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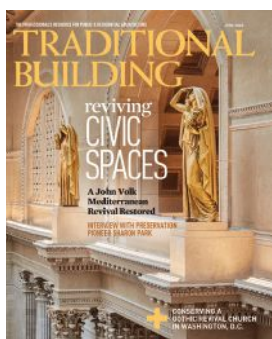
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The restoration of the Day and Night sculptures, originally designed by Henry Hering in 1925, are part of a more extensive restoration of the Chicago Union Station.

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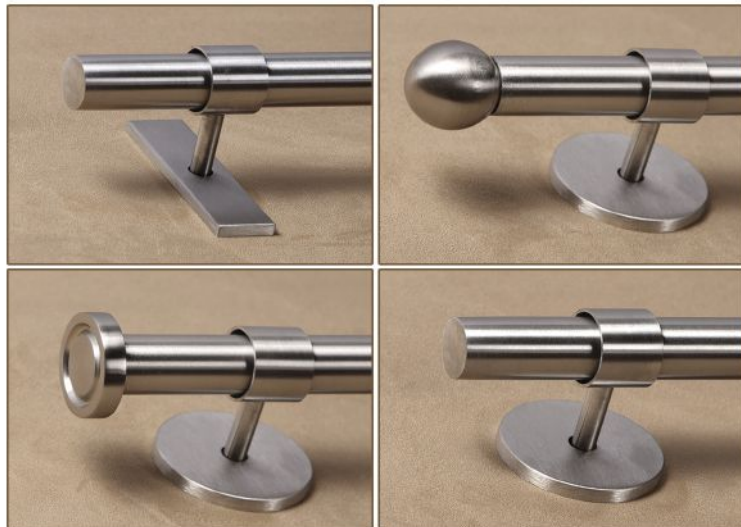
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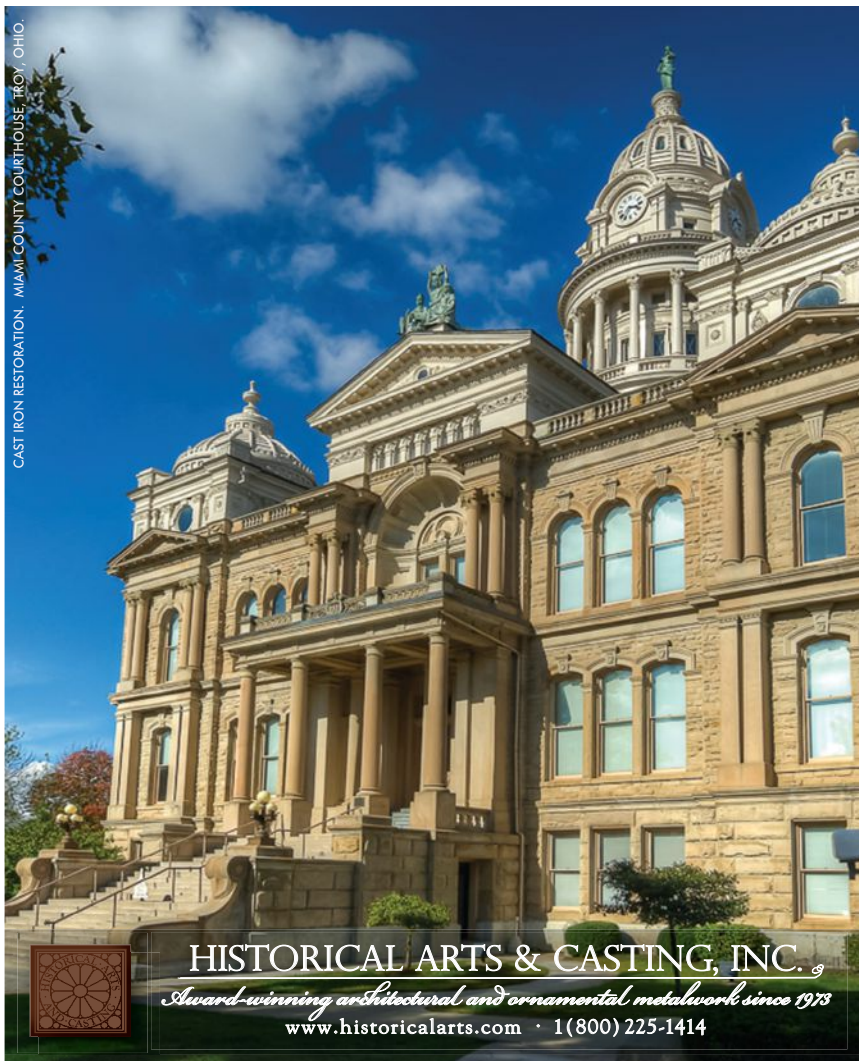
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Traditional Building (ISSN # 0898-0284) is published February, April, May, June, August, September, October and December by Active Interest Media, 5720 Flatiron Parkway, Boulder, CO 80301.

Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: \$48/yr. (8 issues). Not available outside the U.S. postal system.

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TO KEEP IN MIND**



**TRADITIONAL
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TBCS at The Lyceum

Due to the COVID-19 outbreak, we have postponed our event at the Lyceum to June 23-24.

WHAT HAS CHANGED?

- THE DATES

WHAT STAYS THE SAME?

- VENUES
- TOURS
- SPEAKERS
- SPONSORS

Thank you to all our speakers, sponsors, and registrants!

**TBCS July
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Dates To Be
Determined**

We are figuring out a way for us all to come together safely! Once determined, we will notify all registrants via email. For questions, contact Carolyn Walsh at cwalsh@aimmedia.com.



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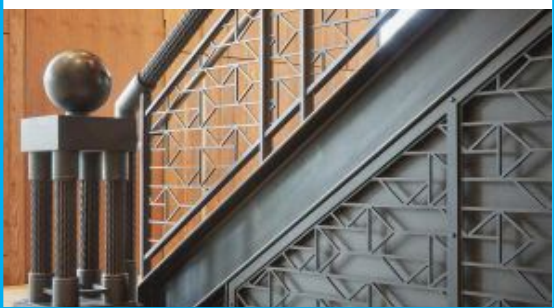


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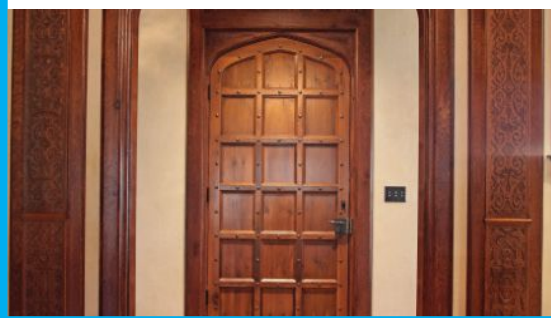


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INTERVIEW

INTERVIEWED BY ERICA FIRPO



Aerial view over the Arts and Industries Building shows the Smithsonian "Castle" and the Washington Monument in the background.

Photo by James Ward, courtesy Grunley Construction, 2014

Preservation Pioneer

An interview with Sharon Park, associate director of the Architectural History and Historic Preservation division for the Smithsonian Institution.



Sharon Park is high up under the portico of the Natural History Museum.

Photo courtesy Caroline Beuth, 2019

SHARON PARK

Preservation isn't a job, it's a commitment. Ask Sharon Park, associate director of the Architectural History and Historic Preservation division (AHP) for the Smithsonian Institution, who for nearly five decades has dedicated her career to preserva-

tion. "Preservation is a 'Can Do' job, but it takes a lot of know how to do it correctly," says Park.

Park came to the world of preservation almost by happenstance. A 1971 graduate of Catholic University with a Bachelor of Architecture, Park was trained in contemporary design. But after working in a contemporary design firm, an early opportunity arose in historic preservation when she found herself working on a Bicentennial preservation project in Alexandria, Virginia. "Baptism by fire" is how she described it, and from there, she was committed.

In the 1970s, preservation was a new concept—urban renewal was more on trend, but Park was passionate and had the background to push progress. "Preservation is the foundational understanding of historic buildings, materials conservation, and hands-on preservation. My training included understanding design, materials, and construction," says Park. Following the Bicentennial,

Park received her Master's in American Studies, with an emphasis on historic preservation from George Washington University, and had a family.

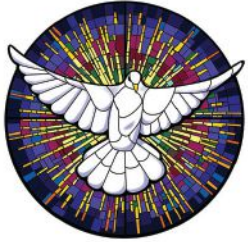
At the time there were few women involved in architectural practice, fewer in architectural preservation, and even fewer holding leadership positions. Park joined the National Park Service in 1980, and worked her way from an entry level position as a reviewer of historic tax credit projects to the chief of Technical Preservation Services, a position she held from 1997 to 2007. During her time at the National Park Service, she was the lead author of numerous Preservation Briefs, which are still used today in the profession and in academic programs. In 2007, Park joined the Smithsonian Institution, where she is currently associate director. As a preservation officer in the Office of Planning Design and Construction, Park is responsible for technical review of infrastructure improvements and preservation approaches of the Smith-

sonian's more than 40 historic buildings including five National Historic Landmark buildings and sites on the Mall in Washington, D.C., and other areas.

1 What changes have you noticed regarding how people think about preservation over the past decades?

People began to realize that historic preservation and the cores of these communities were so unique in character. They realized they were missing something. They got tired of living outside the city and decided they wanted to live downtown and experience more community-centric living. The National Park Service's Historic Tax Credit program has been instrumental in adapting buildings into urban and downtown housing and retail.

People value the craftsmanship in older buildings, the quality, and [realize that] the architecture is charming and relevant to the climate. These historic houses are tied to the environment and are enduring.



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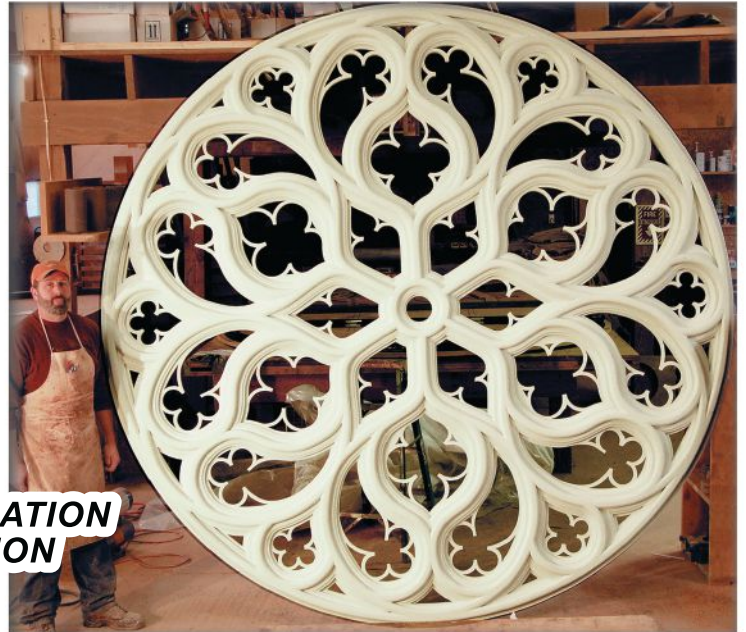
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2 How is the Smithsonian engaged with modern buildings and contemporary architecture?

Buildings and properties generally 50 years old or older (or buildings tied to an important event like a treaty) or archaeological, architectural and/or social significance can be considered for the *National Register of Historic Places*.

The Hirshhorn Museum and Sculpture Garden, now 46 years old, is eligible for individual inclusion [not just contributing element] in the *National Register of Historic Places*. For new contemporary buildings at the Smithsonian, take for example the *National Museum of African American History and Culture* designed by architect David Adjaye, it, too, is considered a contributing building to the National Mall. There were multiple layers of reviewing [the project] to make sure the new building was compatible in a historic district.

HIRSHHORN MUSEUM AND SCULPTURE GARDEN (left)

View of the plaza and fountain during the Lee Ufan Open Dimension exhibit.

Photo by Cathy Carter

PANORAMIC VIEW OF THE NORTH ELEVATION OF THE 1881 ARTS AND INDUSTRIES BUILDING (below)

With its polychrome brickwork exterior, decorative towers and the Casper Buberl sculpture of Columbia Protecting Art and Science over the north entrance.

Photo by Ron Blunt

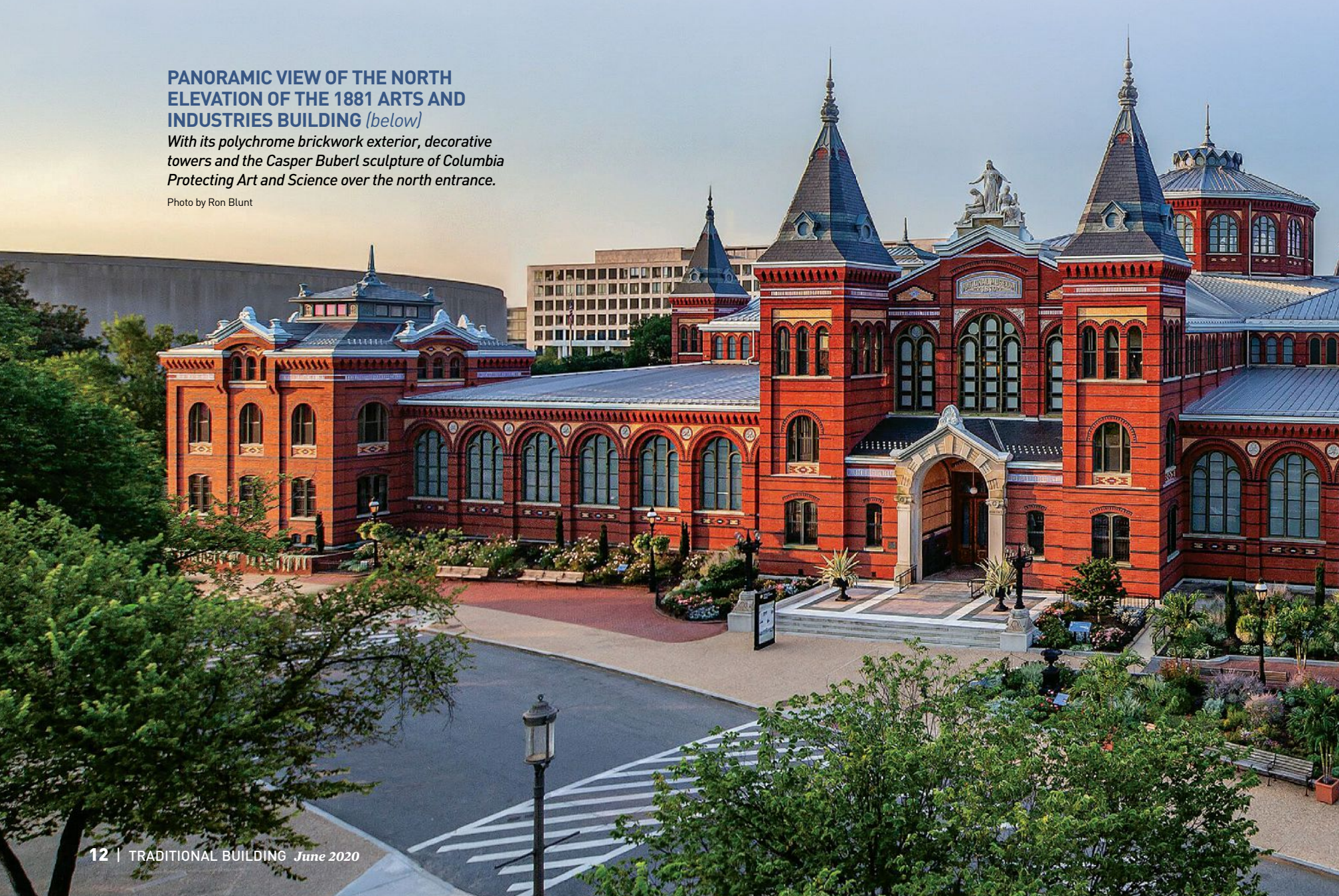




Photo by Sharon Park

LEFT Annual Report of the National Park service.

3 How is the Smithsonian implementing green practices?

We have had a commitment to sustainability since 2004, which includes how we approach historic preservation. Our projects are U. S. Green Building Council Leadership in Energy and Environmental Design (LEED) certified at a minimum and some are LEED Platinum. [We focus on] maximum energy performance while maintaining historic buildings. The museum’s buildings pose a unique challenge as the structures in the Mall complex must be blast resistant, and include efficient mechanical systems and our engineers look for efficiency such as ground sourced wells for heating and cooling and photo voltaic panels when possible.

4 How is the Smithsonian expanding its public visibility of its collections?

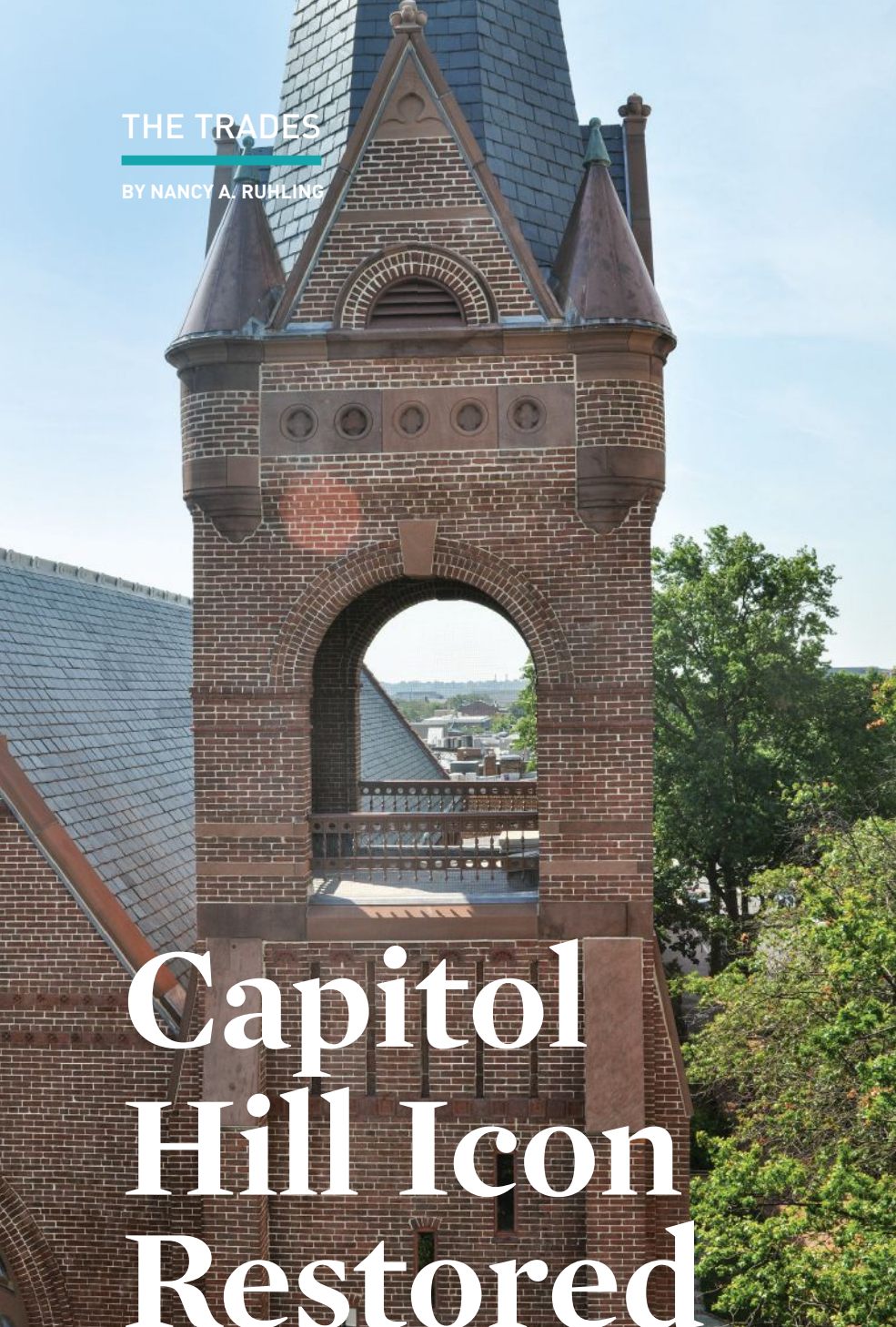
We are also expanding the digital collection and implementing new ways to engage with an extensive digitizing program, in particular the decorative arts collection at the Smithsonian headquarters known as the Castle.

In 1964, S. Dillon Ripley joined the Smithsonian as secretary and brought in period/Victorian furniture for aesthetics and academics, effectively establishing a complete collection of furniture, emphaera, photographs, historical records, and more. The museums are also engaged in extensive digitizing of their collections available on the web.

5 What’s your favorite Smithsonian building?

It’s hard to pick your favorite child. Currently, it’s the Arts and Industries Building. [Built in 1881 as an exhibition hall, the Arts & Industries building was the second building in the Smithsonian line up.] I used it as part of my master’s thesis studying fireproof construction post Civil War and got to know it pretty intimately before I started working at the National Park Service. It has every bell and whistle. Now that I am at the Smithsonian, I can be a major voice in its restoration. It was so futuristic at the time, and it’s interesting to think what [they thought] futuristic would be. We can build on that.





Capitol Hill Icon Restored

The 1888 Gothic Revival St. Mark's Episcopal Church gets a much needed overhaul.

St. Mark's Episcopal Church, the red-brick and red-sandstone Gothic Revival/Romanesque Revival structure designed by architect Thomas Buckler Ghequier, is a Capitol Hill icon.

The D.C. church, which was established in 1867, has had a building on the current site since 1871. The Ghequier structure has been home to the faithful since 1888.

Ghequier, who specialized in ecclesiastical architecture and was a lifelong member of St. Paul's Episcopal Church in Baltimore, also designed the Gothic Revival Dent Memorial Chapel for the Charlotte Hall Academy in St. Mary's County, Maryland.

When the St. Mark's church members decided it was time for a full-scale restoration of the National Register building, they called upon Aeon Preservation,

which is based in Bladensburg, Maryland, to design a comprehensive plan.

Aeon, a hands-on restoration firm specializing in architectural conservation, has worked on a number of high-profile design-build D.C. projects, including Grace Episcopal Church, the Federal Trade Commission Building and the U.S. Capitol Dome.

After inspecting St. Mark's from the ground up to the steeple, the firm discovered that the building needed urgent life-safety repairs before the restoration could commence, and it assembled an expert team of historic masons and other tradespeople for the job.

"Normal wear and tear, compounded by deferred maintenance, the 2011 earthquake, a 1960s-era renovation, as well as severe water incursion, left St. Mark's with a multitude of structural issues and unoriginal features," says Aeon Preserva-

LEFT The four turrets on the north elevation tower of St. Mark's Episcopal Church in Washington, D.C. were repaired and restored by Aeon Preservation.

BELOW The new copper roofs of the turrets have an updated seam pattern that's stronger and more water-resistant than the original but just as aesthetically accurate.



Photos courtesy of Aeon Preservation

tion Principal Lane Burritt.

Aeon Preservation Principal Alfonso Narvaez adds that "the costs of access alone for the emergency repairs were such that to not do a full restoration would have been an inefficient use of funds."

On the church tower, the stones were so unstable that they moved when touched; the finials and other elements were crumbling; some materials had already fallen, and more were set to fall to the ground; the interior chimney bricks were wobbly because they were devoid of mortar; and sections of brick and terracotta were so loose that they created a safety hazard.

Burritt and Narvaez say they knew they had to move fast—the project was designed and priced in less than two months, and repairs and restoration were completed in only eight months—because

of the deteriorating condition of the masonry.

"One of the principal obstacles and achievements of the project was having an extremely compressed schedule while still achieving a top-quality restoration," Narvaez says.

Burritt adds that "by using state-of-the-art survey and construction software, specifically Plangrid, from the very first survey through to completion, the entire project team could communicate issues or changes and document progress as well as facilitate quality control in real time. This allowed the project team to communicate during construction without producing traditional drawings and specifications, which would have been more costly and caused delays. We completed the project on time and on budget."

Using a multi-step rehabilitation plan, the Aeon Preservation team, which also

included project manager Walker Matthews, returned the main north elevation and bell tower to near-original condition and provided the entire church with repairs designed to last a half century.

The first hurdle was gaining access to the areas that needed work. The nave roof, which is slate, was not designed to bear the weight of scaffolding, so the framework was cantilevered and suspended from the tower openings.

“Basically, we hung the scaffolding over the roof rather than building on top of it,” Burritt says.

“It was the first such design the scaffold company had ever implemented or even heard of being done.”

To protect the ornate 20-foot by 30-foot stained-glass window, the team created a custom three-layer gasketed protective shield made of wood, high-density foam and plastic sheet.

“It never contacted the glass or wood frame and was installed by just two people in a single high-reach,” Matthews says. “Dust and water never penetrated, and the glasswork was not damaged.”

The team, which replaced or installed Dutchmen in over 100 stones, went to great lengths to match the original Seneca sandstone from the Chesapeake and Ohio canal region, which is no longer available.

After searching the globe for a sandstone that would be a good structural and aesthetic match, the team reviewed more than 15 different stones before selecting Vineyard Red Sandstone.

“We spent two weeks with the stone carver measuring and templating every stone that was to be replaced or repaired and documented six different tooling patterns in the original stone to be matched in the replacement to ensure the best possible match,” Matthews says, adding that “every stone, replaced or existing, was engineered and pinned using stainless steel pins to prevent future failure or fall hazard.”

One of the key components of the project was repointing the brick of the main elevation and tower and partially repointing their interiors.

“A previous improper pointing campaign was masking the deteriorating condition of the historic masonry underneath,” Matthews says. “You could literally push a 6-inch screwdriver all the way into the joint in most locations. Every exterior joint was repointed to a minimum depth of 2 inches, and over 300 square feet of brick and terracotta were removed and re-laid. We also had to completely rebuild the chimney from the roof up.”

During the restoration, the team discovered, while searching period photos, that the tower turrets’ inverted-pineapple-shaped finials post-dated the



BEFORE



AFTER

ABOVE The main tower of Mark’s Episcopal Church in Washington, D.C., had four turrets that were extensively repaired and restored by the Aeon Preservation team. This entailed rebuilding wooden framing, new copper roofing and cladding, fabrication of new decorative stones, and rebuilding large sections of masonry.



BEFORE



AFTER

ABOVE One of the more challenging aspects of this project was trying to recreate the heavily damaged finials on the main tower. They had been patched and re-carved so many times that they no longer resembled anything like the original highly ornamental finials. The restoration team only had one historic low-resolution image to help guide the replacement.

building. The originals—hand-carved, three-dimensional fleurs-de-lis—were replicated.

The copper roofs and the underlying wood of the four turrets and spire on the tower were so damaged that they also had to be replaced.

“The new roofs have an updated seam pattern custom designed to be stronger and more water-resistant without changing the aesthetic of the turrets,” Narvaez says. “And we installed new flashing with an updated design to make them more watertight.”

As part of the metalwork, Aeon

Preservation restored the tower’s four historic gas sconces, converting them to high-efficiency LED lights; removed the wrought-iron railings and stripped, repaired and reinstalled them; and took down the North Cross, sanded it, repaired seams and removed dents before repainting and reinstalling it.

“Using historically accurate solutions, combined with some of the most modern engineering and best construction practices, has resulted in a church that looks closer to its original 1890s appearance but is ready for the next 50-plus years,” Narvaez says.

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BY SUSAN D. TURNER

Conserving Cultural Landscapes

How to approach these dynamic sites in the realm of preservation.

When you think of a landscape, what comes to mind? A Gainsborough painting? New York's Central Park? A civil war battlefield? Landscapes are significant for more than being the surrounding of a historic building. In fact, in many cultural landscapes, historic buildings can be just one element, along with paths, vistas, trees, markers, and boundaries. These landscapes are the result of human imprint on a natural place, transformed by growth over time. This relationship with people makes them both an object of history, and a story of history over time.

These places are ever-evolving and can't be frozen in time. So how should they be approached? The National Park Service (NPS) has developed guidelines, outlining a process of documentation, assessment, planning, and management to ensure the longevity of the place for future generations.

In the United States, the NPS initially

recognized cultural landscapes in the late 1980s-early 1990s. Cultural landscapes as a field evolved from the scholarly pursuits in cultural geography, folklore/material culture studies, archeology, landscape architecture, and the aspects of place-making and sacred spaces. The planning fields has expanded it into a holistic approach to understand and manage urban and rural places. Professional organizations have evolved in this field, including Alliance for Historic Landscape Preservation (AHLP), American Society of Landscape Architects Historic Preservation (ASLA), Association of Preservation Technology International (APTI), The Cultural Landscape Foundation (TCLF), and U.S. ICOMOS (International Council on Monuments & Sites)—Committee on Cultural Landscapes.

Discussing cultural landscapes requires an understanding of the four types of landscapes and the conservation approaches to use.

TYPES OF CULTURAL LANDSCAPES

Four types of cultural landscapes as defined by the National Park Service:

Historic sites gain their significance based on their association with a historic person, activity, or event, such as a presidential home, a grain elevator, or a battlefield.

Historic designed landscapes include designed landscapes by an architect, master gardener, horticulturist or an amateur gardener according to design principles or working in a recognized style or tradition. Examples include parks, estates, and campuses.

Historic vernacular landscapes are identifiable places defined by people who shape the landscape, reflecting the character of the occupants the physically, biologically, and culturally.

Ethnographic landscapes Ethnographic

is defined as “relating to the scientific description of peoples and cultures with their customs, habits, and mutual differences.” Ethnographic landscapes therefore pertain to the cultural or religious values that a culture ascribes to—a variety of natural features or geological features that make them significant to them, examples of which include religious sacred sites and massive geological structures.

EVALUATION OF CULTURAL LANDSCAPES

To document the historical value of a landscape through the portrayal of human use brings significance to the landscape in its own right—it is not simply defined as a backdrop to a historic building. Cultural landscapes can be evaluated through techniques such as historical research; inventorying and documenting existing conditions; analyzing the landscape itself; and documenting the integrity and significance of the features contained. Analysis establishes what is important about

Fredrick Law Olmsted had already worked on several Vanderbilt family projects when George Vanderbilt approached him in 1888 to advise on a 2,000-acre North Carolina property—today known as the Biltmore Estate.

Zak Zeinert/Shutterstock, Biltmore Estate photo

the landscape (significance), what is extant and what is important but not there (integrity), and what is present that obstructs the understanding of the place (subsequent unrelated uses and features).

Primary evaluation of a site rests on its integrity and significance to represent specific periods of history. The integrity of cultural landscapes can be challenging due to the dynamic nature of landscapes: Vegetation can mature, obscuring significant vistas or features, dramatically changing the original site over time. One example could be a newly planted row of trees framing a road. At first, they are twiggy and look like tall fence posts. Over time, they create a shady treelined corridor. Depending on when the period of significance is set, the date could be the time of the planting, but the intent of the design for a shaded lane was not accomplished until a later period. Since the planted trees remain and are highly integral, the process of tree growth changed what that landscape looked like from the period of significance. This natural process of change to landscapes requires comprehension of the cultural landscape that goes beyond simply understanding its appearance at a particular time. The analysis of integrity must take into account the inherent changes that occur to natural features.

Tools for this analysis include historic photos, maps, oral history, and written documentation such as deeds. All this material needs to be placed into a standard graphic format for ease of reference and for ease of comparison.

Diagrams should be developed that show the configuration of the historic settlement. Overlaid onto the current configuration, both noncontributing and missing elements can be identified. This information will lead to a decision to the conservation approach to the landscape to proceed with preservation, rehabilitation, restoration, or reconstruction.

What should come out of the analysis is a vision, the goals, an understanding of the opportunities and constraints, and a notion of what programming will occur on site. This process should come from the original stakeholders, the elders, and the keepers of the culture. Their wisdom in preserving their own culture can override the tenets of the Secretary of Interior Standards.

TREATMENTS FOR CULTURAL LANDSCAPES

To maintain cultural landscapes over time in concert with these natural changes, a comprehensive treatment approach must deal with both the natural and cultural resources in parallel. The conservation approach will dictate the treatments needed. Treatments approaches can include: a) a conservation approach and treatment plan, b) a management plan and management philosophy, c) a strategy for ongoing maintenance, and d) a record of treatment and future research recommendations.

The conservation approach and treatment plan are necessary for integration of information, gained through research and inventory,



Photo Credit: Daniel Newcomb, Architectural Photography

Stewart Brannen Millworks supplied the windows and doors in this Palm Beach, FL residence. 2020 Palladio Award Winning Project by Fairfax & Sammons.

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Sean Pavone / Shutterstock Boston Public Gardens photo

LEFT The 24-acre Boston Public Garden was designed by Geroge F. Meacham. The paths and flower beds were laid out by the city engineer, James Slade, and the forester, John Galvin. The plan for the garden included a number of fountains and statues, many of which were erected in the late 1860s. Perhaps the statue of George Washington designed by Thomas Ball in 1869 is the most prominent.

Reconstruction as a concept establishes a framework for recreating non-surviving landscape elements with new replacement materials, so that interpretive goals can be met.

RESOURCES AVAILABLE FROM THE NPS

Preservation Brief #36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes (1994) www.nps.gov/tps/how-to-preserve/briefs/36-cultural-landscapes.htm

A Guide to Cultural Landscape Reports: Contents, Process, and Techniques (1998) www.nps.gov/subjects/culturallandscapes/upload/Guide_to_Cultural_Landscapes.pdf

National Register Bulletin #18: How to Evaluate and Nominate Designed Historic Landscapes (1999) www.nps.gov/nr/publications/bulletins/nrb18/

National Register Bulletins are focused on specific topics related to the preservation of heritage resources such as #40 for battlefields and #41 for cemeteries. This document addresses landscapes that have been intentionally designed.

National Register Bulletin #30: Guidelines for Evaluating and Documenting Rural Historic Landscapes (1999) www.nps.gov/nr/publications/bulletins/nrb30/

This document addresses rural landscapes.

Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Historic Landscapes (1995) www.nps.gov/tps/standards/four-treatments/landscape-guidelines/index.htm

A Handbook for Managers of Cultural Landscapes with Natural Resource Values (2003) www.nps.gov/orgs/1412/upload/handbook-508.pdf

Climate Change and Cultural Landscapes: A Guide to Research, Planning, and Stewardship (2017) irma.nps.gov/DataStore/DownloadFile/582011

www.wbdg.org/design-objectives/historic-preservation

SUSAN D. TURNER is a Canadian architect specializing in historic preservation of national registered buildings. She is a senior architect at Johnson Lasky Kindelin, an architectural firm specializing in the repair and preservation of historic buildings. She can be reached at sturner@jlkarch.com

into the ongoing management plan of the landscape. This plan translates the original evaluation of significance and integrity into recommendations with simple steps to achieve objectives for the landscape's maintenance. The National Park Service published "The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for the Treatment of Cultural Landscapes," to guide the preparation of treatment plans. They include advice for managers of cultural landscapes and related professional standards. This publication sets out four approaches to cultural landscapes: preservation, rehabilitation, restoration, and reconstruction.

A management plan is a tool with which organizations in custody of these precious landscapes can develop plans for projects over time, funding sources and quantities, and the staffing required. This blueprint is a physical document, which provides continuity while changing personnel. The management philosophy relates to the organization to the overall goals to be achieved.

A strategy for ongoing maintenance is a necessary tool for the seasonal nature of maintaining the landscape. When left unmaintained, the natural landscape will evolve, and likely lose its visual definition.

To inform those who come after the current managers of the landscape, a record of treatment should be maintained to provide identification of subsequent

changes from original configurations. Working with the landscape can also lead to a list of recommendations for future research. This list is integral to the management of the landscape, to generate tasks for subsequent staff, docents and volunteers, to continue the development of the history and circumstances of the landscape.

Cultural landscapes provide tangible relationship with a nation's past. When sensitively preserved, cultural landscapes convey an immersion in history unparalleled with other historic resources. Stewardship and interpretation must combine the facts of the previous configuration of a landscape, while understanding the changes that have occurred over time, since landscapes change continuously.

CULTURAL LANDSCAPE DEFINITIONS

Component landscape A smaller portion of an identified landscape that contributes to a larger landscape, such as a specific farmstead within in a rural historic district.

Character-defining feature A remarkable quality, aspect, or characteristic that is an important component of the cultural landscape, such as grand alleés, vegetation, topography land use patterns, and vistas.

Feature A physical element of landscapes such as a meadow, earthwork or pond, or a tree line, orchard, or terrace.

Integrity The wholeness of a landscape, evidenced by original physical characteristics extant during the property's historic or prehistoric period. Qualities of integrity include location, setting, feeling, association, design, workmanship, and materials, based on the National Register criteria for evaluation.

Significance The value or meaning attached to a cultural landscape coming from a combination of association and integrity, as defined by the National Register criteria for evaluation.

CONSERVATION APPROACHES DEFINITIONS

Preservation accepts all time periods and retains the most historic fabric, such as the landscape's historic form, individual features, and specific details as they have evolved over time. There is no erasure.

Rehabilitation involves accommodating new uses or needs with alterations or additions to cultural landscapes, while maintaining the historic character of the landscape.

Restoration focuses on depicting a landscape at one particular time in history, preserving materials from the period of significance, while removing aspects of other periods which don't relate.



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Steel Style Restored

Dryden Architecture and Design works with Seekircher Steel Window to bring post-WWI window frames and hardware back to their original form and function.

Built in 1936, this private residence in Nashville, Tennessee, enjoys a pastoral estate setting just six miles from downtown. Designed by architect Edwin Keeble, it is located in a neighborhood with significant historic architecture. The post-WWI style can be referred to as Modernist, Art Moderne, or International—all variations on the same theme. The current owner's deep commitment to the home's preservation is evidenced by the work that went into restoring its 42 Fenestra steel-framed windows, which had suffered decades of deferred maintenance. "We were brought on to facilitate window modifications and updates," says lead architect

Jamie Sinz of Dryden Architecture and Design (DAAD). "We looked at every possible solution—including replacing or refurbishing the windows, and adjusting or changing the style, but the owner made it clear that he wanted to maintain the original design. That meant keeping all of the existing windows—and that's what led us to Seekircher." With 40 years of historic window restoration work to its credit, Seekircher Steel Window was ideal for the project.

Without protection from the natural elements, steel window frames are subject to rust. In this case, they had been painted year after year with plain house paint—an inappropriate material for

this application. Sinz attributes the poor condition of the windows to the fact that steel frames are not common in the region, so their maintenance requirements are unfamiliar. There was a significant amount of paint chipping and deteriorated steel, and the panes were often either broken or they had been replaced in the past with inconsistent glass. "We went with a hybrid solution," Sinz says of their approach to the compromised windows. "All of the glass was removed and replaced, and all of the operable casement sashes were taken to Seekircher's shop in New York, where they ground off all of the paint down to bare steel. They primed, painted, and factory-glazed

every one of the casements."

In order to maintain the original look, they used single-pane glass, which would have been installed when the house was built. (The one exception being the laminated glass used for the doors in order to withstand heavy use.) When the casement windows were ready, Seekircher sent a crew to the house for their installation, and to perform on-site restoration of the fixed windows. For that work, they hand ground the paint off every frame, patched the damaged steel, and primed and reglazed the frames in place in preparation for final paint. The laborious job took nearly six weeks to complete, though restoring



As part of the renovation process, all of the exterior brick was cleaned and repainted and the perimeter caulking around each window was removed and redone.

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the fixed units in place was a tremendous cost savings. At the start of the project, Sinz had consulted with a company that had wanted all of the fixed windows removed and sent to them for restoration.

“The manual labor the Seekircher crew did on those windows to get them back to the original construction—I’ve never seen anything like it, and I am 63 years old,” says general contractor Skipper Phipps of Phipps Construction. “It took more than a bunch of carpenters and painters to perform that kind of work—they were more like artisans. They went in delicately, like good craftsmen.”

Phipps makes the point that steel windows, particularly in the south, are popular with homeowners, but that those sourced from today’s manufacturers do not have the same aesthetic integrity as their historical counterparts. He specifically mentions contemporary cranks as being inferior. Here, all of the hardware—cranks, locking mechanisms, and hinges—was either repaired or replaced. For pieces that needed replacing, Seekircher relied on its stable of sources to find a period-appropriate match.

The Seekircher crew measured and replaced all of the existing panes, using glass from New York. “They did

www.phelpscompany.com



CLOCKWISE FROM LEFT After the styes are stripped and primed, the Seekircher team installs and reputs each new pane glass—over 700 individual pieces.

After the putty is cured, all of the exterior steel and putty receives a second coat of white primer—followed by two coats of custom mixed paint.

After the window sashes are re-hung on the frames, the windows are ready for their final cleaning and coat of paint.



that so the glass would be consistent,” Phipps explains. “We didn’t want Northeast glass and southern glass mixing because there could have been a difference between them.”

Surprisingly, the biggest challenge was the weather. “It happened to be one of the wettest springs in Nashville’s history,” Sinz muses. “They tarped every single window from the roof to the ground, and worked right through it. It was cold and wet for the entire installation.”

Going forward, the chipping of paint and subsequent steel degradation should not happen anywhere close to the degree it had prior to the restoration because, in part, of Seekircher’s painting technique. “It was a three- or four-step process with specially formulated paint and an application designed for steel windows,” Sinz notes. “The current finish should last and be more resilient for decades to come.”

Seekircher photos



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PRODUCTS IN-DEPTH

BY NANCY A. RUHLING



ABOVE Decorators Supply Corp. has a vast catalog of historically accurate patterns and designs.

LEFT For this mahogany bookcase, Driwood traveled to the jobsite to meet with the homeowner and take field measurements. The casework is custom and the cornice moldings, which feature embossed egg and dart and rope designs as well as modillions, are stock items.

RIGHT A double-height entryway designed by Driwood features a pair of solid mahogany doors with Palladian window above.

Replicating Moldings

Today there are more choices than ever before for historically accurate moldings.

From corbels to ceiling medallions, decorative moldings define traditional architecture, breathing new life into centuries-old styles. Today, thanks to new technology and new materials, there are more choices than ever. Here are some of the key companies that are making historically accurate moldings.

BALMER ARCHITECTURAL MOULDINGS, BALMER.COM

The Canada-based Balmer Architectural Mouldings, which was established in the United Kingdom in 1835 and set up shop in North America in 1894, specializes in custom plaster ornament for interiors.

Its extensive catalog features cornices, friezes, columns, pilasters, pediments, panel moldings, brackets and sconces as well as a variety of ceiling pieces, including domes, medallions, ornament and tile.

The firm also offers fireplace mantels

and overmantels, hearths and surrounds.

The international headquarters of the Institute of Classical Architecture & Art's Soanian Wall features 29 castings from Balmer across classical design history.

DECORATORS SUPPLY CORP., DECORATORSSUPPLY.COM

Decorators Supply Corp. is a historical Chicago institution that traces its beginnings to 1883 and its growth to the 1893 World's Columbian Exposition-The White City. It manufactures a variety of architectural and ornamental designs in wood, plaster, composition and some other materials.

After the 1893 World's Columbian Exposition, Decorators Supply maintained many of the craftsmen who had come to work on the fair from Germany, England, Italy, Greece and other countries around the world. These craftsmen helped build Decorators Supply's vast catalog of historically accurate patterns and designs that

form much of today's collection.

The wood composition shop offers over 16,000 ornaments for woodwork and furniture as well as walls and ceilings. These thermoplastics are flexible and can be bent into a variety of shapes to fit specific projects. The material was developed by the ancient Egyptians and perfected by Decorators Supply's proprietary recipe.

"Decorators Supply has the best detail available because they maintain a library of the original hand-carved wood patterns," says Dallas architect Wilson Fuqua. "The original patterns allow for better mold making and therefore better casting by highly skilled craftsmen—an incredible alternative to hand-carved wood or CNC'd wood. You cannot beat the quality of this material or the detail. Many have tried and failed."

The plaster shop offers ornamentation hand-cast from historic molds that can be installed with ordinary carpentry tools. In addition to wall and ceiling ornaments,

Decorators Supply sells ceiling medallions, full-panel ceilings, crown and panel moldings, column capitals and pilaster capitals, corbels and niche shells. Many of the pieces can be made with material suitable for exterior installations.

"We have the largest selection of architectural ornamentation in the country if not the world," says owner Mark Marynick. "We simply are the 'go to' company for ornamentation. We are the original. In most cities, you cannot walk down the street without seeing one or more of our original designs adorning the front of a house or building."

Decorators Supply's ornamental work embellishes many historic buildings and homes, including the U.S. Capitol, the Smithsonian Institution, the National Gallery of Art, the Jimmy Carter Library and the Gerald R. Ford Museum as well as the sets of countless blockbuster movies and Broadway productions.



BELOW A section of paneling designed and manufactured by Driwood features rope and pineapple embossed moldings. The raised paneling is custom made and the moldings—chair rail, casing, panel moulding and baseboard—are Driwood stock items. The wood, a stain-grade poplar, has a pickled finish.



Photos by Driwood

DRIWOOD, DRIWOOD.COM

Based in South Carolina, Driwood has been hand-crafting ornamental moldings, millwork and trims for over a century.

“We specialize in hardwood embossed moldings that replicate hand-carved pieces but without the astronomical costs,” says vice president Mitchell Powell, grandson of the founder. “All of our pieces are made on vintage precision equipment and handcrafted just like they were 100 years ago.”

The company, which has seven

employees, stocks over 500 architectural moldings and also creates custom pieces.

“We specialize in period architecture,” Powell says, adding that its ornament has been installed in the Augusta National Golf Club and the Pentagon. “And we do research to make sure every piece is architecturally correct. We often consult at the job site and tailor our pieces to fit the project.”

He adds that “everything is made, by design, to last a lifetime.”



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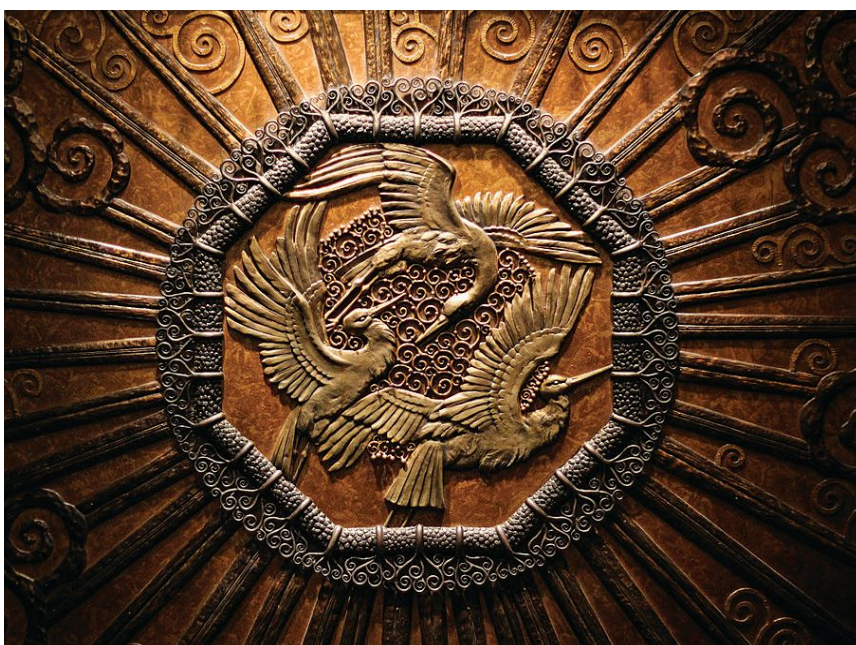
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TOP A multi-tiered coffered ceiling by J.P. Weaver for a private residence features organic botanical forms.

RIGHT & BELOW For Selfridges department store in England, J.P. Weaver, working from photos of the store's 1928 elevator cab, recreated a stork medallion.



ENKEBOLL, ENKEBOLLDDESIGNS.COM

Established in 1956, the family-owned Enkeboll offers more than 1,000 embellishments, ranging from cornices and mantels to Renaissance wall panel details.

"We make designs that incorporate elegance, craftsmanship and quality in every detail," says marketing manager Rosanna Vaughn.

Over the last five years, the company, which has 50 employees and a 75,000-square-foot plant, has carved more than 100 species of wood. Each piece of wood is color-matched, and each finished product is inspected and signed by the craftsman. The pieces, which are numbered, are easy to assemble: Mantels are pre-fit, columns and pilasters have built-in connectors and staircase balusters can be split to client specifications.

Enkeboll's embellishments are installed in several Catholic cathedrals and Mormon temples and in New York City's The Beekman, a Thompson Hotel.

J.P. WEAVER, JPWEAVER.COM

J.P. Weaver, whose products have been installed in a number of prominent public buildings, including New York City's Plaza Hotel and California's Sacramento State Capitol, has been designing and manufacturing decorative moldings since 1914.

The company, which was founded by the company's namesake British gilder who set up shop in Los Angeles to create ornament for furniture and picture frames, offers three products: plaster casts, composition ornament and pieces made of a proprietary

polyester resin called Petitsin Flex Molding.

"We differ from other ornamental molding companies in that we provide a lot of design assistance," says Stephanie Croce, co-owner and senior designer. "We also are one of the few companies in the world that still makes composition ornament, which dates to the early Italian Renaissance. We use our own family recipe."

The company, whose work is done on-site by 15 artisans in a 10,000-square-foot studio in Glendale, California, has an extensive collection of designs: some 250 styles of plaster casts, over 10,000 examples of composition ornament and about 2,000 molds made of a proprietary resin-based compound called Petitsin Flex Molding.

"Petitsin, which is very flexible, allows us to do things that would be difficult or costly to execute in plaster," Croce says. "It has the same finely carved appearance of plaster. It's also less costly to make and install."

Croce notes that J.P. Weaver's architect clients generally specify custom cast-plaster ornament for their projects. "Sometimes, depending on the design, we suggest that they use a cast-plaster profile with Petitsin details," she says.

J.P. Weaver also creates custom ornament and does local restoration projects for private homes. "We go to the site," Croce says, "to see what the existing ornament is and what condition it is in. We remove and clean pieces so we can make a mold and cast new ones."

Croce likens molding design to arranging letters in an alphabet. "You put pieces together to form beautiful words," she says.



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BAHAMAS BLISS

**British and Bahamas history collide
in the rebuilt Loyalist Cottage on Harbour Island.**

BY JENNIFER SPERRY | PHOTOGRAPHY BY CARTER BERG



PROJECT Loyalist Cottage
DESIGN ARCHITECT FGS Design

Fully re-created, the cottage's front porch is exactly like the original except for two thoughtful updates: teak decking and exposed rafters.





ABOVE Sanchez's design maintained the cottage's screening columns, ensuring an open, airy feel throughout the downstairs.

OPPOSITE Like its predecessor, the Lippmanns' kitchen has a galley layout. It opens to the new dining loggia, which connects the main cottage and addition.

LOIS AND KENNETH

Lippmann's love affair with Harbour Island began with a stay at The Landing, a historic 13-room guesthouse in Dunmore Town. India Hicks—designer, entrepreneur, and overall high-profile Brit and longtime island resident—curated the hotel's interiors, and an announcement email caught Lois's attention. The vacation was their first taste of the destination's quaint cottages, blush beaches, and low-key pace, but not their last. The Lippmanns became annual guests, fishing, reading, walking, and soaking in the tropical charms.

"We often walked past this cottage right in town called the 'Loyalist.' It was cute and had such great history—it's one of the oldest wooden structures on The Bahamas. But it was falling into the ground," recalls Lois. After chatting with a gallery owner acquaintance, who urged them to buy and make their connection

with Harbour Island permanent, the couple began to seriously consider taking the leap. And their thoughts rested on just one home: The Loyalist, with its 18th-century pedigree set just a stone's throw from the harbor.

About 1,500 square feet in size, the two-story gabled house was built in 1797, making it the oldest of the country's "Loyalist Cottages." Situated on land sold by governor John Murray, Fourth Earl of Dunmore, the structures were for refugee Brits resettling amidst the turmoil of the Revolutionary War. Built in the colonial style with tropical influences, they are humble in stature, with stick frames and small plots, and together formed a community near the town center.

Through the island grapevine, the Lippmanns, who hail from Westchester County, New York, learned that the Loyalist's owners were willing to sell. "We had lunch at the Sip Sip, talked it over, and decided to go for it," recalls

Lois. "We had restored houses before and always managed to come out on the good end." Luckily, the same connections that brought them their island retreat also led them to architect Francisco Sanchez, founder and principal of FGS Design in New York City.

Sanchez had already successfully completed a couple Harbour Island projects, including the renovation of the well-known Jewelbox house right in town. Navigating the ins and outs of high-end construction on The Bahamas is a challenge. Almost all building materials are brought from the mainland via small container, which first goes through customs before arriving on Harbour Island's Bay Street docks. Sanchez's dedication to Bahamian heritage coupled with his design savvy and ingenuity made him the perfect choice for resurrecting the Loyalist to its former glory.

It was paramount to the owners—and the town—that the structure be preserved,





ABOVE All of the cottage's built-ins were crafted in the Dominican Republic based on detailed drawings by FGS Design.

CENTER This guest bathroom was reconstructed with shiplap walls, custom cabinets, and an ipe countertop.

OPPOSITE The master suite's finish materials reflect those employed in the main cottage.

but the foundation was crumbling and a new one needed to be poured and the house raised. "We removed the roof and everything inside besides the walls to lighten the load," recalls Sanchez. "But the wood was rotten and brittle, and as soon as the contractor started, the walls buckled. It was devastating, and the town was up in arms."

"It was not a good day when we got that call," concurs Lois.

The renovation quickly turned into a re-creation. The cottage's nearly 220-year-old rotting timber frame was replaced with conventional wood framing. "It was important to reproduce the form and detailing, and we salvaged as many of the old Abaco pine boards as we could, using them as cladding on the façade," explains Sanchez, who opted for more historically accurate double-hung windows instead of the 1960s louvered versions.

While the home's presentation to Bay Street remains the same—dual dor-



mers, covered porch, wooden shutters, and white picket fence—Sanchez took creative liberties within the original footprint to improve flow and function. He also gave the owners an additional 1,000 square feet of living space via a master bedroom suite addition, which stretches perpendicularly along the rear of the property. "We have two sons who are married and four grandchildren. When they visit, they sleep in the main house and we have our privacy in the addition. It works perfectly," says Lois of the separation.

The extra wing gained the Lippmanns a variety of modern perks, including a laundry room, sitting room (aka "man cave" for Ken), walk-in closet, bathroom with soaking tub, and Lois's favorite feature, the outdoor shower. "During the day, you open the door and see the ocean. At night, you look up and see the stars. It's glorious," she describes.

Originally, the cottage consisted of a living room, dining room, and bedroom

on the first floor and three bedrooms on the second. In typical saltbox style, the kitchen was housed in a lean-to off the back. Sanchez eliminated the first-floor bedroom in favor of an enclosed study, where the owners can watch movies or work remotely. He also reduced the bedroom count on the second floor to two, gaining room for an additional bathroom.

Since the home is on a corner lot, Sanchez had to contend with the busyness of Crown Street to the side: "We flipped the first-floor arrangement, creating a mirror image. Now the stair, powder room, and study lie on the home's west side, sheltering the public rooms from the noise," he explains. "It was brilliant," says Lois of the flip, "and the light from the east in the morning makes the house feel bright and cheery."

The new kitchen maintains the original's galley shape and positioning. Quietly styled, it features a tray ceiling, open shelving, shiplap cladding, apron-



“We have two sons who are married and four grandchildren. When they visit, they sleep in the main house and we have our privacy in the addition. It works perfectly,”

— LOIS LIPPMANN



KEY SUPPLIERS

ARCHITECTURE

FGS Design LLC, New York, NY

BUILDER

Owen Higgs and Lionel Rolle

INTERIOR DESIGN CONSULTANT

Trish Becker Design, New York, NY & Harbour Island, Bahamas

MILLWORK

Madeflor, La Romana, Dominican Republic

MOULDINGS & WINDOWS

Blumer & Stanton, West Palm Beach, FL

CUBAN TILE

Villa Lagoon

front sink, and a Wolf stove, an imported indulgence for Lois, who loves to cook. Cuban cement tiles are an upgraded homage to the kitchen's pre-construction patterned vinyl floor. "It's a very popular pattern on-island and we were able to customize the colors," adds Lois, who collaborated with designer Trish Becker, a Bahamian renovation specialist, on the interior's finishing touches.

Of course, no Bahamas residence is complete without outdoor living spaces, and a sitting porch off the kitchen and dining area reaches beyond the home's mass to catch harbor views. Its predecessor had simple columns and a concrete base, but Sanchez's version boasts top-hinged louvers, a built-in bench, and a floor of coral stone pavers. Above, Sanchez augmented the flat roof with a Chippendale guard rail. "The design is from the colonial-style Jacaranda House

in Nassau," he notes.

To save on cost, and to anchor the home's details with authentic island craftsmanship, Sanchez enlisted Madeflor in the Dominican Republic to execute the millwork. Using FGS Design's detailed drawings, the Madeflor craftsmen executed everything from the shutters and French doors to the interior's built-in features. The architectural team visited the shop for a final review before the items shipped for installation.

One of the Lippmanns' favorite outdoor spaces is the new loggia off the kitchen, which connects the cottage with its rear addition. "It's where we entertain; we've only eaten indoors a couple of times," says Lois. Nestled within the property's two volumes, on the more private side of the kitchen/loggia axis, is a courtyard with small pool. "You can't do laps," admits Lois, laughing, "but it's

perfect for cooling off."

Their property's pièce de résistance is a rebuilt dock across the street. The Lippmanns purposefully installed benches on either side to invite passersby to linger. "We're very happy that we can contribute a little bit of interest to the main street," agree the owners. In fact, it's Dunmore's convivial atmosphere that attracted them in the first place.

"There's a buzz each day, with schoolchildren walking by and golf carts zooming around," Lois describes. "On Thursdays, the food markets fill up after the big boats arrive from Nassau and Florida. We've rented on the Narrows, where it's very private and quiet," she continues, "but here in town, it's more social. We like feeling like part of the community. It's exactly where we want to be."



OPPOSITE Topped by a decorative guard rail, the sitting porch opens to harbor views on one side and the courtyard's pool on the other.

CENTER Shielded from the busy cross street by top-hinged louvers, the loggia is the owners' favorite entertaining spot.

ABOVE The centrally located Loyalist Cottage sits two blocks from government buildings and enjoys sunset views over the harbor.

LEFT In their new sitting porch, the owners gained a built-in bench and a floor of coral stone pavers instead of the original concrete.

PROJECT Chicago's Union Station
ARCHITECT Goettsch Partners





LEFT The Great Hall's restored skylight in all its glory.

RIGHT Historical photo of Union Station.



STATION RESTORATION

Goettsch Partners restores the barrel-vaulted ceiling at Chicago's Union Station.

BY NANCY A. RUHLING

PHOTOS COURTESY AMTRAK (EXCEPT WHERE OTHERWISE NOTED)

Every day, some 120,000 rail travelers pass through Chicago's Union Station, which has been a city icon as well as a major transit hub for nearly a century.

Originally envisioned by architect Daniel Burnham, who was director of the World's Columbian Exposition of 1893, it was designed by his successor firm, Graham, Anderson, Probst and White, whose Wrigley Building, Federal Reserve Bank of Chicago, and the Field Museum of Natural History define the city's skyline.

The Indiana limestone monolith, which stands prominently on the west side of the Chicago River and serves as Amtrak's Midwest flagship, has undergone a number of restorations and renovations throughout its history.

The latest—the \$22-million restoration of its barrel-vaulted 219-foot-long skylight, which soars 115 feet over its Great Hall—was undertaken by the Windy City-based firm of Goettsch Partners, which has worked on various projects at the Amtrak-owned terminal over the last decade.

The original cast-iron skylight, the defining feature of the station's ornate Beaux-Arts Great Hall, had deteriorated over time for a number of reasons, including design flaws that fostered inadequate drainage that produced leaks that stained and damaged surrounding interior architectural elements and sculptural artwork.

"The glass panes themselves were set into oil-based sealants that allowed air and water infiltration," says Goettsch Partners' Len Koroski, FAIA,

LEED AP, principal in charge, who added that the problems were apparent as early as the 1930s.

"The skylight was not designed for service or snow loads," he says. "There has been a constant effort to fix it; about a half century ago, roofing strips were applied to cover the cast-iron joints to stop the leaks. These Band-Aids cut the natural light by half. It also had been tarred over during World War II to protect it from enemy fire, and this treatment wasn't removed until the 1970s."

After mulling several options, Koroski and his team—consulting partner Larry Weldon, AIA, senior consultant Randy Chapple, AIA, SE, CSI, and associate Andrew Fox—decided not only to restore the original skylight but also to design an energy-efficient, modern skylight five feet above it as an insulating protective cover.

"We wanted a solution that would last for the next 100 years," Koroski says. "And we wanted to make the Great Hall, which is where passengers wait for trains, a brighter, more inviting space."

The Goettsch Partners team also determined that even if the original skylight were reproduced, it would still have the same problems. "But we decided to restore it because too many historic buildings are losing their integrity," Koroski said.

The glass panes in the original skylight were replaced by new ones that mimicked the look of the old.

The new high-performance skylight, which is made of steel and 858 panes of clear, low-E-coated glass, increases the natural light in the Great Hall by 50 percent. It's also energy efficient—it contrib-



utes to a 60-percent reduction in HVAC energy consumption and a 60-percent reduction in the consumption of electricity from lighting.

The five feet between the skylights allows room for servicing and cleaning each.

One of the greatest challenges of rejuvenating the skylight, Koroski says, was understanding the technical issues that produced its problems in the first place. “We studied the root causes and the trickle-down effects, and we prudently presented options that would give the best and longest return on investment,” he says. “We mulled this for months.”

The team, which originally made visual inspections of the skylight in 2016 using 115-foot booms, was unprepared for the rapid acceleration of the deterioration. “By the spring and fall of 2018, when we were ready to start work, this had had a huge impact on the plaster, masonry and roofs,” Koroski says.

Logistics were another major concern. The rail station, the fourth busiest in the nation, could not be shut down during the construction work. Instead of towering scaffolding that would have made it difficult for commuters to move through the space, the team erected a 24,000-square-foot deck, a technique used in bridge restoration, that was suspended below the original skylight.

“There were swing-stage scaffolds,” Koroski says, adding that the glass for the skylight was craned in on wire cables and put into place by a hoist. “It looked like the Wizard of Oz behind his curtain because with the work lights, you could see the shadows of the workers.”

The project, which took 42 months, also included structural improvements, new plumbing, plaster repair, restored ornamentation and new and historic lighting.

“We focused extensively on pre-

serving the historic design features of the building while making necessary improvements and repairs to stabilize this landmark for the long term,” Koroski says.

Determining the original color of the ceiling’s ornate plasterwork also proved problematic. “The paint analysis showed a dark color that disagreed with our research,” he says. “While we were deciding what to do, we went on to other things, and in that time, the sunlight revealed the original color. We realized that successive layers of paint had chemically altered the original. There was a simple finish—there was only one paint and one glaze, but it required a tremendous effort to replicate the density and shadowing of the glaze coat.”

Restoring the station’s pair of Night and Day statues to their golden glory was another key part of the project. Day, who is holding a rooster, and Night, who is cradling an owl, were designed by sculp-

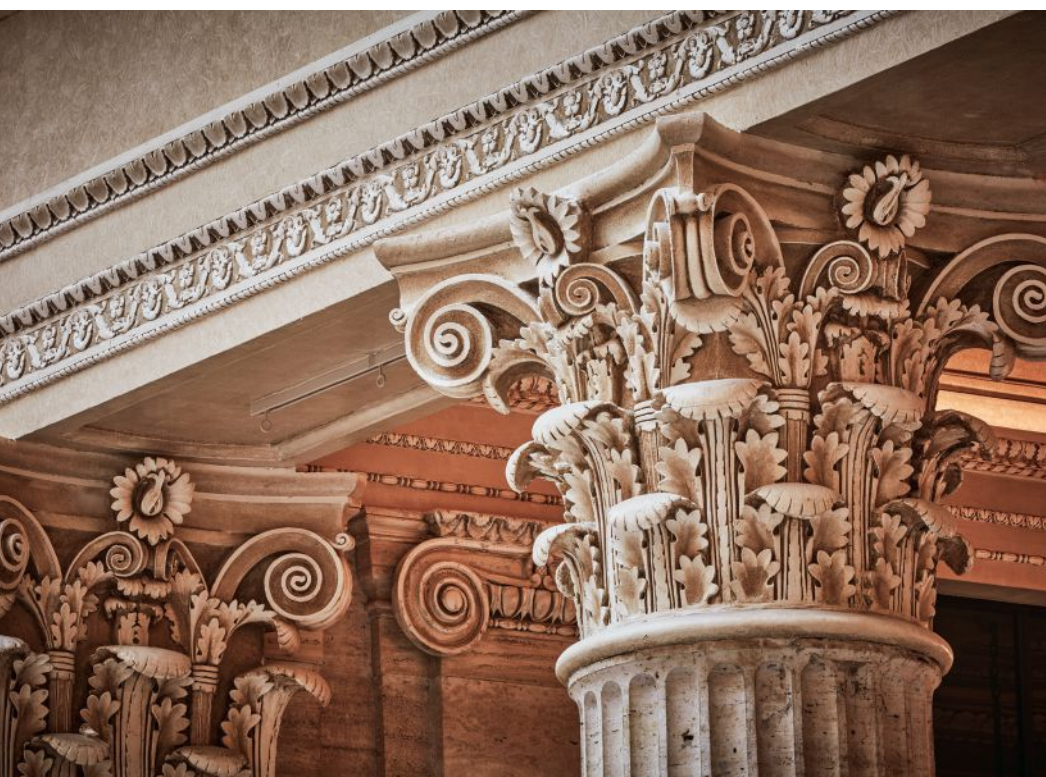
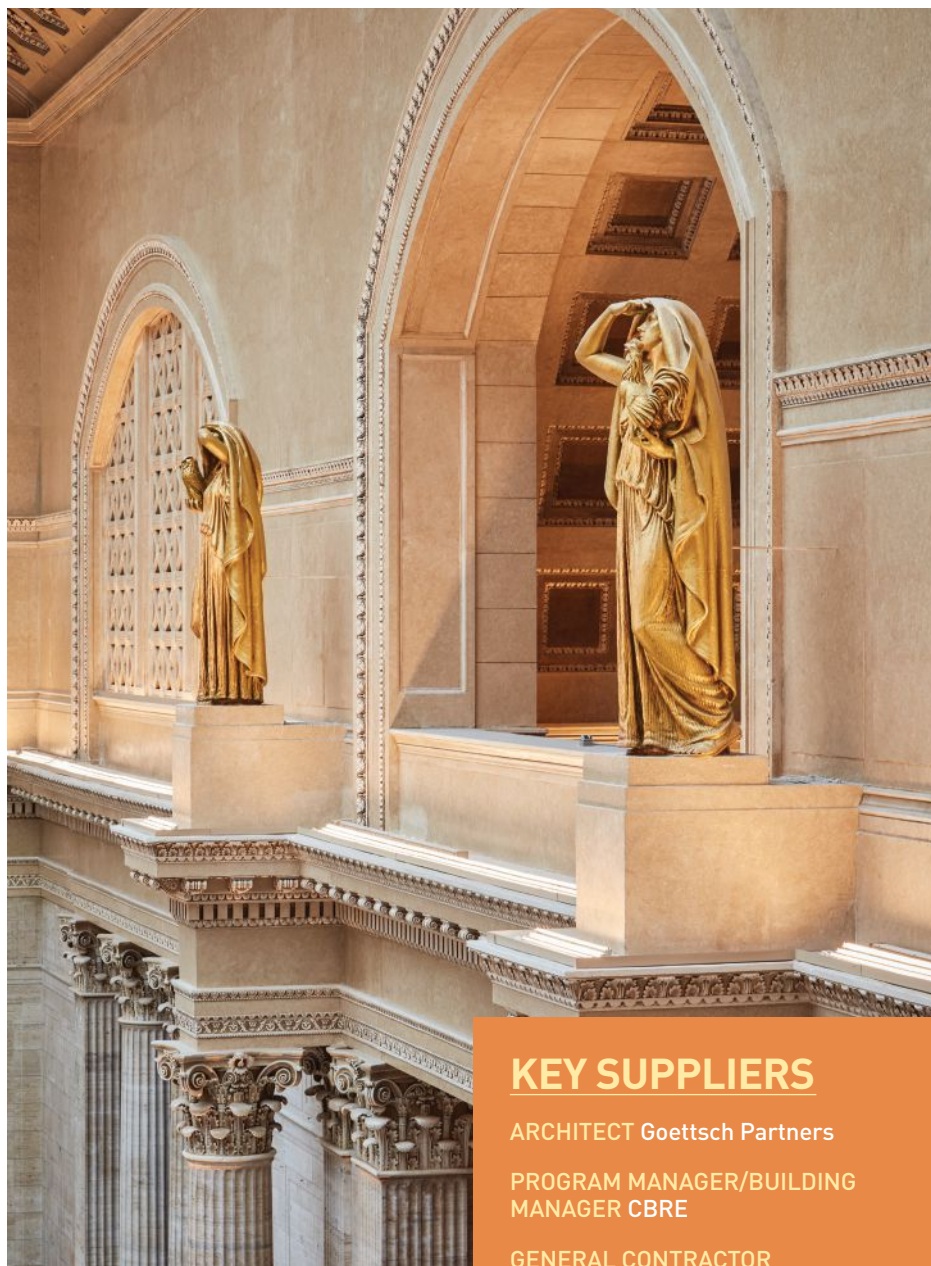
tor by Henry Hering and have been in the station since its opening in 1925.

The team also installed a new elevator on the east side of the building to improve accessibility and restored 24 original chandeliers and added 27 historic reproduction fixtures to improve interior illumination.

When the Great Hall’s restoration was completed, the city celebrated with a lighting ceremony.

“Bringing back the full splendor of this iconic space is a major milestone in the total renovation of Chicago Union Station,” Koroski says, adding that the terminal is the welcoming face of the city for commuters from near and far.

Its beauty, he adds, goes far beyond its design. “Chicago Union Station is a civic place, a neighborhood place, a development project, a transportation project, a restoration project,” he says. “It’s a project with many stories on many levels.”



KEY SUPPLIERS

ARCHITECT Goettsch Partners

PROGRAM MANAGER/BUILDING
MANAGER CBRE

GENERAL CONTRACTOR
Berglund Construction

STRUCTURAL ENGINEER
Klein & Hoffman

NEW AND ORIGINAL
SKYLIGHT GLAZING Oldcastle

NEW AND ORIGINAL SKYLIGHT
FABRICATION/INSTALLATION
Super Sky Products Enterprises

COLOR ANALYSIS
EverGreene Architectural Arts

PAINTING
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LIGHTING RESTORATION/
REPRODUCTION Archistoric

TOP ROW, FROM LEFT

The new skylight lets in 50 percent more light and is energy efficient.

A breezeway with a dramatic barrel-vaulted ceiling leads passengers from the Great Hall to the trains.

Henry Hering's Day and Night statues, which have been in the station since it opened in 1925, were restored and repainted.

LEFT The capitals feature folded leaves that get lighter in color on their edges.

PROJECT: Spanish Colonial Restoration
DESIGN ARCHITECT: Fairfax & Sammons

Designated a landmark in 2017, the property's original facade is enhanced by a new stucco wall along the street with piers, stone caps and a reclaimed wrought iron gate.

Invoking **VOLK**

Fairfax & Sammons' creative restoration of a Spanish Colonial Revival style house in South Florida respects architect John Volk's original design.

BY JANICE RANDALL ROHLF

PHOTOGRAPHY BY ARCHITECTPHOTOGRAPHY.COM





ABOVE Many of the house's original features were retained, including the stone columns, tile, and metal-work in the entryway.

FAR RIGHT Beneath a new cypress paneled ceiling and framed by a new archivolt painted on the dining room door opening, a new fireplace with tile surround complements an existing frieze and modillions that were salvaged and reused.

When this restored Mediterranean Revival style dwelling in one of Palm Beach's earliest neighborhoods was granted landmark status in 2017, local preservation consultant Emily Stillings observed that it was "a great example of a house being returned to its grandeur with new owners." A year later the house, designed in 1928 by architects John Volk and Gustav Maass, received the Preservation Foundation of Palm Beach's Polly Earl Award, which recognizes renovation-and-restoration projects at smaller-scale properties of historical significance. The project was designed by architectural firm Fairfax & Sammons of Palm Beach and New York City.

"The owners had a personal style they wanted to express," says firm principal Richard Sammons, "which was to keep the architecture as pure as possible and then be creative with the furnishings." Both of the owners, who have since sold the house, are veteran retail and design executives, world travelers and enthusi-

astic art and objet collectors who were keenly engaged in the renovation process. "The attempt was to design freely within the language and spirit of the original house," elaborates project architect Kimberly Clemente, "so that the complete product would be authentic and true to character."

Compared to leading Palm Beach society architect Addison Mizner's grand estates and even some of Volk's own projects (mansions in the city for such clients as Vanderbilt, DuPont, Ford, Dodge, and Pulitzer), this house is modestly sized—5,000 square feet of living space, inside and out—and in a neighborhood where, says Sammons, "you'll find bungalows mixed in with early-Spanish and Mediterranean-ish houses, but not the estates that Mizner was doing."

What the house lacks in size it makes up for with a masterful combination of original, repurposed, and new elements. Clad in mottled pink stucco on its original balloon frame, the house cuts a handsome





ABOVE The all-new kitchen includes a ceiling made up of antique brick vaulting between steel beams, and cypress cabinet doors with applied mouldings in geometric patterns.

RIGHT In the living room, existing shutters and leaded window sashes were restored while the herring-bone floor with oversized tiles is new yet in keeping with the old.

FAR RIGHT The shell stone mantel and canted plaster chimney breast are new and designed by Fairfax & Sammons.



“The owners had a personal style they wanted to express, which was to keep the architecture as pure as possible and then be creative with the furnishings.”

— FIRM PRINCIPAL RICHARD SAMMONS





figure with commanding wooden front doors and a heraldic shield carved into a cast-stone frontispiece, all original. Other exterior features left unchanged include a barrel clay-tile roof and simple sash windows. Stepping into the brick-floored entryway, the main staircase—from its colorful glazed tiles to wrought iron railings and stone columns—is all authentic, as is the pecky-cypress woodwork on interior doors. Elsewhere in the house, architectural components were salvaged and reused, such as ceiling brackets in the living room and a frieze and modillions in the dining room.

Knit together, these traditional elements provided a backdrop for respectful renovations, much of which were intended to augment the house's modern-day comfort factor. "The big moves were opening up the living room completely and adding a rear second-

story loggia overlooking the pool," says Sammons. In order to more effectively marry the indoors and outdoors, the number of arched French doors on the living room's south side was increased from three to seven. New but based on an original design with added lunette-style transom windows, they open out onto a pre-existing pool loggia where new green tile was laid in a chevron pattern. Sunlight streams in and, with the doors open, the inner courtyard becomes a natural extension of the living room. Renovations to the landscape and the pool were designed by Palm Beach-based Nievera Williams Design.

Above the loggia's archways, an enclosed sleeping porch on the second floor was reopened to the elements, creating a shaded veranda overlooking the pool off of the master bedroom. In the second-floor loggia, new decorative

chamfers and capitals were added to the existing wood posts and a new handrail with turned wood balusters contributes to the Spanish character of the original house. Beneath a new pergola on the east side of the courtyard, a new single-arch steel and glass casement door leads from the pool area to the family room, its large size allowing much more sunlight into the room than before.

The only part of the house to undergo a total renovation was the kitchen, starting by opening it up to the dining room with a figured arch that matches existing openings in the house. An archivolt was painted on this door opening as well as on others throughout the house. Another transformational step taken in the kitchen was lowering the floor by a foot in order to maximize the height of the new ceiling made up of antique brick vaulting between steel beams. The

kitchen's cypress cabinet doors have applied mouldings in octagonal, diamond, and star shaped geometric patterns that mimic the patterns and details on some of the existing cypress doors of the house. Above the three-inch-thick, solid reclaimed stone countertop, brackets supporting the open shelves were designed to closely match the profile of exposed rafter tails at the second-floor eaves. New steel casement windows were also added to the kitchen. For outdoor entertaining, there's a new fireplace on the north side of the pergola as well as a new pizza oven with playful Spanish details.

In the end, Fairfax & Sammons achieved the homeowners' goal of preservation coupled with respectful creation of new in character with the old, all done, says project architect Clemente, "in a distinct but appropriate way."



FAR LEFT The house was painted a mottled pink in keeping with the heraldry of the fresco on the existing tower, and the existing exterior windows and doors were painted a green hue.

CENTER A one-bedroom guest cottage original to the house was updated with new windows, cypress garage doors, and a cypress gate in addition to being completely renovated inside.

LEFT A new second-story loggia overlooks the pre-restoration pool, onto which open seven French doors, four new ones added to the original three.

ABOVE The plantings and hardscape redesigned by Nievera Williams Design use much of the existing material.

PROJECT Napa County Courthouse
ARCHITECT TreanorHL

Reconstituting HALLS *of* JUSTICE

TreanorHL rehabilitates Napa County Superior Court after the South Napa earthquake severely damages the 1878 building.

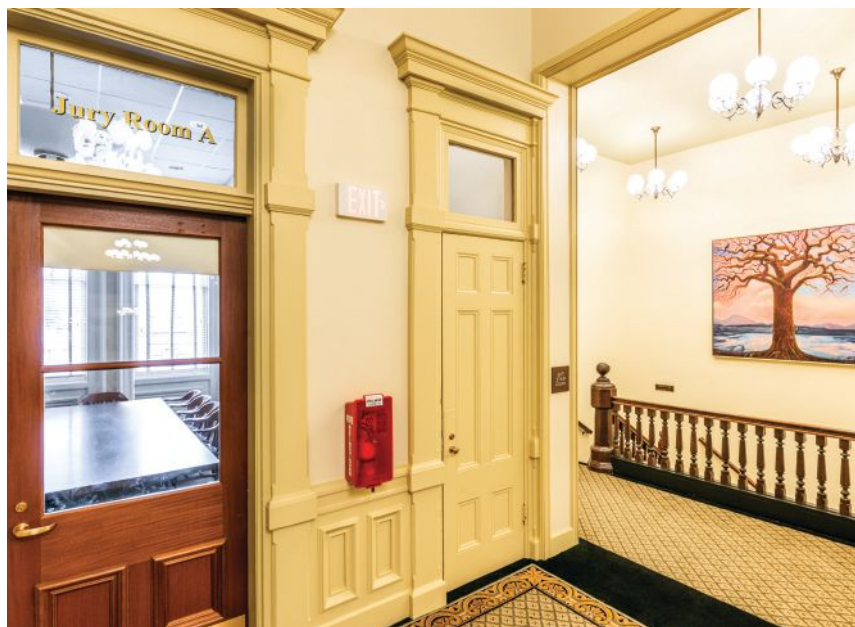
BY KILEY JACQUES | PHOTOGRAPHY BY JUSTIN LOPEZ



The Napa County Superior Court was designed by Samuel and Joseph Newsmen and built in 1878; the Hall of Records, constructed in 1916; and the Annex, which connects the two structures, and was built in 1978 to replace a jail.







ABOVE The first phase of the project concentrated on damage assessment.

FAR LEFT A 2014 earthquake landed the Napa County Courthouse in a dire state of disrepair.

LEFT The project scope included the application of new interior finishes, where needed, to match historic finishes.



It was a 2014 earthquake that landed the Napa County Superior Court in a dire state of disrepair. So compromised was the structure that the oldest portion was closed, taking three courtrooms and multiple administrative offices away from county operations. The property comprises of three sections: the 16,000-square-foot Italianate-style historic courthouse—designed by Samuel and Joseph Newsom and built in 1878; the Hall of Records, constructed in 1916; and the Annex, which connects the two structures, and was built in 1978 to replace the original jail.

This project, helmed by TreanorHL, concerned the rehabilitation of the oldest section, which had suffered major damage to the unreinforced masonry walls; plaster finishes; wood trim; and HVAC, electrical, and fire-suppression systems. The most significant destruction was to the sheet-metal cornice and the brick behind it, where the holes were so large occupants on the ground floor could see into the attic. On the second floor, walls in two courtrooms suffered major cracks, resulting in both in-plane and out-of-plane horizontal displacement; and in one of the jury rooms, the

ceiling had completely collapsed. Additionally, burst sprinklers on the north side of the main floor caused water damage, raising concerns about mold; and light fixtures in the main corridor were destroyed. “There was more damage as you went up, and more damage at the front of the building,” notes TreanorHL principal Nancy Goldenberg. “The reentrant corners, which are structurally less sound, caused the damage to be more focused in some parts of the building.”

The first phase of the project concentrated on damage assessment. “We served as both the preservation architect and the architect of record,” Goldenberg explains. “So, we started with a smaller-scale version of a historic structure report to identify important features, and we conducted a mini building history.” Next the team negotiated with the insurance company and FEMA, who paid the deductible, which went toward temporarily shoring up the structure. That included the erection of a demising wall to separate the Historic Courthouse from the occupied Annex and Hall of Records during construction. (It took nearly two years of preparatory work before they were able to begin physical repairs.)

According to Goldenberg, the

project scope included: the restoration of brick masonry, plaster walls, doors, windows, millwork, casework, and lighting fixtures; the reinstallation of salvaged cornice elements; the repair of mechanical, electrical, plumbing, and fire-protection systems; hazardous mold and lead abatement; and the application of new interior finishes, where needed, to match historic finishes.

The project utilized fabric-reinforced cementitious matrix (FRCM), a high-performance sprayable mortar with a carbon-fiber grid that creates a thin structural layer without adding significant weight or volume to an existing structure. In this case, it was applied directly to the brick. “It’s a product that has been used in Europe, and because it is cementitious, it is more compatible with masonry than carbon-fiber wrap, which is commonly used in this type of building,” Goldenberg explains. “That product is thinner than FRCM but it’s not breathable and not as compatible with the masonry.”

FRCM was not used on the building exterior, so as not to visually impact the hand-shaped decorative brick detailing on the exterior. “It ended up being a little thicker than we were planning

for but it worked well,” Goldenberg says. “We specified three different thicknesses of plaster depending on the conditions.” In some places, there was choice about which side of the interior wall to apply it. In the main corridor, for instance, one side required a thicker application than the other; the thicker layer was applied on the office side rather than corridor side, which is a more important public space. In locations where the product resulted in thickened walls, the team modified the original trim details.

“In retrospect, even though it’s a good product and has value in historic preservation, I wish we had known the thicknesses earlier than we did,” Goldenberg reflects. “This was done design-build, so we didn’t realize how thick it was going to be until we started construction, and there was a learning curve on the part of the installers. But those are issues that can be worked out on future projects.”

After years of exacting work, Napa County’s halls of justice have been reconstituted. The Courthouse reopened in January 2019, allowing officials to carry out their duties with full access to all portions of the building.



OPPOSITE The team restored or replaced millwork, case-work, and lighting fixtures, and installed salvaged cornice elements.

ABOVE Wherever possible, FRCM was used on the interior surfaces of exterior walls.

LEFT The Courthouse reopened in January 2019.

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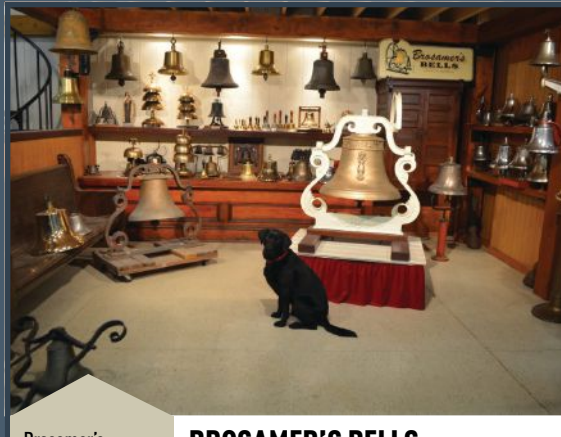
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Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes. We ship world wide.



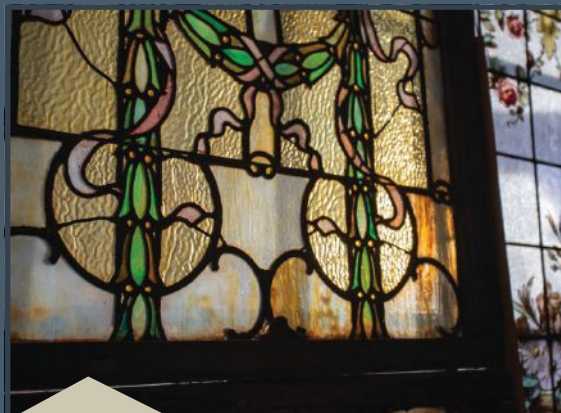
Chestnut Specialists supplied the wide planks for this room.

CHESTNUT SPECIALISTS
860-283-4209
chestnutspec.com
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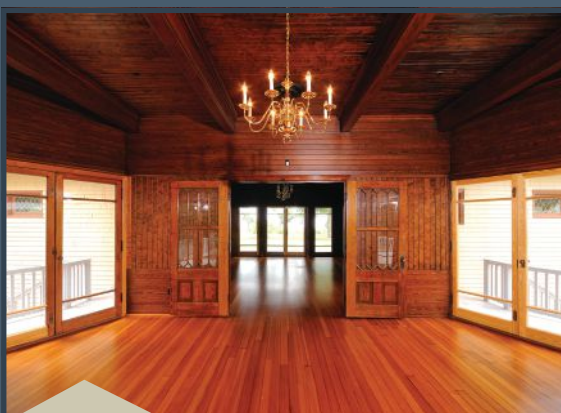
Antique 19th Century Brooklyn Hall of Records Stained Glass Window

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eronjohnsonantiques.com
Denver, CO 80223
Shop online over 3,000 pieces of period antique and vintage architectural salvage, doors, columns, stained glass, ironwork, garden ornament, furniture and lighting dating from the 17th century to mid-century modern.



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historicalbricks.com
Iowa City, IA
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Peekskill, NY
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Cincinnati, OH
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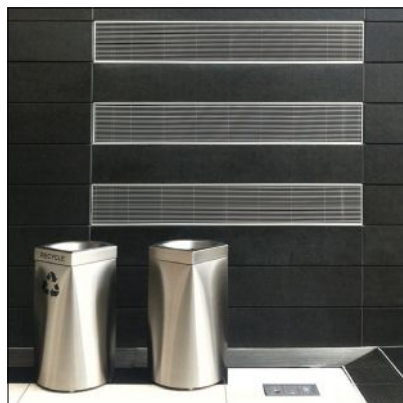
HISTORICAL PRODUCTS SHOWCASE



ALLIED WINDOW, INC.
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www.alliedwindow.com
Cincinnati, OH 45241

Manufacturer & installer of Invisible Storm Windows
®: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

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www.archgrille.com
Brooklyn, NY 11215

Manufacturer of custom grilles: perforated & linear bar grilles; radiator covers; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.

SEE OUR AD ON PAGE 57.



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

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

SEE OUR AD ON PAGE 11, 56.



CUSTOM SERVICE HARDWARE
262-243-3081; Fax: 262-375-7970
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Wholesale supplier to the building, remodeling, woodworking and DIY industry since 1977. Products include: Rolling Library Ladders, Barn Door Hardware, Decorative Wood Products, Cabinets, Drawer Slides, Hinges, lighting, kitchen storage accessories.

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www.gabys.com
Dallas, TX 75207

Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 100 finial options.

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www.hopeswindows.com
Jamestown, NY 14702

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Bob O'Connor Photography

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on page 1




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www.stormwindows.com

Simsbury, CT 06070

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SEE OUR AD ON PAGE 21.



PHELPS COMPANY

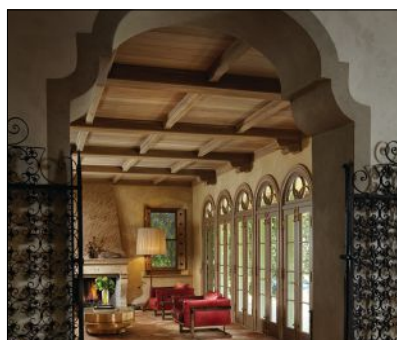
603-336-6213; Fax: 603-336-6085

www.phelpscompany.com

Hinsdale, NH 03451

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

SEE OUR AD ON PAGE 21.



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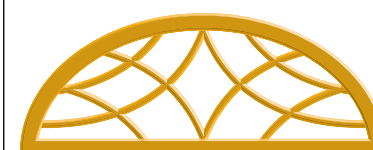
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The winners have been announced for The Institute of Classical Architecture & Art (ICAA)'s 2018 Stanford White Awards.



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Book Review: Robert Venturi's Rome

A book review on Robert Venturi's Rome by Frederick Fisher and Stephen Harby.

Blogs & Opinion Pieces



Patrick Webb
Craftsmen of the Tao



David Brusset
Rebuilding Notre Dame: What's the Rush?



Peter Miller
What I Learned at MESDA in May

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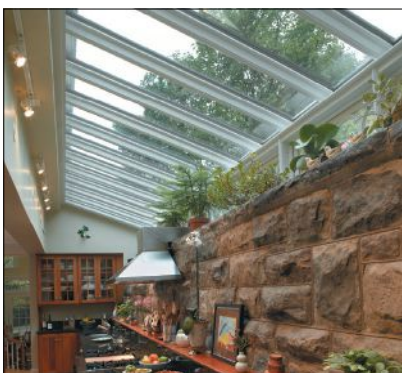
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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RELIABLE TRUSS AND COMPONENTS, INC.
508-998-7877; Fax: 508-995-1724
www.reliabletruss.com
New Bedford, MA 02745

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www.renaissanceconservatories.com
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ROBINSON IRON CORP.
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www.robinsoniron.com
Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

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www.samsgazebos.com
Gardena, CA 90248

Manufacturer of garden elements: gazebos, arbors, bridges, planters, trellis screens, seating & more.



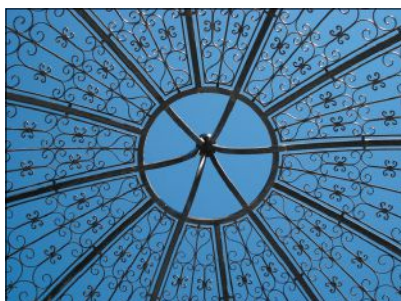
SOLAR INNOVATIONS, INC.
570-915-1500; Fax: 570-915-6083
www.solarinnovations.com
Pine Grove, PA 17963

Designer, fabricator & installer of aluminum & wood glazed structures: conservatories, greenhouses, sunrooms, skylights & pool enclosures; folding, sliding, stacking & pivoting doors, walls, windows & screens; walkways, canopies, gutters, finials & more; HIC # PA051151.



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Elterson, PA 19520

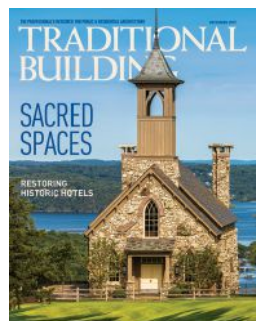
Manufacturer of modular cedar products: gazebos, shutters & hardware, garden houses, pavilions, porch systems, arbors, cabanas, pergolas, cupolas & benches; three-season porch systems; more than 25 years in business.



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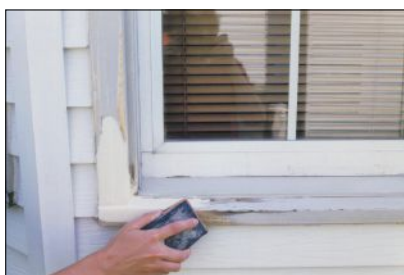


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SEE OUR AD ON PAGE 60.



ARCHITECTURAL COMPONENTS, INC.
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www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog \$5.

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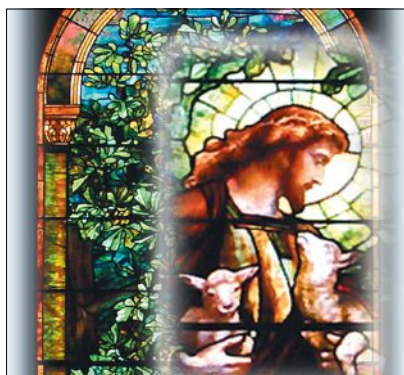
ARCHITECTURAL WINDOW RESTORATION
302-792-2002; Fax: 302-792-2020
www.architecturalwindowrestoration.com
Claymont, DE 19703

Family-run business founded in 1989, specializes in the restoration of historic steel windows and doors throughout the US. They restore steel casement windows & French doors, steel factory and industrial windows; can also restore stained and leaded glass.



BAGALA WINDOW WORKS
207-887-9231
www.bagalawindowworks.com
Westbrook, ME 04092

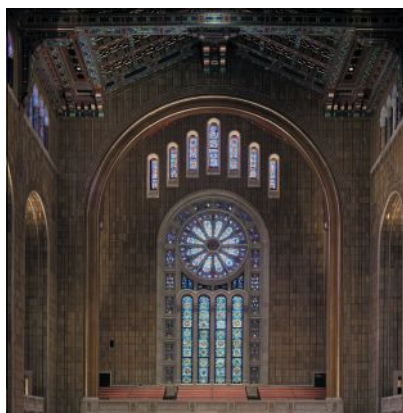
Restorer of wood windows & doors: any shape; antique glass; improved energy efficiency with metal interlocking weatherstrip systems; historically sensitive storm windows; innovators of steam stripping for window restoration.



BOVARD STUDIO, INC.
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Fairfield, IA 52556

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

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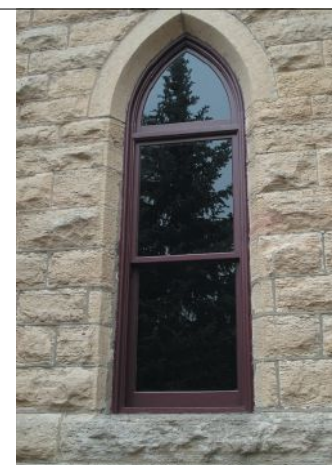
FEMENELLA & ASSOCIATES
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www.femenellaassociates.com
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Restorer of stained glass & historical windows: stained & decorative glass; wood & metal windows; consulting, conservation, restoration & project management services; ecclesiastical, institutional & commercial projects.



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Harrisonville, MO 64701

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Odell, IL 60460

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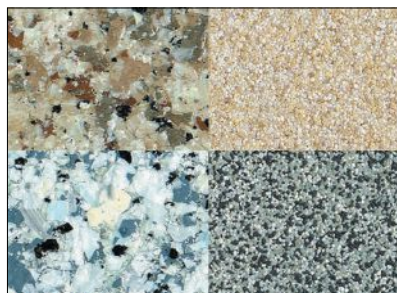
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 Fax: 888-44ANDEK
 www.andek.com
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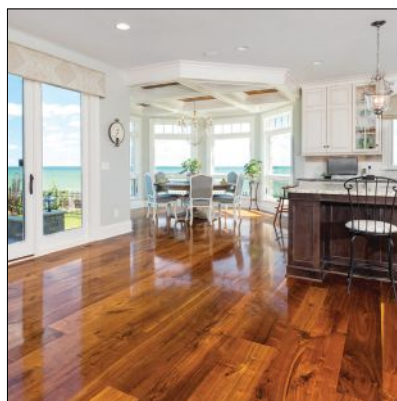
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 www.surfinchemical.com
 Los Angeles, CA 90023

Manufacturer of patinas & metal coloring liquids: for copper, brass, bronze, steel, galvanized steel, aluminum, zinc, pewter & iron; interior/exterior lacquers, coatings & cleaners; for roofs, gutters, lighting, gates & more.



VERMONT NATURAL COATINGS
 802-472-8700; Fax: 802-472-8755
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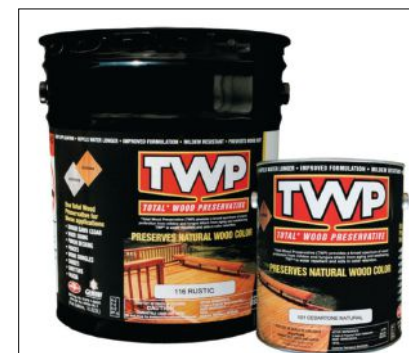
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 Bellevue, WA 98005

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www.carlsonsbarnwood.com
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HERITAGE METALWORKS

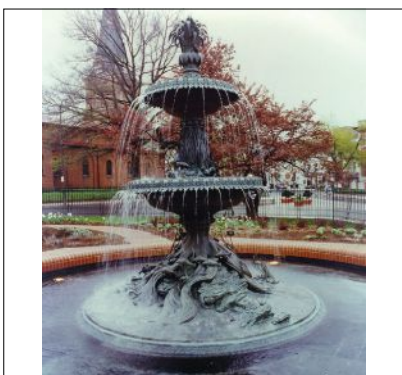
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www.hmwpa.com

Downingtown, PA 19335

Foundry, blacksmith shop and custom metal fabricator offering historically accurate and custom-designed lighting, architectural hardware, and designer-envisioned metalwork including interior and exterior gates & railings.

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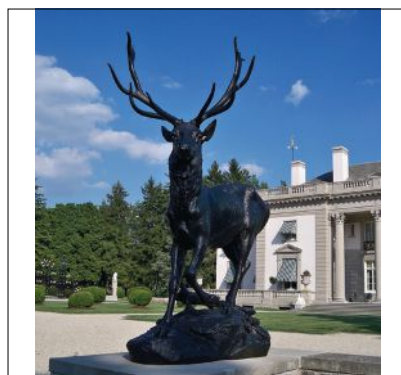
800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84081

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

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ROBINSON IRON CORP.

800-824-2157; Fax: 256-329-8960

www.robinsoniron.com

Alexander City, AL 35010

Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

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WATER STRUCTURES CO.

800-747-0168

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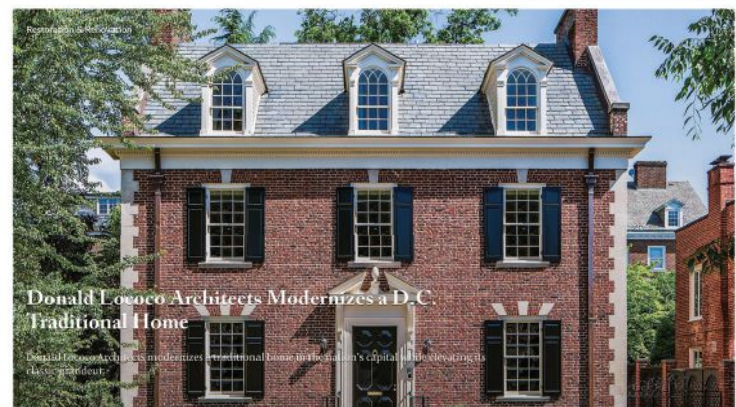
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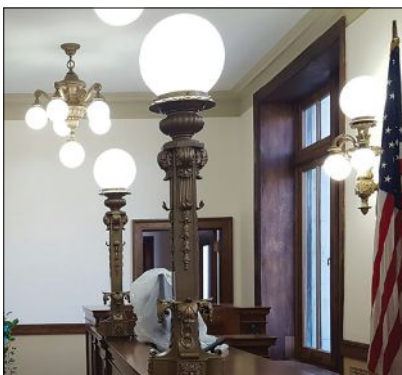


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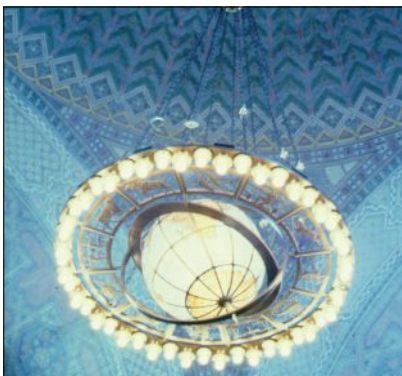
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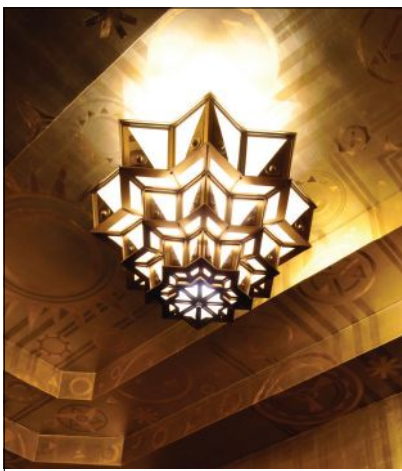
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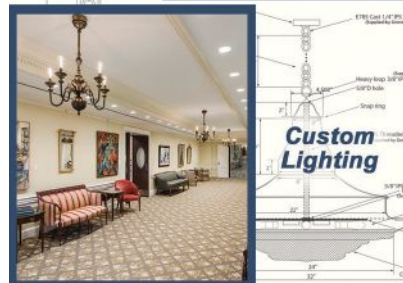
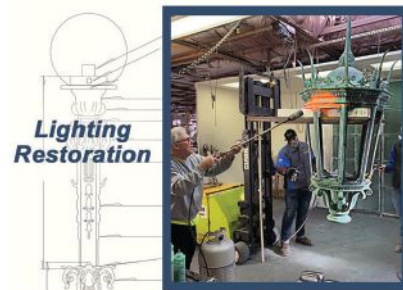


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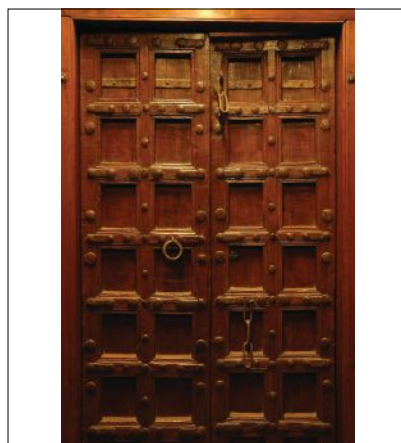
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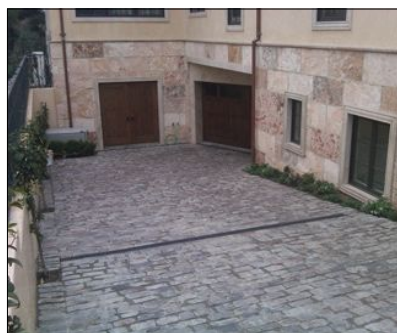
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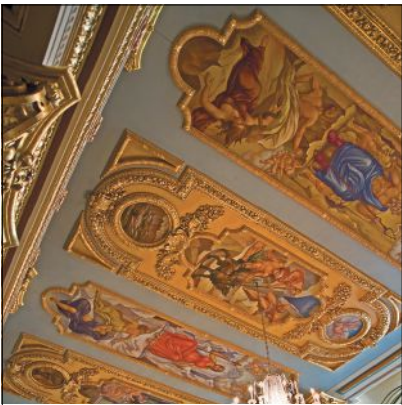
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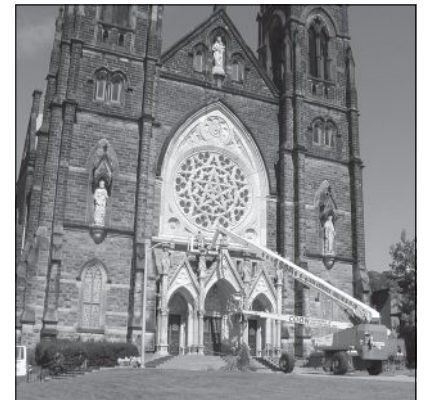
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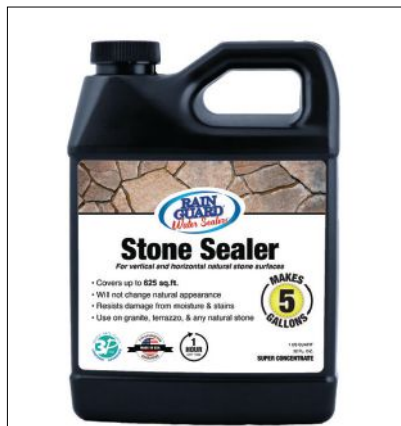
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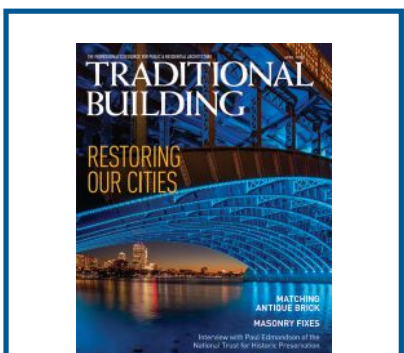
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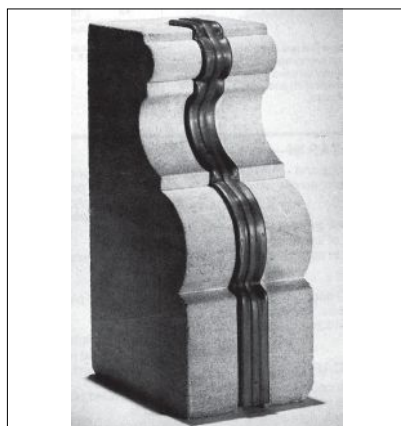
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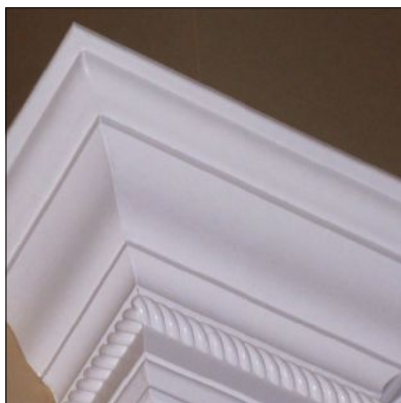
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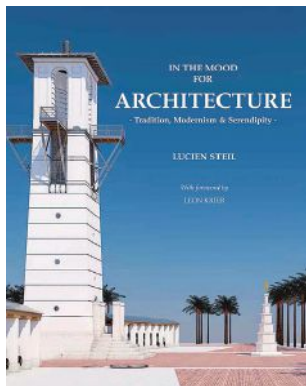
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In the Mood



In the Mood for Architecture— Tradition, Modernism and Serendipity

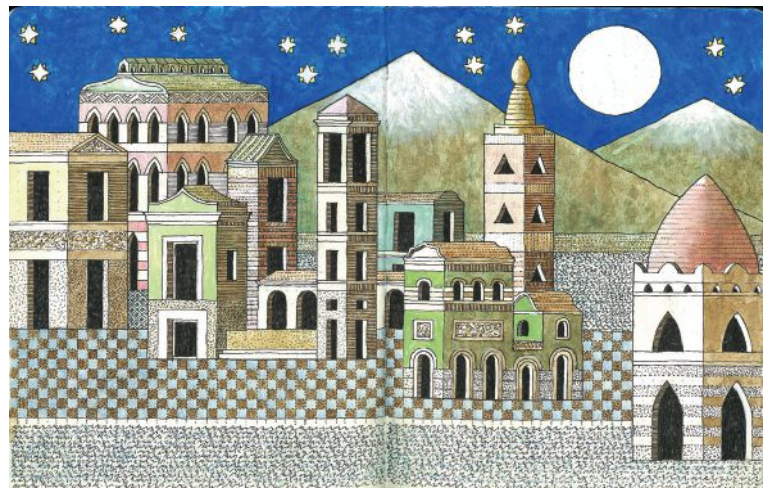
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ABOVE “Let the waters settle, and you will see the moon and the stars mirrored in your being.” -Rumi

LEFT September 11th Memorial, Grosvenor Square, London - Russell Taylor Architects, 2003

IN THE MOOD? SERENDIPITY? What could the author possibly mean by that? It’s certainly intriguing, at least I found it so when I’d received a copy of this book in the mail as a gift from the author. That evening and three pages in, I knew I was set for a treat. How to describe? Skilfully woven throughout is what I’ve referred to as the third rail of philosophy (at least in architectural academia): Ethics. Specifically, the branches of aesthetics: judgements of how things we build ought to appeal to the senses, and morals: how the things we design affect the people who construct them as well as those expected to live, work, or otherwise interact with them. However, this subject is not treated in a dry, esoteric manner, rather conveyed in a very down-to-earth manner with repeated appeals to common sense and human decency.

Memory and Forgetfulness

Much of the aforementioned consideration of ethics is reflected in a discussion of traditional architecture juxtaposed with Modernism. Tradition carries the sense of something that is passed across the threshold from one generation to the next. However, not everything makes it. Tradition in architecture “sifts out” the most durable, the most beautiful, the most conducive to civic life. In so doing, the author describes it as a project of perpetual becoming. By retaining the best solutions of previous generations and adding contemporary contributions, it sits as the nexus of permanence and change. Whereas tradition could be said to be the collective memory of a culture, traditional architecture acts as a material re-enactment and extension of that shared memory.

“There can be a culture of forgetting only, and these periods are called Dark Ages.”

Modernism as an ideology posits itself as antitraditional. Materially, it has aligned itself with Industrialisation. Metaphysically, it manifests a longing for Utopia, literally a “no place” fixated on an ever-receding future, what the author describes as an endless beginning. He further surmises that this overinvestment in and fixation upon the future betrays a fear of the “present’s own potential for a better world,” one that diverts all attention from the local here and contemporary now. Modernism has pressed its adherents and much of society at large into forgetfulness; to forget that “the essential purpose of all these built works has not been to reflect on contemporaneity” but “to provide a meaningful setting for life.”

Originality and Imitation

Genius has been alternatively called a divine gift or in more recent times thought of as an inherent aptitude. Holding this perspective, genius is not something that can be taught. Nevertheless, in schools of architecture it seems to be the default expectation. As such, technique and expertise are no longer viewed as creative activities and as a result the means to teach and train all of the lessons embedded in tradition have been largely lost. As it turns out tradition is not something one can inherit genetically, you have to work very hard for it.

This is where the concept of originality may serve as a corrective. As the name implies, true originality means a return to discovery of the original creation, the metaphorical bringing of order out of chaos. The tradi-

tional means for doing so have lay in imitation which can be thought of in at least three different ways. Initially, a copy is “concerned with the mechanical and literal replication of originals.” Rather than something to be derided, this technique driven activity sharpens skill and serves as a firm foundation for creative activity. Whereas a copy is concerned with reproducing a pastiche seeks of convey an impression of the original. Of course, there could true or false, good or bad impressions. A pastiche might be better thought of as a means of expression rather than a term of contempt. Finally, there is imitation, which amounts to the reconstitution of the original. Traditionally, nature has been the source of origin for architectural inspiration as expressed by Sir Geoffrey Scott, “This order which in Nature is hidden and implicit, Architecture makes patent to the eye.” Imitation is therefore the maturation of artistic and intellectual intentions concerned with expressing the very essence of things.

There is much more to *In the Mood for Architecture* than what I’ve previously highlighted. There is a detailed critique of starchitecture and skyscrapers as well as a thoughtful consideration of the civic role of towers and monuments. Quite encouraging, there is an extensive review of case studies of contemporary architecture that apply the traditional principles and lessons outlined at the outset of the book. What shines throughout is the author’s passion for architecture as a place of dwelling for you and I. Lucien Steil is clearly an advocate for the types of buildings, communities, and landscapes that everyday people love and feel completely at home with.

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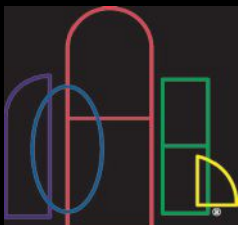
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