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John G. Waite Associates has restored the historic Rotunda at the University of Virginia. Photo: Anna Wesolowska Photography. See page 22.



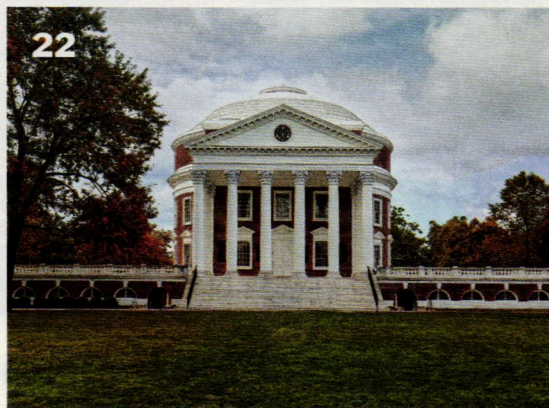
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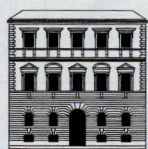
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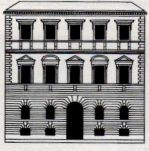
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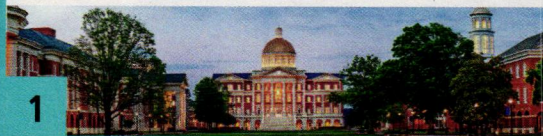
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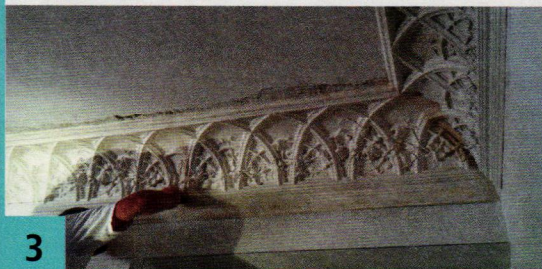
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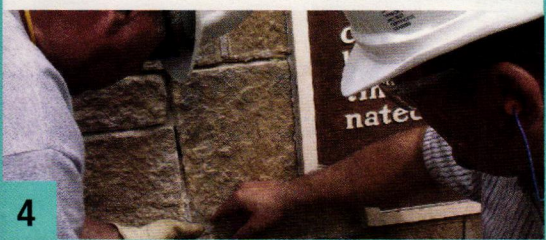
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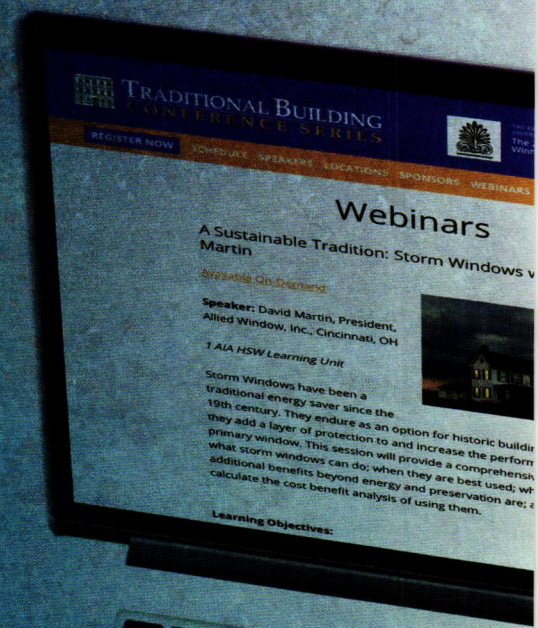
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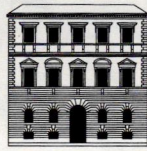
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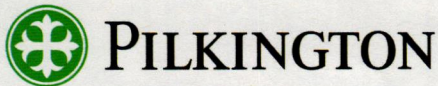
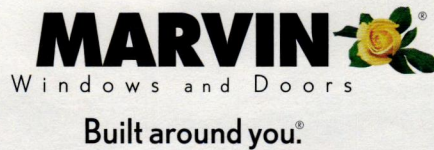
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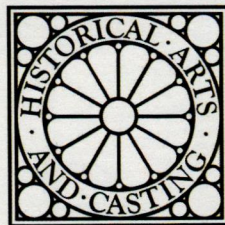
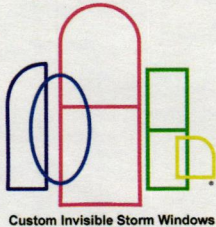
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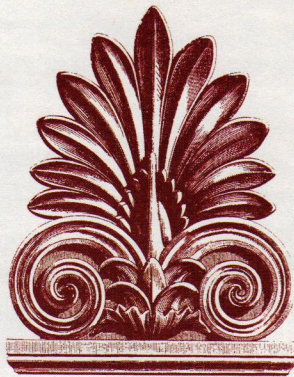
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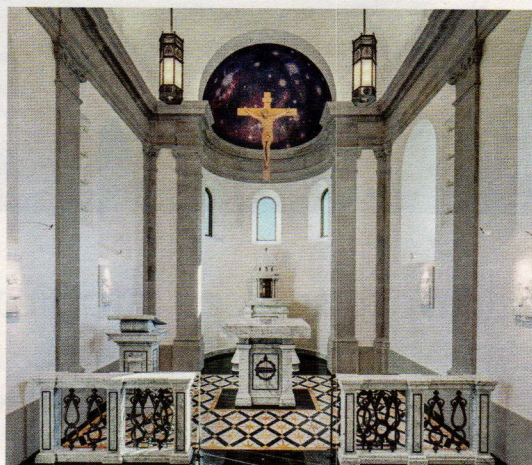
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Small But POWERFUL

By Gordon H. Bock



Advertising is fond of the phrase “Looks small, thinks big” as a tagline for high-tech products that are as powerful as they are compact, but it might apply equally well to philanthropic organizations like the Jeffris Family Foundation of Janesville, WI. Though overshadowed by the Goliaths of the giving world, and with a tightly focused mandate, it nonetheless stands tall in supporting historic preservation projects that are under-the-radar, but with outsized impact.

As Thomas M. Jeffris, President, explains, the Foundation was established in 1979 by his parents, Bruce and Eleanor, and Jeffris himself with some down-home goals. “The family felt that it wanted to improve the quality of life of the people of Wisconsin, and through preservation projects in smaller communities because, obviously, these don’t have the financial means of the big communities.”

The Jeffris family immigrated from Scotland to Wisconsin in the 1840s, he says, and has always had a strong Wisconsin commitment. In fact, Bruce Jeffris built a highly successful business career in the state, joining the Parker Pen Company of Janesville after World War I, then rising through the ranks of one of the world’s largest makers of high-end writing instruments to retire as Chairman of the Board in 1960.

Should the very mention of a foundation conjure up an organization with global numbers and reach, the truth is much more earthbound. “We’re not a big, huge foundation—no comparison with the likes of Gates or Rockefeller,” says Jeffris. “In reality, we’re very small, with just one, full-time staffer—me!” He adds that the Foundation has two directors which, with Jeffris, makes a board of three persons. “We’ve been told that we’re the only foundation of our size and focus in the nation.”

Jeffris says that when they hired a consultant to

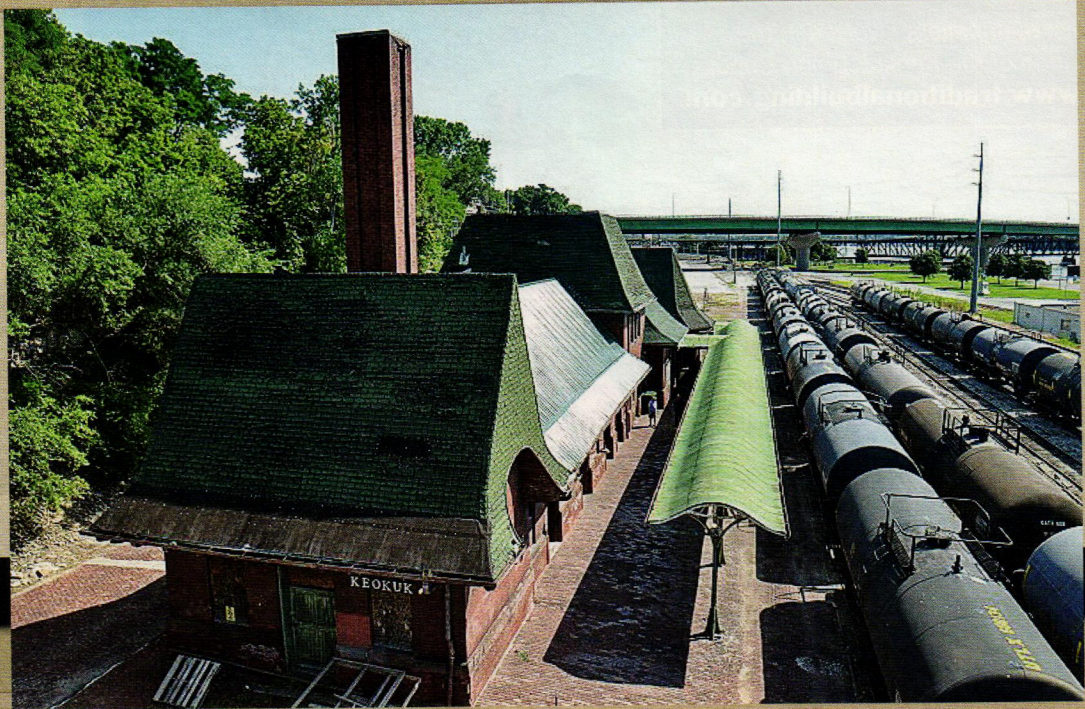
help with management issues, he reported back he couldn’t find any comparable organizations on which to base recommendations. With classic Midwestern geniality, Jeffris responded, “Well, do what you can.”

As he explains, “We just focus on doing a few projects, but with relatively sizable grants, so we give away two or three large grants a year.” He says their largest grant to date—for \$1 million, which approaches the amount they give for an entire year—went to the Cyrus Yawkey House in Wausau, WI, and helped the local historical society finish a \$3-million restoration.

While some philanthropic organizations are in response to a crisis, such as a war or natural disaster—think Hurricane Harvey—the inspiration behind the Jeffris Foundation is much more low-key and local. “The money was gifted for the benefit of the people of Wisconsin and small towns,” says Jeffris, “and the preservation aspect just sort of evolved from there.”

RIGHT: The Keokuk Union Depot as it appeared in 2015 before the roof was restored. Photo: Neal Vogel, Restoric LLC

BELOW: Historic photo from the Library of Congress shows the original Keokuk Union Depot.



As happens with many organizations, there was a natural tendency for the Foundation to follow the interests of its leaders, and Jeffris, one of the founders, had deep interests in historic preservation. After being appointed five times to the State Historical Society board by Tommy Thompson, Governor of Wisconsin from 1987 to 2001, as well as being chairman of the local landmarks commission reviewing permits for historic properties, he says historic preservation gradually became something about which I felt very strongly."

In contrast to some architecturally oriented foundations that fund a wide range of project types across the country, the Jeffris Foundation keeps a tight rein on its largess. "Though in the past we have occasionally underwritten books and workshops related to historic preservation, we generally support just buildings, and those of regional or national significance," says Jeffris.

That being said, in 2009 the Foundation expanded its scope beyond Wisconsin to Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri and Ohio, "but we stick to just this Midwest, eight-state region."

Of course, grants don't grow on trees, and at the Jeffris Foundation a grant is a two-way street that must be earned. "Applicants have to do a Historic Structures Report (HSR)," advises Jeffris, "and it has to be an excellent one."

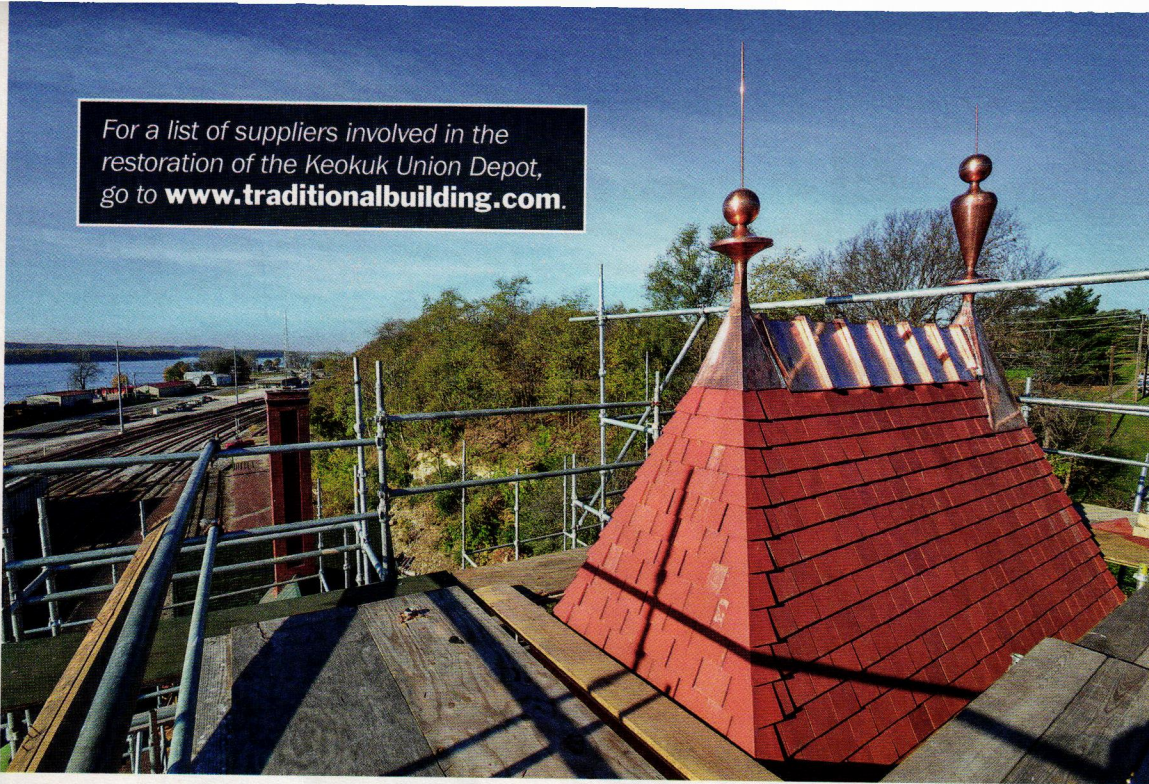
He says the most important criterion is that the Foundation fund projects with a comprehensive HSR that documents the history and condition of the property and recommends appropriate treatment of the building's significant elements. "An HSR is the best means to prepare for and support quality restoration and rehabilitation efforts, including a path to restoration." Separately, the Foundation looks for a detailed construction document itemizing window costs, roof repairs, and so forth.

The other quid pro quo at Jeffris is that applicants must fulfill challenge grants, a popular fundraising mechanism for foundations and non-profits. Here, the grantor stipulates that before the applicant can receive any grant funds it has to raise a certain amount of funds on its own as described in the challenge—commonly in ratios of 2:1 (\$1 donated for every \$2 raised by the applicant), 1:1, or 1:2.

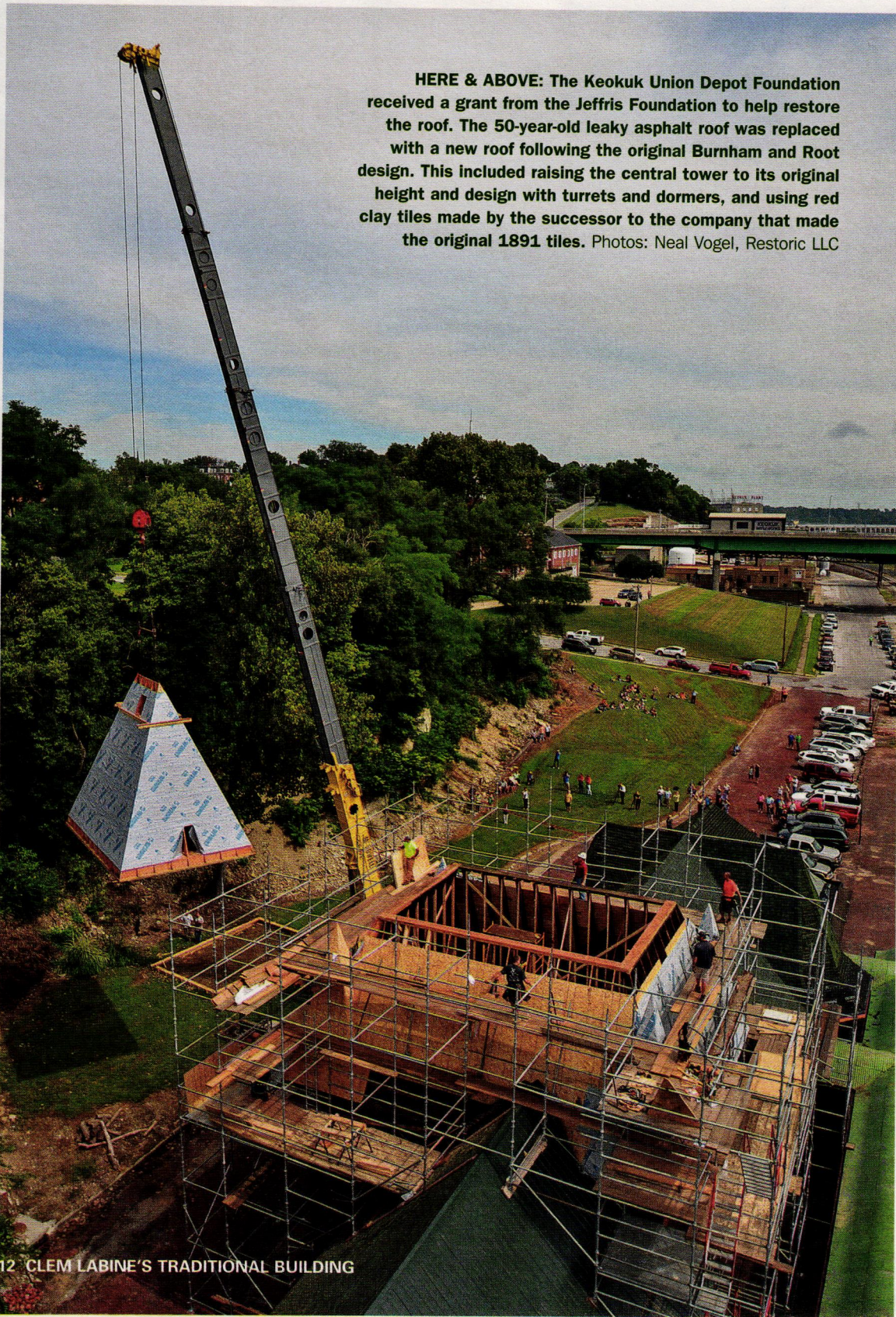
Challenge grants typically stipulate that matching funds must be raised within a specified timeframe and with periodic updates. The main advantage of challenge grants, of course, is that they bring in additional funds, potentially doubling or even tripling the amount of money raised, but they also increase participation and publicity at many levels.

The Jeffris Foundation limits funding to documented 501(c)(3) 509(a)(1) or (2) non-profit organizations. As outlined in the grant criteria, it does not fund privately owned sites, endowments to support

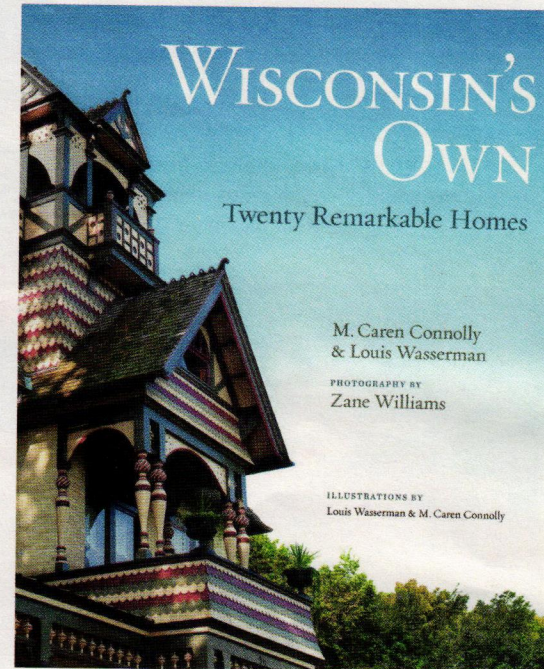
For a list of suppliers involved in the restoration of the Keokuk Union Depot, go to www.traditionalbuilding.com.



HERE & ABOVE: The Keokuk Union Depot Foundation received a grant from the Jeffris Foundation to help restore the roof. The 50-year-old leaky asphalt roof was replaced with a new roof following the original Burnham and Root design. This included raising the central tower to its original height and design with turrets and dormers, and using red clay tiles made by the successor to the company that made the original 1891 tiles. Photos: Neal Vogel, Restoric LLC



BELOW: A grant from the Foundation made possible the publication of the book *Wisconsin's Own*, published by the Wisconsin Historical Society Press. Written by M. Caren Connolly and Louis Wasserman with photographs by Zane Williams, it presents 20 historic homes and "is dedicated to the preservation of the Midwest's architectural heritage for future generations."



specific properties or operations, maintenance or stabilization projects, acquisitions, debt reduction or operating budgets. Most potential projects come through the Foundation's own field staff, not unsolicited applications.

Given the generous figures of Jeffris Foundation grants, the bar for matching funds can, at first, be quite daunting for modest communities, but the results are nonetheless remarkable. "What I find absolutely unbelievable is how these people just rise to the occasion," says Jeffris with evident pride. He notes that there have been some failures, which is to be expected, "but by and large these small Midwestern communities really come through, and about 90% of our challenge grants have succeeded."

A case in point he says is the Keokuk Union Depot in Keokuk, IA. Designed by the famous Chicago architectural firm of Burnham and Root and erected in 1891, the Depot served all five railroad lines in this commercial crossroads for some time. Because of consolidations, mergers and bankruptcies over the years, by the 1960s it served only the CB&Q line.

In 2012, the non-profit Keokuk Union Depot Foundation was established to help restore the 178,000-sq-ft Romanesque Revival building, including its massive tile roof. "It was a \$1-million project, and we gave a challenge grant of \$330,000," recalls Jeffris, "so they ended up raising some \$700,000 in a town of 10,000 people! We find this kind of interest throughout the Midwest."

Adds Janet M. Smith, president of the Depot Foundation, "The matching grant inspired the hope, now nearly fully realized, of actually being able to restore the roof to the highest historic preservation standards, including raising the central tower to its original height and using red clay tiles made by the successor maker of the 1891 tiles. This would not have been possible without The Jeffris Family Foundation."



LEFT: Thomas M. Jeffris, president of the Jeffris Foundation, shown here in front of the Sullivan Bank in Newark, OH, has been supporting historic preservation in smaller communities in the Midwest since 1979. Photo: The Jeffris Foundation

BELOW, FROM TOP: Located on a corner in Newark, OH, the former Home Building Association Company Bank presents two sides to the street. The terra-cotta façade is more ornate than is found on other Sullivan banks. Photo: Rogers Krajnak Architects

The interior of the Sullivan Bank before restoration. Photo: Rogers Krajnak Architects

The building will be restored and adapted for use by the Licking County Foundation's convention and visitors' bureau. Rendering: Rogers Krajnak Architects



A Sullivan Jewel Box

ONE OF THE LATEST Jeffris Foundation grants is for 1914 The Home Building Association Company Bank (also known as The Old Home) in Newark, OH, one of architect Louis Sullivan's later "Jewel Box" banks. "This one is really special," says Darryl Rogers, AIA, principal at Rogers Krajnak, Architects, Inc., of Columbus, OH, who points to the all-terra-cotta façade that is more ornate than the brick with terra-cotta accents seen on other Sullivan banks.

"It's also a corner building, so there are two elevations that face public streets, and inside there are Sullivan's hallmark stenciled murals with their geometric motif – all pretty amazing when you look at the detail," he adds.

Though the building has suffered a lot of damage over the years, with many interior features altered or removed, computer images show its new future use as the home of Explore Licking County, a convention and visitors' bureau. "It's a great adaptive reuse project, and our client, the Licking County Foundation, is the right kind of steward," says Rogers. "They know they've got something really special, and the grant from the Jeffris Foundation is really great news."



THIS PAGE & OPPOSITE: At the Villa Louis Historic Site in Prairie du Chien, WI, most of the Jeffris Foundation funding was used for decorative work, allowing the rooms to be restored to their original condition. Photos: Wisconsin Historical Society

Though many historic restoration projects are dominated by the structural and mechanical needs of the building, Jeffris grants are by no means exclusively for the practical, as demonstrated by the Villa Louis Historic Site in Prairie du Chien, WI. Along with the Mark Twain House in Hartford, CT, and the Glessner House in Chicago, the interiors of Villa Louis are considered among the top examples in this country of the ideas of William Morris, the designer,

purveyor and proponent of the English Arts & Crafts movement.

“The overall project had a very large, non-decorative component—electrical, HVAC, foundation repairs, wheelchair lift, painting—but that being said, close to 90% of the Jeffris Foundation funding was for decorative work.” According to Samantha Mantern, lead interpreter at the site, “These rooms were all completely transformed by the restoration,” adding

that comparing a historic photo of the billiard room with the same room today shows the accuracy of the restoration.

The goals of a grant can seem even more uphill when the matching ratio is 1:2. At the aforementioned Yawkey House, the Jeffris challenge grant was for \$1 million if the applicant could raise another million. “A lot of the matching funds came from the Yawkey family, who originally donated the mansion to the historical society, but ultimately the campaign and the restoration were successful.”

In another instance, Jeffris recalls a grant where the town had three years to raise about \$100,000 before the Foundation would give them \$50,000. “At first they figured, ‘Oh Tom, we’re never going to make it,’ but, to their surprise, they fulfilled the challenge in six months.” Later, the town reported that they had only one regret. “I know, I know,” he shot back, “you should have asked for more money!”

After funding over 100 projects, Jeffris continues to be as amazed as he is pleased, “It’s always interesting to see how enthusiastic these people are about getting a large challenge grant for their local historic property—and from a foundation that nobody’s ever heard about.”

Gordon Bock is an architectural historian, instructor with National Preservation Institute (www.npi.org), and a speaker. For more information, go to www.gordonbock.com.





Showtime in Wisconsin

By Martha McDonald

PROJECT

Al. Ringling Theatre, Baraboo, WI

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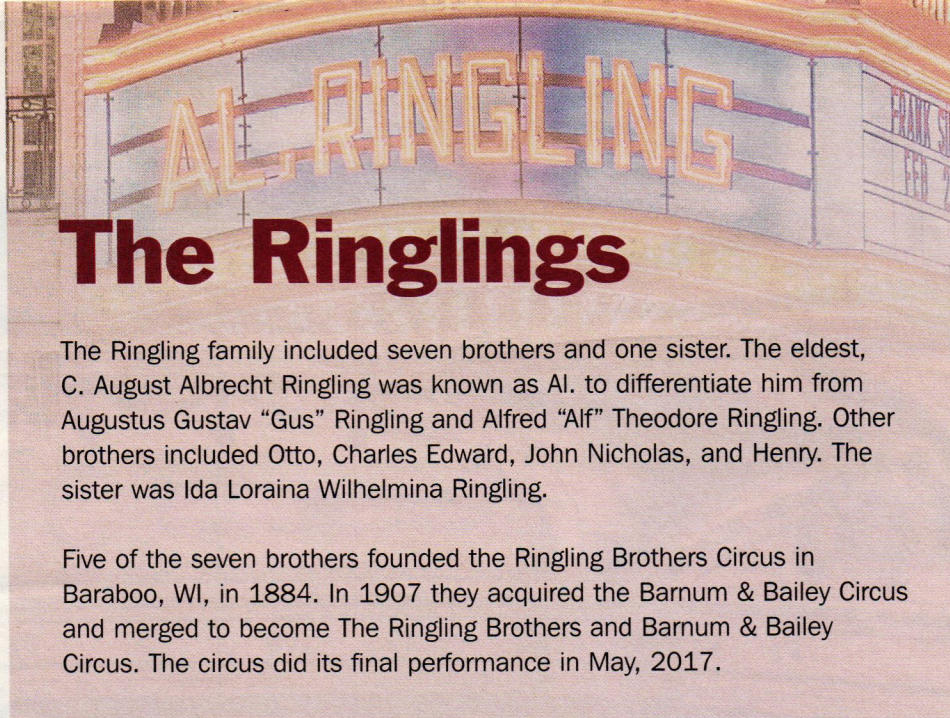
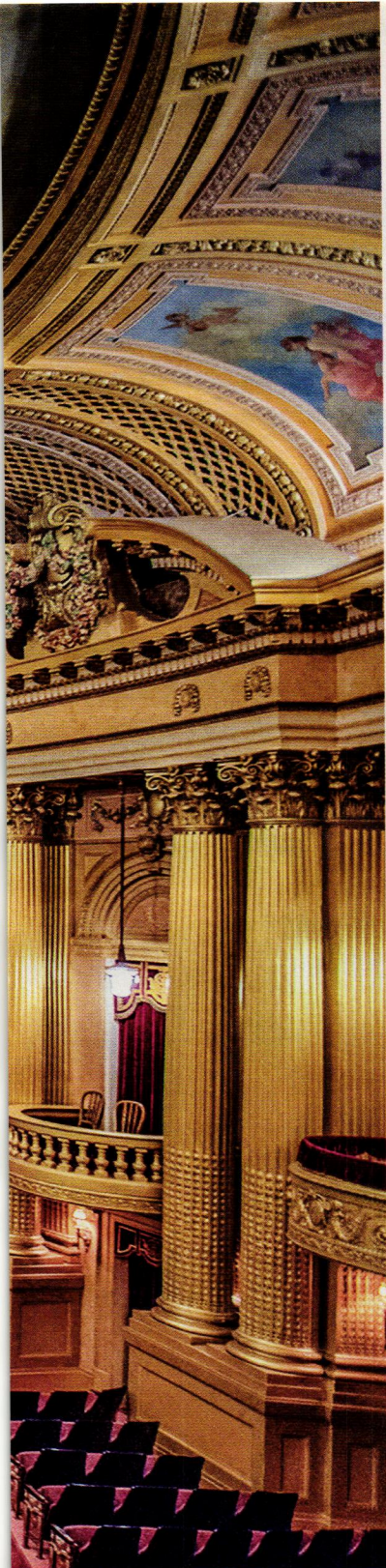
Isthmus Architecture, Madison, WI;
Peter R. Rött, AIA, NCARB, Principal

BUILT IN LESS THAN A YEAR in 1915 in Baraboo, WI, the Al. Ringling Theatre was a gift for the city from the eldest of the famous Ringling Brothers. The elaborate 16,325-sq.-ft. oval-shaped theater was one of the earliest theaters designed by Rapp & Rapp of Chicago and is adorned with ornate features such as a domed ceiling with a cloud painting, a series of historic murals, velvet draperies and a rare fire curtain with a hand-painted mural.

The restoration was completed in record time (8 months) and within a very tight budget (\$1 million). “The theater is known in the community and they wanted to give it what it needed for so long,” says Peter Rött, AIA, Principal, Isthmus Architecture. He explains that he was initially called in to consult on replacing the central portion of the leaky auditorium roof to prevent further damage to the interior, during the 2008 recession, but “they had much more than a roof problem.”

The two-story theater now seats 644 on the main floor and 70 in 17 private boxes in the mezzanine (originally known as the entresol level), considered the more elegant area. There are also two horseshoe-shaped foyers, one on each floor, as well as restrooms and lounges on each floor.

“Once the roof was replaced, we re-invigorated the idea that the restoration was possible,” notes Rött, adding that tax credits and a generous donation from the Jeffris Family Foundation made the project possible. “Wisconsin offers a state histo-



The Ringlings

The Ringling family included seven brothers and one sister. The eldest, C. August Albrecht Ringling was known as Al. to differentiate him from Augustus Gustav "Gus" Ringling and Alfred "Alf" Theodore Ringling. Other brothers included Otto, Charles Edward, John Nicholas, and Henry. The sister was Ida Loraina Wilhelmina Ringling.

Five of the seven brothers founded the Ringling Brothers Circus in Baraboo, WI, in 1884. In 1907 they acquired the Barnum & Bailey Circus and merged to become The Ringling Brothers and Barnum & Bailey Circus. The circus did its final performance in May, 2017.

OPPOSITE: Now restored, the Al. Ringling Theatre in Baraboo, WI, is ready to serve the community for another 100 years. The restoration was led by Isthmus Architecture, Madison, WI. Note the fire curtain and the murals. All photos: Bill Johnsen

BELOW: Shown here before restoration, the theater had become run down and had suffered significant water damage. Note the plaster deterioration, the absence of the cloud mural and the painted out decorative wall treatment.



servation tax credit (20%) and federal is 20%, so it adds up quickly."

"We couldn't be more thrilled," says Stephanie Miller-Lamb, Executive Director, Al. Ringling Theatre. "It was a public/private project, using both federal and state preservation tax credits and the city made a nice contribution. The Wisconsin Economic Development Corporation assisted as well."

"But I cannot say enough about Tom Jeffris and his foundation, the Jeffris Family Foundation," she adds. "He did a challenge grant, offering to match \$1 for every \$2 we raised within a three-year period. Through the Jeffris grant, we raised \$2 million right away and that really jump-started things for us. We wouldn't have been able to do this project if it hadn't been for that gift."

The theater had been in various phases of restoration for about 28 years, she adds. The façade was restored decades ago, and then the roof repair and now the interior. The Historic Structure Report was

completed in 2012.

This recent phase of the restoration targeted the audience area, the interior. Work started in June, 2015, at the end of the 2014-15 season, when the theater went dark for the first time in its history. It was completed in February 2016 and the theater reopened on February 20. "When the hall was built it took only 7 months," says Rött, "so we figured a year for the restoration was fair."

One of the distinguishing elements of this theater is its oval plan, which prevented it from being divided into a multiplex, Rött notes. Although the focus was on the interior, the restoration started with the roof, ultimately re-roofing the entire theater, followed by the addition of a sophisticated fire-sprinkler system. The original fire suppression system was no longer functional. The board was concerned about sprinkler piping because the theater had suffered so much water damage to the elaborate interior finishes, but ultimately this system satisfied all of the related agencies and the board agreed to it.

Most of the work was in the auditorium. EverGreene Architectural Arts restored the cloud ceiling mural in the central dome as well as the side murals and the fire curtain and repaired all of the damaged plaster ornament. "The dome had been painted beige at some point," says Rött. "EverGreene's workers removed the beige paint and restored the clouds."

As for the fire curtain in front of the main drape, Rött notes that in most theaters the public never sees the fire curtain. "A few, like this one, had murals painted on the face of the fire curtain," he says, noting that the Al. Ringling Theatre boasts an elaborate fire-curtain mural known as Serenade au Petit (Petit) Trianon. It was in fairly good condition, requiring only cleaning and repairs.

The theater also held on to its auditorium draperies, valences, and swags and it was decided to clean and repair them as well, rather than replace them. "Everybody worked on them—architects, contractors, and volunteers," Rött says. "They bounced



back quite nicely, and I think we will get another 20 years of service from them. It was a community effort. Replacing them would have been a significant expense. We saved tens of thousands of dollars by repairing them.”

The fixed seats in the orchestra level were not original, and the existing seating was considered very uncomfortable, so it was decided to replace them and to try to duplicate the original Bergere (upholstered armchair) style. “We worked with the seating company to create hybrid, comfortable seats,” says Rött. “The seat back is custom to match the existing seating, then we used standard theater components.”

While the balcony chairs in the mezzanine are the original 102-year-old seats, each box now offers four instead of six seats in order to offer more comfort to a modern audience. “The extra seats were

placed in the upper foyer,” says Rött.

The two horseshoe-shaped foyers were also restored to their original appearance. “They are subtly different, but you got a better level service upstairs,” says Rött. “They had been painted gray, and were dark.” To restore the decorative treatment on the lobby walls, they relied on a considerable amount of field research as well as the original stencils. For budgetary reasons, and to save time, EverGreene re-created those in wall coverings.

The ladies lounge in the mezzanine, originally known as the ladies retiring room, was also restored to its original, elegant appearance. “We only had a dim black-and-white photo as a basis,” says Rött. “It showed an intricate rose pattern on the wall that we were able to recreate.”

The mechanicals in the basement were also updated. Rött notes that it was a quite a challenge to

squeeze the new mechanicals into the small space. They were able to use certain existing elements such as the existing boilers and the under-floor ductwork. “We did have to bring in more electrical conduit and the sprinkler main.”

The theater was built with an early type of conditioning, using city water and coils. “There was a fan room that would blow air across cold water and push it through the ducts, so your feet were always cool and clammy,” notes Rött. “That room was re-purposed for a new air handler.”

The exterior also received some attention with masonry restoration on three sides of the building, but the main project was the restoration of the lighted marquee. It is not the original, but it is an early electric marquee that the Ringlings commissioned from Rapp & Rapp. Today’s updated version features LED illumination, some re-



LEFT: The workers from Badger Ladder and Scaffolding constructed scaffolding in the theater so Evergreene Architectural Arts could work on the murals. This area became known as the dance floor.

BELOW: The restored ladies lounge on the mezzanine (formerly known as the entresol) level. This level was intended for the upper class and included a private "retiring lounge" for the ladies.



on and new technology to control the lighting. In addition, all of the glazing, the French doors, the sconces, hardware and wood sash, were kept and rehabilitated.

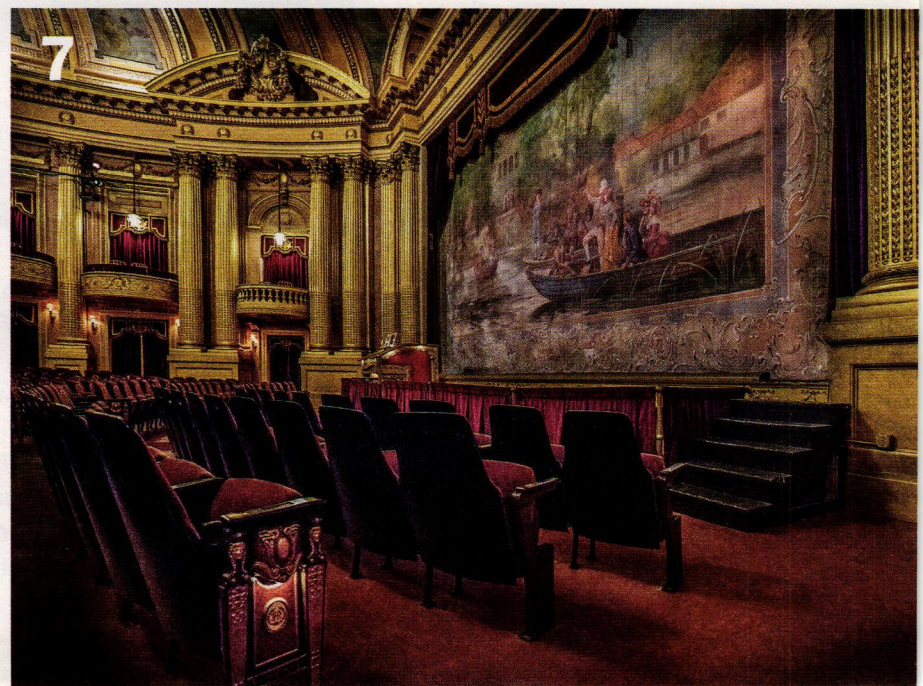
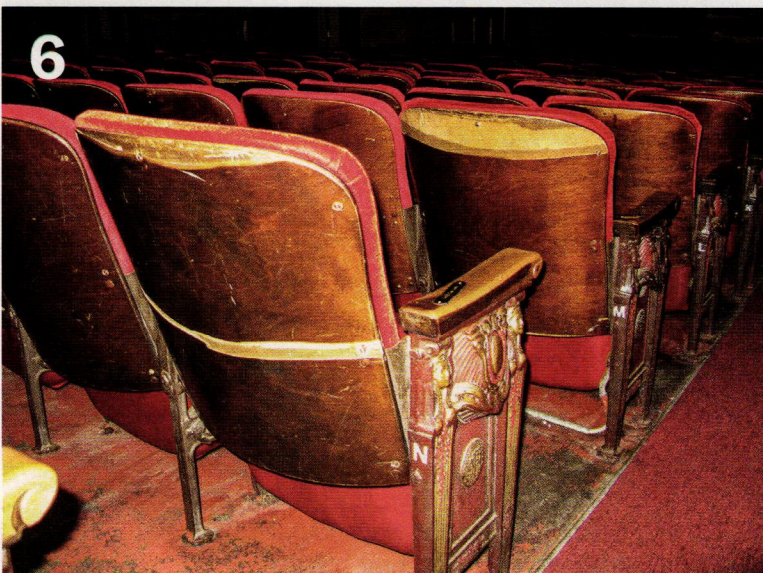
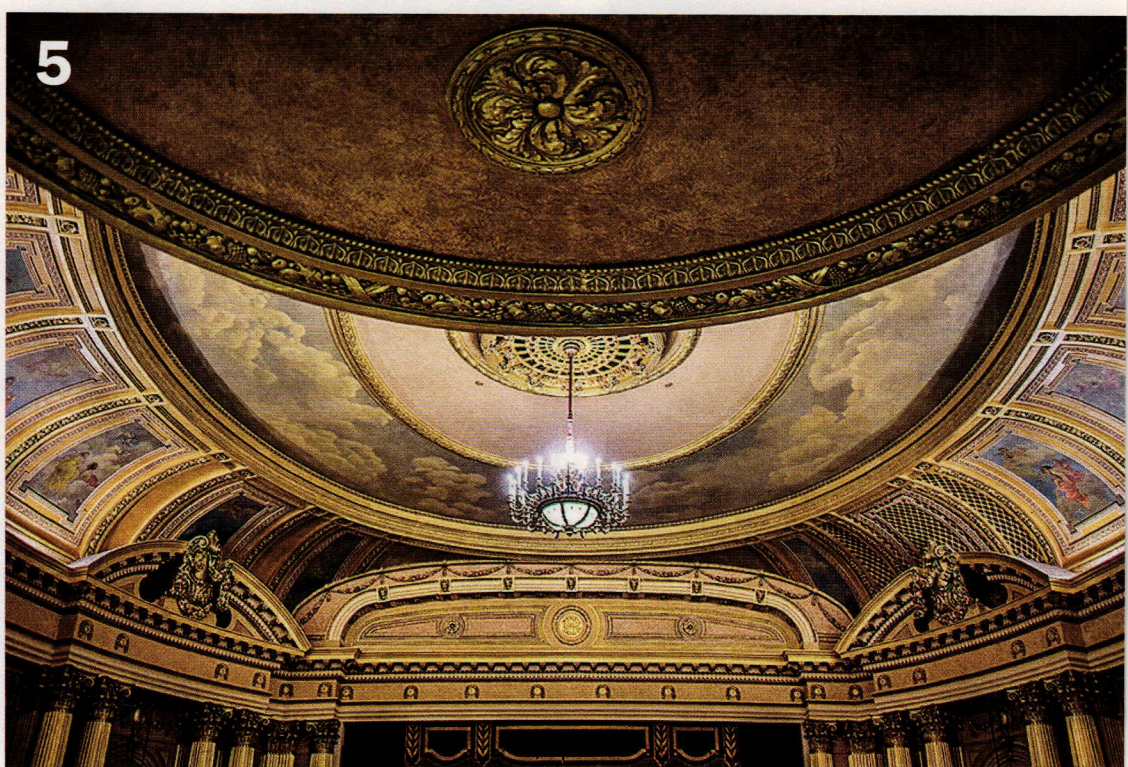
One of the major reasons that the restoration was completed with such a small budget was that there was no general contractor. "We didn't have an overriding GC, so there was a bit of savings there," says Rött. "We picked up some of that management responsibility. Then, we got incredible cooperation from the contractors. Jeff Greene, for example, he had worked on a number of Rapp & Rapp theaters and he really wanted to work on this one because it was the first and most tasteful of their movie palaces. He was very generous, as were the others."

"The theater looks like it did when it opened in 1915," says Miller-Lamb. "EverGreene did fantastic

Rapp & Rapp

The firm of Rapp & Rapp included brothers Cornelius Ward Rapp (1861-1926) and George Leslie Rapp (1878-1941) and is known for designing movie palaces in the early 20th century. They designed more than 400 theaters throughout the U.S. A third brother, Isaac Rapp, was also a well-known architect.

The Al. Ringling Theatre is thought to be the earliest movie palace still operating as such. An earlier theater in Dubuque, IA, the 1910 Majestic Theater was designed by C.W. and George Rapp. It was saved in the 1970s, was listed on the National register of Historic Places in 1972, and currently operates at the Five Flags Center.





The restored marquee welcomes visitors to the Al. Ringling Theatre. Al. Ringling's restored private carriage waits out front.

Bill Johnson

work, unbelievable artistry. Some of them were here for a year. They started plaster casting before we even closed for the restoration. And, Peter Rött was incredible. We didn't have a general contractor. We had four main contractors (three local), and they worked together, and Peter filled the roll of general contractor. I think that's unique in this industry."

The four contractors included Daniels Construction, Madison, WI; Hills Wiring, Baraboo; Pointon Heating and Air Conditioning, Baraboo; and Terrytown Plumbing, Baraboo.

"This is one of the most enjoyable jobs I have worked on," says Rött. "We had some people come and start crying when they saw the cloud ceiling restored. They had not seen this detail since they were children."

"The theater serves everyone," says Miller-Lamb. "We are a small town of 12,000. There's no civic auditorium. We do church concerts, high school musicals, choir concerts, band concerts, local dance studios, some classic films. It's mostly for live performances. This is the stage for the city."

Key Suppliers

Engineering Consultants:
Henneman Engineering,
Madison, WI

Plaster and Decorative
Finishes: **EverGreene
Architectural Arts,**
New York, NY

Custom Theater Seating:
American Seating,
Grand Rapids, MI

Marquee and Façade
Restoration: **Joe Daniels
Construction,** Madison, WI

Theater Consultant: **Schuler
Shook,** Chicago, IL

Historic Lighting
Restoration: **Historic
Surfaces LLC,**
Milwaukee, WI

Electrical: **Hills Wiring,**
Baraboo, WI

HVAC: **Pointon Heating
and Air Conditioning,**
Baraboo, WI

Plumbing: **Terrytown
Plumbing,** Baraboo, WI

1: A pendant fixture over one of the boxes before restoration. It features "Verre de Soie" glass.

2: Before restoration, the lobbies had been painted over.

3: A close up of one of the auditorium murals encircling the cloud ceiling, after conservation.

4: The restored auditorium chandelier. The historic lighting fixtures were restored by Historic Surfaces, Milwaukee, WI.

5: A closer look at the ceiling.

6: The non-original orchestra seating was in poor condition.

7: Looking at the theater from stage right shows the fire curtain and new seating.



ROTUNDA REDUX

By Gordon H. Bock

PROJECT

Rotunda at the University of Virginia,
Charlottesville, VA

ARCHITECT: John G. Waite Associates,
Architects, PLLC, Albany and NYC, NY;
John G. Waite, FAIA, Sr. Principal; Clay S.
Palazzo AIA, LEED AP, Principal in Charge

John G. Waite Associates restored the historic Rotunda at the University of Virginia, Charlottesville, VA. The exterior, including brick walls, doors, windows and trim, were restored and the roof and column capitals were replaced to re-establish the historic appearance. All photos: Anna Wesolowska Photography

WHAT DOES IT TAKE to return a 200-year-old landmark of timeless classical design, and by some legendary architects, to its original concepts for today's needs? A recent project by John G. Waite Associates, Architects, PLLC, of Albany and New York City sheds light on some creative answers.

Completed in 1828, the brick-and-marble Rotunda at the University of Virginia is one of the masterworks of Thomas Jefferson as architect, and designed to be the centerpiece of his Academical Village. A domed cylinder 77 ft. high and equally wide inspired by the Pantheon in Rome, it is renowned as a paragon of Palladian architecture and, along with Jefferson's home Monticello, is one of

only three cultural UNESCO World Heritage Sites in the United States. Nonetheless, the Rotunda has seen repeating rounds of physical changes, devastating trauma, and even lost purpose that cycled into the 21st century.

In 2006, the University commissioned the firm to research and write a historic structures report that would not only guide a comprehensive restoration and renovation of the building but also lead to its revitalized position in the life of the University. Not as straightforward a task as it sounds. "In the 1970s, the Rotunda was planned to be the President's office," says John G. Waite, FAIA, "but, subsequently, a new President chose another building and because of this and other reasons the Rotunda was never fully utilized."

From here plans looped back to Jefferson's original concept of the building as the heart and soul of the University. "It would actually house student classes, a faculty presence, and the upper dome room could again be a multi-purpose study space."

Before that could happen, however, the University and the architects had to examine what this 200-year-old structure had become and what they were dealing with. "When we started, there was still a belief among some people that the building should be purged of the 1890s alterations; by doing research in the extensive UVA archives, we had a better understanding of the building and were able to explain why it was important to retain that fabric."

Understanding the building's history was indeed the challenge. In 1895, the Rotunda suffered



LEFT: Temporary steel shoring was erected to support the portico roof structure during the removal and replacement of the marble column capitals. The copper sheet metal cornice installed by Stanford White following the disastrous 1895 fire, was removed, stripped of paint, refinished and reinstalled on restored cast-iron framing brackets. The existing north marble stair was dismantled, cleaned, repaired and re-installed above a new waterproof membrane protecting the building construction below.

BELOW: Sixteen new Corinthian marble column capitals were carved to replicate Jefferson's capitals, ten for the south portico and six for the north portico, shown here. The capitals were carved of Carrara marble and weigh approximately 7,000 pounds each. The stone was quarried and carved in Carrara, Italy, as Jefferson's had been nearly 200 years before.



emendous fire that not only destroyed an 1854
mex designed by Robert Mills, but completely
atted the Rotunda's interior and wood-frame
ome, leaving only the brick outer walls of the
ain drum. Shortly thereafter, the University com-
missioned McKim, Mead & White—specifically
anford White—to restore the building. Jefferson
esigned the Rotunda's upper floor as a library, but
nce it had outgrown that space, White redesigned
e building to be mostly library.

As Clay S. Palazzo, AIA, LEED AP, explains,
White brought in the R. Guastavino Company of
ew York City and reconstructed Jefferson's dome
nd the roof of the south portico using Guastavino
e vaulting," a unique clay-tile-in-mortar system
onger than comparable concrete and more fire

resistant than concrete or steel. White then added
the north Portico—also with Guastavino vaults—
and replaced all of the window architraves and pedi-
ments over the windows, which had been wood in
Jefferson's design, with sheet copper painted white.
New north terraces that run across the north side
(University Avenue side) of the building are also
White's, and he interconnected the north and south
terraces with colonnades.

"We have a renewed appreciation for Stanford
White's work," adds Waite. "He really paid attention
to Jefferson's designs and did his best to restore them
while using innovative methods, like sheet metal
because of his concern about fire."

Then, in the mid-1970s with the U.S. Bicentennial
looming, the University decided to gut and redo the

interior yet again. "The intention was to remove
Stanford White's design elements and put back what
they thought Jefferson had done," says Waite, noting
that the project was without adequate research or
financial resources. To determine the historic fabric
still evident from these various periods, and its sig-
nificance, the architects turned to extensive physical
and archival research as part of an exhaustive historic
structures report.

What remained, it turns out, was not that much.
"Limited funding meant they really did very little
to the exterior, and the loss of the Stanford White
interior was irreversible," he says, "so what survived,
and what we had to work with, was for the most part
a McKim, Mead & White exterior and a conjectural
Jeffersonian interior."

RIGHT: The stairways at the ground floor and first floor levels were restored to their historic appearance. The basement staircases were rebuilt and enclosed beneath the principal first floor stairs. The reconfiguration of the reconstructed stairs allows access to the windows facing the Lawn.

BELOW: The entrance beneath the south portico has been re-established as the primary entrance to the building, as originally designed by Thomas Jefferson.



Research and Restoration

As the project advanced to actual restoration, the first step was to make the weather envelope of the building secure. New copper replaced the badly leaking, 1970s terne-coated steel roof, and specialist contractors cleaned, stabilized and repointed the brick walls.

Along with rehabilitating the wood window came the issue of the Stanford White sheet-metal trim. "We analyzed several methods of paint removal on the exterior copper moldings, architraves and pediments to understand how we could best restore them, whether in-situ or off the building," says Palazzo. Ultimately, they removed the metalwork, stripped 100 years of paint, restored the molding then put them back. "The intermediate cornice supported by a cast-iron armature was not well anchored to the building, so a big challenge was to supplement the existing cornice structure and create a new anchoring system."

Perhaps the longest-missing casualties of the fire were the marble Corinthian capitals that once topped the portico columns. "Stanford White took down the damaged capitals and put up uncarved blocks of what we believe was Vermont marble, but probably in a pretty poor grade," says Palazzo. "Due to financial shortcomings, the University didn't actually carve those capitals until almost five years after Stanford White left the job (perhaps to save his fee), and when they did, they were carved in place. Plus, adds Waite, it was under the direction of a visiting sculptor at the University.

Even as they weathered poorly, UVA hopes to conserve the 1890s capitals and accept the deterioration as long as they could be made safe. "Ultimately, the stone was in such poor condition that the University decided to replace the 16 free-standing capitals, but were able to retain the four 1890s pilaster capitals."

To authentically recreate the Jefferson capital the architects started with surviving fragments of originals. "We laser-scanned about a one-third fragment located near the University's art museum," says Palazzo, "then replicated the piece using a CNC machine followed by hand-carving." Different fragments supplied other information for missing parts along with clay modeling based upon very sharp photographs made from glass-plate negative of the Jefferson capitals taken prior to the 1895 fire.

Starting with a 10,000-lb. block of Carrara marble, the CNC machines cut out about 90% of the capital, with the remainder hand-carved, to end up with a finished capital of about 7,000 lbs. "The capitals you see now are extremely accurate representations of Jefferson's design," says Waite. "It's possible to go back to Carrara and get new marble that closely matches the characteristics we know Jefferson had in his capitals."

LEFT: As originally constructed, the Lower East Oval Room was located at ground level, bearing on red clay soil. The brick walls were underpinned and the space beneath the room was excavated to provide new mechanical and service space. Archaeology conducted beneath the 1970s brick-paved flooring confirmed the existence of brick footings for two structural columns, located on the longitudinal axis of the room. These columns would have originally supported the floor structure of the Upper East Oval Room, located at the main floor level. At the north end of the space temporary construction has been installed to protect the newly discovered Chemical Hearth dating from 1825.

Matters of the Hearth

WHILE PREPARING FOR THE RECENT RENOVATION, the architects discovered a void where two of the three oval rooms come together. “What was entombed there is what’s called a chemical hearth,” explains Waite. Turns out, the hearth is an amazing sole survivor. In 1825, Thomas Jefferson brought in Dr. John Patten Emmet as the first professor of Natural History at the University, and for the express purpose of teaching chemistry.

“We believe that this chemical hearth, which is in an alcove in the north end of the room, was Emmet’s personal set-up, and augmented the larger space used for teaching,” says Palazzo. By 1840 when Emmet stepped down as professor, the chemical hearth was obsolete, explains Waite, “so they just bricked it over and that’s how it survived the 1895 fire.”

In fact, he says there is only one comparable laboratory from this period known to be extant in Europe. “Basically, this is an important new find based on new research. It is completely intact, preserved, and on exhibition to educate visitors about Jefferson, his architecture, and the history of chemistry.”



BELOW: The Lower East Oval Room, situated above newly constructed mechanical space, houses museum exhibit space that highlights the preserved Chemical Hearth dating from 1825.

Seismic stability also became mandatory. “It turned out, that there was actually no positive engagement between the portico, the column capitals, and the column shafts,” explains Palazzo. “The capitals were just sitting on the column shafts held in place by gravity,” he says, “so we designed a system to pin the portico structure to the capitals, and the capitals to the shafts.” They also introduced new stainless-steel ties to anchor the porticos back to the brick drum of the Rotunda.

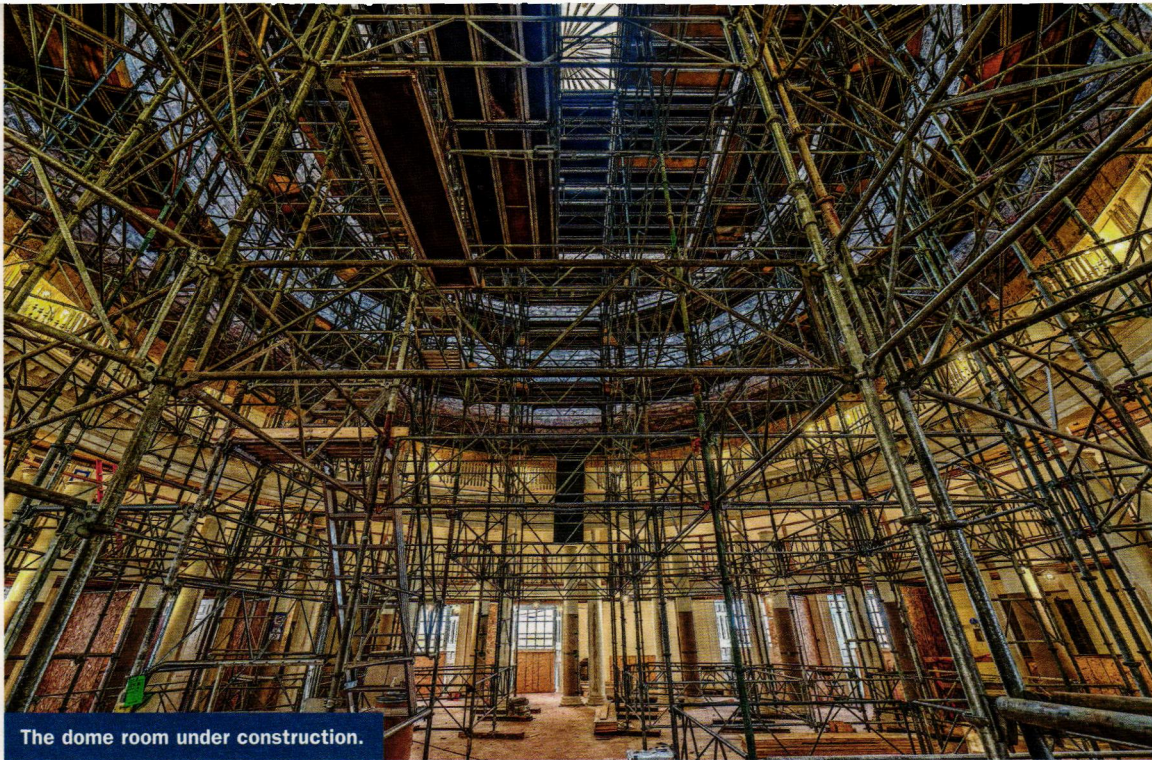
Interiors Old and New

Inside the Rotunda, the lost and missing included not only Jefferson’s original interior but most of Sanford White’s version as well, so the project became a matter of renovating and modifying the 1970s reconstruction to better represent Jefferson’s 1823 designs.

“In the dome room, we replaced the 1970s perforated aluminum ceiling panels with acoustical plaster,” says Palazzo, “so we actually went back to Jefferson’s idea of a full plaster ceiling.” They also improved the intermediate gallery in the dome room, making it accessible to students and the public with new stairs, while replacing the cast plaster capitals along the gallery columns with hand-carved wood replicas of the originals. Also replaced was a skylight in the dome room, using insulated glass panels that produce the same visual appearance of single lapped, glass pane glass in the original Julius.

As part of 1970s rehabilitation, the University introduced primary stairs from the main level (one floor above ground level) up to the dome room. “Those stairs had a modern steel structure constructed with what were thought to be Jefferson’s original design details,” says Waite. To add insult to injury, so to speak, at the same time new stairs were





The dome room under construction.

BELOW & BOTTOM: The restored Dome Room is used as a library and study, and can accommodate up to 200 people for lectures, receptions and dinners. A new, contextually designed stairway provides public access to the intermediate gallery surrounding the space. The existing heart-pine floor was sanded and refinished, and 40 new wood column capitals were carved to replace the cast-plaster capitals introduced in the 1970s. The room has been renovated to restore Jefferson's intended design and use.



Key Suppliers

Construction Manager: **Whiting-Turner Contracting Co.**, Richmond, VA

Landscape Architect: **Olin**, Philadelphia, PA

Stone Sculptor Studio: **Pedrini S.p.a. ad Unico Socio**, Bergamo, Italy

Sheet Metal Restoration: **American Stripping Co.**, Manassas, VA

Plasterer: **Interior Specialty Construction**, Providence Forge, VA

Plaster Conservation: **John Canning & Co.**, Cheshire, CT

Wood Carving and Capital Fabrication: **Tektonics Design Group**, Richmond, VA

Roofing: **W.A. Lynch Roofing Co., Inc.**, Charlottesville, VA

Window and Masonry Restoration: **Centennial Preservation Group, LLC**, Columbus, OH

Lighting Restoration: **Crenshaw Lighting**, Floyd, VA

added from the main level down to the ground level. "Those stairs were every bit as elaborate as the primary stairs," explains Palazzo, "but in effect what these lower stairs did was cut off the south-facing windows with a view across the terraced lawn that for Jefferson was all-important."

The solution to the problem was recognizing that the stairs to the basement needed to be lesser in stature than the main stairs going up. "So we tucked the basement stairs under the main stairs, re-establishing the visitors' ability to stand in the lobby and walk to the south windows," explains Palazzo.

For a renewed use and extended life, the Rotunda would also need extensive new support services and equipment rooms—more than even a technophile like Thomas Jefferson could have imagined. "Instead of jamming everything into the historic building," says Waite, "we underpinned the Rotunda and introduced a new level for mechanical equipment and service circulation."

An underground vault was an idea the architects had proposed from the very outset. "In early stages, it was to be a new sub-basement under the Rotunda," says Palazzo, "which would have required underpinning the entire structure." That transformed into vaults under both the east and west courtyards, which wound up most feasible as underpinning only the east courtyard.

This service level actually takes up the entire footprint of the east courtyard by underpinning the adjacent terraces, as well as the east side of the Rotunda. "We were able to create a new service entry that's separated from, and to the east of the Rotunda complex and interconnects via a corridor with a new service elevator and a new service space."

thin the drum of the Rotunda.” There’s space for mechanical equipment and duct distribution, plus pump room for the east courtyard fountain, and machine rooms for the two elevators.

“The elevator that goes from this new space up the dome room fits in a void in the brick wall that had been a service stair originally,” says Waite, but burned up in the fire of 1895.” Palazzo adds that while the cab is only four feet across, “it stops at every level and improves access tremendously.”

Speaking of service, the dome room of the Rotunda hosts approximately 200 dinners a year, so the architects also designed a catering service kitchen as part of the underground vault. Sums up Waite, “I think a lot of what we did is unseen—and that’s intentional.” It’s an approach that, in many ways, has helped to bring the Rotunda full circle.

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and a writer. For more information, go to www.gordonbock.com.

RIGHT: The east courtyard was excavated to provide a new underground vault that is used to separate mechanical equipment and service areas from the historic spaces. The east walls of the Rotunda were underpinned, and the new pavement was extended beneath the building. Temporary shoring was constructed at the north and south porticos to facilitate the replacement of the marble column capitals.

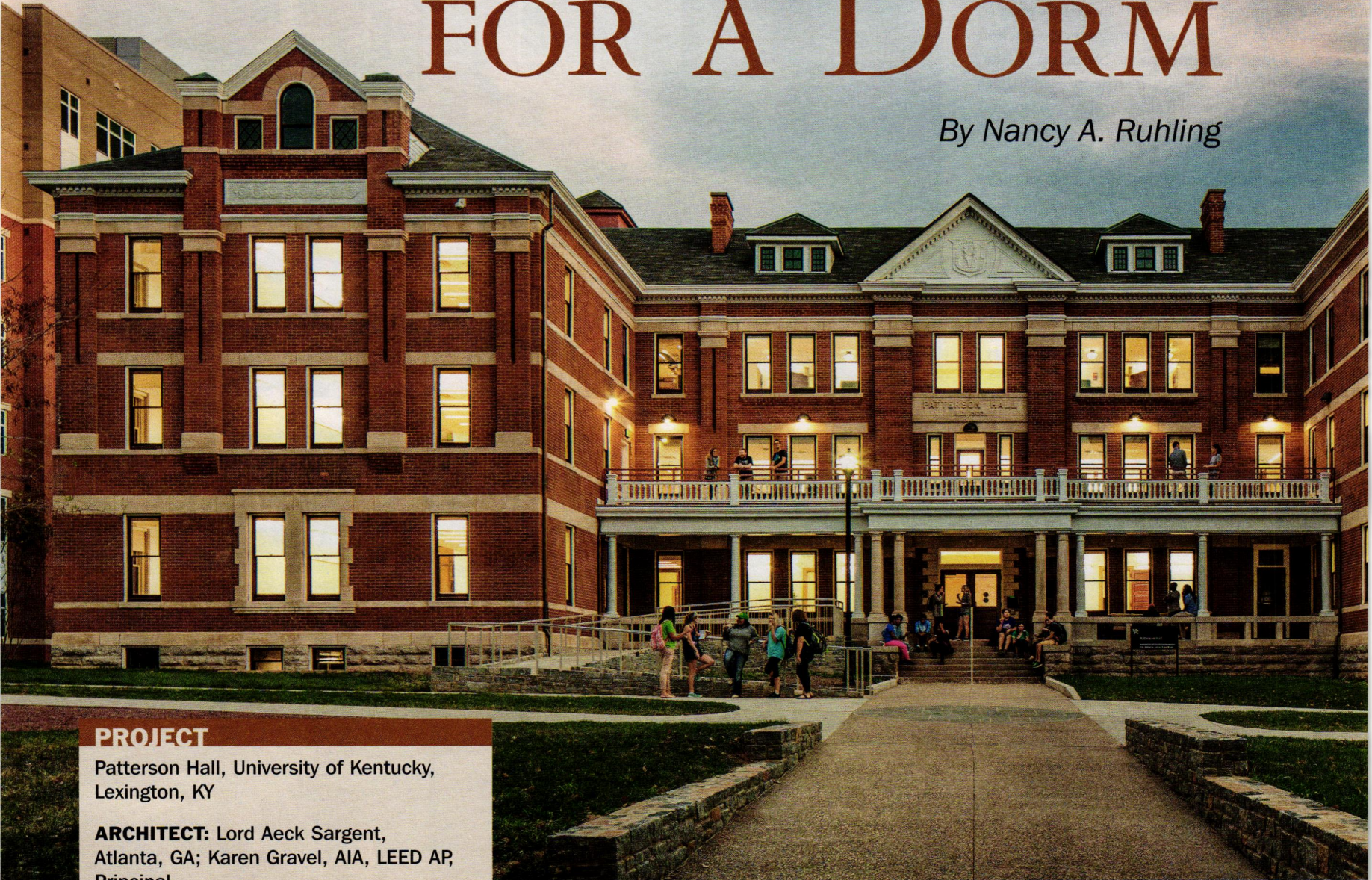


Contextually designed courtyards were constructed to the east and west of the Rotunda in the spaces enclosed by the terrace wings and connecting colonnades. Olin designed a new fountain for the east courtyard, shown here. The terrace wings were renovated and restored to house offices and classrooms. New mechanical and service areas are located beneath the east courtyard.

For more photos, go to www.traditionalbuilding.com.

NEW USE FOR A DORM

By Nancy A. Ruhling



PROJECT

Patterson Hall, University of Kentucky, Lexington, KY

ARCHITECT: Lord Aeck Sargent, Atlanta, GA; Karen Gravel, AIA, LEED AP, Principal

FOR A CENTURY AND A DECADE, Patterson Hall served as a dormitory on the University of Kentucky campus. When the red brick and limestone Collegiate-style Queen Anne opened its doors in Lexington in 1904, it made history: It was the university's first housing for female students.

At that time, the idea of women going to college was still novel, so, for decorum's sake, the dorm was sited off campus in the southern city to segregate the sexes. As the public land-grant university grew to become the largest in the state, the campus not only expanded to include the three-floor gabled building but in the 1950s also was surrounded by new dormitories in what would become the North Campus.

This is how things stood until 2014, when the university decided to replace the other aging dorms and move to an alternate management plan for its undergraduate housing. Patterson Hall, which had some 74 rooms that housed 120 to 130 students, was

saved and the university chose to reuse it for another program rather than tear it down or continue to use it as a dormitory.

As the demolition of the other dorms proceeded, the university commissioned the award-winning Atlanta-based firm of Lord Aeck Sargent to study the building and determine appropriate uses for the structure. The goal was to repurpose the hall for future students and secure its place in the institution's history, which dates to 1865 when it opened as the Agricultural and Mechanical College of Kentucky.

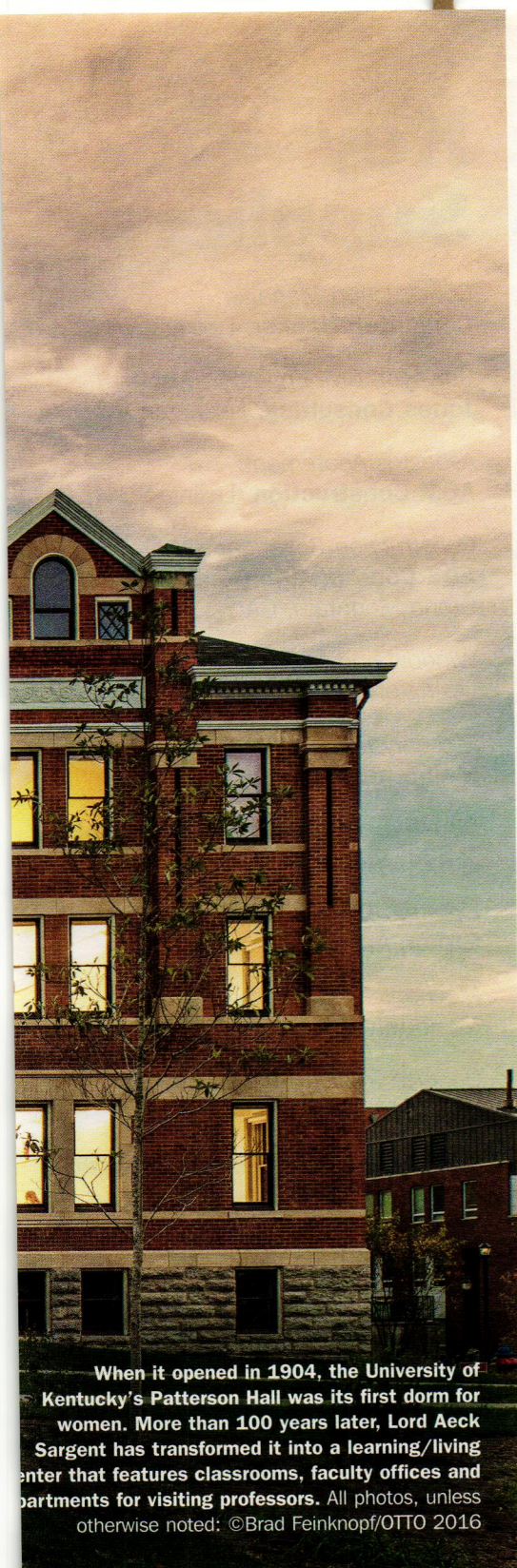
"The university didn't want to change the character of the building and wanted to maintain existing volumes and spaces," says Lord Aeck Sargent Principal Karen Gravel, AIA, LEED AP, who is the director of the firm's historic preservation practice area. "The university also thought it would be a good fit for a living/learning center. We liked to think of the structure as the 'living room' for the North Campus. We helped them see how the spaces

could work and determine the best way to integrate new programs."

Lord Aeck Sargent, a recipient of the American Institute of Architects' National Honor Award, specializes in a variety of practice areas, including science and technology, urban design, housing, a mixed use, arts and culture, higher education and historic preservation.

It has won awards for a number of college and university preservation projects, including the Andrew Carnegie Building and the Hinman Building for the College of Architecture at Georgia Institute of Technology; Ennis Hall at Georgia College and State University; Building at Kennesaw State University; Language Hall at Oxford College of Emory University; Sanford Hall at Georgia State University; and Campbell Hall at Agnes Scott College.

The Patterson Hall project, which drew upon the expertise of architects in the Atlanta and Lexington



When it opened in 1904, the University of Kentucky's Patterson Hall was its first dorm for women. More than 100 years later, Lord Aeck Sargent has transformed it into a learning/living center that features classrooms, faculty offices and apartments for visiting professors. All photos, unless otherwise noted: ©Brad Feinknopf/OTTO 2016



LEFT: Patterson Hall was definitely showing its age
Photo: Lord Aeck Sargent

BELOW: Many of the spaces, such as this faculty office, include original doors and other vintage features. The wood-framed windows are historically accurate replacements.



ices, had special meaning for Gravel, who grew up in Cynthiana, KY, and was familiar with the campus from visiting friends who attended the university.

The \$15-million project, which took nearly two years to complete, also included restoration work to the exterior of the hall.

The Lord Aeck Sargent team, which worked on other significant projects for the university, including Maxwell Place, the president's house, restored the main hall's pressed tin ceiling and replaced the non-historic aluminum windows with new wood windows. The team researched and painted the interior of the windows in a polychromatic color scheme appropriate to the period.

The team also reconstructed and elongated the front porch, one of the hall's character-defining features, to its original configuration that had been shortened significantly in a previous rehabilitation. This was more than a conceit to the taste of the past:

In this new living/learning center, the porch is used as an outdoor lounge/study area that encourages students to collaborate and socialize.

The porch's millwork balustrade was reconstructed from historic photos. "We kept the balustrade the same height as the original and added a 42-in.-high metal guardrail to comply with current building codes," Gravel says. "We painted it a medium tone so it visually recedes and lets the white historically accurate rail stand forward."

The team also tuck-pointed the building, replacing the bricks' hard mortar with a softer, more compatible one, and added an elevator and a pair of egress stair towers on the back to meet requirements of the Americans with Disability Act and Life Safety Code. "We wanted to keep the historic fabric of the building," Gravel says. "When we started, it was eligible for the National Register of Historic Places, and when we finished, it still was."

Inside, the team replaced mechanical, electrical

and plumbing systems and created seven 25-person classrooms, two 45-person classrooms, study lounges, faculty offices, several smaller seminar/conference rooms, a pantry where snacks are sold and three apartments for visiting professors.

"We kept as many original features as possible and integrated them into the design," Gravel says. "We restored the existing doors and openings to maintain the feel of the old dorm and only replaced the active door hardware to comply with the Americans with Disabilities Act. We wanted the spaces to feel homey and creaky. It's the creakiness that reminds you of the building's history."

Priority was placed on making the public rooms as historically authentic as possible. To save money, the worn wooden floors of smaller spaces such as faculty offices were carpeted or covered with linoleum instead of being refinished.

The main assembly hall, which had at one point been the dorm's dining area, is a prime example

RIGHT: The original staircase was enclosed because of fire regulations.
Photo: Lord Aeck Sargent

BELOW: Lord Aeck Sargent “unboxed” a pair of spiral staircases that mirror each other, preserving the original wooden bannisters.



of the seamless melding of past and present. The wood floor and pressed-tin ceiling are original; the replacement windows are historically accurate, and the light level of the period-style lighting—schoolhouse pendants—is supplemented with virtually invisible uplighted wall sconces that look like molding and draw the eye upward. Radiator covers now cleverly conceal boxes for the variable

air-volume heating system.

Throughout the hall, a crisp color scheme—white and a peachy-cream with grey window trim—is rooted in the history of the building, yet reads as contemporary clean.

Perhaps the most dramatic difference between Patterson Hall then and now is the opening up of a pair of central staircases that mirror one

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another. “They had been enclosed because of fire regulations,” Gravel says, adding that going up and down the hallways between them was like walking through a dark tunnel. “We worked very hard to open the staircases, ultimately by adding two stair towers on the exterior at the rear of the building. The extra effort was worth it, she says, because the space is now bright, open and airy—characteristics much sought in the 21st century.

Aside from the staircases, the bathroom floor proved to be the most challenging aspect of the hall’s repurposing. “We kept the bathrooms in the same spaces, but we removed the commu-



LEFT: A glass panel, in a traditional storefront style, gives a classroom a contemporary feel.



BELOW: The assembly hall, the site of a former café, features a pressed-tin ceiling, wooden floor and virtually invisible contemporary uplighting.

BOTTOM: One of the dorm's former "living rooms," complete with original fireplace, becomes a center for 21st-century study and socialization.

owers because they were no longer needed and difficult to work around," she says. "The floors were concrete, and when we opened them up, they were in terrible shape. It was a significant effort to replace them."

The furnishings, selected by the university, are traditional and technological. The main assembly hall, for instance, is appointed with sleek leather chairs that are ideal for doing homework on laptops and tablets. The smaller classrooms feature glass-erase conference tables with individual outlets for each student that are designed for doodling or proving the latest theory or theorem.

To visually link Patterson Hall to its newer siblings, which also are red brick and limestone, the third Aeck Sargent team designed the landscape of the courtyard to tie the buildings together and create a cohesive exterior space. A wide pedestrian pathway, flanked by limestone seat walls, connects Patterson's front door to Limestone Street.

People are encouraged to stop and enjoy the exterior space: A crushed-brick pathway features seating beneath large shade trees, and large-caliper trees along its way mimic the stone pathway that led the hall in its early days.

Gravel says the "new" Patterson Hall will accommodate the needs of students for 50 to 100 years. She says the project was a success because the university "was willing and excited to work with the existing character and volumes offered by the historic building."

Since the learning/living center opened in the summer of 2016, Gravel has visited it a number of times. "The university wanted Patterson Hall to be a place where people hang out and connect with the institution's past," she says. "Every time I go there, people are always active and doing things I never thought they would do."

The alumni she's bumped into also are enthusi-



astic about the new use. "I've had several people tell me how happy they are that we were able to repurpose the building," she says.

But she says the effects of the transformation will be felt far beyond Patterson Hall. "Our challenge is always to preserve the historic fabric of a building while satisfying the needs of the users for current and future generations," Gravel says. "With

Patterson Hall, we retained the character-defining features of the building while implementing technological updates, constructive learning spaces and an advanced design to respond to the ever-changing dynamics of a university setting and classroom demand. The university has told me that Patterson Hall will be a model for further projects completed on their historic campus buildings."

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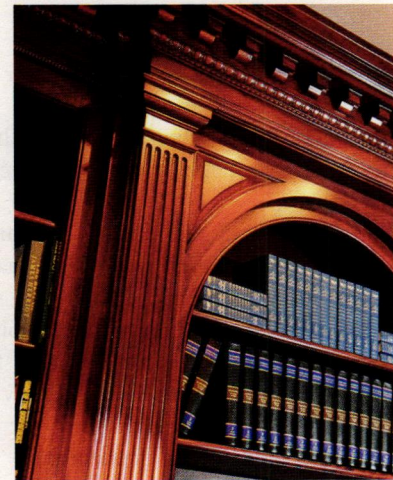
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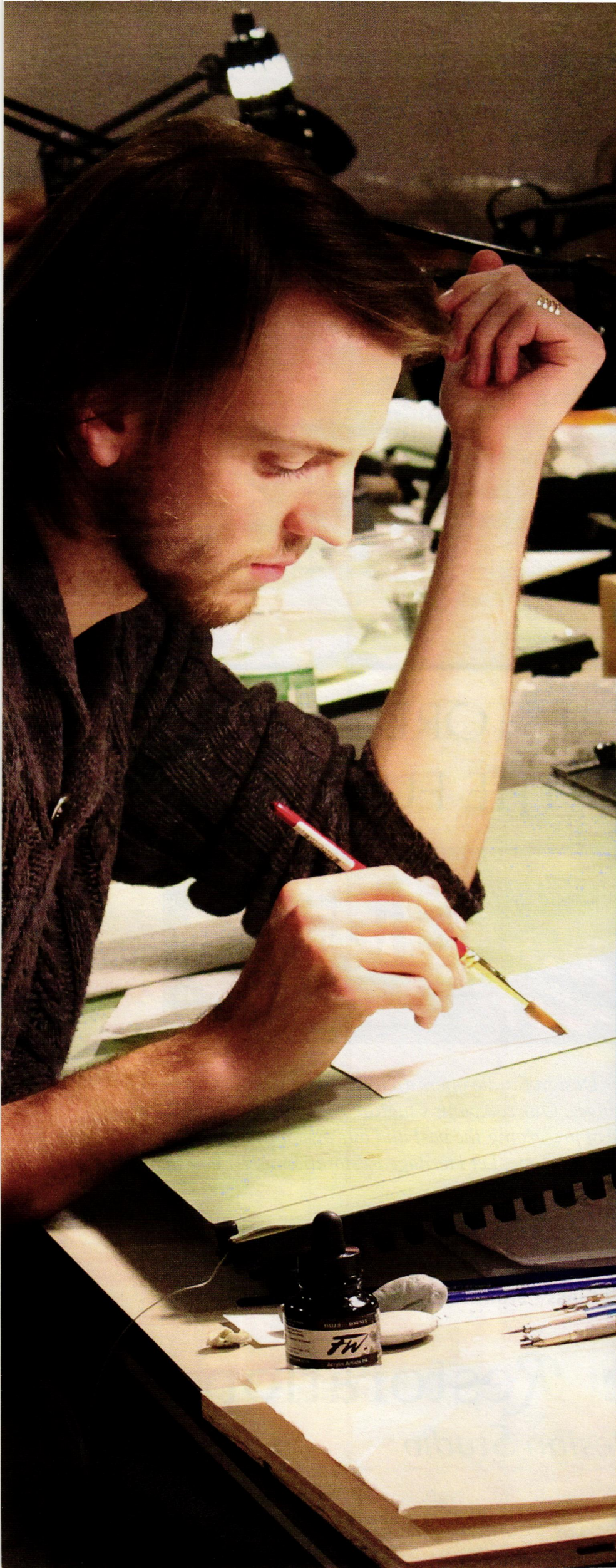


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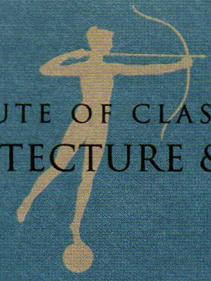
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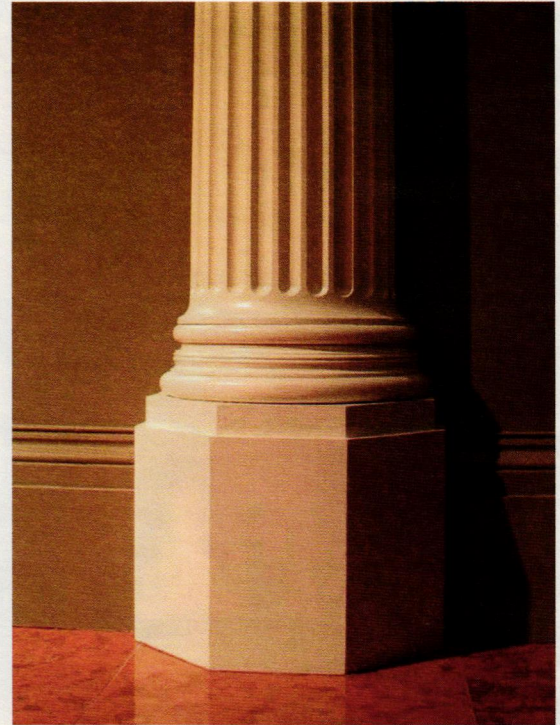
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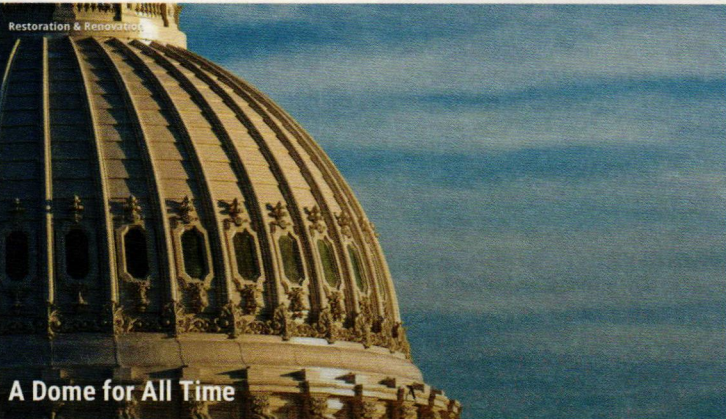


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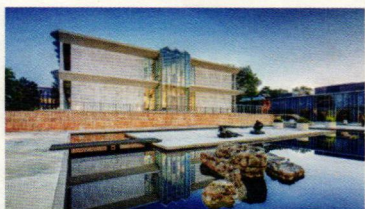


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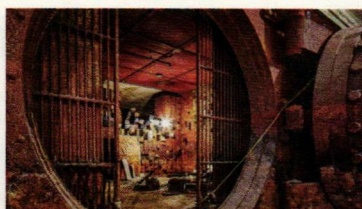
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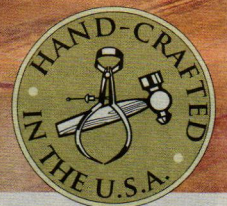
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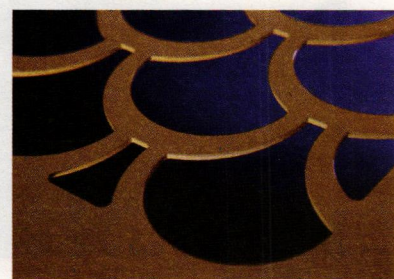


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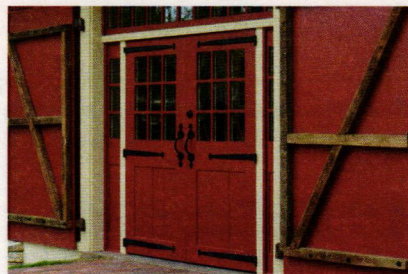


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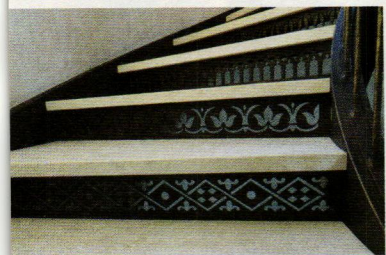
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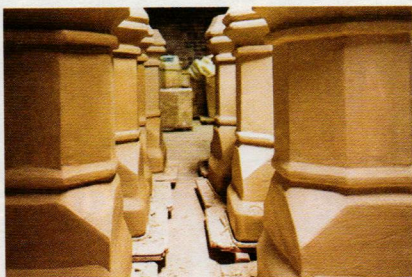
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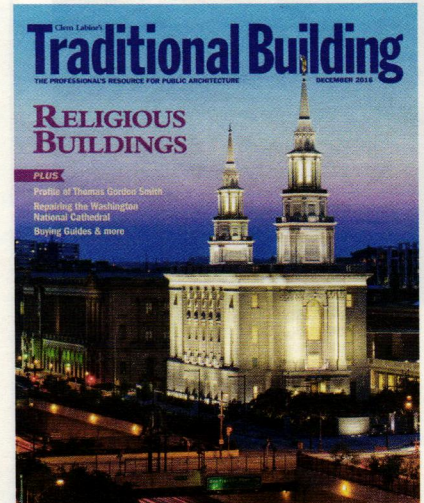
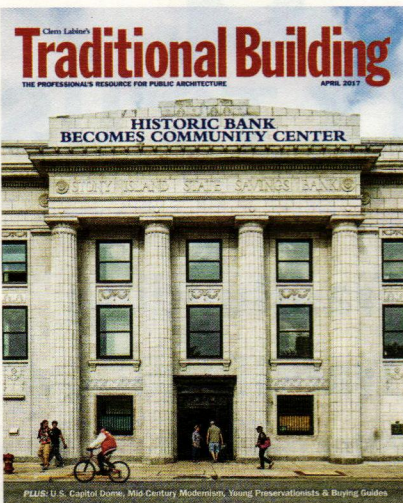
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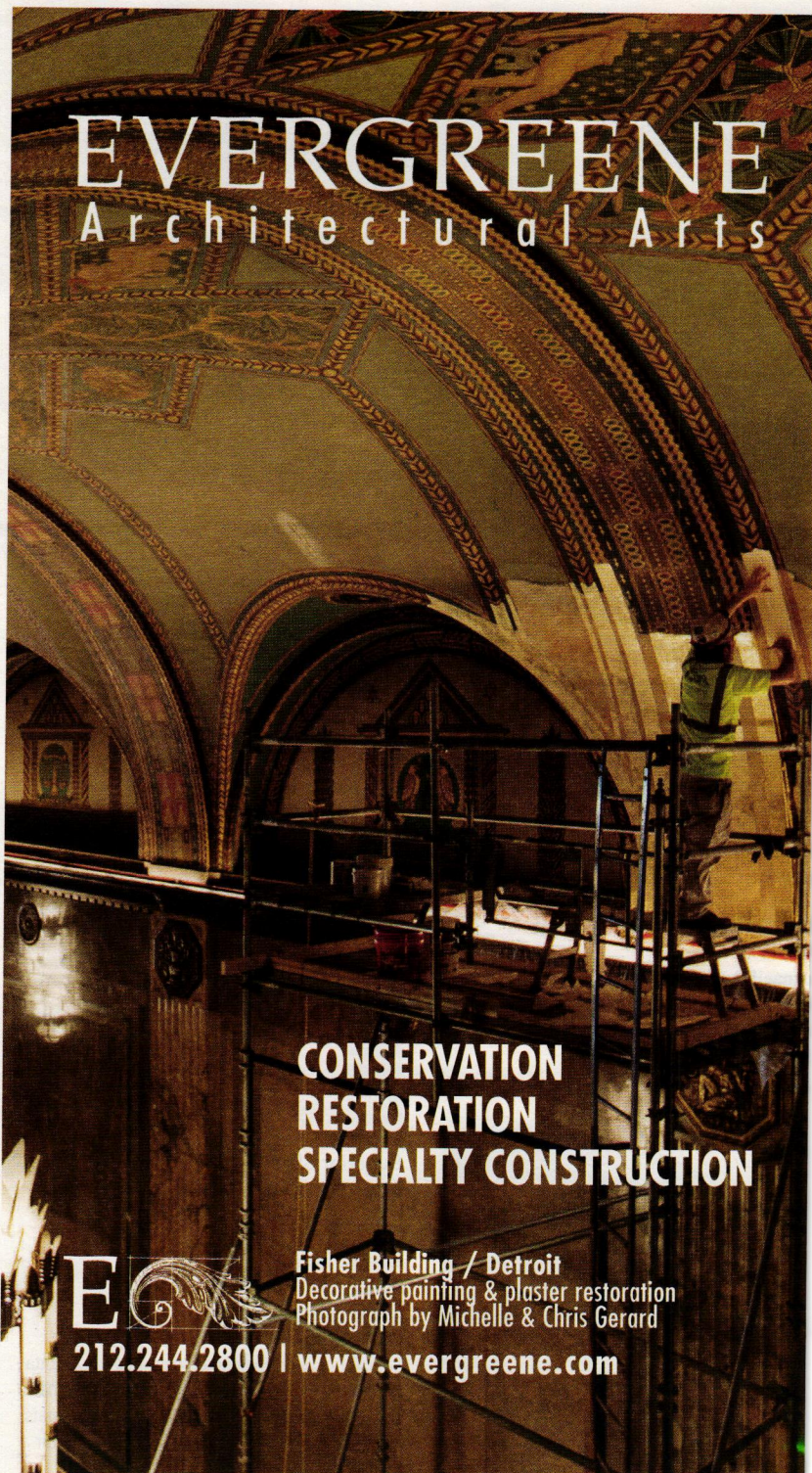
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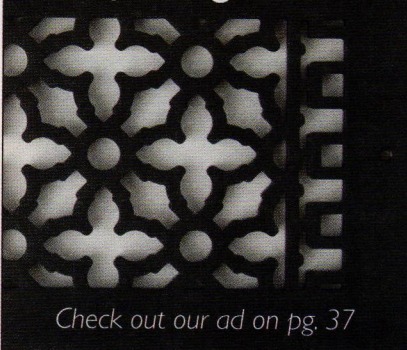


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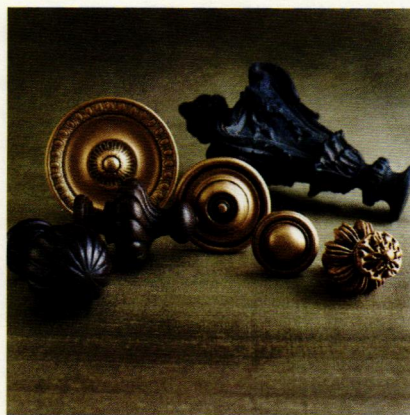
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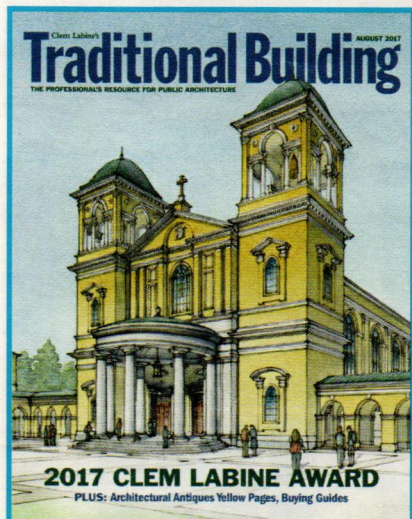
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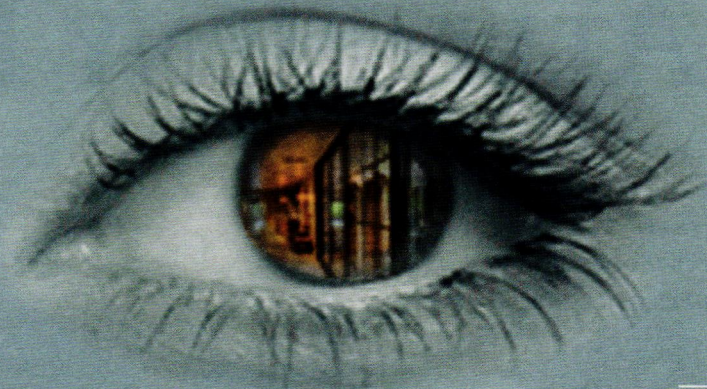
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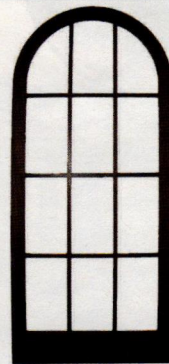
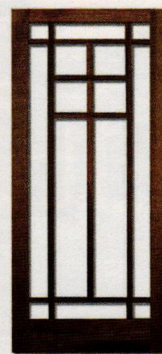
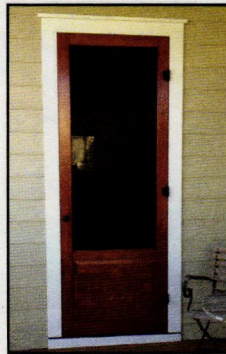
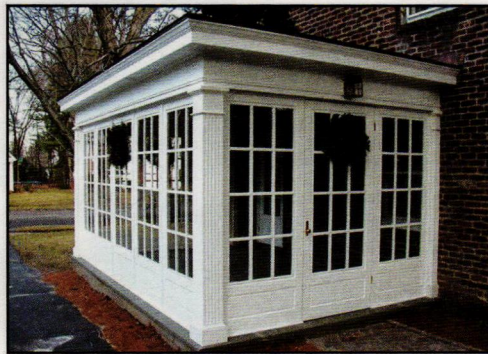
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This reproduction 12/12 window with fan was manufactured by **Architectural Components**.

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



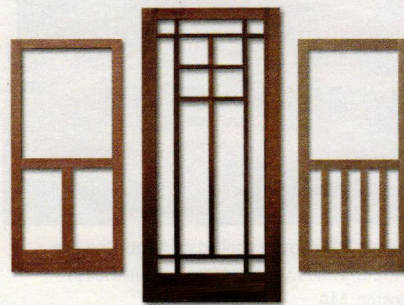
Sash chains are available from **Architectural Resource Center** in various materials and finishes including brass, bronze, copper-dipped steel and brass-plated steel.

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.

Click on No. 1670



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

Coppa Woodworking

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

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

Click on No. 9600



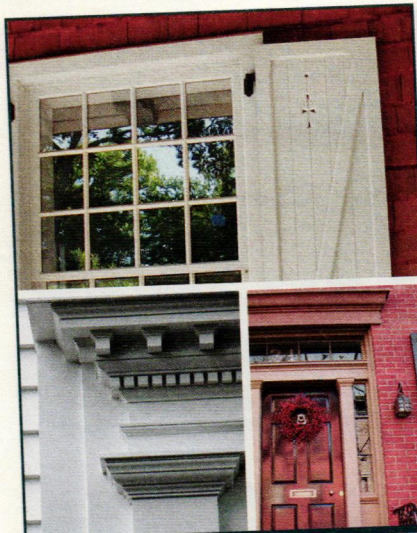
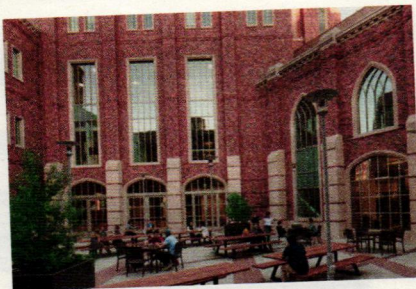
These steel windows were manufactured by **Crittall Windows**.

Crittall Windows, Ltd.

011-44-1376530800; Fax: 011-44-1376530801
www.crittall-windows.com
Witham, Essex CM8 3UN U.K.

Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes sizes; recycled/recyclable steel content.

Click on No. 2016



this new old South Carolina vernacular
nhouse outside of Darlington, SC, **Drivood**
igned and milled the custom mahogany
ance consisting of storm doors with glass
ers and entrance doors.

Hope's® solid hot-rolled steel windows and doors
were installed in the new Jill and Frank Fertitta
Hall, the undergraduate facility of the University of
Southern California Marshall School of Business.
Photo by Tom Bonner Photography.

Drivood Moulding Company

245-9663; Fax: 843-669-4874

www.drivood.com

Darlington, SC 29503

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

Click on No. 2077

Hope's Windows, Inc.

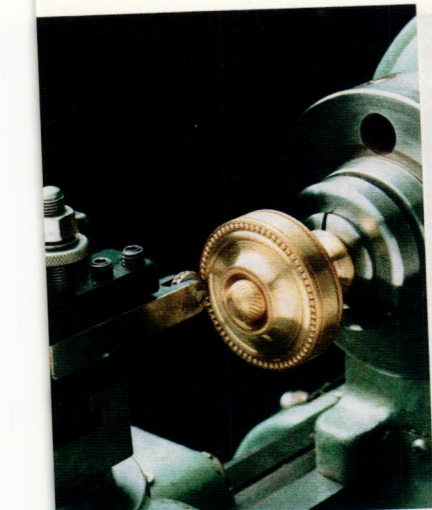
716-665-5124; Fax: 716-665-3365

www.hopeswindows.com

Jamestown, NY 14702

Manufacturer of custom-designed windows &
doors: handcrafted, hot-rolled, solid-steel & solid-
bronze window & door systems.

Click on No. 2065



Interior glass storm windows from **Innerglass**
Window Systems were used in this room.

Innerglass Window Systems

800-743-6207; Fax: 860-651-4789

www.stormwindows.com

Simsbury, CT 06070

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

Click on No. 909

R. Butler & Co.

925-3565; Fax: 212-925-3305

www.rbutler.com

Brooklyn, NY 10012

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

Click on No. 2260

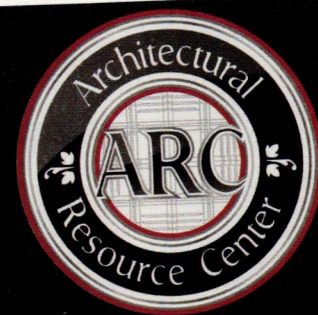


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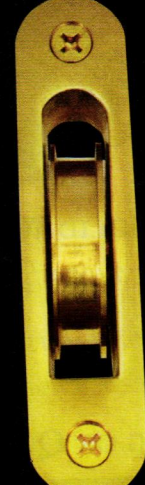
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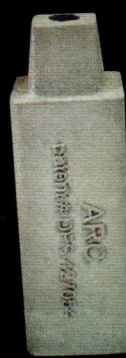
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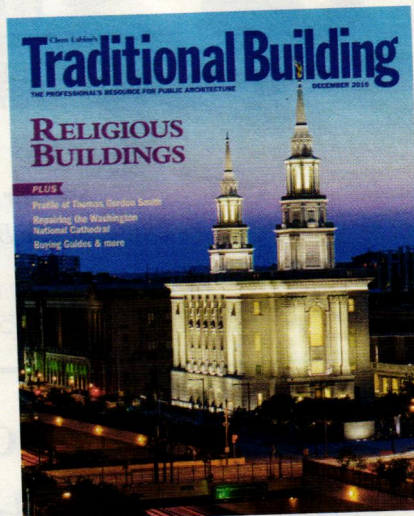
1-800-370-8808

www.aresource.com

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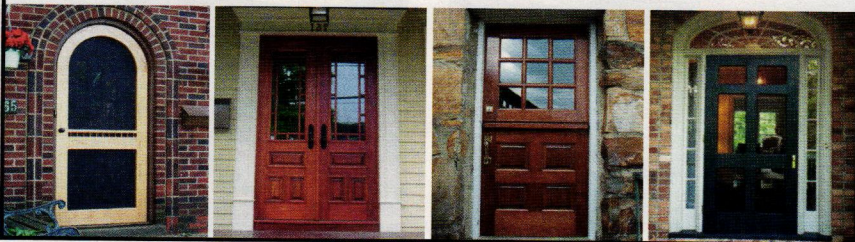
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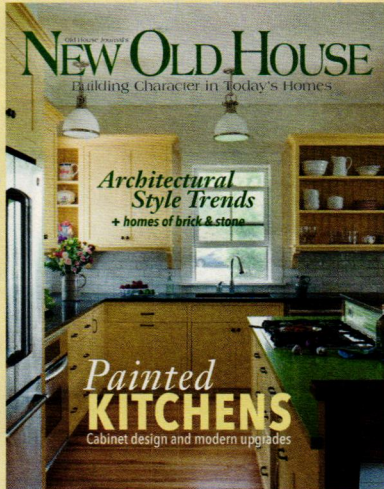
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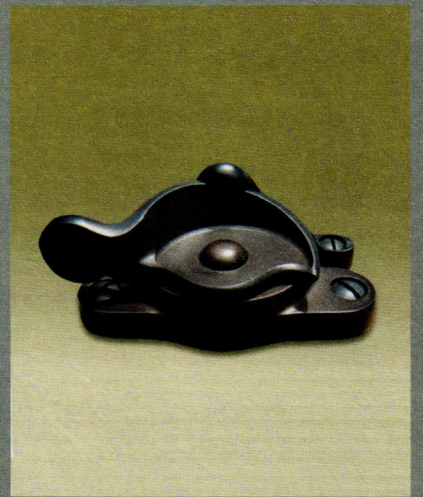
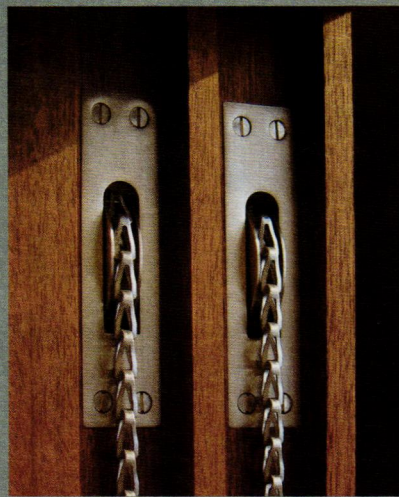


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www.phelpscompany.com



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Marvin supplied the historically styled doors and windows for the 1936 Lauderdale County Courthouse in Ripley, TN.

Marvin Windows and Doors

800-537-7828; Fax: 651-452-3074

www.marvin.com
 P.O. Box 1000
 Eden Prairie, MN 56663

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

Click on No. 1907 for doors; 1263 for windows



Parrett fabricated these historically styled windows for the Saenger Theatre in New Orleans.

Parrett Windows & Doors

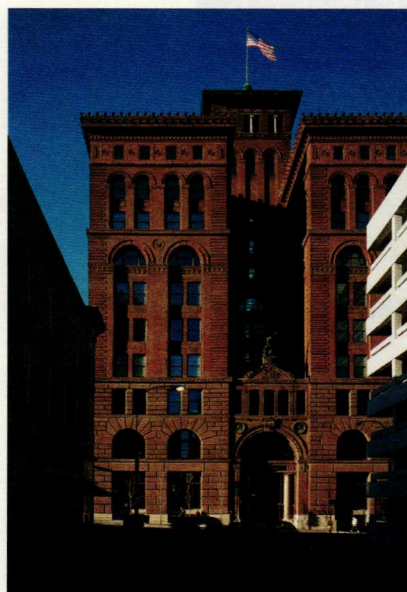
800-541-9527; Fax: 877-238-2452

www.parrettwindows.com

Dorchester, WI 54425

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

Click on No. 3003



Pella's Architect Series wood and aluminum-clad wood double-hung windows feature a historically correct appearance and enhanced performance for this historic building.

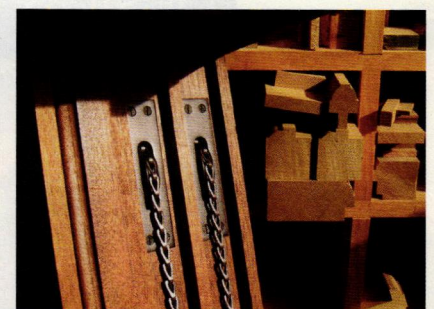
Pella Windows and Doors

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

www.pella.com

Pella, IA 50219

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



Phelps Company provides sash pulleys, sash chain and other hardware to many of the high end custom window manufacturers in North America.

Phelps Company

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

www.phelpscompany.com

Hinsdale, NH 03451

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

Click on No. 6001

Seekircher Steel Window Corp.

914-734-8004; Fax: 914-734-8009

www.seekirchersteelwindow.com

Peekskill, NY 10566

Repair & restoration of steel casement windows & doors: work done in place & off site; large selection of vintage steel windows & doors for sale; restored windows & doors at Fallingwater & countless other landmarks.

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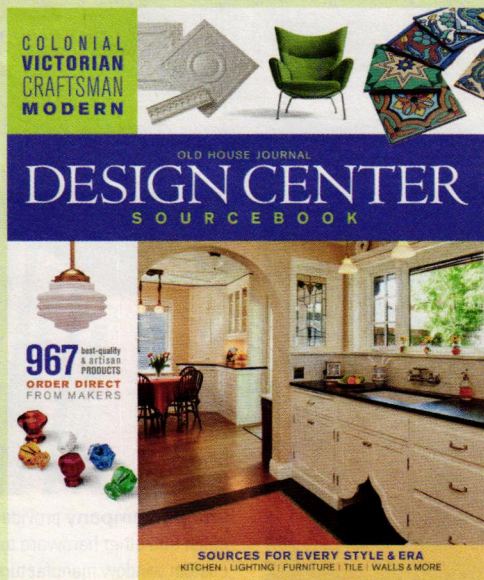
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Shuttercraft manufactured the mortise-&-tenon shutters for this building.

Shuttercraft, Inc.

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

Manufacturer of authentic mortise-&-tenon wood shutters: cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel; cut-outs, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; family-owned company since 1986; ships nationwide.

Click on No. 1321



Vintage Hardware carries a complete line of window hardware including window pulleys, stays and transom hardware.

Vintage Hardware & Lighting

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

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

Click on No. 2078

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fence gates, custom, hot-rolled steel doors & window lighting, grilles, bronze & aluminum entry doors; cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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Spanish cedar Dutch doors are one of the many styles available from Vintage Doors.

Vintage Doors

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

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

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Exterior Lighting



A lamp post is one of many styles available from Authentic Designs.

Authentic Designs
844-9416; Fax: 802-394-2422
www.authenticdesigns.com
Rupert, VT 05776

Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, steel & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; Price per binder \$30.

Click on No. 60



Bevolo Gas & Electric supplies hand-riveted electric and gas-burning fixtures in copper.

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.



Exterior lighting is available from Ball & Ball in many historic styles.

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

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

Click on No. 7660



Deep Landing Workshop handcrafted this wall-mounted electric lantern with 4 lights.

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.

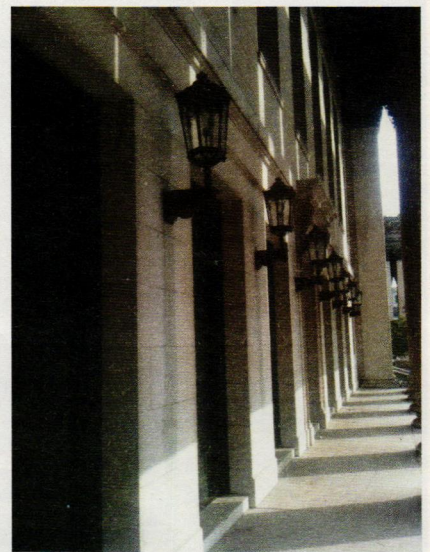
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Faubourg Lighting manufactures gas-burning fixtures with 16-oz. copper, each handmade to specification.

Faubourg Lighting
601-894-9090; Fax: 601-894-5195
www.faubourglighting.com
Hazlehurst, MS 39083

Manufacturer of traditional & period lighting: exterior copper gas-burning & electric fixtures; wall mounted, hanging post or any bracket; CSA-certified; custom-design, -color & -size options.



Grand Light has been restoring, replicating and manufacturing custom lighting fixtures since 1929.

Grand Light
800-922-1469; Fax: 203-828-6307
www.grandlight.com
Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

Click on No. 2006



This English Gas Lantern shown with a bronzed copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by Heritage Metalworks. Photo by Jody Doyle

Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

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Vintage Hardware and Lighting



2000 West Sims Way, Port Townsend, WA 98368
 P; 360-379-9030 - www.vintagehardware.com -

CLICK ON NO. 2078



Herwig Lighting supplies traditionally styled lighting fixtures, such as these cast-aluminum Art Deco post lamps.

Herwig Lighting

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

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.

Click on No. 9130



This Cape Cod flush ceiling light with clear seeded glass is available from **House of Antique Hardware**; it features solid brass construction, authentic aged patina and is CUL listed for damp locations.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
 Portland, OR 97232

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

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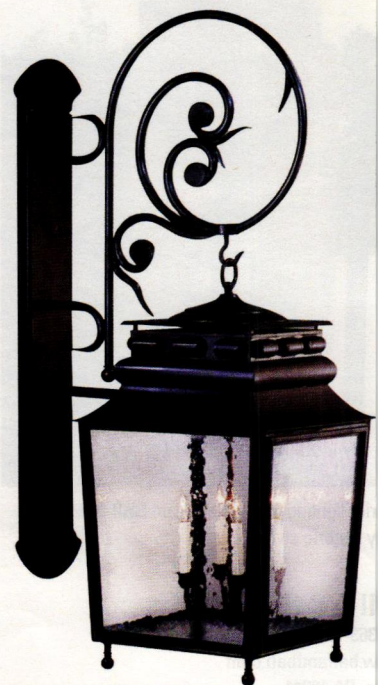
Lantern Masters designs and manufactures electric and gas lighting for residential and commercial applications.

Lantern Masters, Inc.

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

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

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The Jackson Wall Light with bracket and scroll a handmade outdoor lighting fixture made of solid copper and brass by **Lanternland**.

Lanternland

855-454-5200; Fax: 480-962-1997
www.lanternland.com
 Mesa, AZ 85210

Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.

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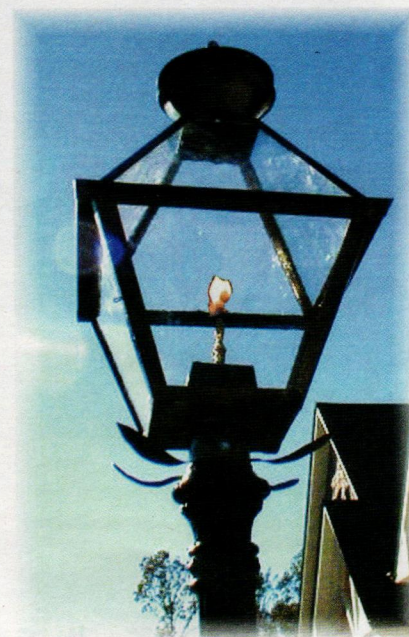
713-626-4001; Fax: 713-626-4019
www.gaslanternsandlights.com
 Houston, TX 77057

Supplier of lighting: interior, exterior; gas fixtures; historical reproductions; garden & special effect lighting; porch; custom & more.

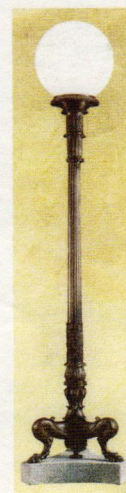
Shoptin Lighting & Design

877-500-4464; Fax: 336-677-0400
www.shoptin.com
 Yadkinville, NC 27055

Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post lanterns; photometric site-specific design & 3D CAD services.



Shop Tin Lighting fabricated this period-style reproduction post-mount gas-burning lamp.



This period light fixture is one of several sizes and types manufactured by St. Louis Antique Lighting Company.

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 & ecclesial projects.

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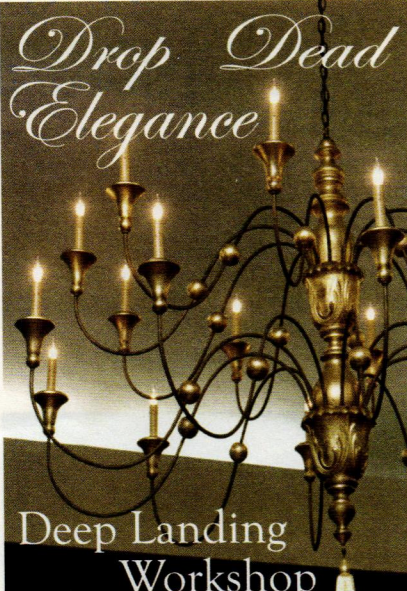
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 Chestertown Maryland 21620
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 www.deeplandingworkshop.com

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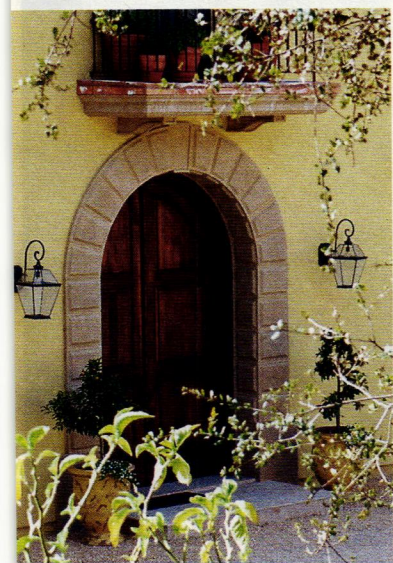
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UL CH-270
 West Rupert, Vermont 05776
 800 844-9416
 www.AuthenticDesigns.com

AUTHENTIC DESIGNS

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Encanto wall-bracket outdoor lights flank this entrance are available from **Steven Handelman Studios**.

Steven Handelman Studios
 962-5119; Fax: 805-966-9529
 www.stevenhandelmanstudios.com
 Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & sizes of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Click on No. 483



Vintage Hardware & Lighting distributes antique lighting in Victorian, Rococo, Deco and Arts and Crafts styles.

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

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

Click on No. 2078



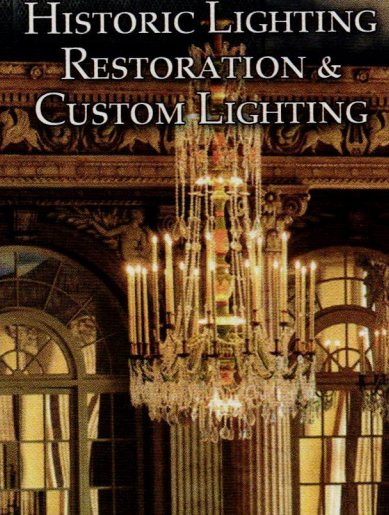
Wiemann Metalcraft custom manufactured this lantern in bronze.

Wiemann Metalcraft
 918-592-1700; Fax: 918-592-2385
 www.wmcraft.com
 Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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 Seymour, CT

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805-965-5119
stevenhandelmanstudios.com

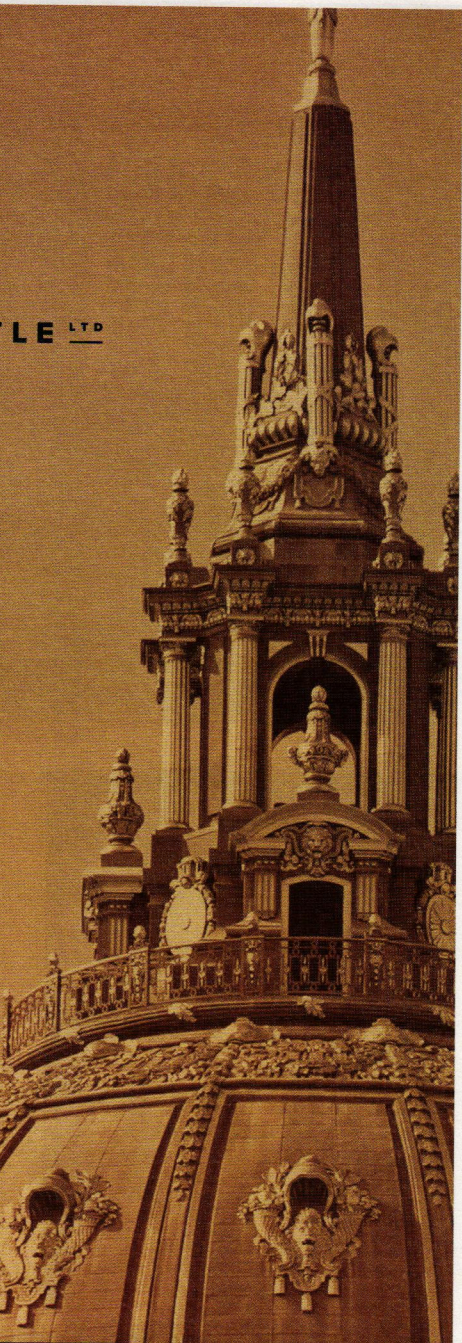
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Custom Sheet Metal Fabrications

At H&L we fabricate and reproduce custom ornamental sheet metal, from complex ceiling panels to decorative details; custom finials to intricate cornices. Our master metal smiths are experts in historic reproduction and custom design-build projects.



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and ORNAMENTATION
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- HISTORIC
RESTORATION
- PRESSED METAL
CEILING



For information on custom fabrication and/or installation contact:
Phone (412) 687-1517
3434 Parkview Ave., Pittsburgh, PA 15213

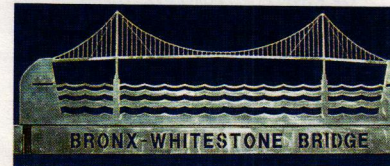
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Architectural Sheetmetal

Gotham Metalworks

718-786-1774; Fax: 718-786-7214
www.gothammetals.com
Long Island City, NY 11101

Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, capitals, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.

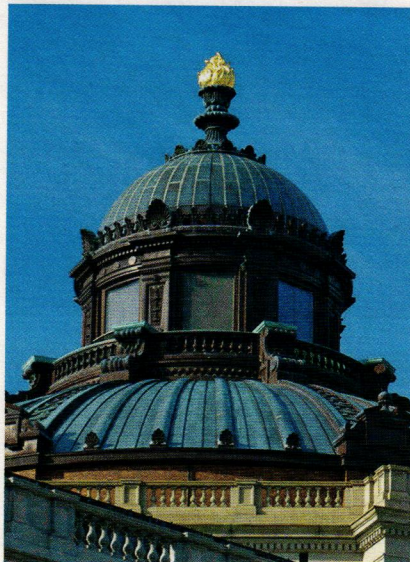


Precision Metal Fabricators custom fabricates architectural sheetmetal elements, including this sign for the Bronx-Whitestone Bridge in New York City.

Precision Metal Fabricators

718-832-9805; Fax: 718-832-9405
www.pmfmetal.com
Brooklyn, NY 11232

Custom fabricator of architectural sheet-metal elements: registers & grilles, balcony railings, escalator & elevator panels, canopies, fascia, coping flashing, storefront cladding, kick plates & more; uses 3D modeling software.



Heather & Little replicated the pressed ornamental copper stampings and other decorative sheet-metal elements for the building's main dome, lantern and Flame of Knowledge finial.

Heather & Little Limited

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

Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, cresting, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemien & lot-line metal windows & doors, statuary restoration.

Click on No. 2470



Vulcan supplies ornamental sheet metal for a variety of roofing applications, including finials, cupolas, weathervanes and more.

Vulcan Supply Corp.

802-878-6415; Fax: 802-893-0534
www.vulcansupply.com
Westford, VT 05494

Supplier of replicated architectural sheet-metal nomenclature: custom & stock finials, weathervanes, cornices, vented ridge cresting, leader boxes, cupolas, roof vents & more; all periods & styles.



NIKO fabricated this custom zinc spandrel panel.

NIKO Contracting Co., Inc.

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

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Click on No. 861 for ceilings; 8300 for roofing



Custom finials from **W.F. Norman** were incorporated into the restoration design of this historic building in Toronto.

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.

Roof & Roofing Specialties



Allen Architectural Metals fabricated this ornate metal roof for the Stanford Mansion in California.

Allen Architectural Metals, Inc.

204-3858; Fax: 256-761-1967

www.allenmetals.com

Prado, AL 35161

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



CopperCraft provides traditionally styled hand-finished, half-round, quarter-round and ogee gutters in copper, lead-coated copper and zinc.

CopperCraft, Inc.

486-2723; Fax: 817-490-9661

www.coppercraft.com

Deerfield, TX 76051

Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, ductor heads, cornices, cladding, chimney caps, canopies & more.

Heather & Little Limited

450-0659; Fax: 905-475-9764

www.heatherandlittle.com

Windsor, ON, L3R 0H1 Canada

Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, cresting, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemlein & lot-line metal windows & doors; statuary restoration.

Click on No. 2470



Heather & Little's restoration of the Toronto Old City Hall required 113,900 sq.ft. of copper roofing, cornices, gutters and sheet-lead work.



Historical Arts & Casting supplied this 13 ft. 10 1/2-in. finial.

Historical Arts & Casting, Inc.

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

www.historicalarts.com

West Jordan, UT 84081

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

Ideal Roofing and Sheetmetal

718-786-8217; Fax: 718-786-3485

www.idealroof.com

Long Island City, NY 11101

Second-generation roofing & sheet-metal firm: more than 48 years of experience restoring NYC landmark facades & building envelopes; specialties include fabricating metal cornices with historically correct methods & materials

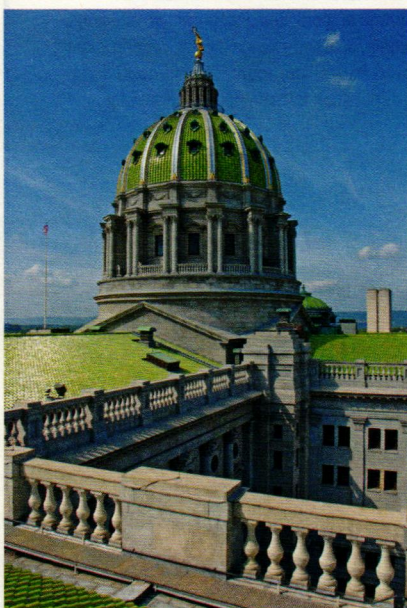
Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025

www.ludowici.com

New Lexington, OH 43764

Manufacturer of architectural terra-cotta roof tile & floor tile: more than 40 standard roof tile profiles including barrel, shingle, interlocking & shake & slate alternatives; customize shape, texture & color; historic renovation program; 75-year material warranty includes color.



Ludowici's custom color s-tile was used for the roof of the Pennsylvania State Capitol.



NIKO replaced the slate roof and sheathed the clock-tower dome in copper on the Hancock County Courthouse in Findlay, OH.

NIKO Contracting Co., Inc.

412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Click on No. 861 for ceilings; 8300 for roofing



The Acrymax system from Preservation Products can be used to weatherproof metal roofs and other materials such as wood, asphalt, concrete and masonry.

Preservation Products, Inc.

800-553-0523; Fax: 610-891-0834

www.preservationproducts.com

Media, PA 19063

Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

Click on No. 8180



Protecting America's heritage,
one landmark at a time.



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High Performance
Coating Systems

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Proven Solutions

800-553-0523

preservationproducts.com

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Stetz Copper Craft, Ltd.

403-931-2228; Fax: 403-931-2289

www.stetz.com

Calgary, AB T2J2T9 Canada

Manufacturer of custom architectural copper elements: roofs, dormers, finials, gutter systems & more; supplier of sheet-metal tools & machinery, roofing & masonry tools.

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029

www.vintagehardware.com

Port Townsend, WA 98368

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

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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.

Snow Guards

East Coast Roof Specialties

860-379-9072; Fax: 860-379-2046

www.icebrakes.com

Winsted, CT 06098

Manufacturer of IceBrakes cast-aluminum pad-style snow guards 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.



Gough SnoGuards & Accessories supplies snowguards made of heavy copper, seen here installed on a slate roof.

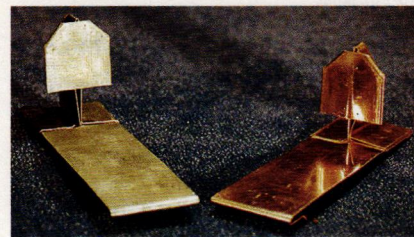
Gough SnoGuards & Accessories

708-485-6272; Fax: 708-485-6273

www.snoguard.com

Brookfield, IL 60513

Manufacturer & designer of snow guards: for all types of roofing; easy to install new & retrofit; in copper & painted metal; free layout patterns; custom.



Ornamental copper and lead-coated copper snow guards are available from NIKO Contracting.

NIKO Contracting Co., Inc.

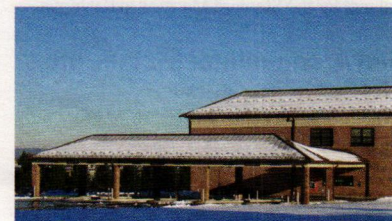
412-687-1517; Fax: 412-687-7969

www.nikocontracting.com

Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guard & leader heads; copper, lead-coated copper, zinc stainless steel; metal ceilings.

Click on No. 861 for ceilings; 8300 for roofing



Snowguards from Snoblox-Snojax were laid to eliminate the movement of snow and ice across this structure.

Snoblox-Snojax

800-766-5291; Fax: 717-697-2452

www.snoblox-snojax.com

Mechanicsburg, PA 17055

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

Click on No. 1758

Snow Management Systems

802-644-8400

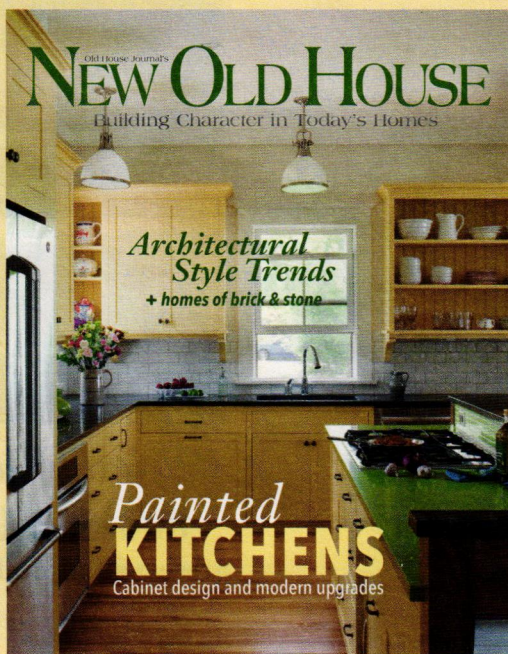
www.snowmanagement.com

Colchester, VT 05446

Manufacturer of snowguards: standard & custom complements various roof systems & architectural styles; color matching.

New Old House showcases homes and additions built with the integrity of yesterday and the modern innovations of today.

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Coming in the December issue:

Our annual issue focusing on religious buildings will profile David B. Meleca Architects of Columbus, OH, and will include projects from around the country.

Plus: Buyers Guides.



SnoBlox-Snojax.com

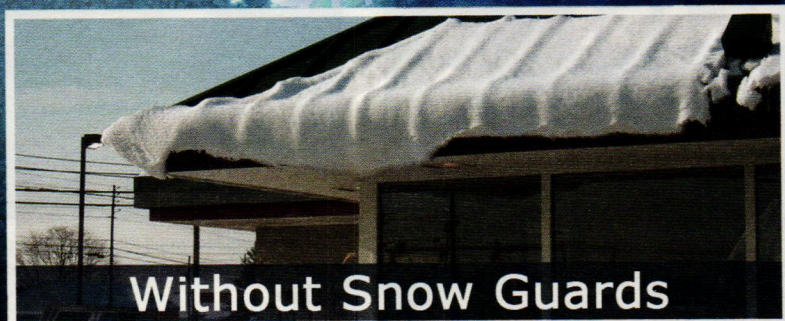
671 Willow Street
Lemoyne, PA 17043

Ph: (800) 766-5291 Ph: (717)737-4398
Fax: (717) 697-2452

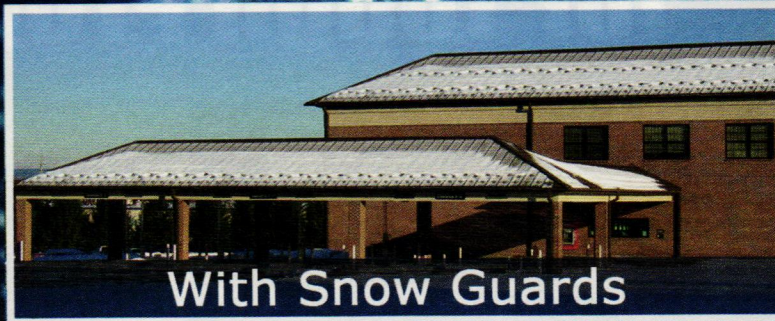
www.snoblox.com www.snojax.com

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Snojax II
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.

AS LOW AS \$3.50



Snojax I
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.

AS LOW AS \$2.50



11 Stock Deuce Colors



Ace
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.

AS LOW AS \$2.50



Deuce
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.

AS LOW AS \$1.75



SnowBreaker
Safely break up sliding snow and ice! Cutting edge design reduces the dangers of sliding snow and ice by breaking it up into smaller pieces. Available with "Peel & Stick" 3M tape option.



Icelax II
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.

AS LOW AS \$2.95



Icelax I
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.

AS LOW AS \$1.50



VentSaver
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.



ROOFCLAMP

Attach Accessories To Metal Roofs

Manufactured by Action Manufacturing, LLC Exclusively Marketed by SnoBlox-Snojax and Riddell & Co. Inc.



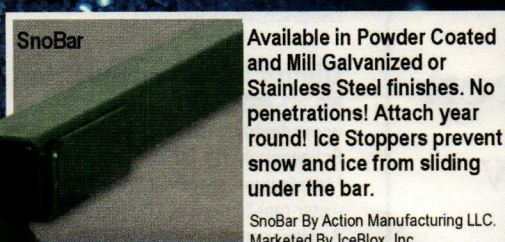
Metal SnowCatchers

Maple Leaf, Sun Burst, Standard, Fleur-de-lis, and Mustang Shapes. Stainless Steel, 82 durable powder coat colors.



New "Slate", "Shingle" and "Membrane" mounts for SnoBar, ColorBar, and ColorRail systems. Available in mill and powder-coated finishes to match your roof.

Marketed by SnoBlox-Snojax
As manufactured by Action Manufacturing LLC



SnoBar

Available in Powder Coated and Mill Galvanized or Stainless Steel finishes. No penetrations! Attach year round! Ice Stoppers 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.

Marketed by SnoBlox-Snojax
As manufactured by Action Manufacturing LLC



Double Bar Mount

Our new "Double-Bar" mount can be used with SnoBar or ColorBar. Available in mill or powder-coated finishes to match your roof. Mounts with our Patented RoofClamps.

Marketed by SnoBlox-Snojax
As manufactured by Action Manufacturing LLC

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



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ABATRON, INC., Kenosha, WI USA

www.abatron.com



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

Masonry Cleaning & Restoration

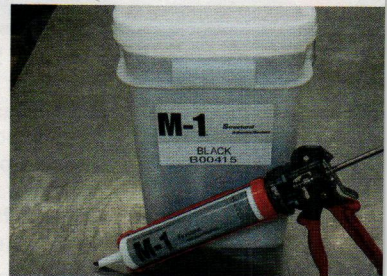


Abatron supplies wood restoration compounds and solvents for epoxies and other moldmaking materials.

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

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

Click on No. 1300



M-1 Structural adhesive/sealant from Chem Link Inc. bonds to many construction materials for repair on rooftops and other construction.

Chem Link Inc.
269-679-4440; Fax: 269-679-4448
www.chemlinkinc.com
Schoolcraft, MI 49087

Manufacturer of caulking & joint sealants & waterproofing materials & snow guards.



This building on the Milwaukee River has been partially cleaned with 101 Masonry Restorer from **Diedrich Technologies**.

Diedrich Technologies, Inc.
800-283-3888
www.diedrichtechnologies.com
Schenectady, NY 12303

Manufacturer of masonry-restoration cleaners, water-repellent sealers & paint removers: interior & exterior applications; ENVIRESTORE 100, a masonry restoration cleaner that retains patina.



LimeWorks.us

215-536-4482 ; Fax: 215-536-2281
 www.limeworks.us
 Telford, PA 18969

Masonry & restoration services: full-service company; professional restoration; builds sustainable structures.



Graciano restored the historic Queensboro Bridge in New York City.

Graciano Corp.

610-523-5076; Fax: 412-963-6662
 www.graciano.com
 Allentown, PA 15238

Specialist in masonry concrete restoration & historic preservation: has restored Rockefeller Center, Queensboro Bridge, Shea Stadium; services include terra cotta, stone, tuck pointing, water-proofing, caulking & pressure grouting.



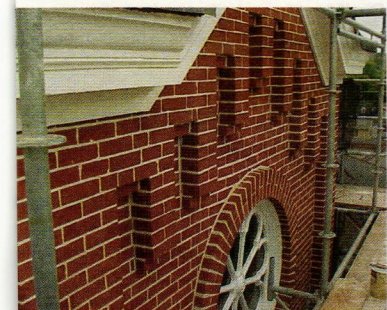
Omni Shoreham Hotel in Washington, DC, has undergone major refurbishment and now features numerous standard and custom-made limestone elements.

Haddonstone (USA), Ltd.

719-484-4554; Fax: 719-948-4285
 www.haddonstone.com
 Monument, CO 81001

Manufacturer of classical & contemporary cast stone: columns, balustrades, benches, planters, fountains, gazebos, interior ornament, statuary & more; 500+ designs; custom designs.

Click on No. 4020



LimeWorks.us provides restoration and repointing services for masonry projects.

Nawkaw applied its patented masonry color treatments to the Margaret Mitchell House, restoring the mortar to its original appearance.

Nawkaw Corp. - GA

706-355-3217; Fax: 706-355-9199
 www.nawkaw.com
 Bogart, GA 30622

Manufacturer of masonry stains designed to permeate brick, block, mortar, pre-cast, concrete, stucco & manufactured stone: for decorative re-coloring, renovation, restoration & corrective-coloring projects; 25-year warranty.



North Shore Architectural Stone offers statuary as well as columns and other stone products.

North Shore Architectural Stone

516-759-2156; Fax: 516-671-2885
 www.nsstone.com
 Glen Head, NY 11545

Supplier of stone architectural products & restoration services: statues, signage, benches, vases; restoration; rigging; sculpture & statuary repair & restoration; onsite engraving; masonry; granite, limestone & bluestone.

Trow & Holdén

800-451-4349; Fax: 802-476-7025
 www.trowandholden.com
 Barre, VT 05641

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.
 Click on No. 1058

TROW & HOLDEN MASONRY RESTORATION SET

OUR MORTAR REMOVAL SET INCLUDES:

- Trow & Holdén "Type B" short stroke air hammer with 1" piston*
- 10' air hose assembly with all hardware installed, including **Staubli push-button Quick-Connect**
- Mortar removal chisels (4) — 1/8" and 1/4" carbide cape chisels, 4-tooth carbide ripper, 1/4" steel swept cape chisel (chisels also available in thicknesses starting at 1/32")
- Our Chisel Retainer
- Tool pouch & literature on tool use

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Everything you need to get started,* for a special price: **\$533**
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Weathercap® Joint Protective System

A permanent elastic seal for any masonry joint

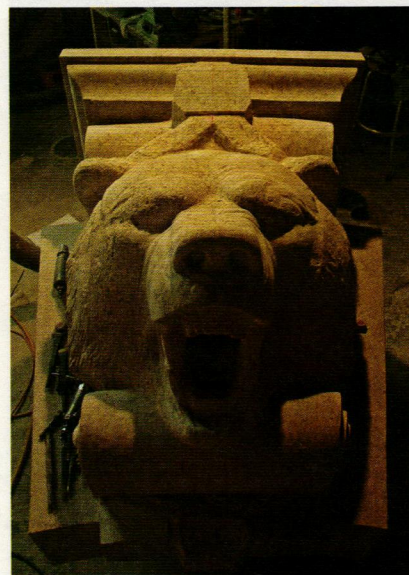
WEATHERCAP

U.S. Patent 6991400

Weathercap, Inc.
 www.weathercap.net
 985-649-4000 Fax: 985-847-1237

Type A Cap
 Type B The 90° Cove Cap

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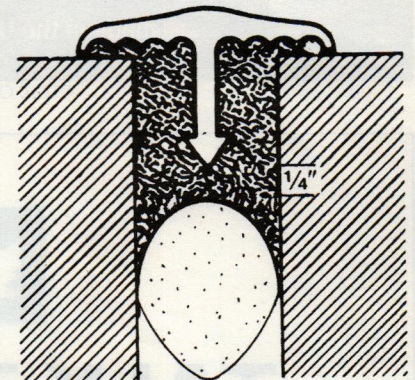
This architectural keystone by sculptor Sean Williams at the Barre Sculpture Studio, Barre, VT, was repaired using Trow & Holdén pneumatic hammer and carbide-tipped chisels.

Weathercap, Inc.

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

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

Click on No. 504



Weathercap's joint protection system is a soft-lead strip embedded in caulk to form a cap or seal for any masonry joint.

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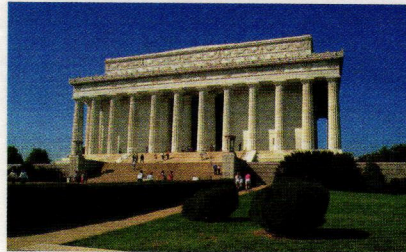
@PeriodHomes

@TradBuilding

@TradBldgShow

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Bird Control



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

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.

Bird Guard

800-331-2973; Fax: 814-455-9336
www.birdguard.com
Erie, PA 16501

Supplier of bird-control solutions for residential commercial applications: stainless-steel spikes line of sonic repellents.



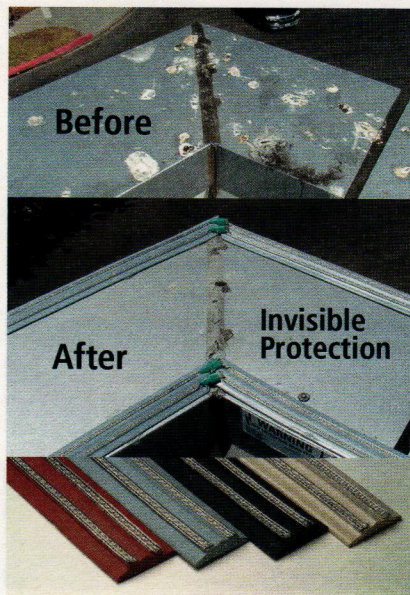
Bird-B-Gone's Jolt FlatTrack low-profile track system does not harm birds; it emits a mild shock as birds land on its surface.

Bird-B-Gone

800-392-6915; Fax: 949-472-3116
www.birdbgone.com
Irvine, CA 92618

Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird netting, electric bird track, visual, chemical & audio systems; stainless steel & polycarbonate spikes; Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers who are available for consultation & installation.

Click on No. 1352



Bird Barrier's Bird-Shock projects only 1/4 in. and comes in four colors; it provides almost invisible electrical-shock protection from all birds.

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.



BirdMaster equipment and supplies are used to prevent birds from roosting in this historic building.

BirdMaster

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

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

Wildlife Control Technology, Inc.

559-490-2262; Fax: 559-490-2260
www.wildlife-control.com
Fresno, CA 93727

Supplier & installer of products & services for the control of birds & wildlife: industrial & commercial applications; netting, scare devices, exclusion products & more.

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Public Sculpture

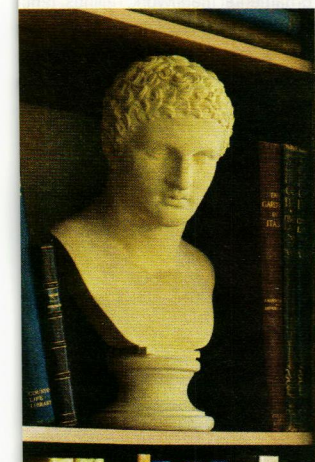


Ronald Siciliano created this life size plaster sculpture.

Ronald Siciliano Studio Design Associates

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 & workshop; 30 years of experience.



Marble sculpture is one of the specialties of Haddonstone.

www.traditionalbuilding.com

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
 www.haddonstone.com
 Pueblo, CO 81001

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

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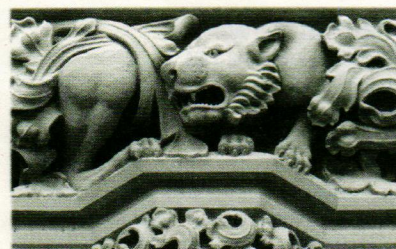
Pigott Studio created this family bas-relief portrait sculpted in clay and cast in tinted Hydrostone.

Pigott Studio

518-541-2008
 www.pigottstudio.com
 Mechanicsville, NY 12118

Sculptor: specializing in the human form in free-standing or bas-relief formats; from small interior pieces to monumental works; portraits; trained in classical architecture & sculpture design.

Click on No. 2092



This lion was hand carved in natural stone by the artisans at Stonesculpt.

Stonesculpt

650-575-9683; Fax: 650-322-5002
 www.customstonecarving.com
 East Palo Alto, CA 94303

Custom fabricator of hand carvings in natural stone: stone carving, masonry restoration, custom stone work & sculpture.

Fountains & Water Features



This Gothic style fountain with a lion centerpiece is one many fountains available from Haddonstone.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
 www.haddonstone.com
 Pueblo, CO 81001

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

Click on No. 4020



Kenneth Lynch & Sons manufactured this tiered fountain, which is topped with a pineapple.

Kenneth Lynch & Sons, Inc.

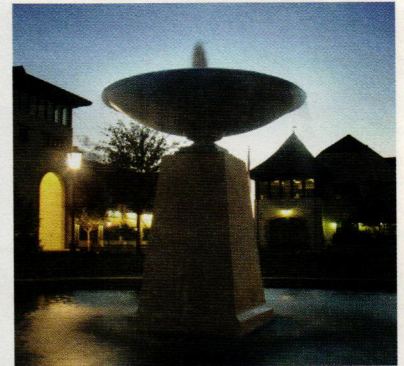
203-264-2831; Fax: 203-264-2833
 www.klynchandsons.com
 Oxford, CT 06478

Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weather-vanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.

No 9 Studio UK

011-44-1769-5404-71; Fax: 44-1769-5408-64
 www.no9uk.com

Umberleigh, Devon, UK EX37 9HF
 Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; flooring; restoration.



Robinson Iron fabricated this fountain for a botanical garden.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960
 www.robinsoniron.com
 Alexander City, AL 35010

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



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

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, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Traditional Cut Stone, Ltd.

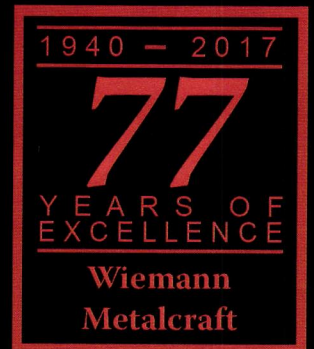
416-652-8434; Fax: 905-673-8434
 www.traditionalcutstone.com
 Mississauga, ON L5S 1S1 Canada

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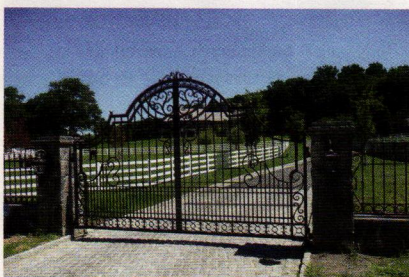
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www.wmcrafft.com

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Fences & Gates



This decorative metal gate was designed and fabricated by **Bill's Custom Metal Fabrications**.

Bill's Custom Metal Fabrications

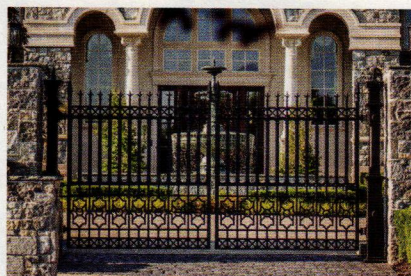
516-333-3562; Fax: Same as phone
www.ironcrafters.com
Westbury, NY 11590

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

Compass Ironworks

717-442-4544; Fax: 717-442-1948
www.ironworkclassics.com
Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings, décor, family owned; hand crafted; historical styles; recycled content.



Compass Ironworks created this gate made of aircraft-grade aluminum based on an 1861 English design; it has the appearance of iron and is guaranteed against corrosion.

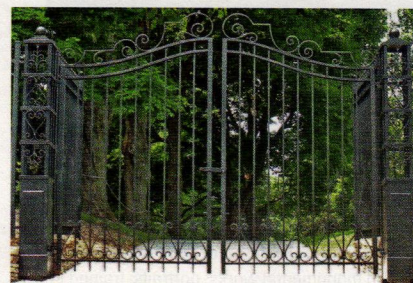


Flaherty Iron Works restored the bronze gates at the National Archives in Washington, DC.

Flaherty Iron Works, Inc.

703-971-7653; Fax: 703-971-8040
www.flahertyironworks.com
Alexandria, VA 22310

Custom fabricator of hand-forged metalwork: sculpture, gates, railings & furniture.



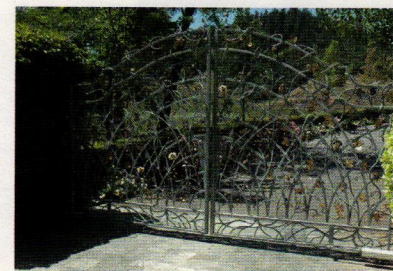
This intricately forged gate was made by the skilled artisans at **Heritage Metalworks**.

Heritage Metalworks

610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335

Atelier of skilled blacksmiths & craftsmen: exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.

Click on No. 1742



Designed and fabricated by **Wiemann Metalcraft**, this wrought-iron gate features repoussé and gilded-brass leaves and roses.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385

www.wmcrafft.com
Tulsa, OK 74107

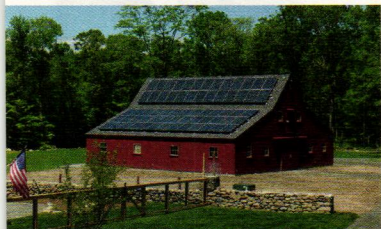
Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows; lighting, grilles, bronze & aluminum entry doors; cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Gazebos & Outbuildings

Columbia Equipment Co., Inc.

442-3340; No fax
www.columbiaequipment.com
 Port, NY 11520
 Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement elements; gazebos & outbuildings.



A post-and-beam barn is one of many styles available from **Country Carpenters**.

Country Carpenters, Inc.

228-2276; Fax: 860-228-5106
www.countrycarpenters.com
 Hebron, CT 06248

Manufacturer of pre-cut, pre-engineered New England style post-&-beam carriage houses, garden sheds & country barns: family owned & operated since 1974; catalog \$5.

Click on No. 1439

Fifthroom.com

293-2339; Fax: 724-444-5301
www.fifthroom.com
 Pottsville, PA 15044

Supplier of garden furnishings: furniture, garden benches, gazebos, greenhouses, pavilions, arbors, bridges & bridges; ceiling fans.



Haddonstone's Venetian folly combines architectural stonework components to create a Classical garden structure.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
 Pueblo, CO 81001

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

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Tanglewood Conservatories

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

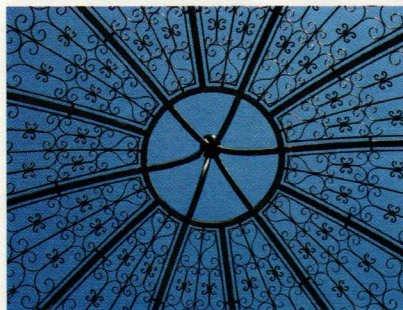
Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered.

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 326 Gilead St. Hebron, CT 06248 www.countrycarpenters.com 860.228.2276

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This forged-iron canopy is part of a large gazebo fabricated by **Wiemann Metalcraft** and installed in Sugarland, TX.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385
www.wmcraft.com
 Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Pavers



Material from **Belden Brick** was used to create this decorative pattern.

Belden Brick Co., The

456-0031; Fax: 330-456-2694
www.beldenbrick.com
 Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture/murals & more.

Historical Bricks, Inc.

354-5251; Fax: 319-688-3086
www.historicalbricks.com
 Iowa City, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World feel as well as historic restoration projects; pavers, cobblestones, clinker brick & more.

Click on No. 8079



Reclaimed Metropolitan street pavers from **Gavin Historical Bricks** were used to create this circular drive in Birmingham, AL.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285
www.haddonstone.com
 Pueblo, CO 81001

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

Click on No. 4020

Stone Legends

800-398-1199; Fax: 214-398-1293
www.stonelegends.com
 Dallas, TX 75217

Manufacturer of handmade architectural & landscape elements in cast stone: columns, signage, niches, pool coping, pavers, caps & finials for piers & walls, planters, fountains, gazebos, statuary, benches, mantels & more; restoration.

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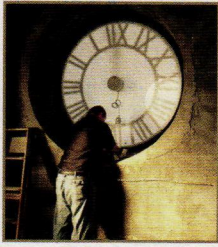
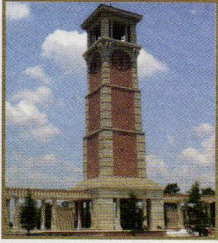
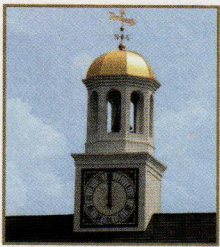
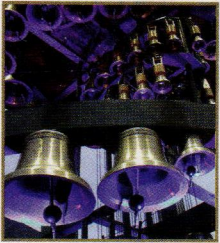
Antique Brewery Bricks

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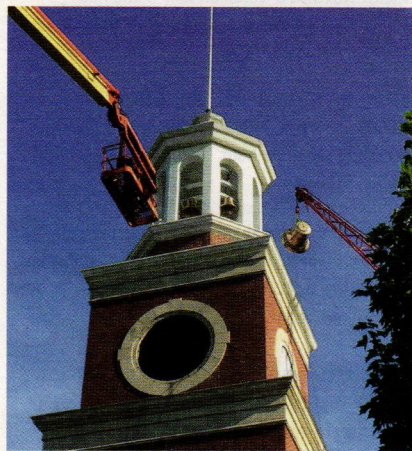
Barlow Tyrie, Inc.

800-451-7467; Fax: 856-273-9199

www.teak.com

Moorestown, NJ 08057

Supplier of solid, all-weather teakwood outdoor & garden furnishings; made in England, inventories in the U.S. for immediate shipment; wide range of benches (4 to 8 ft.), planters, chairs, tables & occasional pieces.



Christoph Paccard Bell Foundry completed the design and installation of a 49-bell carillon to replace its current electronic system in Miller Tower at Union University, Jackson, Tennessee.

Christoph Paccard Bell Foundry

800-849-6670

www.christophpaccard.com

Charleston, SC 29414

Foundry specializing in installation of cast bronze bells, chimes, carillons, electronic carillon systems, tower clocks & turn-key bell & clock towers; custom design & installation services as well as service, restoration & repairs for new or existing bell & clock systems.

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Historically styled planters and urns are available from **Haddonstone**.

Haddonstone (USA), Ltd.

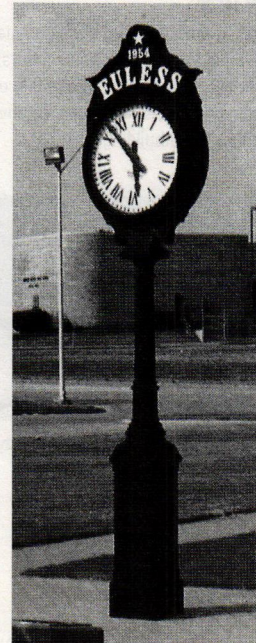
719-948-4554; Fax: 719-948-4285

www.haddonstone.com

Pueblo, CO 81001

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

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Street clocks in historical styles are a specialty **Herwig Lighting**.

Herwig Lighting

800-643-9523; Fax: 479-968-6422

www.herwig.com

Russellville, AR 72811

Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more aluminum & bronze; since 1908.

Click on No. 9130

King Architectural Metals

800-542-2379; Fax: 800-948-5558

www.kingmetals.com

Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.



Porter Corp. offers the Via signs as part of its Polygon line of outdoor products.

Polygon by PorterCorp.

800-354-7721; Fax: 616-399-9123

www.portercorp.com

Holland, MI 49424

Manufacturer of pre-engineered, bolted tubular steel gazebos, shelters, pavilions & enclosed structures: for parks, gardens, streetscapes, benches, courtyards & recreational facilities.

Reviewed by Judy L. Hayward

The Title Says It All

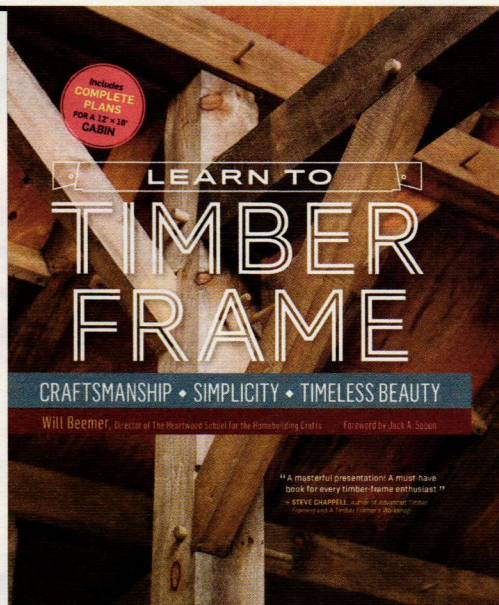
Learn to Timber Frame

By Will Beemer

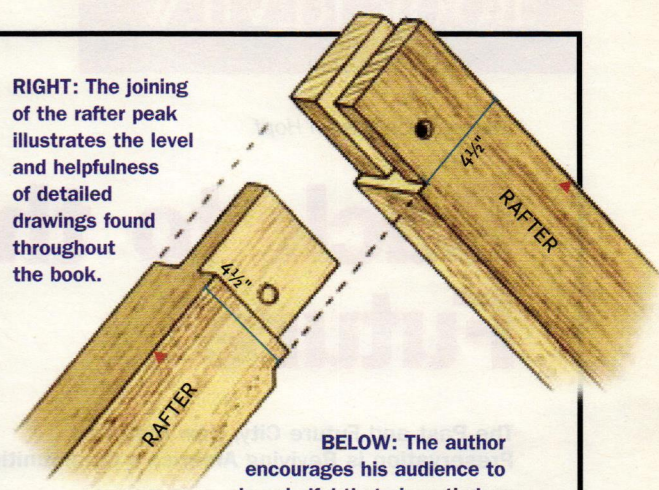
Storey Publishing, North Adams, MA; 2016

Hardcover; many color photos & illustrations;

192 pages; \$24.95; ISBN: 978-161-2126685



RIGHT: The joining of the rafter peak illustrates the level and helpfulness of detailed drawings found throughout the book.



BELOW: The author encourages his audience to be mindful that since timber framing uses large dimensional wood (greater than 5 by 5 inches) that a few tools should be used to “bring the tools to the work piece rather than the other way around.”

If we were to judge *Learn to Timber Frame* by its title and cover, we would assume that this book is a dandy text for do-it-yourselfers. We would be right but not completely right. In truth, *Learn to Timber Frame* is an education in timber framing for professionals, too. Yes, as the book’s cover promises, it delivers “complete plans for a 12' x 16' cabin.” It is possible to read and build with this book as a guide. But that is just the beginning.

This book is valuable because it guides anyone, aficionado or pro, through the design, tools, craft, and erection of timber frames. Architects and architectural historians can benefit from a read if they want to understand the timber frame phenomenon of the past 40 plus years. Newly hired workers in timber frame companies can benefit from reading it as an introduction to work. Young people in vocational carpentry programs yearning for something more than stick framing or modular construction can read it for inspiration and courage to as Beemer writes, “work with hand tools that can be carried in one tool box.” Homeowners can read it to familiarize themselves with terms and design in advance of interviewing timber framers for a project.

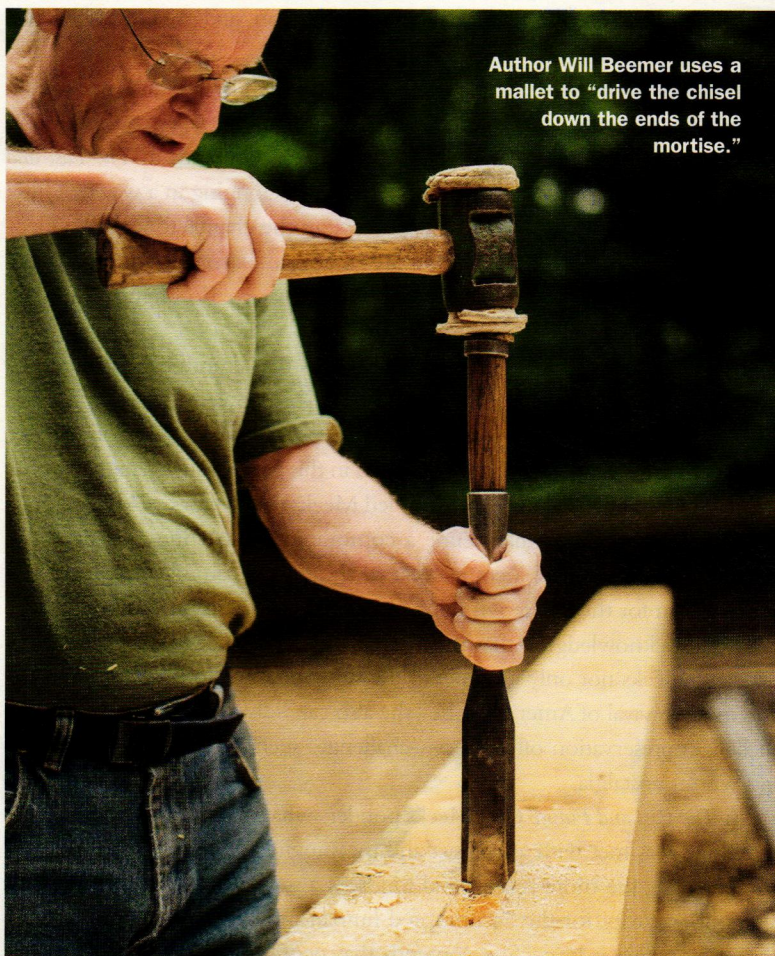
This book is valuable to so many types of readers because it is written by an educator, Will Beemer, co-director of the Heartwood School for the Homebuilding Crafts in Massachusetts. Will and his wife have been at the helm of the Heartwood School since 1985. He is a founding member of the Timber Framers Guild and currently active in the development of the Guild’s Apprenticeship Training Program. He has taught timber framing all over the world.

Will has translated his practical hands-on experience into a readable form that gives the reader the courage to build. The book is carefully organized into nine chapters that define timber framing, help the novice to get started, and then systematically work from plans to tools to cutting to raising the frame.

Beemer has thoroughly augmented the text with detailed photos and drawings to make the process clear. The book has excellent graphics. Call-out boxes expand on such practical topics as the difference between softwood and hardwood and whether more timber should be ordered. There are “Timber Tips” freely shared throughout the book that appear just when the student might have a question on craft detail such as, “Both the tenon and the mortise should be shaped to be parallel with the grain of their respective members.” He finishes the book with a chapter on foundations and enclosure systems, a glossary, resource list and bibliography.

Traditionally journeyman took their journeys after having served an apprenticeship. Master builder and educator, Will Beemer, accelerates the process with this book. Whether you build the cabin or not, you’ll want to!

Judy L. Hayward is executive director of Historic Windsor and its Preservation Education Institute in Windsor, VT, and she is also the education director for the Traditional Building Conference Series produced by Active Interest Media. She can be reached at jhayward@aimmedia.com.



Author Will Beemer uses a mallet to “drive the chisel down the ends of the mortise.”

Photography by © Jared Leeds Photography, illustration by © Michael Gellatly, from *Learn to Timber Frame*, © by Will Beemer, used with permission from Storey Publishing.

Reviewed by Kristen Hopf

Back to the Future

The Past and Future City, How Historic Preservation is Reviving America's Communities

By Stephanie Meeks with Kevin C. Murphy

Island Press, Washington, DC, 2016

352 pages; 11 photos, 15 illustrations.

Hardcover ISBN 9781610917087; \$60

Paperback ISBN 9781610917094; \$30

E-book ISBN 9781610917100; \$14.99

With fervor and clarity, *The Past and Future City* highlights the significance of honoring the varied and vivacious history of America, and explains why and how the preservation of historic buildings and places is essential in the present and future world of urban planning.

Author Stephanie Meeks explores the power of place, various visions of the “ideal American city,” how older buildings enhance urban vitality, and looks ahead to imagine the effect historic preservation will have on climate change, the environment, and the future of liveable cities.

During Meeks’ tenure as president and chief executive officer of the National Trust for Historic Preservation, the organization has broadened its work to focus on the profound bond between older buildings and vibrant cities, while leading research demonstrating the benefits of historic preservation in today’s urban areas. One such benefit is the significant power that place can play in the lives of citizens—of all urban, suburban, and rural areas—across the country.

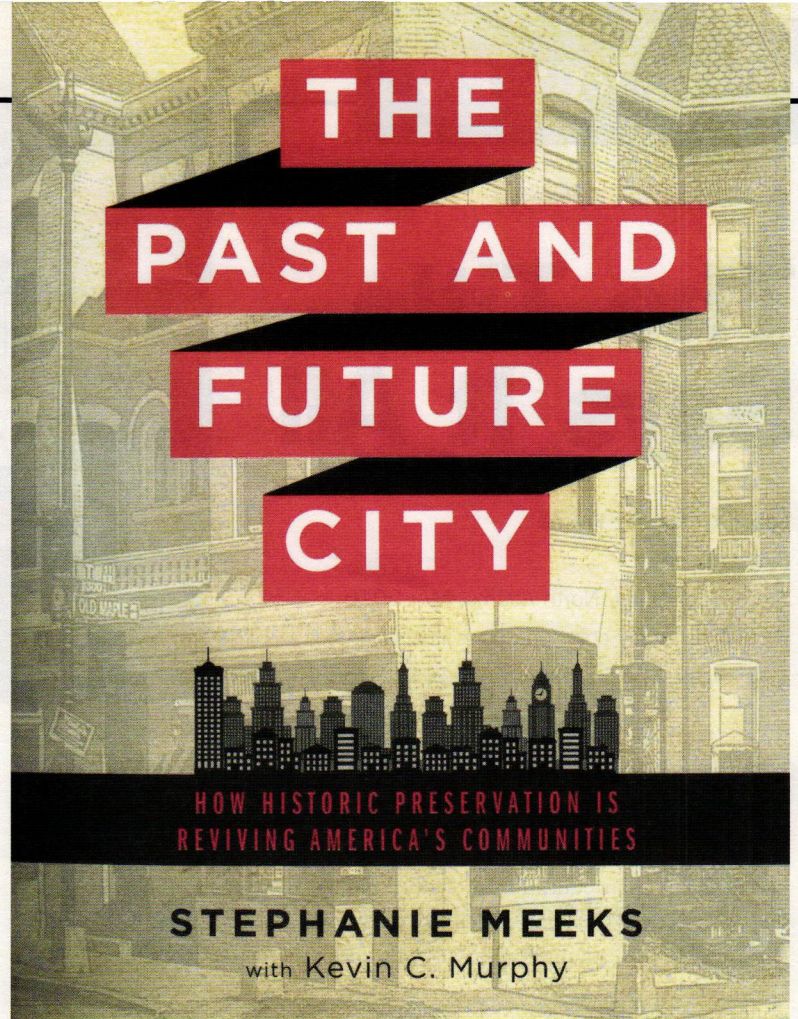
In the hierarchy of needs, the most powerful after physiological needs such as air, food, and safety is the feeling of belonging. This feeling can be found deeply intertwined within our culture, and Meeks contends in *The Past and Future City* that “old places speak to the need for belonging in a way that little else can.” She points out that such places give us the chance to feel a connection to others, to the broader community of human experience, and convince us that the lives we lead are meaningful—that what we do often has a direct and consequential impact on the future.

In *The Past and Future City*, Meeks explains that emotional and personal connections with places are necessary in order for people to find psychological balance, and that these connections give people the feelings of support, groundedness, and security they often need in this perpetually changing world.

It is these powers of place that have led Meeks to the work of historic preservation. “Saving places that define a community so that future generations can know their past, feel a connection to those who came before, and build a foundation for the future—is the heart of historic preservation,” she states.

While acknowledging that the soul of a place is what makes it special in a society, Meeks not only commends the substantial role of historic preservation in the revival of America’s cities, she also candidly and clearly analyzes the challenges preservation often faces—challenges such as gentrification, elitism, and wistful nostalgia.

In *The Past and Future City*, Meeks ponders what makes a building become loved, and was met with a succinct and meaningful answer: age. The longer a building ages, the more respect and fondness a society may have for its conspicuous maturity, for the accumulated human investment it displays, for the charming patina it bears. She contends that people love old buildings. They



love their character, their history, and the sense of connection they provide—put simply, that power of place.

Looking to the past and present as evidence, Meeks also explores how old and historic places bring tourists to cities, which is significant, because tourism is the biggest industry in the world. It is the first, second, or third largest industry in every single American state. “Among cities with no particular recreational appeal, those that have substantially preserved their past continue to enjoy tourism.... Tourism does not go to a city that has lost its soul.”

In *The Past and Future City*, Meeks argues that historic preservation is not only important for the emotional sake of humans, but that it can and should play a significant role to ensure a more sustainable and environmentally friendly future for our planet. Throughout the book’s seven chapters, Meeks covers such topics as “Downtown Is For People: Competing Visions of the Ideal American City,” “Building Reborn: Keeping Historic Properties in Active Use,” and “The Greenest Buildings: Preservation, Climate Change, and the Environment.” She uses both anecdotal case studies—on topics such as suburban sprawl—and informative graphics, charts, and historical photos to explain how preservation can enrich cities across America in a way that is both practical and sustainable.

Though climate change has added urgency to preservation efforts, the concept that older and historic buildings have a major role to play in creating greener, more sustainable communities is not new. In 1980, the National Trust had a poster that showed a building in the shape of a gasoline can that read, “It takes energy to construct a new building—it saves energy to preserve an old one.” The poster explained why preservation is so fundamentally important to our future health and well-being.

Throughout the book, Meeks’ tone is informative, passionate, urgent, and hopeful. Historic preservation is one of the most intriguing aspects of restoring communities of all sizes, and understanding, caring for, and improving unique heritages is what makes these special communities come truly alive. In *The Past and Future City*, Meeks presents her case in a way that is coherent, rooted in exhaustive economic data and observational evidence, and provides us with an eager and enthusiastic perspective of the future of city building.

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Statues In Urbanism

Urbanism needs statues. Some simply become old friends, but others shout and you listen.

The statues where I grew up, in the North, were undemanding, and then, on the grounds of the Texas Capitol, for the first time I came face to face with Johnny Reb, and I felt deep revulsion.

I became inured to the Confederacy's continued presence when living in Charlottesville. I could ignore the Johnny Reb outside the court house and the pair of generals in their own parks nearby in a city rich with statues. Five more were at the University, two Jeffersons, a Washington, the Blind Homer Guided by a Student (1907), and The Aviator. Two more along Main Street, with two local boys, William Clark astride his horse with his party of six, and Sacagawea showing the way to him and Meriwether Lewis. Lately the city has indulged the arts community by buying or accepting modernist works scattered about.

There are 47 or more outdoor sculptures in Richmond where I now live. An equestrian George Washington with six Founders and six virtues installed in 1850 to 1869 outside Jefferson's Capitol is the star. Elsewhere Lincoln sits with his son Tad, and now various African Americans are found: Arthur Ash, the tennis champion; Maggie Walker, the entrepreneur; civil rights lawyer Oliver Hill, and Bill "Bojangles" Robinson, with 14 figures and one cross memorializing men who served the Confederacy, eight of them as generals.

After the Charleston murders the Confederates' presence has become an issue. In Charlottesville a murderous rally followed the city council's decision to remove the equestrian statue of General Robert E. Lee dedicated in 1924 and rename his park Emancipation Park with General Jackson's Freedom Park with his 1921 equestrian later voted for removal. Black plastic now shrouds the generals awaiting a court decision concerning the authority to remove them.

Elsewhere statues have tumbled, been removed or become subjected to intense debate. "Unite the Right" that sponsored Charlottesville's rally cancelled one planned for Monument Avenue, Richmond's Confederate Valhalla. The mayor had already formed a commission to determine how Richmond's statues might be "contextualized." Its first meeting came after the Charlottesville events, and was quite uncivil. Now the mayor and the governor favor removal, and the next meeting has been postponed. Meanwhile the Republican candidate for governor in November's election advocates leaving them and claims that removing them would cost the city \$3 million a year in tax revenue due to the district's diminished real estate value. Preposterous, says his opposition.

The statues' role in urbanism intensified the issue. Lost Cause advocates seeking a statue of General Robert E. Lee found a place for it in 1887 in a real estate extension of the better residential district. In 1890 a massive Confederate assembly dedicated the statue in its 50-foot diameter reservation on the divided, treed boulevard. In 1907, the equestrian Jeb Stuart and the standing President Jefferson Davis were added, again attracting large assemblies, but fewer came for Stonewall Jackson on a horse (1919), and the last,

Matthew Fontaine Maury in 1929 sitting behind the globe he had mapped.

In 1997 L. Douglas Wilder, the first African-American elected as a state's governor, got the African American Arthur Ash placed on the Avenue, albeit near the county line.

Richmonders love Monument Avenue. On Easter ladies in their invented hats and dogs in costumes parade there, and paving over its noisy asphalt blocks has been blocked. But now, after the murder in Charlottesville, those Confederates, but not the others, are a major issue.

The debate's intensity attests to urbanism's role in raising moral issues at the heart of the civil life. Traditional buildings using conventional compositions adjusted to their present time and enmeshed in an ever-changing urbanism identify the purposes they serve in a good city. Statues and figural decoration give them voice clarifying the common good that facilitates each individual's pursuit of happiness. The debates about those Confederates is about what that voice is saying now.

Some strident voices, thankfully few, want them to remain to inspire a continuing fight of the Lost Cause intended to restore the South's status quo ante. Others want them kept lest history be edited and forgotten. There are calls to "contextualize" them, perhaps by hanging signs on them: "I did something bad." A few denounce them as incorrigibles who ought to be banished and forgotten. The National Cathedral in Washington is removing Lee and Jackson from their stained glass window, and Richmond's Saint Paul's Episcopal where Lee and Davis worshipped is excising Confederate images

and symbols, but not without controversy. Others would ostracize them to museums where, like altar pieces formerly in churches, their aesthetic qualities can be appreciated without engaging their content.

The argument for removal accepts the premise that urbanism is purely a matter of technical management and buildings are aesthetic objects or instruments serving the economy, but treating all those as tools cannot produce urbanism that hosts the good city, the one that facilitates the pursuit of happiness, where people live their lives in the present aware of the past and with hopes for the future.

I suggest that cities that have Confederate statues ought to leave them alone to serve as powerful reminders of a past wrong and add statues of inspiring examples of warriors who fought to right wrongs and urge us to fight the injustices in our present. Making these new statues as prominent as those of the survivors will shame the survivors and remind us not to stand still but to move forward without a backward thought.

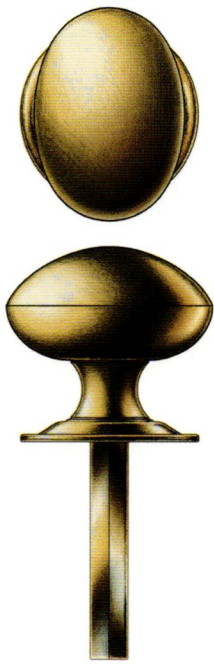
Each local community needs to decide whom to add. Richmond's candidates might be Sojourner Truth, Abraham Lincoln, Frederick Douglass, Harriet Tubman, Martin Luther King, Jr., Thurgood Marshall, L. Douglas Wilder, etc.

Adding them to the urban fabric will make a glorious American Valhalla and quash a problematic Southern display. Doing so as an act of civic good might forge a powerful unity within a divided community.

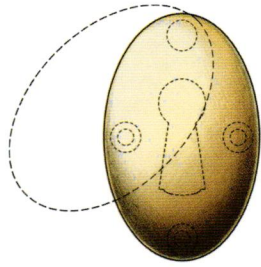
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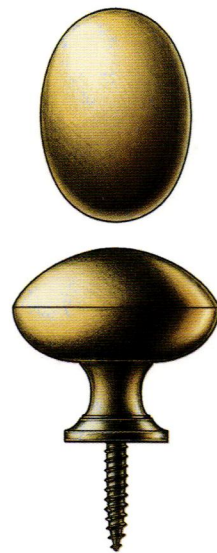
Historic postcard showing Monument Avenue in Richmond, VA.



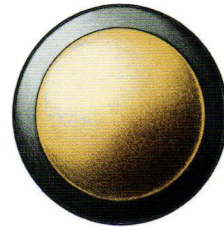
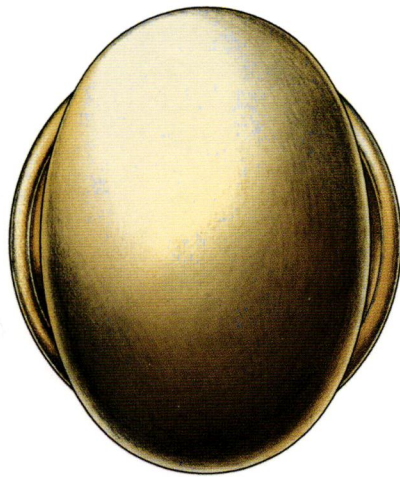
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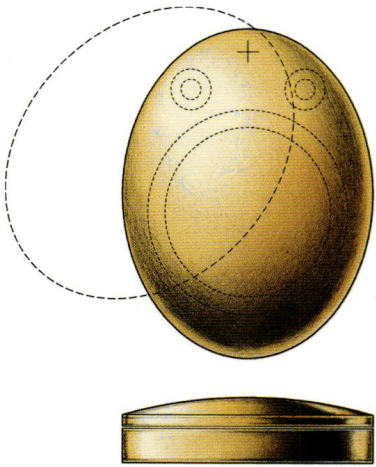
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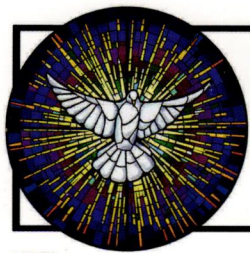
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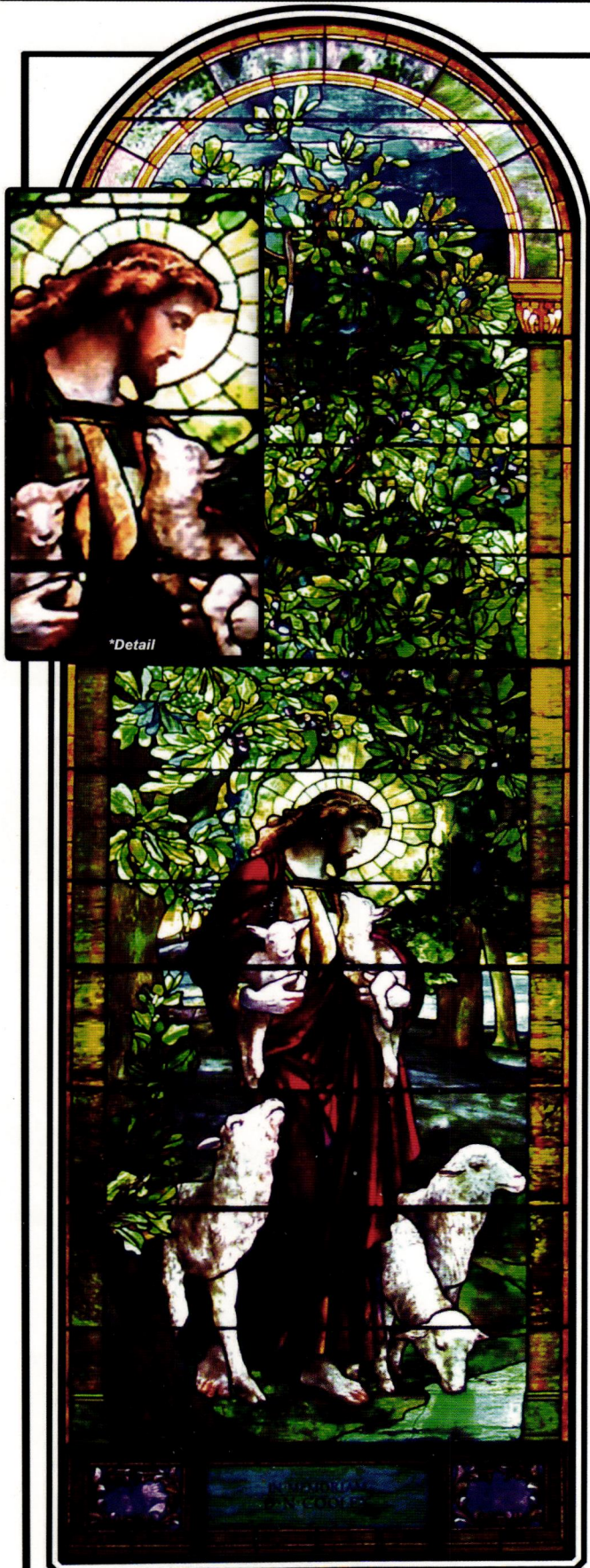
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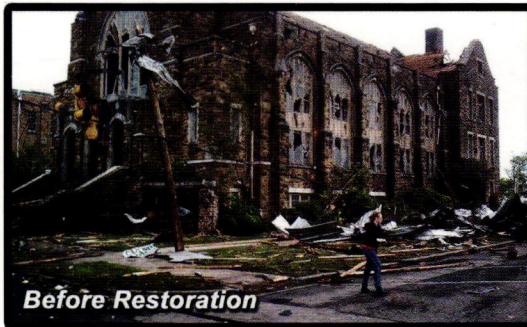
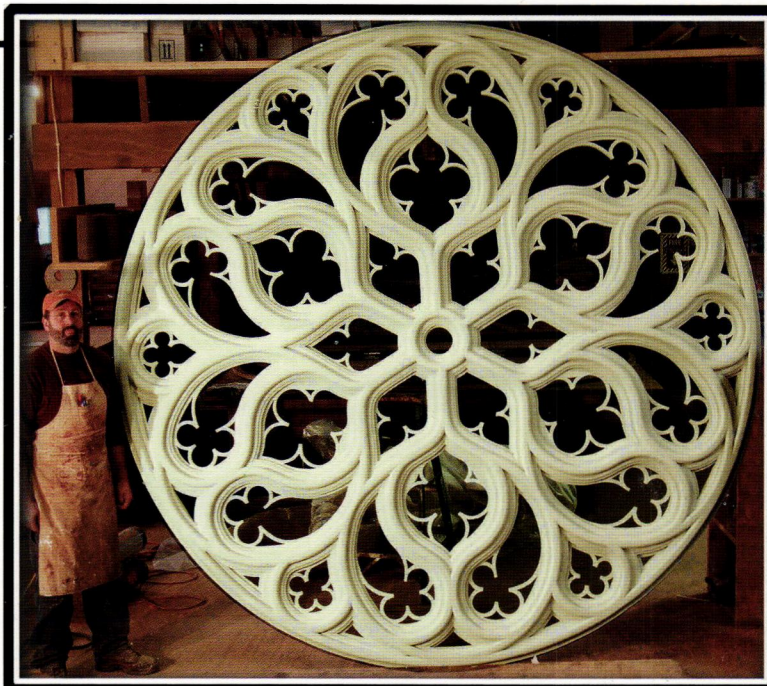
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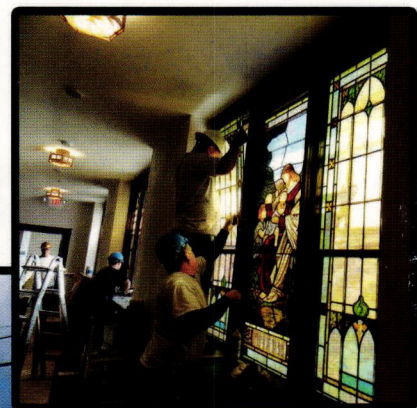
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