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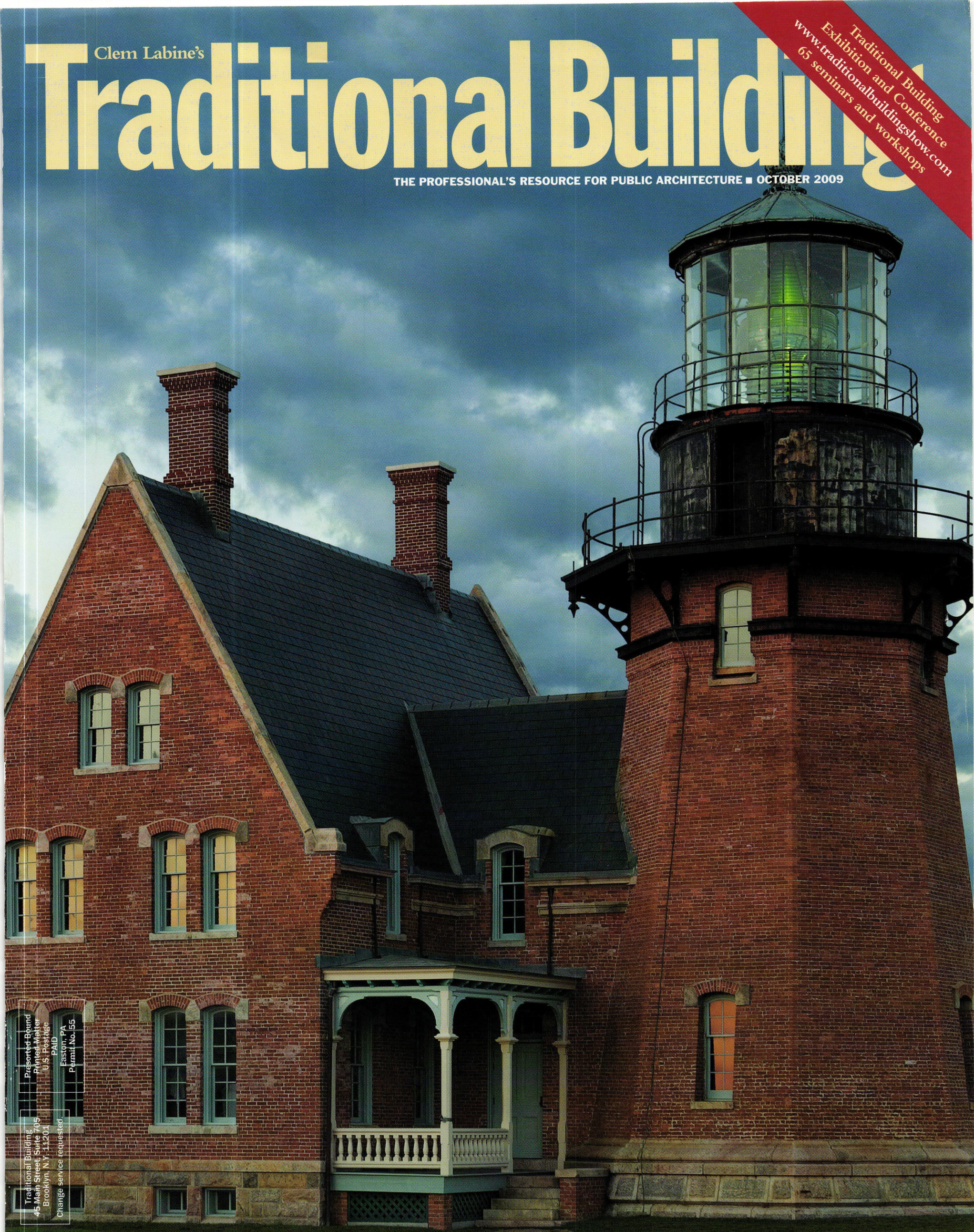

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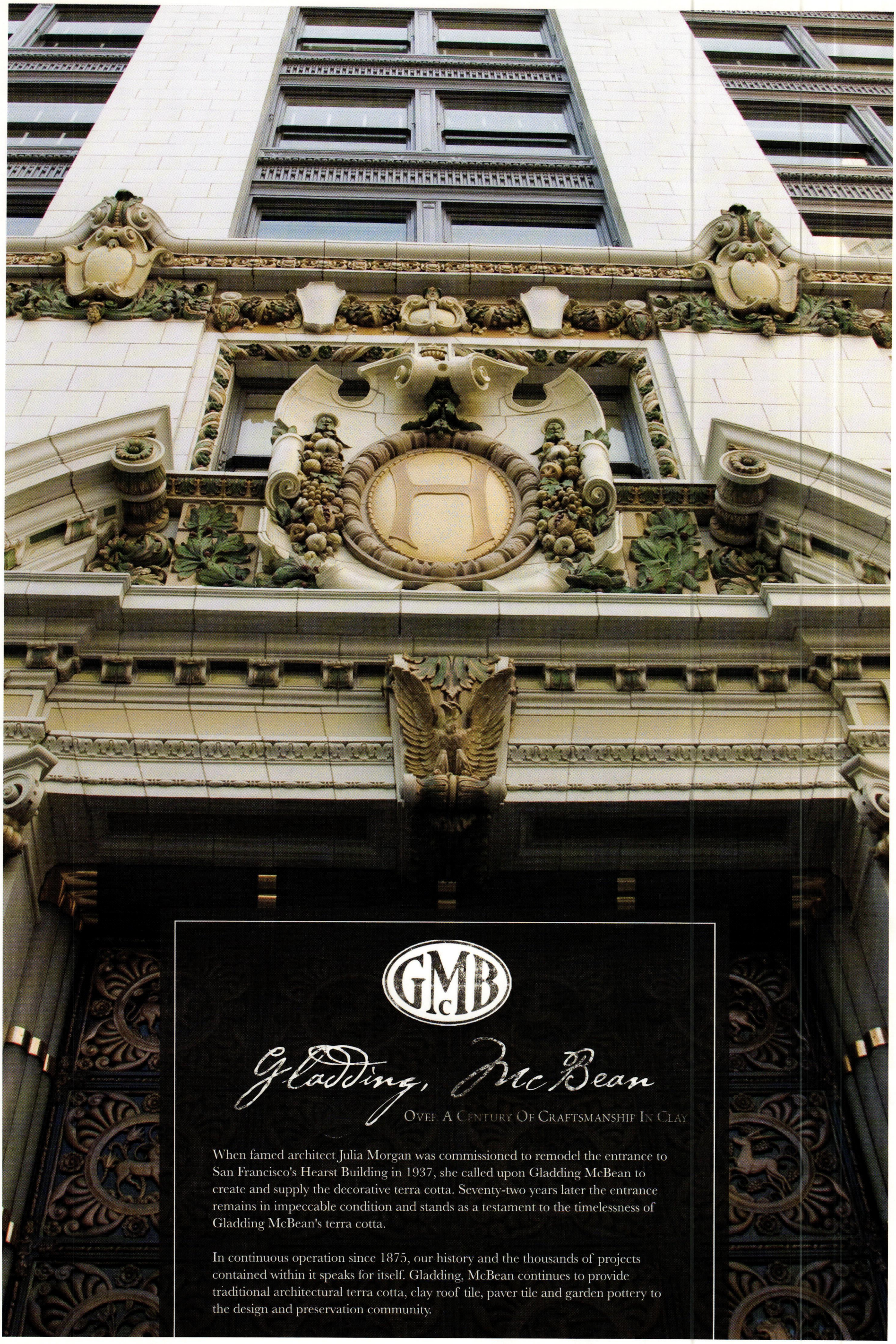

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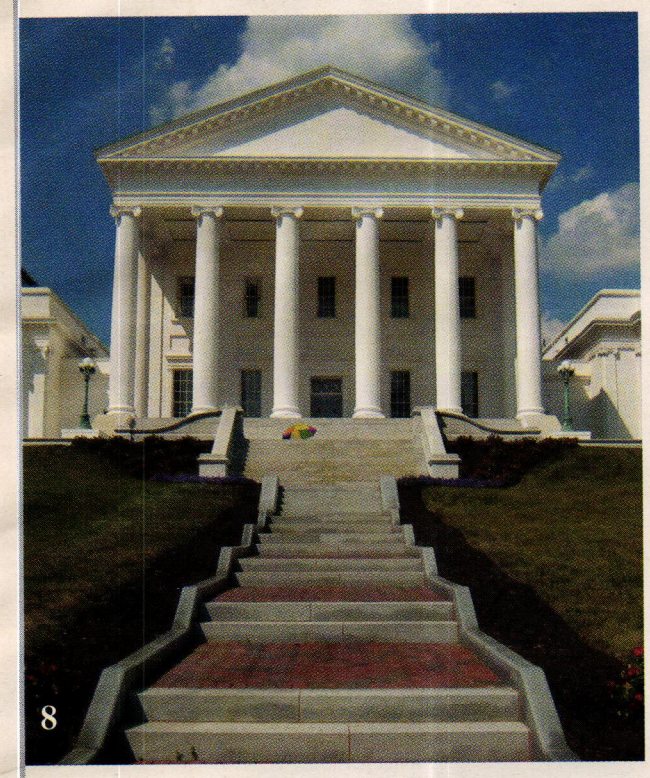

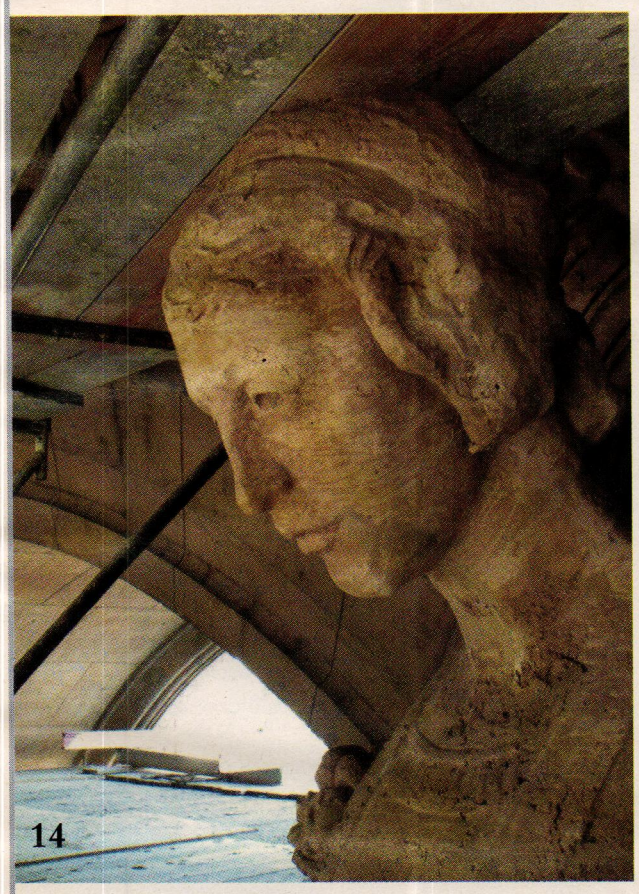

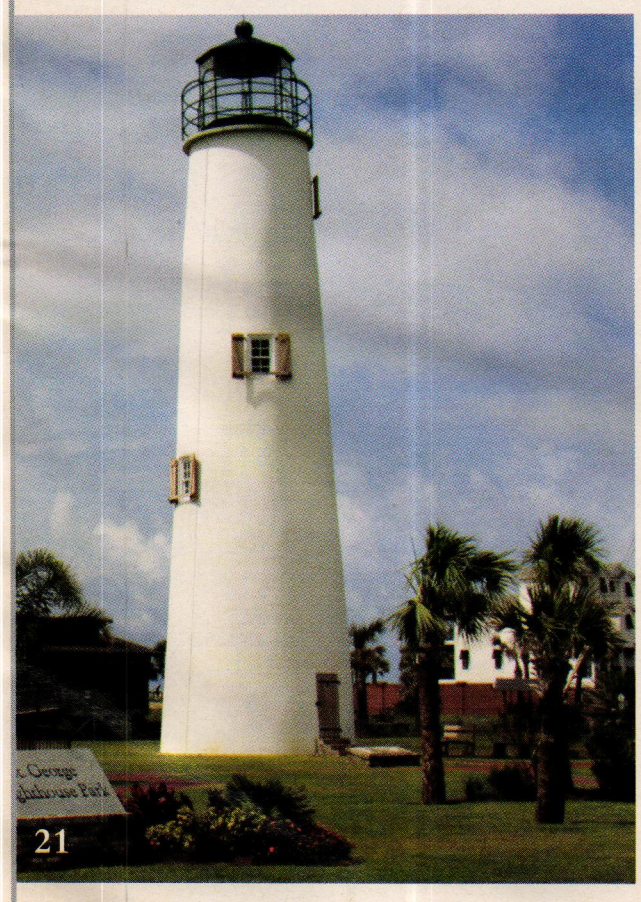

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On the cover: The Southeast Lighthouse on Block Island, RI, has a new lease on life, thanks to Newport Collaborative Architects, Providence, RI. See page 21. Photo: Malcolm Greenaway Block Island Photography.

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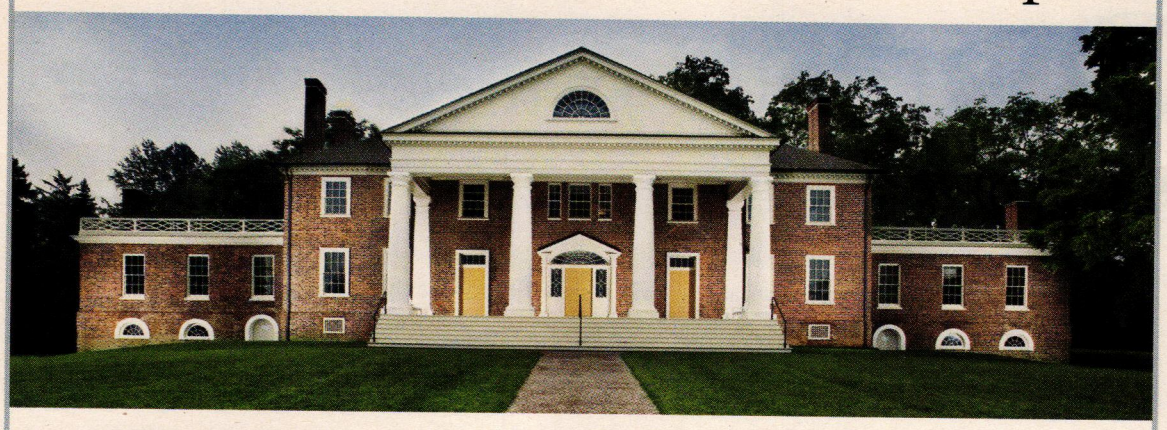

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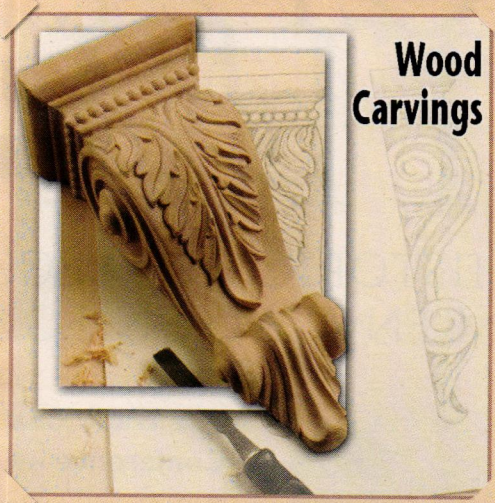

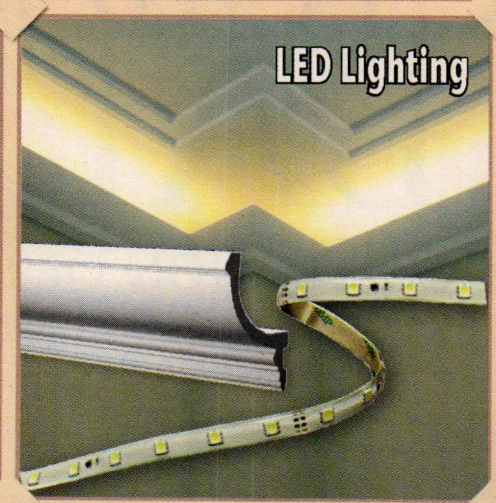

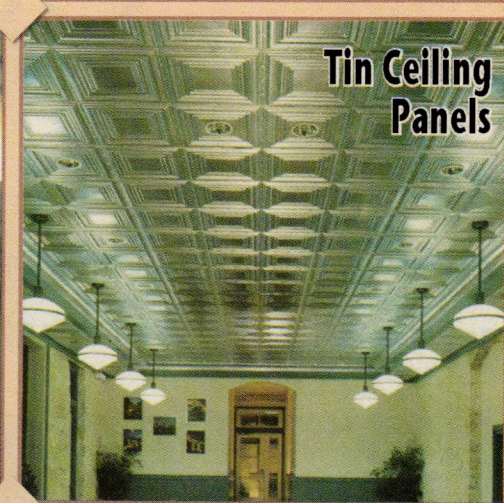

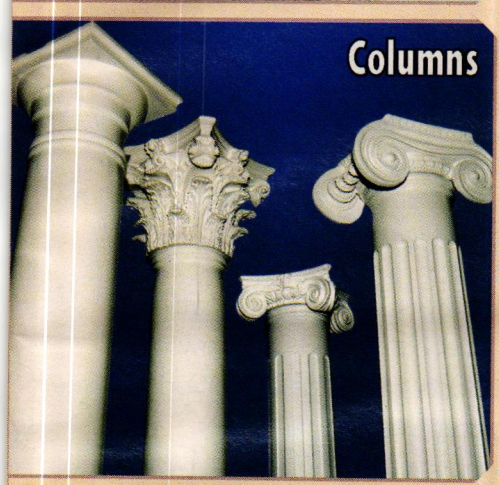

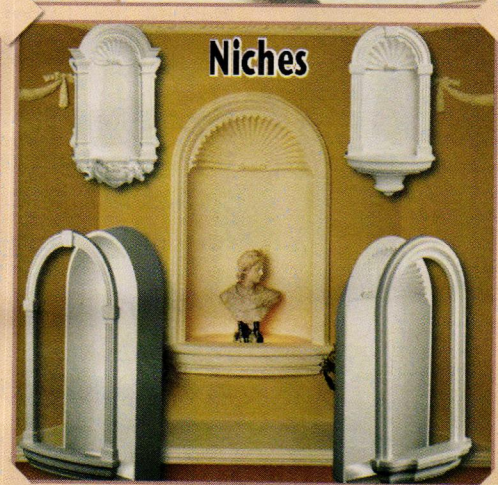

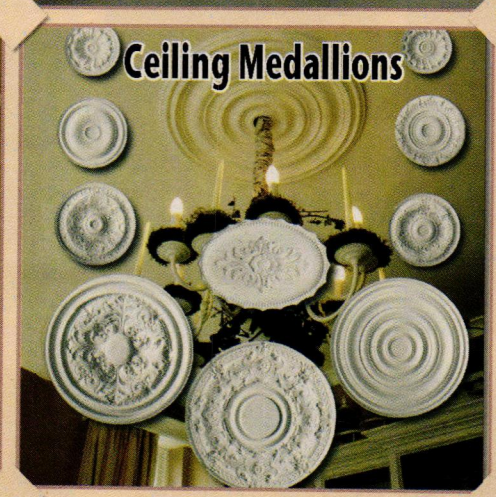

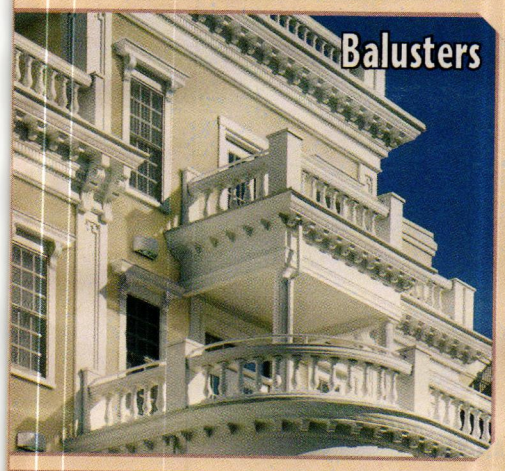

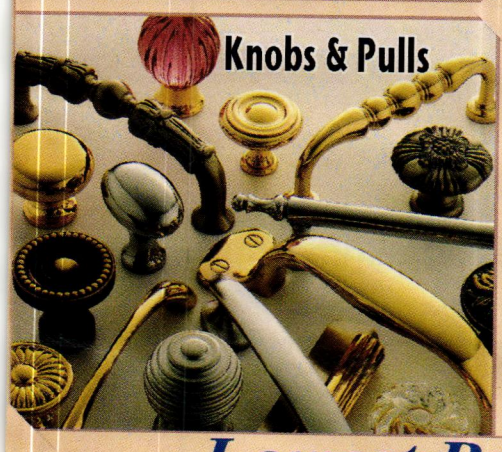

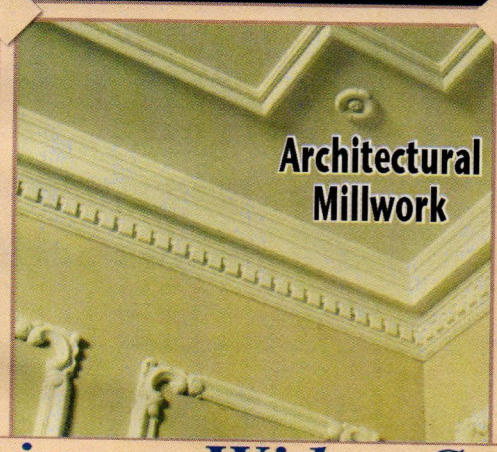

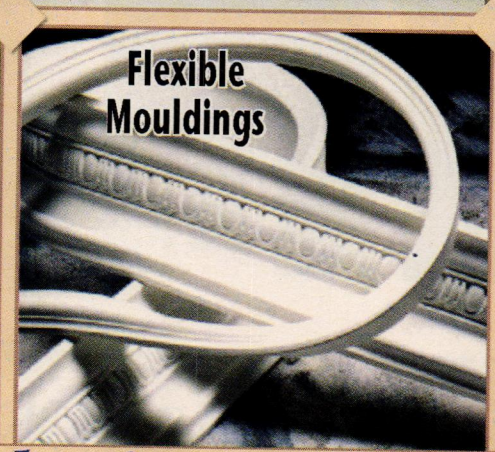

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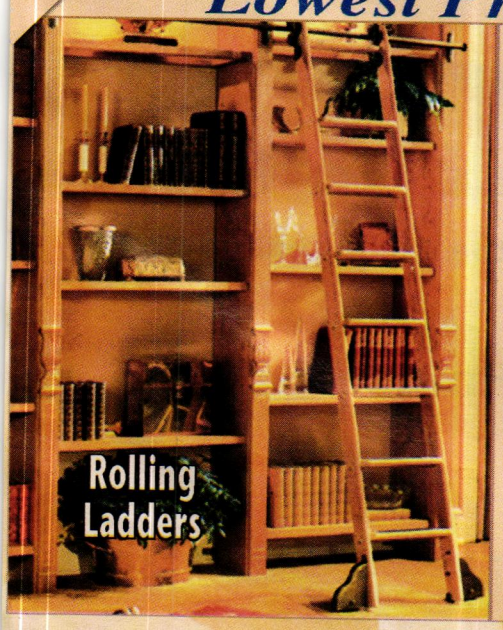

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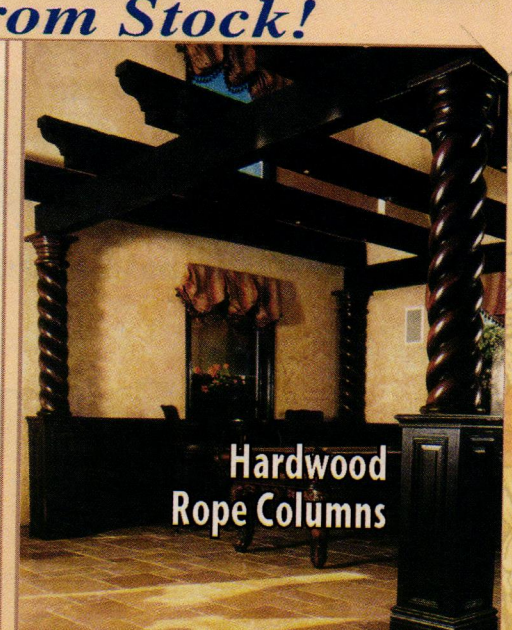

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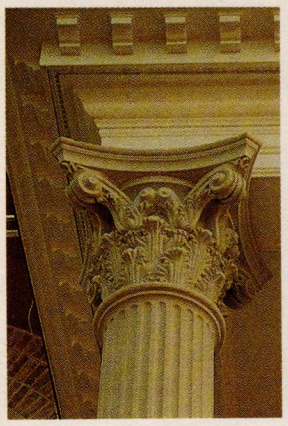
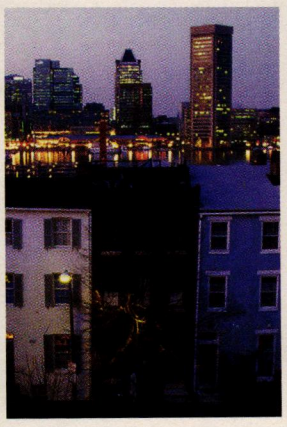
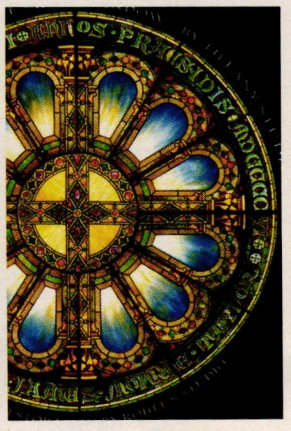
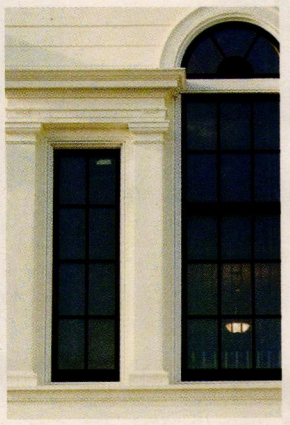
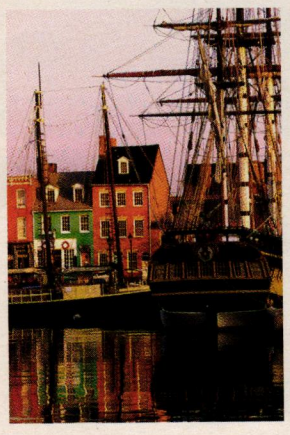
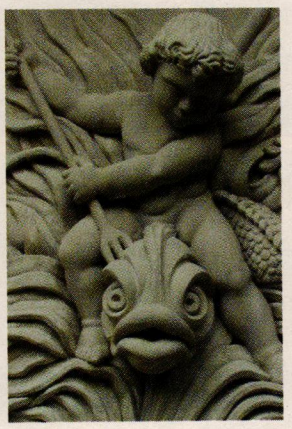

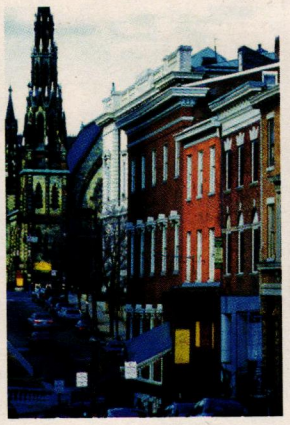
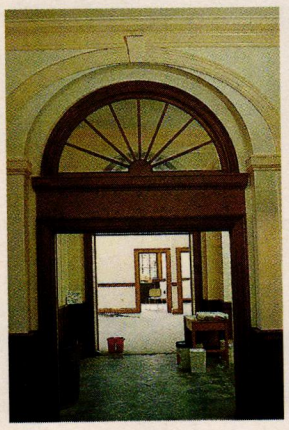
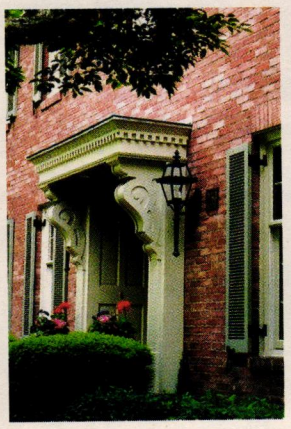
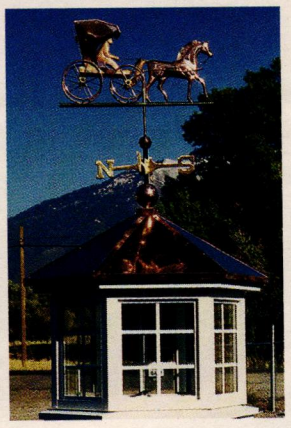

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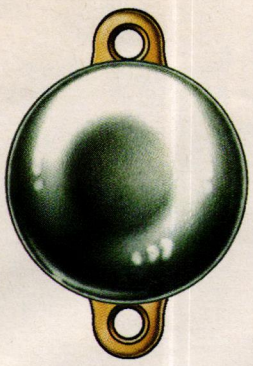

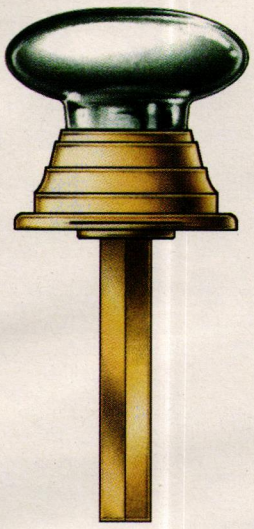

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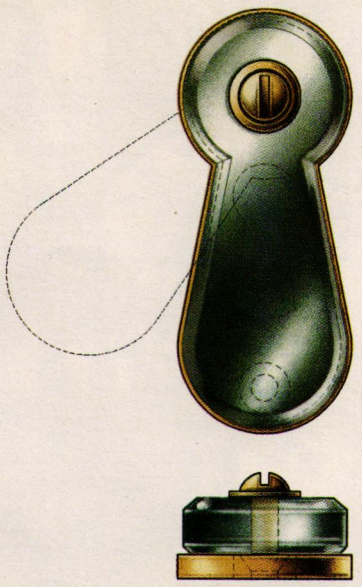

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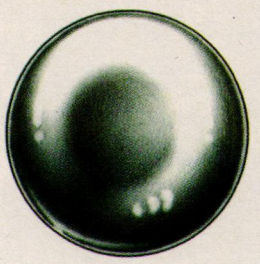

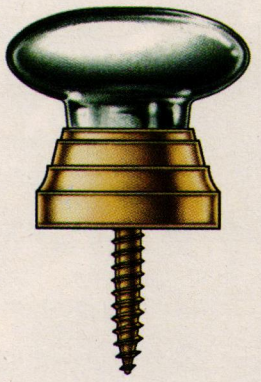

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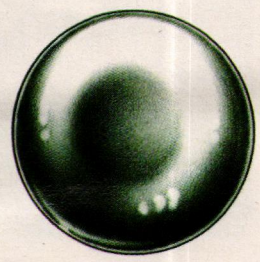
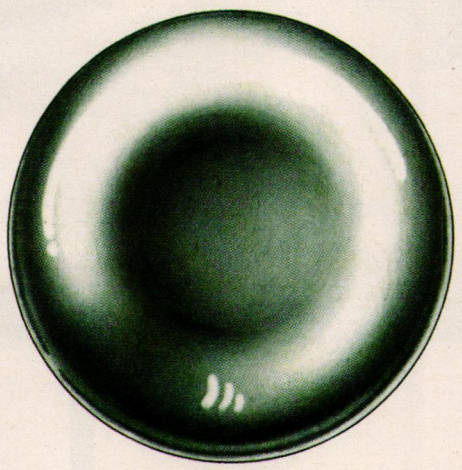
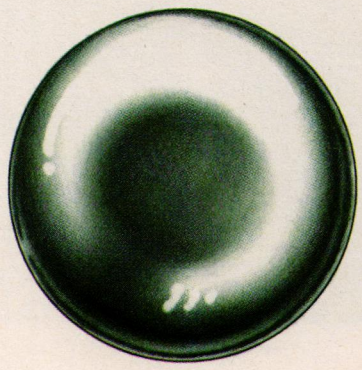
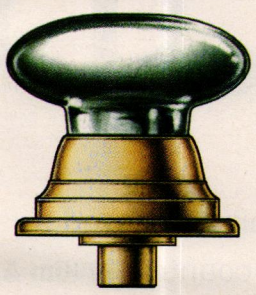
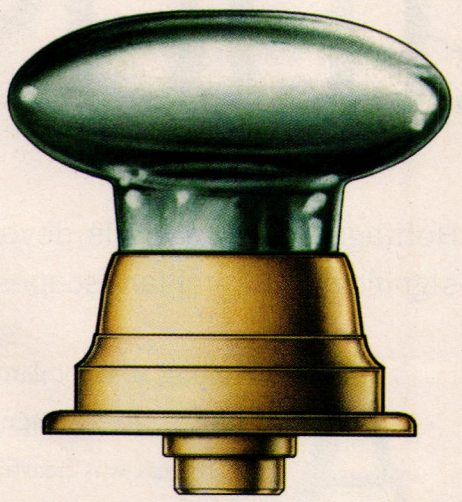


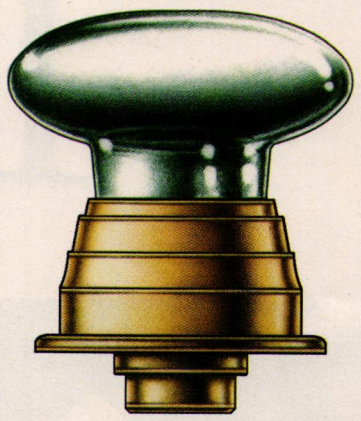






1¼" Crystal Cabinet Knob
Shown with Nashua (Shell) Shank





1¾" Crystal Knob
Shown with Robinson (Stepped) Shank

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Vibrant, Valued Landscapes

Patricia O'Donnell leads the small but talented staff of Heritage Landscapes in a wide range of landscape preservation projects nationwide. Here, O'Donnell (in hat) takes part in a discussion about the rehabilitation of the Longue Vue grounds in New Orleans. With her are (from left) Amy Graham and Bonnie Goldblum from Longue Vue and Bill Noble of the Garden Conservancy.

Top: Between 1935 and 1950, celebrated landscape architect Ellen Biddle Shipman collaborated with the owners of the Longue Vue estate in New Orleans to create an intricate landscape that included boxwood parterres, a live oak allée, the Wild Garden and a Spanish court. In the months after Hurricane Katrina caused widespread damage to the landscape, Heritage Landscapes built on its previous work at the site to help repair and restore the landscape, as shown in these images of the oak allée after the storm and after rehabilitation. All photos: courtesy of Heritage Landscapes, LLC

Heritage Landscapes is devoted to rehabilitating and sustaining highly significant cultural landscapes across the country. **By Kim A. O'Connell**

Among all the calamities, large and small, inflicted by Hurricane Katrina in 2005, the damage done to Longue Vue House and Gardens in New Orleans was heartbreaking, especially to those charged with renewing the historic landscape. Designed by Ellen Biddle Shipman for Edith and Edgar Stern, the estate is a unity of house and gardens on seven acres, adjacent to breached canals. Shipman – one of the first prominent women in the field – brought in architects William and Geoffrey Platt to develop her design for the circa-1939 Classical Revival mansion. Over a 15-year period from 1935 to 1950, Shipman collaborated with the Sterns and Caroline Dorman, Louisiana's early conservationist and wild plant expert, to create a distinctive and intricate landscape that included boxwood parterres, a live oak allée, the Wild Garden and a Spanish court. Despite alterations over time, the landscape retained a significant degree of historic integrity, which contributed to Longue Vue's designation as a national historic landmark in April 2005. Only months later, the hurricane severely damaged that landscape – but it also created a powerful opportunity.

In addition to saturating grasses and littering the site with debris and brush, Katrina's high winds and the subsequent flooding led to significant loss of the overstory trees and limb damage to the grand oaks that lined the allée. In addition, flooding compromised the root systems of many trees and damaged the underground pumping systems for the site's more than 20 fountains. Having worked on an extensive documentation effort at Longue Vue in the previous decade, the New England-based firm Heritage Landscapes Preservation Landscape Architects & Planners reached out to Longue Vue to estimate damage, visit the site and seek aid. Subsequently, the Garden Conservancy provided modest funding for a collaborative Longue Vue Landscape Renewal Plan that is guiding staff efforts to replace lost plantings while addressing infrastructure within the constraints of post-Katrina New Orleans. Although there is much more work to be done, visitors are once again enjoying the estate, considered a Shipman masterwork and a premier example of the early-20th-century Country Place era, one of the few of its kind in the American South.

For 22 years, Heritage Landscapes has been engaged in a wide variety of research, planning, design, interpretation, preservation, stewardship and management projects for some of the nation's most highly valued public landscapes. The firm emphasizes primary source research and careful field review to understand cultural landscapes – and respect them – as a precursor to restoration or rehabilitation interventions. "If you understand the historic landscape with a preservation goal to retain it

with a high degree of character, even if you can't recapture diminished integrity, you can achieve a great deal," says Patricia O'Donnell, FASLA, AICP, the firm's founder and principal. "We find that the degradations over time are also opportunities for interpretation."

Informed by History

Cultural landscapes, O'Donnell notes, are places where culture and nature are intertwined to express the interaction of humanity and place. Managing and protecting these landscapes, she believes, involves a similarly integrated approach, combining the methods employed by the historic preservation field in the built environment with the resource conservation processes used for the natural environment. "The nature of the landscape is fully grasped," she says. "We look at the character-defining features in an inclusive framework. These include spatial organization, land uses, patterns, visual relationships, topography, drainage and water elements, natural systems, vegetation, circulation, landscape structures, small-scale elements and furnishings. In short, the landscape encompasses everything."

O'Donnell developed a passion for cultural landscapes – and the powerful role they played in society – at an early age. She grew up in Buffalo, NY, a city known for its series of parks and parkways designed by Frederick Law Olmsted, Sr., and Calvert Vaux, and she earned a bachelor's degree in environmental design from SUNY College at Buffalo, a university that usurped part of the 1870 Buffalo State Asylum, designed by Olmsted, Vaux, and H.H. Richardson. In the mid-1970s, she initiated a citizen-driven project to replant a formal rose garden that was a later addition to Buffalo's Delaware Park. For the summers of 1977 and 1978 she led the Youth Conservation Corps, a federal work program for disadvantaged youth, working again in the Buffalo parks system. Through those efforts, she gained respect and understanding for the satisfaction to be found in experiencing and working toward the renewal of cultural landscapes.

In the first half of the 1980s, O'Donnell earned two master's degrees from the University of Illinois at Urbana-Champaign, one in landscape architecture (with a concentration in applied behavioral research) and the other in urban planning (with a concentration in historic preservation and landscape preservation). For four years at Walmsely & Company in New York, she managed projects in Prospect Park and City Hall Park and for Boston's Emerald Necklace. In 1987, she founded Heritage Landscapes. Today, the eight-person firm operates widely from offices in Charlotte, VT, Norwalk, CT, and Asheville, NC.

Despite its small size, the firm has completed about 400 projects and earned 41 professional awards. In addition to being geographically diverse (including sites as distant as Ernest Hemingway's Cuban property, Finca Vigia), projects address a wide range of landscapes, from small pocket parks, like the modernist Court Street urban renewal landscape in New Haven, CT, and individual historic sites to multiple-property landscapes, linear corridors, campuses, battlefields and public park systems, like the George Kessler and Arthur Shurcliff inspired parks and boulevards of Fort Wayne, IN.

At Thomas Jefferson's Poplar Forest retreat in Virginia, Heritage Landscapes completed a schematic master plan for the property – which had been altered over time – and was able to determine that portions of the landscape could be partially restored and interpreted, while improving wayfinding and circulation.

Right and below: The exquisite Beatrix Farrand-designed landscape at Dumbarton Oaks, an international research institution in Washington, DC, was the object of a cultural landscape plan designed by Heritage Landscapes, working in association with Hartman-Cox Architects, Venturi, Scott Brown and Associates and landscape architect James Urban, FASLA. By developing detailed documentation of the many iterations of design that had taken place on the site, the firm helped the institution to implement a new Research Library and Gardener's Court in a way that respected and complemented the historic landscape.

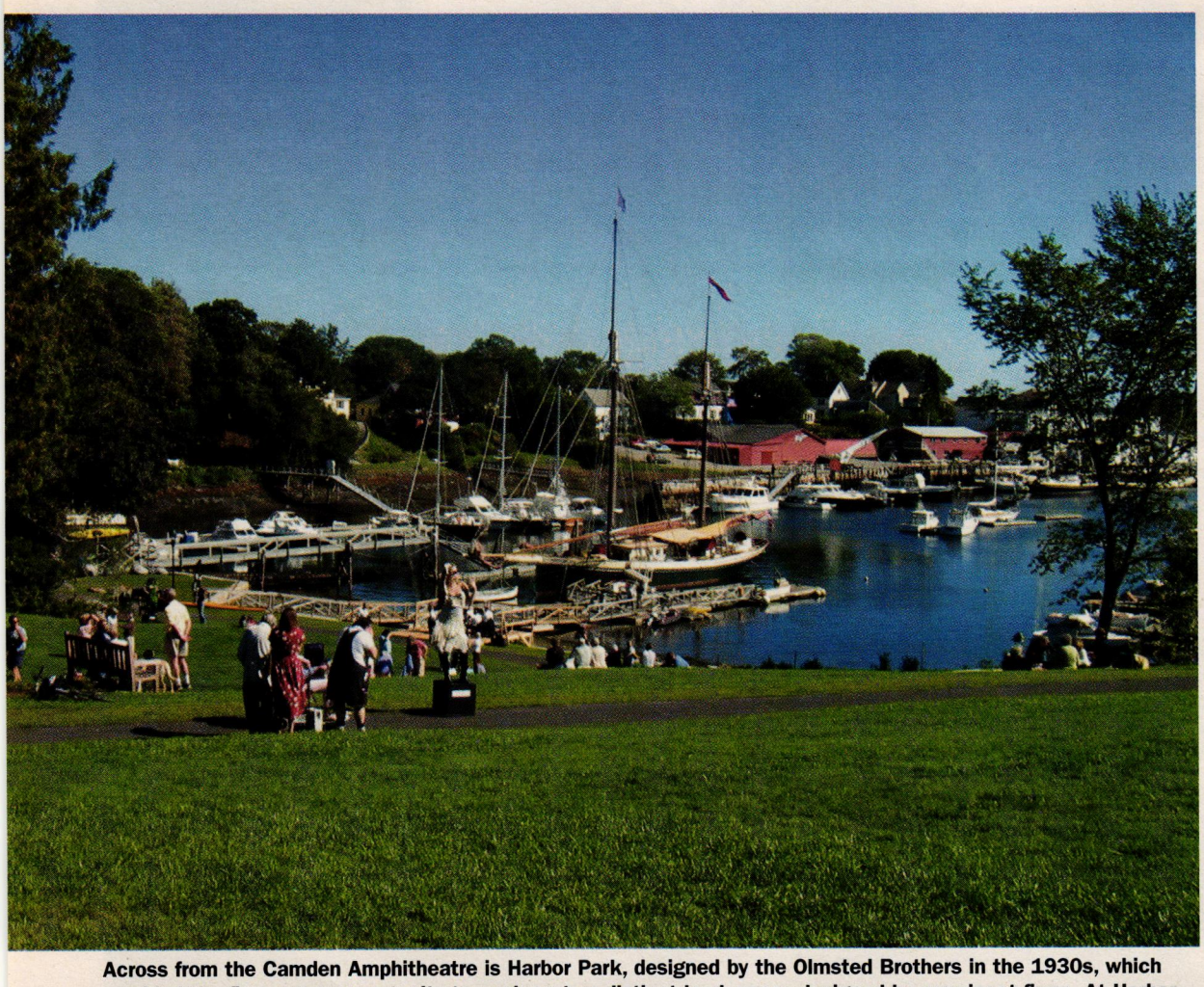
Many of these places are associated with icons of landscape architecture: In addition to Olmsted and his successor firms, the firm has researched, rehabilitated and restored the work of noted landscape designers such as Frank Lloyd Wright's Graycliff, Fletcher Steele's Camden Amphitheatre, Beatrix Jones Farrand's Dumbarton Oaks, Downing Vaux's Broadway Park, John O. Simonds' Mellon Square, and Louis I. Kahn's Trenton Bathhouse, among others. Products include cultural landscape reports, strategic plans, interpretive signs and brochures, construction documents, management plans and maintenance calendars. Projects are grounded in the principles of landscape sustainability, functionality and aesthetics, according to the firm, as well as historic character and integrity.

"Sometimes people think of us as historians, but we are preservation landscape architects informed by history," O'Donnell says. "Documentation and research is an underpinning of our work. What we seek is collaboration with stewards who appreciate the values and cultural importance of landscapes. Together we work toward enhanced understanding and positive visitor experiences."

Revealing Design Mastery

Although Thomas Jefferson is better known for his design and planning of Monticello and the University of Virginia, his retreat near Lynchburg, Poplar Forest, can be viewed as a distillation and perfection of a lifetime spent studying architectural styles and pattern books. Jefferson began planning for his retreat during his second term as president in 1806, building an octagonal Palladian villa and core ornamental landscape with symmetrical planting schemes that were visual extensions of the house. Both landscape and house were altered by subsequent owners, and aspects of Jefferson's original landscape became difficult to discern. Of the original 5,000-acre plantation, some 600 acres have been under the stewardship of the Corporation for Jefferson's Poplar Forest since 1983.

The lovely Camden Amphitheatre in Camden, ME, was designed by Fletcher Steele, a prominent landscape architect, between 1928 and 1931. There, Heritage Landscapes provided planning, design and construction documents for projects that addressed ADA access as well as walls, steps, railings and plantings.



Across from the Camden Amphitheatre is Harbor Park, designed by the Olmsted Brothers in the 1930s, which provided the firm a rare opportunity to work on two distinct landscapes designed by prominent firms. At Harbor Park, the firm reconstructed new paths and an ADA ramp and replanted hundreds of shrubs, groundcover and trees to restore the site's original character.

At Valley Forge National Historical Park, Heritage Landscapes examined existing conditions and undertook extensive research to make several recommendations to remove modern intrusions from the site, improve circulation and recapture historic patterns.

The altered Poplar Forest landscape has also been the subject of scrutiny. As an initial step, Heritage Landscapes completed a schematic master plan for the property that addresses intervention approaches in three zones: the core area, the plantation and the arrival zone. By examining archival materials and archaeological findings and analyzing the property's layers of landscape character, the firm was able to determine that portions of the landscape could be partially restored and interpreted. Other projects improved arrival, wayfinding and circulation. "At Poplar Forest, the house is less reconstructed while the landscape remains original and legible," O'Donnell says. "While it may require interpretation, the landscape record remains on the land."

The firm gained a similar understanding of the Beatrix Farrand-designed landscape at Dumbarton Oaks, an international research institution in Washington, DC, affiliated with Harvard University. There, the firm worked closely with architects Hartman-Cox Architects for planning and Venturi, Scott Brown and Associates for design, as well as landscape architect James Urban, FASLA, to craft a cultural landscape plan that would allow for a new library to be built while protecting this renowned designed landscape.

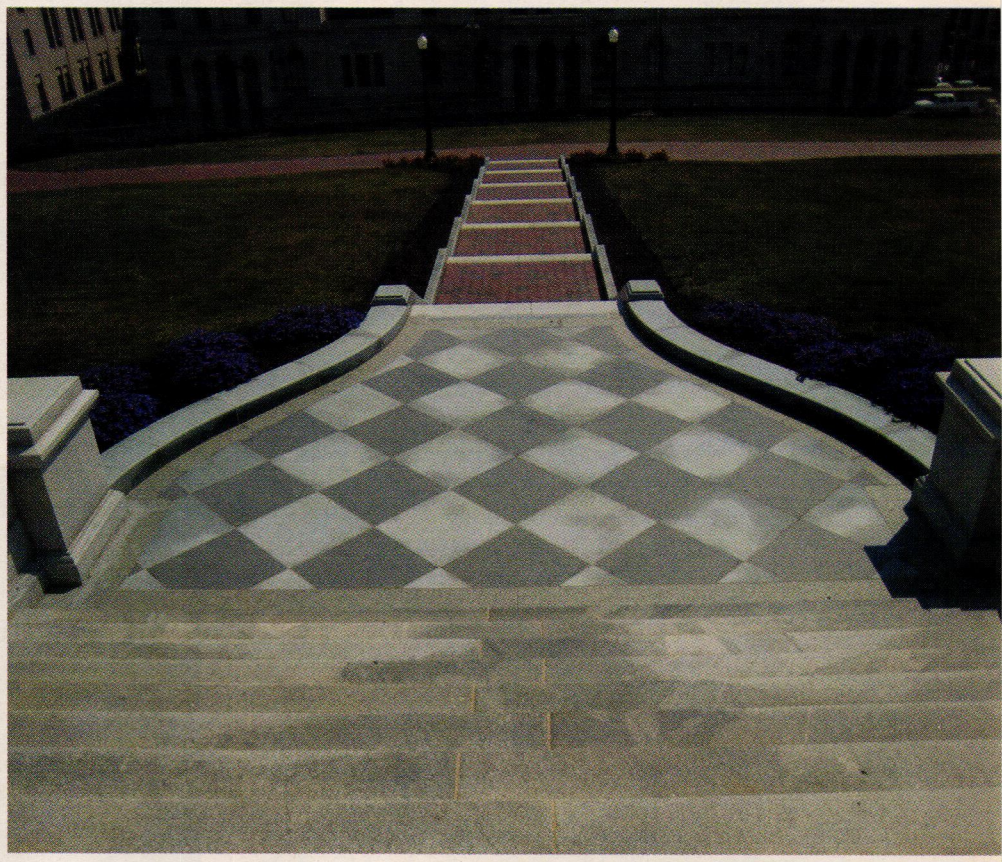
The firm rediscovered that the landscape had evolved through multiple iterations of design and detailing over time by a group of landscape architects working with owner Mildred Bliss, including the 20-year period between 1927 and 1947 in which Farrand herself was involved. Armed with that profound knowledge, they helped determine those areas that were not part of the original scheme and would be less impacted by new construction.

"I think there is a misconception about landscape being fluid and mutable in the minds of preservation professionals," O'Donnell says. "It is often the reverse as we find the cultural landscape holding the identity of place formed by the interaction of humanity and nature. For some properties it's the whole cloth with minor degradation and losses, while others are remnants having experienced significant change. I find landscapes as stable as buildings in terms of historic resources."

In Camden, ME, the firm collaborated with the community on a sequence of planning and implementation projects for the Camden Library Grounds and Amphitheatre, designed by Fletcher Steele from 1928 to 1931, and the adjacent Harbor Park, designed by the Olmsted Brothers in the 1930s. Completed projects address the restoration of details and materials at the amphitheatre for walls, steps, railings, soils, irrigation and plantings, along with construction documents and administration. New circulation elements such as ADA access, crosswalks and parking arrangements enhanced community use. The concurrent rehabilitation of Harbor Park included reconstructing and installing new paths and an ADA ramp, lighting and irrigation, while at the same time replanting hundreds of shrubs, groundcover and trees, including disease-resistant Princeton elms, to reclaim the original Olmsted character.

"In Camden, here you have two landscapes designed by Fletcher Steele and the Olmsted Brothers," says Peter Viteretto, ASLA, the firm's senior associate, who has been with the firm for 14 years. "When you work on this kind of site and you see the mastery of the design, it's often hidden by years of change, but if you understand the landscape you can perceive that mastery immediately. Part of our job is to uncover that and reveal that, and bring that masterwork back to the public focus and into vibrant use."

Working with RMJM Architects, Heritage Landscapes provided landscape preservation services for a multi-disciplinary team involved in the Virginia State Capitol restoration in Richmond. Sustainable aspects included limited site disturbance, tree protection, and the addition of a small green roof and reuse of historic materials. Paving to the south of the portico (right) was designed as the Inaugural Plaza using a two-tone gray diamond granite paving pattern.



Sometimes, the firm brings crucial aspects of history back into focus as well. At Valley Forge National Historical Park, a significant historic site and commemorative landscape outside Philadelphia, the firm combined research and an existing conditions analysis to recommend preservation interventions that would remove modern intrusions, clarify circulation routes, and at the same time recapture historic patterns. In particular, the team reoriented the site in relation to the Schuylkill River and Valley Creek, emphasizing topographical features that had everything to do with why the encampment site was chosen but whose importance was obscured over time. "We reoriented visitors so they had a sense of the historic topography and water systems," Viteretto says. "It's about making that history part of the story and part of the interpretation."

Sustainability

As many firms are doing, Heritage Landscapes has also placed a particular emphasis on sustainability in its recent and current projects. The key difference from many firms, however, is that Heritage Landscapes has always understood the sustainability inherent in historic designed landscapes. The Olmsteds, according to Viteretto, had a keen understanding for how stormwater flowed over the land and they designed the landscape and chose plantings and groundcover that could accommodate those instances. Heritage Landscapes's work is often to enhance or expand on those features to meet modern needs.

At President Lincoln's Cottage in Washington, DC, Heritage Landscapes, RMJM Architects, and the National Trust for Historic Preservation worked together to rehabilitate both the historic structure and landscape and a nearby building that became the cottage's visitor center, a project that has since been certified under the LEED system.

"We always approach our projects with an eye toward sustainability," says Sarah Graulty, a project staff member who was the firm's first hire with a strictly preservation background as opposed to landscape architecture and preservation. "It's a matter of making beneficial choices like local materials selection or period light posts modified to avoid light pollution. People assume that preservation is rigid and there isn't room for different interventions."

At Valley Forge, for instance, the firm designed a shallow swale system for stormwater management that provided necessary infiltration but was planted with meadow grasses to blend in with the surrounding landscape. The firm has also participated in other high-profile sustainable restoration projects at such places as the Virginia State Capitol in Richmond, President Lincoln's Cottage and Smith Visitor Center in Washington, DC, and the Capitol at West Virginia, all with RMJM Architects. For the Lincoln Cottage, the visitor center project brought together the U.S. Green Building Council and the National Trust for Historic Preservation for the first LEED pilot addressing the rehabilitation of an historic structure and landscape.

"We are grateful to work on significant properties with talented teams and committed owners," O'Donnell says. The landscape preservation direction for our projects is most frequently rehabilitation – respecting the character and features remaining while accommodating current and future uses and sustainability. With preservation as a sustainable basis, the landscape is preserved while achieving the mission of the property as a vibrant, valued place for today and tomorrow." **TB**

Upstairs Downtown

A downtown revitalization program in Illinois is breathing new life into upstairs spaces in historic buildings.

A $6.6 million project, the McKesson Lofts in Rock Island, IL, will offer 17,000-sq. ft. of commercial space on the first floor, plus condos on the second and third floors. It will also have a green roof, underground parking and 25 other green characteristics. Photo: Rock Island Renaissance

The spacious McKesson Lofts feature contemporary styling; the average size is 1,200 sq.ft. and the average price is $175,000. Photo: Rock Island Renaissance

Thousands of buildings in America's older downtowns have vacant upper floors. These spaces have a central location, high visibility and complete community infrastructure and are prime candidates for redevelopment. The state of Illinois has tackled this problem (opportunity) head-on with its "Upstairs Downtown" program. This award-winning initiative helps owners reclaim and reuse these vacant upper floors and turn them into income-producing properties.

The Upstairs Downtown training program was developed by the Illinois Historic Preservation Agency (IHPA) and the community of Rock Island, IL, for the Illinois Main Street program. It is designed for building owners, contractors, architects, city officials, preservationists and downtown professionals.

The IHPA Main Street program was adept at designing improvements to the building façades that give such a great identity to the older downtown but they recognized that something more was needed. In the words of Mike Jackson, IHPA's Chief Architect, "Improving the facades was only part of the goal, and we needed to do something to actively help owners figure out how to use the empty spaces behind these great façades. We started looking around our state and noted the success coming from Rock Island, IL, which set in motion a partnership that is still working today."

The Rock Island program (Dan Carmody, director) involved a number of different organizations. Renaissance Rock Island, a multi-faceted organization promoting and developing downtown Rock Island, provided expertise in developing difficult projects and doing the creative financing. The City of Rock Island had developed a unique financial support tool that was specifically aimed at assisting small properties to put housing back downtown, and the IHPA provided the skills in historic preservation in both design and the use of public financial tools, such as the historic rehabilitation tax credits. All of these came together in the Upstairs Downtown program.

The program quickly came to realize that this was not just about buildings, but about building the community's capacity to understand real estate development and preservation. Putting these upper-story spaces back into use in the community created a crash course in real estate development for a highly defined typical building. Like the Main Street program, Upstairs Downtown emerged as an economic development program based on historic preservation with a total awareness of the bottom line. Owners needed to know about real estate development and finance, cities needed to know about rehabilitation building codes, and communities needed to know if they possessed all the required skills.

Though it started as an annual event in Illinois, the Upstairs Downtown program found an audience nationwide. A half-day presentation at the National Town Meeting on Main Street in 2005 resulted in calls from other states. In 2006 the program won an Honor Award from the National Trust for Historic Preservation. This innovative workshop has now been sponsored by more than ten states around the country. John Simone, President and CEO of the Connecticut Main Street Center, said, "The Upstairs Downtown program put together the resources to help 'mom and pop' building owners. This was a great new tool for the toolbox of downtown development."

The Upstairs Downtown program approach to training is one that the IHPA is sharing through a special website, www.upstairsdowntown.org. Presentations by many different specialists are provided as research documents. Case studies of projects in Illinois are also included. Downtown tours of completed and undeveloped spaces are one of the noteworthy aspects of this coordinated approach to redevelopment. These tours have become annual events for many downtown organizations and they help build public awareness of their community assets.

Case Studies

Several communities throughout Illinois have model Upstairs Downtown projects, with mixed-use occupancy adding vibrancy and character to the downtown districts.

The McKesson Lofts in Rock Island, IL, are a prime example. Take a long-standing brick building with lots of character and charm. Add a healthy dose of contemporary styling and you've got a great place to live in downtown Rock Island, an economically and socially diverse community in northwestern Illinois. The lofts are located in the center of a vibrant neighborhood near artists' galleries and studios, restaurants, a brew pub, coffee shops, nightclubs, a comedy club, a botanical center, a dinner theatre, unique shops and a hotel. Located at 100 19th Street, the McKesson Lofts, a $6.6 million project, will offer 17,000-sq. ft. of commercial space on the first floor, 10 condos on the second floor and 12 on the third. Amenities include a green roof, underground parking and 25 green characteristics. With an average area of 1,200 sq. ft., the condos cost between $129,900 and $249,000 for the penthouse, with an average price of $175,000.

This project is currently still in development, although some tenants have already moved into their new homes. It represents just one endeavor of the Rock Island Economic Growth Corporation (GROWTH), which works under the multi-faceted Renaissance Rock Island program. GROWTH is locally responsible for housing, neighborhood and community marketing programs. Many of its housing programs have become national models. Locally, GROWTH has served as a catalyst to help spur the commitment and investment of many public and private partners.

Performers under the 70-ft. coffered arch have included John Philip Sousa, Pavarotti, and the Grateful Dead. Photo: courtesy of Rick Thall, San Francisco Recreation & Parks Department

Goldenberg began spending time on a boom lift over the Temple. "I took pictures, recorded conditions, and found scary cracks," she recalls. Rusted iron anchors were causing corrosion jacking, modillions had sagged a few millimeters and numerous rosettes had fallen unnoticed. The problems, Goldenberg notes, were likely inevitable given the Reids' specs. "Colusa sandstone is sedimentary and very soft," she says. "It's easy to carve, but it can delaminate and lose cohesion and turn to a handful of sand," especially at a Golden Gate Park plateau exposed to fog and salty, damp ocean breezes.

The Temple had to be wrapped in safety netting while the Carey team finalized its repair plans and the city raised the needed funding of about $1 million. More deterioration occurred within the coverings. "We didn't know how much work would really be needed until everything was finally opened up," Goldenberg says. The RFP's lowest bid came from the Giampolini Group, San Francisco, ("an absolutely top-notch contractor," Goldenberg raves), which adapted well to the unpredictable project scope. Although Carey & Co. had expected to resort to cost-saving measures like cast-stone replacements for carvings, Giampolini managed to stay within budget while supplying carved Colusa sandstone for new rosettes and coffers.

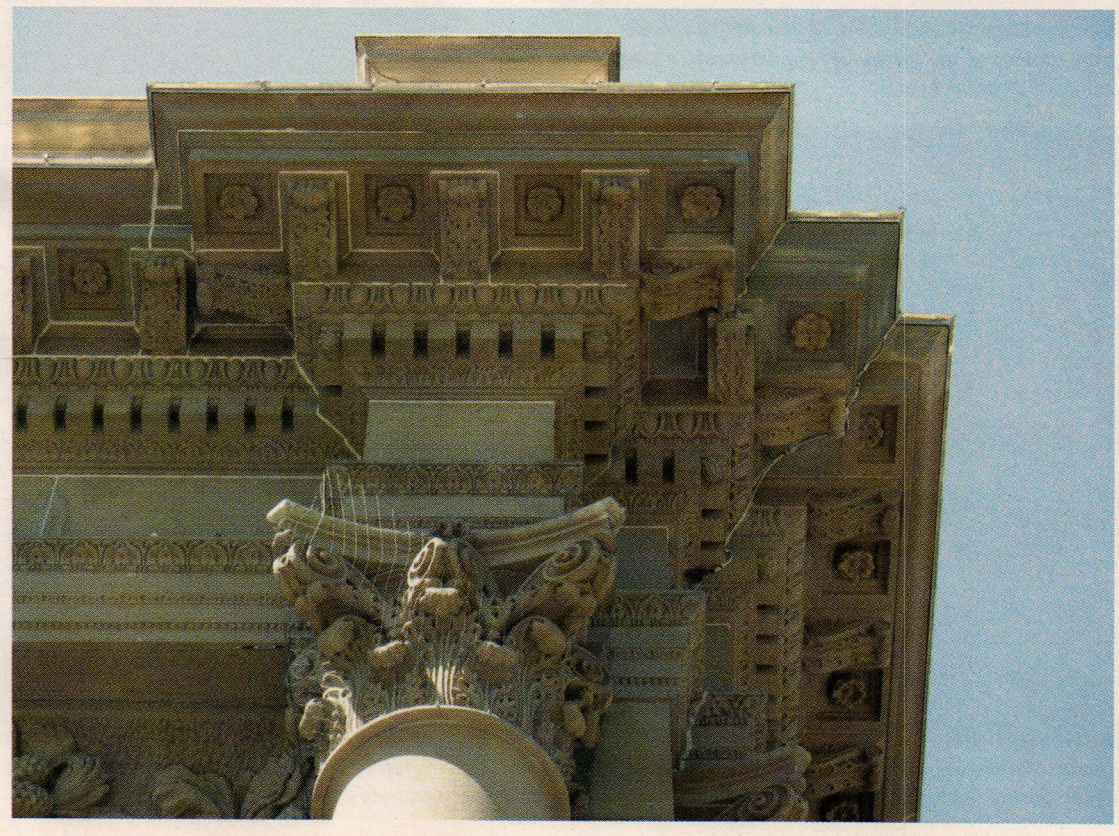
The masons pinned together new and old stone and added new steel anchors. Giampolini also repointed the sandstone (matching its original pinkish buff mortar) as well as underlying brickwork. Layers of new roof membrane and steel flashing provide further deterrents to water intrusion. However, the parks department still keeps some areas wrapped in netting: "We're carefully monitoring for exfoliation and water intrusion," Thall explains.

The onsite crowds are larger than ever, partly because the concourse is wedged between high-profile new homes for the M.H. de Young Memorial Museum (designed by Herzog & de Meuron) and the California Academy of Sciences (a Renzo Piano project). Yet for all the chatter of visitors crossing the pavement, Goldenberg reports, locals still frequent the spot to read or exercise or play cello in the resonant shadow of the coffered arch. "It's still so lovely and peaceful out there," she says.

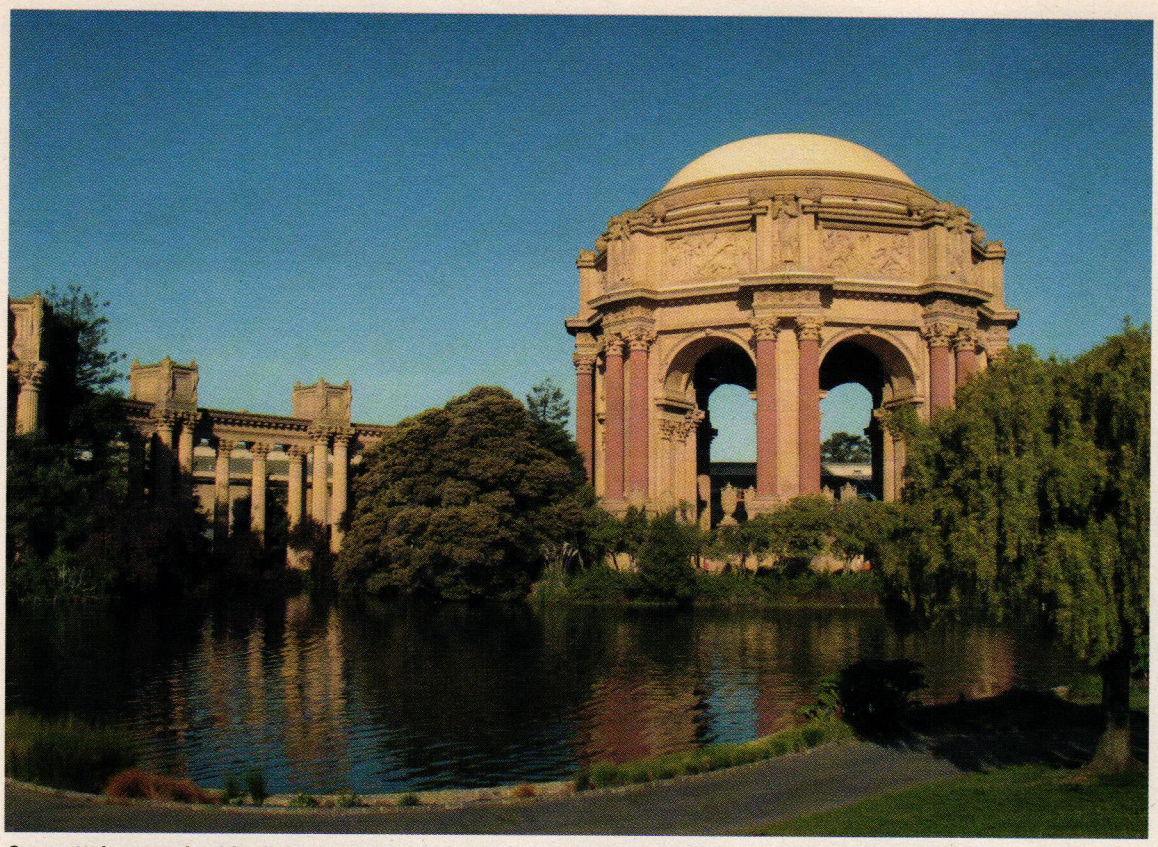
A Carey & Co.-led team has created an equally serene retreat from city bustle at the Palace of Fine Arts, which architect Bernard Maybeck originally designed as a temporary plaster-and-wood attraction for the 1915 Panama-Pacific International Exposition. Its Corinthian colonnades and sculptures of toga-clad maidens proved so popular that San Franciscans, led by media baroness Phoebe Hearst, lobbied for it to outlast the fair. The dome and columns were reinforced a few times over the years, but by the 1950s, explains Carey & Co. senior vice president Charlie Duncan, "it looked like a wool coat that had been eaten by moths. It was unsafe and closed off."

In the late '60s, local philanthropist Walter Johnson stepped in to help fund the city's reconstruction of the Palace

Sculpted maidens playing musical instruments, and trailing fabric in Art Nouveau-esque furls, flank the proscenium of the Spreckels Temple of Music. Photo: courtesy of Rick Thall, San Francisco Recreation & Parks Department



New and old rosettes are indistinguishable along the Colusa sandstone colonnade, which has been repointed and wired for bird deterrence. Photo: courtesy of Rick Thall, San Francisco Recreation & Parks Department



Concrete has regained its lively original polychrome at the Palace of Fine Arts, and the lagoon's lushly planted new edge lets wildlife access the newly dredged and aerated waters. Photo: courtesy of Carey & Co.

In the restored dome at the Palace of Fine Arts, angels bear up the concrete vaults. The coffers had spent nearly two decades engulfed in netting, after suffering earthquake damage. Photo: courtesy of Carey & Co.

in concrete. Chunks of that concrete fell after the 1989 earthquake, and a nonprofit, the Maybeck Foundation, formed a partnership with the city to foster restoration. In 2002, Duncan's team began analyzing conditions and prioritizing solutions.

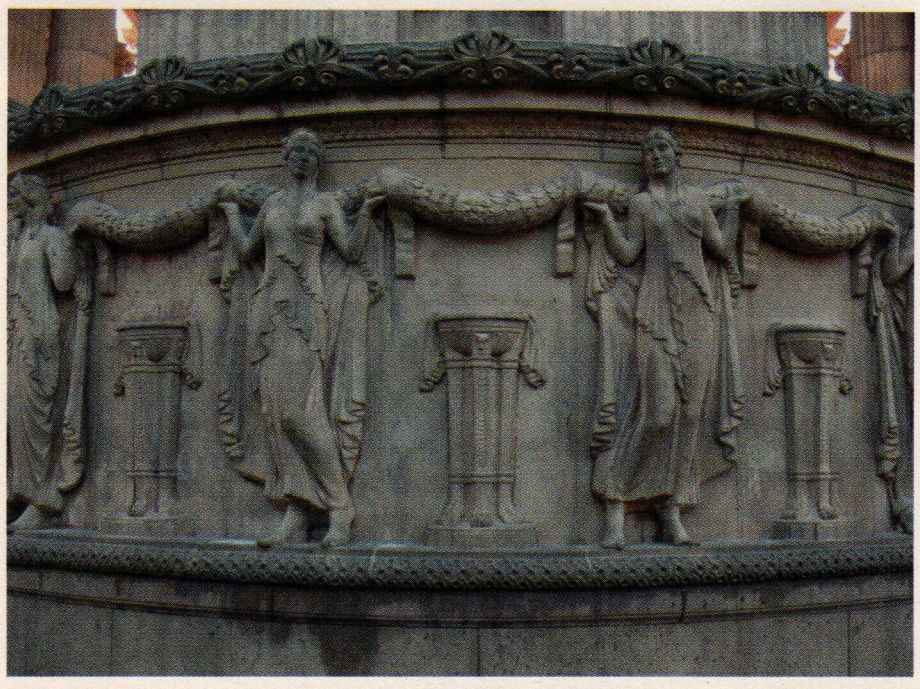
To stop dome leaks from further destroying coffers, Carey & Co. specified a urethane mop-on coating for the hemisphere, re-creating the surprising 1915 shade of burnt orange. Numerous other unexpected hues have turned up in Carey & Co.'s extensive palette research. "There were areas of monolithic concrete that had been poured in place, and pieces of cast attachments," Duncan explains. "The colors vary wildly from exposure to exposure, and from pour type to pour type. We've mixed pigment formulas in the field to match as we've gone along patching. And we've had to figure out different reattachment systems for the ornament. We've drilled into the reliefs and the maidens, to pin them from the front or the back."

Further structural reinforcements have been woven into the dome, he adds: "There's a wonderland of struts now between the rotunda ceiling and the dome." Before that intervention, he reports, "there'd been no seismic reinforcement at all for lateral loads." The contractors for the project were BBI Construction, Oakland, CA, and Aquatic Environments, Concord, CA.

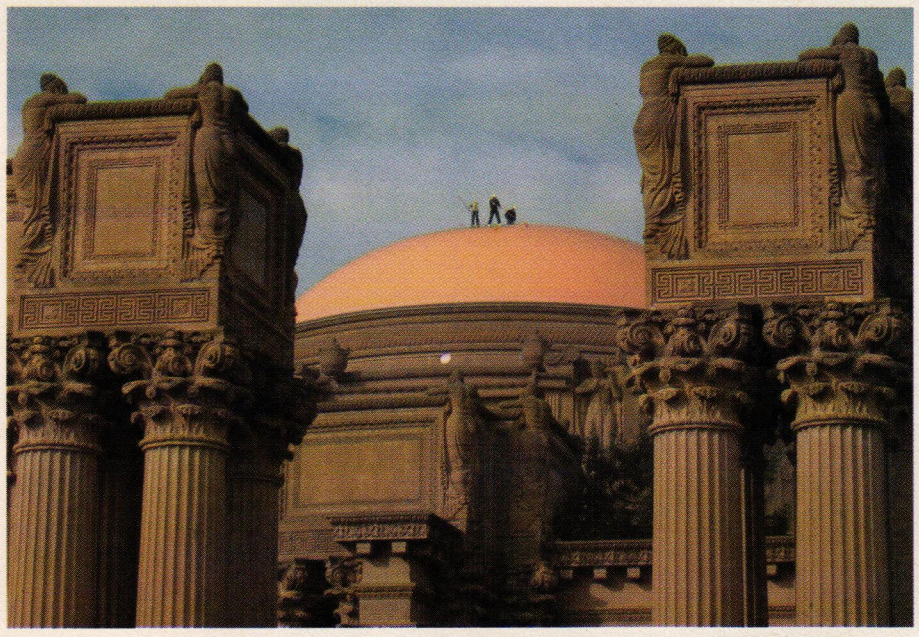
While the building is now stronger than its 1910s and 1960s predecessors, the landscape has never looked more pastoral. Thanks to a redesign by city engineers and landscape architects RHAA, a new steel-reinforced stone rim runs along a formerly fenced-off lagoon. Waterfowl and turtles maneuver over the lushly planted banks to swim through newly dredged and aerated waters.

In future phases, Duncan says, the team hopes to install "articulate plantings" in place of a "landscape that's developed by accrual. There are trees that ended up there as random gifts from donors, or that are reaching the ends of their lifespans and falling into the water." He also has plans to install paving in circular patterns under the rotunda, in place of 1960s asphalt. "Maybeck thought of the building and landscape as integral, entwined elements," he says. "We're hoping to reconnect the architecture and the site, the way he originally envisioned." – *Eve M. Kahn*

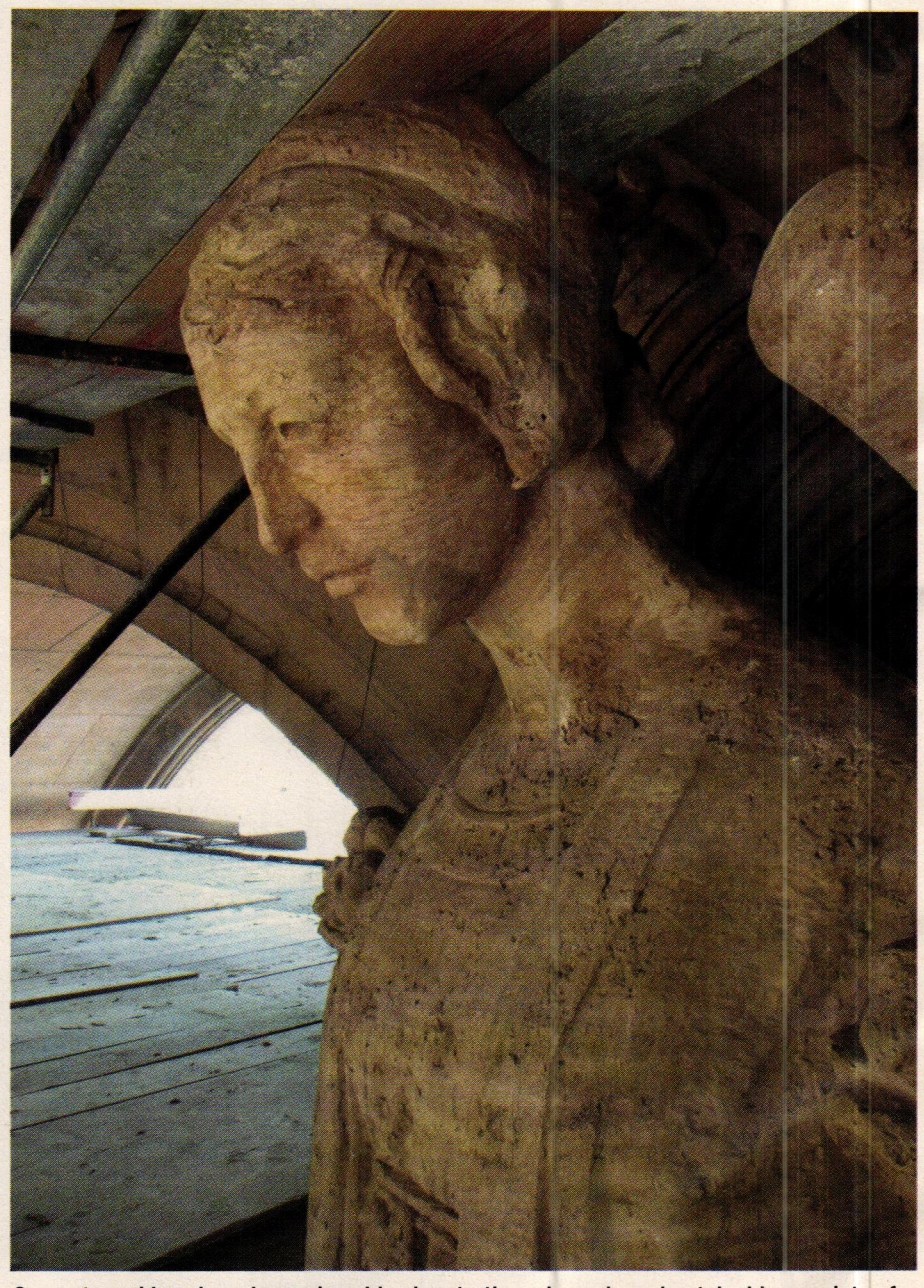
Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09pavilions.htm.



Newly cleaned maidens along the rotunda of the Palace of Fine Arts carry a long foliage swag over cloth-covered urns. Photo: courtesy of Carey & Co.



A urethane coating, tinted to match the original burnt-orange specs, was mopped onto the dome of the Palace of Fine Arts to prevent leaks. Photo: courtesy of San Francisco Recreation & Parks Department



Concrete maidens have been pinned back onto the colonnade and patched in a variety of concrete hues. Photo: courtesy Carey & Co.

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The Pere Marquette Depot's 66-ft. tower has been rebuilt, as well as a porte-cochere and entrance shelter. A ghost sign for Mutual of Omaha has been preserved on a side wall. All photos: Andrew Rogers unless otherwise specified

Transportation Stewardship

PROJECT

Pere Marquette Depot, Bay City, MI

Architect

Quinn Evans | Architects, Ann Arbor, MI; Ilene R. Tyler, FAIA, director of preservation

BY NOW THE FATES of very few American train stations are still in limbo. The vulnerable, unused buildings have been torn down, and the better defended examples either serve their original transit purposes or have been adaptively reused. The 1904 brick depot in Bay City, MI, is a relative newcomer to this conversion game. Last year, the structure made a remarkable comeback, after decades of abandonment and wholesale destruction of signature parts including platform canopies and a 66-ft. tower. Tourists now throng the depot again; it houses the local convention and visitors' bureau as well as nonprofit groups' offices.

One major force behind its recovery is Ilene R. Tyler, FAIA, director of preservation at Quinn Evans | Architects' Ann Arbor office. A Bay City native, Tyler has been shepherding the depot through nearly two decades of reuse attempts. In 1994, her office first drew up enticing marketing drawings for a restoration. But plans to convert the vacant building into a courthouse wing, restaurant or library kept fizzling. "At least our drawings were useful for developers to show at meetings, year after year, proposal after proposal," she says.

Tyler has been admiring the tenacious building at the edge of downtown since she was a teenage traveler. The depot, built when Bay City was a thriving lumber and shipbuilding capital, originally served the Pere (pronounced peer) Marquette Railroad Company. Its architect, Saginaw-based William T. Cooper, was a prolific designer of masonry civic and commercial buildings. The depot shows the transitional architecture tastes of the time: deep eaves speak of Prairie Style horizontality, while the hip-roofed tower cap rests on Beaux-Arts-inspired Ionic columns made of Berea sandstone. The waiting room, with a coffered ceiling 22 feet high, had steam heat, marble wainscoting, mosaic floors and a quarter-sawn oak ticket booth. More oak lined a staircase leading to a double-loaded corridor of second-floor offices.

In the 1950s, the railroad cut off service to Bay City, and turned over the depot to the Greyhound bus line. The new management chopped off the tower as well as iron-bracketed canopies that sheltered train platforms and an iron-columned porte-cochere over the driveway. Asphalt roofing replaced Spanish clay tiles, and a Greyhound sign was posted atop the stub of the tower. In the waiting room, an infill floor was jammed in to create a rabbit warren of second-floor offices; the floor's steel joists were pocketed into the 4-wythe brick walls.

"The bus company wanted to 'moderne-ize' the building, make it look less like a train station, and have less of a building to maintain," Tyler explains. In 1969, Greyhound decamped for a new plain vanilla, single-story station a few blocks away. The empty depot, after suffering a few devastating fires, became known as "Bay City's largest birdhouse."

The weight of accumulated bird droppings as well as roof leaks caused plaster and lath to fail by the yard. Radiators and marble wainscoting were stolen. The

The tower roof was craned onto the rebuilt tower, built of tapered, corbelled, load-bearing masonry with slit windows and fluted recesses.

Tiers of clay-tiled eaves shade the restored depot's perimeter.

waiting room's open-web steel joists were undersized for contemporary occupancy. But Tyler never lost faith that the building remained structurally sound, and could still support a rebuilt tower. "There was no evidence at all of foundation settlement," she reports.

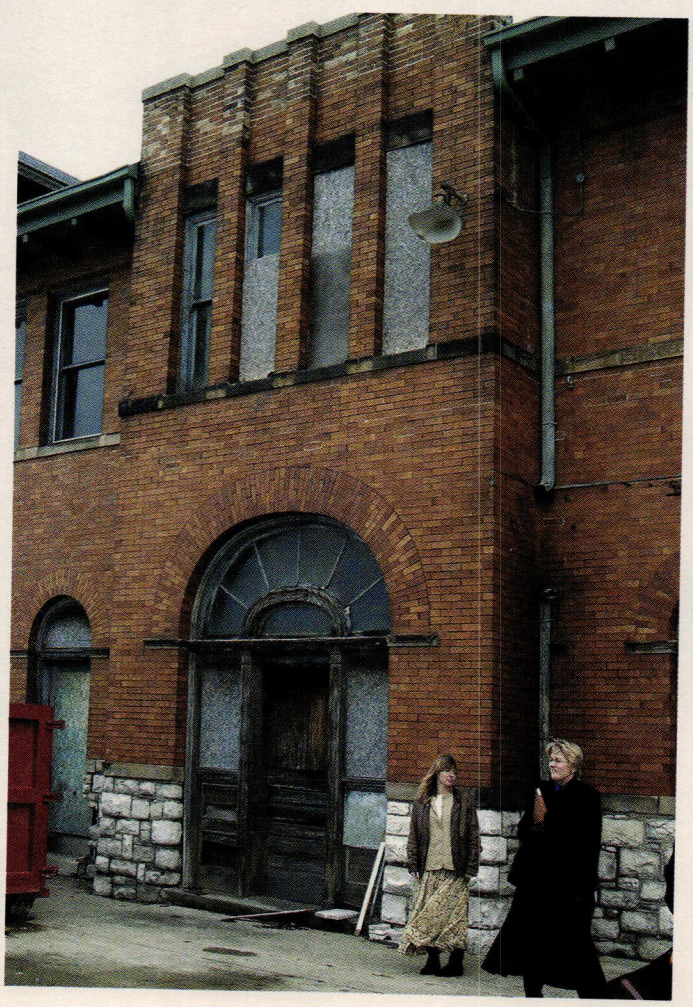
In 2002, a community development organization, the Great Lakes Center Foundation, began planning to take over the depot. Where private and civic proposals had failed, "the foundation put together, with mostly volunteer leadership, the funding and momentum needed," Tyler explains. The $6.2 million budget came from sources as diverse as the local newspaper and Rotary Club to Dow Chemical, Wal-Mart and state agencies including the Department of Transportation.

The depot proved surprisingly adaptable to its new program. The second floor's office corridor and conference room accommodate 35 people, and a new fire-suppression system has been installed, so the original oak staircase meets current fire-egress codes. The marble-lined waiting room can serve as soaring rentable space for lectures, exhibits and performances, and the ticket booth makes a handy office for event planners. Quinn Evans was meanwhile able to retain much historic fabric inside, except for the waiting room's mosaic flooring; irretrievably damaged by concrete patches, it has been replaced by a terrazzo field and border reminiscent of the mosaic pattern.

The architect and the contractor, Gregory Construction of Bay City, MI, were also able to save most of the exterior components, while undoing dramatic losses. The new tower shaft almost exactly matches its ancestor, as well as the rest of the brick skin. "We followed the original tapered profile, fluted recesses and corbels on the true masonry bearing walls, and the same transition from 4-wythe to 3-wythe

Steam trains once sidled up to Union Depot Bay City's platforms, sheltered by iron-bracketed canopies. Photo: Postcard, Alan Loftis Collection

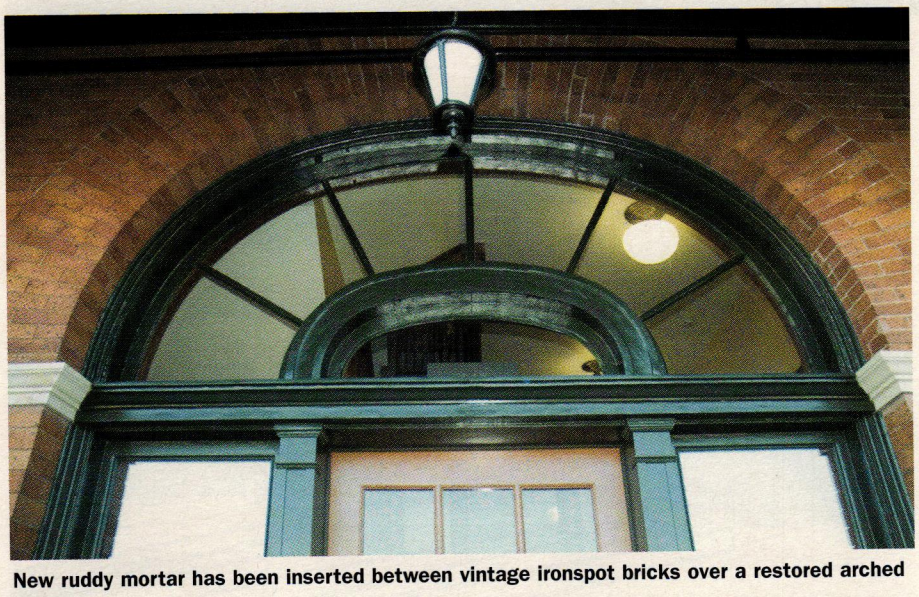
During some 40 years of abandonment, the forlorn depot's broad asphalt-shingled hip roof loomed over boarded-up windows. Photo: courtesy of Quinn Evans | Architects



A stub with slit windows survived from the 66-ft. tower. In the 1950s and '60s, Greyhound posted its sign atop the stub. Photo: courtesy of Quinn Evans | Architects

Above: The staircase's oak wainscoting and turned posts remained intact beneath peeling paint. Photo: courtesy of Quinn Evans | Architects

Left: Thanks to a new fire-suppression system and a maximum second-floor occupancy posted at 35, the restored oak stair meets current fire-egress codes.



New ruddy mortar has been inserted between vintage ironspot bricks over a restored arched window.

A coffered ceiling and oak-lined ticket booth have been reconstructed amid the waiting room's double tiers of windows.

brickwork as you go up," says Tyler. The new orange ironspot bricks, from Belden Brick of Fraser, MI, are slightly smaller than the 1904 supply. "But our tower starts in a straight line with the eaves," Tyler points out. "The new part is practically indiscernible – you can only see the line if you know exactly where to look."

To create a smooth, flat base for the new shaft, the contractor removed a few top layers of the stub, and then recycled those vintage bricks for invisible spot repairs elsewhere. Gregory Construction tinted the mortar with aggregate to match the reddish original, and brought in Metropolitan Stone Inc. of Carleton, MI, to carve new Berea sandstone columns.

Within the stone-trimmed brick mass, the construction team undetectably wove in modern mechanicals. New louvers on the tower feed HVAC ducts in the trusswork-laced attic, and original dormers with dense mesh behind the louvers provide natural attic ventilation: "We don't want anyone having to shovel out bird dirt again," Tyler says. The former boiler room now contains restrooms, and a mechanical room has taken over the freight area. Elevator overrun is tucked into the attic and shallow basement, so little mechanical equipment mars the roofline or facades. "This is a freestanding building on a superblock surrounded by parking, so it's very visible from every side," she says. "There's no back wall where we could hide anything unsightly."

The restoration project, she adds, attracted lots of attention throughout the process. "The contractor had to keep a stack of extra hardhats in the trailer, because people kept stopping by," she says. Local skeptics were gradually persuaded that this time the progress was for real, and crowds formed nearby during particularly eye-popping moments, for instance the day the new pyramidal top for the tower was craned in via unnervingly thin cables. There's even a video posted on YouTube showing the workers lassoing the piece and maneuvering it snugly onto brick piers and sandstone columns.

In June, 2008, hundreds of people attended the ribbon-cutting ceremony. A TV news crew tracked down Tyler in the waiting room. "Standing here gives me goose bumps, to see the grandeur of the space," she told the interviewer. And over the past year, she says, "I keep using the phrase 'a phoenix that rose from the ashes' to describe what happened there. Everything's worked out so well, after all those false starts. When I go there, I see tourists finally walking out of the depot and heading into downtown." So a train station, without any trains, has become a starting point again for exploration. – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09BayCity.htm.

The freshly stuccoed spire of Florida's St. George Lighthouse overlooks new palm groves in a county park. Photo: courtesy Kenneth Smith Architects

Hopeful Beacons

PROJECT
St. George Lighthouse, St. George Island, FL

Architect
Kenneth Smith Architects, Inc., Jacksonville, FL

PROJECT
Southeast Lighthouse, Block Island, RI

Architect
Newport Collaborative Architects, Inc., Providence, RI; Olga Bachilova, director of historic preservation

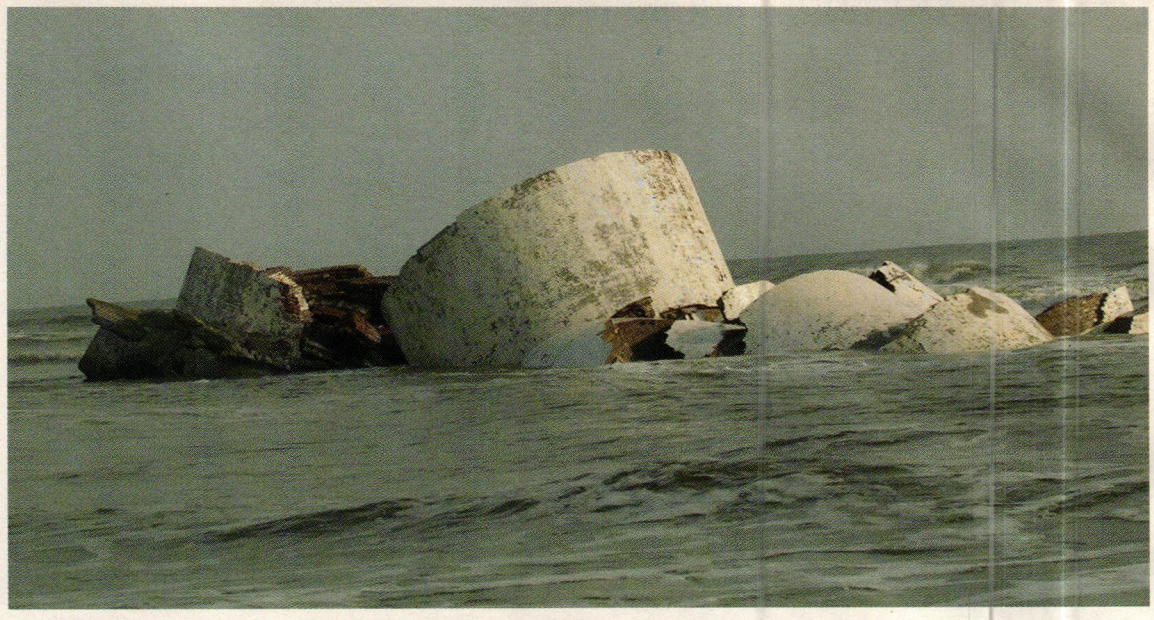
LIGHTHOUSES CAN ONLY function when vigilantly protected from environmental hazards. And in the past decade, loyal volunteer groups across the country have mobilized to help the government defend these romantic, vulnerable, remote structures. Century-old towers still shine beams that guide navigating ships only thanks to millions of dollars in donations, and countless hours of pro bono work. A few of the coastal sites might not even have any architecture left standing at all, if not for the nonprofits and their consultants who specialize in lighthouse work.

Probably the U.S.'s most dramatic recent rescue of an endangered lighthouse has occurred on St. George Island, a barrier island off the Florida Panhandle. The 1852 brick building was the third lighthouse on the island tip – two short-lived predecessors had fallen during storms. In 2000, after the 77-ft.-tall tower had developed a Pisa-like unnerving lean, inferior concrete was poured around its base for reinforcement. On a calm afternoon in October, 2005, it collapsed into the surf just as a tourist was hiking to visit it. "The state park workers had to tell him he was an hour too late," says Dennis Barnell, president of the St. George Lighthouse Association, a preservation advocacy group founded in 2004.

Within a few months of the catastrophe, the association rented naval landing craft to salvage hundreds of thousands of fallen bricks, as well as cracked stone trim, copper roofing and the octagonal iron lantern room. The artifacts, hauled to a mainland workshop, did not look promising. But the association's website (www.stgeorgelight.org) bravely continued to post updates on reconstruction plans and announce work sessions for volunteers to clean and prepare the salvage for reuse. "Don't be discouraged by the images of the battered bricks and twisted iron," the website urged.

The most useful inspirational tools, Barnell says, only half-joking, were "beer and camaraderie." Volunteers were plied with refreshments after spending hours

At its original site on a sandy island spit, the 1852 tower of the St. George Lighthouse was canted and rusted, and its lighting apparatus was missing. Photo: Tom Baird, Historic American Buildings Survey, 1998



On a calm October afternoon in 2005, the St. George Lighthouse tower collapsed. Volunteers salvaged the wreckage out of the surf. Photo: courtesy of Kenneth Smith Architects

wielding rotary hammer drills (donated by Lowe's and Home Depot) to break up masonry chunks and chisel off mortar. The group also devoted days to selling chili at booths in local fairs and auctioning off paintings of the lighthouse. By late 2006, the association had raised enough funding to commission a replica of the hopelessly corroded lantern room from Allen Architectural Metals of Talladega, AL.

The thermal-galvanized cage of iron and steel was assembled on a platform at a site that the county donated for lighthouse reconstruction: a public park along the island's main road. Architect Kenneth Smith was brought in to provide design and construction documents. He based them on vintage photos and drawings, as well as his experience surveying and restoring lighthouses across Florida and Georgia. The state had sent him to evaluate the original St. George tower a few years before it fell: "It had a slight cant to it," he recalls. "There was water around it at high tide, the staircase and lighting apparatus were gone, and there was talk of eventually moving it to someplace safer."

Exactly two years after the 1852 version fell, ground was broken for its replica, which cost $700,000. On concrete pilings sunk up to 40-feet deep, bricklayers copied the original wythe and rowlock patterns. New bricks were reserved for the outer shell, which has been coated in acrylic-painted stucco, while vintage cleaned bricks were kept visible inside the stairwell. Contractors for the project were Crenshaw Concrete of Eastpoint, FL, and Masonry, Inc. of Tallahassee, FL.

Since the building opened in December, 2008, nearly 2,000 visitors per month have climbed the 92 heart-pine steps and peered through slit windows framed by cypress shutters. "A lot of people tell us, 'I can't believe y'all were able to do this,'" Barnell reports. He is coping now with a very short punchlist: one window is leaking, the tower ventilation needs better flow, and the light needs to be adjusted so that it does not disturb nesting sea turtles. "But those are easy problems," he says, "compared to what we've been through."

Phase after phase of heroics have likewise been required at Block Island's Southeast Lighthouse, which has been hauled around the Rhode Island coast and lost much historic fabric along the way. When it opened in 1875, the lighthouse was considered state of the art. Its three-gabled, three-story body contained mirror-image quarters for two keepers' families as well as a 16-sided lantern room. The keepers oversaw a first-order Fresnel lens (the strongest beams, which the government reserved for crucial seacoast lights) as well as foghorns powered by steam engines.

There was one flaw in the original engineering: the site choice. "The local farmers had warned the government not to build there," explains Dr. Gerald F. Abbott, president of the Southeast Lighthouse Foundation. "The cliff is a terminal moraine. Chunks have steadily, dramatically fallen off. We'd lose as much as a quarter of an acre at a time." By the early 1990s, the Coast Guard planned to demolish the lighthouse, and the National Trust for Historic Preservation had twice placed it on the "most endangered" list.

The rebuilt lantern room for the St. George Lighthouse, from Allen Architectural Metals, was assembled on a platform in a county park to stoke enthusiasm for the lighthouse reconstruction. Photo: courtesy of Kenneth Smith Architects

Abbott's group managed to raise $2.3 million to haul the brick mass 300 feet inland. The foundation, based on recommendations from Newport Collaborative Architects (NCA), has spent much of the past decade raising another $1.2 million to solve structural and cosmetic problems. (Funding has come from private donations and government agencies; the project even qualified for a state "transportation enhancement" grant.) Doors and porch gingerbread were missing, the tower's steel windows were boarded up, asphalt roofing had replaced the original slates, and stone copings and brick chimneys were failing.

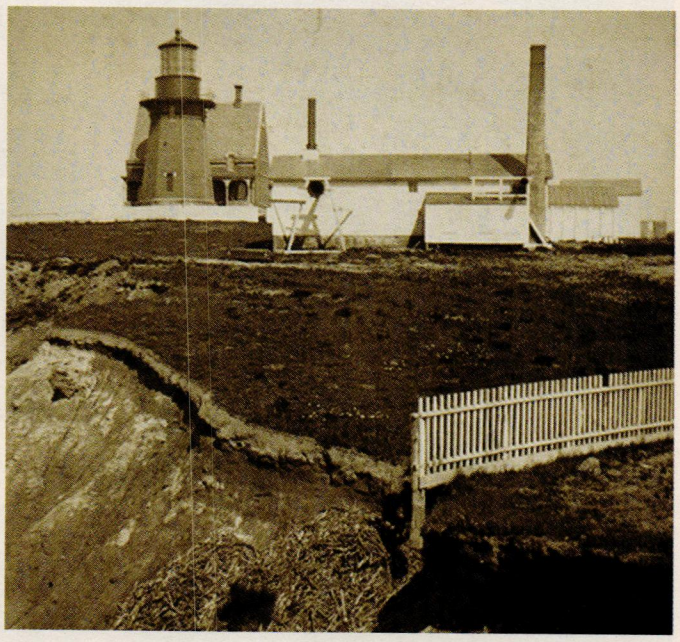
"We found that moisture had penetrated every wall," explains Olga Bachilova, NCA's director of historic preservation. Her team strategized to save maximum

Left: Cypress shutters with Z-bar reinforcements flank windows cut into the thick brick shell of the St. George Lighthouse. Photo: courtesy of Kenneth Smith Architects

Right: New heart-pine stairs are emblazoned with donor plaques in a stairwell lined with salvaged 1850s bricks. Photo: courtesy of Kenneth Smith Architects

Above: At Block Island's Southeast Lighthouse, the gabled keepers' quarters adjoin an octagonal tower with a 16-sided iron lantern room. Photo: courtesy of Dr. Gerald F. Abbott, Southeast Lighthouse Foundation

In 1993, the Southeast Lighthouse was hauled away from an eroding cliff, and then its nonprofit owners fundraised for a few years to solve structural and cosmetic problems. Porch gingerbread was missing, chimneys truncated, tower windows boarded up, and granite coping failing. Photo: courtesy of Dr. Gerald F. Abbott, Southeast Lighthouse Foundation



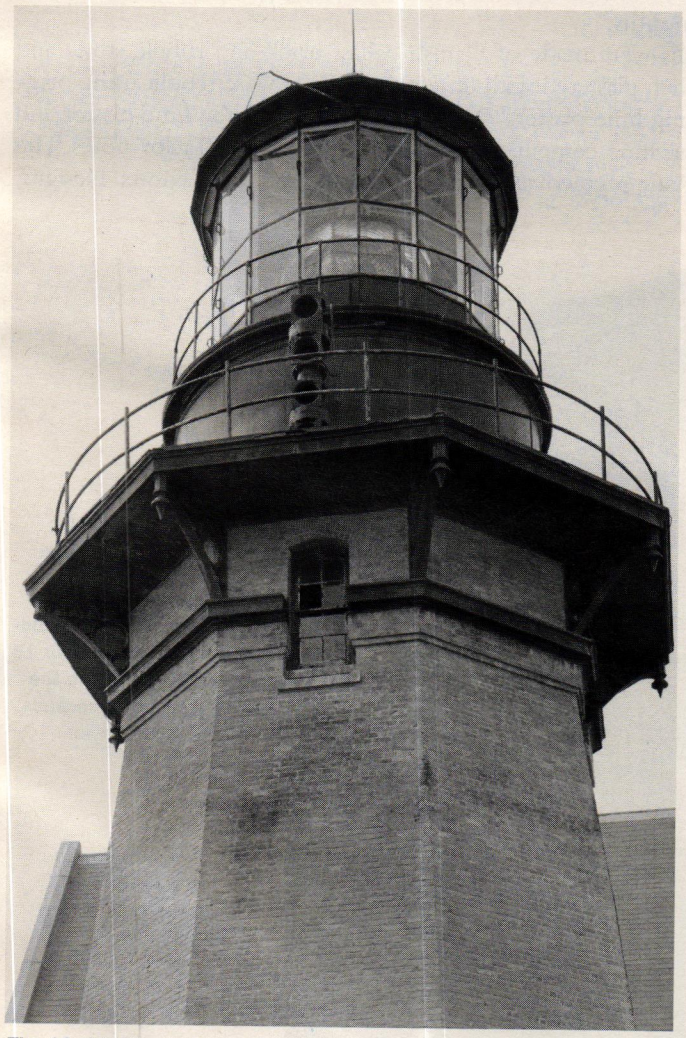
Right: A vintage photo shows the fragility of the Southeast Lighthouse's original cliff perch. Photo: courtesy of Dr. Gerald F. Abbott, Southeast Lighthouse Foundation

historic fabric – down to the window pulleys and counterweights – during the thorough restoration. The building was kept open to visitors as contractor YSC, Inc., of Harvard, MA, brought the corbelled chimneys back to their original heights, clad the roof in North Country Black slate, and patched coping with Westerly Pink granite from the original quarry source. "I took a chunk of coping and walked around the quarry until I found the matching vein," says Bachilova.

The architects performed similar detective feats while specifying woodwork. To reproduce lost turned balusters and chamfered posts, they scrutinized a vintage portrait of a keeper's family posing on the porch. Paint analysis of some surviving porch parts showed half-a-dozen original colors, in shades of mint and taupe, hidden under 26 layers of newer paint. A chunk of damaged baseboard turned out to have a penciled model number on the back, "8174." Bachilova promptly scoured the office's library of old millwork literature for a related numbering system, and found that exact 8174 profile in an 1890s catalog. "All the moldings turned out to be off-the-shelf components," says J. Michael Abbott, an NCA founding principal.

The eruditely planned restoration has proceeded in fits and starts: "The winters are so harsh there, we literally can't work off season," Michael Abbott says. And there's yet another phase on the boards now: the twin keepers' quarters will eventually contain a museum and a rental suite complete with ADA-compliant bathroom for B&B guests. "This is an unusually beautiful lighthouse, and unusually accessible to the public – it's a great educational tool," Michael Abbott adds. Gerald Abbott adds that "with every phase we've completed, there's been more excitement generated. People always love to see this working aid to navigation, one of the last working first-order Fresnel lenses in America. They're always eager to see what we've done lately." – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09Lighthouse.htm.



The 16-sided lantern room is ringed with catwalks, gingerbread brackets and pendants. Photo: Historic American Engineering Record, Martin Stupich, 1988

Above: Preservationists gather to enjoy the ocean views from the rebuilt gingerbreaded porch. Photo: courtesy of Newport Collaborative Architects

Right: A Victorian portrait of a lighthouse keeper's prosperous-looking family revealed the original outlines of lost porch balusters and chamfered posts at the Southeast Lighthouse. Photo: courtesy of Dr. Gerald F. Abbott, Southeast Lighthouse Foundation

After serving as one of the von Scholten schools for many years, then being struck by Hurricane Hugo and abandoned, the 1799 Neoclassical building, now known as The Danish School, in Frederiksted, St. Croix, VI, has been restored to its original civic standing, thanks to an effort led by architect William A. Taylor, AIA. All photos: Cristobal Simpson unless otherwise noted

School Daze

PROJECT
The Danish School, Frederiksted, St. Croix, Virgin Islands

Architect
William Anglin Taylor, AIA, Christiansted, VI

A 1799 CLASSICALLY STYLED building in the town of Frederiksted, St. Croix, Virgin Islands, has a long and varied history. It was built by the chief Danish civil authority Byfoged Eylitz as a residence and offices and was purchased in 1835 by the King of Denmark, then the ruler of the islands. A few years later, in the 1840s, it became part of the von Scholten (named after the governor general who promoted the schools) system, and part of a very progressive idea – free and compulsory education for enslaved children in the New World colonies to prepare the people of the Danish West Indies for emancipation, which occurred in 1848.

The Danish king and von Scholten realized that education was an important feature in any society. They were mindful of the unintended consequences of the hastily declared emancipation in the unprepared British Virgin Islands in 1833, and did not want to repeat their experience in the Danish West Indies.

In addition to buildings that were converted into schools, such as the Frederiksted building and another in the town of Christiansted, eight new schools were built in the Neoclassical style. In response to the 1839 Country School Ordinance of 1839, they provided "free and compulsory education in the Danish Virgin Islands for the unfree as well as the free." They were designed to reflect "the highest principals of architecture," and to be "aspirational as well as educational." All designs were personally approved by the king.

The renovation of the Frederiksted and Christiansted buildings into schools, both prominent structures, was done by the same Danish architect who had designed the new Neoclassical schools – Albert Løvmand, who trained at the Classically infused Royal Academy of Fine Arts in Copenhagen.

Dedicated in the early 1840s, the Danish School in Frederiksted continued to operate until the 1960s. "The Neoclassical design of the building was of the highest order," says William A. Taylor, AIA, the architect responsible for the restoration. "It was brutally renovated in the 1970s into offices without regard for its architectural significance."

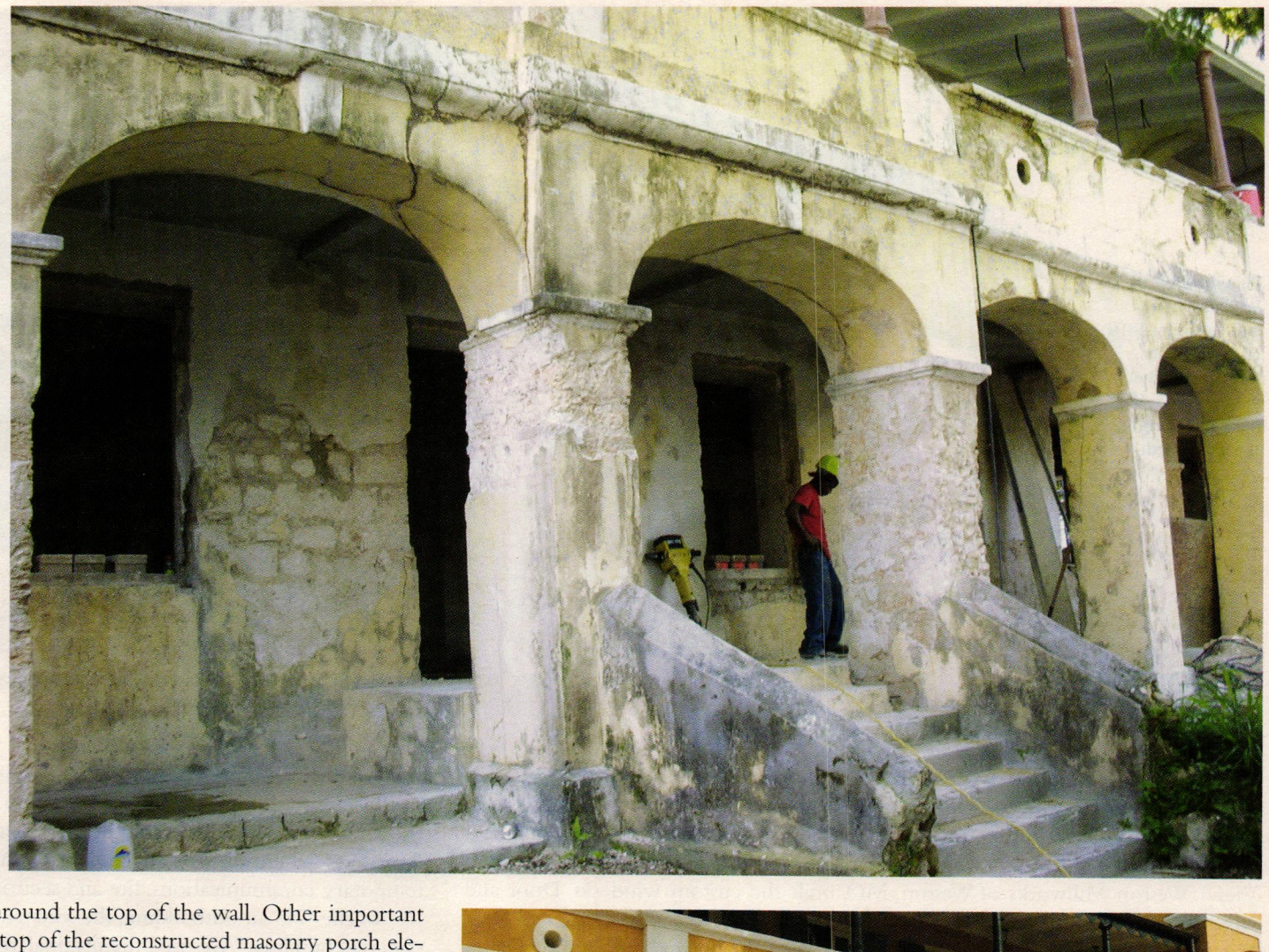
Then Hurricane Hugo nearly destroyed the building in 1989 and for 15 years it sat empty. Trees took root in the mineral-rich masonry and squatters took over. On several occasions the building had been considered beyond saving. Through the efforts of the St. Croix Landmark Society, and especially Bob Merwin, it was saved, and Bill Taylor was brought in to restore it in 2006.

The project involved restoring and stabilizing a 45x100-ft. two-story ruin back to its Neoclassical design to be used as offices for the governor of the U.S. Virgin Islands and his staff. The first floor now includes a reception room, along with other offices. A separate outbuilding, a kitchen, was also restored and a new second floor was added to it to accommodate a public meeting room.

"What we had to do was to establish the condition of the building. The Danes kept a lot of records so it was easy to find information," says Taylor. "We measured the building, which had been untouched since 1989, in its ruined state. We researched archival material to restore the compromised exterior elements: the stairs, porch details. The exterior molding details had to be discovered under concrete over-plastering and the roof pitch was established through truss members cut angles. Trees had taken hold in the walls, feeding on the mineral-rich masonry." He adds: "They had to be carefully removed to not do any more damage to the building. This took months."

The original walls were made of Danish ballast brick and rubble stone and cut coral stone, and then plastered with lime plaster. They were rebuilt using original materials, including lime plaster. "We found a source for the lime plaster and rebuilt the walls using lime cement and water-based epoxies," Taylor notes. The new material is St. Astir pigment and paint supplied by Jean Renoux Designs, Sarasota, FL.

After Hurricane Hugo struck in 1989, the building was abandoned for 15 years. Trees grew in the mineral-rich stucco walls. Photo: William Taylor



Once the trees were removed, workers could begin to restore the badly deteriorated building. Photo: William Taylor

One of the biggest challenges was reintroducing structural strength to the second floor. A slab of unknown strength had been poured over the original wood floor in the 1970s. It was decided to keep this structural membrane in place to stabilize the walls but with a new steel structure added underneath. "We reinstated the masonry masses on the north and south ends of the porches that had been shamefully removed in the 1970s," says Taylor.

"We put in very high-strength concrete flush pilasters that tied discretely into the concrete bond beam around the top of the wall. Other important elements are the flat concrete roofs on top of the reconstructed masonry porch elements that act as horizontal shear membranes for hurricane resistance. They are tied into the pilasters and bond beam to create a sound, discrete, frame around and within the ancient stone walls."

The rich yellow ochre color for the walls was typical of the Danish period, Taylor says. "It's not the faded tropical palette seen in tourist ads." It was re-created from French ochre mineral pigments dry mixed into a lime under-plaster and a final lime wash. Moldings were finished with a white lime wash.

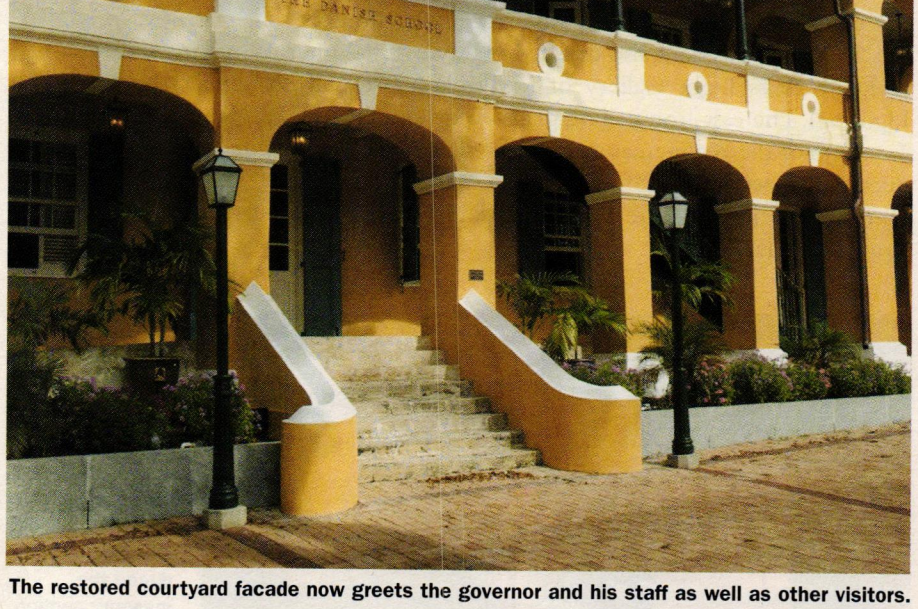
The roof structure is a heavy timber truss system with modern steel plate connectors. "The West Indian roofers were trained as apprentices in the geometrics and fabrication of this complex joinery. Ditto for the lime masonry," says Taylor.

Another feature that was re-created was the imported cast-iron work that was prevalent in the 19th-century West Indies. New cast-iron columns were fabricated by Robinson Iron, of Alexander City, AL, and Steptoe & Wife of Toronto, Canada, created the new cast-iron stairs and fascia.

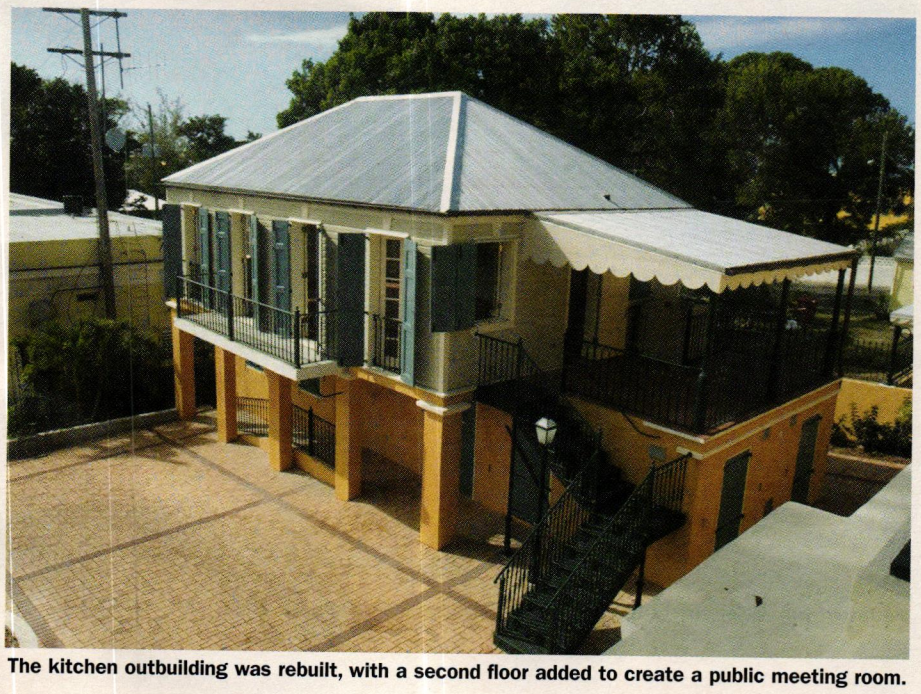
Because almost none of the original interior details remained, they were re-created from research and period pattern books. Local joiners assembled the elaborate cornices and moldings on site from parts supplied by Dimension Lumber of Brooklyn, NY, Enkeboll Designs of Carson, CA, and local sources. Mahogany (supplied by Medley Hardwoods of Medley, FL) was used for all molding and trim, wall and ceiling boards, floor boards, custom window louvers, sash and casements and doors. The panel doors and shutters were locally made by Plantation View of St. Croix, VI, and were, along with the wood floors, hand finished by the West Indian craftsmen, who uniformly worked to the highest standards.

The original floors upstairs were wood, so Taylor followed that style and put down mahogany floors in the public rooms. In other places, typical marble floors in a checkerboard pattern were used. A local firm, Italia Marble, supplied the flooring, which was honed in place.

The breezy upstairs had been the school portion of the building, but Taylor was charged with restoring it to what it might have been. "It would have included a salon, some receiving rooms and perhaps an apartment, all elaborately detailed," he says. No original partitions existed, so the first floor was partitioned to suit the needs of the 21st century. The governor and his staff will use both floors.

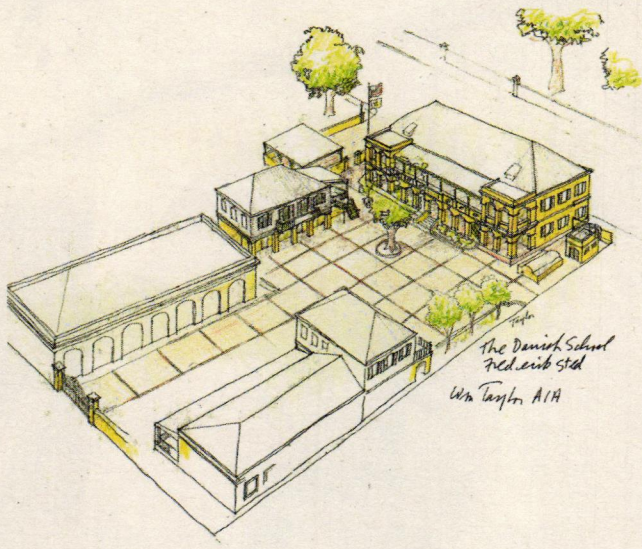


The restored courtyard facade now greets the governor and his staff as well as other visitors.



The kitchen outbuilding was rebuilt, with a second floor added to create a public meeting room.

A construction worker applies lime plaster to the outbuilding.



This drawing by William Taylor shows the position of the Danish School and the enlarged meeting house building in the courtyard.

The Danish School and the outbuilding now offer complementary balconies. An original Tamarind tree was at the center of the courtyard.

The 1970s windows were replaced with new appropriately proportioned window frames made to receive shutters. All of the windows are custom made in mahogany and have shutters inside and outside – for protection against hurricanes. The exterior shutters were locally made, as were the frames, (by Plantation View). Weston Millworks of Weston, MO, built the custom windows. Door and window hardware came from Crown City Hardware of Pasadena, CA, and D.C. Mitchell of Wilmington, DE, supplied the shutter hardware. The Shutter Depot of Greenville, GA, supplied the interior louver shutters.

Historic precedent also dictated the style of the interior lighting fixtures (supplied by Brass Light Gallery of Milwaukee, WI, and chandeliers by Schonbek Lighting). The cast-iron ceiling grilles were supplied by Reggio Register.

One of the requirements was that the building be air conditioned, so a small-duct high-speed Unico (St. Louis, MO) system was installed. "This system is effective in reducing the moisture content within previously un-air-conditioned historic structures," says Taylor.

Another requirement was ADA compliance. "We were able to accommodate this by subtly shifting the gallery elevation," explains Taylor. Gentle, stone-edged brick ramps were incorporated into the entry porch to bring visitors to the main floor level where there is an elevator to the second floor. Also added were contemporary communications, fire and security systems.

In the '70s an outbuilding, the kitchen, had been converted into a one-story concrete building. "We used the original 18th-century walls and added a meeting room above that, making it into a two-story building," says Taylor. "This created another arcade to mirror the arcade of the main building."

Landscaping was also an important part of the project. A Tamarind tree was kept at the center of the courtyard and fence components came from King Architectural Metals. Brick pavers were supplied by Brick America of Ft. Lauderdale, FL, and Garza Brick of Laredo, TX. The cut stone pavers were recycled from the site. The custom granite planters were from North Carolina Granite of Mt. Airy, NC.

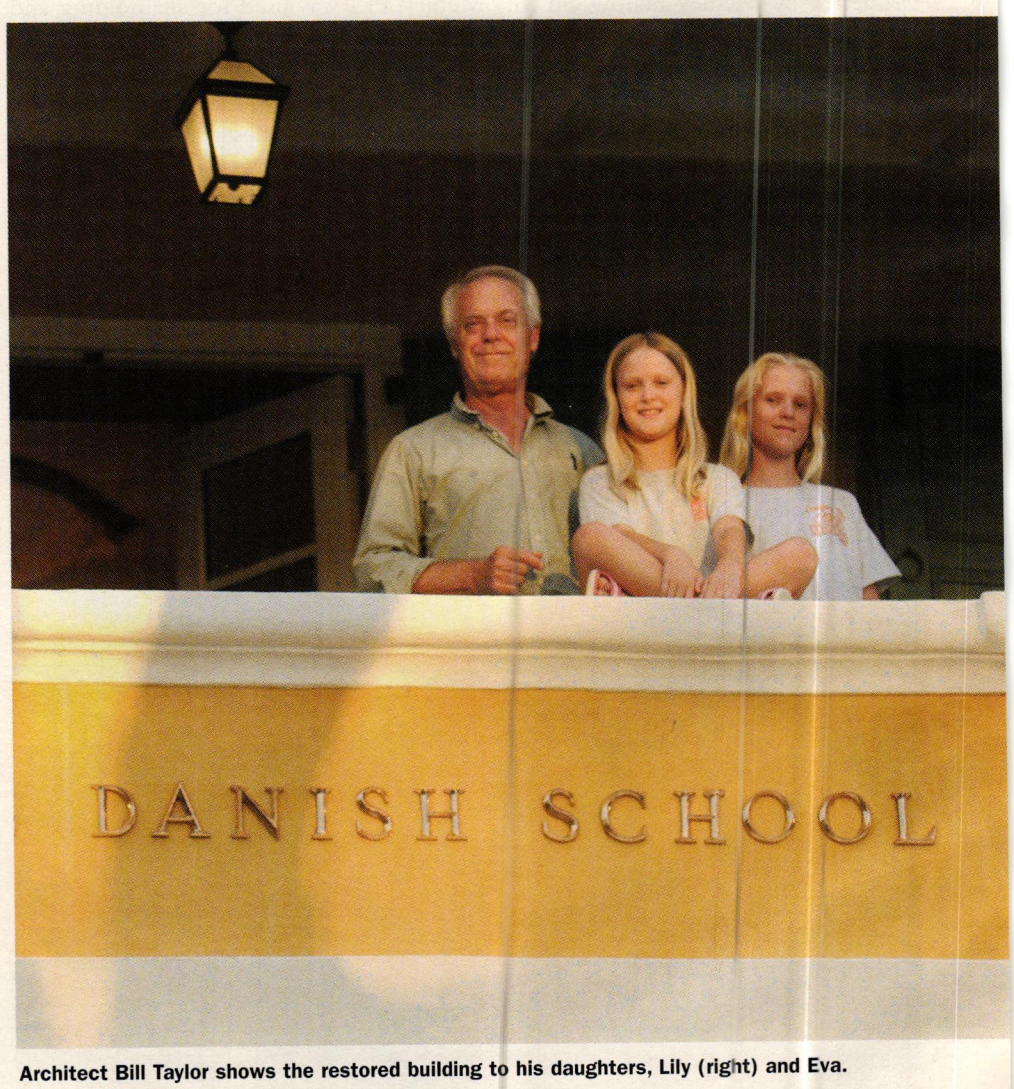
Work started in 2006 and was completed in 2008 and the $3.9 million project came in on budget. The restored Neoclassical building, now known as The Danish School, is once again serving the community as a prominent government structure providing a celebration site, offices and a public meeting venue.

"The lesson here," says Taylor, "is that no treasured structure is beyond restoration if the community values it enough. We took an 18th-century ruin and brought it into the 21st century in ways derived from the historic fabric itself." – *Martha McDonald*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09DanishSchool.htm.

The upper porch of the building opens into the courtyard and into the building. Taylor reintroduced the masonry anchoring elements removed in the 1970s. The windows feature exterior and interior shutters.

The building was partitioned with offices and meeting rooms appropriate for an important civic building. The salon features rich colors and detailing such as a cove ceiling and historic molding.



Architect Bill Taylor shows the restored building to his daughters, Lily (right) and Eva.

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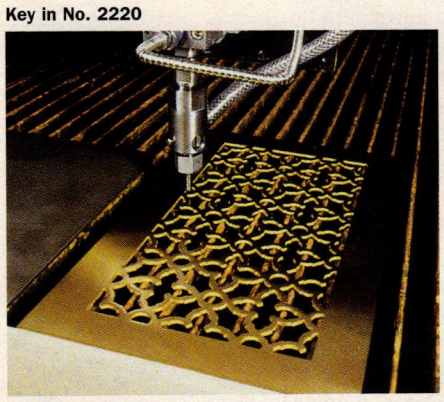

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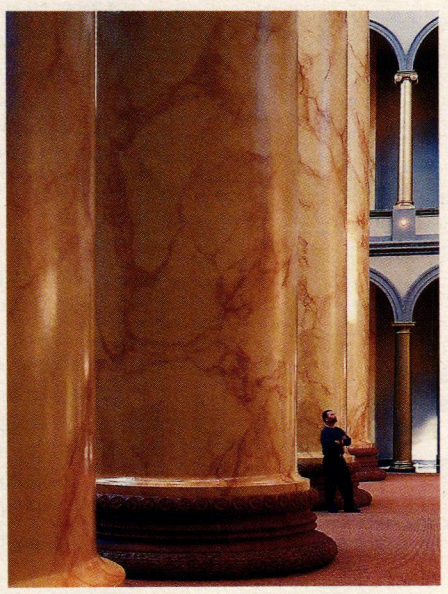

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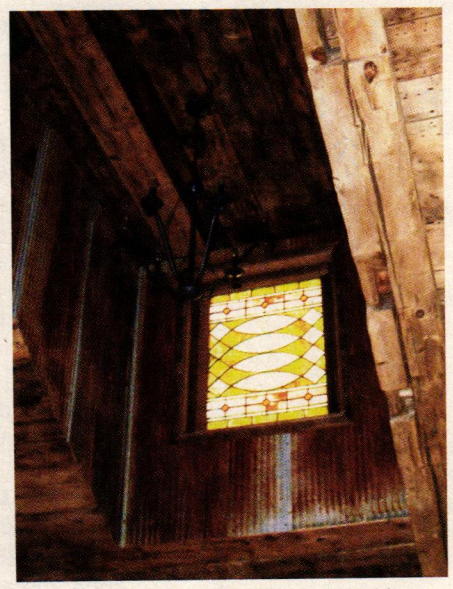

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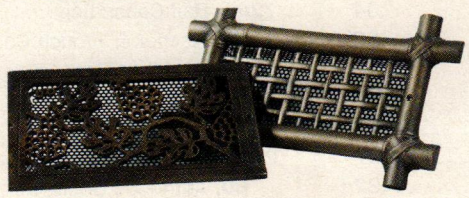

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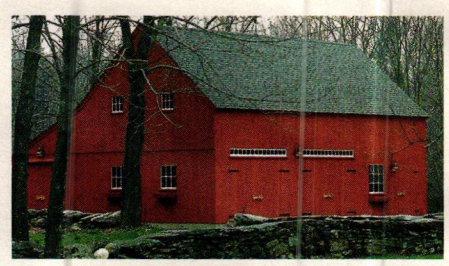

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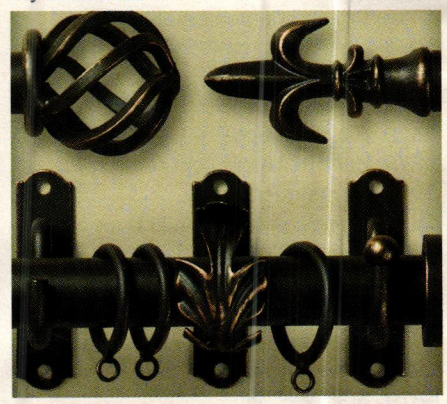

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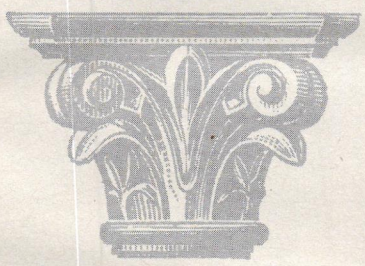

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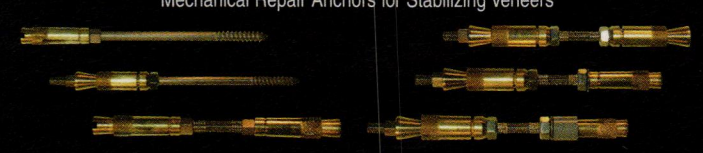

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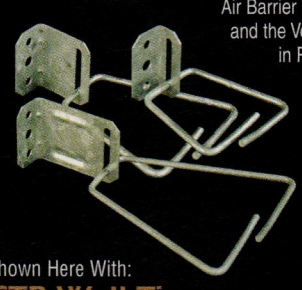

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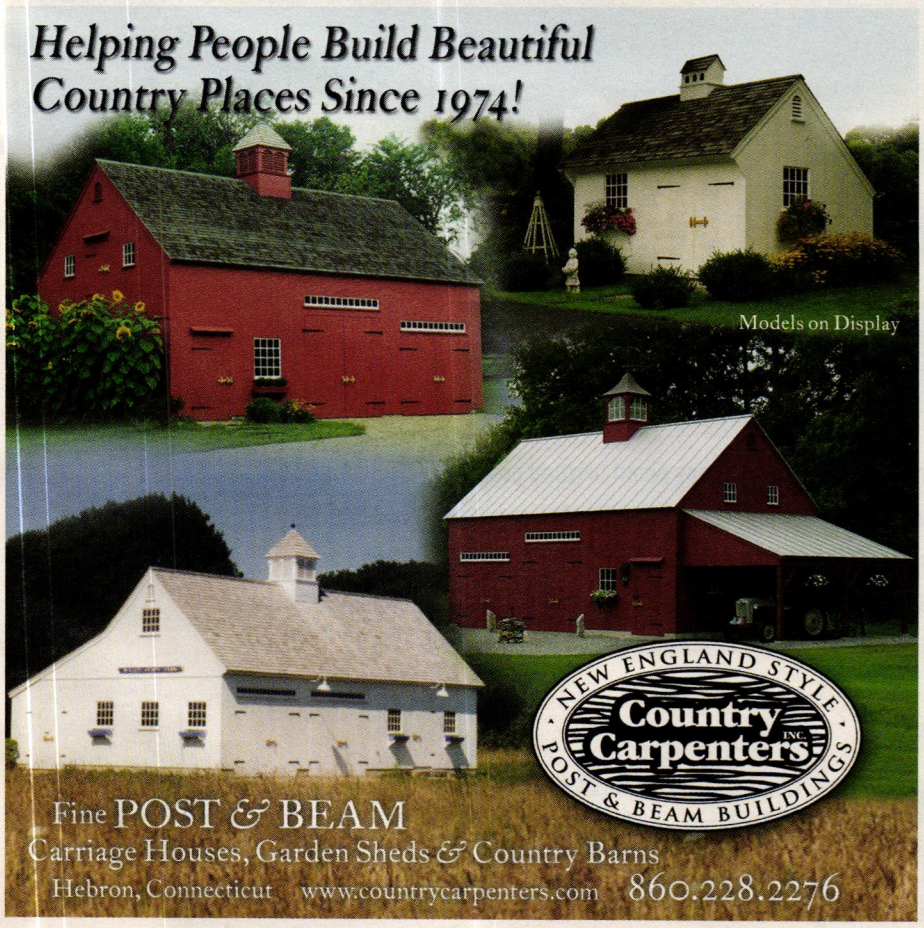

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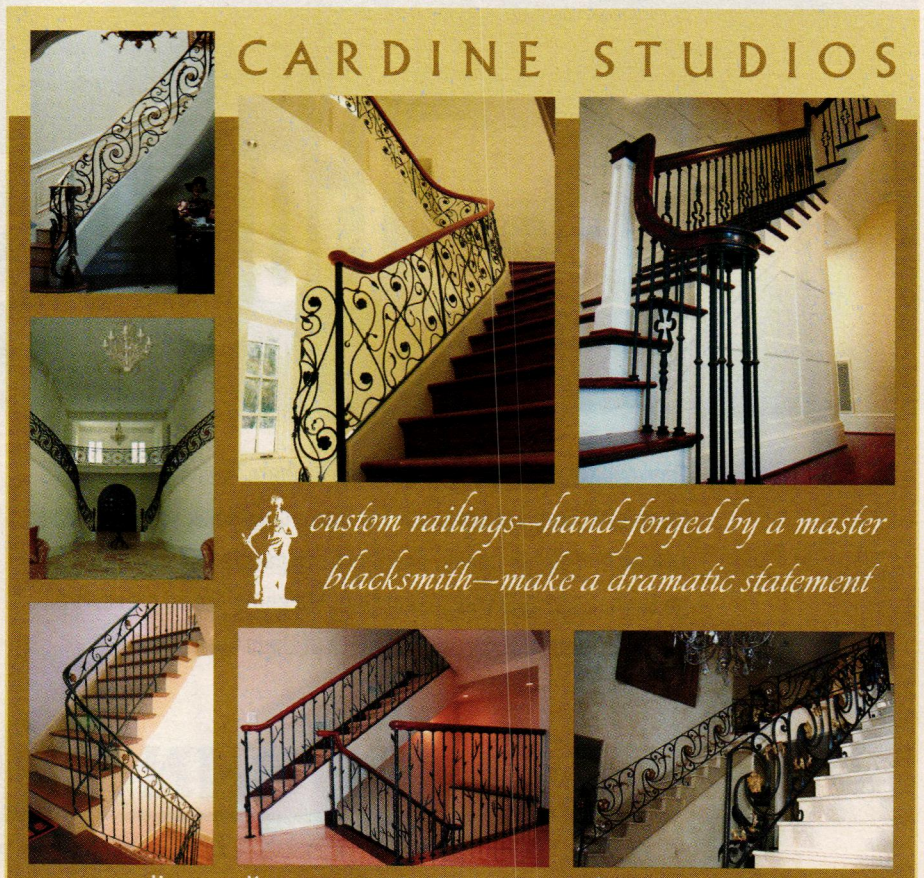

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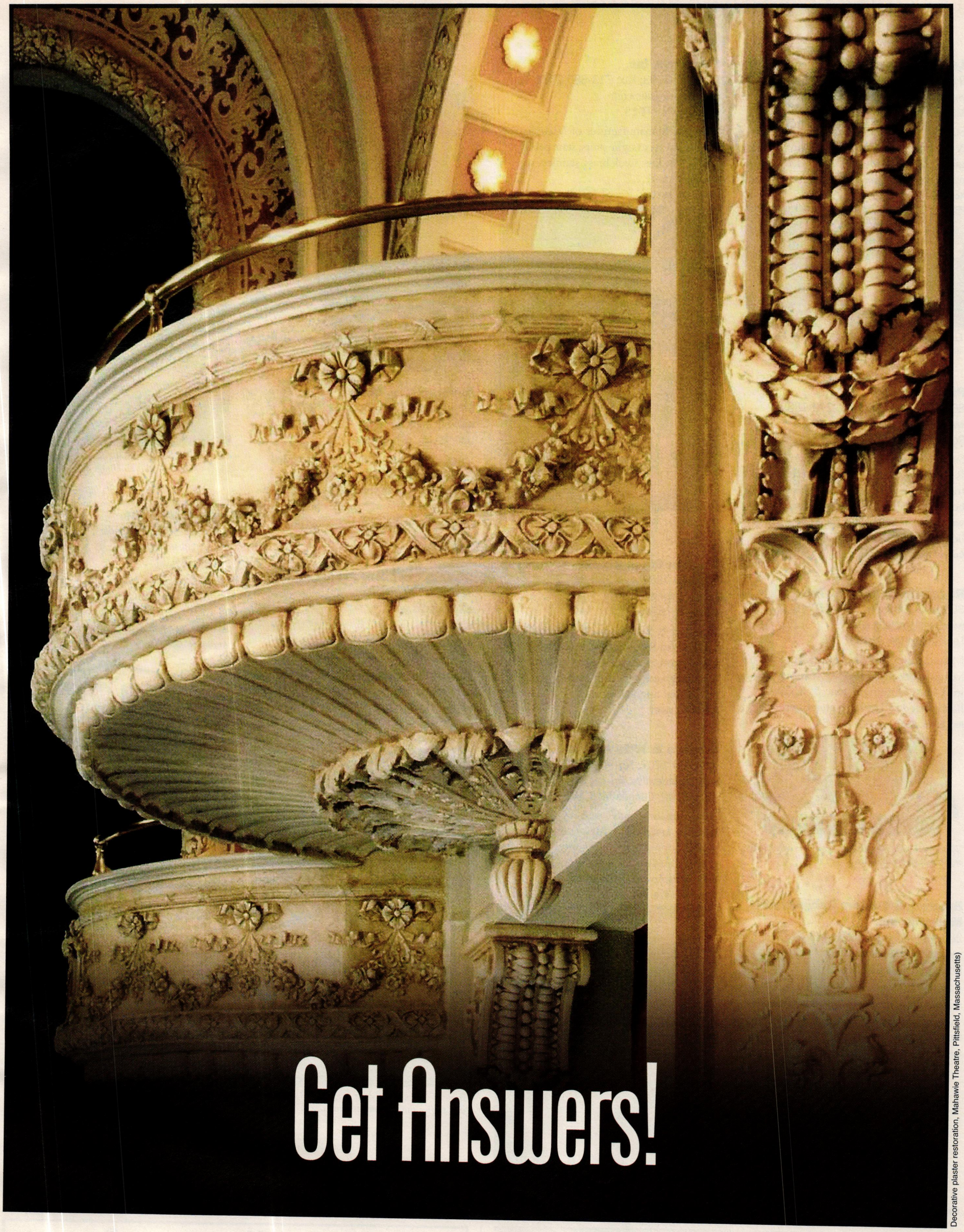

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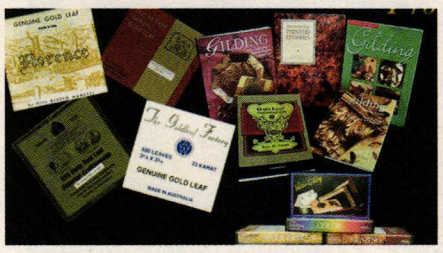

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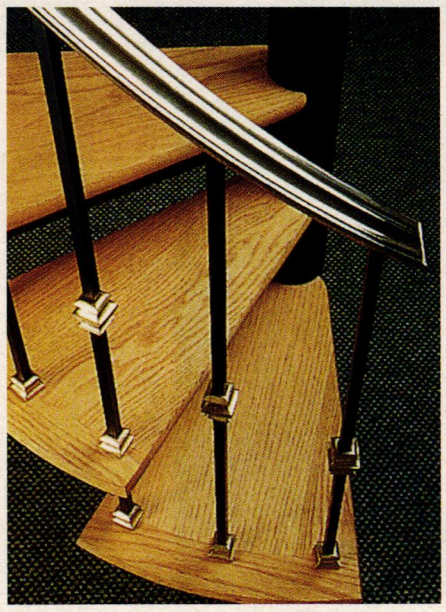

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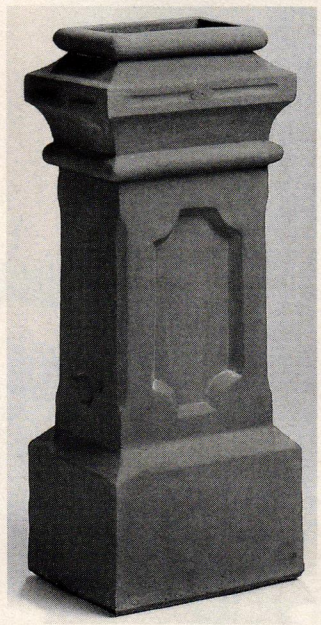

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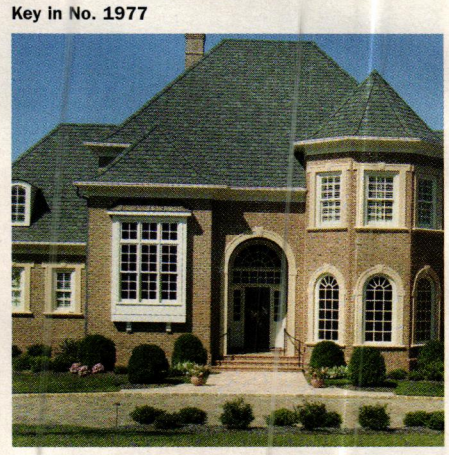

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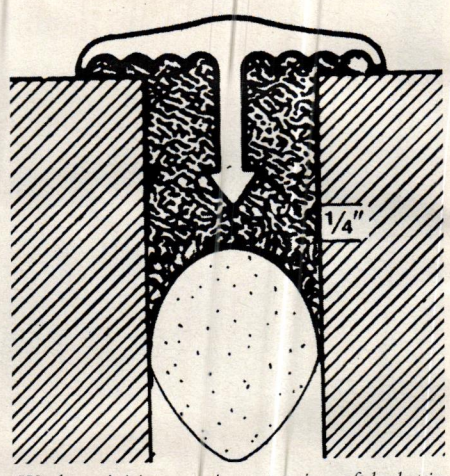

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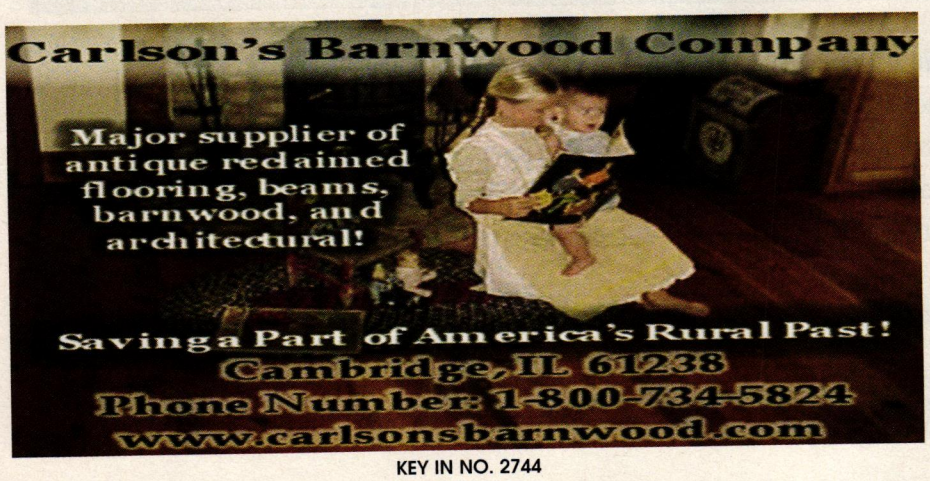

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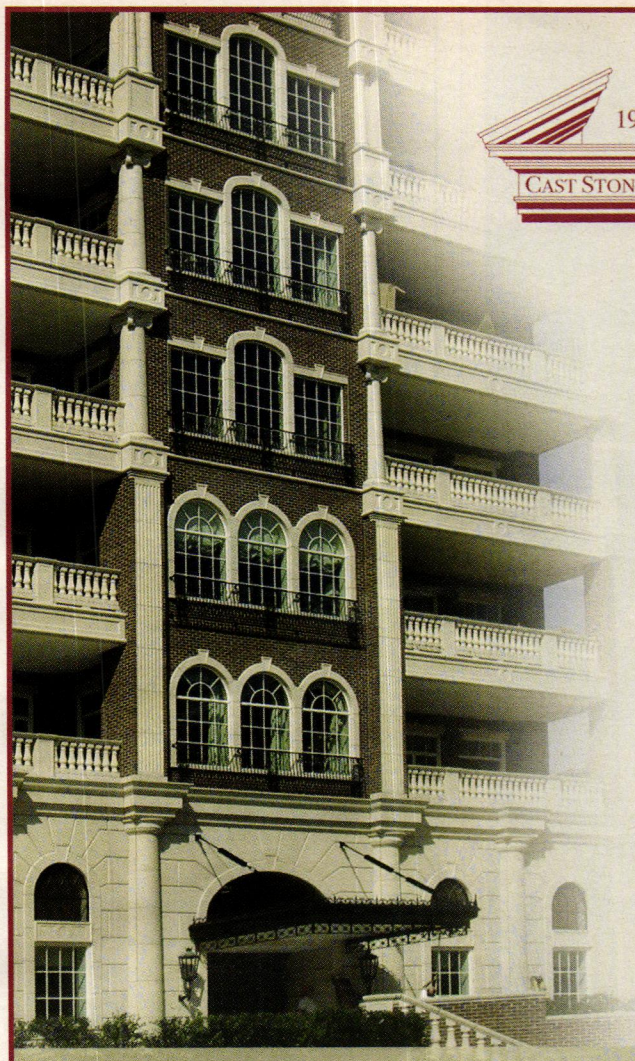

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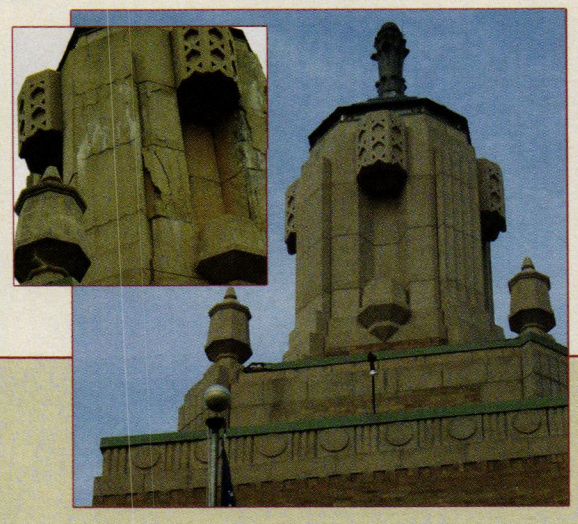

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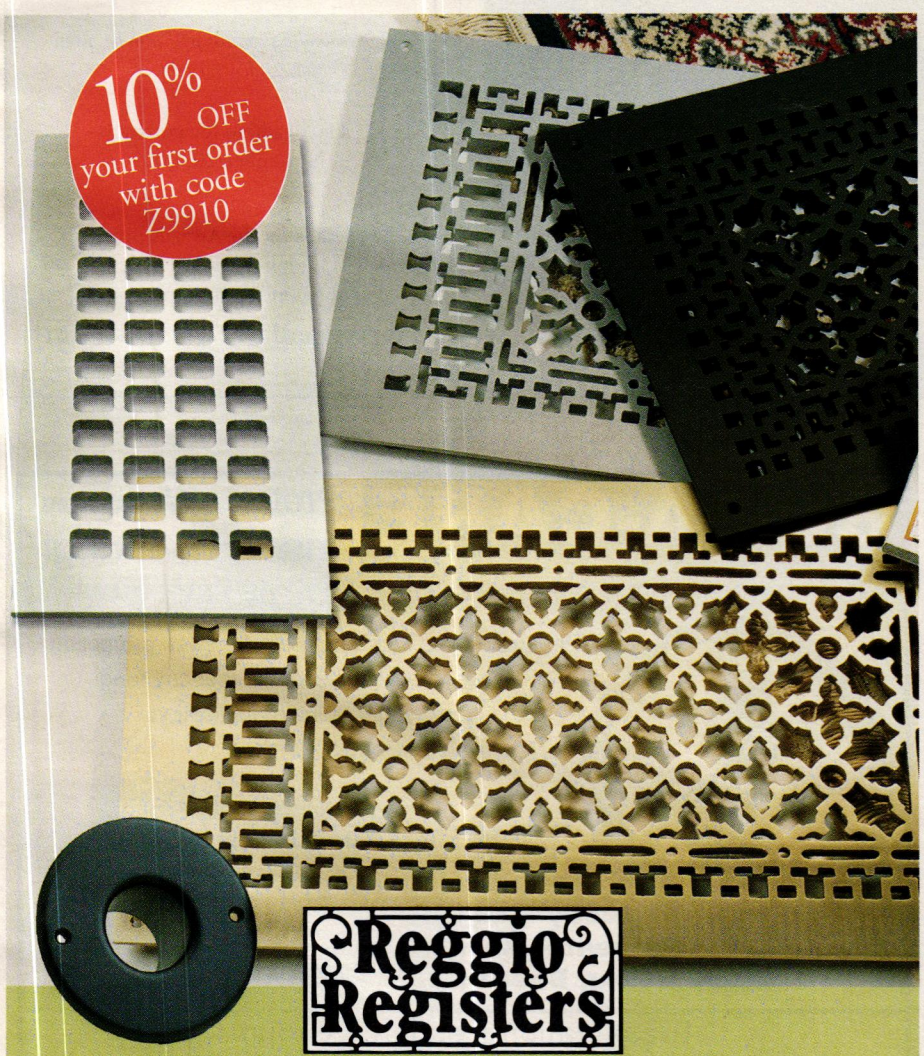

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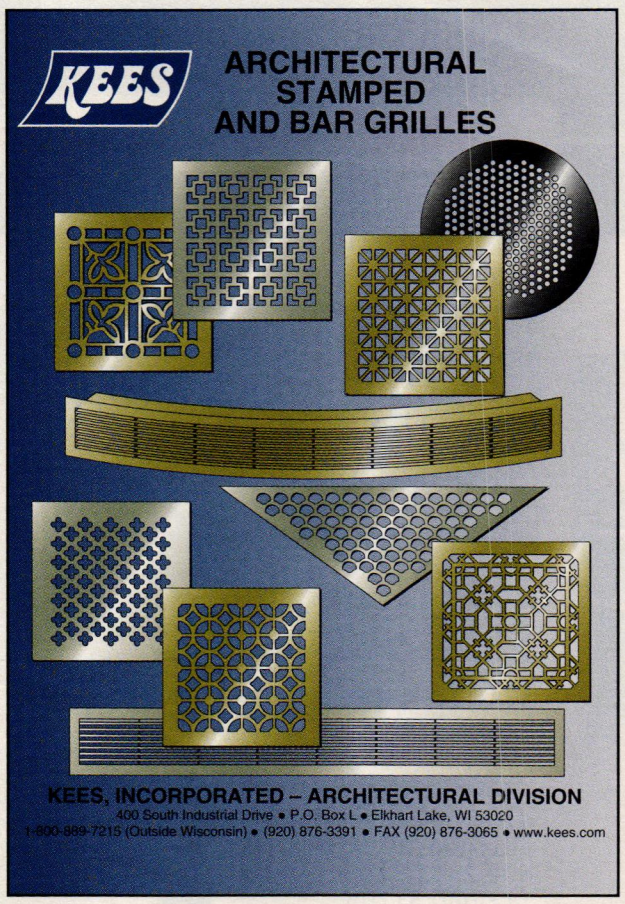

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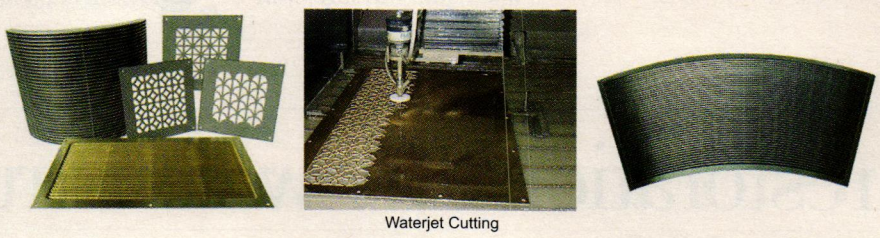

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Call for Entries

2010
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Honoring Excellence in Traditional Commercial, Institutional & Public Design

Co-produced by
Traditional Building & *Period Homes*
and the Traditional Building Exhibition and Conference

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.

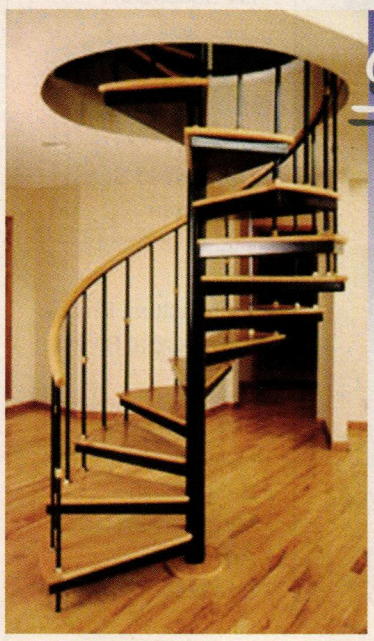
Categories:

- **Restoration & Renovation**
- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
- **Public Spaces: Parks, Plazas, Gardens, Streetscapes**

Corresponding awards will also be given for residential projects.

The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to
www.palladioawards.com



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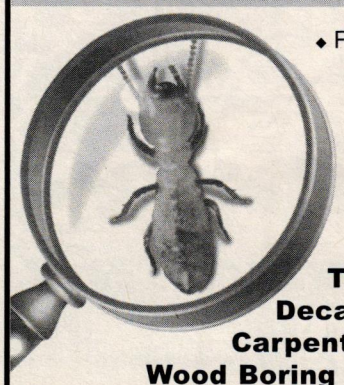

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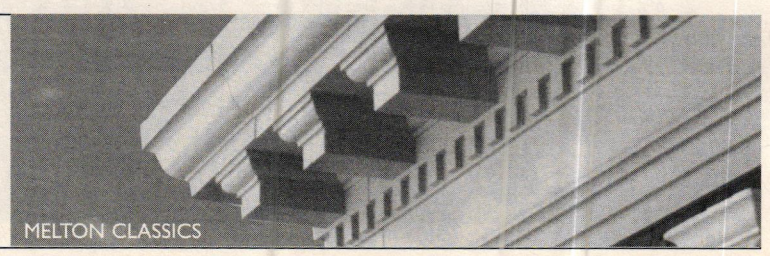

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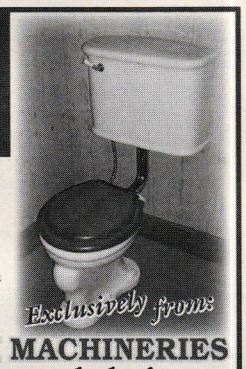

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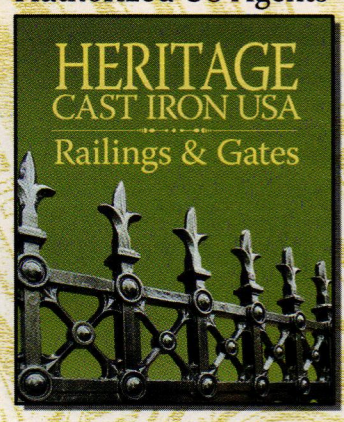

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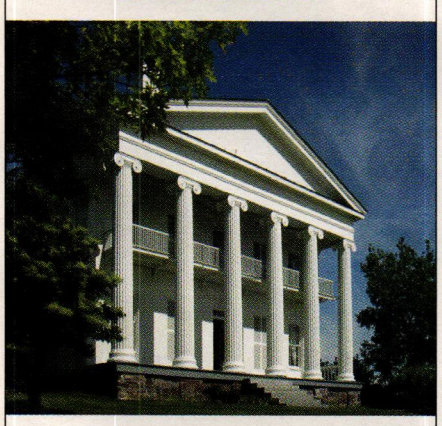

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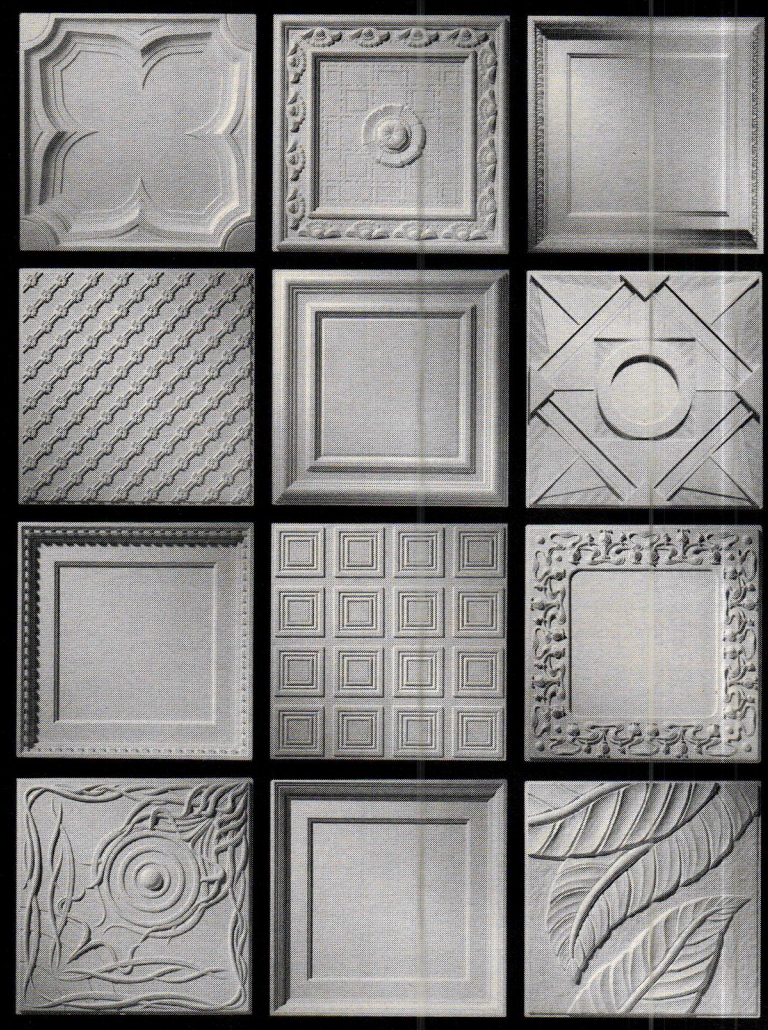

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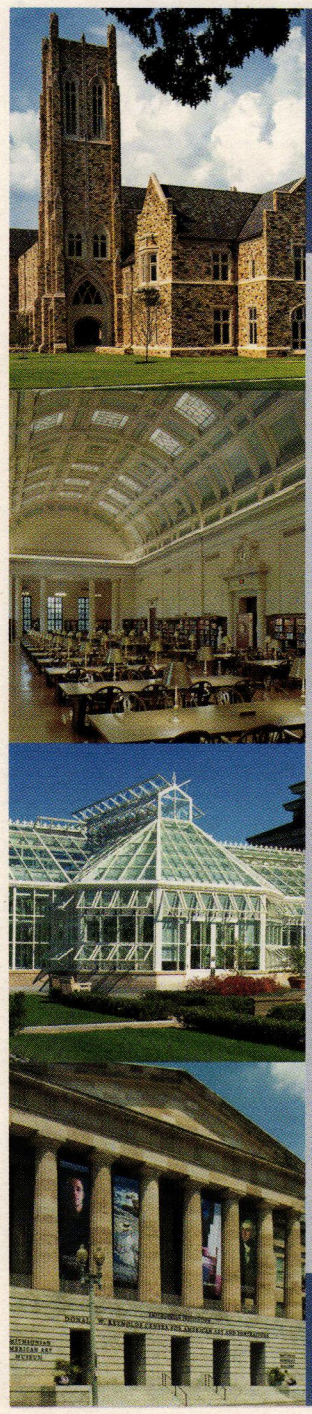

Call for Entries

THE 2010 PALLADIO AWARDS

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New Design & Construction – more than 30,000 sq.ft.
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Judging is by a panel of distinguished design professionals selected by the editors of *Traditional Building* and *Period Homes*.

The deadline for entries is November 20, 2009.

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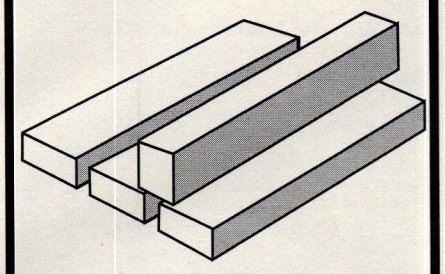

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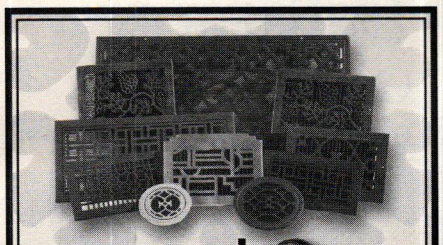

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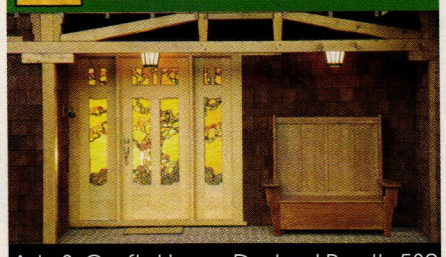

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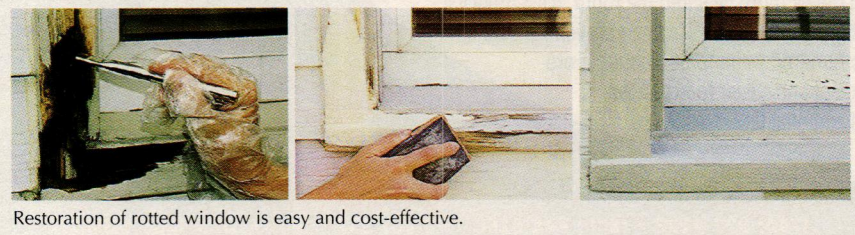

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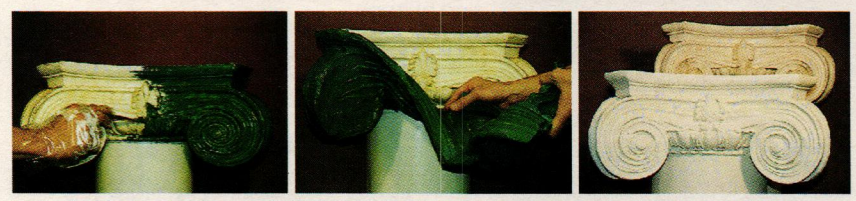

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developers • landscape architects
building managers • preservation planners
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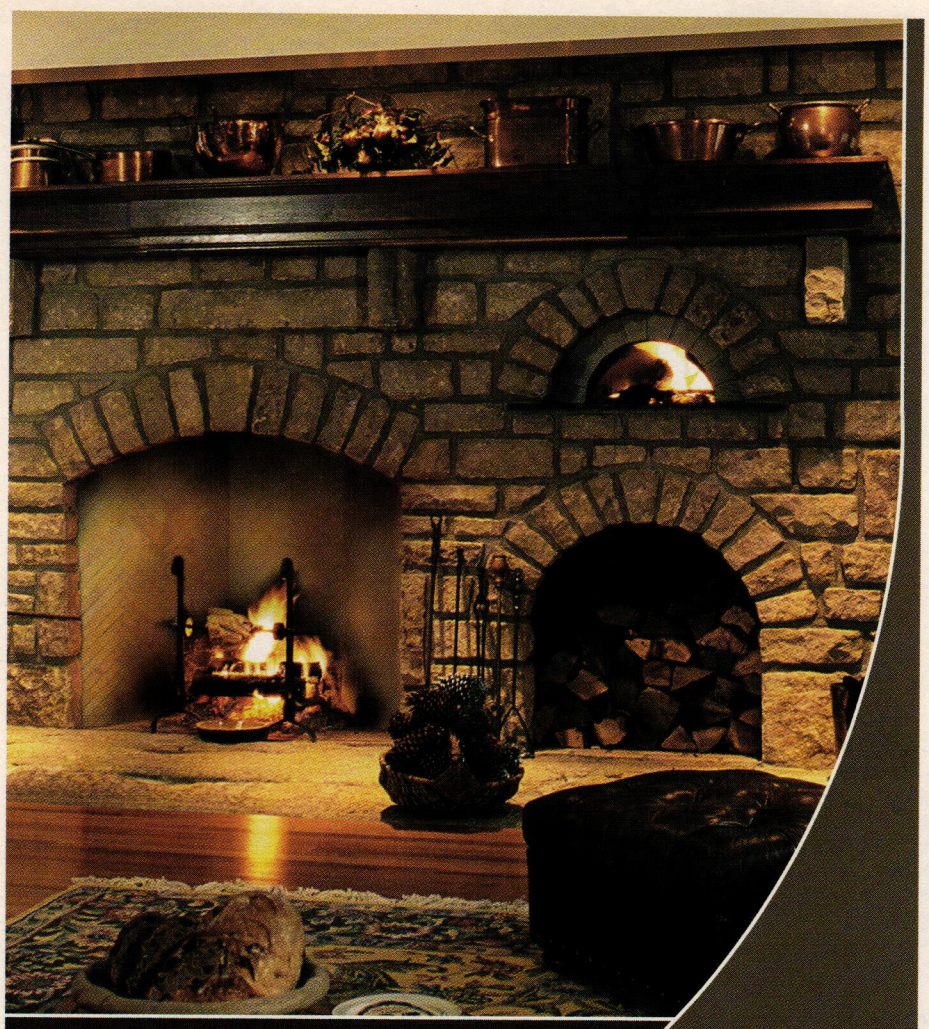

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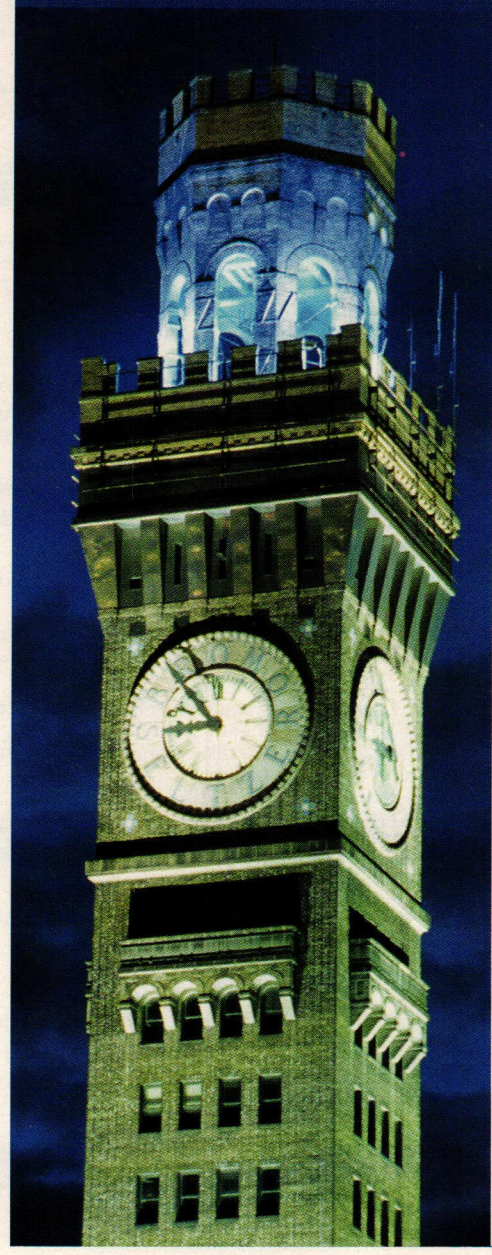

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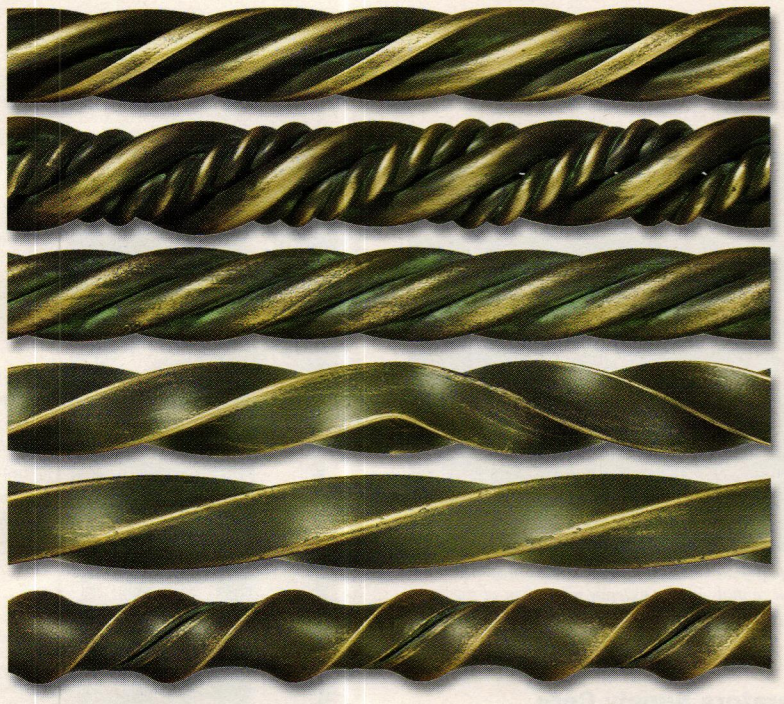

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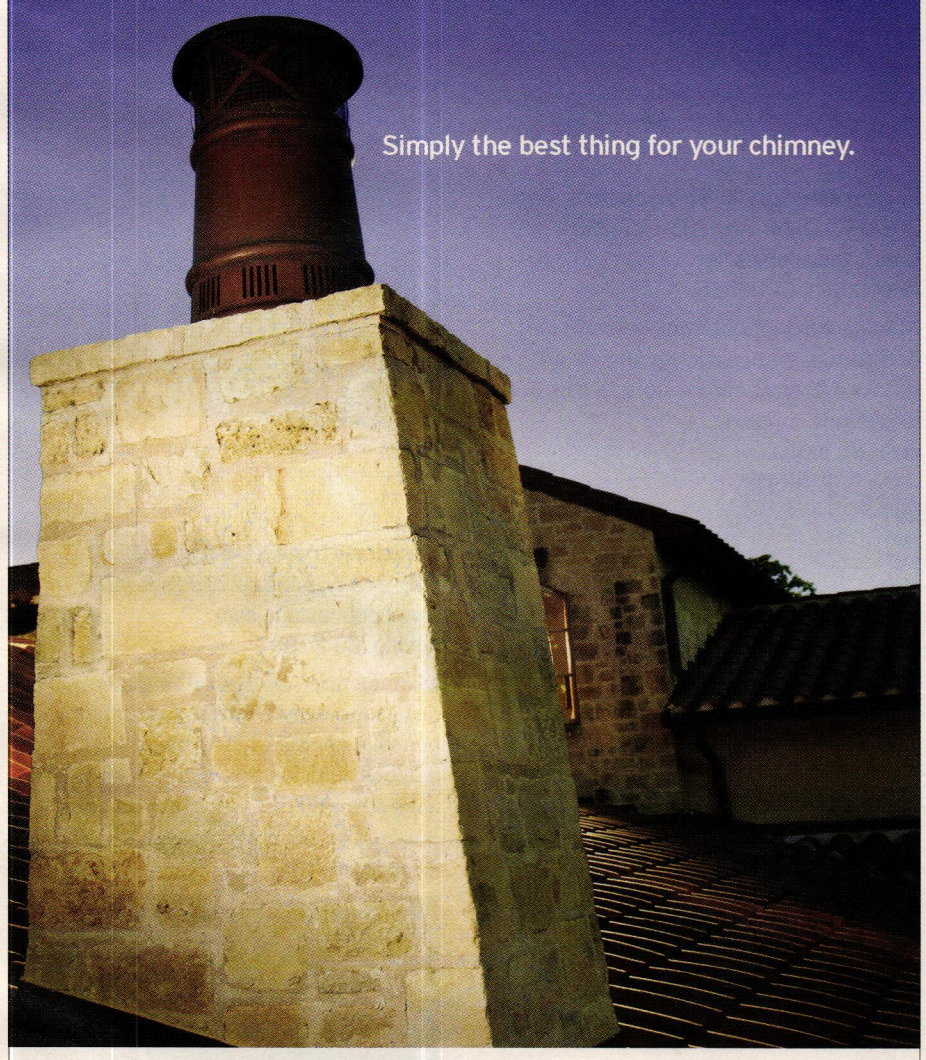

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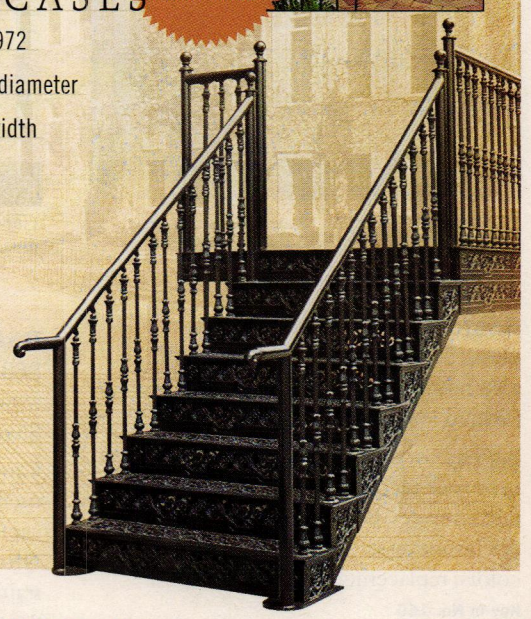

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Key in No. 1005

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www.architecturaliron.com
Milford, PA 18337

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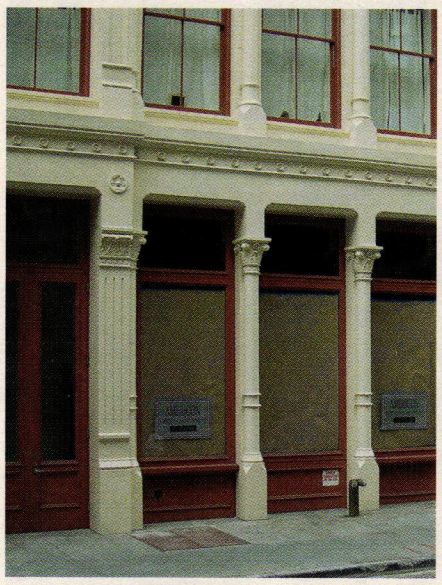
Key in No. 1504



Columns and pilasters are specialties of Architectural Iron Co.

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www.outwater.com
Bogota, NJ 07603

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Key in No. 1088

Architectural Products by Outwater supplied these structural fiberglass columns and capitals.

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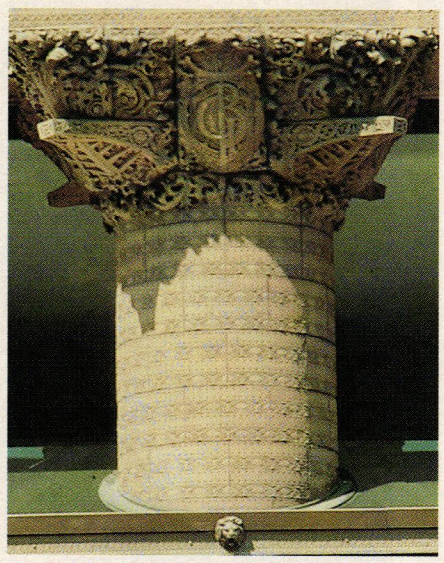

Boston Valley Terra Cotta restored the terra cotta on this column and capital for the exterior of Louis Sullivan's Guaranty Building in Buffalo, NY.

Campbellsville Industries, Inc.
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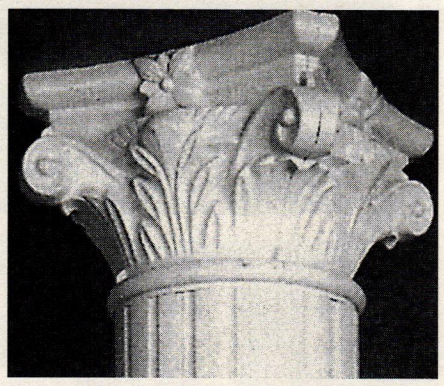
www.cvilleindustries.com
Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

Key in No. 2730



This modified-Corinthian capital, manufactured by Campbellsville Industries, can be paired with 12-in. columns.

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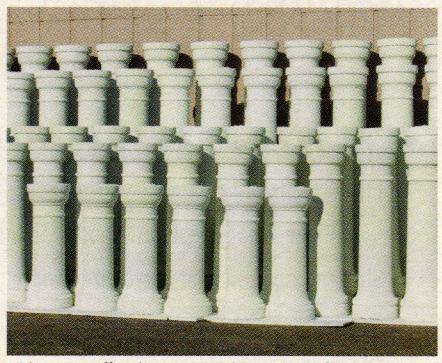

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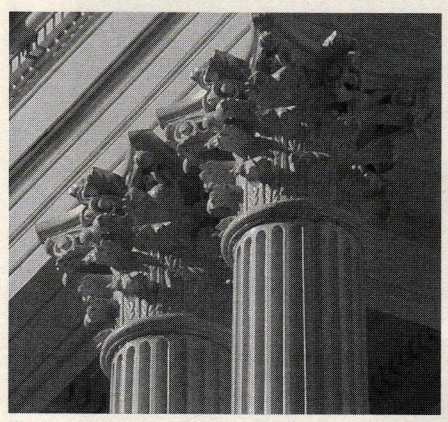
Key in No. 1023



DeAngelis Iron Work, Inc. supplied and installed 12 cast-iron capitals for the exterior restoration of the Massachusetts State House.

Decorators Supply Corp.
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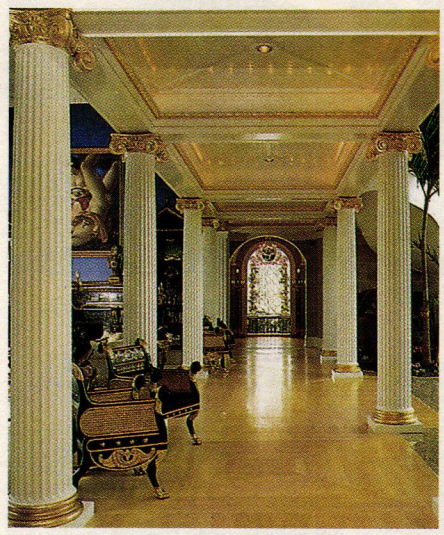

These fluted columns from Decorators Supply were installed at Dean Gardens in Alpharetta, GA.

Fagan Design & Fabrication, Inc.
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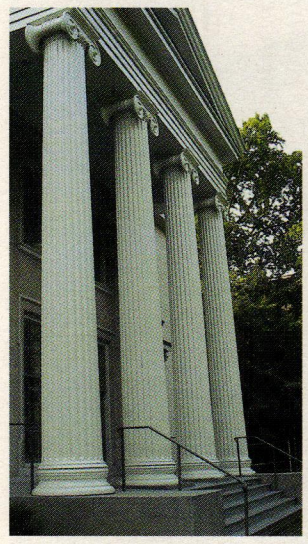
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of columns, staircase parts & turnings: stain grades in any wood species; Classical orders; stock & custom; worldwide supplier.

Key in No. 8210



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

Fischer & Jirouch Co.
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www.fischerandjirouch.com
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Key in No. 1960

The capitals that crown these exterior columns were fabricated by Fischer & Jirouch.

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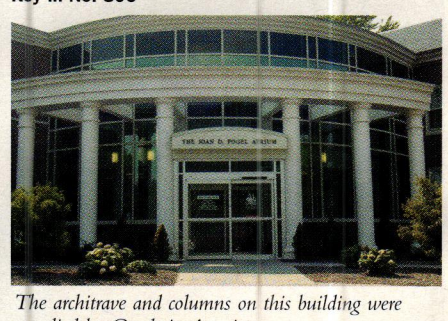

The architrave and columns on this building were supplied by Goodwin Associates.

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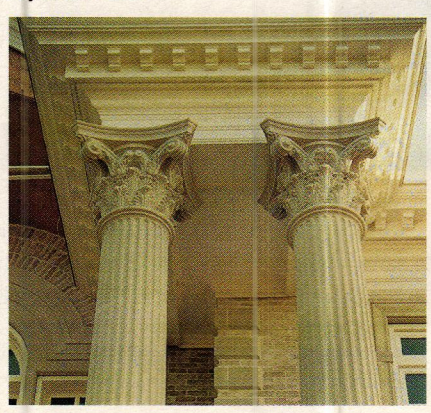

These elegant fluted columns were supplied by Haddonstone.

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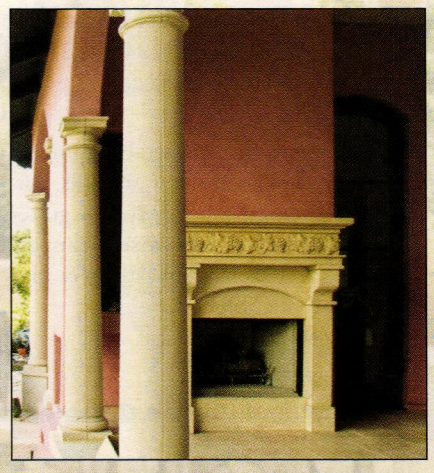

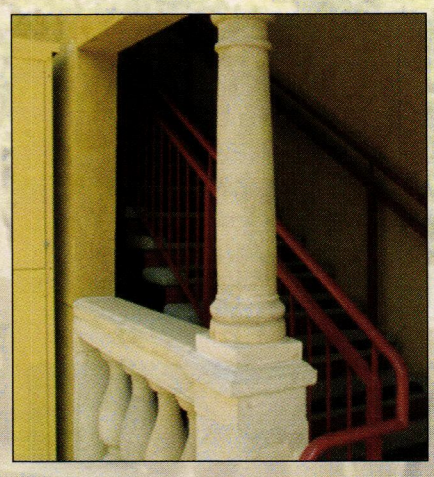

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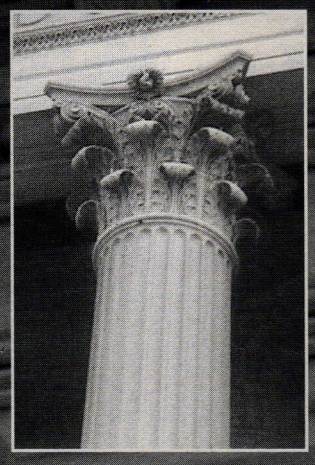

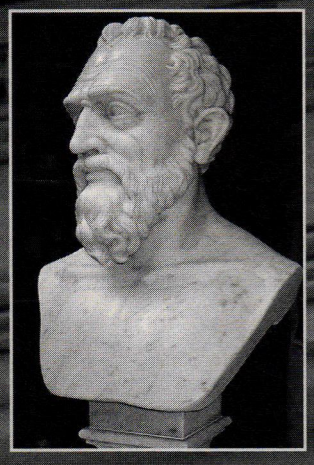

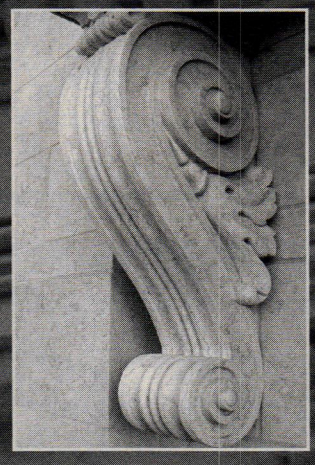

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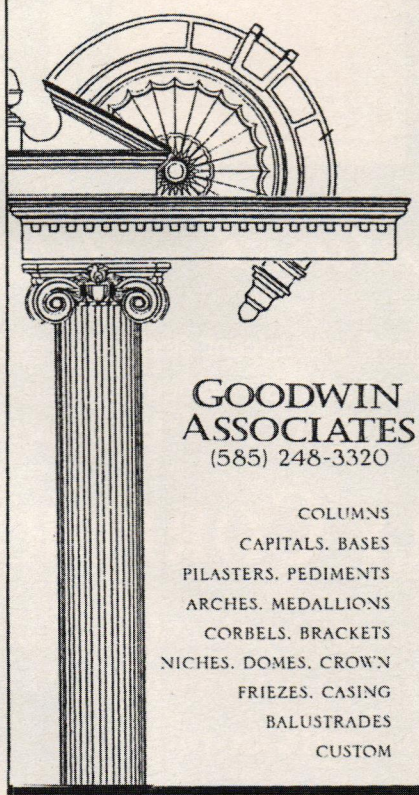

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Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog $5.

Call for more information.

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

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

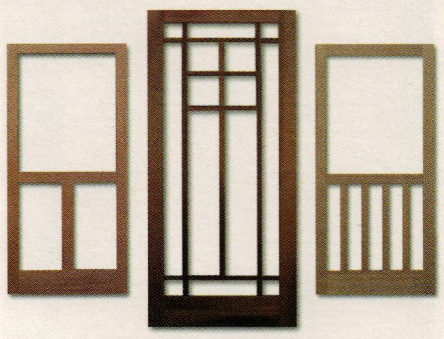
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, screens & more.

Key in No. 9600



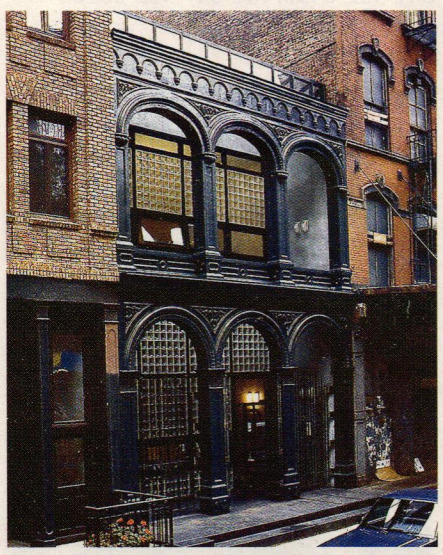
These are just a few of the wood screen and storm doors available from Coppa Woodworking.

Grabill Windows & Doors fabricates custom doors in pine, cherry, mahogany, teak, oak, Douglas fir and cypress.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Designer & manufacturer of high-performance all-wood, bronze & aluminum-clad windows & doors: commercial & historic projects; traditional to contemporary; historic replicas; green windows for sustainable designs.

Key in No. 1910



Historical Arts & Casting designs, manufactures and installs metal doors, windows and other exterior elements.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

Illingworth Millwork, LLC
877-390-2392; Fax: 315-232-3645
www.illingworthmillwork.com
Adams, NY 13605

Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

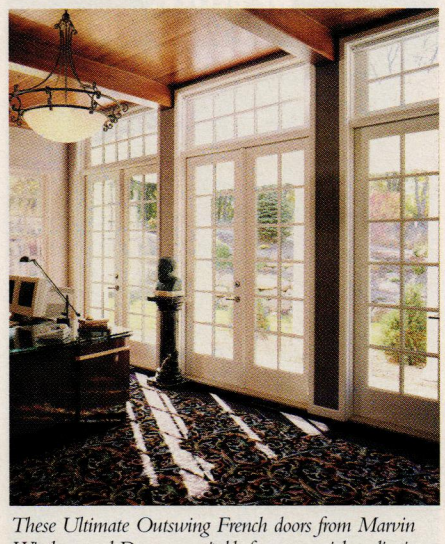
Key in No. 1696

These eliptical arched-top french doors with double pane insulated glass were fabricated by Illingworth Millwork.

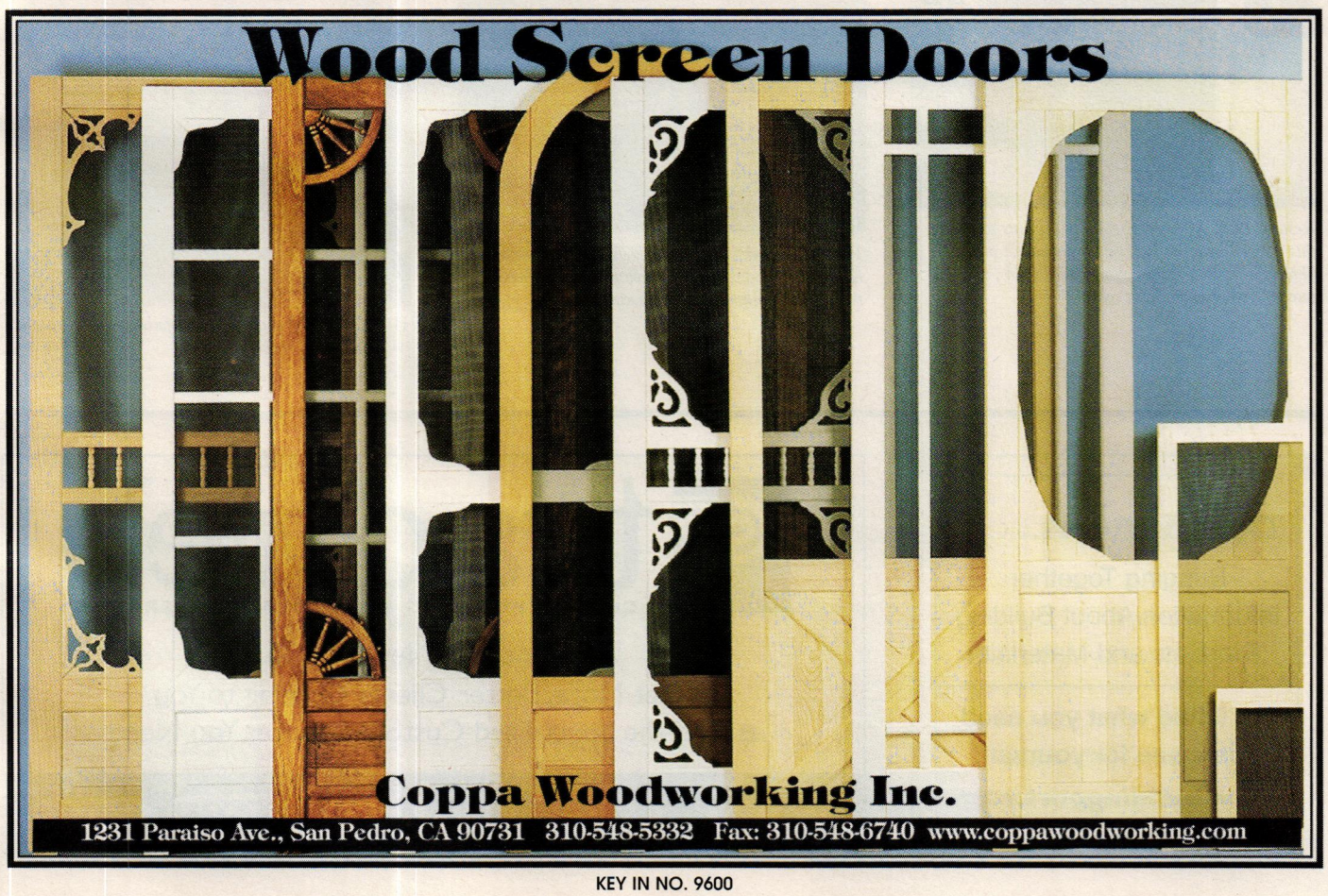
Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Key in No. 1263



These Ultimate Outswing French doors from Marvin Windows and Doors are suitable for commercial applications.



KEY IN NO. 9600

Architectural Details

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VINTAGE WOODWORKS
PO Box 39 MSC 4547
Quinlan, TX 75474-0039
www.vintagewoodworks.com

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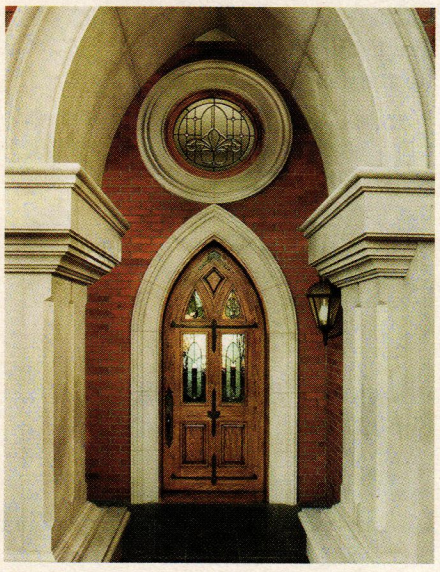
KEY IN NO. 1061

Old World Door
661-588-7700; Fax: 661-244-4477
www.oldworlddoor.com
Woodinville, WA 98072

Fabricator of wood doors: historic styles; interior & exterior; windows, shutters & hardware.



This Gothic door was produced by the craftsmen at Old Word Door.

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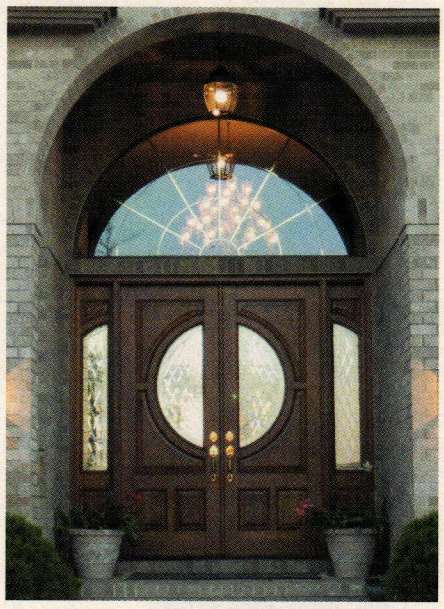
Beautifully crafted reproduction and custom windows, doors and architectural millwork.

Montague, Massachusetts, 413.367.9441
www.architecturalcomponentsinc.com



Parrett Windows & Doors offers custom doors for any historical application.

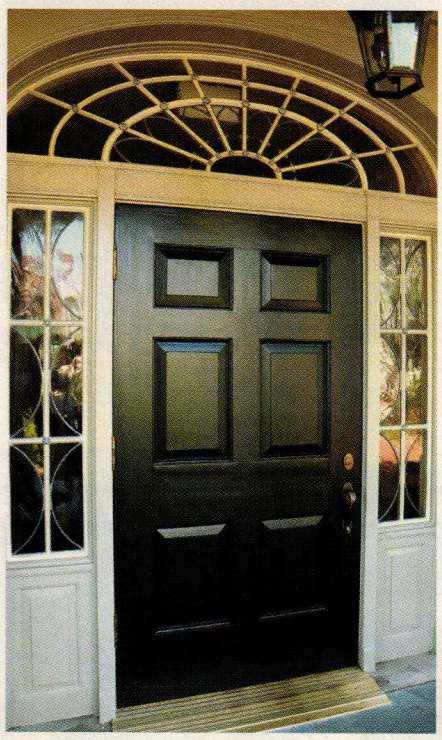
Parrett Windows & Doors
800-541-9527; Fax: 877-238-2452
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species with complete finishing options; screen doors, casings & moldings.

Key in No. 3003

Restoric, LLC
847-492-0416; Fax: 847-492-9816
www.restoric.com
Evanston, IL 60201

Restoration & construction management: civic, religious & institutional buildings; consultant on stained glass, accessibility & more; metal & wood door restoration.



Restoric LLC followed original blueprints to restore this 1941 Georgian Revival entrance to a public library; it features reamy glass, leaded lights, cast lead rosettes and original paint colors.

Victoriana East
856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109

Custom fabricator of storm/screen doors: Victorian, country, Mission & Colonial styles; pine, poplar & oak; custom brackets available; corbels, brackets, lattice & porch parts.

Key in No. 1101

In addition to its line of storm doors, Victoriana East custom manufactures wood porch parts.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned & sawn balusters, posts, railings, brackets, moldings, corbels, custom-length spandrels, screen/storm doors, window caps, wood shingles & more; cellular PVC profiles.

Key in No. 1061

Weston Millwork built these replication stationary-slat blinds using mortise-and-tenon construction and matched the original thickness, width, spacing and angle of slats.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

Custom fabricator of wood doors & windows: sash & door-frame components & complete units; storms & screens; historical reproductions & exact replicas; millwork; cornice moldings.

Key in No. 1316

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

Wiemann Metalcraft fabricated this bronze door featuring insulated glass.

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
www.woodwindowworkshop.com
Utica, NY 13501

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

Key in No. 9640

Wood Window Workshop manufactured these custom pocket doors in cherry.

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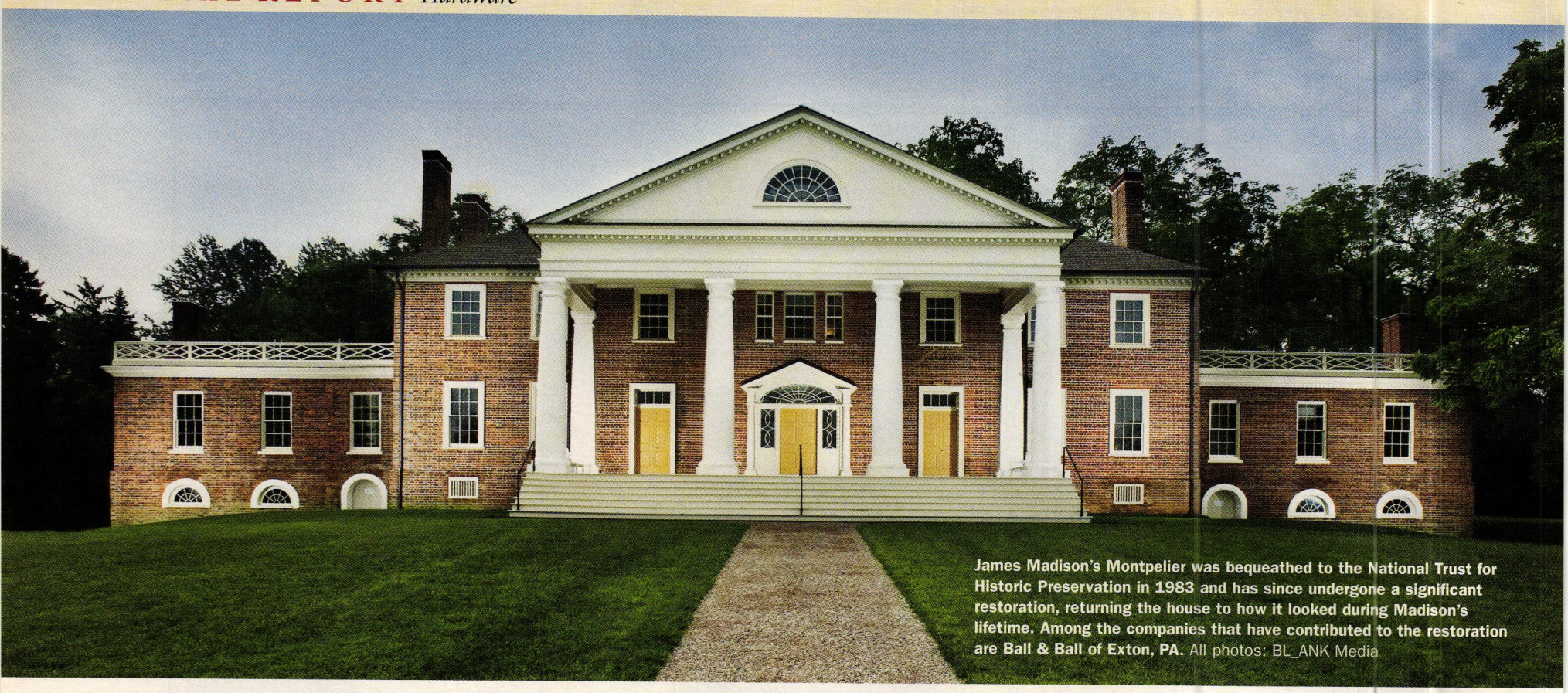
Sant'Ivo alla Sapienza, Rome, Italy. Photo by Leonard Sussman, ICA&CA 2009 Rome Drawing Tour.



James Madison's Montpelier was bequeathed to the National Trust for Historic Preservation in 1983 and has since undergone a significant restoration, returning the house to how it looked during Madison's lifetime. Among the companies that have contributed to the restoration are Ball & Ball of Exton, PA. All photos: BL_ANK Media

Key Components

Ball & Ball of Exton, PA, provided authentic finishing touches to an extensive restoration of James Madison's Montpelier.

By Lynne Lavelle

Much like the structure itself, preservationists' understanding of James Madison's Montpelier has evolved gradually. The two-story house was built around 1760 for Madison's father, planter and county official James Madison Sr.; befitting the family's status, it was the largest brick building in Orange County, VA. It was expanded over the years, most significantly with a 30-ft. addition and front portico in 1797-1800, and adjoining one-story wings in 1809-1812.

Madison, the fourth president, "Father of the Constitution" and author of the Bill of Rights, grew up at Montpelier and continued to live there with his wife Dolley until his death in 1836. The house was then sold in 1841 and changed hands several times before it was purchased by the duPont family in 1901, who bequeathed the 2,700-acre estate to the National Trust for Historic Preservation in 1983.

Prior to explorations by the trust, little was known about Montpelier's configuration during Madison's lifetime. However, five investigations, as well as studies of visitor accounts, letters, contractor bills and other documents culminated in a 15-volume report in 2002, revealing the three main construction periods and a greater understanding of the house and its occupants.

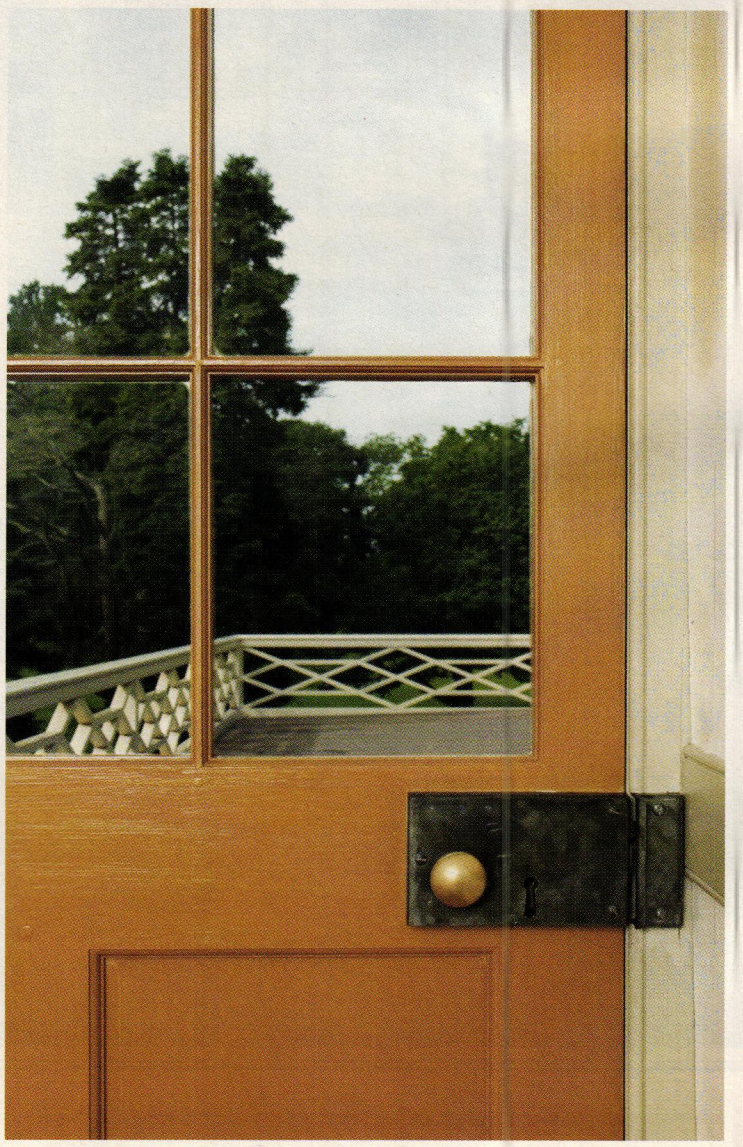
Thanks to an ambitious restoration project by the trust that began in 2004, Montpelier today looks much as Madison would have recognized it – on the exterior at least. "We began a feasibility study in October of 2001 to determine if we had enough information within the house to accurately restore it," says John Jeanes, Montpelier's director of restoration. "By about 2003, we had approvals from all of the necessary agencies and plenty of documentation. In particular, we were helped by the building accounts from the master builders, James Dinsmore and James Nielsen, who came down to Montpelier after the completion of Jefferson's Monticello in 1809 and spent three years here. They gave the linear footage of all the interior trim and all the features. It is really an exact description of every room."

Central to the restoration was the belief that all architectural elements, large and small, should be exact replicas of the originals. Such exhaustive attention to detail required the work of many, among them Ball & Ball Hardware of Exton, PA. The firm was one of several commissioned in 2006 to work on Montpelier's door and shutter hardware, which dated from the three periods of construction.

"The preservation architect came to our facility and we looked through our collection of antique locks together," says Bill Ball, partner. "We were looking for three very specific differences in the manufacturing techniques that would be consistent with those time periods. So the manufacturing process was determined by the original date of manufacture and the function of the door and the number of bolts." To the trained eye, the most considerable differences in the rim locks were the thickness and taper of the side plates, which were typically steeper on the earlier locks. Otherwise, the methods of construction were almost identical across the three time periods.

Ball & Ball worked on approximately 20 iron rim locks and 40 cast-iron hinges, 120 shutter hinges, 25 interior iron hinges and gate hardware. The firm was aided by the considerable historic evidence found throughout the house: All of the original doors existed, complete with original screw holes and the "ghosts" of the

This entry gate hinge and hand-forged nails were manufactured to follow the gate form.



This hand-forged two-bolt iron rim lock leads from a bedroom to the second floor roof of the 1809 wing; all brass knobs were provided by another manufacturer.

In the oldest section of the building, this interior door features a dead bolt with a hand-forged thumb latch. The metal was left unfinished for an aged appearance.

For this and two other adjacent cellar doors, Ball & Ball reproduced the existing strap hinges and produced the nails and rivets.

original hardware preserved beneath the paint. On the exterior of the main house, all of the original 1765 exterior shutter hinges remained and were restored.

"They didn't lose a stick of lumber," says Ball. "It's a unique approach, but one that I would like to see more often. If you have access to original materials, the result is going to be much more accurate. And the preservation approach was that they wanted to make Montpelier exactly as it was, not almost as it was."

As investigations continued throughout the restoration, no decision could ever be regarded as final. "Part of paying attention to detail is having the ability to say, 'Hmm, that might be a mistake.' So we did go over several things and made adjustments as necessary to make sure that everything was done correctly. The extra time did not concern us."

The architectural restoration of Montpelier is now complete, but work at the mansion is far from over. Currently, specialists are pouring over visitor accounts and physical evidence in preparation for phase two, which will focus on the interior finishes. "It will be a long term process," says Jeanes. "We have to determine the original furnishings, tables and chairs, as well as examine the architraves and the woodwork for items such as curtain hangings. Together with accounts of what people saw at Montpelier, we hope to re-create the finishes."

Wisely, the team is careful not to believe everything it reads: "Though the builders were usually incredibly accurate," says Jeanes, "James Madison would find out that he was charged for an extra foot of trim. He had a question about it, so it was reduced on the next bill. It was that exact." TB

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09Montpelier.htm.

This 1765 hinge was found in the cellar.

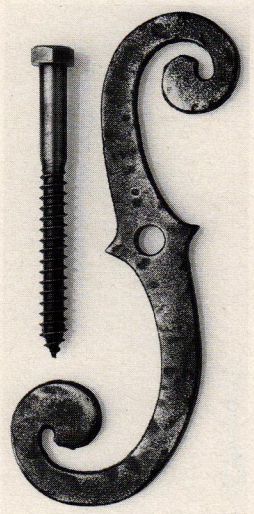
Hardware

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; hand-forged decorative-head nails.

Key in No. 1690

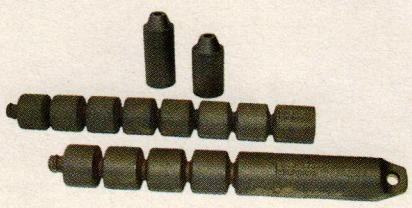


Colonial-style hardware, such as this 7-in. shutter dog, is available from Acorn Forged Iron.

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Key in No. 1504



Architectural Iron Company offers stock cast-iron window weights and custom weights in cast lead and cast iron.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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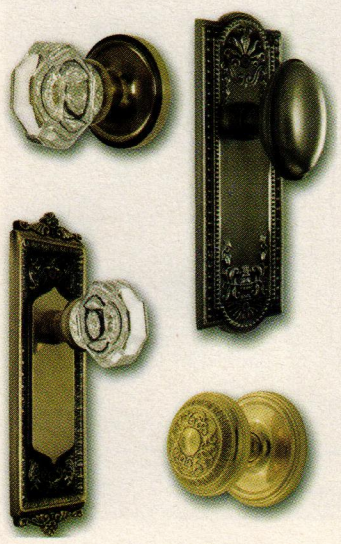
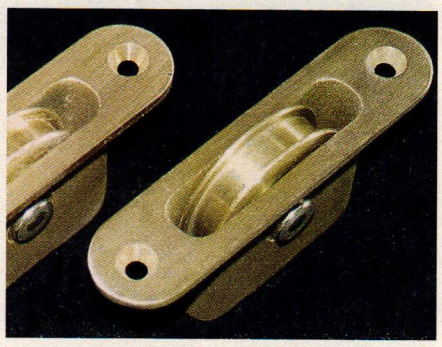


The range of decorative door hardware from Outwater includes these doorknobs and plates.

Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.

Key in No. 1670

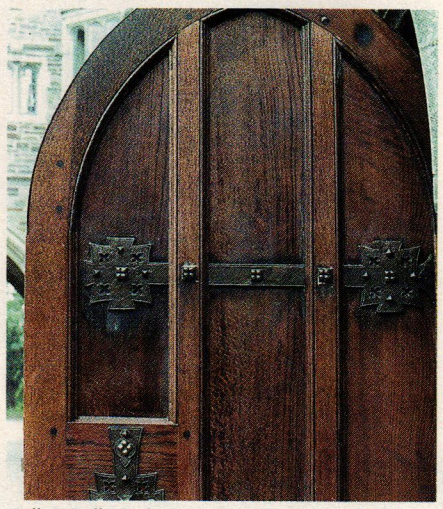


Sash pulleys from Architectural Resource Center are available in cast brass or bronze in a range of sizes and finishes.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

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

Key in No. 2930



Ball & Ball Hardware supplies Victorian and Early American hardware reproductions in brass, cast iron, bronze, wrought iron and steel.

Barry Supply Co., Div. of Barry Industries, Inc.
212-242-5200; Fax: 212-675-7094
36 W. 17 St.
New York, NY 10011

Manufacturer of replacement window hardware: sash pulleys, weights & locks; balances, guides, tilt latches, handles & operators; parts for awnings; patio, terrace & closet door parts; ventilator brackets; 44+ years; large inventory.

Brusso Incorporated
212-337-8510; Fax: 212-337-9840
www.brusso.com
New York, NY 10013

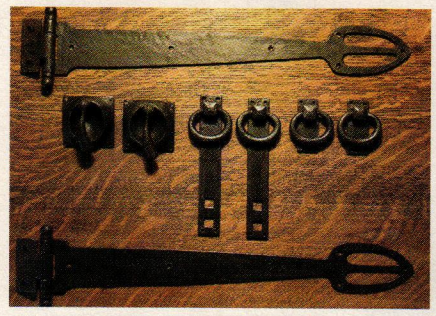
Designer & manufacturer of precision cabinetry hardware: commercial & residential use.

Key in No. 1836

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867



This period-style door hardware was fabricated by Cardine Studios.

Custom Shutter Company
800-470-0685; Fax: 251-545-4120
www.customshuttercompany.com
Montgomery, AL 36117

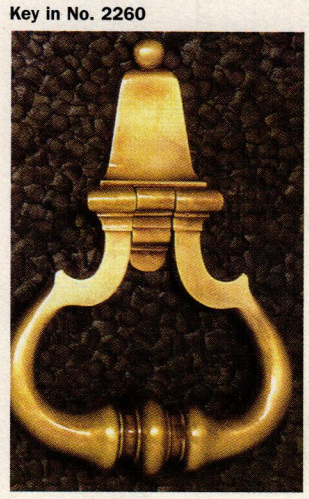
Supplier of interior & exterior shutters: louvered, panel, board-&-batten, combination & hurricane styles; vinyl, pine, red cedar, redwood, mahogany, cypress, wood composite, PVC composite, fiberglass & aluminum; standard & period style hardware.

Key in No. 1900

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

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

Key in No. 2260

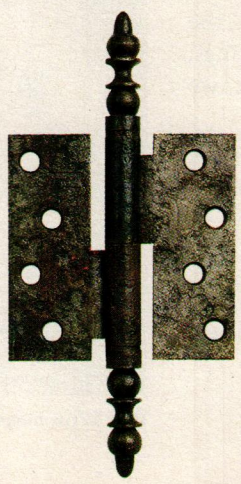


E.R. Butler offers Early American door hardware in a variety of finishes.

European Hardware & Finishes/Gerber Hinge Co.
800-643-7237; Fax: 818-717-5016
www.gerberhinge.com
Canoga Park, CA 91304

Importer & distributor of cabinet, door & window hardware: cremone bolts/espagnolettes; iron, bronze & brass; from France, Italy & England; special finishes upon request.

Key in No. 2540



European Hardware & Finishes/Gerber Hinge supplies this rusted-iron hinge with cap.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

House of Antique Hardware
888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.

Key in No. 1096

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings.

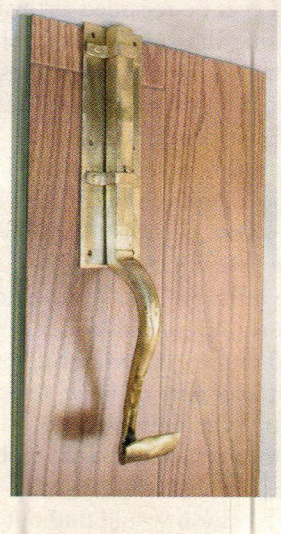
Key in No. 1240

This door pull, model #9000 from James Peters & Son, is 10 in. long.

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

Call for more information.



Kayne & Son Custom Hardware fabricated this cane bolt in bronze.

Kennedy Hardware
317-873-1316; Fax: 317-873-8662
www.kennedyhardware.com
Zionsville, IN 46077

Supplier of hardware: for doors & windows, sash lifts & locks; restoration; brass, bronze, glass & nickel door hardware.

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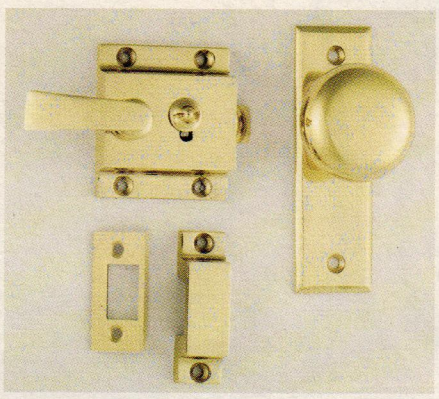
The Pembridge knob from Notting Hill is shown here in the satin gold finish.

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of high-end hardware: knobs & pulls of hand-cast pewter or bronze, additional plating options, semi-precious stones, enameling & hand painting; Classical, old world, island & lodge motifs.

Key in No. 319



The model #SCL82 screen-door latch set from Phelps is hot-forged and precision-machined from solid brass.

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

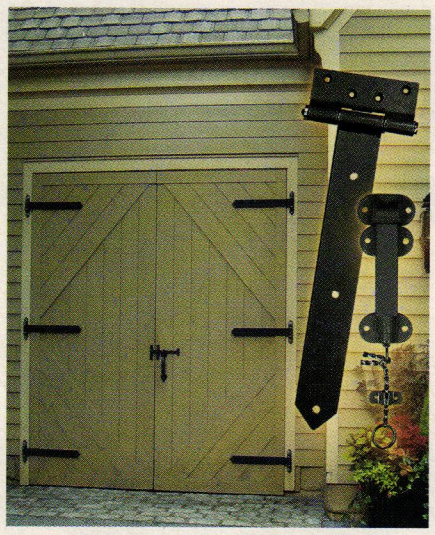
Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more.

Key in No. 6001

Richards-Wilcox, Inc.
800-253-5668; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506

Manufacturer of historical reproduction door hardware: for slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.

Key in No. 1579



Heavy-duty hinges, latches and handles from Richards-Wilcox were used on this traditionally styled carriage house door.

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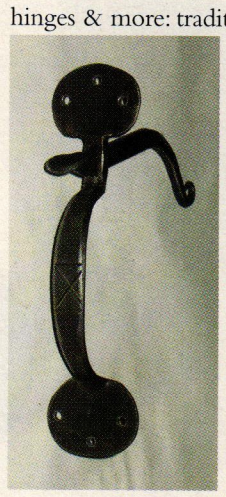
KEY IN NO. 1670

Seven Pines Forge
814-797-1353; Fax: 814-792-1324
www.sevenpinesforge.com
Knox, PA 16232

Fabricator of wrought iron fireplace accessories, weathervanes, chandeliers, hinges & more: traditional styles.

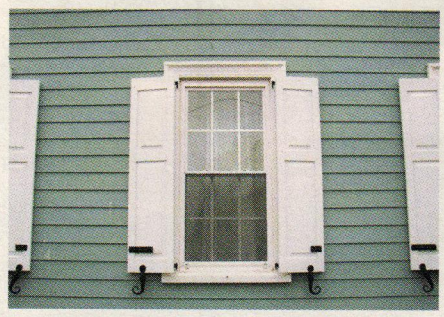


This wrought-iron door latch was fabricated by Seven Pines Forge.

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: mortise & tenon cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 20 years; made in USA; shipped nationwide.

Key in No. 1321



Shuttercraft manufactured the shutters and hinges and holdbacks on these windows.

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of bathroom supplies: cast-iron & acrylic clawfoot bathtubs, porcelain sinks, brass faucets, shower rods & rings; floor registers & air returns; decorative door, window & gate hardware; lighting; mailboxes.

Key in No. 1376

The Sundial sash lock from Signature Hardware measures 2 in. wide x 2 in. high and is available in antique brass, polished and lacquered brass and pewter finishes.

The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

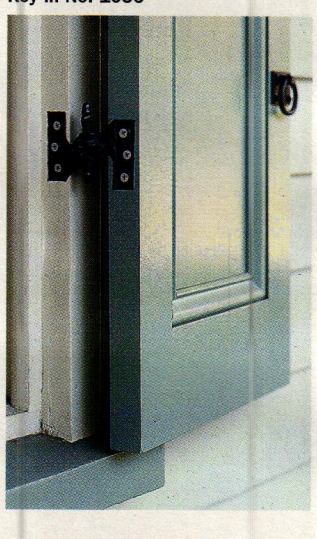
Call for more information.

The Nanz Company supplies a full line of door hardware in dozens of standard and custom-plated and -patinated finishes.

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware.

Key in No. 1056



This paneled shutter with period-style hardware was crafted by Timberlane.

Victoriana East
856-910-1887; Fax: 856-910-1884
www.victorianaeast.com
Merchantville, NJ 08109

Custom fabricator of storm/screen doors: Victorian, country, Mission & Colonial styles; pine, poplar & oak; custom brackets available; corbels, brackets, lattice & porch parts; shutter hardware.

Key in No. 1101

Vixen Hill Shutters
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Custom fabricator of shutters: blind-pocketed & teak-pegged (no glue); old-growth red cedar; more than 26 styles; pair sizes to 6x10 ft.; shutter hardware.

Key in No. 1230

Vixen Hill's traditional arch-top, paneled and louvered shutter has cast stainless-steel hardware and hurricane panels.

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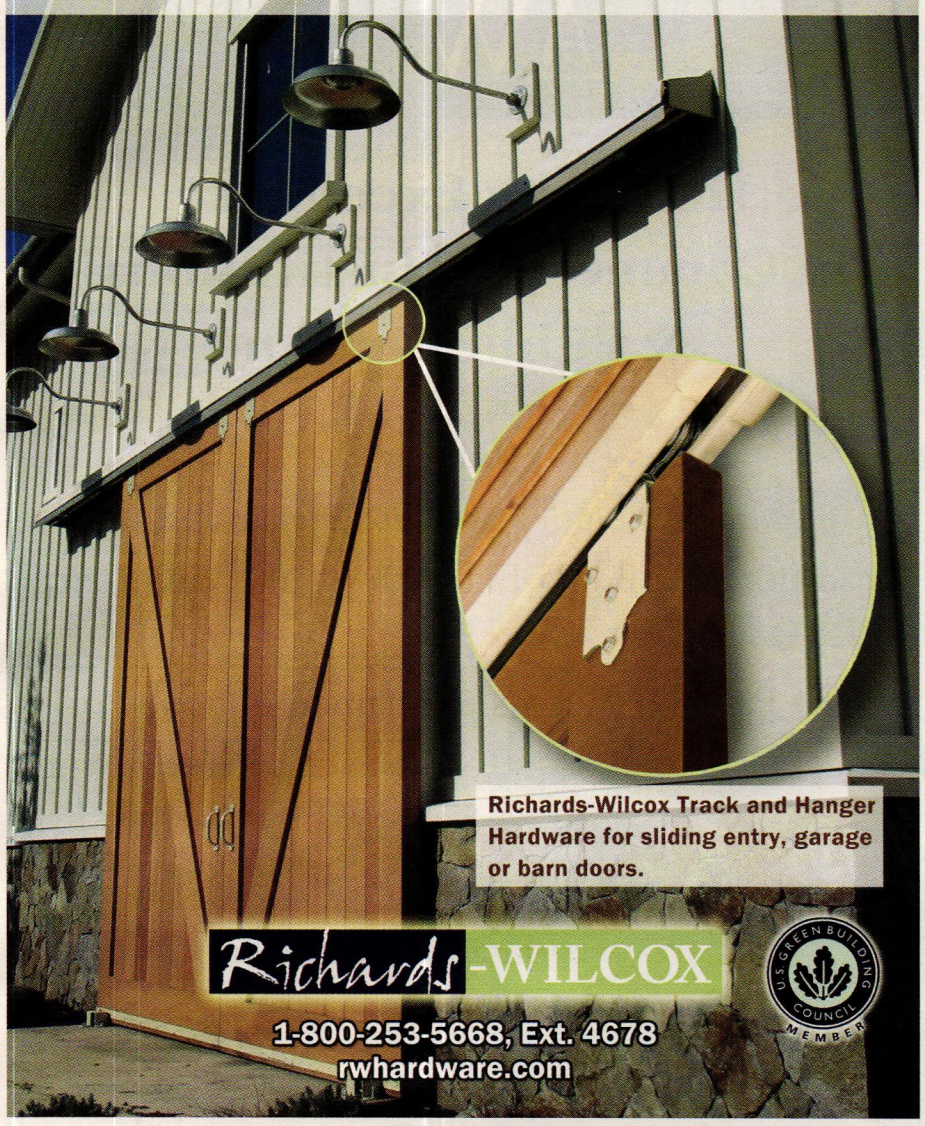

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KEY IN NO. 1376

Shutters

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

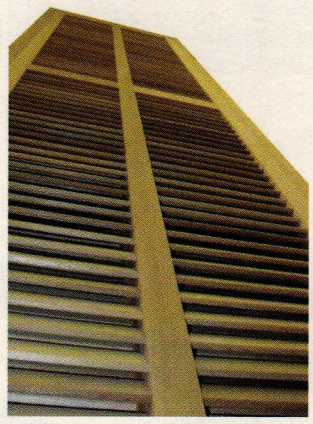
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Key in No. 1088

Custom Shutter Company
800-470-0685; Fax: 251-545-4120
www.customshuttercompany.com
Montgomery, AL 36117

Supplier of interior & exterior shutters: louvered, panel, board-&-batten, combination & hurricane styles; vinyl, pine, red cedar, redwood, mahogany, cypress, wood composite, PVC composite, fiberglass & aluminum; standard & period style hardware.
Key in No. 1900

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, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.
Key in No. 806



Bahama style shutters are available from Shuttercraft in many sizes.

Shuttercraft, Inc.
203-245-2608; Fax: 203-245-5969
www.shuttercraft.com
Madison, CT 06443

Manufacturer of wood shutters: mortise & tenon cedar & mahogany exterior movable & fixed louver, board & batten & raised panel; cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; full painting services; family owned for 20 years; made in USA; shipped nationwide.
Key in No. 1321

Shutterstile LLC
804-493-1111; No fax
www.shutterstile.com
Montross, VA 22520

Supplier of custom exterior shutters: interchangeable panels; many colors, patterns, styles & sizes; glass, porcelain, ceramic, cork adornments.

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KEY IN NO. 1056

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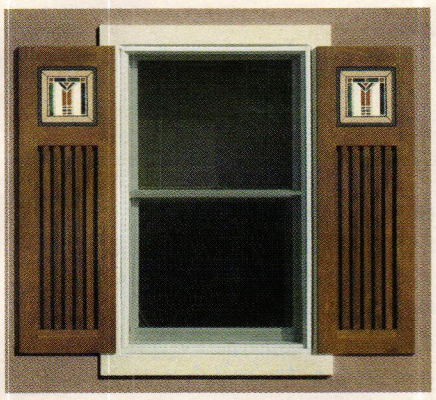
Categories:

- **Restoration & Renovation**
- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
- **Public Spaces: Parks, Plazas, Gardens, Streetscapes**

Corresponding awards will also be given for residential projects.

The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to
www.palladioawards.com

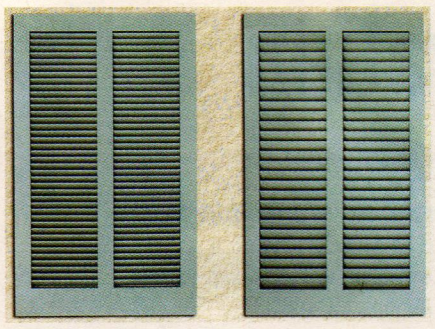


These Mission-style shutters were fabricated by Shutterstile.

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware.

Key in No. 1056; 1925 for Endurian



These Bermuda shutters from Timberlane, available in any louver size with the option of large or small tilt-rods, are designed for sun screening and moderate storm protection.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

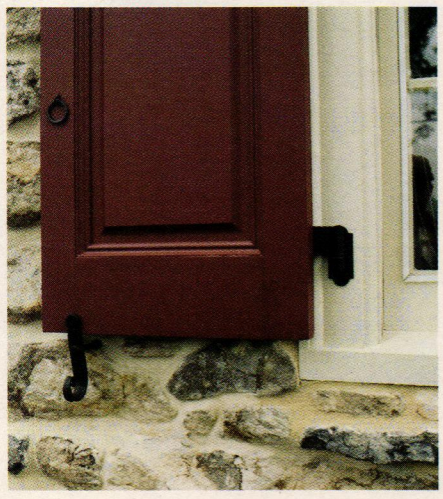
Custom fabricator of wood doors & windows: sash & door-frame components & complete units; storms & screens; historical reproductions & exact replicas; millwork; cornice moldings.

Key in No. 1316

Vixen Hill Shutters
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Custom fabricator of shutters: blind-pocketed & teak-pegged (no glue); old-growth red cedar; more than 26 styles; pair sizes to 6x10 ft.; shutter hardware.

Key in No. 1230



This exterior shutter from Vixen Hill is held back with a traditional shutter dog.

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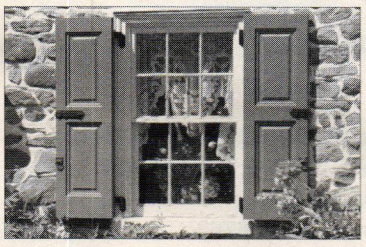

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800-423-2766

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KEY IN NO. 1900

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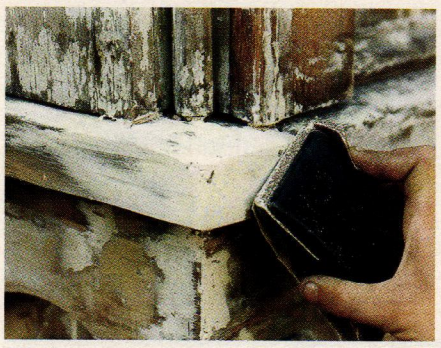
Windows & Window Restoration

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

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

Manufacturer of products for restoration & repair: wood consolidation & repair, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

Key in No. 1300

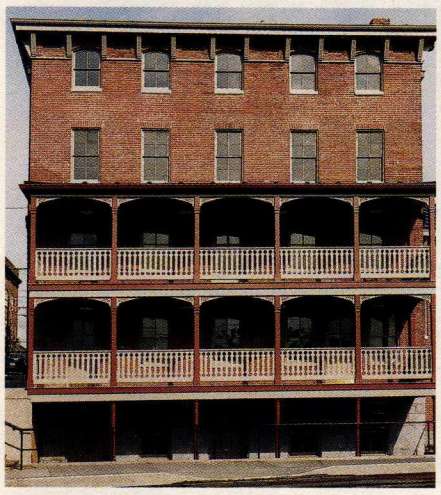


Wood restoration products from Abatron are used to repair rotted wood in windows, doors, decks, columns, stairs and floors.

Allegheny Restoration, Inc.
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.

Key in No. 1004



Allegheny Restoration provides replication, restoration and repair of wooden doors and windows.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

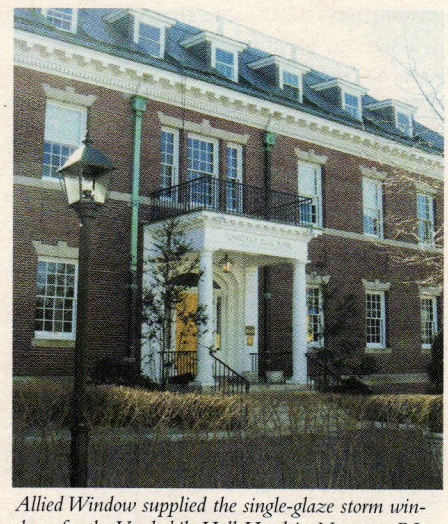
Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com
Cincinnati, OH 45241

Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; protection from UV & vandalism; interior & exterior; commercial & residential applications.

Key in No. 690



Allied Window supplied the single-glaze storm windows for the Vanderbilt Hall Hotel in Newport, RI.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

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

Call for more information.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

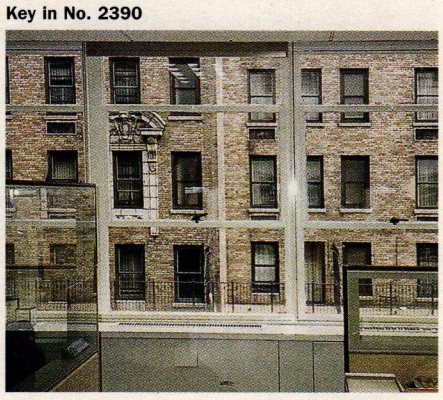
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

Cityproof Windows
718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101

Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.

Key in No. 2390



The soundproofing windows in this office building were custom designed, manufactured and installed by Cityproof Windows.

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

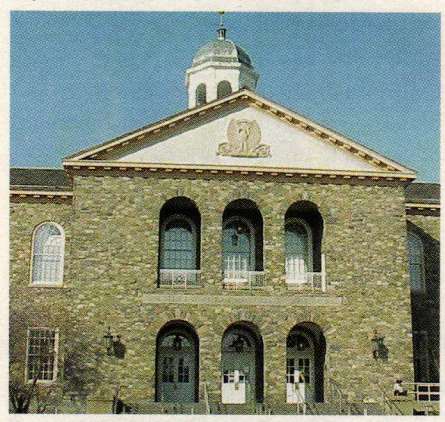
Supplier of architectural products: cornice moldings, columns, capitals, balustrades, door & window surrounds, ceiling medallions, niches, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.

Key in No. 806

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Designer & manufacturer of high-performance all-wood, bronze & aluminum-clad windows & doors: commercial & historic projects; traditional to contemporary; historic replicas; green windows for sustainable designs.

Key in No. 1910



Grabill Windows & Doors manufactured single-hung and pivot oval windows, round-top transoms and doors for the U.S. Post Office in Poughkeepsie, NY.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line metal windows.

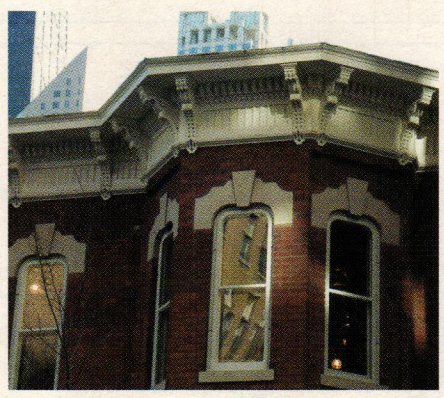
Key in No. 2470

This Kalamein bronze window was fabricated by Heather & Little.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210



History Construction restored the windows and cornice for this building.

History Construction
815-998-2756; Fax: 815-998-2757
www.woodwindowrestoration.com
Odell, IL 60460

Restoration construction services: window & door restoration, exterior cornices, millwork replication & more.

Illingworth Millwork, LLC
877-390-2392; Fax: 315-232-3645
www.illingworthmillwork.com
Adams, NY 13605

Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

Key in No. 1696

These custom windows were fabricated by Jim Illingworth Millwork.

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

Custom manufacturer of glass interior storm windows for energy conservation & soundproofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options.

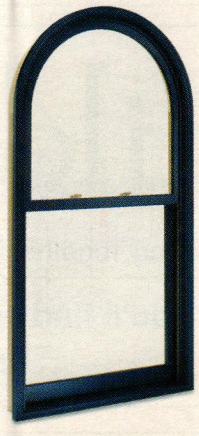
Key in No. 909

Innerglass Window Systems created this custom interior storm window, which is designed to eliminate drafts and reduce sound infiltration.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Key in No. 1263



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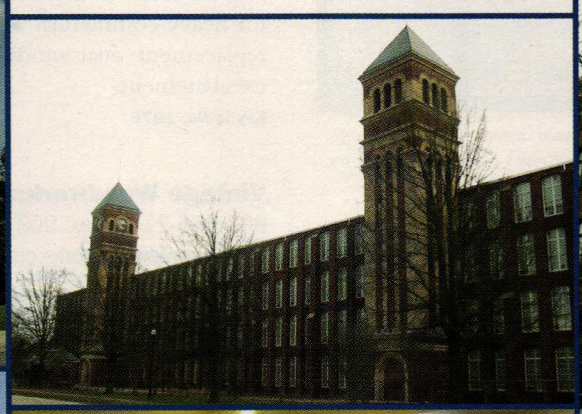

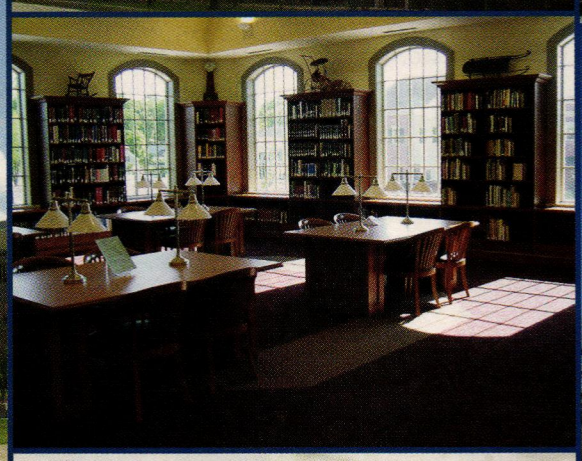

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Key in No. 1042; 964 for DeVAC

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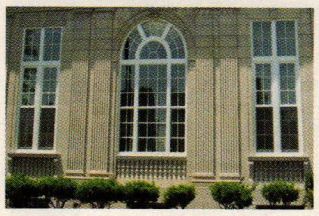
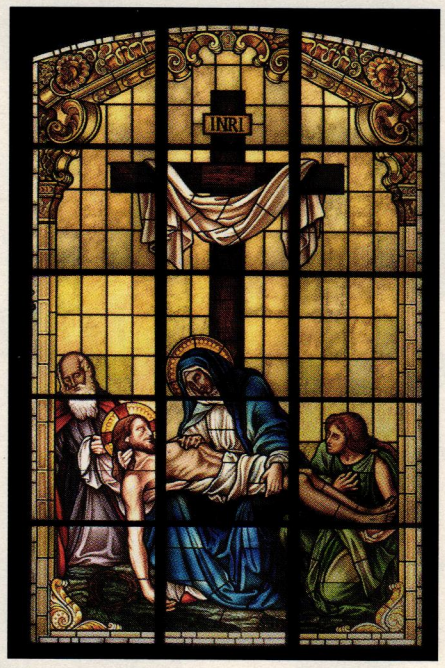


Parrett Windows & Doors built this large, multi-unit window set to customer specifications.



This is one of three dozen custom stained-glass window designs created by Rohlf's Studio for The Shrine of Our Lady of Guadalupe in LaCrosse, WI.

Rohlf's Stained & Leaded Glass Studio
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

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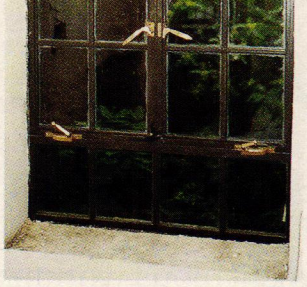

This vintage 1930s steel window was restored by Seekircher.

Seekircher Steel Window Repair
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566

Restorer of steel casement windows & doors: all work done on site; repaired & restored steel windows & doors at Frank Lloyd Wright's Fallingwater; vintage steel casement windows & doors; more than 6,000 windows repaired annually.

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www.stcloudwindow.com
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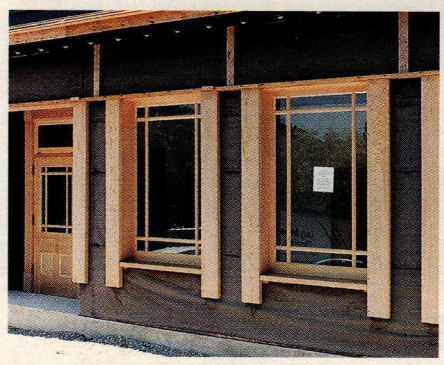

These Craftsman-style windows were fabricated by Weston Millwork Co.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

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www.wmcraft.com
Tulsa, OK 74104

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Key in No. 1223

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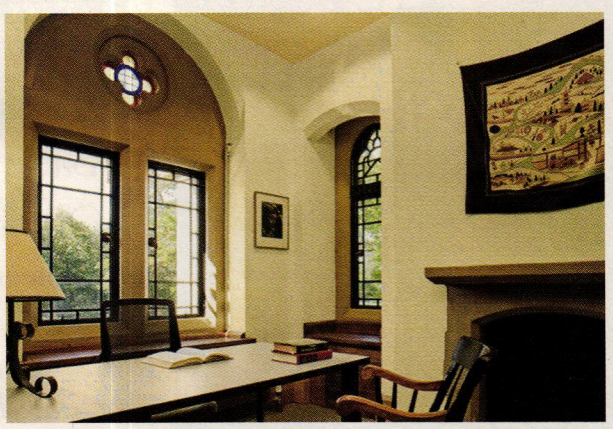
www.woodwindowworkshop.com
Utica, NY 13501

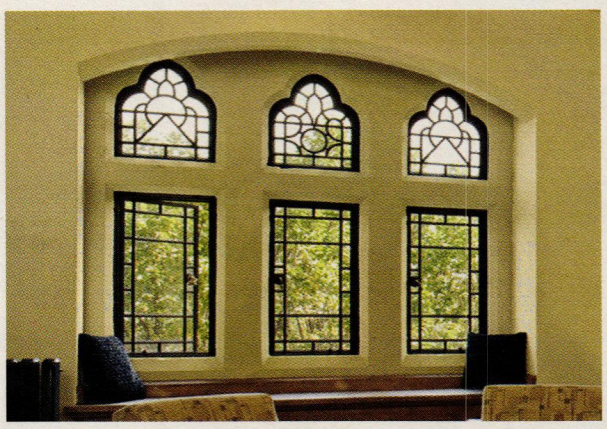
Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise-&-tenon construction, true-divided lite, hard-to-find hardware & restoration & insulated glass; factory finishes; reproductions; for storefronts.

Key in No. 9640

Wood Window Workshop replicated this arched double-hung window in Honduras mahogany with true-divided lites.

KEY IN NO. 690





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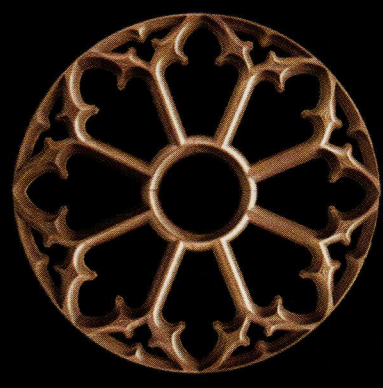

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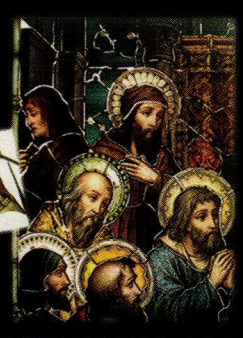

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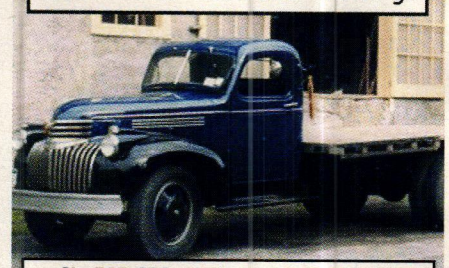

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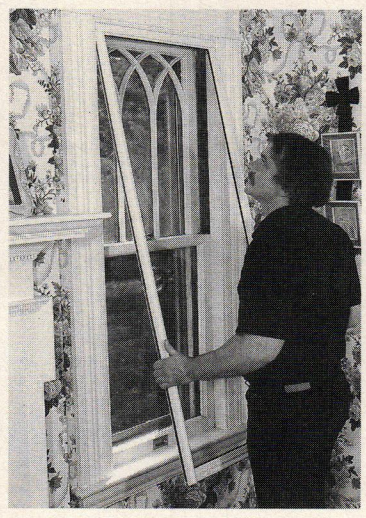

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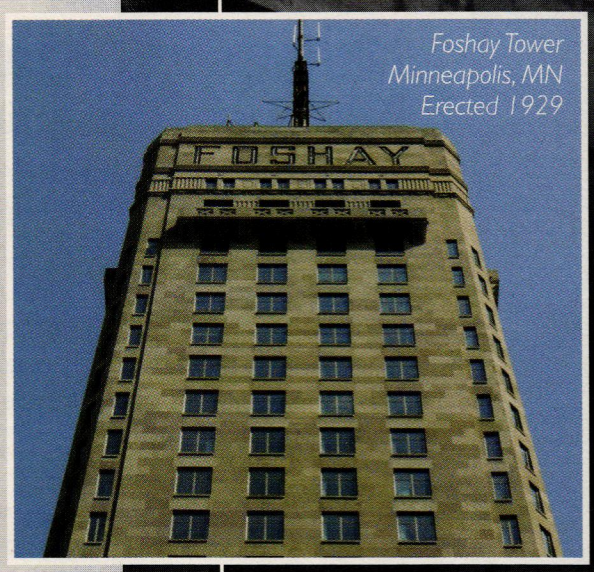

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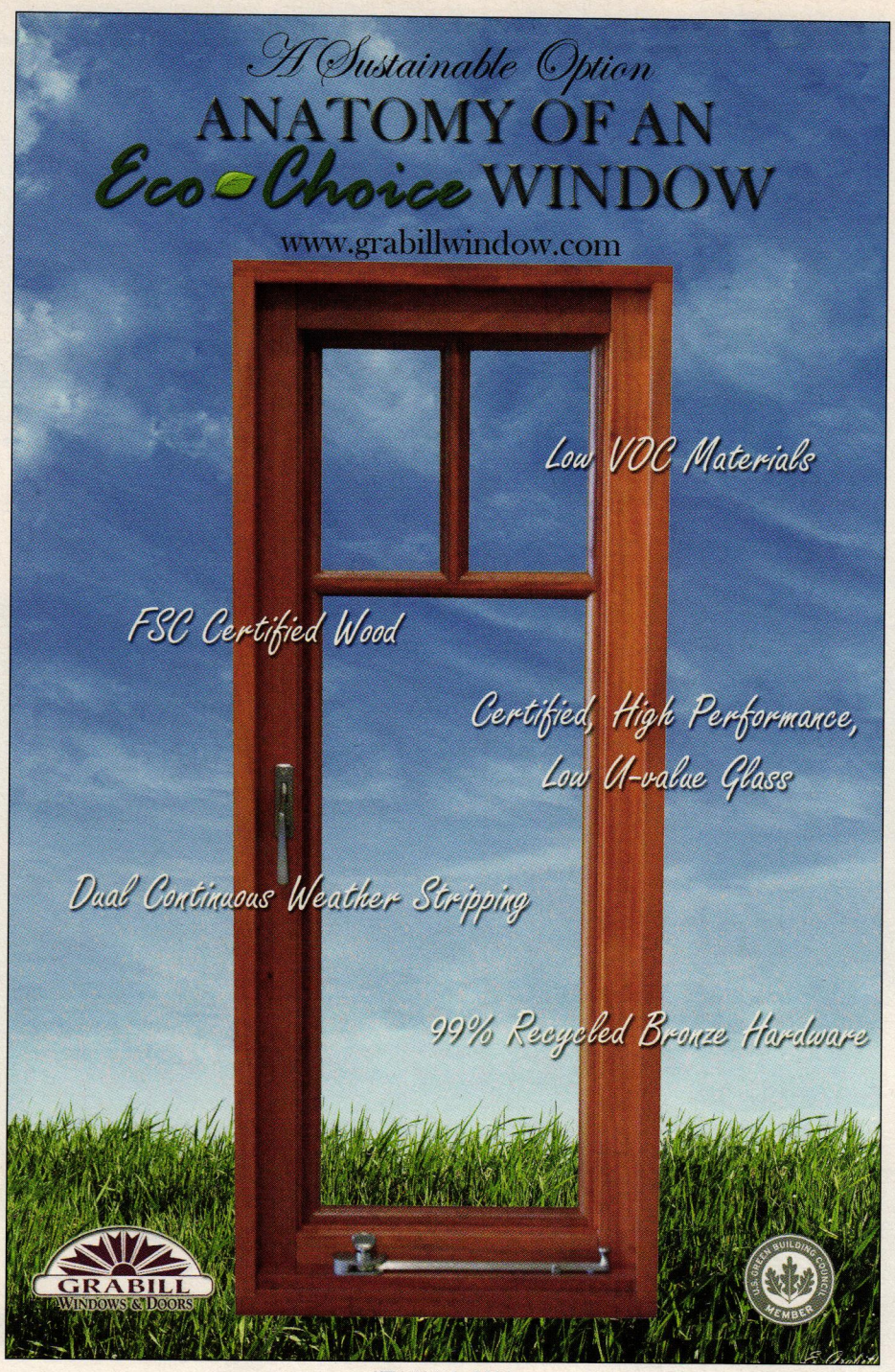

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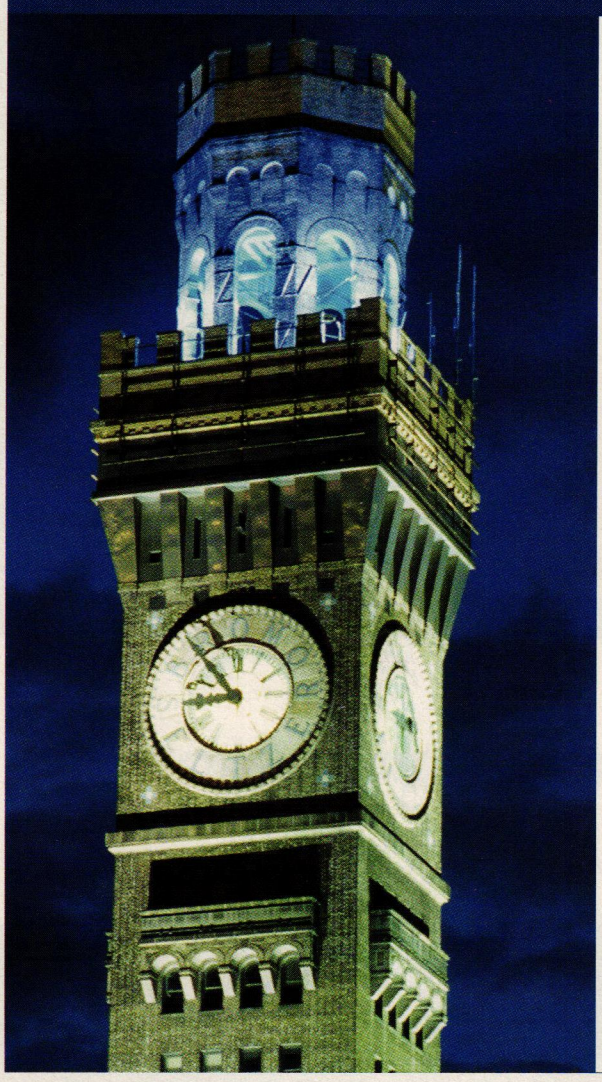

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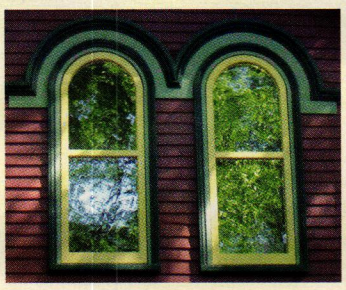

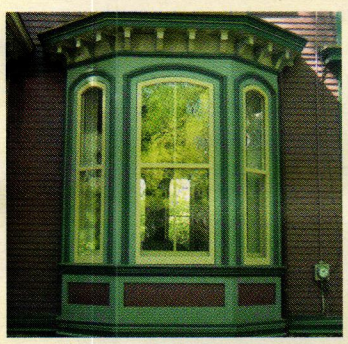

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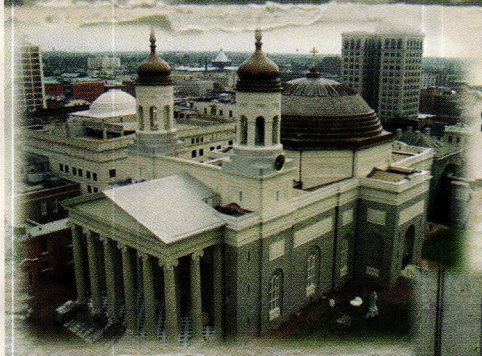

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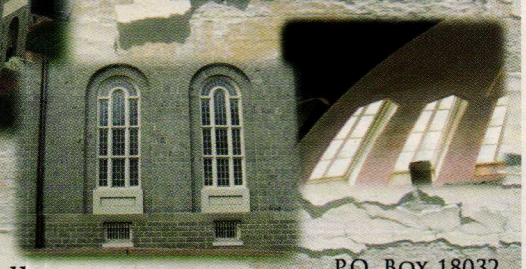

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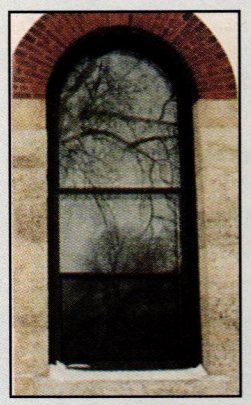

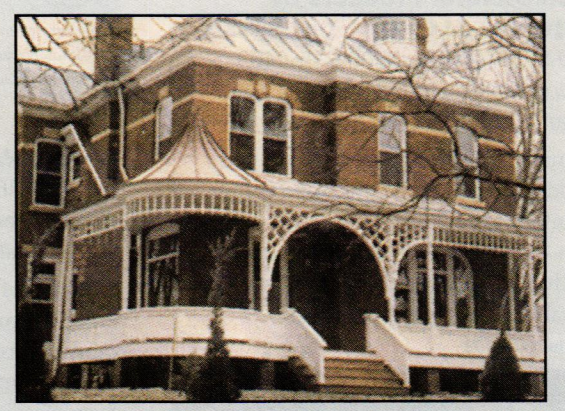

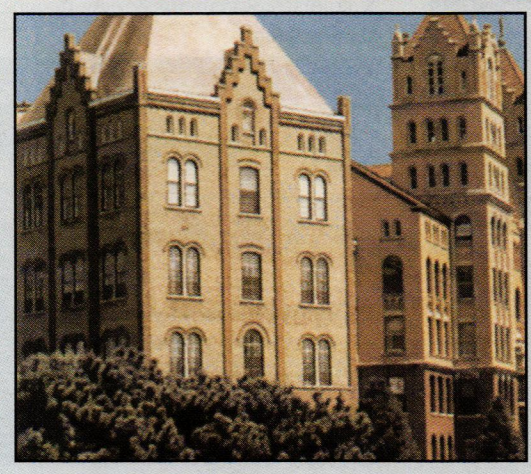

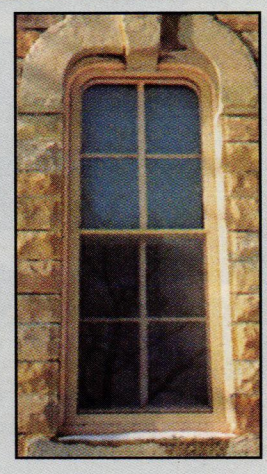

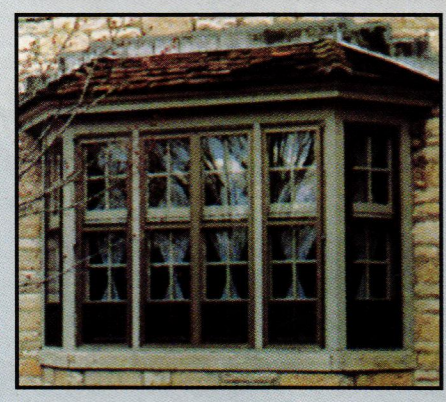

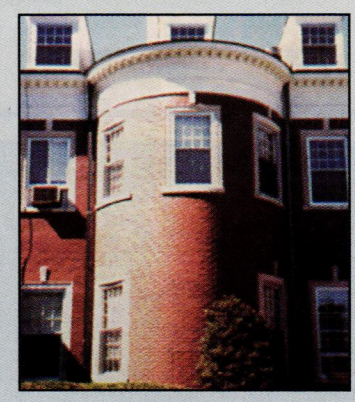

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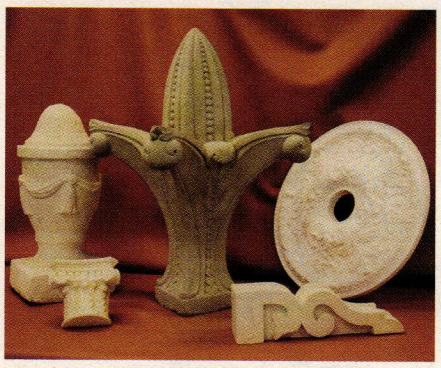

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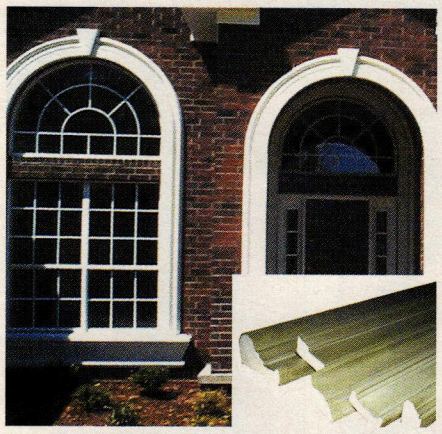

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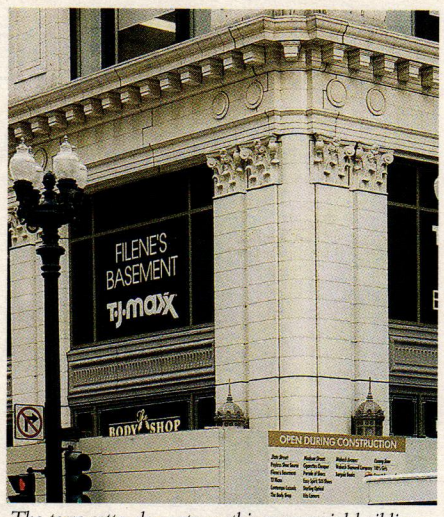

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Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

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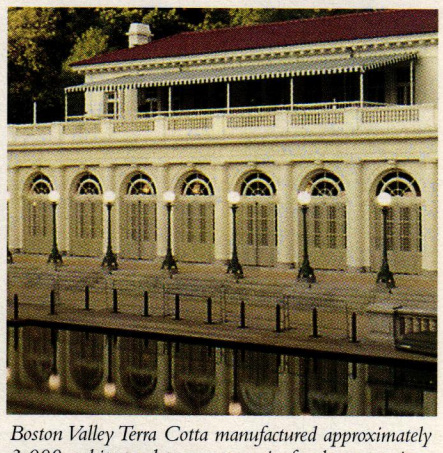


Boston Valley Terra Cotta manufactured approximately 3,000 architectural terra-cotta units for the restoration of the Prospect Park Boat House in Brooklyn, NY.

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

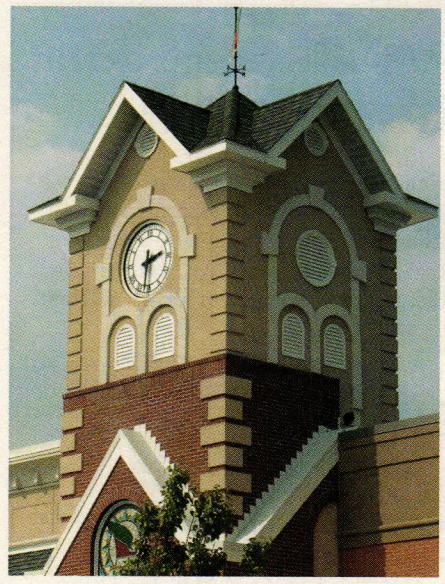
Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.

Key in No. 1960

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, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.

Key in No. 806



The decorative polyurethane architectural elements on this quaint clock tower were supplied by Goodwin Associates.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

Key in No. 4020

Haddonstone provided the custom cladding for this New York City building.

Shaws of Darwen
800-419-9183; Fax: 609-799-1862
www.shawsofdarwen.com
Princeton Junction, NJ 08550

Manufacturer of terra-cotta elements: complete survey & CAD design services for replacement of hand-molded ornament using glazed & unglazed terra cotta; color matching.

Call for more information.

Shaws of Darwen produced the architectural terra cotta for the restoration of this building in Chicago.

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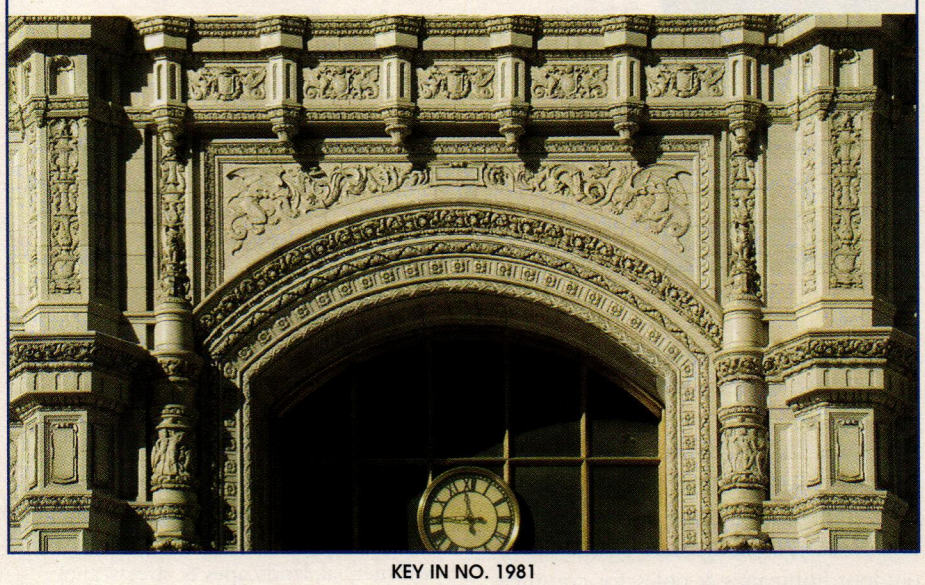

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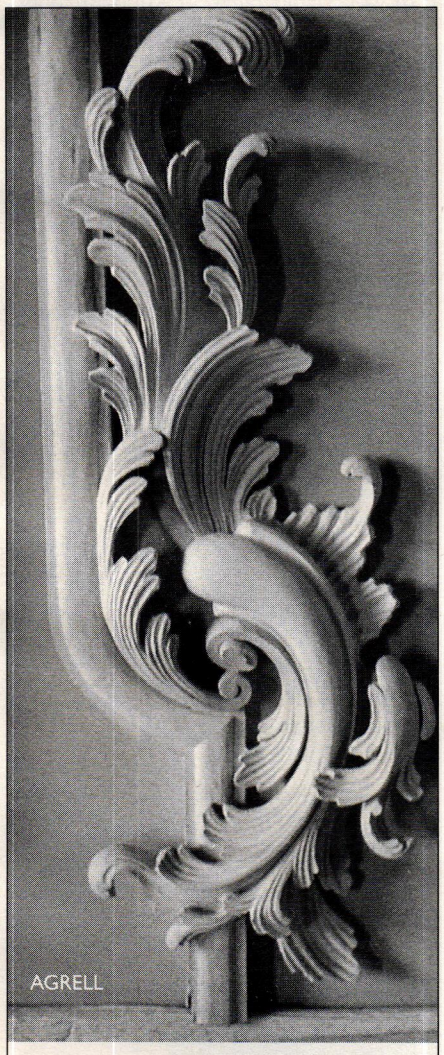

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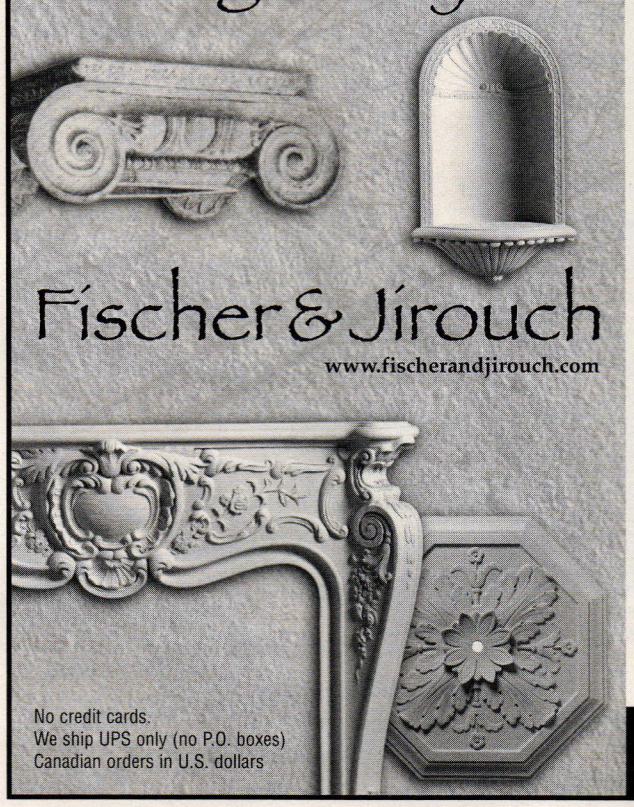

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Cleveland, Ohio 44103
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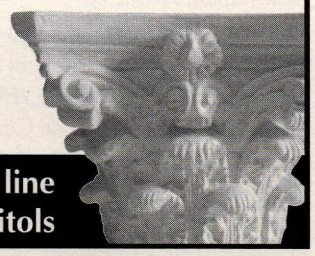
(216) 361-0650 fax



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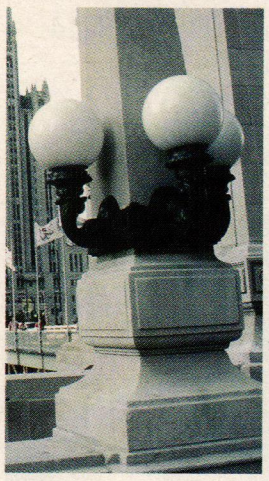
Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005



The city of Chicago commissioned Allen Architectural Metals to re-create these bronze obelisk light fixtures and cast-iron lampposts from original castings.

Architectural Area Lighting, Inc.
714-994-2700; Fax: 714-994-0522
www.aal.net
La Mirada, CA 90638

Supplier of architectural lighting: decorative, high performance, energy-efficient, dark-sky friendly; contemporary & traditional outdoor luminaires & poles; for commercial, educational, municipal & downtown applications.

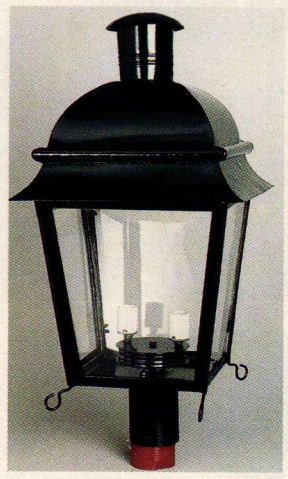
The Providence is an energy-efficient outdoor luminaire from Architectural Area Lighting.

Authentic Designs
800-844-9416; Fax: 802-394-2422
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; CUL/UL listed for wet & damp locations; library binder $15.

Key in No. 60

This lamppost was manufactured by Authentic Designs.



This exterior fixture from Ball & Ball Lighting is a reproduction of an 18th-century Philadelphia street lantern.

Ball & Ball Lighting
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

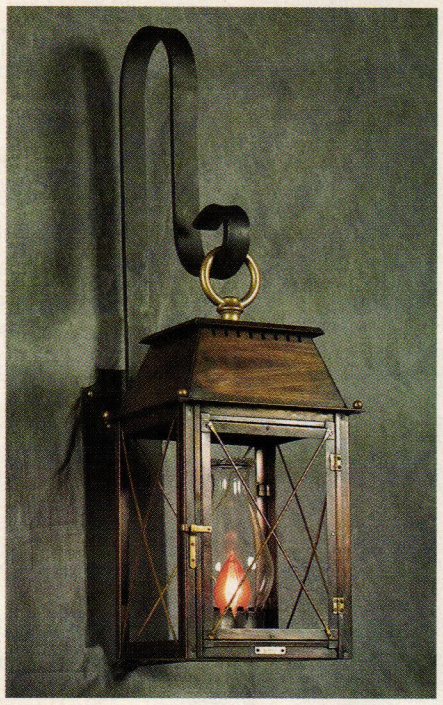
Fabricator of historical lighting: chandeliers, sconces, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & salvaged originals, new designs, custom work & reproductions; restoration services.

Key in No. 7660

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.

Key in No. 166



Bevolo Gas & Electric Lights fabricated this electric Coach House lantern with a custom Tudor scroll bracket.

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.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

Cardine Studios fabricated this period-style lantern.

Cole & Co., C.W.
626-443-2473; Fax: 626-443-9253
www.colelighting.com
South El Monte, CA 91733

Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & step lights; fencing; antique refurbishments; for commercial & institutional use.

Key in No. 488

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.

Call for more information

This wall-mounted lantern from Josiah R. Coppersmythe is finished in copper verde and measures 10½ in. wide x 9½ in. deep x 22 in. tall.

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.

Key in No. 313

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.customhomex.com
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.

Key in No. 527

The Warwick Old World wall-mount lantern from Customlightstyles.com features Flemish glass and an oil-rubbed bronze finish.

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

Designer & fabricator of exterior & interior lighting: lanterns, pendants, ceiling mounts, sconces, chandeliers & landscape; hand-forged iron, brass & copper; 20 hand-applied finishes; 13 glass options; custom matches.

Key in No. 2545

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

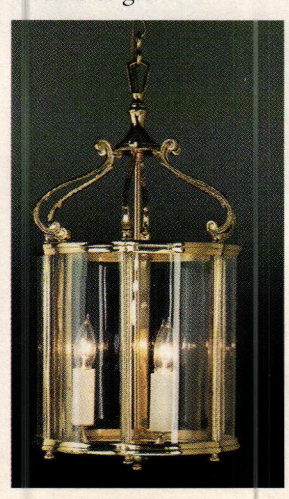
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

Key in No. 809

This wall-mounted electric lantern was handcrafted by Deep Landing Workshop.

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

Manufacturer & supplier of 18th-century style lighting fixtures: chandeliers, sconces, lanterns, bell-jar fixtures, table & floor lamps; exterior lanterns; antique, historic reproductions & custom lighting; electric & gas.



This brass light fixture is one of many historic styles available from The Federalist.

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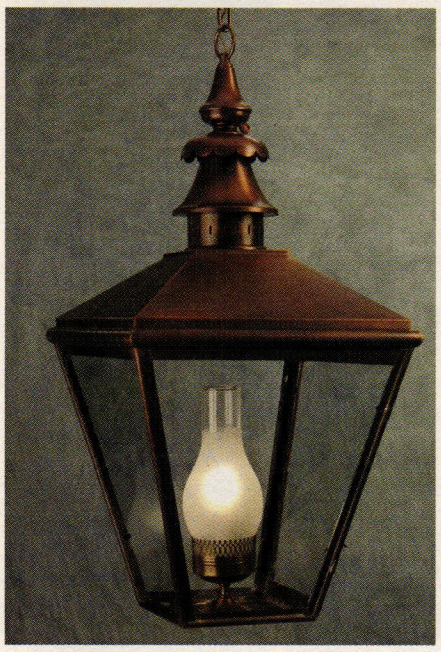
Fourteenth Colony Lighting
800-297-9719; Fax: 901-272-0365
www.fourteenthcolonylighting.com
Memphis, TN 38104

Manufacturer of handcrafted solid-brass & copper light fixtures: sconces, chandeliers, pendants, bell jars & iron rings; post- & wall-mounted & hanging lanterns; several exterior models are UL listed for natural gas.

Key in No. 5034



Model 4122-CH AC/CLR from Fourteenth Colony Lighting is made out of solid brass and/or solid copper; it measures 34x16½ in.and is also available in a post-mount and wall-mount version.

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, custom outdoor lighting, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

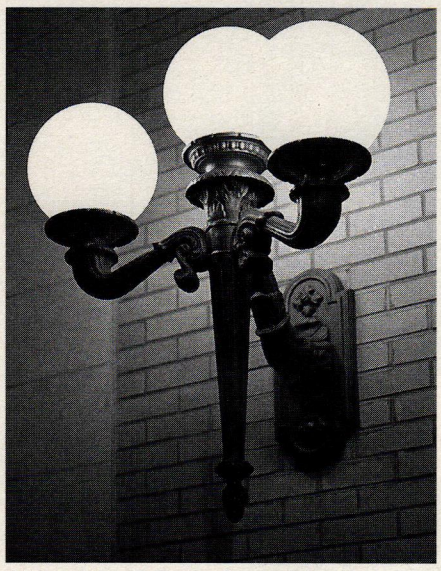
Key in No. 9130

The artisans at Herwig handcrafted this traditionally styled exterior lantern.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210



Historical Arts & Casting fabricated this aluminum wall-mounted lighting fixture.

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.

Key in No. 8730

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

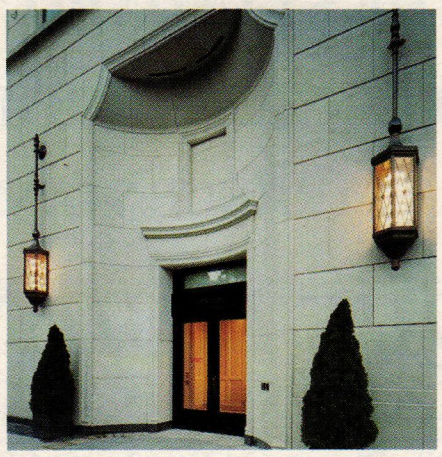
Custom designer & manufacturer of interior & exterior lighting: chandeliers, pendants, ceiling flushes & sconces; wall, pendant, post & pilaster exterior models; many architectural periods; historical reproductions.

Key in No. 1239

Lantern Masters custom crafted this exterior wall-mounted lantern, a reproduction of an antique model.

Lighting Nelson & Garrett Inc.
416-463-0050; Fax: 416-463-9882
106 Birmingham St.
Toronto, ON, Canada M8V 4E6

Manufacturer of lighting fixtures: many sizes, styles & designs.



These solid cast-bronze exterior lanterns with leaded glass panels were designed and built by Lighting Nelson & Garrett for a Robert A.M. Stern building.

Period Lighting Fixtures, Inc.
800-828-6990; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247

Manufacturer of 250+ handcrafted reproduction 18th- & 19th-century fixtures: wood-turned/metal chandeliers, aged-tin/pewter sconces & lanterns; most licensed by Colonial Williamsburg, historic Deerfield & Old Sturbridge Village.

Key in No. 301

This handmade reproduction light fixture from Period Lighting Fixtures was adapted from a Sturbridge Village design.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Manufacturer of traditional lighting fixtures: the Remains Permanent Collection, an original line of lighting & mirrors made in NY; restored antique lighting; UL listed.

The Devon exterior sconce from Remains Lighting is made of tooled brass with a hand-worked surface and glazed with seeded-glass panels.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730

This ca. 1920-1930 exterior bronze sconce was refurbished by Schiff Architectural Detail; it is 60 in. tall x 24 in. deep.

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

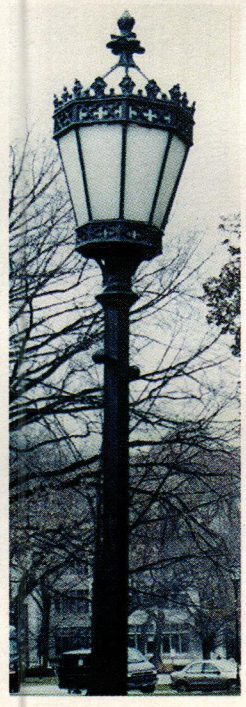
Direct distributor of bathroom supplies: cast-iron & acrylic clawfoot bathtubs, porcelain sinks, brass faucets, shower rods & rings; floor registers & air returns; decorative door, window & gate hardware; lighting; mailboxes.

Key in No. 1376

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

Key in No. 6190



St. Louis Antique Lighting supplied these historic fixtures for the University of Chicago.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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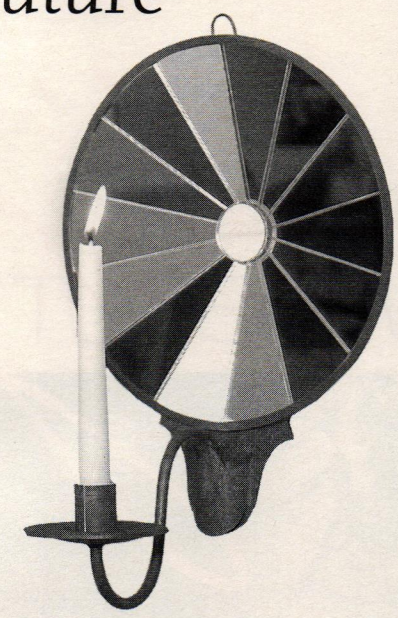

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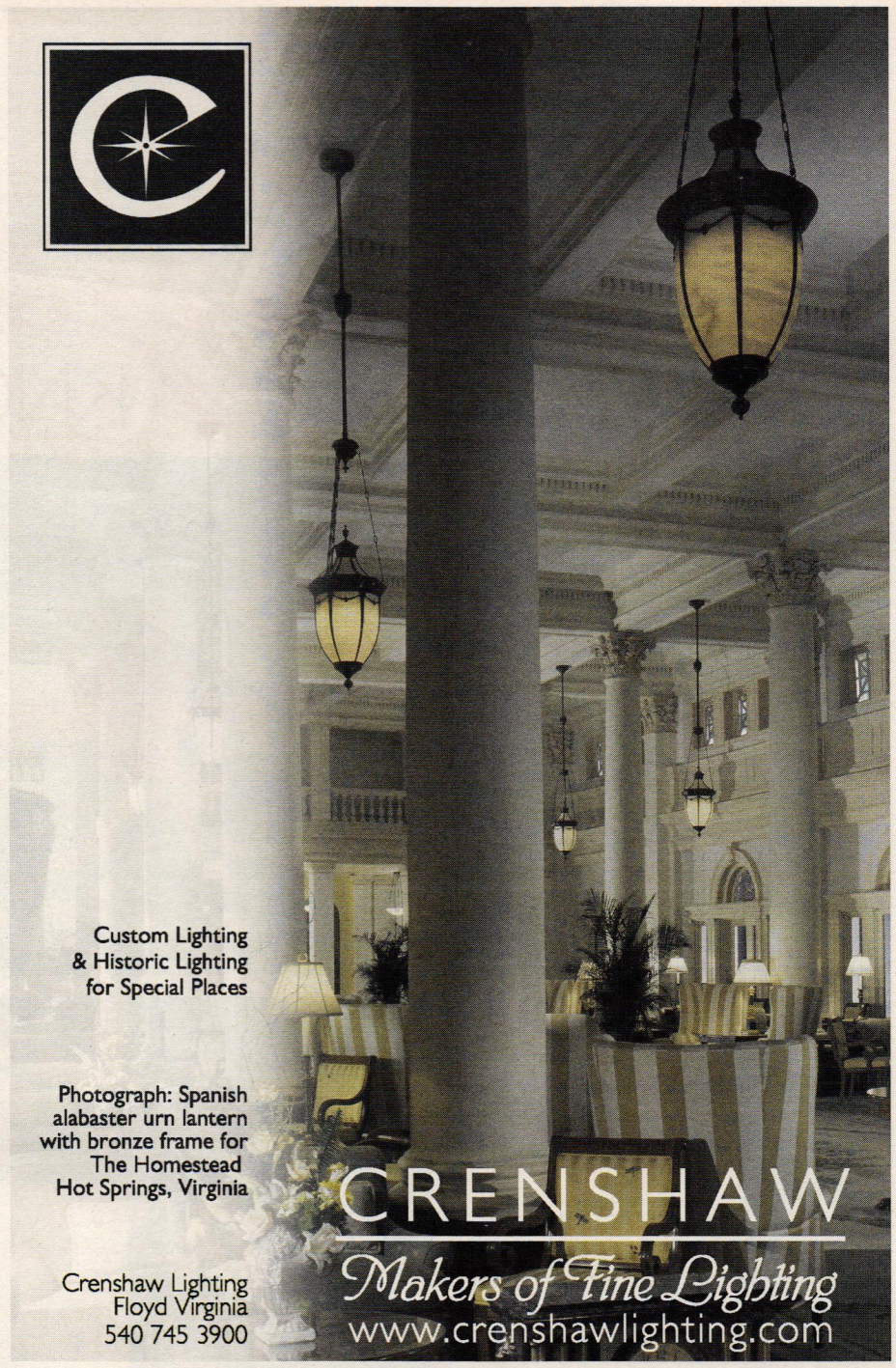

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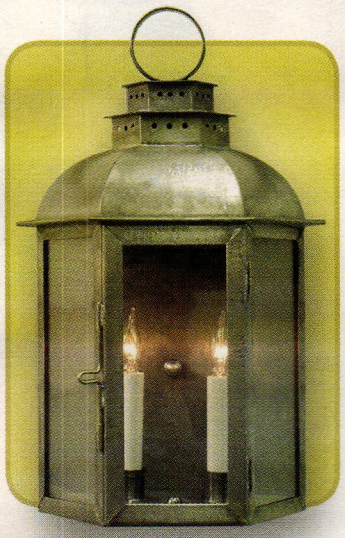

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HERWIGLIGHTING@HOTMAIL.COM
PHONE: 479-968-2621
FAX: 479-968-6422

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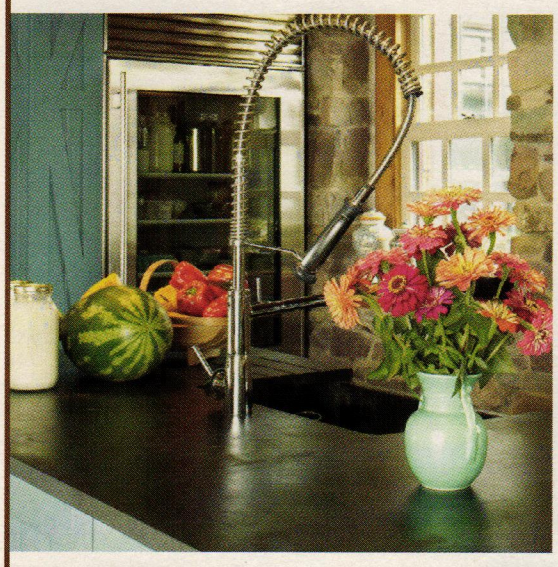

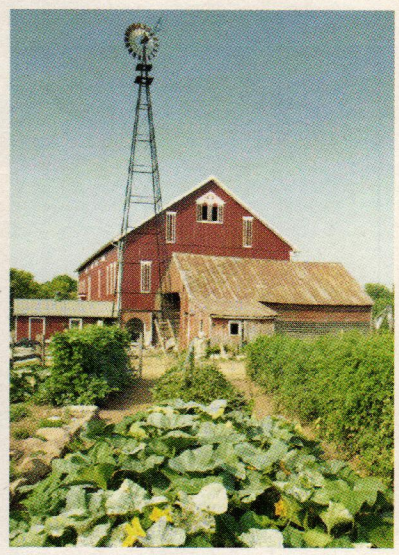

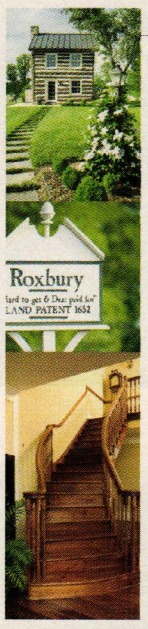

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STORY BY CAROL TORGAN
PHOTOGRAPHY BY MIKE MORGAN

regal roxbury

A MODERN-DAY MANOR AWASH IN OLD-FASHIONED ELEGANCE

Restaurateurs Randy and Mary Mortimer can be found at least five days a week at their popular Columbia eatery, Victoria Gastro Pub, greeting guests, overseeing the kitchen, and making sure the restaurant maintains the reputation that has thus far earned it a dozen awards since its opening just two years ago.

But as much as the Mortimers love their London-styled restaurant—designed to be the "living room of the community," as Randy puts it—they're equally happy to retreat to Roxbury, the 85-acre estate in the western Howard County town of Brookeville that they call home.

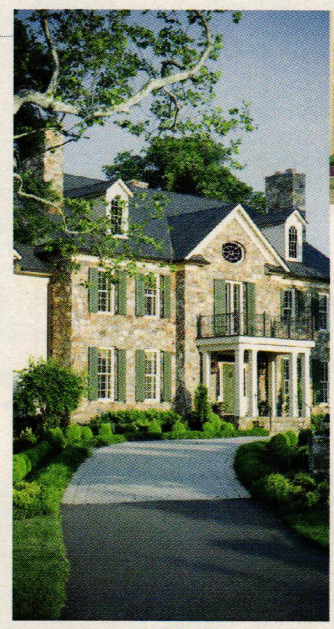
Inscribed with the words, "Hard to Get & Dear paid for, LAND PATENT 1652," a metal shield-related sign gives notice a sense of the history of the land the couple's 10,500-square-foot home sits on. One of the earliest land grants made in Maryland, all but one acre of the Mortimers' property has been deemed agricultural preservation land and cannot be developed.

When the Mortimers bought the property, only a foundation and chimneys dating to the 1700s were left as reminders of the original house. Today, the couple's garage sits on that site.

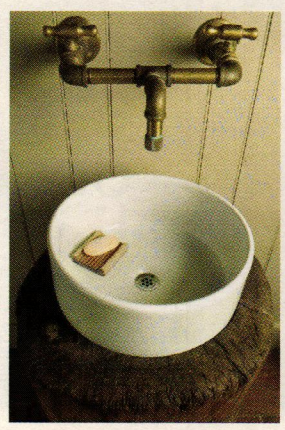
Though the original homestead was long gone, the Mortimers were able to incorporate a sense of the house's history into their new home by using stone quarried from the property throughout the exterior and interior.

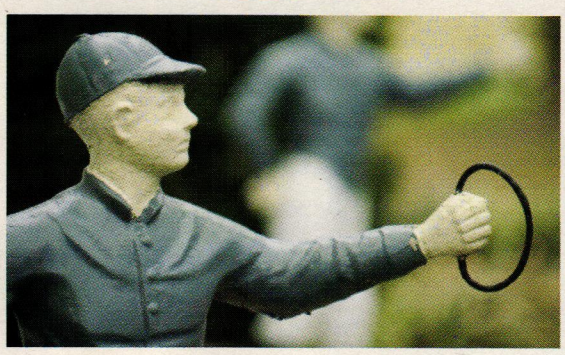
"We wanted the house to look as if it could have been here for several hundred years," says Randy, whose own family tree dates back as far as the 1600s and includes early prominent Penn State names as Warfield, Gardner, and Dawson.

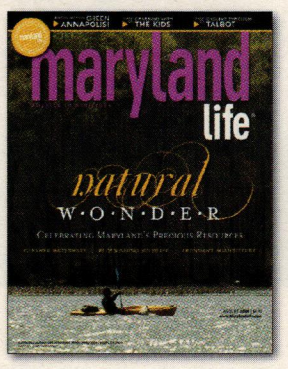
The Mortimers first bought Roxbury—in the time period by Manchaten Project physicist Dr. Alston Speckle—in 1994, but less than a year later moved "just up the road" to Hickory Hill, a "lovely stone home" they painstakingly restored. Though the couple adored their home and had no plans to move, when the Roxbury property came up for sale again, they found it an opportunity too good to pass up.



"We wanted the house to look as if it could have been here for several hundred years."







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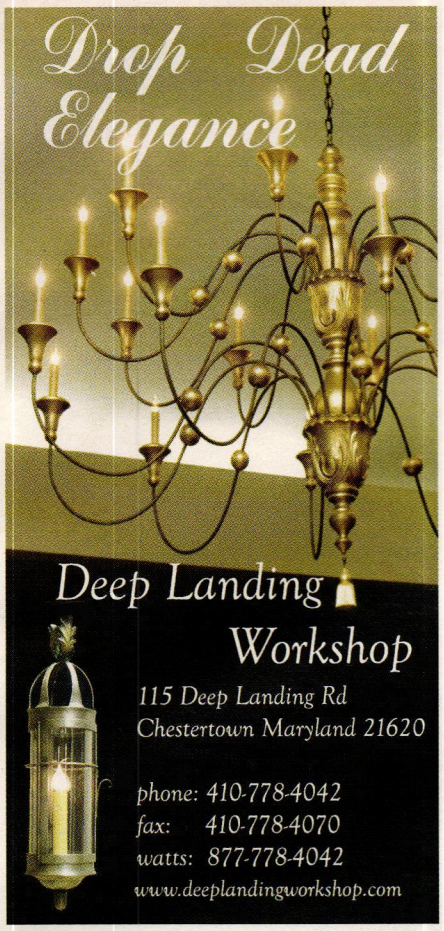

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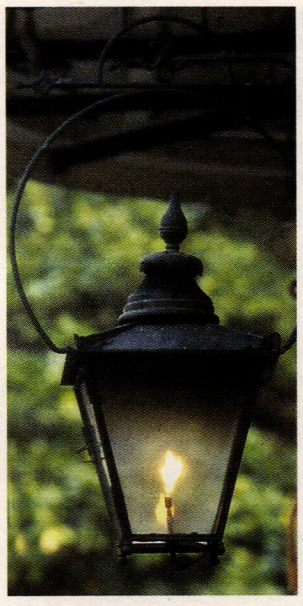

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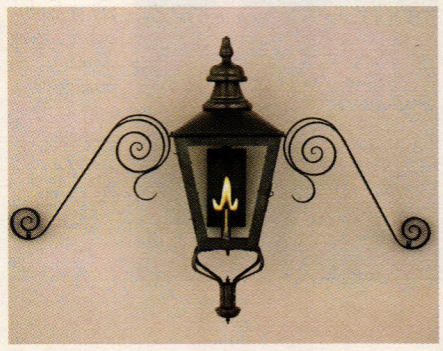

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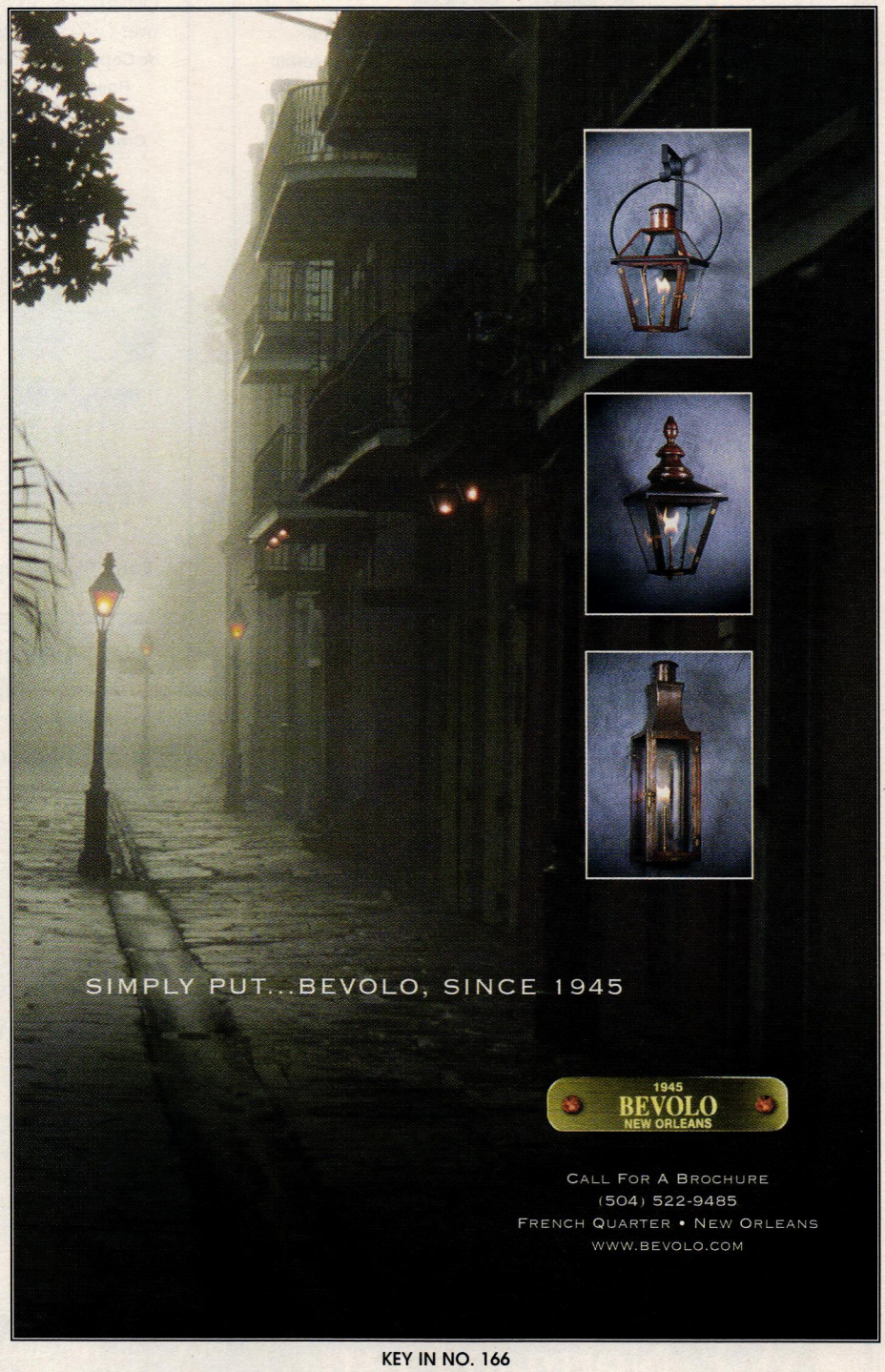

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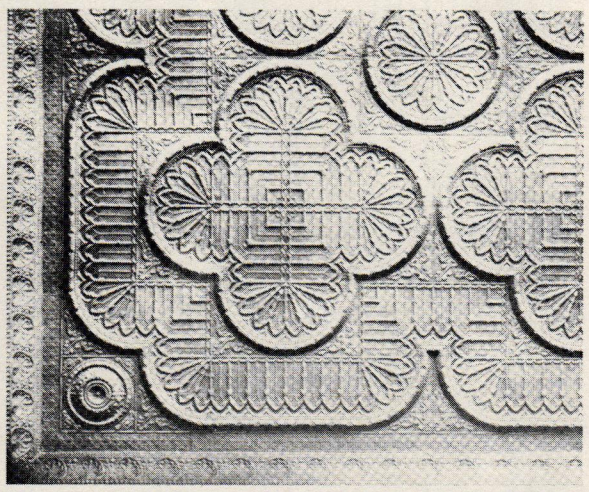

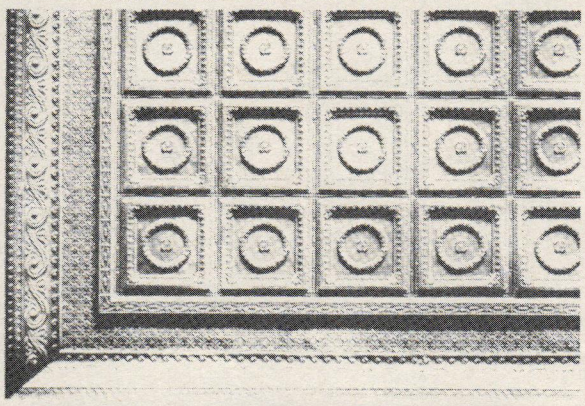

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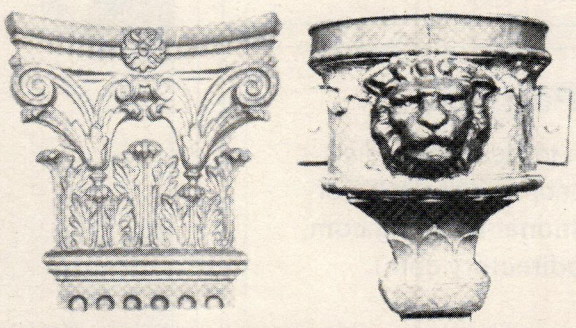

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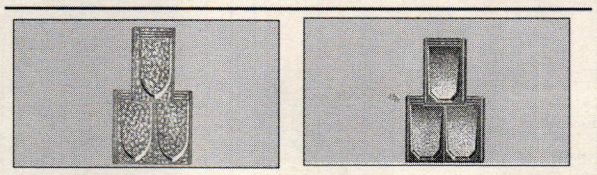

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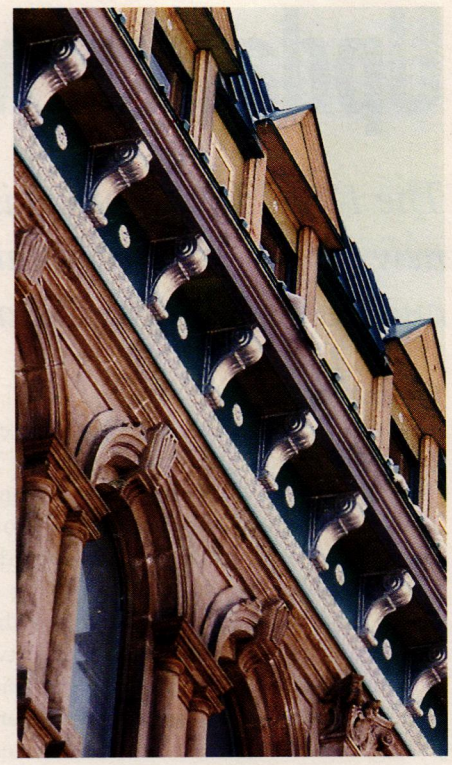

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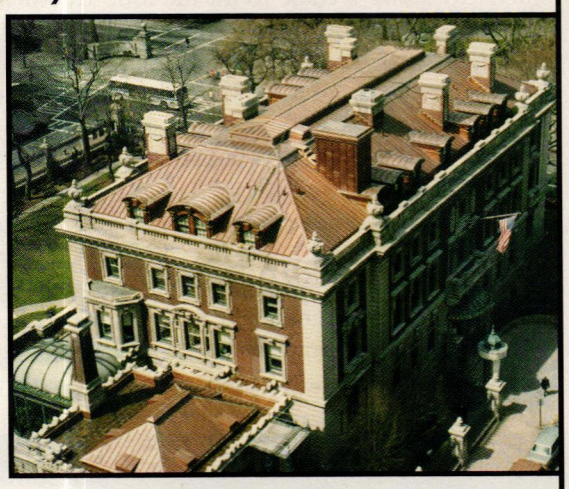

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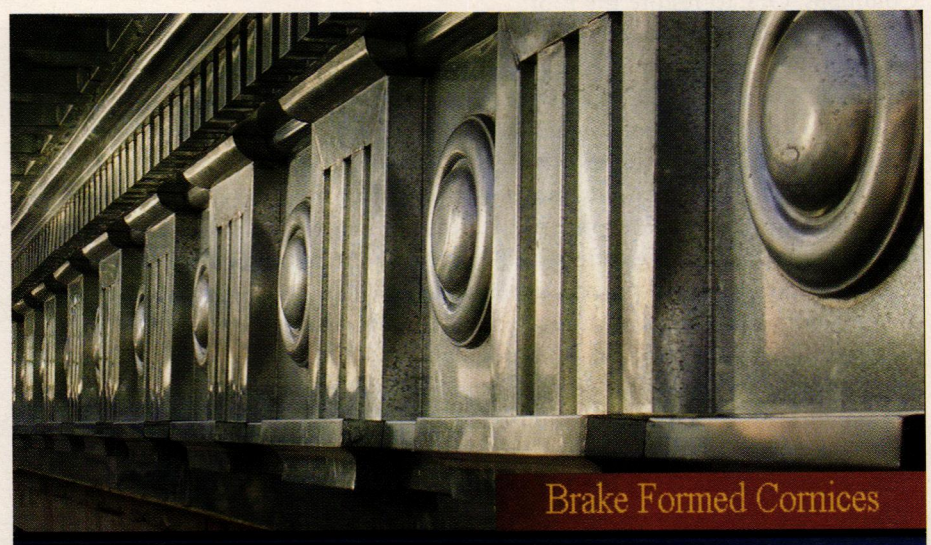

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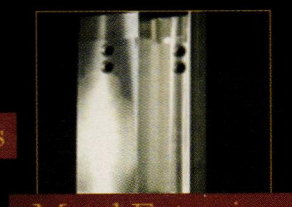

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Updating with Copper

The 1889 Hotel Holmes in Westerville, OH, has a new copper oriel roof that was designed, fabricated and installed by The Durable Restoration Company.

By Annabel Hsin

In the early 1880s, the city of Westerville, OH, desperately needed accommodations after the former Clymer House, a 20-room hotel, was blown up. Thomas Holmes acquired a lot on the southwest corner of State and Main Streets, where all primary north-south and east-west streets intersected, making it the ideal location for his proposed three-story Queen Anne-style hotel. The Holmes House had its grand opening on April 24, 1889, and boasted 30 hotel rooms, a barber shop, tailor shop, an additional two storefronts and two large basements; on the west side, an extended two-story wing housed a livery stable and blacksmith shop. Architecturally, the brick building has a highly decorative main façade – a finial atop a central gabled parapet and directly below, a two-tiered projecting bay. Windows on either side were built with rounded arches and elegant fanlight transoms. Dominating the southwest corner of the building, an oriel with a bell-shaped roof clad in metal served as the building's focal point and has since become an icon of the city.

Today, the Hotel Holmes is a landmark building in the Uptown Westerville District with many of its exterior architectural features still intact. Unfortunately, the bell-shaped oriel roof was struck by lightning and removed more than 50 years ago. The current owner hired the Durable Restoration Company (DRC) of Columbus, OH, to restore the roof.

"The building is located within Westerville's Uptown District, which is regulated through the City of Westerville Planning & Zoning Code in a similar manner to an historic district," says Bassem Bitar, planning and zoning officer. "Any changes to the exterior of a building are subject to review and approval by the Uptown Review Board (URB). In this instance, we were looking for details about the design and materials to examine how closely they reflected the original design. While it was expected that some of the details might be different from the original, the overall shape, proportions and character were important."

Rick Ladina, general superintendent at DRC, designed the initial drawings for the review board. The client had provided an old postcard with a partial view of the oriel roof, and together with photographs culled from Bitar's library, Rick was able to design a roof that mimics the original with the exception of the materials and design pattern. The roof would be clad in copper, for maintenance reasons, with a diamond pattern as opposed to the swirl pattern depicted in the old images. "This design was presented to the URB in February 2009 and approved after a brief discussion about the differences to the original design," says Bitar. "Overall, the board was excited about the fact that the building owner was willing to go to the expense of replacing a long-lost feature of one of Uptown Westerville's most significant buildings."

The project was passed along to Ron Ladina, project manager, who developed the plans to construct the oriel roof. The location of the Hotel Holmes made it difficult to utilize a crane to lift the roof structure; it would have required blocking off two main city streets and increasing the budget. Therefore, Ron had to build the base structure in a basement workshop and disassemble it afterwards to transport the pieces to the rooftop using a rope-and-pulley system.

After determining the ratio and diameter of the oriel roof, Ron created a full-scale drawing on a workbench. The underside of the roof structure was constructed of wood – starting with a 14-sided geometrical base built on top of shims for a leveled surface. The underside was separated into three levels and each level is supported with 28 pieces of 32-in.-tall rafters. The rafters were cut individually to accommodate the convex and concave surfaces of the bell-shaped roof. Once the skeletal structure was complete, 800 rectangular 1x4-in. tongue-and-groove wood pieces were screwed onto the rafters to create the surface. The wood structure was carefully numbered and taken apart to be transported.

The Queen Anne Hotel Holmes, built in 1889, lost its oriel roof during a lightning storm several decades ago. The Durable Restoration Company of Columbus, OH, has restored the roof back to its original splendor using copper that is expected to last several generations. All photos: The Durable Restoration Company

Wood rafters were all individually cut to accommodate the convex and concave surface of the bell-shaped roof design. The pieces were also carefully numbered to ensure correct installation when the base was taken apart to transport it to the rooftop.

A 5-ft.-tall finial was hand-soldered together using copper balls, supplied by Nevada, MO-based W.F. Norman, and cones.

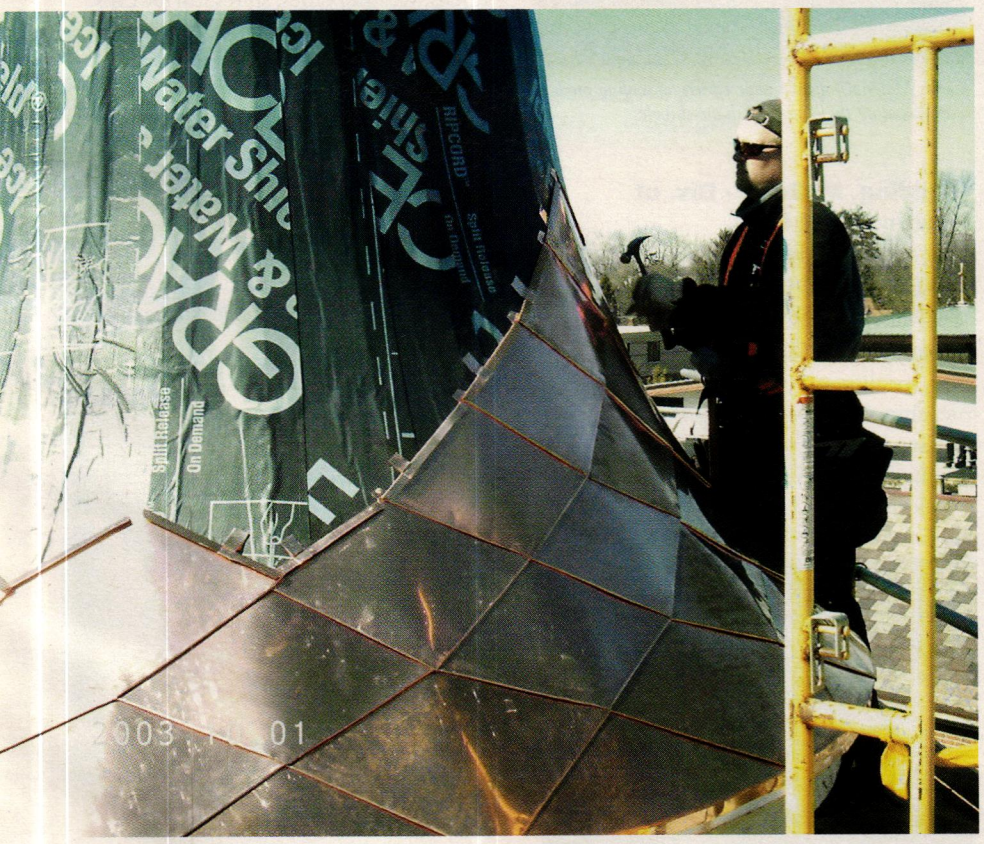
A half-inch copper cable, part of a lightning rod system installed in the finial, runs along the underside of the wood base and extends to the exterior of the building.

Ron also fabricated the copper panels for cladding in the basement workshop. There were 17 rows, each with a different circumference. "We had to figure out the circumference of every row and divide by 14 [the number of panels in each row] in order to get the size of each panel," he says. The panels are all 12-in. tall with varying widths, from 24 in. at the bottom to 3 in. at the top. In addition to copper cladding, a layer of ice and water guard with a smooth finish was installed between the wood base and the copper, allowing the copper to slide on the surface when it expands and retracts during summer and winter months.

The diamond-shaped copper panels were made with 20-oz. copper for easy maintenance and installation. "The diamond pattern is typical in a lot of today's roofing," says Rick. "We've done a lot of concaved or convex roofs that use this pattern. It's a system where you don't have to solder the panels together; you could just snap them together."

The design also called for a 5-ft. tall copper finial that was hand-soldered together using copper balls, supplied by Nevada, MO-based W.F. Norman, and cones. A lightning rod system was installed in the finial to ensure that the roof wouldn't be struck again. A copper cable was connected on the inside of the finial that continued to the underside of the roof structure and ran along the exterior of the building. "It's a half-inch cable and once it turns brown you won't notice it," says Ron.

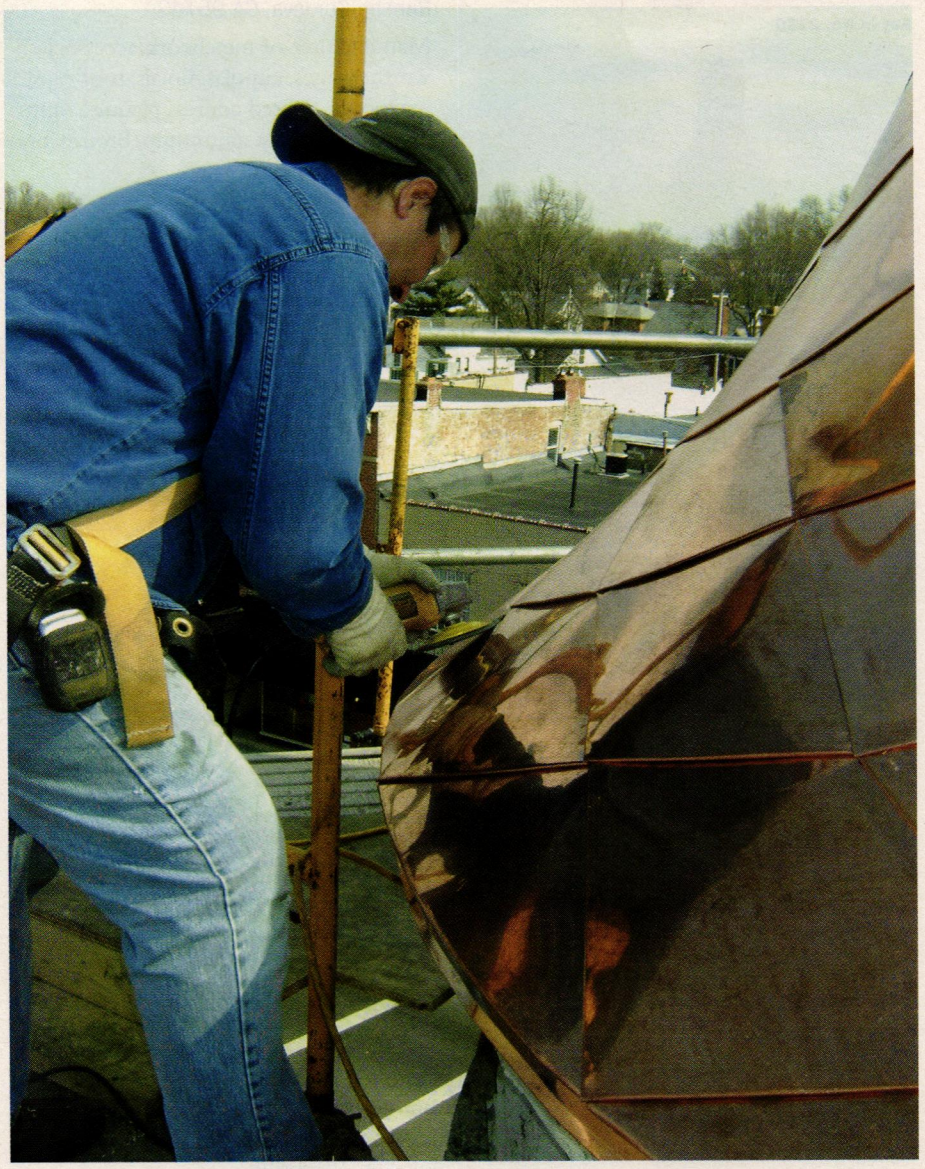
Before installing the roof it was necessary to determine if the existing roof could support the additional weight. "We had a few pictures from a contractor who was previously hired by the owner that showed 2x4s inside the roof," says Rick. "We really didn't know how we were going to anchor the whole system. Once we cut the top off and were able to determine the condition inside we went with the standard procedure of bolting the structure to the oriel roof so that wind couldn't damage it." Fortunately, it was confirmed that there was no need for additional structural repairs and the installation process took less than three weeks to complete.



Each row of the diamond-patterned copper panels is sized differently and was meticulously measured and cut in a basement workshop. During installation only three panels were resized onsite with hand tools while the rest snapped on with ease.

The design team's use of quality materials to re-create a long-lost architectural feature on the Hotel Holmes has proven to be a success. Ron Ladina was recently awarded the Builders Exchange Craftsmanship Award for the roofing project. "The owner put us in a situation where we're allowed to work from old photographs and use traditional materials and techniques to reintroduce that to the structure," says Ron Pletcher, Durable Restoration vice president. "This philosophy separates us from typical new construction. By having the leeway to do it the right way, we give something back to the building, something that will last for several generations." **TB**

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09Roofing.htm.



The copper panels were buffed for a luster finish to give the illusion of a swirl pattern that was depicted in historic photos of the original oriel roof.

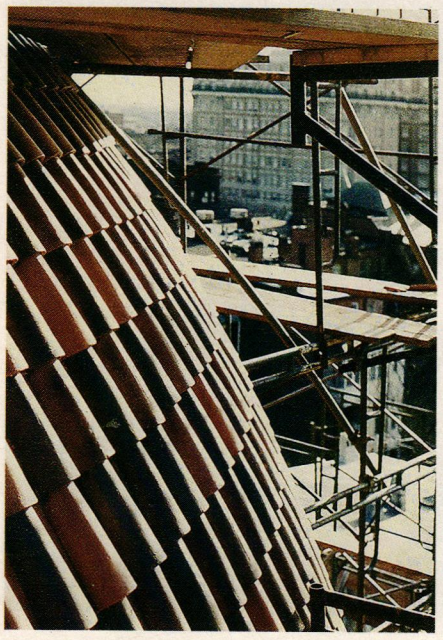
Roofing & Roofing Specialties

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Boston Valley Terra Cotta
888-214-3655; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Key in No. 160

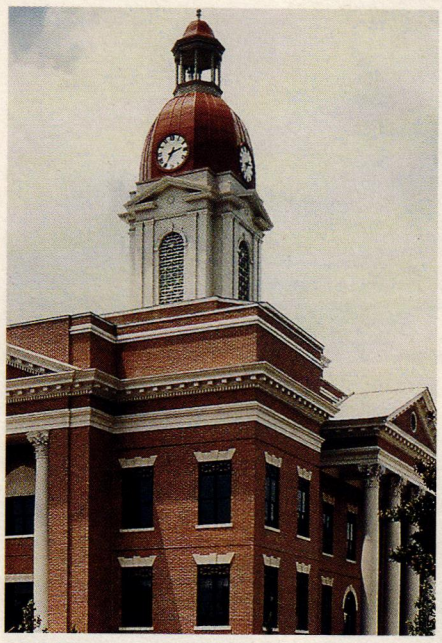


Boston Valley restored the terra-cotta roof tile of the Berea Temple in Baltimore, MD.

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

Key in No. 2730

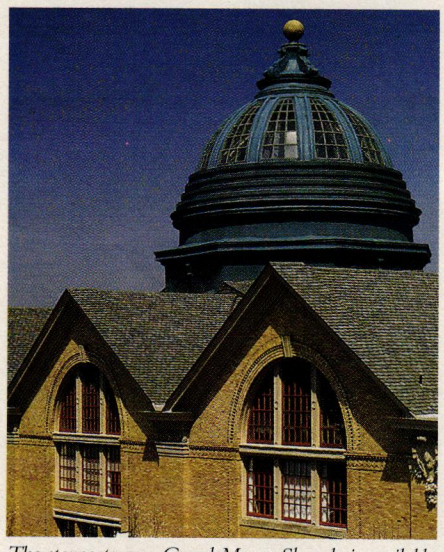


This aluminum cupola, with a 6-ft.-dia. clock and aluminum cornice, was created for the Worth County Courthouse in Sylvester, GA, by Campbellsville Industries.

CertainTeed - Roofing Products Group
800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Supplier of steep- & low-slope roofing products: the patented Shangle; laminates; durable three-tab shingles; Symphony slate series mimics look & feel of natural slate; an Energy Star product; long warranties.

Key in No. 2762 for Grand Manor Shangle; 6650 for Carriage House Shangle



The stonegate gray Grand Manor Shangle is available from CertainTeed.

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.

Key in No. 1280

Classic Gutter Systems offers half-round gutters in copper, aluminum and galvalume, along with an extensive collection of brackets and decorative components.

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.customhomex.com
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.

Key in No. 527

Custom Home Accessories offers cupolas in a variety of designs and styles with copper roofs, windows or louvers and shiplap or smooth bases in white pine or vinyl.

East Coast Roof Specialties
860-379-9072; Fax: 860-379-2046
www.icebrakes.com
Winsted, CT 06098

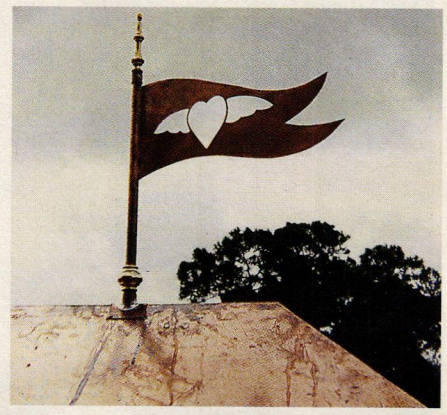
Manufacturer of IceBrakes cast-aluminum pad-style snowguards for metal roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; finials; made in the U.S.

Key in No. 2450

EJMcopper, Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, kitchen hoods, awnings, chimney caps & more.

Key in No. 1377

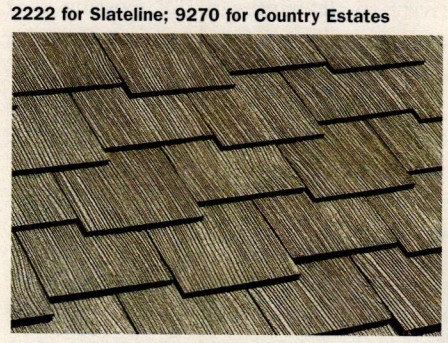


The Flying Heart weathervane is one of many models available from EJMcopper.

GAF Materials Corp.
973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of Timberline fiberglass-asphalt shingles with the look of wood: Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; Grand Slate & Camelot shingles with the look of slate & more.

Key in No. 1534 for Grand Slate; 1535 for Country Mansion; 1636 for Camelot; 1959 for TruSlate; 2222 for Slateline; 9270 for Country Estates

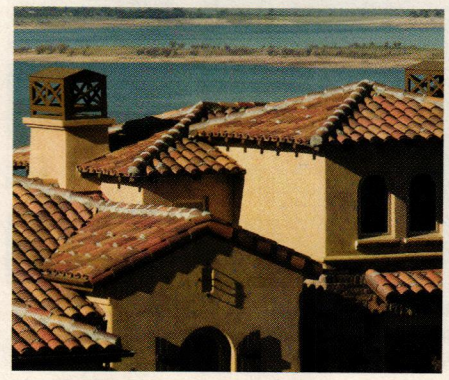


GAF Materials offers a wide variety of roofing products, including these western shake shingles.

Gladding, McBean - Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-645-1723
www.gladdingmcbean.com
Lincoln, CA 95648

Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, finials, pavers & vitrified sewer pipes: terra-cotta balustrades, copings, cornices & more; custom-glaze development.

Key in No. 6010



Gladding, McBean's 18-in. Cordova Franciscan Blend roof tile was used on this building.

Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line metal windows.

Key in No. 2470

Heather & Little specializes in the restoration, reproduction and design of domes, cupolas, steeples and other sheetmetal elements.

Inspire Roofing Products
866-288-2726; Fax: 800-709-9109
www.inspireroofing.com
Wixom, MI 48393

Supplier of roofing: 100% recyclable blend of limestone & synthetic resins; looks like slate; 6 profiles; Class A fire; Class 4 hail & 110 mph wind uplift ratings; transferable 50-year limited warranty.

Key in No. 1932

New Concept Louvers Inc.
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.blogspot.com
Springville, UT 84663

Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.

Key in No. 1264

This custom cupola with copper top and thin louvers was fabricated by New Concept Louvers.

IceBlox Inc., D.B.A

SNO BLOX JAX™

The Originator of Polycarbonate Snow Guards

SnoBlox-SnoJax.com
1405 Brandton Road
Mechanicsburg, PA 17055
Ph: (800) 766-5291 Ph: (717) 697-1999
Fax: (717) 697-2452
www.SNOJAX.com

FOR INSTANT SNOW GUARD SPACING LAYOUTS VISIT SPACINGTOOL.COM

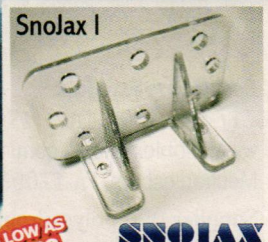
Stop Snow Slides on Metal Roofs

SnoJax II

AS LOW AS $3.50

5.22" W x 3.25" H
The **first** polycarbonate, adhesive mounted snow guard, invented in 1985. Features an interchangeable mounting base.
Adhesive tested: 700 lbs.
Screw tested: 3750 lbs.

SnoJax I

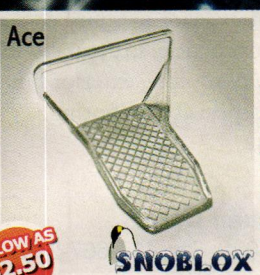


AS LOW AS $2.50

5.22" W x 3.25" H
The **first** patented polycarbonate snow guard introduced in 1976 for mechanically fastened applications only.
Screw tested: 1800 lbs.

In Stock Deuce Colors
Dark Bronze, Red, Ligth Gray, Blue, Clear, White, Dark Gray, Hunter Green, Black.

Ace



AS LOW AS $2.50

Face: 5" W x 3" H
Base: 3" W x 5" L
Waffled base increases bonding power. "V" shape fits most panels and does not trap water.
Adhesive tested: 1449 lbs.
Screw tested: 4849 lbs.

Deuce

AS LOW AS $1.75

Face: 3" W x 2.5" H
Base: 1.5" W x 4" L
Fits most common 36" panels with 9" flats. Sits in flat area between minor ribs. No rib straddling.
Adhesive tested: 1379 lbs.
Screw tested: 3456 lbs.

Everflex SB-1800

Snow Guard Sealant Only

SUREBOND

This ultra fast curing, cold weather sealant is suitable for installing snow guards when using screw down attachment. Spot-weldable, paintable, non-flammable and instantly water and weather resistant

IceJax II

AS LOW AS $2.95

5" W x 3" H
Based on the proven SnoJax II design. Features an interchangeable mounting base. Embossed logo enhances bonding power.
Adhesive tested: 1561 lbs.
Screw tested: 6388 lbs.

IceJax I

AS LOW AS $1.50

3" W x 2.5" H
Based on the proven SnoJax II design. Interchangeable mounting base. Fits most panel brands. Never undersold!
Adhesive tested: 500 lbs.
Screw tested: 4200 lbs.

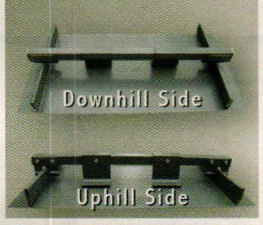
SureBond SB-190

Bonds:
5-8 SnoJax II
7-10 Ace
16-20 Deuce
5-8 IceJax II
16-20 IceJax I

SUREBOND

10.3 fl oz. caulking tube. Bonds SnoJax II, SnoBlox and IceJax to glossy coated Kynar™ painted metals with unmatched strength. Time and temperature constraints apply. Tensile strength: 2000 lbs.

SnoBar / WindBar



Color-matched stainless or galvanized steel. No seam penetrations! Lab and field tested. Attach year round! IceStoppers help prevent snow and ice from sliding under the bar.
SnoBar By Action Manufacturing, LLC.
Marketed By IceBlox, Inc.

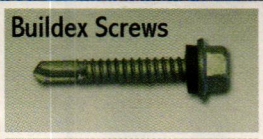
ColorBar

Features a Kynar™ painted "No Paint - No Wait" slide in, 2 inch metal strip. No seam penetrations! Attach year round! IceStoppers prevent snow and ice from sliding under the bar.
ColorBar By Action Manufacturing, LLC.
Marketed By IceBlox, Inc.

ColorRail

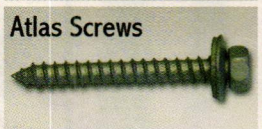
New for 2009! The industry's strongest aluminum rail sytem. Super durable, color matched TGIC Polyester finish on all components. Economical and reliable.
Marketed by IceBlox, Inc.
As manufactured by Action Manufacturing LLC

Buildex Screws



Self Drilling #14 Buildex Maxiseal Carbon Steel Screws. 1/4-14 X 1-1/2 Maxiseal Teks/3, Climaseal.

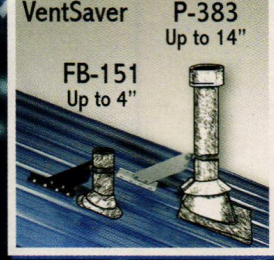
Atlas Screws



#14 Atlas Carbon Steel Wood Screws with Oxyseal II. 1/4-14 X 2. Fitted bonded washer.

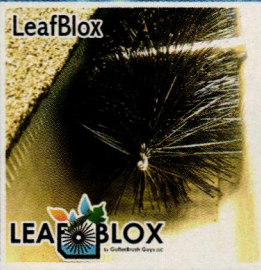
VentSaver

P-383 Up to 14"
FB-151 Up to 4"



This ingenious product protects vents, chimneys and masts from snow and ice avalanche! Made from non-corrosive, powder coated, aircraft grade aluminum and stainless steel cable or strap.

LeafBlox



This simple product helps eliminate gutter clogs caused by leaves and ice. Stiff LeafBlox bristles fill the gutter so leaves and large items pass right over. Avoid costly installs and gutter cleanings.

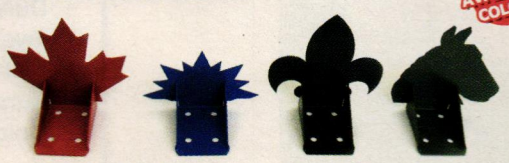
SlateGuard Max

NEW PRODUCT

The pre-assembled, sturdy stainless steel SlateGuard is an ideal retrofit solution for slate, asphalt shingle and composite tile roofs. Slots easily engage roof nails. Clear or colored snow guards available.

Decorative SnowCatchers

50 AVAILABLE COLORS



Maple Leaf, Sun Burst, Fleur-de-lis and Mustang Shapes.
Stainless Steel, 50 durable powder coat colors.

StrapGuard Kit

For use on new shingle and slate roofs. Kit includes 25 SnoBlox Deuce, 25 Galvanized Straps, 50 S.S. lock nuts/bolts and 1 tube of SB-1800 C sealant. User assembled. Strap can be cut to desired length.

*Prices shown reflect quantity discount. Visit www.SNOBLOX-SNOJAX.com to view snow guards price breaks.

Visit www.SPACINGTOOL.com for Instant Snow Guard Spacing Layouts

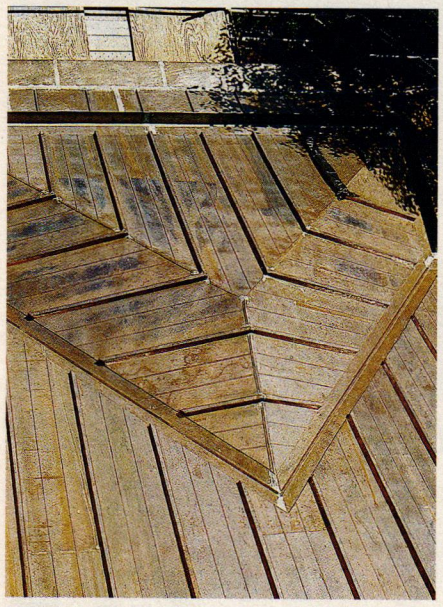
Made in USA

www.SNOBLOX.com www.SPACINGTOOL.com www.SNOJAX.com

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, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

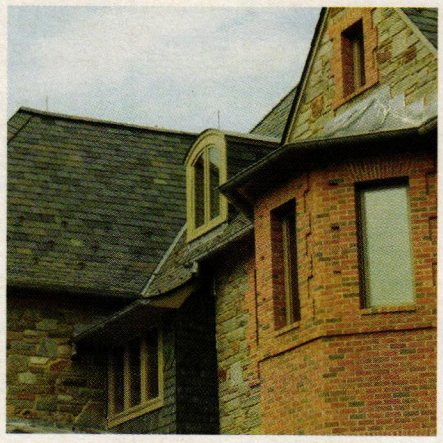
Key in No. 8300 for roofing



NIKO installed this batten seam and flat-lock copper roof for an historic building.

Reclaimed Roofs, Inc.
302-369-9187; Fax: 302-397-2742
www.reclaimedroofs.com
Greenville, DE 19807

Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.



Reclaimed Roofs supplied a blend of new Vermont Gray and Gray-Black slate for this roof in Chadd's Ford, PA.

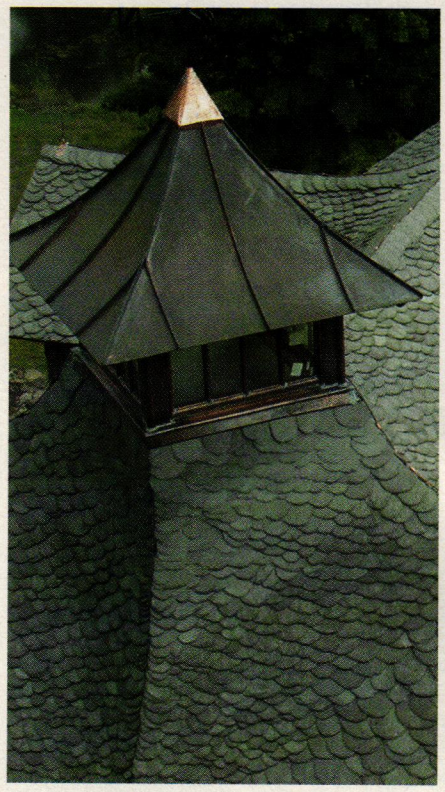
Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

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

Key in No. 3240

Slate Affair, Inc.
802-848-7679; Fax: Same as phone
www.slateaffair.com
Enosburg Falls, VT 05450

Designer & installer of custom slate roofing: copper roofing & accessories; gutters; skylights; slate siding; steeples; garden ornament; sculpture.

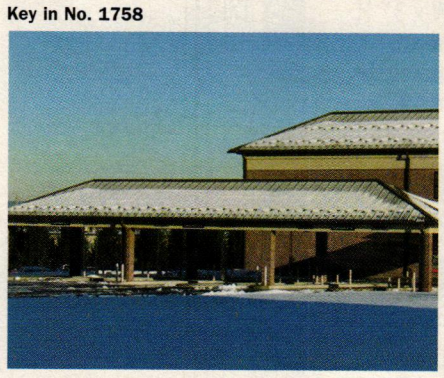


Slate roofing is the specialty of Slate Affair.

SnoBlox-Snojax
717-697-1900; Fax: 717-697-2452
www.snoblox-snojax.com
Mechanicsburg, PA 17055

Supplier of 6 polycarbonate snowguard models: all feature large, forward-mounted faces to help prevent the movement of snow & ice on metal roofs; vent protection.

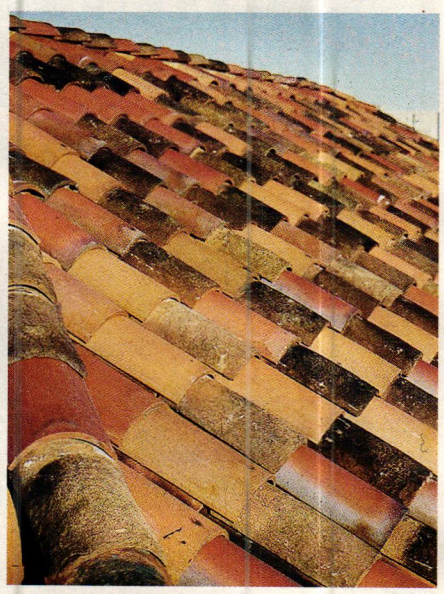
Key in No. 1758



Large, forward-mounted polycarbonate snowguards from Snoblox were used to prevent dangerous movement of snow and ice on this metal roof.

Tile Roofs, Inc.
888-708-8453; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423

Supplier of new clay tile & fittings, concrete tile & slate roofing: custom manufacturing for historic restoration & repair; large inventory of salvaged clay tile, slate roofing, concrete tile, finials & hard-to-find fittings.



This salvaged clay Mission tile was supplied by Tile Roofs.

Watertrol, Inc.
908-389-1690; Fax: 908-389-9480
www.watertrolinc.com
Scotch Plains, NJ 07076

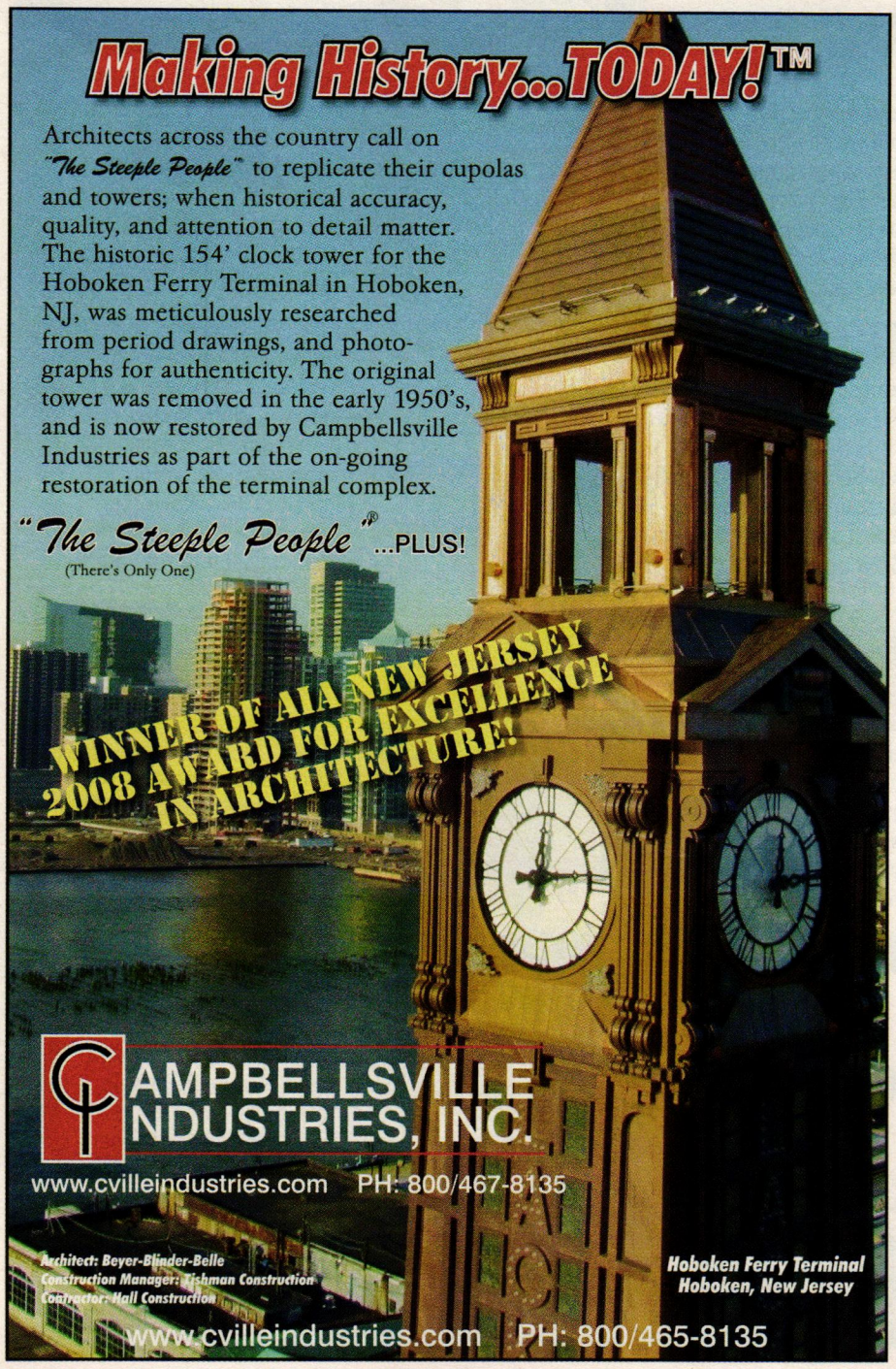
Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring.

Key in No. 218

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.

Key in No. 520



KEY IN NO. 2730

KEY IN NO. 2450

CertainTeed

Symphony™

Slate Series

The Classics Redefined

Enduring architecture deserves historic detail backed by contemporary building science. Symphony composite slate roofing makes a stunning statement in good taste that recreates the craft of the slaters hammer with impeccable precision. Fine lines. Earthen tones. Gradations of stone on stone...and all at a fraction of the cost of slate.

Beauty. Harmony. Endurance.

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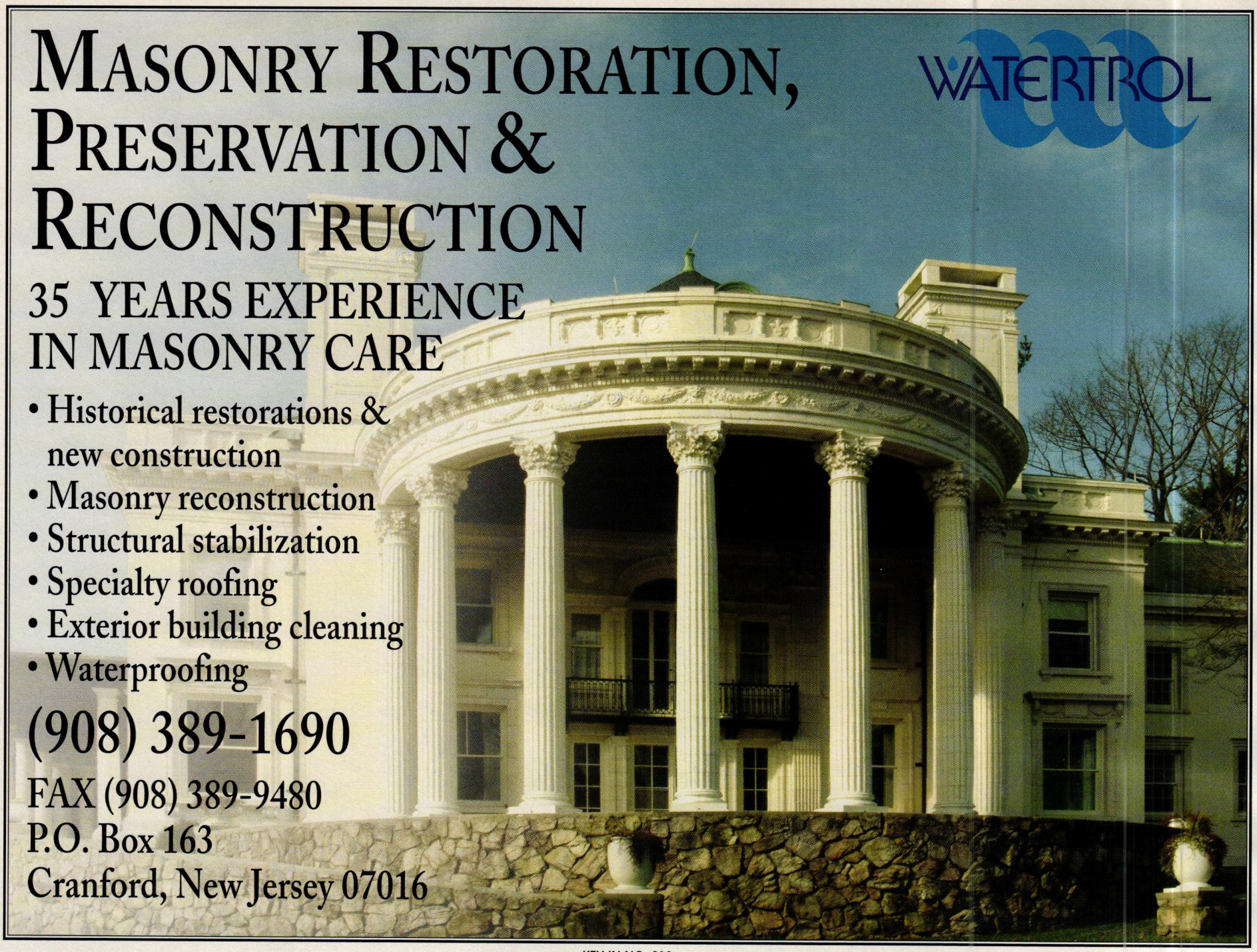
CertainTeed

Quality made certain. Satisfaction guaranteed.™

EXTERIOR: ROOFING • SIDING • WINDOWS • FENCE • RAILING • TRIM • DECKING • FOUNDATIONS • PIPE
INTERIOR: INSULATION • GYPSUM • CEILINGS

KEY IN NO. 6650 FOR CARRIAGE HOUSE SHANGLE & NO. 2762 FOR GRAND MANOR SHANGLES



KEY IN NO. 218

calendar of events

AIA Academy of Architecture for Justice 2009 Conference, October 7-10, 2009. This year's AIA Academy of Architecture for Justice Conference will be held at the Wyndham Chicago hotel in Chicago, IL. The conference, "Beyond the Horizon: The Next Generation of Justice," will focus on the future of the justice system and its built environment. For more information, visit www.aia.org/practicing/groups/kc/AIAS075057.

Moving Metal: Flow and Form in Conceptual Design, October 10, 2009. The Center for Metal Arts is offering a hands-on blacksmith workshop at a picturesque farm village of Florida in Orange County, NY. Beginners or experienced professionals will have the opportunity to work hot metal at the forge and anvil, as well as explore metal designs using power hammers, gas and coal forges. For more information, call 888-862-9577 or email cma@iceforge.com.

National Preservation Conference, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full-range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

Traditional Building Exhibition & Conference, October 21-24, 2009. The nation's largest event dedicated to historic restoration, renovation, landscapes and streetscapes, as well as historically inspired new construction will be held at the Baltimore Convention Center in Baltimore, MD. The conference includes sessions with 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.

APT Conference, November 2-6, 2009. The Association for Preservation Technology International will host its annual conference at the Millennium Biltmore Hotel in Los Angles, CA. This year's conference, "Preservation in the City without Limits," will feature workshops, symposiums and exhibits, as well as field sessions featuring an afternoon at the Getty Conservation Institute and Pasadena's Arroyo Seco landmarks. For conference updates, visit www.apti.org.

American Clay Hands-on Plaster Workshop, November 6, 2009. American Clay, manufacturer of award-winning and eco-friendly interior wall plasters, will conduct a hands-on plaster workshop in its manufacturing facility in Albuquerque, NM. Participants with little or no experience will have the chance to learn and practice the basics, repairs and maintenance techniques of wall plastering, including Venetian finishes. For more information on this and other workshops, visit www.americanclay.com/workshops/NM.html.

Greenbuild 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will be hosted in Phoenix, AZ. The three-day event is the world's largest dedicated to green building and will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

"Irresistible Italy" Lecture, December 14, 2009. Beaux Arts Alliance president David Garrard Lowe will speak about the Italian peninsula, focusing on people such as Inigo Jones, Lord Byron, Henry James, John Ruskin and John Singer Sargent. 115 E. 74th St., NYC. $30 members, $35 non-members. For information on this and other events, go to www.beauxarts.org or call 212-639-9120.

Concrete Décor Show & Decorative Concrete Spring Training, March 16-19, 2010. The Concrete Décor Show & Decorative Concrete Spring Training event will be held in Phoenix, AZ. It will include seminars designed for architects, designers and builders focusing on creative alternatives using decorative concrete for flooring, hardscapes, walls and other usage. Presentations will include case studies of LEED-certified projects, highlighting the benefits of concrete in green building. Many seminars and workshops offer AIA CEUs. For more information, visit www.concretedecorshow.com.

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. For details on these or other events and programs, go to www.classicist.org.

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- **The right choice for traditional buildings** (because it's real slate!)

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5 Core Colors.

4 Accent Colors.

Note: Due to the inherent variability in natural slate (as well as the limitations of the commercial printing process), the actual color and texture of your TruSlate™ roof will vary from that shown here.

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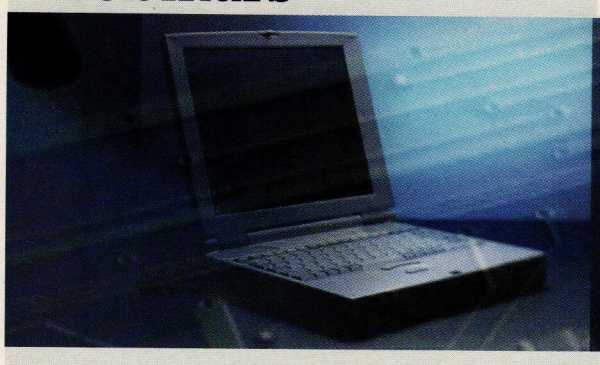
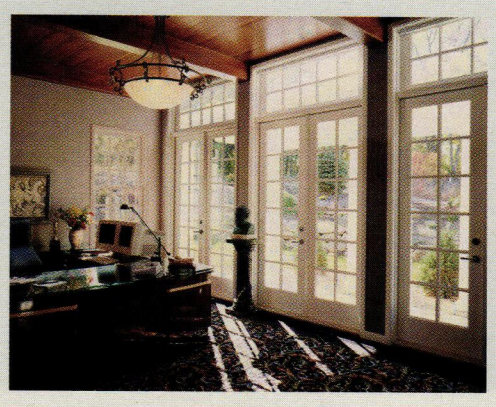


Free! Advance Registration Required
www.traditional-building.com/windowwebinars

Window of Opportunity: A Three-Part Master Course on Windows in Traditional Settings



Produced by Restore Media, LLC: ***Clem Labine's Traditional Building***, ***Clem Labine's Period Homes***, and the **Traditional Building Exhibition and Conference**.

Underwritten by **Marvin Windows and Doors**.

Produced by Restore Media, LLC, and underwritten by Marvin Windows and Doors, these three in-depth, 90-minute Webinars will add key facts and useful information to what you already know about working with windows in traditional architectural settings – residential, commercial, and institutional. Presented by leading experts in the field, they'll cover the history of window design and manufacturing with an eye toward using the knowledge in your work today, explore sustainable windows old and new, and clarify the sometimes mysterious subject of selecting and installing windows in traditional settings.

Call 802-674-6752 to get more information on continuing education credits or to obtain a group registration form.

What Will You Learn?

Course 1: The Making of American Windows — A Present-Minded History

On-demand version available, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Describe the general evolution of window manufacturing in North America.
- Identify characteristics of windows by architectural style from First Period through contemporary designs.
- Recognize the geometry of proportion and design in respective styles.
- Gather additional information on the subject for regions throughout the United States.
- Use this knowledge in their current projects.

Presenter: Neal Vogel, principal, Restoric, LLC, Evanston, Ill.
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 2: Sustainable Windows, Old and New

On-demand version available, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply the concepts of sustainable design to new and old windows.
- Learn how to evaluate the rehabilitation and restoration of old windows.
- Know what to consider when replacing wood windows.
- Learn how to assess modern alternatives when selecting new windows for traditionally inspired designs.

Presenters: Walter Sedovic, AIA, principal and CEO, Walter Sedovic Architects
John Leeke, preservation craftsman, educator, and consultant; principal, John Leeke's Historic HomeWorks
Mike Klahr, Marvin business development manager, A.W. Hastings
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 3: How to Install — Successfully — New Wood Windows in Traditional Settings

November 17, 2009, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply practical guidelines to selecting and installing windows in traditional settings.
- Explain how traditional details extend the performance life of windows.
- Facilitate effective communication about window selection and installation among architects, contractors, distributors, and manufacturers.

Presenters: Stephen A. Mouzon, AIA, CNU, LEED AP, New Urban Guild
Ken Modeen, architectural sales representative, Marvin Windows and Doors
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

- **Attend one, two, or all three of these 90-minute events.**
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Bird Control

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Adams Bird Control & Consulting, LLC
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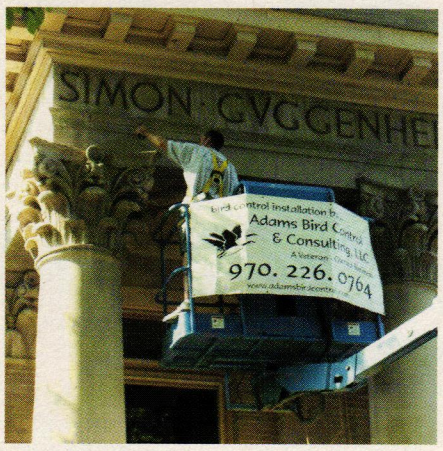
www.adamsbirdcontrol.com
Fort Collins, CO 80525

Supplier of no-harm, no-kill architectural pest control products & services: netting, sound deterrents & more.

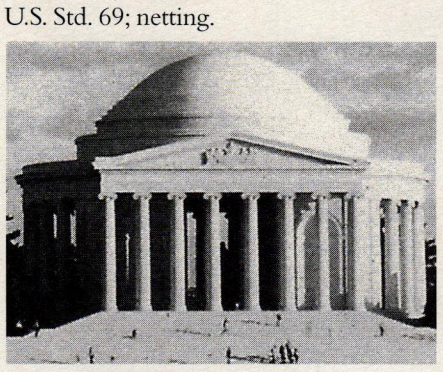
Key in No. 1974



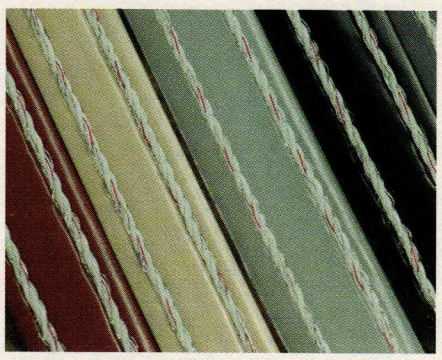
Adams Bird Control & Consulting provided a custom-designed netting application to rid the columns of birds at the 1910 Guggenheim Hall on the Colorado State University Campus.

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.



Avian Flyaway designed and installed bird-control systems for the Jefferson and Lincoln Memorials in Washington, DC, Vancouver's Heritage Hall, the Florida State Capitol and other buildings.



Bell Bird Control's BellStrip uses a high voltage, low amperage harmless intermittent shock to train pest birds to stay away from protected areas.

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.

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746

Supplier of comprehensive bird-control products: spikes, coils, netting, electrified tracks & tensioned wires; low-visibility solutions for sensitive areas; 30+ years experience in specialty roofing.

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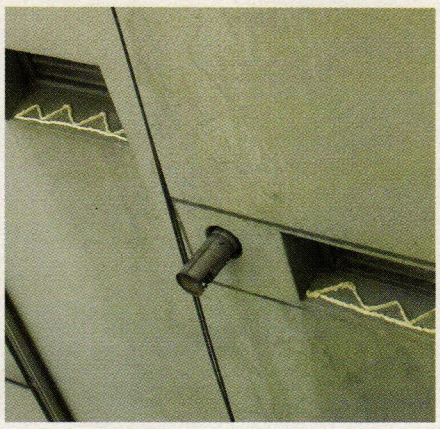


Made of all-natural, food-grade materials, Bird Barrier's Bird-Off Gel, shown here on recessed window ledges, repells birds but doesn't entrap them.

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.

Bird-B-Gone's Mist is an advanced fogging system that releases a grape-scented mist into the air to deter pest birds from large open spaces.

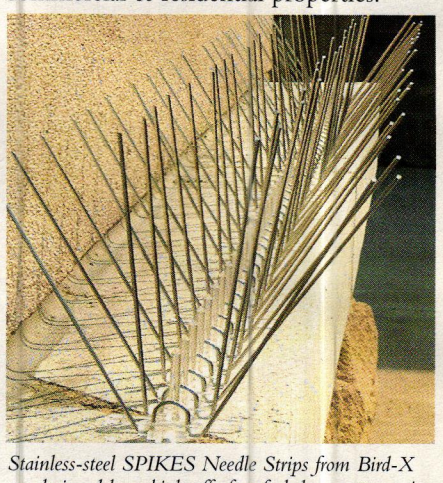
BirdMaster
800-562-2473; Fax: 978-528-5709
www.birdmaster.com
Billerica, MA 01821

Designer & installer of bird-control systems: for all buildings & structures; past projects include the U.S. Capitol, U.S. Supreme Court Building & the Washington Square Arch in New York City.

BirdMaster's PermaNET netting system was installed to keep the birds from the Civil War Memorial Arch in Brooklyn, NY.

Bird-X, Inc.
800-662-5021; Fax: 312-226-2480
www.bird-x.com/tbd
Chicago, IL 60607

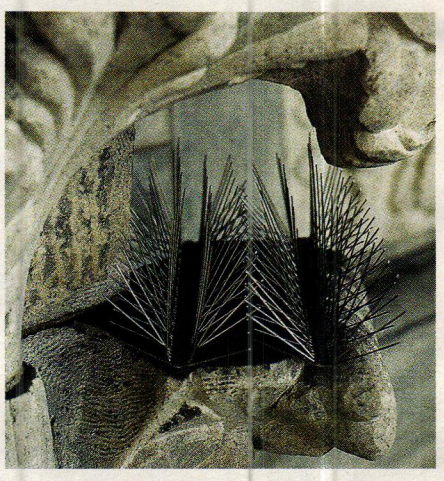
Manufacturer of bird & pest control products: SPIKES Needle Strips, sticky gels, nets, ultrasonic & visual devices; for landmark status, museums, industrial, commercial & residential properties.



Stainless-steel SPIKES Needle Strips from Bird-X are designed keep birds off of roofs, ledges, gutters, window sills, statues, beams and more.

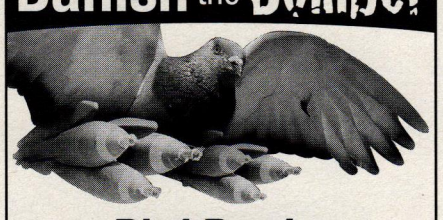
Nixalite of America, Inc.
800-624-1189; Fax: 309-755-0077
www.nixalite.com
East Moline, IL 61244

Manufacturer of humane bird-control products: stainless-steel needle strips, Fliteline wire deterrent & 3 types of bird netting; visual, chemical & audible systems; free technical & planning services with direct order.



Nixalite bird-control spikes were used on the large, ornate columns under the cornice and pediment of the South Australia Parliament Building in Adelaide, Australia.

Banish the Bomber



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www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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Architectural Products by Outwater supplies wood carvings in maple, red oak and cherry.

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, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.

Key in No. 806

Illingworth Millwork, LLC
877-390-2392; Fax: 315-232-3645
www.illingworthmillwork.com
Adams, NY 13605

Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

Key in No. 1696

Victoriana East
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www.victorianaeast.com
Merchantville, NJ 08109

Custom fabricator of storm/screen doors: Victorian, country, Mission & Colonial styles; pine, poplar & oak; custom brackets available; corbels, brackets, lattice & porch parts.

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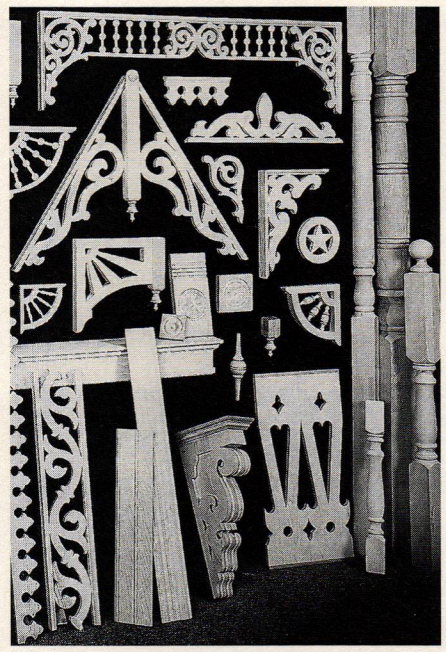

Vintage Woodworks offers a selection of Victorian-style trim that can be used in interior or exterior applications.

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned & sawn balusters, posts, railings, brackets, moldings, corbels, custom-length spandrels, screen/ storm doors, window caps, wood shingles & more; cellular PVC profiles.

Key in No. 1061

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

Custom fabricator of wood doors & windows: sash & door-frame components & complete units; storms & screens; historical reproductions & exact replicas; millwork; cornice moldings.

Key in No. 1316

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; capitals; lineals, finials, mantels & range hoods; ceiling medallions.

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
www.woodwindowworkshop.com
Utica, NY 13501

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

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BuildingPort.com is the latest addition to Restore Media's robust network of Web sites serving people in the fields of building design and construction (**Traditional-Building.com**, **Period-Homes.com** and **tradwebdirectory.com**).

It has several key features:

- It's a portal site, loaded with **connections** to the broad field of building design and construction.
- It's packed with **deep and rich information** on both commercial and residential design and construction, everything from feature articles to product reviews to links to relevant Web sites.
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www.bostonvalley.com
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Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

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Canterbury International
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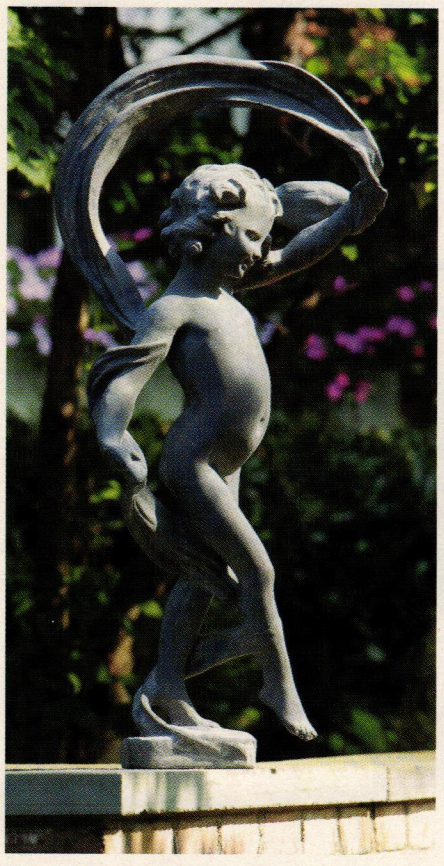
www.canterburyintl.com
Los Angeles, CA 90016

Designer & manufacturer of architectural site furnishings: clocks, benches, sculpture & custom products; for more than 40 years.

Key in No. 1750

Florentine Craftsmen, Inc.
800-971-7600; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of handcrafted garden statuary, lighting & ornaments: sculpture, furniture, fountains, planters, urns & more; restoration & repair; since 1915.

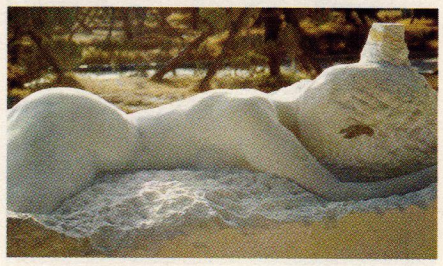


This 37-in. statue, "Dancing Girl with Scarf," is one of many available from Florentine Craftsmen.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine art: liturgical sculpture, architectural details, capitals, fountains, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.

Key in No. 187



Gerald Siciliano creates sculpture for both interior and exterior applications.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, sculpture, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

Historical Arts & Casting created this sculpture for the city of San Francisco.

O.K. Foundry Co., Inc.
804-233-9674; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

Supplier of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

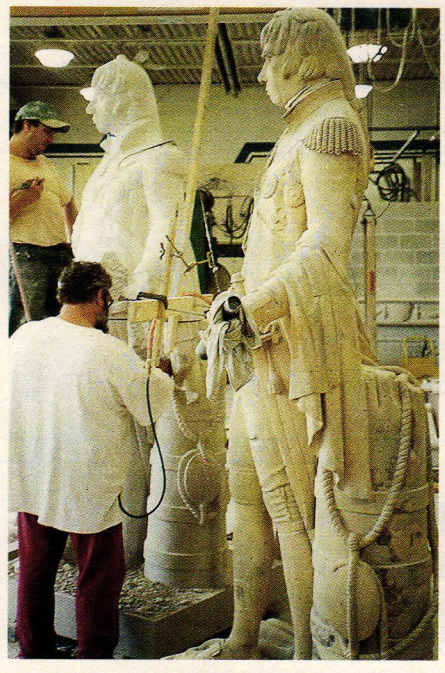
Key in No. 1894

O.K. Foundry cast this statue for artist Charlie Ponticello for the piece "Deep Water Sponger" on display at the Baltimore Inner Harbor.

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, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240



This 9½-ft.-tall statue of Lord Nelson was produced by the artisans at Traditional Cut Stone.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1

European master carvers: architectural ornamentation, fountains, ecclesiastical specialties & monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.

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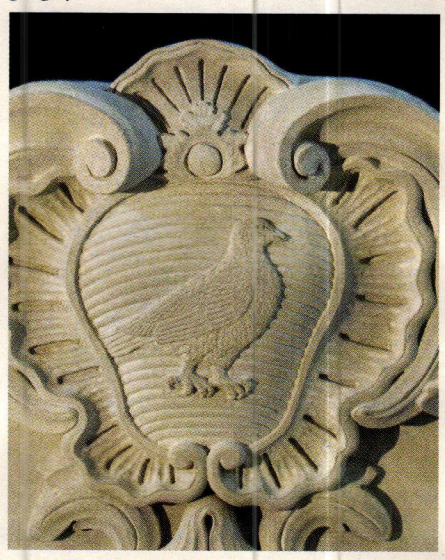

This 6-ft. wide limestone cartouche was carved by Walter Arnold.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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Gazebos & Outbuildings

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Barna Log Homes of Georgia
706-273-7140; Fax: 706-273-2004
www.barnaloghomes.com
Ellijay, GA 30540

Supplier of log structures: pavilions, gazebos, barns, timber-frame, timbers & more.

Charley's Greenhouse & Garden Supply
800-322-4707; Fax: 800-233-3078
www.charleysgreenhouse.com
Mount Vernon, WA 98273

Manufacturer of aluminum-framed Twinwall &/or glass hobby greenhouses: sizes 5x6 ft. to 20x50 ft.; freestanding & home-attached models; indoor environmental equipment controls & other indoor growing supplies.

This 12x16-ft. Cape Cod-style greenhouse is available from Charley's.

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; gazebos & outbuildings.

Key in No. 3105

Prefabricated-aluminum bus kiosks are available from Columbia Equipment in traditional styles.

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

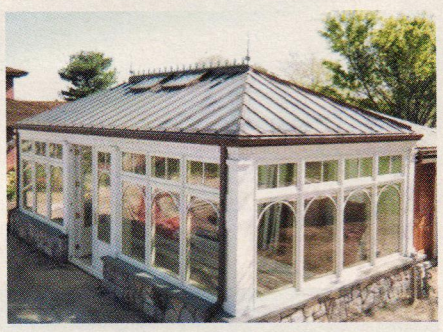
Manufacturer of pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.

Key in No. 330

The 16-ft. Heritage Bell pavilion from Dalton Pavilions features a faux-slate roof and cupola.

Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Custom fabricator of mahogany-framed conservatories, glass-roof systems, specialty skylights & solariums: ornamental metal features, custom trim enhancements, copper cladding, true-divided lite sash & doors; available in aluminum.

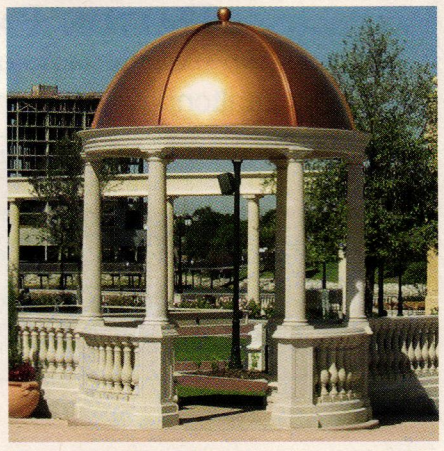


This conservatory pool house from Glass House, LLC features white painted mahogany framing, dentil molding and true divided lite transom windows over casement windows with applied arches.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

Key in No. 4020



Cast-stone garden architectural ornaments such as this folly are available from Haddonstone in many styles.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

New England Garden Ornaments
978-579-9500: No fax
www.negardenornaments.com
Sudbury, MA 01776

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

Key in No. 2748

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.

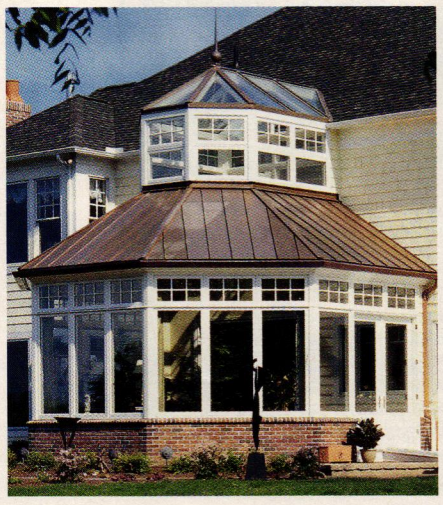
Key in No. 6860

British bespoke hardwood conservatories from Oak Leaf Conservatories are constructed of mahogany with high-performance double glazing.

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.

Key in No. 378



This two-story conservatory in Rochester, NY, built by Renaissance Conservatories, features a copper roof with a glass lantern.

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, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

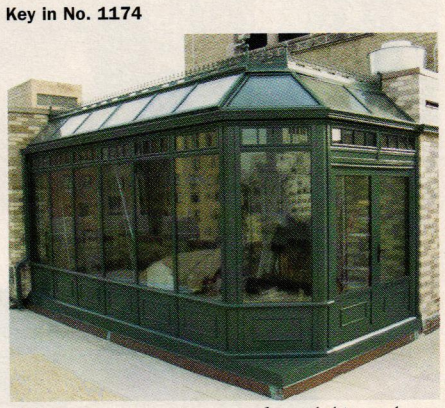
Key in No. 3240

The Linn Park Pavilion in Birmingham, AL, was custom built by Robinson Iron.

Solar Innovations, Inc.
800-618-0669; Fax: 800-618-0743
www.solarinnovations.com
Pine Grove, PA 17963

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood.

Key in No. 1174



Solar Innovations custom manufactured this penthouse conservatory with decorative raised panels, divided transom, ridge cresting and finials.

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

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Key in No. 8270

Traditional conservatories and gazebos from Tanglewood Conservatories can be used to enhance various settings.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

TANGLEWOOD *Conservatories*

800 229 2925

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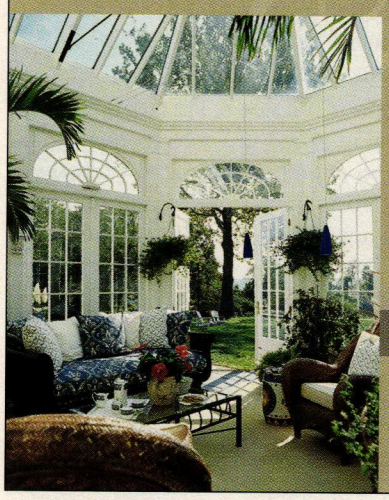
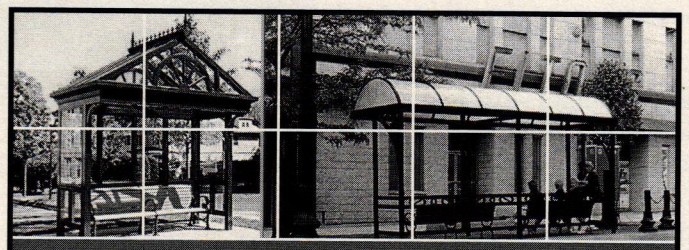


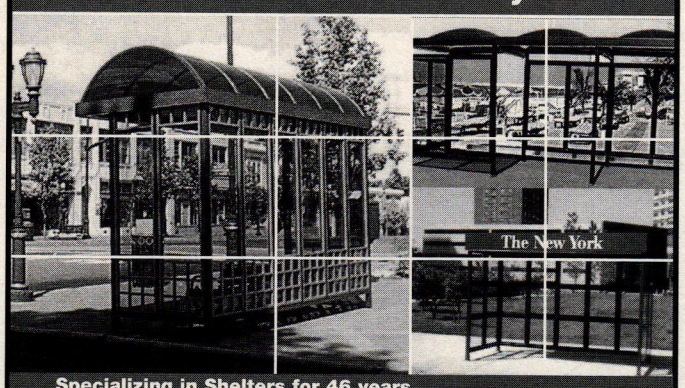
EXQUISITE CONSERVATORY DESIGNS

www.tanglewoodconservatories.com 15 Engerman Avenue, Denton, MD 21629

KEY IN NO. 8270



Prefabricated Shelter Systems



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718-658-5900 Fax: 718-526-4110 800-742-1297
www.columbiaequipment.com shelterpr@aol.com

KEY IN NO. 3105

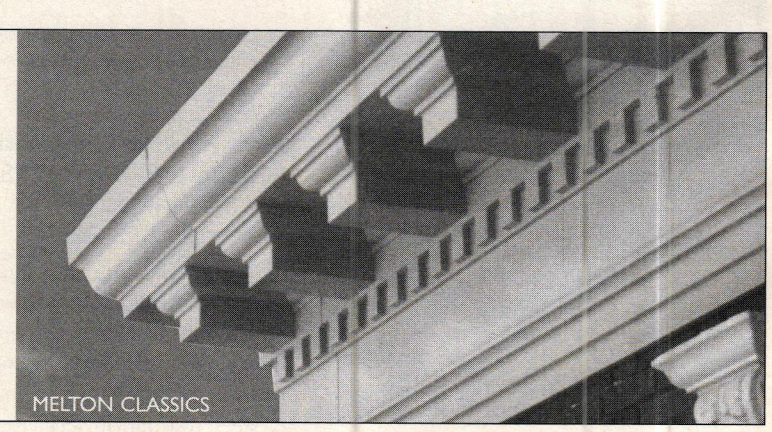
DALTON PAVILIONS, INC.
DESIGNERS AND MANUFACTURERS OF THE FINEST OUTDOOR LIVING SPACES
daltonpavilions.com 800-532-5866

KEY IN NO. 330

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

restoration & new construction

www.traditional-building.com



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* *Tilting Windows & Doors*
* *Horticultural Greenhouses*
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* *Canopies & Walkways*
* *Speciality Doors & Windows*

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T: 800-618-0669 570-915-1500 F: 800-618-0743 570-915-6083
www.solarinnovations.com skylight@solarinnovations.com

KEY IN NO. 1174

Benches & Street Furnishings

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Key in No. 1504

Various types of cast-iron bollards, such as this Garden City model, are available from Architectural Iron Co.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

A.R.K. Ramos offers a wide selection of cast aluminum, brass and bronze letters and plaques.

A.R.K. Ramos
800-725-7266; Fax: 405-232-8516
www.arkramos.com
Oklahoma City, OK 73109

Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & bronze; full line of interior & exterior ADA signage; cut graphics & reverse channel letters in aluminum, brass, bronze & stainless steel.

Key in No. 1498

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

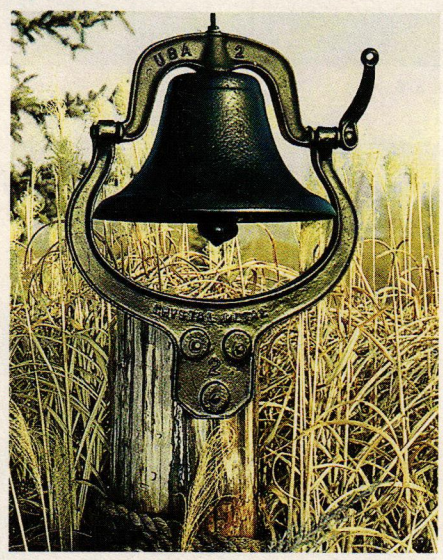
Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

Key in No. 2930

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.

Key in No. 7130



This cast-iron bell from Brosamer's Bells is 15 in. tall.

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

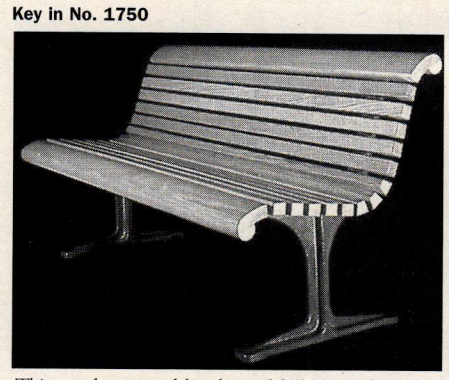
Key in No. 2730

Custom street clocks are available from Campbellsville Industries.

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.

Key in No. 1750



This wood contoured bench, model #502-3 from Canterbury International, is available in freestanding, embedded and cantilevered models with aluminum or iron castings.

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; gazebos & outbuildings.

Key in No. 3105

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.customhomex.com
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.

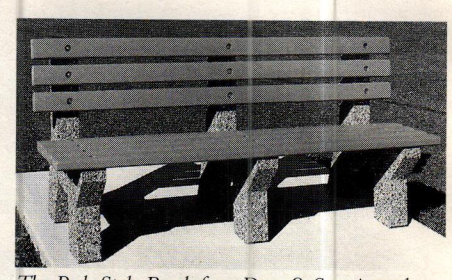
Key in No. 527

Custom Home Accessories' Regency cluster mailboxes are available in black, bronze and sandstone colors.

Doty & Sons Concrete Products
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.

Key in No. 2090



The Park Style Bench from Doty & Sons is made with recycled plastic lumber; it is available in 6- and 10-ft. lengths.

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, custom outdoor lighting, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Key in No. 9130

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

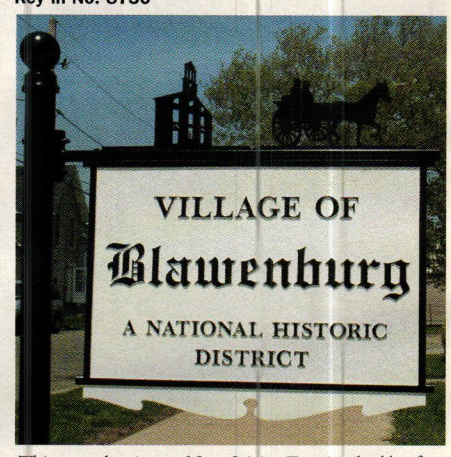
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.

Key in No. 8730



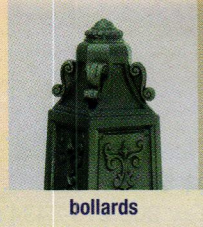
This cast aluminum 32 x 24-in. Esquire double- face sign from Lake Shore Industries features a galvanized-steel arm bracket.

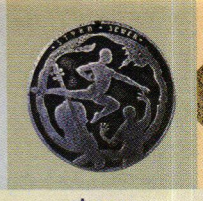
Michigan Ornamental Metals
201-945-4930; Fax: 201-945-4931
www.michiganornamental.com
Ridgefield, NJ 07657

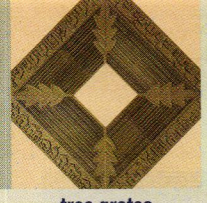
Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.

Key in No. 9520

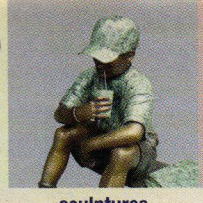
clocks

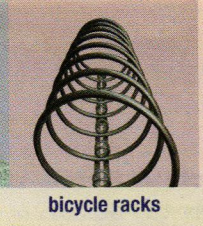

bollards

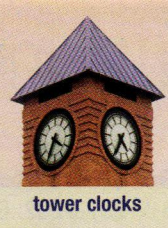

plaques


tree grates

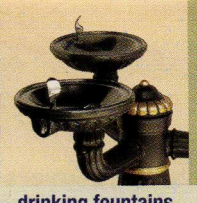
trash receptacles

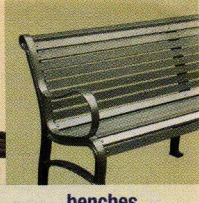

sculptures


bicycle racks

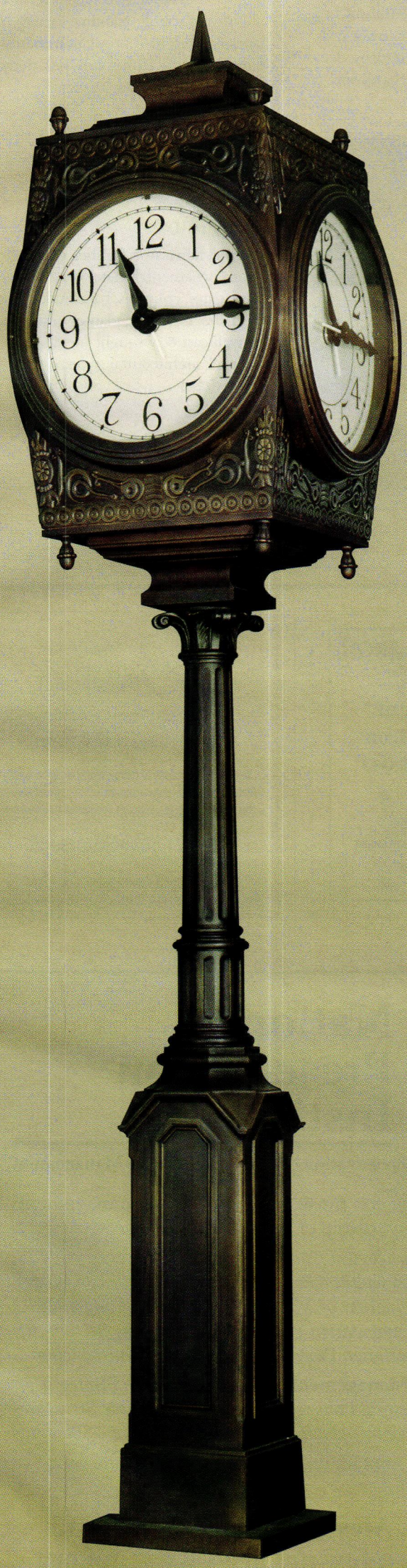

tower clocks

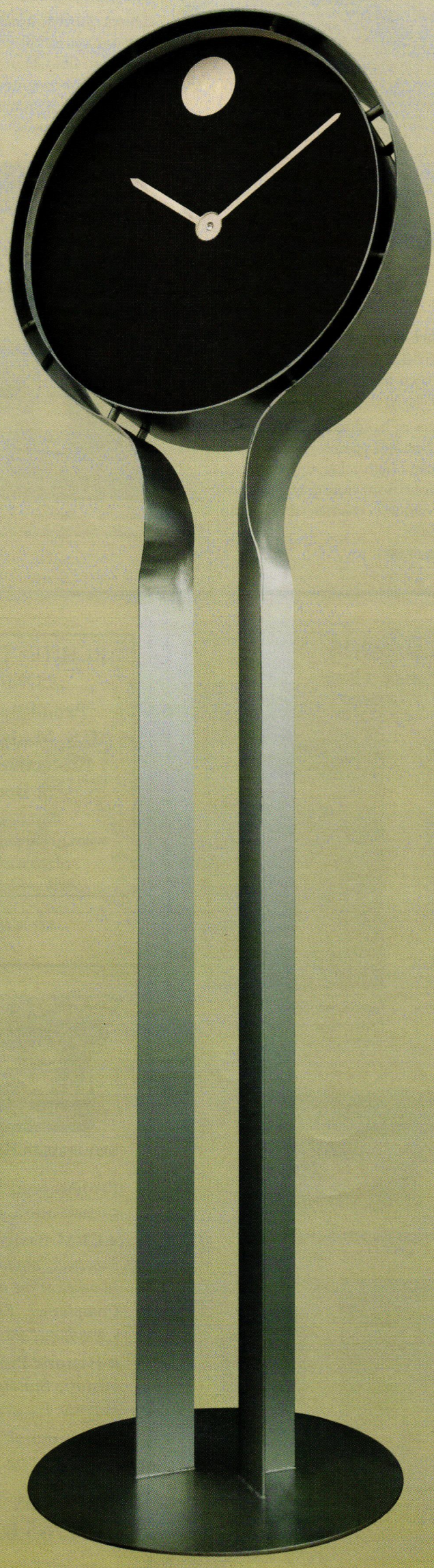
umbrellas


drinking fountains


benches

clocks: from traditional to contemporary





LEFT: REPLICA OF E. W. HOWARD (DANBURY) CLOCK.
Size: 15' 6" high with four 30" dia. dials. Backlit. Solid bronze. Structural steel support to withstand 90 knots windloads. Dedicated by Alliance for Downtown New York to David Rockefeller. Custom finishes available.

RIGHT: DOVER PLAZA CLOCK
Size: 16' high with twin dials, GPS control, 8" steel angle frame that conforms to 4' 6" diameter sculptured case. Angle steel frame mounted to 4' round steel base.
Options: Front or Back Lit depending on dial type, Westminster chimes, hour strike, carillons. Custom sizes available. **Finish:** Powdercoat (RAL colors). Shown in silver.

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KEY IN NO. 1750

New Concept Louvers Inc.
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.blogspot.com
Springville, UT 84663

Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.

Key in No. 1264

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, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

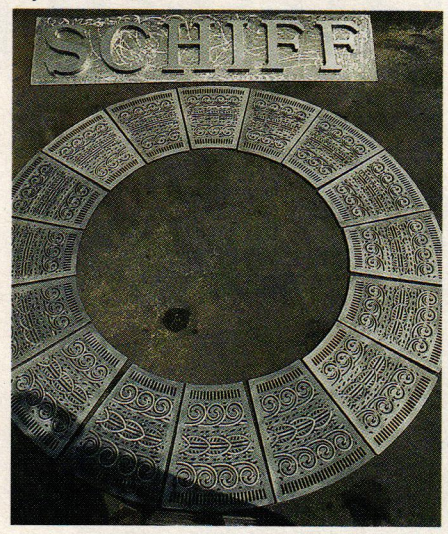
Key in No. 3240

The Scroll Bench from Robinson Iron measures 8 ft. long x 1 ft. 9 in. wide.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730



These ornamental grates were cast by Schiff Architectural Detail for a large public fountain project.

Seibert & Rice
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

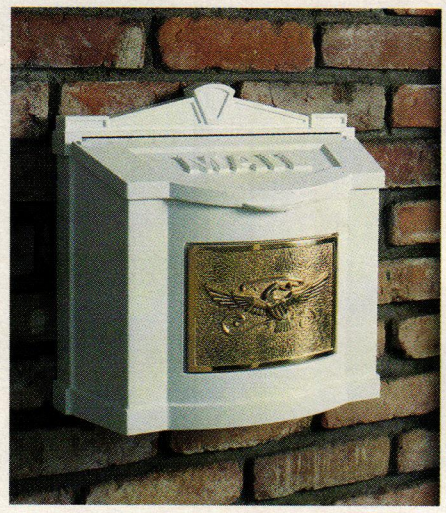
Key in No. 5500

Seibert & Rice's terra-cotta garden bench features an acanthus motif and foliate details.

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of bathroom supplies: cast-iron & acrylic clawfoot bathtubs, porcelain sinks, brass faucets, shower rods & rings; floor registers & air returns; decorative door, window & gate hardware; lighting; mailboxes.

Key in No. 1376



Both wall-mounted and post-mounted mailboxes are available from Signature Hardware.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1

European master carvers: architectural ornamentation, fountains, ecclesiastical specialties & monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.

Key in No. 2902

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

Supplier of handcrafted Italian terra-cotta & lightweight poly planters: variety of shapes & sizes; frost proof; commercial & residential applications; benches, tiered & freestanding fountains.

Key in No. 2563

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

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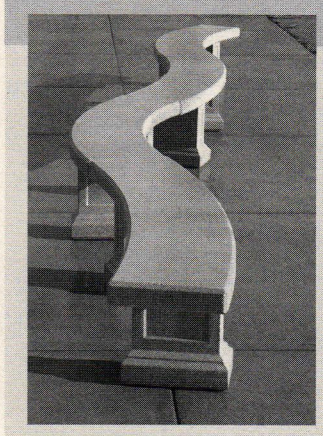
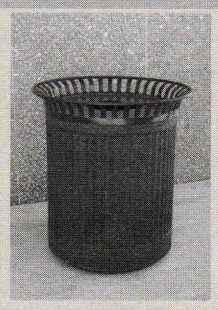
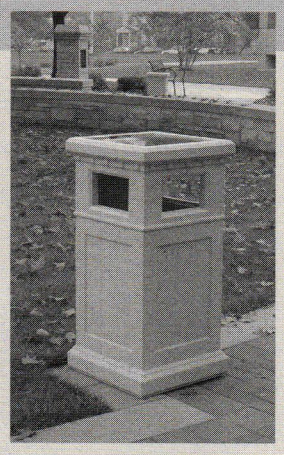


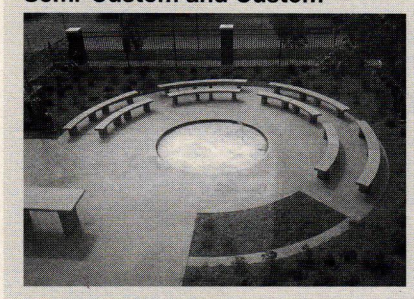
Curved Benches: Standard Semi-Custom and Custom



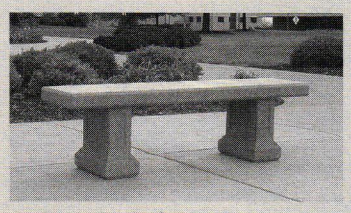
Heritage Model Litter Receptacle
Item No. LR1280



Morrison Side Feed Litter Receptacle
Item No. LR2142



Custom curved benches shown for outdoor classroom.



Morrison Bench Item No. B5460

Doty & Sons
Concrete Products, Inc.

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Sycamore, IL 60178

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Fax: (815) 895-8035
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e-mail: info@dotyconcrete.com

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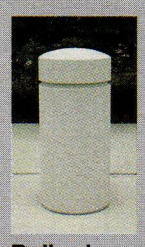

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Item No. B1636 Shown

KEY IN NO. 2090

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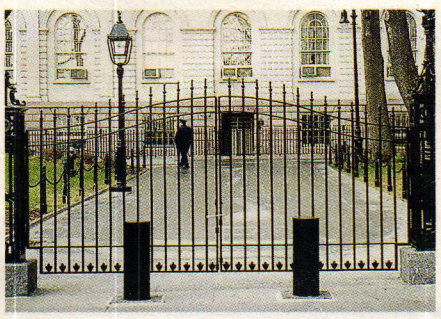
Fences & Gates

To order product information from a company in this sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service number.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005



Allen Architectural Metals offers a wide range of ornamental metalwork, including fencing.

Amazing Gates of America, LLC
800-234-3952; Fax: 800-830-3952
www.amazinggates.com
Bernalillo, NM 87004

Supplier of wrought-iron driveway, garden & ornamental gates & fences: DIY installation; all hot-dipped galvanized steel with baked-on powder coat; standard designs & made-to-order sizes; automation controls.

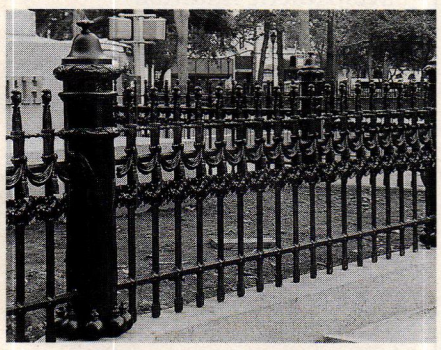
Key in No. 1102

Traditionally styled gates are available from Amazing Gates.

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Key in No. 1504



This wrought- and cast-iron entry gate was restored by Architectural Iron Co.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

Key in No. 2730

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

This ornate gate with a tree pattern was fabricated by Cardine Studios.

DAC Industries, Inc.
800-888-9768; Fax: 616-235-2901
www.dacindustries.com
Grand Rapids, MI 49504

Manufacturer & supplier of fence & gate hardware: cantilever rollers for chain-link & ornamental fences.

Key in No. 1853

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, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

Key in No. 1023

DeAngelis Iron Work fabricated this ornamental metal gate with hand-forged scrolls for a project at Harvard Yard in Cambridge, MA.

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

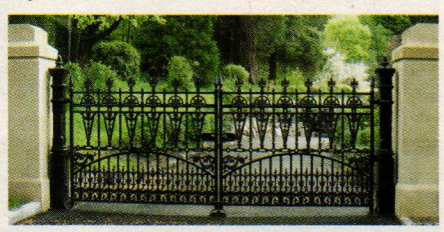
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.

This detail shows the restoration work of Fine Architectural Metalsmiths on a gate featuring a sawtooth "loafer's rail" and typical Vitruvian scrollwork.

Heritage Cast Iron USA
877-855-4766; No fax
www.heritagecastironusa.com
Tulsa, OK 74107

Supplier & distributor of traditional 19th-century inspired cast-iron gates, fences & railings: seven collections include pre-hung driveway gates, modular fences, posts & fittings; CAD files on request; most products in stock for immediates delivery.

Key in No. 1968

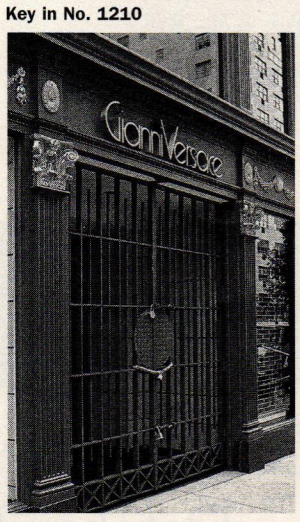


This richly detailed Victorian-style gate was inspired by late 19th-century designs and fabricated by Heritage Cast Iron USA.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210



This monumental gate and storefront was fabricated by Historical Arts & Casting for a Gianni Versace store in New York City.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings.

Key in No. 1240

J-N-L Wrought Iron
920-563-5249; No fax
www.jnlwroughtiron.com
Fort Atkinson, WI 53538

Custom hand-forged wrought-iron fences, gates, railings; custom projects.

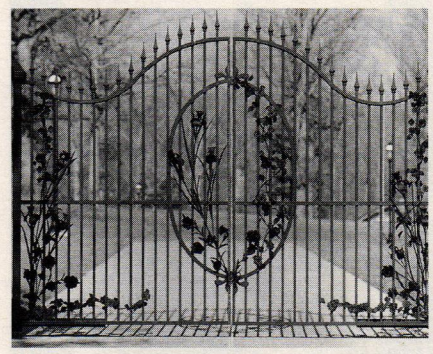
Key in No. 1975

J-N-L Wrought Iron fabricated this custom wrought-iron gate.

NOMMA - National Ornamental & Miscellaneous Metals Association
888-516-8585; Fax: 770-288-2006
www.nomma.org
McDonough, GA 30253

Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

Key in No. 5170

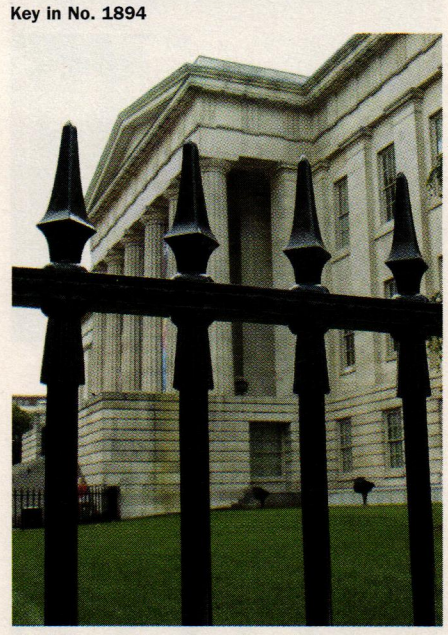


The fabricator of this flower-adorned gate is a member of NOMMA, a national association of ornamental metalworkers.

O.K. Foundry Co., Inc.
804-233-9674; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

Supplier of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

Key in No. 1894



O.K. Foundry Co. reproduced an 11-ft. section and a new gate for this cast-iron fence for the Smithsonian National Portrait Gallery, Washington DC; the gate weighs approximately 500 lbs. and was cast as one contiguous iron casting as an exact replica of existing gates.

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730

Schwartz's Forge & Metalworks
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218

Schwartz's Forge custom fabricated this wrought-iron gate.

Wayside Fence Co.
800-847-7789; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

Manufacturer & supplier of fencing products: custom wood & PVC fencing, arbors, pergolas, gates, deck rails, stair rails, posts, caps, finials, post sleeves, Delgard aluminum ornamental estate fence, pool fence, deer fencing & more.

Wayside's Evolution Fence is made of aluminum with a textured powder-coating finish; it is available in several styles.

This detail of a large wrought-iron gate shows the artistry of Wiemann Metalcraft.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, columns, balustrades, lighting, grilles, furniture, planters, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

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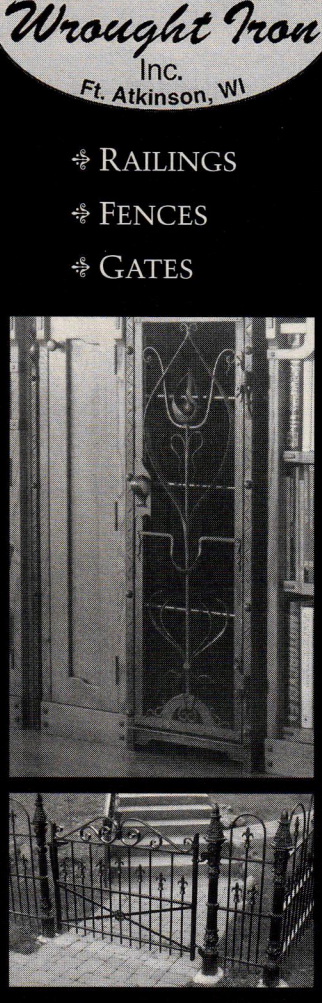

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www.jnlwroughtiron.com

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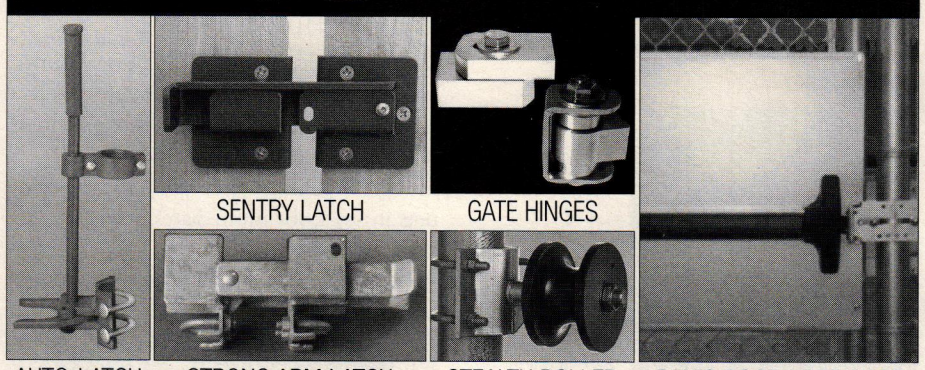

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GRAND RAPIDS, MI 49504
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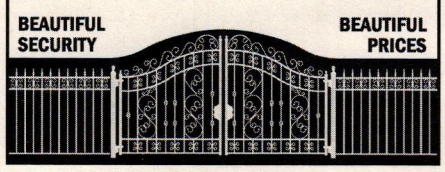

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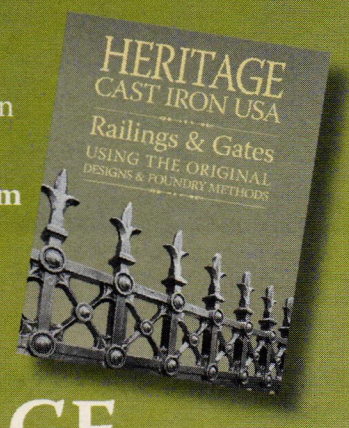

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CAST IRON USA

KEY IN NO. 1968

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METALWORKS INC
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www.schwartzsforge.com

Custom Architectural Metals
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Historic Reproduction & Custom Casting

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www.schiffarchitecturaldetail.com

KEY IN NO. 7730

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www.nomma.org

National Ornamental & Miscellaneous Metals Association
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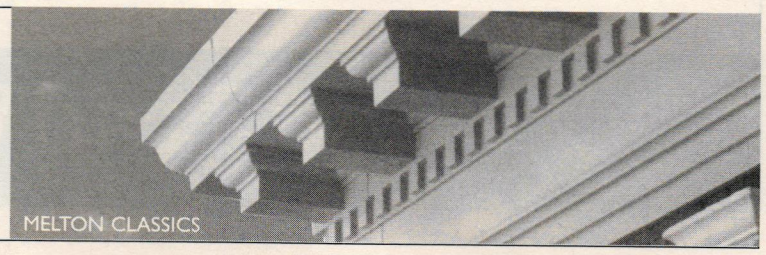
McDonough, GA 30253
888-516-8585 • Fax: 770-288-2006
nommainfo@nomma.org

NOMMA

KEY IN NO. 5170

restoration & new construction

www.traditional-building.com



Fountains & Water Features

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Concrete Creations
888-299-8273; Fax: 818-727-7676
www.concretecreationsla.com

Manufacturer of handmade concrete planters, urns, receptacles, fountains & more: any shape, size, color; iron-reinforced; for landscape & interior-design needs.

This water and fire feature was manufactured by Concrete Creations; it incorporates a 48-in. and a 24-in. bowl with a custom stand.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215

Custom fabricator of fine art: liturgical sculpture, architectural details, capitals, fountains, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.

Key in No. 187

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

Key in No. 4020

The design for Haddonstone (USA)'s Versaille self-circulating fountain, model #HC800, was inspired by the Bosquet de la Colonnade at Versailles.

Historical Arts & Casting custom fabricated this fountain in cast bronze for the Governor's Mansion in Annapolis, MD.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

New England Garden Ornaments
978-579-9500; No fax
www.negardenornaments.net
Sudbury, MA 01776

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

Key in No. 2748

After an analysis of historic site photographs, Robinson Iron re-created this fountain at Cadman Plaza in Brooklyn, NY.

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, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240

Schiff Architectural Detail, LLC
617-887-0202; Fax: 617-887-0127
www.schiffarchitecturaldetail.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

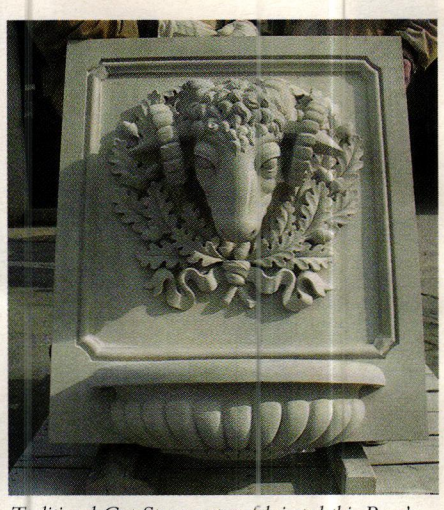
Key in No. 7730

The Frank E. McKinney Jr. bowl fountain in Bloomington, IN, was fabricated by Schiff Architectural Detail.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1

European master carvers: architectural ornamentation, fountains, ecclesiastical specialties & monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.

Key in No. 2902



Traditional Cut Stone custom fabricated this Ram's Head fountain.

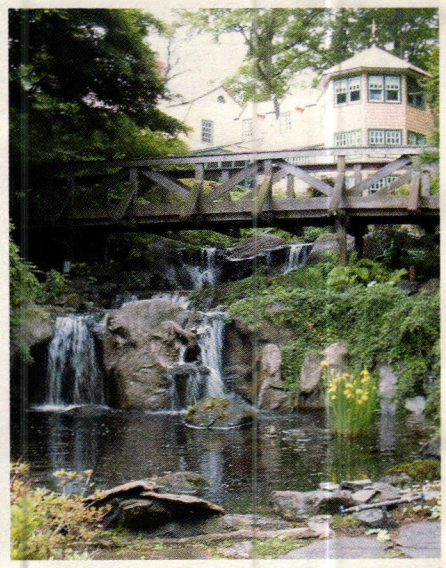
Tuscan Imports
843-667-9101; Fax: 803-753-9922
www.tuscanimports.com
Florence, SC 29505

Supplier of handcrafted Italian terra-cotta & lightweight poly planters: variety of shapes & sizes; frost proof; commercial & residential applications; benches, tiered & freestanding fountains.

Key in No. 2563

Waterfall Creations, Inc.
646-270-8820; No fax
gregnagindesigns.com
New York, NY 10017

Designer & builder of fountains, waterfalls & original sculptures for water features: since 1978.



Waterfall Creations used natural and simulated rock, mixed on site to match the color of the natural rock, to create this waterfall.

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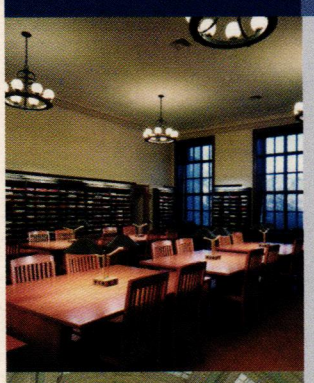

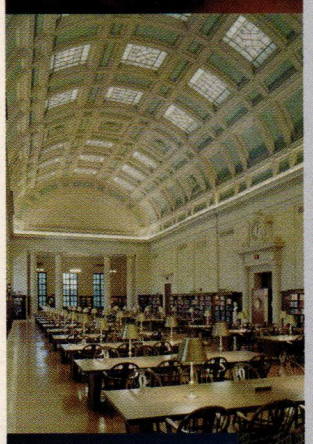

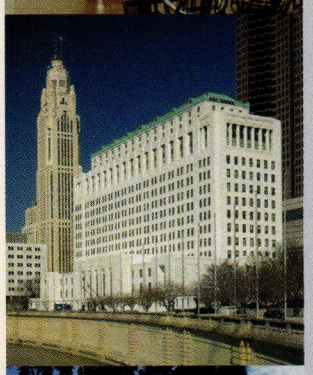

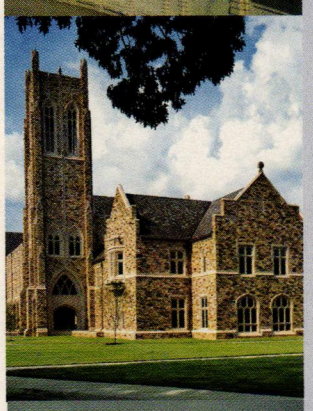

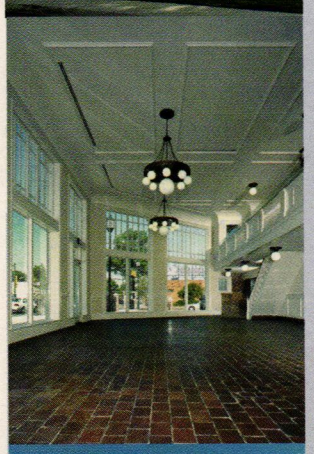

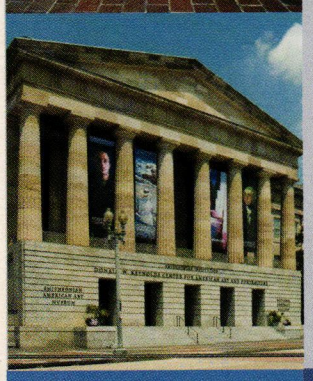

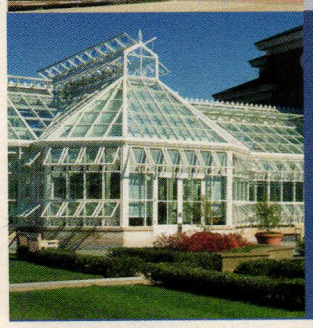

Call for Entries
2010 PALLADIO AWARDS

Honoring Excellence in Traditional Commercial, Institutional & Public Design

Co-produced by *Traditional Building* and *Period Homes*
and the Traditional Building Exhibition and Conference

Categories

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 30,000 sq.ft.

New Design & Construction – more than 30,000 sq.ft.

Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards will also be given for residential projects.

Judging Criteria

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. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT, – at the annual Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the June 2010 issue of *Traditional Building*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 20, 2009.

For complete details on the awards program, go to

www.palladioawards.com

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www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Key in No. 1088

A.R.K. Ramos
800-725-7266; Fax: 405-232-8516
www.arkramos.com
Oklahoma City, OK 73109

Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & bronze; full line of interior & exterior ADA signage; cut graphics & reverse channel letters in aluminum, brass, bronze & stainless steel.

Key in No. 1498

Brosamer's Bells
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www.brosamersbells.com
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Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes.

Key in No. 7130

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www.customhomex.com
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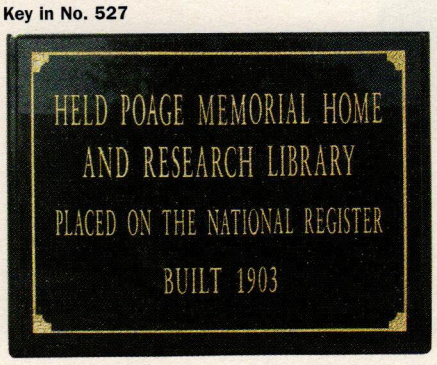
Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.

Key in No. 527

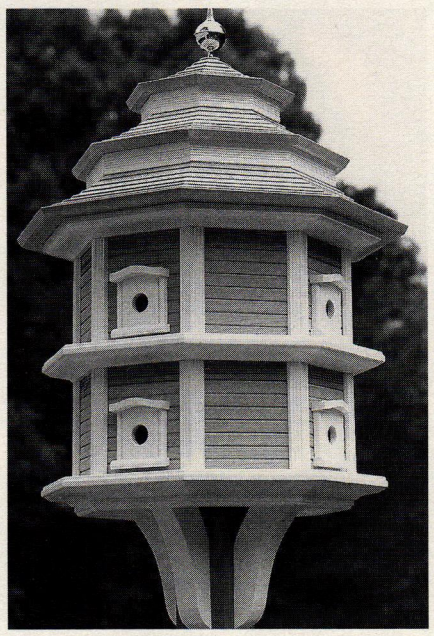


Granite plaques from Custom Home Accessories can be used to designate historic buildings and churches.

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

Manufacturer of pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.

Key in No. 330



This birdhouse by Dalton Pavilions is available in a variety of sizes; it can be left as natural cedar, clear finished or stained white.

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, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

Key in No. 1023

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, brackets, corbels, mantels, shutters & more; polyurethane, FRP & hardwood millwork.

Key in No. 806

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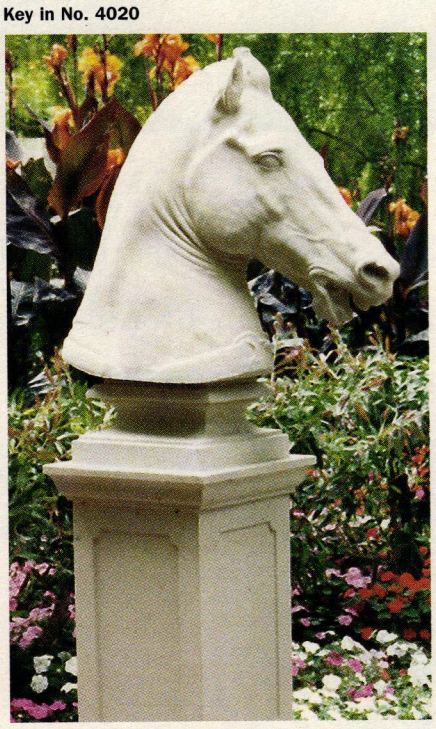
Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

Key in No. 4020



Haddonstone offers this reproduction of an early Roman equine head.

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, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Key in No. 1210

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
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Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.

Key in No. 8730

Lake Shore Industries' cast-aluminum bollard is finished in baked polyurethane enamel; it is available in removable or permanent styles or with eyebolts for attaching a chain perimeter.

New England Garden Ornaments
978-579-9500: No fax
www.negardenornaments.net
Sudbury, MA 01776

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

Key in No. 2748

Schwartz's Forge & Metalworks
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

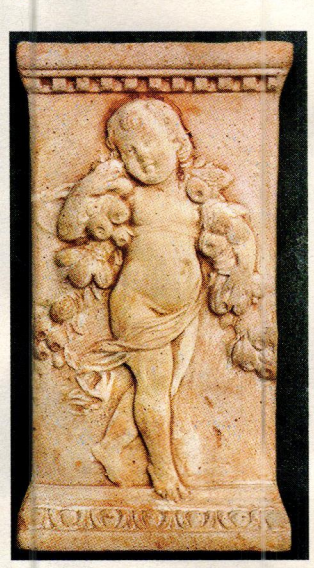
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218

Seibert & Rice
973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

Key in No. 5500

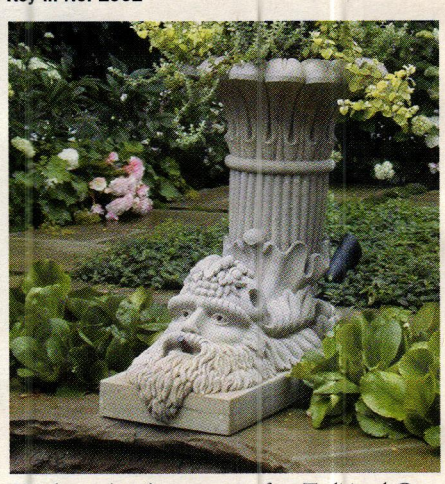


Seibert & Rice imports this hand-crafted Impruneta terra-cotta putti wall plaque, which measures 11½ in. tall x 6 in. wide.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1

European master carvers: architectural ornamentation, fountains, ecclesiastical specialties & monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.

Key in No. 2902



Hand-carved garden ornaments from Traditional Cut Stone feature classical motifs.

Tuscan Imports
843-667-9101; Fax: 803-753-9922
www.tuscanimports.com
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Supplier of handcrafted Italian terra-cotta & lightweight poly planters: variety of shapes & sizes; frost proof; commercial & residential applications; benches, tiered & freestanding fountains.

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Key in No. 1101

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www.wmcraft.com
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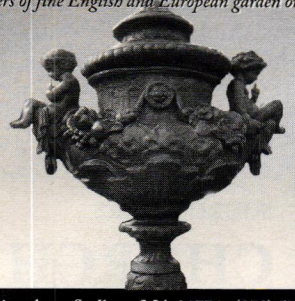

25 Union Ave., Sudbury MA 01776 (978) 579-9500
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The 2010 PALLADIO AWARDS

Honoring Excellence in Commercial & Civic Design

Co-produced by *Traditional Building* & *Period Homes* and the Traditional Building Exhibition and Conference

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 considered in five categories:

- **Restoration & Renovation**
- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
- **Public Spaces: Parks, Plazas, Gardens, Streetscapes**

Corresponding awards will also be awarded for residential projects. Judging will be by a panel of distinguished architectural designers selected by the editors of *Traditional Building* and *Period Homes*.

The deadline for entries is **November 20, 2009.**

For details on the Awards program, judging criteria and submission requirements, go to **www.palladioawards.com**

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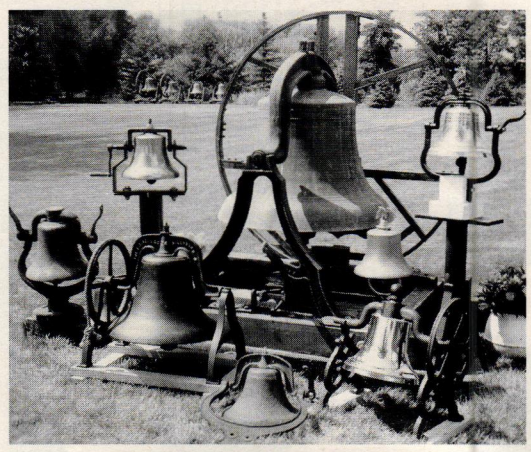

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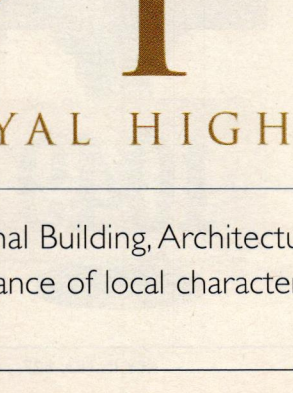

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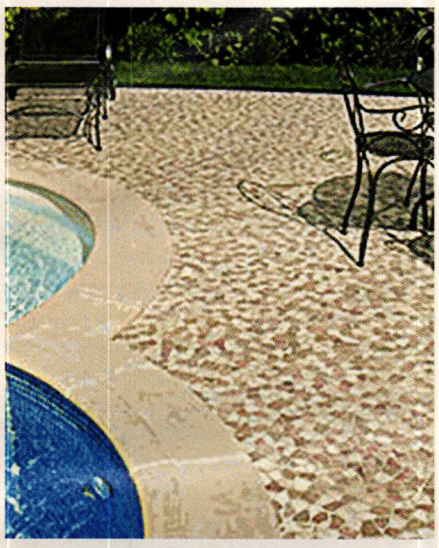
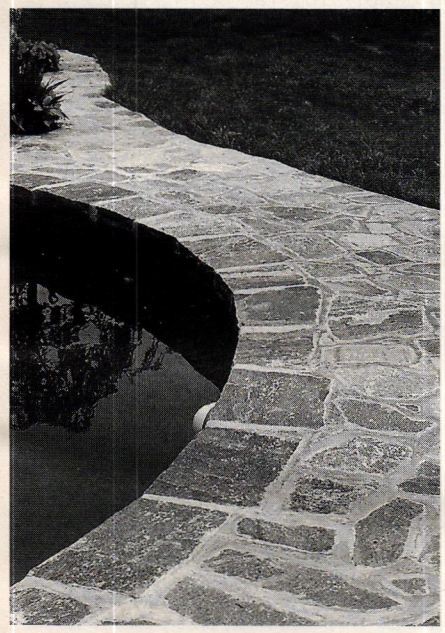
Key in No. 1088



Stone tile from Architectural Products by Outwater can be used in a variety of landscape applications.

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, benches & retaining walls.

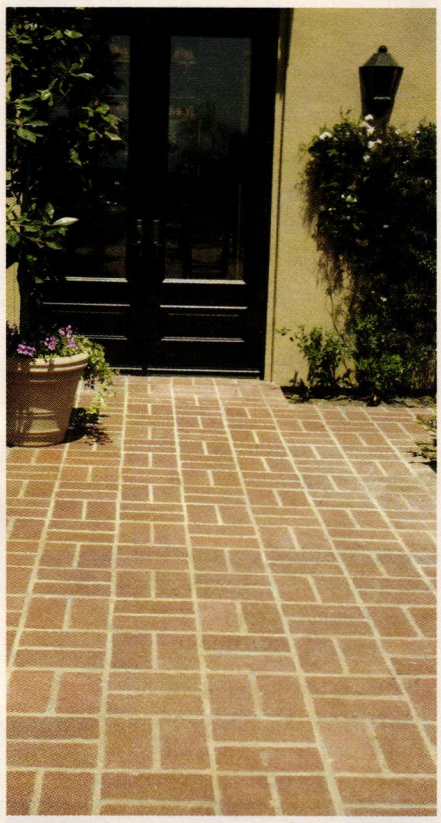


Champlain Stone's Corinthian Granite flagging was used to create this curved pool coping.

Gladding, McBean - Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-645-1723
www.gladdingmcbean.com
Lincoln, CA 95648

Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, finials, pavers & vitrified sewer pipes: terra-cotta balustrades, copings, cornices & more; custom-glaze development.

Key in No. 6010



Gladding, McBean's Presidio Tumbled tile was used to create this traditonally styled patio.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

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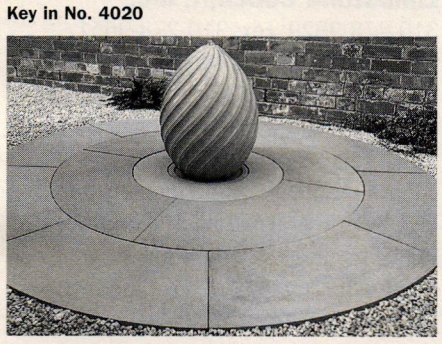

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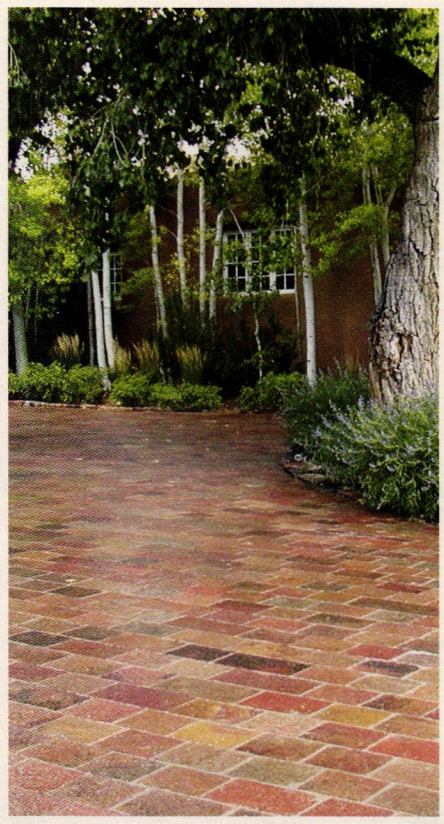

Milestone Imports distributes Mexico Poryphory paving, which is available in a variety of sizes.

New England Garden Ornaments
978-579-9500: No fax
www.negardenornaments.net
Sudbury, MA 01776

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

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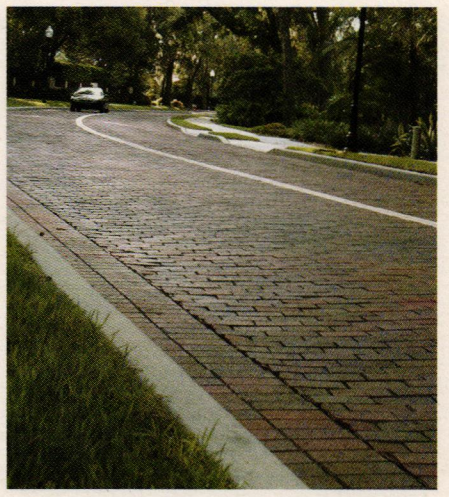

Pine Hall Brick supplied the brick pavers for Winter Park, FL's Park Avenue.

Rossi USA Corp.
708-493-2206; Fax: 708-493-2869
www.rossilimestone.com
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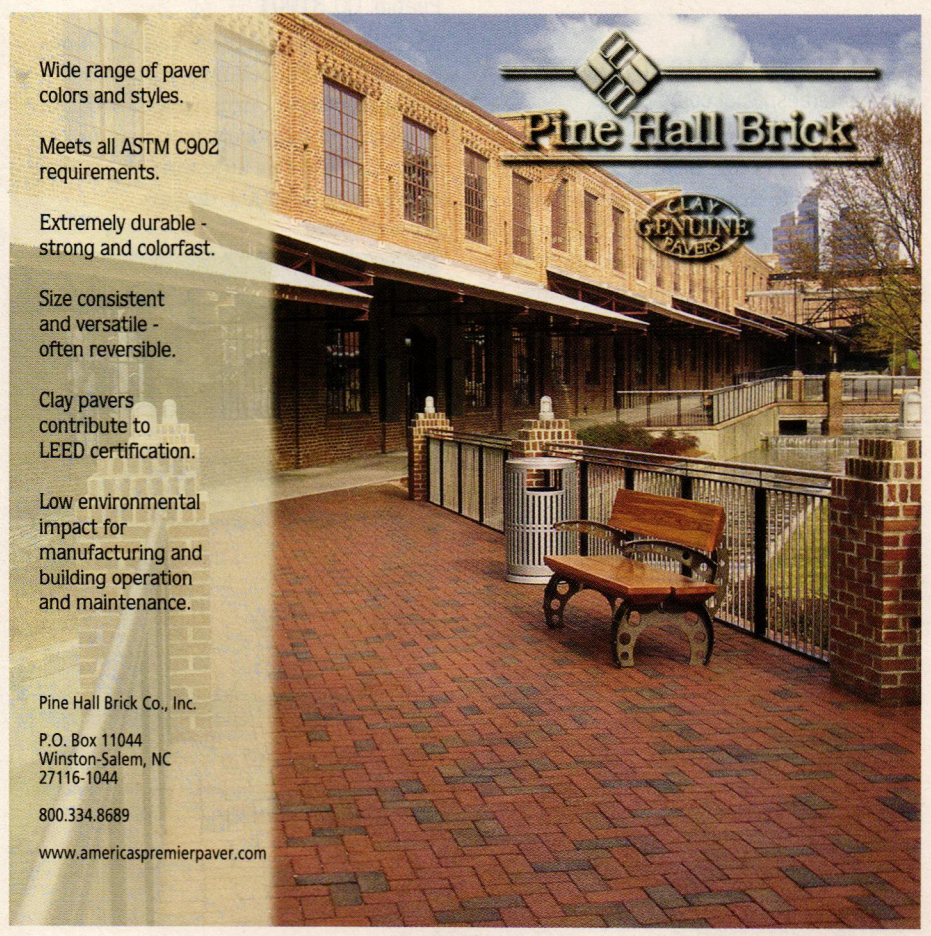

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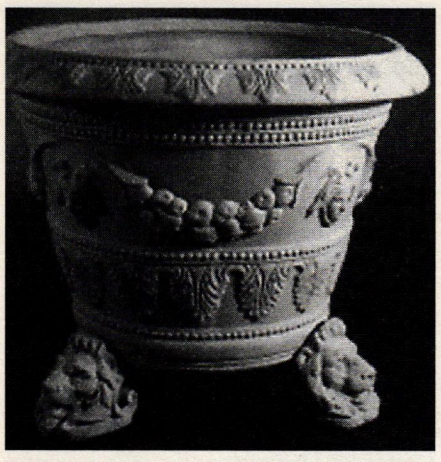

Vaso Decorato, shown with lion feet, is available from Architectural Pottery in three sizes.

Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

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Authentic Provence offers a variety of zinc planters, in addition to other garden ornament.

Cantera Especial
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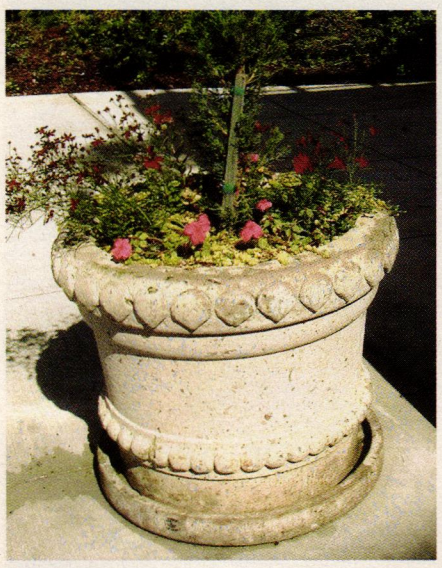

This planter is one of the many styles available from Cantera Especial.

Doty & Sons Concrete Products
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.

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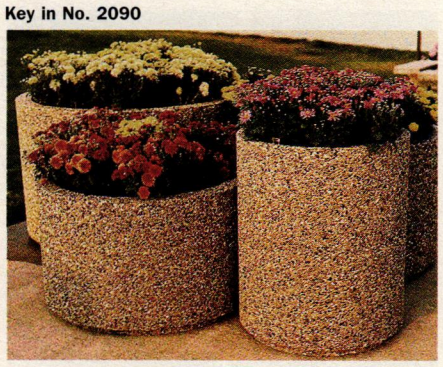
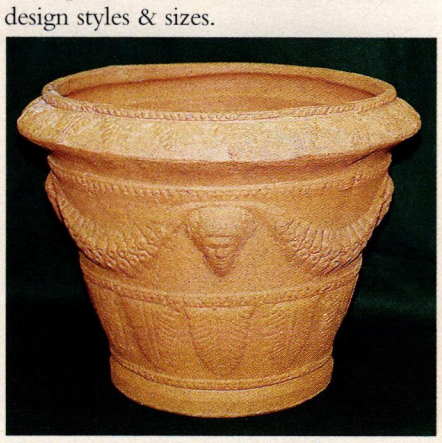


Concrete planters are available from Doty & Sons Concrete Products in many sizes.

Goodwin International
714-241-0942; Fax: 714-241-1874
www.goodwininternational.com
Santa Ana, CA 92707

Supplier of landscape & garden ornament from around the world: stone fountains, benches, planters, urns & sculpture; sandstone planters & terra cotta; various design styles & sizes.



Terra-cotta planters are available from Goodwin International in many styles.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

Manufacturer of classical & contemporary stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; cast limestone resembling Portland stone; 500+ designs.

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The Herculean Bowl from Haddonstone features festoons of fruit bound together with ribbons and swags.

This urn is one of many made by Historical Arts & Casting for the Grand Army Plaza entrance to Prospect Park in Brooklyn, NY.

Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84088

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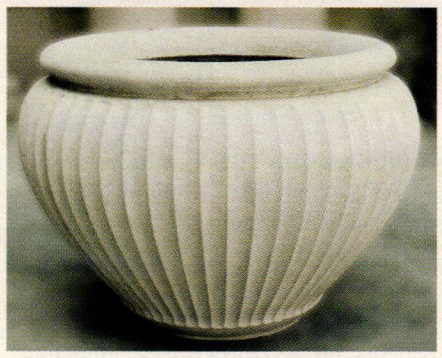
www.kalehdesign.com
West Hollywood, CA 90069

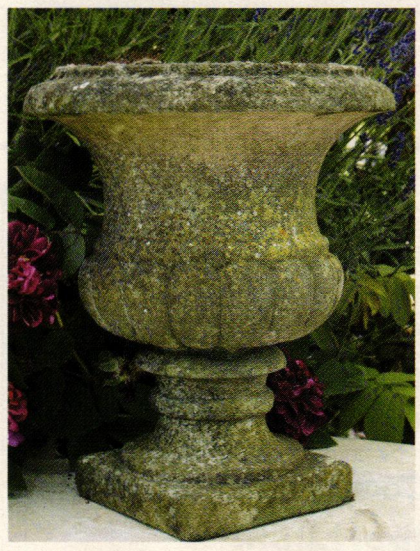
Manufacturer of cast-stone items: planters, pots, urns, jardinieres, fireplace mantels, garden objects, table bases, fountains & more; frost-freeze resistant.



This cast-stone fluted pot is available from Kaléh Design.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, sculpture, planters & urns; French limestone floors & reclaimed limestone.



This garden urn is one of many available from New England Garden Ornaments.

New England Garden Ornaments
978-579-9500: No fax
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Sudbury, MA 01776

Importer of cast architectural ornament from 3 English companies: Chilstone, Haddonstone & Yorkstone; pavers, planters, urns, quoins, columns, pilasters, pier caps, copings, fountains, porticos, temples, pavilions & cornices.

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973-467-8266; Fax: 973-379-2536
www.seibert-rice.com
Short Hills, NJ 07078

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Key in No. 5500

The Agresti vase from Seibert & Rice is decorated with masks, rosettes and garlands; these were originally made in the 1800s for the Biltmore House in Asheville, NC.

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

Supplier of handcrafted Italian terra-cotta & lightweight poly planters: variety of shapes & sizes; frost proof; commercial & residential applications; benches, tiered & freestanding fountains.

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This Conca Firenze Gigante from Italy is part of a new line of lightweight poly planters from Tuscan Imports.

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Smart Solutions for a Challenging Market

Luxurious Gardens Designed by Architects

Italian Gardens: Romantic Splendor in the Edwardian Age
by Helena Attlee; photographs by Charles Latham
The Monacelli Press, New York, NY; 2009
192 pp; hardcover; 200 b&w images; $65
ISBN 978-1-58093-231-8

Reviewed by Clem Labine

The word "romantic" in the subtitle of this magnificent new volume has paradoxically conflicting meanings in relation to the book's contents. On one hand, the term is blatantly inaccurate because the book depicts gardens that were definitely not designed as romantic gardens in the sense of the 18th-century Romantic Movement. Rather, the 200 photographs show formal, Classical gardens – geometric, symmetrical products of the logical Latin mind that dominated the Renaissance and Baroque eras.

On the other hand, these Classical gardens were photographed in 1903 – a few hundred years after they had been built, and so most were in a state of genteel decay with partially crumbling masonry accented by mosses, lichens and tangled vines. Their faded splendor thus qualified them as "romantic ruins," one of the favorite motifs of Victorian and Edwardian audiences. And the fact that they were semi-ruined Italian gardens made them doubly romantic, because the English-speaking world had been swooning for decades over the romance of Italy, spurred on by the writings of romantic poets like Byron and Shelley.

This Monacelli Press opus is primarily a picture book, and the story of the photographs is fascinating in itself. In the spring of 1903, the well-known English photographer Charles Latham left London with his large-format camera, several boxes of glass photographic plates, plus an assistant and an assignment from *Country Life* magazine to photograph historic gardens around Rome and Florence. Latham and his camera produced black-and-white photographs of exceptional clarity and beauty that documented these gardens at a critical point in their history. Italy was on the brink of two world wars and enormous political and economic upheavals that would totally destroy most of these historic pleasure grounds.

A few of the lost gardens have subsequently been partially restored, but for most of them, all that remains are the images stored on Latham's glass negatives.

Latham's photographs were originally published in a large-format volume, *The Gardens of Italy*, in 1905. Fortunately, Latham's fragile glass-plate negatives still survive, stored in the London archives of *Country Life* magazine. Because of the magazine's careful stewardship of its photographic files, it is now possible for the world to revel again in the glorious legacy of Classical Italian garden art in its most extravagant form. This new publication of Latham's historic photographs shows 22 of Italy's most ornate and sumptuous Renaissance and Baroque gardens, including the Vatican Gardens, Rome; Villa d'Este, Tivoli; Villa Medici, Rome; Villa Doria Pamphili, Rome; Villa Albani, Rome; and the Villa Farnese, Caprarola.

The jumbo-size 10 x 12-in. format allows the photographs to be displayed to maximum advantage; many of the images cover all 240 square inches of a two-page spread. The high quality of the printing and paper do full justice to the clarity of Latham's original negatives, allowing the reader to discern many of the delicious small architectural details that are to be found in nearly every image.

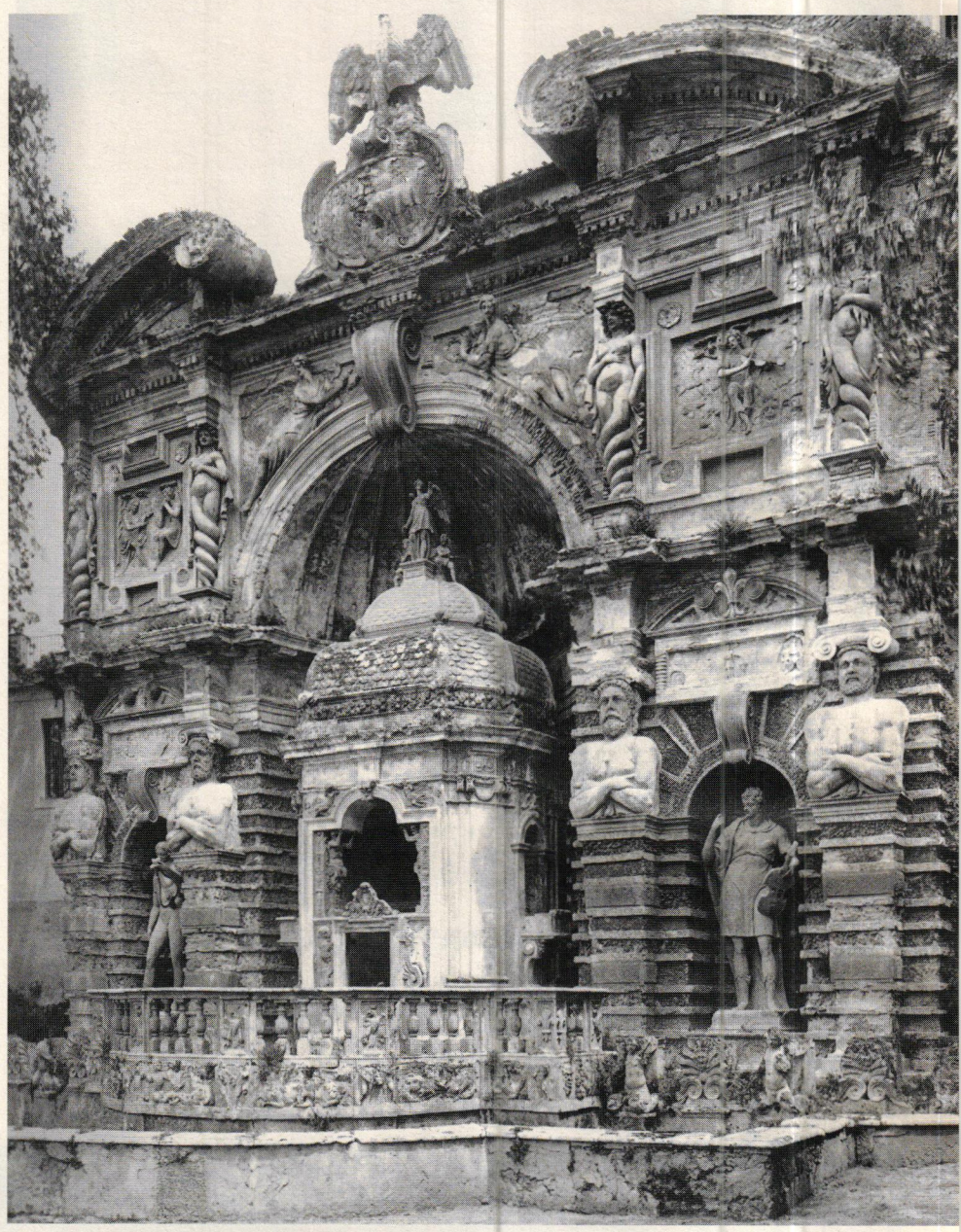
The text by Helena Attlee, a seasoned writer on garden and landscape topics, provides brief but insightful commentary on each garden. She gives you the history and design concept behind each, and brings to life many of the personalities involved with the gardens' construction, such as the French fontanieri, Luc Le Clerc, who created the fabled Organ Fountain at Villa d'Este.

Contemporary readers will instantly notice how little plant material is contained within these historic Italian gardens. These are not horticulturalists' gardens, but rather are architects' gardens. Their appearance is partly due to the hot dry climate of Italy, which limits the choice and distribution of plant material. But a greater factor in the look of these gardens was the spirit of the time in which they were created. During the Renaissance, intellectual life was shaped by humanist Classicism. In the humanist imagination, gardens were part of the Classical Golden Age, with its Elysian Fields and gardens of Arcadia. But most of all, the image of Classicism's Golden Age was linked to architecture, a vision shaped by the ruins of ancient Rome that protruded from the earth everywhere on the Italian peninsula.

So it was not unexpected that when members of Renaissance aristocracy set out to build sumptuous gardens to symbolize their power and wealth, they turned to their architects. The trend got its impetus in 1504, when Pope Julius II commissioned Bramante, the first architect of St. Peter's Basilica, to design the initial section of what eventually became the extensive Vatican Gardens. Bramante's trend-setting garden work was, not surprisingly, quite architectonic.

In 16th-century Italy, the art of gardening and landscaping was not highly developed. So when Renaissance architects set out to design gardens, it was quite natural that what they did essentially was create outdoor rooms and passages for strolling and entertaining. Renaissance designers built muscular architectural settings in which plant materials were treated like decorative accessories, much as you'd place an ornamental lamp in a living room today.

The "bones" of these architectural gardens dominate the majority of Latham's photographs. His images are filled with structural elements like grottoes, terraces, balustrades, staircases, fountains, water chains, gates, pools, pavilions, cascades, sculpture,



The Organ Fountain at the Villa d'Este is the ultimate example of garden architecture: An elaborate architectural backdrop creates a frame for the small cupola in the central niche. The cupola originally housed a complex hydraulic organ, which produced sounds by water forcing air into a set of organ pipes. After centuries of disuse, the organ was recently restored, and now delights tourists hourly.

arcades, colonnades, plinths, pedestals, urns, herms and even small temples. These hardscape elements provide the framework and backdrop for displaying carefully chosen specimen plants. Many of the trees and hedges are meticulously and obviously shaped by the hand of man; topiary is a recurring feature.

In Romantic landscapes created in the 18th and 19th centuries, the gardener's hand was carefully hidden and all should appear as if nature herself was the designer. In these historic Italian gardens, however, it was important to show that man's intellect had shaped the environment; the chaotic forces of nature had been tamed and were under rational control.

This new Monacelli book has obvious worth as an historical record. But it has considerable value for contemporary designers, too.

Obviously, only a Renaissance prince could afford to build elaborate gardens on the scale shown in this volume. And few clients today fall into that category. But the book can be an inspiration to show how architecture can play a pivotal role in shaping beautiful outdoor environments – even if it's on a smaller scale than a princely Renaissance pleasure ground. Most landscape and garden projects today are designed by "plant people" who, quite naturally, think that green stuff rules. Their first concern is the type and disposition of plant material. The Latham photographs demonstrate that there is an alternative design philosophy, which believes that splendid outdoor environments can be created through emphasis on hardscape.

On a smaller scale, the gardens illustrated in this Attlee/Latham publication can also provide an endless source of design ideas on how to integrate ornamental architectural elements into a garden to provide visual accents in the midst of blooms and foliage. Even if you're not working with the budget of an Italian prince, you can still benefit from this extraordinary photographic compilation. **TB**

Clem Labine is the founder of Old House Journal, Traditional Building *and* Period Homes *magazines. He has received numerous awards, including awards from The Preservation League of New York State, the Arthur Ross Award from Classical America and The Harley J. McKee Award from the Association for Preservation Technology (APT). Labine was a founding board member of the Institute of Classical Architecture & Classical America (ICA&CA). He served on the board until 2005 when he moved to Board Emeritus status. His blog can be found at www.traditional-building.com.*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09RevGardens.htm.

The Transformative Power of Urban Gardens

Parks, Plants, and People: Beautifying the Urban Landscape
by Lynden B. Miller
W.W. Norton & Co., New York, NY; 2009
208 pp; hardcover; 300 color photographs; $49.95
ISBN 978-0-393-73203-0

Reviewed by Clem Labine

Gardening in the urban landscape is vastly different from designing a private garden. That's why Lynden B. Miller's new book is such a welcome addition to the growing body of literature on creating civil, humane urban environments. The book's 208 pages encapsulate three decades of practical, experience-based knowledge on how to bring the beauty and healing power of nature into the seemingly hostile world of concrete and asphalt populated by hordes of people who don't know a daffodil from a dandelion.

Miller argues passionately for the proposition that "good parks have the power to transform city life, changing the way people feel about themselves and their city." Part instruction, part inspiration, the volume is far more than a compilation of plant lists and garden layouts. (In fact, there are only a couple of garden plan diagrams in the entire book.) Rather, Miller paints a broader picture, assuming the reader knows the rudiments of horticulture, and focuses instead on the special problems of planning, financing, constructing and maintaining urban parks and gardens. Not only is the book a must for any design professional involved with urban projects, but it's also is a great gift to inspire and energize a potential donor or sponsor who is being recruited to support an urban spaces venture.

There's plenty of horticultural advice in the book; Miller shares lots of information about how several of her favorite plants perform in difficult urban settings. The book's primary value, however, is in sharing her know-how about practicing the art of garden-making in the midst of the public realm. Gardening while navigating the complexities of restricted budgets, government bureaucracy, community groups, non-profit boards and volunteer organizations is several orders of magnitude more arduous than designing a garden landscape for a single well-heeled client.

Lynden Miller didn't set out to be an urban gardener. She was trained as an artist, and horticulture was simply a hobby. Almost by accident, she was recruited by the Central Park Conservancy in 1982 to see what she could do to restore the Conservatory Garden in New York's Central Park. This was a period when New York's entire infrastructure – including Central Park – was suffering from decades of neglect. Through Miller's herculean efforts, by the time of the Conservatory Garden's 50th anniversary in 1987, the garden was fully restored and greeted with rave reviews. To achieve this miracle required enormous vision, energy, perseverance and plain hard work. And at the end of the process, Miller discovered that she had become – by trial and error – an expert on urban gardening. She went on to design, build and oversee many urban landscape projects, ranging in scale from Bryant Park gardens in New York City, to small community gardens and streetscape median strips.

The author's training as an artist has served her well, because in many respects garden designers work with many of the same elements as a painter: contrast, repetition, line, scale, form, texture and color. And indeed, many of Miller's gardens have a very painterly quality in the ways she combines and contrasts foliage shapes, colors and textures. In Miller's design philosophy, the blooms of plants are secondary to the form and structure of the plants themselves.

Written in down-to-earth language, the book is extremely accessible for the professional and amateur alike. For example, she always gives the common names of plants as well as the polysyllabic scientific Latin names. The net effect of this extremely useful volume is like a conversation with a friendly, worldly-wise neighbor who is trying to give you the benefit of her years of experience so you don't make the same mistakes she did.

Miller is positively evangelical about the power of well-planted, well-maintained places to transform city life and the way people behave and feel about their city. Based on her personal experience, the author asserts that well-kept public gardens elevate citizens' behavior: "They pick up their trash and they are courteous to one another." She also makes a convincing case that good parks and public spaces "cause neighborhood real estate values to rise dramatically" – always a good selling point when you are fund-raising among business groups and real estate interests. However, she makes it clear that outdoor spaces with a patch of ivy and a little grass to mask the concrete are NOT enough: The public space must be designed, planted – and maintained – in ways that declare to visitors that the place is valued and cared for by fellow citizens.

Part of the civilizing power of public gardens comes from the possibilities for "triangulation:" Complete strangers gazing at the same beautiful plant often start conversations they would never initiate on a city street.

The author is a plant person. She likes trees and shrubs and concedes that they have an important role to play. But she makes the case that plants – whether flowering or not – bring life and magic to public spaces that you can't get from trees and shrubs alone. And she notes sadly that plantings are usually the last thing thought about in many public projects – and by that time the project budget is already shot. The unfortunate result often is the shrub-and-ivy afterthought that lacks crowd-drawing power.

Miller is a believer in the principles for organizing city spaces first articulated by sociologist William H. Whyte in the 1970s. For example, the book strongly supports Whyte's ideas about providing open access and plentiful seating – preferably movable seating when possible. Miller has then "greened up" some of Whyte's ideas with the addition of more plant material to provide greater variety and delight. The author notes that beautiful plants provide focal points for the "triangulation" phenomenon that Whyte observed: Complete strangers in an urban space will often start up a conversation when they are both looking at an item of unusual interest, such as an exotic bloom.

The core of the author's 35 years of experience are contained in the book's seven central chapters: (1) Elements of a Successful Public Space; (2) Mixed Plantings for Year-Round Interest; (3) Soil Technology; (4) Maintenance of Green Spaces; (5) Recruiting & Nurturing Volunteers; (6) Developing Advocates for Public Gardens; (7) Generating Funding from the Private Sector.

For instance, here's one of many dozens of Miller's practical suggestions: She strongly believes a garden should have visual interest in all four seasons to keep visitors coming back throughout the year. ("A garden that is not beautiful in winter is not a beautiful garden.") But many garden designers focus on how a garden looks when flowers are in bloom and plants are all leafed out – and the winter months are an afterthought. To guard against this natural tendency, Miller says she designs the winter look of a garden first – and then goes on to plan the other three seasons.

Continually interspersed with all her useful how-to advice, however, is a continual emphasis on the why of urban green spaces. Miller demonstrates that high visitor traffic is the most effective way to "police" public parks and gardens, citing not only her own experience but also scientific studies that have shown that the most beautiful places in cities are also the safest. And, Miller says, the way you make beautiful places is with well-designed and well-maintained plantings.

My major quibble with the book is the fault of the publisher, not the author. In an apparent maneuver to keep the book to around 200 pages, the majority of the color images are presented at such a small size (2x1½ in.) that their informational value is compromised. Moreover, the photo captions are rendered in tiny san-serif type, making them very difficult to read if you don't have the eyes of a Peregrine falcon. Many readers "of a certain age" – including this reviewer – have to resort to a magnifying glass to decipher the captions.

But this is a small complaint about an otherwise valuable, ground-breaking work. After reading it, the author had convinced me of the truth of her closing words about the creation and upkeep of urban gardens: "Make it gorgeous and they will come; keep it that way and they will help you." TB

The city of Chicago is a major believer in the civic and economic benefits of well-planted and well-kept urban green spaces. In summer, the city employs 700 gardeners to maintain its 570 public parks and gardens.

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09RevParks.htm.

The Practice of Preservation Engineering

Structural Investigation of Historic Buildings: A Case Study Guide to Preservation Technology for Buildings, Bridges, Towers, and Mills
by David C. Fischetti, PE
John Wiley & Sons, Inc. Hoboken, NJ; 2009
288 pp.; hardcover; numerous color & b&w photos; $95
ISBN 978-0-470-18967-2

Reviewed by Judy L. Hayward

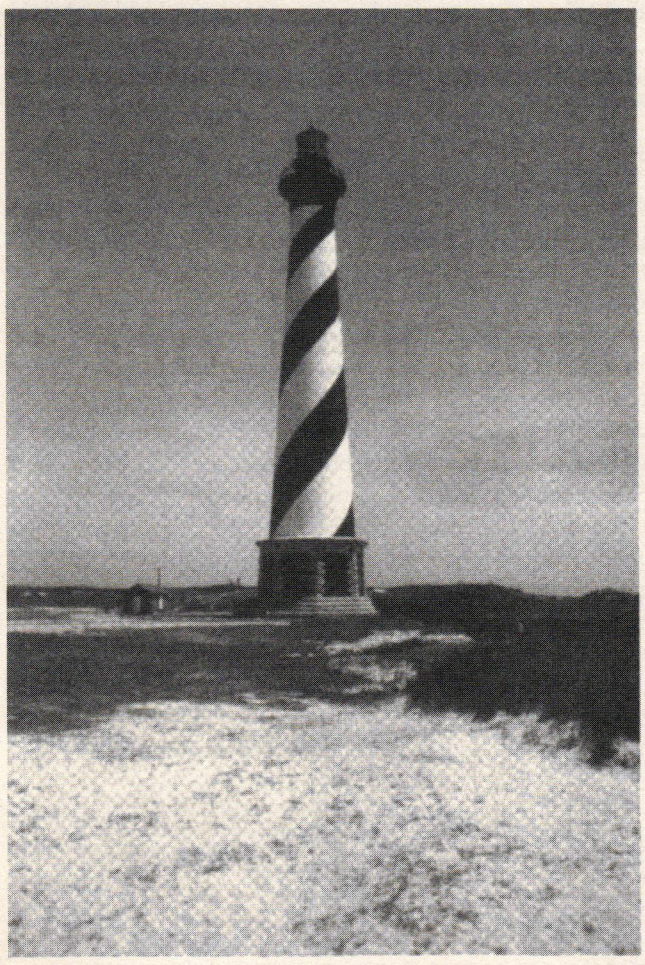
Do you ever find yourself asking, "Should I be documenting my own work in order to share lessons learned with my colleagues or to leave a record for posterity?" An example has now been set for practitioners of traditional building. Part memoir, part textbook, David Fischetti has delivered a book that documents his work, the 20th-century preservation movement, and the relationship between engineering, traditional craft practice, and modern building materials science.

Fischetti is a skilled storyteller and historian and arguably one of the nation's finest engineers specializing in historic properties. His book is a readable blend of case studies, technical details and frank discussion of what works and what needs to be improved in the practice of preservation engineering. The book is a humble reflection on Fischetti's dedicated work on some of America's beloved vernacular and high-style buildings, bridges, mills and towers.

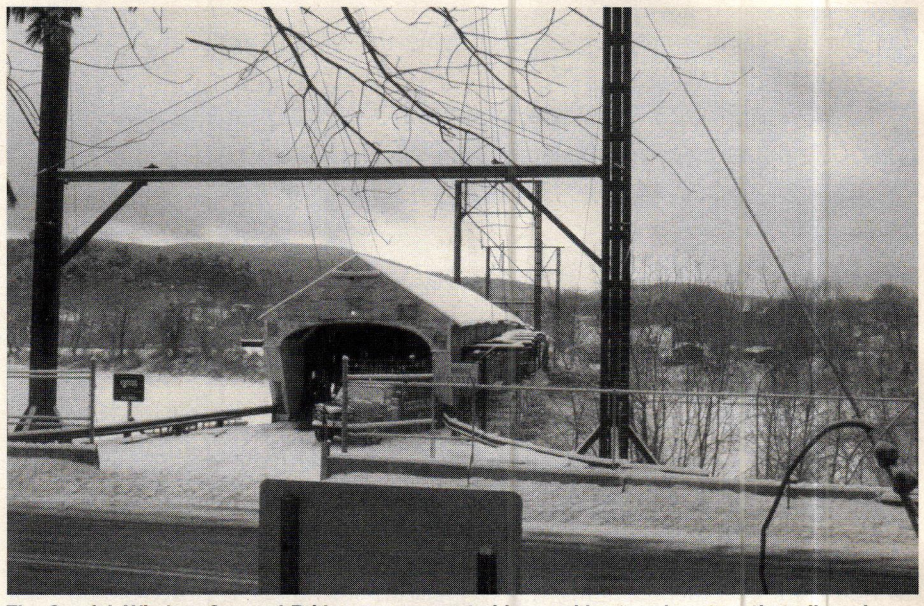
The author sets forth a comprehensive approach that applies whether the subject is James Madison's Montpelier, the Cape Hatteras Lighthouse or the Yates Mill: Consider safety first; Comply with the Secretary of the Interior's Standards and use it as a guide to practicing sound preservation philosophy; Test according to accepted engineering standards; Study the strengths and weaknesses of traditional and modern materials in order to be able to interpret test results accurately; and assemble the right team for the work.

Fischetti is well aware of the controversy that can erupt on preservation projects, and he offers a methodical approach to gathering data that is beyond reproach and tempered with a deep understanding of building craft practice and in-situ building material performance. He offers practical insight into the complex process of structural evaluation, conditions assessment and repair. He graciously shares credit for successful projects with architects, fellow engineers, contractors, trades people and the building stewards with whom he has worked for nearly 40 years. He extols the virtues of teamwork in word and deed.

Fischetti then moves on to detailed case studies of projects that he has worked on throughout his career. Let's examine two: Relocating Cape Hatteras lighthouse and The Cornish-Windsor Covered Bridge. Construction of the Cape Hatteras lighthouse began in November 1868 at a distance of 1,600 feet from the shoreline. It served an area off the Outer Banks that has become known as the "graveyard of the Atlantic." More than 1,200 shipwrecks have been recorded there since 1526. The nature of the barrier islands is not only to erode with time but to also "migrate," by changing shape due to waves, tide and wind. Fischetti notes that



The book details moving the 4,800-ton, 60-ft. Cape Hatteras lighthouse 1,000 yards, thereby giving it an estimated 200 years of protection from erosion common to the Outer Banks. (See lighthouse story, page 21.)



The Cornish-Windsor Covered Bridge was supported by a cable-stayed system that allowed work to progress during the winter.

average erosion at Cape Hatteras has been 11 feet per year. By 1932, the shoreline was only 100 feet away from the lighthouse.

It took a grass roots preservation movement and a lot of engineering analysis to arrive at the decision to relocate the lighthouse approximately 1,000 yards inland. Fischetti details the use of 150 tons of structural steel and 22 150-ton hydraulic jacks to move the lighthouse in one piece. He writes, "The physics involved in the horizontal moving of any object is rather simple." A system of steel, timber and jacks rested on dense, moist compacted sand beneath a layer of shifting sands. The 60-ft. tall structure was gently moved in a slow "leap-frogging" march accomplished in four to five foot increments.

Another example is the preservation of the Cornish-Windsor Covered Bridge. I first met David Fischetti amid the controversy over the best method to repair this bridge in the 1980s. This iconic structure has joined Cornish, NH, and Windsor, VT, since 1866. It is the only extant, notched Town lattice truss bridge and the longest two-span covered bridge in the world. By 1908, noticeable sag had occurred in the structure, and by 1980, its fourth chord was in failure. The mighty bridge was still supporting traffic due to its inherent redundancy but if it collapsed, lives would surely be lost. Something had to be done.

A very well-founded debate about the best method of repairing and strengthening the bridge ensued for eight years. A traditional means to strengthen the bridge would have involved adding arches that would have sprung from the piers and abutments four feet beneath the bridge. Local preservationists, and I was among them, feared that the bridge would be subjected to greater potential to loss from ice flows. I had personally observed ice hitting the base of the existing bridge.

Fischetti arrived at a proposed solution in 1988: to replace the original chords with glued laminated timber replacement chords. This respected the engineering system but achieved a greater strength to meet modern highway requirements He developed a modeling system on a personal computer – this was 1989, after all – that analyzed 1,600 members in 13 hours of running time on the computer. He devised a cable-stay support system that allowed work on the bridge during the frigid winter months when the Connecticut River was "iced over." Fischetti recounts that the use of the stays allowed 30 inches of camber to be introduced into the bridge, thereby correcting sags that began shortly after the bridge had been built.

The book is organized into 19 chapters, plus an index. Other case histories include St. Helena's church in Beaufort, SC; the Montague Building in Raleigh, NC; Watauga Hall at North Carolina State University; Market Hall in Charleston, SC; St. Philip's Moravian Church at Old Salem, NC; Montpelier, and the Tohickon Aqueduct in Pennsylvania. Each chapter concludes with references and/or a bibliography for additional reading.

Color photos are positioned in the center of the book while black-and-white photos are used throughout the chapters. The photos are not high quality, but nevertheless they convey quite a bit of information.

David Fischetti concludes his Cornish-Windsor Covered Bridge case study by stating that "Only through rigorous structural analysis, which recognizes the special conditions inherent in historic timber structures, does sufficient information on which to base sensitive preservation decisions become available." That message is the most important point made in the entire book and it defines this remarkable preservationist's career. Whether you're a seasoned preservation professional or engineering student with big dreams, read this book. **TB**

Judy L. Hayward is the education director for Restore Media, LLC, producers of the Traditional Building Exhibition and Conference, and the executive director of Historic Windsor, Inc., and the Preservation Education Institute in Windsor, VT.

The Orientalist of New Haven

Henry Austin: In Every Variety of Architectural Style
by James F. O'Gorman
Wesleyan University Press, Middletown, CT; 2009
229 pp; 32 color and 100 b&w illustrations; $35
ISBN 978-0-8195-6896-0

Reviewed by Eve M. Kahn

You may never read a humbler preface than James F. O'Gorman's opener to this monograph about Connecticut architect Henry Austin (1804–1891). The author warns that the "brief chapters" amount to only a "preliminary gathering of information," and perhaps a "stimulus and guide to further research." But his stepping stone to future Austin studies is a helpfully tall one. He has gleaned impressive data from archives as obscure as a Victorian stone dealership's invoices and back issues of the *New Haven Daily Palladium*.

No historian has attempted a thorough Austin study before, mainly because the known records are "incomplete and often fuzzy or contradictory," writes O'Gorman, an emeritus art history professor at Wellesley College. Austin, he adds, "never wrote about himself, his work, or the state of architecture." Only one photo of the architect, taken when he was 84, has turned up; he sported an improbably dark-brown hairpiece "above a handsome face etched by the long years," O'Gorman notes.

The historian sensibly avoids hypothesizing any psycho-biography for Austin, and never speculates on his private life. (We do know Austin had six children, including four sons who reached adulthood, and was widowed in his 30s with three children to raise.) The book nonetheless offers an absorbing plot. O'Gorman chronicles the evolution of Austin's residential, civic, institutional, commercial and ecclesiastical works, concentrated in southern Connecticut but also scattered as far afield as Maine and Michigan.

No one has yet determined where he trained before setting up a New Haven-based solo practice in 1837 (he also briefly ran a Hartford branch office). An 1843 article in a New England quarterly called him "a self-taught man." O'Gorman can prove, however, that Austin had at least one famous architectural mentor: Ithiel Town, the New Haven-based Greek Revival pioneer. In Town's archive, a letter to fellow architect A. J. Davis praises Austin's "tastes and talents" and recommends that Davis show the latest office drawings to the budding practitioner.

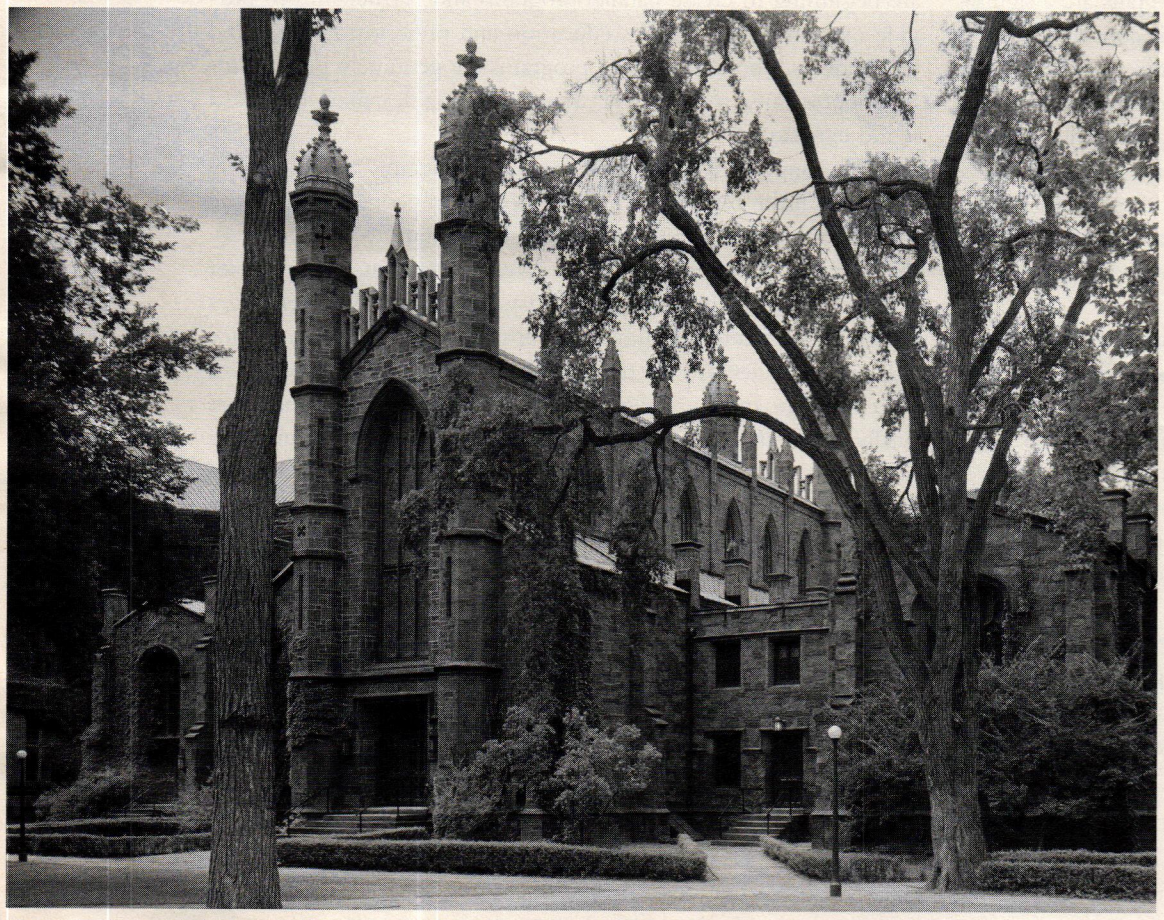
Journalists also enthused about Austin early in his career. By the 1840s, raves had been published about his "neat and beautiful" villas "designed with great taste." Soon after illustrations of his work appeared in print, other builders copied them – "the highest accolade possible," O'Gorman observes dryly.

Residential buildings, which were commissioned by professors and upper-middle-class industrialists, dominated Austin's first two decades in business. And they seem to be O'Gorman's favorite topics. He devotes a quarter of the book to pointing out the houses' basic similarities – cupolas, porticos, service ells – yet eclectically varied ornament. Austin would happily scallop the ceiling of a stairwell, let porch column capitals droop, or run Rococo reliefs over doorways, based on precedents as exotic as "the rock-cut caves at Ellora in India."

Congregationalists in Kent, CT, commissioned this asymmetrical church from Henry Austin in 1849. The buttressed square tower at right culminates in a belfry and octagonal spire, and the left tower likewise evolves from square to octagon as it rises to a flared roof.
Photo: Cervin Robinson

A single mansion in Maine, O'Gorman writes, is stocked with "Tuscan forms, Grecian Ionic capitals, Second Empire parlor, Gothic library, Turkish smoking room, Pompeian bathroom, and Bedouin tent painted on the ceiling of the belvedere." Austin would win over clients to these schemes by showing images from his substantial library: he bought British, American and German tomes about the latest architectural fashions. (Yale University now owns much of his collection, on subjects ranging from gardening to tomb design.)

Austin's church schemes had some spice too, whether in Gothic or Federalist mode. He pierced their asymmetrical towers with quatrefoils, and draped gables with icicle moldings. His work on banks, museums (the Wadsworth Atheneum), campuses (a Yale library), and civic buildings is somewhat more staid, although he did lay stripes of purplish and beige stone across New Haven's City Hall. And of the dozens of Austin structures that have been demolished, the boldest and most lamented may be New Haven's train station (which burned in 1894). Flanking its central pagoda-like cupola was a 140-ft. clock tower that has been compared to a minaret and campanile, and a stubbier second tower often likened to an Indian stupa.



Henry Austin and A.J. Davis collaborated on Yale University's Dwight Hall, an 1840s expanse of rough-face brownstone.
Photo: Ned Goode, Historic American Buildings Survey, 1964

Austin lived to see the railroad company abandon the station in 1874, and by that point, O'Gorman writes, the office's output had suffered a "gradual leveling off of individuality." Late works are competent and often mansard-topped. His son Frederick Austin, who took over after Henry's death, ended up "specializing in moderate-cost houses for the expanding New Haven suburbs." Only a handful of historians, mostly Connecticut regional specialists, have paid any attention to what O'Gorman calls "a career that is woefully under recorded."

This book, despite the author's apologies for its shortcomings, will go a long way toward establishing Henry Austin's place in the pantheon of early-19th-century architectural innovators. In fact, staying out of the limelight – writing nothing of consequence, not joining professional associations – seems to have done Austin some good. "His relative isolation from the mainstream left him free to explore his own tendencies," O'Gorman concludes. That is, would the architect have had as much fun with asymmetry and Orientalism if he had been lecturing at universities, penning dogmatic position papers, or sitting through AIA meetings? TB

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/Oct09RevAustin.htm.

Moving Forward, Looking Back

By Rudy R. Christian

I was talking to a friend recently about some ideas for trades education initiatives and he mentioned how much had changed since he and I started getting involved in educational projects together five years ago. It started me thinking how much really has changed, not just in five years, but since the Whitehill Report. The Whitehill Report, a product of the Committee on Professional and Public Education for Historic Preservation and Restoration formed by the National Trust for Historic Preservation (NTHP), was published April 15, 1968. The committee was formed in January 1967, less than three months after the National Historic Preservation Act (NHPA) became law.

The NHPA had given us the National Register of Historic Places, the list of National Historic Landmarks and the State Historic Preservation Offices, but it did nothing to enable the actual process of historic preservation or restoration. In effect the NHPA had given us a way of recognizing the need for historic conservation, but it stopped short of providing any directives for making it happen. The Whitehill Report, named for the committee's chairman Walter Muir Whitehill, was the NTHP's attempt to establish the extent or limitations of the human resources to carry out this work and the degree to which the educational system of the United States was able to produce them. The conclusions it came to were as disheartening as they were enlightening.

The report states: "Technology has displaced the traditional building craftsmen as effectively as industry previously displaced the handcraftsmen who made the objects of domestic use and commerce. Not only has prefabricated and disposable construction destroyed the general need for such craftsmen, but artificial materials have replaced many of the natural materials used in earlier buildings whose properties are part of the craftsmen's lore." In other words, the committee came to the conclusions that the trades had not just vanished, but had been methodically made obsolete, while recognizing that "earlier buildings" required both natural materials and craftsmen skilled in their use. They recognized the importance of the traditional trades in the preservation of historic buildings that were built by people with the knowledge to employ those trades in their construction.

The report went on to say: "These ancient crafts are a significant part of our national cultural resources. Their continuation as a living tradition is essential to insure the authentic conservation of our early buildings. The survival of these crafts will require the most thoughtful solutions to human as well as economic problems. No existing formula can be used. A new solution must be found, based on a national realization of the importance of these skills to our continuing culture. Public knowledge of the standards and objectives required in such craftwork should be developed through education at all levels."

Again they recognized the crucial loss of the educational resources to create modern craftsmen with the skills needed to work on our architectural heritage. What's just as important is the fact that they recognized the traditional trades, which they referred to as "ancient crafts," as an important cultural resource. They also saw the need for education in preservation and the traditional trades "at all levels" at just about the same time that many public education programs began phasing out and dismantling their shop classes.

Today the National Council for Preservation Education's (NCPE) Guide to Academic Programs has 59 programs including both colleges and universities with undergraduate and graduate programs in historic preservation. Many of those programs date back to soon after the Whitehill Report was written, but until 20 years ago only academic programs were available to graduate students. Even though the report clearly stated that skilled trades people would be needed to carry out the actual hands-on process of historic preservation, with the notable exception of the establishment of the National park Service Historic Preservation Training Center in 1977, formal hands-on trades education only started to become available 20 years after it was written. Even now there are fewer than ten programs offering hands-on trades education and they are struggling to survive because the public education system has been redesigned as a feeder system for higher "academic" education. Students who graduate from today's public schools are steered towards professional and technical fields, not towards learning a trade.

It's important to note that the Whitehill Report was wrong in its assumption the trades had "vanished." In reality there have always been highly skilled trades people and the NHPA was an important piece of legislation in that it started a process that now gives more and better work to those skilled craftsmen than they have had for generations. But the increase in demand for skilled trades people is exposing the fact that there aren't enough of them to meet that demand. Although much is being done to pass the knowledge those trades people possess on to future generations, much more is needed.

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The Preservation Trades Network held its fourth hands-on summer field school program in New Orleans in partnership with Tulane University in July. The Timber Framer's Guild's apprenticeship program has just been granted approval by the Department of Labor. The Pennsylvania Historical & Museum Commission has partnered with Thaddeus Stevens College to teach hands-on trades education through their Preservation Trades Technology Program. These are just a few examples of how trades institutions, and colleges and universities are beginning to create parallel programs and partnerships to provide opportunities in trades education and preservation skills, and the students who attend these programs are genuinely grateful for the opportunity to augment their academic learning with real world experience.

I'm happy to say that there are more programs available today than I can list in this forum, but the shortfall of people skilled in the traditional trades is a problem that will continue to worsen every year if more high quality programs aren't created at a much faster rate than they are being created today. We also need to get trades education back into the public school system in order to introduce pre-college students to the trades both for the sake of preserving our built heritage and our cultural heritage. The fact that America is finally beginning to see the value of her historic architecture is in many ways a double-edged sword. But a sword is just a tool, and we need to learn how to use it for the good of historic preservation and the good of the traditional trades. TB

Rudy R. Christian is president of Christian & Son, Inc. of Burbank, OH. He is also the executive director of the Preservation Trades Network (PTN) and a blogger on the Traditional Building website (www.tradtional-building.com). Rudy can be reached at rchristian@planexus.com, www.planexus.com.

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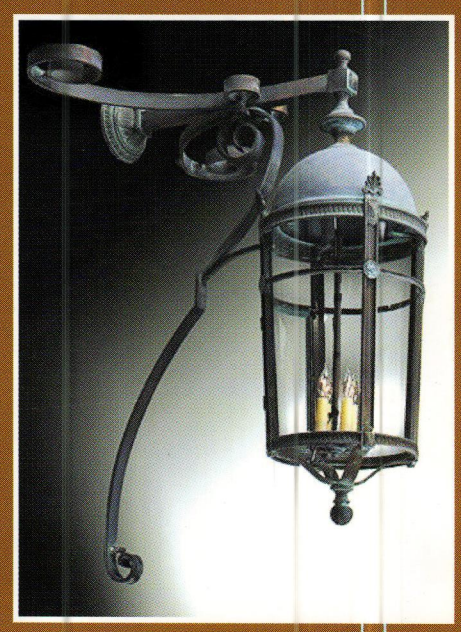

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