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Photo By: Ken Blaze
Christine G. H. Franck
“Missionary for the Classical Tradition”

By Gordon Bock

S

ometimes, words do have the power of actions, as when they're charged with the zeal of the traditional architecture gospel. By virtue of her demonstrated commitment — both professional and personal — to infusing humane values into architectural education, Christine G. H. Franck is the 2016 recipient of the Clem Labine Award. "Christine is a tireless networker," explains Clem Labine, founder of Traditional Building and Period Homes magazines, "[who] through her writing, teaching, and public speaking, has stressed to both students and practicing professionals alike that architecture is a public and social art.

In contrast to a design award that acknowledges an exemplary building, the Clem Labine Award, which began in 2009, publicly honors an individual's personal achievement. "The winner of the award is always an outstanding example of a life with a purpose," says Labine, "given to a person who, over an extended period of time, has demonstrated both professional and personal devotion to creating a more humane and beautiful built environment."

If a life-labor of preaching architectural education sounds comparable to a calling, the likeness is not far-fetched. "I think when you're mission-driven," says Franck, "what you really want to see is change and impact — whether it's in work as a designer or as an educator." Labine, who has known Franck for decades, calls her a "missionary for the classical tradition.

Indeed, over a career that began with architectural degrees from the University of Virginia and the University of Notre Dame, Franck has more than once converted from designer to academic, or helping to create whole new educational venues and for whole new organizations. The words and founding surface regularly in her CV.

An early example is a set of seasonal programs that turned out to be an epiphany as much for Franck as for the students. In the latter 1970s, while working in the office of noted classical architect Allan Greenberg in Virginia, Franck got wind that the then-named Prince of Wales's Institute of Architecture wanted to start a summer program in the U.S. — and with it an opportunity to develop and run the school. "I jumped at the chance," she recalls, "and scrambled around to put a program together." Ultimately, she worked with the director of the program, Dr. Richard John, to administer a two-month course of study, which in turn opened doors to teaching a studio in Rome the next fall for Notre Dame, followed by administering a sec..."
arning from a Landmark

way, the course for Franck's 'Life with a Purpose' set at an early age — so early, in fact, she had yet drive a car. "I grew up in Williamsburg, Virginia city that includes Colonial Williamsburg) and, child, I thought that was the kind of world that people lived in — where you could walk or ride a bike downtown or go to a small grocery store." She says it was a world filled with beautiful build, in a town plan that's laid out in a way that makes olitical logic clear. "It's everything that traditional architecture and urbanism is good at producing," never, when Franck later moved to the 1980s ats of northern Virginia and then began to study architecture, she sensed something was wrong. "We j in the worst suburban sprawl where I had to e everywhere. My father got up at 4:30 AM to amute to work. It radically changed me." While completing her Bachelor's and Master's rees in Architecture, she set herself on a path self-education that included working at firms like Duany Plater-Zyberk & Company and Allan Greenberg, LLC. "Moving on to graduate school and working, I became aware that there were other people like me, and that there was a lot more to learn about how to make good places — that, in fact, we used to know how to do it very well."

She says she began to link up with this broad network of people who, at this stage, were just starting to find each other and connect the dots by forming organizations, such as the Institute of Classical Architecture (now ICA&A). Franck came to the fledgling organization when it was about five years old, first with a stint as Executive Director, and then through a succession of roles where needed.

"I was first put on our Advisory Council, and then joined our National Board, from 1998 until 2010," she says. Over the course of that tenure, Franck helped grow a variety of educational efforts that included summer programs, continuing education programs, and salons. "I continued the pattern that the Institute already had, but then added things, such as when Richard Cameron and I developed the Rome program, the Institute's first travel program."

This program has become a series that now goes all over the world. "Through the academic programs committee that I chaired, we developed a really robust continuing education program that now runs on a regular basis, including offering a certificate from the Institute."

In the mold of many true-believers, Franck is a classic self-starter. "I would say my work always has the same inspiration: If I see something that needs to be done, I try to do it myself, or figure out who can." As an example, Labine cites developing ICA&A tutorial seminars in association with the American Institute of Building Designers as one of her outstanding achievements. "This pioneering program exposed several hundred residential designers to the theory and principles of classicism," he says.

In fact, Franck describes realizing that two attendees for a New York continuing education class, Bud Lawrence and Bobby Morales, were actually from Florida. "Are you two really flying up here for classes three weekends in a row?" she asked. When they answered, "Yeah, because we really need to learn this, and all our guys need to learn this, and you're the only people teaching it," she took it as a sign. "Out of that conversation, the ICA&A hatched the idea of developing a program specifically for home builders and residential designers in Florida to help them learn about different American architectural traditions."
Where No Traditionalist Has Gone Before

For Franck, the process of growing architecture education programs has itself grown into something more. "There's the direct educational work, in terms of developing new programs, teaching them, engaging them, and working with students," she explained. "But then there's the non-profit work of helping develop organizations like the ICA&A." She says she learned so much from being on the board with the ICA&A that, using the same kind of model, she's been able to help other organizations, such as INTBAU (International Network for Traditional Building, Architecture & Urbanism).

"INTBAU is an international organization that promotes the social and civic benefits of the varied architectural traditions," explains Lal. "Christine's pro-bono work with INTBAU extended her influence beyond the U.S. box and her outreach work there has helped advance the cause of classical and traditional design on both sides of the Atlantic." As she explains, early on in her career, among other activities, she helped set up INTBAU's chapters, which now number some 22 around the world. This summer, Franck will be in Sweden for INTBAU's first summer program.

Ever eager to take on a challenge, in 2013 Franck joined the College of Architecture & Planning at the University of Colorado Denver in order to create a new Center for Advanced Research in Traditional Architecture (CARTA). She currently serves as its first Director. "It's not only a culmination of everything I've been doing so far," she says, "but also think it's where we need to see the most change in the forms of helping schools of architecture engage and learn from the past."

Says Labine, "Her work at CARTA will shape architectural education for years to come. The center has to be self-funded, says Franck, "thanks in a kind gift from the Driehaus Charitable Lead Trust and our founding sponsors, we have our basic operational costs covered for a three-year period." But being a challenge grant means she has to raise additional funding. Nonetheless, Franck has made good use of her resources, awarding some $30,000 worth of scholarships in the last three years and launching the College's first Career Fair Program.

The fair, which started with 12 traditional architecture firms, now features about 50 firms and involves the whole college. "For me, both my work and my pro-bono educational work have the same focus," she says. "It's making sure that we provide opportunities for students, architects, anyone else who wants to learn about traditional architecture -- what it is, how you make it, and it's beneficial."


2: At CARTA with second Clinton Scholars recipients
3: Presenting to HRH The Prince of Wales at INTBAU
Franck with the landscape crew at a Historic Cemetery Preservation Project.

One of Franck's designs, the Congregation Shearith Israel Historic Cemetery Preservation Project.

Christine Franck explains CARTA.

Interior view of one of Franck's designs, the Dsworth Cottage.

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Moving National Preservation Policy Forward

An opportunity to revise the Guidelines of the National Park Service for Historic Preservation.

By Steven W. Semes
During the month of April of this year, the National Park Service solicited public comment on proposed revisions to their Guidelines for the Treatment of Historic Properties, current designed to supplement the Secretary's Standards for the Treatment of Historic Properties and offer more detailed advice for managing historic structures, districts and landscapes. The goals of the current revision were "to ensure guidance continues to reflect current historic preservation methods and technologies, show how historic structures can be made more sustainable, and fort efforts to rebul the economic vitality of urban communities." These Guidelines (and Standards themselves) were last revised in 1995, with an important opportunity for the preservation community to influence the future direction of national policy in the field.

The most widely-applied of the Standards are for Rehabilitation, dealing with the preservation and adaptation of buildings for continuing or new uses and to bring them into conformity with general needs for accessibility and sustainability. In final, the new Guidelines for Rehabilitation offer some advice, especially regarding specific treat- for historic features and materials.

On the other hand, the sections dealing with the balance between historic and new construction, in the form of replacements for missing or unreveloped damaged elements, or additions to historic buildings and new structures in historic districts, raise several challenging questions. As it is, the current draft may actually increase rather than reduce confusion on the part of state and local authorities who rely on the Standards and Guidelines for practices. Phrases like "false historical appearance," "compatible contemporary design," and similar biases that have frequently led to stylistic choices that undermine the aims of preservation. The Guidelines' repeated warnings against creating "false historical appearance" will be interpreted to mean that designing new elements in historic buildings appears to be a historical style is "not recom- mended," and instead only a "compatible contemporary" or "historic" style should be used. But, no historical style can be considered "false," and the term "contemporary" only indicate a temporal condition (i.e., design as faced at the present time), not a style. Present-day architectural practice ranges from the most modernist style to affected by Roman and Vitruvian authors have contradicted the character of historic buildings or structures, and thus the need for "historic" style should be used. But, no architectural style can be considered "false," and the term "contemporary" only indicate a temporal condition (i.e., design as faced at the present time), not a style. Present-day architectural practice ranges from theepsilon of historic character, and so a variety of techniques and styles is to be expected in practice, using the variety of styles in contemporary use as well as within the historic sites themselves. The acquisition of a "compatible" or "historic" design," therefore, can only mean an appropriate style by a living architect in whatever style the client chooses, so long as the result is compatible with the historic character.

In fact, the present draft is not consistent in its terminology, sometimes recommending against new features "not in a compatible contemporary design," while elsewhere barring new features that are "compatible with the existing historic character of property." The latter is a far better formula and one of "false historical appearance" and "compatible contemporary design" should be deleted.

Source of Confusion

A major source of confusion has been the use of the terms "differentiated" and "compatible" in Standard 9 of the Secretary's Standards for Rehabilitation, but the revised Guidelines for Rehabilitation do not address this.

The introduction to the Guidelines says "A new addition should be compatible but differentiated enough so that it is not confused as historic or original to the building.

But what is "differentiated enough"? Should a relatively uninformative person be able to identify an addition at a glance? Or should it be distinguishable upon close inspection by a knowledgeable person, but otherwise visually congruent with its setting? In practice, many authorities have found it easier to evoke "differentiation" by means of stylistic and material contrast and relegate "compatibility" to mere conformance in size, resulting in unnecessary losses in historic character.

Distinguishing old and new construction can be accomplished by means other than stylistic contrast, including the use of interpretive materials that explain the historic development of the site, but these options are not clearly presented in these revisions. The result is likely to be continuing stylistic bias and visual dissonance.

The problem of "differentiation" goes to the heart of preservation philosophy and practice; it is the purpose of preservation to make clear the date of construction of every part of a historic building or setting, thereby emphasizing the difference between the past and the present? Or is it to maintain the historic character of a site by preventing the introduction of new features whose contrasting character would diminish the integrity of the setting?

An alternative terminology was suggested by NPS Architectural Historian John Sandor in Traditional Building's Roundtable discussion in the February 2011 issue of Traditional Building, when he suggested substituting "differential" for "differentiated," thereby emphasizing respect toward the historic building, rather than focusing on making the new parts "look different." Given the decision not to revise the Standards for Rehabilitation themselves, the Guidelines should take up this useful suggestion.

Replacement of Elements

Another source raised by the proposed revisions to the Guidelines concerns the replacement of missing but documented elements that "did not coexist with features currently on the building." Without clarification from the NPS, some preservationists would see such a new design as not "differentiated enough" from its historic neighbors to avoid creating a "false historic appearance."

211 Elizabeth Street in the NoHo Historic District, New York, was designed by Roman & Williams and completed in 2007. It is a new structure consistent with the character of its setting while not being a copy of any other building. Without clarification from the NPS, some preservationists would see such a new design as not "differentiated enough" from its historic neighbors to avoid creating a "false historic appearance."

Photo: courtesy of Roman & Williams Architects.
"non-significant buildings, additions, or landscape features which detract from the historic character of the building" and, therefore, can be removed. There has been a tendency in some quarters to view as "historic" any change to a site that has survived for 50 years, regardless of its impact on our perception of the site and its significance. The alternative to this is to refer to the sources of significance listed in the National Register nomination form and give them priority.

Delayed Completion
A related issue concerns what I have elsewhere termed "delayed completion." The Kennedy-Warren Apartments in Washington, DC, and other similar cases have raised the question of whether a design left unfinished in its original construction period can be completed at a later date according to the initial architect's documented design intent, or whether doing so obscures our understanding of "how the building came down to us in history," in the words of a former Chief Architect at NPS Technical Preservation Services.

The Guidelines for Restoration and for Reconstruction simply declare, "Designs that were never executed historically will not be constructed." This strikes anyone familiar with European monasteries as rather strange, since so many of them were completed only after long and intermittent building phases extending into the modern era. To bar realization now of an architect's initial intent is to freeze the site in a state of perpetual incompleteness. Instead, it would be appropriate to refer to the sources of the site's significance listed in the National Register nomination to determine whether the original design intent or the historical development of the building through its various phases of construction should be recognized as the more important factor in the site's significance.

Finally, the Guidelines include a general prohibition of relocating structures. While it is certainly best to maintain buildings in their original contexts, there are circumstances when we face the choice between relocation or total loss of a resource. Since buildings were sometimes moved even within the historical periods, this blanket proscription seems unwarranted.

The case of the houses in New Orleans relocated after Hurricane Katrina, or to avoid the construction of the new Veterans Administration Hospital there, raised this issue with new urgency. Creating infill in a historic district by moving in houses of similar character from a nearby troubled neighborhood could be an appropriate way to preserve threatened structures without introducing non-conforming new construction into the new setting. While relocation should always be considered a last resort, the NPS should provide guidance for those cases in which it may be the only alternative to loss.

Now is the time for the NPS to reconsider the aspects of the Standards and Guidelines that have a source of confusion in the field and either remove them or offer more complete justification on a rational basis than has been offered until now. The fate of the past is at stake.

Steven W. Semes is Associate Professor and Director of the Graduate Program in Historic Preservation at the University of Notre Dame School of Architecture. He was Assistant Director of the Notre Dame Rome Studies Program 2010-11 and splits his teaching duties between Rome and his main campus. Educated at the University of Virginia and Columbia University, he is the author of The Future of the Past: A Conservation Ethic for Architecture, Urban and Historic Preservation (2009) and The Architecture of the Classical Interior (2004), as well as dozens of articles. He has been a regular contributor to Traditional Building and Period Homes, and his blog, The V from Rome appeared 2010-15. From 2013 to 2016 he was Editor of The Classicist for the Institute of Classical Architecture & Art. He is currently writing a book about traditional architects of the inter-war period in Rome preparing an English translation of selected writings of pioneering Italian architect and restorer, Gustavo Giovannoni.
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Restoring a Grand Ballroom

PROJECT
Restoration of the Lincoln Ballroom, at the Union League of Philadelphia

ARCHITECT
BLT Architects, Philadelphia, PA; Eric Rahe, AIA, LEED AP, principal in charg
Donna D. Lisle, AIA, LEED AP, senior associate, project manager; Robert B
Graves, AIA, project architect
PRESIDENT TAFT WAS ON HAND ON FEBRUARY 12, 1913, when the Lincoln Ballroom, a grand room on the second floor of the Union League of Philadelphia, was dedicated. The elegant 95x72-ft., 6,500-sq. ft. room features a 32-ft. high ceiling, a chandelier that had been converted from gas to electricity, and walls lined with portraits of the former presidents of the League.

The Union League of Philadelphia itself was established in 1862 during the Civil War to support President Lincoln, and it brought in John Fraser to design the original French Renaissance-style building, completed in 1854. Two Beaux-Arts additions designed by Horace Trumbauer in 1910 included the Lincoln Ballroom.

While the ballroom has served the League and the city for years, it was never completely as designed by Trumbauer and over time, it had become out of date. In 1979, the building was added to the National Register of Historic Places. More recently, the recent renovation of the ballroom by BLT Architects completes Trumbauer’s vision and brings it up to contemporary standards.

“The Lincoln ballroom is the sixth project we have worked on with Union League, starting with a master plan, and including meeting rooms, restaurants and lounge spaces,” says Eric M. Rahe, AIA, LEED AP, principal in charge. “The ballroom is a significant space in Philadelphia. It is used both by members and for outside events. It has long history in Philadelphia.”

The goal was to restore the character of the room and at the same time integrate lighting, acoustical, AV and foodservice, including the renovation of the main kitchen in basement, and service pantries on either side with modern food service equipment.

Perhaps the most visible part of the job was creating the elaborate coffered ceiling originally envisioned by Trumbauer, but never built. Luckily, the League kept archives and the designers were able to find drawings of his original plans for the ceiling. “The project included the ballroom and two foyers, which were built as planned, but the ceiling in the ballroom was left as a flat plaster surface,” says Rahe. “We came across drawings of original ballroom, and found that the original design was never built.”

“The drawing was an unfinished sketch,” says Robert B. Graves, AIA, project architect, “so there was a lot of speculation about the intent of the original colors.” The designers worked with Barbara Eberlein of Eberlein Design Consultants, Philadelphia, and researched other projects to create the new design and the rich palette of colors. “We researched other Trumbauer buildings, and looked at period publications, and in the end it was an interpretation, based on similar work that he did at the time, in combination with finding something aesthetically pleasing for the space,” says Rahe.

The result is a replacement in kind ceiling made of glass fiber reinforced gypsum (GFRG) framework with historically correct embellished profiles forming the dentil and coffer ornament. The GFRG ceiling was supplied by Formglas of Toronto, Ontario, Canada, and shipped to Philadelphia in pieces. It was installed by S&H Resource of Newtown, PA.

The ceiling included other challenges. “The ceiling came with a lot of difficulties, mostly in terms of lighting,” explains Donna D. Lisle, AIA, LEED AP, senior associate, project manager. She notes that the ceiling is 32 feet off the floor, and the room is quite large (6,800 square feet) and it is used for a variety of functions – weddings, banquets and auditorium events. “They wanted focused pinpoint lighting on the tables, and in a room of that scale, there are many ways to arrange tables.”

A complex lighting and controls arrangement was needed to accommodate many seating options, and to prevent glare as lights focused form the high ceiling. Updated lighting in the ballroom included LED downlights inserted into the coffer Rosettes and recessed adjustable fixtures added to the perimeter molding. These can be controlled to illuminate flower centerpieces in a variety of arrangements. Hidden cornice lighting illuminates the fabric and frieze on
the walls and new lighting was also developed to light the presidential portrait gallery.

Another lighting consideration involved the large historic chandelier in the center of the room. This was restored and four complementary smaller corner chandeliers were added. These were created by Jefferson Art Lighting Co., Ann Arbor, MI.

In addition to incorporating this complex lighting system into the ceiling, the designers also had to consider modern HVAC systems at the same time. “Part of that interpretation was incorporating HVAC above the ceiling in a limited space,” says Graves. “That affected the depth of the coffer design. We needed to keep space for the new systems, so it was a careful balance.”

He adds: “The drawing we found was a sketch. It didn’t have a lot of specifics on decorative elements. A certain amount was traditional, like egg and dart and acanthus leaves, but it took a lot of research to add detail, and make the ceiling work with new systems, allowing holes for air diffusers and lighting, and to light them up in ways that they didn’t detract from the decorative pattern.”

“Another decision we had to make concerned height of the coffers,” says Lisle. “They were sketched to be much deeper than the space allowed. To ensure a design consistent with Trumbauer’s style and intent, we went to a number of buildings that Trumbauer had designed, measuring coffers and noting details. Along with researching the Trumbauer archives at the Athenaeum historic library, we designed the ceiling to match decorative elements and utilize color to add perceived depth.”

The project also included the restoration of flooring and the decorative finishes on the and the full-height windows. Upholstered panel stretched damask on the walls provide a backdrop for the portraits of the League’s past presidents, contributing to the acoustics of the room.

A continuous frieze mural based on a 18th century example in Wightwick Manor in England was added to balance the rich walls and ceiling. It was created by Hugh Luck of Pine Street Studios, Wisonah, NJ.

In addition to the historic finishes and mechanical systems in the ballroom itself, the project also included updating the two flanking foyers, serving pantries and the large basement kit
The Lincoln Ballroom can now accommodate a variety of different types of events. The original central chandelier was restored and four similar smaller ones were added to the corners of the room.

Below: The presidential portraits are now located on upholstered panels of stretched damask, which provide a handsome backdrop for the portraits and improve the acoustics of the room.

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Historic Hotel is Saved

IF ED RILEY HAD NOT STEPPED UP TO THE PLATE, Hotel Syracuse, one of the city's most revered landmark buildings, would probably be starring at a wrecking ball today. In 2014, some 90 years after the hotel's gala opening, Riley acquired the beleaguered structure and announced a $70-million restoration project aimed at returning the expansive historic spaces to their former grandeur.

By hotel standards then and now, the Hotel Syracuse is massive. Triangular in shape and comprised of three main towers totaling 473,000 square feet with 612 guest rooms, the architecture is compelling throughout, with towering ceilings, opulent chandeliers, and elegant, extraordinarily detailed decoration and embellishment.

Walk into the huge lobby (think of a football field) and you are transported to a bygone era. Stand in the magnificent Persian Terrace (formerly the Terrace Room) and you can hear a big band orchestra playing swing music to a packed dining room, everyone dressed to the nines, eating, singing, dancing and surreptitiously sipping on small flasks. Gaze around the palatial Grand Ballroom and you can conjure all those lavish weddings, bar mitzvahs and high school proms, and you can feel the wild and raucous celebration of a great old New Year's Eve.

It was the Roaring Twenties and Hotel Syracuse was one its symbols. People knew how to have a good time back then and they did their carefree merriment in style. It was an affluent era and Hotel Syracuse was the place to be. Five presidents stayed there along with countless celebrities, including John Lennon, who celebrated his 30th birthday by staying for an entire week.

The hotel was designed by William Stone Post of George B. Post & Sons. George Post was a prominent New York architect whose eclectic designs include the New York Stock Exchange Building, Cornelius Vanderbilt's French chateau on Fifth Avenue and the Williamsburgh Savings Bank Building in Brooklyn.

His eight-story Equitable Life Assurance Building on Broadway was the first building designed to have a brick ceiling and the first to be built out of steel.

A fourth-generation native of Syracuse, Ed F. Riley has great passion for his hometown. This is where he was born, extended family resides, where he went to school and got married and raised three children. He even let his eventual bride-to-be to the high school prom the Hotel Syracuse.

A Passion for Old Hotels

Riley's other great passion is old hotels that are architecturally significant. An architect for just less than 40 years, he specializes in their restoration; he has a resume that includes such historic gems as the Fairmont Hotel in Washington, D.C., the Arizona Biltmore Hotel in Phoenix and the Claremont Hotel in San Francisco. Naturally, he has a special fondness for Hotel Syracuse. "To me, this building is the heart of Syracuse. It's where the
PROJECT
The Hotel Syracuse, Syracuse, NY, now the Marriott Syracuse Downtown

ARCHITECTS
Riley, formerly of Pyramid Hotel Group, Boston, MA; Holmes-King-Callquist & Associates (HKK), Syracuse, NY, Bruce King, AIA, Jamie Williams, KA; MLG Architects, New York, NY, Mario LaGuardia, AIA.

NOTE: In the Grand Ballroom, the plaster, decorative finishes and skylight were removed. All photos: Robert Watson Photography, unless otherwise noted

HOT: The main lobby was filled with debris at the work began. It has now been restored.

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The restored and replicated.

ABOVE: Restored faux finishes in the Persian Terrace. Also shown is one of two split-tail mermaids representing the four seasons.

The faux finishes in the tenth-floor elevator lobby were restored and replicated.

BELOW: The ceiling finishes in the tenth-floor ballroom lobby were replicated.

keeps its memories. It was painful to see it so abandoned and neglected. I just could not abide the idea of seeing it die, especially in my hometown," he says.

According to Riley, Hotel Syracuse is one of the best and last examples of neoclassical design, which is derived from three enduring principles of architecture.

Firmitas (Durability) - It should stand up robust and remain in good condition.

Utilitas (Utility) - It should be useful and function well for people using it.

Venustas (Beauty) - It should delight people and raise their spirits.

Riley's acquisition of the Hotel Syracuse after decades of ownership changes, dubious renunciation, failed restoration attempts and questionable business models that led to a shutdown in 1995 and bankruptcy in 2008, accompanied, of course, by protracted litigation. The legal wrangling ended early 2014 when the City of Syracuse wrested property out of limbo by applying the power of eminent domain. This opened the door to a $1.6-million sale to Ed Riley, contingent upon his commitment to restore the building and revive the hotel. Riley coughed down $500K of his own toward the sale.

When he purchased Hotel Syracuse, Riley fully aware that the grand "Old Gal" (as he it) of central New York was in a moribund state, which is to say that it had become an astounding smorgasbord of dilapidation and debris: exterior water damage from a profusely leaking roof; broken pipes and no running water; an antiquated electrical grid from 1924; a missing original lobby reception desk; fallen pieces of plaster in every room; the razzo and wood floors damaged and covered in holes in almost every wall and ceiling; all decorative finishes painted over in white; a delaminating plaster-on-metal-lath ceiling in the Persian Terrace; marginally functional elevators; damaged ornamental moldings in every room.

The list goes on and on, and doesn’t even include many questionable additions that would have to be ripped out. And to make matters worse, the place was stuffed with debris — in the main lobby, in hallways, in the guest rooms — everywhere.

So, when confronted with this seemingly insurmountable mess, and very much aware of his predecessor’s failed attempts at sustaining the hotel, what did Riley do? He decided to leave his plush skyscraper office and well-paying job as Senior Vice President of the Pyramid Hotel Group, a top architectural and restoration firm in Boston, and plant himself in a makeshift office in a vacant building with no running water, to take on a challenge that arguably other person on this planet would even consider.

"I realize that this is quite an undertaking," Riley says, "but I’ve done this type of restoration many times before and I know what it takes to do it right. Yes, it is a somewhat more daunting challenge than the others I’ve taken on, but it can be done in the end, it will be worth it."

The first part of the daunting challenge was to raise the $70 million+ to pay for the restoration, which was achieved through a complex array of public and private financings along with government grants, incentives and tax credits. Suffice it to say that Riley was able to get the deal done because there are enough people of culture and influence in Central New York who appreciate that Hotel Syracuse deserves to be preserved, and that Ed Riley is the man to preserve it.
With the financing in place, Riley's next task was to move all the debris from the building, demolish unwanted additions and choose the right architect to design and oversee the restoration. The sole purpose of this project was to restore the building's grandeur, remaining as faithful as possible to the original design and decoration.

Riley chose locally-based Holmes-King-Kallquist Associates (HKK) to provide architectural services to all the historic components of the building restoration, including the overall preservation strategy.

Exterior restoration included parapet reconstruction; the patching, replacement and cleaning of brick masonry, decorative cast stone and terra cotta components; the restoration and recreation of historic door and window systems; the replication of ground-floor entrance systems, historic marquees and signage; and the replacement of all roofing systems.

Interior restoration included all historic spaces from the ground floor, lobby, mezzanine, typical first through fifth floors, and tenth-floor ballroom level. Historic elevator cab interiors, main reception desk, original work, decorative cast plaster and polychromatic painted wall and ceiling finishes and numerous other original architectural components were recreated. In addition, HKK was responsible for the design of the new restaurants and bars in the historic lobby spaces.

TOP: The entry to the Grand Ballroom shows the artistry of the plaster and decorative finishes.

ABOVE: The 40-ft. mural behind the reception desk, completed in 1948 by Carl Roters, had been hidden behind mirrors. It was restored by Marek Mularski, art conservator with John Tiedemann Inc.
Many Challenges

"This entire project presented myriad challenges," says architect Jamie Williams, senior associate with HKK, which was responsible for preparing all of the design and construction documents. "The one that stands out in my mind was conducting months of field work over the course of a Central New York winter in an unheated building. Man, it was cold!"

Williams cites one other particularly difficult challenge involving the severely damaged historic masonry façade, which required extensive restoration of complex components, including brick, decorative cast terra cotta, monumental wood windows, a bronze revolving door entrance, and the replication of the original decorative marquis.

The renovation and restoration of the hotel guest rooms and housing quarters were assigned to New York-based MLG Architects, which has a track record of designing memorable, high-quality hospitality spaces. MLG's primary task was to convert 600+ small guest rooms into 281 spacious, luxury rooms and historic suites, replete with ornate decorative finishes and the finest modern fixtures.

The restoration of the Hotel Syracuse involved more than 100 trades and an army of tradesmen, including artisans and craftsmen of the highest skill. A prime example is the venerable and locally based Stickley Audi & Company (formerly L. & L.G. Stickley Inc.), which made the furniture for the hotel's opening. It was only fitting that Riley would hire Stickley to refurbish the original wood "coffin guest room doors."

Grand Light of Seymour, CT, had the very challenging task of taking down, refurbishing, rewiring and replicating the amazing array of chandeliers located in the Persian Terrace, Grand Ball Room, and Main Lobby. The chandeliers in each location were originally fabricated using a wide range of different materials, including plaster, brass, bronze and steel, which required the Grand Light artisans to use a considerable variety of restoration techniques.

For the chandeliers in the Grand Ballroom, thousands of crystal beaded strands were replicated using Austrian crystal. A key element in the restoration of both the old and new fixtures was to ensure that all of the colors applied during this process were historically accurate and matched the originals, as well as complement the colors of the ornate murals in the hotel.

The Color Scheme

Riley is particularly proud of the restoration of the entire color scheme in the Persian Terrace and Grand Ballroom, conducted by New Jersey's John Tiedemann Inc. (JTI), which was also responsible for restoring the extensive historic ornamental plaster and flat plaster, and for consolidating a delaminating section of plaster-on-metal lath ceiling.

After removing the white overpaint, JTI and artisan Katerina Spilko created exposure windows to reveal the colors and styles of the original decorative painting throughout the huge rooms, and then developed a color palate and techniques involving 15 different finishes to match the original decorative schemes, including faux marble, faux wood, decorative glazes, faux stone and stencils. "It was important for us to get back to the original colors and designs," Riley says, making special mention of the faux plaster painting on the Persian Terrace ceiling that uncannily resembles wood.

Riley also points to the restoration of the 40’ mural located behind the lobby reception desk, which had been inexplicably hidden by mirrors. The mural was painted in 1948 by artist Carl Roters to depict the history of Syracuse to celebrate its centennial birthday. Marek Mularski, art conservator with John Tiedemann Inc., began the mural's restoration by carefully removing old varnishes and grime from the surface. He then repaired the damaged area and in-painted wherever necessary, being careful to match Roters’ long and distinctive brush strokes.
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Going forward, Hotel Syracuse will operate under the banner of Marriott Syracuse Downtown, will be the official hotel for the Onondaga County Convention Centre just two blocks away. It expects the convention centre to generate 20% of the hotel's guests. It should also draw well from the nearby hospitals and Syracuse University. The hotel has already booked 90 weddings for the next 12 months.

The restored historic hotel was scheduled to re-open in August of this year, following the “Forever Syracuse Gala,” which was attended by 1,500 guests. When operating at full throttle, the hotel will feature three restaurants, five bars and employ 300 people. The “Old Gal” has come back to life, her Venetian treasures restored and she's ready to delight and raise one's spirits again. The timing couldn’t be better, just a few short years until 2020 and the start that Ed Riley hopes will be a renewal of the roaring Twenties.

— Neal Mednick

A view of the restored balcony in the Ballroom.

TOP AND BOTTOM: These are two of any historic chandeliers restored by Grand Light. Photos: courtesy of Grand Light.

Select Suppliers

General Contractor: The Hayner Hoyt Corporation, Syracuse, NY

Restoration of mural and historic plaster; decorative finishes; consolidation of delaminated plaster in expanded metal lath:

John Tiedemann, Inc., North Arlington, NJ

Refurbished wood doors:

Stickleby Audi & Company, Hanover, NH

Restoration/replication of historic lighting:

Grand Light, Seymour, CT

Arched reconstructions:

WF Enterprises, Phoenix, NY

Plaster treatment methods and products:

Historic Plaster Conservation Services USA, North Arlington, NJ
Window Preservation: Sash Joint Dutchman

The window sash repair described here was part of a larger window preservation and barn repair project at the historic Sabbathday Lake Shaker Village in New Gloucester, ME. While working on the windows we could see they were entirely hand crafted, not factory made products. We did some research and determined that the windows were probably made onsite by Shaker craftsmen in the late 18th or early 19th century for an earlier building, and then re-used in the Shaker horse barn in the late 19th century.

On this project we had guidelines from the Shakers to do effective low-cost repairs that respected the historic character and cultural significance of these windows. Eldon Lindamood worked along with me as an intern craftsman. In our work we followed this guiding principle from the national Window Preservation Standards:

"Window Preservation is maintaining, repairing and upgrading older and historic windows. This is a creative process that depends on knowledgeable and skilled workers. A typical window preservation project saves all the existing windows. The emphasis is on craftspeople earning a living by doing best work, providing for the needs of the occupants and the building owner, while sustaining local economies."


Sash Joint Dutchman Procedure

**Step 1. Assess Conditions**
During the window conditions assessment, I noted this broken joint between the meeting rail and the stile of the upper sash and scheduled the sash to be pulled and taken to the shop for repair.

**Step 2. Plan the Repair**
Here the sash has been deglazed (glass pane removed) and the heavy paint buildup has been removed so I can get a clear view of the damage. A piece of wood has been split off of the end of the rail, leaving part of the tenon and wooden peg exposed. All the remaining wood is sound.

**Repair Methods Considered**

**Wood Dutchman:** Remove the stile from the sash by drifting out the wooden pegs and disassembling the mortise and tenon joints. Even up the split wood surfaces. Make a wood dutchman to fit the void and glue it in place. Make a new mortise in the dutchman. Assemble the repaired stile onto the sash and peg it in place. This would result in an "open joint" that could be disassembled in the future.

**Whole Part Renewal:** Remove the broken stile from the sash. Make an all new stile to match the old exactly in size, shape and function, including mortises and glazing rabbet. Fit the new stile onto the sash and fasten it at the mortise and tenon joints with wooden pegs. This would result in "open joints" that could be disassembled in the future.

**Wood-Epoxy Repair:** Embed two 3/16-in. dia. fiberglass reinforcement rods in the sound wood to the right extending them through the void of missing wood to the end of the stile on the left. Saturate the interior joint surfaces and exposed split wood surfaces with epoxy consolidant to act as a primer. Fill the void with epoxy paste filler. Trim the cured filler down flush with adjacent surfaces. This repair could be done without disassembling the sash. This would result in a "locked joint" that could not be disassembled in the future.

In this case I decided to use the traditional wood dutchman method because of the historic nature of the sash. From a historic preservation point of view I wanted to preserve as much of the historic fabric of the sash as possible, but also I just felt like respecting the Shaker craftsman who originally made the sash by using a traditional repair method.

**Costs:** This repair using the dutchman method took 1.1 hours (66 minutes) and used $1.90 in materials. The wood-epoxy repair method would have taken the same time and used $6.50 in materials. A whole new stile would have taken 1.5 hours and used $4.00 in materials.

**Durability:** I have seen several sash dutchmen and part replacement repairs that were done 110 and 125 years ago, so I think of those as...
methods with a service life measured in centuries. I have done wood-epoxy repairs like this that are still performing well after 37 years, but I have seen some wood-epoxy repairs that rotten out after just 10 or 20 years. So, I consider these more modern methods to have a proven service life measured in decades.

Step. 3 Disassemble the Sash
Most old sash are made with mortise and tenon joints and can be taken apart. Here I tap the wooden pegs out of the joint with a hammer and drift pin. Traditionally glue was not used in sash joints. The sash makers knew that the joints needed to flex and move a bit for long-term durability. Glue would limit that flexibility and trap moisture leading to decay. An advantage is that we can now easily take apart the sash for repairs.

Step. 4. Dutchman Layout
The dutchman will lap onto adjacent sound wood. The laps are half the thickness of the stile and at least three times longer than the width of the stile. The end of the dutchman is beveled underneath the old sound wood just for a little more strength in the connection.

Step 5. Shape the Socket
I saw the end of the socket with a fine toothed crosscut saw and flatten the bed of the socket with a chisel. With sharp tools and practiced woodworking skills on a few dutchmen this task goes much faster than if using power chop saws and routers. It’s true, the power tools could step up the production rate if there are dozens of dutchmen to do at the same time, but here I used hand work because it is more controlled and less likely to damage the original wood.
then I apply a gap filling epoxy paste. Only light clamping pressure is needed with this epoxy adhesive system.

While I used modern epoxy materials on this repair, I have seen century-old sash dutchmen repairs still performing admirably. They were simply made with new wood lapped onto old wood as shown here, fastened with two wood screws and no adhesive. Some of the joints were filled with lead-paste. The lead paste was used to keep water out of the joint and prevent decay. I would not use lead-paste now, but have used wood screws with zinc paste as an effective substitute. This method of fastening is holding up well.

**Step 8. Trim and Shape**

First I hand plane the dutchman's surface to be exactly flush with surrounding surfaces and then layout the mortise with a square and straight edge. I can chop out up to four mortises with a chisel and mallet in the time it would take to set up my mortising machine.

**Step 6 Make the Dutchman**

I use wood of the same species, in this case Eastern White Pine. This is old-growth wood. I select for straight grain, all heartwood, even trying to match the growth ring count per inch. I definitely match the ring orientation, here on a slanting diagonal. If the ring orientation is not matched the old wood and new wood will expand and shrink in different directions, potentially stressing the joint resulting in a loose or open joint. The dutchman is shaped to fit the beveled end and flat bed, and is oversized a bit.

**Step 7 Glue Up**

Here I'm using two-part epoxy materials as a primer and adhesive system. First I treat the bare wood with an epoxy consolidant to act as a primer,
Step 9. Reassembly
Here I’ve drilled a hole for the wooden peg. In this case, the old original peg was made out of Locust wood. Even though it’s two centuries old, it was still good, so I reused it.

The sash was primed, reglazed, painted and put back in the Shaker horse barn.

Specifications: Installation vs. Creation
So, how can you specify this method for your projects? You can’t.

As you see in the above procedure, this repair is an act of CREATION. A craftsman uses his skill and knowledge of basic materials, wood and epoxy resin, to create something that did not exist before: an effective repair. What makes this repair effective and successful is not the wood or the adhesive; it is the skill and knowledge of the worker who created the repair.

How does specification work? As a project planner or designer you select a product, a contractor buys the product and a tradesperson installs the product. This is an act of product INSTALLATION. Of course, this can work very well with a factory-made product, like a plastic window going into a new building. A tradesperson can read the spec and install the product. And you may even get a known result.

For a repair like the one above, to simply specify the installation of a particular wood product, and a particular adhesive product, would not give you any assurance of an effective durable repair. Over the decades I have personally seen this attempted as a tradesman, a contractor, a specifier, a consultant, and a building owner. I can assure you that failures outnumber successes.

You can try to specify it if you like. Write dozens of pages of specs. Include boilerplate from the manufacturers, and even more boilerplate from the window specialists themselves. No amount or quality of specification can do it because an Act of Creation cannot be specified.

So, how do you get this creative preservation work done on your projects?
First, select the skilled, knowledgeable creative crafts person who knows how to use basic materials to provide known and proven results.

Include the crafts person in an early design phase of the project to help plan the work.
Assure the crafts person will be well paid.
Ask that person to demonstrate their work in a preliminary project phase with mockups or sample work.
Make the mockups or work samples part of the main contract.
Follow through with effective supervision to assure the work matches the samples.

Finding Craftspeople
Who and where are these creative crafts people? There are hundreds of historic window specialists who know how to do this work. They are located all across this great land. Here are some resources to help you find them:

Check with your state’s historic preservation office and statewide non-profit preservation organization. www.nps.gov/nr/shpolist.htm

The book, Save America’s Windows, has a directory of hundreds of window specialists, some in every state. www.SaveAmericasWindows.com

The Preservation Trades Network can provide a list of its members if you join. ptn.org

The Window Preservation Standards book offers guidance in organizing window projects and provides a set of detailed standard methods and procedures. WindowStandards.org

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- New Design & Construction – more than 30,000 sq.ft.
- Public Spaces: Parks, Plazas, Streetscapes, Gardens

RESIDENTIAL ARCHITECTURE:
- Restoration & Renovation
- Adaptive Reuse and/or Sympathetic Additions
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- New Design & Construction – more than 5,000 sq.ft.
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- Residential Multi-Unit

For more information, or to submit your entry, go to www.palladioawards.com
High-density polyurethane molded ornament was manufactured by Architectural Elements for Harrah's Casino in Las Vegas, NV.

Architectural Elements, Inc.
800-399-5906; 978-263-2452; Fax: 978-263-8504
www.architectural-elements.com
Boxborough, MA 01719
Supplier of interior & exterior molded ornament, millwork & cabinetry: cornice & crown, columns, decorative moldings & trim in both rigid & flexible, medallions, niches & more; polyurethane & polymer; stock & custom.

Felber Ornamental produced the custom life-sized stag heads, plasters, capitals, mirro rounds and cornices for the Russian Tea Room in New York City.

Felber Ornamental Plastering Corp.
800-392-6986; 610-275-4713; Fax: 610-275-663X
www.felber.net
Parkesburg, PA 19365
Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, keystones, rosettes, coffers, domes & metallic custom mantels; plaster, gypsum & GRG; GFRC nage, plaques, sculptors, model makers & cas on staff; stock & custom.

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/ and click on the reader service number that appears at the end of its caption.
rd Studio designed and fabricated this stained-glass medallion.

rd Studio, Inc.
2-2924; Fax: 614-472-9014
bowardstudio.com
41, IA 53256

rd, designer & fabricator of stained-glass windowed glass, mosaics & hand-crafted wood, iron & steel frames; protective glazing systems for stained-glass conservation, U.S. patent 67; replicates lost stained-glass windows.

No. 7690

rad Schmitt Studios, Inc.
9-3033; Fax: 262-786-9026
conradschmitt.com
Jerlin, WI 53151

rad conservator & restorer of decorative paint-
ing & art glass; ornamental plaster work;
gle; mosaics, mosaics & statuary; for religious buildings; since 1889.

No. 8040; 1841 for art glass;
or ecclesiastical specialties

rd Schmitt Studios conserved this mosaic for the Theodore M. Hesburgh Library Notre Dame campus in South Bend, IN.

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.
EverGreene hand-painted and gilded the n at the Faena Hotel's "Cathedral" lobby, in Mi Beach.

EverGreene Architectural Arts Inc.
212-244-2808; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001
Decorative-arts studio: murals, decorative pair gilding, plaster, wood, metal, stone & mosaics; design, conservation & restoration; ecclesiasti institutional, public & commercial projects; offi NYC & Chicago.
Click on No. 2460 for decorative painting; 743 for ecclesiastical specialties; 2678 for plasterwork

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

John Canning Conservation & Painting Studios 203-272-9666; Fax: 203-272-9679
www.JohnCanningCo.com
Cheshire, CT 06410
Restorer, conserver & designer of decorative finishes, ornamental plaster & wood; historic p analysis; plaster consolidation & stabilization; rative paint, murals, interior & exterior gilding, graining, metal & stone cleaning.
Click on No. 5100

When contacting these companies, please mention that you saw them in Traditional Building Magazine.
Laster restoration in this decorative ceiling done by John Tiedemann.

Tiedemann, Inc.
30-2856; Fax: 201-991-3419
john@tiedemann.com
Arlington, NJ 07001

Provider of interior elements: interior painting & finishing, faux finishes, murals & frescos, gilding, mosaics, fine art, paint & plaster analysis, historic preservation & testing.

Tel No. 1765

MetalCeilingExpress
323-2238; Fax: 941-757-1470
metalceilingexpress.com
Saint Petersburg, FL 34221

Manufacturer of ceilings: ornamental; decorative painting & faux finishes; architectural, standard & custom sheet metal.

Tel No. 2035

St Mary of the Angels Church
Olean, NY

We provide over forty years of experience in the restoration and investigation of original religious decorative schemes and custom finishes.

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Specialty Finishes
Ornamental, Faux & Acoustic Plaster
Murals & Artwork
Wood, Metal & Stone Restoration

Click on NO. 2460

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.
American Marazzi Tile, Inc.  
132-3881  
marazziusa.com  
Vail, TX 75182  
Ceramic floor and wall tile: Rustic, marble, jume, and limestone finishes. 8x8, 12x12, 16x16 tile; wall tile in 8x8 and 8x16; borders available to implement floor tile.

Hand-painted tile from Equipment of Culture was used to create this balustrade wainscot.

BatikTile.com, LLC  
888-462-BATIK; Fax: 301-990-3050  
www.batiktile.com  
Gaithersburg, MD 20877  
Artist & designer of large custom wall mosaics that are ultra-high fidelity ceramic reproductions of the original hand-painted tile; vibrantly colored tiles; super high-gloss or matte finish; floral & geometric patterns; int/ ext.

Equipment of Culture  
413-534-3955; Fax: By request  
www.edic.com  
Morriston, FL 32668  
Designer of murals & mosaics: stone, slate, Venetian glass & ceramic tile; easy, surface & floor mosaics; figurative, naturalistic & geometric designs; custom & historic tile.

Sacks Tile & Stone  
78-9453; Fax: 503-281-7751; Fax: 503-287-9807  
n.m.sacks.com  
und, OR 97211  
Terra-cotta, terrazzo tile and custom color ceramic tile. nercial and residential. Custom murals and designs. Arts & Crafts motifs.

Motawi Tileworks  
734-213-0917; Fax: 734-213-2569  
www.motawi.com  
Ann Arbor, MI 48103  
Supplier of tile: Arts & Crafts, Art Nouveau, medieval, Celtic & animal motifs; ceramic relief tile for fireplaces, kitchens, baths & floors; specializes in custom-designed fireplaces.

Click on No. 2080

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888-231-7500; Fax: 941-359-8776
www.americantinceilings.com
Bradenton, FL 34203
Manufacturer of tin panels: for ceilings, backsplashes, wainscoting & walls; multiple installation methods for any ceiling substrate including SnapLock™ tiles that screw directly into drywall; 35+ patterns in 50+ colors.
Click on No. 1822

American Ceiling Tile enhances the country kitchen aesthetic of Selland's Market in Sacramento, CA.

Chelsea Decorative Metal Co. manufactures pressed-tin ceiling panels in a variety of finishes, including bright copper.

Chelsea Decorative Metal Co.
713-721-3200; Fax: 713-776-8661
www.thelemans.com
Houston, TX 77074
Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian, easy-to-install 2x4-ft. sheets.
Click on No. 190

Classic Ceilings
800-952-8700; Fax: 713-870-5872
www.classicceilings.com
Fullerton, CA 92831
Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backslashes, decorative stampings, perforated tin ceiling panels, and tin ceiling imitations. Crown moldings & more.
Click on No. 2400

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

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

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, friezes & more; zinc, copper & lead-coated copper; duplication from samples or drawings.
Click on No. 520

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something for everyone.

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Interior Lighting

This double-cone chandelier was created by Deep Landing Workshop.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
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 handrails; restoration services.
Click on No. 7660

Deep Landing Workshop
877-778-6902; Fax: 810-778-6970
www.deeplandingworkshop.com
Chester, MD 21620
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.
Click on No. 809

Lamp Supply offers replacement parts & these chains to meet any need.

House of Antique Hardware manufactures a complete line of premium push button light switches & dimmers modeled on antique originals, with larger buttons and luminous mother-of-pearl inlay.

House of Antique Hardware
888-222-2540; Fax: 503-233-1312
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

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The Slaven sconce from Lantern Masters is one of the company's many period-style fixtures.

Lantern Masters, Inc.
818-706-1999; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.
Click on No. 1239

The Hampton Copper Lantern Wall Light with Bracket, shown here, from Lanternland, is traditional Antique Copper finish with Seedy Glass.

Lanternland
855-454-5200; Fax: 480-962-1997
www.lanternland.com
Mesa, AZ 85210
Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.
Click on No. 2076

The Hampton Copper Lantern Wall Light with Bracket, shown here, from Lanternland, is traditional Antique Copper finish with Seedy Glass.

Lanternland
855-454-5200; Fax: 480-962-1997
www.lanternland.com
Mesa, AZ 85210
Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.
Click on No. 2076

St. Louis Antique Lighting Company
manufactured several sizes and types of lighting for the historic Cosmopolitan Hotel and Restaurant in San Diego, CA.

St. Louis Antique Lighting Co
314-863-1414; Fax: 314-863-6702
www.stalco.com
Saint Louis, MO 63130
Manufacturer & supplier of architectural light styles; historical reproductions & custom light restoration services; commercial & ecclesiastical projects.
Click on No. 6190

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.
Mantels & Fireplaces

Custom Metal Fabrications
3-3862; Fax: Same as phone
nocontact.com
Jay, NY 11550
Fabricator of ornamental metalwork/railings, fireplaces, doors, mantels, hardware & canopies; handcrafted & hand forged.

Chesney's
3-000A; Fax: 646-840-9602
chesney-usa.com
Burlington, MA 01803
Manufacturer of fireplace mantels, doors, es, fireplace doors, mantels, hardware & canopies; handcrafted & hand forged.

Driwood Moulding Company
888-245-9562; Fax: 943-609-4674
www.driwood.com
Florencé, SC 29503
Supplier of molding: Stock & custom moldings for residential & commercial projects, embossed moldings, custom millwork, mantles, entrances, cabinet & panel work, custom doors.

Driwood Marble & Stone
519-770-2950; Fax: 519-770-4075
www.driwood.com
Brantford, ON N3T 5G6 Canada
Manufacturer of fireplace mantels, screens, grates, custom mantels, plaster, gypsum & GRC, sig- nage, plaques, sculptors, model makers & casters on staff; stock & custom.

Fires of Tradition
510-770-0002; Fax: 510-770-1295
www.firesoftradition.com
Branford, ON N3T 5G6 Canada
Manufacturer of fireplaces: Electric fires, grates, cast iron mantels, more.

Fellow Ormamental Plastering Corp.
800-352-6299; 610-275-4713; Fax: 610-275-6636
www.fellowart.com
Parkesburg, PA 19365
Creators and manufacturers of interior and exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRC, signage, plaques, sculptors, model makers & casters on staff; stock & custom.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001
Manufacturer of fireplace mantels; electric fires, grates, custom designs; custom designs.

Haddonstone Marble & Stone
7-5466; Fax: 714-547-7142
chiarini-marble.com
Ana, CA 91301
Manufacturer of fireplace mantles for 40 years, specializing in carved marble & limestone fireplaces, fountains, keystones, cornices, columns, & other architectural pieces. Full fabrication services.

Kitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.kitsas.com
Hampden, MA 01156
Wood carver: capitals, newel posts, furniture (all periods), fireplace mantels, stairs, moldings & other specialty carvings; variety of wood species.

Motawi Tileworks
734-213-0017; Fax: 734-213-2569
www.motawi.com
Ann Arbor, MI 48103
Supplier of tile: Arts & Crafts, Art Nouveau, medieval, Celtic & animal motifs, ceramic relief tile for fireplaces, kitchens, baths & floors; specializes in custom-designed fireplaces. Click on No. 2080

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www.ironcrafters.com

Westbury, NY 11590

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Historically styled metal grilles are available from CoCo Metalworks.

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www.cocometalcraft.com
Farmingdale, NY 11735

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Click on No. 2061

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Click on No. 7690

Bovard Studio custom window frames such as this one, shown in various stages of installation at the 1st Presbyterian Church in Fort Smith, Arkansas.

Chadsworth’s Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company’s authentic replication plan: Roman Doric pilasters to add architectural interest to this hallway.

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

Chadsworth’s Plain PolyStone columns with Roman Doric capitals and attic bases are used with the company’s authentic replication plan: Roman Doric pilasters to add architectural interest to this hallway.

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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

Driwood provided all the interior trim and custom molding in the library and throughout this new South Carolina vernacular farmhouse outside Darlington, SC.

Driwood Moulding Company
888-245-9663; Fax: 843-699-4074
www.driwood.com
Florence, SC 29501
Supplier of molding: Stock & custom moldings for residential & commercial projects; embossed moldings, custom millwork, mantels, door frames, casings & panel work, custom doors.
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-carved architectural elements created by
Dimitrios Klitsas include one-of-a-kind panels,
ngs and onlays.

Dimitrios - Fine Wood Carver
378 North Rd, Hampden, MA 01036
413.566.5301
utyut.klitsas.com

Zepsa fabricated the custom interior woodwork for this bathroom.

Zepsa Industries, Inc.
704-583-9220; Fax: 704-583-9674
www.zepsa.com

Charlotte, NC 28273
Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more.

Click on No. 1996

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Master Wood Carver
Dimitrios Klitsas

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www.klitsas.com
This ornate custom stair railing with a floral motif was designed and fabricated by Bill's Custom Metal Fabrications. Bill's Custom Metal Fabrications 516-333-3562; Fax: Same as phone www.ironcrafters.com Westbury NY 11500 Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelebras; handcrafted & hand forged.

Click on No. 1270

Detailed stairs is one of many features of the building kits provided by Connor Homes. These stairs can be seen in the Oliver Haines House.

Connor Homes 802-382-9082; Fax: 802-382-9084 www.connerbuilding.com Middlebury, VT 05753 Home builder: homes & more; follies, garden houses, pool houses, storage sheds; mantels, kitchen cabinets, barns, millwork, paneling, windows, stairs & stair parts.

Click on No. 2064

The balusters of this stair railing were supplied by King Architectural.

King Architectural Metals 800-543-2379; Fax: 800-948-5558 www.kingmetals.com Dallas, TX 75228 Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lamp posts, finials & fireplace screens; wrought iron & aluminum.

Click on No. 418

This staircase and the red oak cap rail were fabricated by Passaic Millwork.

Passaic Millwork 973-210-1892; Fax: 973-458-0431 www.passaicmillwork.com Haledon, NJ 07508 Manufacturer & supplier of stairs, railings & panel; circular, elliptic, spiral & straight stairs; column turnings; stock & custom moldings in pine, popl.

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This Kensington is one of the historically styled iron staircases available from Steptoe & Wile Antiques.

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This custom-forged, cast-bronze and iron stair railing was fabricated by Wiemann Metalcraft.

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This custom-forged, cast-bronze and iron stair railing was fabricated by Wiemann Metalcraft.

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Zepsa designed and built this monumental stairway.

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WINTER INTENSIVE
2017
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The ICAA Winter Professional Intensive in Classical Architecture is a one-week program that introduces ICAA's core curriculum through coursework in the classical elements, architectural composition, proportion, drawing, and the literature of classical architecture. Participants learn how to draw and compose with the classical language of architecture to form an understanding of the theoretical tenets on which the classical tradition is founded. Instruction is provided in a studio setting by professionals active in the field of classical design and satisfies core requirements for the ICAA Certificate in Classical Architecture. No prior experience is required.

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Architectural Antiques Yellow Pages

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

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

Sylvan Brandt offers antique hand-hewn beams in lengths from 6 to 40 ft.

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

Lighting fixtures, furniture, columns, antique doors are among the many items offered by Southern Accents Architectural Antiques.

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

This Lighting fixture is one of the many available from C. Neri Antiques.

The Bath Works offers several vintage bathtub designs including this St. Bordeaux with an aged patina.

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

Antique random-width wide-plank oak from Chestnut Specialists can be used to create custom flooring.

Architectural Antiques (PA) specializes in restoring architectural salvage to meet the needs of clients.

From a 19th century Denver area mansion, this pair of antique, finials originally flanked a grand staircase outdoors. Each features a spiral finial above a large flattened ball of openwork C-scrolls architecture supported on four legs; it is available from Eron Johnson Antiques.

This Ornate 12’ Soda Fountain Back Bar with stained glass and marble top is one of many unique items available from Architectural Antiques of Indianapolis.

This entry door is one of the more than 300 available from Metropolitan Artifacts in their 28,000-sq-ft. showroom.

This antique wood flooring by Old Wood Workshop is just one of many salvaged & antique flooring available.
Architectural Antiques (MN) offers a changing inventory of antique architectural elements including lighting, hardware, plumbing, stained glass, doors, mantles, stone, iron and more.

American Historic Hardware offers a wide selection of original hardware, all cleaned and researched, such as this door lock set.

Timber frame structures are one of the many specialties of Reclaimed Wisconsin.

Architectural Accents' 30,000 sq. ft. showroom holds a comprehensive selection of 17th, 18th, and 19th century architectural antiques and reproductions.

Brosamer's Bells offers a wide selection of restored historic bells.

ChimneyPot.com stocks more than 1,200 chimney pots in a wide variety of styles, sizes, and finishes.

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

Foster Wood Products supplies select new and reclaimed flooring.

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

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

Gavin Historical Bricks supplied its reclaimed Old English Cobblestones for this driveway in Montecito, CA.
Rizzoli has provided reassurance for any traditionalist architect who has felt that he or she was a lonely voice crying in a Modernist wilderness. This beautifully produced and lavishlly illustrated volume refutes all the pejorative adjectives that Modernist critics gleefully attach to traditional designs and puts traditionalism on an equal theoretical and aesthetic footing with all the other fashionable "-isms" that mesmerize the brains of the world's taste-makers at any given moment. Although this opus can be viewed as just another coffee-table book, it is really much more than that: it's a valuable show-and-tell didactic piece that can demonstrate to any wavering client or building committee that modern traditional architecture has come out of the closet and achieved acceptance and respectability on a global scale.

This survey of the world's contemporary traditionalism consists of two major sections. The first part, which gives the book its persuasive power, consists of nearly 300 pages of sumptuous full-color photographs of 130 projects in 33 countries, ranging from Australia to the U.S.A., and including such other countries such as England, the Netherlands, Spain, Bangladesh, Russia and Tunisia. When viewed as an entire collection, the photos show a breathtaking scope and diversity of traditionalism around the world — inspired by wide-ranging cultural, geographic and climactic variations.

The photos vividly demonstrate the internal contradictions of Modernist ideology, for while preaching an eternal need for creativity and innovation, Modernism has managed to create cities around the world that have a numbing sameness. Shanghai looks like Manhattan on steroids. The authors show convincingly that there is growing pushback against homogenized global Modernism — with its intentional erasure of any historical sense of place.

On average there are 2-3 photos of each project plus a couple of paragraphs of description. The images are intended only to illustrate the traditional architectural character of each project and don't get down to a granular level, such as drawings showing plans, details or elevations. But that is not a flaw in this context because the intent of this visual survey is to demonstrate the global march of traditionalism.

The book's second major part consists of several essays that set out the intellectual case for traditionalism. The Prince of Wales notes that the new traditionalism is an essential vehicle for passing on knowledge, skills and cultural continuity — values that hold societies together. Leon Krier makes the case that traditional architecture is not a historical but rather a technological heritage.

The book's creators, Alireza Sagharchi and Lucien Steil, argue that traditional architects use local typology, technology and architectural elements that inevitably create innovative buildings that enhance and enrich the special character of their locality. Samir Younes, in the book's principal essay, examines the intellectual lineage of modern traditional architecture and builds the theoretical armature on which the case for traditionalism as a valid contemporary option rests. He nicely epitomizes his case thusly: "Blindly repeating a tradition is an affront to reason. Blindly rejecting a tradition is also an affront to reason."

Traditional Architecture offers an optimistic vision of a new breed of modern architects working with an awareness of sustainability, local culture and continuity of building crafts. These architects have the depth of understanding to enrich the future while honoring the past.

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