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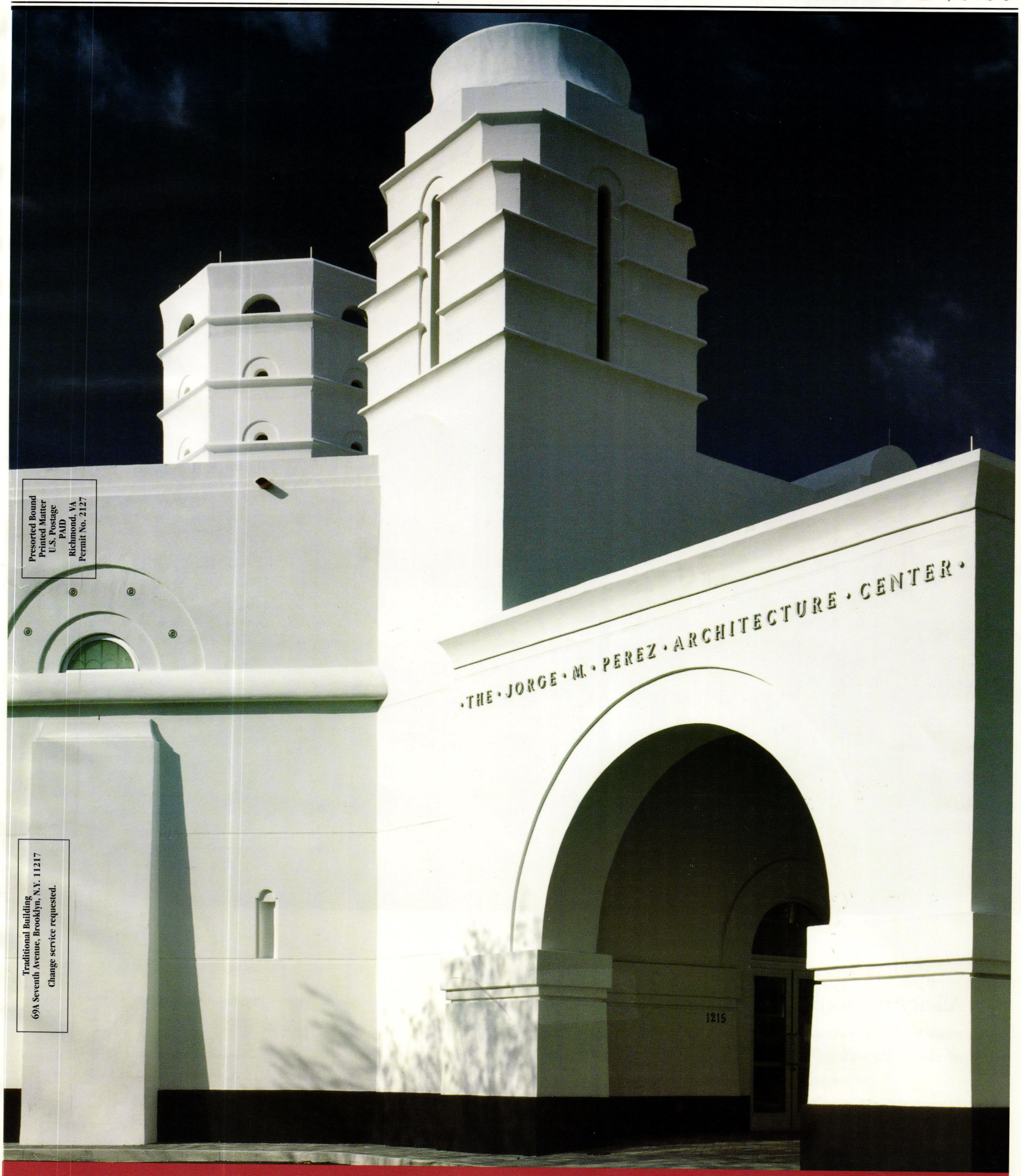

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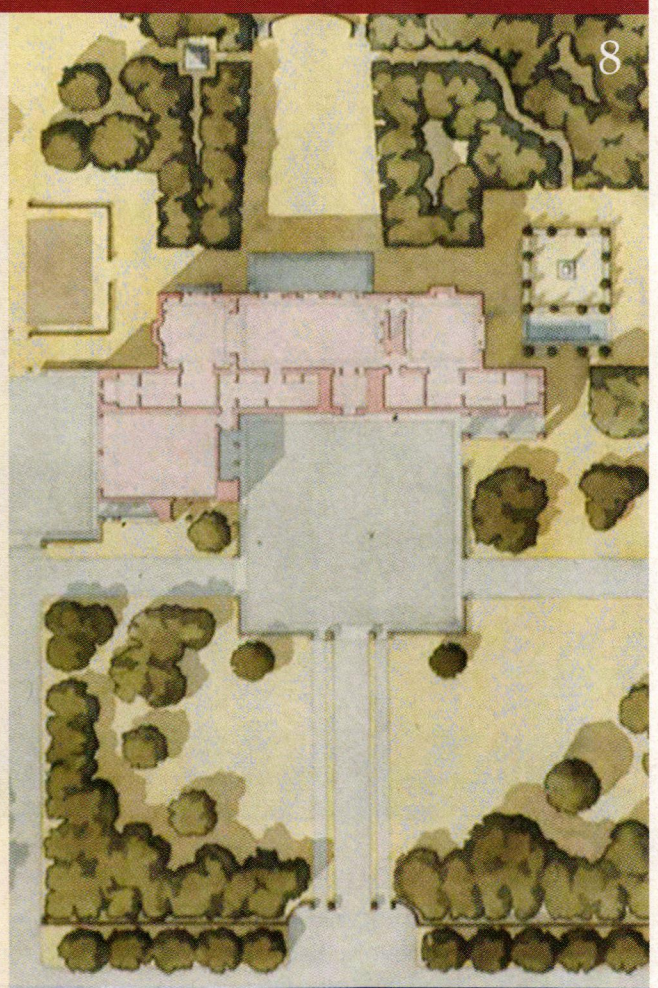

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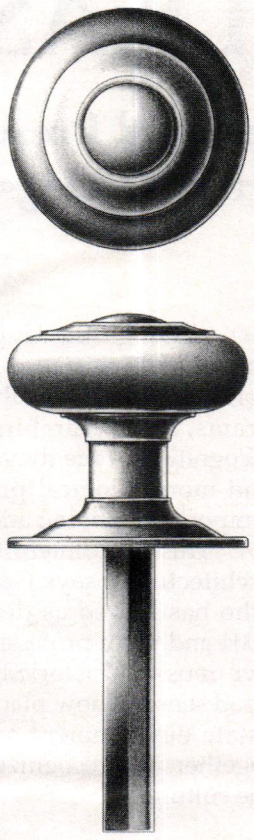

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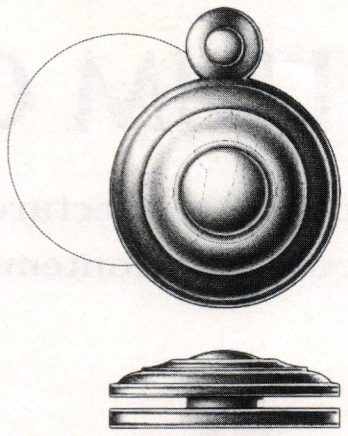

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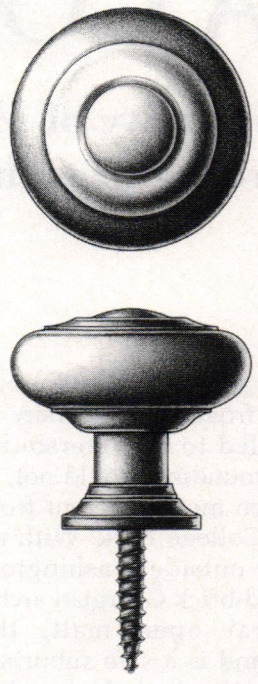

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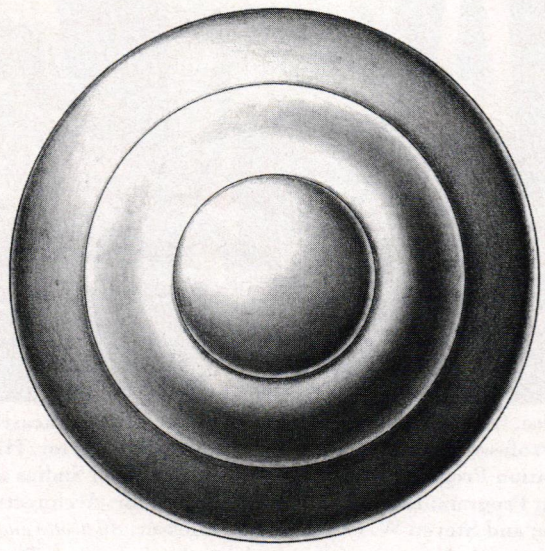

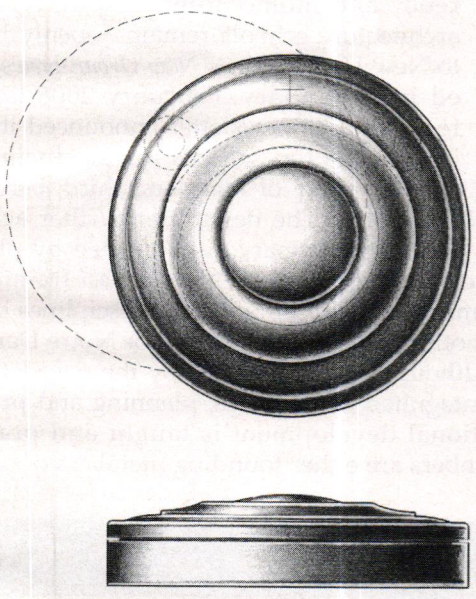

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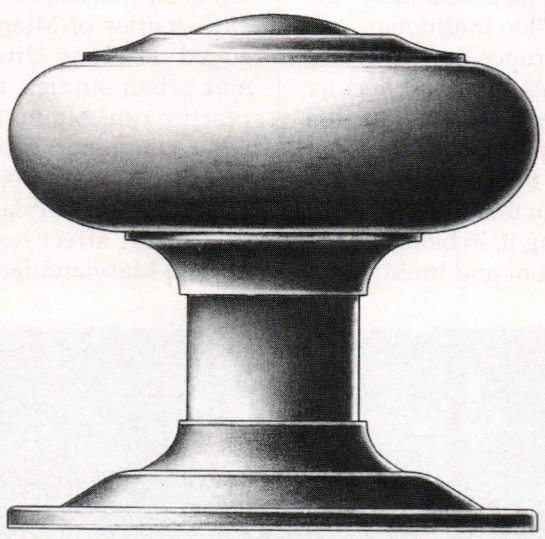

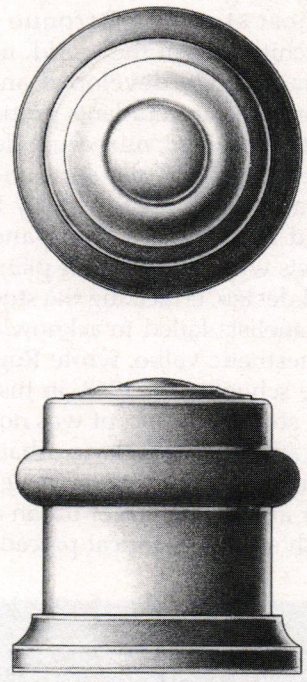

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A CONTINUUM OF IDEAS

The University of Maryland School of Architecture, Planning, and Preservation recognizes the value of precedent in contemporary urban settings.

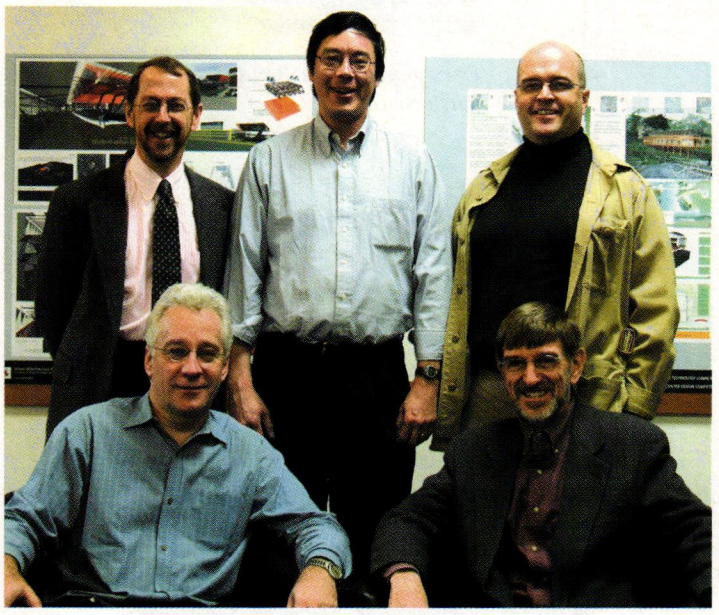
By Kim A. O'Connell

In 2003, when ten architecture and urban studies students from the University of Maryland traveled to St. Petersburg, Russia, their surroundings could not, at first glance, have been more different from their home base in College Park. With an elegant campus just outside Washington, DC, notable for its red-brick Georgian architecture and central open mall, the University of Maryland is a safe suburban enclave, generally keeping both the banality of the surrounding sprawl and the ills of the inner city far away.

In Russia, the students were tasked with proposing a redevelopment plan for 22 acres of industrial land near the center of the 300-year-old city. Although St. Petersburg boasts some of the most stunning Baroque and Neoclassicist architecture in the world, much of the city remains underdeveloped and ill used. Recognizing this, the students proposed a dense, modestly designed, mixed-use development that fit the scale of the surrounding neighborhood and encouraged use by both pedestrians and automobiles. The panel of Russian architects who reviewed the plan, however, lamented what they saw as a lack of bold design, criticizing the students' work as "too traditional."

What the panelists failed to acknowledge was the proposal's real-world economic and aesthetic value, wrote Roger K. Lewis, FAIA, an architecture professor at the school since 1968, in his *Washington Post* column "Shaping the City." "The students' concept was not about making visionary edifices," he noted, "but rather about making urban space suitable for St. Petersburg."

As the students came to realize, St. Petersburg was not that different from College Park, or at least the larger urban area surrounding it, in being a complex setting with strong historical precedents to draw from and build on. In fact, although the University of Maryland's School of Architecture, Planning and Preservation encompasses three very distinct programs, an overarching theme could be its recognition of the dynamic role that historical and morphological precedents play in contemporary planning and design.

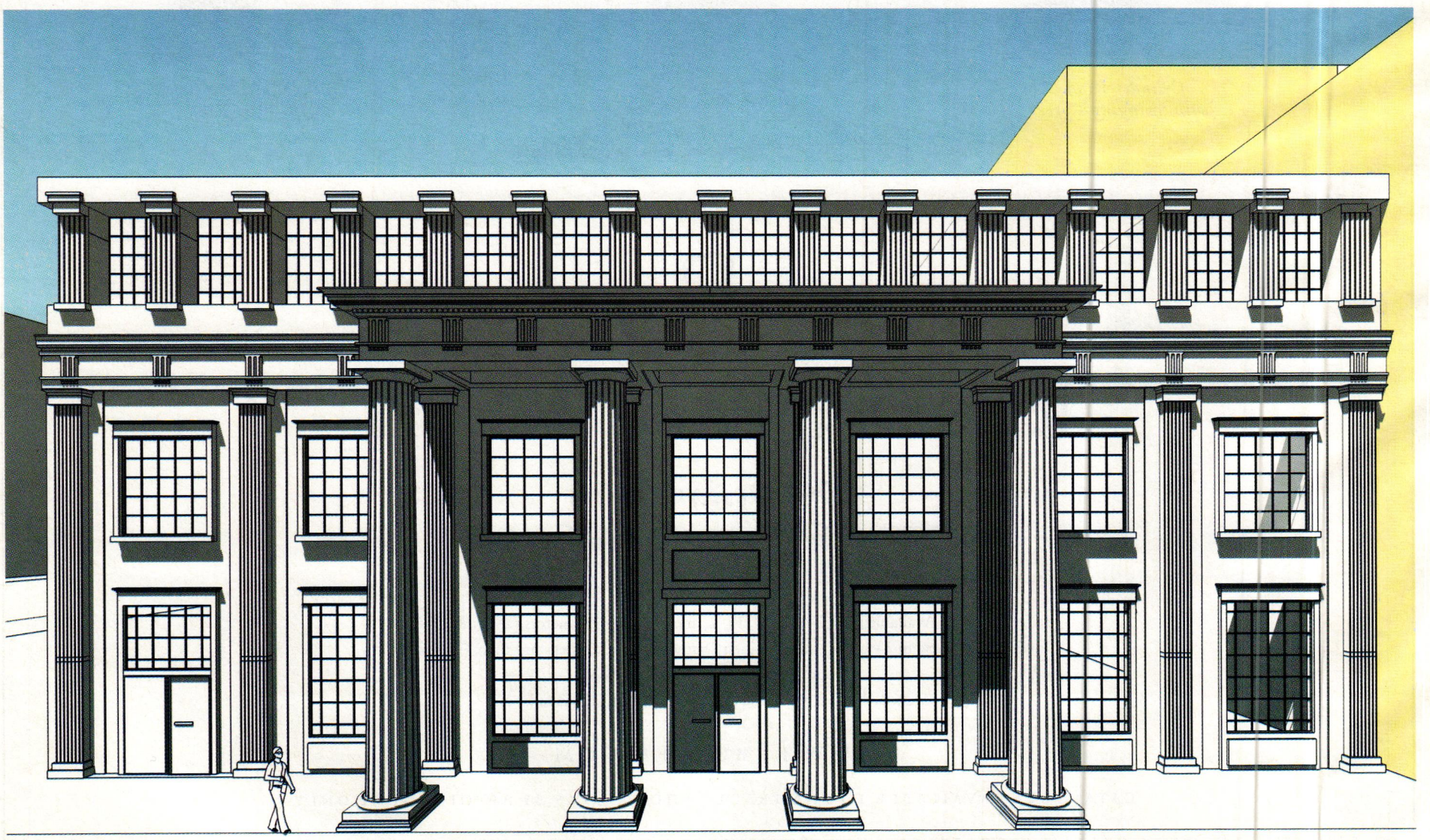


Clockwise, from the lower left-hand corner: Garth Rockcastle, FAIA, Professor and Dean; Donald Linebaugh, Director, Historic Preservation Program; Alex Chen, Director, Urban Sudies and Planning Program; Brian P. Kelly, AIA, Director, Architecture Program; and Steven W. Hurtt, AIA, Professor. *All photos and drawings courtesy of the University of Maryland School of Architecture, Planning, and Preservation.*

"This is an interdisciplinary approach to architecture," says Garth Rockcastle, FAIA, who has served as dean of the school since 2004 and has a professional specialty in adaptive reuse of historic buildings. "We have a good sense of how planning, architecture, real estate development and preservation work together. We recognize that it's inevitable in the culture."

Embodied Intelligence

In both the academy and practice, traditional neighborhood development is gaining currency and momentum. Despite this, most architecture schools remain "openly hostile" to New Urbanism, as *New Urban News* asserted in its January/February 2006 issue. In response, the newsletter announced its rankings of the top schools for producing New Urbanist practitioners, listing the University of Maryland third, behind the Universities of Miami and Notre Dame. The newsletter further acknowledged that New Urbanism is a multidisciplinary field affected by planning and urban studies, in addition to architecture. "New urban training and practice run counter to the sometimes rigid separation of disciplines in academia," the report continued, noting that neither Miami nor Notre Dame had formal planning programs. Although not singled out by the newsletter, the rare fact that Maryland has integrated architecture, planning and preservation could affect how traditional development is taught and practiced. Several Maryland faculty members are either founding members of or active



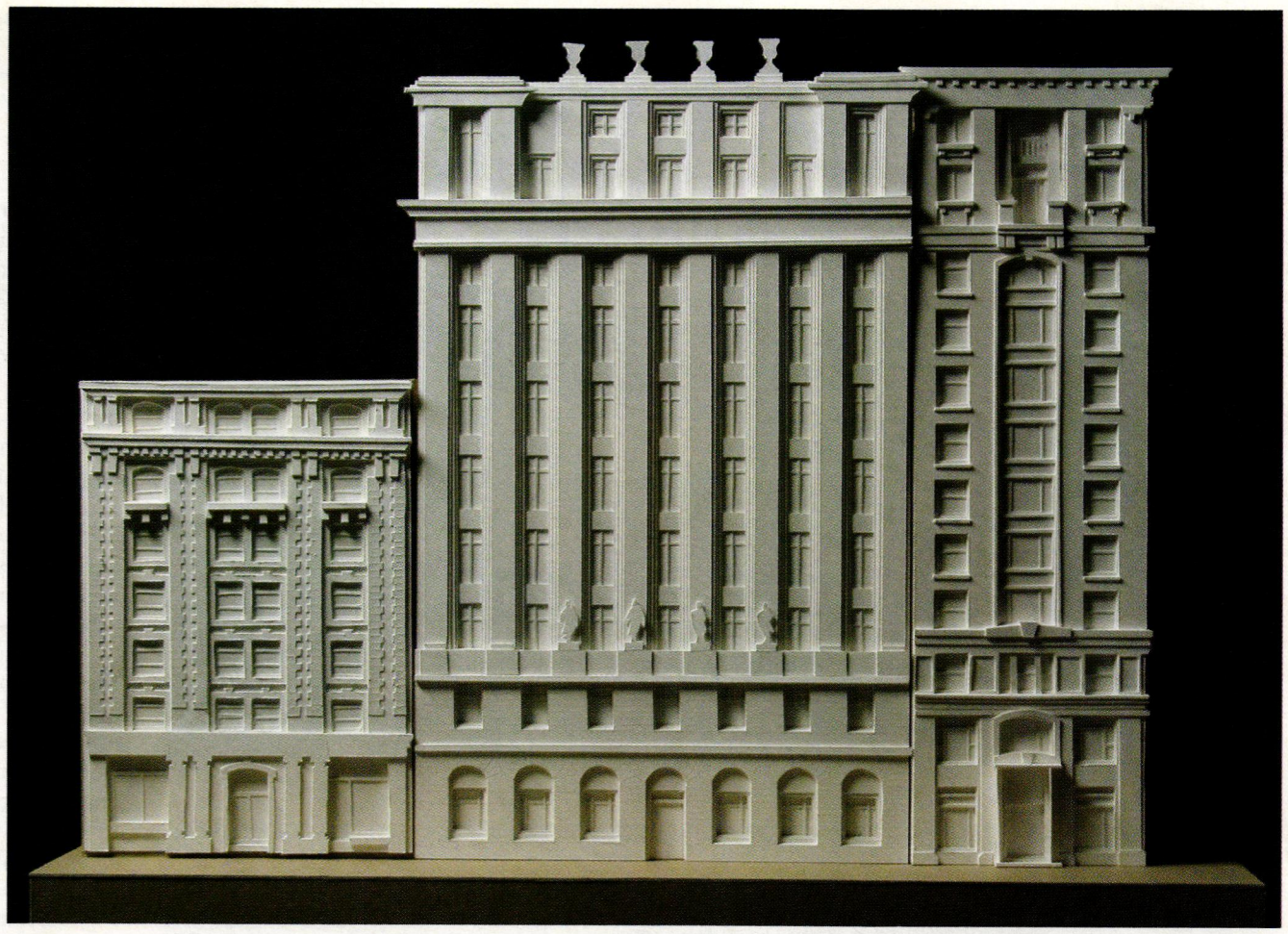
University of Maryland faculty appreciate the campus's proximity to downtown Washington, DC, which offers a wealth of history and architecture to study and critique. As a second-year undergraduate, Carl Lostritto offers a classic alternative to the Parliamentary Debate Society headquarters in Washington, DC (Faculty: Hurtt)

members in the Congress for the New Urbanism (CNU).

Yet Maryland embraces a more expansive notion of tradition than other like-minded programs. "Tradition in the physical world is embodied intelligence – things that stand and stand well," Rockcastle says. "In some places that means Classical orders, but for me that is too much of a contractual definition. We have a broader definition. We embrace that which exists and try to understand why it is so."

In the architecture program, students can earn a Bachelor of Science degree, a Master of Architecture professional degree and a post-professional Master of Science in architecture for those who already possess a professional architecture degree. The school also offers a dual master of architecture and community planning, master's degrees in community planning and historic preservation and a doctorate in urban and regional planning and design. On average, the school has about 300 students in architecture, 75 in planning and 20 in preservation.

The concepts of urbanism and precedent are woven throughout the architecture curriculum. First-level courses focus on drawing and history and move into abstract composition and traditional garden plans, and then onto small-town urbanism and infill development. Upper-class studios deal with façade and characters, civic architecture and the city. Graduate courses include a comprehensive design studio, studies in urban design and regionalism and a graduate thesis.



Urbanism is taught at every level of Maryland's undergraduate and graduate architecture programs. In the second semester graduate studio, student Maureen Vosmek examined historic character and scale in an infill façade design for Washington, DC. (Faculty: Kelly)

"It is common to ask students to look at precedents, and not just historical precedents, but morphological precedents," says Steven W. Hurtt, AIA, who served as dean from 1990 to 2004, after serving for nearly two decades on the faculty of Notre Dame's architecture program. "It's a truly academic perspective. There is a continuity to those ideas that dates back to the founding of the school by John Hill in 1967. History and technology faculty are included in the architecture faculty – and unlike history professors teaching from an art history perspective, our teachers have a grounding in architecture."

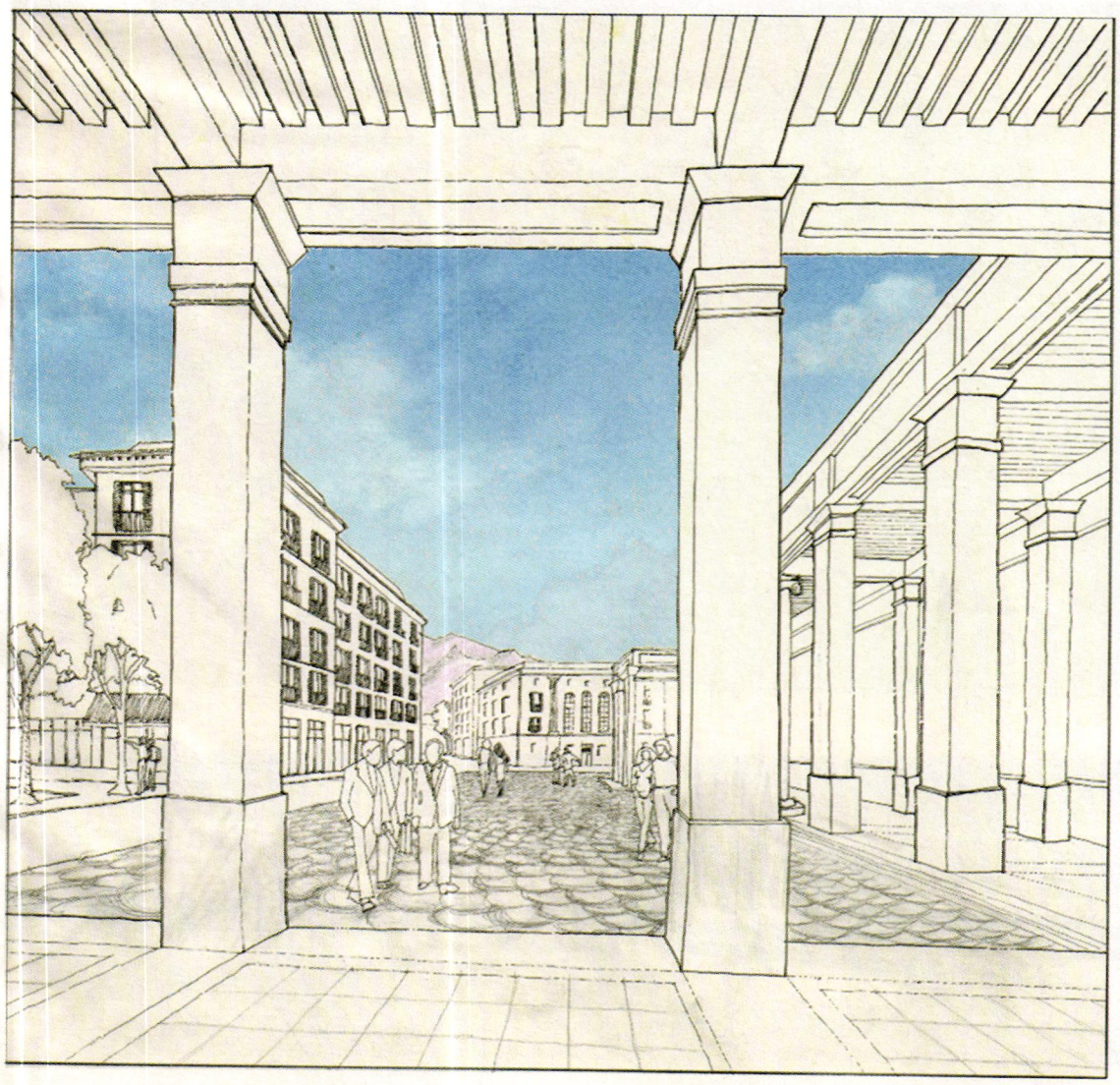
"We maintain a healthy tension between the poles of Modernism and tradition," says Brian P. Kelly, AIA, who directs the architecture program and has a bachelor's degree from Notre Dame and a master's from Cornell. "In the first-year studio, we warn undergraduates about the zeitgeist and encourage them to respond to and be critical about the zeitgeist. We tell them, 'You don't have to make a choice between the past and the present. You can revel in the continuum of ideas.'"

Teachable Moments

In northeast Washington, DC, the H Street corridor is an historic commercial strip that has undergone numerous changes over the past four decades. Riots in the late 1960s and subsequent "white flight" left the block economically depressed and underused. Yet the street retains remarkable architectural integrity, with its low-scale commercial buildings and ground-level storefronts. In fall 2004, students in Maryland's historic preservation studio prepared a comprehensive plan for preserving H Street's neighborhood character while encouraging economic reinvestment. To prepare the plan, the group also studied other cities, from Boston, MA, to Bozeman, MT, that had adopted conservation districts in similarly historic neighborhoods.

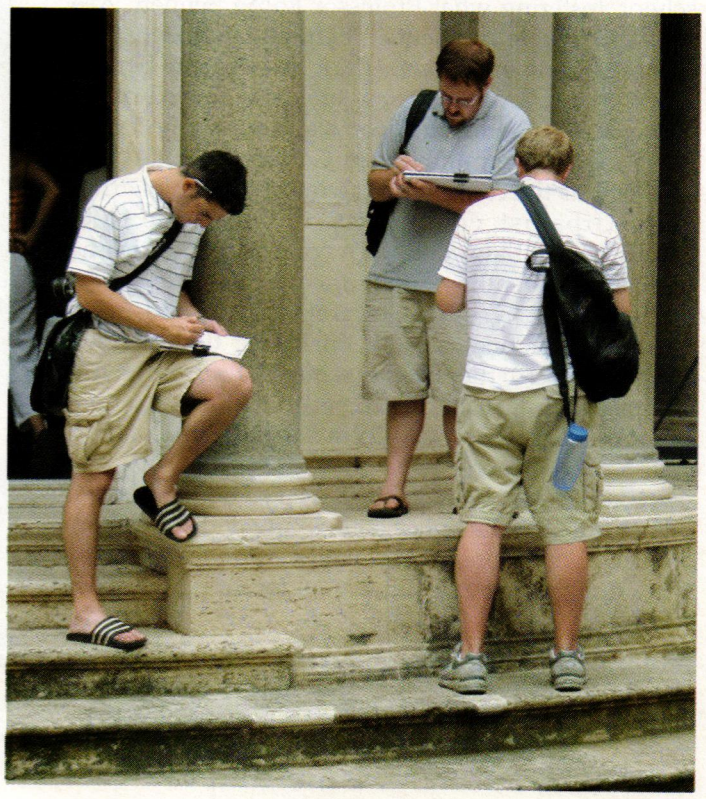
Several University of Maryland faculty note that the school's proximity to Washington, DC – both its downtown and its far-ranging suburbs – provides a rich environment in which to present urban problems and encourage solutions. "Many schools save urbanism for the end of the program," Kelly says. "What we do is weave in a set of urban problems from the earliest course. Say in a small-town urban environment, we ask students to document, analyze and extend the order of what's there. It's reiterative in the curriculum. We look at the great examples of history and encourage students to find ways to make connections, to look at the way architects have engaged with technological changes. By looking at critical points in the development of technology, you can look at the paths not taken as well."

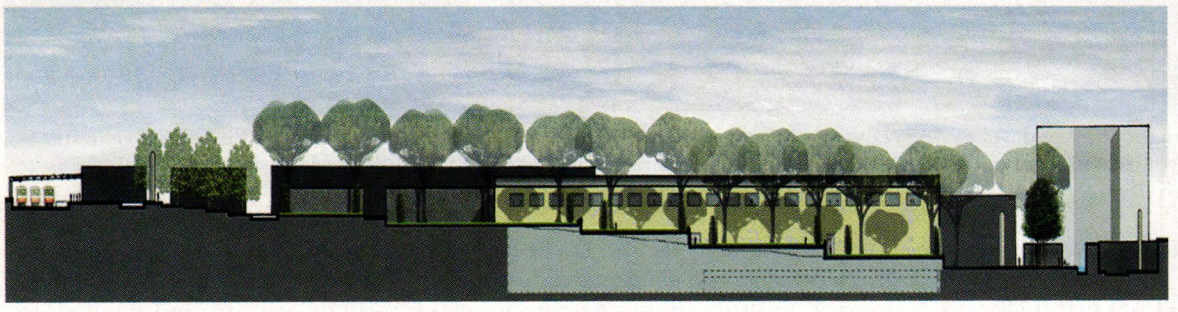
The capital city also offers students a wealth of resources to draw upon, including national agencies and associations, as well as major libraries and the National Archives. The National Trust for Historic Preservation Library has been at Maryland since 1986, recently moving out of the architecture



Left: In the university's overseas program in southern Italy, students examine architectural antiquities at sites in Pompeii and Stabiae. In Stabiae, students were asked to develop an urban plan for the ancient city, which won a 2004 Charter Award from the Congress for the New Urbanism. (Faculty: Bell)

Below: During a six-week program in Rome, students document and analyze Bramante's Tempietto, whose perfect proportions and round colonnade recall ancient Roman architecture. In Rome and surrounding areas, students discover Italy's rich history and the design principles that can be drawn from its architecture.





Professor Bell, a specialist in urban design, directs study tours to southern Italy. Recently, his students developed an urban design proposal for Torre Annunziata, an archaeologically significant city on the Bay of Naples.

building into upgraded and expanded quarters in one of the university's two main libraries. The architecture school itself, a modern red-brick building with an open plan, provides design workstations for upperclassmen and graduate students, as well as classrooms and a lecture hall, an architecture library and 300,000-slide visual-resource collection, a computer lab, a woodworking and model-making shop and gallery space.

"My students can take courses in architecture and preservation, and that's one key strength," says Alexander Chen, director of the planning program and a specialist in housing and community development. "Our mission lies in our commitment to the community. We're a neighborhood-based program. Our classes range from suburbia to DC infill development. We feel that it's important that our students learn about traditions and then adapt. It's a changing environment and the needs of the community change over time. We want students to have a grounding in the history of what they're doing and then learn to be adaptable."

Donald W. Linebaugh, who has directed the preservation program since 2004 and has a background in archaeology and American studies, echoes Chen's statement. "The program allows students to get a good generalist grounding [in preservation] and then have the flexibility to go into these related disciplines and draw on their strengths," he says. "The other thing we offer is the interdisciplinary strength of the faculty, in that we have both full-time academic faculty and practitioners. We look at preservation broadly, and sometimes at architecture schools, if it's not about the buildings, it's not. In other programs set in American studies, it often swings the other way. I like to see us have a balance. We can really draw on those strengths and cross over between planning and architecture."

Faculty members routinely work outside the school, fostering what Professor Ralph Bennett, AIA, calls "teachable moments." Bennett, for example, is the president of Tacoma Park, MD-based Bennett Frank McCarthy Architects, Inc., and served on the community foundation for Kentlands, the famed New Urbanist community in Gaithersburg, MD. He now acts as the community architect for King Farm, a New Urbanist community in Rockville, MD. Professor Matthew Bell, AIA, preceded him in that position, and many other faculty members have extensive backgrounds in architecture and urban planning practice as well. Enriching the students' experiences further is the school's annual lecture series, which last fall welcomed noted architect and planner Léon Krier and John Torti, FAIA, of Torti Gallas and Partners, Inc.

In 2000, the University of Maryland's schools of architecture, public policy, agriculture and engineering cooperatively founded the National Center for Smart Growth Research and Education, located on campus. The center conducts independent research on land use and the environment, transportation, housing and international development. Center staff and faculty also offer smart-growth study tours and workshops.

"Urban design takes a lot of concentration and care," Bennett says, praising in particular his colleague Professor Karl Du Puy, AIA, an architect and urban designer who infused the program with a vibrant sense of urban history. "Under Karl Du Puy's tutelage, it was logical that Maryland would come to embrace urbanism. Elizabeth Plater-Zyberk [now dean of the University of Miami program] also joined us as a visiting critic in the early 1980s and Andrés Duany was a supporter. Interest in traditional design and urban design existed in the school long before those movements were named."

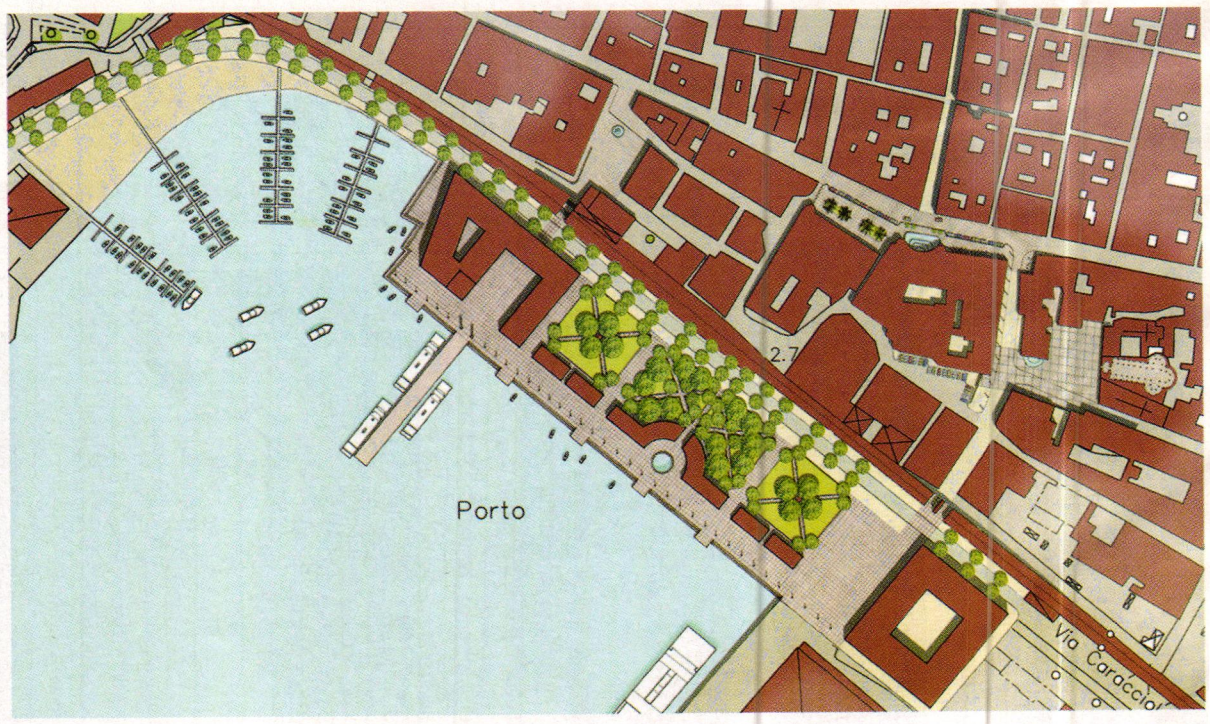
Hurtt believes the CNU approach is instructive in the classroom. "Every Congress, they move to a new set of issues," he says. "Architects tend to be critical of the environment but not do anything about it. But these people are working hard to be critical and make changes to it. The ideas are more interested in the urban environment than some of the individual projects might represent. The intellectual dialogue is about neighborhood, community and urbanity."

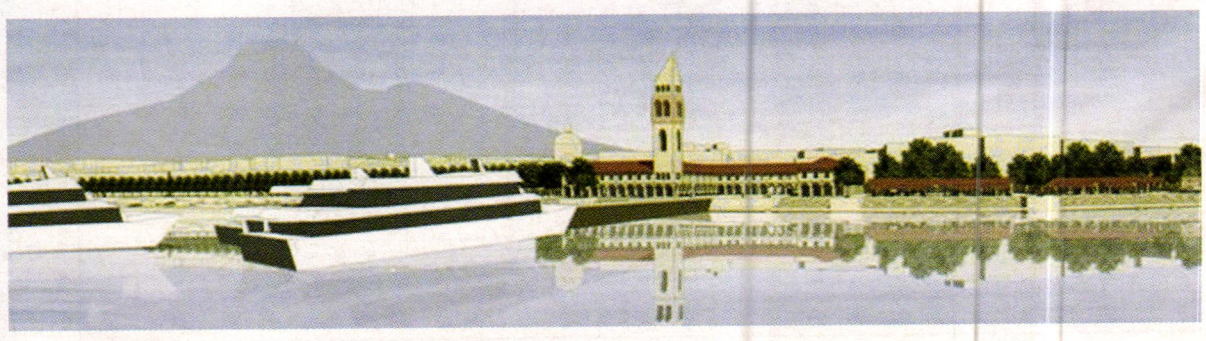
"What we teach about New Urbanism," Kelly adds, "is not just a mirror of what one might consider the knee-jerk approach to traditional development...The New Urbanist scene is more complex and diverse than Kentlands and Seaside. The promise that is given to us by New Urbanism is that it does not have to appeal to the lowest common denominator, and that there can be a civic dimension to architecture."

Broadening Horizons

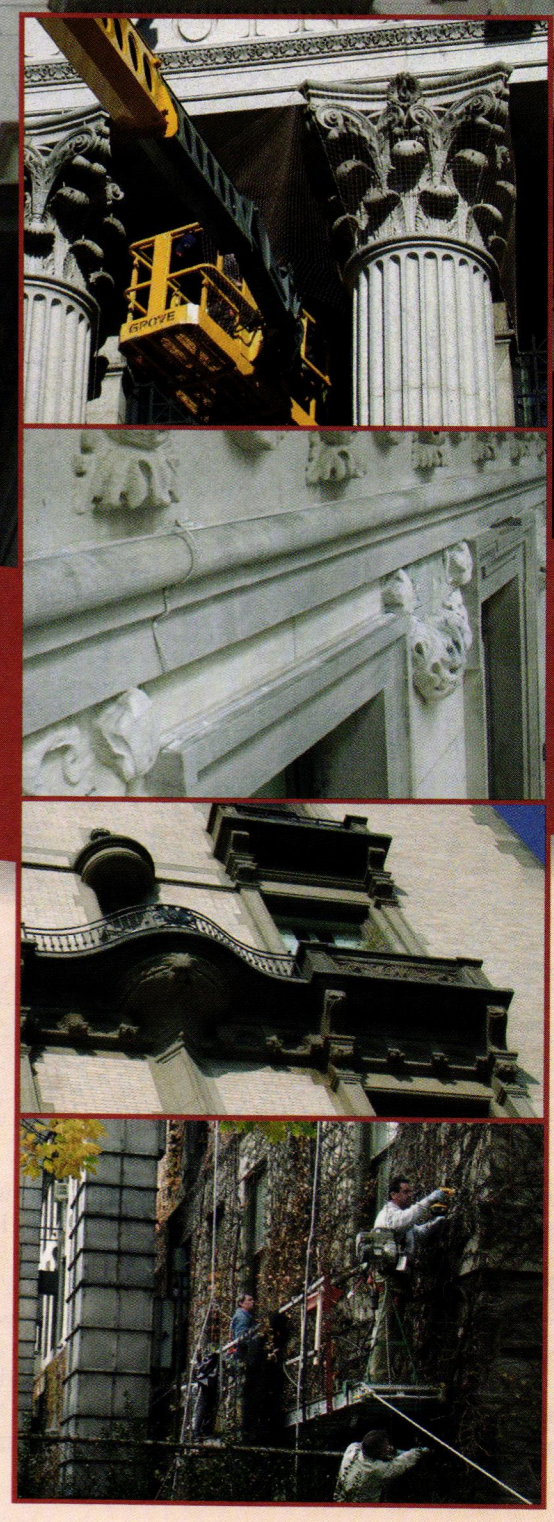
But the somewhat antiseptic quality of a new development, even one that is sensitively and traditionally designed, may not compare to the didactic quality of visiting older cities and historic sites, made ever more complex and challenging with time. Recognizing this, every summer, Maryland architecture students and faculty participate in study programs usually located in England, France and Turkey. Two programs also take place in Italy, one in Rome and the other in southern Italy, focusing on the ancient site of Stabiae. Last fall, for example, a Maryland contingent joined students from other universities to craft a master plan for archaeological sites along the Bay of Naples. One student said afterwards that it "was so exciting to be working on a real project....You don't have that kind of history [at home]."

These experiences allow students to discern the distinct culture of place, says William Bechhoefer, FAIA, who teaches courses in regionalism and multiculturalism and has led study tours abroad. "There's a typical Western arrogance that we have everything to teach everybody else and nothing to learn," he says. "And I take exactly the opposite view. The cultures that I'm





Another student urban design proposal for Torre Annunziata shows a different point of view. Destroyed by Mount Vesuvius in 1631, it is now an industrial center and seaside resort – as well as a World Heritage Site since 1997. (Faculty: Bell)



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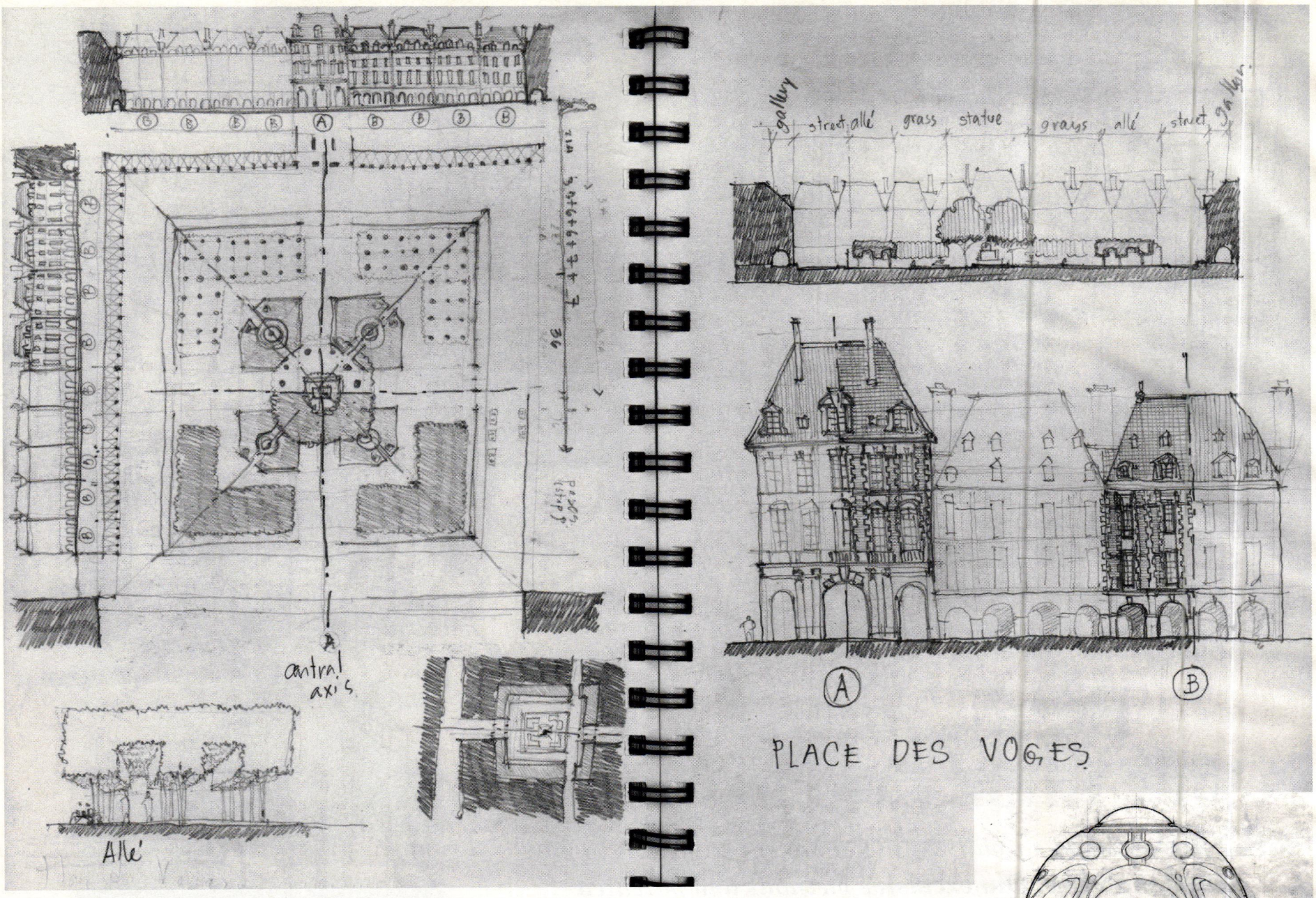
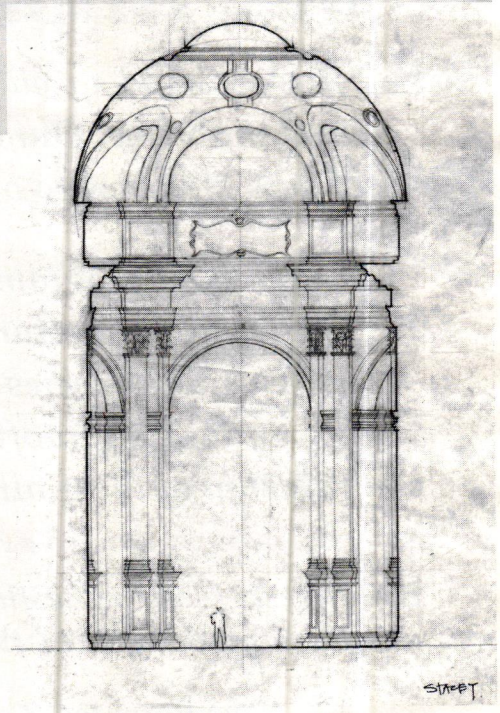


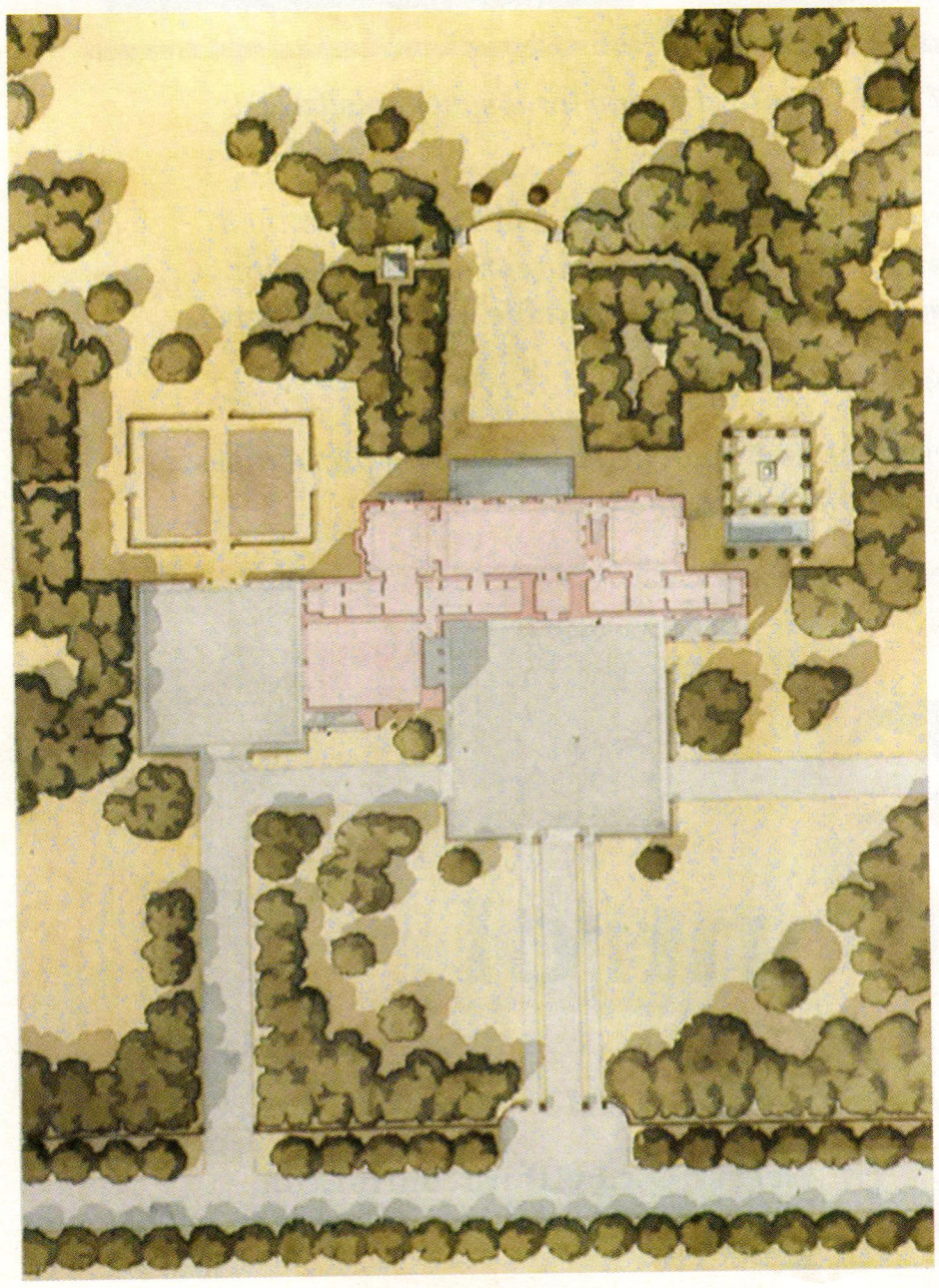
interested in have much, much longer histories than we do. They have some traditions from which we can learn architecturally. I would like to see the western-nonwestern dichotomy eliminated in favor of the notion of world architecture, a series of precedents we can learn from."

Bechhoefer encourages his students to discuss what different architectural vocabularies can signify to people, which often leads to a political discourse, something at which he would like to see both architecture students and architects become more adept. "One of the main things I'm interested in is the meaning of tradition," Bechhoefer says. "To me, tradition is not the design. The meaning of tradition is not building in traditional forms – emphatically not. I bill myself as a modern architect with a memory. I'm interested in how tradition maintains continuity with what we're doing today and how tradition grows, expands and develops in sync with the modern world."

Above: Student Juan Benavides featured the Place des Vosges, the oldest square in Paris, in a sketchbook study. "As an aspiring architect," Benavides has said, "I see our role within the profession as a small contribution to an ever-evolving tradition of architecture... Our predecessors are giants on whose shoulders we stand."



Inset: To encourage critical thinking and creativity, Professor Thomas Schumacher gives students plans of a church and asks them to design sections or interior elevations without knowledge of the actual interior. Here is student Joyce Kuo's conception of San Gaetano in Nice, France.



Kelly cites sources such as Jullian Guadet, Le Corbusier and Louis Kahn to illustrate that the lessons of the past inform present-day architectural issues. Here, Kelly's study for a villa in Virginia is based on rustic precedents in Tuscany.

Looking ahead, the school will soon undergo a strategic planning process to better integrate the three programs, something several professors say is still strongly needed. Linebaugh, for one, hopes to incorporate more opportunities to teach preservation students about traditional building systems, materials and conservation, and Bennett would like to see planning become more engaged with building. Dean Rockcastle is initiating the process of including a real estate development program in the school, and he also urges the entire faculty to become accredited under the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED) system. And there is always talk of whether landscape architecture, now in the college of agriculture, should move over as well.

Perhaps this dynamic quality, this dissatisfaction with the status quo, is fitting for an architecture program that views the built environment as an evolutionary panoply of traditions, culture and ideals – and also a very real world where people live and work. "We are a community of professionals who see things pretty much alike, yet at the same time we have individual identities," says Bennett. "There are these boutique schools where individual originality trumps everything. But the journeyman architects are going to do the greatest volume of built work out there, and if we can improve the quality of their work, we are doing something much better for the world." ◆

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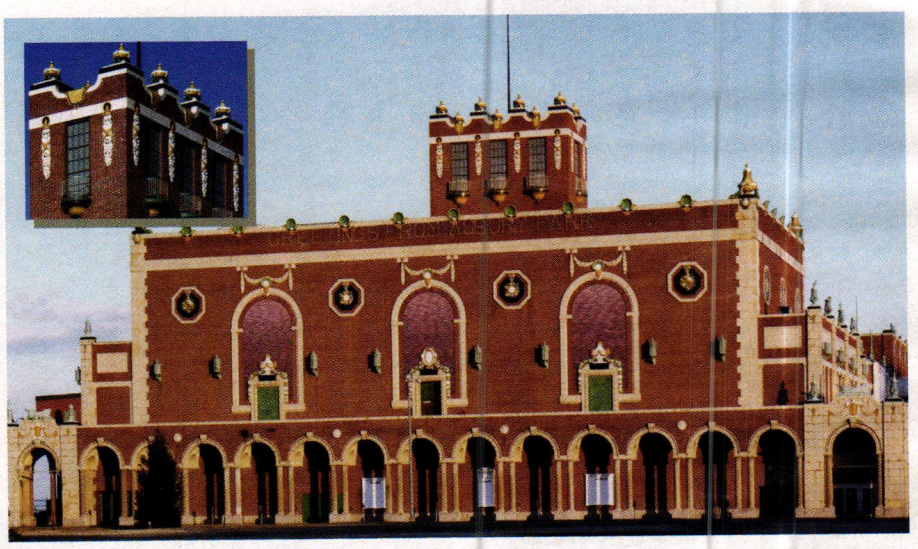
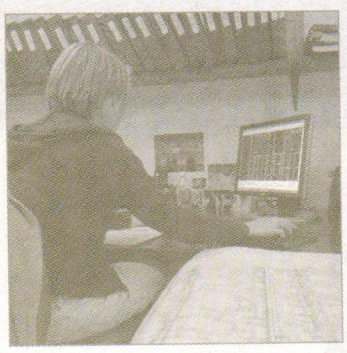
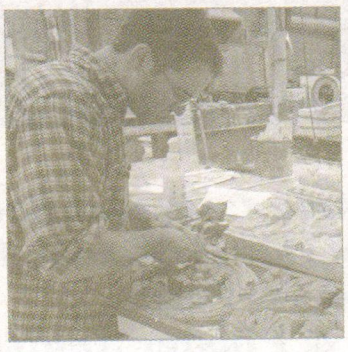
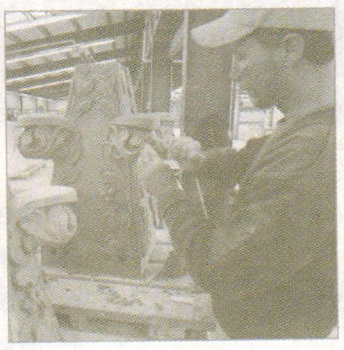
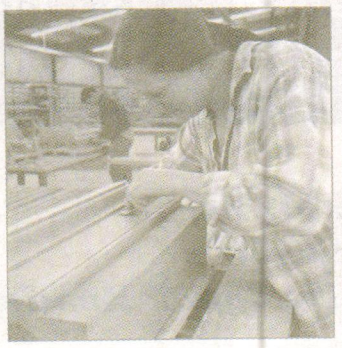


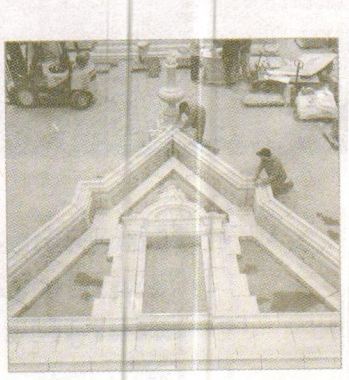
Asbury Park Convention Hall - Asbury Park, NJ © 2005 Justin Van Soest











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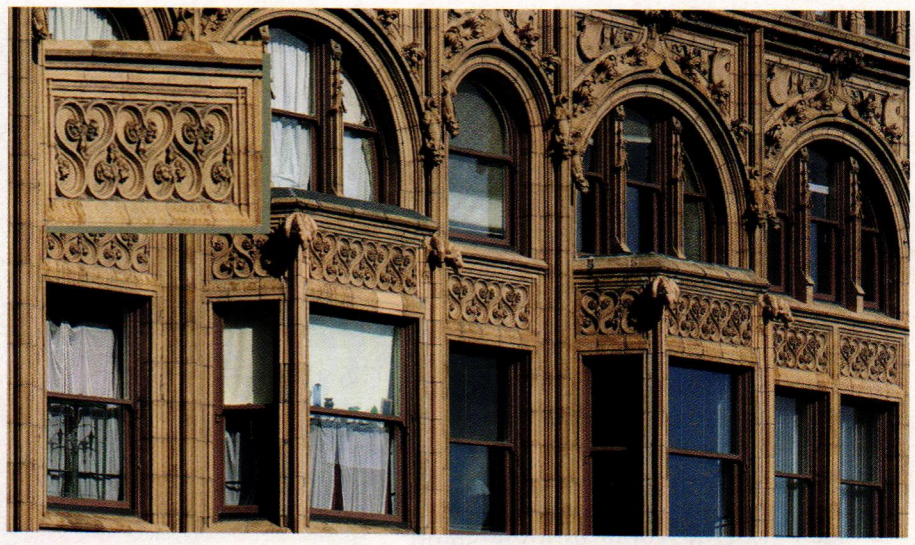
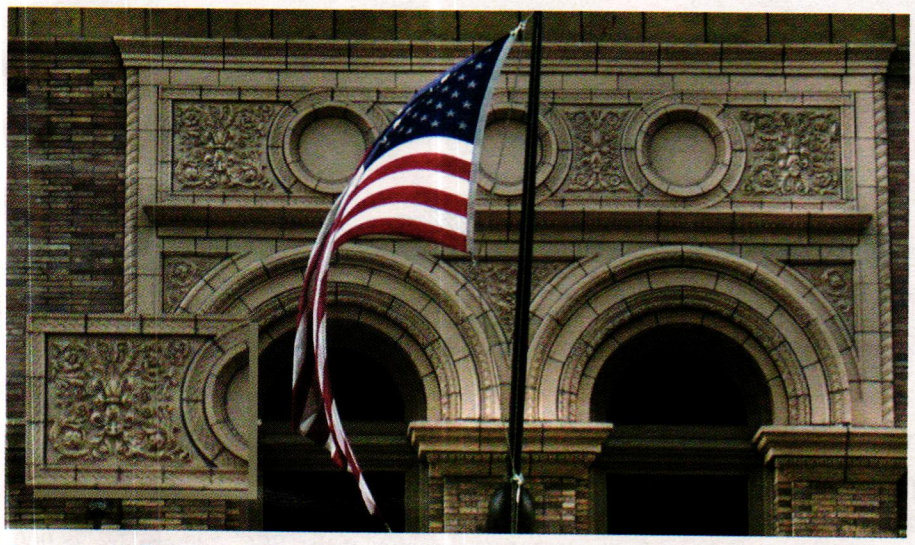
City College of NY, Entry Arches - New York NY *© 2005 BVTC*



Fisher Building - Chicago IL *© 2005 Brett Drury*



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WRITE IN NO. 160

PICKING UP THE PIECES

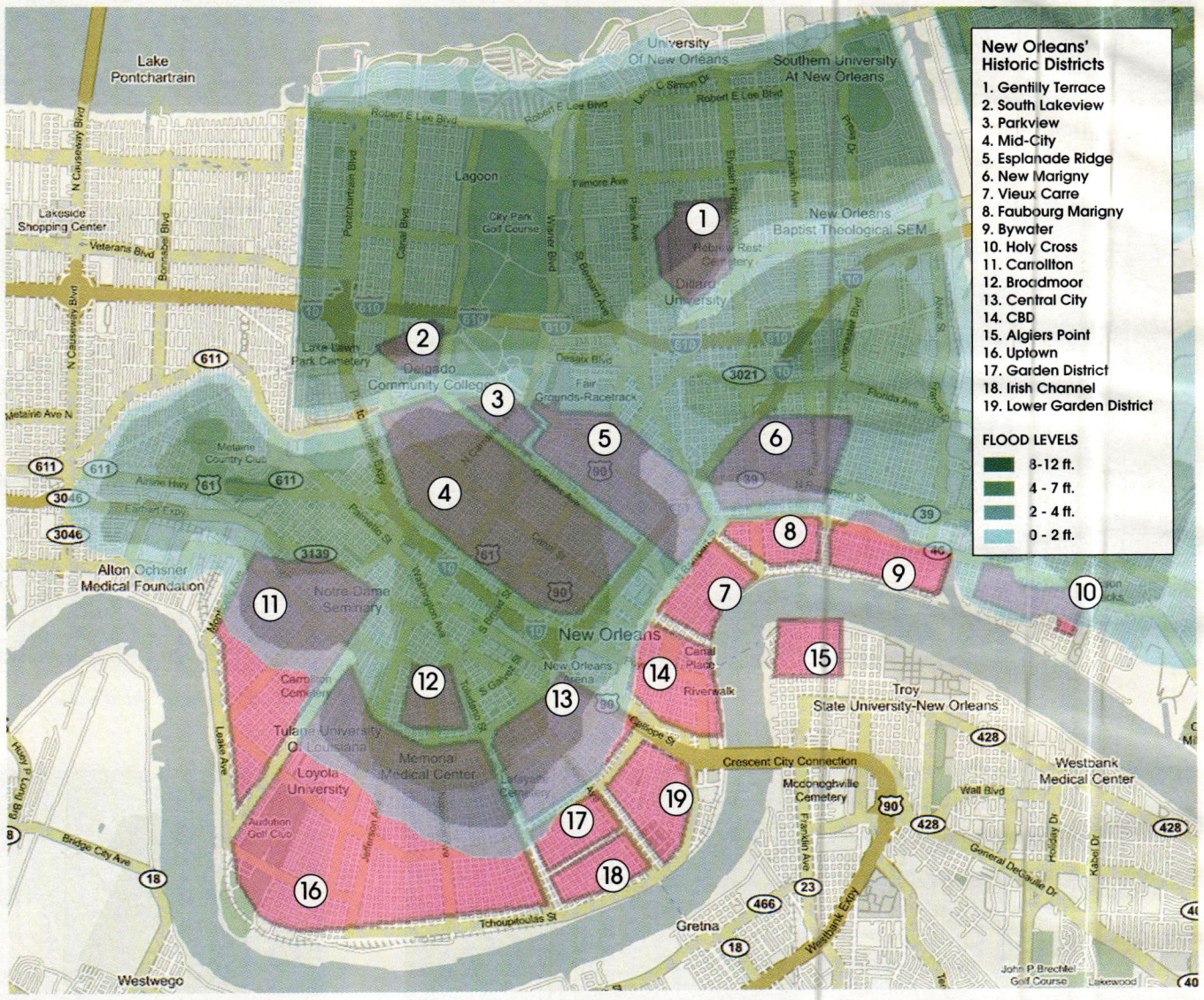
Preservationists are trying to slow down the bulldozers and assess the damage in New Orleans and on the Gulf Coast following last year's devastating hurricane.

By Martha McDonald

It's hard to imagine the damage done to New Orleans both by Hurricane Katrina and by the lack of help to the area immediately following the storm. Before the arrival of Katrina on August 29, 2005, New Orleans had a population of almost half a million. Four months later, it was estimated at 144,000 and was expected to reach 181,000 by this September and only 247,000 by September 2008, according to estimates from the governor's office. This report also estimates that approximately 50% (108,731) of the city's households had more than 4 ft. of water during the flooding. New Orleans' historic districts weathered the storm better than other areas because they were built on higher ground, but other neighborhoods such as the Lower Ninth Ward and Lakeview suffered immense damage, primarily from flooding when the levees broke.

"We are still trying to understand the extent of the damage to the historic districts," says Carolyn Bennett, executive director of the Foundation for Historical Louisiana, Baton Rouge, LA. "When the hurricanes hit, 26 of the 64 parishes (counties) in Louisiana were damaged. No one disagrees that the buildings must be saved, but the question is how do you translate that into action. The Preservation Resource Center has been very good at holding off the wholesale demolition that was being talked about in the early days. There has been a lot of architectural looting."

Local preservation groups, including the Preservation Resource Center (PRC) of New Orleans, the New Orleans Historic District Landmarks Commission (HDLC) and the Vieux Carré Commission are exerting monumental efforts to save the city's architectural legacy, both in housing and in public buildings. In addition, national groups such as the National Trust for Historic Preservation (NTHP) and the World Monuments Fund (WMF) are working to help save and restore historic buildings and to help educate people on how to save their buildings. The WMF has even added the Gulf Coast and New Orleans as the 101st site to the 2006 World Monuments Watch list of the 100 Most Endangered Sites.

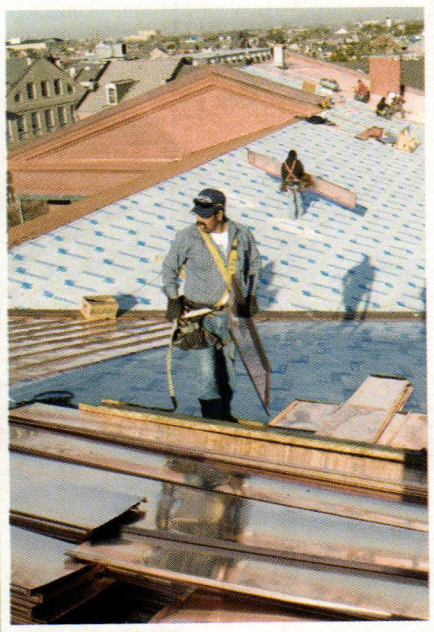


Because the historic districts of New Orleans, LA, were built earlier and are on higher ground, they suffered less from the flooding than the lower areas. When the levees broke, water poured into the low-lying areas, and many neighborhoods were devastated. *Map courtesy of C-K Associates, LLC, an environmental consulting and engineering firm serving the Gulf area since 1981*

Assessing the Damage

The first effort has been to assess the damage and to stop, or at least slow down, the bulldozers. "We are concerned about neighborhoods throughout the city," says Patricia Gay, executive director of the PRC. "There are 38,000 buildings in the New Orleans' 20 historic districts, and we estimate that 8,000 to 10,000 of these were damaged by flooding. Another 2,000 to 4,000 or so buildings are eligible to be listed in the National Register districts. If you add these in, the total number of buildings that were impacted by flooding or winds is 10,000 to 12,000.

"Reconstruction is well underway," she adds. "A visitor could come to the city and have the same experience as before the storm. There is a lot of vitality in the city, and residents are determined to restore their neighborhoods. However, people who lived in the neighborhoods that got the most flooding could easily be discouraged because it is such an overwhelming problem. We are now



Large portions of the copper roof on the Old U.S. Mint, now a museum in the Vieux Carré district in New Orleans, were blown off during Katrina. One large section of the copper roofing landed beside the French Market across the street from the building. The museum's collection was saved and the building is scheduled to reopen in 2008. Workmen began restoring the roof early this year. *All photos by Mark J. Sindler, Louisiana State Museums, unless otherwise noted*

A brave metalsmith soldered the copper finial on top of the Presbytere's new cupola, the day before Katrina arrived. Built 1797-1813, the building, now a museum, had been without a cupola since it was toppled by a category 4 hurricane on September 29, 1915. This time, it survived the storm.

trying to assess what the city has indicated will be demolished. We want to save any historic building that's not about to fall down and are doing our best to assist people to return to their homes regardless of where they are in the city."

"For the most part, the French Quarter [also known as the Vieux Carré] was not badly harmed by the hurricane directly," says Lary Hesdorffer, director of the Vieux Carré Commission, an organization that has been reduced from nine to two people, following layoffs last fall. "The structures have survived and we are issuing permits for repairs. Our physical damage has been on a smaller scale than in other areas. We have damaged chimneys, roofs, gates, handrails and balconies. Everyone suffered from the high rain and flying debris, but the oldest areas of the city like the Vieux Carré are sitting on higher ground. They were built before the levees and so they didn't flood the way the lower areas did."

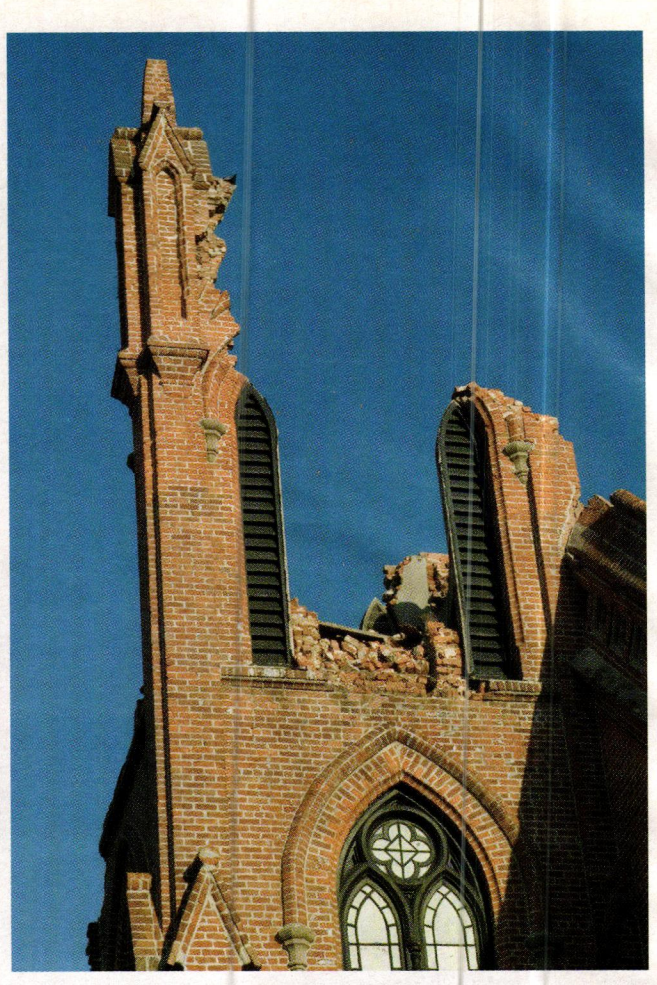
Although the buildings are standing, the community is still suffering, Hesdorffer states. "So many people were displaced that the hotels and businesses don't have their staffs or clientele back. That's a citywide, even regional, problem. What do you do when only a portion of your population is back? People are starting to get back to normal, but it's bit by bit, step by step. It's hard to grasp the breadth of the damage. Katrina devastated thousands of square miles."

Preliminary inspections by the New Orleans Historic District Landmarks Commission (HDLC) found 172 buildings with severe structural damage within the 13 local historic districts covered by the organization, and 82 with moderate structural damage. "This is not too bad considering we have 16,000 buildings within our districts," says Elliott Perkins, acting executive director. "The local historic districts correspond somewhat to the national register districts, but they are not exactly the same. There are more national register districts than local districts." The 13 local historic districts within the jurisdiction of the HDLC include Algiers Point, Bywater, Esplanade Ridge, Faubourg Marigny, Holy Cross, Irish Channel, Lower Garden District, St. Charles Avenue, Tremé, Canal Street, Lafayette Square, Picayune Place and the Warehouse District.

Jonathan Fricker, director of the Louisiana Division of Historic Preservation, a state agency located in Baton Rouge, agrees. "The good news is that most of the historic buildings are on the higher ground, so many of them did not flood. However," he adds, "we will be reviewing the 38,000 buildings within the 20 historic districts in New Orleans. The review process is being put in place. One of the great challenges is the sheer number of buildings. The typical disaster may have a few hundred buildings, but in this case, there are thousands of buildings."

Fricker explains that the city of New Orleans is in the process of examining more than 100,000 buildings in the affected areas (mostly homes and not just in the historic areas) and is tagging them. A green tag means it's okay to return, a yellow tag means it's okay to live in it but repairs are needed, and a

Many neighborhoods such as the Lower Ninth Ward (top), Holy Cross (middle) and Lakeview (bottom) suffered both from winds and falling trees during the storm and from flooding when the levees broke.



A number of churches in New Orleans were damaged by the storm. Winds ripped the steeples off of the Trinity Lutheran Church in Algiers Point, just across the river from the French Quarter (above), and the 1875 Rayne Memorial Methodist Church on St. Charles Avenue (right).

red tag means it's uninhabitable. "My impression is that approximately 5% of the buildings are being red tagged."

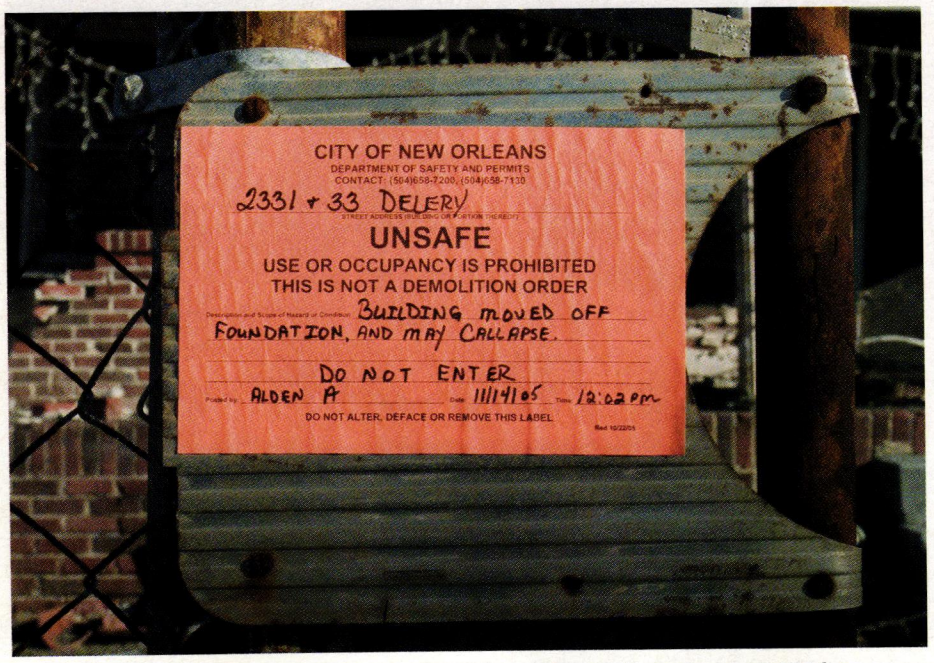
The National Trust for Historic Preservation (NTHP) has moved quickly to join in the effort to preserve the architectural heritage of both New Orleans and the Gulf Coast. It has partnered with the PRC to create the Home Again program in New Orleans, which is designed to help low- and moderate-income owners of historic homes by providing grants of up to $40,000.

In a letter to New Orleans Mayor Ray Nagin dated January 12, 2006, Richard Moe, president of the National Trust for Historic Preservation, said, "I would urge that building permits be allowed in the city's nineteen National Register Historic Districts, which contain 38,000 historic structures. We have concluded that every single one of these historic districts can and should be rebuilt, and that the overwhelming majority of damaged structures within their boundaries can be repaired. These are the Creole cottages, shotgun houses and historic bungalows that constitute the heart and soul of New Orleans. These are the neighborhoods most important to the identity of New Orleans, and they must be allowed to lead the city's neighborhood recovery effort."

Targeting Red-Tagged Buildings

At the moment, the NTHP is concerned about the red-tagged buildings in New Orleans. These buildings were assessed and tagged by The Shaw Group of Baton Rouge under a contract from FEMA. "We have been conducting building-by-building inspections of those homes that were red tagged," says Kevin Mercadel, program officer for the NTHP field office in New Orleans. "We are working in historic districts, compiling data, photos and assessment forms and turning them over to the city. We are working with the PRC and cooperating with the HDLC to provide factual information so people can make rational decisions."

Mercadel points out that about 5,500 buildings throughout New Orleans, including the Lower Ninth Ward and other non-historic districts, have been red-tagged and the city has targeted 2,000 of these to be on a fast track to be demolished. "We have inspected 200 of these 2,000 buildings so far, and at least 30% can be saved. The NTHP has begun inspections of 300 additional buildings in the historic districts and reports indicate that the percentage of savable buildings will be much higher than in the first group," he points out.



It is estimated that the City of New Orleans has red-tagged as many as 5,500 homes and 2,000 of these are on a fast track for demolition. The NTHP is working with professional volunteers to inspect these structures to see how many can be saved.

Because of the materials – plaster, cypress and hardwoods – the buildings that were damaged by water seem to have weathered the flood quite well, says Mercadel. Others were damaged by wind or fire. "When the city started restoring the electric grids, they underestimated the number of buildings that had downed wires, damaged electrical panels and street wires broken by fallen trees and branches. As a result, there was a large number of fires and no water to put them out. There are a couple of areas where whole blocks were lost."

After inspecting the red-tagged buildings, the NTHP will turn to those with yellow tags. "We will be looking at the rest of the list," says Mercadel. The inspections are being conducted by professionals from around the country who have volunteered through the NTHP, he adds. "So far, we have had 55 or 60 volunteers come through. There has been a tremendous outpouring. More than 1,000 people have volunteered through the Trust, but we can only manage a few at a time. Going into the new year, the focus will be on conducting independent assessments on the red and yellow tagged buildings and trying to guarantee that homeowners are involved and that they don't destroy buildings that don't need to be destroyed."

The NTHP has also partnered with the World Monuments Fund to advocate for the restoration and reconstruction of the historic properties in New Orleans and the Gulf Coast. This joint effort was launched by an initial donation of $200,000 from American Express and it has four stated goals: emergency assessment and technical assistance; information and alternatives to demolition; designs that respect the history of the region for rebuilding, and strategic intervention grants.

In New Orleans, the World Monuments Fund has two demonstration restoration projects. "We choose sites because they represent a typical historic building type and common conditions post-Katrina," says Marty Hylton, new projects development manager for the WMF. "We are working with the PRC on a shotgun house in the Holy Cross District, to address the issues of how to deal with flooding and pre-disaster conditions. We are building education opportunities into the process so the authorities can understand the importance of restoring the built heritage as part of the long-term reconstruction and homeowners can understand there are alternatives to demolition."

The second WMF project in New Orleans is the Lafayette Cemetery No. 1. Many tree limbs were downed and a number of tombs sustained damage, he explains, noting that this site appeared on the first World Watch List in 1996. "New Orleans has a long history of above-ground cemeteries," he says. "We have made a grant and are helping with the restoration of the monuments. We will also add educational components to the project."

The WMF is also concerned about the possible wide-scale demolition plans. "New Orleans was a poor city before Katrina," Hylton says. "A lot of the historic fabric was in bad condition prior to the storm. There were a lot of derelict properties, and organizations like the Preservation Resource Center were working to bring back blighted neighborhoods. The city has red-tagged some buildings whose conditions existed prior to the storm. It is important to distinguish these factors or you may have wholesale demolition of some neighborhoods."

Historic Buildings

One of the historic buildings in New Orleans that people are concerned about is the state-owned Charity Hospital, a 1930s structure designed by Louisiana firm Weiss, Dreyfous and Seiferth, the same architects that designed the 1930s Old Governor's Building in Baton Rouge, a White House look-alike, and the 1935 Art Deco landmark Louisiana State Capitol, also in Baton Rouge. "We would like to see it adaptively reused," says Bennett, "but it may be demolished. We are trying to assess the damage. All reports say that it will never operate as a hospital again. It is not listed on the National Register, but it is eligible. It is a true landmark treasure."

Another state-owned building in New Orleans that was damaged by Katrina is the Old U.S. Mint, now a museum operated by the Louisiana State Museum system. A large portion of its copper roof was torn off and the

The Naval Brigade Hall (above) was the first building to be demolished in New Orleans after Katrina. It collapsed (left) when out-of-town firemen used it, without permission from the owners or the city, to demonstrate a piece of heavy equipment. The owners, Roland and Mary von Kurnatowski, plan to reuse elements from the building, such as the historic brick, in a condo complex they are building at the site. *Photos: Roland and Mary von Kurnatowski*

building has been closed since the hurricane. Contractors hired by FEMA have installed a temporary roof and the contents have been moved and secured. It is not expected to reopen until sometime in 2008, following interior and exterior renovations. Other Louisiana State Museums in historic buildings in the French Quarter include the Cabildo, built in 1795 as the seat of the Spanish government and later the site where the Louisiana Purchase was signed in 1803; the Presbytere; the 1850 House; and Madame John's Legacy, one of the oldest residences in the Quarter.

The only one of these that has reopened since Katrina is the Cabildo. The Presbytere is undergoing renovations that started before Katrina and is expected to reopen this year in time for Mardi Gras. Ironically, the cupola on the Presbytere that had been missing for almost 100 years was replaced just before Katrina and, this time, it survived the storm. The 1850 House and Madame John's Legacy sustained only minor damage. The Louisiana State Museum, celebrating its Centennial year in 2006, also operates properties in Patterson, Natchitoches, Thibodaux and Baton Rouge that were not affected by the storm.

Damages to the Jackson Barracks Military Museum, a 100-acre site that was the former Louisiana National Guard headquarters, have been estimated at $40 million. Located adjacent to the Lower Ninth Ward, the site was under 10 ft. of water for days after Katrina. The museum is now conducting tours and assessing the damages, and officials estimate it could take five years before it is fully operational again.

Another museum that suffered severe damage was Longue Vue House & Gardens, an eight-acre site with a Greek Revival Mansion that is listed on the National Register of Historic Places. The staff is now assessing the damages and calling for donations to replace plants and repair the structure.

Historic churches in New Orleans also took a beating during the hurricane. "We are just beginning to survey the churches," says PRC's Gay. What is known is that the historic steeple of the 1875 Rayne Memorial Methodist Church on St. Charles Avenue was blown down and others such as St. Theresa of Avila (1848) and St. Mary's Assumption (1860) and the St. Alphonsus (built in 1855, now an arts and cultural center) were damaged. Others on the damaged list include St. Maurice Church (1857) in the Holy Cross area, which also lost its steeple, and St. John the Baptist Catholic Church (built 1864-69), which had some damage to its gold dome. St. Augustine Church (1841) in Tremé, also suffered wind damage. The historic Touro Synagogue buildings on the edge of the Garden District experienced flooding that caused damage to its mechanical and computer systems as well as damage to a decorative stained glass, but escaped structural damage.

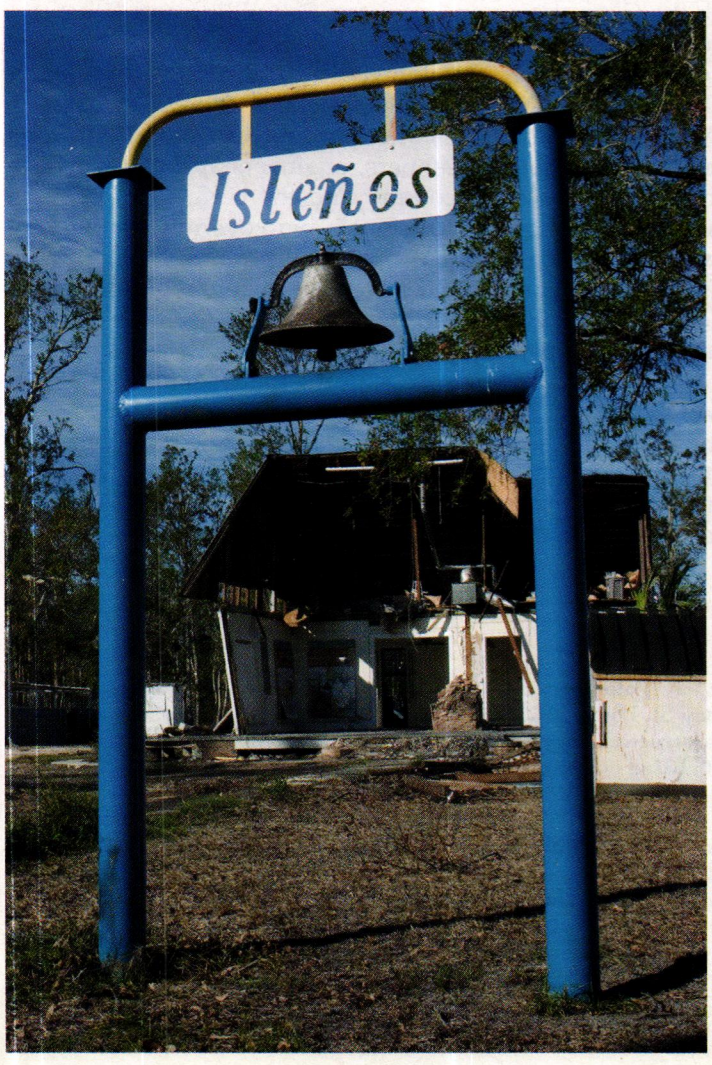
Another historic building that sustained significant damage during the hurricane is the 1915 Coliseum Theater in the Lower Garden District. Restoration was underway when disaster struck again and the building was gutted by a fire.

Meanwhile, the first building to be demolished in the chaos following Katrina was the 1903 former Naval Brigade Hall, in the Lafayette Historic District. At one time it housed the Grunewald Music School, one of the city's jazz landmarks. Recently it was closed and was scheduled to become part of a condo complex being developed by its owners, Roland and Mary von Kurnatowski.

One day in September, just a few weeks after Katrina, members of an out-of-town fire department used the building to demonstrate a piece of equipment, without the knowledge or consent of the city or the owner. They punched so many holes in the building that it collapsed. The building had suffered damage during Katrina and the city had declared it unsafe, but it was not scheduled for demolition, according to von Kurnatowski. He adds, "In the grand scheme of things, I haven't lost as much as many people have." In addition, he said that he is grateful to the out-of-town firefighters for coming to New Orleans and is planning to use some of the original bricks in the new construction.

The Gulf Coast

The devastation on the Gulf Coast may have been worse than in New Orleans because it took a direct hit from a 30- to 35-ft. wave, a wall of water. This area was unprotected; there are no barrier islands. Most of the historic homes and buildings along Highway 90, also known as Beach Boulevard, disappeared.



Above: New Orleans has a long history of above-ground cemeteries. This one, the Lafayette Cemetery No. 1, experienced some damage from Hurricane Katrina. The World Monuments Fund (WMF) is working to restore the cemetery and plans to use it as an educational project for the community.

Left: Two-thirds of the 70,000 residents of St. Bernard Parish were Isleños, descendants of Spanish-speaking Islanders who settled there more than 200 years ago. Their museum suffered severe damage from Katrina, as did virtually every home in the parish.

"According to the Mississippi Heritage Trust, 65,000 homes were destroyed in Mississippi and another 55,800 were damaged," says WMF's Hylton, "More than 1,000 historic structures were completely lost and another 2,500 are in danger of being lost. These buildings have such severe structural damage that they may not be able to be restored. The situation on the Gulf is different because so many buildings were completely lost."

Although it's impossible to list all of the damaged buildings in the area, the American Association of Museums has posted information on its web site on the status of its facilities in Mississippi, as well as Lousisana. Quite a few facilities in Mississippi were lost or severely damaged, including Beauvoir, the 52-acre complex that was Jefferson Davis' home in Biloxi, MS, (approximately 65% of the main house is still standing); the Danzler House, Biloxi, recently renovated to house a Mardi Gras museum (destroyed); Fort Pike Historic Site, Slidell, LA, (completely inundated, covered with mud, inaccessible); Grass Lawn, historic house in Gulfport, MS (gone); Old Capitol Museum of Mississippi History, Jackson, MS, (one-third of copper roof blown off and water poured into exhibition areas); and Pass Christian Historical Society, Pass Christian, MS, (reportedly gone).

The WMF has three demonstration restoration projects in Mississippi. One is the Walter Anderson Cottage, one of the two remaining buildings of the original eight. It is located in the Shearwater Pottery Historic District, a National Register District in Ocean Springs, MS. The complex was an artists' colony founded by the Anderson brothers and, until Katrina, occupied by their descendants. "We are stabilizing the cottage and putting it back on its piers," says Hylton. "The property will be placed under an historic preservation easement, which will protect it from demolition and ensure that it is regularly open to the public. With this project, one of our goals is to provide guidelines and information for people who need to move their homes and put them back on foundations. This is a common problem in the Gulf now."

This shotgun house in the Holy Cross District had been derelict for many years before Katrina hit. It is owned by the PRC and is scheduled to be restored in a joint effort by the PRC and the WMF. One of the goals is to educate the authorities and the public on how to address the issues of flooding and pre-disaster conditions and to help people understand that there are options to demolition.

The WMF has also tackled two other historic homes in Mississippi with the idea of educating people on how to preserve their historic properties. Working with volunteers from the Preservation Trades Network (PTN) and with student volunteers from the University of Florida College of Design, Construction and Planning, WMF is rebuilding one (the Phillips house) and salvaging components from another (the Hecker House). The two houses were side by side in Bay St. Louis, MS, on Beach Boulevard, in the Beach Boulevard Historic District. More than 50 PTN members have volunteered their time and skills in New Orleans and Mississippi, Hylton adds.

"Rudy Christian, a timber framer and vice president of the PTN, was able to discern that that Hecker House dated back to the late 1780s to ca. 1800. The only way we know that is because the storm largely demolished the house and we could see the internal structure," he says. "We spent a week in December, along with the volunteers, disassembling, documenting and salvaging the historic components in hopes that it will be reconstructed."

These projects led the WMF to advocate for the launch of a program to assist others in recycling their historic building components from properties that will not be rebuilt, rather than just demolishing them. "There is a real need for a program to allow people to bring in their historic building materials and ensure that they are properly reused," Hylton says. "The Army Corps of Engineers has offered to demolish homes at no cost, but those materials will just go into landfills and trash bins."

Another group that has moved quickly to aid the Gulf Coast is the Congress for the New Urbanism (CNU). Working with the Commission on Recovery, Rebuilding and Renewal , it co-sponsored a major charrette, The Mississippi Renewal Forum, in October 2005 in Biloxi. Andrés Duany, a co-founder of the CNU and principal at Duany Plater-Zyberk & Company in Miami, FL, and CNU President and CEO John Norquist invited 110 architects, planners, engineers and other professionals from across the country and the U.K., along with an equal number of local professionals and government representatives, to take part in the event. They produced many ideas, drawings and plans that they donated to help rebuild in a traditional manner suitable to the area. (See "After the Storm," *Traditional Building*, February 2005, page 12).

Clearly, the work of assessing the damage and rebuilding New Orleans and the Gulf Coast has just begun and will last for many years. On the one hand, Katrina was a tragedy of epic proportions, but it may have also presented an opportunity to rebuild in a more humane and traditional manner. The decisions being made in the next months will affect many future generations. ◆

Top left: Volunteers disassembled and documented the Hecker House in Bay St. Louis, MS, salvaging the historic components so it might be reconstructed. They were also able to date the house to the late 1780s-1800, based on the internal structure that was exposed. *Photo: World Monuments Fund*

Left: The 1840s Phillips house in Bay St. Louis lost its roof and most of the second floor. Students from the University of Florida College of Design, Construction and Planning are volunteering with the WMF and PTN to restore the house. *Photo: World Monuments Fund*

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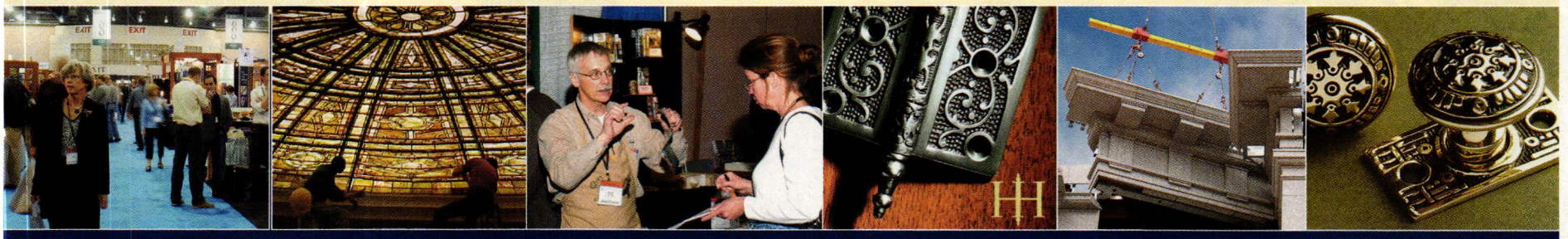

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Reviewed by Steven W. Semes

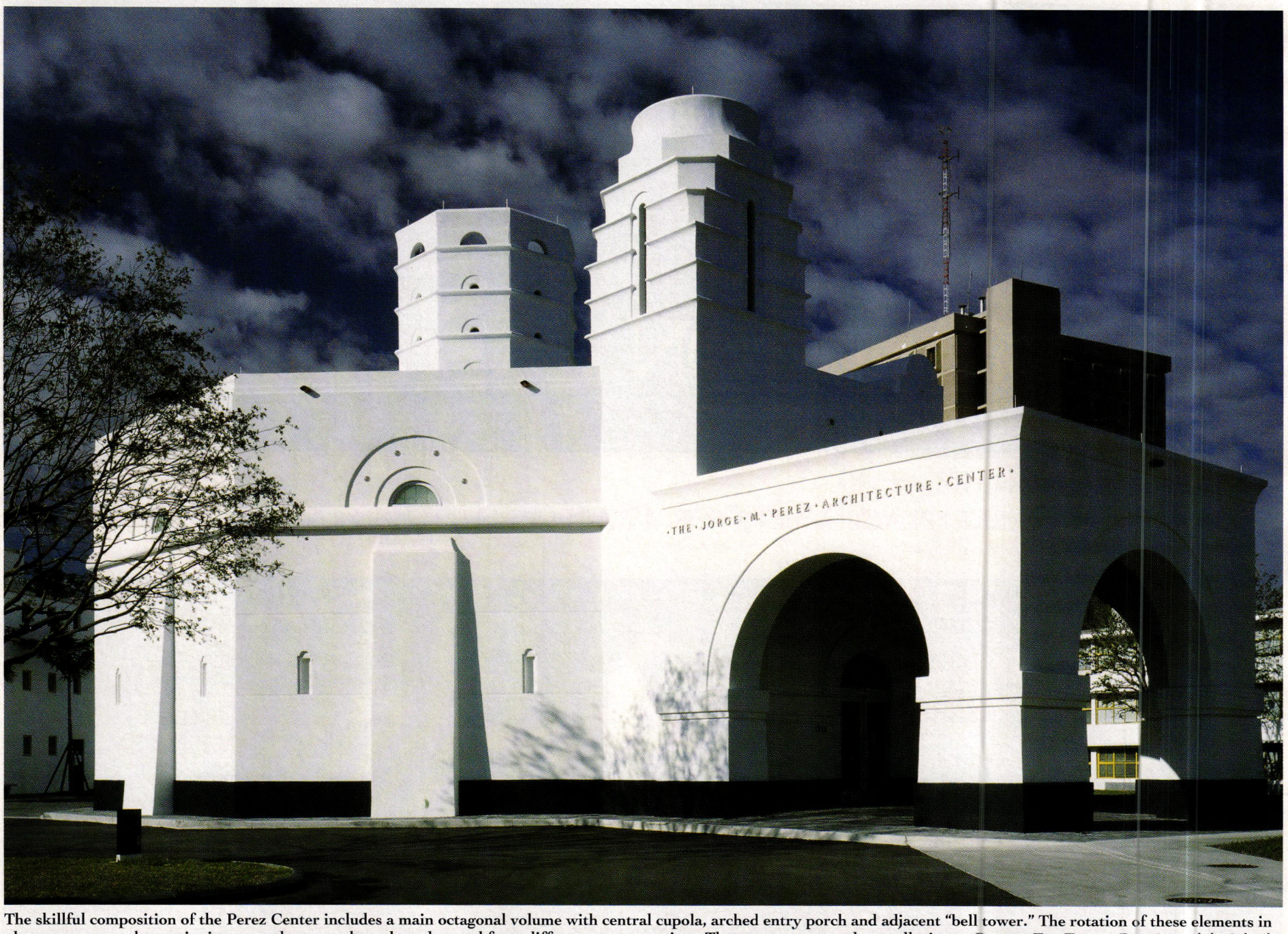
The new Jorge M. Perez Architecture Center at the University of Miami – designed by a team led by the architect, urbanist and theorist Léon Krier – gives one of America's preeminent schools of architecture and urban design something it has never had before: a home. Since 1984, the School of Architecture has been housed in a cluster of former dormitories renovated to accommodate studios and offices, but had to borrow classroom and auditorium space elsewhere on campus. The Perez Center, containing a 145-seat lecture hall, an exhibition gallery and a 40-seat multi-media classroom, creates a new centerpiece and sense of identity for the school, but also brings to the campus an entirely new architectural and urbanistic point of view.

The University of Miami was founded in 1925 by George Merrick, the visionary founder and planner of Coral Gables, the planned suburb of Miami that, more than anything else, established the Mediterranean Revival as the most important architectural style in South Florida during the years before the Depression and World War II. The original vision of Coral Gables is one of the best examples of integrated traditional architecture and town planning to be found in 20th-century America.

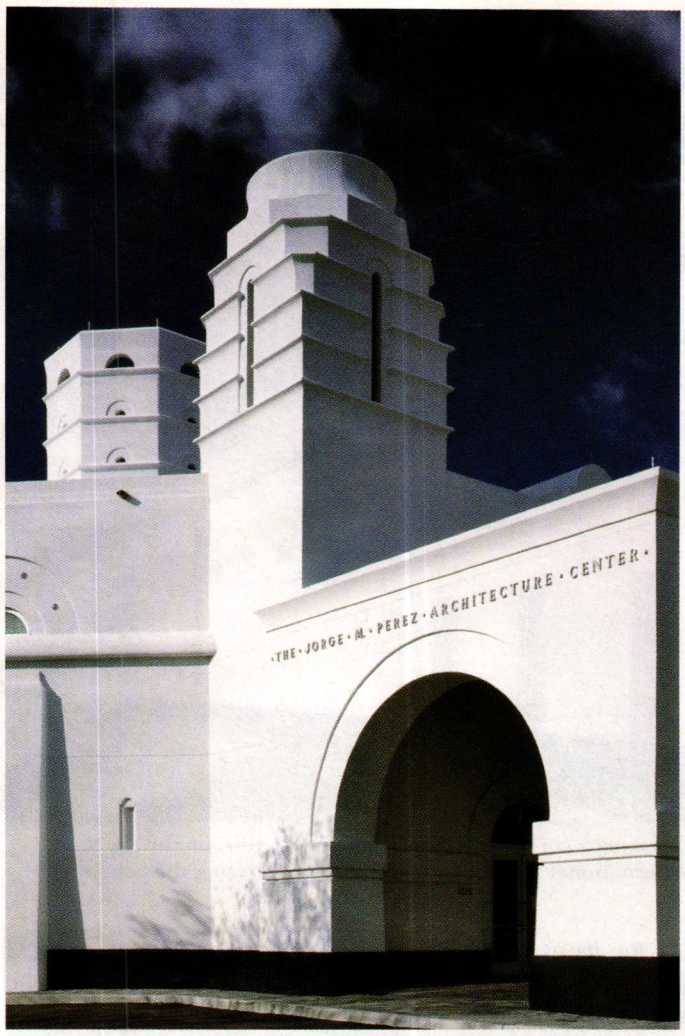
For the new university campus in the heart of his new city, Merrick's architects designed a suitably romantic main building on the edge of a lake, as if a Spanish Colonial Mission had appeared magically on the shores of the Venetian lagoon. Construction began and a concrete frame was erected, but the devastating September 1926 hurricane brought the vision to a halt, along with the whole economy of South Florida. Construction on the concrete skeleton of the Merrick Building – as the university's administration building was now named – was restarted in 1950, but with a new design in the International Style. Overnight, post-war Modernism replaced the Mediterranean ideal on campus and throughout Merrick's new city.

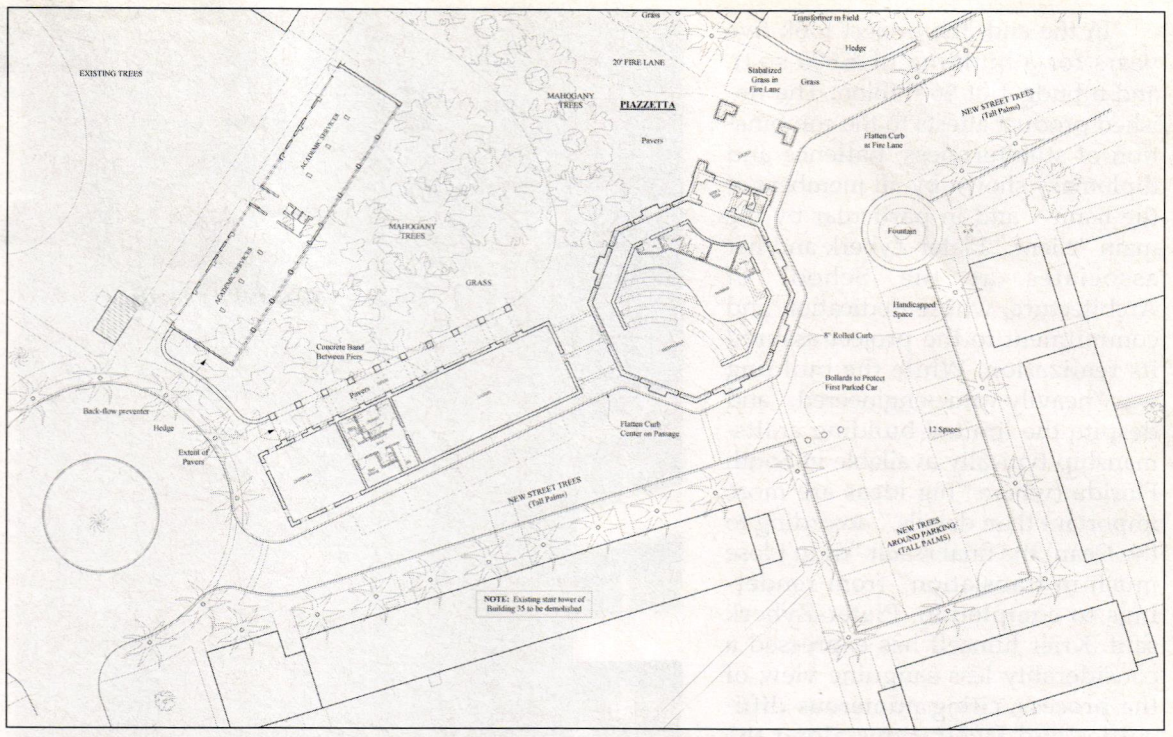
The new campus, growing rapidly in response to surging post-war enrollment, took on the character of a sprawling Modernist office park. In *Between Two Towers: Drawings of the School of Miami*, renowned architectural historian and current faculty member Vincent Scully describes the postwar Modernism typified by the University of Miami campus as "possibly representing the nadir of human architecture of all time." The buildings now occupied by the School of Architecture were among the 20 or so designed as student dormitories by Robert Law Weed and Marion Manley (Florida's first woman architect) in the late 1940s as part of their Modernist master plan for the university. While Manley's buildings seem to me deadeningly banal, her intimately-scaled, low-rise structures have never looked better than they do now, benefiting from the lush landscaping that has transformed the formerly desert-like campus over the last two decades. The buildings have also been painted in Bauhaus primary colors – yellow metal window frames, red pipe railings and blue doors punctuating a neutral cream for the concrete structure. The grouping of School of Architecture buildings, the only structures by Manley slated to remain permanently in the university's current master plan, form the irregular site into which the new Krier building has been inserted.

While the campus' buildings reflect changing fashions in modern design since 1950, it is no overstatement to say that the new Perez Center is the first building of any architectural significance to be completed there, and it brings a fresh new sensibility to its setting. "They already had their minimalist buildings," says Elizabeth Plater-Zyberk, Dean of the School of Architecture, "so this was their chance for something grand and elaborate." Indeed, surrounded by structures resembling abstract sculptural objects, the Perez Center is clearly a building whose architectural lineage can be traced



The skillful composition of the Perez Center includes a main octagonal volume with central cupola, arched entry porch and adjacent "bell tower." The rotation of these elements in plan seems to set them spinning around one another when observed from different vantage points. The two towers may be an allusion to *Between Two Towers: Drawings of the School of Miami*, the title of a book, co-authored by Vincent Scully, about the School of Architecture and the local architecture of Coral Gables and Miami. *All photos by Steven Brooke unless otherwise noted*





Above: The site plan shows the new Perez Architectural Center in relation to the pre-existing surrounding buildings. The main vehicular approaches are from the east (right) and west (vehicular drop-off circle to the left). *Plan courtesy of Merrill, Pastor & Colgan*

Left: The main octagonal volume of the lecture hall rises behind an entrance porch with three large arches, the "bell tower" marking their junction. Both the bell tower and the central cupola beyond are articulated with repeated horizontal cove moldings, part of the building's horizontal emphasis. On the bell tower, these moldings are interrupted by tall vertical arched openings, while the cupola has a stack of semicircular openings resembling an ancient dovecote. All of the exterior details evoke a strong sense of monumentality, of massive masonry and permanence, and this – more even than style – is what sets the new building apart from its neighbors. In contrast, the other campus buildings look rather "temporary."

back centuries. The new building is a major departure from the pre-existing context and asserts itself with a bold expression of "difference."

The genesis of the new building was unconventional. An earlier proposal for the project by the Italian designer Aldo Rossi was shelved following his untimely death in 1997. Starting over in 2000, the university selected Krier – an international practitioner originally from Luxembourg who worked for decades in London and is now based in France – from a short list compiled by the school's faculty. Krier, a key theorist of New Urbanism and new traditional architecture, had been a mentor to many on the faculty and so was an appropriate choice to design a building that would house a curriculum significantly impacted by his own ideas.

Ultimately, Plater-Zyberk acted as the facilitator for a collaborative process involving three firms. Krier was joined by Merrill & Pastor of Vero Beach, FL (now Merrill, Pastor & Colgan), a leading firm in the field of new traditional design with whom he had worked previously on the Town Hall at Windsor, FL. Krier faxed "hundreds" of hand-drawn sketches, which Scott Merrill and his associates Cory Padesky and Chris Janson translated into computer-drafted schematic presentation drawings.

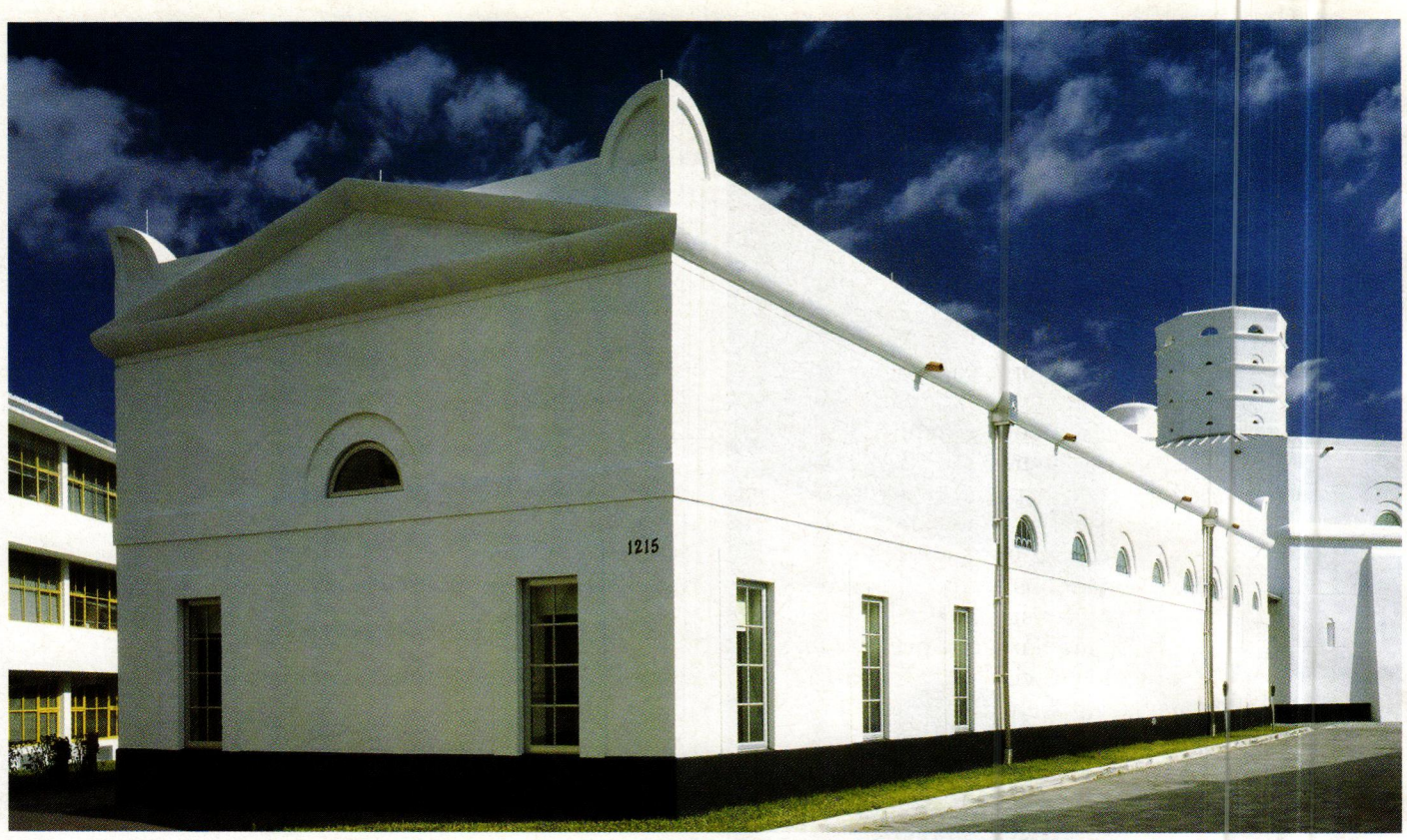
The third component was the Coral Gables firm of Ferguson, Glasgow, Schuster & Soto, which was the architect of record. The estate of Stanley Glasgow, an original principal of the firm and a University of Miami alumnus, made the founding gift that allowed the project to proceed, stipulating the firm's participation. Natividad ("Nati") Soto – the sole survivor of the firm's original partners and herself a University of Miami alumna – and her firm translated the schematic drawings into construction documents, navigated the project through the extensive review and building permitting process, and administered the construction phase. In practice, all three firms were involved in the project throughout.

Important challenges for the architectural team included guiding Krier's conceptual designs through the university facilities department's review, cost estimating and value engineering, and the close coordination through construction typical for any institutional project. In addition, South Florida's strict building codes for hurricane performance impacted the entire structure and exterior envelope, and the design was also subject to architectural review by the Coral Gables Board of Architects. Plater-Zyberk diplomatically describes the university's review process as "demanding," but the Miami Herald reported that the administration "at first resisted Krier's ideas because they violated the campus design code, which requires flat rooflines and prohibits traditional elements like arches and tiled roofs." Eventually, the project was accepted and construction started in 2003.

Above: The gallery wing is separated from the octagon by a delicately-scaled, gable-roofed breezeway, in which the steel roof structure is exposed to exterior view. The overhanging webs of the wide-flange steel rafters are shaped to resemble timber rafter tails. *Photo: Steven W. Semes*

Right: Viewed from the southwest, the stark octagonal mass of the lecture hall is the dominant element. Six facets of the octagon have massive buttresses below a central semicircular window, a curious mannerism that adds to the enigmatic quality of the building. On the left is the breezeway linking this main volume with the gallery wing.

In the end, the project took five years for a building of 8,600 sq.ft. and a budget of $6 million. The finished product attests to the combination of stubbornness, patience and diplomacy shown by all members of the team – and in particular by the main "client," Plater-Zyberk and her associates at the School of Architecture, whose dedication and commitment to the project assured its realization. While the building was "heavily value-engineered," and despite the limited building craftsmanship typically available in South Florida (where "big ideas are more important than details," according to the Dean) the final result "didn't lose much in translation" from renderings to completion, Plater-Zyberk said. Krier himself has expressed a considerably less sanguine view of the process, citing numerous difficulties and frustrations along the way (although praising Plater-Zyberk and Merrill). Still, the building is now completed and can be evaluated on its own terms.



The end façade of the gallery wing has a large applied ovolo molding forming a cornice and pediment. Above this, on the short end wall, are abstracted antefix-like corner details. Beyond is one of the International Style former dormitories housing the School of Architecture offices and studios.

The difficult site drove the design of the building from the beginning. Krier, who is known for proposals to re-urbanize our cities and suburbs, studied the pre-existing irregular assemblage of structures and worked to create an ensemble of buildings defining figural outdoor spaces and view corridors. Seeing the campus as an urban fabric of streets and squares rather than an amorphous collection of objects, Krier defined new relationships among all the surrounding buildings and, for the first time, introduced the kind of intimate exterior public spaces so characteristic of Merrick's vision for Coral Gables.

Scale was another important issue. The "pavilionizing" of a large program into smaller building components has been a consistent theme in Krier's designs. If the lecture hall, for example, had been embedded in a single building, the overall scale would not have been so accommodating to the adjacent buildings. As built, the width of the long, low gallery wing nicely mirrors the dimensions of the neighboring structures.

What at first glance appears to be an axial composition reveals itself as a subtle and picturesque arrangement. Since the new building would be seen from several different directions, Krier wisely chose an octagon for the main volume as the shape best suited to respond to this condition. The octagon, its two towers and the arched porch terminate a vista down the main access road from the center of the campus to the east, which is now continued as a narrow street between the Perez Center and its neighbor to the south. The short end of the gallery wing is seen prominently from a vehicular drop-off circle to the west. An axial view corridor looking south from the lake at the center of campus ends with an oblique view of the arched porch, and a view not yet available but proposed in the university's master plan will capture the building from the Metrorail station to the south. Typically for Krier, oblique views of the building are emphasized – almost no direct axial views are possible. His clever composition sets the octagon, its attached porch, corner "bell tower" and central cupola all spinning so that ever-changing views of the building engage the observer as one moves around the site.

This spinning continues inside, where Krier rotates the inner lecture theater 45 deg. with respect to the centerline of the building. The lecture seating is contained, amphitheater-style, within a smaller concentric octagon defined by partial-height partitions separated from the exterior walls by a continuous ambulatory at ground level, eliminating the need for a separate lobby. Restrooms and support spaces are tucked off this ambulatory below the raked seating. At the front of the hall these walls swoop down toward the open "stage" against the external wall, ending in graceful volutes – one of a number of Baroque gestures in the building.

Below, the oversize curvilinear lectern, designed by Krier and executed in mahogany by students in the school's own shop, is another Baroque grace-note. Throughout the interior, the meticulously-detailed steel roof structure, metal decking, air-conditioning ducts, sprinkler lines and electrical/plumbing services are all exposed and painted a uniform metallic gray, in contrast to the predominantly white interior wall surfaces. This surprisingly industrial look for the interiors was a central design concept from the beginning, according to Merrill; the exposed systems were seen as having instructional value to the students.

The exterior of the octagonal main volume features white stuccoed walls with wide buttresses in the center of each facet and semicircular windows above. This window shape is repeated in numerous places, as in the cupola above the standing-seam metal roof. The massiveness of the masonry walls is underscored by the use of deeply-set windows and repeated rows of bold string-course moldings. The proportions of the main volume are insistently horizontal and weighty, and the walls are strongly modeled to produce a lively play of light and shadow across the otherwise plain surfaces. The long, thin gallery wing balances the larger mass of the octagon. The street elevation of the short end of this wing resembles the sort of curious Greek vernacular building often illustrated by Demetri Porphyrios, and includes an implied pediment formed by a robust ovolo molding, punctuated by abstracted antefixes at the corners.

While all of the building's exterior features recall traditional architecture, they are stubbornly idiosyncratic in their execution, underscoring the enigmatic quality of the building, as if it had been based on a painting by de Chirico. For example, on the north side of the gallery wing is a freestanding arcade wall with corresponding piers and blind arches on the main building and criss-crossed cables spanning between the two walls to support vines. (This curious feature evidently resulted from a cost-saving exercise that eliminated the originally-proposed roofed cloister arcade, as shown in early schematic design drawings.) The arches of the entry porch and the arcade wall are squat in their proportions and spring from "pulvinated" imposts above flaring square piers. The applied moldings are uniformly abstract,

Above: A view looking west into the space between the gallery wing of the Perez Center with its freestanding arcade wall (left) and the 1940s International Style former dormitory, which now houses the offices and studios of the School of Architecture (right). Perhaps the development of a lively, intimate "piazza" will, in the future, animate this patch of lawn.
Photo: Steven W. Semes

Right: The freestanding arcade wall to the left of the gallery wing was originally designed as a roofed loggia. It overlooks the courtyard between the Perez Center and the adjacent existing School of Architecture building.

rendered in flat bands or bull-noses. The massive buttresses around the octagon occur directly below the windows, exactly where they would seem to be structurally unnecessary. This curious mannerism is surprising from an architect who has championed a rational, tectonic basis for design, but it clearly contributes to the aura of mystery surrounding the building.

The absence of decoration, inside and out, may be due to budget constraints, but the *Miami Herald* reported that the university "disallowed overhanging eaves and the 'highly seductive' color and decoration [Krier] wanted to give the building." Perhaps Krier's original ideas can be realized in the future. Maybe a donor will commission Carl Laubin to paint a mural inside the building similar to the dramatic paintings he has made of Krier's "Atlantis" and other architectural subjects. And might we imagine that, in deference to the Latin sensibility so prevalent in Miami, the gray exposed structure overhead might someday be repainted in a more vivid color – say, Tuscan red?

Perhaps the most puzzling thing about the new building is the way its urbanistic intentions seem not to have been carried out in the landscaping of the spaces it defines with its neighbors. In particular, the triangular space overlooked by the north arcade is now simply a lawn with a lone tree. This might have been an intimate, paved square with a grove of shade trees and equipped with tables and chairs and a coffee kiosk. Such a "piazza" could be the school's outdoor living room and main entry, and a campus analogue to the courtyard at Books & Books, the popular bookstore-cum-outdoor-café in downtown Coral Gables, which is where one must go to enjoy this kind of urbanity now. It would also provide a model of the kind of intimate, pedestrian-scaled, neighborhood public space that is a hallmark of other Krier designs – such as his master plan for the new town of Poundbury in England – and reflected in the school's architecture and urban design teaching. For the moment, entry into the space from the west has been blocked by the fire standpipe, but one might still enter from the arcade, the breezeway or the pedestrian pathways to the north and east. Viewed from the east, the piazza would be a welcoming gathering place, tantalizingly glimpsed through the arches of the entry porch of the Perez Center. Not animating the school's focal exterior space in this way seems a lost opportunity, both socially and architecturally, but one that could be taken up in the future, perhaps with the help of another donor.

In terms of overall character, the new building is decidedly ambiguous. Its intimate scale and odd details give it the air of a garden folly, as if a protégé of the 19th-century German Neoclassical architect Karl Friedrich Schinkel had designed a pavilion for an English gentleman on a Greek island. Shapes hinting at the Baroque suggest a whimsical character in a setting otherwise bound by Modernist functionalism. A funereal note is struck by the black stripe around the building where it meets the ground and the repeated semicircular arched openings recall Piranesi's etchings of ancient Roman columbaria along the Appian Way.

The building's expression might even be described as "tragic," to use a term Scully has used to describe certain works of Louis Kahn and Aldo Rossi, both of whose sensibilities seem to hover ghostlike around the Perez Center. The building embraces simultaneously the pleasure of architectural form in strong sunlight and a more sobering suggestion – so untypical of South Florida – of universal, if less upbeat, truths about the limits of human striving. We might just think of the building, paradoxically, as a tragic folly.

Many will look at the new building and ask "Is it Classical?" Krier was, after all, architect to the Prince of Wales and the first recipient of the Driehaus Prize in 2003, and his collaborator, Merrill's firm, received the Arthur Ross Award from The Institute of Classical Architecture & Classical America in 2004. While Krier has written eloquently about Classical architecture and often includes abstracted Classical details in his designs, I would have to say that the Perez Center is not a Classical building, although it is undoubtedly classicizing.

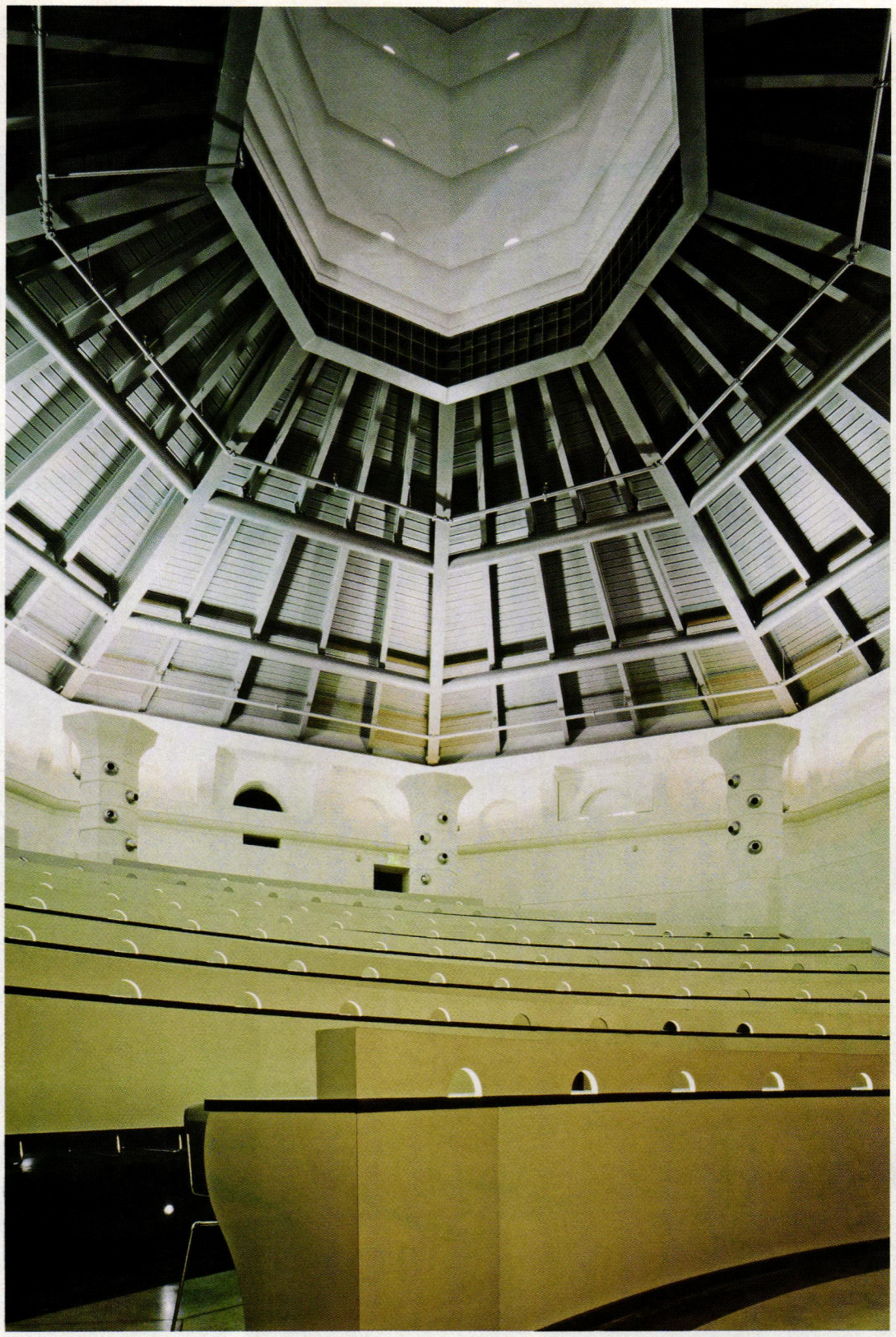
No one will mistake it for a work by John Blatteau or John Simpson. Certainly, there are no indications of the orders, even as implied regulators of proportion. The building's cupola, arcade, cornice and eaves, string courses and moldings, door surrounds, pediments and structural elements all might have been further articulated with Classical profiles and ornament, but instead they merely refer to Classical architecture without exemplifying it. This postmodern penchant for allusion will satisfy some and leave others hungry for reality rather than reference. By the same token, some have already criticized the building for being too traditional. Ironically, these observers will decry the "difference" the building establishes between its own formal language and that of its Modernist neighbors.

To be accurate, the building is eclectic in style, incorporating nuances from a variety of sources, including Neoclassical, Byzantine, Spanish Mission and Moorish – some have even seen allusions to Miami Beach Art Deco – but forming them into a fabric from which the constituent threads are difficult to unravel. If anything, Krier's design resumes what Henry-Russell Hitchcock called in 1929 the "New Tradition," the historically informed yet non-academic and inventively eclectic mode prevalent from the 1890s into the 1930s and associated with Louis Sullivan, Otto Wagner, Peter Behrens and the early Gunnar Asplund, among others. Had the International Style not overthrown it, the New Tradition would probably have remained a powerful force in 20th-century architecture and its proponents today would likely be designing buildings very much like the Perez Center.

The building, then, offers itself not as a rebuke to the Modernist buildings around it, but as a mediator. If the building sacrifices too much on the Classical side in the eyes of some of us, (and too much on the Modernist side in the eyes of others) it is a sacrifice the designers have been willing to make for the sake of an attempt at synthesis. Like Krier's Town Hall at Windsor, the mediation does not result in a characterless building – as is often the case in such instances – but one with a strong sense of identity, though not an obvious or easily categorized one.

Personally, I find attempts at reconciling the Classical and the Modernist problematic, and I cannot help wondering what might have resulted had the building pushed a little harder in the Classical direction. Perhaps it could have done more to reconnect with the founding visions of Merrick and his architects, leap-frogging in time over the postwar period and re-establishing a new, albeit edited, Mediterranean Classicism for the university. This option, while not necessarily cost-prohibitive, might have provoked the varied constituencies to which the building had to respond, some of whom were not supporters of new traditional design. The faculty of the School of Architecture itself represents a diversity of viewpoints about architecture and stylistic traditions, and the new building reflects that. In the end, we must give credit to the University of Miami, to the School of Architecture, to Léon Krier and to the entire project team for their departure from previous campus norms, and celebrate the new sensibility the building brings to a physical setting where urbanity or connection with architectural traditions more than a few decades old was mostly nonexistent.

As Krier himself has pointed out, architects should only build in such a manner that, if imitated, the resulting buildings would compose a beautiful city. That is, every building should be exemplary. We can hope that the Perez Center will prompt sympathetic new construction elsewhere on the campus and inspire the students using it to look deeper into the mysteries of architecture and the way new and old buildings relate to one another across time and space. Maybe one of these students, someday hired to alter or add to the Perez Center itself, will direct the future evolution of the building, probing deeper still into those same mysteries.◆



The lecture hall's inner walls are punctuated by octagonal turret-like towers with flaring tops and dotted with eyeball-like air-conditioning registers. The faceted ceiling slopes up toward an oculus opening into the cupola above, making a dramatic focal point. The details of the exposed steel framing were "fussed over" and the building's systems were exposed for instructional value.

Steven W. Semes is an architect in practice in New York, NY; Francis J. Rooney Chair in Design and Theory, School of Architecture, Notre Dame University; Fellow, The Institute of Classical Architecture & Classical America; and co-author of the forthcoming book, The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation.

Magazines, Conferences, Trade

RESTORE MEDIA, LLC

Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies, interior designers, landscape architects, suppliers, preservationists, town planners, artisans, trades people and old house enthusiasts who work passionately to renovate and restore historic buildings or build new ones in a traditional style.

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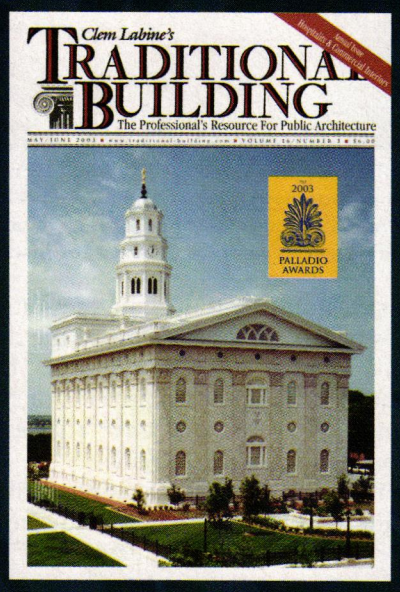
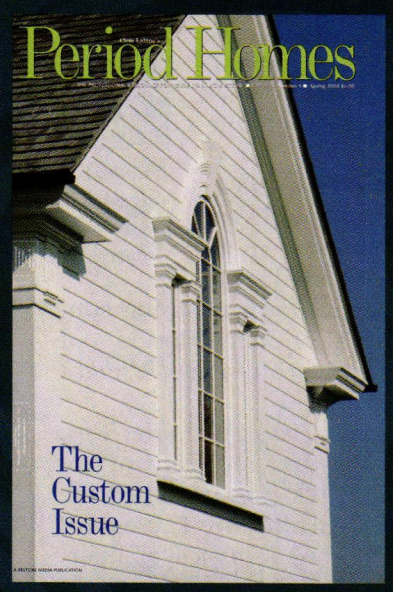


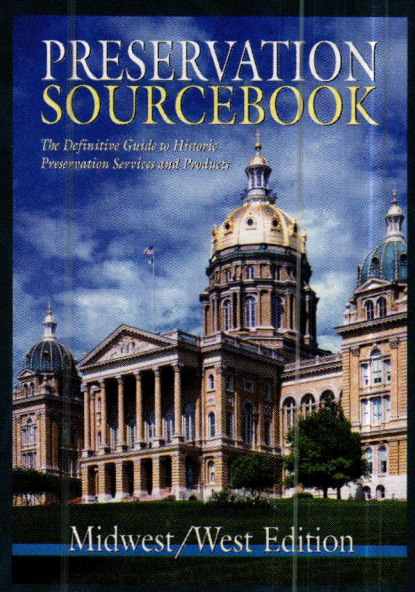
www.traditional-building.com

Traditional Building is a bi-monthly magazine edited for 55,000 professionals involved in restoring old buildings or designing and constructing new buildings in traditional styles. The audience includes architects, contractors, building owners, facilities managers, interior designers, developers, landscape architects, building managers, preservation planners, restoration consultants, and other professionals who need to know where to locate hard-to-find traditional-style products and services.



www.period-homes.com

Period Homes, published 6 times a year, is edited for 45,000 professionals involved in residential restoration and renovation or the design and construction of new homes built in period styles. The magazine's audience includes architects, interior designers, custom builders, restoration and renovation contractors, developers, landscape architects, and other professionals who are looking for difficult-to-find historical products and services for residential projects.



www.preservationweb.com

Preservation Sourcebook is the definitive source for services and products to restore historic buildings, landscapes, and interiors. Each regional edition provides property owners and managers, architects, contractors, public officials and preservationists with a comprehensive directory of local and national resources.

Shows, Websites, Directories

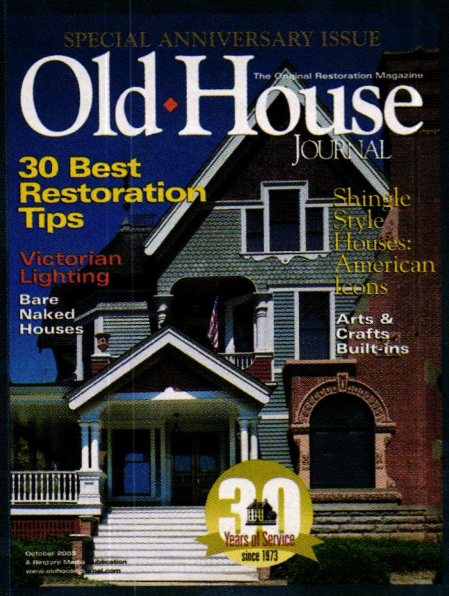
TRADITIONAL BUILDING
EXHIBITION AND CONFERENCE

www.traditionalbuildingshow.com

Where the Marketplace Meets

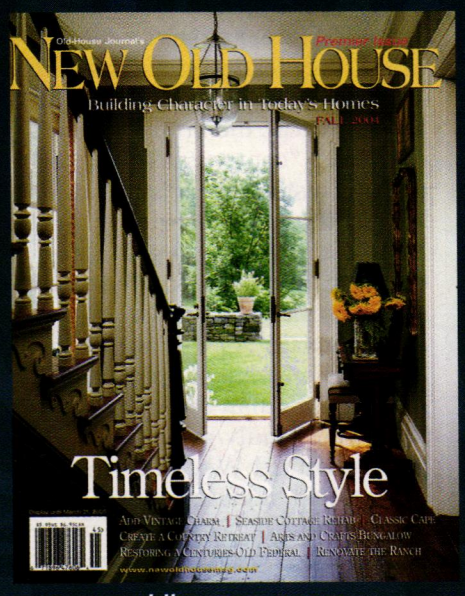
The Traditional Building Exhibition and Conference is the only national event for professionals who restore, renovate or preserve historic buildings or build new ones in a traditional style. Attendees include commercial, institutional and residential architects, contractors, planners, developers, building owners facilities managers, interior designers, landscape architects, renovators, trades people, artisians and enthusiasts. The Traditional Building Exhibition and Conference takes place twice a year, spring and fall. In spring, the show presents 85 seminars, workshops and special events as well as 300 exhibits to 6000 attendees from around the world. In the fall, a regional event, the trade show and education program attracts 3500.

Continuing Education Credits are offered from affiliated associations including AIA, ASID and APPA. Conference curriculum includes technical training, design, planning, installation, materials and management.



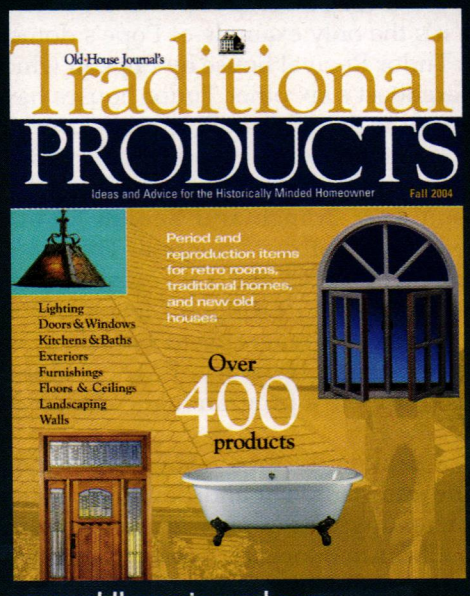
www.oldhousejournal.com

Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



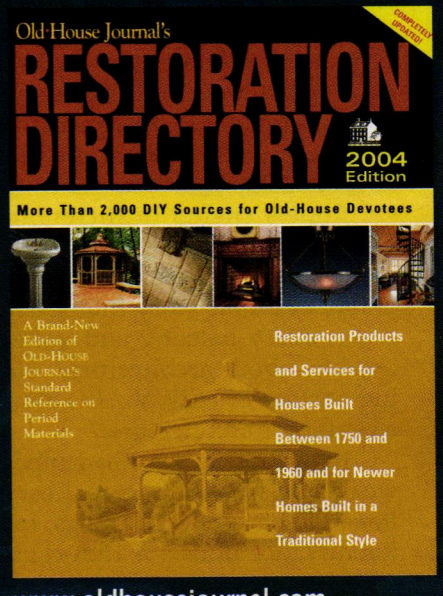
www.newoldhousemag.com

New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



www.oldhousejournal.com

Old-House Journal's Traditional Products is a comprehensive introduction to the subject, including everything from historically appropriate building materials to period pieces to modern substitutes. With newsstand distribution of 40,000, Traditional Products is loaded with inside tips and hundreds of product leads from the editors of Old-House Journal magazine. Traditional Products is a one-of-a-kind annual guide for restoration-minded consumers intent on remaking their old houses into living-like-new homes.



www.oldhousejournal.com

The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.

Questions? Call Peter H Miller, President: 202.339.0744 x 104. Or email pmiller@restoremedia.com

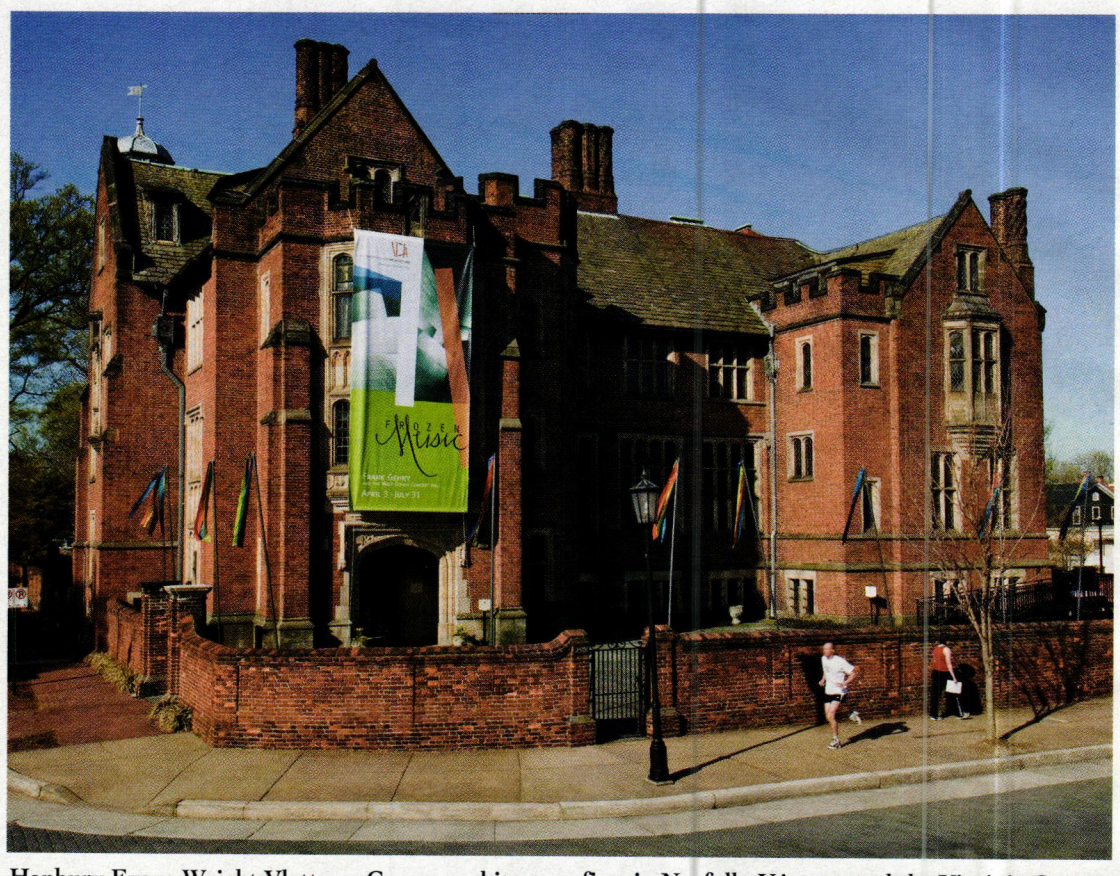
WRITE IN NO. 3380

ARCHITECTS' SHOWPLACE

PROJECT: VIRGINIA CENTER FOR ARCHITECTURE, RICHMOND, VA

RESTORATION ARCHITECT: HANBURY EVANS WRIGHT VLATTAS + CO., NORFOLK, VA

GENERAL CONTRACTOR: W.M. JORDAN CO., NEWPORT NEWS, VA



Hanbury Evans Wright Vlattas + Co., an architecture firm in Norfolk, VA, restored the Virginia Center for Architecture Foundation's Richmond mansion designed by John Russell Pope. He based the 1919 structure on a 16th-century manse in Warwickshire, England, adding greater symmetry and verticality as befits an urban site. *All photos: © Chris Cunningham, 2005*

Architects don't always make easygoing patrons for other architects. So whenever professional organizations in the field build for themselves, the designers have to expect high levels of client scrutiny and second-guessing, plenty of advice from every stylistic camp and technical specialty. A nonprofit called the Virginia Center for Architecture Foundation (VCAF) cleverly smoothed its path to a new Richmond home three years ago. The group purchased an architectural masterpiece to adapt into the Virginia Center for Architecture, encompassing a museum, galleries, shop and offices for the Virginia Society AIA (VSAIA). What hardhearted architect could grouse about the meticulous restoration of a 1919 mansion designed by John Russell Pope?

The $2-million project has made the 28,000-sq.ft. house on Monument Avenue not only watertight and dazzlingly ornamented again, but also publicly accessible for the first time. Hanbury Evans Wright Vlattas + Co. (HEWV), of Norfolk, VA, which handled the restoration pro bono, has invisibly upgraded mechanicals and ADA compliance and rejuvenated Pope's handiwork, while creating one of the largest architecture museums in America.

The structure deserved reverential treatment, notes Calder Loth, an architectural historian for Virginia's Department of Historic Resources. "It's the biggest house in Richmond," he says. "It's on the National Register, it's a major component of an avenue that's a National Historic Landmark, it's the only example of Pope's domestic work in the state, and it's the only Tudor Revival house by Pope in which all interiors are intact." (Most of the architect's six other Tudor houses have been chopped into apartments, according to architectural historian James B. Garrison's 2004 monograph about Pope's residential work, published by Acanthus Press.)

Pope's clients in Richmond, John Kerr Branch and Beulah Frances Gould Branch, always meant for the house to attract attention. The exterior bristles with crenellations, twisted chimneys and carved-stone heraldry. The four-story interior actually contains 19 different levels, if you count every balcony and gallery. "It makes a magnificent backdrop for exhibits about architecture," says John Paul C. Hanbury, FAIA, a founding partner of HEWV. "It's almost as if it were a programmatic design for a center for architecture."

John Branch, who had inherited a banking fortune, amassed yet more wealth by investing in real estate and railroads. He and Beulah collected Italian Renaissance paintings, furniture and tapestries (as well as one Italian Renaissance house: a 15th-century villa near Florence, where they spent every spring). When the couple commissioned their mansion on Monument Avenue from Pope, he had just won a competition to design a domed Neoclassical train station a few blocks away. The Branches allowed him free reign on a lot across the street from a colonnaded memorial to Jefferson Davis. The nearby houses are mostly Georgian; the Branch place, the only Tudor in sight, is three times larger than any neighbor.

A barely visible ADA-compliant ramp snakes around the building and brings wheelchair users to a garden-facing rear terrace, as glamorous and welcoming a façade as the front. Spiraling chimneys and crenellations crown the gable.

Pope based the design on his usual passionate archival research and notes from extensive travels. At a celebrated 16th-century pile in Warwickshire, England, called Compton Wynyates, Pope had admired half-timbering, leaded-glass casement windows, brick diapering, oriels and linenfold paneling. But while the Warwickshire rural manse is rambling and asymmetrical, the Branch house's squared massing suits its urban site. Pope strove for "compactness and fortress-like verticality," noted Virginia architectural historian Christopher V. Novelli in a 2003 history of the house. He added that the interior's multiple levels, and occasional forays into Adamesque and Georgian décor, "create the impression of a manor house that had been constructed and remodeled over many years." The effect seems authentic, nowhere hodgepodge or pastiche: Garrison's 2004 monograph praises Pope's "ability to synthesize a coherent and believable result from an amalgam of precedents."

After Beulah's death in 1952 (John had died in 1930, shortly before Pope), the family gave away their elegant white elephant. Charities including the United Way and American Cancer Society fashioned offices out of the vaulted, coffered rooms. Sandstone doorways and window surrounds ended up coated in gray paint. Sections of iron stair rails were misplaced, and Adamesque cornices dissolved in the wake of roof leaks. Carpeting that Hanbury describes as "bilious chartreuse-y green" was glued to stone stairs and crept across random-width oak flooring. Air-conditioning equipment was jammed into linenfold paneling and casement panes.

In the 1980s, an insurance company executive named Robert E. Pogue set up offices in the house and gave the Department of Historic Resources a preservation easement in exchange for tax benefits. "No major changes can

Rehabilitated vintage chandeliers and vertically mounted track lights illuminate long galleries where the original owners displayed Italian Renaissance furnishings.

In front of one gallery's stone bay window (right) new vintage-looking sandstone flooring was installed. Original hardwood flooring was recycled to patch missing sections elsewhere in the 28,000-sq.ft. house.

be made to the exterior or interior, in perpetuity," Loth explains. "Bob Pogue had great affection for the house, kept it in good condition, and addressed the long years of inappropriate treatments and deferred maintenance."

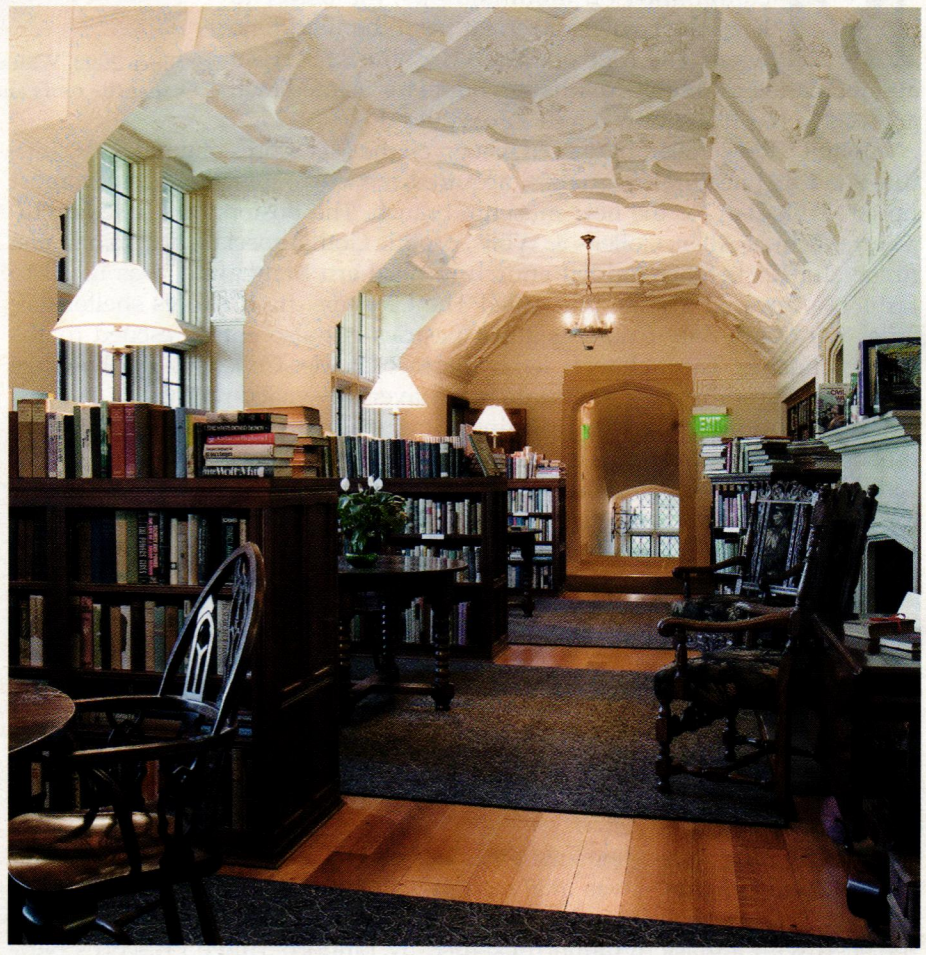
The VSAIA and VCAF, meanwhile, were outgrowing their longtime headquarters, an 1844 Greek Revival in downtown Richmond. "The double parlors had to serve all at once as our exhibit spaces and our board and conference rooms," recalls John Braymer, the VSAIA's executive VP as well as president/CEO for the VCAF. By the time the VCAF spent $2 million acquiring the Branch mansion in 2003, flat sections of its complicated roof were flooded and breezes were pouring in through buckled and broken lead cames on the casements.

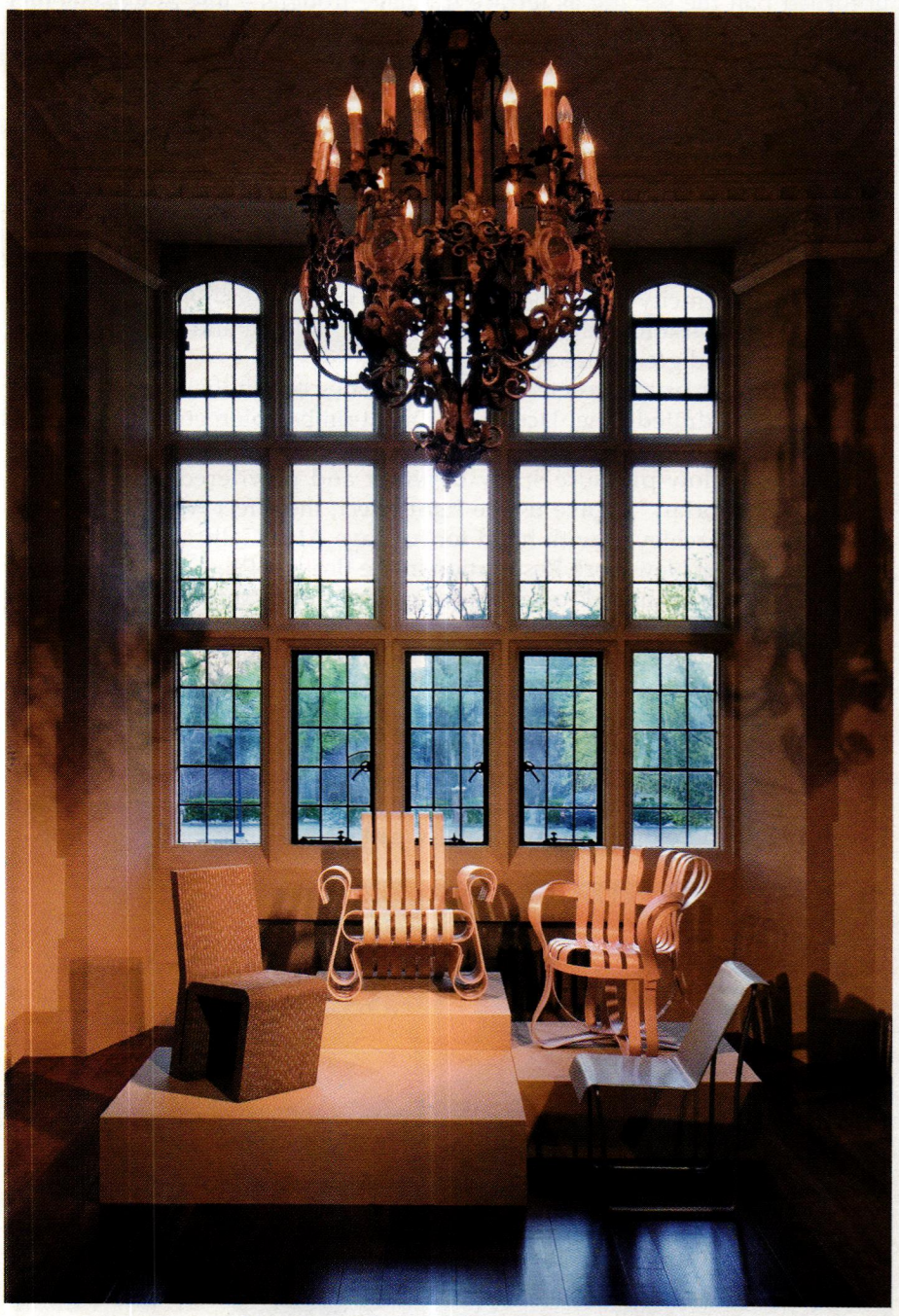
In creating the Center for Architecture, Hanbury's firm altered almost no historic fabric. The Branches' scullery has been turned into a staff break room, next to former storage areas that now contain ADA-compliant bathrooms. The ADA ramp leads around back to a grand terrace, "so no one in a wheelchair feels like a second-class citizen," Hanbury says. Offices and conference rooms fill upstairs bedrooms and servants' quarters. An original stone doorway for the elevator had to be widened and replaced with a metal frame, which bears trompe l'oeil simulations of the original stone carvings and grain.

Museum-caliber lighting in the 2,700-sq.ft. galleries comes from track lights suspended from ceiling grids or vertically mounted along stone window frames. That is, no cans have been cut into ceiling coffers, no halogens dangle. And wherever vintage light fixtures, moldings, railings or flooring needed to be replicated or patched, Hanbury employed artisans from Virginia. "They gave unstintingly of their talents," he says. "They were in awe of the original workmanship."

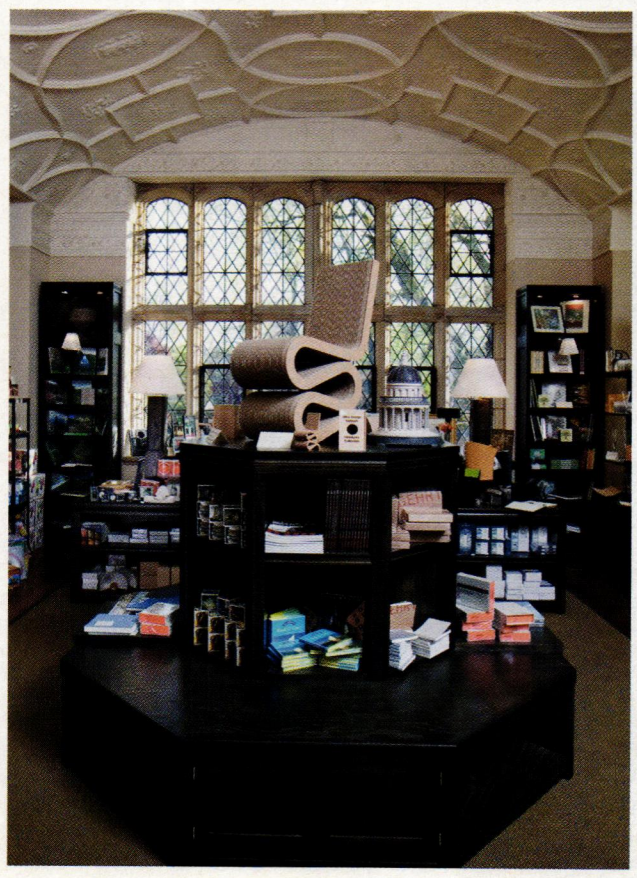
The Center for Architecture, now a year old, has so far brought in shows about Frank Gehry, Hugh Newell Jacobsen, affordable housing and New York landmarks. "The galleries are large enough to be impressive, but because Pope meant for a family to live here, nothing is so overscaled that it's off-putting or overwhelming," Braymer reports. The Center has joined the International Confederation of Architectural Museums and has become a popular stop on the local cultural-tourism trail.

Within a few minutes' walk are the Virginia Museum of Fine Arts, the Virginia Historical Society and a science museum that occupies Pope's well-preserved railroad station. Even when there's no exhibit up at the Center for Architecture, crowds come for biweekly guided tours. (See www.virginiaarchitecture.org for visitor information.) "The house was in the private domain for so many years," Braymer says, "there's been a lot of pent-up curiosity." Rarely has an octogenarian white elephant proven so versatile and nimble at staying in the limelight. – *Eve M. Kahn*





Museum displays don't infringe on interior historic fabric. Leaky, buckling, leaded-glass casement windows throughout the house have been stabilized.



Above: A vaulted, coffered, flora-strewn ceiling ennobles the Center for Architecture's library.

Left: The mansion's original library, its ceiling studded with heraldic symbols, now contains a gift shop furnished with new Tudor-flavored display cases.

CLOISTERS UNVEILED

PROJECT: THE CLOISTERS, NEW YORK, NY
CLIENT: THE METROPOLITAN MUSEUM OF ART; GEORGE WHEELER, RESEARCH SCIENTIST
ARCHITECT: WALTER B. MELVIN ARCHITECTS, LLC, NEW YORK, NY
CONTRACTORS: WEST NEW YORK RESTORATION, BRONX, NY; B&H ART IN ARCHITECTURE, BROOKLYN, NY; GRACIANO CORP., PITTSBURGH, PA
CONSULTANTS: BUILDING AND MONUMENT CONSERVATION, ARLINGTON, MA; CUMMINGS STAINED GLASS STUDIOS, NORTH ADAMS, MA; GRISWOLD CONSERVATION ASSOCIATES, BEVERLY HILLS, CA; JABLONSKI BERKOWITZ CONSERVATION, NEW YORK, NY

Since 2000, Walter B. Melvin Architects, LLC, of New York City has been restoring the granite skin, complicated tile roofs and centuries-old salvaged windows at The Cloisters. *Photo: Bernstein Photography*

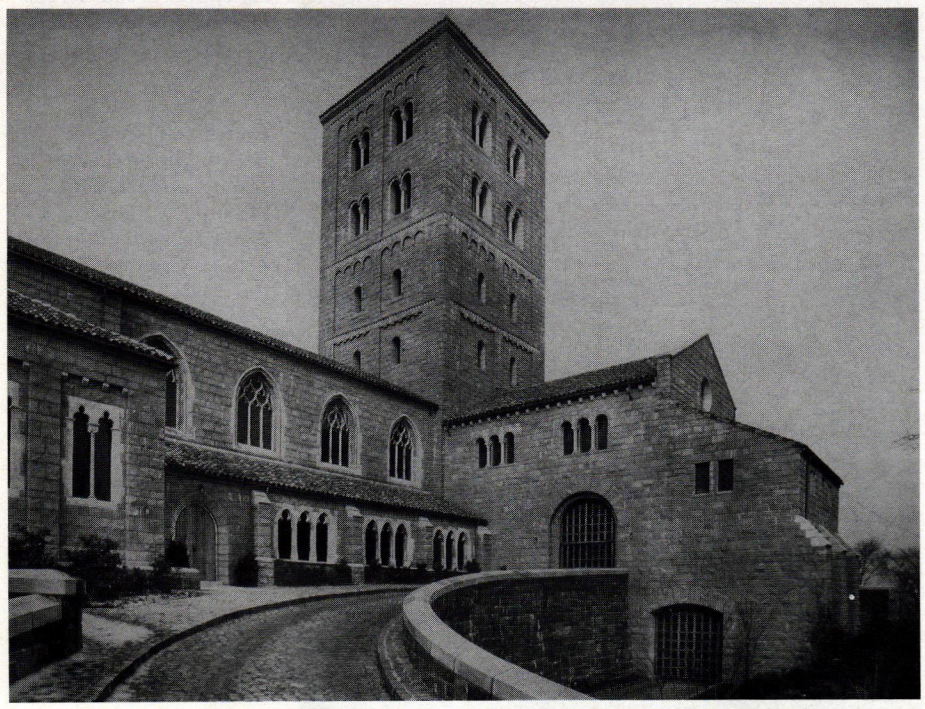
Medieval monks often built themselves walled compounds on mountaintops, the better to keep their vows of retreat from the world. So when The Metropolitan Museum of Art set about creating a suitable Manhattan home for its medieval artifacts in the 1930s, only a hilly site would do.

John D. Rockefeller, Jr., who'd just given the Met scores of medieval sculptures and architectural fragments, acquired the steep, forested, northernmost tip of Manhattan for the new museum branch. The Boston, MA-based architectural firm of Allen, Collens & Willis, prolific Gothic specialists who had just finished a Rockefeller-funded church in northern Manhattan, was hired to fashion a towered granite pile called The Cloisters. Its tile roofs shelter galleries full of not only paintings and tapestries but also entire rescued rooms and colonnades. The architects, led by partner Charles Collens, skillfully wove 12th- to 16th-century fragments into new travertine-walled rooms.

Where monks used to illuminate manuscripts or discuss harvests, museum-goers now roam calming reconstructions, accurate replicas or evocations of French, Italian and Spanish medieval space. In the country's only museum devoted to medieval art, sunlight streams through slit windows or stained-glass Biblical scenes onto Romanesque archways sculpted with angels and griffins.

The building itself now ranks as an antique. For six years it has been undergoing restoration projects planned by the Met's medieval art department, overseen by its construction department and implemented by Walter B. Melvin Architects, LLC, of New York City. Cleaned, waterproofed and, in many spots, re-engineered under the relentless scrutiny of curators and conservators, The Cloisters looks as medieval as ever. "When we do what we do well," says Melvin partner Robert Bates, "hardly anyone will notice that we've done anything at all."

The zigzagging roofline – whether Mission tile slopes, quarry tile flats or glass-block skylights – was analyzed and upgraded. A leaky flat skylight made of steel-framed glass blocks, sheltering a ca. 1200 cloister, had to be replaced with a glass pyramid (designed by Einhorn Yaffee Prescott's New York City office). The Mission tile were largely salvageable, except at the ridges, which were replicated by Orchard Park, NY-based Boston Valley Terra Cotta. Beneath the tile run layers of lightweight nailing concrete and self-adhering Grace Ice & Water Shield from Grace Construction Products. On tower slopes, where tile were originally embedded in mortar (to resist wind), stainless-steel hold-down clips now grip the tile.



In the 1930s, the Boston, MA-based architecture firm of Allen, Collens & Willis interwove fragments of medieval buildings to create The Cloisters, which is still the country's only museum of medieval art. *Photo courtesy of The Metropolitan Museum of Art*

Expanses of quarry tile had failed, and when they were pried up, their undersides revealed manufacturers' stamps from Dennis Ruabon in Wales. Still in business, the company provided replacements for The Cloisters in the original array of four unglazed terra-cotta shades. (Below now lie Kemper liquid-applied waterproofing and Grace drainage mats, with salvaged upturned pan tile serving as terrace drainage troughs – just as Collens had resourcefully installed.) Likewise the original supplier of the tower's steel casement windows, the U.K.'s Crittall Windows, is fortuitously still operating. The casements' vintage chamfered-bronze handles have been saved, to operate new sash with sweeping Manhattan and New Jersey views.

At times during the six-year project, crews have engulfed parts of the building in scaffolding: enclosed and insulated, of course, to minimize dust dispersion, and perched on steel frameworks to avoid overloading roofs. Much of the masonry, in granite blocks originally quarried in Millstone, CT, has been cut and re-pointed (with a few new stones brought in from Millstone). When city grit came off the 1930s walls, Bates reports, "we realized the color variations in the stone had been hidden, and the pinks, purples, oranges and greens are amazing."

New mortar was concocted from two grades of Schofield sand, Saylors cement and hydrated lime, laced with burnt-umber pigment. But it didn't look quite rustic enough until the stone underwent vortex cleaning. A chemical-free, low-pressure spray of water and powdered glass slightly abraded the mortar. "It gave us the right effect, the effect we'd been trying for but not yet achieved with hand tools," says Alan Gallicchio, the project manager at West New York Restoration in the Bronx, NY.

The Met has managed to keep most galleries open throughout the overhaul. "We took the masonry and roofing apart, and put it back together, with no impact on the museum's daily operations," says Dino Rossi, vice president of operations for Graciano's New York division. During brief closures of some rooms, artisans built new wooden or stone frames for stained and leaded glass. Bottom and top vent slits keep the glass evenly bathed in room air, and thus protected from condensation.

The curators are now bringing out dozens of medieval windows that have rarely been exhibited. In a gallery called the Early Gothic Hall, two

The Metropolitan Museum of Art has kept most of The Cloisters' galleries open throughout the six-year overhaul. Scaffolding has been enclosed and insulated, to minimize dust dispersion and draped on steel frameworks to avoid overloading roofs. *Photo: Bernstein Photography*

Right: On sloped roof sections around a 12th-century French monastery cloister, most of the original Mission tile have been salvaged (with new ridges fabricated by Orchard Park, NY-based Boston Valley Terra Cotta). For flat roof sections, replica quarry tile were commissioned in four unglazed shades from the still-extant original manufacturer, Dennis Ruabon in Wales. *Photo: Bernstein Photography*

Atop a ca. 1150 French chapel, new and 1930s roof tile retain their wide color variations. *Photo courtesy of The Metropolitan Museum of Art*

new limestone lancet windows have been cut into an interior wall, to contain backlit stained glass. In an exterior wall, three 13th-century limestone windows overlooking the Hudson River have become venues for changing stained-glass displays.

No one knows from which 13th-century buildings the windows came. Bates explains: "They were discovered in Normandy in the 1930s – they were being used as garden follies. Some freestanding mullions were missing, the glass was long gone, and in any case the glass had been changed so many times over the centuries that the glazing grooves looked like Swiss cheese." At The Cloisters in the 1960s, Bates adds, "the windows – with all the best of intentions – were covered outside with an aluminum-and-glass panel system. That acted like a greenhouse, exacerbating the deterioration. When the panels were removed, out poured condensation, algae and sand that had once been French limestone."

Carved by stone sculptor Shi-Jia Chen of New York City-based B&H Art in Architecture, Ltd., drastic yet nearly invisible interventions have been made all along the worn frames. "We replaced 40% of the stone, including

The stainless-steel hold-down clips are faintly visible here, but are rapidly acquiring patination. *Photo: Walter B. Melvin Architects*

everywhere it touches exterior glass," Bates says. "The curators here are realistic about what can and can't be saved. All the foils, cusps and lancet heads and shoulders are new, and there's an imperceptible circular joint of lime mortar defining old and new."

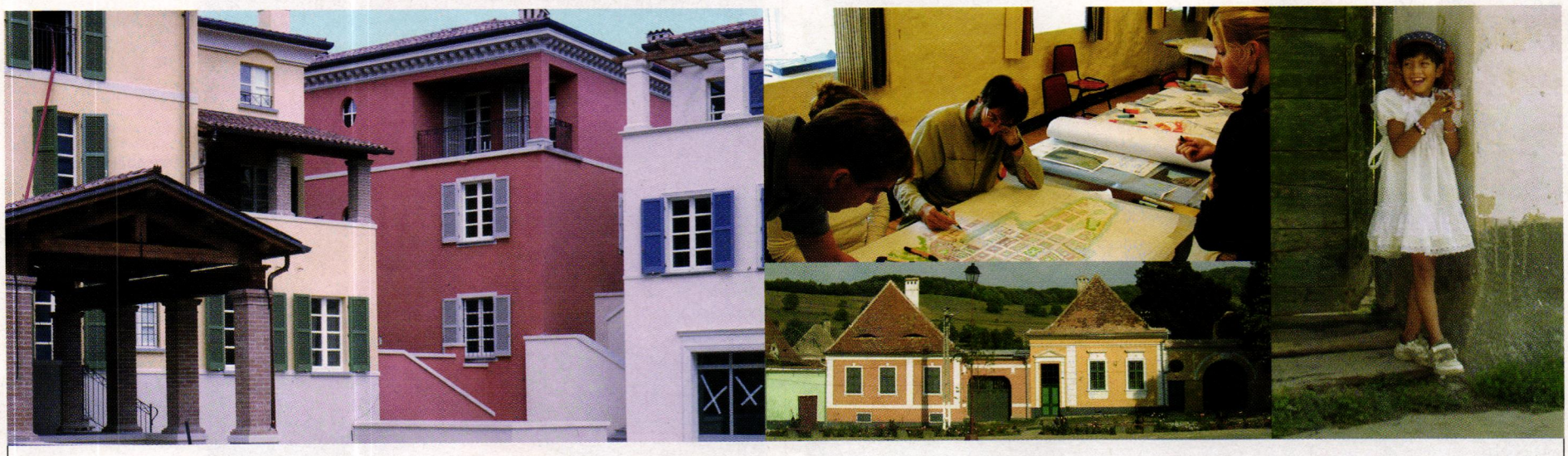
The replacement stones, from a quarry in Normandy, France, look almost exactly like the original pieces from the Norman town of Beaumont le Roger. A conservator slightly distressed the exterior, so it will soon develop a surface calcification, just like the vintage sections. The interior replacement stones, meanwhile, have been chiseled and rubbed with paint pigment, so only an expert would know that they never spent time weathering in a Normandy garden.

The low-E, low-iron, ½-in. glass is "dead-on clear," Bates adds, so it won't distort any of the stained-glass hues. A few millimeters in front of the windowpanes, he snuck slotted bronze tubes to support adjustable bronze nuts and coped-tip T-bars for medieval windows.

"We've been looking for every opportunity we can find to show some of the stained glass we have in storage, particularly in natural light," says Marlene Lieu, the museum's architectural project manager. "This will be the only place in the museum where stained glass is always on view in rotation."

Restoration will be ongoing for another year or so, she adds; HVAC is undergoing upgrades, and some roof sections and medieval trim still need restoration. Whenever any historic fabric is removed, the fragments are cataloged and put into storage. "With a building this important," Lieu says, "we have to move very, very slowly, planning and documenting every step. We've loved analyzing all the different layers here, working with every era's construction technology, seeing what can be improved upon and what's best left alone." – *Eve M. Kahn*

A 13th-century French limestone window had been misguidedly covered with aluminum and glass in the 1960s. A newly carved limestone hexafoil is shown here before it underwent slight distressing to induce patina. Inside will hang the museum's only rotating displays of stained glass. *Photo: Walter B. Melvin Architects*



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COURTLY GESTURES

PROJECT: THE CASINO, GEORGIAN COURT UNIVERSITY, LAKEWOOD, NJ
ARCHITECT: FAREWELL MILLS GATSCH ARCHITECTS, LLC, PRINCETON, NJ; MICHAEL J. MILLS, FAIA, PARTNER-IN-CHARGE; KATHERINE MCDOWELL FREY, PROJECT MANAGER
GENERAL CONTRACTOR: MASSIMINO BUILDING CORP., NEWTON, PA
ARCHITECTURAL CONSERVATOR: INTEGRATED CONSERVATION RESOURCES, NEW YORK, NY

During the first quarter of the 20th century, tennis players worldwide trembled at the thought of matches against George Jay Gould II. The socialite grandson of a railroad robber baron, Gould had learned the game from staff pros on his family's 1899 estate at Pine Barrens in Lakewood, NJ. Even at Olympic contests, he "made it practically impossible for any amateur to 'live' in the same court with him," wrote sports historian Allison Danzig in 1930 history of racquet games. Gould wielded, Danzig noted, "one of the most perfectly executed and absolutely deadly strokes that ever cut down a ball."

Gould mainly played a rarefied, ancient version of the game: court tennis. Invented sometime in the 1100s, it has gone in and out of fashion for centuries. It was all the rage among Belle Époque aristocrats, like those who flocked to Lakewood. Regulation courts for the sport are enclosed and concrete, with protruding shed-roof galleries and a cement buttress at ground level that provides opportunities for strategic ricochets. The racquet is pear-shaped and lopsided, and balls are handmade from bundles of white cloth strips. The game in fact is so different from standard lawn tennis that it has its own lingo. Court tennis masters speak, for instance, of strokes named giraffes, poops and railroads.

For the few thousand modern-day enthusiasts of court tennis, ten courts survive in America, mostly at private clubs. Last fall, the most historically significant of them all reopened after a faithful restoration: Gould's childhood training ground.

Since 1924, his family's property, named Georgian Court, has served as the campus for a Catholic women's school called Georgian Court University. The Goulds' sports facility (which originally contained bowling alleys, dozens of guestrooms, a Turkish bath and a polo ring) is the university's gym and auditorium. The court tennis space, after decades of disrepair and idleness, is receiving rave reviews again and is becoming an essential part of the school's curriculum.

Designed in the 1890s by New York City-based architect Bruce F. Price, the Casino at Georgian Court University in Lakewood, NJ, originally served as a sports playground for Belle Époque aristocrats. A polo ring (now used as a gym and auditorium) dominated the interior, so Price set sculpted tableaus of charioteers over the arched entryways. *Photo: Taylor Photo*

The steel-reinforced Casino is almost industrial-scale. Lined in colonnades, it measures 280x176 ft. and originally contained not only sports courts but also dozens of guestrooms. Farewell Mills Gatsch Architects of Princeton, NJ, has been restoring the structure for nearly a decade. *Photo: Taylor Photo*

On and off for nearly a decade, preservationists at Farewell Mills Gatsch Architects LLC, in Princeton, NJ, have been working on the sports building, which the Goulds dubbed the Casino. It was designed, like the rest of the National Historic Landmark site, by Manhattan architect Bruce F. Price. In contrast with Price's Georgian mansion and balustraded terraces around the 155-acre property, the steel-reinforced Casino is somewhat industrial-looking. Throughout the 280x176-ft. building, exposed and riveted trusses loom over exposed red-brick walls and tongue-and-groove wainscoting.

The casino's court-tennis court allows for a rarefied, millennium-old version of the game; shed-roofed galleries and a ground-level buttress are positioned for strategic ricochets. The court was brought back into play last year, thanks to a $367,000 restoration, largely funded by the New Jersey Historic Trust. *All photos: Katherine McDowell Frey unless otherwise noted*

The corridors' tongue-and-groove ceilings have been brought back to their original high-gloss varnish. Sound insulation has been installed above them, where the original builders had stuffed bagfuls of sawdust.

Bounces in court tennis are carefully measured for a Byzantine scoring system, and crowns painted on the black-tinted concrete walls help players judge where to place shots.

But terra-cotta and marble ornament here and there are delicately sculpted, as befit the Goulds' substantial budget. Charioteers tame wild steeds over the arched entryways, and lion heads overlook the polo ring.

Grants and university operating budgets have allowed Farewell Mills Gatsch to prepare a master preservation plan, replace the Casino's metal roof and skylights, stabilize its brick and stucco skin and conserve terra-cotta sculpture. The 2005 tennis court project cost $367,000, largely funded by the New Jersey Historic Trust.

In the clerestory windows along the court's gabled roof, Farewell Mills Gatsch replaced plexiglass sheets and fake muntins with wood sash and metal louvers. Wherever roof trusses bear structurally onto the black-tinted masonry walls, says project manager Katherine McDowell Frey, "we excavated to scrape off and treat corrosion and to make sure the bearing capacity was intact."

In the shed-roof galleries along three sides of the room, water-damaged tongue-and-groove ceilings required extensive patching. Andrew Massimino, head of the Newton, PA-based contracting firm, Massimino Building Corp., recalls that when the first gallery ceiling was opened for inspection, "the workman got covered in sawdust. The areas above the ceilings turned out to be filled with sawdust. But we don't know why: maybe it was meant to improve the bounce of the ball, or maybe to deaden the sound of a ball hitting a hollow roof. In any case, we replaced the sawdust with sound insulation."

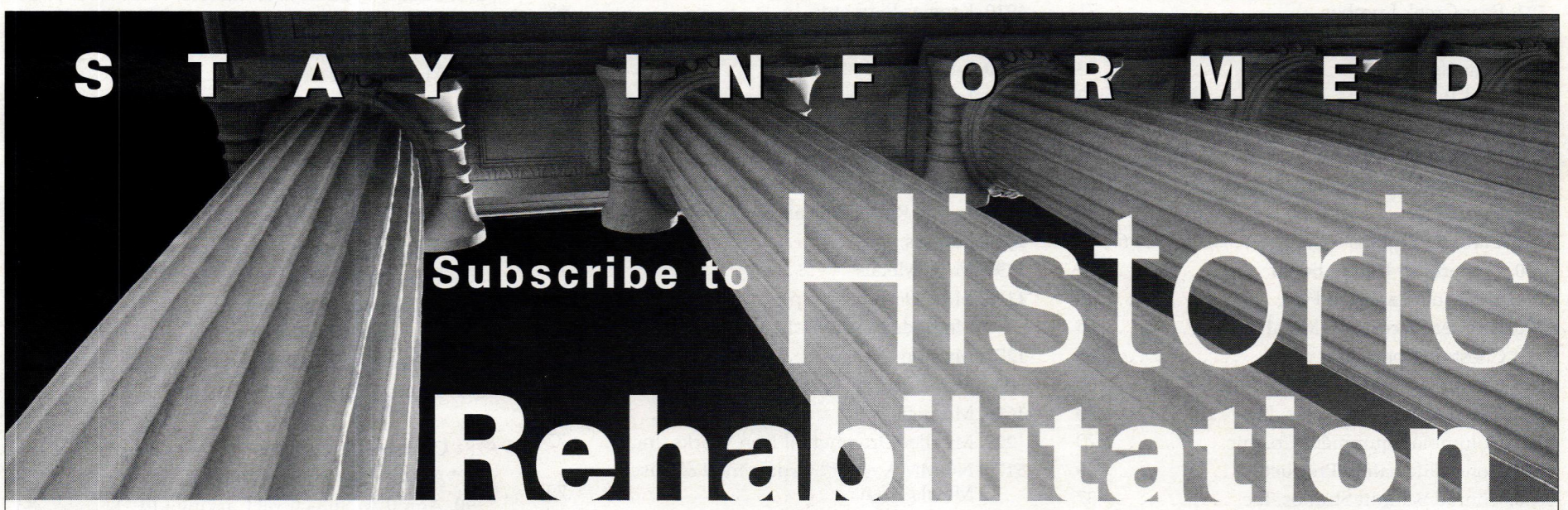
Along one tongue-and-groove ceiling, newly varnished, a long-faded inscription has been re-painted in heavy-serif black lettering: "Silence is requested while the ball is in play."

Court-tennis clubs and university teams, mostly from the East Coast, have been flocking to Georgian Court's historic treasure. "It's getting heavily used," reports Cathleen Sage, a project specialist in the university's Office of Finance and Administration. "The people who are interested in the sport are very, very enthusiastic. They walk in here and can't wait to start playing. Our students have been fascinated to watch how the players strategize, and use all the walls and the roofs. The U.S. Court Tennis Association will be sending pros to teach here, our tennis coach has been to some court tennis workshops, and our tennis team has trained with the Princeton court tennis team. Local tennis clubs have shown interest in learning the game, too. There's so much potential here."

Just outside the viewing gallery at the Casino's tennis court, Sage has filled a glass-fronted trophy case with artifacts: photos of Gould, USCTA newsletters and a worn cloth ball that was found in the rafters during renovation. Clarence McGowan, a board member of the USCTA, says that he's played all the surviving courts in America but still gets a thrill at Georgian Court. "The sense of history gives a game played there a special feeling," he says. "I'm trying now to reinstitute an Ivy League championship, and Georgian Court will be the perfect place for that." – *Eve M.Kahn*

Above a viewing gallery with bleachers, a long-faded inscription has been repainted in long-serif black letters: "Silence is requested while the ball is in play."

The Casino retains much of its historic fabric, including lavishly sculpted benches beside the marble-lined, 100,000-gal. swimming pool.



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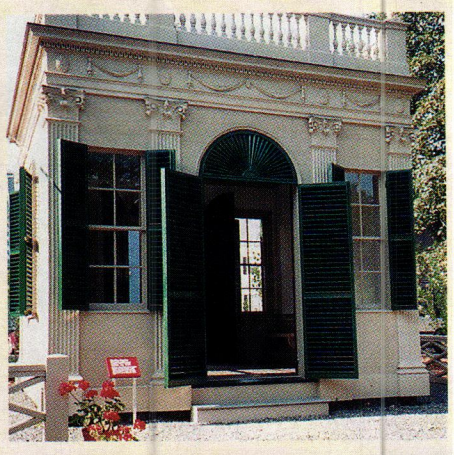

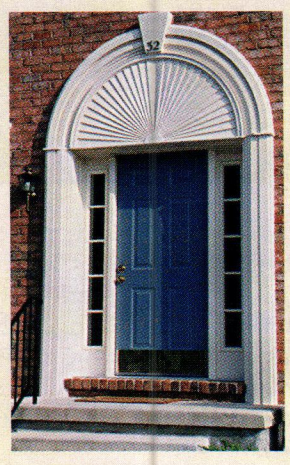

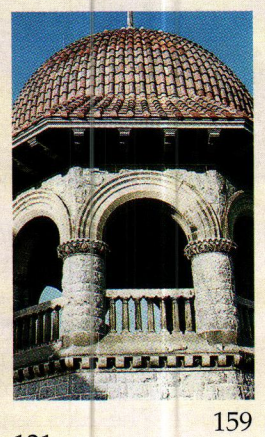

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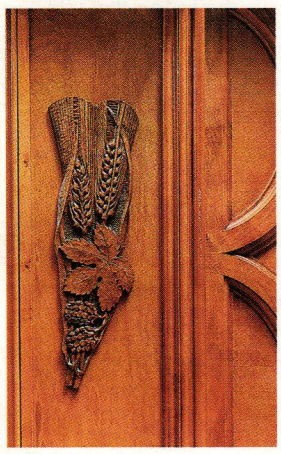

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Adams Stair Works & Carpentry manufactured this monumental curved stair for a grand entrance in Chicago, IL.

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of staircases & stair parts: circular, spiral, straight, glass & custom shapes; stair kits ; historical restoration; custom turnings & profiles; oak & other species.
Write in No. 610

Alamo Designs
877-442-5266; Fax: 800-859-4716
www.alamodesigns.com
San Antonio, TX 78216

Custom fabricator of hand-forged iron entryways: grand entrances, entry systems, doors, wine cellar doors, gates, window dressing & iron railings.
Write in No. 1392

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new construction; custom matching of glazed & unglazed tile.
Write in No. 8032

Architectural Grille
800-387-6267; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Manufacturer of custom grilles: perforated & linear bar grilles; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.
Write in No. 2220

ArmaKleen Co.
800-332-5424; Fax: 609-497-7176
www.armex.com
Princeton, NJ 08543

Manufacturer of ARMEX blast media: baking-soda-based abrasives for cleaning & paint removal without damaging most substrates; for stone, brick, wood, metal, glass & composites.
Write in No. 406

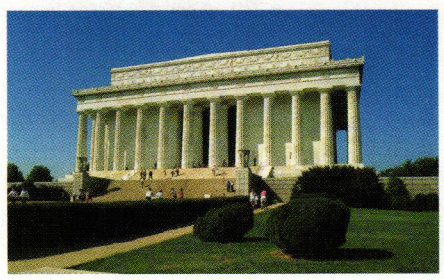
ArmaKleen supplies baking-soda-based cleaners that remove a variety of contaminants from brick, stone, wood, glass and metal.

Atlas Metal Sales
800-662-0143; No fax
www.atlasmetal.com
Denver, CO 80204

Supplier of silicon bronze: casting alloys; sheet & plate; flat bar, square & round rod; square & round tubing; welding rod & wire; free brochure.
Write in No. 1784

Avian Flyaway, Inc.
800-888-0165; Fax: 972-722-0165
www.avianflyawayinc.com
Rockwall, TX 75087

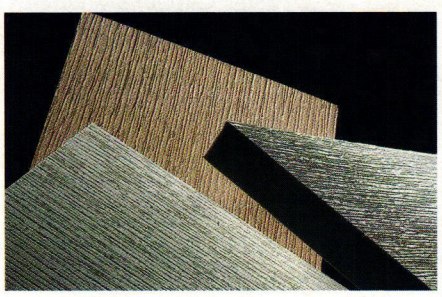
Manufacturer & installer of bird-control systems: stainless-steel electrically-charged open-wire system; eliminates nesting & roosting birds; non-lethal, virtually invisible & easily maintained; conforms to U.S. Std. 69; netting.
Write in No. 8118



Avian Flyaway installed a bird-control system for Washington, DC's Lincoln Memorial.

AZEK Trimboards
877-275-2935; Fax: 570-346-5080
www.azek.com
Moosic, PA 18507

Manufacturer of PVC exterior trim products: trimboards, sheets, beadboards, cornerboards & millwork.
Write in No. 1428



The AZEK Frontier Series is available from AZEK Trimboards in white; the rustic boards have one textured and one smooth side.

Barker Metalcraft
800-397-0129; Fax: 773-588-9309
www.radiatorcover.com
Chicago, IL 60618

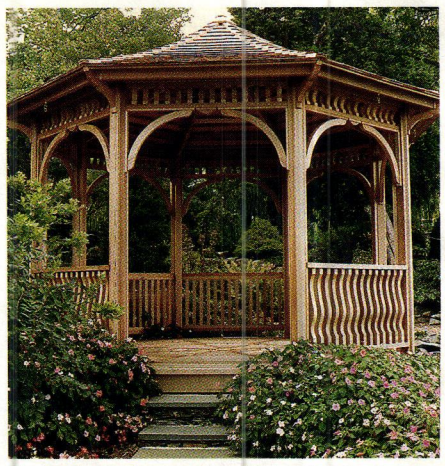
Custom manufacturer of wall & floor grilles & heating enclosures: radiator, baseboard & convector covers; stamped & perforated metal.
Write in No. 7670

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction clawfoot tubs, high-tank toilets, pedestal sinks, lighting, door & cabinet hardware, mirrors & many one-of-a-kind items.
Write in No. 1725

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of tongue-&-groove paneling, shingles, shakes, flooring & decking: red cedar, Port Orford cedar, cypress, pine, fir, hemlock, spruce, jatoba & more; kiln dried; clear & select grades.
Write in No. 521



Red cedar shingles from Bear Creek adorn this gazebo in Newport, RI.

Bell Bird Control
800-932-0733; Fax: 973-575-1177
www.bellbirdcontrol.com
Parsippany, NJ 07054

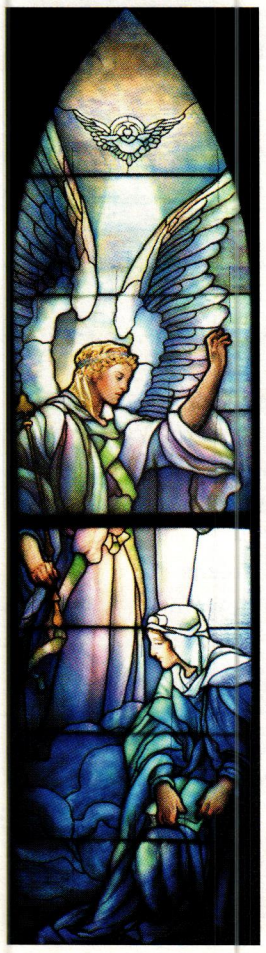
Manufacturer & installer of aesthetic solutions to pest bird problems: custom patented system, color matched & low profile; for historic-style structures & other buildings.
Write in No. 1682

Bird-B-Gone
800-392-6915; Fax: 949-472-3116
www.birdbgone.com
Mission Viejo, CA 92692

Manufacturer of bird-control products: Bird Spike 2001, Bird Gel Repellent, Bird Chase Ultrasonic & Bird Netting; has base of authorized installers who can come to your site & recommend appropriate products.
Write in No. 1352

Bovard Studio, Inc.
800-452-7796; Fax: 641-472-0974
www.bovardstudio.com
Fairfield, IA 52556

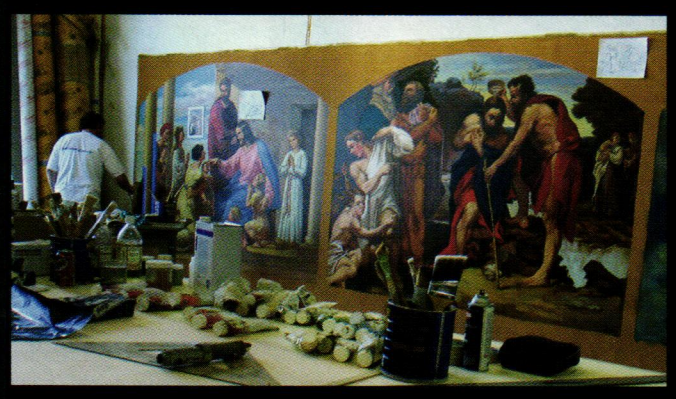
Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; replicates lost historic stained-glass windows; hand-painted & faceted glass & mosaics; hand-painted, kiln-fired original art glass.
Write in No. 7690



Bovard Studio restored this stained-glass window by Louis Tiffany that had been damaged by fire at St. John's Episcopal Church in Quincy, IL.

Timeless Interiors and Fine Works of Art Since 1889

Restoration of the decorative painting, the historic tabernacle and statuary for the 1927 Gothic-style Sacred Heart Cathedral in Rochester, NY Photo: Tim Wilkes Photography



Left: Conservation of three large American Opalescent windows containing a total of sixty-two panels, created by stained glass master, Louis C. Tiffany Studios for Broad Street Presbyterian Church, Columbus, OH

Above: Four new nave murals inspired by historic designs were created for St. Roch Catholic Church in Indianapolis, IN

Right: Restoration of badly damaged statues for St. Michael the Archangel Catholic Church, Convent, LA

- *Creation, Conservation and Restoration of*
  - *Decorative Painting*
  - *Stained Glass*
  - *Etched Glass*
  - *Murals*
  - *Mosaic*
  - *Sculpture*
  - *Statuary*
- *Historic Research*
- *Specification Writing*

One of the largest decorative painting and stained glass studios in the country, Conrad Schmitt Studios provides award-winning artwork for churches, theatres, hotels, courthouses and state capitols. With a unified artistic vision, CSS's talented and experienced staff of artists and craftsmen provide a variety of disciplines to be a single source for all of a project's aesthetic needs. Today, as in the past, Conrad Schmitt Studios is dedicated to providing beauty, precision, quality and longevity in every endeavor.

Call us today for a complimentary consultation and visit us on the web at www.conradschmitt.com

Conrad Schmitt Studios Inc.

Excellence in Artistry Since 1889

2405 S. 162nd St., New Berlin, WI 53151 ■ 800-969-3033 ■ Fax: 262-786-9036 ■ Email: studio@conradschmitt.com ■ www.conradschmitt.com

WRITE IN NO. 8040

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Brosamer's Bells
517-592-9030; No fax
www.brosamersbells.com
Brooklyn, MI 49230
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.
Write in No. 7130

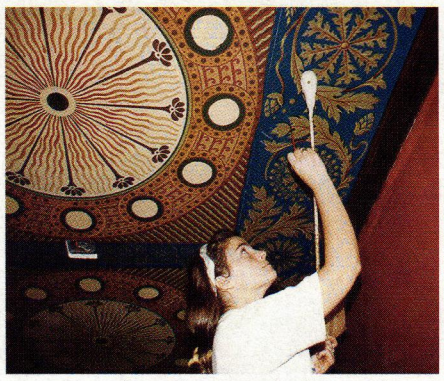
Pre-owned bells from Brosamer's Bells can be used in a variety of applications.

Building Conservation Associates
212-777-1300; Fax: 212-777-1606
www.bcausa.com
New York, NY 10001
Consulting firm: project management, conditions survey, plans & specs, cost estimating & feasibility reports, materials testing & lab analysis; for historic buildings, monuments & fine art.
Write in No. 1673

Building Conservation Associates conducted a comprehensive conditions assessment of Grand Central Terminal in New York City.

CAM Tech
403-236-4464; Fax: 403-279-4206
www.camtech.ca
Calgary, AB, Canada T2C 0B4
Designer & manufacturer of CNC routing & laser-etching & -cutting equipment: RouterMaster line of machines are fully 2-d & 3-d capable in 3 & 4 axis configurations; most components built in house.
Write in No. 1718

Canning Studios
203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410
Restorer & designer of decorative finishes, ornamental plaster & wood: historic paint analysis; plaster consolidation & stabilization; decorative paint, murals, interior & exterior gilding, wood graining; metal & stone cleaning.
Write in No. 5100


An artisan from Canning Studios works on the restoration of this decorative ceiling.

Canterbury International
323-936-7111; Fax: 323-936-7115
www.canterburyintl.com
Los Angeles, CA 90016
Designer & manufacturer of architectural site furnishings: clocks, benches, sculpture & custom products; for more than 40 years.
Write in No. 1750

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238
Supplier of antique barnwood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine & oak; complete timber frames & barns; salvaged doors, windows & shutters.
Write in No. 2744

The grayish-red siding for this building in Colorado was supplied by Carlson's Barnwood.

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074
Manufacturer & supplier of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.
Write in No. 190

Chelsea Decorative Metal manufactured this Victorian-style, 24-in. pressed-tin ceiling panel.

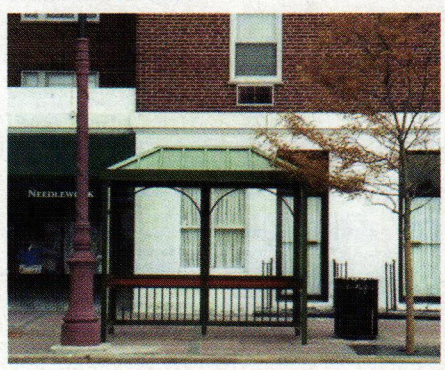
Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782
Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.
Call for more information.

"Doc" Wasley of Chestnut Specialists displays a few of the wide antique boards that the firm offers in chestnut, oak and pine.

Classic Accents, Inc.
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195
Manufacturer of reproduction push-button light switches: cover plates in 28 finishes & styles; molding hooks, tassel kits & picture cord.
Write in No. 4850

ClassicAire Woodvents, Inc.
800-545-8368; Fax: 503-735-3761
www.classicaire.com
Wilsonville, OR 97070
Manufacturer of wood vents & registers: all standard duct sizes & custom sizes; rabbeted flush mount, self rim & standard flush mount.
Write in No. 1797

Columbia Equipment Co., Inc.
800-742-1297; Fax: 718-526-4110
www.columbiaequipment.com
Jamaica, NY 11433
Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; outbuildings.
Write in No. 3105

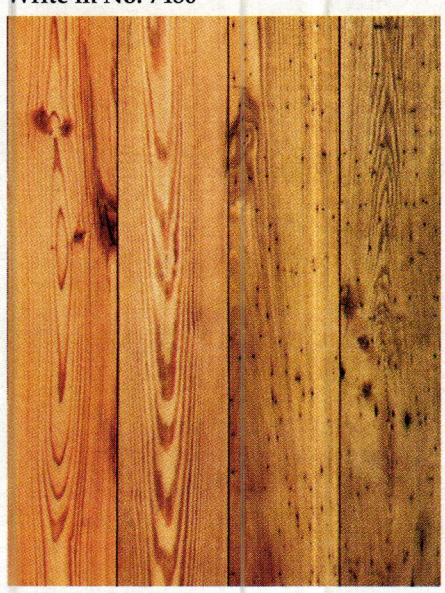

The Garden City model aluminum prefabricated shelter from Columbia Equipment can be manufactured in different sizes, finishes and roof designs.

Concealite Safety Products
605-542-4444; Fax: 605-542-3333
www.concealite.com
Elkton, SD 57026
Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation that does not conflict with interior design.
Write in No. 1759

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151
Creator, conservator & restorer of decorative painting, stained & art glass: ornamental plasterwork; crystalline etched glass designs, frames; murals, mosaics & statuary; for public & religious buildings; since 1889.
Write in No. 8040

Conrad Schmitt Studios created this stained-glass-panel depiction of the Annunciation.

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545
Supplier of reclaimed wood: wide board & random width; chestnut, maple, oak, pine, heart pine, cherry, elm & walnut; distributor of reclaimed barn siding, hand-hewn beams, paneling & cabinetry.
Write in No. 7480


Authentic 19th-century barn wood and hand-hewn beams are available from Country Road in pine, hemlock, chestnut and other species.

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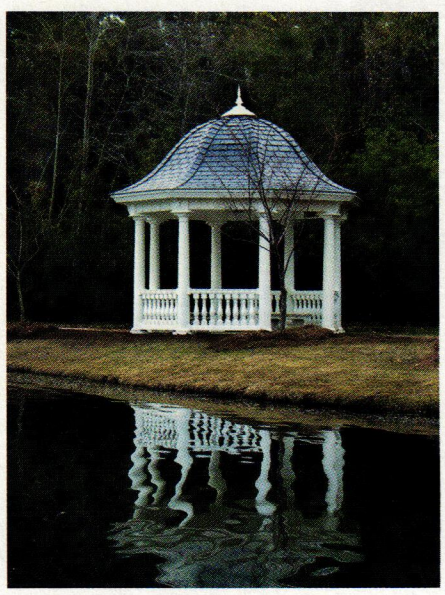
This interior post lantern is one of a group of fixtures made by Crenshaw Lighting for the Brooklyn Historical Society in Brooklyn, NY.

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

Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.
Write in No. 313

D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.
Write in No. 495



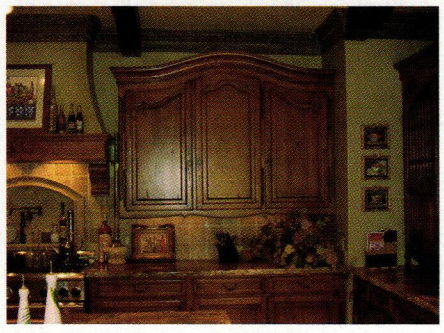
The 16-ft.-dia. Heritage Series Bell is manufactured by Dalton Pavilions.

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Manufacturer of pre-engineered pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.
Write in No. 330

DistressedCabinet.com
888-849-1252; Fax: 888-849-1253
www.distressedcabinet.com
Dickinson, TX 77539

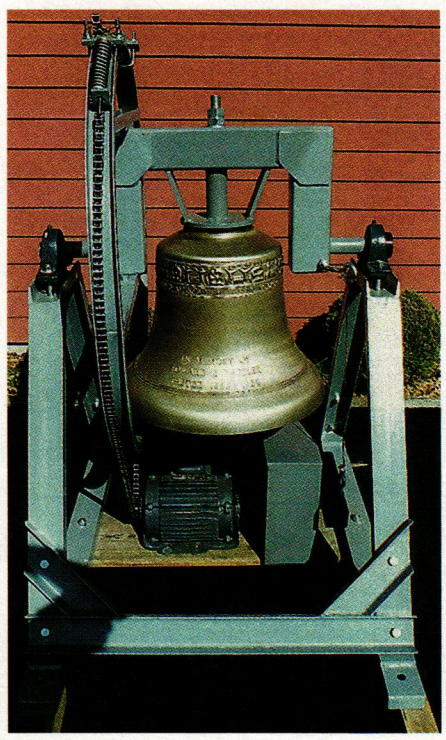
Custom fabricator of cabinets made of distressed hardwood: variety of hardwoods & finishes; handcrafted, rubbed & finished; old-world French Country & English Country furniture reproductions.
Write in No. 1843



This kitchen cabinet from Distressed-Cabinet.com features a custom upper constructed from one piece of alder with the company's Chester finish.

Elderhorst Bells, Inc.
800-810-7892; Fax: 215-679-3692
www.elderhorstbells.com
Palm, PA 18070

Manufacturer of clock movements & complete clock & bell systems: cast-bronze bells, mini carillons, chimes, moving-figure displays & bell-ringing equipment; controls furnished & installed.
Write in No. 2100



Elderhorst Bells outfits new and used bronze bells with either traditional rope swings or electronic swinging systems.

Enkeboll Designs
800-745-5507; Fax: 310-532-2042
www.enkeboll.com
Carson, CA 90746

Custom fabricator of interior wood carvings: capitals, columns, corbels, moldings, onlays, panels & stair components; maple, red oak & cherry.
Write in No. 5770

European Iron Works
805-967-8076; Fax: Same as phone
www.europeanironworks-sb.com
Goleta, CA 93117

Designer & fabricator of hand-forged & traditionally joined architectural products: railings, balconies, gates, wine cellar & entry doors, fireplace screens, lighting & furniture; iron, bronze, copper, aluminum & other materials.
Write in No. 3031

EverGreene Painting Studios, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.
Write in No. 2460 for decorative painting; 2678 for plasterwork

EverGreene Painting Studios offers conservation services for art, mosaics and sculpture.

FAAC International, Inc.
800-221-8278; Fax: 970-223-2588
www.faacusa.com
Cheyenne, WY 82007

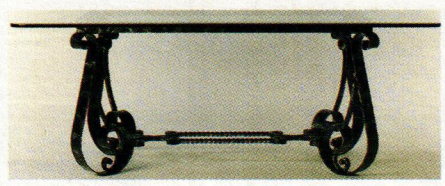
Manufacturer of gate operators: swing-, slide- & barrier-gate systems.
Write in No. 531

Forshaw of St. Louis, Inc.
800-367-7429; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044

Manufacturer of handcrafted mantels & overmantels: pine, oak, poplar, cherry & other solid hardwoods; unfinished & ready for paint or stain; precast-stone mantels with 33-, 36-, 42- & 43-in. openings; custom & ground shipped.
Write in No. 8174

Gaby's Shoppe
800-299-4229; Fax: 214-748-7701
www.gabys.com
Dallas, TX 75207

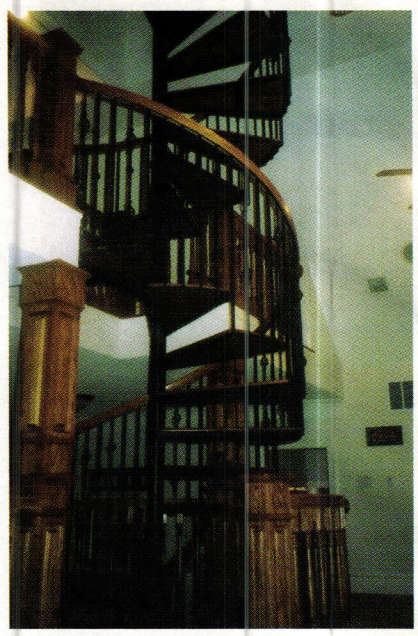
Manufacturer of handcrafted iron decorative drapery hardware: curved & angled bay windows & arches.
Write in No. 2520



This dining table from Gaby's Shoppe's Montmarte Collection measures 57x32x28 in.

Goddard Mfg. Co.
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.
Write in No. 4780



Goddard Mfg. fabricates steel, wood and combination steel/wood spiral stairs.

Good Time Stove Co.
413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; fully restored & functional; restored enamel, cast iron, wood & wood/gas combos; electric conversions.
Call for more information.

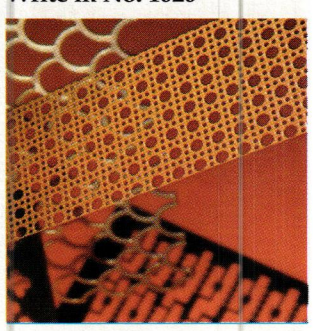
This Quaker Gem cast-iron stove, dating from 1870-1890, was restored by Good Time Stove.

Hahn's Woodworking Co., Inc.
908-793-1415; Fax: 908-793-1420
www.hahnswoodworking.com
Branchburg, NJ 08876

Custom manufacturer of wood entry doors, garage doors, windows & shutters: historical reproductions; institutional projects.
Write in No. 6640

Harrington & King Perforating Co.
800-251-6026; Fax: 423-479-8694
www.hkperf.com
Cleveland, TN 37320

Manufacturer of ornamental metalwork: air-flow screens, registers, grilles & radiator covers; perforated steel, bronze & aluminum; custom & standard designs.
Write in No. 1020



Harrington & King fabricates grilles to customer's specifications.

Bring out the Victorian in a Victorian. Cornices. Corbels. Gingerbread. Trim transforms your architectural designs into works of art. And no trim lets you create unique details better than AZEK. With trimboards, sheets, beadboard, cornerboards, and millwork, AZEK brings your visions to life. For more information, call 877-ASK-AZEK or visit www.azek.com.

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WRITE IN NO. 1428

Oakley Steel Products
888-OAKLEY2; Fax: 708-544-7986
www.oakleysteel.com
Bellwood, IL 60104
Manufacturer of custom spiral stair stringers & stair pans: curved tubes, angles, handrails, channels, plates & beams; stainless steel, aluminum & various alloys.
Write in No. 8039

Oudolf Jr.
011-31-3025-2387-4;
Fax: 011-31-3025-2389-1
www.delfttiles.com
3508 AB, Utrecht, The Netherlands
Manufacturer of handmade Dutch Delft tile: replicas of tile dating from 16th century; smooth or crackled glaze; antique Delft tile; floor tile.
Write in No. 1808

Pennsylvania Barn supplies salvaged building materials, as well as complete antique barns and buildings.

Pennsylvania Barn Co.
610-390-3190; No fax
6971 Sell Rd.
Zionsville, PA 18092
Supplier of 18th- & 19th-century salvaged materials: antique wide-board flooring, barn siding, beams, mantels & architectural artifacts; complete antique barns & log buildings; restoration & consulting.
Write in No. 1805

Powell Cabinet & Fixture Co.
775-359-4700; Fax: 775-359-4704
www.powellcabinet.com
Sparks, NV 89431
Supplier & installer of complete interior millwork projects: special finishes for hotels, casinos, restaurants, offices & banks; detailed drawings & project coordination.
Write in No. 8520

PRG, Inc.
800-774-7891; Fax: 301-279-7885
www.prginc.com
Rockville, MD 20849
Supplier of epoxies for wood repair: low-toxicity Borate wood preservatives, fire-retardant wood finishes, Proprep scrapers, moisture survey equipment, crack monitors, Rilem tubes, RecyClean system, scanners, books & more.
Write in No. 6360

Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036
Designer & manufacturer of English Victorian greenhouses & custom conservatories: consultation & renovation services.
Call for more information.

This Victorian-style model is one of many conservatories available from Private Garden.

Reflection Studios
510-652-4884; Fax: 510-658-6138
www.reflectionstudios.com
Emeryville, CA 94608
Designer, fabricator & installer of fine art glass: commercial, ecclesiastical & residential; conservation & restoration of historic stained glass; design, construction & renovation of stained-glass domes & ceilings.
Write in No. 7930

Reflection Studios designs, fabricates and installs architectural glass, such as this rectangular dome.

Reggio Register Co., The
800-880-3090; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432
Manufacturer of grilles & registers: for forced-air & high-velocity systems; cast iron, brass, aluminum & zinc; handcrafted to last for generations.
Write in No. 5810

Renaissance Architectural Products, Inc.
800-642-0169; Fax: 865-539-2773
www.renaissancedomes.com
Knoxville, TN 37921
Supplier of ceiling domes & skylights: coffered interiors, custom shapes, pre-wired light systems, stained-glass oculi & more; hardwoods; handcrafted; custom shapes & sizes.
Write in No. 325

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540
Designer, manufacturer & installer of traditional conservatories, contemporary sunrooms, greenhouses, pool enclosures, skylights, roof lanterns & garden windows: handcrafted mahogany & cedar components; custom designs.
Write in No. 378

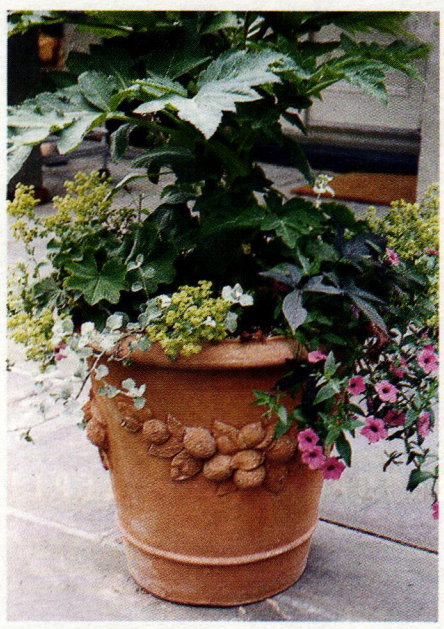
This conservatory was added to a Bucks County, PA, farmhouse by Renaissance Conservatories.

Rik-Fer USA
877-838-0900; Fax: 630-350-0902
www.rikferusa.com
Addison, IL 60101
Supplier of architectural forged-iron elements: for interior & exterior railings, drive & walk gates, decorative window grilles & more.
Write in No. 1745

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328
Custom fabricator of architectural hand-wrought ironwork: stairs, railings, balustrades, gates, doors, fences & grilles; forged bronze, monel steel & stainless steel; historical restoration.
Write in No. 1218

Joel Schwartz of Schwartz's Forge created the wrought-iron fountain and gate combination for this manorial garden.

Seibert & Rice
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078
Importer & distributor of Italian terra-cotta items: benches, garden planters, urns & ornament; high relief, fine detailing & frost proof; handmade; from Impruneta, Italy; extensive inventory; custom capabilities; catalog $5.
Write in No. 5500



Seibert & Rice imports handmade terra-cotta planters and urns from Impruneta, Italy.

Signon USA
866-744-6661; Fax: 718-485-8400
www.signonusa.com
Brooklyn, NY 11212
Supplier of ornamental metal stair parts, stair railings, fences & gates: Classical & contemporary designs; works with architects, designers, blacksmiths & homeowners; custom manufactures ornamental components to all specifications.
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Silicones Environmental, Health & Safety Council
703-788-6570; Fax: 703-788-6545
www.sehsc.com
Herndon, VA 20171
Non-profit association comprised of North American silicone chemical producers & importers: promotes the safe use of silicones through product stewardship & environmental, health & safety research.
Write in No. 1748

Southern Group Enterprise – Unique Mantel Co.
888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766
Manufacturer & distributor of architectural fireplace mantels, statues & benches in natural marble: hand carved; distributors pay factory price.
Write in No. 963

Specification Chemicals, Inc.
800-247-3932; Fax: 515-432-8366
www.spec-chem.com
Boone, IA 50036
Manufacturer of Nu-Wal: system for cracked flat & curved walls; repairs damage with a fiberglass mat embedded in a saturant & applied to wall; recycled-rubber roofing for patching, new construction & recovering a roof.
Write in No. 1530 for walls; 1531 for roofing

Steptoe & Wife created these stamped-bronze panels to mirror the existing stone frieze of a courthouse in Hamilton, Ontario.

Steptoe & Wife Antiques Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9
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Write in No. 470 for stairs; 9201 for ceilings

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Steven Handelman Studios
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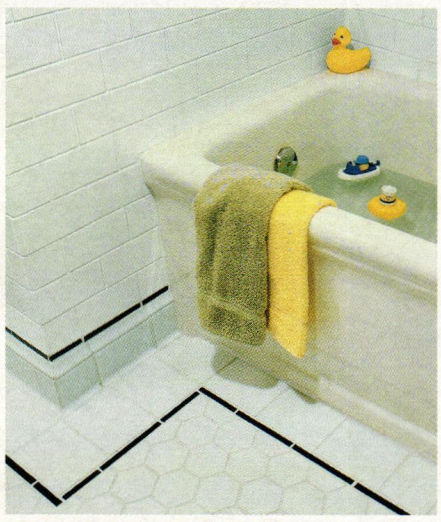
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.
Write in No. 483



The ceramic tile used in this bathroom was supplied by Subway Ceramics.

Subway Ceramics
888-439-8453; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, molding & trim pieces; Victorian style.
Write in No. 1794

SUN-DOR-CO
800-835-0190; Fax: 316-284-0066
www.sundorco.com
Newton, KS 67114

Manufacturer of tall & odd-size doors & complete custom entrance systems: historical replications & new construction; features sidelites, transoms, non-finger-jointed frames & solid-white oak sills.
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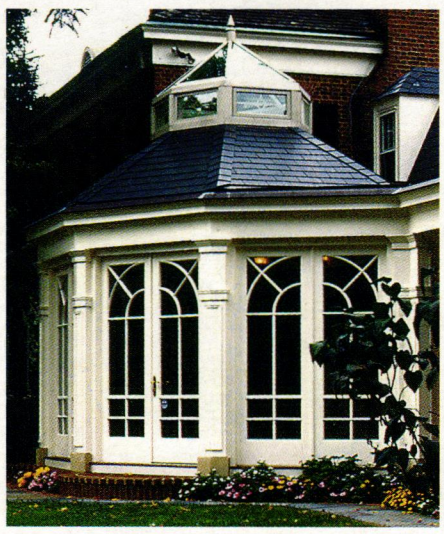
SUN-DOR-CO specializes in custom doors for new construction and restoration projects.

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

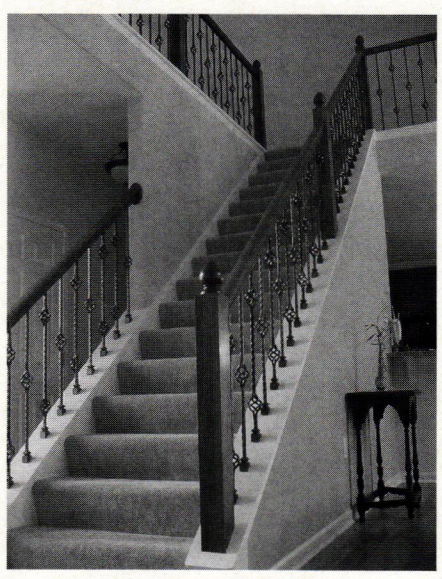
Manufacturer of handcrafted conservatories, greenhouses, gazebos, roof lanterns & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings; storefronts.
Write in No. 8270



Tanglewood designs and installs handcrafted traditional wood conservatories.

The Wagner Companies
888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
Write in No. 8035



These elegant wrought-iron balusters were fabricated by The Wagner Companies.

Thomas Moore Studios
410-462-4447; Fax: 410-462-4429
www.thomasmoorestudios.com
Baltimore, MD 21211

Designer & restorer of decorative painting: full-scope project administration; paint analysis, research, custom design, project management & post-production reports; mural restoration, glazing, leafing & specialty finishes.
Write in No. 1703

Thomas Moore Studios restored and redecorated this lobby ceiling at the Department of Justice in Washington, DC.

Tremont Nail Co.
800-842-0560; Fax: 508-295-1365
www.tremontnail.com
Wareham, MA 02571

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Tuscan Imports
843-667-9101; Fax: 803-753-9922
www.tuscanimports.com
Florence, SC 29505

Supplier of handcrafted Italian terra-cotta planters: variety of shapes & sizes; frost proof; commercial & residential applications.
Write in No. 2563

The Conca Bacco from Tuscan Imports is handmade by an artisan in Impruneta, Italy; it comes with a lifetime guarantee against frost.

Under Glass Mfg. Corp.
845-687-4700; Fax: 845-687-4957
www.underglassusa.com
High Falls, NY 12440

Manufacturer of aluminum & glass greenhouses, solariums & sunrooms: curved or straight eaves & slim glazing bars to channel condensation; standard & custom models; lean-to & even span, attached or freestanding.
Write in No. 3510

This greenhouse was designed by Under Glass, the exclusive manufacturer of the original Lord & Burnham greenhouses and solariums.

Vermont Timber Works, Inc.
802-886-1917; Fax: 802-886-6188
www.vermonttimberworks.com
North Springfield, VT 05150

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Weathercap, Inc.
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Slidell, LA 70459

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Write in No. 504

Wehrung & Billmeier
773-472-1544; Fax: Same as phone
P.O. Box 1047
Lake Zurich, IL 60047

Supplier of gilding materials: metallic, silver & gold leaf from 12-24k, aluminum leaf & imitation gold leaf; products sold in books, packs & rolls.
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www.willetglass.com
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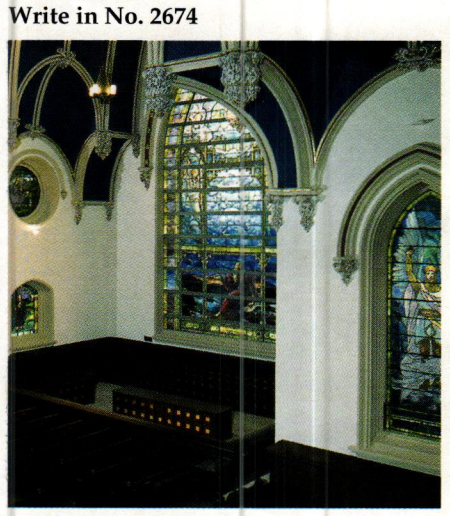

Willet Hauser restored this Tiffany window for Brown Memorial Park Avenue Presbyterian Church in Baltimore, MD.

World Class Lighting
727-524-7661; Fax: 727-524-7663
www.worldclasslighting.com
Clearwater, FL 33760

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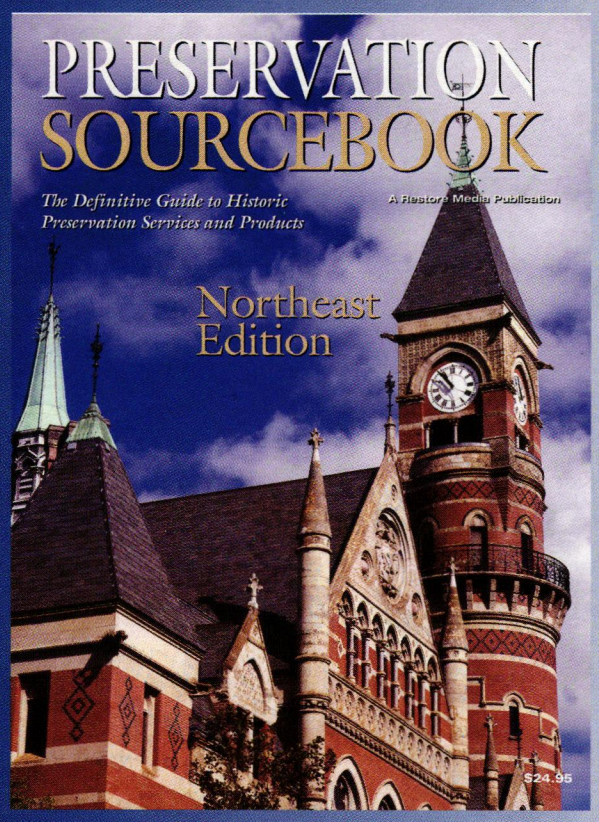
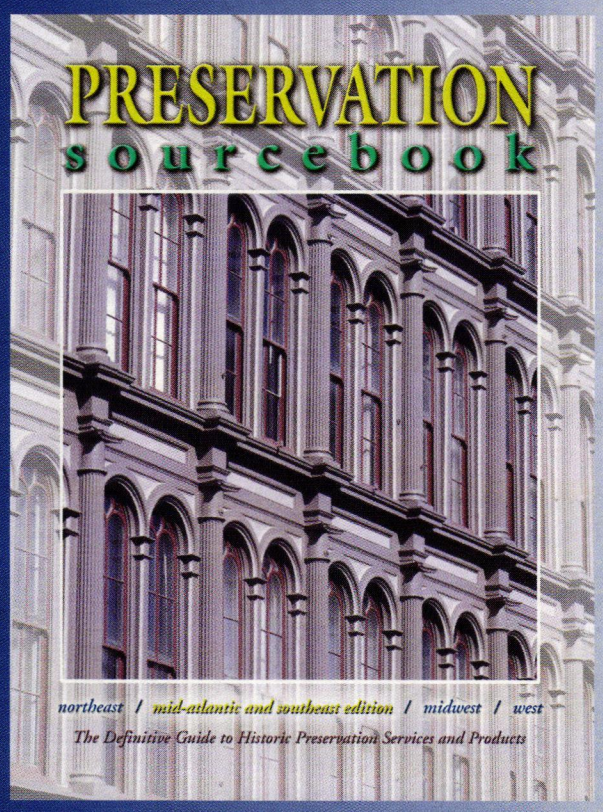
1-800-264-4HBG

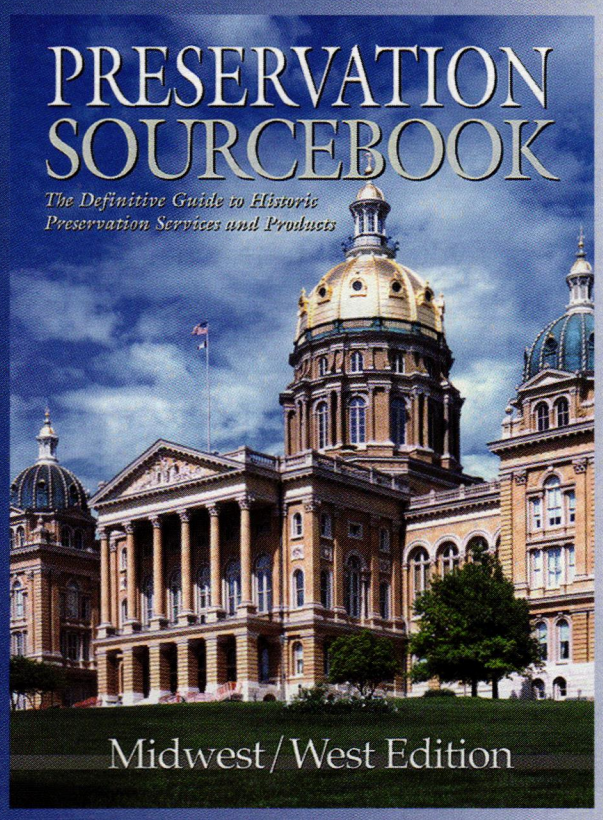
NORTHEAST



MID-ATLANTIC & SOUTHEAST



MIDWEST & WEST



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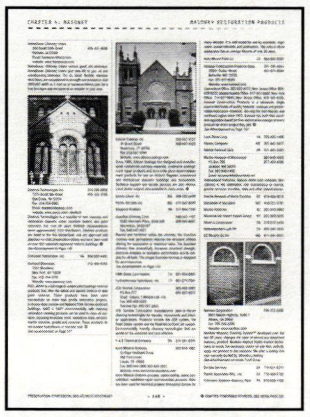
- Preservation Directory: Over 250 categories are divided among 13 chapters. Within each section are company listings, featuring phone and fax numbers, Website and Email addresses, and descriptions. Some listings also include photographs.



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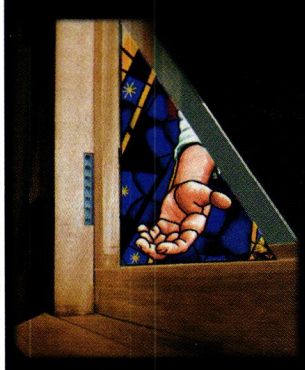

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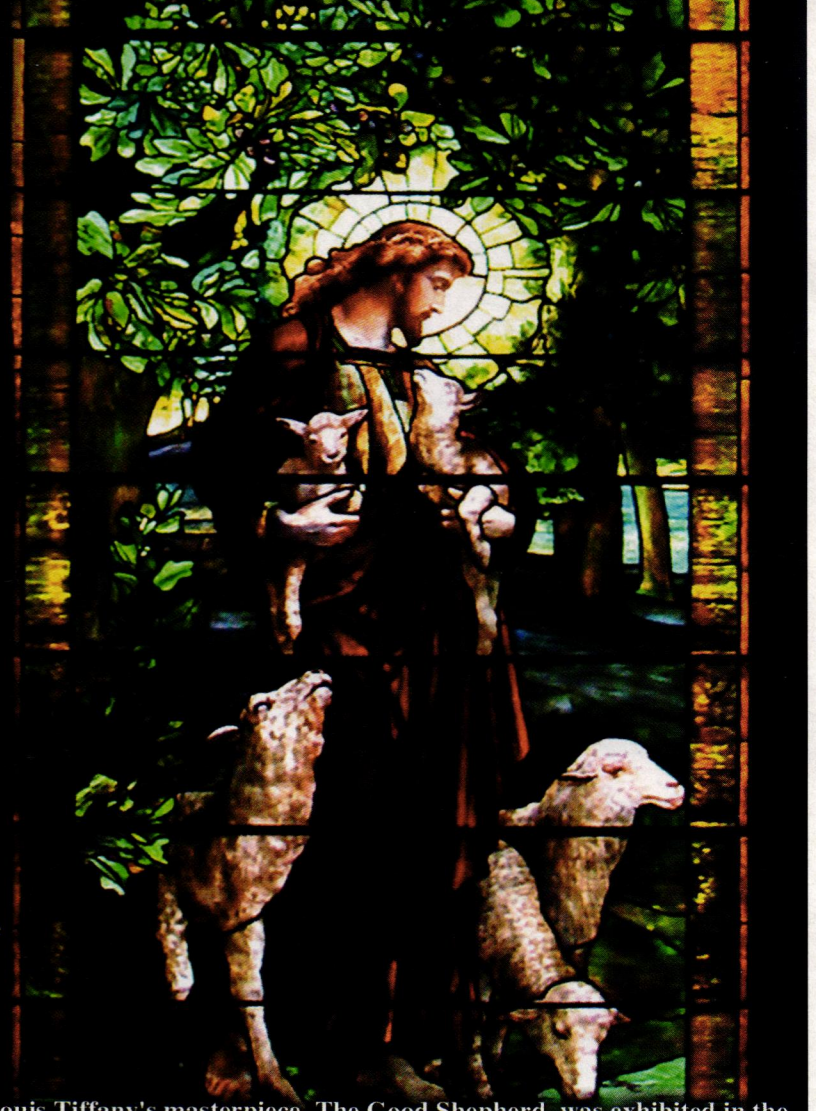

Louis Tiffany's masterpiece, The Good Shepherd, was exhibited in the 1893 World Columbian Exhibition representing his finest production in glass. This Good Shepherd window was purchased by Judge D. N. Cooley's family as the memorial for him and his wife Clara for St. Luke's United Methodist Church, Dubuque, Iowa, where it was installed in 1896. Bovard Studio was selected to restore this historic Tiffany masterpiece in 2002.

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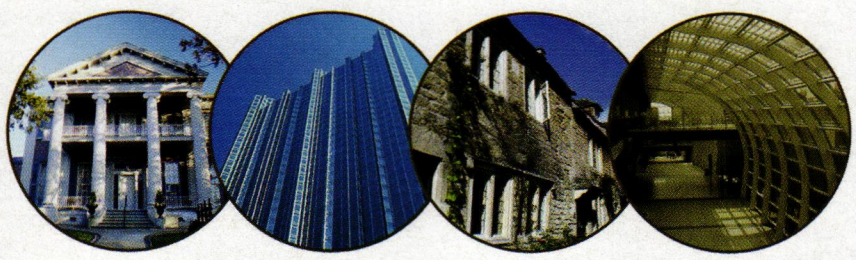

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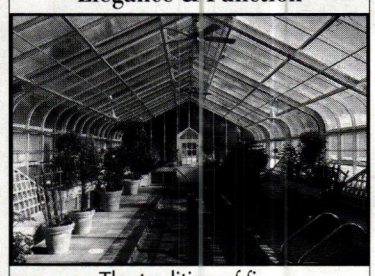

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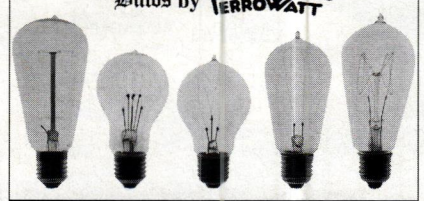

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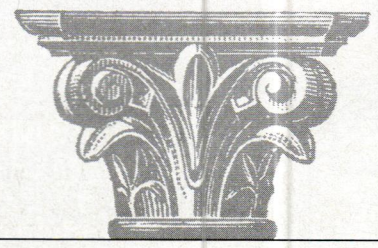

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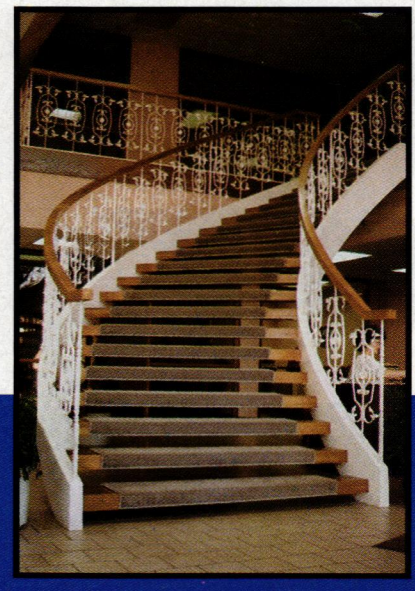

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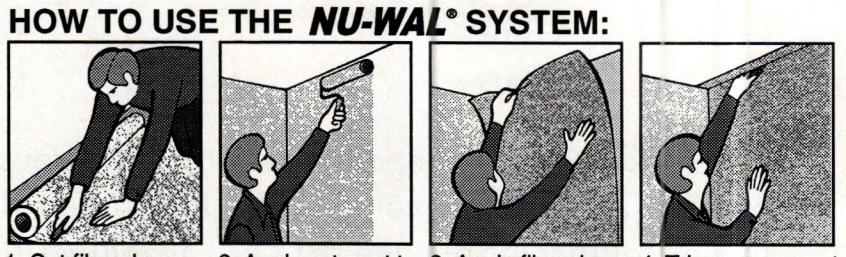

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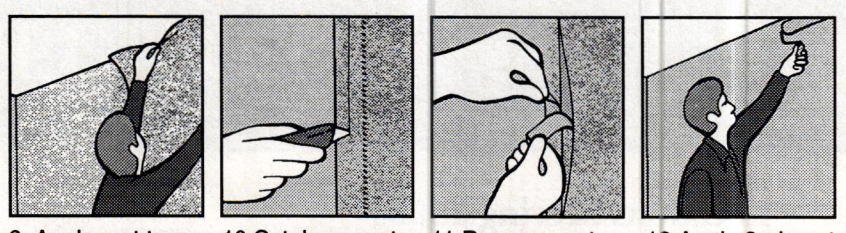
7. Apply second coat of saturant to wet mat.
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".
10. Cut down center of overlap (both layers).
11. Remove mat strips on both sides of cut.
12. Apply 2nd coat of saturant (include seam)

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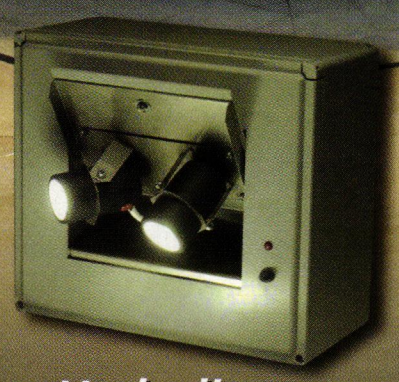

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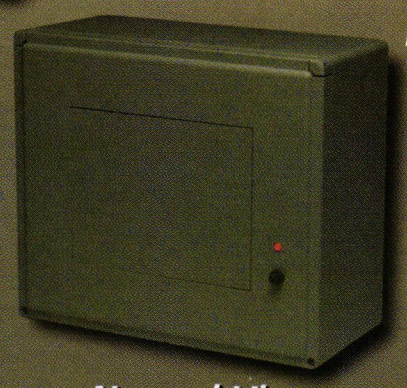

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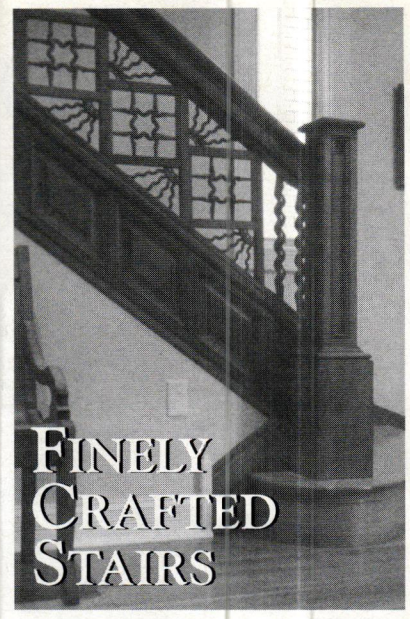

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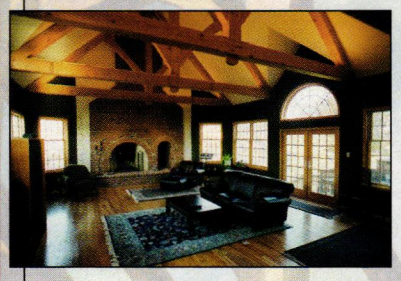

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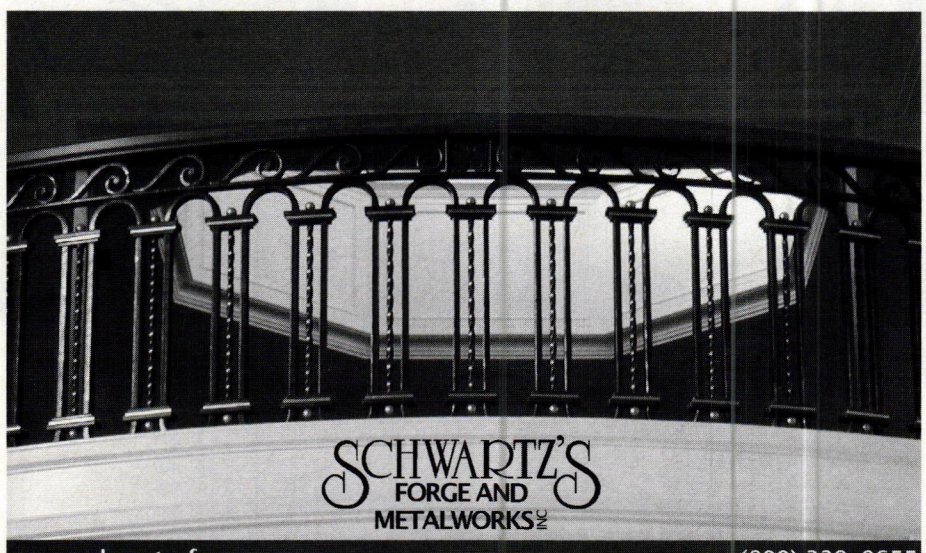

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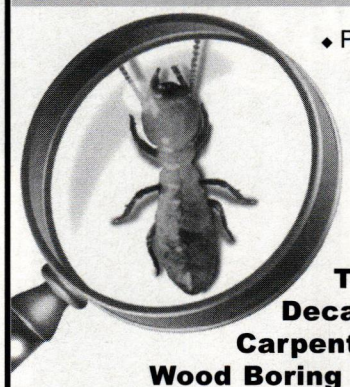

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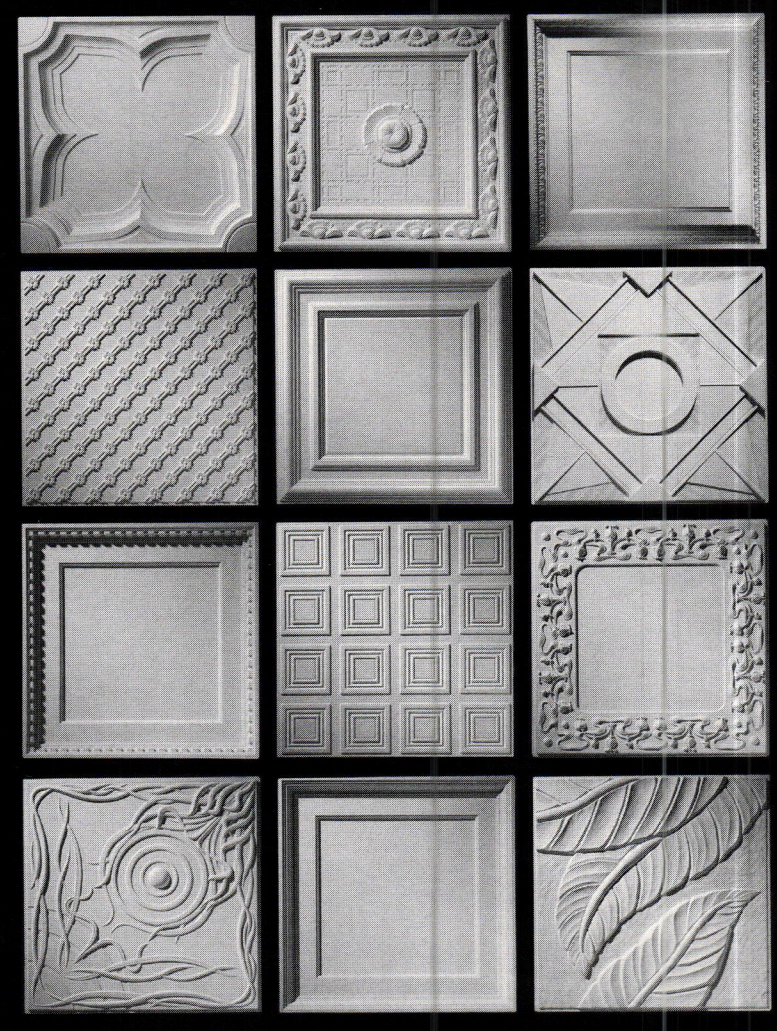

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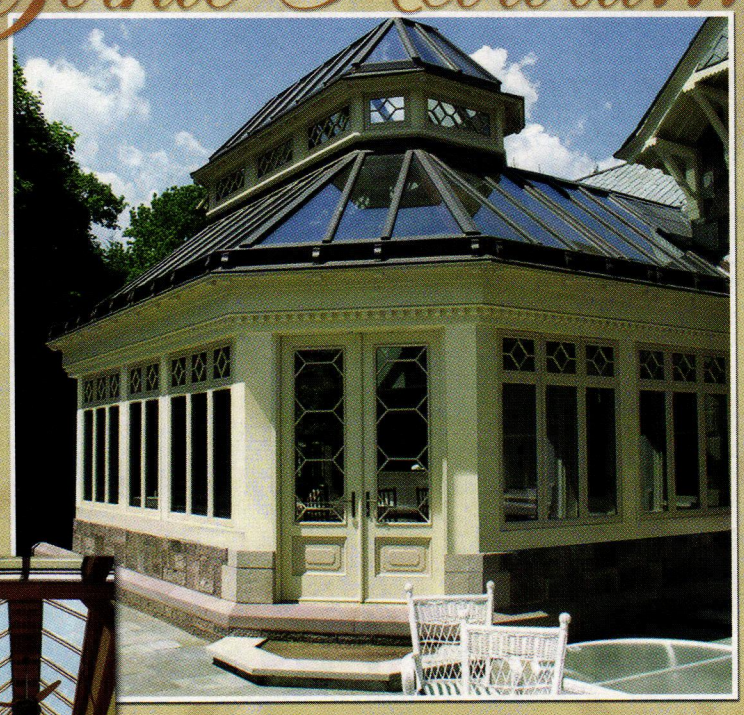

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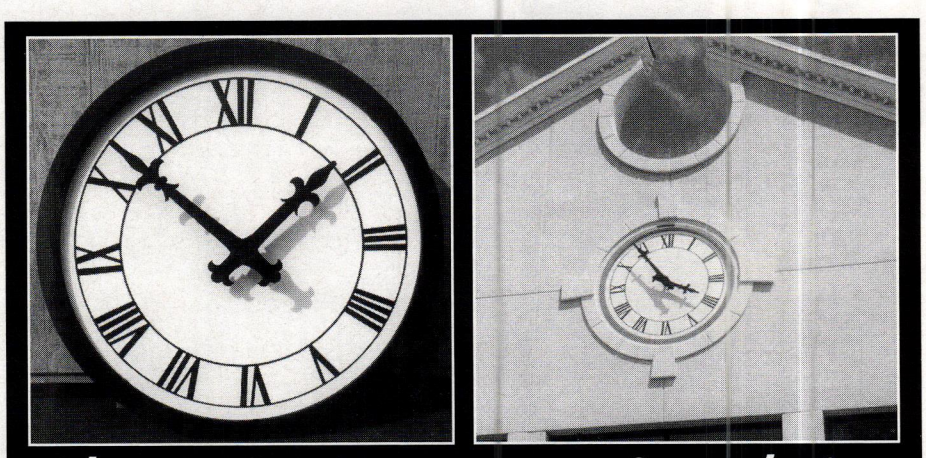

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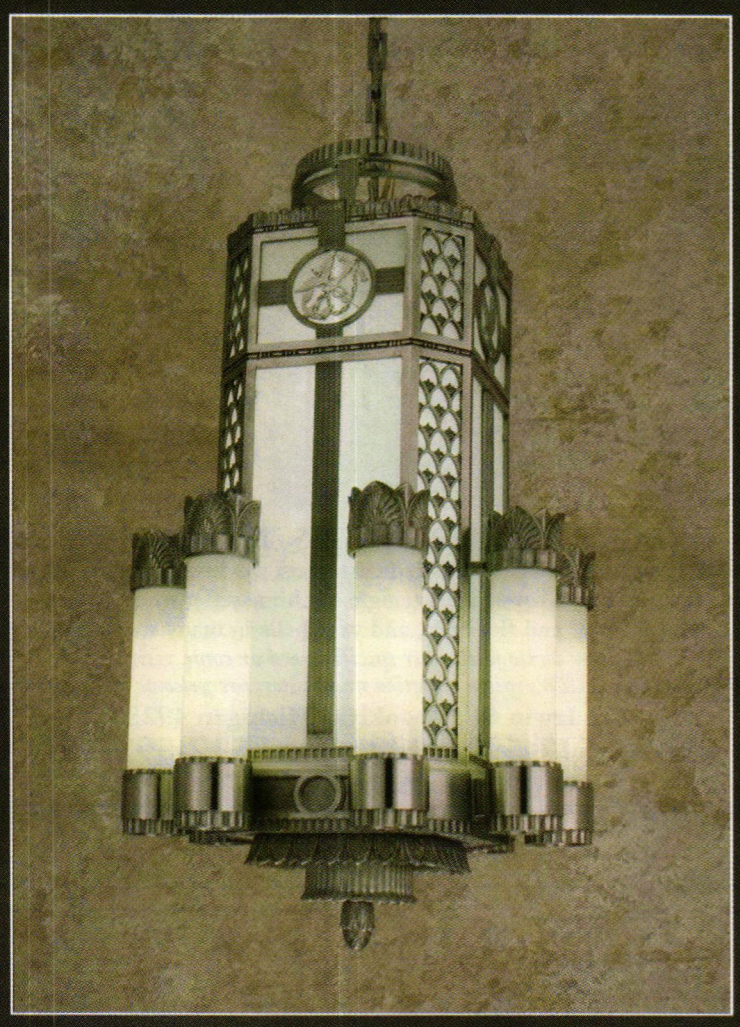

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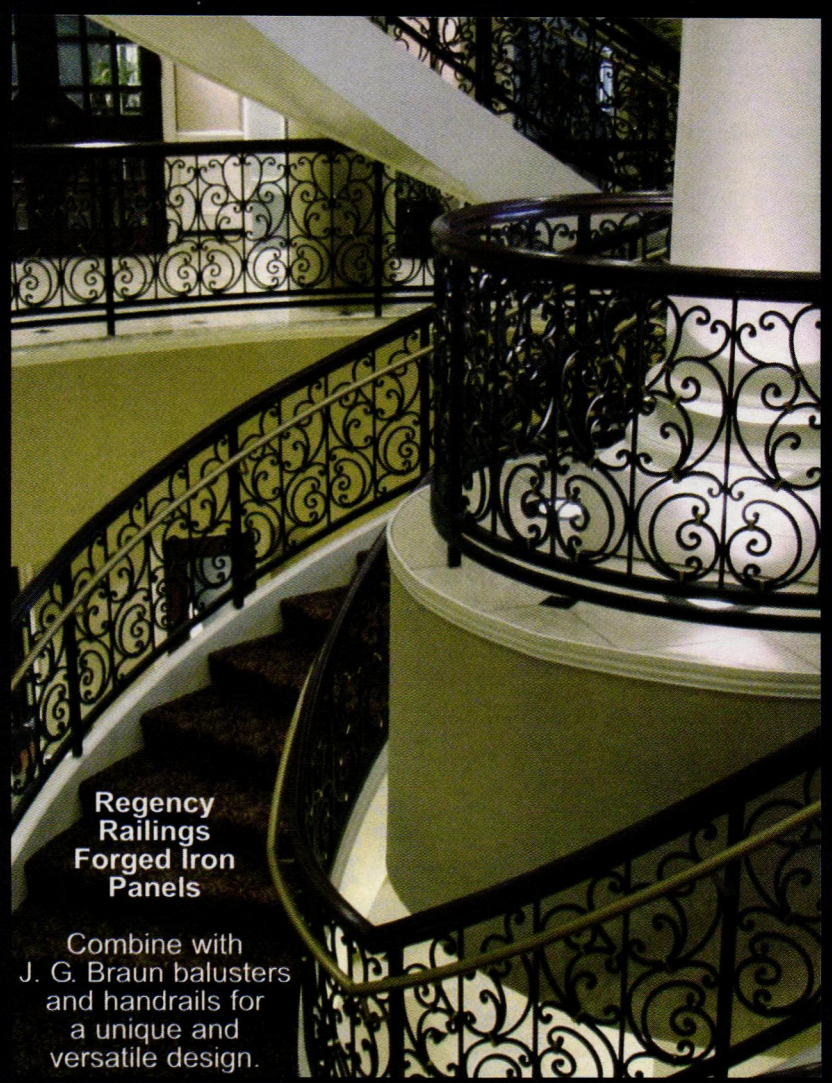

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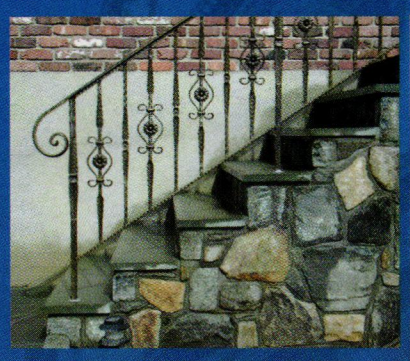

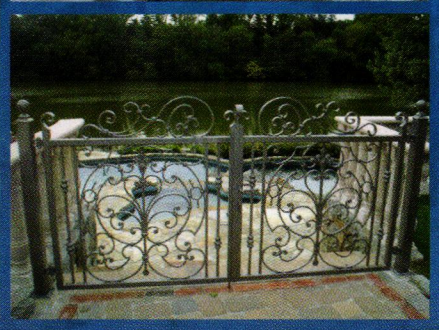

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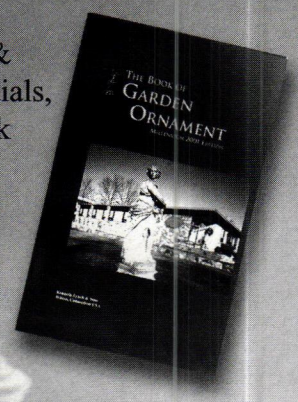

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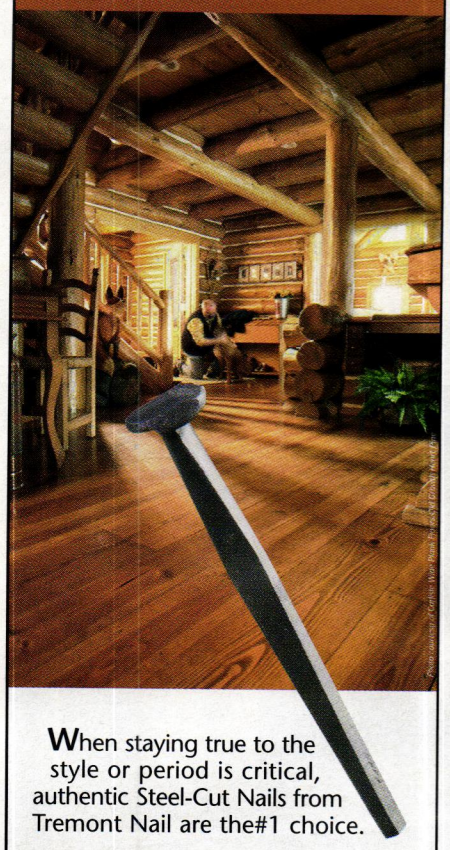

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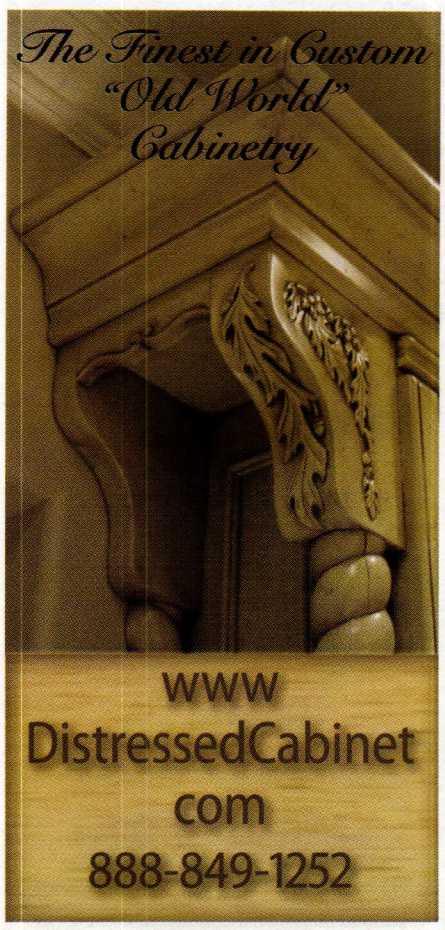

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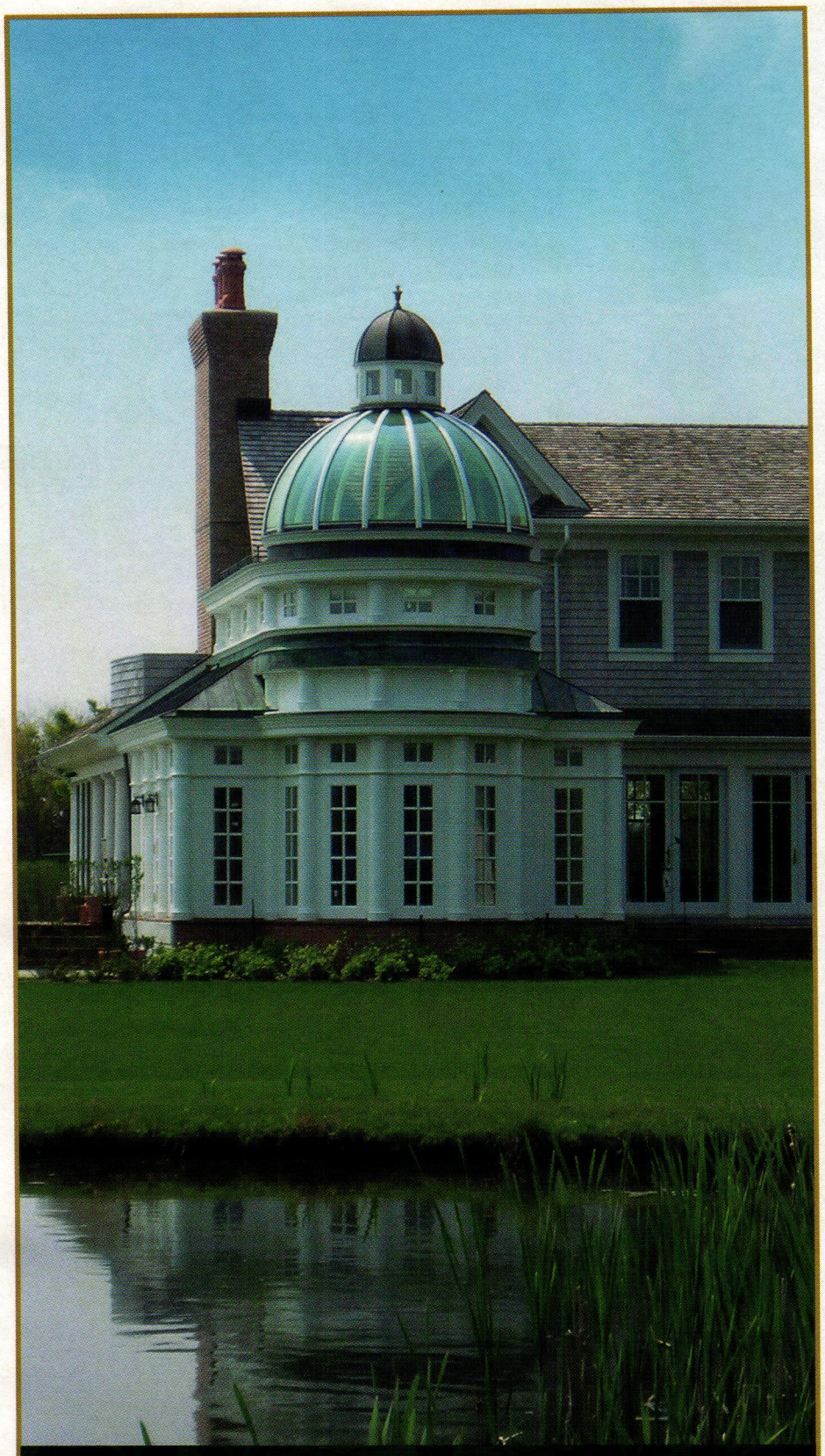

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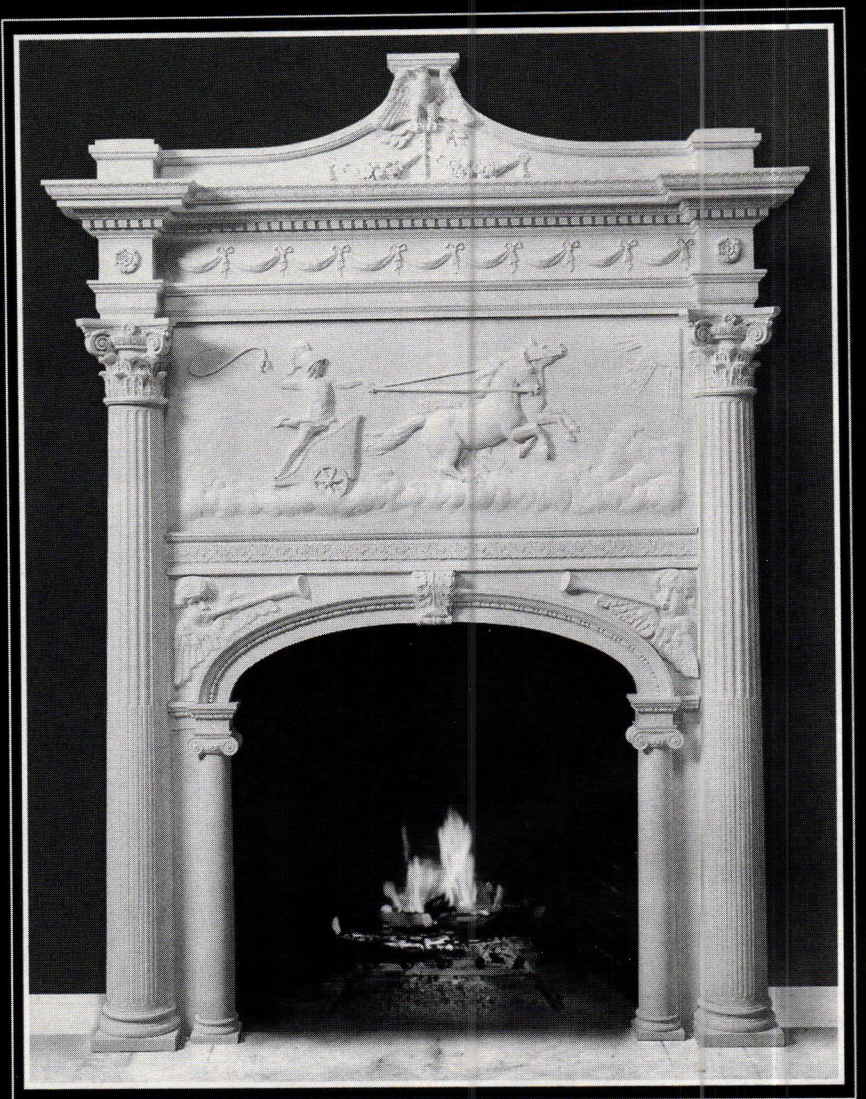

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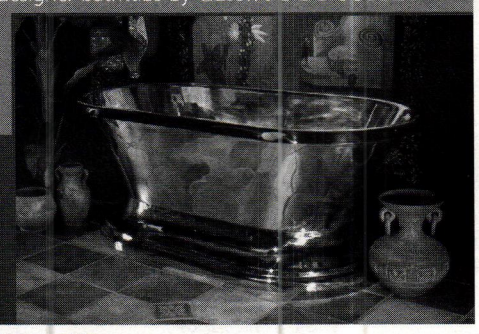

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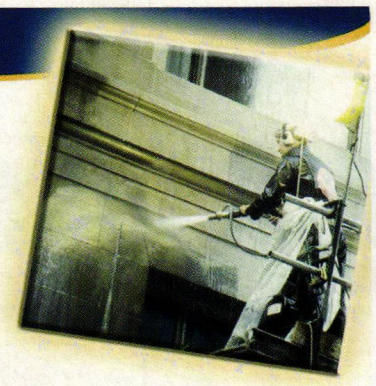

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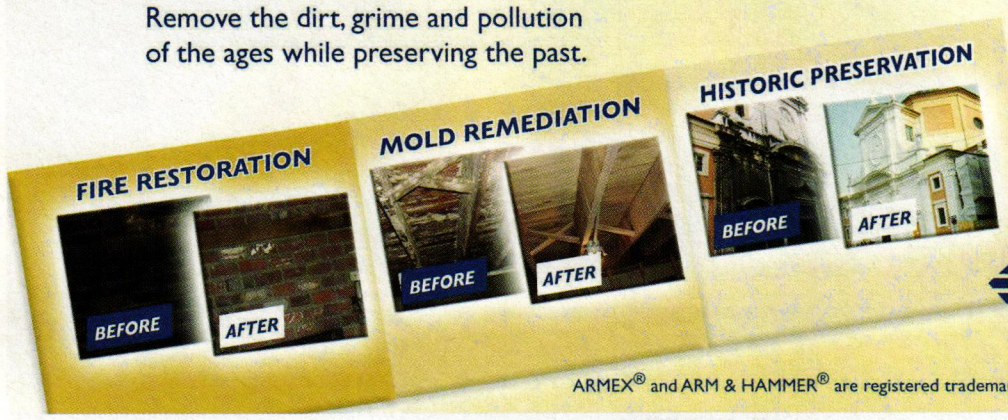

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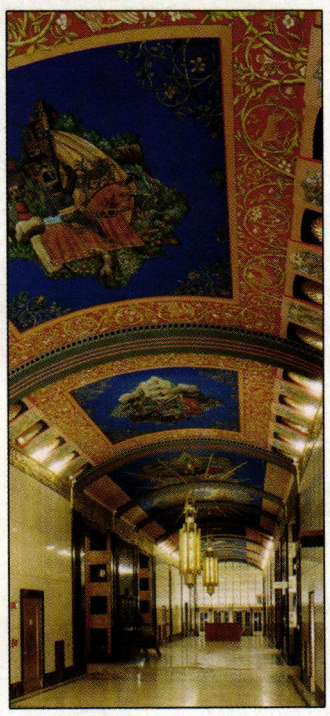

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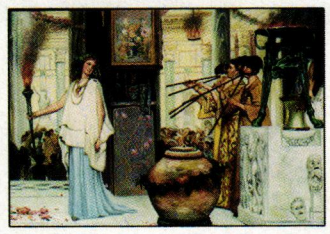

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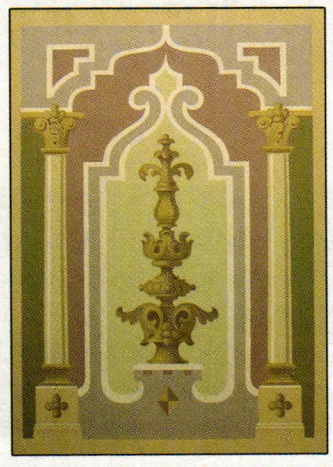

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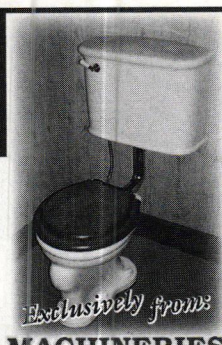

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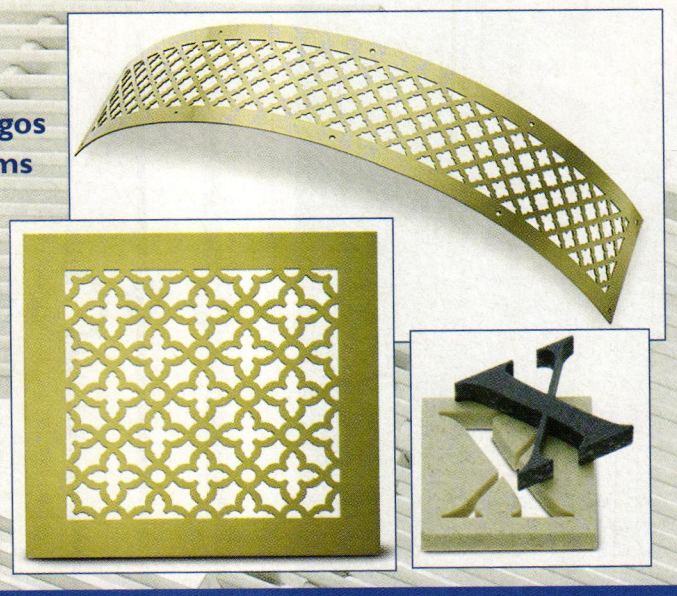

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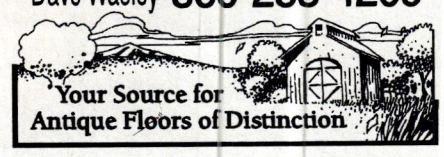

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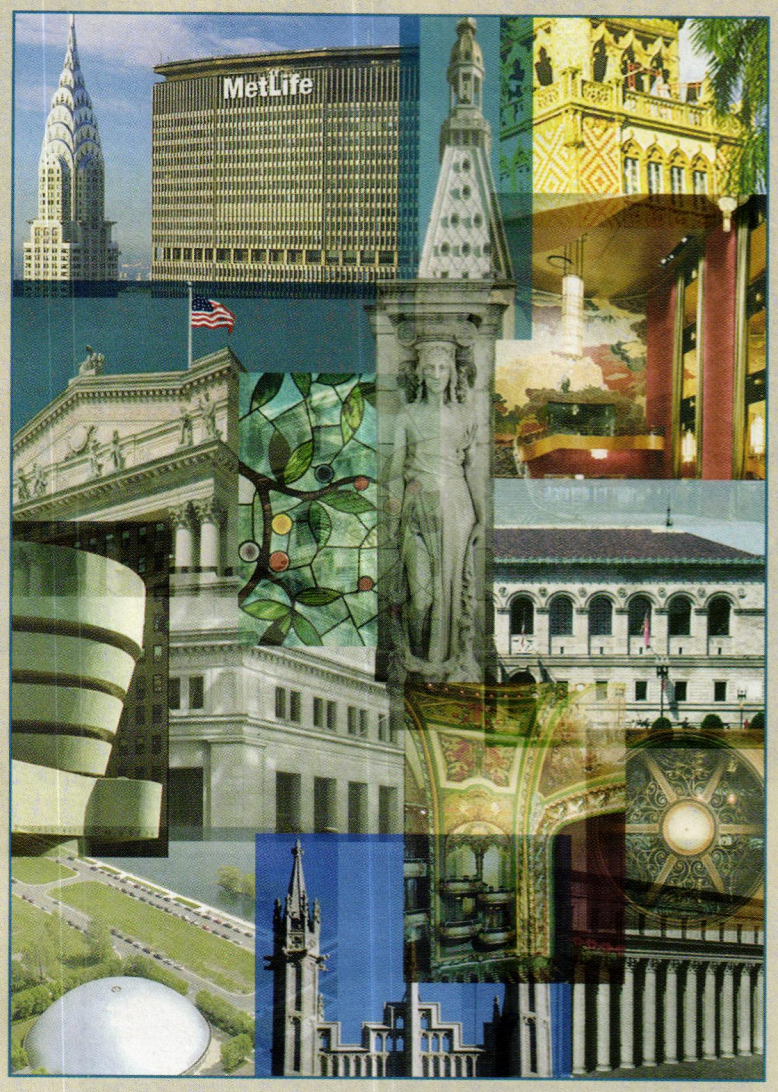

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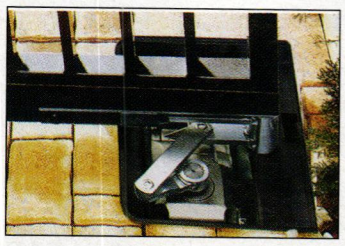

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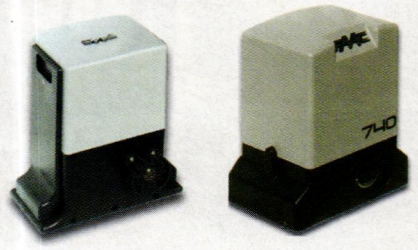

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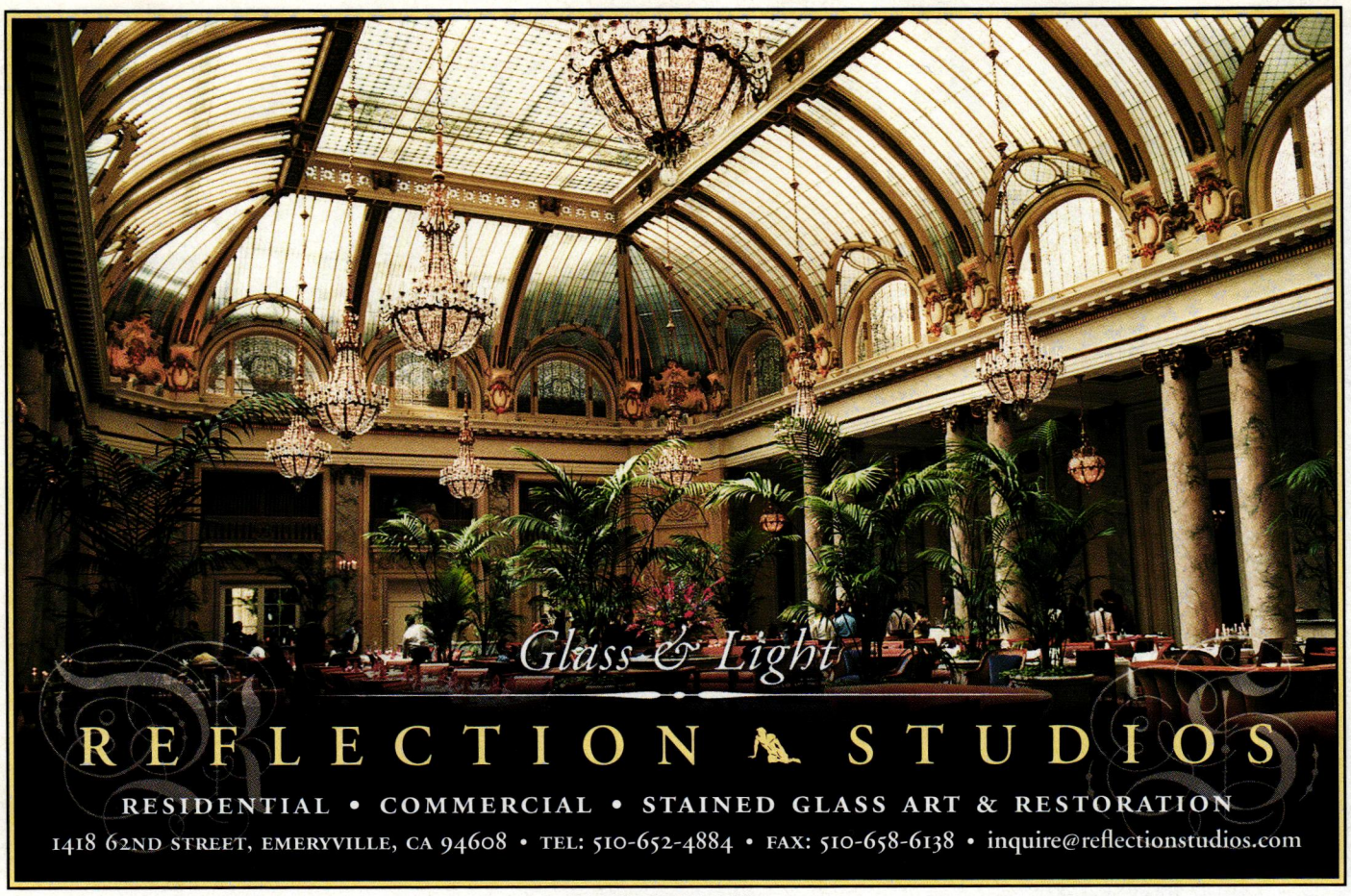

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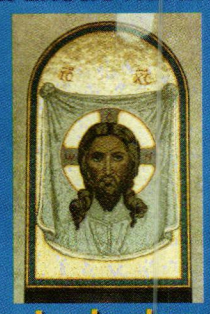

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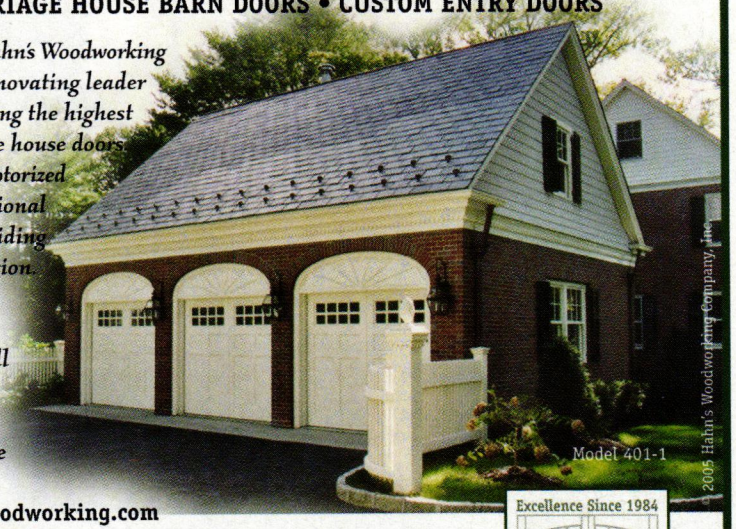

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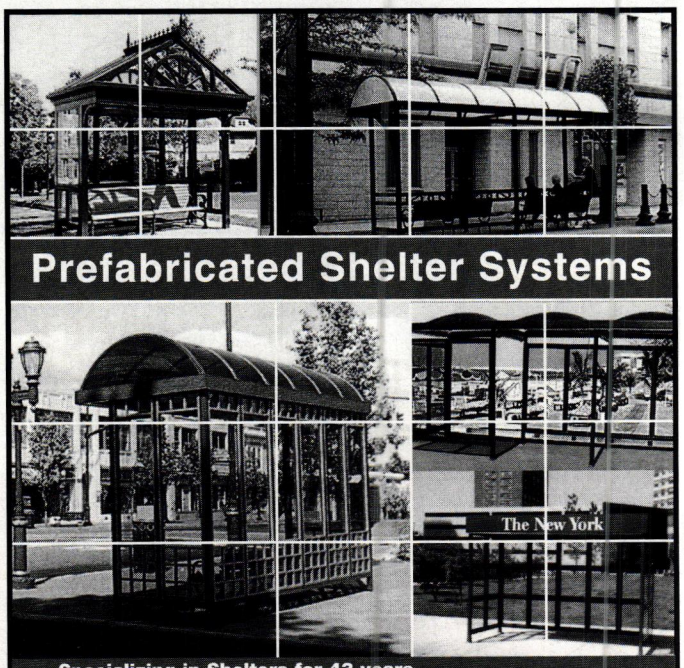

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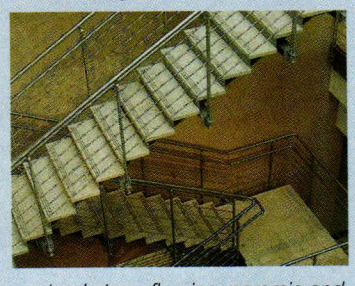

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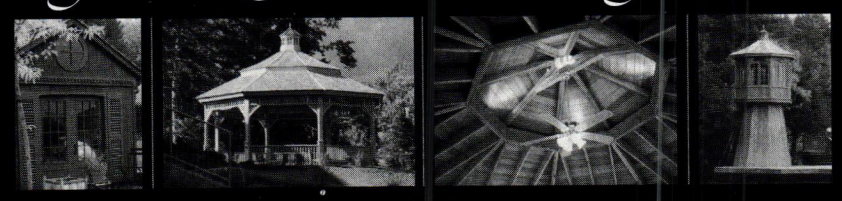

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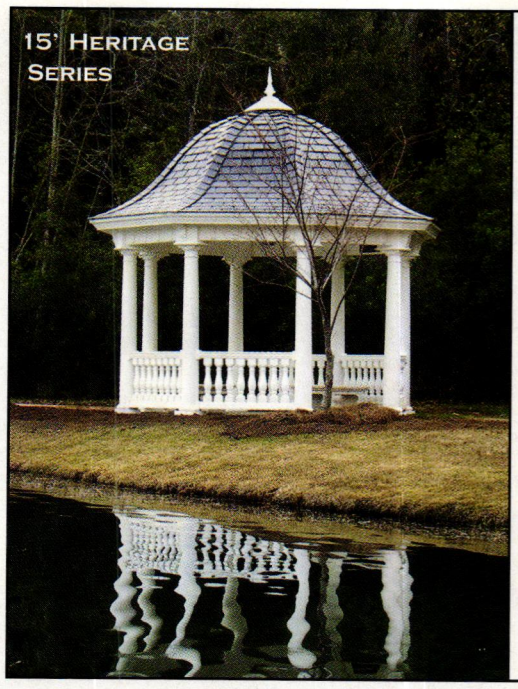

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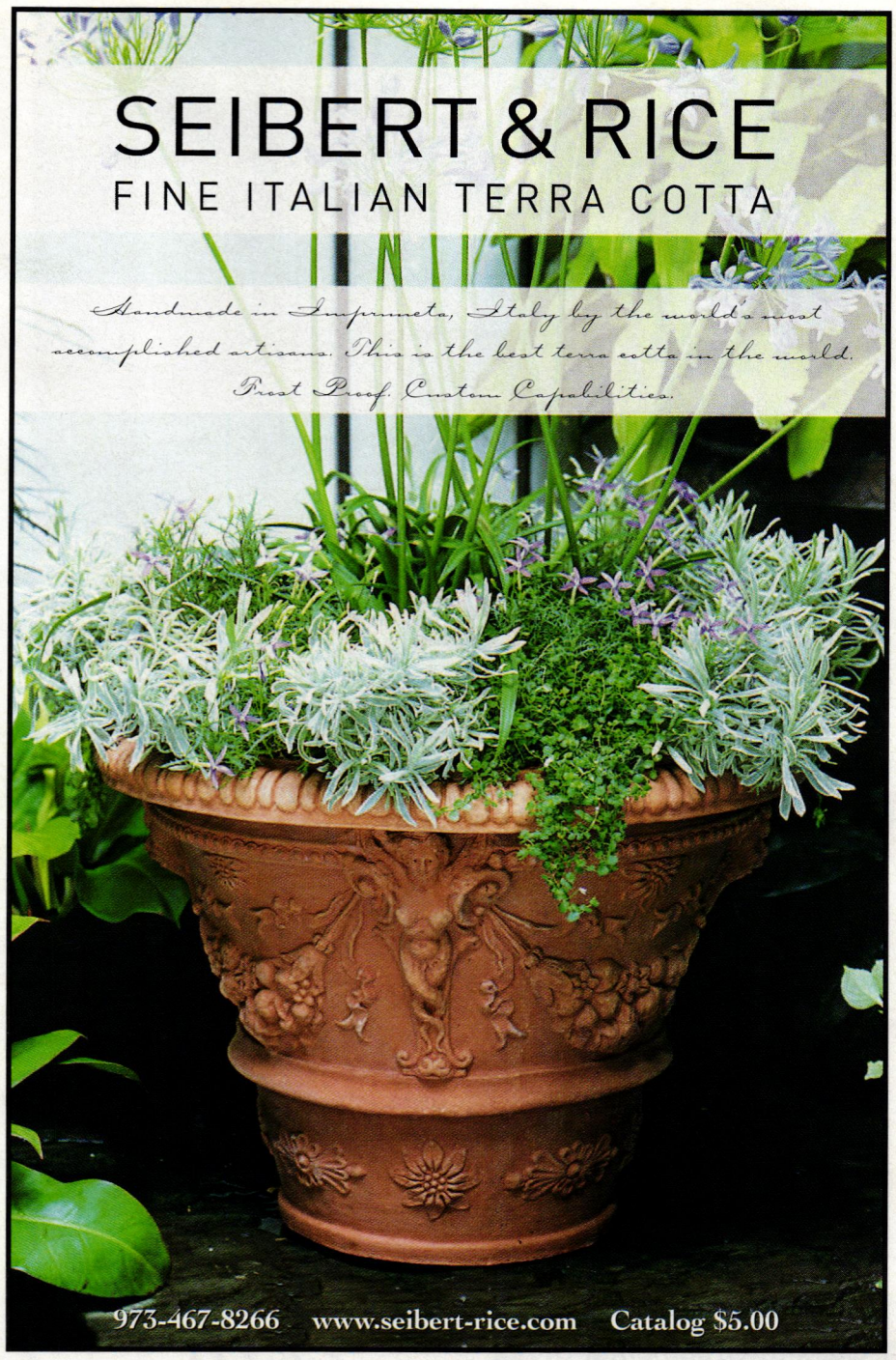

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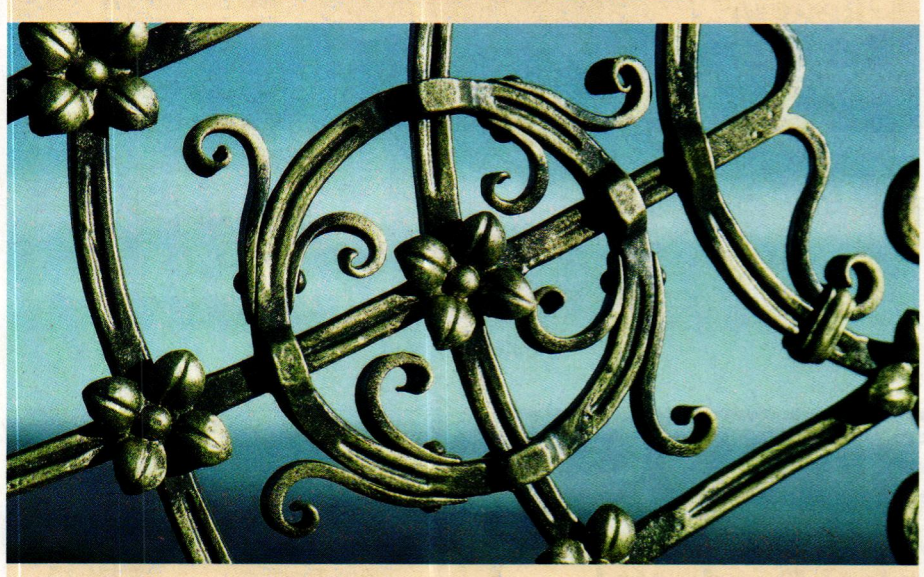

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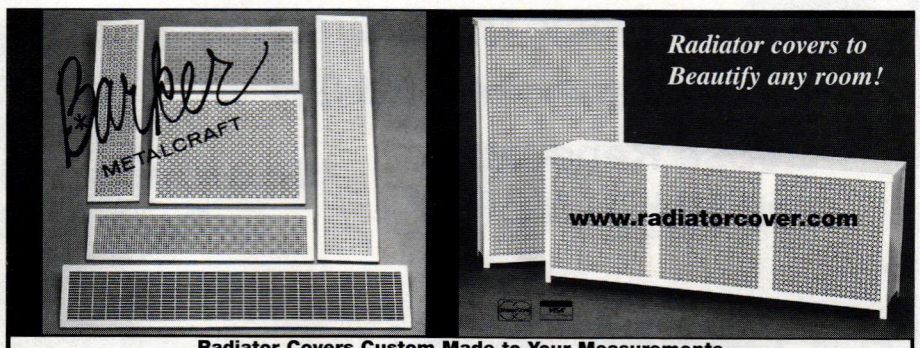

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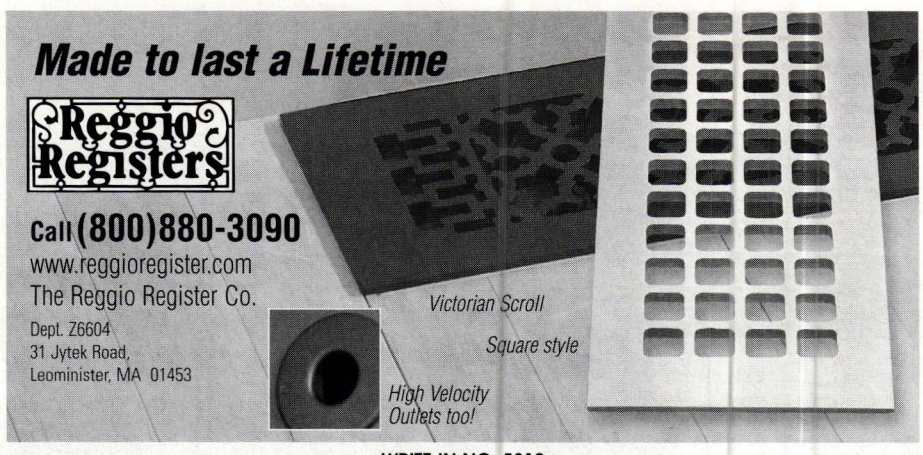

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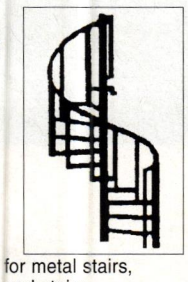

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The Growing Role of The Trades

By Magda Prosinska

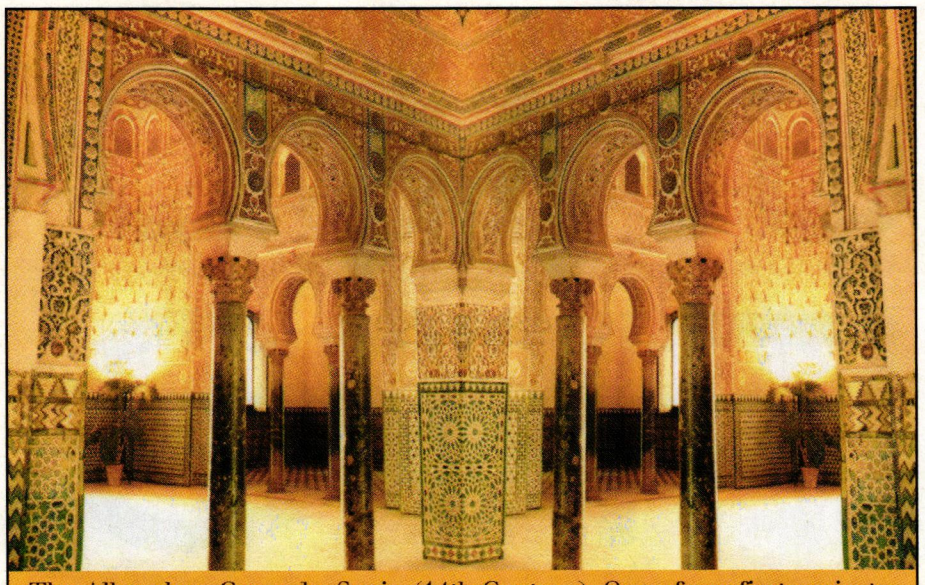
I would like to say a few words about a new project that we want to develop in several small towns west of Warsaw. The project was inspired by my experiences at IPTW 2005. The goal of the project is to create a Resource Centre for Trades and Preservation in the Western Mazovia Region and link house owners with local tradespeople. We would like to help owners restore their houses in coop eration with local craftspeople. A second goal is to document regional architectural styles and details and make these available to local workshops and communities. I will keep you posted as the project takes shape and we will look to PTN for expertise and assistance.

There is an urgent need for projects that involve local tradespeople in Poland in order to promote the value of heritage at a local level. Such projects will build awareness and positive attitudes and engage communities in the process of revitalization of traditional trades. Since the Middle Ages in Poland, the country where I come from, various trades had been thriving and adjusting to changing needs of villages and towns. But fifty years of communism that glorified progress and fought against local tradition, which was considered backward, left tragic marks on Polish heritage. In the 1990s this was followed by fast development of global markets offering cheap goods. Today there are still parts of Poland where crafts and trades play an important role. People of the southern regions have a strong attachment to their building tradition. But the young generation migrates to big cities to find jobs, and they are drawn into modern life and fashion brought from the "developed" parts of the world. In addition, lack of good schools that teach the building arts, the low status of the trades, as well as the absence of contemporary marketing and communications tools are driving traditional trades and crafts to near extinction.

There is also a need for projects that teach modern marketing techniques. PTN, with its experience in teaching and demonstrating the work of tradespeople and craftsmen in an engaging way, could help to develop a model for workshops in foreign countries including Poland. Your expertise and idealism is essential to attract the youngest generation into the building arts.

Tradespeople should play an active role in the discussion about new approaches emerging in modern preservation theory and practice. The vocabulary of preservation is changing—the term *monument* has evolved into *heritage*—a much broader concept incorporating many aspects of culture into architectural conservation. Today even a whole village with its surrounding landscape and with its cultural context can be considered a "landmark." To sustain authentic conservation of *heritage*, a project team cannot consist only of technical people and outsiders. Local communities and tradespeople must be engaged in the process. Research must embrace local building traditions and techniques, as well as the spiritual and social culture that produced the material objects. In this scenario, a master craftsman who follows an old tradition, will be an advisor and a source of professional information from the earliest stages of planning rather than being brought in after all decisions are made.

To conclude, I would like to express my appreciation for PTN's work. As an ethnographer and cultural preservationist, I trace evolving approaches to conservation and discover how important it is for representatives of different disciplines and stakeholders to work together to make preservation more effective. PTN's approach fits the newest developments in contemporary preservation. I was very happy to participate in IPTW 2005 at Belmont Technical College in Ohio in October 2005, and to meet representatives of so many different backgrounds. Tradespeople, architects, historians, conservators, ethnographers, representatives of academia, governmental and non-governmental workers, etc.—all met to learn from each other about their different perspectives and skills. Taking part in this event has given me new ideas for initiatives in Poland. ◆



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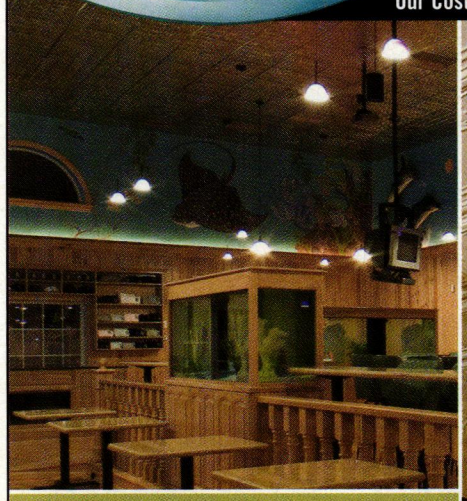

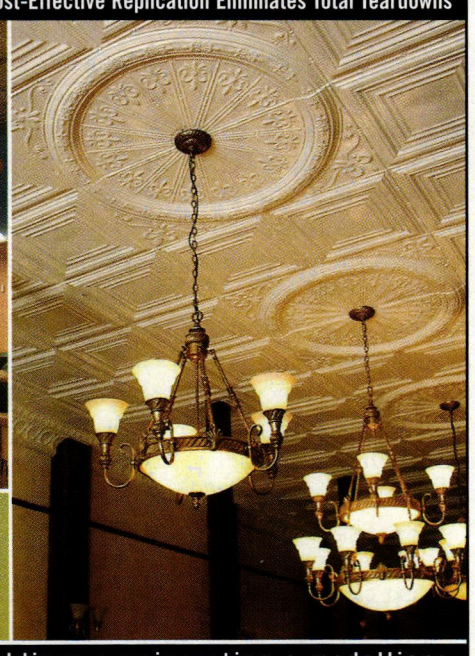

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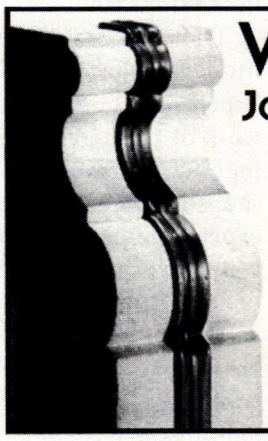

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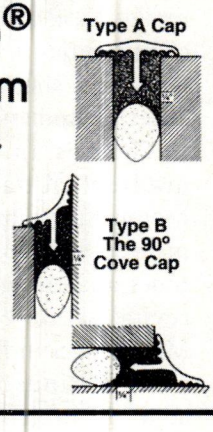

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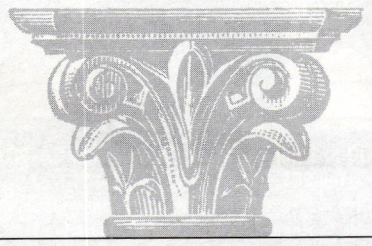

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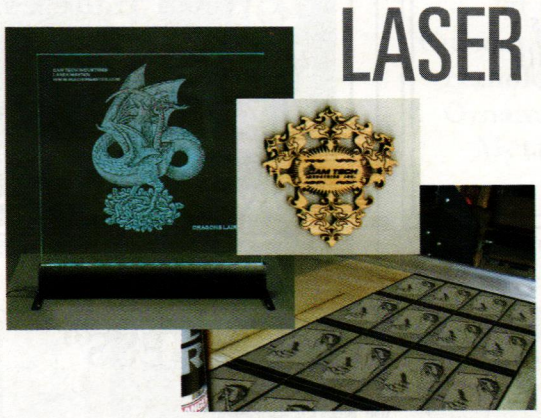

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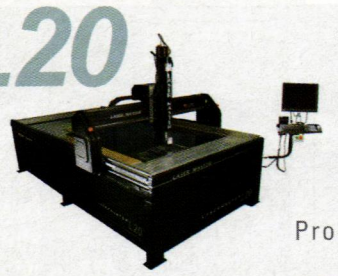

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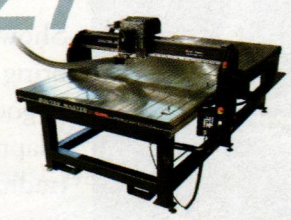

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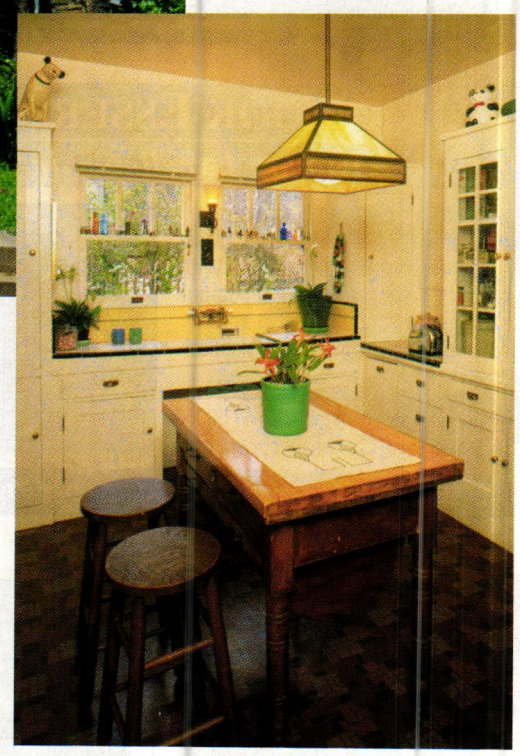

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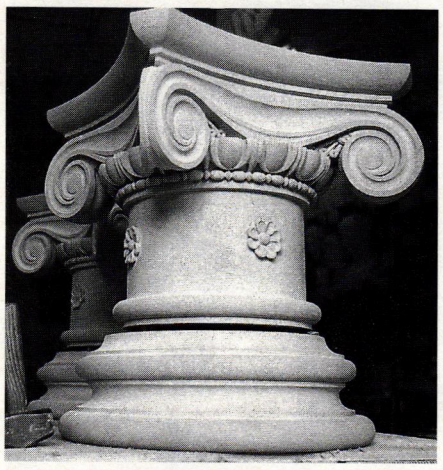

Agrell Architectural fabricated these capitals for the Governor's Mansion in Utah.

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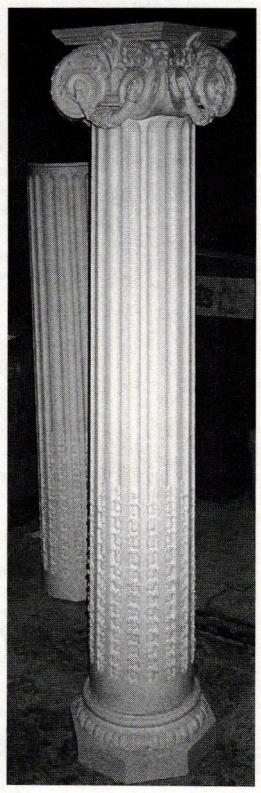

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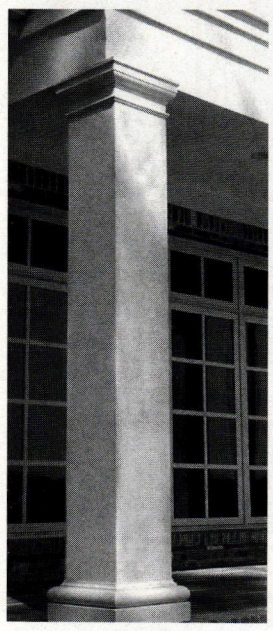

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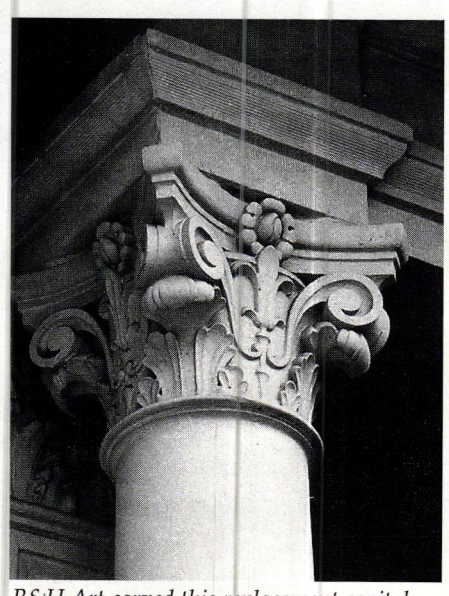

B&H Art carved this replacement capital in limestone for a Ralph Lauren store.

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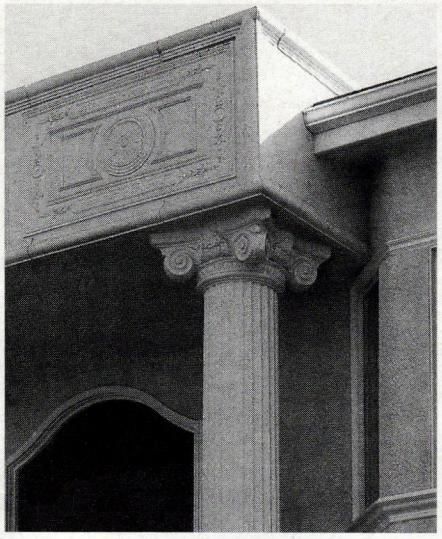

Ball Consulting's Forton MG was used for casting these quoins and columns.

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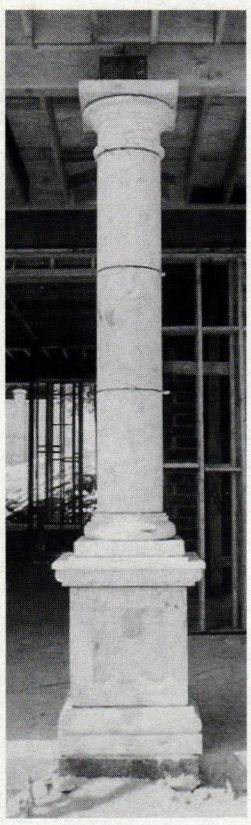

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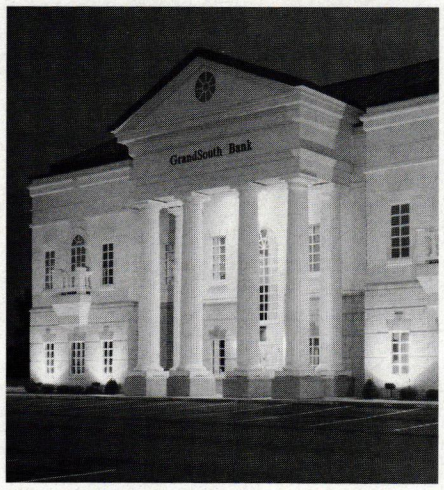

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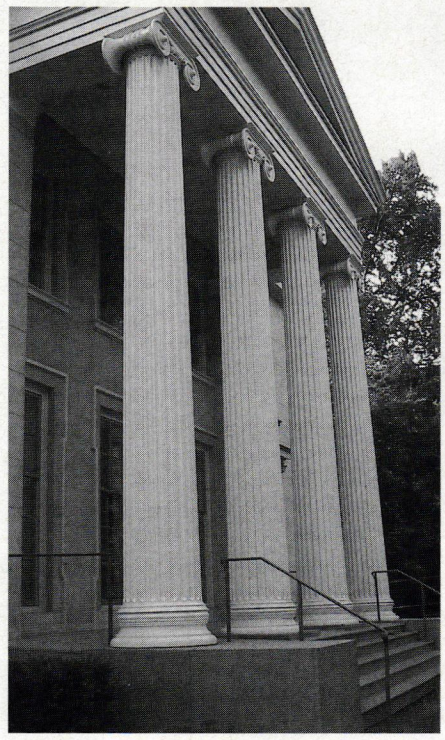


Fagan Design replicated this 30-in.-dia. x 20-ft.-tall fluted column (foreground) to match the existing columns.

Fairplay Stonecarvers
440-775-7878; Fax: 440-775-7979
www.fairplaystonecarvers.com
Oberlin, OH 44074

Carver of custom stone & marble: sculpture, mantels, columns & capitals, fountains, planters & landscape ornament: traditional styles; reproduction, repair & restoration services.
Call for more information.

Fiberglass Specialties, Inc.
800-527-1459; Fax: 903-657-2318
www.fsiweb.com
Henderson, TX 75653

Manufacturer of FRP steeples, domes & cupolas: dozens of stock sizes & components; fiberglass & custom baptismal fonts; columns & balustrades; design department assists with custom requirements.
Write in No. 7310

This Modern Composite capital was handcrafted by Fischer & Jirouch.

Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.
Write in No. 1960

Flex Moulding, Inc.
800-307-3357; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601

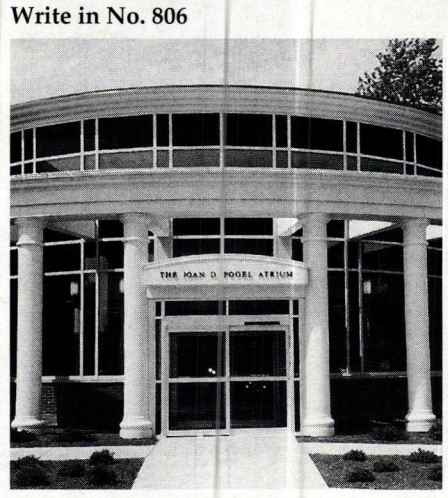
Supplier of moldings & polymer ornament: ceiling medallions, spot decorations, capitals, simulated wood carvings & more; rigid & flexible polyester; restoration casting; custom casting & moldmaking capabilities.
Write in No. 4900

Fypon Ltd.
419-445-0116; Fax: 419-445-4440
www.fypon.com
Archbold, OH 43502

Supplier of more than 4,000 molded architectural elements: window features, turnings, columns, brackets & more; urethane & cellular PVC; load-bearing urethane/steel columns, variety of sizes & shapes.
Write in No. 6170

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of architectural products: cornice moldings, columns, capitals, balustrades, door & window surrounds, ceiling medallions, niches, domes, brackets, corbels, mantels & more; polyurethane, FRP & hardwood millwork.
Write in No. 806



These custom columns were fabricated by Goodwin Associates in Forton MG.

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Michael Merritt, President, Merritt Woodworking, Ohio

"The work showed a true mastery and a total understanding of this unique and complex style."
Stephen Weaver, Leavitt and Weaver Inc.

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Kenneth Dobson, Pastor, First Presbyterian Church, Illinois

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WRITE IN NO. 90

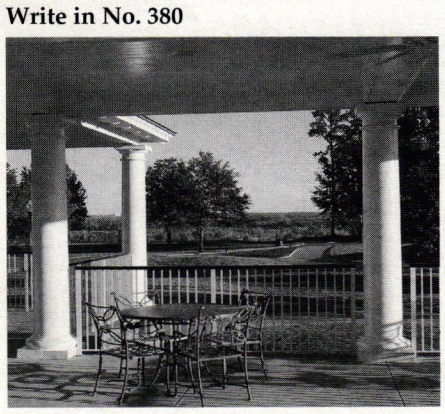
This classically styled folly, including columns, was manufactured by Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.
Write in No. 4020

HB&G
800-264-4HBG; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

Supplier of low-maintenance porch products, columns, spindles, balustrades, newels, posts, railings, moldings & entrances: polyurethane & permacast FRP; pine & redwood; custom & stock.
Write in No. 380



HB&G provided these low-maintenance load-bearing porch columns.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, registers, fencing, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.
Write in No. 1210

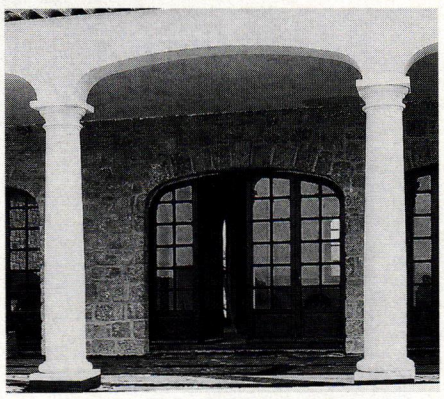
Columns and pilasters from Historical Arts & Casting can be found in many different types of buildings.

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of custom millwork: roped, fluted & twisted stair parts; columns, capitals, moldings & mantels; all wood species.
Write in No. 6320

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Los Angeles, CA 90035

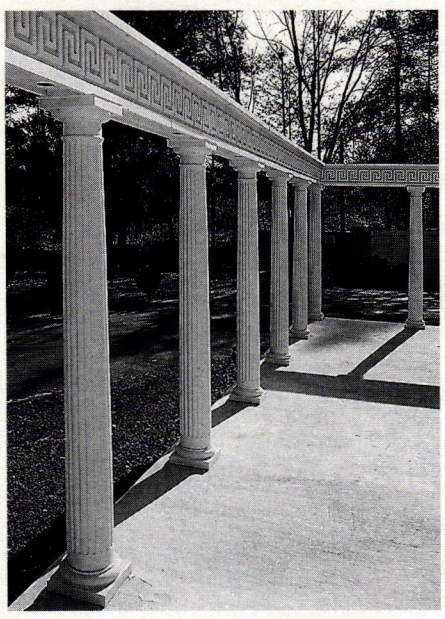
Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.
Write in No. 5390



Limestone Concept specializes in the custom carving of limestone, marble and granite to create a variety of architectural elements.

Manor Style, Ltd.
800-325-2188; Fax: 443-200-0010
6741 Whitestone Rd.
Baltimore, MD 21207

Custom fabricator & nationwide supplier of architectural elements: Durastyl & AZEK PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; preformed balustrade systems; free literature.
Write in No. 703



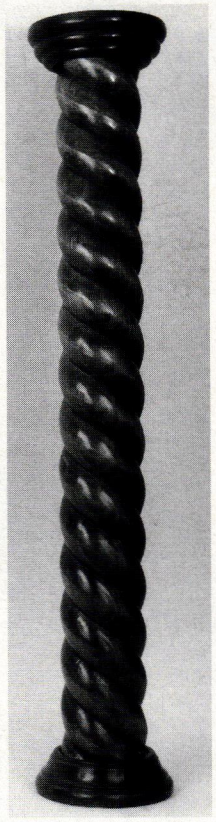
Manor Style's load-bearing, fluted fiberglass-composite columns and custom-fabricated PVC Greek Key-patterned beam adorn this patio.

Michigan Ornamental Metals
201-945-4930; Fax: 201-945-4931
www.michiganornamental.com
Ridgefield, NJ 07657

Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped/pressed sheet metal; replications & historic reproductions.
Write in No. 9520

Mohamad Woodturning Corp.
718-417-0025; Fax: 718-417-0021
www.mohamadwoodturning.com
Brooklyn, NY 11206

Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior.
Write in No. 50



Mohamad manufactures wood turnings, including columns, balustrades and stair parts, for a variety of applications.

New England Woodturners
860-742-9843; Fax: Same as phone
www.newenglandwoodturners.com
Andover, CT 06232

Custom fabricator of columns, porch posts, balusters, newels, rail systems & flagpoles: wood, fiberglass & poly composite.
Write in No. 3540

Orlandi Statuary
773-489-0303; Fax: 773-489-2159
www.orlandicollections.com
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Custom fabricator of statuary & sculpture: columns & pedestals; decorative painting; plaster & statuary repair; since 1911.
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Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

Royal Corinthian
630-876-8899; Fax: 630-876-3098
www.royalcorinthian.com
West Chicago, IL 60185

Manufacturer of polymer elements: columns, balusters, rails & simulated slate roofing; synthetic polymer/ stone materials.
Write in No. 76

Cast-polymer/stone columns and balusters from Royal Corinthian were used to create this entryway.

Somerset Door & Column Co.
814-445-9608; Fax: 814-443-1658
www.somersetcolumns.com
Somerset, PA 15501

Manufacturer of custom doors & entryways: interior & exterior; many wood species; cope-&-dowel or mortise-&-tenon construction; StaveCore stiles; thick heavy-duty panels; door slabs, pre-hung units & pre-matching for hardware.
Write in No. 660

The columns for the loggia in this office complex were milled by Somerset.

Spartan Architectural Columns
800-949-5450; Fax: 541-842-4053
www.spartanbuild.com
Medford, OR 97504

Supplier of columns & capitals: wood, fiberglass, GFRC, GRC & FRP; façade & trim work in synthetic materials; Classical styles with true entasis; polyurethane balustrades; cupolas & weathervanes; vinyl fence & deck materials.

Stonex Cast Products, Inc.
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Manufacturer of cast-stone architectural elements: baluster & rail systems, quoins, window sills & surrounds, columns, benches, wall copings, splash blocks, pier caps & more; 8 styles of balusters.
Write in No. 507

Stonex's line of cast-stone architectural elements includes columns and pilasters.

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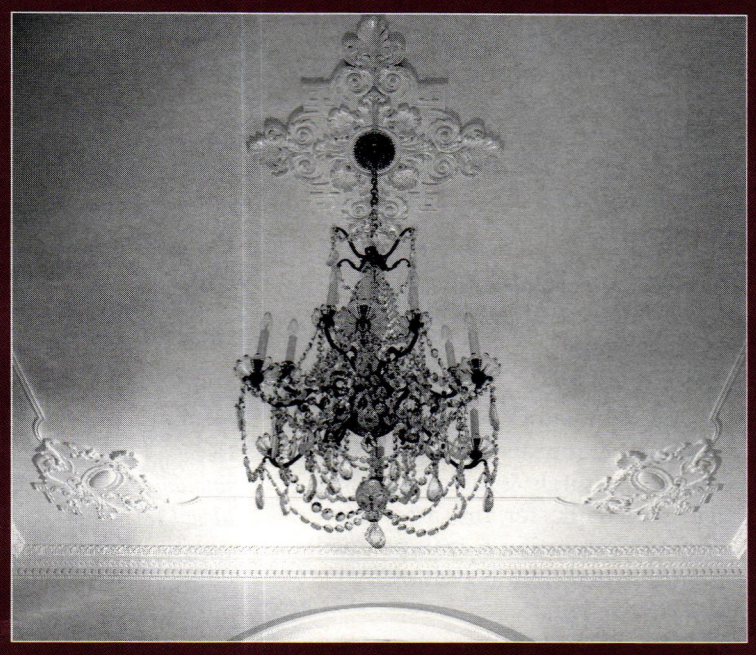

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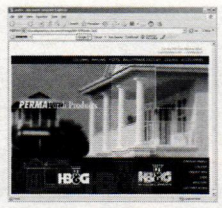

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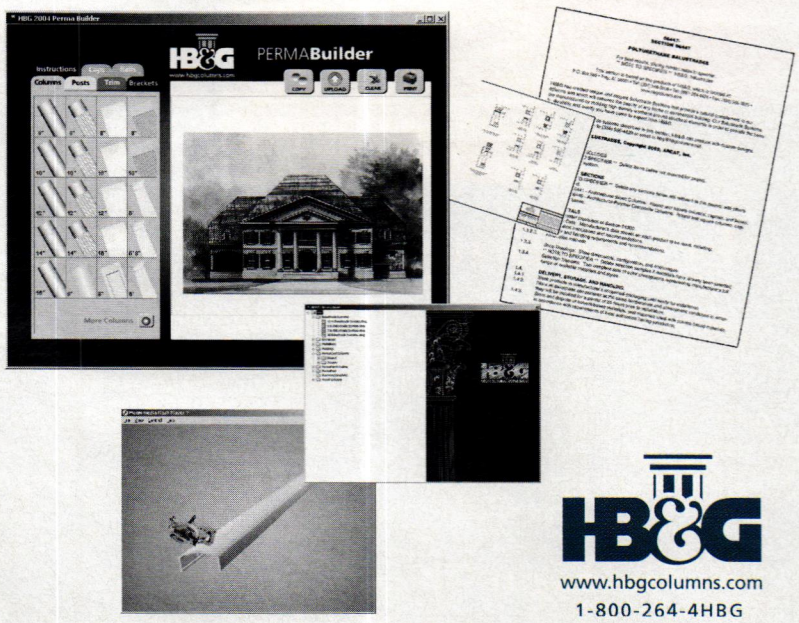

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800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041
Manufacturer of architectural ornament: exterior fiberglass columns, decorative capitals, pilasters, balustrades & more; interior columns & capitals; polyester resin, fiberglass & cultured marble composite; custom casting.
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www.wfnorman.com
Nevada, MO 64772
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.
Write in No. 520

Warner Bros. Studio Facilities
818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522
Custom fabricator of architectural ornament & murals: balustrades, columns, capitals & moldings in fiberglass & plaster; fine art reproduction, restoration & trompe l'oeil; interior & exterior decoration.
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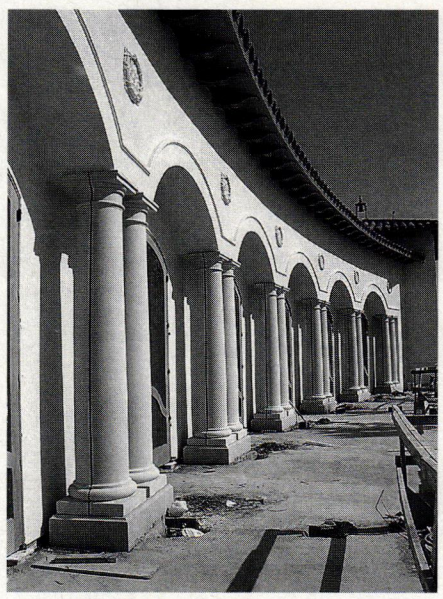

Warner Bros. supplies columns, capitals and an array of other architectural ornament for interior and exterior applications.

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www.wassmerstudios.com
Kansas City, MO 64116
Manufacturer of interior & exterior ornament: cast limestone columns, balustrades, cornices, mantels, range hoods; plaster brackets, ceiling domes & medallions, moldings & mantels.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104
Fabricator, finisher & installer of ornamental metalwork: cast & wrought gates, railings, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel.
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www.woodlineusa.com
Long Beach, CA 90813
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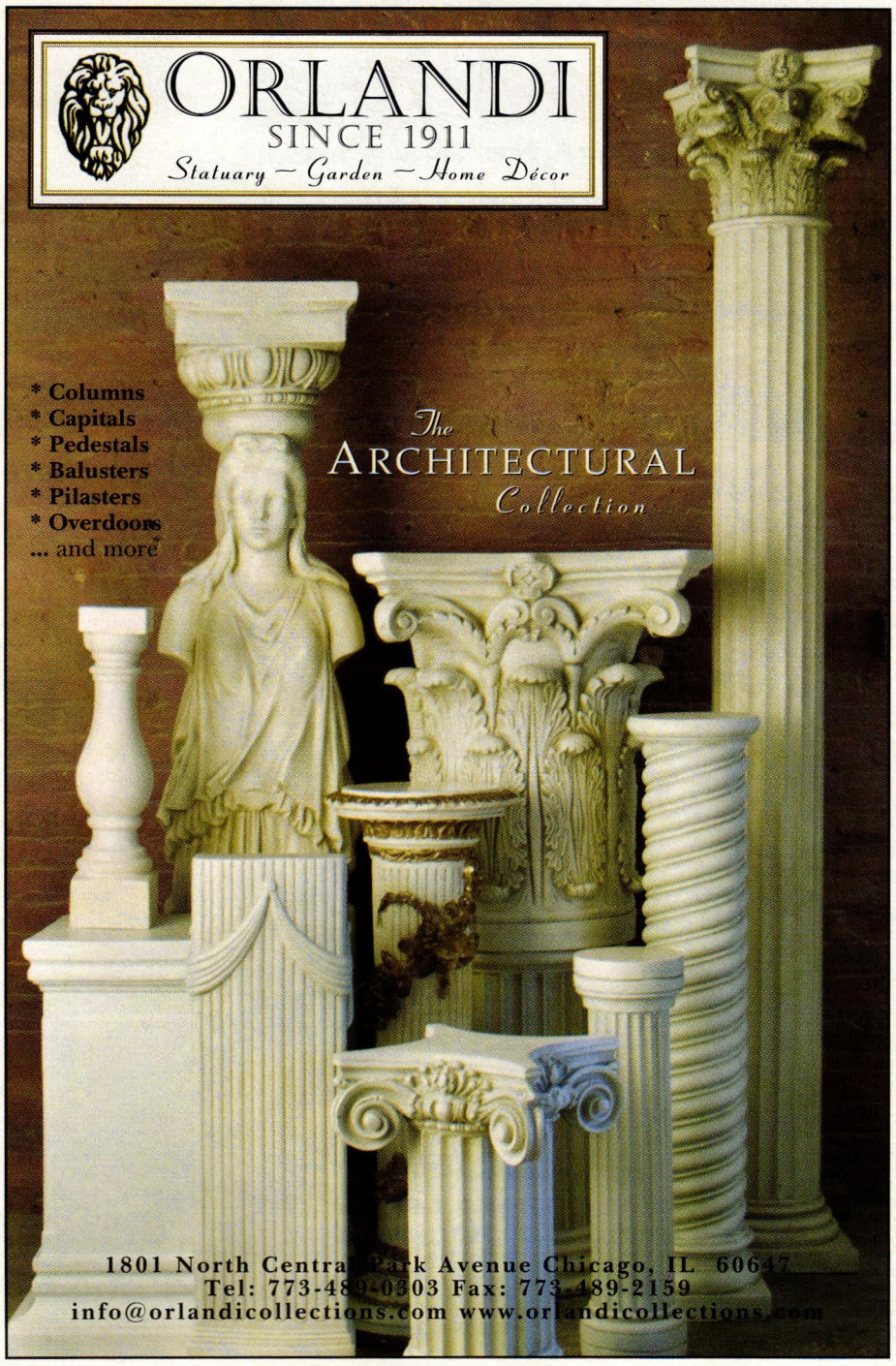

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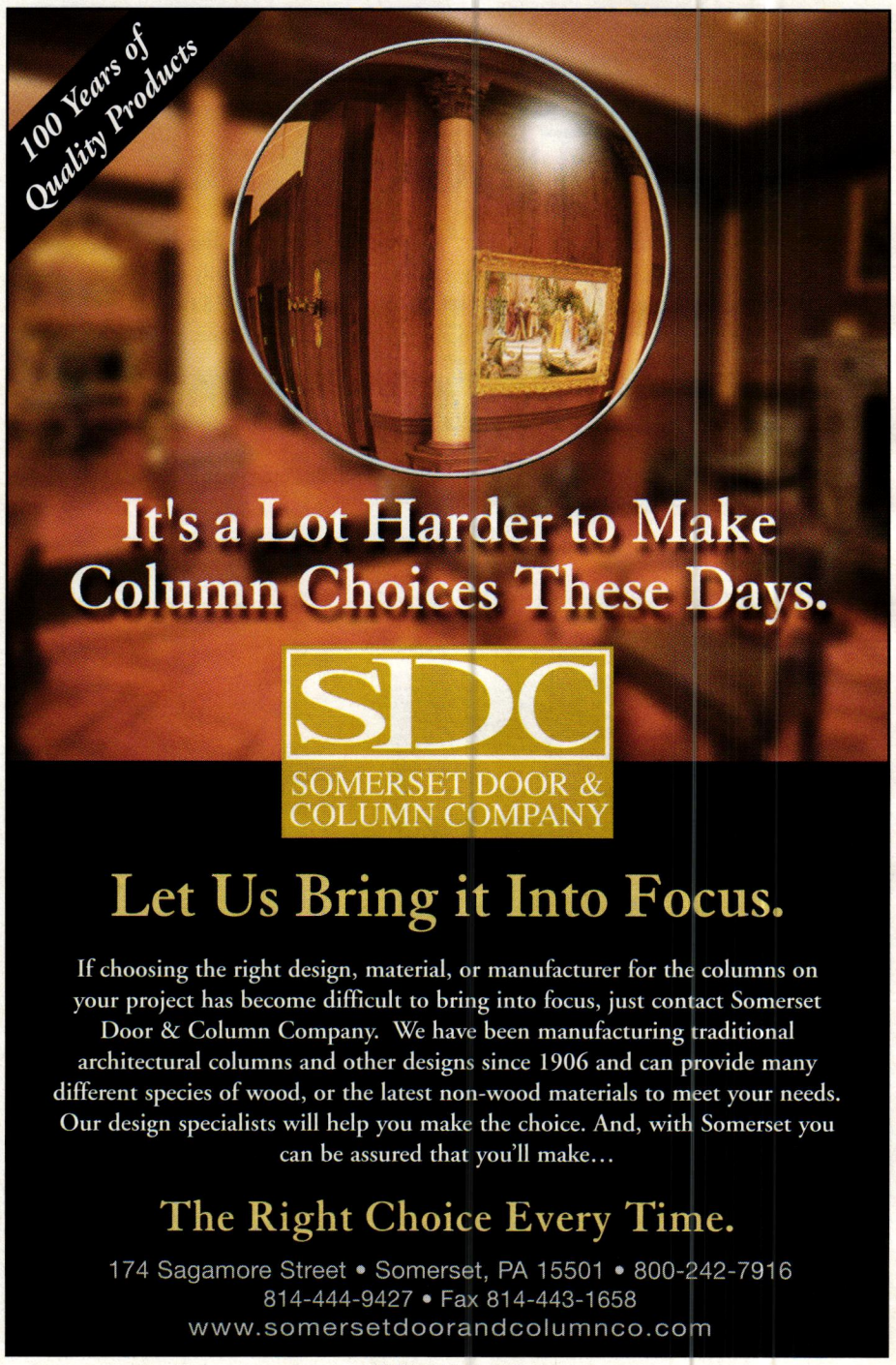

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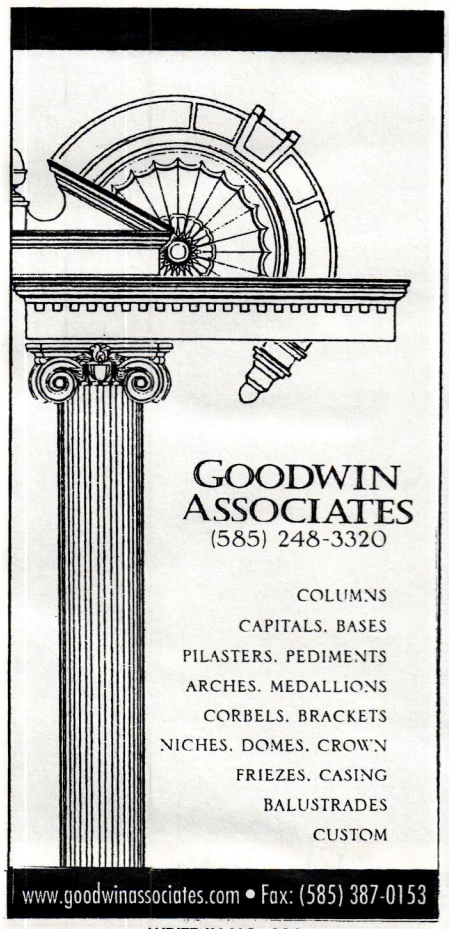

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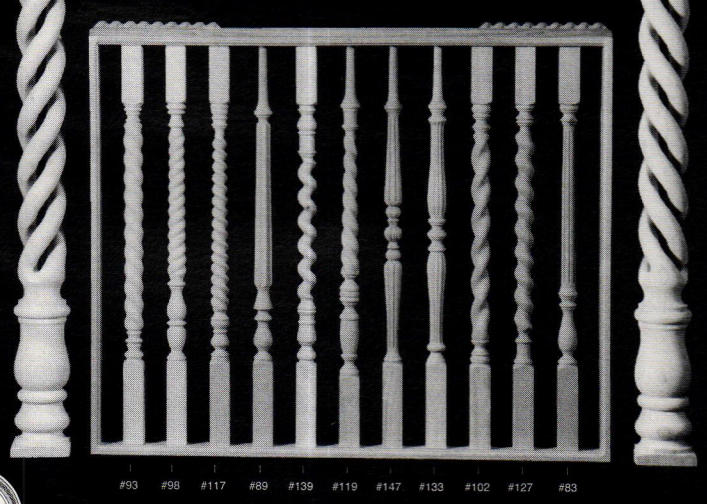

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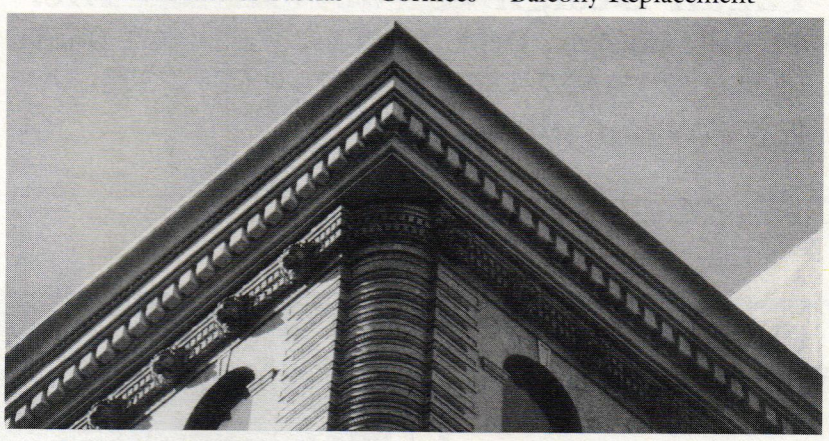

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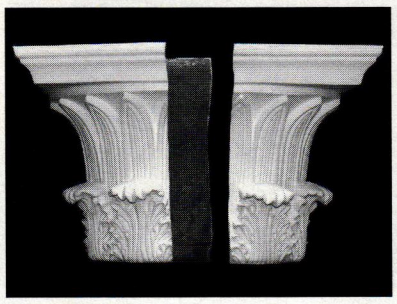

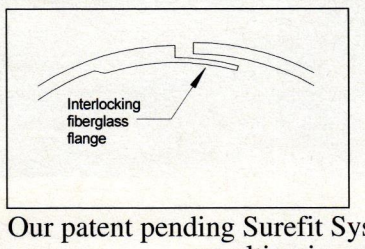

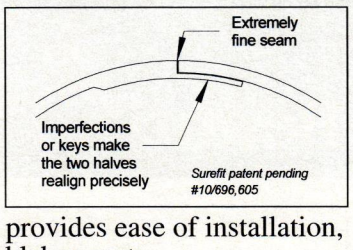

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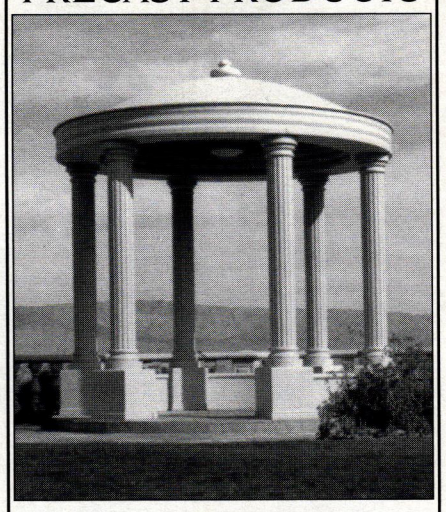

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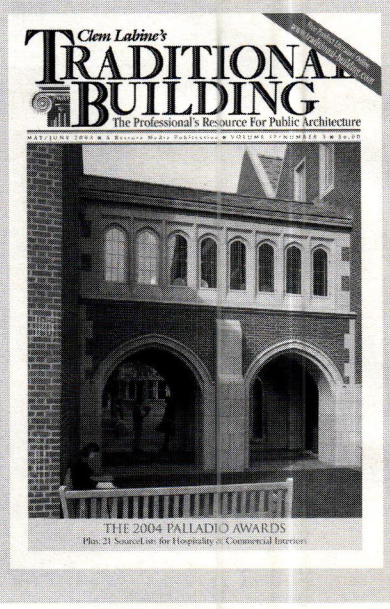

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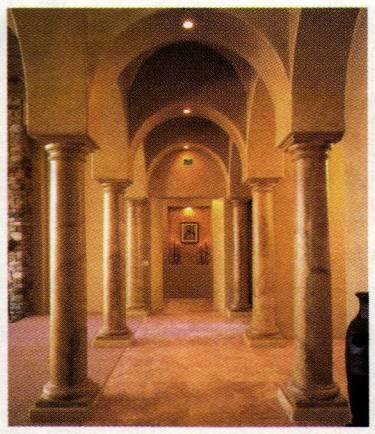
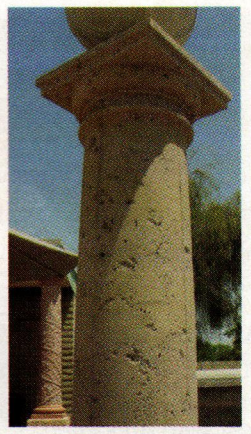
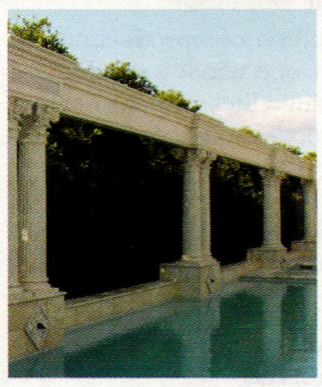

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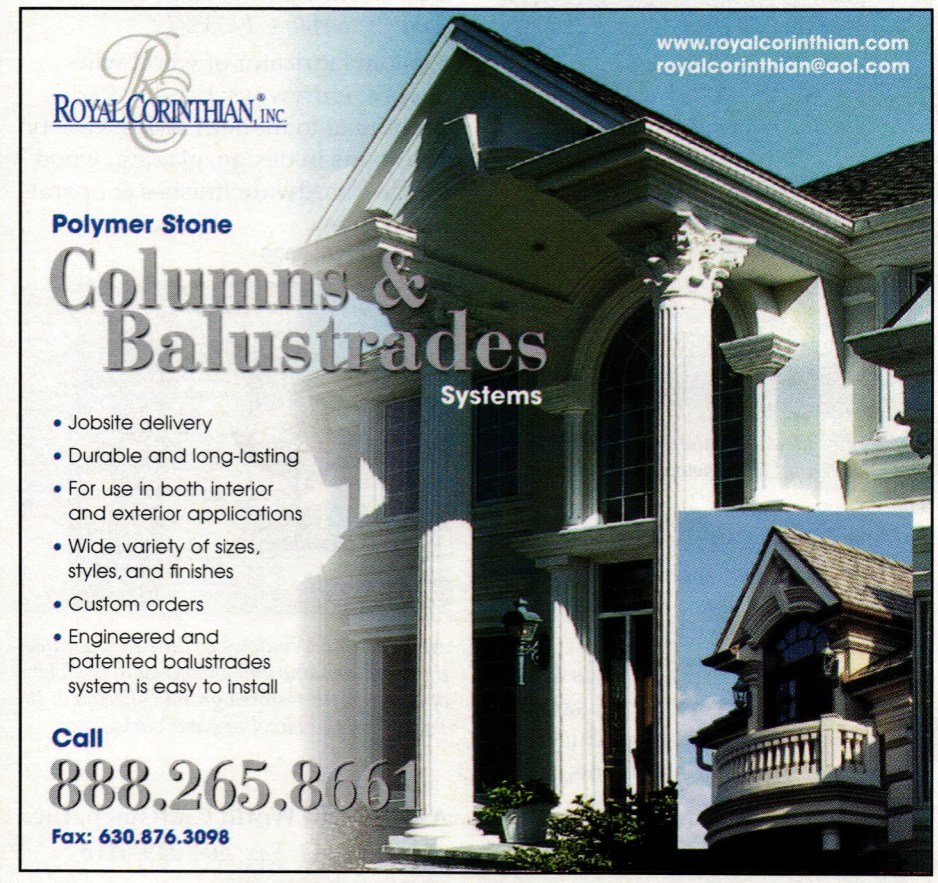

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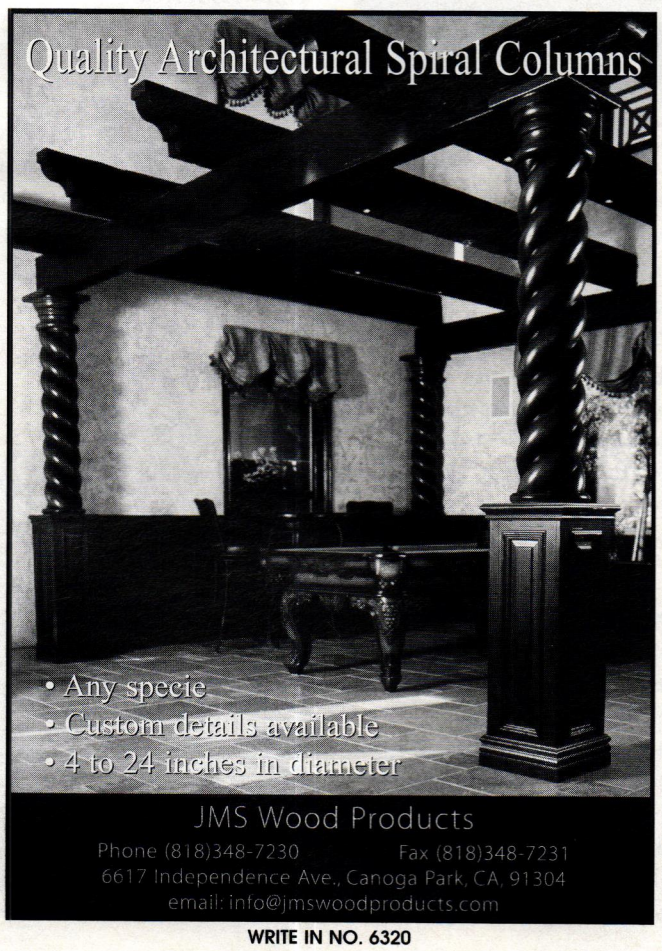

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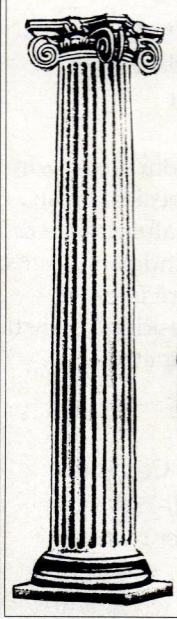

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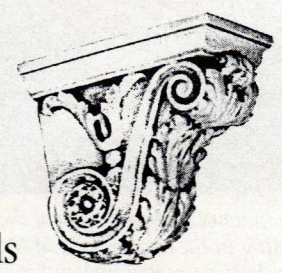

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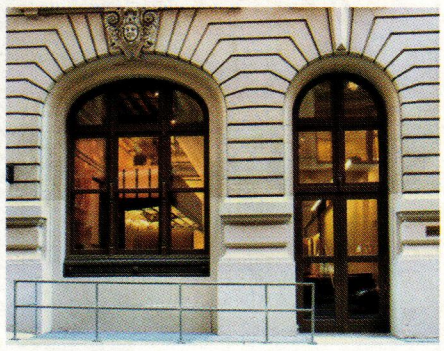

Architectural Windows & Entries replicated the wood window and entryway to the lobby of the recently restored grand ballroom at the Prince George Hotel in New York City.

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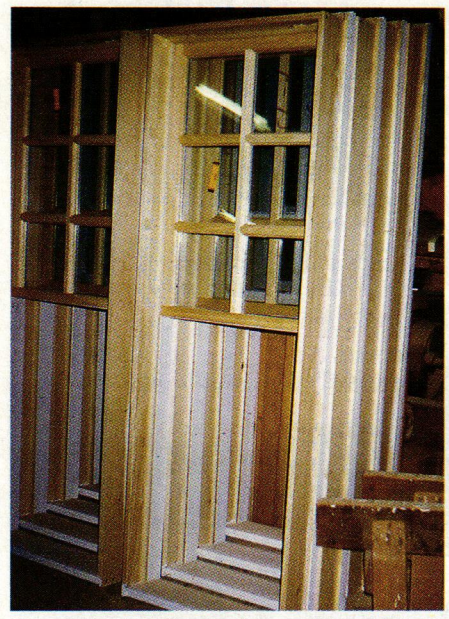

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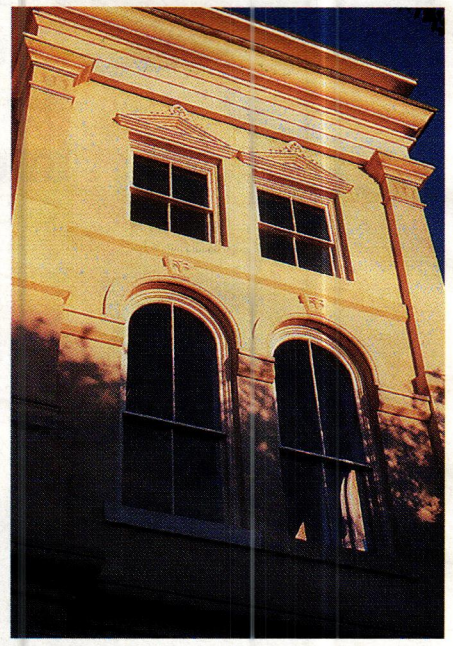

Hull Historical used historical joinery techniques when building the wood windows for this 1890s courthouse in Texas.

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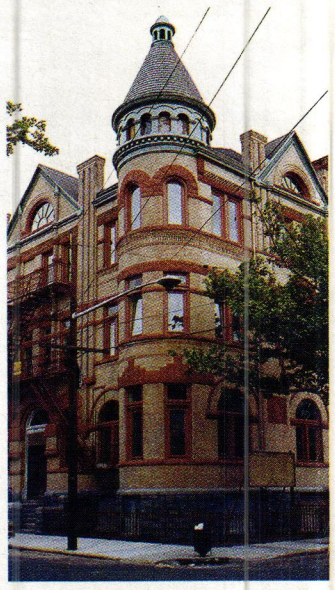

Olso-America supplied the wood windows for the restoration of this historic building.

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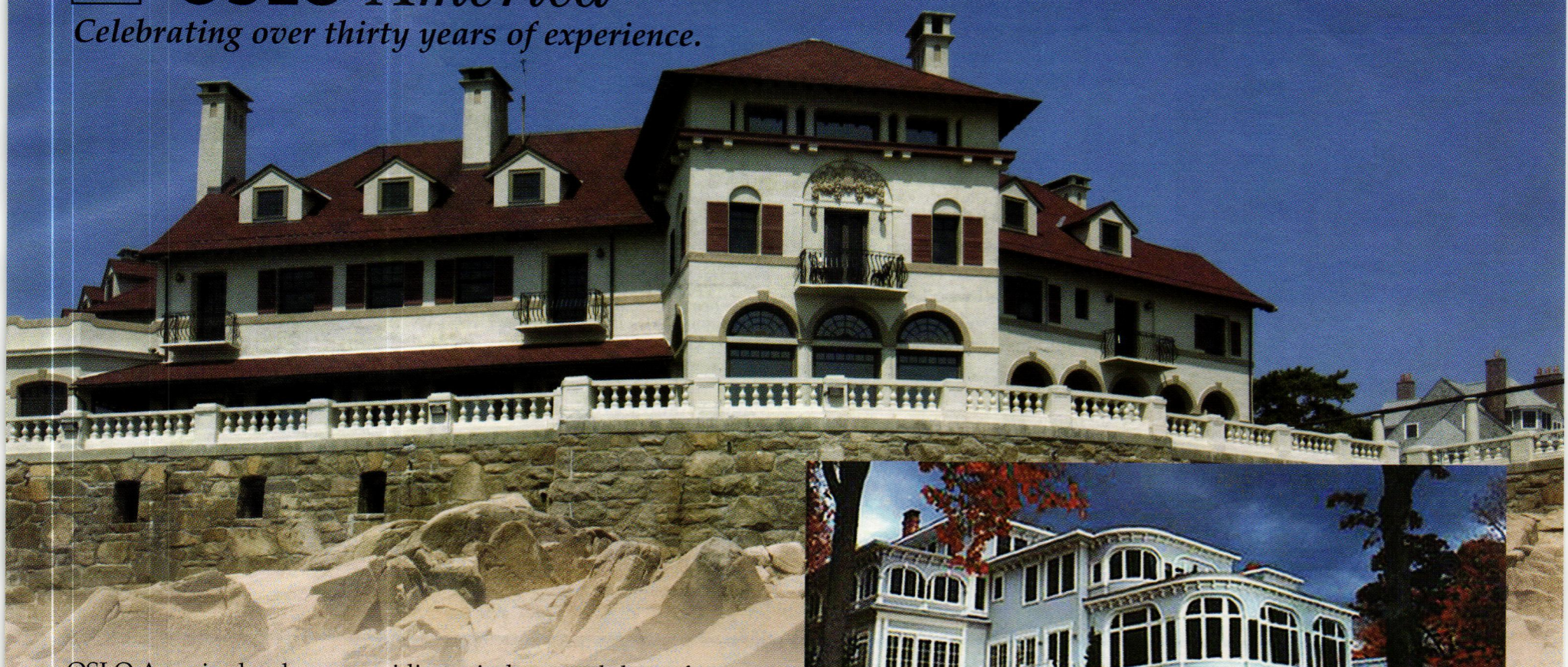

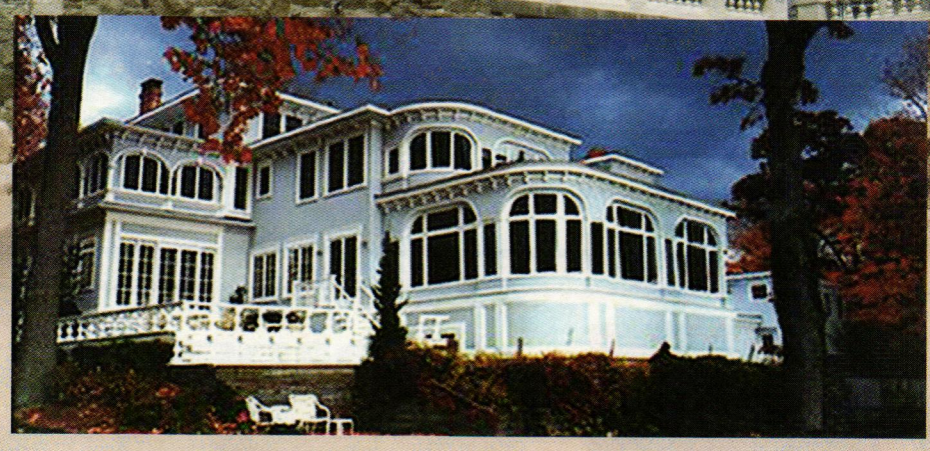

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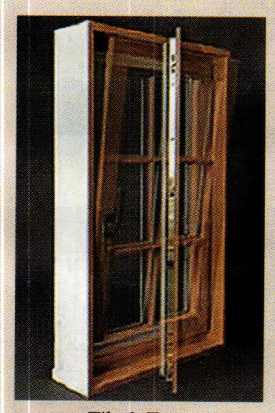

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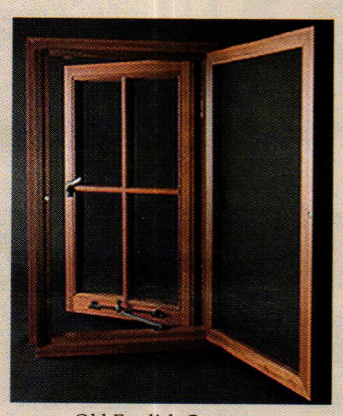

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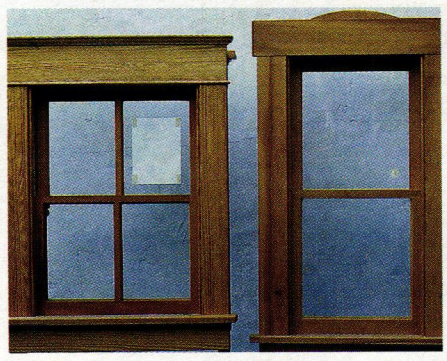

These two styles of double-hung wood windows are typical of the work done by Weston Millwork.

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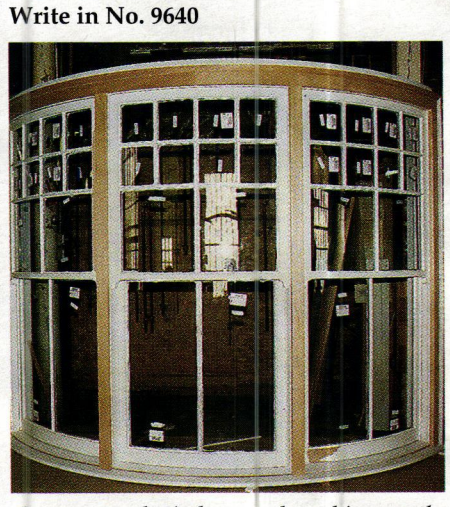
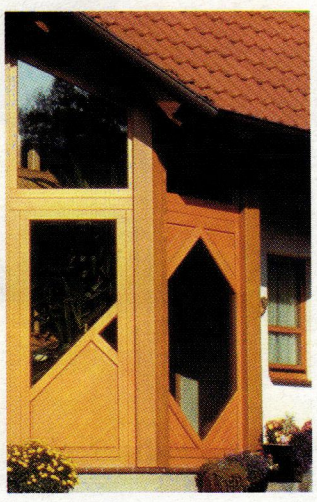


Custom wood windows such as this curved model are available from Wood Window Workshop.



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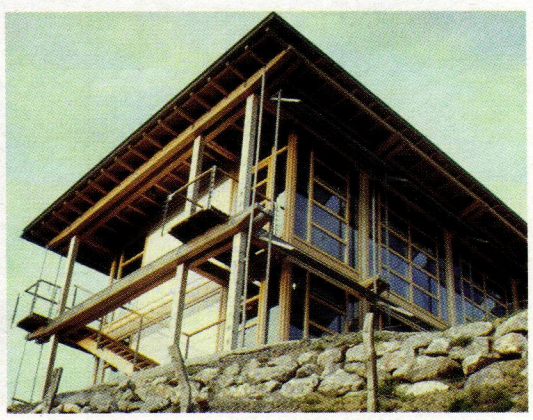

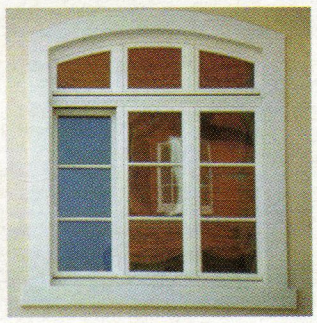

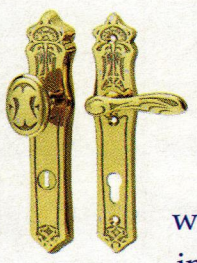

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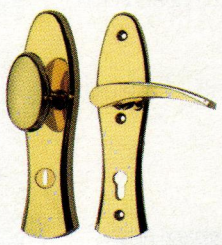

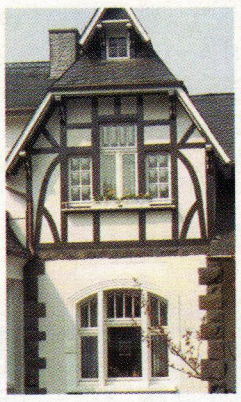

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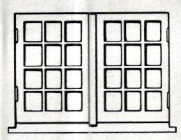

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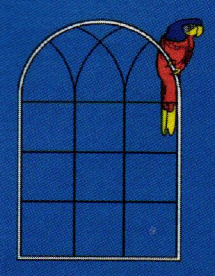

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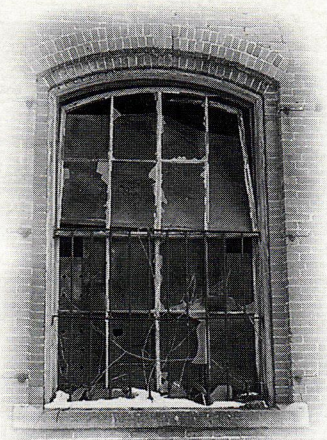

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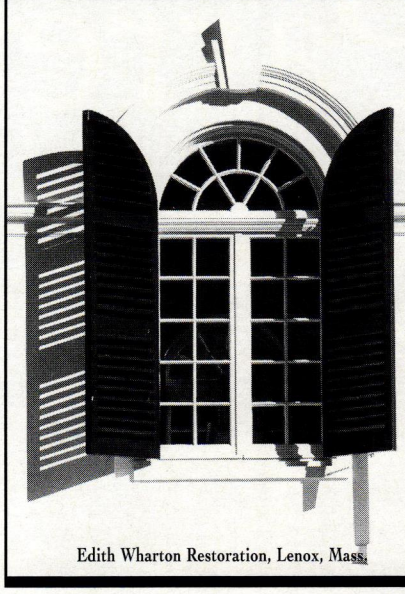

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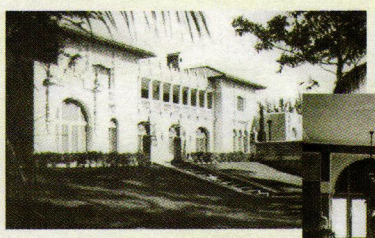

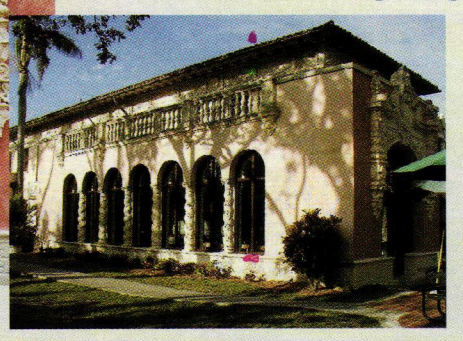

El Jardin, originally designed as a private summer residence in Miami and in modern times part of the campus of Carrollton School of the Sacred Heart, undergoes a continuing process of restoration under the direction of historic preservation consultant Geoffrey Steward of IFACS. Architectural Windows & Entries designed and manufactured the windows and entry doors at the main quadrants of the building, replacing the inappropriate jalousie windows of an intermediate era with historically correct Mahogany products reflective of the building's original fenestration. Of paramount concern were both historical authenticity and modern building code compliance in this vulnerable coastal region. Miami-Dade high-impact product approval was issued for this project after successful laboratory testing.

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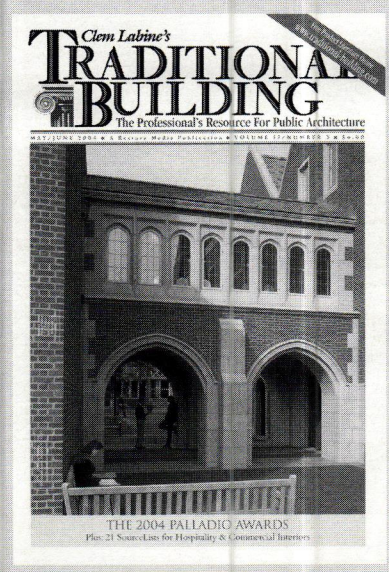

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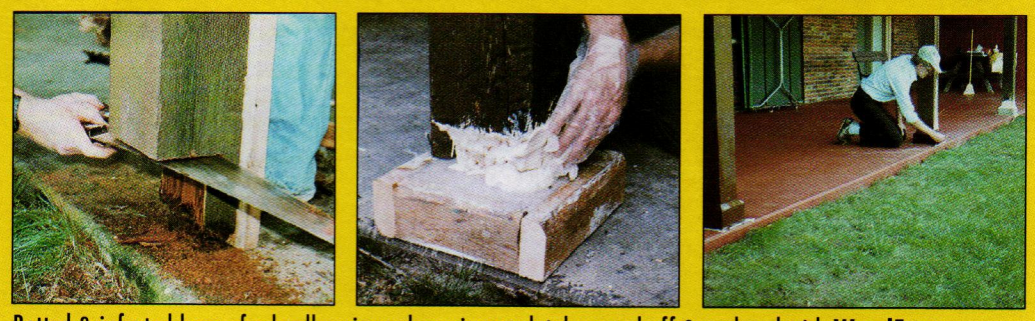
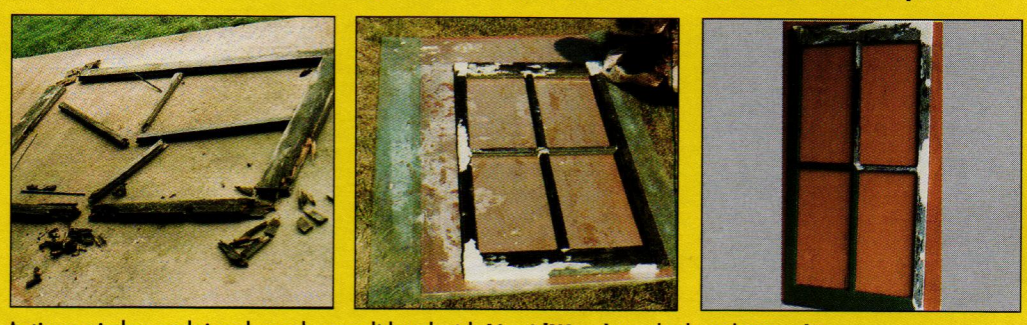
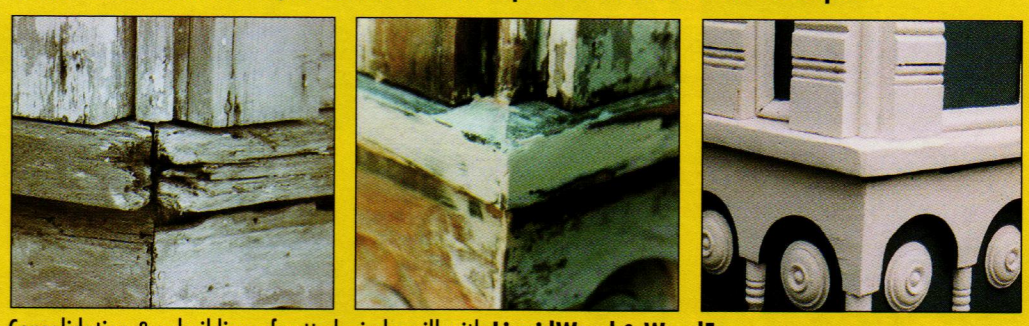


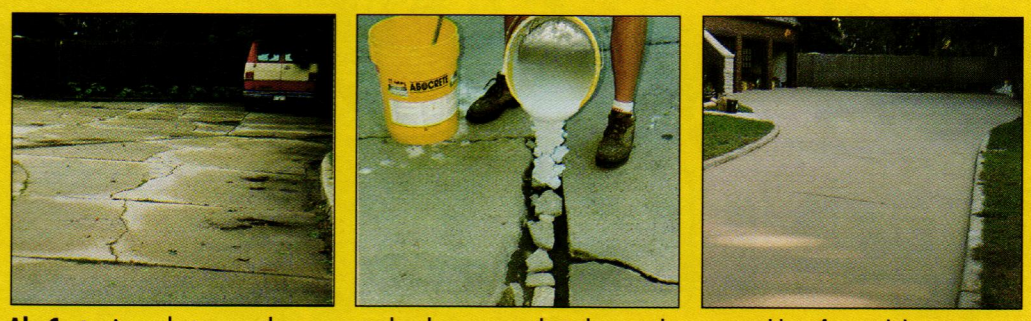
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpox.**



Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpox.**



Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpox.**



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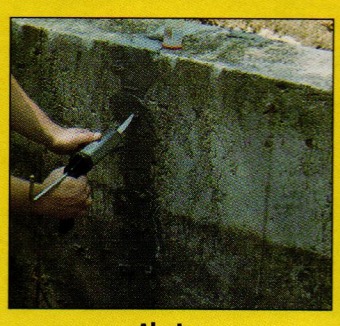
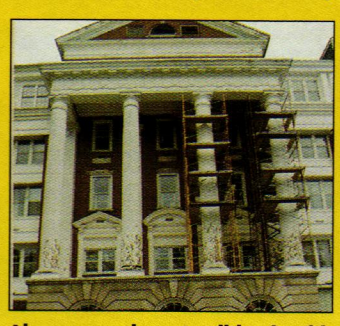


AboJet series for structural crack-injection



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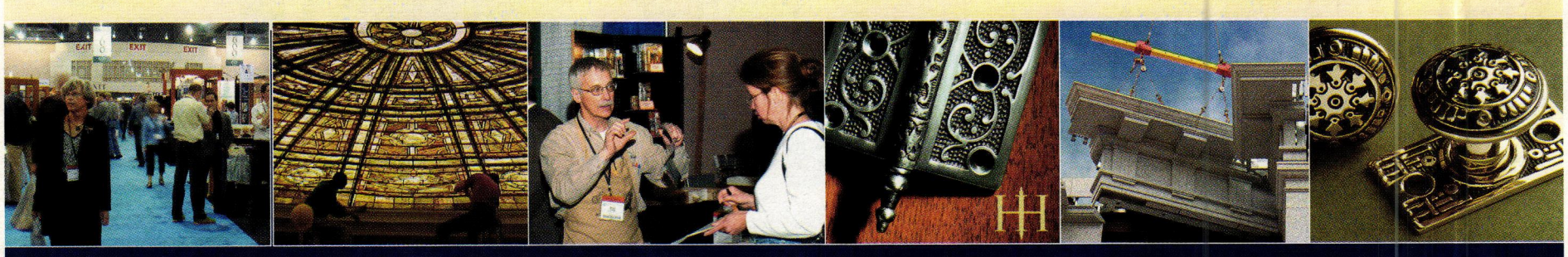

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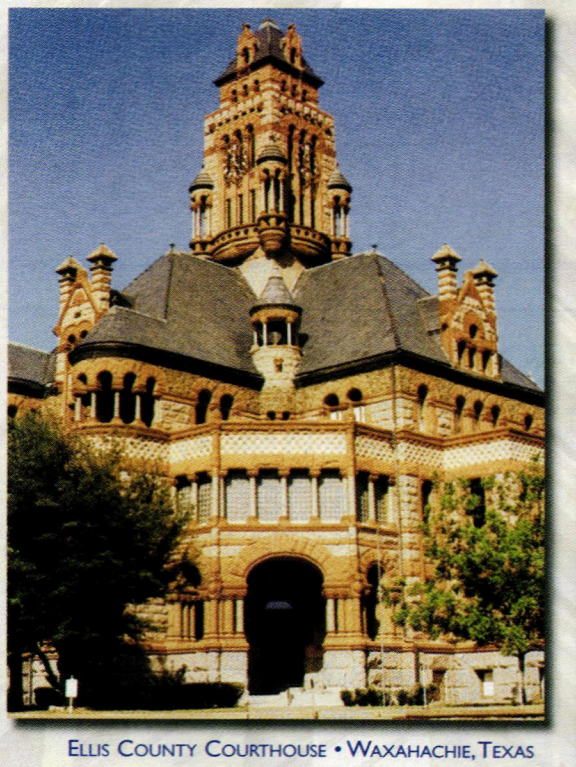

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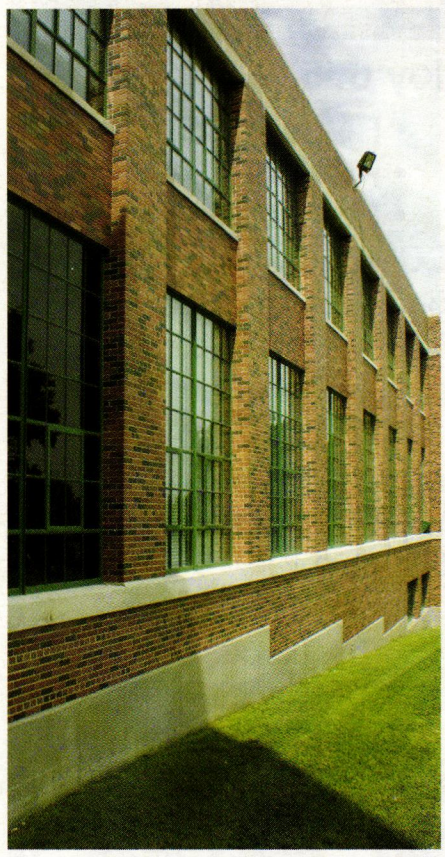

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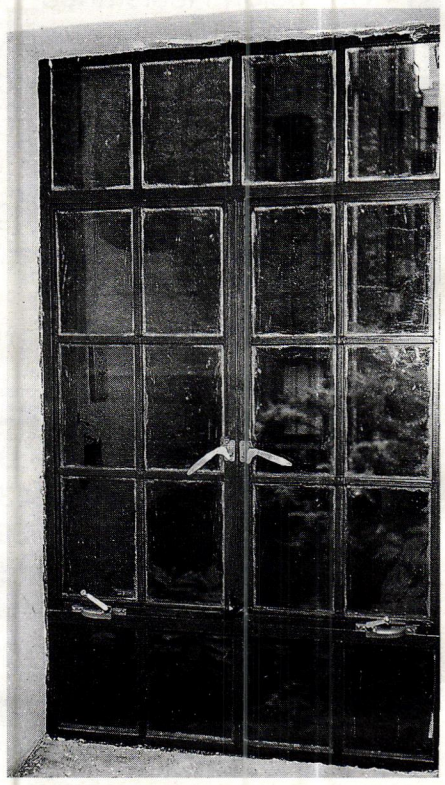

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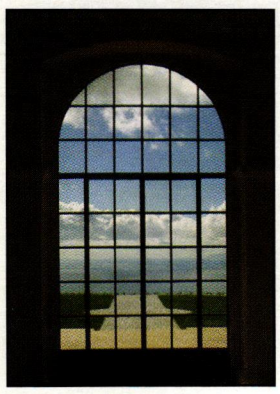

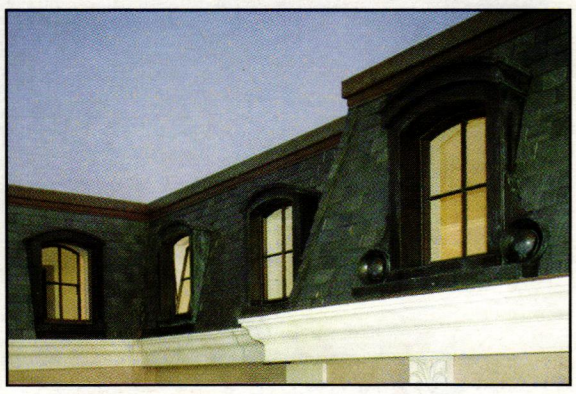

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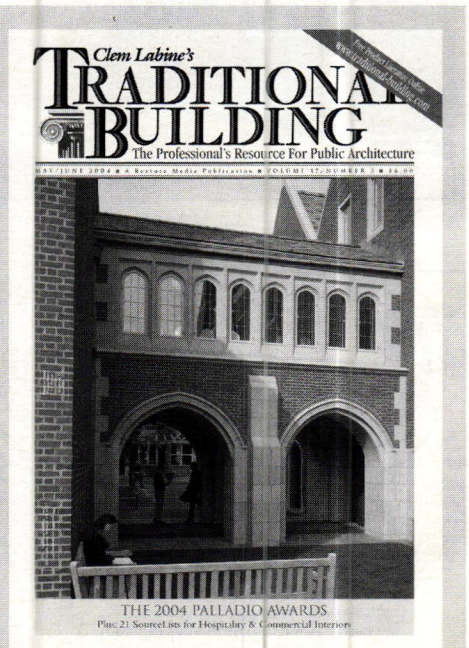

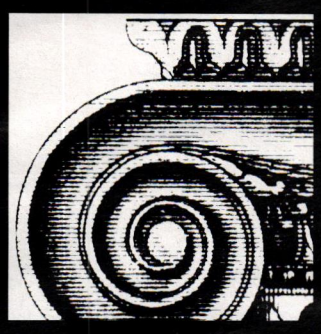

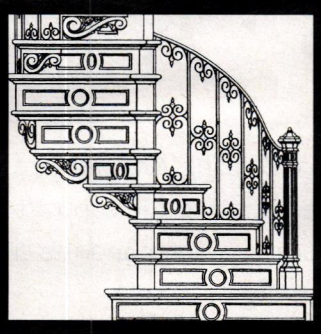

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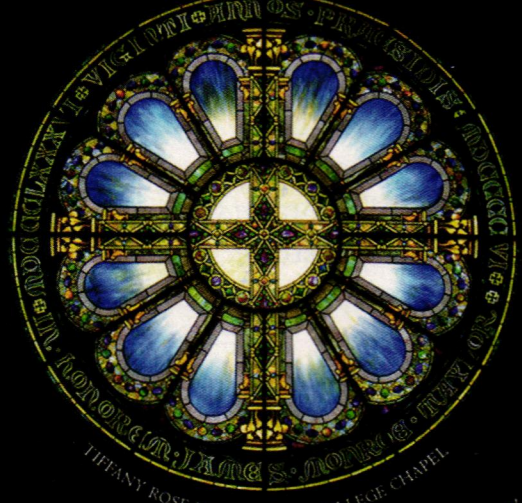

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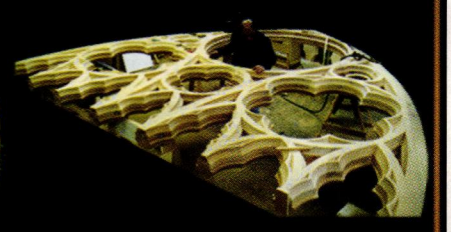

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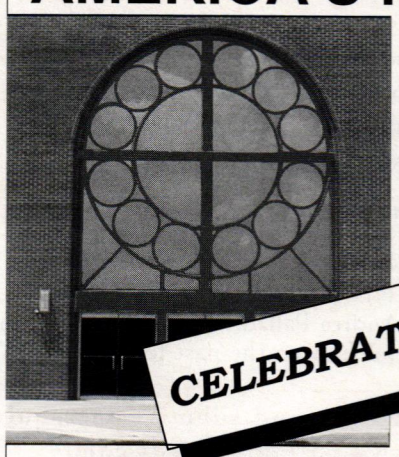

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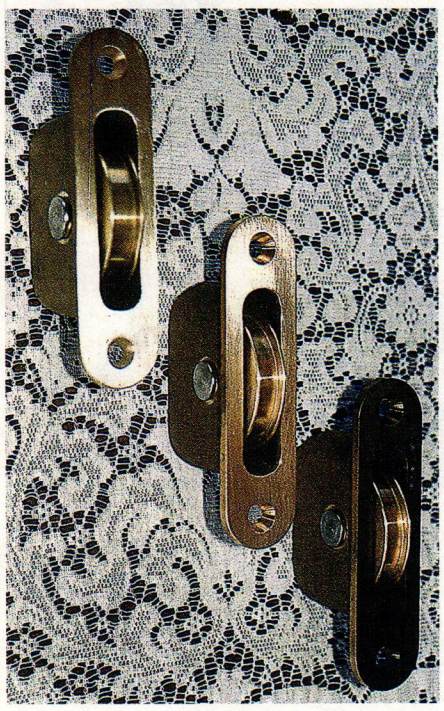

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610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
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www.blainewindow.com
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www.cirecast.com
San Francisco, CA 94124
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www.colonialworks.com
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www.craftsmenhardware.com
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www.crowncityhardware.com
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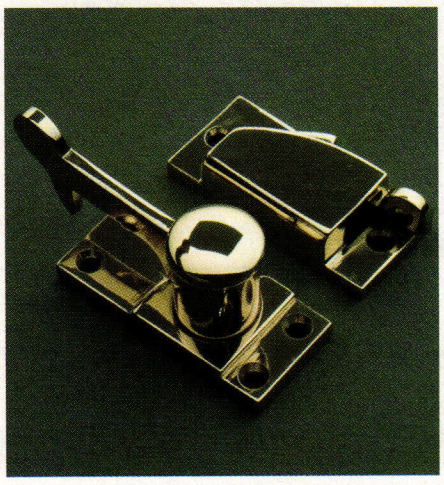

The Boston Window Lock is featured in Crown City's line of window hardware.

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www.houseofantiquehardware.com
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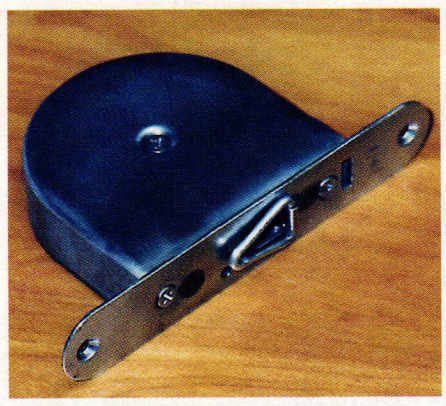
Kirkpatrick Ltd.
704-658-1016; Fax: 704-998-3558
www.kirkpatrick.co.uk
Mooresville, NC 28117
Manufacturer of window, door, cabinet, gate & bathroom hardware: iron gate latches, hinge fronts, cremone bolts & more; powder coated black & pewter & brass; established in 1855.
Write in No. 1806



L&L Concepts offers a selection of clock spring balances for use in traditionally styled double-hung windows.

L&L Concepts
240-420-8608; Fax: 301-791-0060
www.llconceptsinc.com
Hagerstown, MD 21740
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Write in No. 1801

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www.maguireironcorporation.com
Richmond, CA 94801
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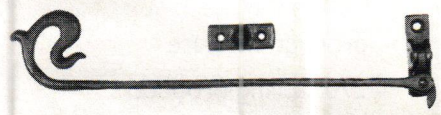

Maguire Iron's model #1084 casement stay is 12 in. long.

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715-359-7001; Fax: 715-359-5951
www.melroncorp.com
Schofield, WI 54476
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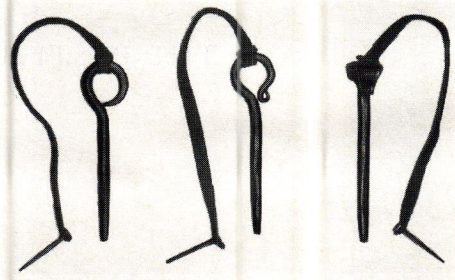

These hand-forged window pins from Old Smithy Shop are used to secure upper and lower sections of windows together.

Patten Design
714-894-0131; Fax: 714-894-0031
www.pattendesign.com
Huntington Beach, CA 92649
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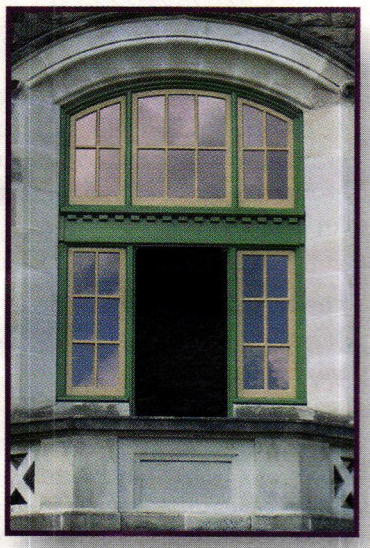

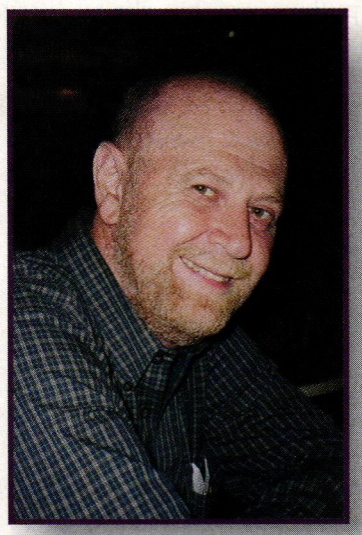
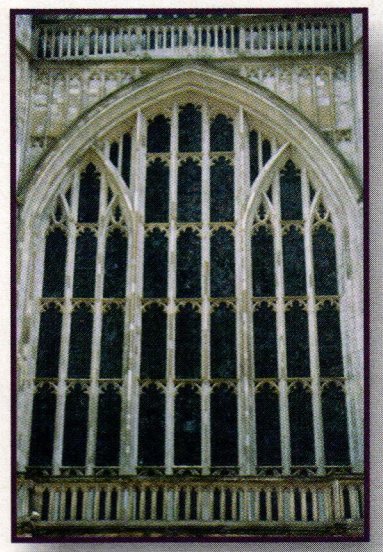

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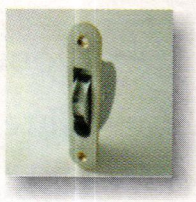
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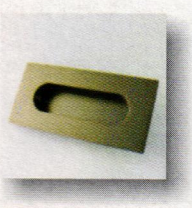
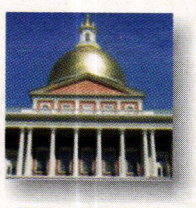
THE WHITE HOUSE

SASH LOCKS

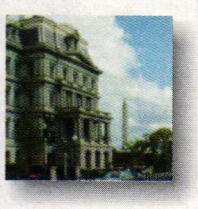
UTAH STATE CAPITOL


SASH LIFTS

U.S. CAPITOL


MASSACHUSETTS STATE CAPITOL

PATENTED SASH WEIGHTS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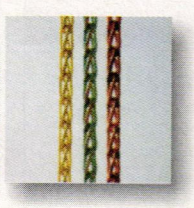
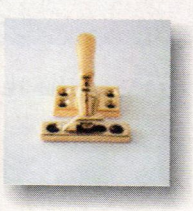

SASH CHAINS

CARNEGIE HALL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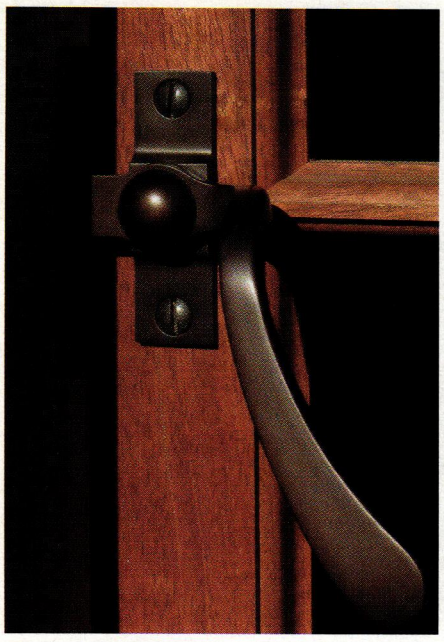

Brass window hardware from Phelps Company is available in many finishes, including the oil-rubbed bronze shown on this casement handle.

Phelps Company
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

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www.pullmanmfg.com
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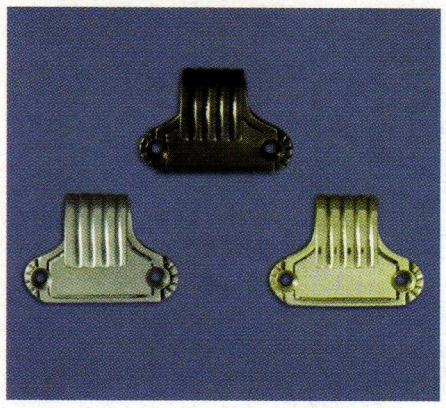

This solid-brass sash lift from Signature Hardware features a finger grip with a reed design; it measures 2 in. wide x 1½ in. tall and is available in three finishes.

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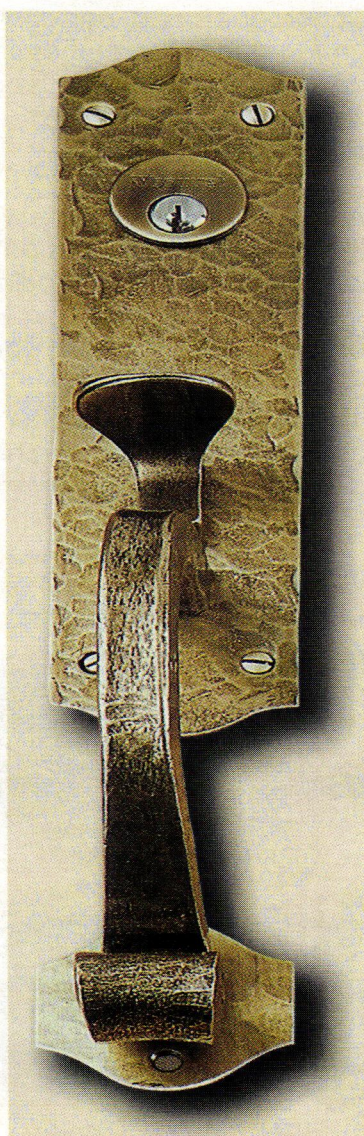

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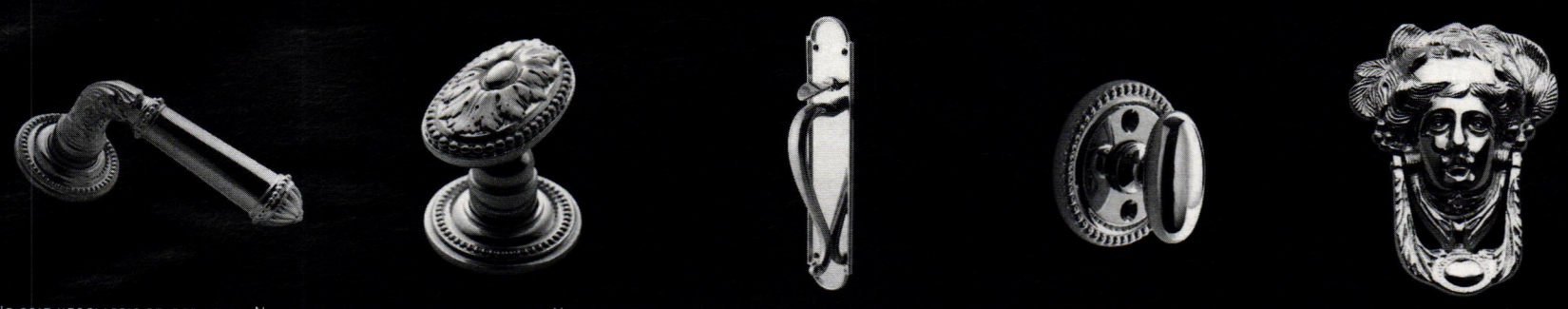
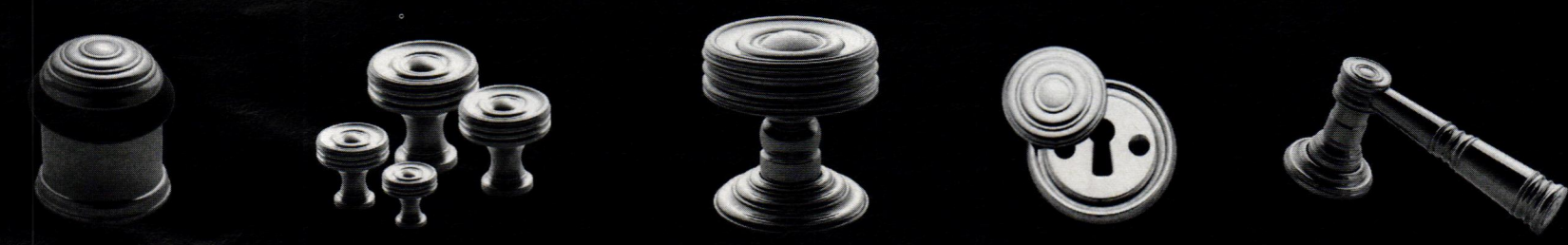


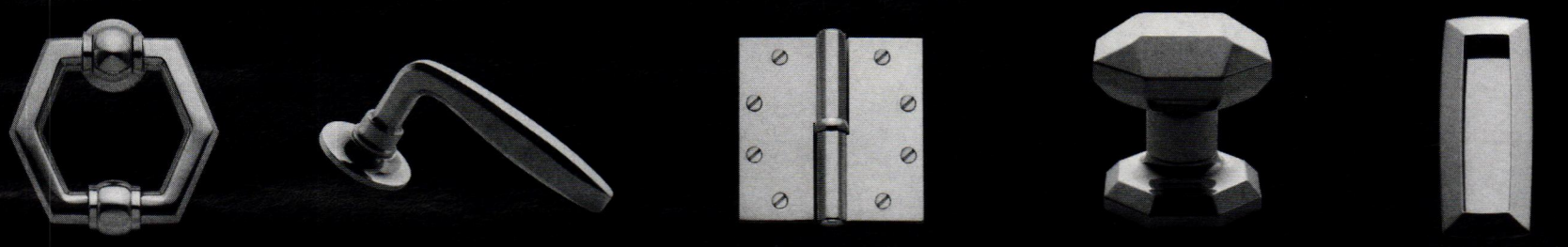
No 2015 neoclassic beaded lever. No 1114 scrolling acanthus leaf knob. No 5708 colonial thumblatch with demilune escutcheon. No 4004B traditional beaded thumbturn. No 9702 anna livia door knocker.

No 1053 segmented melon knob. No 3582 reeded two knuckle butt hinge. No 8053 segmented melon cabinet knob - eight sizes. No 2055 18th century neoclassic reeded georgian lever. No 5820 oval reeded keyhole.

No 2004H french moderne hammered lever. No 1018H hand hammered knob - four sizes. No 6220H hammered door pull - four sizes. No 1019H elliptical hammered knob. No 8018H hammered cabinet knob - four sizes.



No 9088 floor mounted doorstop. No 8011 bull's eye cabinet knob - four sizes. No 1011 sclaroff bull's eye door knob - three sizes. No 5888 edawrdian keyhole escutcheon. No 2111 french bull's eye lever.



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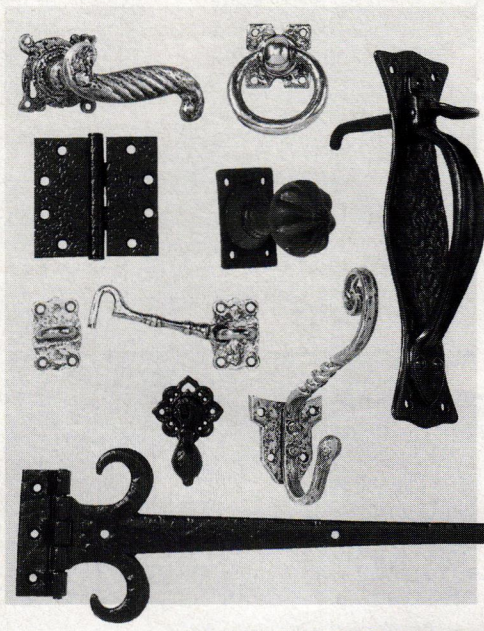

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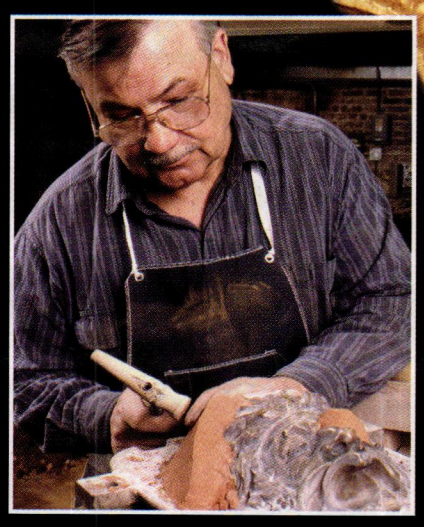

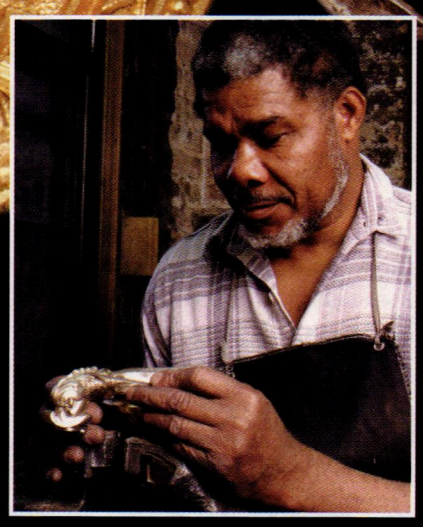

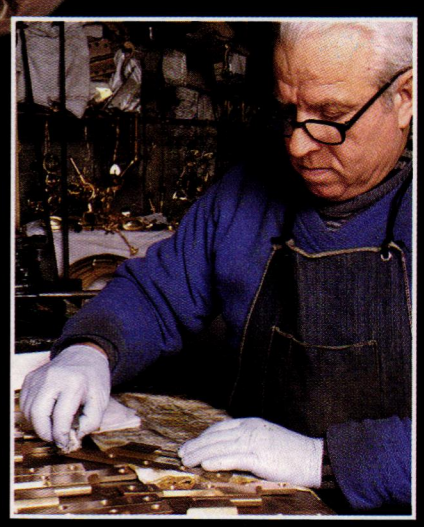

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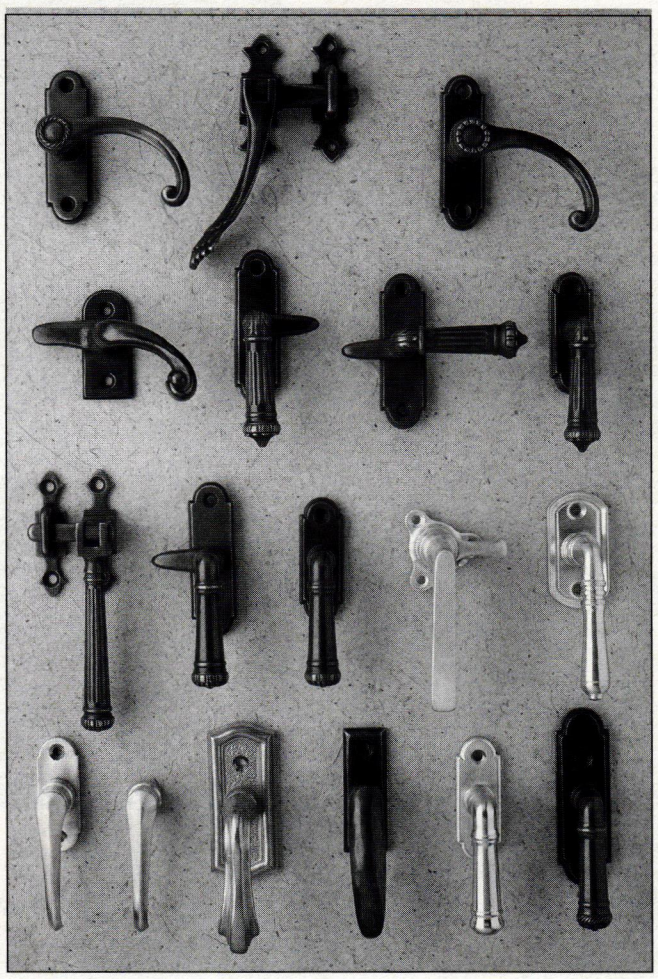

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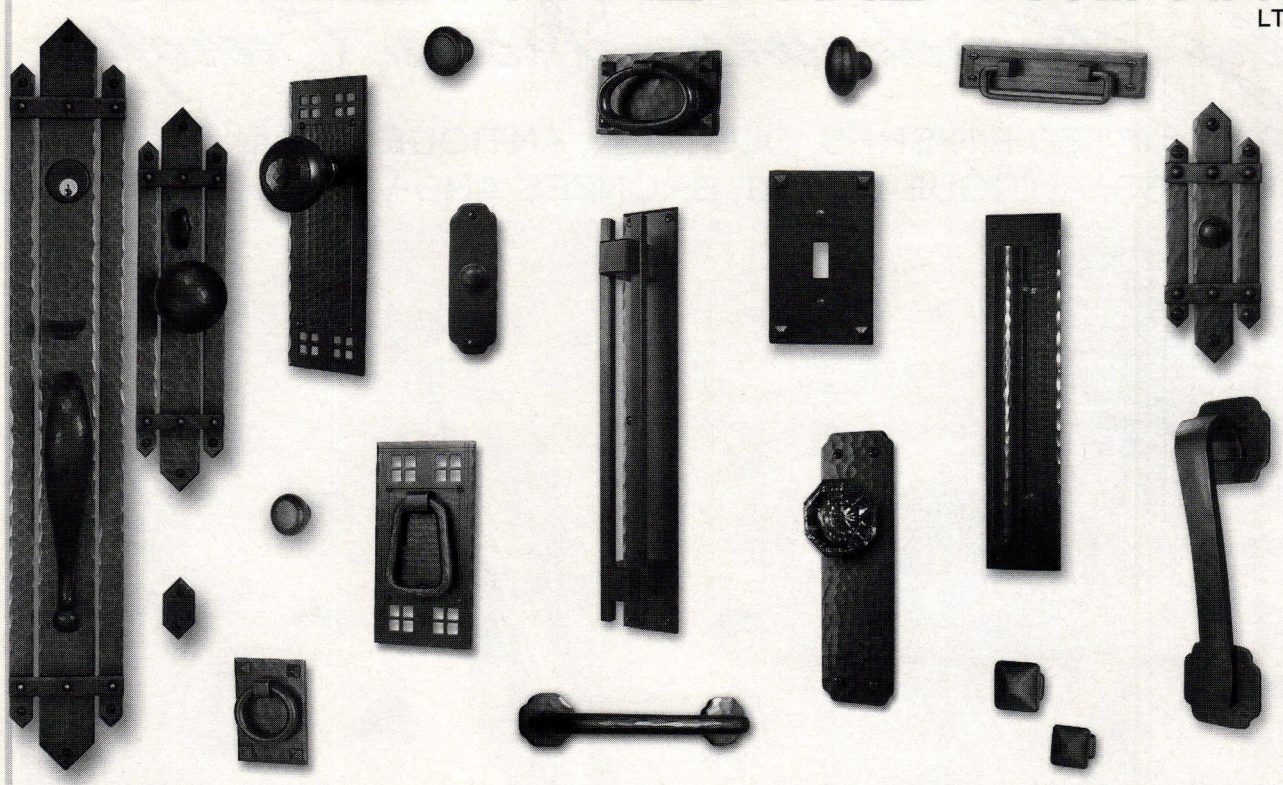

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CALENDAR OF EVENTS

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, April 5-8, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this spring at the Navy Pier in Chicago, IL, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

SAX STONE-CARVING WORKSHOPS, July – August 2006. Southwest Stoneworks of Rinconada, NM, is offering two stone-carving workshops this year. The first session, held July 22-26, will cover tool selection, care and use, quarrying, carving, sculpting as well as other topics through discussions and presentations. "East Meets West" is the title of the second session, held August 14-20. The traditional techniques of Japanese and European carving will be presented. Both sessions are open to all levels of experience. For more information, contact Mark Saxe at 505-579-9179 or e-mail sax@cybermesa.com.

PRESERVATION COURSES, July – October 2006. The School for Traditional Crafts and Trades at Hancock Shaker Village, in Pittsfield, MA, offers small beginner and advanced classes with master artisans throughout the summer. Courses include blacksmithing, historic window sash preservation workshop, Dry Stone Wall Construction and Shaker Timber Framing. For more information or to register, call 413-443-0188 or visit www.hancockshakervillage.org.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of Classical architecture are offered year-round by The Institute. Tours this year include "Ancient & Neoclassical Greece," April 3-10, and "Architecture of Lutyens," May 13-20. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

HISTORIC PRESERVATION & CULTURAL RESOURCE MANAGEMENT SEMINARS. A number of seminars are offered March – May 2006 throughout the U.S. by the National Preservation Institute. Subjects include Identification and Evaluation; Laws and Regulations; Property Management and Design Issues; and Curation, Conservation and Stewardship. For course details and more information, go to www.npi.org or call 703-765-0100.

THE PALLADIO AWARDS. The annual awards competition for excellence in traditional design is co-produced by *Traditional Building* and *Period Homes* magazines; awards are given in Commercial/Civic/Institutional Architecture and Residential Architecture. The deadline for entries for the 2007 awards is November 15, 2006. For complete details about past winners and entering the next competition, go to www.palladioawards.com.

WOOD-CARVING WORKSHOPS. A classically trained master wood carver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

WORKSHOPS ON HISTORICAL LIME MORTARS. A comprehensive two-day course details the why and how of using lime putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com/events.htm.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber frame evaluation and repair. For a compete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit. For details on current programs, go to www.nbm.org.

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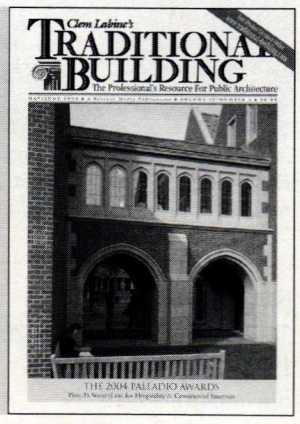

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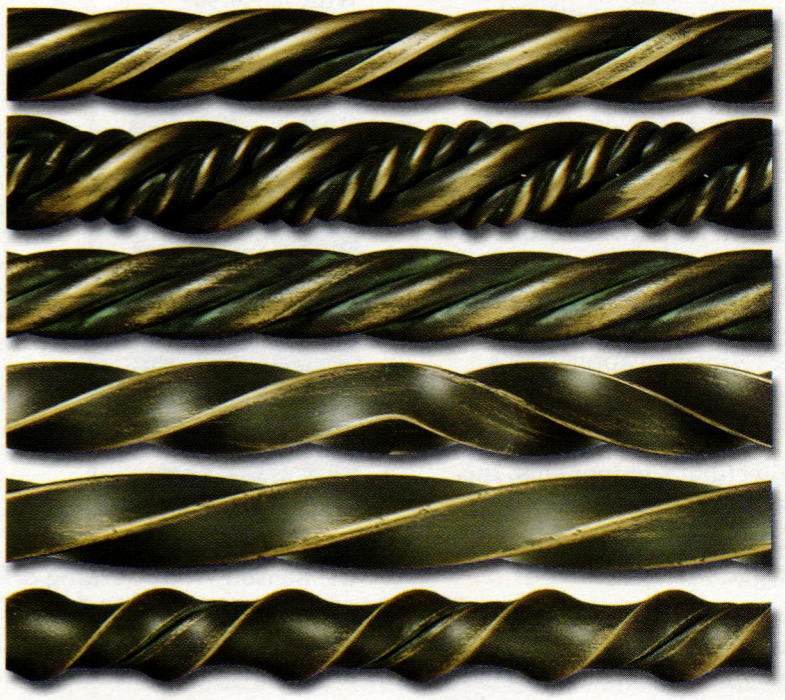

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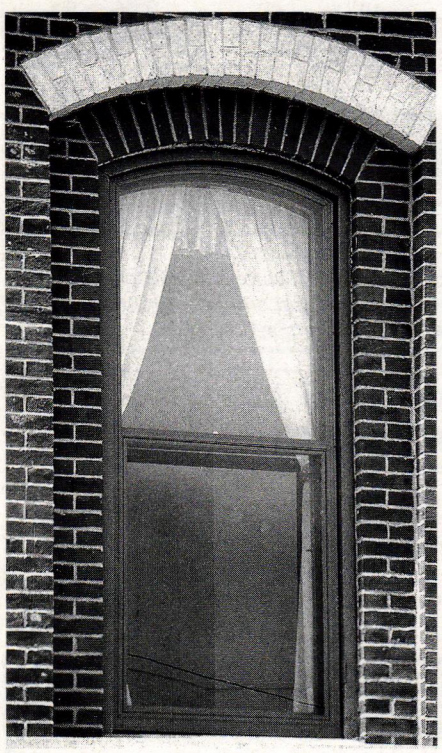

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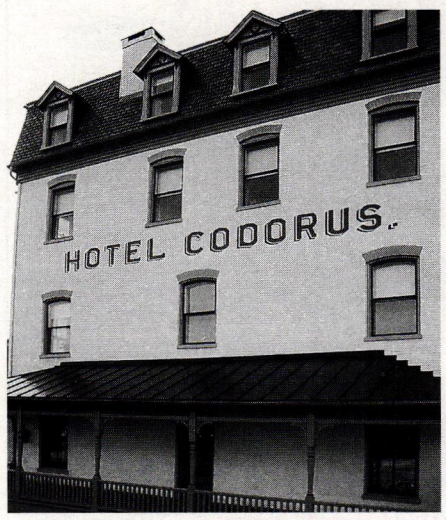

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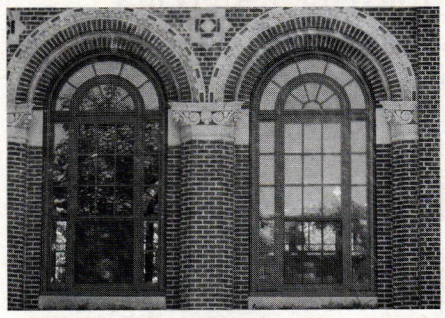

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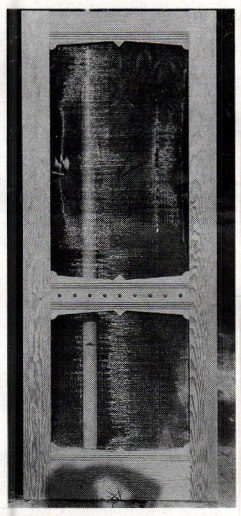

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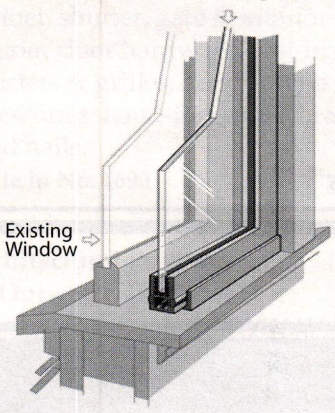

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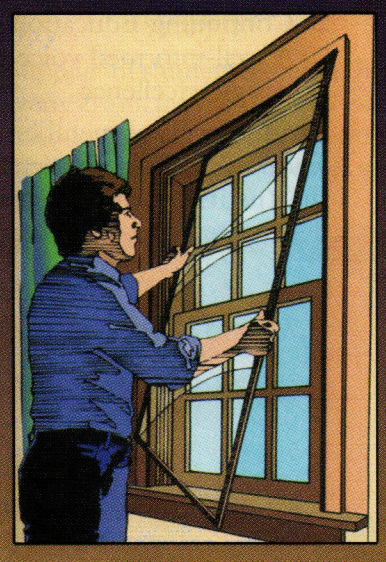

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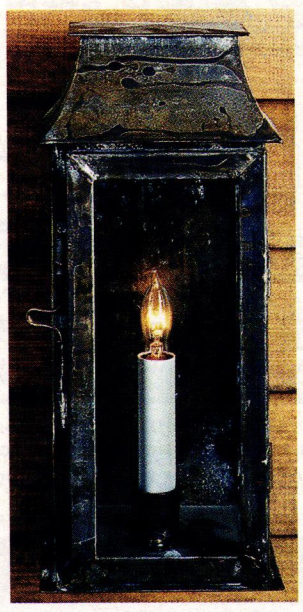
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of historical lighting fixtures: chandeliers, lanterns, sconces & table lamps; brass, copper, terne & Vermont maple; Early American & Colonial; custom work; CUL/UL listed for wet & damp locations; library binder $15.
Write in No. 60



The model #SM LT 51-W darkened terne-coated-copper fixture from Authentic Designs is 12 in. tall x 5½ in. wide x 5¼ in. deep.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Supplier of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; restoration services.
Write in No. 7660

Antique copper lanterns from Bevolo are hand riveted.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130
Manufacturer & distributor of lighting fixtures: hand-riveted, antique copper, natural-gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.
Write in No. 166

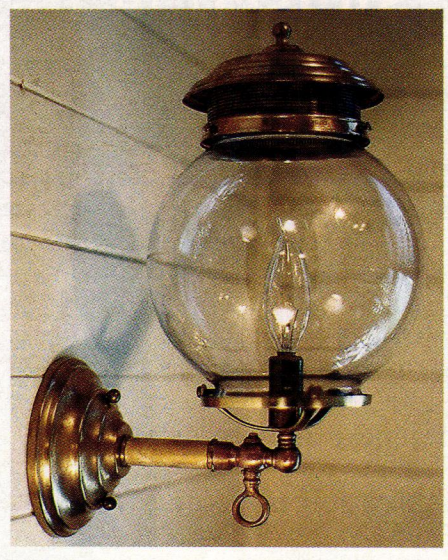
Brandon Industries, Inc.
800-247-1274; Fax: 972-542-1015
www.brandonindustries.com
McKinney, TX 75069
Manufacturer & distributor of Classical ornamental metalwork: lampposts, wall sconces, deck mounts, signage & plaques, mailboxes & more; aluminum.
Write in No. 73

Cast-aluminum lampposts and wall-mounted lanterns are available from Brandon Industries in a variety of historical styles.

Brass Light Gallery, Inc.
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53201
Designer & manufacturer of lighting: sconces, pendants, chandeliers & alabaster fixtures; Neoclassic, Prairie, Rustic & Arts & Crafts styles; 15 fine metal finishes & hundreds of European shades; ADA & compact fluorescent options.
Write in No. 890

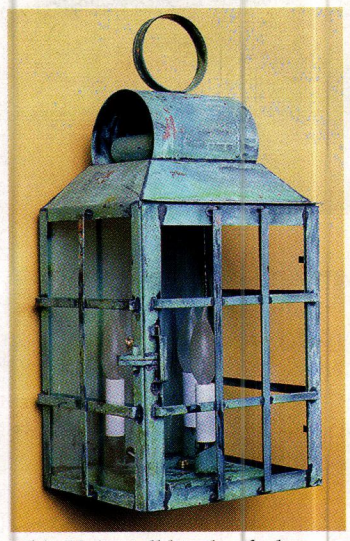
Capitol Lighting Design And Restoration
616-844-5000; Fax: 616-897-8921
www.capitollighting.com
Ada, MI 49301
Custom designer of lighting & lighting equipment: chandeliers, sconces, pendants & lanterns; Early American, Victorian, Art Nouveau & other period styles; antique, new designs, reproductions & custom lighting; restoration services.
Write in No. 2809

Charleston Lighting & Mfg., Inc.
800-661-9224; Fax: 251-473-0306
www.charlestonlighting.com
Mobile, AL 36607
Manufacturer of handmade copper lanterns: natural gas, propane & electric models; automatic gas-ignition systems; unique cast-aluminum lampposts for residential & street lighting applications; mailboxes.
Write in No. 772



The Carriage House Lantern from Conant Custom Brass measures 15 in. tall x 8 in. wide x 9 in. deep.

Conant Custom Brass, Inc.
800-832-4482; Fax: 802-864-9490
www.conantcustombrass.com
Burlington, VT 05401
Manufacturer of lighting: sconces, pendants & chandeliers; interior & exterior; brass, bronze, iron, copper & more; dozens of finishes; UL listed; new designs, antique/salvaged originals & period reproductions.
Write in No. 620

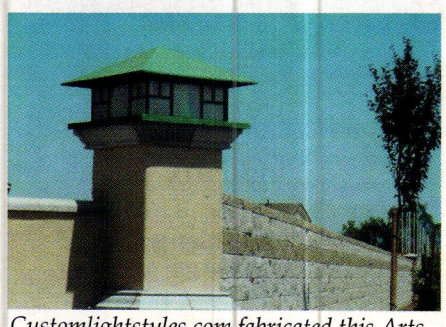


This 22-in.-tall handcrafted copper verde wall lantern from Josiah R. Coppersmythe holds three bulbs.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645
Supplier of Colonial-style lighting fixtures: sconces, chandeliers & hanging & wall-mount lanterns; copper, brass, wrought iron, pewter, tin & wood; finished to specifications; historical reproductions; handcrafted; catalog $3.
Call for more information.

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.
Write in No. 527

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409
Designer & fabricator of lanterns, sconces, chandeliers & landscape lighting: hand-forged iron, brass & copper; more than 90 painted finishes & 16 natural metal finishes; historic reproductions & custom designs.
Write in No. 2545



Customlightstyles.com fabricated this Arts and Crafts-style exterior fixture.

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WRITE IN NO. 2833

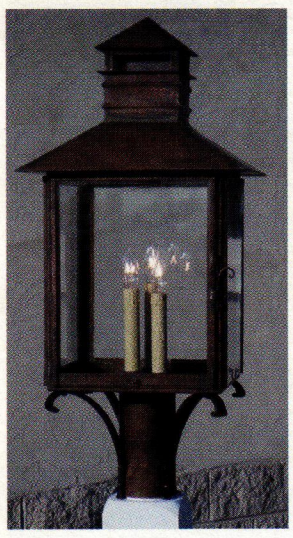
Dahlhaus Lighting manufactures custom lampposts in traditional European styles.

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps, lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites.
Write in No. 2767

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.
Write in No. 809



The model #L-1400 fixture from Deep Landing Workshop has an overall height of 26½ in. and an antique-copper finish.

Distinguished Home Lighting, Ltd.
718-261-6090; Fax: 718-261-6190
www.distinguishedhomelighting.com
Forest Hills, NY 11375

Supplier of traditional lighting: European cast-brass exterior lanterns; gas & electric applications; designs for wall, ceiling, post & column mounting.
Write in No. 1195

Fair Oak Workshops
800-341-0597; Fax: 312-787-6343
www.fairoak.com
River Forest, IL 60305

Supplier of furniture, interior & exterior lighting & decorative accessories in the Arts & Crafts style: ceramic tile, metalwork, textiles, flatware, carpets, china, candlesticks, candles & more.
Write in No. 1796

Faubourg Lighting
866-803-7518; Fax: 601-894-5195
www.faubourglighting.com
Hazlehurst, MS 39083

Manufacturer of traditional & period lighting: exterior copper gas-burning & electric fixtures; wall mounted, hanging post or any bracket; CSA-certified; custom-design, -color & -size options.
Write in No. 424

This copper and iron hanging lantern is one of many gas light fixtures available from Faubourg Lighting in traditional styling.

Federalist, The
203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06830

Manufacturer of Early American lighting fixtures: chandeliers, sconces, lanterns, bell-jar fixtures, table & floor lamps; exterior wall, hung & post-mounted lanterns; antique, historic reproductions & custom lighting; electric & gas.
Write in No. 2833

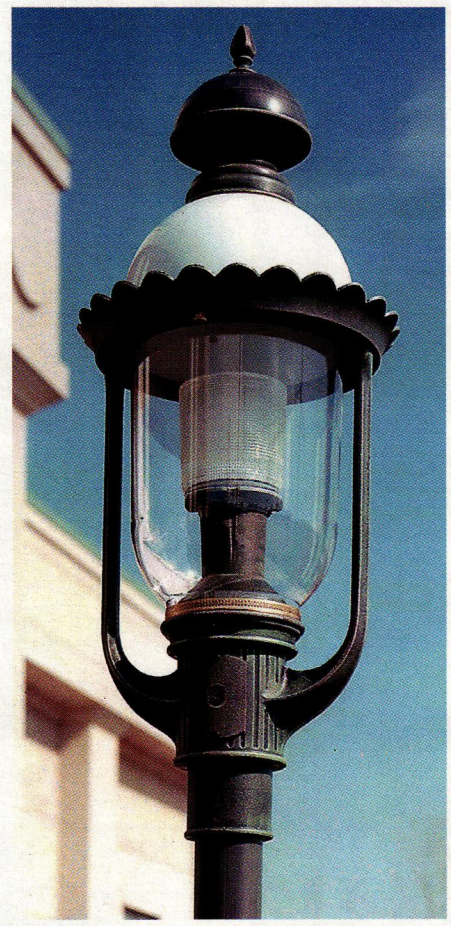
This 18-in.-tall hexagonal two-light lantern from The Federalist is a reproduction of a ca. 1750 fixture.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Designer & custom fabricator of ornamental metalwork: traditional liturgical motifs; street furnishings, lighting & more; curved, straight & monumental stairs; registers & grilles; hand forged & wrought iron, bronze & aluminum.
Write in No. 2640

Hanover Lantern
717-632-6464; Fax: 717-632-1903
www.hanoverlantern.com
Hanover, PA 17331

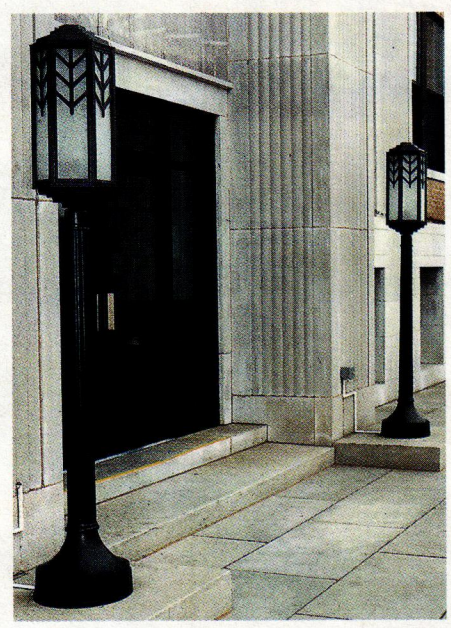
Manufacturer of exterior cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories: commercial, residential & landscape lighting; 23 different hand-applied finishes.
Write in No. 3440



The Providence model from Hanover Lanterns is 35½ in. tall and is available in 20 different finishes.

Herwig Lighting
800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

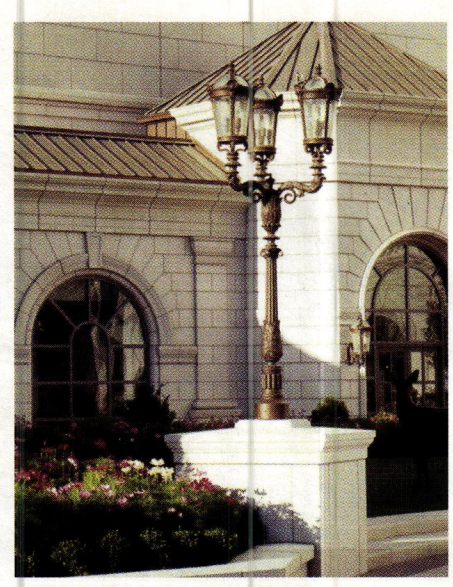
Designer & manufacturer of cast metalwork: pendant lanterns, street lighting, posts, bells, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.
Write in No. 9130



Herwig Lighting manufactured these cast-aluminum Art Deco post lamps.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, registers, fencing, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.
Write in No. 1210



Historical Arts & Casting fabricated this Victorian-style three-light fixture for the Grand American Hotel in Salt Lake City, UT.

Hutton Metalcrafts
888-479-1748; Fax: 570-643-6811
www.copperlamps.com
Pocono Pines, PA 18350

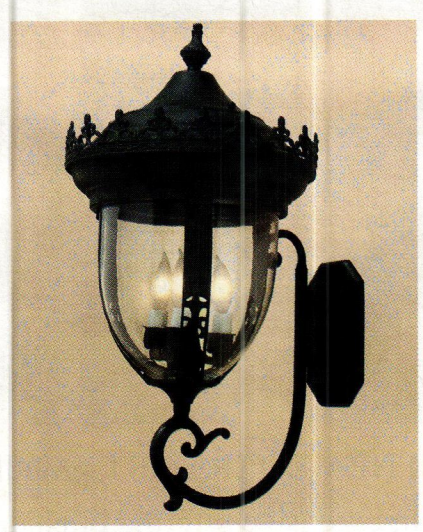
Designer & manufacturer of lighting: solid copper & brass lanterns & chandeliers; UL-listed for wet locations; residential, commercial & public spaces.

Iron Gallery Store, Ltd.
714-493-1012; Fax: 714-921-0561
www.theirongallerystore.com
Anaheim, CA 92817

Custom designer & manufacturer of wrought-iron elements: doors, gates, staircase railings, residential & commercial lighting & more; Mediterranean & Arts & Crafts styles.
Write in No. 1661

Johnson Pattern & Machine Works
815-433-2775; Fax: 815-433-1121
www.johnsonpattern.com
Ottawa, IL 61350

Custom fabricator of ornamental metalwork: gates & railings; interior & exterior lighting; registers, grilles & cast-metal ornament; iron/steel, bronze & aluminum; restoration, repair & installation.
Write in No. 1161



JV Imports manufactures traditional cast-brass lighting fixtures with a choice of 14 finishes.

JV Imports
516-334-9277; Fax: 516-334-9276
www.jvimports.com
Westbury, NY 11590

Manufacturer of solid sand-cast brass light fixtures: wall sconces, chandeliers, exterior lighting & smoke bell lanterns; 14 finishes.

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The Providence by AAL offers a traditional style luminaire supported by a wide selection of ***poles, arms,*** and ***bollards*** to suit any period style environment. The ***dark-sky friendly***, ***vandal-resistant*** fixture offers you a choice between a direct or indirect optical system that can be configured for a post or wall mount application. The tool-less entry to the lamp and ballast ensures trouble-free maintenance. There is a variety of energy efficient lamp sources to choose from and ***Egress (emergency) options*** may be added for code compliance.

For traditional style products by AAL, log onto: ww.aal.net/traditional.html

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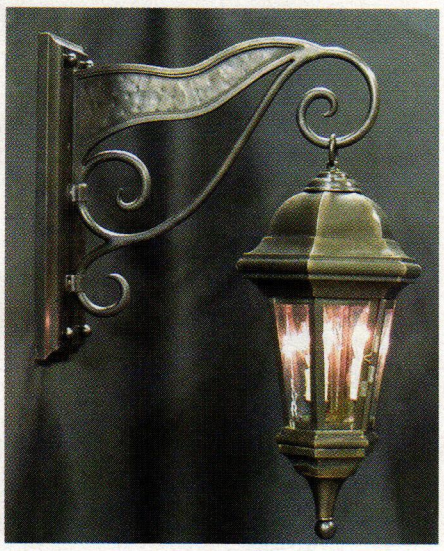
WRITE IN NO. 1702

Kim Lighting
626-968-5666; Fax: 626-369-2695
www.kimlighting.com
City of Industry, CA 91716
Supplier of outdoor site, area & landscape lighting fixtures: die-castings in aluminum, brass, cast copper & bronze.
Write in No. 873



The DeGennaro wall fixture is one of many models available from Lantern Masters.

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom fabricator of interior & exterior lighting: chandeliers, wall sconces, pendants & post & pilaster fixtures; traditional, French, Tudor, Tuscan, Asian, Provencal, contemporary & other styles; antique reproductions.
Write in No. 1239

Newstamp Lighting Co.
508-238-7071; Fax: 508-230-8312
www.newstamplighting.com
North Easton, MA 02356
Manufacturer & distributor of exterior lantern-style electric & gas fixtures: lamps, bollards & lanterns; copper, brass, cast iron & aluminum; Arts & Crafts style; stock & custom.
Write in No. 800

This traditionally styled fixture is one of many post lamps offered by Newstamp Lighting.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011
Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains & railings; nonferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration & conservation.
Write in No. 7730

Signature Hardware/ Clawfoot Supply
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41018
Direct distributor of cast-iron & acrylic clawfoot bathtubs, kitchen & bathroom sinks, faucets, shower rods & rings, toilets & plumbing supplies: decorative door, window & cabinet hardware; registers; lighting.
Write in No. 1376

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
801 N. Skinker Blvd.
St. Louis, MO 63130
Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.
Write in No. 6190

The design of Sternberg Lighting's Venice fixture was influenced by Italian street lighting; this two-light version was recently installed at College Station in Texas.

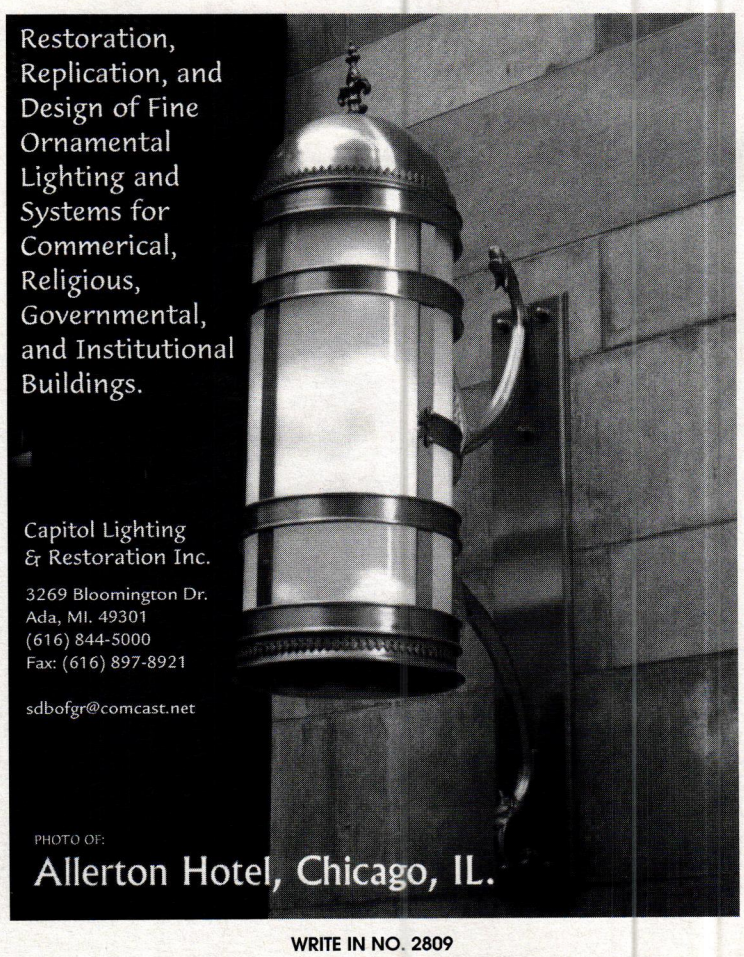
Sternberg Lighting
847-588-3400; Fax: 847-588-3440
www.sternberglighting.com
Roselle, IL 60172
Manufacturer of traditional & architectural lighting luminaires, poles, bollards, site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & Nightsky optical systems for luminaries.
Write in No. 6740

Urban Archaeology
212-431-4646; Fax: 212-343-9312
www.urbanarchaeology.com
New York, NY 10013
Supplier of architectural antiques: extensive collection of historically accurate lighting from the turn of the century through the 1980s; architectural antiques, custom washstands & bath accessories; artisan tile & stone.
Write in No. 2990

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104
Fabricator, finisher & installer of ornamental metalwork: cast & wrought gates, railings, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel.
Write in No. 1223

Wiemann Ironworks custom manufactured this lantern, The Youngblood, in bronze with scroll tie-backs.

WRITE IN NO. 2767



WRITE IN NO. 2809

Era® Acorn / Era® Bell Luminaires

Elements of the Era® Collection

The Era® Collection offers heritage style outdoor luminaires, support arms, and poles.

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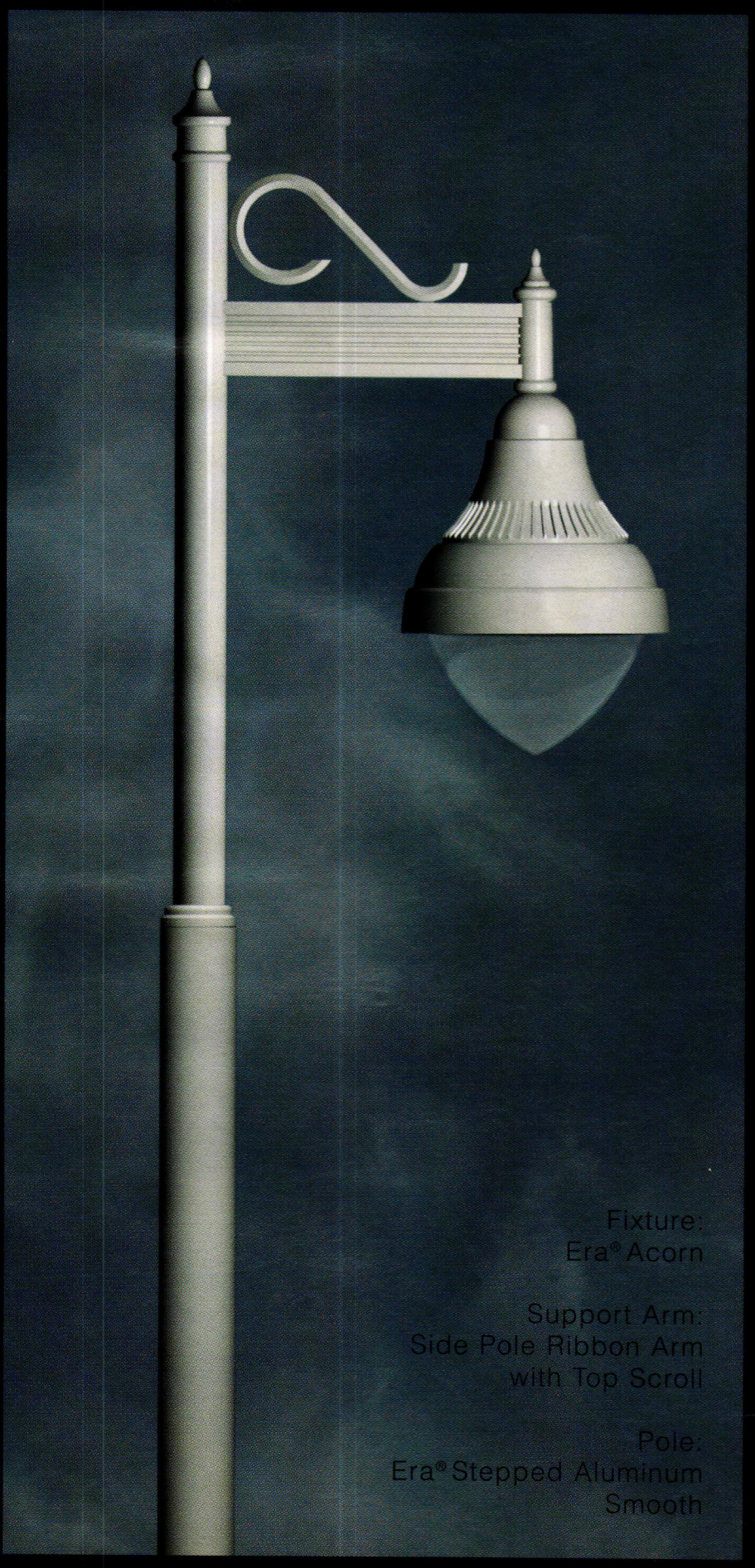


Fixture:
Era® Acorn

Support Arm:
Side Pole Ribbon Arm
with Top Scroll

Pole:
Era® Stepped Aluminum
Smooth

Fixture:
Era® Bell

Support Arm:
Side Pole Ribbon Arm
with Top Brace &
Bottom Scroll

Pole:
Era® Stepped Aluminum
Fluted

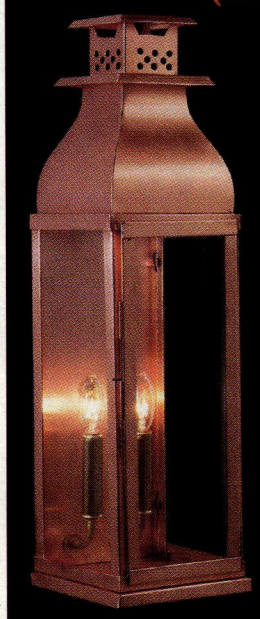
WRITE IN NO. 873

Charleston

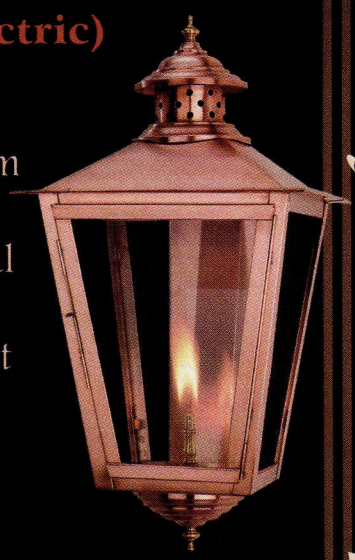
Lighting & Manufacturing, Inc.

Handmade Copper Lanterns

(Gas & Electric)

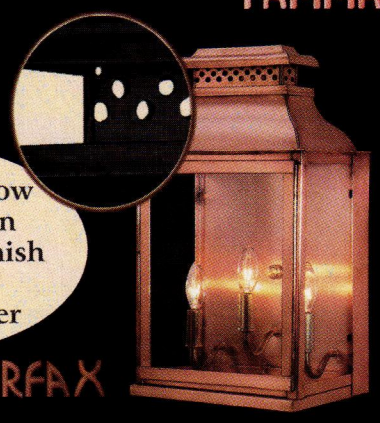


products range from the very traditional to the somewhat unusual



TAMMANY

TOULOUSE



All lanterns now available in an "Old World" finish as well as natural copper

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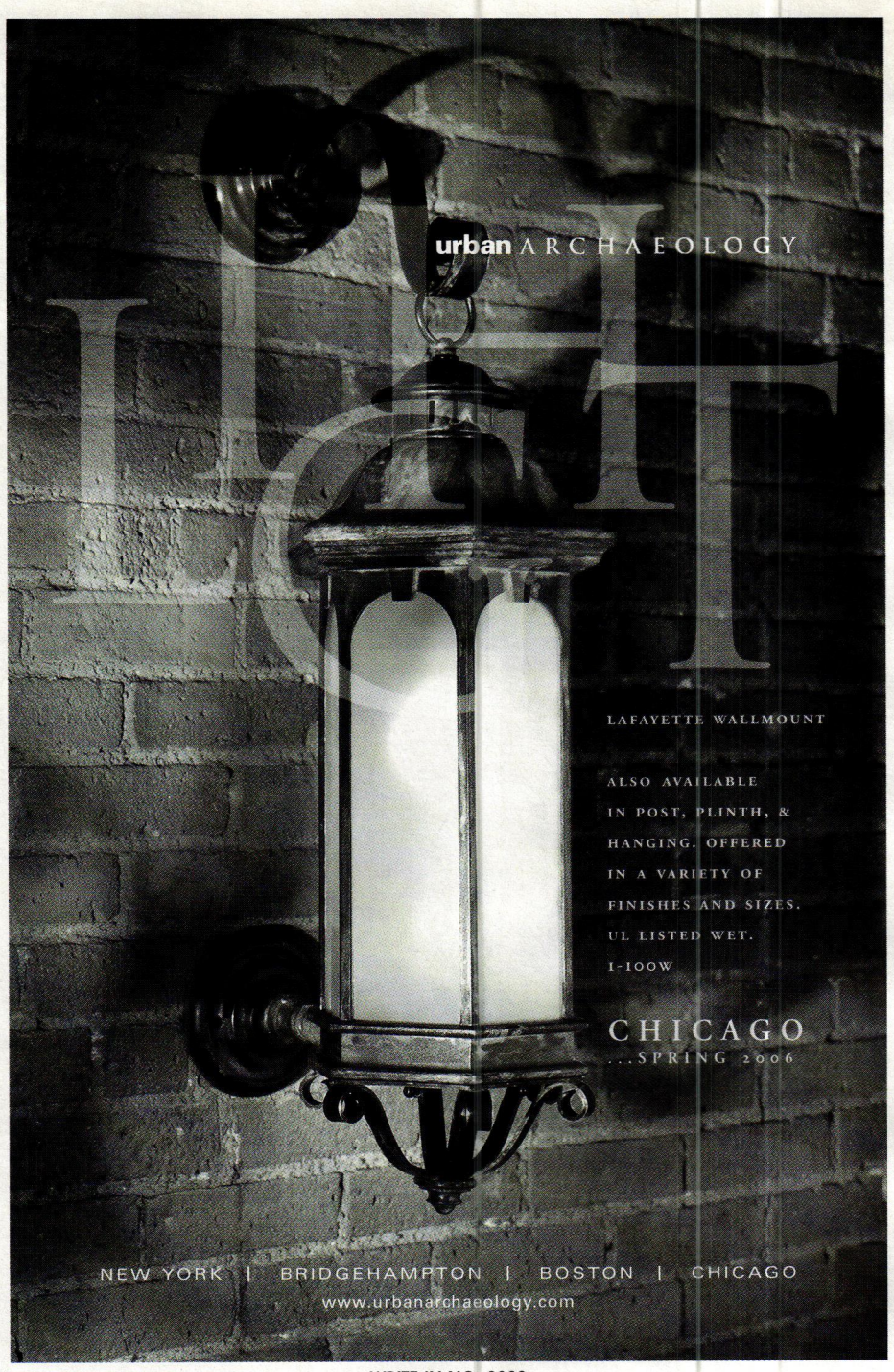
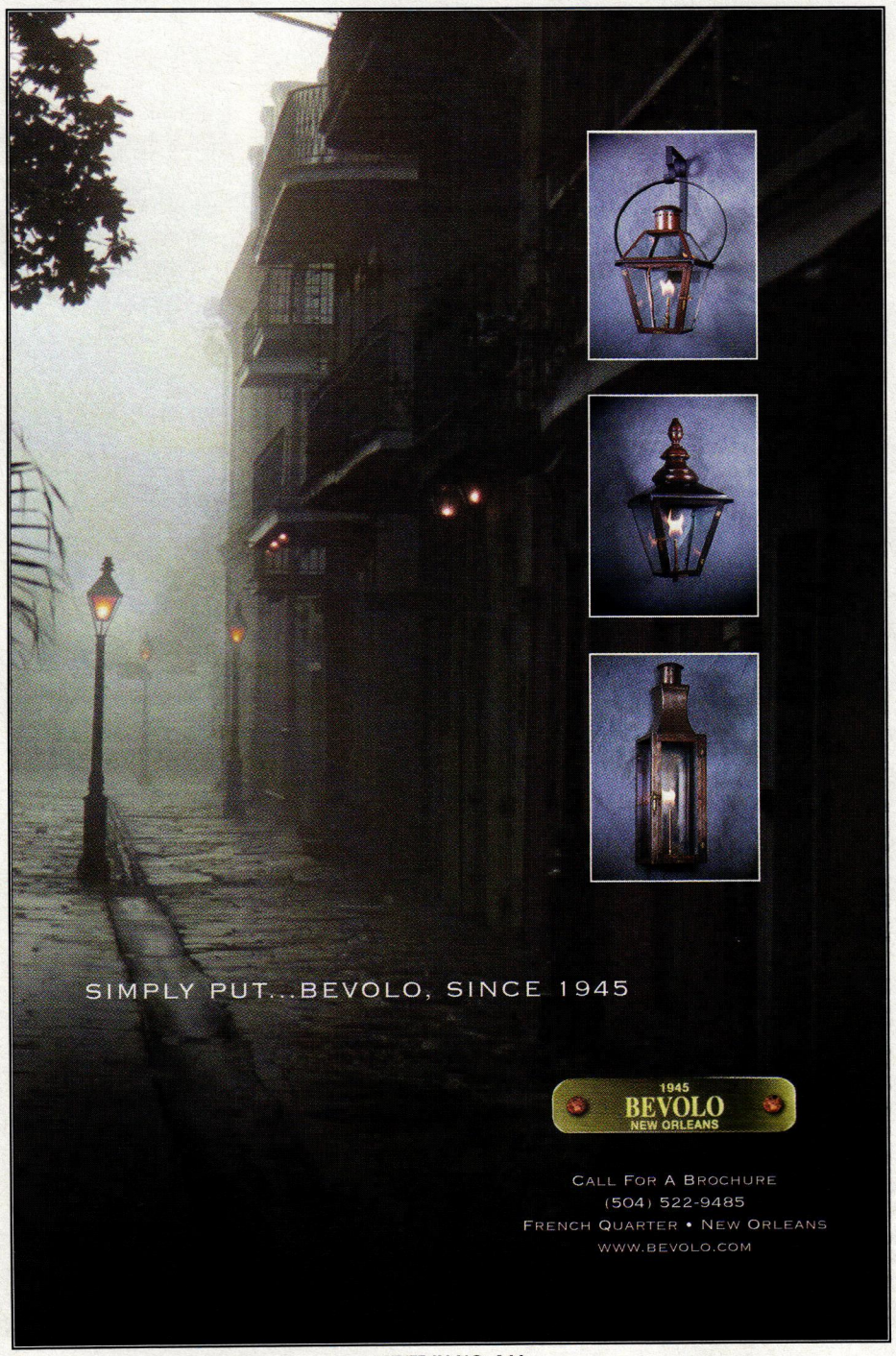
phone:(251) 478-0072 fax: 473-0306
(800) 661-9224 www.charlestonlighting.com

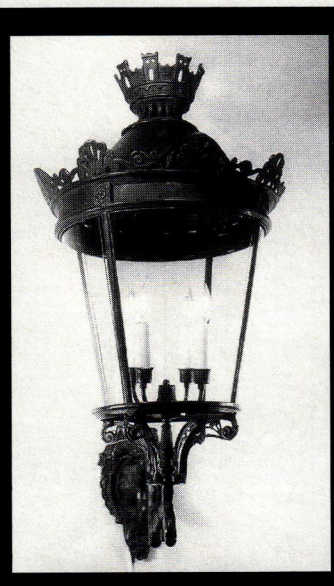
WRITE IN NO. 772



WRITE IN NO. 2990



WRITE IN NO. 166



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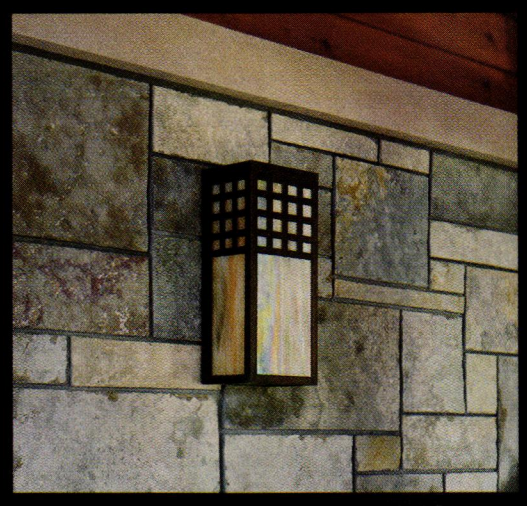

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Phone: 800.243.9595 Fax: 800.505.9404

WRITE IN NO. 8890

Chimney Restoration & Construction

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www.chimneypot.com
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www.cintec.com
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Write in No. 7050

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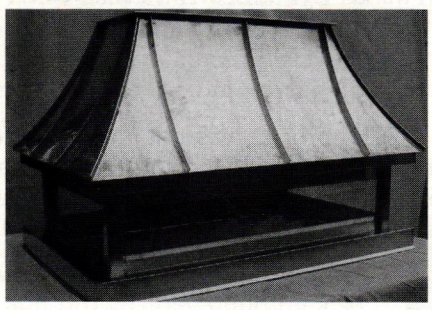
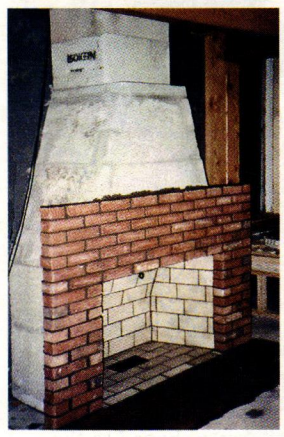
www.copper-inc.com
Dickinson, TX 77539
Manufacturer & distributor of copper products: cupolas, finials, weathervanes, roof vents, conductor heads, chimney caps, chimney pots & more; large production facility.
Write in No. 1615



This French curved chimney cap was handcrafted in copper by Copper-Inc.com.

Earthcore Industries/Isokern
800-642-2920; Fax: 904-363-3408
www.isokern.net
Jacksonville, FL 32256
Supplier of lightweight masonry fireplaces & chimneys made of Icelandic volcanic stone: custom designed & finished; interior & exterior; tested, listed UL-127, 103HT for wood or gas; flue sizes from 8 to 14 in.
Write in No. 808



Earthcore specializes in manufacturing fireplaces and chimney systems.

EJMcopper, Inc.
877-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32826
Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, chimney caps & more.
Write in No. 1377

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74136
Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.
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516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545
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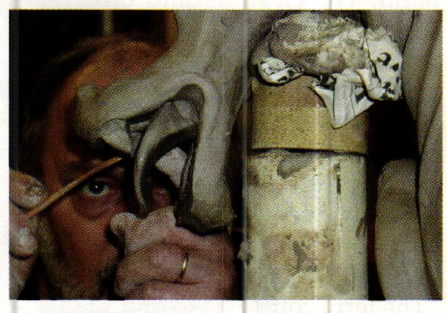
Write in No. 3067

No 9 Studio UK
011-44-1769-5404-71;
Fax: 011-44-176-95408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF
Manufacturer of handmade clay chimney pots: all colors & sizes; the originator of the Dragon Chimney Pot; made to client specifications; matches originals; antiqued pots; full consultancy service; worldwide clientele.
Write in No. 1672



The final touches are being applied to this dragon chimney pot by Marek Drzazga of No 9 Studio.

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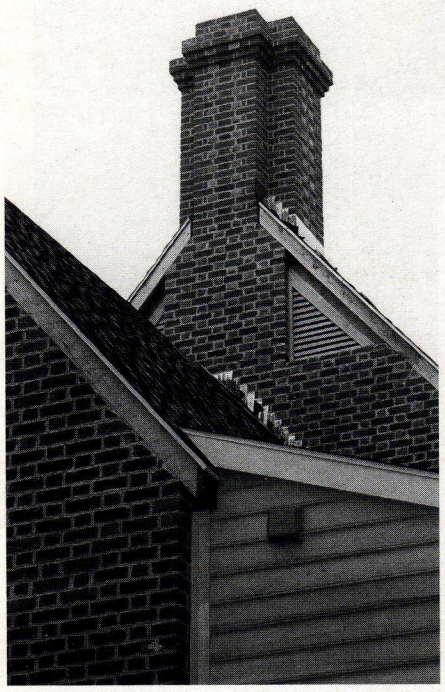

Glazed headers from Old Carolina Brick add texture to this chimney.

Old Carolina Brick Co.
704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
Salisbury, NC 28147
Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches.
Write in No. 3130

ProTech Systems, Inc.
800-766-3473; Fax: 518-463-5271
www.protechinfo.com
Albany, NY 12202
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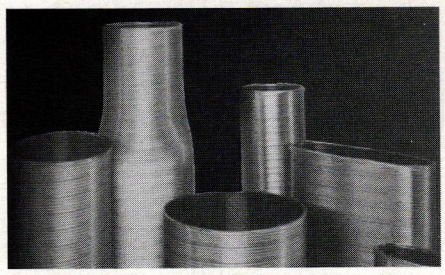
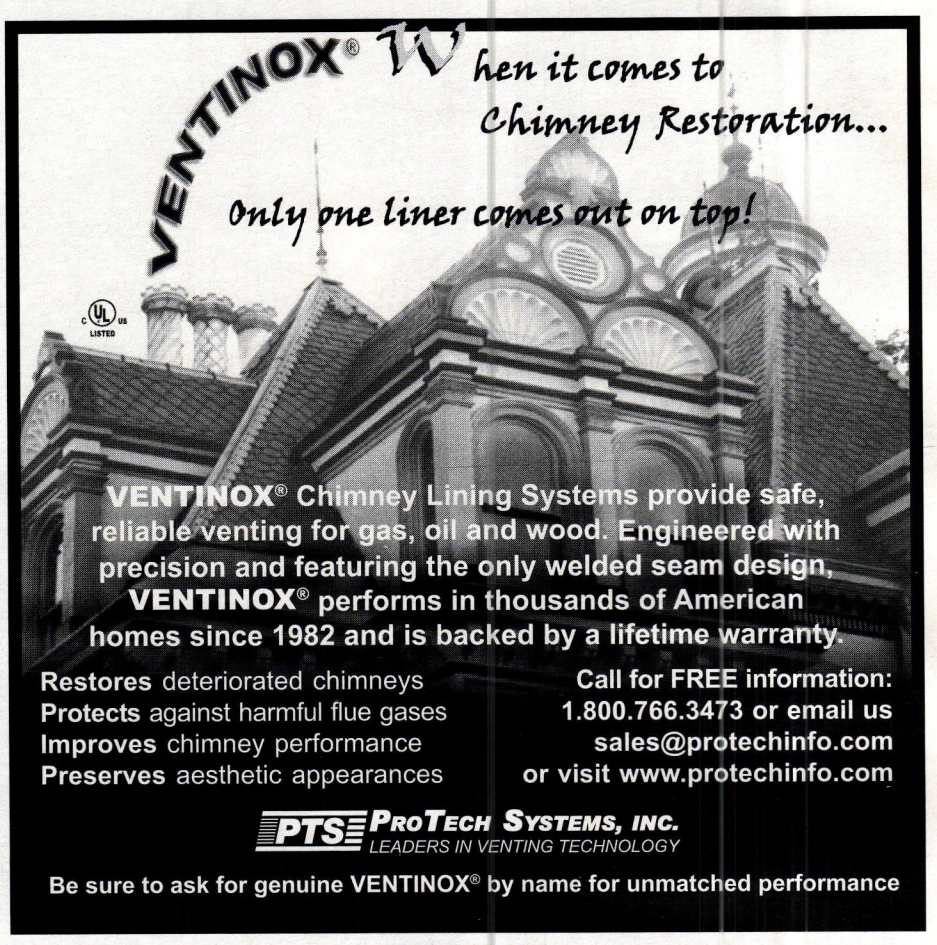
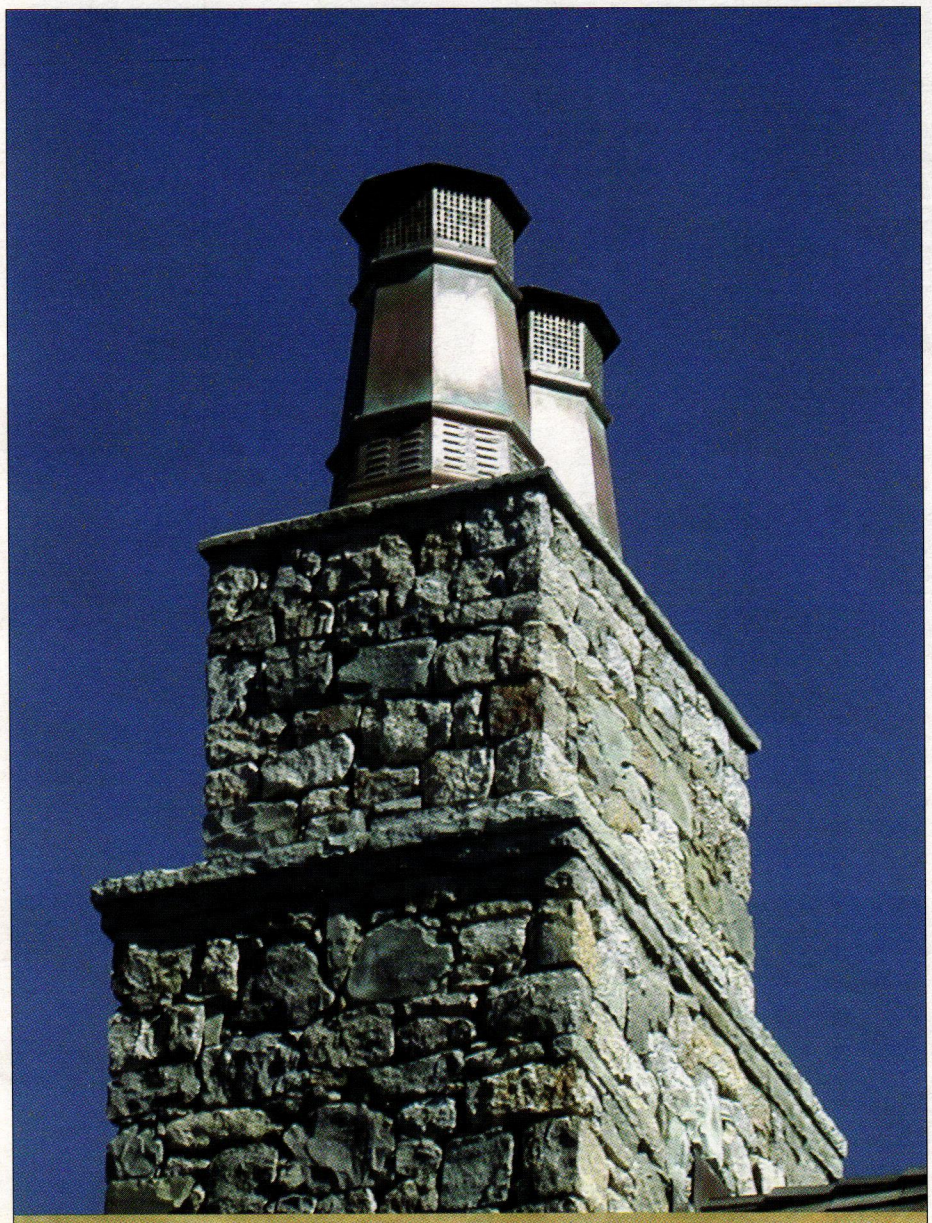


The Ventinox chimney-lining system is available from ProTech.

Rutland Gutter Supply
407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824
Manufacturer of roof drainage systems: copper gutters, leader heads, chimney caps, finials, soffit vents, elbows, miters, pipes, end caps & copper balls.
Write in No. 1609



WRITE IN NO. 1445



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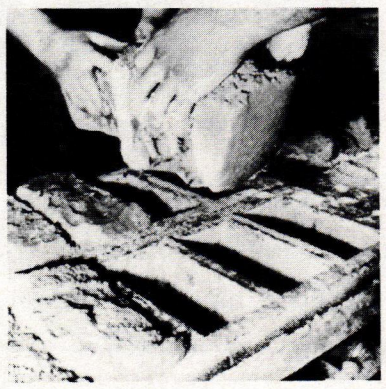

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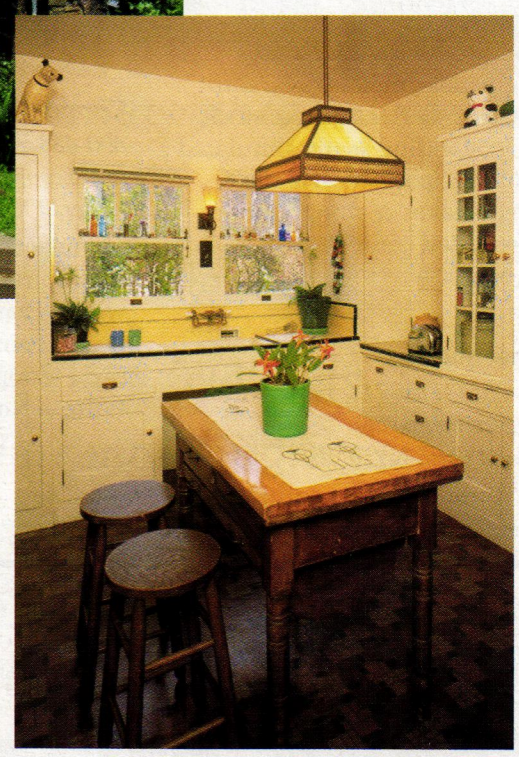

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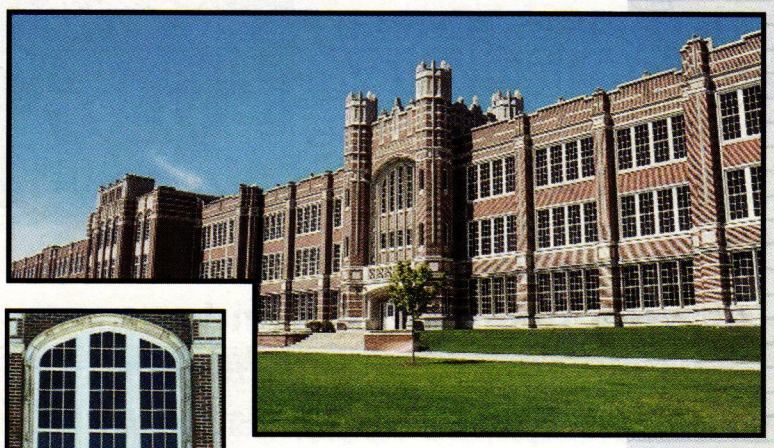

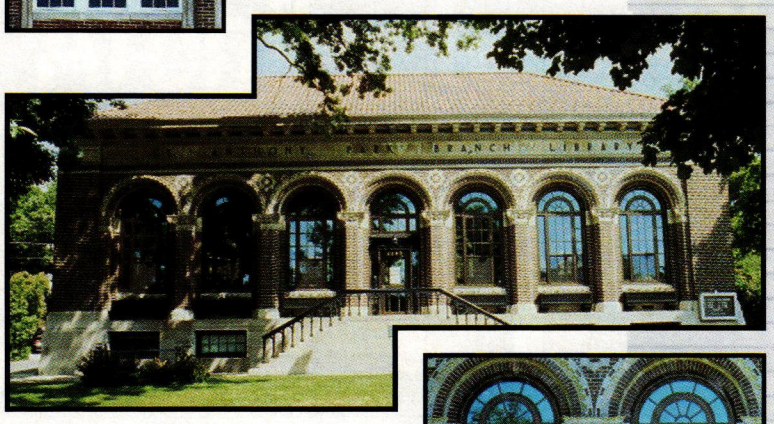

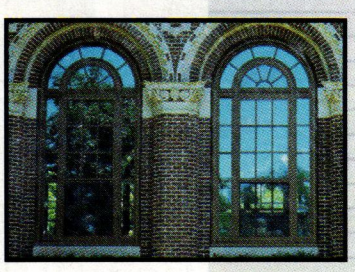

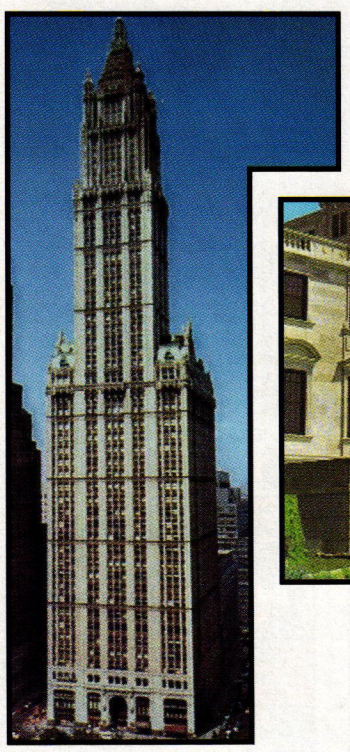

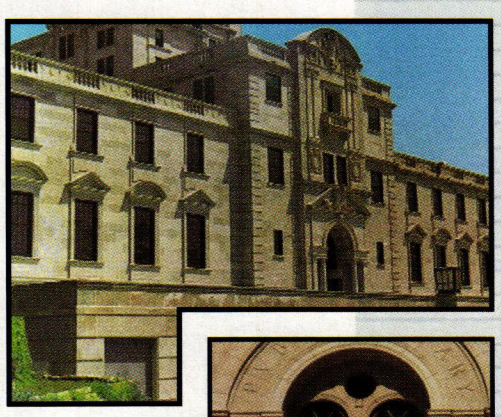

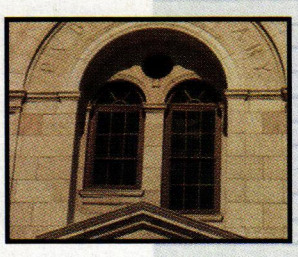

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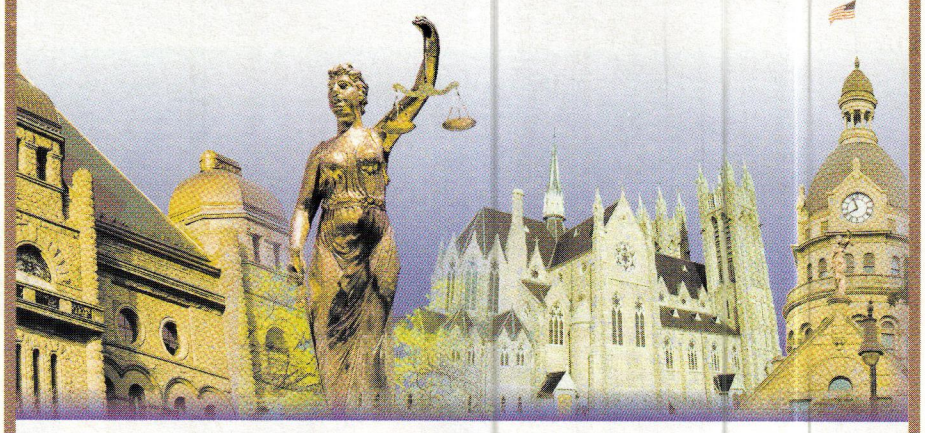

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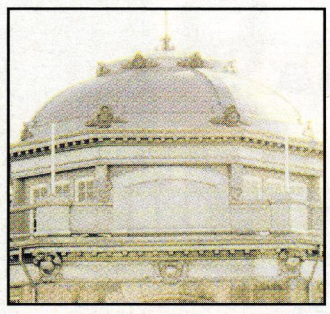

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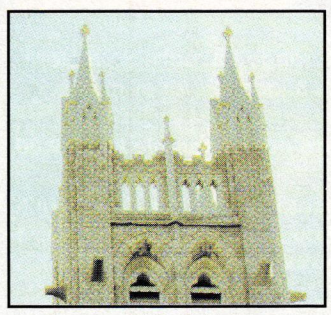

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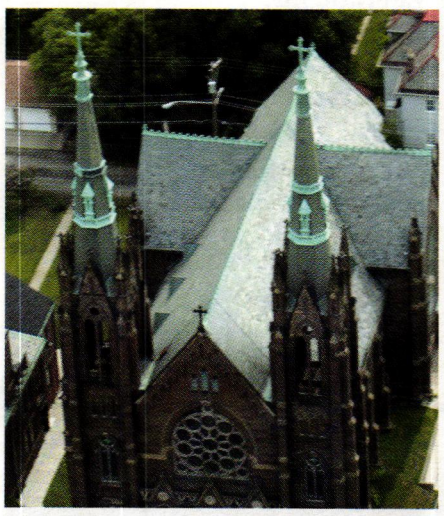

The Durable Slate Co. repaired the slate roof and replaced copper valleys, the ridge roll and the copper work at the base of the steeples of this century-old church and rectory in Ohio.

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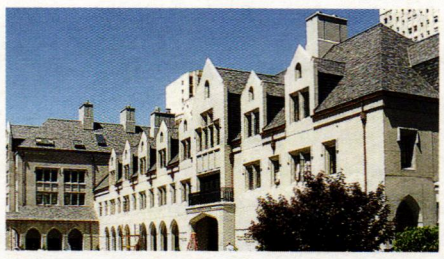

Echeguren Slate supplied the roofing slate for Grace Cathedral's school and administration buildings in San Francisco, CA.

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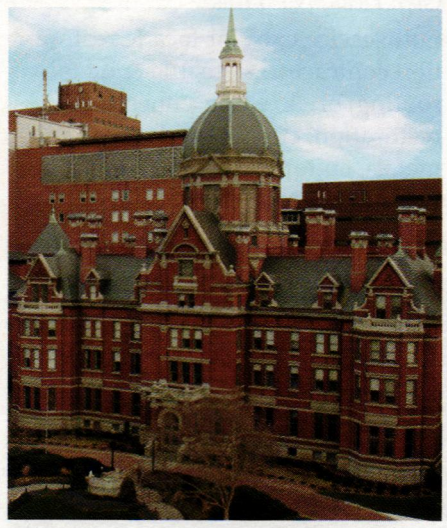
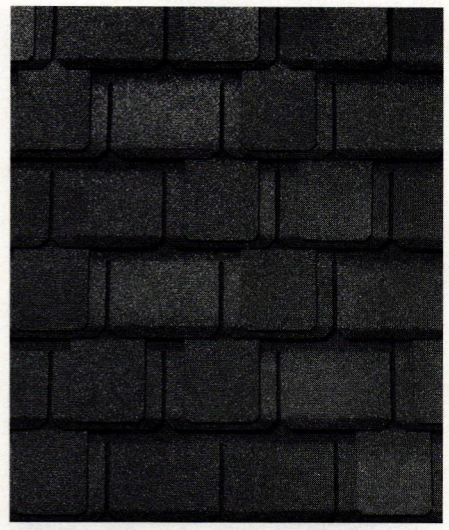


The slate roofs on the three original buildings at Johns Hopkins University in New York City have recently been restored using slate from Evergreen Slate.



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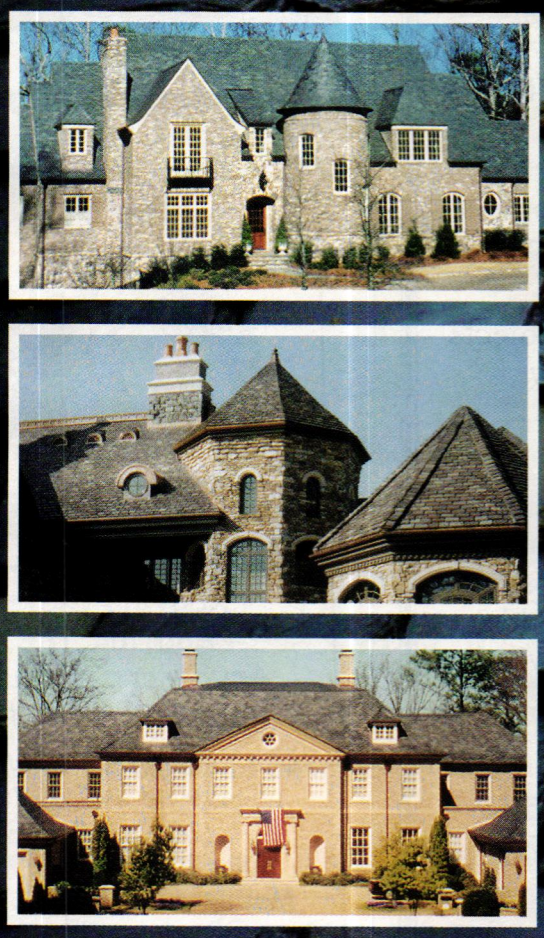

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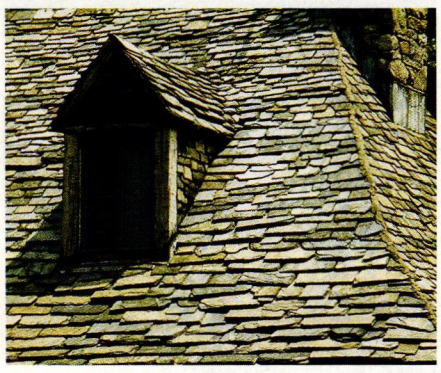

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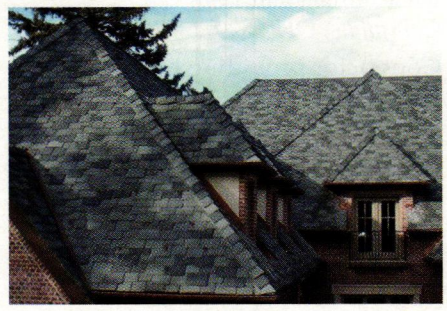

This roof in Denver, CO, is comprised of a three-color, random-width, domestic slate blend from Source Products Group.

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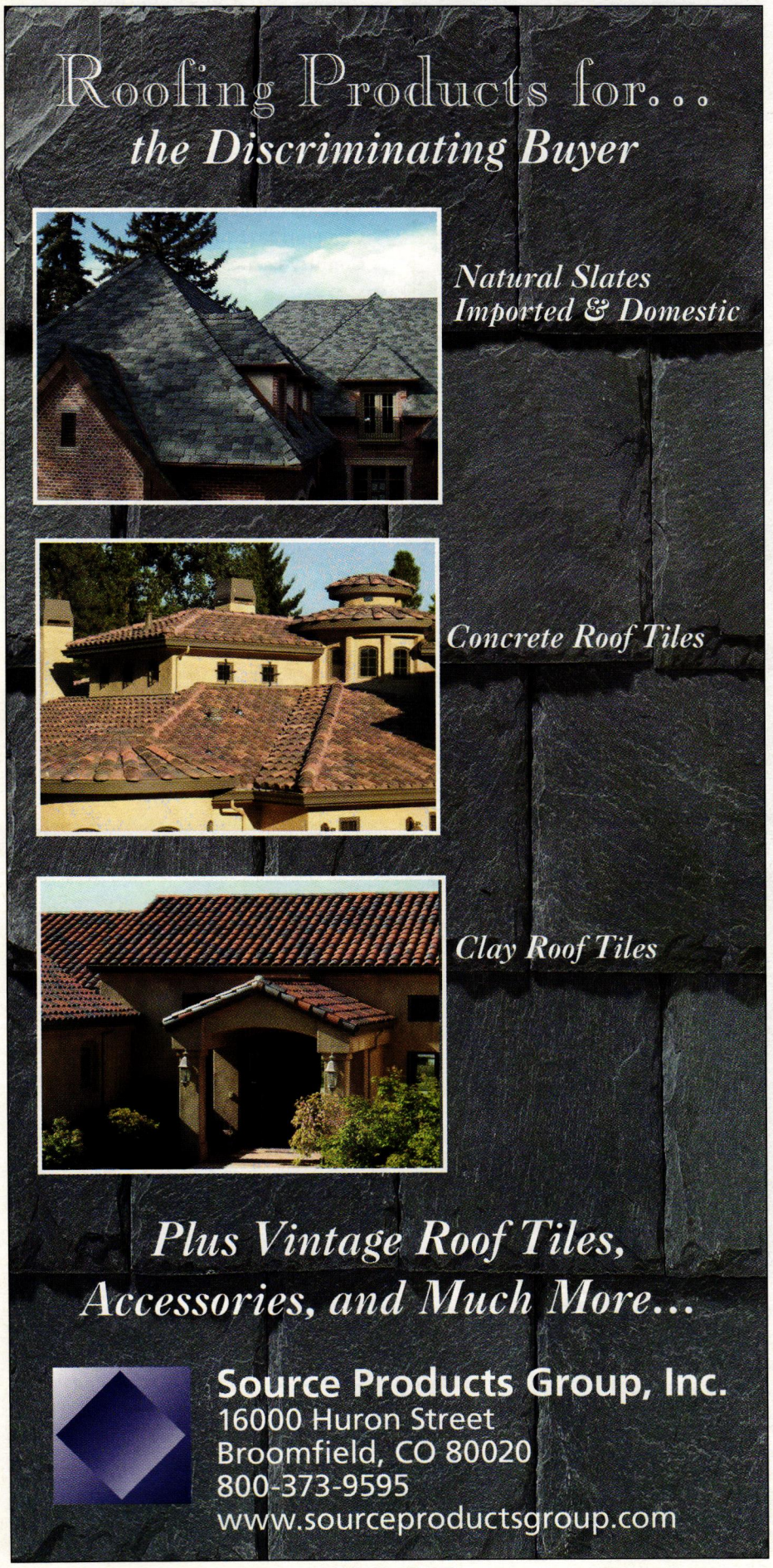

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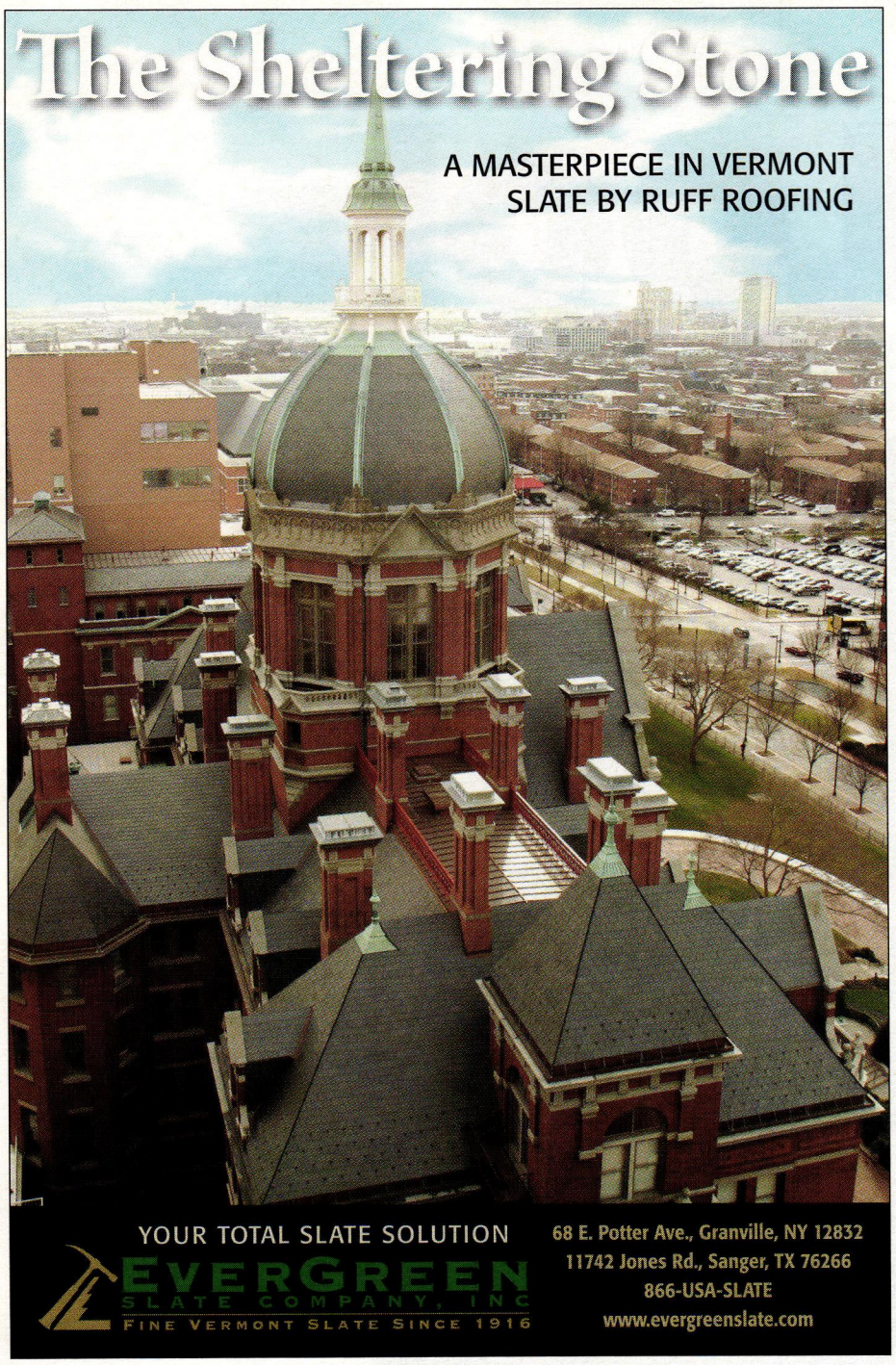

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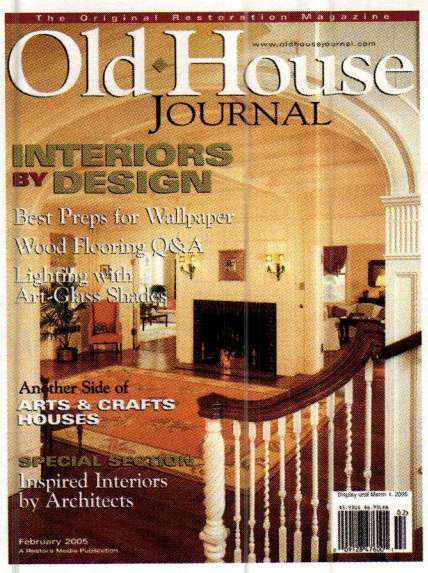

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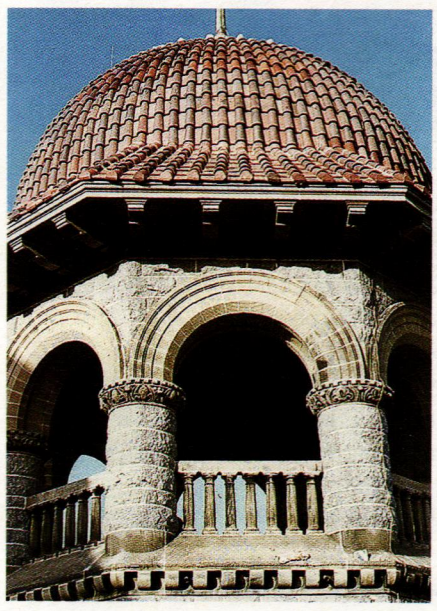
Tile Roofing

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9796.

ATAS International, Inc.
800-468-1441; Fax: 610-395-9342
www.atas.com
Allentown, PA 18106
Manufacturer of architectural building panels, metal roofs, soffit systems, accessories & sheet stock: roofing in standing seam; simulated European- & Spanish-style tile & simulated shakes & shingles; min. of 25% recycled content.
Write in No. 1450

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127
Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns/capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.
Write in No. 160

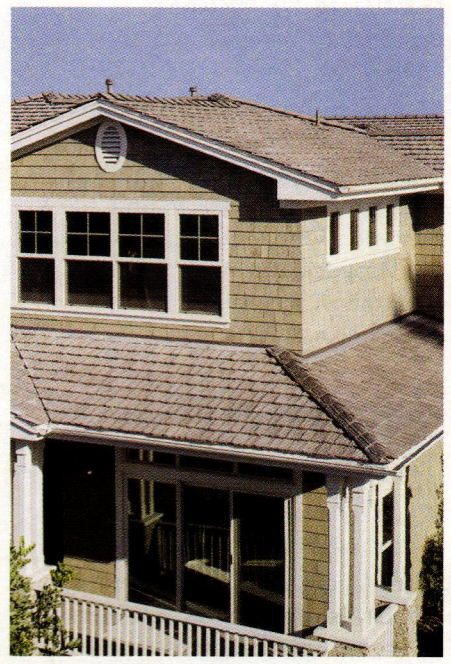


Tile from Boston Valley was chosen for Baltimore, MD's Berea Temple roof.

Durable Slate Co., The
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201
Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.
Write in No. 3720

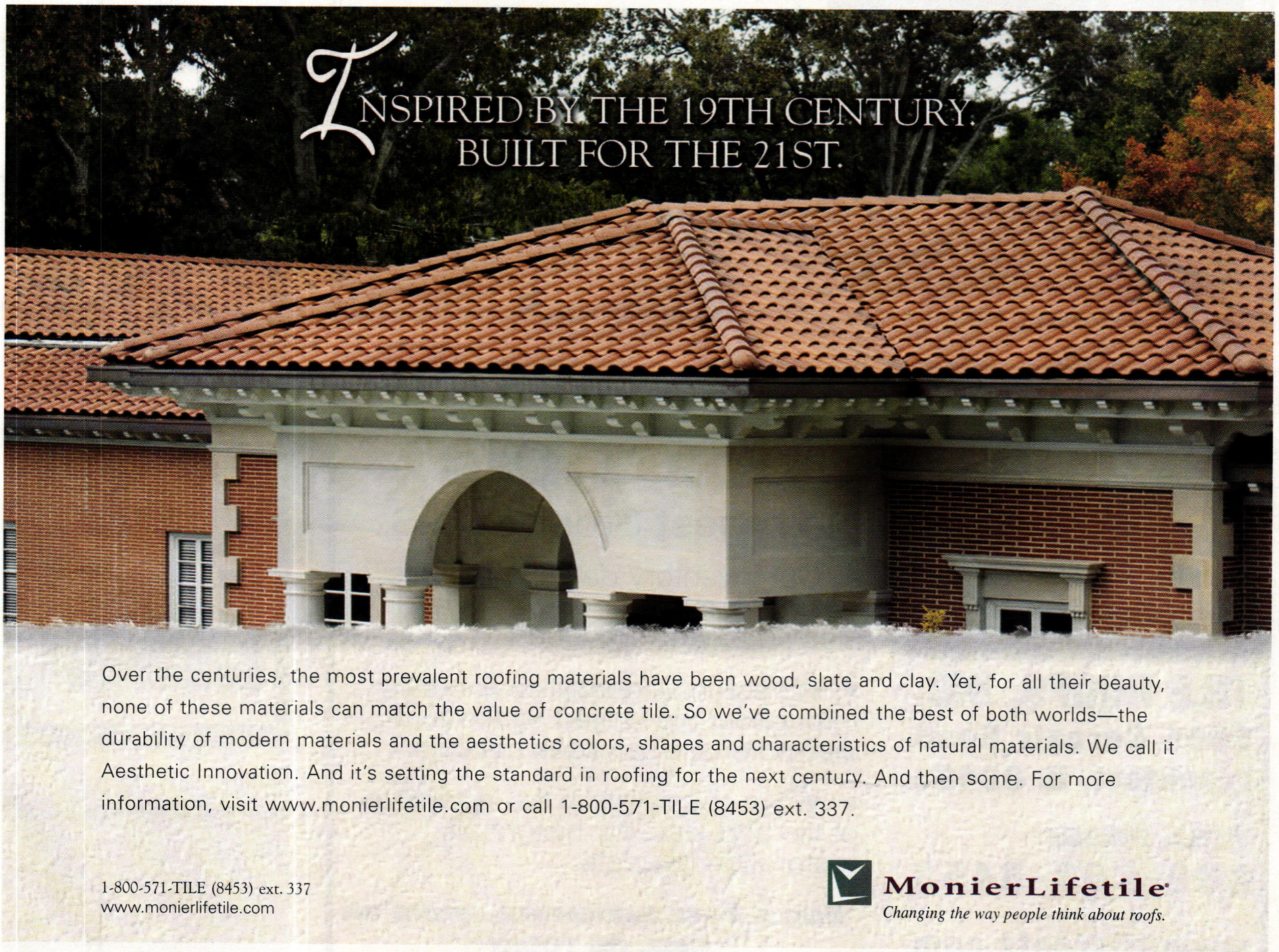
Ludowici Roof Tile, Inc.
800-917-8998; Fax: 740-342-5175
www.ludowici.com
New Lexington, OH 43764
Manufacturer of clay-tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.

MonierLifetile, Inc.
800-571-TILE; Fax: 949-756-2402
www.monierlifetile.com
Irvine, CA 92618
Supplier of concrete roof tile products: many profiles & colors that emulate wood shakes, slate & clay; class-A fire rated, tested for hail impact resistance under FM 4473 & freeze/thaw & wind-tunnel tested; lifetime warranty.
Write in No. 1756



This concrete wood-shake replica from MonierLifetile utilizes random treatment of texture, edges and color for its realistic effect.

Nicholson & Galloway
516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545
Full-service exterior façade restoration contractor: slate, tile & metal roofing; brick, stone, concrete restoration; cupolas & domes of all metals; chimney restoration.
Write in No. 3067



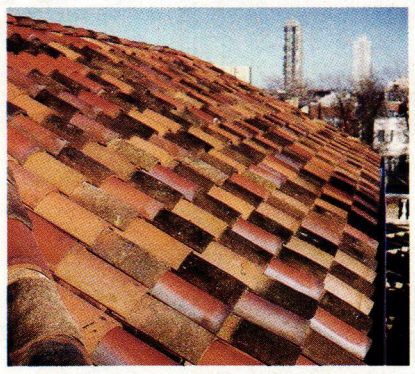
WRITE IN NO. 1756

No 9 Studio UK
011-44-1769-5404-71;
Fax: 011-44-176-95408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF
Manufacturer of terra-cotta architectural elements: chimney pots, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special bricks & features; restoration services.
Write in No. 1672

Richmond Precast Concrete Products Co.
800-231-0100; Fax: 804-231-0353
2207 Commerce Rd.
Richmond, VA 23234
Manufacturer of flat concrete shingle tile: various colors & textures; can be customized to resemble wood, slate & other materials.
Write in No. 6340

Reclaimed Roofs, Inc.
302-369-9187; Fax: 302-397-2742
www.reclaimedroofs.com
Hockessin, DE 19707
Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.
Write in No. 1803

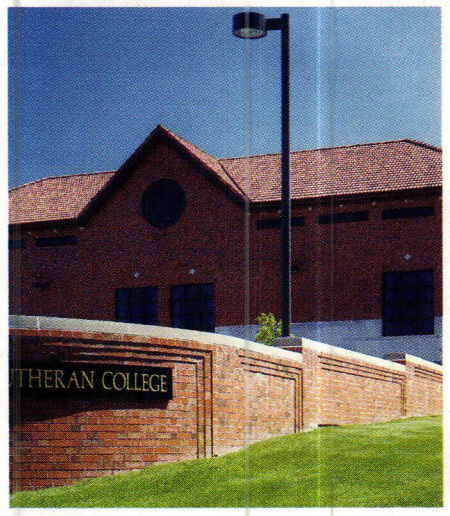
Source Products Group, Inc.
800-373-9595; Fax: 303-280-2600
www.sourceproductsgroup.com
Broomfield, CO 80020
Supplier of roof coverings: domestic & imported slate in multiple widths & thicknesses; custom-designed concrete tile in a variety of styles & colors; traditional kiln-fired clay tile; leightweight, shake-look clay tile; snowguards.
Write in No. 8175



Tile Roofs supplied the salvaged clay Mission tile for a new building on Chicago's North Side.

Tile Roofs, Inc.
888-708-8453; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423
Supplier of salvaged clay tile & slate roofing: large quantities for new roofing; tile matching; restoration & repairs.
Write in No. 4570

Vande Hey-Raleigh Mfg.
800-236-8453; Fax: 920-766-0776
www.vrmtile.com
Little Chute, WI 54140
Manufacturer of architectural concrete roofing tile: 9 styles, 20 standard colors & unlimited color combinations; restoration & new construction; residential & institutional projects.
Write in No. 2840



Vande Hey-Raleigh supplied the Spanish tile for this building on the Wisconsin Lutheran College campus; it's made up of 69% terra cotta, 20% French clay, 5% Autumn Rust, 3% dark brown and 3% saddle brown.

Watertrol, Inc.
908-389-1690; Fax: 908-389-9480
www.watertrolinc.com
Scotch Plains, NJ 07076
Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring.
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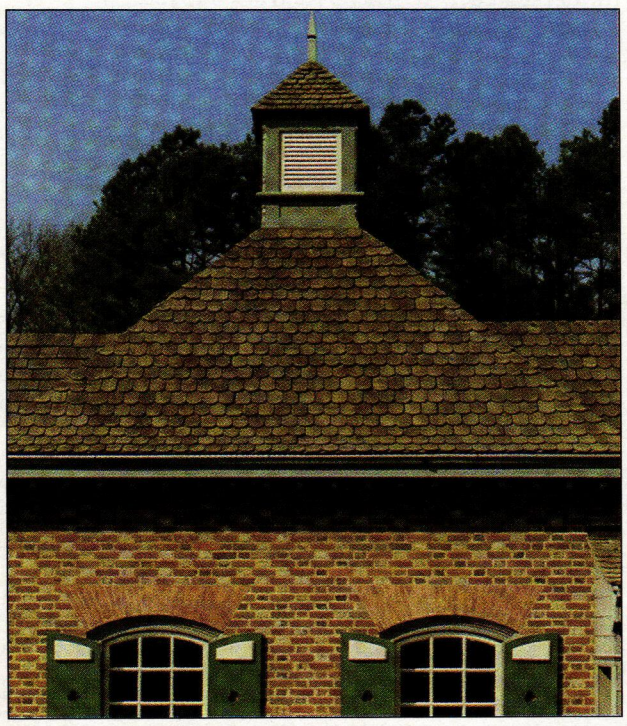

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Hendricks Tile is made in colors and textures selected for the individual job. They are hand-finished to achieve a unique, natural appearance. And within a year of installation, the tile weathers to a warm, mellow color that sets it apart from any other roofing product.

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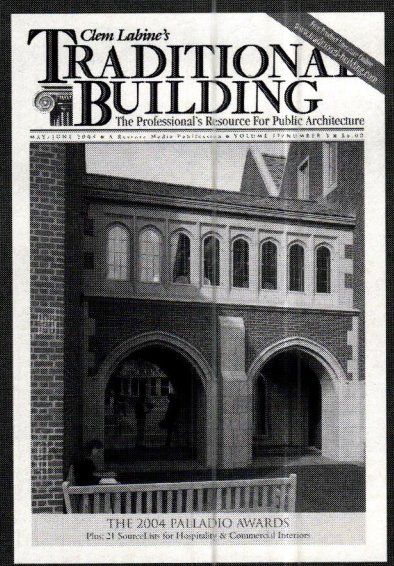

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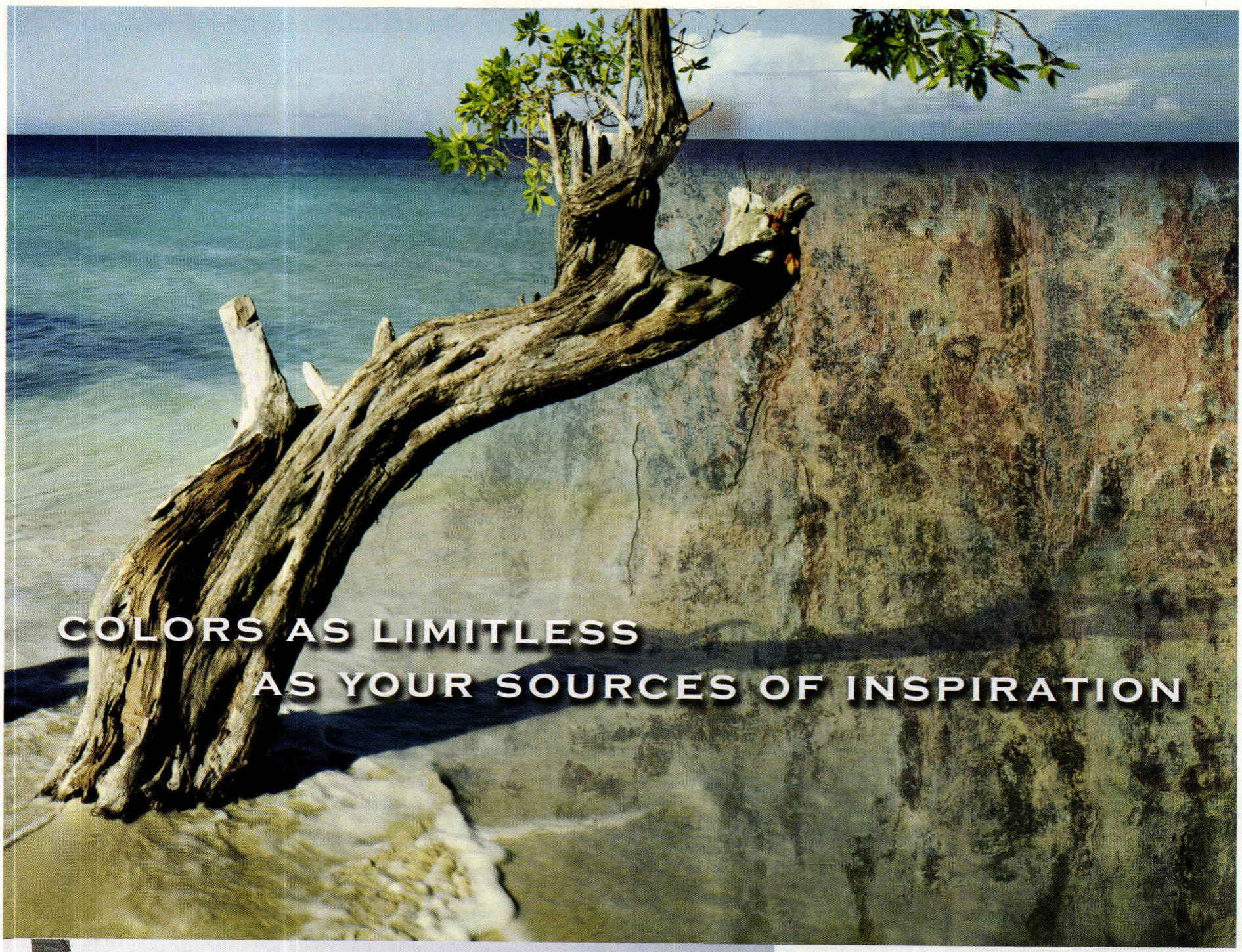

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Whether it's the harmonious palette of a summer seascape, or the textural beauty of a weathered tree trunk, **Vande Hey Raleigh** can turn your inspired color ideas into reality. Whatever your vision, we can interpret it in roof tile. *Beautifully*. Or if you'd prefer, simply choose from our extensive array of existing tones. Be it for historical restoration, stately homes, resort hotels, or commercial real estate, our high-performance roof systems rise above the rest for timeless beauty and protection. In this era of mass production, we take the time to lavish each one of our tiles with hand-crafted precision, which may explain why we've become master craftsmen in the art of roof making. Blending time-honored techniques with innovative new technology has resulted in our exquisite collection of architecturally styled roof tiles. Let your inspiration guide you. *And we'll do the rest.*

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208 Shake & Shingle, Inc.
800-276-4122; Fax: 360-276-4290
P.O. Box 208
Moclips, WA 98562
Manufacturer of cedar roofing: historically accurate shakes & shingles of all kinds; more than 30 years of experience.
Write in No. 1077

Bamboo & Rattan Works. Inc
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701
Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more.
Write in No. 5830

A member of the Cedar Shake & Shingle Bureau supplied the western red cedar roofing and siding for this waterfront building.

Cedar Shake & Shingle Bureau
604-820-7700; Fax: 604-820-0266
www.cedarbureau.org
Sumas, WA 98295
Trade association for manufacturers, distributors & installers of Certi-label cedar shakes & shingles for roofing & siding: installation instructions; AIA seminars; fire-retardant & preservative-treated products.
Write in No. 1603

Watertrol, Inc.
908-389-1690; Fax: 908-389-9480
www.watertrolinc.com
Scotch Plains, NJ 07076
Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring; restoration & installation of wood shakes & other roofing.
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FOR EXCELLENCE IN TRADITIONAL COMMERCIAL & CIVIC DESIGN

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AND THE TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance.

PALLADIO AWARDS FOR COMMERCIAL & CIVIC ARCHITECTURE WILL BE AWARDED IN FIVE CATEGORIES:

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- ADAPTIVE REUSE &/OR SYMPATHETIC ADDITIONS
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- NEW DESIGN & CONSTRUCTION – MORE THAN 30,000 SQ.FT.
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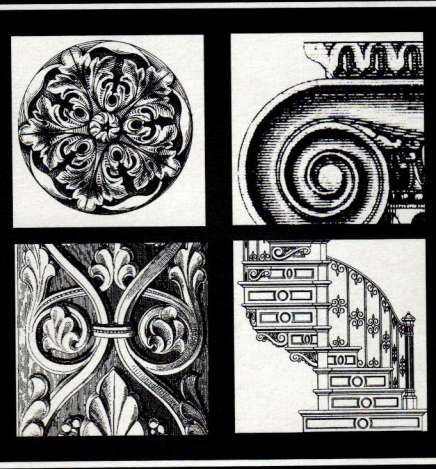
Corresponding awards will also be made for residential projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED DESIGN PROFESSIONALS SELECTED BY THE EDITORS OF **TRADITIONAL BUILDING** AND **PERIOD HOMES**.

For details on the awards program, judging criteria and submission requirements, download an entry form from www. palladioawards.com.

The deadline for entries is November 15, 2006.



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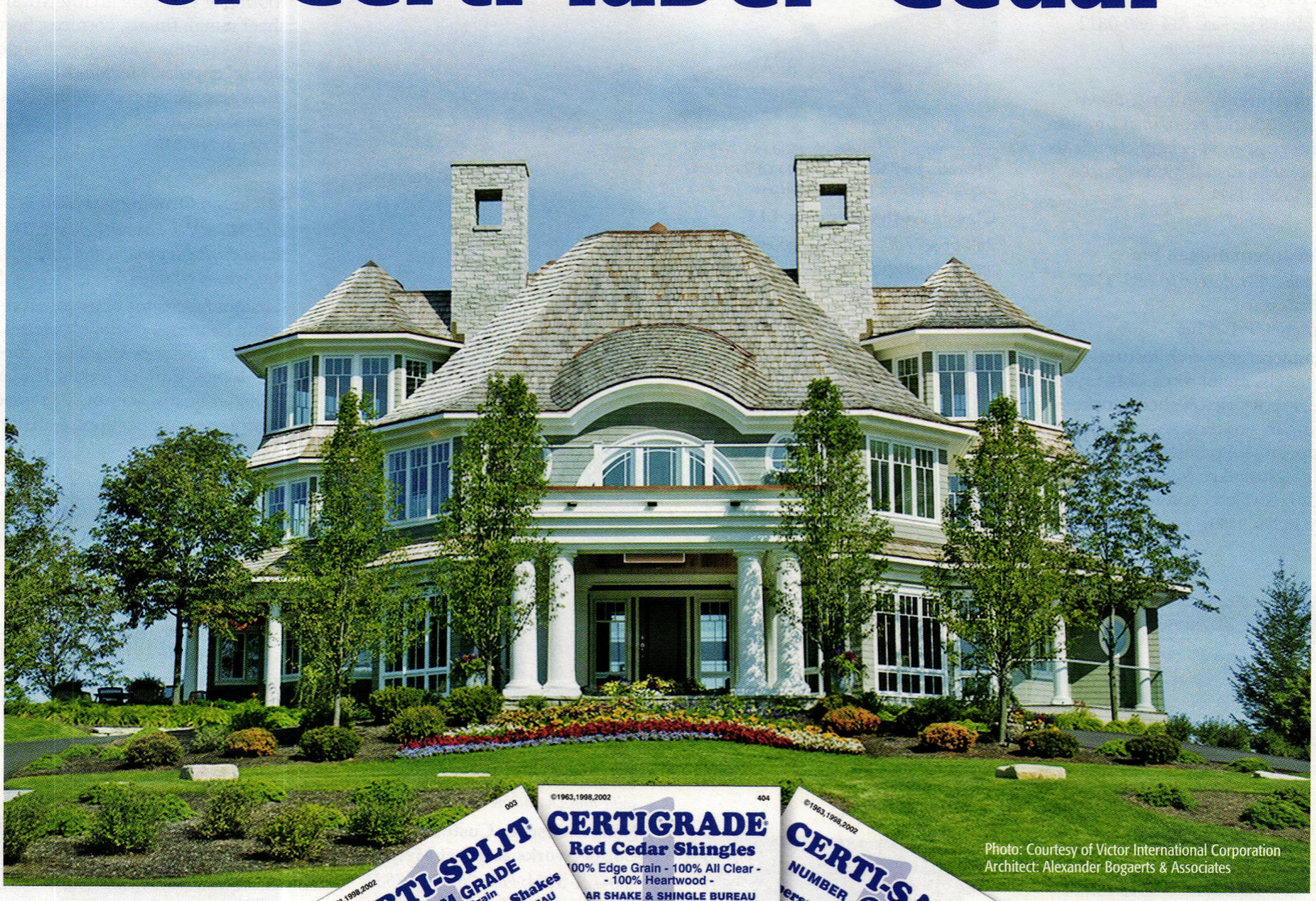


Photo: Courtesy of Victor International Corporation
Architect: Alexander Bogaerts & Associates

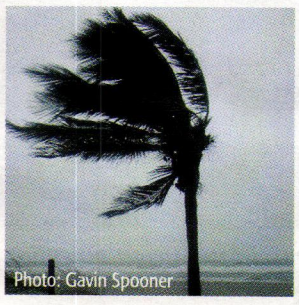
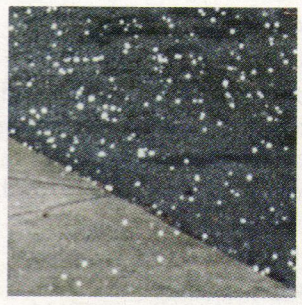
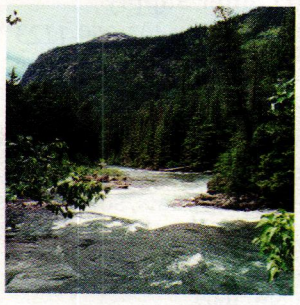


Photo: Gavin Spooner

Wind Resistant



Impact Resistant



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A.B. Raingutters
714-719-9854; Fax: 714-630-0812
www.abraingutters.com
Anaheim, CA 92806
Manufacturer of gutter & downspout products: bronze, aluminum, steel & copper; specialty chemicals & fasteners; installation services.
Write in No. 1697

ATAS International, Inc.
800-468-1441; Fax: 610-395-9342
www.atas.com
Allentown, PA 18106
Manufacturer of architectural building panels, metal roofs, soffit systems, accessories & sheet stock: roofing in standing seam; simulated European- & Spanish-style tile & simulated shakes & shingles; min. of 25% recycled content.
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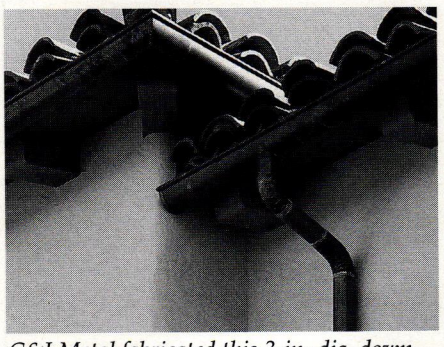
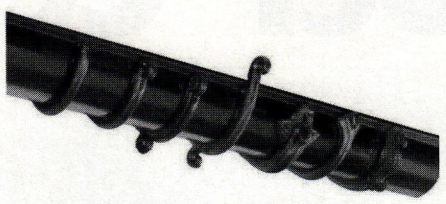
B&B Sheetmetal supplies a copper gutter system that requires no soldering.

B&B Sheetmetal
718-433-2501; Fax: 718-433-2709
www.bbsheetmetal.com
Long Island City, NY 11101
Manufacturer of copper cornices, dormers, flashings, cupolas, gutters, downspouts, louvres, conducter heads & radius/ tapered roof panels: water-jet custom cutting; the world's first "How to Solder" DVD.
Write in No. 1679

C&J Metal Products
800-500-8660; Fax: 562-634-8823
www.cjmetals.com
Long Beach, CA 90805
Manufacturer & supplier of architectural sheet-metal elements: roof dormer vents, finials, spires, dormers, canopies, leader heads & chimney tops; restoration & duplication.
Write in No. 596



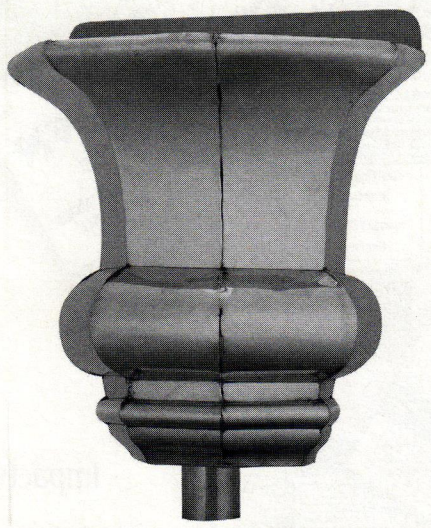
C&J Metal fabricated this 3-in.-dia. downspout and 5-in.-wide half-round gutter with radius surface in 16-oz. copper.



Many old-world styles of fascia brackets are fabricated by Classic Gutter to enhance traditional half-round copper gutters.

Classic Gutter Systems, LLC
269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49003
Manufacturer of half-round gutters: heavy 20-oz. copper heavy-duty aluminum & galvalume with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components; solid brass & aluminum.
Write in No. 1280

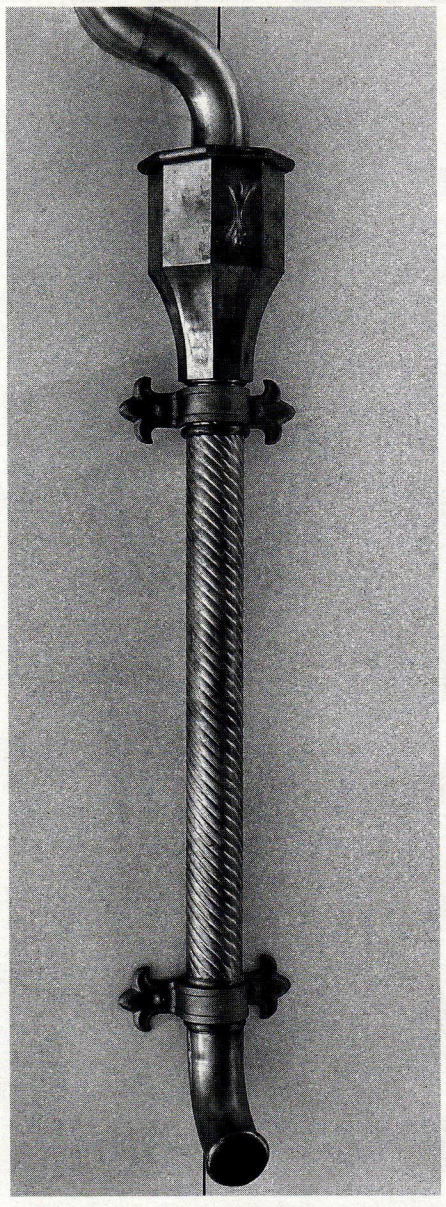
CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248
Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies, bronze doors & more.
Write in No. 1490



The Anne-style copper leader head from Directions For Home & Garden is 24 in. tall x 11 in. in dia.

Directions For Home & Garden
866-428-7652; Fax: 203-748-4875
www.directhg.com
Danbury, CT 06798
Manufacturer of handcrafted copper products: more than 150 styles of weathervanes, wood & vinyl copper-roofed cupolas, finials, mailboxes & copper gutter accessories.
Write in No. 1545

EJMcopper, Inc.
877-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32826
Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, chimney caps & more.
Write in No. 1377



This ornamental 4-in.-dia. downspout in Classical Twist by Hans Liebscher features solid-brass hardware and smooth elbows.

Hans Liebscher Custom Copperworks & Sheet Metal
760-471-5114; Fax: 760-471-7884
www.hanscopper.com
San Marcos, CA 92079
Fabricator of custom copper & lead leader heads, weathervanes, spires, finials & ornament: stock patterns or client's specifications; smooth-drawn horizontal gutters; twisted or fluted downspouts; copper roofing; on-site consulting.
Write in No. 1038

This leader head was custom crafted in sheet metal by Heather & Little.

Heather & Little, Ltd.
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1
Fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, lionheads, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.
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Ridgefield, NJ 07657
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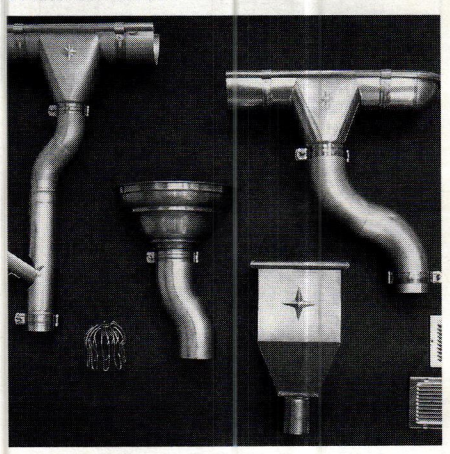
www.pcraingutter.com
Park City, UT 84068
U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.
Write in No. 957



Park City imports Minoletti traditional rain-gutter products to the U.S.

Rutland Gutter Supply
407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824
Manufacturer of roof drainage systems: copper gutters, leader heads, chimney caps, finials, soffit vents, elbows, miters, pipes, end caps & copper balls.
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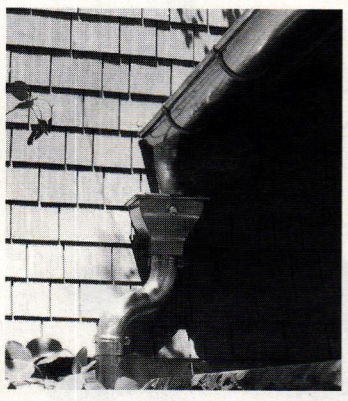

U.S. Distributor of Minoletti Products

P.O. Box 682426
Park City, Utah 84068
435-649-2805
www.pcraingutter.com

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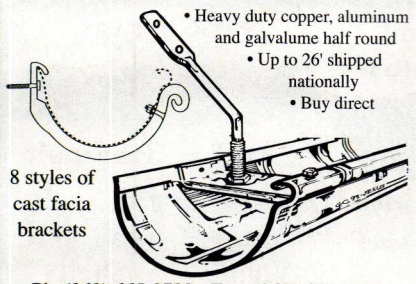

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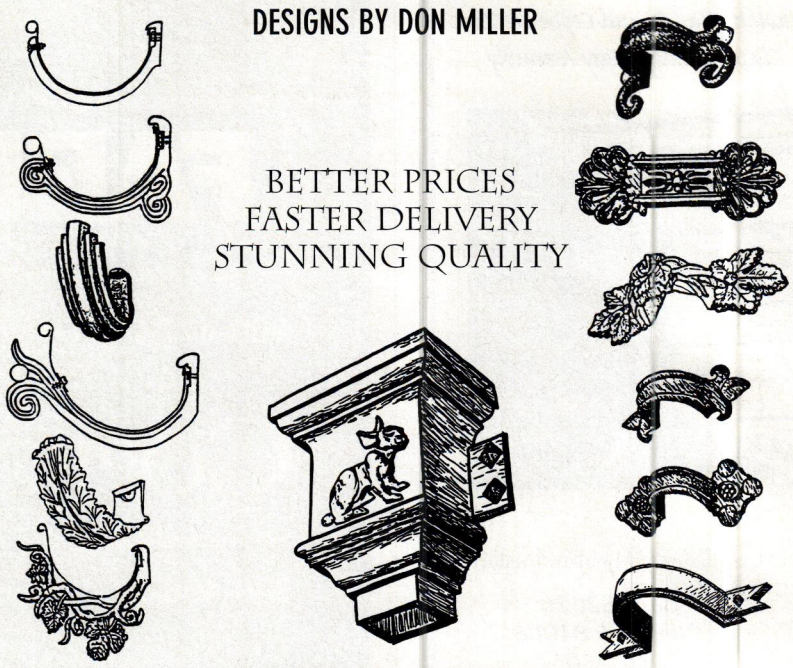

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800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161
Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, cupolas, finials, cresting, architectural elements, canopies, newels, bollards, railings & grilles; variety of alloys & finishes.
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Annapolis Weathervanes and Cupolas
888-899-8493; Fax: 410-757-5637
www.weathervaneandcupola.com
Annapolis, MD 21401
Manufacturer & distributor of weathervanes, finials, banners, roof caps & cupolas: stock & custom designs; cupolas in vinyl, cedar, mahogany & pine.
Write in No. 657

Architectural Iron Co.
800-442-IRON; Fax: 570-296-IRON
www.architecturaliron.com
Milford, PA 18337
Manufacturer of historical wrought- & cast-iron items: benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.
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www.bostonvalley.com
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Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns/capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.
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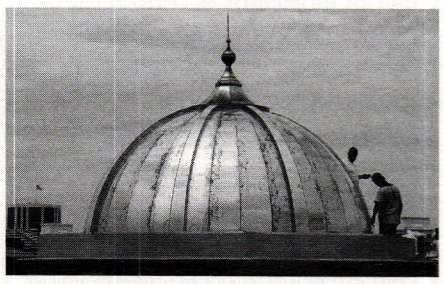

This 16-ft. copper dome and finial were designed and fabricated by C&J Metal for a building in Newport Beach, CA.

C&J Metal Products
800-500-8660; Fax: 562-634-8823
www.cjmetals.com
Long Beach, CA 90805
Manufacturer & supplier of architectural sheet-metal elements: roof dormer vents, finials, spires, dormers, canopies, leader heads & chimney tops; restoration & duplication.
Write in No. 596

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42719
Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades & more; aluminum, copper, zinc & lead-coated copper.
Write in No. 2730

Cape Cod Cupola Co.
508-994-2119; Fax: 508-997-2511
www.capecodcupola.com
North Dartmouth, MA 02747
Manufacturer of cupolas: with windows or louvers; in finish pine or AZEK (PVC); weathervanes & finials.
Write in No. 1514

Castle Metal Products
847-806-4540; Fax: 847-806-4541
www.castlemetalproducts.com
Schaumburg, IL 60193
Supplier of ridge vents for slate roofs, sheet-metal flashing & trim: built-in & half-round gutters, leaders, boxes & more.
Write in No. 2901

Classic Cupola
270-465-2194; Fax: 270-465-8474
www.classiccupola.com
Campbellsville, KY 42718
Supplier of roof-top cupolas: manufactured of polyvinyl AZEK board; 25-year warranty; maintenance free; bug proof; wood-like appearance; weathervanes.
Write in No. 745

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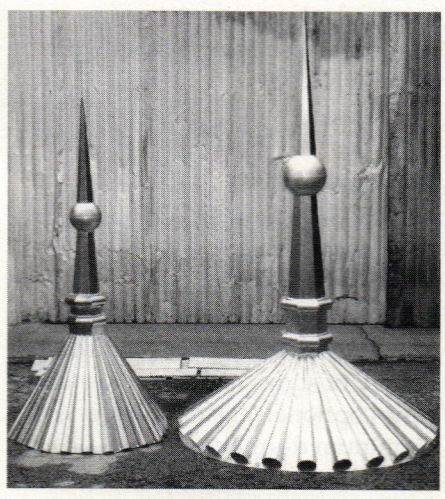
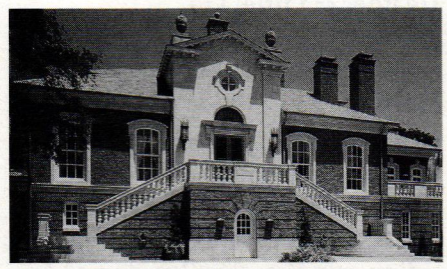
www.colonialworks.com
Calabasas, CA 91302
Manufacturer & supplier of quality hardware: for doors, windows, gates & cabinets; door handles & knobs, cremone bolts, hinges, locksets, lever handles, push plates & more; forged & wrought iron; restoration; weathervanes.
Write in No. 1292



Copper-Inc.com offers a selection of stock and custom turret finials in various sizes and styles.

Copper-Inc.com
888-499-1962; Fax: 888-499-1963
www.copper-inc.com
Dickinson, TX 77539
Manufacturer & distributor of copper products: cupolas, finials, weathervanes, roof vents, conductor heads, chimney caps, chimney pots & more; large production facility.
Write in No. 1615



CopperCraft supplied a range of sheet-metal ornament, including the finial, chimney caps, gutters and downspouts, for the exterior of this building.

CopperCraft, Inc.
800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248
Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies, bronze doors & more.
Write in No. 1490

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742
Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.
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This eagle weathervane was manufactured by Custom Home Accessories in copper.

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375
Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more.
Write in No. 1023

Directions For Home & Garden
866-428-7652; Fax: 203-748-4875
www.directhg.com
Danbury, CT 06798
Manufacturer of handcrafted copper products: more than 150 styles of weathervanes, wood & vinyl copper-roofed cupolas, finials, mailboxes & copper gutter accessories.
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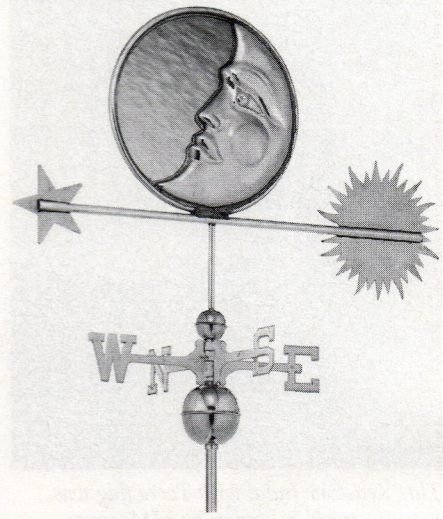

The Blue Moon/Sun/Star weathervane, model #678P from Directions for Home & Garden, is made of stained glass and metal.

Durable Slate Co., The
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201
Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.
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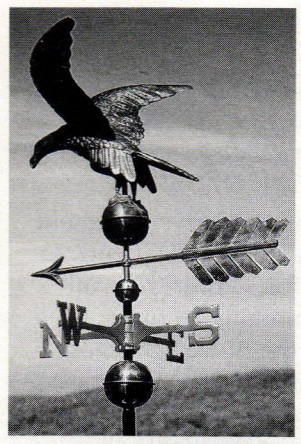
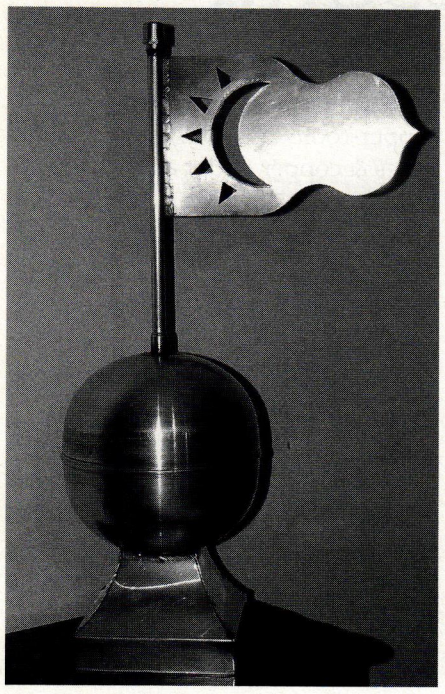
These copper finials were custom fabricated by Durable Slate from 20-oz. sheets for an historic building in Columbus, OH.

Eder Flag Mfg. Co., Inc.
800-558-6044; Fax: 800-333-7329
www.ederflag.com
Oak Creek, WI 53154
Manufacturer of flagpoles, flags, banners & accessories: cone-tapered aluminum & fiberglass shafts; brackets & other accessories; U.S. state & foreign flags; banners of all types; weathervanes & finials.
Write in No. 4290



Eder Flag manufactures a variety of banners, flagpoles and weathervanes.



This Keystone finial with Tatra flag was manufactured in copper by EJMcopper.

EJMcopper, Inc.
877-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32826

Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, chimney caps & more.
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Fiberglass Specialties, Inc.
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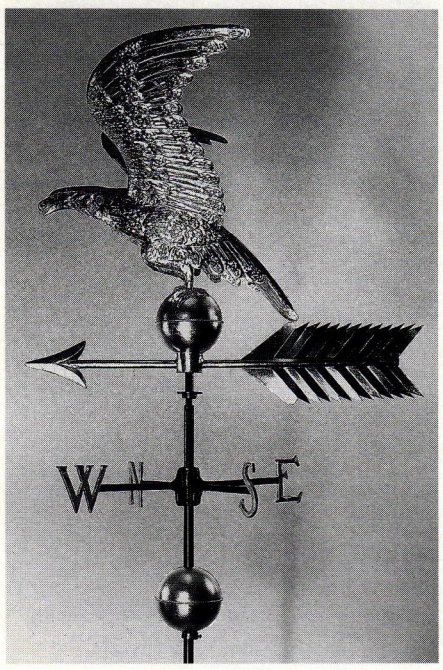
Manufacturer of FRP steeples, domes & cupolas: dozens of stock sizes & components; fiberglass & custom baptismal fonts; columns & balustrades; design department assists with custom requirements.
Write in No. 7310



Florentine Craftsmen's eagle weathervane is one of hundreds of designs available from the company.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: freestanding & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.
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www.hanscopper.com
San Marcos, CA 92079

Fabricator of custom copper & lead leader heads, weathervanes, spires, finials & ornament: stock patterns or client's specifications; smooth-drawn horizontal gutters; twisted or fluted downspouts; copper roofing; on-site consulting.
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www.heatherandlittle.com
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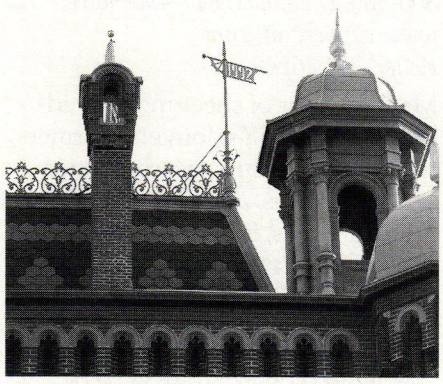
Write in No. 2470



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Historical Arts & Casting, Inc.
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www.historicalarts.com
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Artist & metalsmith: custom copper & brass weathervanes; hand formed; attention to detail; 3-D or silhouette; animals a specialty; gold leaf available.
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Ives fabricated this 24-in.-wide Grape Vine weathervane.

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www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, ward keys, sash locks, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration services.
Call for more information.

This ornamental weathervane was designed and fabricated by Kenneth Lynch & Sons.

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weathervanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.
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www.michiganornamental.com
Ridgefield, NJ 07657

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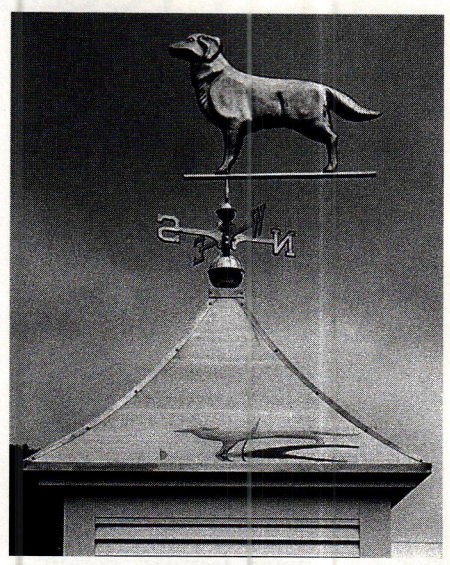
Write in No. 9520

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.
Write in No. 229

Munns Mfg., Inc.
435-257-5673; Fax: 435-257-3842
www.munnsmfg.com
Garland, UT 84312

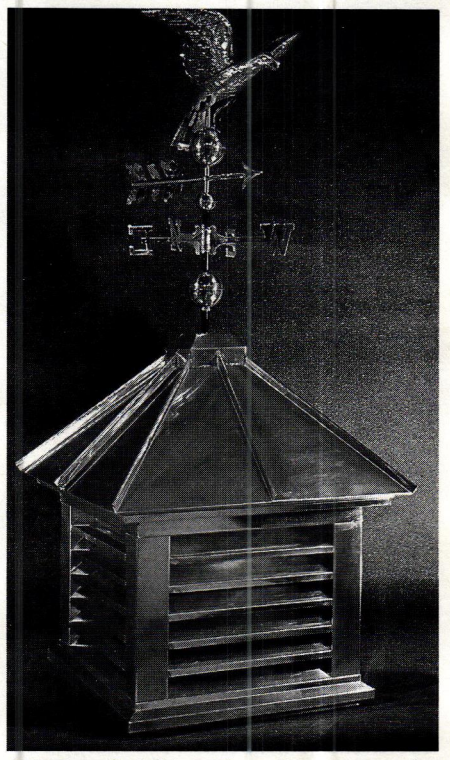
Manufacturer of aluminum steeples, pinnacles, spires, cupolas & towers: variety of styles & designs; weathervanes optional; custom copper & aluminum dormers.



New Concept Louvers designed and manufactured this playful Retriever weathervane.

New Concept Louvers
800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of finials, spires & turret caps in copper: full-size weathervanes in stock; stock & custom cupolas in aluminum; 450 colors; maintenance free.
Write in No. 1264



NIKO crafted this 37-in.-tall copper cupola, available with or without the eagle weathervane.

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow-guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.
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011-44-1769-5404-71;
Fax: 011-44-176-95408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimney pots, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special bricks & features; restoration services.
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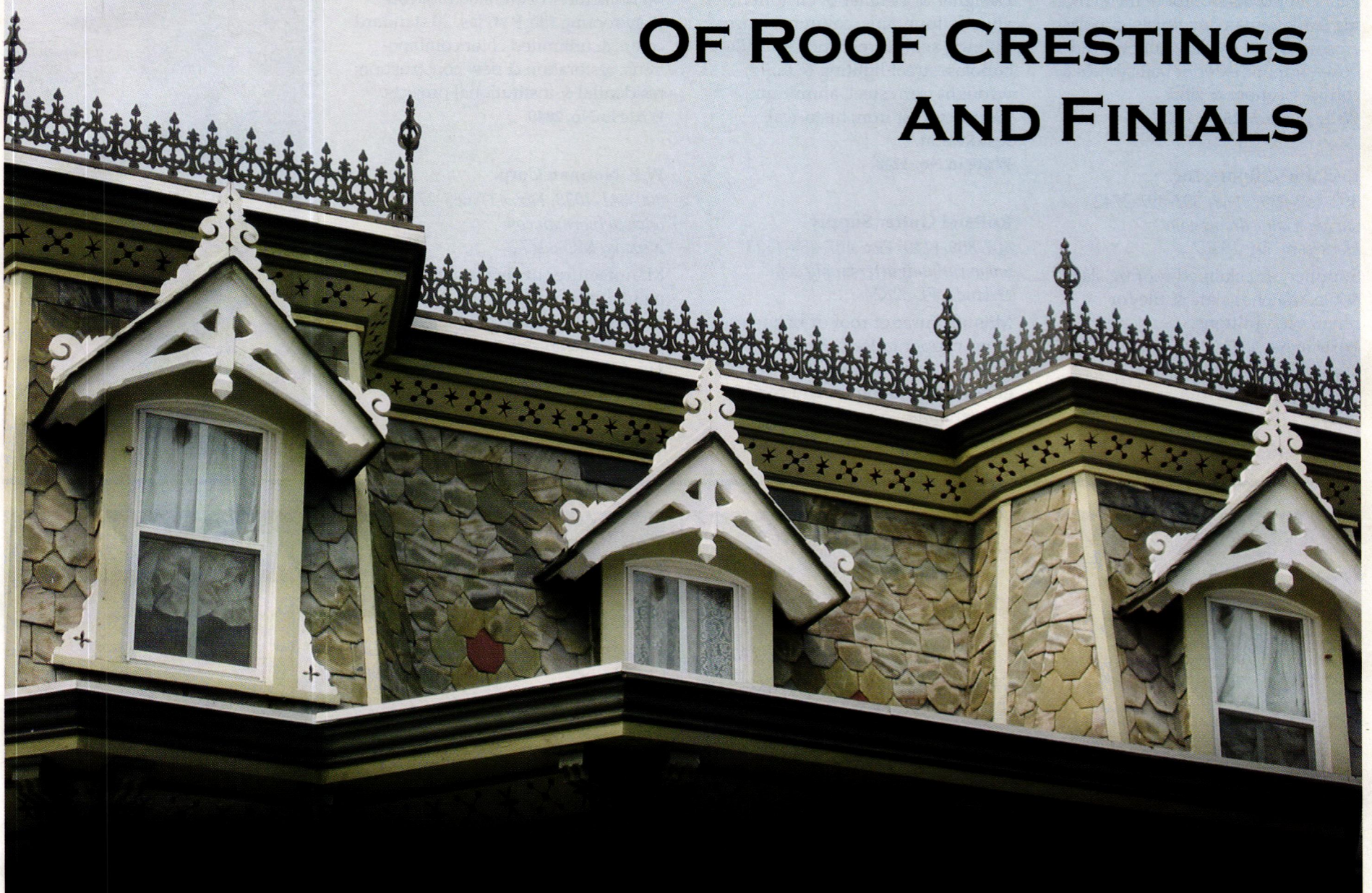

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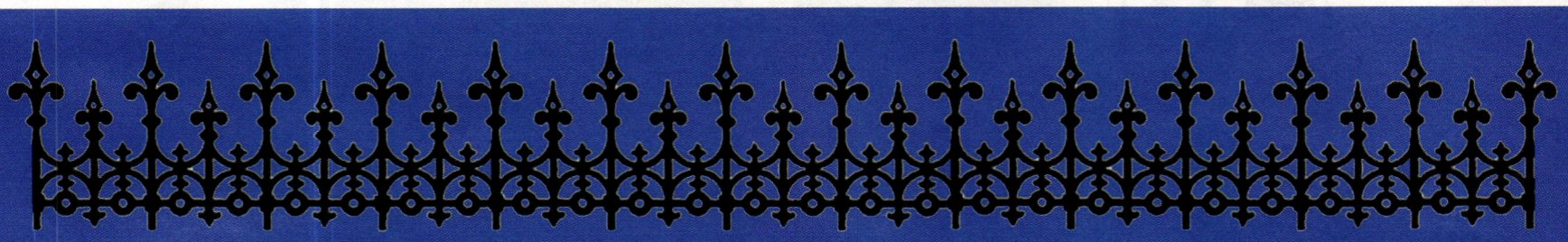
or Fax: 570-296-4766

www.capitalcrestings.com



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Decatur, AL 35601
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Write in No. 5025

Reclaimed Roofs, Inc.
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www.reclaimedroofs.com
Hockessin, DE 19707
Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.
Write in No. 1803

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011
Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

Rutland Gutter Supply
407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824
Manufacturer of roof drainage systems: copper gutters, leader heads, chimney caps, finials, soffit vents, elbows, miters, pipes, end caps & copper balls.
Write in No. 1609

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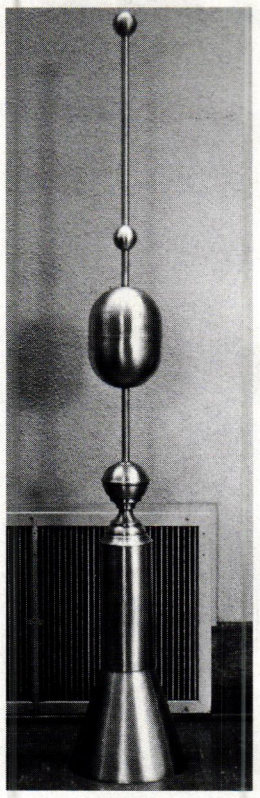
800-236-8453; Fax: 920-766-0776
www.vrmtile.com
Little Chute, WI 54140
Manufacturer of architectural concrete roofing tile: 9 styles, 20 standard colors & unlimited color combinations; restoration & new construction; residential & institutional projects.
Write in No. 2840

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



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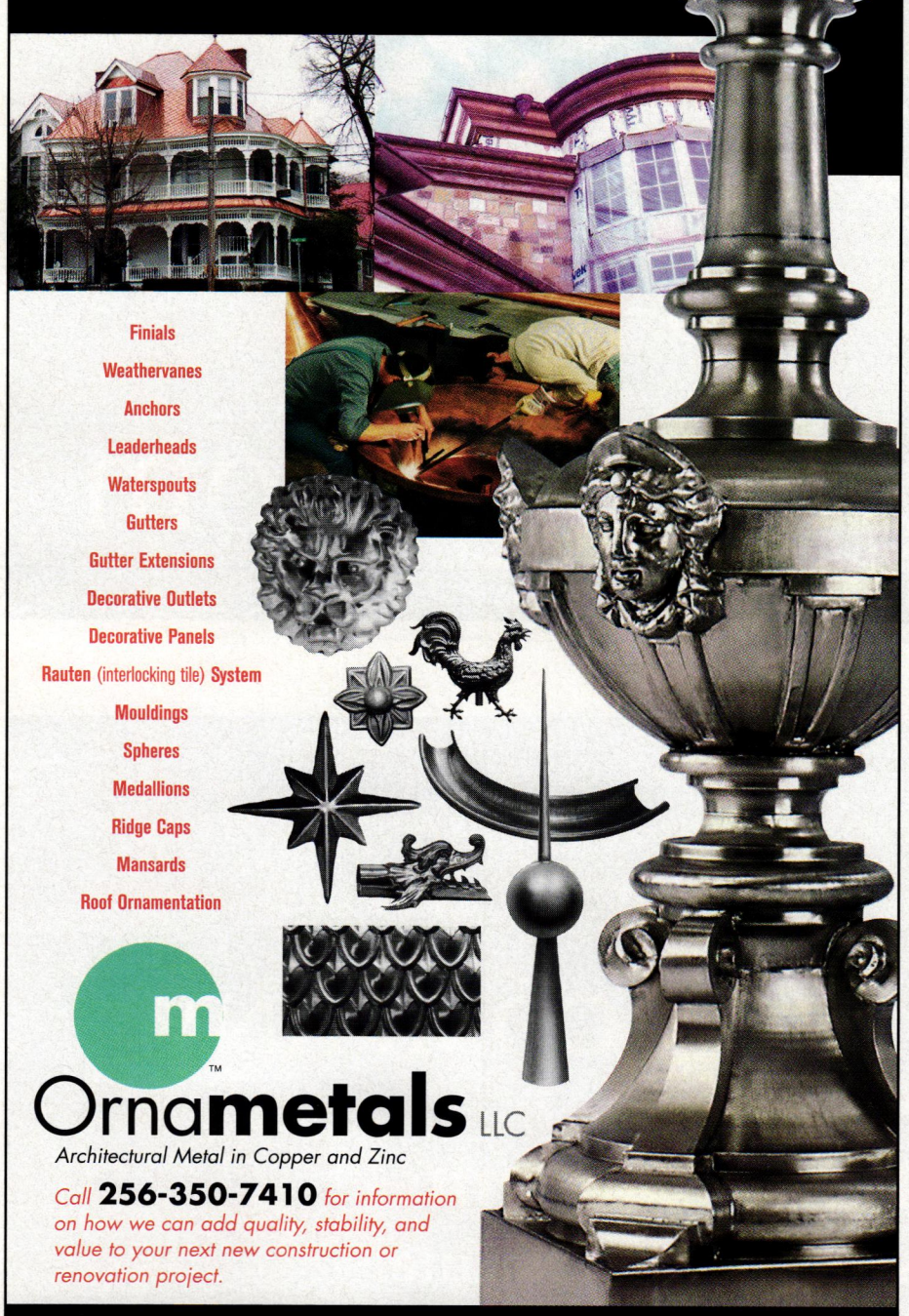

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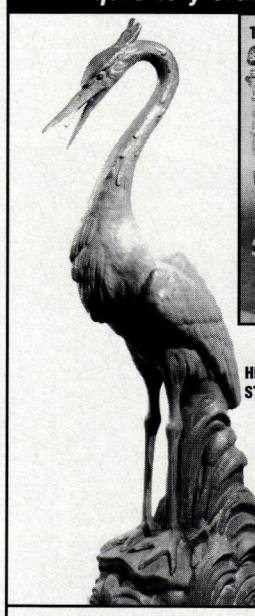

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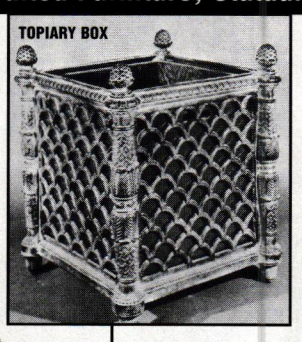

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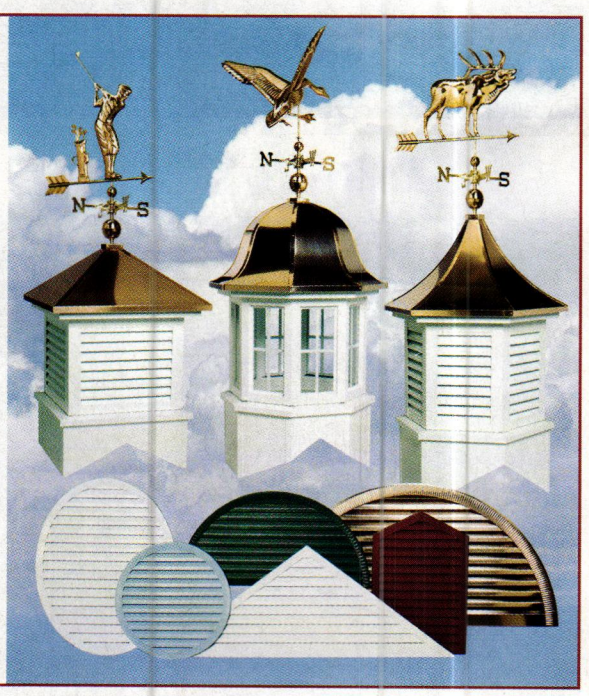

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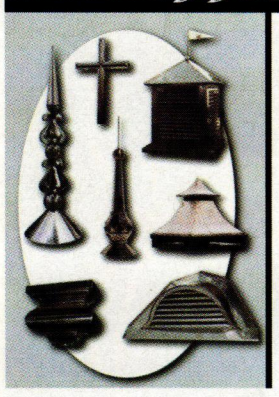

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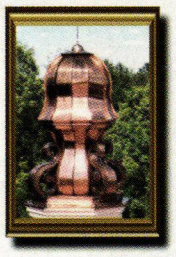

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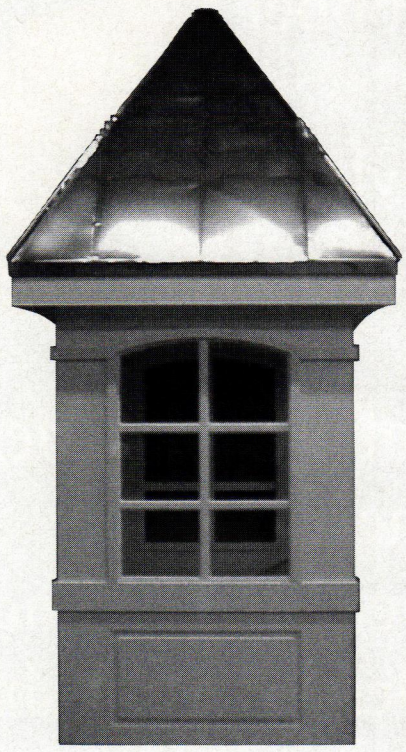

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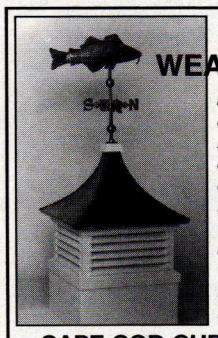

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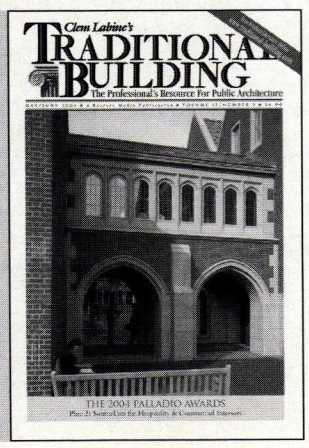

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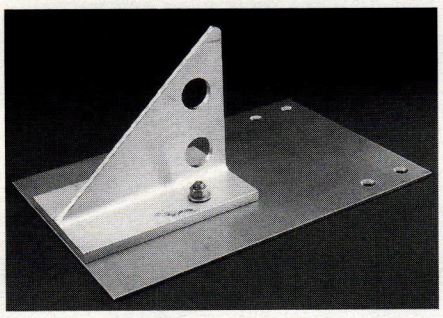

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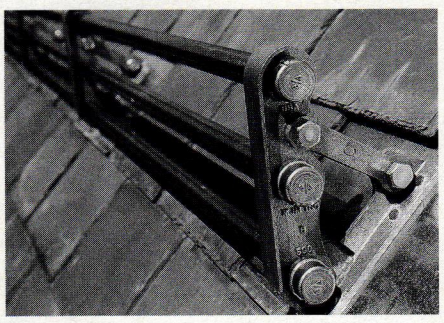

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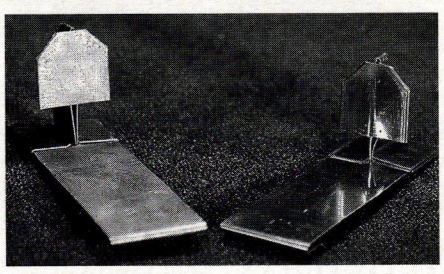

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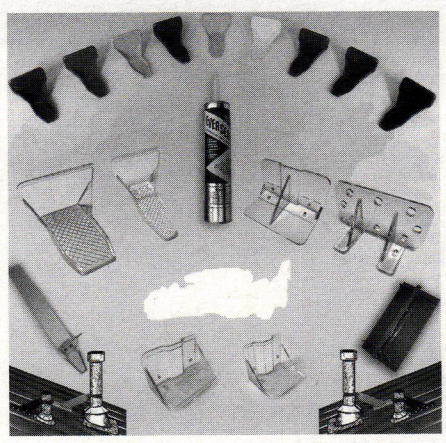

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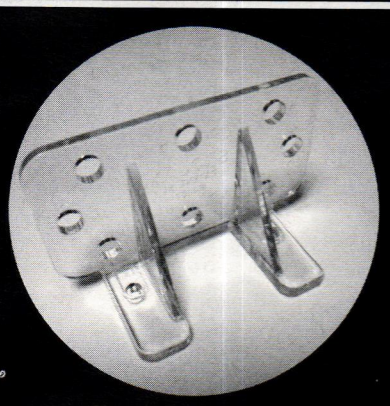

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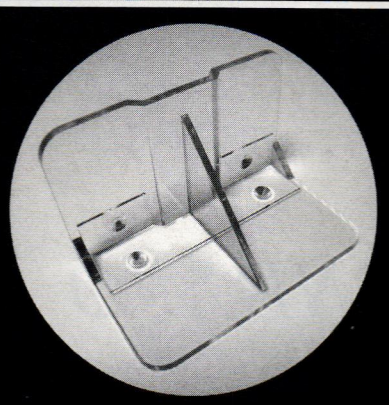

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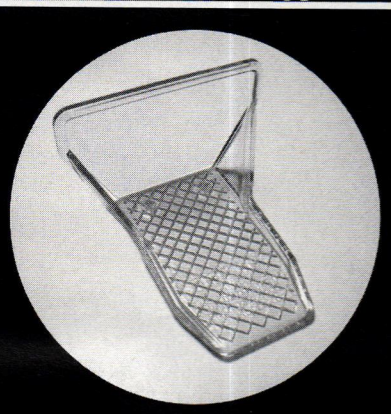

Face: 5"wide by 3" high
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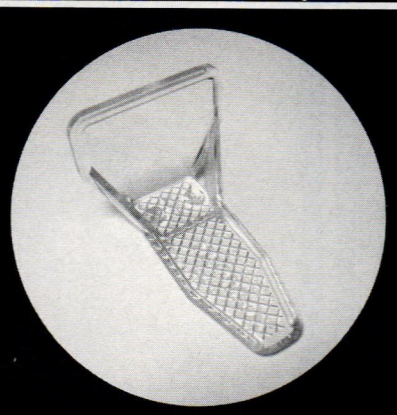

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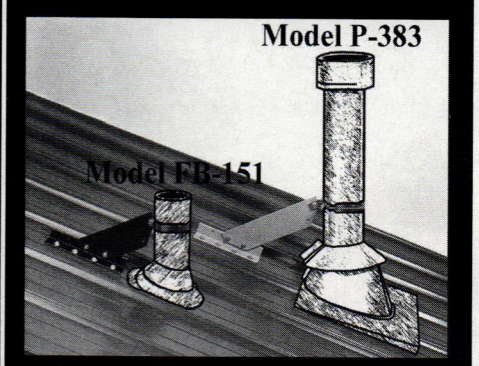

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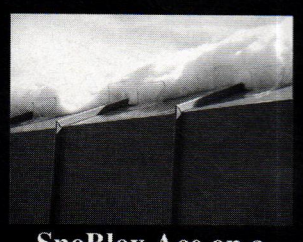

SnoBlox Ace on a Shopping Center Mansard

Snojax II on a Popular Restaurant

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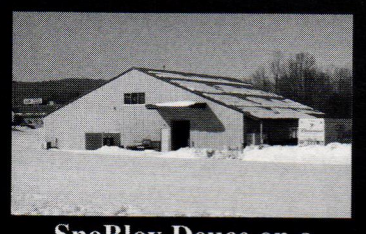

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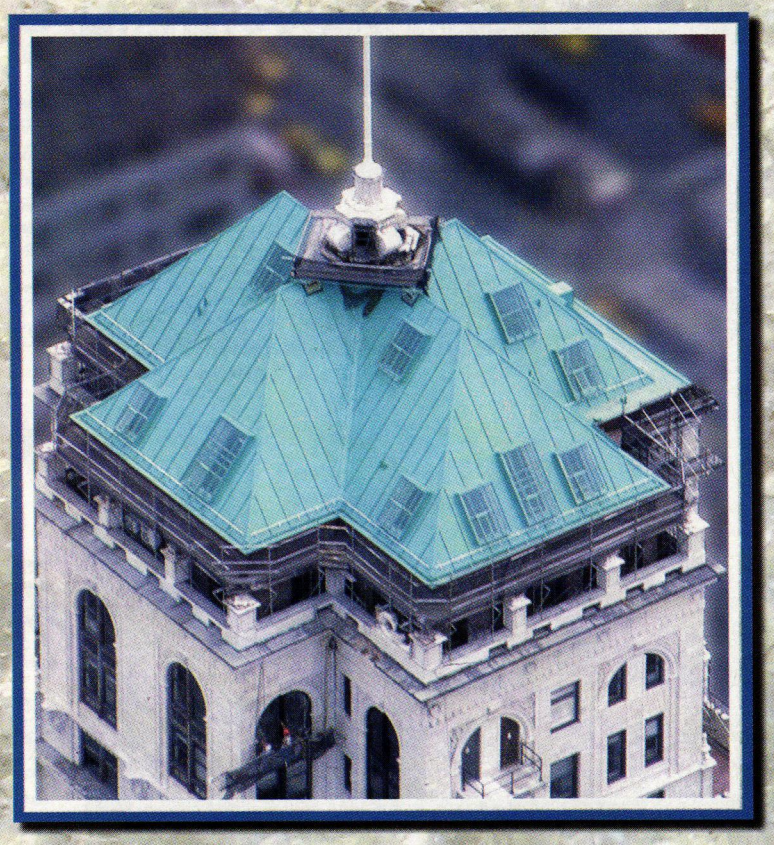

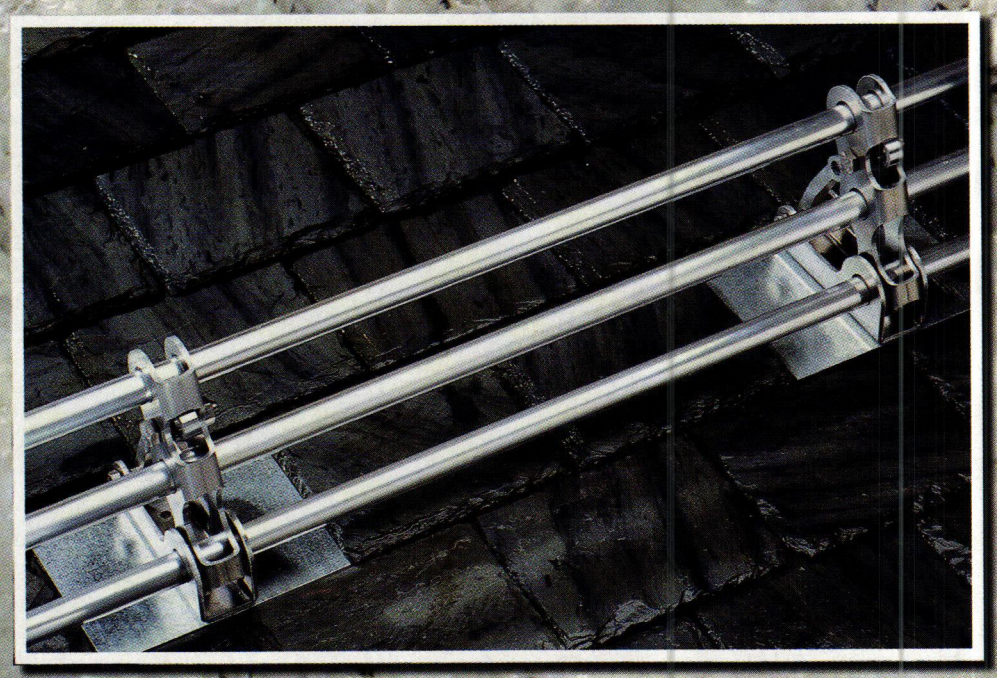

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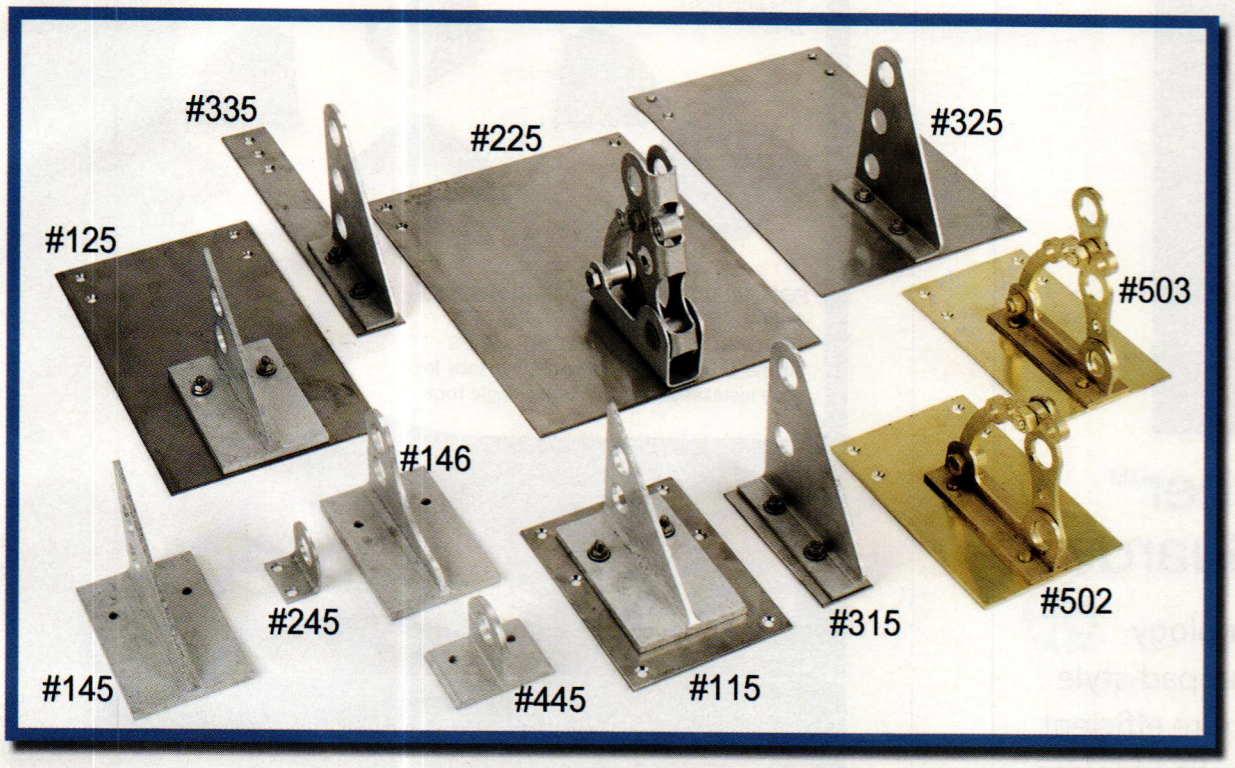
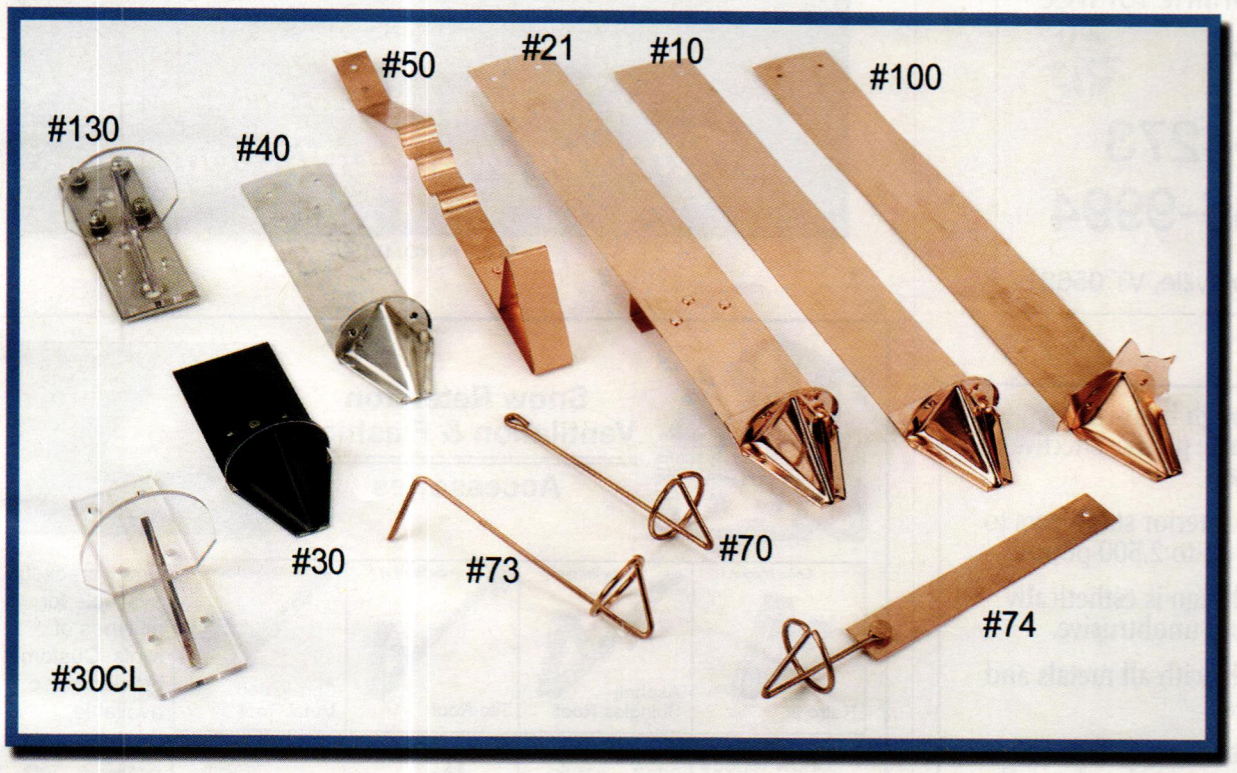


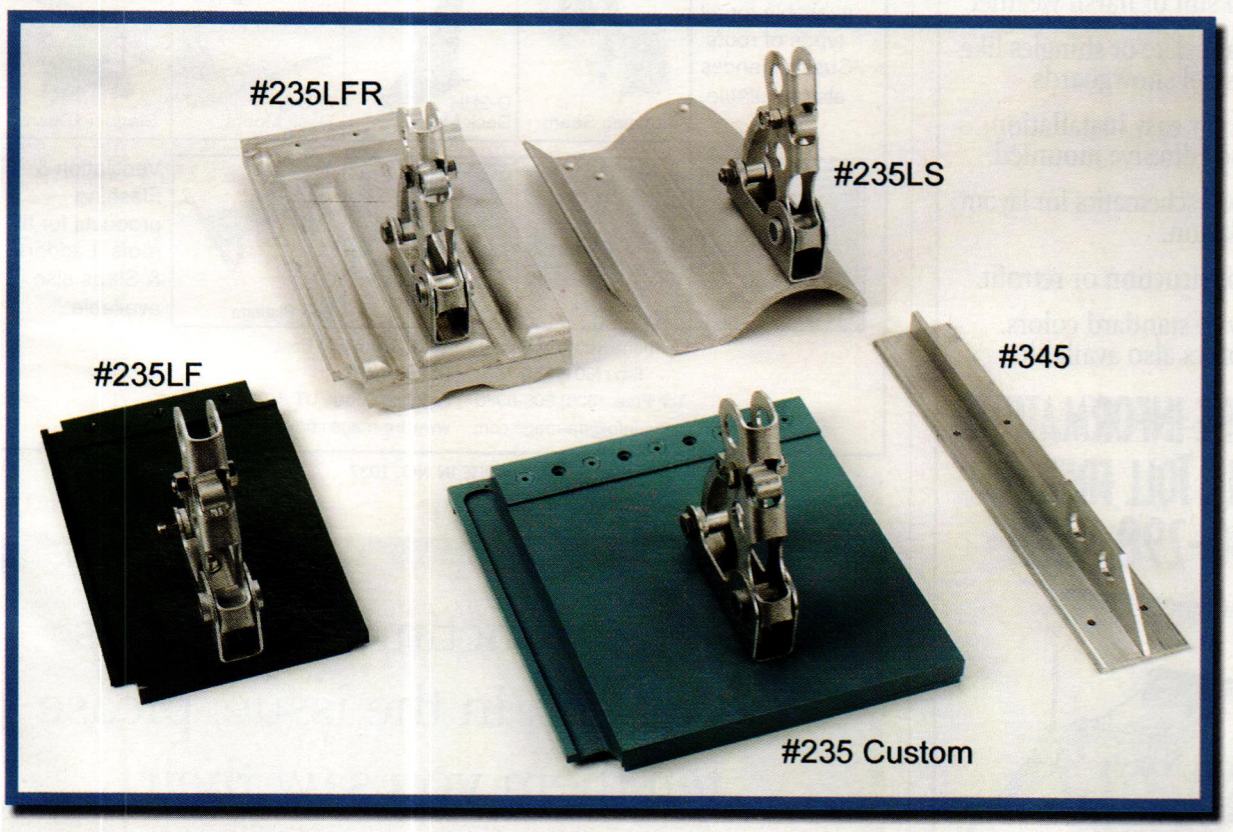
Traditional Pipe-Style Snow Guards

Pipe style snow guards are used on commercial, industrial and institutional buildings with large snow loads, as well as on residential buildings. Most installations require only one row along the eave of the building. Heavier snow loads may require additional rows or a supplement of pad-style snow guards to distribute the snow load on the roof.



Traditional Pad-Style Snow Guards

Pad style snow guards are typically, but not exclusively, used on residential and smaller institutional buildings. They are installed in a pattern over much of the roof surface.



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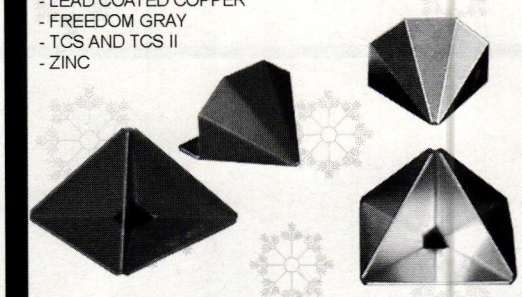
- KYNAR 500 (STEEL / ALUMINUM)
- LEAD COATED COPPER
- FREEDOM GRAY
- TCS AND TCS II
- ZINC



FOR ALL TYPES OF ROOF SYSTEMS.
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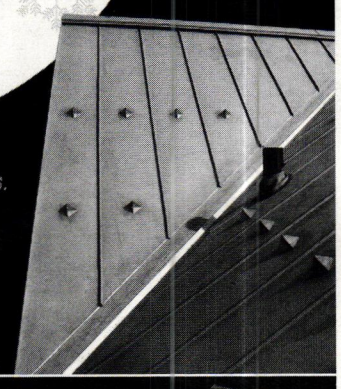
*All metal Sno-Gems available with tabs for easy installation on slate and shingle roofs.



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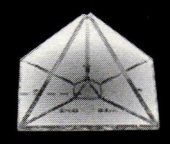
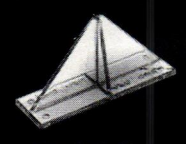
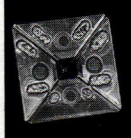
AVAILABLE IN CLEAR AND MOLD INJECTED COLORS.



ORIGINAL SNO-GEM



SNO-GEM JR.



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Standing Seam Guards
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Minor Rib Guards
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PROTECT YOURSELF FROM THE ROOF AVALANCHE

- Made of tough high-izod polycarbonate plastic. Effective and economical.
- Features 4 interior stabilizers to withstand up to 2,500 pounds.
- Patented design is esthetically pleasing and unobtrusive.
- Compatible with all metals and composites
- UV protected — won't fade or break down from sun or harsh weather.
- Will not stain slate or shingles like copper or steel snowguards.
- Pre-drilled for easy installation. Can also be adhesive mounted.
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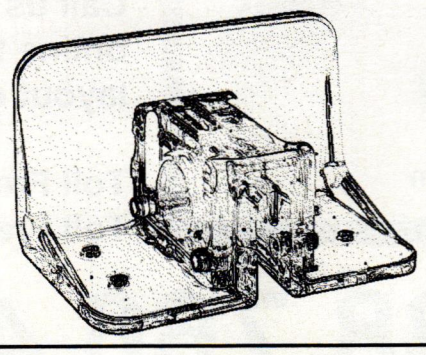


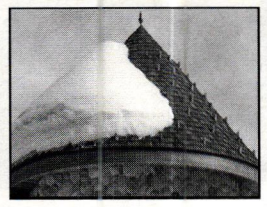
155 Gilbert Hollow Road
Holsopple, PA 15935
814 629-7397
FAX: 814 629-9090
www.polarblox.com
email: polarblox@polarblox.com

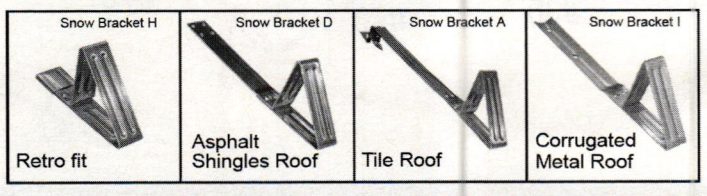
WRITE IN NO. 2727

TRA™ Roof Accessory Systems MAGE

Snow Retention Ventilation & Flashing

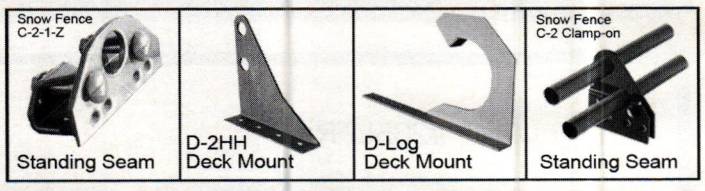
Accessories

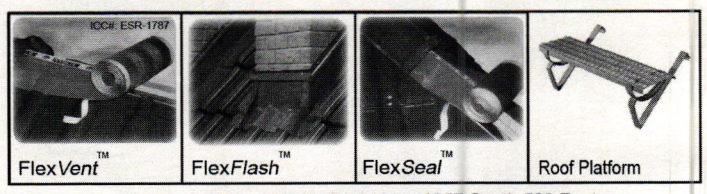




Snow brackets available for all types of roofs. Custom brackets also available.

Snow fences available for all types of roofs. Custom fences also available.





Ventilation & Flashing products for tile roofs. Ladders & Steps also available.

Phone: (801) 756-8666
Fax: (801) 756-7891
Toll Free: (800) 606-8980
info@tra-mage.com

1657 South 580 East
P.O. Box 682
American Fork, UT 84003
www.tra-mage.com

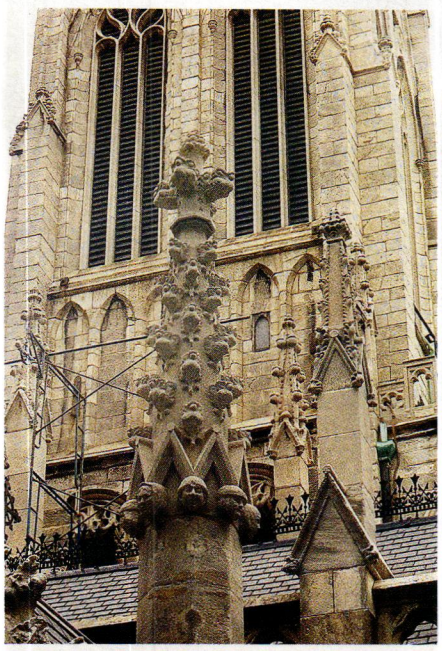
WRITE IN NO. 1037

When contacting companies you've seen in the issue, please tell them you saw their listing in *Traditional Building*.

Natural Building Stone

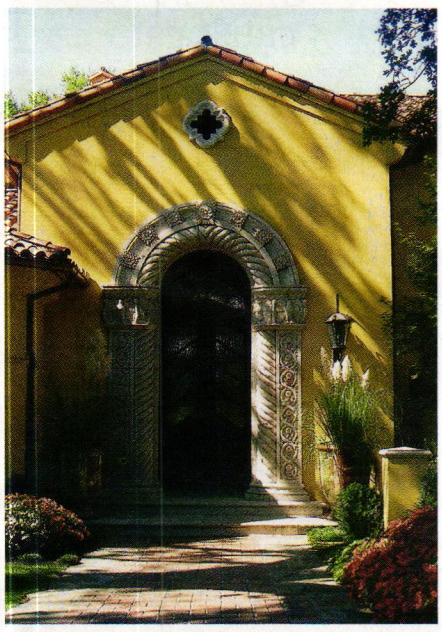
To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9801.

AMS, Inc.
817-695-1800; Fax: 817-652-1177
www.ams-cs.com
Arlington, TX 76011
Manufacturer of architectural cast stone, mantels, ornamental plaster & decorative resin moldings: columns & capitals; cast-stone window & door surrounds; brackets, corbels, cartouches, wall carvings & more; masonry supplies.
Write in No. 1802



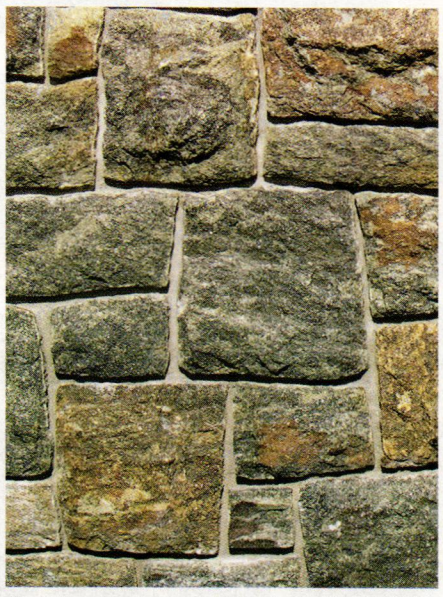
B&H restored the exterior ornament at Grace Church in Charleston, SC.

B&H Art in Architecture, Ltd.
718-858-6613; Fax: 718-522-0342
341 Lafayette St.; P.O. Box 76
New York, NY 10012
Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, balustrades, exterior cornices & garden ornament; consultation.
Write in No. 1009



Cantera Especial manufactures a number of stone products and architectural ornament.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272
Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.
Write in No. 31



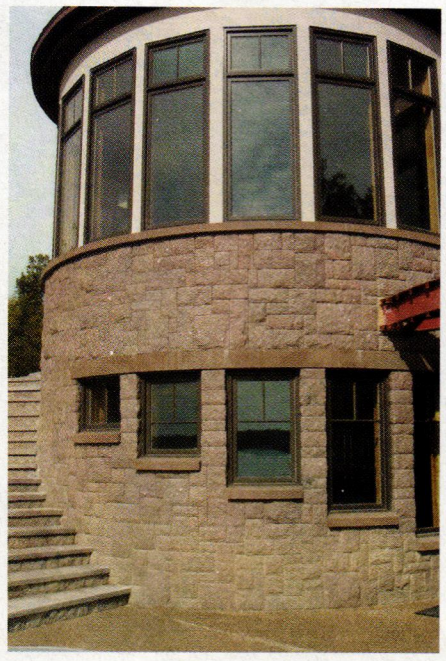
Building stone is available from Champlain Stone for projects as diverse as retaining walls, fireplaces and step slabs.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885
Manufacturer of building & landscaping stone & stone flooring: guillotined & hand-split granite, quartzitic sandstone & limestone; for fireplaces, building veneer, wall stone, flagging, paving, step slabs & retaining walls.
Write in No. 4270

Cintec North America
800-363-6066; Fax: 800-461-1862
www.cintec.com
Baltimore, MD 21061
Manufacturer of anchoring systems for masonry & terra cotta: fireproof, cement based & custom tailored to each application; used on many historic landmark buildings in North America & Europe; chimney repair.
Write in No. 7050

Clint Stone
866-39-CLINT; Fax: 408-228-0606
www.clintstone.com
San Jose, CA 95131
Custom fabricator of hand-carved products: vessels, mosaics, fountains, statuary, balustrades, capitals, columns & pavers; travertine, limestone, marble & sandstone mantels & fireplace surrounds.
Write in No. 1764

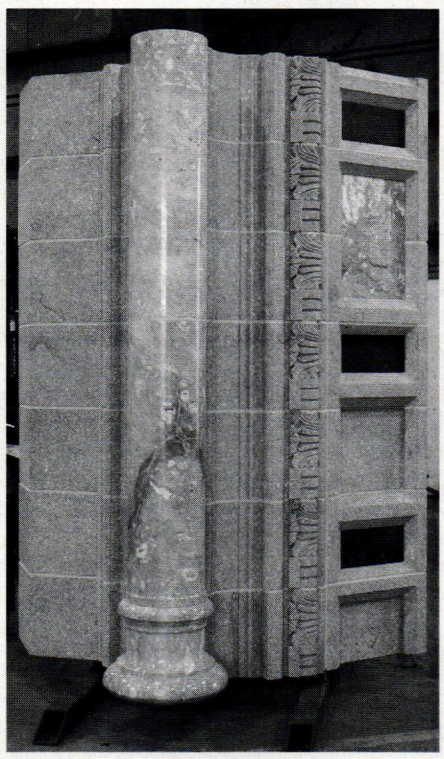
Dakota Granite Co.
800-843-3333; Fax: 800-338-5346
www.dakotagranite.com
Milbank, SD 57252
Quarrier & fabricator of granite products: countertops, monuments, benches, pavers, steps, cobblestones & more.



Dakota Granite's custom split-face ashlar, which has smooth top, bottom and ends, was used in the construction of this building.

Endless Mountain Stone Co.
570-465-7200; Fax: 570-465-3524
www.endlessmountainstone.com
Susquehanna, PA 18847
Quarrier & fabricator of dimensional & natural bluestone: architecturally detailed fabrication, pavers, natural cleft flagging, cobblestones, curbing, medallions, hearths, mantels, treads, coping, veneers, fieldstone, wall stone & more.

Fairplay Stonecarvers
440-775-7878; Fax: 440-775-7979
www.fairplaystonecarvers.com
Oberlin, OH 44074
Carver of custom stone & marble: sculpture, mantels, columns & capitals, fountains, planters & landscape ornament: traditional styles; reproduction, repair & restoration services.
Call for more information.



KEPCO+ attached three types of marble and Englishman Bay gray granite to a galvanized-steel frame to create this detail.

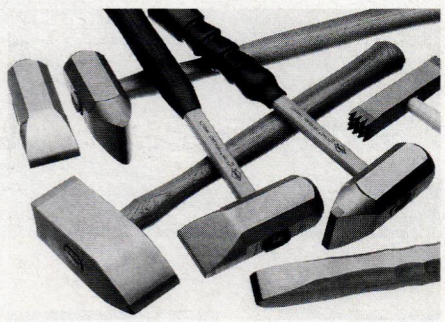
KEPCO+
801-975-0909; Fax: 801-975-9911
www.kepcoplus.com
Salt Lake City, UT 84104
Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building façades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.
Write in No. 1492

Nicholson & Galloway
516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545
Full-service exterior façade restoration contractor: slate, tile & metal roofing; brick, stone, concrete restoration; cupolas & domes of all metals; chimney restoration.
Write in No. 3067

The exterior ornament on this Palm Beach, CA, building was fabricated in French limestone by Traditional Cut Stone.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 151
European master carver: architectural ornamentation & monumental statuary; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.
Write in No. 2902

Trow & Holden
800-451-4349; Fax: 802-476-7025
www.trowandholden.com
Barre, VT 05641
Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine re-pointing work; stone-masonry & -splitting tools.
Write in No. 1058



Trow & Holden manufactures a complete line of stone-carving tools.

Watertrol, Inc.
908-389-1690; Fax: 908-389-9480
www.watertrolinc.com
Scotch Plains, NJ 07076
Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring.
Write in No. 218

Cast Stone

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9802.

A&M Victorian cast new concrete ornamentation for the renovation of the Loretto-Conaty High School in Los Angeles, CA.

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

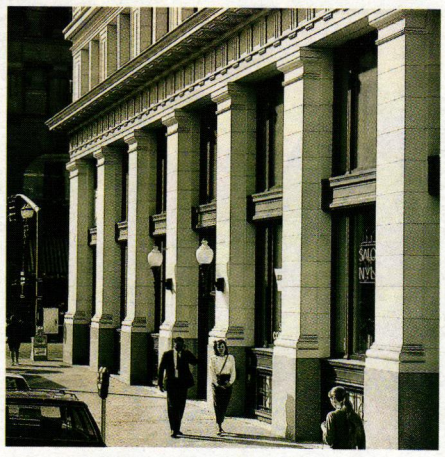
Manufacturer of architectural elements: molding, columns, balustrades, wall caps, coping, fountains, planters, gazebos & more than 70 styles of mantels; gypsum & cast stone; custom designs.
Call for more information.

AMS, Inc.
817-695-1800; Fax: 817-652-1177
www.ams-cs.com
Arlington, TX 76011

Manufacturer of architectural cast stone, mantels, ornamental plaster & decorative resin moldings: columns & capitals; cast-stone window & door surrounds; brackets, corbels, cartouches, wall carvings & more; masonry supplies.
Write in No. 1802

Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.
Write in No. 20



The original limestone columns of this 1919 building were replicated in GFRC by Architectural Reproductions.

Architectural Reproductions, Inc.
888-440-8007; Fax: 503-281-6926
www.archrepro.com
Portland, OR 97227

Custom fabricator of cast-stone façade & cornice elements: uses both traditional cement-based casting methods & lightweight GFRC techniques.
Write in No. 6130

Aristone Designs, Inc.
480-967-3035; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.
Write in No. 1555

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

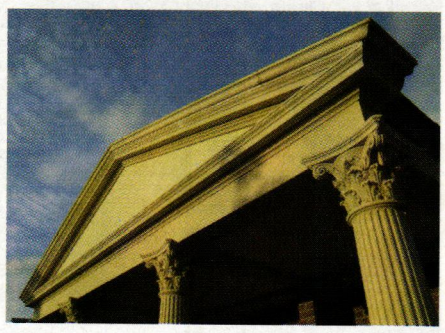
Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.
Write in No. 31

Doty & Sons Concrete Products, Inc.
800-233-3907; Fax: 815-895-8035
www.dotyconcrete.com
Sycamore, IL 60178

Manufacturer of litter receptacles, planters, bollards & custom concrete products: more than 20 bench styles & sizes; ipe lumber, recycled plastic & concrete seats & backs.
Write in No. 2090

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: freestanding & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.
Call for more information.



This portico with Corinthian capitals and fluted columns was fabricated by Haddonstone.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.
Write in No. 4020

Kenneth Lynch & Sons, Inc.
203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weathervanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.
Call for more information.

Lehigh Cement Company, White Cement Div.
800-523-5488; Fax: 610-366-4638
www.lehighwhitecement.com
Allentown, PA 18195

Manufacturer of white cement: used in cast stone, precast, GFRC, architectural concrete masonry, stucco, tile grout & cast in place; for swimming pools, spas, ornament, concrete roof tile, terrazzo & infrastructure.
Write in No. 169

New England Cast in Stone
802-885-7866; Fax: 802-885-7870
www.newenglandcastinstone.com
Springfield, VT 05156

Manufacturer of architectural precast elements: fountains, mantels, planters, statuary, garden ornament & more; restoration work; commercial & residential projects.
Write in No. 1792

Stonex Cast Products, Inc.
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Manufacturer of cast-stone architectural elements: baluster & rail systems, quoins, window sills & surrounds, columns, benches, wall copings, splash blocks, pier caps & more; 8 styles of balusters.
Write in No. 507

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Traditional Materials &

Ideas and Advice for the Historically Minded Homeowner

For more than 30 years, OLD-HOUSE JOURNAL has supplied homeowners with sturdy advice about the whys, wherefores, and how-tos of coping with the problems and enjoying the pleasures of owning an old home.

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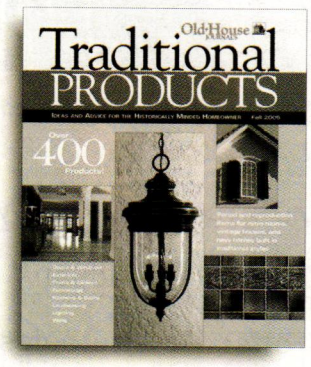

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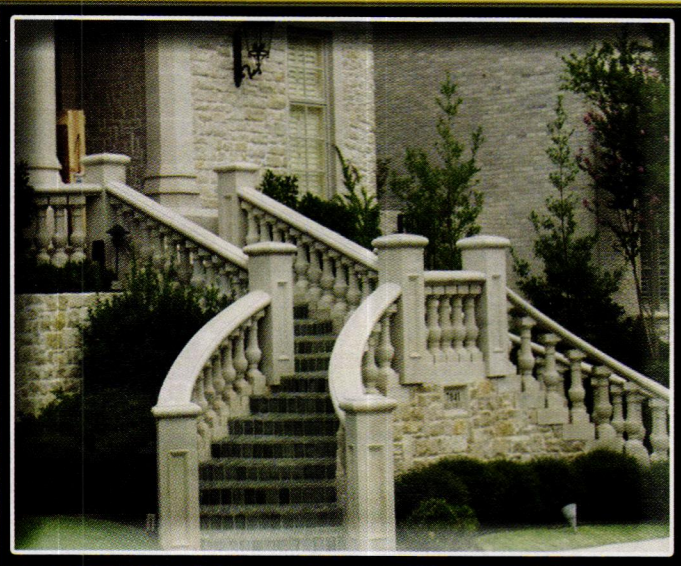

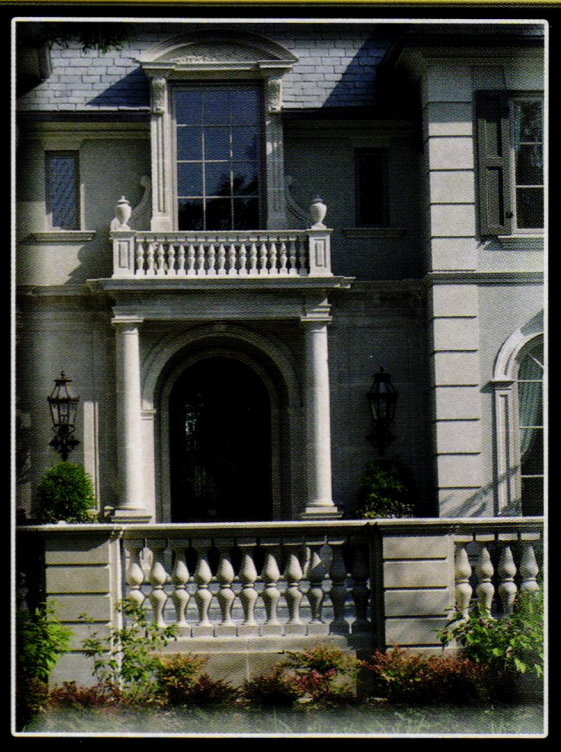

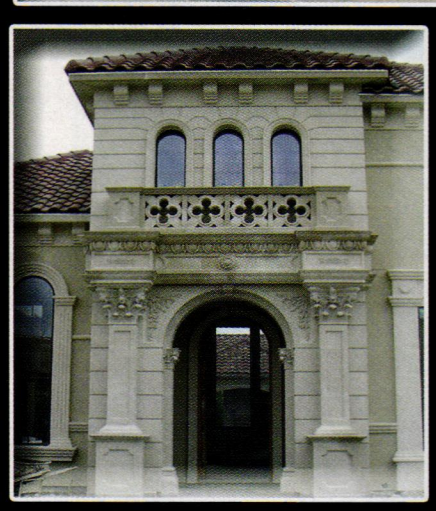

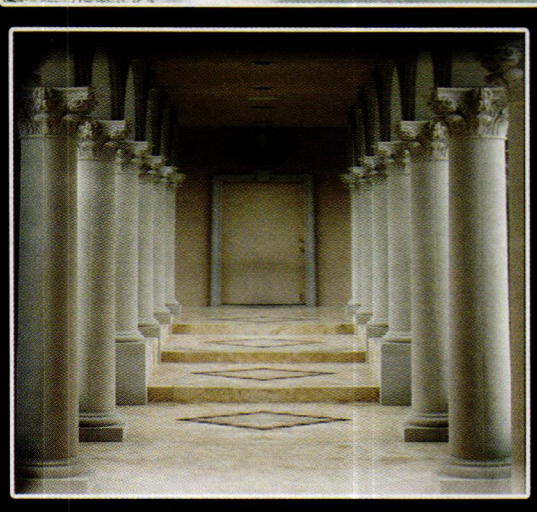

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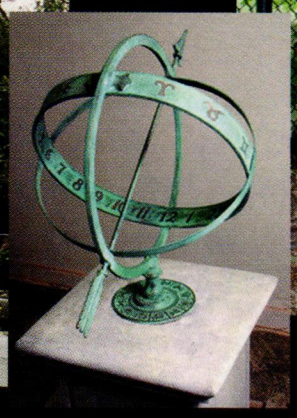

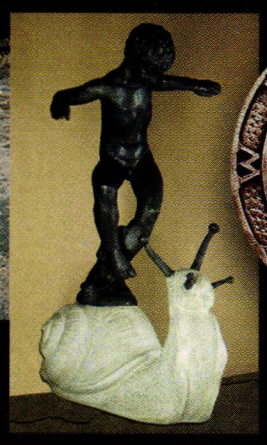

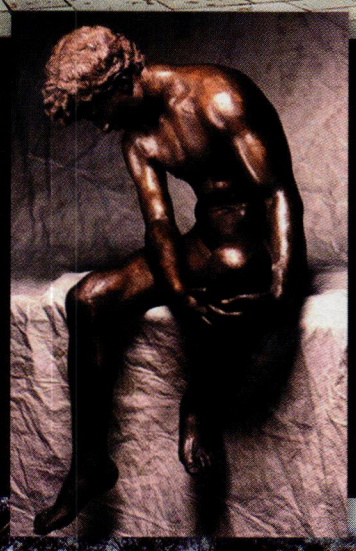

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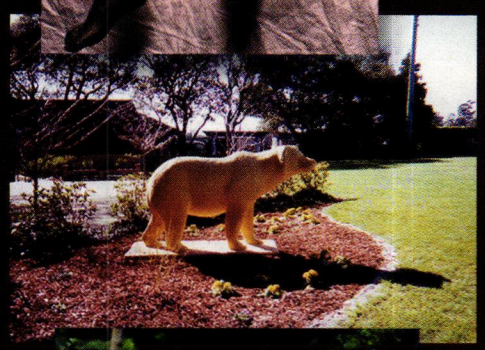

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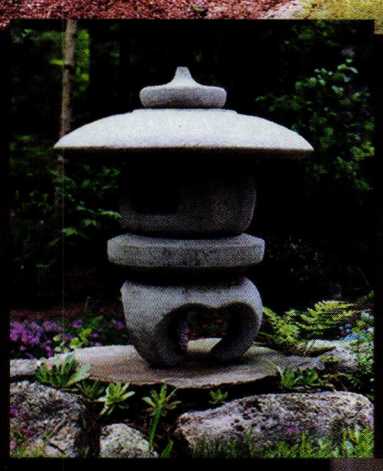

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Cram's last solo design was of the chapel of the monastery of the Society of St. John the Evangelist, also known as Cowley Fathers' monastery, in Cambridge, MA, in 1935.

sexual, regrettably misses much of this sort of real drama from the dynamic architectural battlefield that was his life. Cram has been called cranky, difficult and egotistical on the one hand, and gentle, creative, thoughtful and intellectual on the other. Shand-Tucci alone has portrayed him as a furtive, conflicted figure leading a hidden double life he would have been at great lengths to conceal from view of a society that would have condemned him. This is at variance with Cram's in-your-face rebelliousness and capacity for taking heat that has become legend.

All other accounts have recognized a deliberate, moral, sharp and tough thinker who in the midst of a battle never hesitated to take up the flag and charge forward in the direction of the enemy. As another hyphenated historian Henry-Russell Hitchcock pointed out, the Cram office was one of the first of the distinctly American genre of corporate practices and the office jealously guarded and fostered his legend.

Today, the revival of arts and crafts in building, whether it be in preservation, restoration or in new traditional architecture would comfort Ralph Adams Cram. His principles are in the ascendancy once more as their fundamental truth continues to be sound and to be attractive. His books are being re-published, many of his buildings have been restored and with a few notable exceptions they are now viewed with a new respect. Rather than this confused attempt to remake Cram in the image of the modern man, we today can still know him easily by visiting his buildings and reading his books and observing the impact his work has on us. ◆

Ethan Anthony, AIA, is the president of HDB/Cram and Ferguson Inc. in Boston, MA, the firm that was founded in 1889 by Ralph Adams Cram and has been in continuous practice since that time. Anthony is the author of The Architecture of Ralph Adams Cram and his Office, *which will be released by W.W. Norton in September 2006.*

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PRESERVING MODERN ARCHITECTURE IN THE POSTMODERN WORLD

By David N. Fixler, AIA

The modern movement in architecture produced a body of work of a scale and impact unprecedented in the history of humankind. Modern architecture was the physical manifestation of a broad social and philosophical movement that forever changed the course of human history. At its best, the modern movement captured a spirit of progress, openness and an uplifting of the human condition, offering to convert lofty civic ideals into physical reality. These ideas not only reflected the sweeping social and cultural aspirations of the day, but were also a manifestation of a response to the Enlightenment promise of progress that continues to resonate around the world. It is therefore imperative that we continue to take into account the context and essence of this generative philosophy as we formulate preservation strategies, so that they may yield interventions that both reveal and clarify the meaning of the heritage of the modern movement.

As a force that has shaped our environment on an unprecedented scale, there are many sound economic and cultural reasons for the preservation of modern architecture. In the first place, there is simply too much of it – hundreds of millions of square feet in many thousands of buildings – for anyone to suggest that most of it should simply be destroyed and rebuilt in other styles; this solution is neither pragmatic nor ecologically sustainable. But we need to ask two key questions: How should the work of the modern movement be evaluated and engaged, and what kind of theoretical framework should guide the preservation of this work? In order to fully address these questions, we must look not only to the future of modern architecture, but to the future of preservation itself, as it seeks to grapple with this legacy, and to affirm its own relevance within contemporary design culture.

The History Gap

We live in a postmodern age, but we have emerged from the era of architectural Postmodernism as it was defined between about 1970 and 1985. The distinction is relevant in that it acknowledges that the modern movement was finite, but that, as its echoes continue to resound in contemporary culture, it also continues to challenge "traditional" historicism as an approach to design. This becomes critically important as we contemplate both a reason for, and an approach to, the very complex task of conserving and enhancing modern buildings.

We must acknowledge history, and that Modernism is a part of history. History in this case should be seen as a postmodern synthesis that combines the Hegelian engine of relentless change with the more contemporary notion that history is not fixed, but that every era subjects history to constant re-interpretation. The theoreticians of the modern movement embraced the notion of a perpetually forward-looking, linear history of constant progress, whereas today progress is viewed as being relative rather than absolute, and history, rather than being seen as that which is left behind, is instead constantly revisited for the refreshment of ideas.

Contemporary design references history in its continued embrace of the aesthetics and technology of modern architecture, but without the polemic that was inherent in Modernism in its relationship to the entire past history of western architecture. As DOCOMOMO (the working party for the Document and Conservation of the Modern Movement) founder Hubert-Jan Henket points out, this polemic is both technical and aesthetic, but at its essence it is social, driven by a collective desire to create habitats designed with the instruments of modernity to improve human life. This suggests, as we set out to infuse contemporary design into modern buildings, that it is appropriate to acknowledge the continued meaning of this polemic by considering the social or moral component inherent in any intervention strategy.

Preservation's Place

Carroll Westfall, in his article "What are the Preservationists Preserving?" (*Traditional Building*, July/August 2004, page 225) correctly notes that preservation, as we understand it today, is a Modernist enterprise. He is also correct in his assessment that preservation and traditional building – too often conflated in the minds of those that prefer the traditional to the modern – are fundamentally different things that are, in his words, only united in their enmity toward Modernism. However, this attitude that preservation evolved as an antidote to Modernism, and specifically to a modern movement that ruptured the timeless continuum of traditional building, is both misleading in its oversimplification, and corrosive in its tendency to deny the necessity of coming to grips with how to address, through conservation and judicious intervention, the considerable and often wonderful heritage of modern architecture.

How should the work of the modern movement be evaluated and engaged, and what kind of theoretical framework should guide the preservation of this work?

If we accept Westfall's premise that preservation, as it has been defined in documents ranging from the Athens Charter to the United States Secretary of the Interior's Standards, is itself a part of the Modernist project, then we should also recognize that preservation must now be adapted to the postmodern present.

Preservation can and should be an activist force for change. It should acknowledge and plan for a future that can reflect only a selective, and therefore subjective, view of the past. Preservation strives to elucidate the past through the historical facts embodied in a place, but in fact, the process of intervention will inevitably bring new perception and hence new meaning to the work through the modification of both the work and its context. To this end, a preserved building's future should be designed with the same intellectual rigor and aesthetic sensitivity that inform any successful, contemporary architectural project.

This suggests that the conventional assumption that preservation and design are diametrically opposed is rapidly dissolving. Preservation, as it applies to buildings and urban design, is increasingly recognized as being fully integrated within the practice of architecture, operating out of a theoretical framework that recognizes the inevitability of change. The goal of preservation will increasingly become to create dialogues that heighten the perception of the original, while acknowledging and acting upon this inevitability.

This revisionist approach is well articulated by scholars like Jorge Otero-Pailos, the editor of *Future Anterior*, who views contemporary preservation as an instrument that produces rather than finds history, through the regeneration of context through intervention, rather than a detached reaction to a fixed, stable context. While Otero-Pailos advances a theory of critical historiography that clearly moves beyond Modernism, Vittorio Gregotti describes in *Inside Architecture* a concept of intervention that reconciles a Modernist theoretical position with the principle of belonging. This concept embodies "interest in the materials of memory, not nostalgically, but in terms of juxtaposition…forming new orders and groupings by shifting the context of those materials that belong to memory's heritage."

Both authors acknowledge the highly precise but fragmentary nature of contemporary design, particularly as it relates to modifications, and relative to the aspiration toward "total design" that characterized much of the modern movement. They recognize the increasing tendency of successful interventions to be presented as a series of "mini-narratives" that, at their best, can sharpen one's perception of both the original and the intervention; create new, fundamental meanings for the whole; and also leave open the potential for future modifications. In the world of heritage conservation, the legitimacy of this approach was acknowledged in a May 2005 memorandum by UNESCO, "World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape," that focused on how best to manage growth and change in historic precincts through precise and sensitive, but contemporary, methods of intervention.

Preservation and Modernism

Let's return to our original problem of what to do with modern architecture. On one level, the legacy of Modernism should be documented, classified and treated in the same manner as the architecture of any historic period. Significant works should be treated with many of the same disciplinary tools that are utilized in the preservation of traditional architecture, though with perhaps more focus on the idea of the building, where this idea was important in giving meaning to the original work. However, we need to acknowledge that the scale, diversity and material nature of many of the works of the modern movement – especially those sometimes labeled Ordinary Everyday Modernism (OEM) – offer unconventional challenges to traditional preservation practice. These challenges can best be met by the kind of rethinking of preservation itself that is outlined above.

We acknowledge that there is a necessary human dimension found in traditional urban form and place-making that is lacking in a lot of OEM. This situation should be viewed as an opportunity to mine the artifacts for latent meaning through a process of critical discovery meant to transform and "re-humanize" the original. This resembles the strategy that has been adopted by the U.S. General Services Administration in the "First Impressions" part of its Design Excellence program that is creating sensitive contemporary interventions within the large body of OEM owned by the Federal Government. In this case, the quality of the original architecture may be augmented through using the existing buildings as structural armatures

upon which to build new experiences, introducing elements of scale and texture that will reinvigorate and make contemporary (one can't really say "modernize") works that might otherwise seem to have exhausted their useful lives. This strategy runs counter to the notion of "total design" and recognizes that design is often most successful focusing on solving small problems and local issues. Compensation for these shortcomings are made with contemporary elements in line with a UNESCO statement that: "...preservation...[should avoid] all forms of pseudo-historical design, as [it] constitutes a denial of both the historical and the contemporary alike...history must remain readable, while continuity of culture through quality interventions is the ultimate goal."

Contemporary Design Principles

The application of contemporary principles to the preservation of modern buildings has interesting consequences. Engaging the modern movement often means dealing with structures designed with finite life spans, and with materials that were not designed to age well. This means that conservation often has to yield to replacement or substitution as a solution for material degradation. Because of this, and because of the notion that much of the significant architecture of the modern movement was driven by the expression of an idea, there has been a tendency to foreground intent over materials conservation as criteria for authenticity. This is important to acknowledge in those significant cases where the interpreted work should still evidence the original architect's intent, but it should not – as any preservationist will agree – detract from the necessity of engaging the material artifact. The difference now is that more stress will be placed upon the creation of a critical dialogue with the essence of the original – both the idea and the material – rather than treating it as a fixed object awaiting the overlay of the intervention.

The argument is sometimes made that the aesthetic and technical distinctions between the works of Modernism and much of the significant output of contemporary architecture is sufficiently blurred that we may ourselves still be defined as late Modernists. As such, on one level, we can treat modifications to High Modernism as works that can still build upon the form and spirit of the original, but we must nonetheless acknowledge that Modernism's own history was finite, that we are now in a different place philosophically, and that the temporal gap between the original and the intervention – however much the latter may seem to extend the former – should be acknowledged. As preservationists, our response to the original, Modernist idea can be through extension or through the emphasis of difference; the important thing is that the act of intervention is clearly acknowledged as a starting point for an architectural dialogue. The process then becomes one of weaving the modifications into the original in such a way that a continuum is created that both reveals the past and leaves open possibilities for the future.

Engaging the modern movement often means dealing with structures designed with finite life spans, and with materials that were not designed to age well.

The urgency of meeting the challenge to preserve the heritage of the modern movement, and the emerging activist, critical approach to preservation are inextricably linked. We suggest that this new synthesis – with its notion of a continuum evolving around a set of values about building, and accommodating the inevitability of change – actually parallels some of the rhetoric and practice of the traditional building movement, as noted by Westfall. His notion that there is a continuum of building that has been interrupted by the anomaly of Modernism has now in a sense been turned inside out, as we are now dealing with a parallel continuum building upon the modern tradition that has moved into the postmodern era. These efforts should all have the ultimate goal of encouraging contemporary intervention in a humanist spirit. As we engage the works of the modern movement as preservationists, so we also advance the transcendent goal of humanizing our environment, thus preserving and sustaining not just buildings, but a significant part of our collective cultural legacy. ◆

David N. Fixler, AIA, is a Principal with Einhorn Yaffee Prescott, Architecture & Engineering, and President of DOCOMOMO-US/New England.

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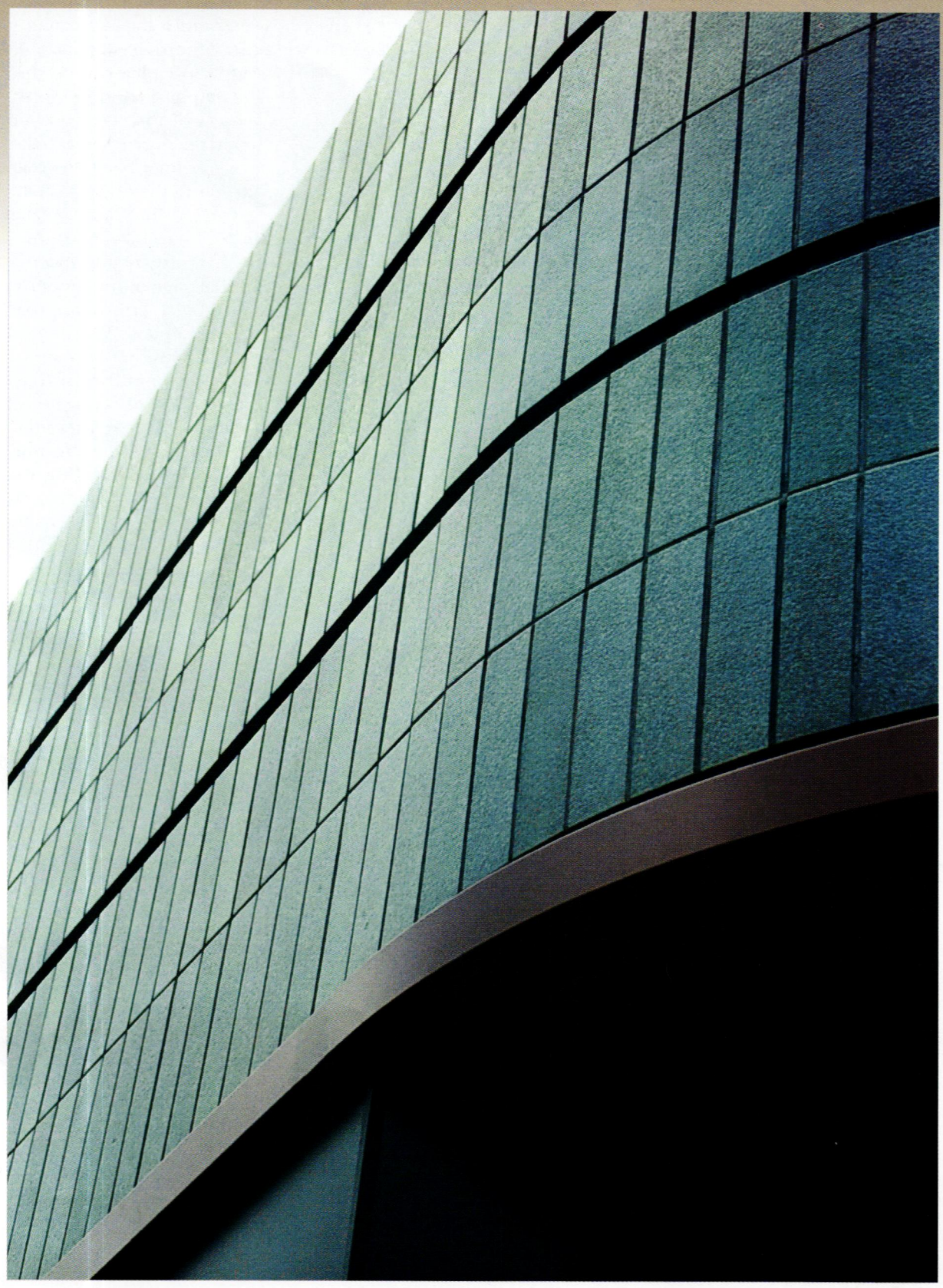

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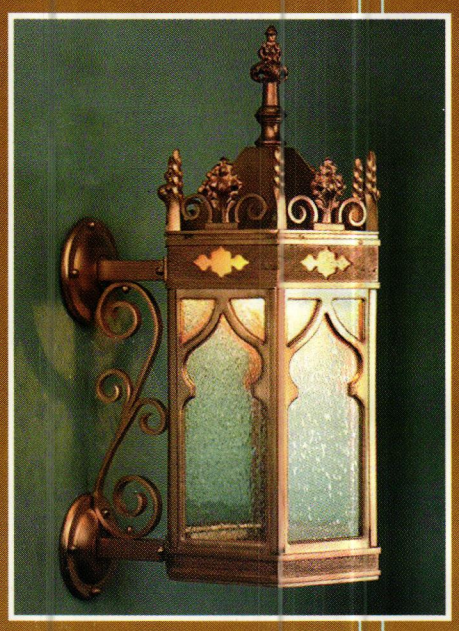

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