

Clem Labine's

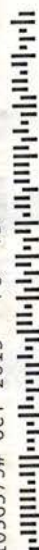
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2017 Clem Labine Award 4 ARCHITECTURE FOR THE AGES

The recipient of the 2017 Clem Labine Award, Duncan G. Stroik "exemplifies a life devoted to the pursuit of beauty," says Labine. *By Nancy A. Ruhling*



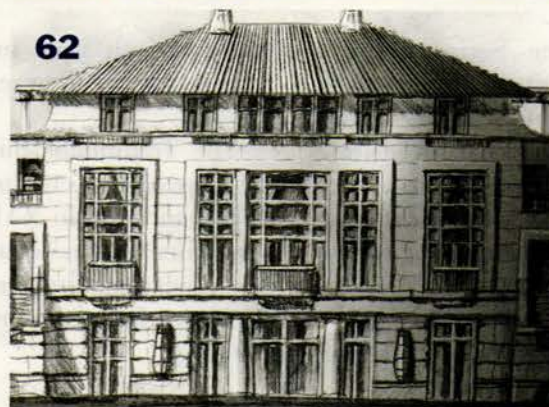
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Duncan G. Stroik Architect designed Christ Chapel for Hillsdale College, Hillsdale, MI.
Drawing by Duncan G. Stroik Architect.
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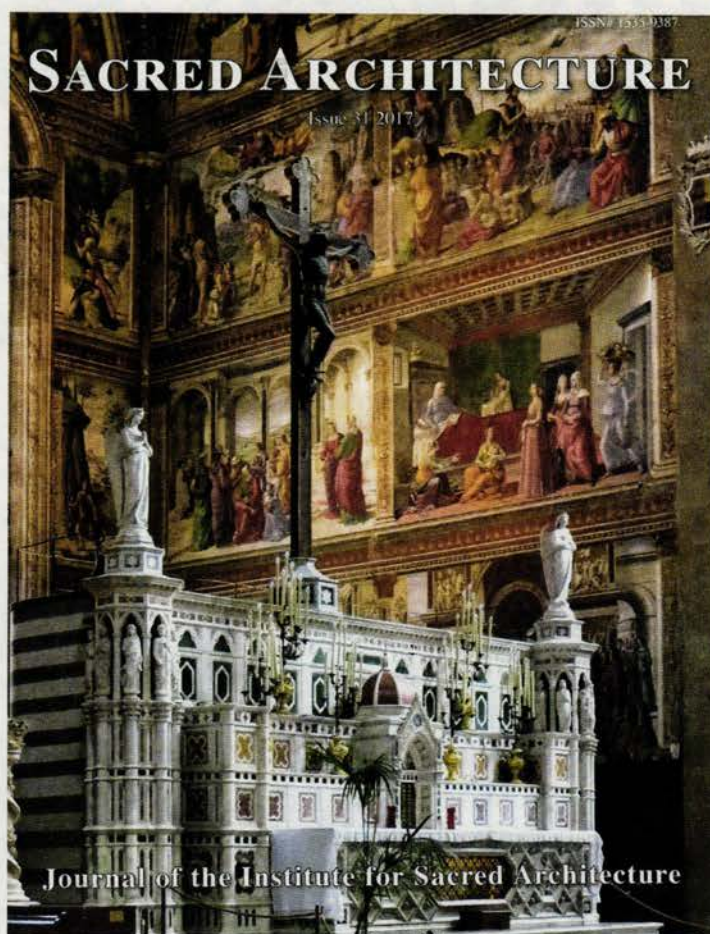
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FAR LEFT: Duncan Stroik is the recipient of the 2017 Clem Labine Award.

LEFT: Stroik founded the Institute for Sacred Architecture and its publication, *Sacred Architecture*.

Architecture for the Ages

By Nancy A. Ruhling

In the great debate between Traditionalists and Modernists over sacred design, Duncan G. Stroik has steadfastly stood for the beauty and timelessness of Classicism not only as an architect but also as an educator and author.

Over the course of a quarter-century, the firm of Duncan G. Stroik Architect in South Bend, IN, has built or renovated 15 traditional-style churches, a process Stroik likens to “writing a sermon in stone and glass that will last.” It is work, he adds, designed to please earthly worshippers and to serve God, “the divine architect,” and “to carry our eyes and then our hearts toward heaven.”

Stroik, heralded by Denis R. McNamara, assistant director of the Liturgical Institute of the University of Saint Mary of the Lake/Mundelein Seminary, as “a one-man phenomena who has changed the landscape of American Catholic church design,” is the recipient of the 2017 Clem Labine Award.

In announcing the award, Clem Labine, founder of *Traditional Building*, *Period Homes* and *Old House Journal* magazines, noted Stroik’s pro bono work to create a more humane and beautiful built environment.

“Duncan Stroik exemplifies a life devoted to pursuit of beauty,” says Labine. “In addition to his professional work, Duncan was singled out for creating and guiding the growth of The Institute for Sacred Architecture, which is dedicated to the renewal of beauty in contemporary church design. Through the institute’s publication, *Sacred Architecture Journal*, he has built a global voice that provides theory and practical guidance for the creation of transcendent sacred spaces.”

Stroik, the winner of three Palladio awards, started the institute and the journal 20 years ago, shortly after the close of a half-century-long building boom where modernism was the predominant ecclesiastical style.

“We built more churches in the second half of the 20th century than perhaps in any previous period,” he

says. “There was a lot of interest in the English-Spanish world in art and architecture but not anything carrying on the discussion in a traditional bent. I see the journal as *Traditional Building* for churches, and I’d like to think that I’m attempting to do for sacred architecture what Clem Labine did for restoration and Classical architecture.”

When Traditional design was considered, he added, it was often quickly dismissed. “People kept pointing to a lack of cash and craftsmen as justifications for building glass boxes,” he says. “I’d like to think that the magazine and my various books and buildings have punctured that balloon.”

One need only look at the churches Stroik and adherents have built as proof of the changing sky. “There is a renaissance of traditional ecclesiastical architecture today,” Stroik says. “People’s views are starting to catch up with our appreciation for historic structures. And at least with the Roman Catholic Church, it’s





Exterior view of Christ Chapel, Hillsdale College, Hillsdale, MI. Construction began recently. All photos and drawings: Duncan G. Stroik Architect unless otherwise noted.

and anyone, aside from a few of the religious orders, to want to build in a Modernist style."

The Traditional style is appealing, he says, because it is big and beautiful and logical, and you don't have to reinvent the wheel."

The classic back-and-forth between Traditional and Modernism brings the St. Nicholas National Shrine at New York City's World Trade Center to his mind.

It was destroyed on 9/11 when the South Tower fell, and when the congregation was ready to rebuild, it invited several select architects, including Stroik's firm, to submit proposals. The original church, 22 feet wide, 56 feet long and 35 feet tall, was housed in an 11-story building that was dwarfed by the 110-story Twin Towers when they were erected in 1972 and 1973.

Members of the Port Authority of New York and New Jersey carefully considered the merits of Traditional and Modernist designs during the vetting process. "It was clear there was a debate among

the committee members," Stroik says. "In the Greek Orthodox faith, traditional art is strong, and certain images have to be in certain places, but there are no strictures on exterior architecture."

Given the small space, Stroik recommended a square structure with a traditional four-column cross plan. "I showed examples of other Classical churches in Manhattan that were next to skyscrapers and made the argument that a traditional style would make it more visible beside the glass buildings," he says.

Despite Stroik's good fight of faith, the committee awarded the commission to Santiago Calatrava, the designer of the World Trade Center Transportation Hub, who created a stunning sculptural structure that bears no trace of tradition.

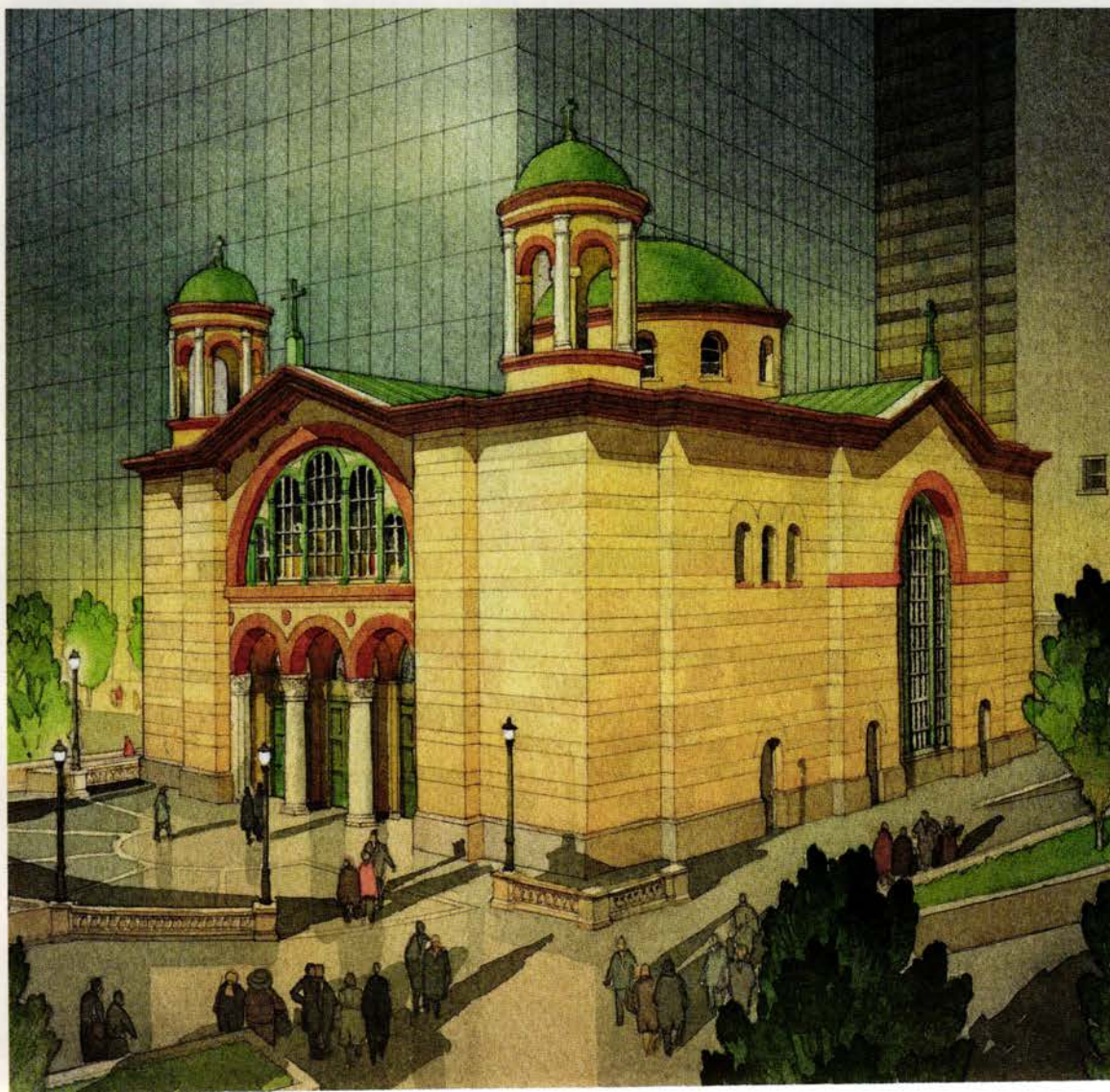
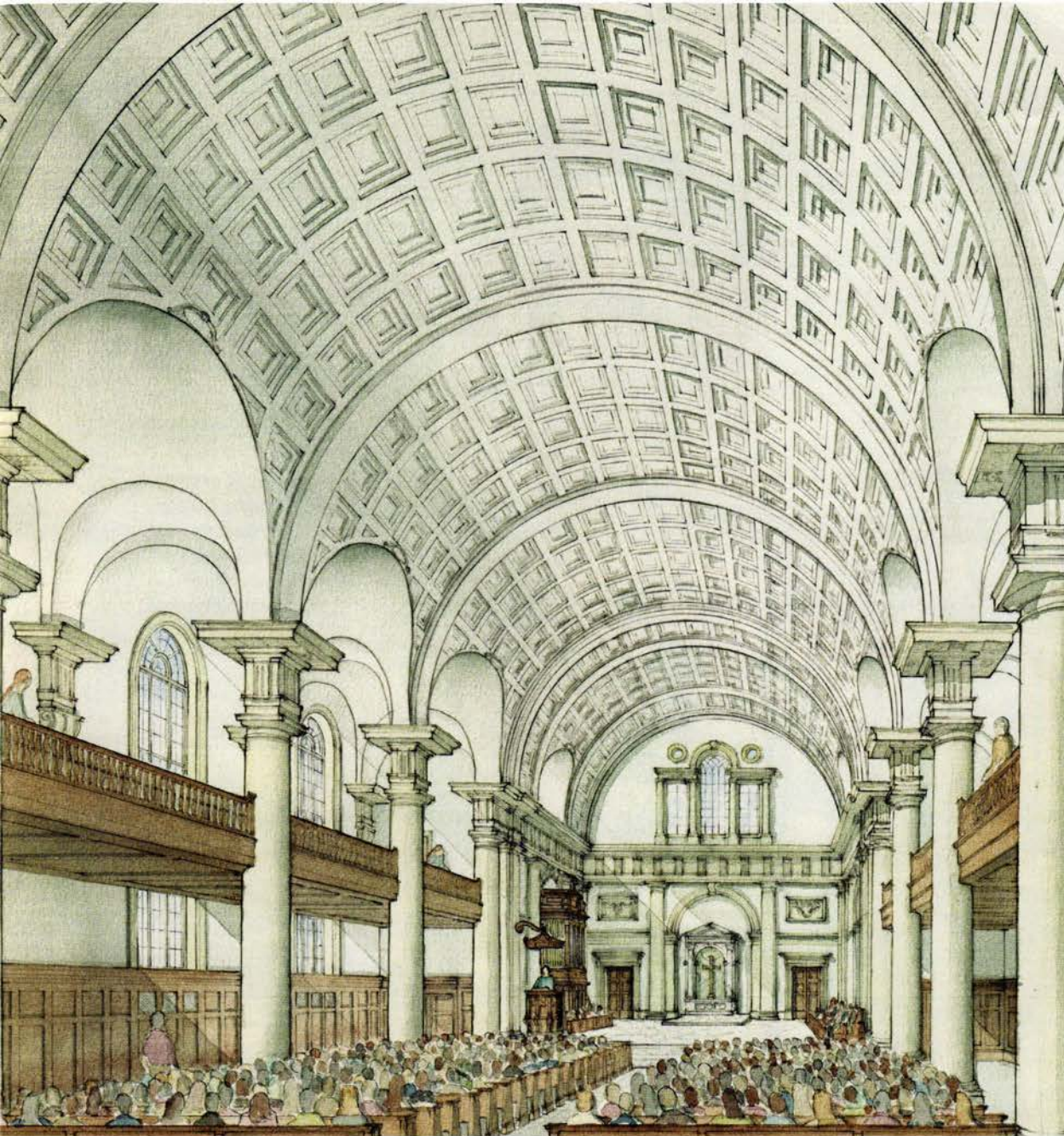
"In the end, they were more concerned about their image in an elite international world," he says. "And they picked the starchitect—someone said that when he came into the room, he was like a rock star." The

experience, he says, was enlightening because the committee was open to his ideas.

Stroik, whose award-winning projects include the Shrine of Our Lady of Guadalupe in La Crosse, WI; Our Lady of the Most Holy Trinity Chapel at Thomas Aquinas College in Santa Paula, CA; Saint Joseph Cathedral in Sioux Falls, SD; and Saint Paul the Apostle in Spartanburg, SC, sees church architecture as "building a dream house for 1,000 families."

The process is, indeed, a family affair that involves not only church leaders and offices of worship, but also congregational building and finance committees and sometimes even liturgical consultants and zoning boards. It is the job of the architect to navigate the competing and sometimes contradictory interests and come up with solutions that work for all. More often than not, style is one of the chief issues most discussed and disagreed upon.

"Some of my clients are very specific about what



TOP LEFT: Interior, Christ Chapel, Hillsdale College

LEFT: A proposal for St. Nicholas Greek Orthodox Church near the World Trade Center Memorial in New York City, to replace the original building that was destroyed on 9/11. The committee selected a Calatrava design.

ABOVE: A mosaic of Our Lady of Guadalupe in the sanctuary of Our Lady of Guadalupe.

Photo: Roger Grant

RIGHT: Chapel of Our Lady of the Most Holy Trinity at Thomas Aquinas College in Santa Paula, CA.

Photo: Schaf Photo



“They’ll tell me they want a 19th-century American Gothic Revival church. Sometimes they do know what that means. And sometimes they don’t, so it’s important to have dialogues with them.” It’s a learning process—for architect and client.

One of Stroik’s clients, for instance, was enamored of early Christian basilicas. “It opened our eyes,” Stroik says. “We did a study on them and on their dimensions and proportions. It’s fun when clients really know what they want.”

Speaking of knowing things, there are some who think they know more about sacred architecture than Stroik or even God. “This attitude usually comes from young people who have a little knowledge,” he says.

“But these know-it-all clients are a very small percentage.”

Most clients, he says, are familiar with his work and are already sold on a Classical style when they meet him. “In my world, which is the Roman Catholic world, most of the bishops who are 60 and under prefer traditional buildings,” he says. “To them, Romanesque sounds like a good compromise between Gothic Revival and Renaissance.”

Indeed, some of the bishops and seminary students Stroik encounters have copies of his 2012 book, *The Church Building As a Sacred Place: Beauty, Transcendence, and the Eternal*, and are subscribers to *Sacred Architecture*. “These works promote ideas, beauty and truth,” he says. “They show that you can learn from the past and

are meant to serve future pastors and people who are building churches.”

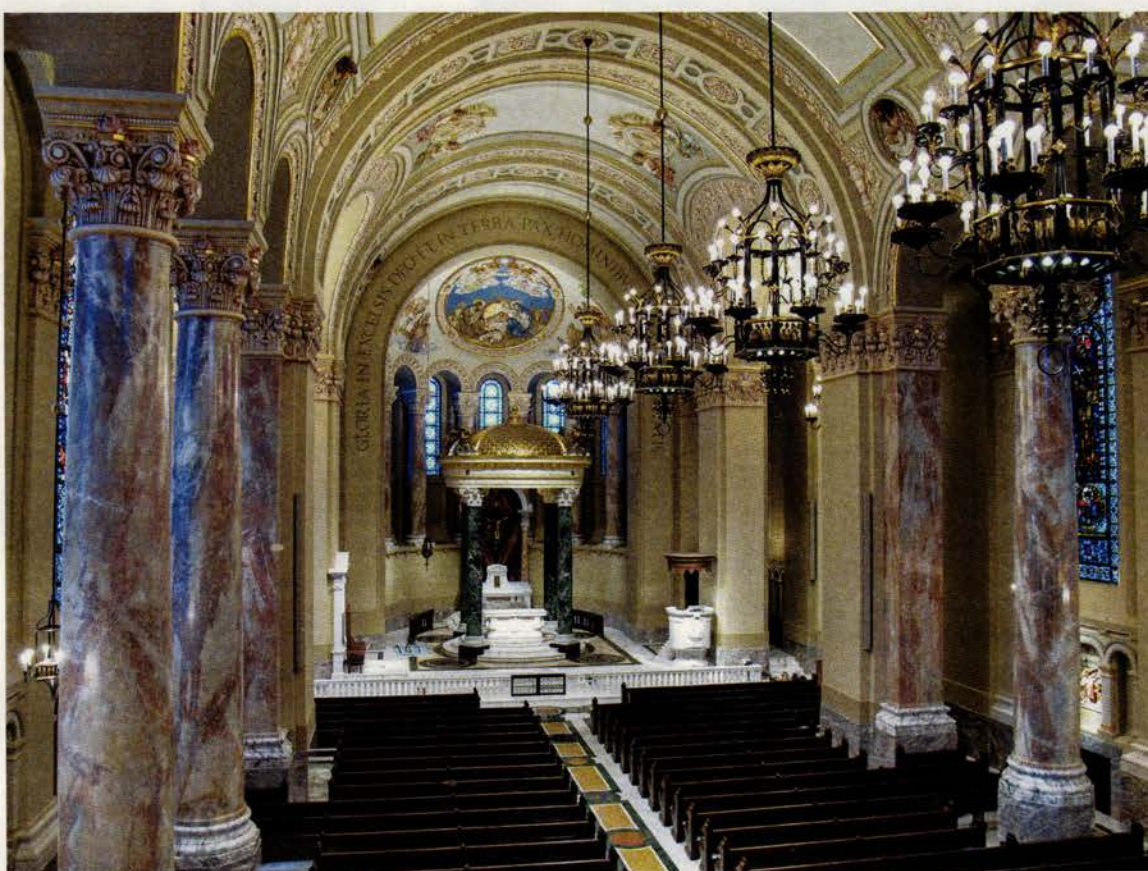
He concedes that there’s more than enough room for Modernism and Tradition to co-exist, albeit in different contexts. “One of my favorite clients, a donor, lives in a Modernist house, which incidentally needs constant major maintenance,” he says. “But when it comes to church work, he likes what we do.”

In his early years, Stroik became captivated by the heavenly architecture of the cathedral. “I grew up in a family that had faith and that tried to do good deeds and serve the community,” he says. “My father was an architect working in the Modernist style who happened to have a penchant for historical buildings, and



LEFT: The ambo and baldacchino in the Cathedral of St. Joseph in Sioux Falls, SD.

BOTTOM LEFT: View of the completed restoration of St. Joseph Cathedral.



some of them were churches.”

When Stroik was four, the family moved to London for a year. “Some of my earliest memories of architecture are of churches and cathedrals,” he says. “The cathedrals in France and Venice had a great impact on me.”

Stroik, who has a bachelor’s degree in architecture from the University of Virginia and a master’s in architecture from Yale, honed his skills while working with Allan Greenberg in Washington, D.C. In 1990, he was invited by Thomas Gordon Smith to help launch the Classical architecture program at the University of Notre Dame, where he is a professor of architecture. In 1994, he set up his own practice in a small building on his residential property.

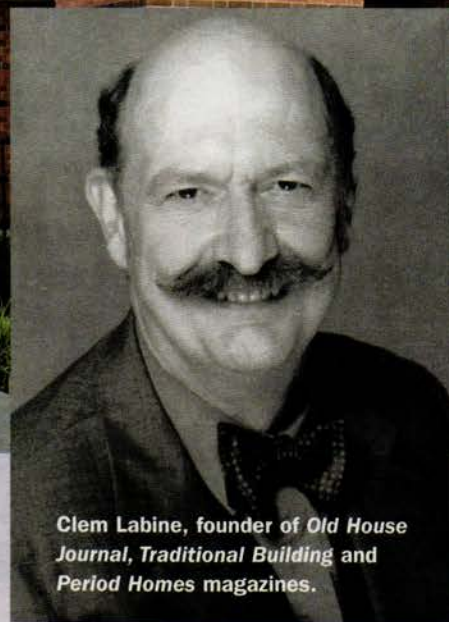
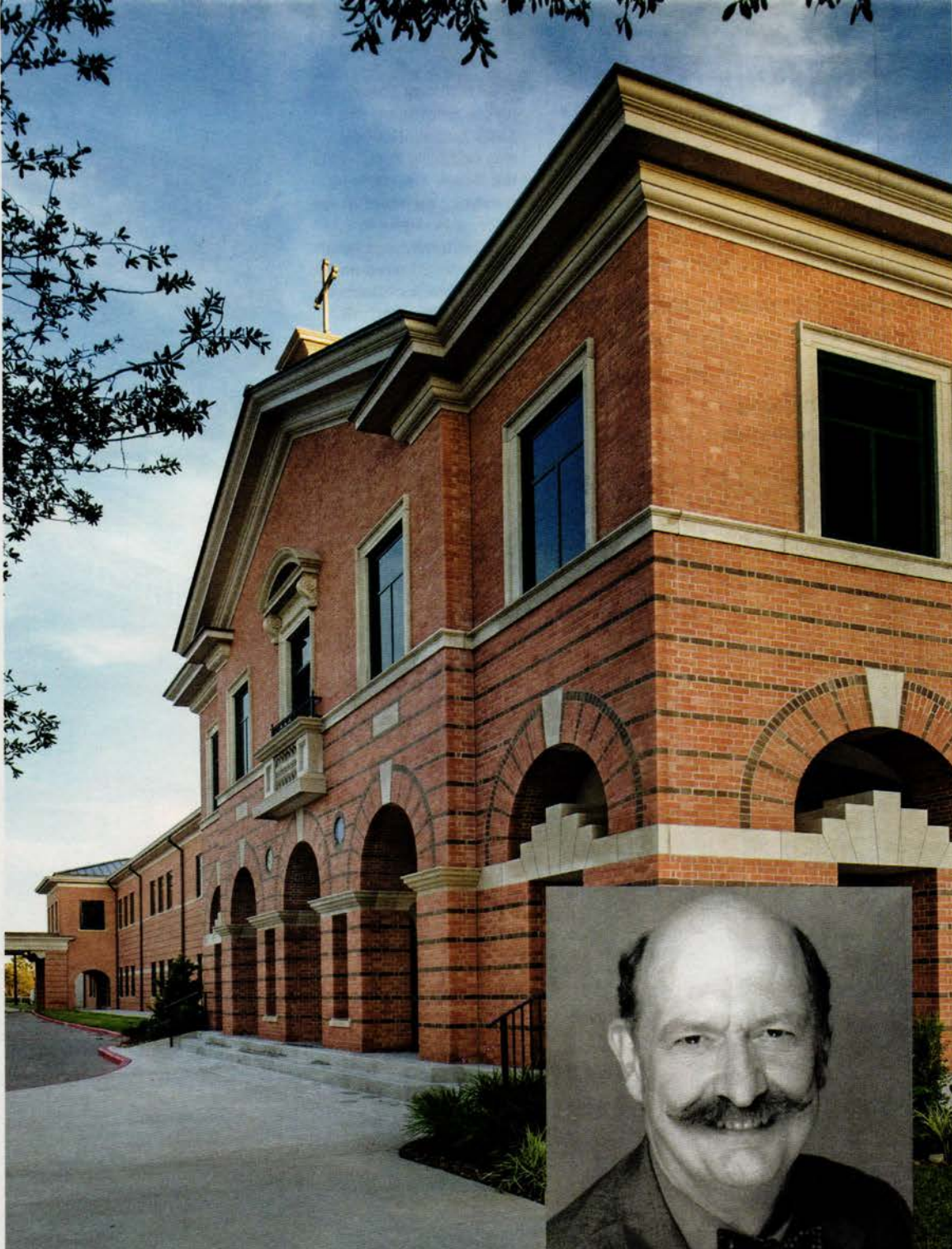
It was while teaching at Notre Dame that Stroik became excited about sacred architecture. “It took 10 years—seven years of architecture school and three years as an architect—before I designed my first church building,” he says.

The first built project—a private chapel in a home that seats 50—led to Stroik’s big break: The design of the All Saints Church in Walton, KY. Before long, his firm was specializing in sacred architecture, designing not only churches but also parish schools, monasteries,

SHOWN HERE: Chapel of the Holy Cross at Jesuit High School in Tampa, FL, now under construction.

RIGHT: A classical academy for St. Theresa School in Sugar Land, TX.

Photo: Mark Sheyer



Clem Labine, founder of *Old House Journal*, *Traditional Building* and *Period Homes* magazines.

college chapels. Later, he added liturgical furniture to his design oeuvre.

"In 25 years, I've worked on 50 designs, but only have been built because of money or other reasons," says, adding that he takes joy in the planning even when the projects don't come to fruition. "Each time, start fresh. I don't recycle. I experiment and innovate because in Classical architecture, tradition is always balanced by innovation. You have to have guts to hire my firm because we push the limits; we're not doing the safe thing."

Stroik says sacred architecture transcends mere brick and mortar. "Sacred architecture has meaning and nobles people, as much as buildings can, and it creates community and an environment that's beautiful," he says. "It should be inspiring to people who believe and those who do not."

In his view, church architecture gazes toward heaven, "presenting Christianity in 3-D form: visually, audibly and sonorously in time." Churches are meant to be enlightening holy spaces, he emphasizes, not non-vanilla theaters and assembly halls.

"Sacred architecture is part of our Catholic patrimony in the same way that images of the Annunciation,

the Last Supper and the Crucifixion are," he says. "They are a catechism in paint, mosaic, and stone."

Stroik revels not only in the design but also in the construction of these houses of worship. "My favorite thing is to see craftsmen carve statues in marble and create woodwork," he says. "I really want to keep promoting this hand work even though we have machines that can do it."

That's why his firm still produces hand drawings. "For a while, when they were first introduced, everyone wanted the computer drawings," he says. "But now we're coming to the point where hand drawings are as attractive to clients as hand crafting in church buildings."

Stroik says it's important for the church to take a leading role in the design of its buildings because, well, it's tradition. "For 1,500 years and up until World War II, the Church was considered the finest patron of art and architecture," he says.

To Stroik, it's immaterial whether churchgoers—or architects of the future—know his name. "I'd like to leave the world with more beautiful buildings that make people happy and help them pray," he says. "I want them to say, 'This is a masterpiece, and it reflects the beauty of God.'"

PREVIOUS RECIPIENTS OF THE CLEM LABINE AWARD

Previous Clem Labine Award winners include 1) Alvin Holm, Alvin Holm A.I.A. Architects (2009); 2) Steven W. Semes, Professor and Director of the Graduate Program in Historic Preservation, University of Notre Dame School of Architecture; 3) Ray Gindroz, FAIA, co-founder, Urban Design Associates; 4) Jean Carroon, FAIA, Preservation Principal, Goody Clancy Architects; 5) Milton W. Grenfell, Grenfell Architecture; 6) Robert Baird, VP, Historical Arts & Casting; and 7) Christine Franck, Center for Advanced Research in Traditional Architecture (CARTA), University of Colorado Denver College of Architecture & Planning.

RECENT PROJECT

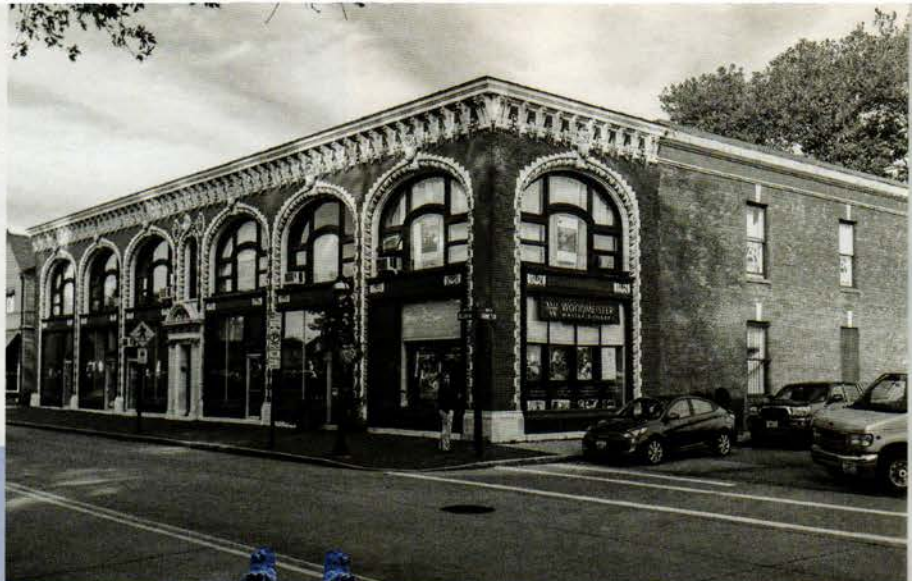
Renovation of the Audrain Building,
Newport, RI

ARCHITECT: Northeast Collaborative
Architects, Newport, RI; John
Grosvenor, AIA, Principal; Dan
Herchenroether, RA, Project Manager

**PRIMARY CONTRACTOR/BUILDER/
DEVELOPER:** Parker Construction,
Rumford, RI

INTERIOR DESIGN:
Northeast Collaborative Architects

RIGHT: Shown here
before renovation, the
1903 Audrain Building
was originally designed in
the Beaux Arts style by
renowned architect Bruce
Price. It is one of five
architecturally significant
landmarks situated on the
historic block of Bellevue
Avenue in Newport, RI.
Photo: NCA



Now restored back to its original condition, the historic building once again has its rooftop balustrade and lions that were destroyed by a hurricane. New arched windows were installed and the intricate terra cotta ornamentation was restored back to its original condition.

All photos: Ben Jacobsen unless otherwise noted.



NEWPORT NEWS

DESIGNED BY RENOWNED architect Bruce Price, the 1903 Audrain Building is one of four major structures on the architecturally significant block of Bellevue Avenue in Newport, RI. Adolphe L. Audrain (1859-1940), an art and antiques dealer, commissioned Price to design the office and retail building. Neighboring buildings on the distinguished Gilded Age block include the 1876 Travers Building, designed by Richard Morris Hunt, the 1882 Newport Casino, by McKim, Mead, and White, and the 1892 King Block, by Perkins and Betton.

Price looked to the Florentine Renaissance to design the two-story edifice, defined by broad arched windows rising through both stories, with a roofline polished with a white terra-cotta balustrade with lion sculptures. Faced in red brick with jewel-toned terra-cotta trim that heightens the entry, bays, and roofline, the original layout featured six retail shops on the first floor and 11 offices on the second.

The balustrade and lion sculptures were lost or removed around the time the hurricane came through in 1938, and so began a slow decline of its grandeur. John Grosvenor, AIA, Principal, Northeast Collaborative Architects says, "The project allowed a preservation opportunity to re-create the terra-cotta lion sculptures and balustrade that once adorned the building. The use of sculptural caricatures harkens back to the ancient civilizations and added a significant highlight to this most celebrated urban corridor."

Replicating and replacing missing terra-cotta required a bit of detective work, using historic photographs for directional clues. "The terra-cotta exterior detailing is both unusual and quite beautiful in its rich array of color and glazed pottery texture. The large-scale arches with the expansive display windows are a lovely counterpoint to the vernacular shingle style landmark buildings within the same block," says Grosvenor. The terra-cotta elements,

including the balustrade and lions, were created by Boston Valley Terra Cotta of Orchard Park, NY.

The new lions were sculpted by Allison Newsome of Warren, RI. Using historic photos, she first rendered the lion in clay in a 1/4 scale model before sculpting it full size. Plaster molds were then created so that the 12 lions could be reproduced. Each lion weighs 350 pounds and is made of 16 pieces.

Over time, the first floor interior retail shops transitioned into medical offices, and the second floor commercial tenants made little improvement, leaving the level lackluster at best.

In November, 2013, Northeast Collaborative Architects (NCA) was commissioned to renovate second-story offices into summer headquarters for Fortune 500 company. In February of the following year, the architects were enlisted to transform the first floor into an auto museum, showcasing the client's prestigious collection of rare antique automobiles.

The new project was no small feat, requiring

Homes of the Brave

CHERYL HACKETT, author of the book, *Newport Shingle Style*, shows the progression of rejuvenating early American homes through her blog, *Homes of the Brave*. The first project was an 1811 Federal, which she and husband/architect John Grosvenor restored and then sold to buy Restmere.

Restmere was a creative collaboration between architects Richard Upjon and Richard Morris Hunt, and was initially intended for Hunt's sister-in-law Mrs. Howland Van Rensselaer. Upjon had previously designed a neighboring estate for Hunt's other sister-in-law, Mrs. Howland Hoppin. Collectively the two estates shared ten acres, and are showcased in J. Weidenmann's 1870 book, *Beautifying Country Homes: A*

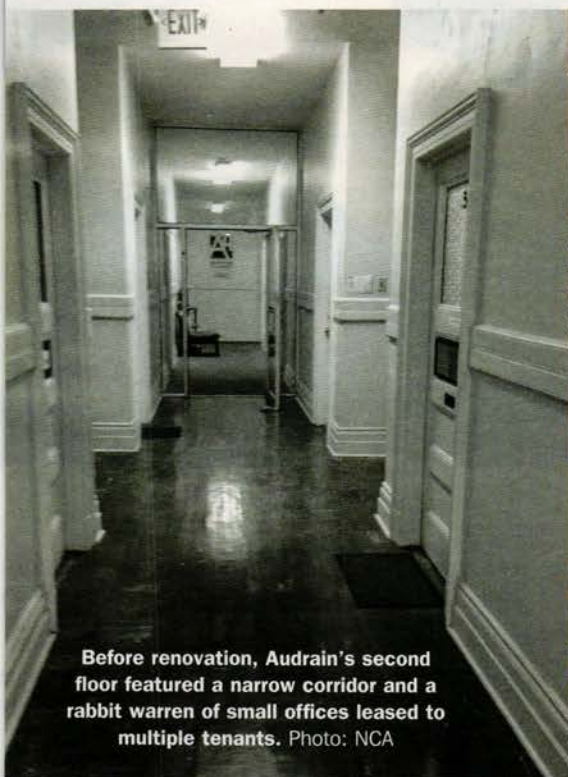
Handbook of Landscape Gardening.

Adolphe L. Audrain purchased Restmere in the early 1900s. He then lived in it for approximately 18 years. Audrain made many improvements throughout his ownership, including the addition of central heat, indoor plumbing and electricity. Audrain also added bay windows in the library, stained glass windows to the stair landing and bathroom, a hand-carved limestone mantel to the library, and a second-story bathroom.

Quite a few of his original chandeliers and sconces still exist in the home today. Watch the current restoration adventure unfold at: homesofthebrave.wordpress.com.



Adolphe L. Audrain lived in Restmere from 1903-1921. It is now being restored by husband and wife team, John Grosvenor and Cheryl Hackett.



Before renovation, Audrain's second floor featured a narrow corridor and a rabbit warren of small offices leased to multiple tenants. Photo: NCA

restructuring of the entire building. To complicate matters, it was placed on a parallel track to design the upstairs summer headquarters. Instead of 16,000-sq.ft. commercial building taking what would normally be a three-year span to complete, it was fast-tracked and finished in less than a year.

"It was a challenging program change for a complex preservation project," says Grosvenor. "The first floor had to be reinforced to support the weight of the cars and a door had to be installed to accommodate the installation of cars."

This complex project—in a high profile historic district with a significant amount of pedestrian traffic—presented quite a challenge.

The museum involved even more challenges: moving all of the existing bearing walls, shoring the structure, reinforcing the floor to accommodate triple bearing tongue-and-groove Douglas fir decking, and installing steel powder coated, fire-rated trusses. New impact resistant glass replaced all old windows.

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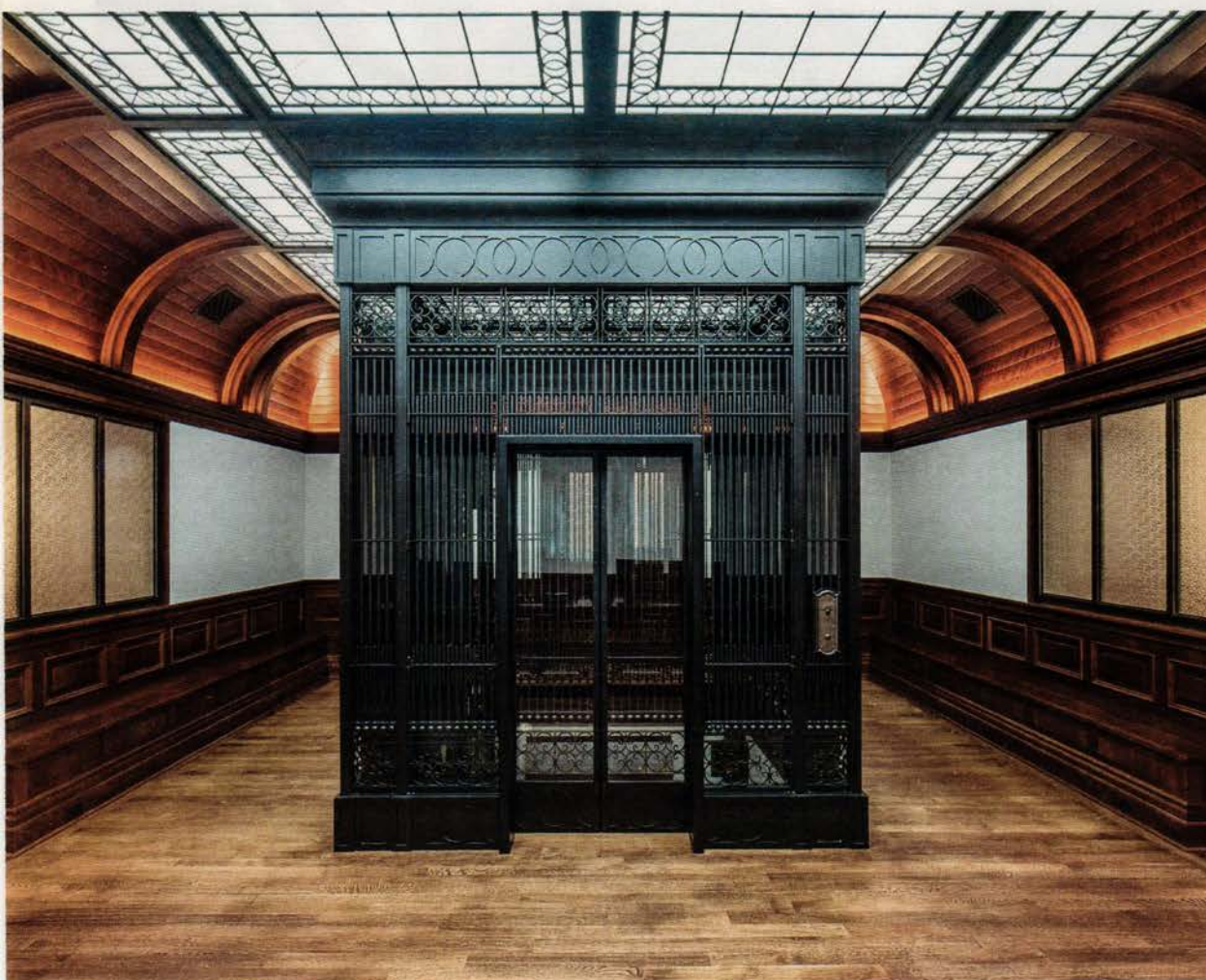


The barrel-vaulted ceiling in the main corridor of office space shows off the custom millwork found throughout the building.



ABOVE: The museum showcases a maximum of 18 rare automobiles, with exhibits rotating every three months.

LEFT: The architects drew inspiration from Daniel Burnham's 19th-century buildings in Chicago to design the cage elevator. It is actually a two-story lift enclosure in the custom wrought iron cage elevator.



To allow automobiles access to the building, the south elevation was redesigned to include a custom-fit two-story arched opening. The neighbor, the Ocean House Hotel, once hid the south elevation of the Audrain Building; however, in the 19th century, the hotel was destroyed by a fire, exposing it. The design team enhanced the sparse elevation with a large two-story opening, three double-hung windows, and a new fire stair.

"Also, removing the load-bearing walls to make enough space to exhibit 18 cars, required reinforcing the museum space with new steel trusses," says Grosvenor. "We had a bit of fun with the first-floor column connections by designing a larger column utilizing four steel angle brackets around a central structural steel post. This wider column looks proportionally better to receive the double truss while providing vertical lighting slots that complement the reflected LED lights," he adds.

Grosvenor wanted the automobiles to be focal points in the exhibition space, but felt this

Key Suppliers

General Contractor:

Parker Construction, Rumford, RI

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Orchard Park, NY

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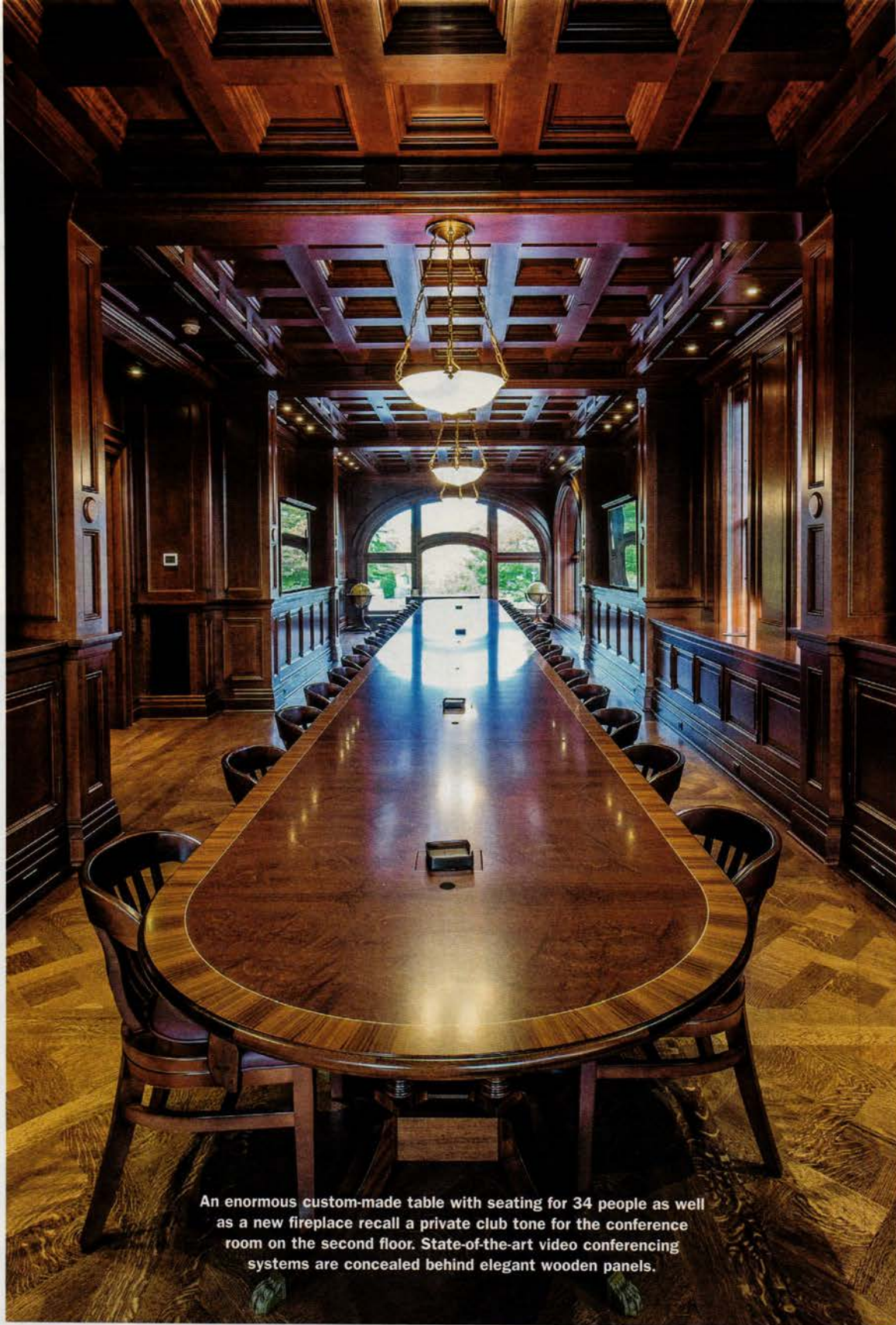
Salmon Studios, Florence, MA

Structural Metal:

West Bay Welding & Fabrication,
Warwick, RI

Conference table: **Paul Downs**

Cabinetmakers, Inc., Bridgeport, PA



An enormous custom-made table with seating for 34 people as well as a new fireplace recall a private club tone for the conference room on the second floor. State-of-the-art video conferencing systems are concealed behind elegant wooden panels.

enging with the building's regal exterior. "So
ove to make the interior monochromatic and
eful with dark planked flooring, dark wainscot-
and painted plaster walls. The newly structured
truss ceiling with LED lights provides a stage
se effect to showcase the extraordinary car col-
on," he says. Northeast Collaborative Architects
added public restrooms to the building.
Completed in 1903, the Audrain Building liter-
saw the advent of horseless carriages and cars on
evue Avenue. Many of the wealthy families who
mered in Newport had the luxury of owning
as early as the 1890s," says executive director of
Audrain Automotive Museum, David de Muzio.
He points out that the area was very important
ne early history of the automobile. "The turn of
century saw William "Willy" K. Vanderbilt and
Friends begin to acquire and race cars. First on
evue Avenue, where the first speeding ticket was

issued, on the local beaches, and onto the Aquidneck
horse track, where the first organized auto racing in
America happened in what became the Vanderbilt
Cup races," he adds.

The museum serves as an integral part of the
non-profit museum scene on Bellevue Avenue's
"Museum Mile," and is the second highest attended
museum in Newport, with nearly 30,000 visitors last
year, according to de Muzio.

Second Floor Interior

The client requested the office interiors emulate an
early 20th-century club. "The bold concept called
for reconfiguring the layout to accommodate a new
Carrara marble lobby, wrought iron caged elevator,
a 20x20-ft. leaded-glass skylight, barrel-vaulted ceil-
ing, six private offices, support-staff area, conference
room, kitchen and restrooms," says Grosvenor. The
large skylight on the second floor contains LED

lights that can be configured to replicate various sky
scenarios, from cloudy to partly cloudy to clear blue.

The elegant cage elevator was also quite a project,
he adds. "It is actually an elevator within an elevator.
It's a two-story lift encased in a cage design that we
created based on turn-of-the-century elevators."

"Bellevue Avenue has always been a pedestrian-
friendly street and the new museum is a wel-
comed addition to the block that also is home to
the International Tennis Hall of Fame," Grosvenor
explains. "We worked closely with a lighting designer
to up-light the building from the sidewalk, as well as
light the building from other angles. When you walk
past the building at night, it sparkles like a jewel box."

The \$20-million project was completed on
schedule and the rehabilitated Audrain Building
once again graces a historic street in Newport, RI.

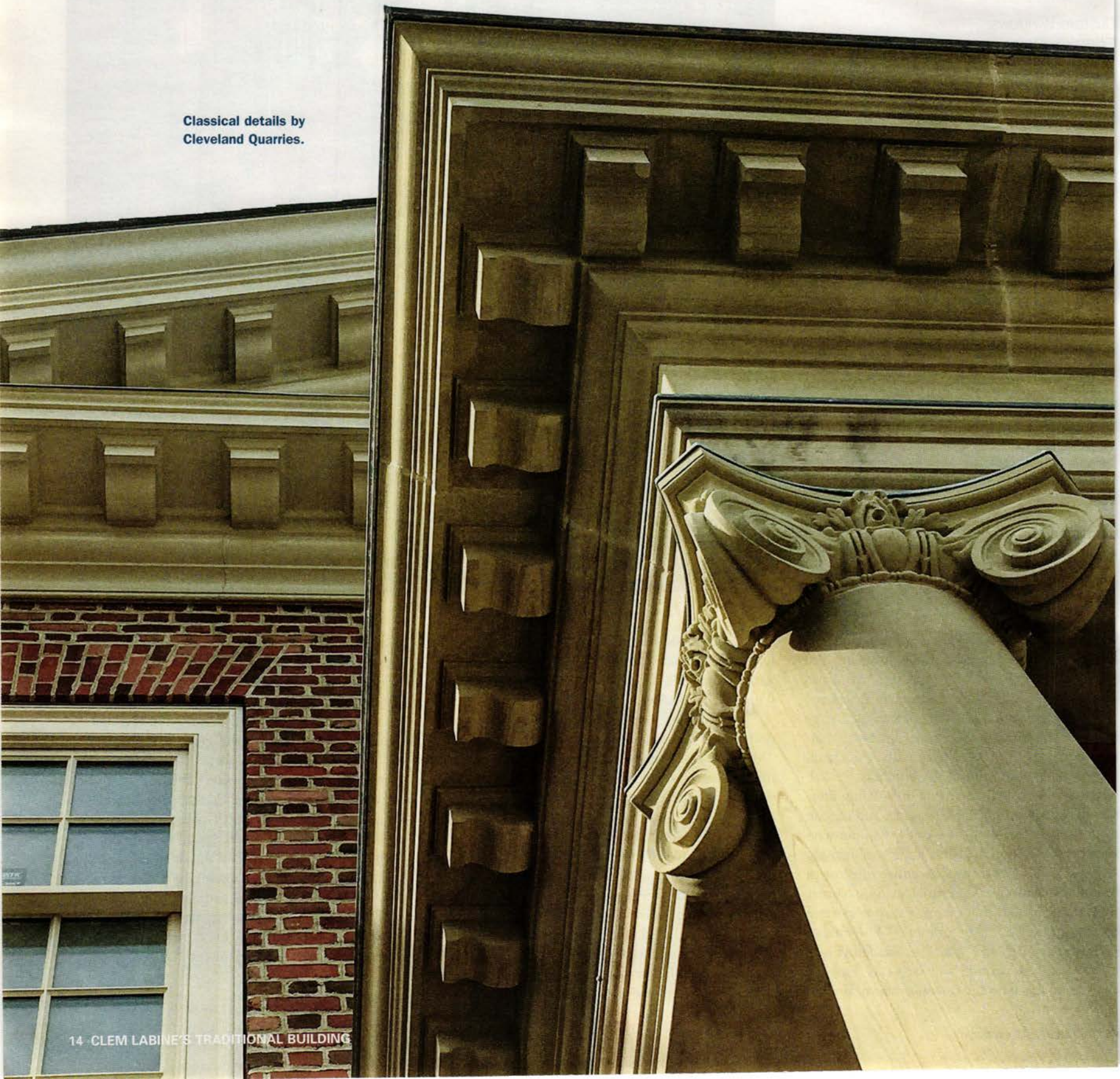
— Emily O'Brien

The Shape of Things to Come

Stone cutters and quarries offer tips and guidelines to help architects save time and money and get the best results.

By Nancy A. Ruhling

Classical details by
Cleveland Quarries.



Typically, natural stone is the building block of traditional projects, whether they are restorations of historic structures or newly constructed revivals of period styles. Getting the right stone for the right project and fitting it properly is exacting, complicated work that requires full cooperation and communication among all the members of the project team.

Traditional Building queried stone cutters and quarrymen to get ideas on how to make the process as smooth as polished marble.

What We Work

Not all architects—and not all stone fabricators and quarries, for that matter—are created equal, so it is crucial that everyone gets involved early on in the project. Doing so saves time, money and aggravation. “Everything is unique and has unique issues,” says Butcherman, president of Endless Mountain Stone Co. in Lehigh, PA. “The fabricator should be advising from the beginning, especially if the architect is new and has never worked with natural stone.”

Lab Kopelov, president of Kopelov Cut Stone in Bedford, IN, says that things invariably go better when the stone cutter is sitting at the table with the architect during initial meetings. “Most of the time, architects don’t know the right questions to ask the fabricator,” he says. “I like the idea of creating a team, but in the last five years, I have not been privy to that.”

He says that it’s more important than ever in the current economy, when budgets and timeframes are tight, for architects to make informed decisions before a project is under way. “If we could get more meetings at the right time, we could get things done sooner,” Kopelov says. “I’ve signed onto projects where they are cutting pieces of stone out and realize that this is not what they thought and have to consult with an engineer to make new drawings. I do not cut stone until the drawings are OK’d, but this reduces the timeframe and puts more stress on the shop.”

What Ask Us

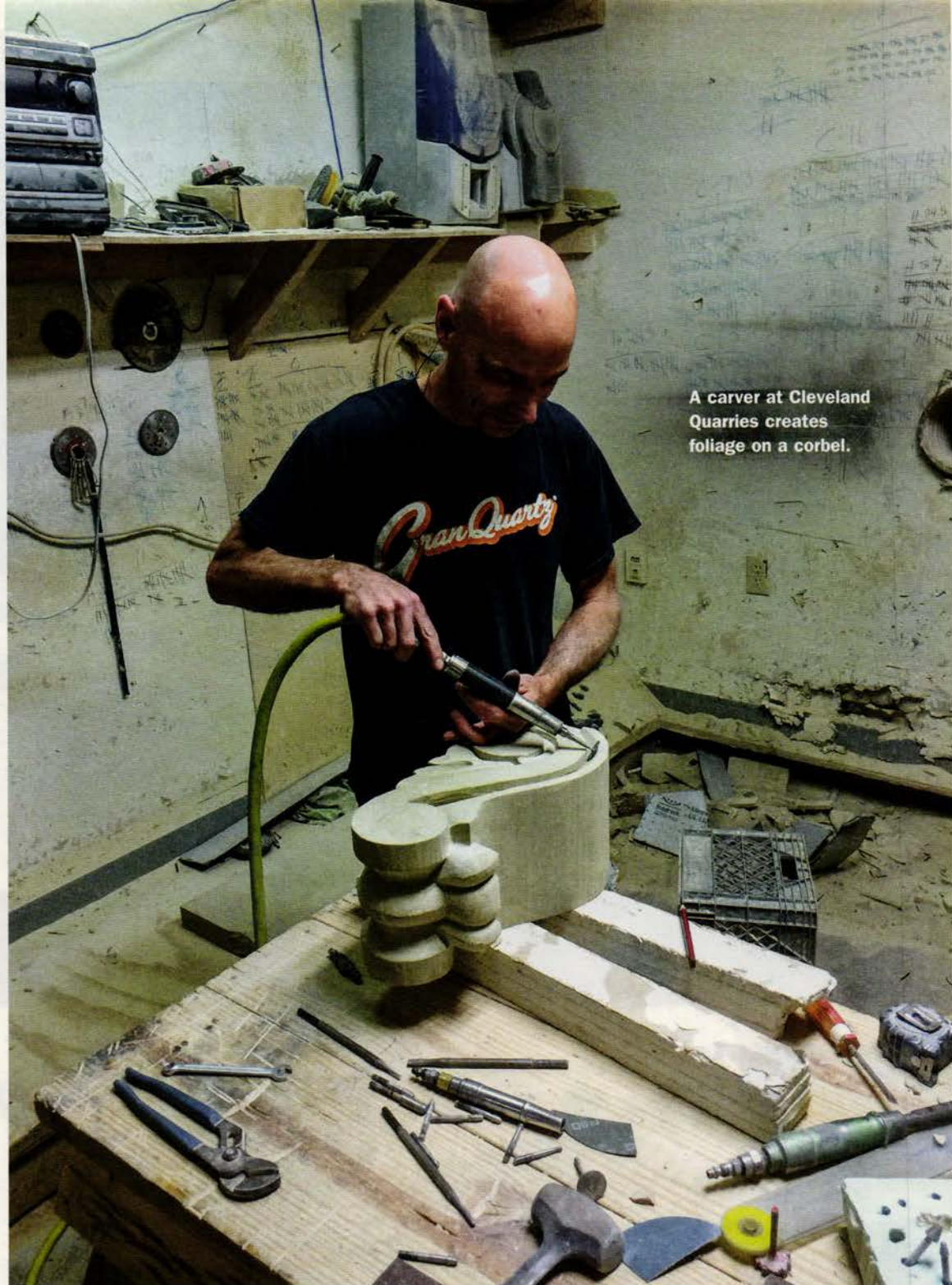
Quarries and cutters don’t expect architects to have encyclopedic knowledge of stones. “I appreciate it when an architect admits he doesn’t know something,” Kopelov says. In fact, the stone cutters take pride in educating the other partners on the team.

Old World Stone, which is based in Canada, sends lists of common terminology to schools and universities and hands them out at trade shows, and Endless Mountain Stone Co. sends spec sheets to architects so they know what’s available before they start writing proposals.

“Very few architects get deeply involved in what we do,” says Laurie Wells, vice president of sales and marketing for Old World Stone. “There will always be a learning curve.”

But it doesn’t have to be so steep, Coleman insists, as many organizations are going out of their way to provide educational programs about stone. He recalls that a number of years ago, the Building Stone Institute, a trade association for the natural-stone industry, created a one-day seminar on bluestone and invited many architects.

“Only one or two showed up,” he says. “We would like to see that any educational programs offered on natural stone in the future would be welcomed and better attended.”



A carver at Cleveland Quarries creates foliage on a corbel.



At Washington University, Bybee Stone provided limestone for several projects, including the Law School shown here.



ABOVE: Endless Mountain Stone supplied the stone for the Latter Day Saint Church in Susquehanna, PA.



LEFT: Bybee fabricated Indiana limestone for the 2005 addition to the historic 1926 Duke Divinity School building, matching the original Neo-Gothic stone construction.

OPPOSITE TOP: Endless Mountain Stone's Sherman blue-stone block quarry.

CENTER: Labe Kopelov of Kopelov Cut Stone is shown here laying out voussoirs for an arch project. A carved limestone springer carved for Carl Landscape LLC of Durango, CO, can be seen in the background.

BOTTOM: Kino Kopelov of Kopelov Cut Stone carved a custom limestone planter for Nature's Creation in Santa Fe, NM.

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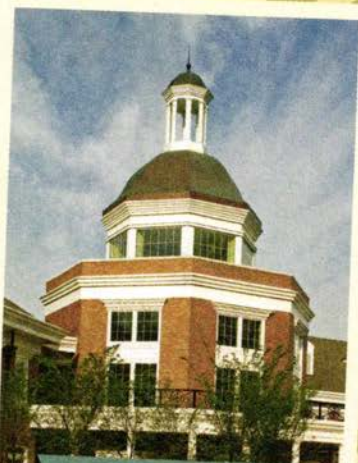
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Kopelov says that in the past this was never a problem because old-school architects were well versed in the vernacular of veins. "I've studied history and there was a time when they knew how to lay out templates for complicated profiles and embellishments," he says. But many new architects have no experience working with natural stone. "They don't understand its capacities and limitations," says Will Bybee, president and CEO of Bybee Stone Co. in Ellettsville, IN.

Because natural stone is not perfect, measurements have to be precise. "To produce the best product, we have to know what the allowance is—is there some variance on one side or the other," says Mary Neely, marketing director of Phenix Marble Co. in Springfield, MA. And, Bybee says, architects don't realize that stone is not a one-size-fits-all product. Fabricators need to use models, photographs, line drawings, computer-generated images or even parts removed from the building to replicate intricate carvings from bygone days.

"Tool finishes are often eroded on historic buildings," Wells says. "So you have to look for details in parts like corners and under soffits to find the tool patterns that match the existing ones."

Also, not all architects are aware, says Dave Dunn, director of sales for Cleveland Quarries in Vermilion, OH, that ornate stone fabrication can be the most costly part of the restoration. "We often hear, 'How can it be so expensive? It's just stone,'" he says.

Your Homework

When stone cutters and quarries do get project specs, they often find that crucial details are missing. The generic request to "match existing stone" has baffled more than one stone supplier.

The problem with this description is that the architect doesn't know and/or doesn't say what the existing stone is. "Unless they have archived information, they have to guess," Bybee says, adding that so does the contractor.

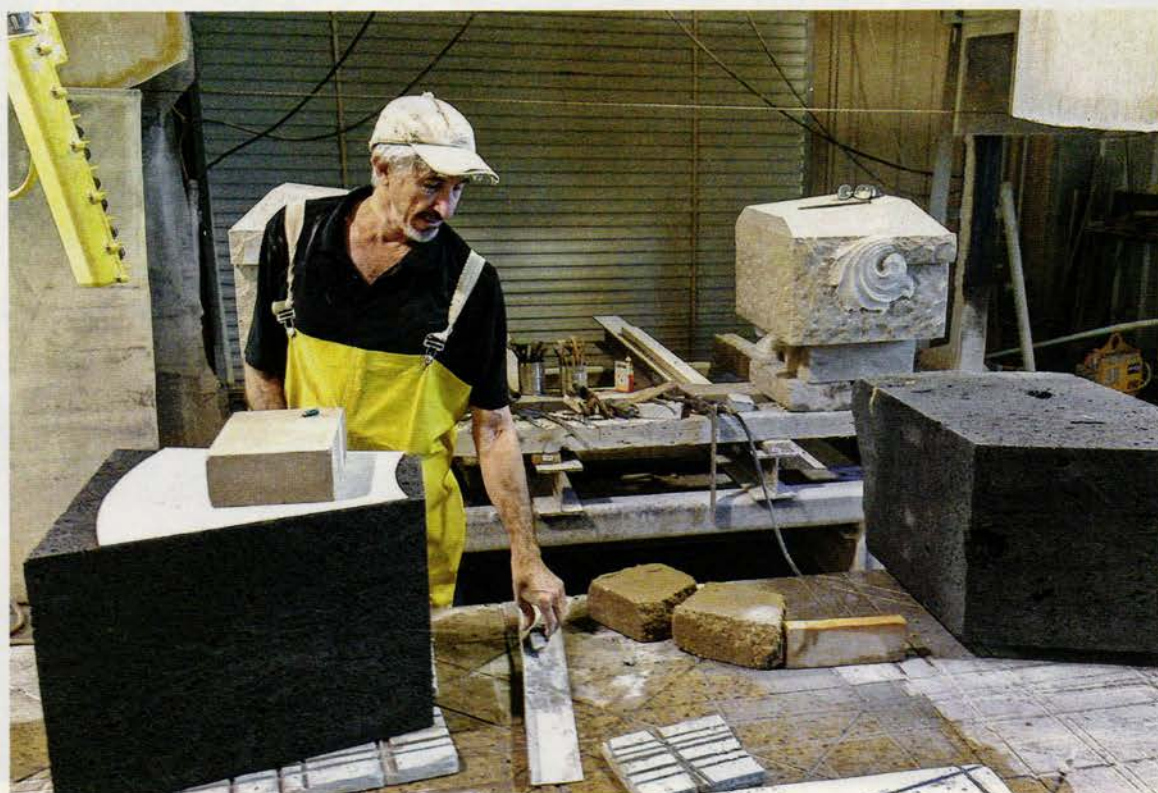
Given enough clues, though, a stone fabricator or contractor can find the answer fairly quickly. "We need to have a photo or have a piece of the stone to identify it," says Wells. "Even a chip off the building makes a world of difference to us. Even without these, if I know the address of the building, I can usually identify the geographic location of the quarry because stone is heavy and usually doesn't travel far."

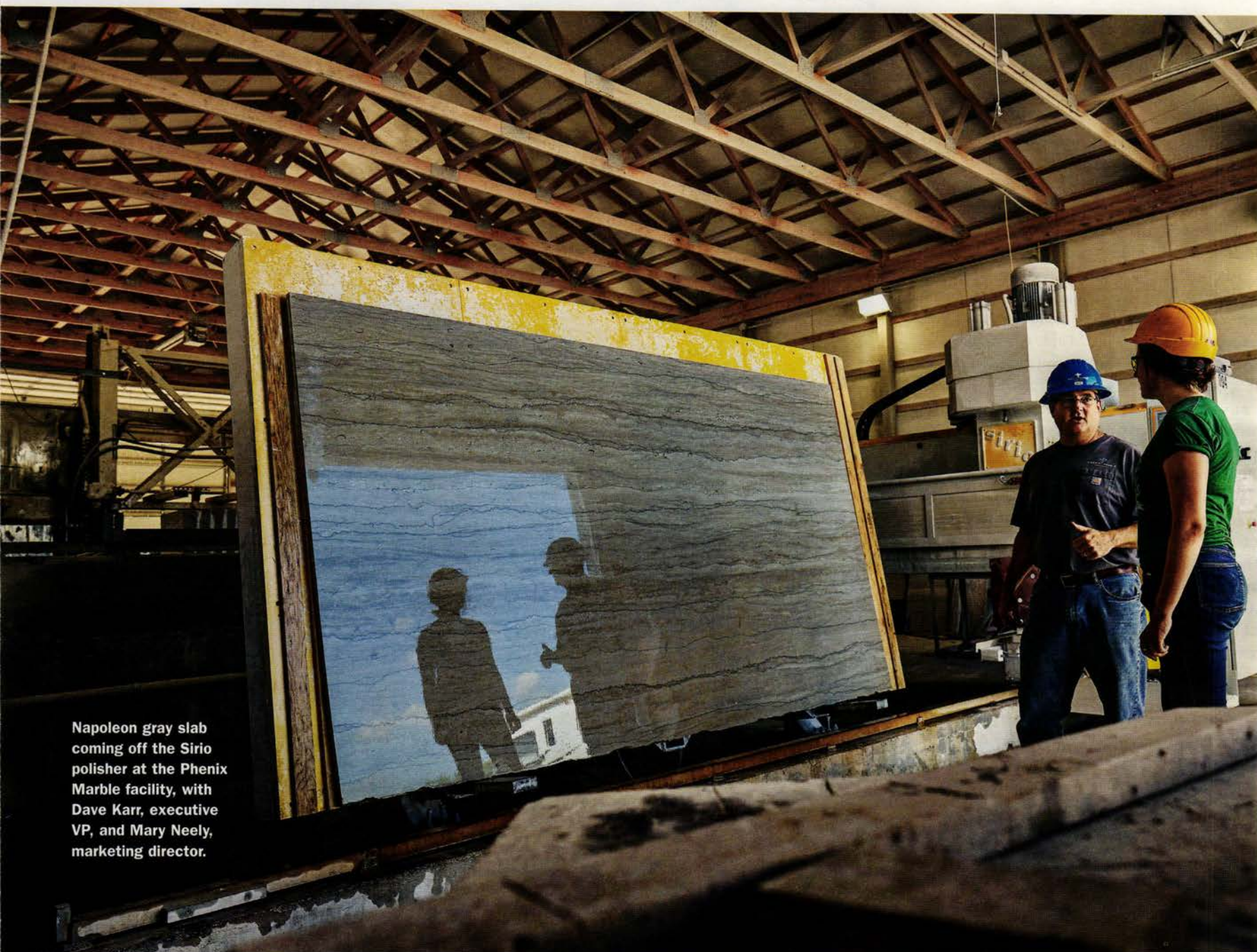
Success depends not only on finding the right stone but also the most appropriate fabricator for the particular project. "Everything is being done on a short timeline because money is tight," Kopelov says. "Because of this, small shops are expanding and diversifying, and they may be getting into new things such as installation or working with new materials like pre-cast stone that they have no experience with."

Bybee, however, says that even when you get the same kind of stone from the same quarry as the original, many architects are not aware that it will never match the original's patina.

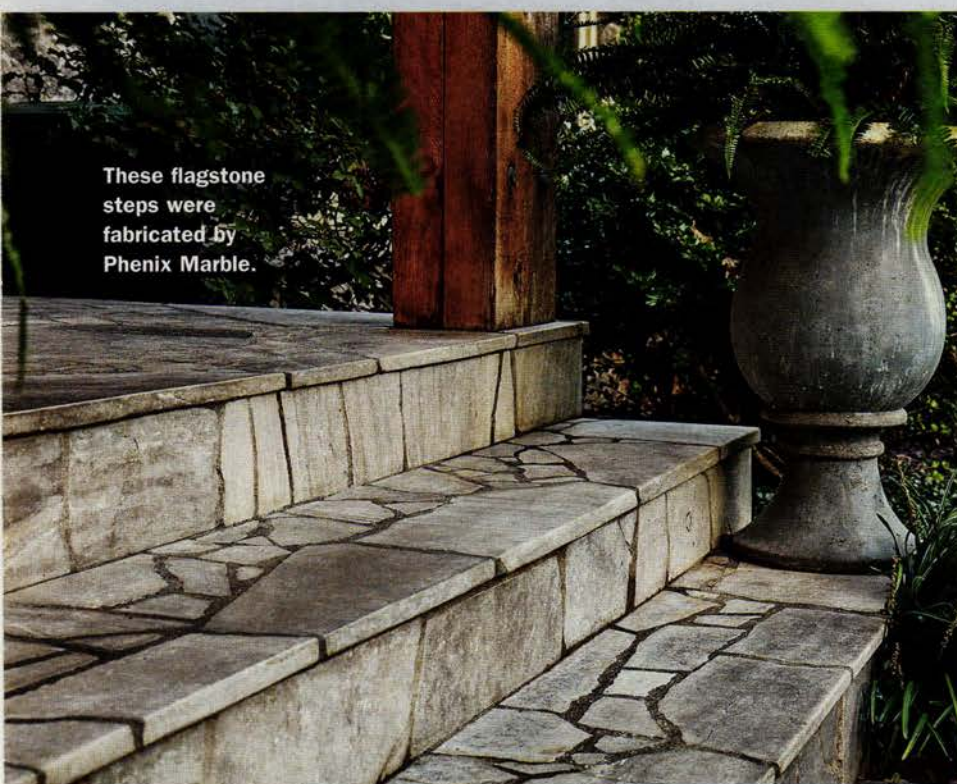
"The first question I ask the architect is, 'Are you going to clean the rest of the stone not being replaced?'" says Bybee. "Natural stone will never be the same color; it takes decades to get that patina that comes from the environment the building has been living in a long time," he says. "A lot of architects want to sandblast so it all looks the same, but I don't advise that. It's best to let Mother Nature take its course."

Equally frustrating, says Dunn, are specs that rely on erroneous assumptions. The architect for a small restoration project at a late-1880s county courthouse 15





Napoleon gray slab coming off the Sirio polisher at the Phenix Marble facility, with Dave Karr, executive VP, and Mary Neely, marketing director.



These flagstone steps were fabricated by Phenix Marble.

The Suppliers

Bybee Stone Co.
Ellettsville, IN
bybeestone.com

The Indiana limestone fabricator, which has been producing cut stone since 1864, was bought in 1979 by the Bybee family, now in its fifth generation. Some of its equipment, notably gang saws, is more than a century old. It has worked on restoration projects at the Pentagon, the U.S. Capitol, the Iowa State Capitol in Des Moines and virtually every Ivy League college.

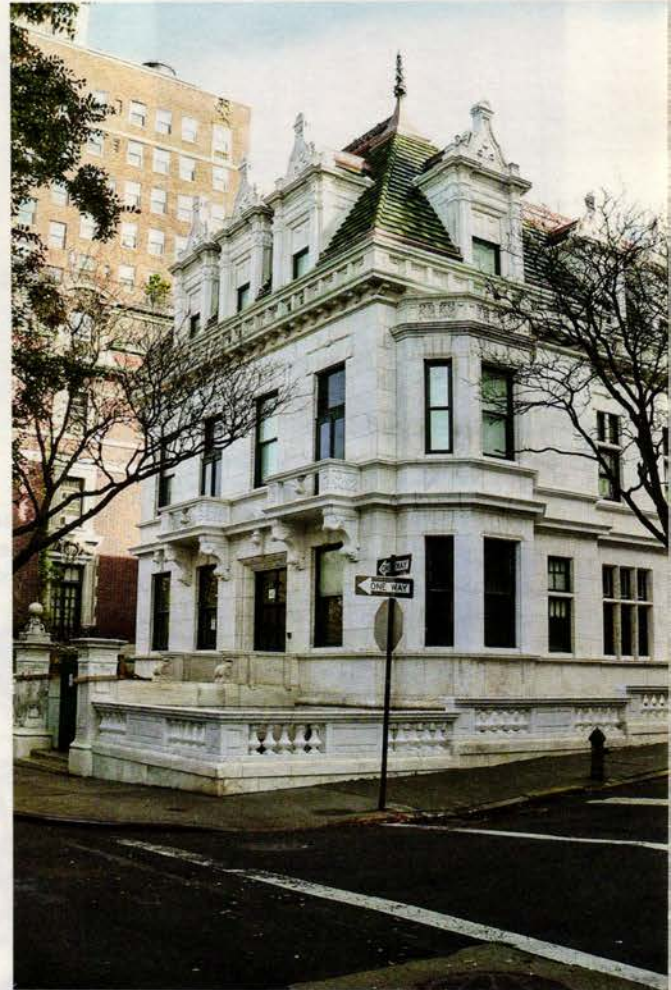
Cleveland Quarries
Vermilion, OH
clevelandquarries.com

The sole supplier of Berea sandstone, Cleveland Quarries has been in operation since 1868 and has done large-scale restorations from coast to coast. One of the country's older and more well known sandstone quarries, it has a full-scale, 170,000-sq.ft. fabrication center. Its sandstone is on the 1872 Michigan State Capitol, the late 1800s Parliament Hill in Ottawa, Canada; the 1931 Buffalo City Hall in Buffalo, NY; the 1906 Court House in Akron, OH; the 1878 Kenmore Hotel in Albany, NY, and the 1938 Library and Fine Arts Building at Albion College in Albion, MI.



LEFT: Old World Stone fabricated replacement limestone for the restoration of the entry porticos at the Cathedral of the Immaculate Conception, Albany, NY.

BELOW: Old World Stone recently completed extensive Renaissance Revival style marble cutting, carving and sculpting for the Schinasi Mansion, a New York City Landmark in Manhattan.



s from Cleveland Quarries, for instance, specified a limestone. The problem was that it was Berea stone.

"It would have been logical to think that the final stone came from someplace nearby, not a state away," he says. "Berea sandstone is virtually exclusive to Cleveland Quarries."

Such errors cost not only time but also money. "It's hard to give an accurate budget without the specific information," Dunn says. "We need photos, descriptions and dimensions. Sometimes, all we are told is that a certain capital or a carved dentil molding on a parapet is needed. But the size is not indicated."

Architects also may not realize that stone isn't available immediately or from the quarry the original comes from. "I need four weeks to six months lead time," Wells

says. "We buy quarry blocks and ship them here and cut them to shape. And the fabrication time may take six months to a year."

The quarry with the perfect match, she says, may not have enough stone ready to ship on a short deadline. And even if it does, not all stone can be transported during cold weather. "Red sandstone from England, for example, cannot be shipped from November through April because there is a chance of freezing," she says. "And some quarries close in winter, so there's only seasonal availability."

Kopelov adds that sometimes it's impossible for him to get the specified stone because the sole supplier has a deal to sell only to one shop, a fact that would have been revealed early in the game had the architect done due diligence.

Less Mountain Stone Co. Lehigh, PA [lessmountainstone.com](http://www.lessmountainstone.com)

Established in 1976, this third-generation, family-owned quarry on 1,500 reserved acres has provided one of the more diversified selections of bluestone in the industry. The inventor ofumbled bluestone, it offers everything from building stone to shed countertops. It provided sidewalk pavers for Independence Hall in Philadelphia and for Princeton University's Gothic Revival Whitman College.

Kopelov Cut Stone Bloomington, IN [kopelovcutstone.com](http://www.kopelovcutstone.com)

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mill, operated by father and son Labe and Kino Kopelov, relocated from New Mexico in 2016. It produces work that combines the efficiency of machines with the aesthetics of hand work. The company's projects include the Chronicle Building in San Francisco, the Saint Francis Cathedral in Santa Fe, NM, and the Spreckles Temple of Music in San Francisco.

Old World Stone Ltd. Burlington, Ontario, Canada [oldworldstone.com](http://www.oldworldstone.com)

This custom fabricator of dimensional-cut limestone, sandstone and marble buys stone from domestic and other quarries around the world. The state-of-

the-art fabrication plant, which is on a 7-acre industrial site, covers 62,000 square feet. The 30-year-old company specializes in historic restoration work, having supplied replacement limestone for the Chapel at Princeton University, the sandstone entry porticos at the Cathedral of the Immaculate Conception in Albany, NY, and sandstone tracery windows at the Packer Memorial Church at Lehigh University in Bethlehem, PA. It recently completed extensive Renaissance Revival-style marble cutting, carving and sculpting for the Schinasi Mansion, a New York City Landmarks-designated residence. Replicating lost detail using matching stones is a specialty.

Phenix Marble Co. Springfield, MO [phenixmarble.com](http://www.phenixmarble.com)

The recently reopened quarry is more than a century old. It is renowned for its Napoleon Gray marble, which lines the walls of the New York Stock Exchange, the grand entrance of the Palace of the Legion of Honor in San Francisco and banks, train stations, grand hotels, museums and many other public buildings around the country. Napoleon Gray, a vein-cut marble, is distinct: It looks like a seismographic reading.

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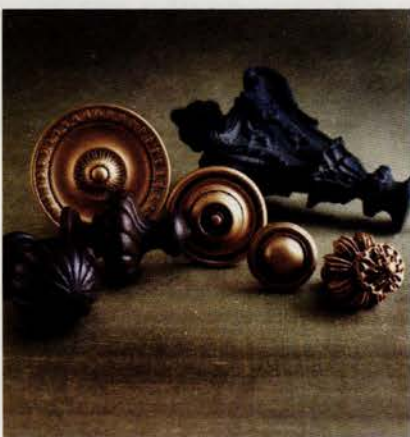
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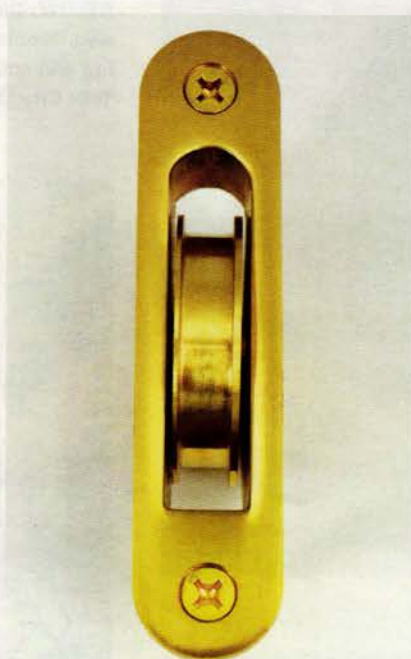
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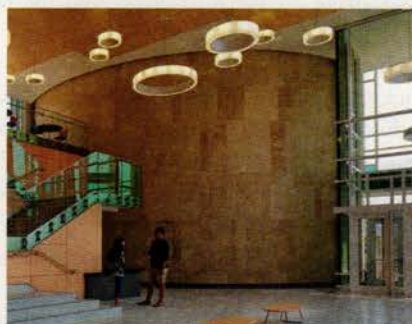
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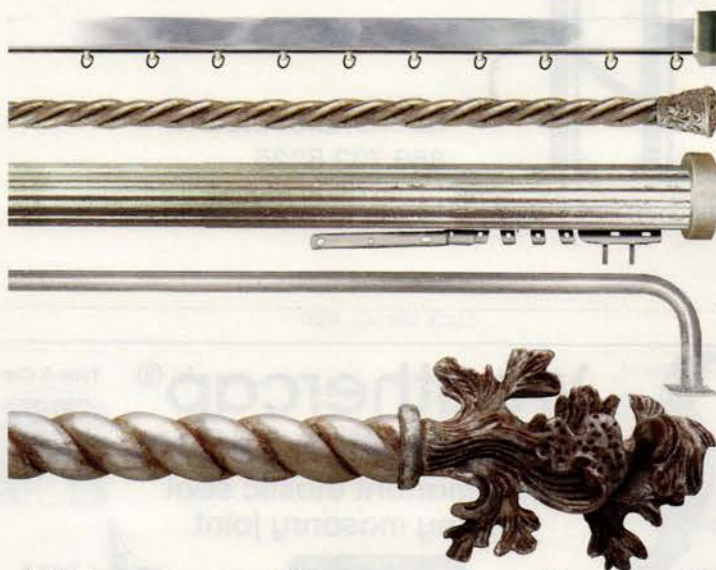
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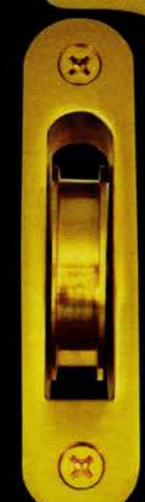
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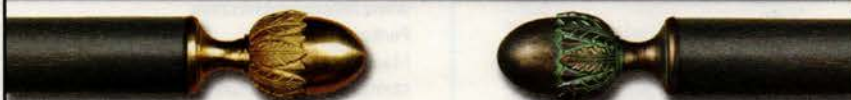
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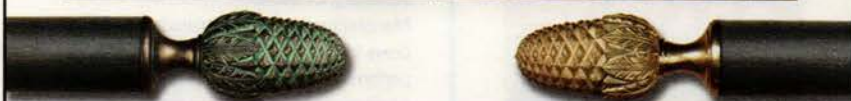
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Indow's custom designed interior storm windows can be made to fit any size and configuration.

Indow

503-284-2260; Fax: 503-284-2261
www.indowwindows.com
 Portland, OR 97227

Manufacturer of handcrafted acrylic interior storms: edged in Compression Tube that press into place without a track or magnetic system to preserve historic windows while creating comfort, energy efficiency, savings & noise reduction; laser-measured for out-of-square openings; for residential & commercial projects.

Click on No. 2068



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

Innerglass Window Systems

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

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: out performs almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.

Click on No. 909



This solid-brass casement fastener from **Phelps Company** is shown in an oil-rubbed bronze finish; the firm manufactures a complete line of traditionally styled hardware for wood casement windows

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



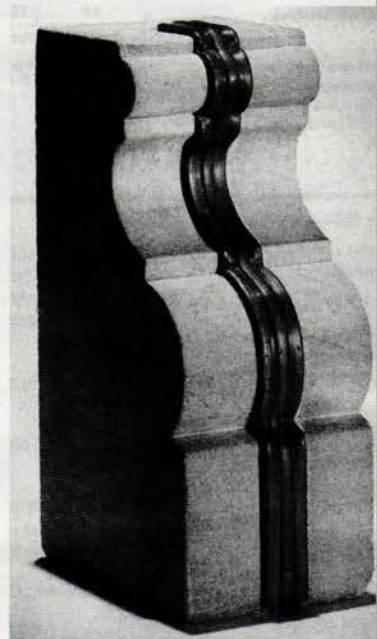
This metal roof has been treated with a water-proofing, elastomeric Acrymax coating from **Preservation Products**.

Preservation Products, Inc.

800-553-0523; 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 complete roof system or for repair; Acrymax is energy star partner.

Click on No. 8180



Weathercap's soft lead strip embedded in c forms a cap or seal that protects any masonry

Weathercap, Inc.

985-649-4000; Fax: 985-847-1237
www.weathercap.net
 Slidell, LA 70459

Manufacturer of soft-lead strips: set & bedded caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint

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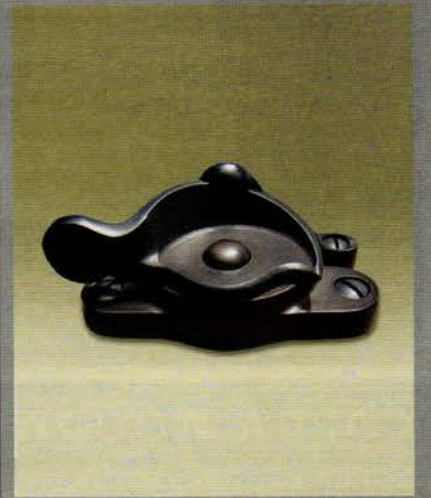


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Doors, Entryways & Hardware



Ball Hardware restored and refinished decorative door pull.

Ball Hardware

363-7330; Fax: 610-363-7639

www.ballandball.com

San Pedro, CA 90731

Manufacturer & supplier of ornamental hardware & hardware: door, window, shutter, gate furniture hardware; fireplace tools; wrought iron, aluminum, bronze, brass, copper & cast iron; reproductions.



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. 9600

E.R. Butler & Co.

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

www.erbutler.com

New York, NY 10012

Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Click on No. 2260



E.R. Butler offers Early American door hardware in a variety of finishes.

Guerin, P.E.

212-243-5270; Fax: 212-727-2290

www.peguerin.com

New York, NY 10014

Foundry since 1857: bath, door, window & cabinet hardware, furniture & lighting; stock line with short lead time & made-to-order line of over 50,000 items; custom work, casting, hand-chasing, milling, reproduction, refinishing, plating; catalog at peguerin.com or print \$40.

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



P.E. Guerin's No. 790 Empire Door Knob, a design the company has offered for over 100 years and still makes today using traditional sand casting and hand-chasing methods in its New York City foundry.



Haddonstone's portico with architectural components including columns, architrave, steps and risers creates an elegant entryway.



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309-637-5404; Fax: 309-637-5740

www.heritagerd.com

Peoria, IL 61603

Historic preservation & replication of wood doors, trim, altars, pews, staircases, stained glass, fine arts; new design/fabrication of custom wood furniture, traditional windows, oil paintings, mosaics; generational company.



These wood doors were fabricated by Parrett Windows & Doors.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

Manufacturer of custom, quality wood & aluminum-clad windows & doors: vast array of options; numerous wood species & complete finishing capabilities; historical replications; screen doors; casings & moldings.

Click on No. 3003

Pella Windows and Doors

800-847-3552; Fax: 641-621-3466

www.pella.com

Pella, IA 50219

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



Custom doors are one of the specialties of Illingworth Millwork.

Jim Illingworth Millwork, LLC

315-232-3433

www.jimillingworthmillwork.com

Adams, NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.



...here, from **Pella's Architect Series**...
...is a raised panel door in wood with a
...nial finish and antique brass hardware.



ature Hardware manufactured this
sty mortise entry set, which features egg-
-art patterns outlining the plates and knobs
y with Victorian scrollwork on the ends.

ature Hardware
55-2284; Fax: 800-682-6826
v.signaturehardware.com
nger, KY 41017

st distributor of bathroom supplies: cast-iron
-rylic clawfoot bathtubs, porcelain sinks,
s faucets, shower rods & rings; floor reg-
s & air returns; decorative door, window &
hardware; lighting; mailboxes.



Louis XIV-style back plate and door handle from
Golden Lion was hand forged in bronze.

Golden Lion
827-6600; Fax: 310-827-6616
w.thegoldenlion.com
ce, CA 90291

orative European hardware for furniture
idential projects: traditional wrought iron
iseled bronze to modern lines; importer of
ity French-made doors & windows & clas-
-l lighting.

w.traditionalbuilding.com



This solid mahogany double "Old Fashion"
screen/storm door with satin nickel hardware is
available from **Vintage Doors**.

Vintage Doors

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

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

Click on No. 2034



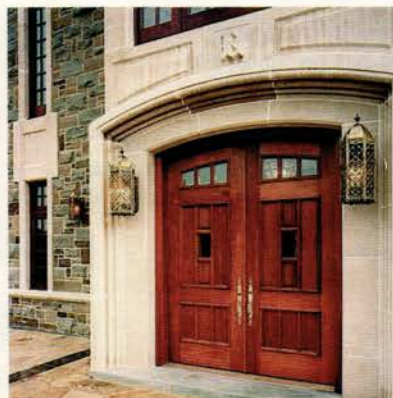
This solid-brass Victorian style heraldic door
plate from **Vintage Hardware & Lighting**
is paired with two roaring lion doorknobs.

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029
www.vintagehardware.com
Port Townsend, WA 98368

Supplier of door hardware, window hardware
& lighting: window locks & sash lifts; drapery
hardware; bathroom accessories; reproduction
lighting; weathervanes.

Click on No. 2078



Zepa Industries designed and built these
historically styled wood doors.

Zepa Industries, Inc.

704-583-9220; Fax: 704-583-9674
www.zepa.com
Charlotte, NC 28273

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

Click on No. 1996

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Major supplier of
antique-reclaimed flooring,
beams, barnwood and
architectural elements

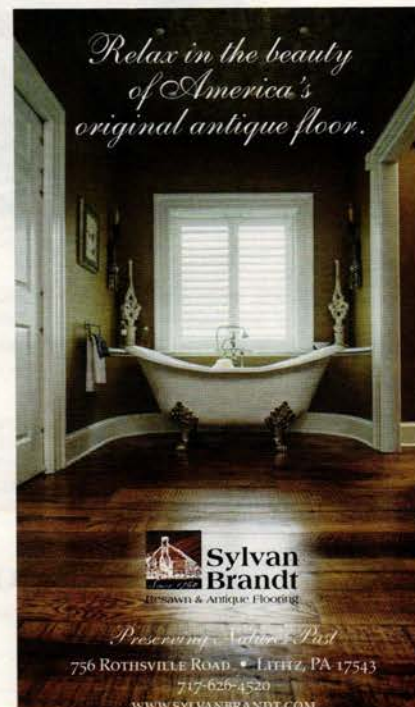
Cambridge, IL 61238
1-800-734-5824

info@carlsonsbarnwood.com

www.carlsonsbarnwood.com

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Brandt, Sylvan

717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

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

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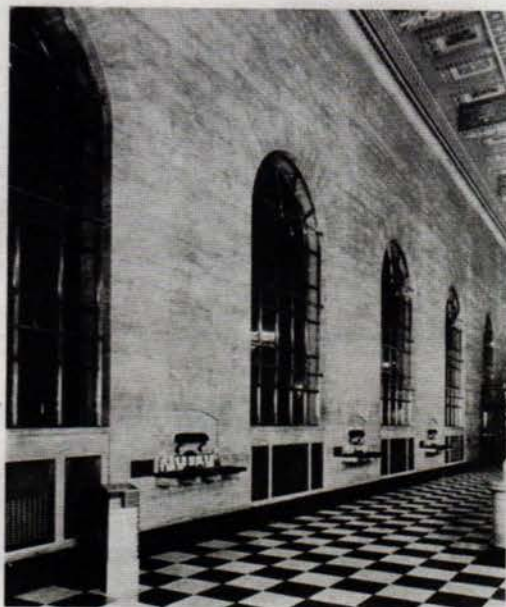
Carlson's Barnwood supplied the walnut
flooring for this room.

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of antique barn wood & salvaged materi-
als: planks, beams, dimensional lumber, re-milled
flooring & architectural antiques; pine, oak, heart
pine & mixed species; salvaged doors, windows &
shutters; antique lighting & art glass; hardware.

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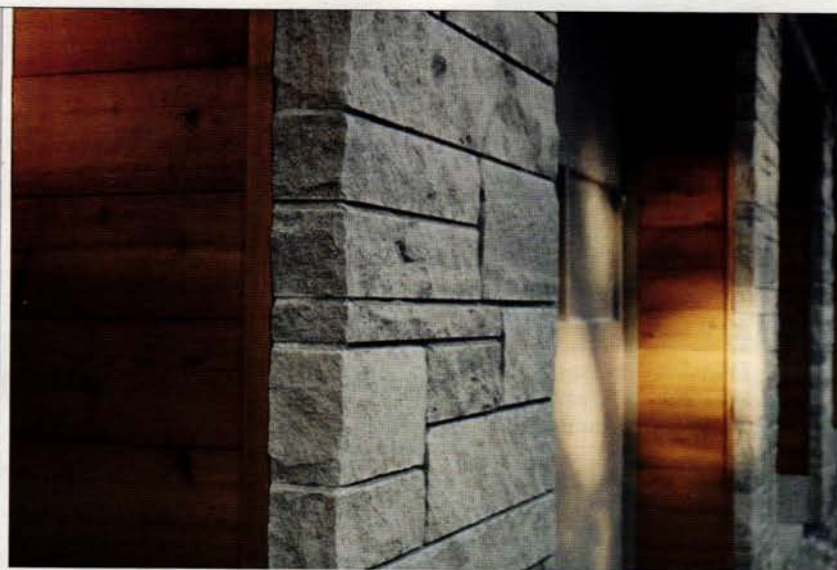
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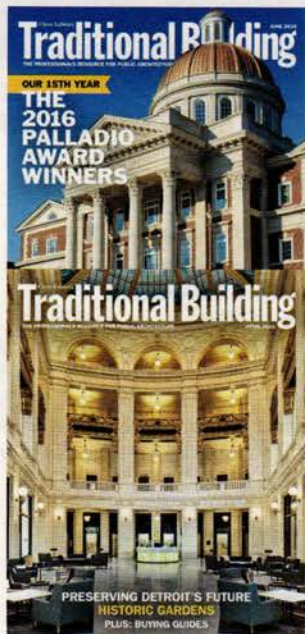
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Czar Floors provides complete flooring systems such as this 60-in. P2 (model P2R round) medallion installed with MX1 parquet and border.

Czar Floors

800-577-2927

www.czarfloors.com

Newtown, PA 18940

Custom fabricator of wood flooring: inlay, mosaic, parquet; custom paneling.



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

Goodwin Company

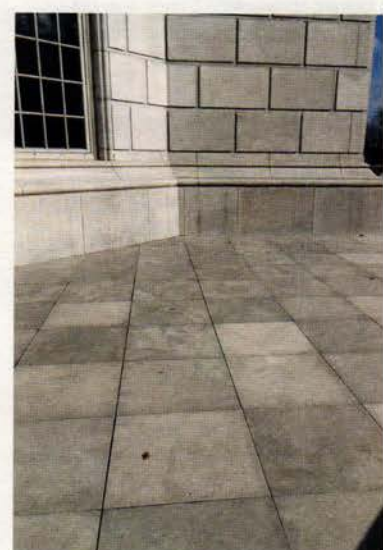
800-336-3118; Fax: 352-466-0608

www.heartpine.com

Micanopy, FL 32667

Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished.

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Phenix Marble company provided new stair treads for the prominent South Steps of the Missouri State Capitol building in addition to pavers for exterior terraces and portico as part of the Capitol's major restoration project.

Phenix Marble

417-840-2281

www.phenixmarble.com

Springfield, MO 65806

Quarry & fabricator of historic Phenix marble & building stone: Napoleon Gray marble; finished marble slabs; full depth & thin split-face veneer dimensional stone.

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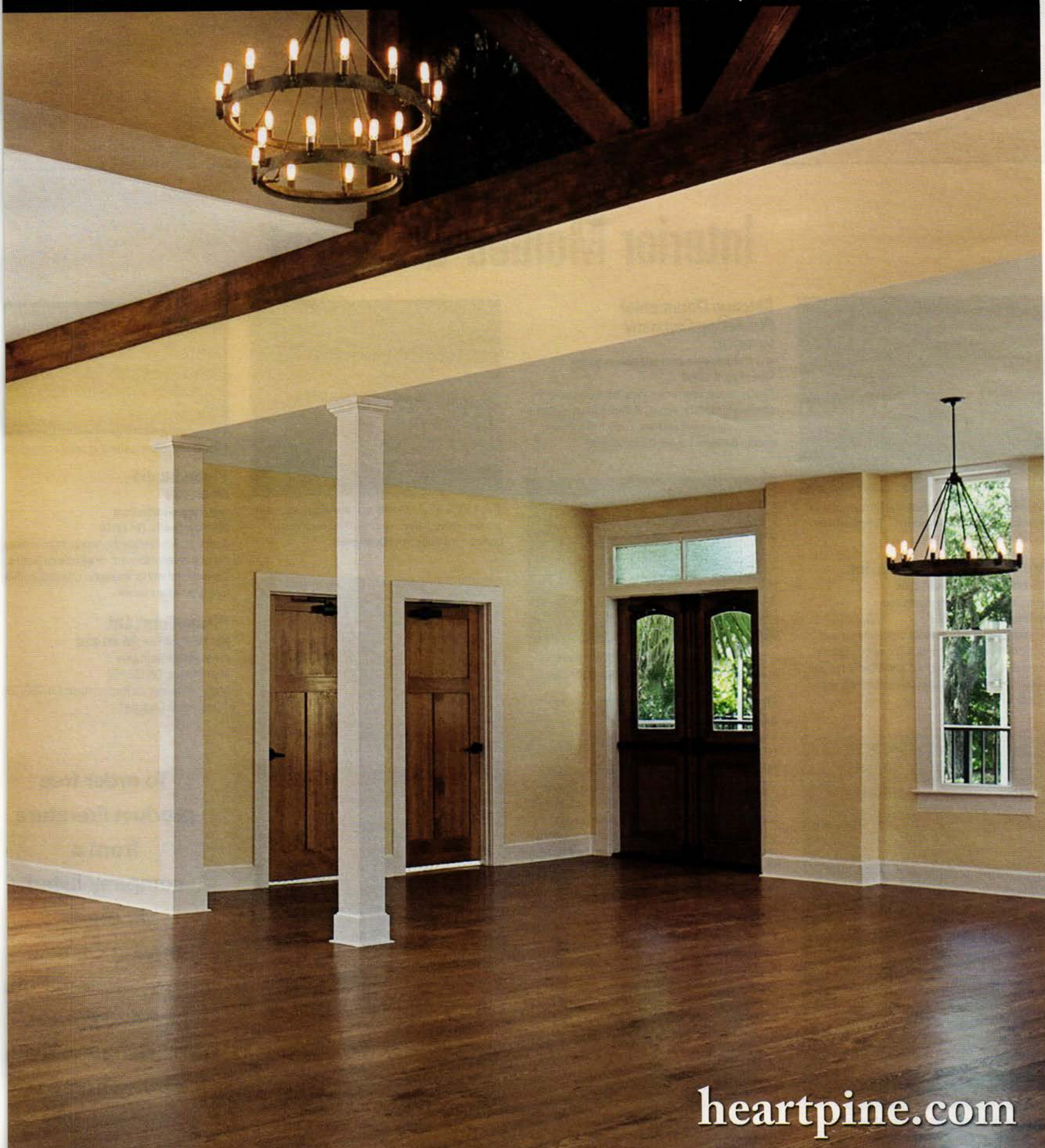
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High-density polyurethane molded ornament was manufactured by **Architectural Elements** for Harrahs Casino in Las Vegas, NV.

Architectural Elements, Inc.

800-399-0268; 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.



Chicago Ornamental Plaster provides designs and custom decorative finishing treatments such as the one shown here.

Chicago Ornamental Plastering Company

847-808-3737

www.chicagoornamentalplastering.com

Wheeling, IL 60090

Plaster specialists: ornamental & flat plaster, exterior stucco, texture, waxed & Venetian style plaster finishes; decorative finishes, custom fabrication; interior & exterior work; 4th generation.



A plaster niche shell and composition ornaments from **Decorators Supply** create a wall niche.

Decorators Supply Corp.

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

www.decoratorssupply.com

Chicago, IL 60609

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

Click on No. 210

Driwood Moulding Company

888-245-9663; Fax: 843-669-4874

www.driwood.com

Florence, SC 29503

Supplier of molding: stock & custom moldings for residential & commercial projects; embossed moldings, custom millwork, mantels, entrances, cabinet & panel work, custom doors.

Click on No. 2077



This 4 5/8" x 9/16" Colonial era moulding piece with scroll or wave pattern over reed is one of many patterns available from **Driwood**.



Felber Ornamental created this semi-custom ceiling using stock medallions and leaf ornaments.

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636

www.felber.net

Parkesburg, PA 19365

Creators & manufacturers of interior & exterior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; GFRC, signage, plaques, sculptors, model makers & casters on staff; stock & custom.

Click on No. 2890



Pigott Studio created this relief of three girls.

Pigott Studio

518-541-2008

www.pigottstudio.com

Mechanicsville, NY 12118

Specialist in sculpting the human form in free standing or bas-relief formats: small interior pieces, monumental works; trained in classical architecture & sculpture design.

PlasterForm, Ltd.

800-268-4534; Fax: 905-891-2232

www.plasterform.com

Mississauga, ON L5E 1E9

Maker of interior molded ornament in GRG, GFRC, Jesmonite & Castone®.

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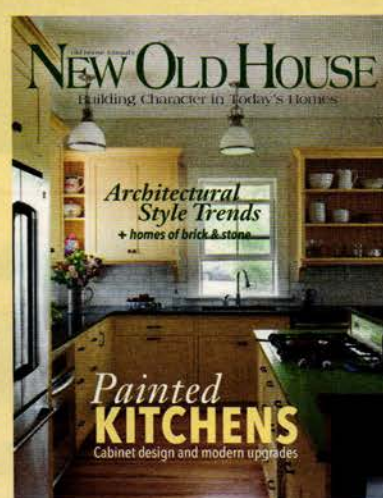
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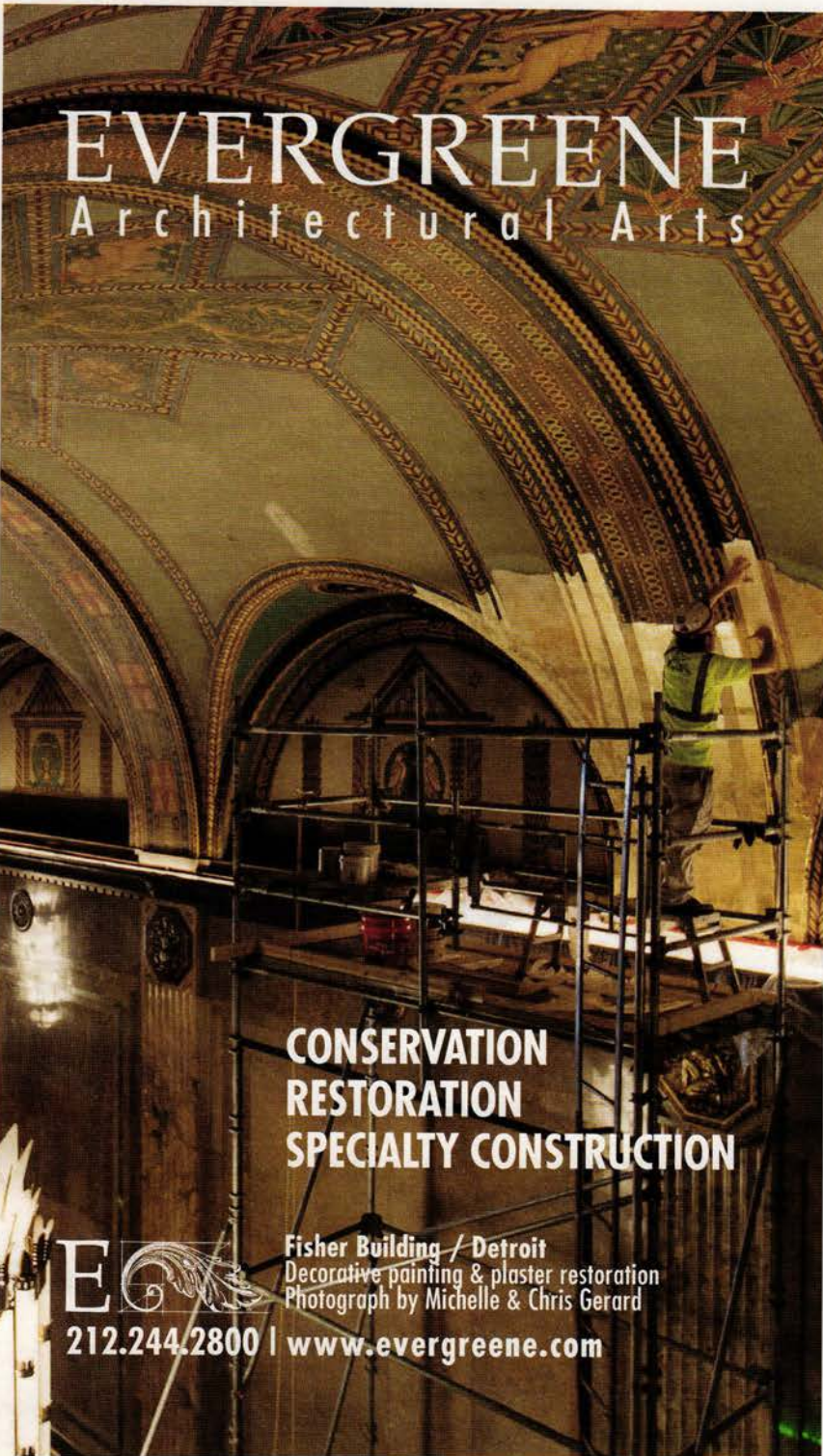
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Conrad Schmitt Studios conserved this massive mosaic for the Theodore M. Hesburgh Library on the Notre Dame campus in South Bend, IN.

Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036

www.conradschmitt.com

New Berlin, WI 53151

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

Click on No. 8040; 1841 for art glass; 1839 for ecclesiastical specialties



This ornate plaster ornament was fabricated Foster Reeve.

Foster Reeve & Associates, Inc.

718-609-0090; Fax: 718-609-0061

www.fraplaster.com

Brooklyn, NY 11222

Custom manufacturer of architectural & ornamental plaster for interiors & exteriors: in-house sculpt design development (CAD) engineering & full project management services; commercial & residential



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

John Canning Conservation & Painting Studios

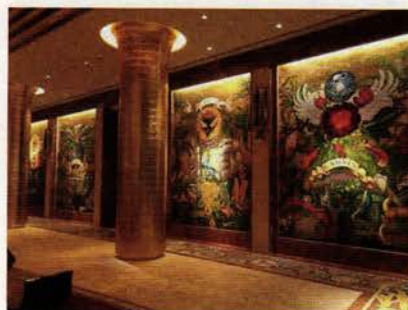
203-272-9868; Fax: 203-272-9879

www.JohnCanningCo.com

Cheshire, CT 06410

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

Click on No. 5100



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

EverGreene Architectural Arts, Inc.

212-244-2800; Fax: 212-244-6204

www.evergreene.com

New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

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Kremer Pigments, Inc.

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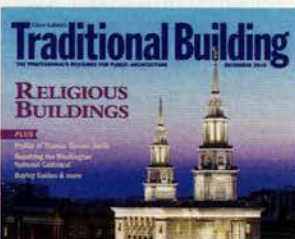
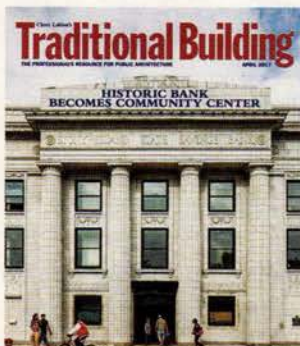
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Master Of Plaster Finishing Systems, Inc.

52-5915; Fax: Same as phone
www.masterofplaster.com
Buffalo, NY 12936

Manufacturer of pre-mixed wet-finish restoration
products. Can be used on any clean surface, including
painted plaster, sheetrock, blueboard, masonry,
concrete; various finishes; Venetian plaster &
stone.



Swiatek Studios, an historic movie palace
in Buffalo, NY, in 1926, now hosts traveling
theater shows, thanks to a renovation by
Swiatek Studios.

Swiatek Studios

97-6683; No fax
www.swiatekstudios.com
Buffalo, NY 14210

Restoration services: for churches & historical
buildings; decorative painting, statue restoration,
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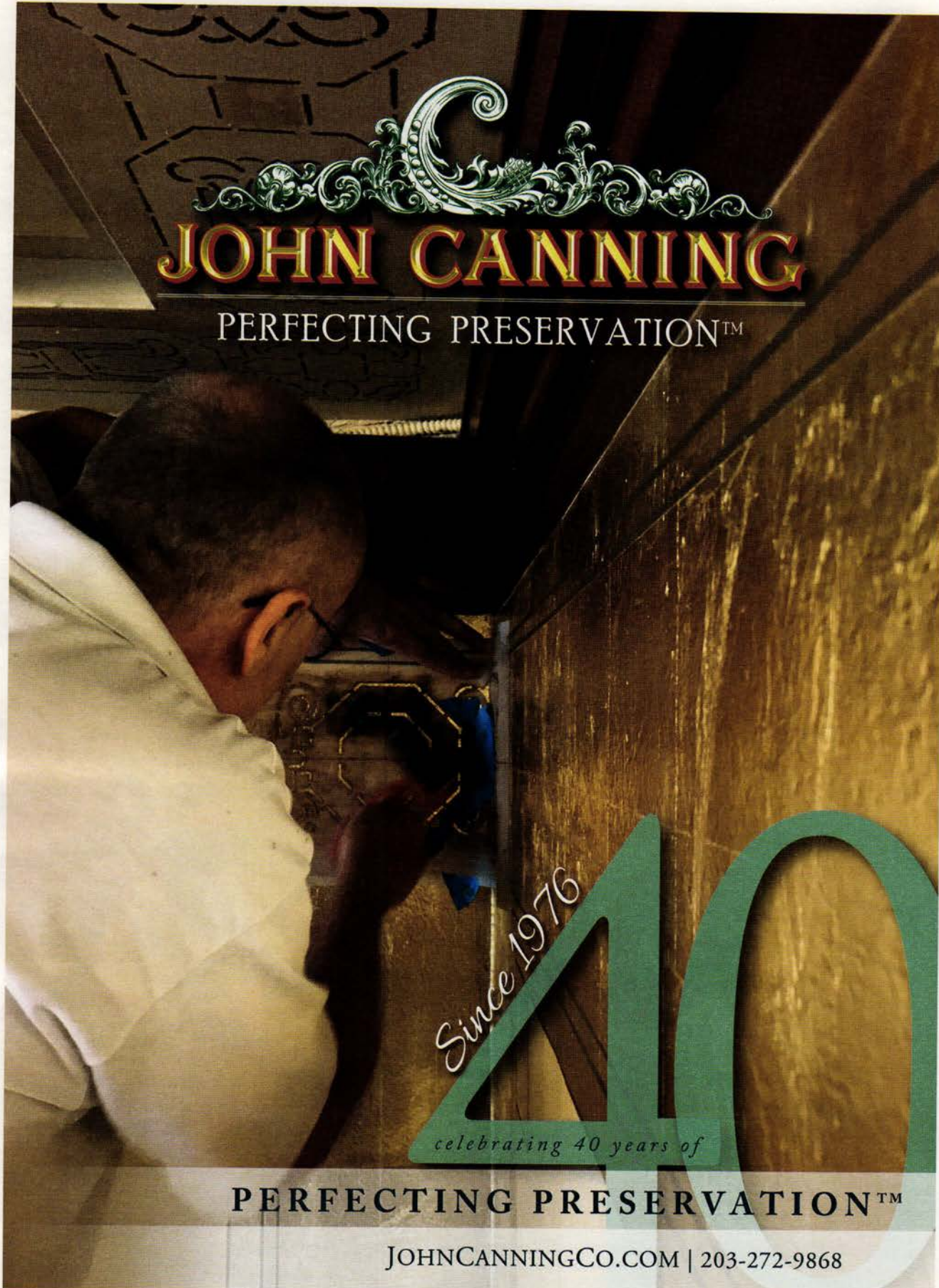
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Pictured above: Restored Sanctuary of St. Stanislaus Catholic Church - Milwaukee, Wisconsin

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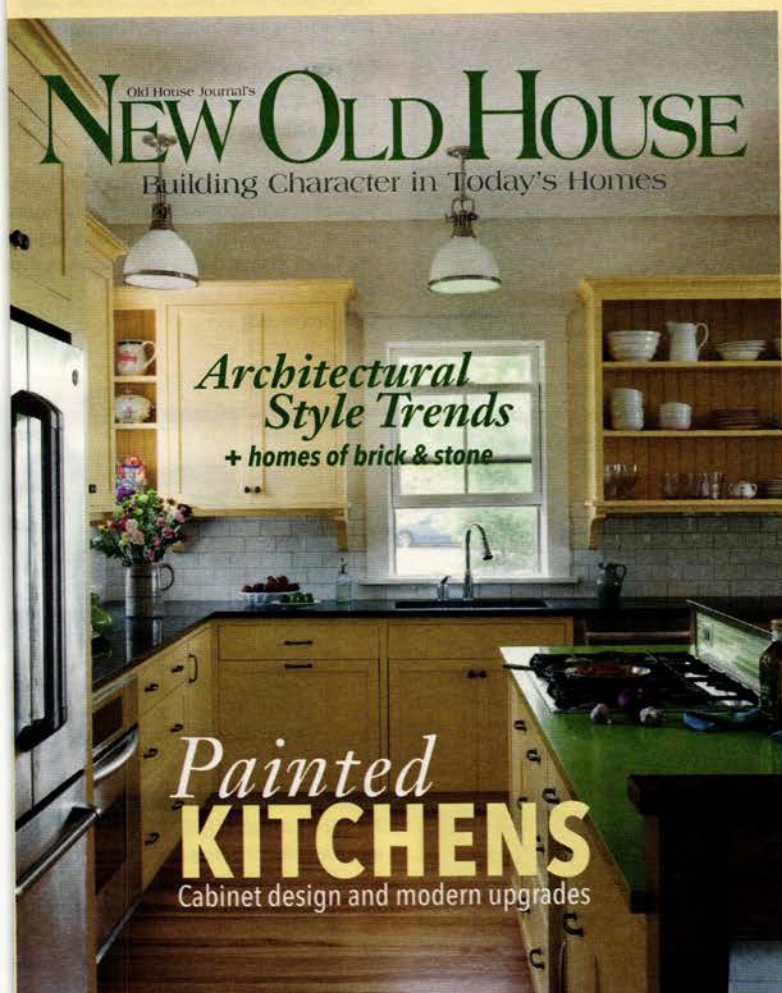


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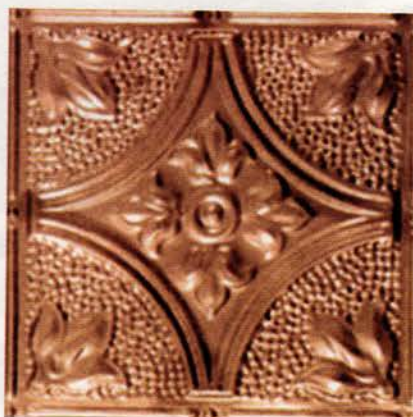
713-721-9200; Fax: 713-776-8661

www.thetinman.com

Houston, TX 77074

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

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



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Entol's 30x30-in. Biscaya System, shown in custom hand-rubbed butternut wood-grain finish with gold highlights, is one of the 11 ornamental ceiling systems comprising the company's Beaux Arts collection.

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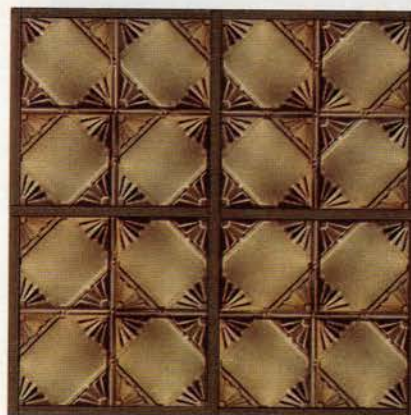
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This Oriental-style ceiling was created using pressed-tin panels from W.F. Norman Corp.

W.F. Norman Corp.

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www.wfnorman.com

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

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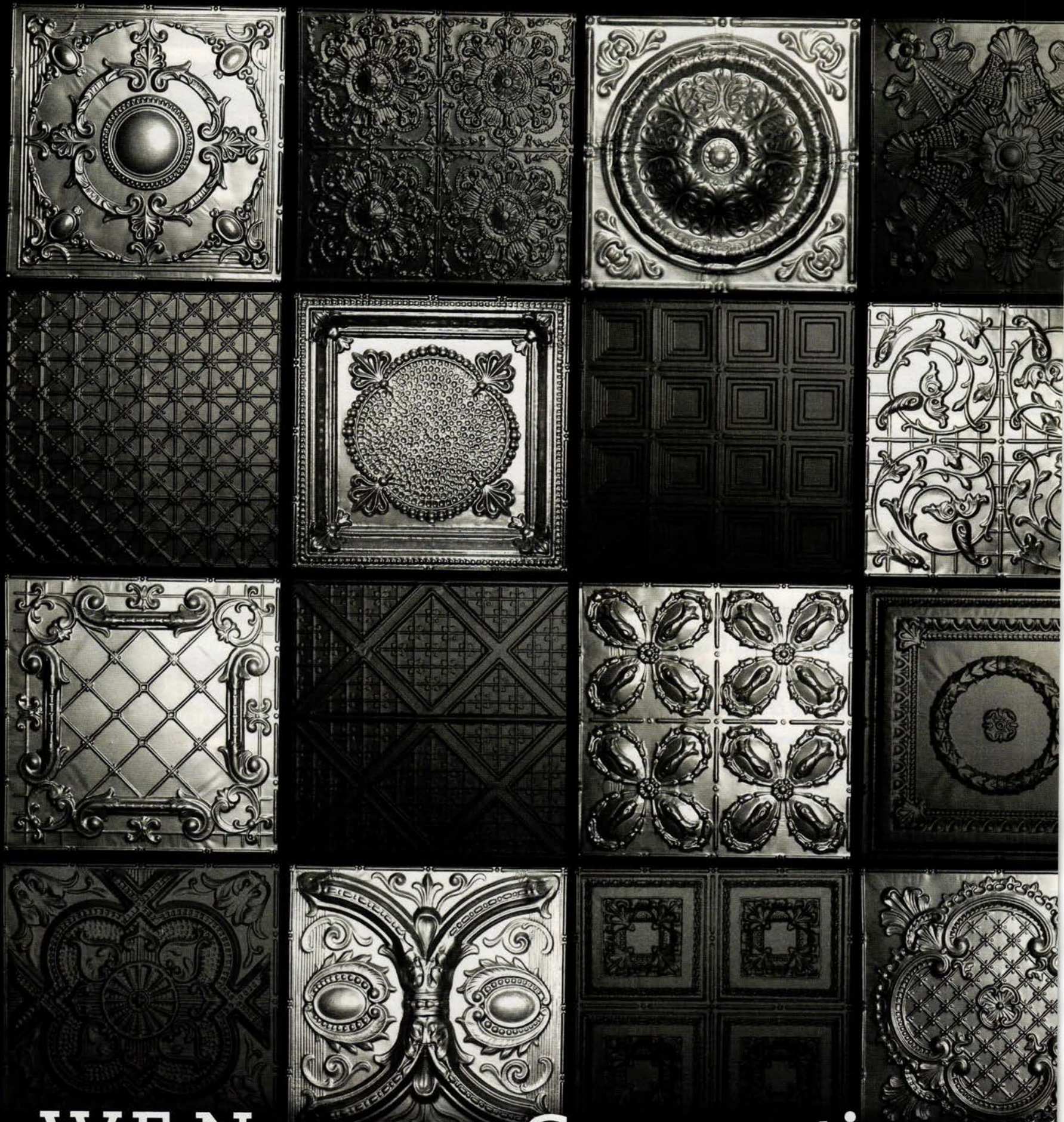
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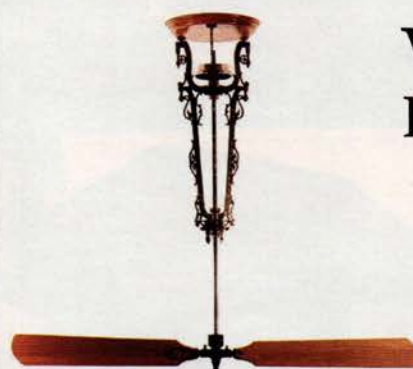
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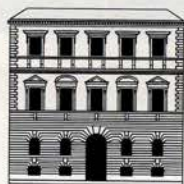
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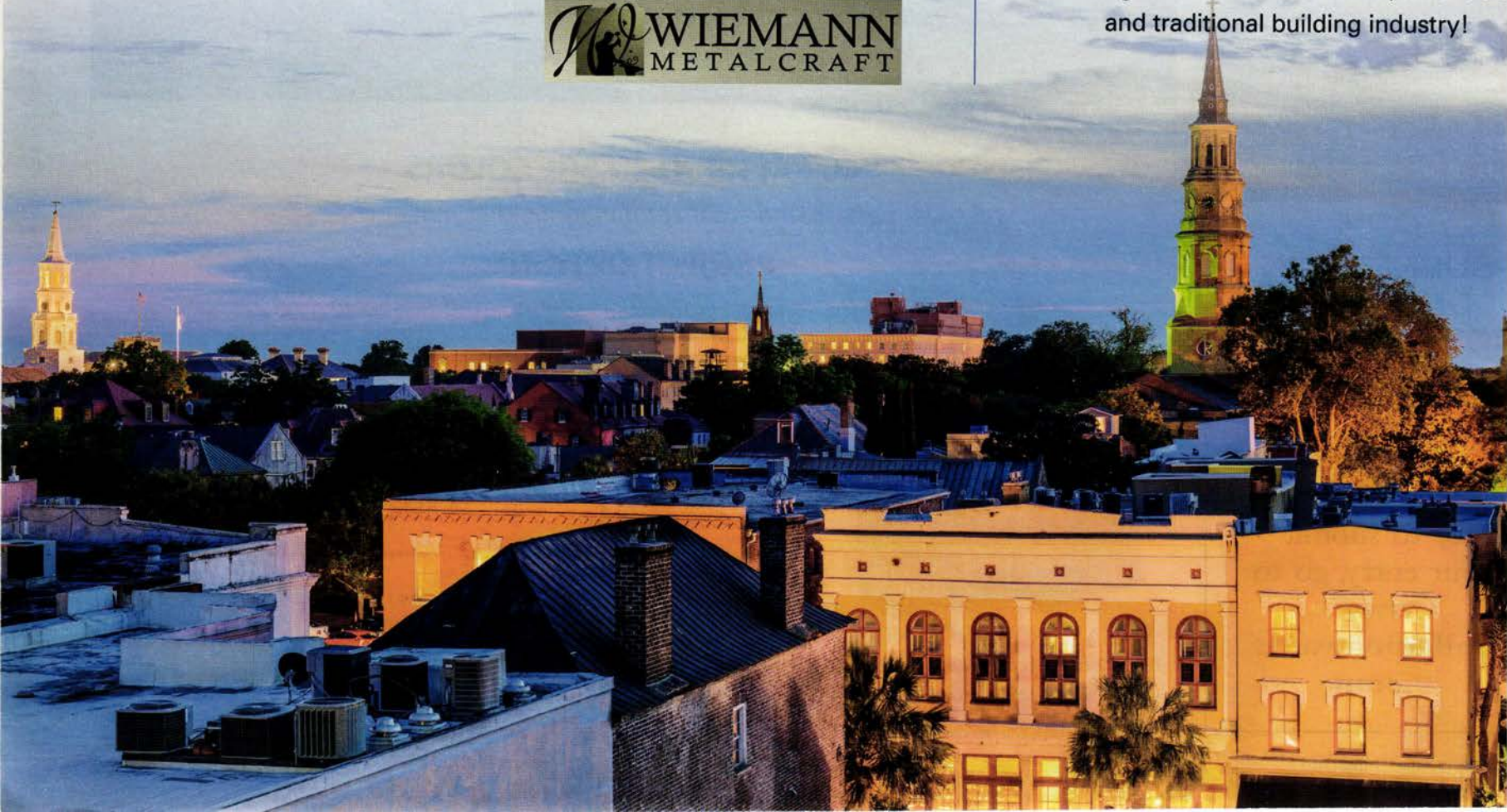
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Rupert, VT 05776

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www.crenshawlighting.com

VA 24091

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This chandelier was designed and fabricated by **Crenshaw Lighting**.

Deep Landing Workshop

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www.deeplandingworkshop.com

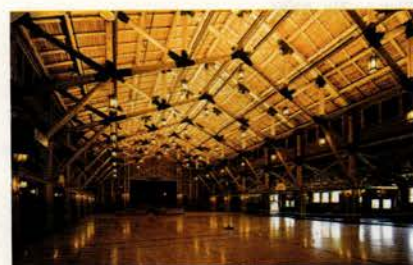
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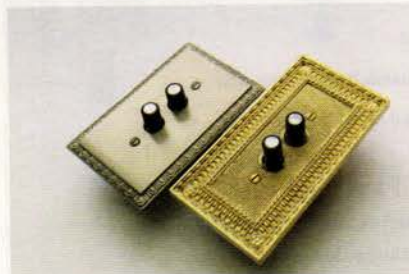
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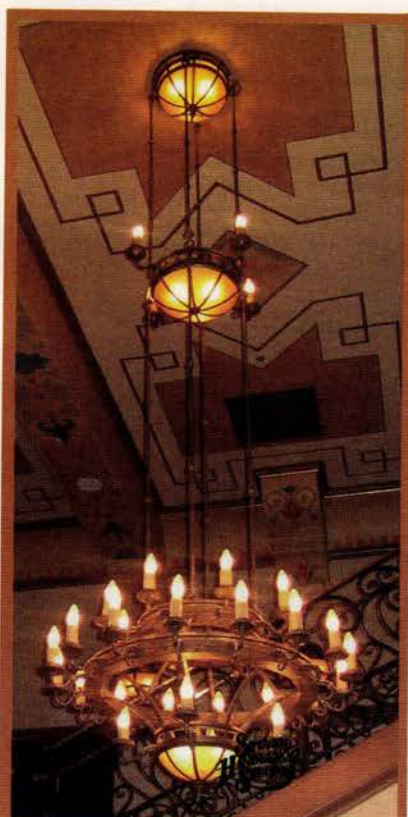
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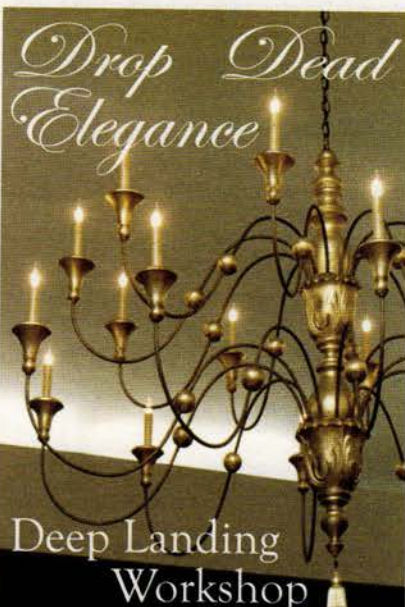
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www.stevenhandelmanstudios.com

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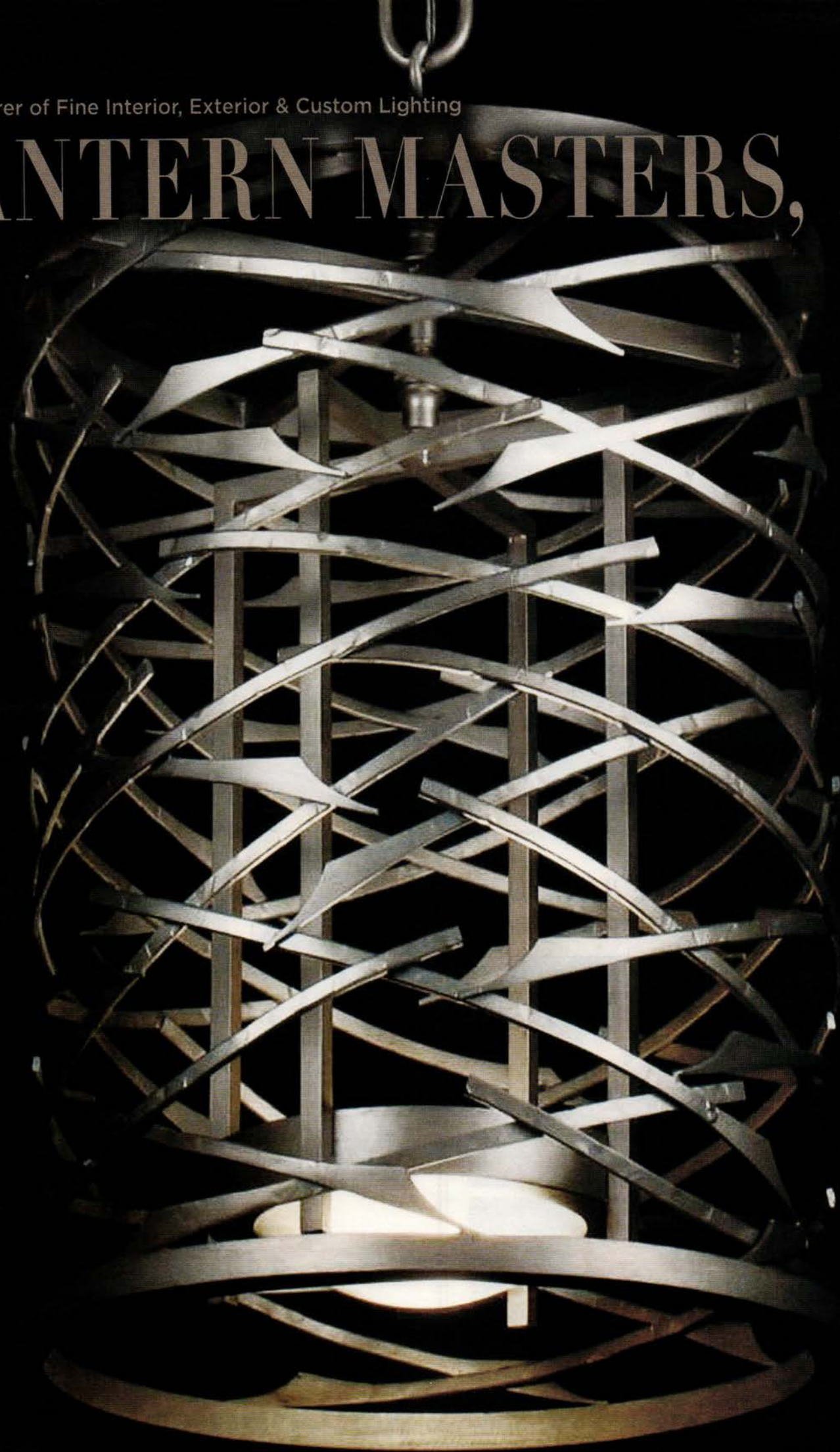
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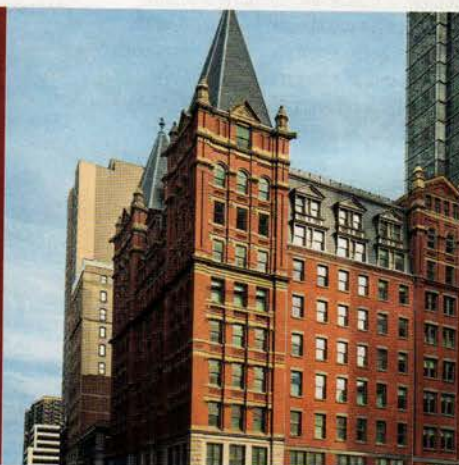
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Historically styled radiator covers such as the one shown here are the specialty of **Artistry Architectural Grilles**.

Artistry in Architectural Grilles

38-0628; Fax: 516-488-0728

artistrygrilles.com

Hyde Park, NY 11040

Interior designer & manufacturer of extensive line of bar & perforated grilles: exclusive JBead (patent pending); more than 75 years' experience supporting the architectural, interior design, engineering, construction, engineering & HVAC industries; affiliate members of the American Institute of Architects NY, Long Island, & Chicago chapters & member of the U.S. Green Building Council (USGBC). For more information.

Coco Architectural Grilles Metalcraft

32-9449; Fax: 631-482-9450

cocometalcraft.com

Longdale, NY 11735

Manufacturer of grilles & architectural metal products: stainless steel, brass, aluminum & steel; linear bar grilles; perforated; custom work.

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Ecorad

38-3273

ecorad.ca

Port-Joli, QC G0R 3G0 Canada

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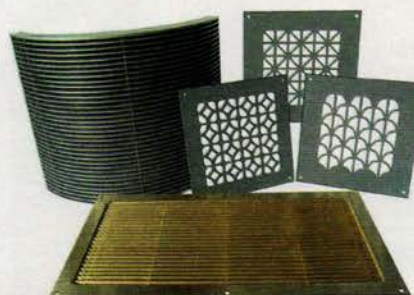
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Historically styled metal grilles are available from **Coco Metalworks**.



These cast-iron radiators were restored by **Ecorad**.



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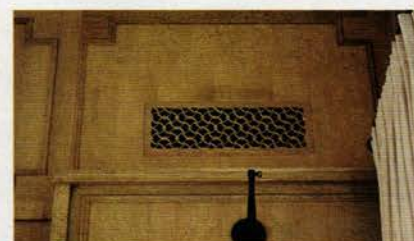
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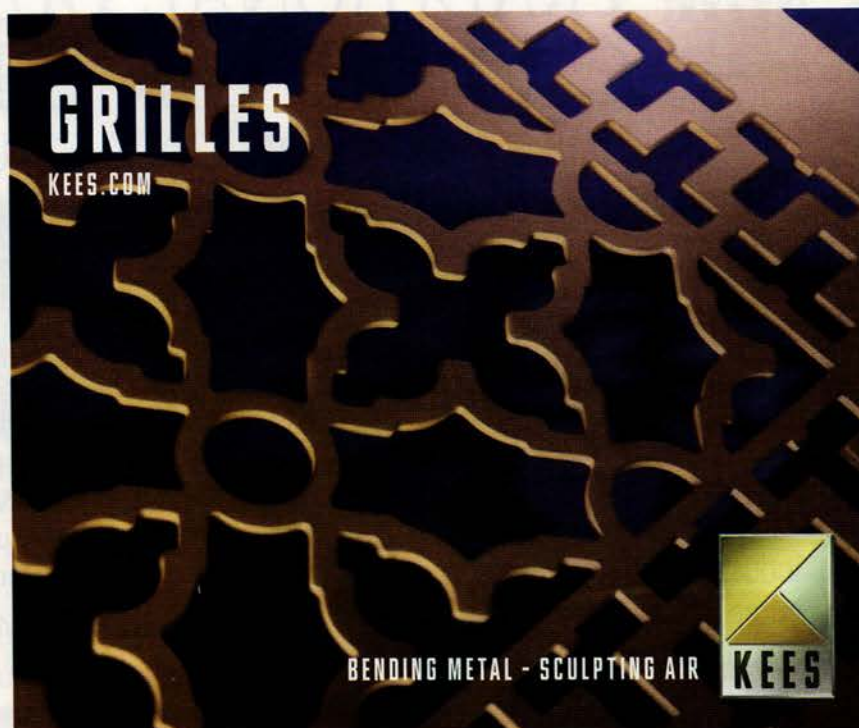
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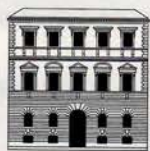
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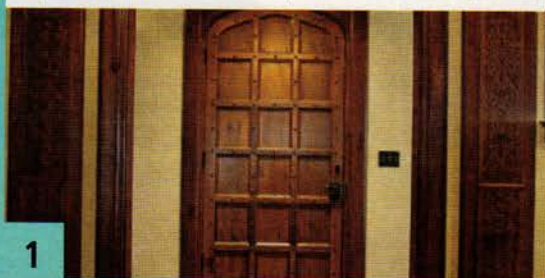
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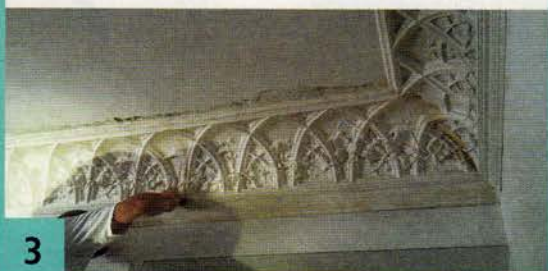
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Speaker:

Patrick Webb,
The Center for Traditional Craft



3

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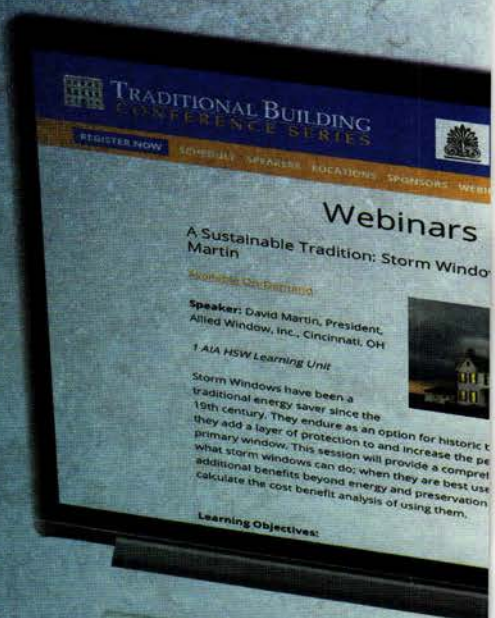
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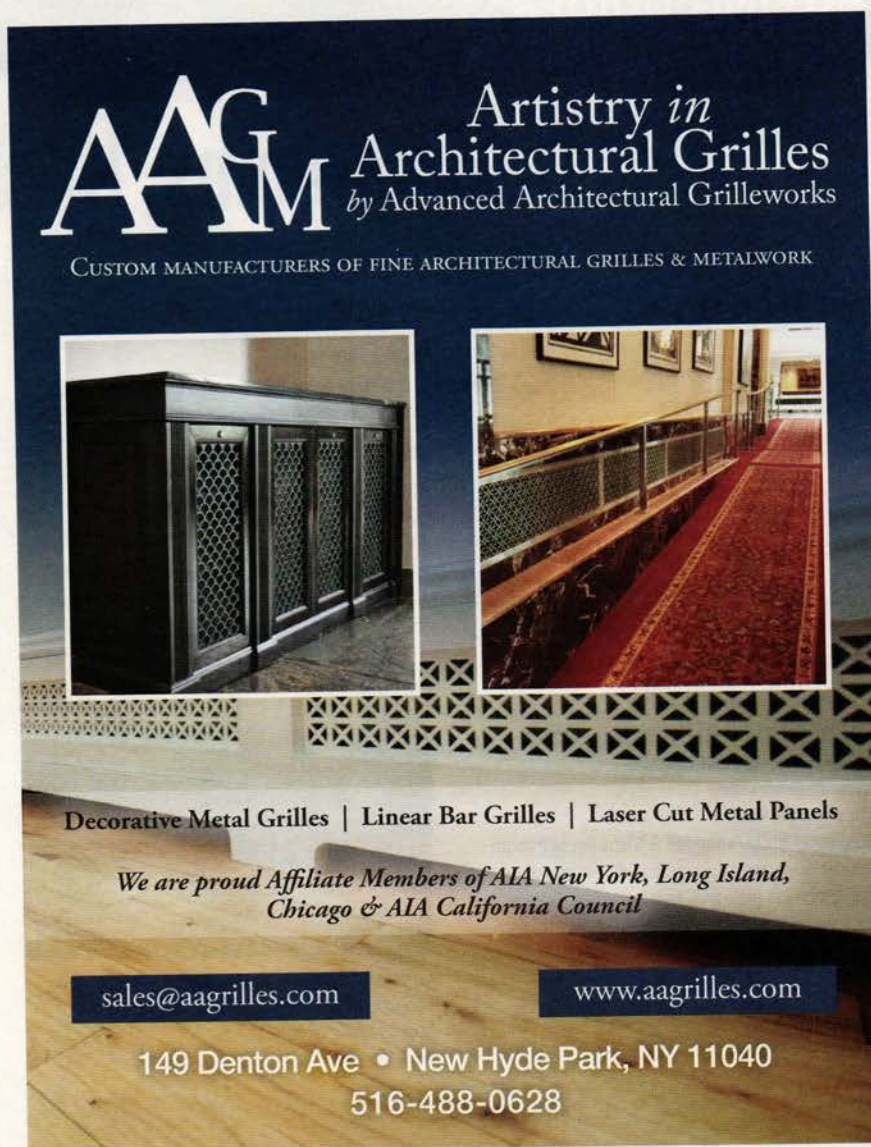
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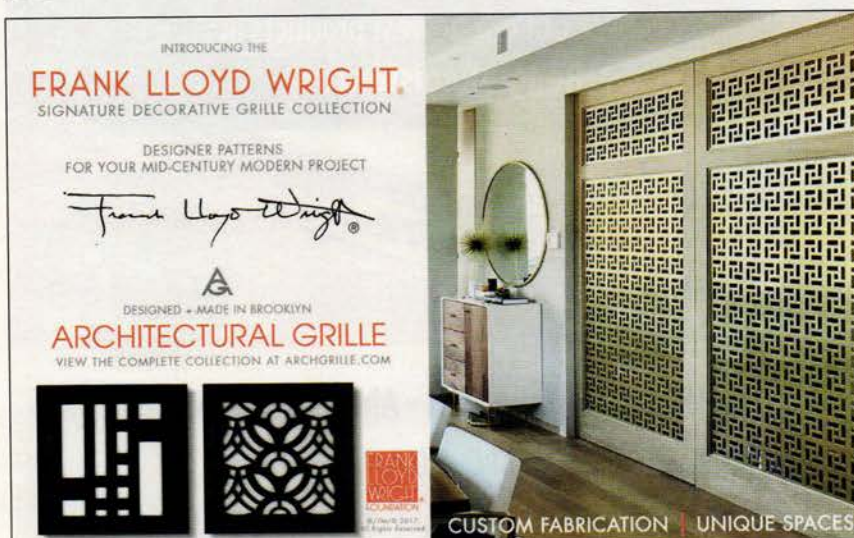
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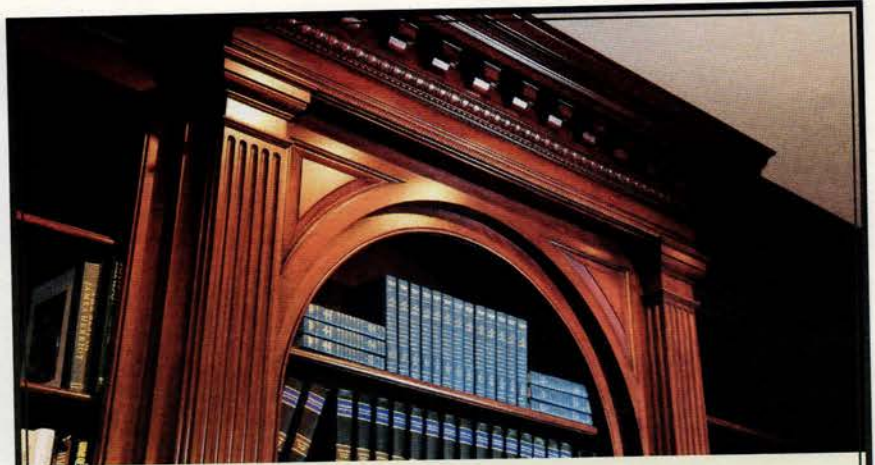
Jim Illingworth Millwork created this wood
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replication of existing, project in NJ.

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Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.



Heritage Metalworks created this forged wrought-iron staircase railing that wraps around an 8-ft. Murano glass chandelier. Photo by Don Pearce Photography, Inc.

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Pacific Register created the decorative metalwork for this staircase.

Pacific Register Company

805-487-7500; No fax

www.pacificregisterco.com

Oxnard, CA 93033

Manufacturer of registers: metal, wood & stone; many historic styles; accessories.

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

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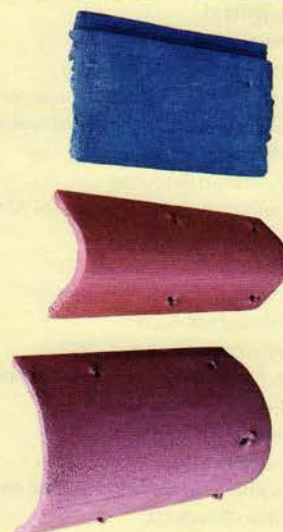
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This casement window is one of thousands repaired annually by **Seekircher Steel Window Corp.**



Architectural Antiques of Indianapolis offers an extensive collection of antique light fixtures, mantels, hardware, stained glass, doors and interior elements.



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



Lighting fixtures, furniture, column antique doors are among the many items offered by **Southern Accent Architectural Antiques.**



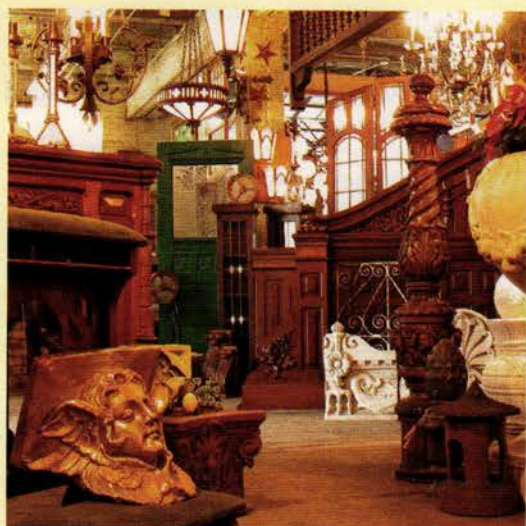
The antique reclaimed wood flooring in this room was supplied by **Goodwin Company.**



This barn door made from reclaimed oak with a stained glass insert is from **Carlson's Barnwood.**



Bathroom Machineries has an extensive line of restored faucets and valves.



Architectural Antiques (MN) offers a changing inventory of antique architectural elements including lighting, hardware plumbing, stained glass, doors, mantles, stone, iron and more.



Wooden Nickel Antiques maintains a large inventory of architectural salvage.



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



This antique wood flooring by **Old Wood Workshop** is just one of many salvaged & antique flooring available.

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



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



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



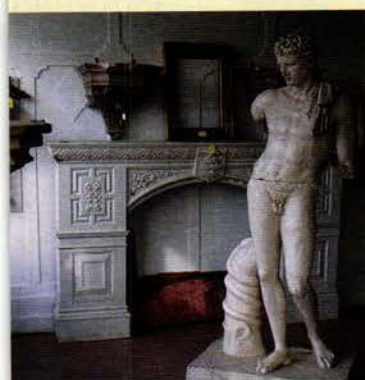
Foster Wood Products supplies select new and reclaimed flooring.



Victorian Revival maintains a large inventory of salvaged lighting fixtures.



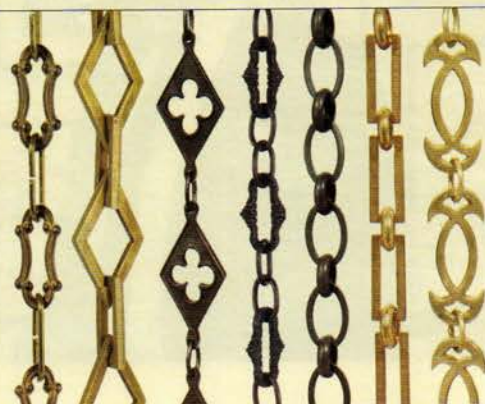
Timber frame structures are one of the many specialties of **Reclaimed Wisconsin**.



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



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



B & P Lamp Supply offers replacement parts such as these chains to meet any need.



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



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



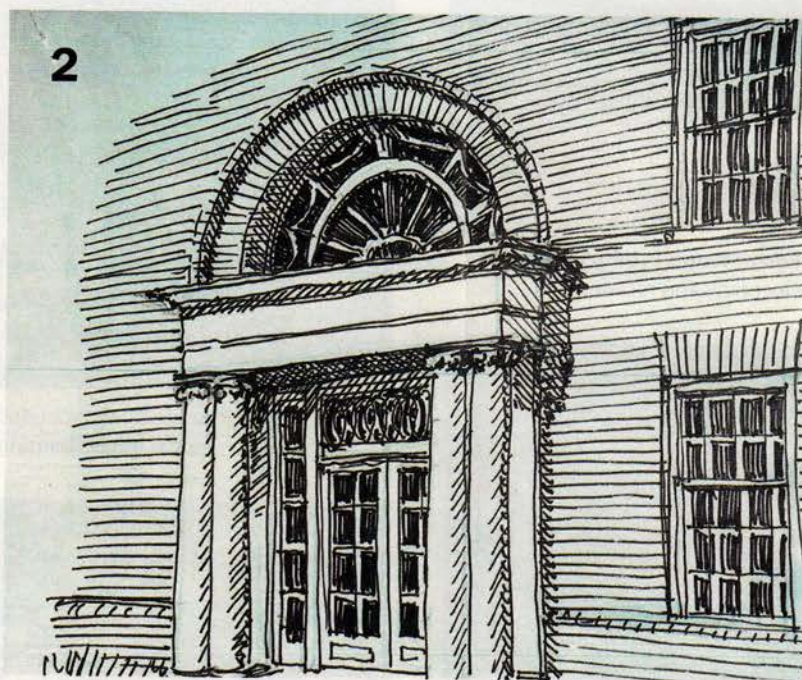
Pinch of the Past offers a large variety of architectural antiques to fit your project needs.



Salvaged clay tile supplied by **Tile Roofs, Inc.** was used to create an instant patina on this roof.

THE VALUE OF HAND DRAWING

Recognizing the importance of drawing by hand, Robert A.M. Stern Architects (RAMSA) in New York City has added a gallery devoted to this skill. It will feature 3-4 exhibits a year.



The art of hand drawing seems to have given way to more advanced technologies in architecture in many quarters—but not all. While taking advantage of the latest software, including Building Information Modeling, for the documentation of its designs, the New York-based firm Robert A.M. Stern Architects remains committed to drawing by hand.

To celebrate this important foundation of its design culture, the firm has established designated gallery space within its offices and has now mounted its second exhibition of hand drawings. Entitled *Hand, Eye & Brain: A Gallery of Design Sketches*, this one focuses on projects, while the first highlighted travel drawings.

Why hand drawing in this age of computers? Robert A.M. Stern has been quoted as saying, “I think that the computer is a wonderful tool, but it tends to alienate designers in the relationship between their hand, eye and brain. The architects I admire mostly don’t use the computer for design; they use it to realize their products.”

The current exhibit includes a wide variety of projects, both built and unrealized, across the firm’s extraordinarily diverse portfolio, and at various stages of design. The drawings range from simple napkin sketches to complete, detailed plans. One small entry was done on a legal pad while travel-

ing on the subway. There’s also a notebook and even one animation of live sketching on an iPad in an app called “Brushes” (ok, so there is a nod to the digital age).

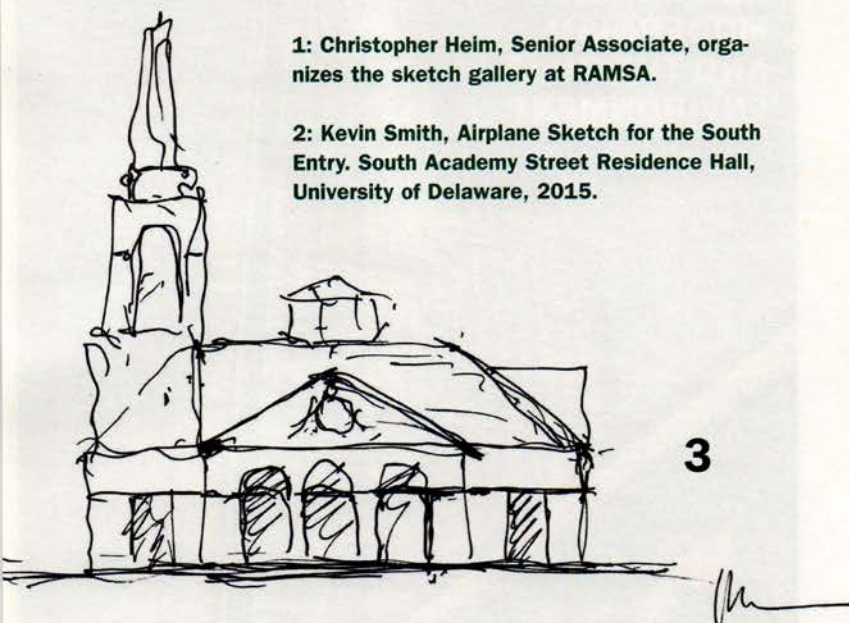
Most are pen and ink, but some are pencil and some color drawings are included as well. “All of the sketches were actual commissions that the office had worked on; some got built and some got built in a very different manner, but they are all a daily slice of life at RAMSA,” says Christopher Heim, a Senior Associate at RAMSA, who organizes the gallery. “Our goal was to show a good cross-section of our projects across all types and phases of design.”

The current exhibit includes 60 hand drawings blind-selected by a jury of five peers from a total of 97 entries. The jurors were Kevin M. Smith, Partner; Christopher Heim; Armando Amaral, Associate; C. Callaway Hayles, Associate, and Huaxia Song. The sketches in this exhibit were drawn by 35 members of the firm.

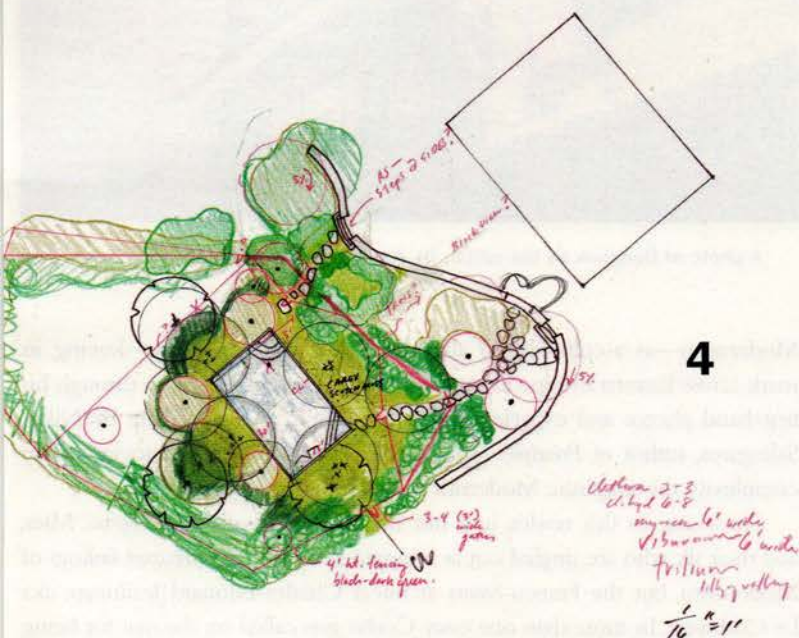
Heim explains that the sketch gallery has become a permanent part of the firm’s culture. “The idea grew out of a RAMSA talent show where musicians, singers, and even a mentalist performed offsite,” he says. “We thought we should take the idea back to the office to highlight our professional talents.”

1: Christopher Heim, Senior Associate, organizes the sketch gallery at RAMSA.

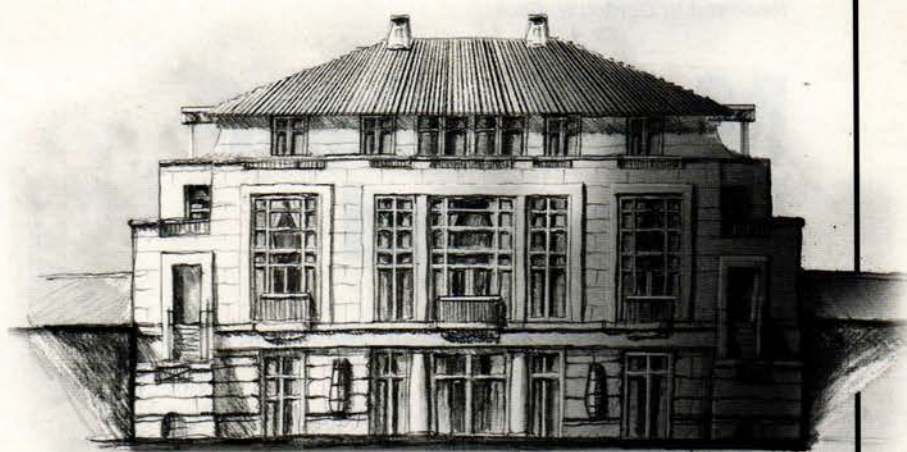
2: Kevin Smith, Airplane Sketch for the South Entry. South Academy Street Residence Hall, University of Delaware, 2015.



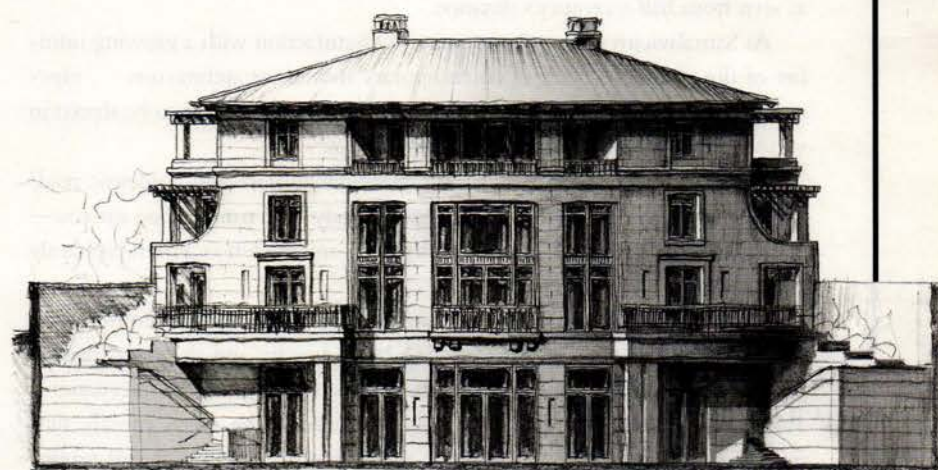
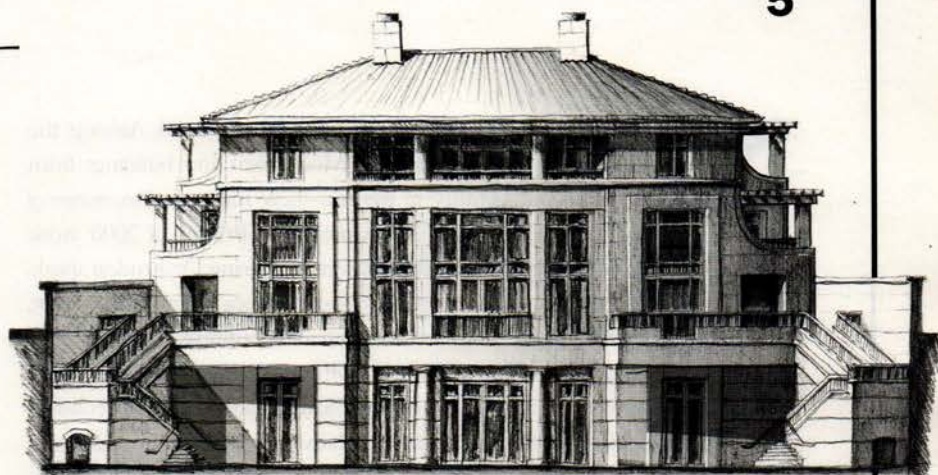
3



4



5



3: Robert A.M. Stern, Character Sketch, Immanuel Chapel, Virginia Theological Seminary, Alexandria, Virginia, 2011.

4: Natalie Ross, Pool Planting Study, 2016. Colored Pencil, 8.5 x 11 in.

5: Tomasz Smierzchalski, North Villa East Elevation Studies, Heart of Lake, Xiamen, China, 2015.

He mentioned the idea to a partner and they called for entries. "I didn't know if it would get much support, but in fact when I presented the idea of a simple display wall to Bob Stern and his partners, they told me I wasn't thinking big enough," Heim says. "In fact they gave us a large central room to convert into a permanent gallery. I view it as a physical demonstration of our firm culture, maintaining and encouraging that skill set and how we use it in concert with other tools. It's been very rewarding and successful."

The next theme will most likely be work from people's student days, he adds. "Someone described it as architectural baby photos. Our office is very oriented toward academia, and seeing where everyone came from would be interesting."

Future plans include an exhibit of personal art and perhaps photography and then a focus on New York. "We would encourage people to go out and draw in advance," says Heim. "It would be a love letter to New York."

All of the sketches are framed in archival acid-free, uv-coated frames and are returned to the owners when the exhibit comes down. The current exhibit will go with RAMSA when it moves this summer to new offices at One Park Avenue, and the next show is expected to be up later in the fall. Plans call for 3-4 sketch exhibits per year.

To see more of the drawings, go to www.traditionalbuilding.com/features/hand-drawing.

For more information, or to view the exhibit, contact Peter Morris Dixon, Director of External Communications, at p.dixon@ramsa.com.

Reviewed by Gordon H. Bock

Modernism Revisited

Rethinking Modernism and the Built Environment

Edited by Almantas Samalavicius

Cambridge Scholars Publishing, 2017; Newcastle upon Tyne, UK

225 pages; Hardcover; b&w photos; \$104.95

ISBN-13: 978-1443855136

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Nothing gets old quite so fast as the latest trend. Among the first wave of books to view Modernism and buildings from the mid-20th century in the rear-view mirror is *Preservation of Modern Architecture* by Theodore H.M. Prudon, a 2008 work that is already a classic. Recently, I had the pleasure of hearing Dr. Prudon speak, and he stressed that the point to remember about modern architecture is that, since its heyday, building technology has changed and continues to change.

Change is also central to latest addition to the shelf, *Rethinking Modernism and the Built Environment*, edited by Almantas Samalavicius—not in technology but in perspective. Rethinking is the operative word here, and this book picks the brains, so to speak, of a wide-ranging panel of architects, scholars, authors, and urbanist visionaries to examine Modernism not through individual structures but their collective impact on cities and urban environments as seen from half a century's distance.

As Samalavicius sets up the premise, "Dissatisfaction with a growing number of the essential aspects of contemporary modernist architecture ... especially with planned urban design during the last century, seems to be shared in various locations of the globe in recent decades."

Sound like the makings of an eye-glazingly abstract and academic read? Perhaps, but after skimming a few pages, this tidy little tome grows on you—even for the lay student of cities, which means anyone who's gotten pleasantly lost in an older downtown.

A collection of 23 essays, each chapter is actually a transcribed conversation with Samalavicius that's kept interesting by its brevity and the often-prickly opinions of the interviewees. In fact, the book is useful just as an international *Who's Who* of urban thinkers and opinion makers. The essays cannily start with Witold Rybczynski, the architect and University of Pennsylvania professor who, though books like *Makeshift Metropolis*, is among the most popular architectural writers on the American scene. Of course, there's Leon Krier, the Luxembourg-born intellectual light of the New Urbanist movement, as well as the always provocative American author and social critic James Howard Kunstler. The line-up extends well beyond America, Europe, and the English-speaking world; Samalavicius himself is a historian and professor of architecture at Vilnius University in Lithuania.

Well it should be global. As Samalavicius sees it, the challenges cities face are not only "unprecedented levels of urbanity," but the homogenizing effects of "economic globalism" and how they have reduced or erased local and cultural diversity. Moreover, this is not a new, 21st-century phenomenon. The large-scale reconstruction of Europe after World War II, he says, "demanded cheap and functional buildings, and that was what architectural Modernism seemed to be able to offer."

It was also what the building industry was only too happy to supply. The Soviet Union bought in readily too with their own strain of Cold War

RETHINKING MODERNISM AND THE BUILT ENVIRONMENT

EDITED BY
ALMANTAS
SAMALAVICIUS



A photo of Bangkok by the editor, Dr. Almantas Samalavicius.

Modernism—as a-cultural and ahistorical as it was expedient—leaving its mark across Eastern Europe in ways Samalavicius regularly shows through his first-hand photos and experiences. The net result, as summed up by Nikos Salingaros, author of *Principles of Urban Structure*, is that "By removing urban complexity, the simplistic Modernist model has destroyed our cities."

Surprising to this reader, it is not the Bauhaus mafia of Gropius, Mies, and their ilk who are singled out as whipping boys for the urbanist failings of Modernism, but the Franco-Swiss architect Charles-Édouard Jeanneret, aka Le Corbusier. In more than one essay, Corbu gets called on the mat for being dogmatic and pushing the manifesto of CIAM (International Congresses of Modern Architecture). Kunstler, never one to mince words, calls him "a notorious idiot." Even when built after his passing, Corbu still gets blamed for being the inspiration behind "non-places" such as Brasilia. (One wonders if he's secretly smiling at all the fuss he's still causing.)

It's hard to get through a book of this scope without invoking the names of legendary urbanists, and Jane Jacobs, Lewis Mumford, and even Frank Lloyd Wright all pop up here and there. Ebenezer Howard, the 19th century Brit writer who is the godfather of the Garden City movement—some say all modern urban planning—gets his due, especially from Rybczynski, who points out that Garden Cities took root all over the world, Forest Hills Gardens in New York being only an illustrious American example.

Other essayists are not fans, noting that the Garden City model, based on ample, turn-of-the-20th-century greenspace with rails as its lifelines, was trickier to pull off in later economics and could not account for the automobile culture or cheap energy of the post-World War II building explosion.

Rife with sharp thinking and in-your-face pronouncements (Was budding astronomer Carl Sagan really part of Cold-War research to blow up the moon?), *Rethinking Modernism and the Built Environment* is nothing if not evidence that a lot of smart people are intensely interested in an urban world that has changed and continues to change.

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and speaker. He can be reached at www.gordonbock.com.



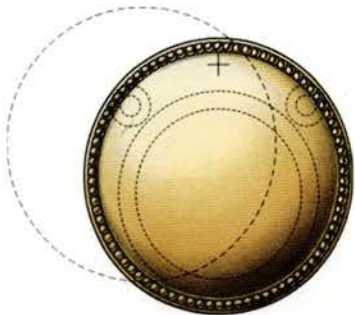
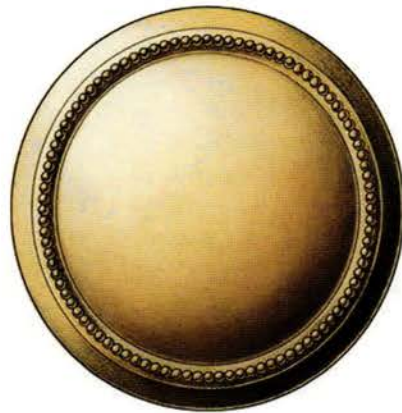
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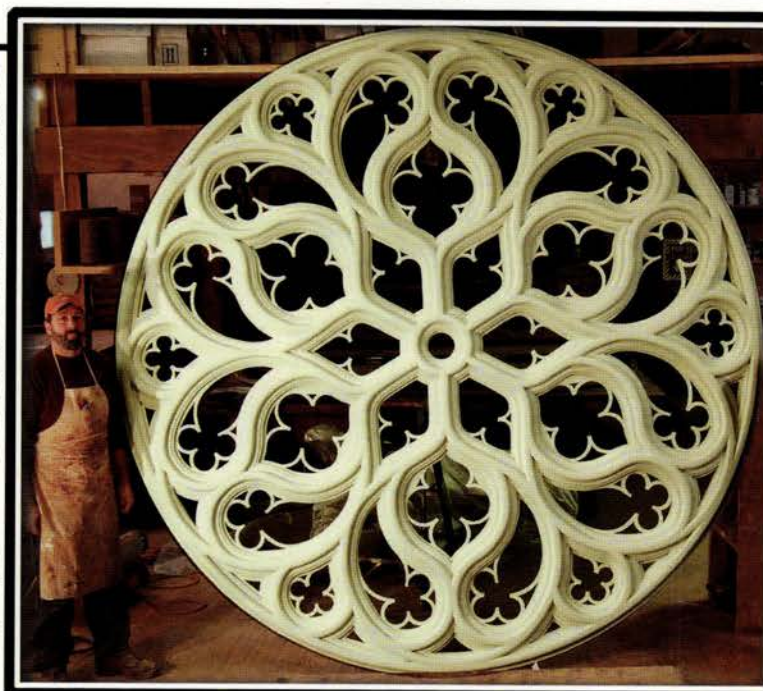


*Detail



Louis Tiffany's "The Good Shepherd", exhibited at the 1893 World Columbian Exhibition. Tiffany's stained glass masterpiece was restored by Bovard Studio Inc. for St. Luke's United Methodist Church in Dubuque, Iowa.

Bovard Studio's Woodshop created this new rose window frame with plantation grown mahogany for the First Presbyterian Church in Fort Smith, Arkansas. Note: We also fabricate and install ornate aluminum frames.



Before Restoration

After Restoration



Before and after photos of the F4 tornado damage to the First United Methodist Church of Cullman, Alabama restored by Bovard Studio Inc

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