richard Hartlage and Sandy Fischer survey today’s cutting-edge garden design scene, they find not only enthusiastic embrace of environmentally durable plants and native species — think grasses and meadows — but also a rebounding of the naturalistic style and innovations like graphic planting seeded decades, even centuries ago.

While the point of this book is what’s happening in garden design now, not what was, the authors’ snippets of garden history add perspective to the assorted current schools of thought nicely illustrated in each chapter. Hartlage and Fischer are the principals of Land Morphology in Seattle, and they don’t hide their affection for garden design of the early 20th-century Arts & Crafts era. Of course, they revere Brits William Robinson and Gertrude Jekyll, who broke new ground with informal, painterly compositions of plants in the naturalistic style, but there’s also a nod to Americans Beatrix Farrand and Ellen Biddle Shipman as well as subsequent modernist designers Dan Kiley, James Rose, and Garrett Eckbo. Important recent influences they admire are German nurseryman Karl Foerster (1874-1970), Dutch-born Ms. Mien Ruys (1909-1999) and Roberto Burle Marx (1909-1994), working in South America.

Turns out, while many concepts cultivated by pioneers of modern landscape design are re-emerging, it’s not in the same old turfs. Edenic Arts & Crafts gardens all but died out after World War I when large estates and staffs became too costly to maintain. Surprisingly, the bloom is also off the once-avid gardening of post-World War II suburbia. Baby boomers are now retiring and downsizing, and the average garden is shrinking along with yard space and free time. In their place, though, the authors see a blossoming of estate gardens among the new class of wealthy builders, and a renaissance in new public park types, like the linear High Line in Manhattan, for the influx of urban dwellers.

The authors explore the diverse trends taking root in these spaces taking them chapter by chapter. In “Plants as Architecture”, for instance, we see how hedges and vivid geometrical topiaries come into play as “architectural building blocks as well as purely decorative sculptures.” Developed in the 1950s as a natural complement to modernist architecture, “Graphic Planting Design” (also called the “block style”) employs plants in large blocks of uniform species and color reminiscent of a Cubist print that have grown immensely popular in recent decades.

The Authentic Garden is neither a manifesto nor a manual but, as the authors promise, a look the breadth of contemporary talented garden makers and landscape architects. Richly illustrated with copious color photos that, in many cases, carry the chapter in lieu of extensive copy, it makes clear that today’s designers are using plants in ways both fresh and long-favored to enhance “intellectual content, green or ecological strategies, immersive experiences, and most of all emotion”.

A book of a different species, so to speak, and a garden go with it, is Wrestling With Angels and Singing With Dragons. Not only is the subject a single project — Ashland Hollow, the author’s 17-acre garden and home near Wilmington, DE — but one that stretches over 45 years to become what The Washington Post has called, “One of the most admired private gardens on the East Coast.”

Ashland Hollow began in 1964 when William Frederick and his wife Nancy, who were already operating a nursery and garden design business, acquired a former farm for a bigger home and their ultimate garden. If many of the same accomplished designers mentioned in The Authentic Garden pop up here, it should come as no surprise. Recently, I had the pleasure of meeting the Fredericks during an event at The Cultural Landscape Foundation in Washington, D.C. where it was clear they have either worked for, been inspired by, or mentored just about everybody. For instance, one of their research trips for Ashland Hollow was to Brazil in 1964 to seek counsel from Roberto Burle Marx, who ultimately became a close friend. Henry Francis du Pont, the creator of Winterthur gardens and estate, was a nearby neighbor and model.

Frederick is not only a landscape architect and preservationist but also the author of the classic One Hundred Great Garden Plants, and though Wrestling With Angels reads like a private journal, in reality it’s a peek behind the scenes at a professional crafting a masterwork. The book follows the chronology of a garden designed block-by-block to harmonize with the existing landscape features, and as a series of “outdoor rooms” with something interesting going on in every season.

Ashland Hollow, we learn is a strolling garden and along the way Frederick describes not only what he did, but why and how, with many plant lists and notes on color, as well as diagrams of hardscape features like dams and paths. Amply illustrated with color photos and drawings, these personal insights can also apply to many historical landscapes, as in the oft-repeated Frederick advice, “The greatest way to destroy a good garden is to come home with a plant in hand and have no idea where to put it.”
It's hard to talk about this book without discussing the architecture it displays. In company catalogue fashion, this monograph features a wide array of Robert A.M. Stern Architect's work, geographically diverse but contextual in every country, every neighborhood. What is consistent, no matter where, is the research that goes into the work; architectural precedent is nicely explained for each project in every chapter.

City Living is an apartment building compendium, from high rise to low rise, from Lima to Atlanta; Chicago to Chongqing. This is Stern's eighth opus; it speaks to the volume of the firm's work, and also to the quality. It may be vanity publishing, but if you design or admire apartment buildings, you should read this book. If Stern can find inspiration in Rosario Candela's work, you can find inspiration in Stern's.

Each apartment project is illustrated with four color photographs, both interior and exterior, and floor plans. Black-and-white photographs are used to show historic buildings which inform the new buildings, often nearby. Many of the buildings featured are in New York City. They take their cues from iconic buildings of the 1920s and 1930s, especially 15 Central Park West. This new, Indiana Limestone edifice, a Stern signature building, was designed for developers Arthur and William Zeckendorf, who thankfully, eschew glass curtain wall.

While most of the apartment buildings featured are new, my favorite project, on pages 216-217, is the adaptive use of an existing 1927 Salvation Army gem overlooking Gramercy Park in New York.

No. 18 Gramercy Park was originally designed by Murgatroyd & Ogden as a 17-story dormitory for single women. "An E-shaped floor plan presented a puzzle: how to open up what had been a warren of one room apartments to create full floor residences," the book explains. The puzzle was solved within the existing footprint with large living rooms occupying the top of the "E" and generous bedroom suites in the two remaining bars of the "E." The living room has a row of windows overlooking Gramercy Park. This is one of the most coveted views (and locations) in Manhattan!

The red brick Adam style facades and two-story limestone pillars were restored. The windows were another challenge. "The trick was to come up with a strategy for enlarging windows that would not compromise the historic appearance of the building," Paul Whalen and Michael Jones tell us. Their approach was to widen the six-over-six windows in a way that approximated their original proportions, widening them by four inches - half a brick - on each side and lowering the sills by several rows of brick. "We found this made an enormous difference to the quality of light and views while preserving the simple rhythm of the building's original fenestration," exclaim the architect authors.

The renovated lobby is graced in white oak paneling of Colonial Revival precedent but with a "dash of Art Deco glamour" added by the use of nickel trim around the panels and a mirror backed cast glass fireplace surround.

There is a 30-page section in the front of the book titled: "A Conversation with Paul Goldberger; Robert A.M. Stern; Paul Whalen; Daniel Lobitz and Michael D. Jones." These are the authors, and the practitioners of the work featured in subsequent pages. Once you get over the self-congratulatory tone of these interviews, there are golden nuggets of how an architect should approach a new commission. Analyzing the precedent, context, history and the community helps the architect respond with the right solution.

For example, Stern, the Ralph Lauren of architecture, boasts, "We bring to our interiors a level of luxury that very few architects in New York can bring, in part because we've done so many houses for clients who appreciate fine materials and superior craftsmanship." But then Paul Whalen, RAMSA partner and co-author explains, "Yes, the kind of buildings we do and the kind of place-making we do, go together. They are both about creating communities with a strong public realm. They are meant to engender civic pride."

From New York to China, City Living, Apartment Houses by Robert A.M. Stern Architects displays superlative city architecture of its time and of its place.

Peter H. Miller, Hon AIA, is president of the Home Group Division of Active Interest Media.
Time on Our Side: Toward A Critical Tradition of Classicism

The talented architect John Simpson recently gave a presentation in New York titled "The Timeless Language of Classicism." To many of Simpson's classicist colleagues, the title likely seems natural and unremarkable. But the familiarity of the word "timeless" in today's classicist criticism masks its problems. In its weak form, "timeless" simply means something like "long-lasting." In its strong form, which pervades current classicist rhetoric, it means that which truly transcends time. Unfortunately, this strong form impedes deeper considerations of time and history in relation to classicism. While we rightly reject the dogma that "architecture must be of our time," classicists seem intent on substituting our own shibboleth, the doctrine of the "timeless classical."

Contemporary classicism needs a theory able to recognize the complexities of concepts of time and history in the multifaceted ways that historians and others understand them today. The efforts at comprehensive classicist theories - Krier, Porphyrios and Westfall come first to mind - have been formative. Although brimming with wit and biting polemic, this work is premised on the wholesale rejection of the current intellectual culture, going so far at times as to see it as the pit of nihilism. This is a blinkered view of today's intellectual ferment, fatal to the prospects of contemporary classicism.

Demetri Porphyrios' well-known views are representative. He asserts that "Modernism" encourages a radical permissiveness necessarily opposed to classical restraint and decorum. He claims that modern thought - all of it, apparently - teaches "that history nurtures no moral paradigms; it simply points to a value-free relativism.... It follows ... that since there can be no enduring values, anything goes." By contrast, the classical "is certainly the enduring and timeless."

This lumping together of all modern thought and culture into a monolithic Modernism assumes that history's lessons are transparent. The "timeless classical" purports to show that modern intellectual culture has betrayed the eternal truths vouchsafed by a unitary Western Tradition. In this, it follows too willingly the views of certain conservative philosophers such as Alasdair Maclntyre, Leo Strauss and Roger Scruton. The "timeless classical" leads to bad history and inculcates a defensive unwillingness to acknowledge the constructive value in contemporary thought. It ignores, for instance, Michel Foucault's acute diagnosis of the ways that individuals in capitalist modernity are coerced to conspire in their own oppression. It fails to recognize Martha Nussbaum's retrieval of ancient and modern varieties of relativism and the ways they might support robust conceptions of human flourishing. It disregards Michel de Certeau's insights into how creative resistance to productive and consumptive imperatives can be forged out of the routines of everyday life. And it too easily disdains the work of "postmodern" critics who have thought deeply about how to sustain civic life against the degrading aspects of modernity.

Dismissing all of this thought leaves classicist criticism unable to understand the ways power works in the modern world. Classicism then becomes merely a pleasing mask over the mechanisms of neoliberal compulsion and hyperindividualism. Without a strong sense of architecture's historicity, we have no way to talk about how circumstances shape the realm of possibility. We are unable to move beyond the by now deep understanding of the figural languages of classicism to also address the material and social factors that encourage or inhibit classical building. The "timeless classical" denies classicists a rich, diverse, and vital corpus of ideas worth bringing into the arsenal.

By seceding from the contemporary intellectual culture and by justifying classicism as that which lies beyond time, the "timeless classical" can only propose a form of return to or restoration of past views. It is incapable of acknowledging that some aspects of modernism share the putative aim of classicism: to support human flourishing. The "classical city" must be a new creation because the old city, like the present and future city, was and is a product of imagination, desire and power, and the particular combination of relations which made it cannot be restored. Restoration and return may be merely conventional in everyday usage, but in our more reflective criticism they suggest a genuinely revanchist program that should be opposed.

Myths of timelessness and return are related also to the claim that classicism constitutes a continuous tradition from antiquity to the present. This has the virtue of giving current practice a genealogy, helping architects rival the best work of the past. But assertions of absolute continuity are not sustained by the historical record. Each time it appeared, classicism was brought about by a conscious effort to make it serve the present. To paraphrase Michel-Rolph Trouillot in Silencing the Past, classicism as a historical reality reveals itself only through the production of specific narratives. There is no past that can be uncomplicatedly retrieved; each generation seeks out the classical relative to what it makes of the past. The formal elements of classicism may exist beyond time-bound limits, but the ways in which architects use those forms occur within history. We must guard against conflating the historically specific traditions of classicism and the transhistorical forms that weave in and out of the fabric of classicism's temporality.

Looking to the past should be about finding new possibilities for the present and future: something like Ralph Waldo Emerson's hope for an "original relation to the universe." By discarding the "timeless classical" and by connecting with vital currents in contemporary thought, classicist theory might discover unheralded resources within its plentiful, historical variety to help it challenge the rapid exercises in egoism that characterize today's status quo avant-gardism. Re-engaging the possibility of an architectural lingua franca means embracing the timeliness of the classical in light of the challenges and opportunities afforded in contemporary thought. The "timeless classical" obscures our understanding of classicism itself as the timely, critical tradition in contemporary architecture.

Paul A. Ranogajec is an independent art and architectural historian. He holds a Ph.D. from the City University of New York and learned classical architectural design at the University of Notre Dame.
E.R. BUTLER & CO.

"EG" Design Series
W.C. Vaughan Co. Collection

Door Knobs Available in 1 1/4, 1 3/4, 2, and 2 1/4 inch diameters (2 1/4 in shown)
Available in 1 inch diameters for use as center knobs
Also Available in 1 1/4, 1 3/4, and 2 1/4 inch diameters for cabinets and fine furniture
Solid Turned Brass Knob and Rose
Standard, custom plated and patinated finishes available

WWW.ERBUTLER.COM
CATALOGUES AVAILABLE TO THE TRADE - SHOWROOMS BY APPOINTMENT ONLY

FINE ARCHITECTURAL, BUILDERS' AND CABINETMAKERS' HARDWARE

CLICK ON NO. 2260
Custom Burnished Brass Pendants with Embossed Glass Bowls

Architect: Beyer Blinder Belle Architects & Lighting Design: Domingo Gonzales
WWW.CRENSHAWLIGHTING.COM