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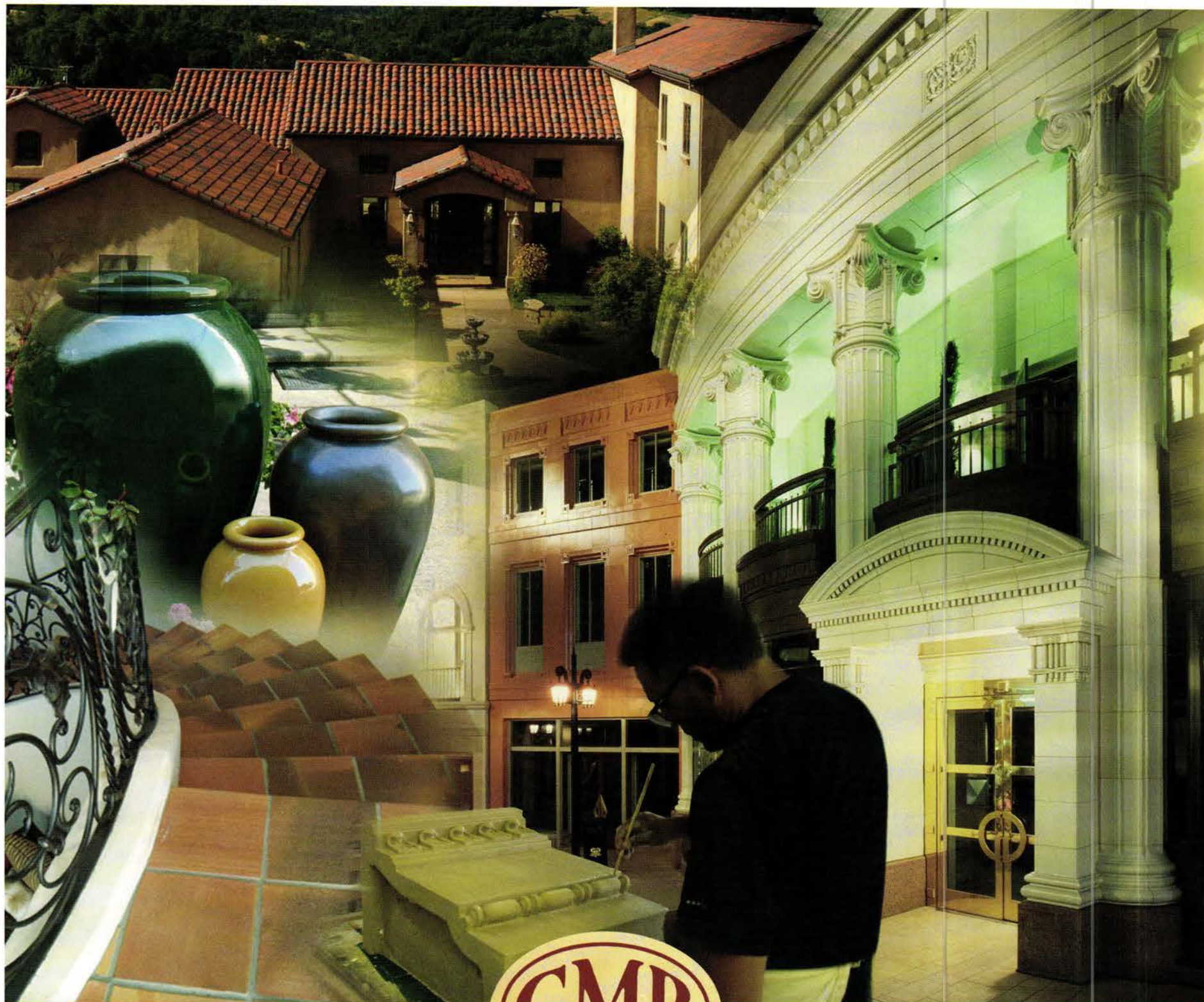


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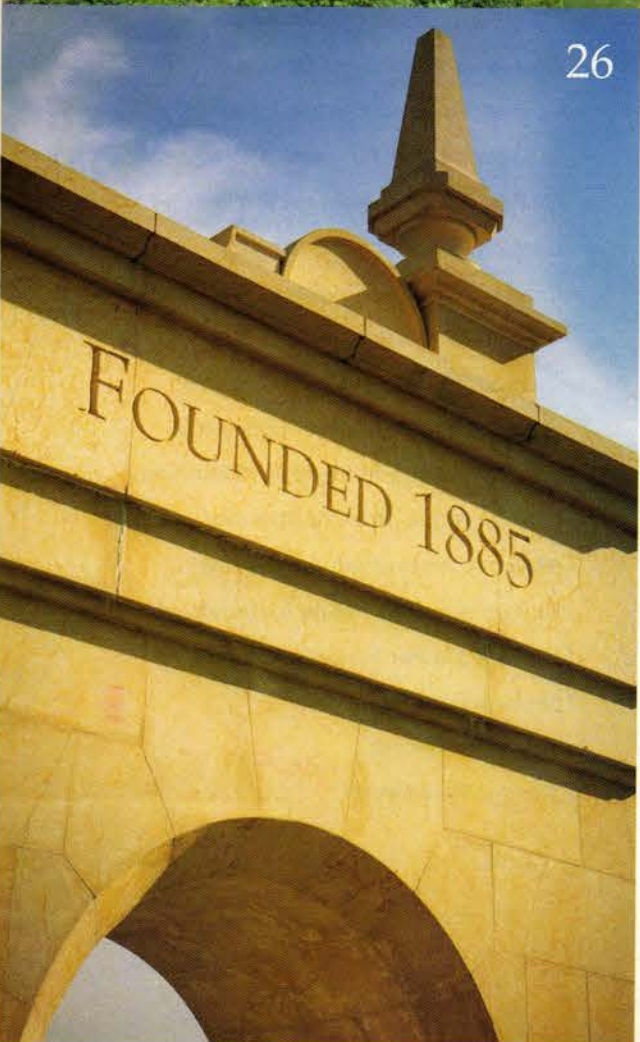
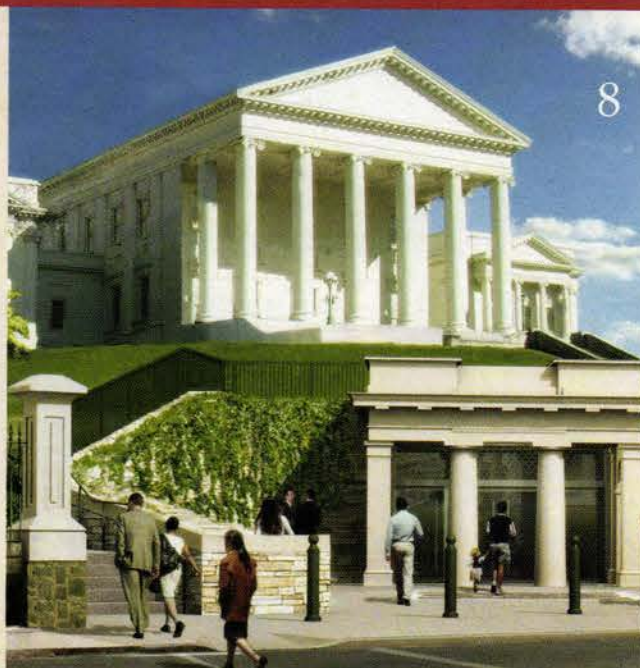
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On the cover: Einhorn Yaffee Prescott's rehabilitation of the Washington State Legislative Building in Olympia, WA, included the restoration of its central dome, which reaches a height of 287 ft. See page 19. Photo: Peter Aaron/Esto



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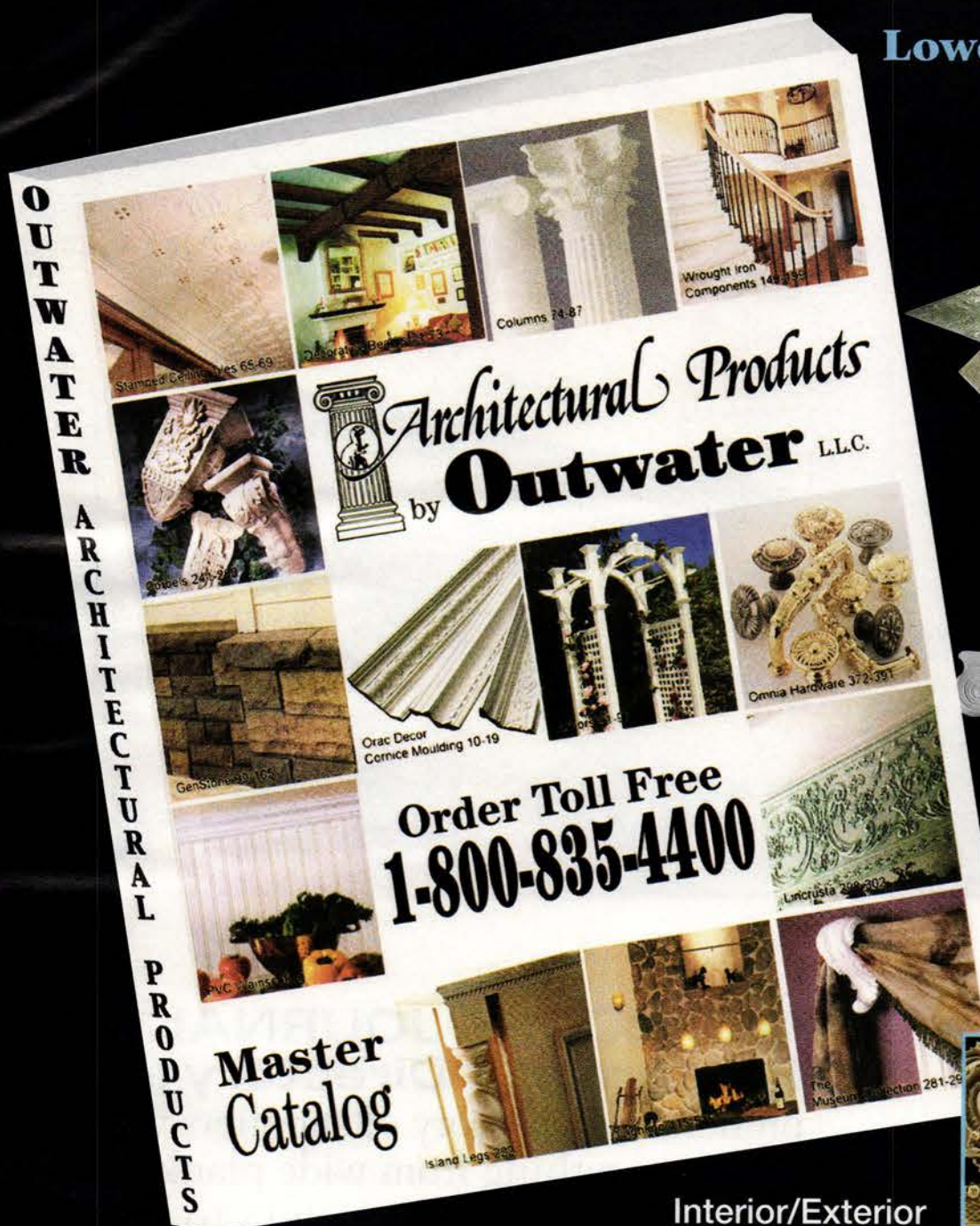
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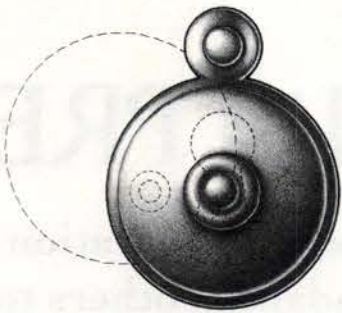
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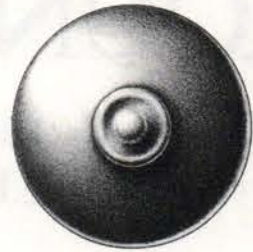
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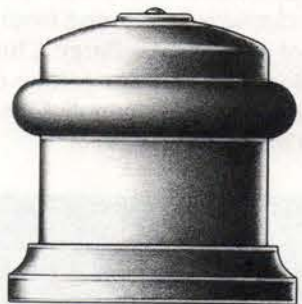
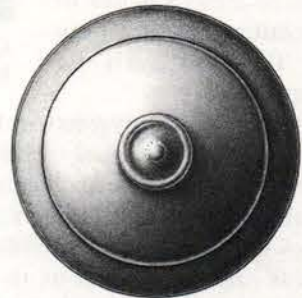
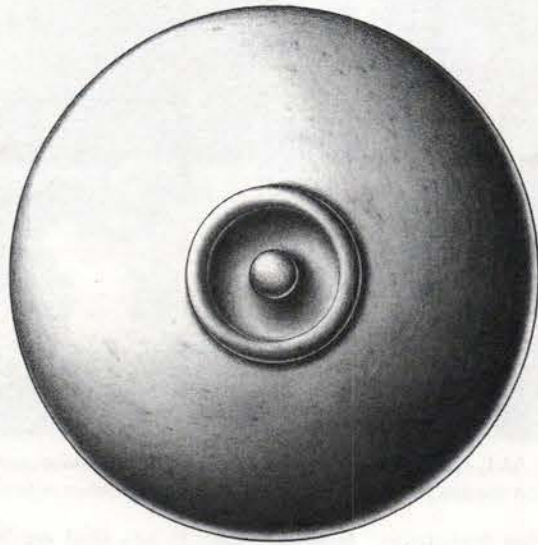
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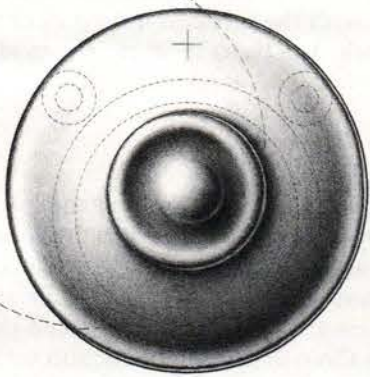
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GROUNDING IN PRESERVATION

Hillier Architecture's 10-year-old historic preservation studio has restored a broad range of iconic buildings and adapted others to creative new uses.

By Kim A. O'Connell

After climbing up several levels of scaffolding into the magnificent rotunda of the Virginia Capitol in Richmond, George Skarmas, AIA, seems oblivious to the cacophony of construction noise far below. Designed by Thomas Jefferson in 1785, the landmark building is undergoing a restoration so complete that it is difficult to find a spot not covered in scaffolding or drop cloths. Workers fill every corner, cleaning, repairing, and replacing elements – pounding, sawing and shouting as they go. Up in the rotunda, however, with the ceiling close enough to touch, Skarmas is lost in the exquisite detailing, noting how each painted flourish will be painstakingly reproduced.

Skarmas may be more invested in the success of this restoration than anyone. As the founding principal of Hillier Architecture's 10-year-old historic preservation studio, Skarmas has made it his personal mission to pursue the most challenging and complex restoration projects, usually involving the nation's most historically and architecturally significant structures. The Virginia Capitol is just one project in an impressive roster that includes the U.S. Supreme Court and the Lincoln Cottage in Washington, DC, the New Jersey State House Annex in Trenton, and the St. Louis Public Library. Other projects are an eclectic mix, ranging from one of the studio's earliest efforts – the restoration of the Undine Barge Club, a Frank Furness masterwork on Philadelphia's Boathouse Row – to one of its most recent, the development of a master plan for the Cincinnati Museum Center, an Art Deco building known for its 1930s murals.



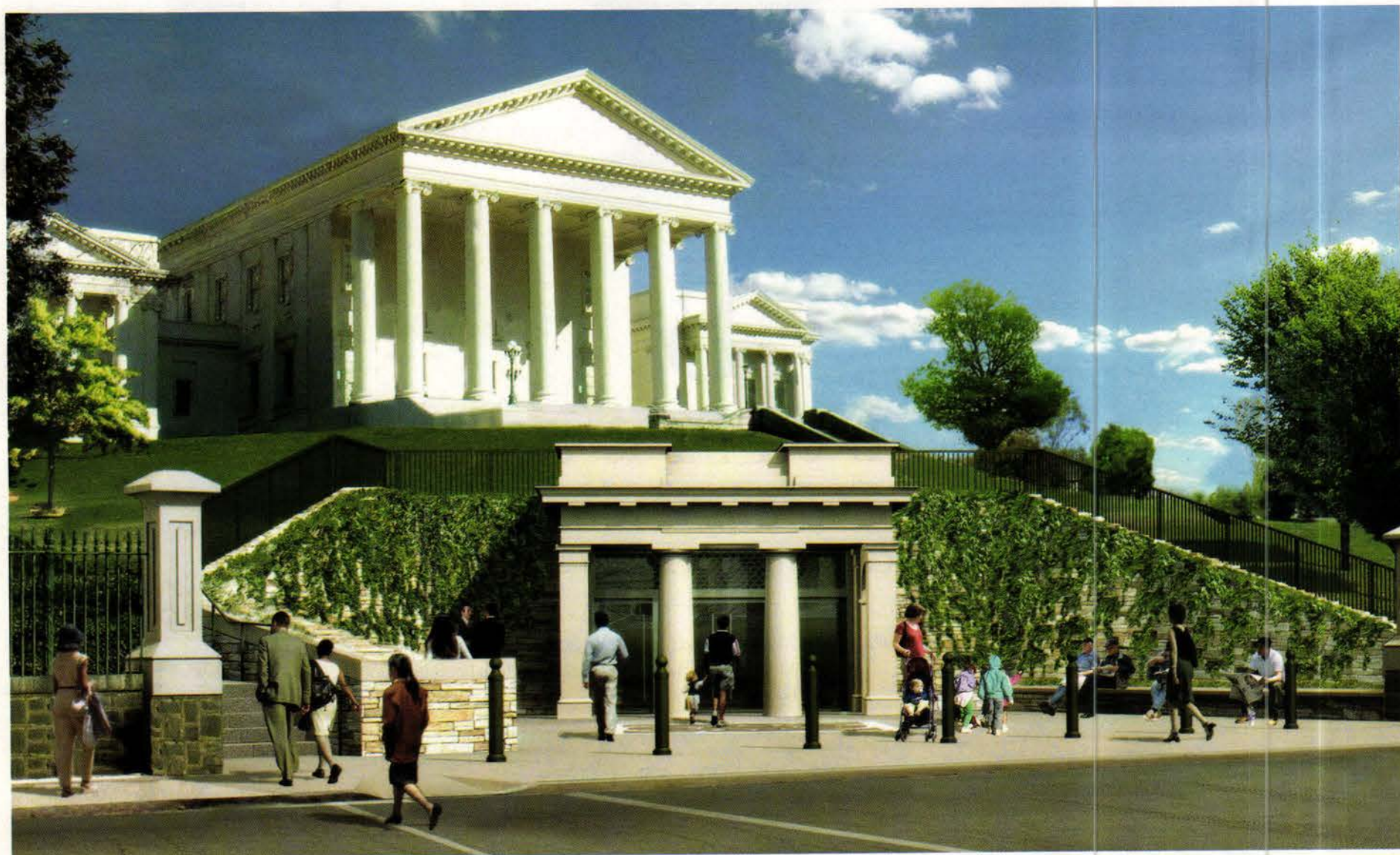
George Skarmas, AIA, the founding principal of Hillier Architecture's 10-year-old historic preservation studio. All photos: courtesy of Hillier Architecture unless otherwise noted

Although Skarmas extols the depth of his team's credentials and acknowledges his own exacting standards for restoration, he always defers to the guidance offered by the buildings and sites themselves. When presenting the firm's winning proposal for the Virginia Capitol restoration, for example, Skarmas admitted that they could not yet prescribe a complete solution without spending far more time investigating the bones of the structure, its relationship to site topography, and its historic connection to the city. That deference to the building and its history won Hillier the job.

"It is Jefferson's capitol, not George's," Skarmas says. "We were clear that we didn't have preconceived notions about the restoration. The building has evolved and stood the test of time, so I can't be so arrogant to say that we'll come up with the solution in two weeks. I would want Jefferson to approve of our work. The historic fabric, the evidence, the truth, the authenticity are timeless."

A Practice Emerges

In his native Greece, Skarmas was exposed to thousands of years of building tradition, but like many young architects he was more interested in the future, and that primarily meant new design and construction. Only after Skarmas traveled to the United States did his nascent ideas about historic preservation coalesce into a career. Skarmas has master's degrees in architecture and city planning from Ohio State University and a Ph.D in architecture from the University of Pennsylvania. After a stint teaching architecture



To preserve the classic "temple on the hill" appearance of the Virginia Capitol, the Hillier design team crafted an underground visitor passageway into the heart of the building. Visitors begin their journey at an entranceway that draws on the Classical vocabulary, but inside, the exhibit space is streamlined and contemporary.



After traversing the Virginia Capitol's entrance passageway, visitors arrive in a Modern "rotunda" that acts as a counterpoint to Jefferson's classically designed rotunda within, whose elaborate interior decorations are being painstakingly cleaned and reproduced where necessary.

at Ball State University, Skarmas began working on large-scale historic buildings with the Vitetta Group. When Hillier came calling in 1996, Skarmas had a finely honed sense of what a preservation practice should be.

"I was interested in the way people deal with environments, the process that enables you to understand the important dimensions and subtle things that people see or don't see in the built environment," Skarmas says. "As a society, we don't often have long-term values; we tend to consider certain aspects of the built environment disposable."

Skarmas views preservation as a pyramid, ranging from widespread adaptive reuse projects at the bottom to the most exacting, demanding conservation work, like that at the Virginia Capitol, at the top. "We want to avoid doing 'commodity work,' bottom-line-driven conversions," he says. "The higher you go on the pyramid the more challenging and complex it becomes, and your design freedom is limited. At the same time, there is not a single architectural expression. You can do a glass box or a Classical house if it is done correctly. But throwing on columns or a pediment is not necessarily the correct expression for any given building."

J. Robert Hillier, FAIA, who founded Hillier Architecture 40 years ago in Princeton, NJ, hails Skarmas and his team for giving the firm a national presence in the preservation field. The 300-person firm has primary offices in Princeton, NJ, Philadelphia, and New York City and produces a widely diverse catalog of projects, from Modern, glass-sheathed office towers in

Shanghai to the sustainably designed American International School in Chennai, India. In addition to preservation, the firm's other practice specialties are architecture, interior architecture, urban design and planning and graphic design.

"We're not part of all the noise that's created by the celebration of certain architects," Hillier says. "We're no Frank Gehry because of the way we're structured. We're a service-oriented firm. But what we have done that is different from most service firms is we have established these centers of excellence, such as in preservation, graphics and urban design."

Each studio is allowed to operate with surprising autonomy, although collaboration between practices is easy and encouraged. Although Bob Hillier admits that some potential clients don't know quite what to make of the firm's diverse portfolio, he says that a commitment to top-shelf design and a collaborative, service-oriented approach unify the firm. "I could see that America was starved for a heritage," Hillier says. "More and more buildings were getting older and needed preservation, so I could see it was a growing market. If you take the right people and you give them an entrepreneurial opportunity, they can do wonderful things."

Serving Jefferson and Lincoln

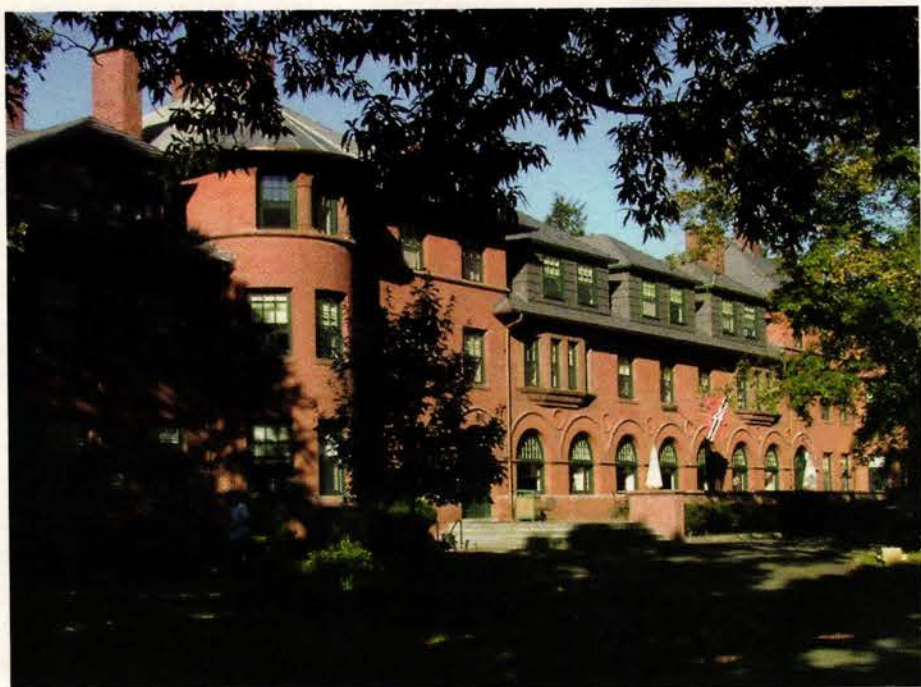
A hundred years have passed since the last major changes occurred at the Virginia Capitol. Between 1904 and 1906, two compatibly designed wings and the steps on the south portico were added to Jefferson's main building. Over time, interior spaces were divided or walled up, decorative paintings



In the Senate and House chambers, as elsewhere, wonderfully detailed paintwork had been covered up over the years. The design team was able to uncover sections that plainly showed the building's original paint colors and designs, which are now being carefully reproduced. Photo: Kim A. O'Connell



Using careful diagnostic techniques and historical documentation such as this photo from 1915, the Hillier team is bringing back the colorful decor that once distinguished the Capitol's legislative chambers. In the Senate chamber, the design team tested and re-tested a faux-wallpaper paint pattern until it closely resembled the original.



The Lawrenceville School in New Jersey retained Hillier to restore and upgrade Memorial Hall and a dormitory called Upper House (shown here). The Richardsonian Romanesque buildings are part of a historic campus area called the Circle, which was designed by architects Peabody and Sterns and landscape architect Frederic Law Olmsted.

were covered, and mechanical systems deteriorated. Today, the capitol restoration includes both an exterior and interior renovation, including the restoration of the roof, elevators, and stairwells, the complete replacement of the heating and cooling systems, and the abatement of water leakage and moisture. Perhaps most significantly, the project entails the construction of a 27,000-sq.ft. extension beneath the south lawn, which will serve as the capitol's new visitor orientation center.

Because the capitol grounds will remain the greensward they have always been, preserving the traditional "temple on the hill" appearance of the main south entrance, visitors will be funneled into the capitol via an underground passageway. Although dwarfed in size and significance by the capitol, the visitor entrance draws on the Classical vocabulary, with columns and a dentilled cornice. Inside, however, the space will be streamlined and modern, though deferential in its way, as it leads visitors through a series of ascending rooms and exhibit halls until they complete the journey into the capitol itself.

"The conscience of the design is very minimal and contemporary, with elegant materials such as limestone and granite, almost a Jeffersonian idea transferred to today," says Sonja Bijelic, AIA, an associate principal. "What excites us a lot is creating a new piece that is in concert with historic places. Every historic building has its own life and way that it is approached. So, always pulling the inspiration from the historical pieces is very important to us."

At the Lincoln Cottage in Washington, DC, the architecture is far more modest, but the historical significance is no less great. The Gothic Revival cottage was the summer retreat of President Lincoln and his family during the Civil War – as important to Lincoln as Camp David is to current presidents. The house was later used as a dormitory and an office building, with industrial green carpet, linoleum covering floors, pocket doors and other architectural features dismantled. After naming the cottage one of the nation's most endangered places, the National Trust for Historic Preservation selected Hillier Architecture to prepare a master plan that would include the restoration of the deteriorated house and the creation of a new Lincoln research center.

The complex restoration, which involves removing later additions and restoring details, is made more so because of the dearth of historic documentation. Initial thoughts about the restoration were altered and updated as the team learned more about the building. "Initially, they thought they'd like to operate as a house museum, exhibiting borrowed collections or some of Lincoln's papers," says Richard Ortega, PE, AIA, Hillier's director of preservation technology and project manager for the Lincoln Cottage. "Unfortunately, to be able to borrow those things you have to provide an appropriate museum environment, which would have required a certain level of relative humidity and temperature controls in the building. We



Historic documentation on the Lincoln cottage was scarce, forcing the Hillier team to design "period appropriate" interior spaces. Where they existed, however, historic photos guided accurate restorations of the porch, windows and other exterior elements.



Along with restoration, Hillier also works on adaptive reuse projects. In Philadelphia, the firm is converting the historic Parc Rittenhouse hotel into condominiums with ground-level retail. The building has been altered several times in the past, so the firm is now balancing restoring some of the original design where it can, while adding elements such as three new floors.

basically came to the conclusion that that was a bad idea. The building is the major artifact in this case, and if we choose to turn it into a museum and impose those kinds of mechanical systems on it, you're going to ruin the building, for a variety of reasons."

Because photographs or descriptions of interior spaces haven't been uncovered, the designers created "period appropriate" rooms that do not necessarily display original furniture or artifacts. But using documentation where it existed, the team was able to restore the cottage's porch to its Civil War-era appearance and undertake a meticulous restoration of all the windows. "I have to give high credit to the National Trust for taking a realistic and conservative attitude and not sacrificing the building for exhibits or programmatic needs," Ortega says. "I think the building is an accurate representation of what it was in Lincoln's time. It's a journey of discovery in many ways."

A Future for the Past

Although Hillier's preservation studio continues to target what some might call "pure" preservation projects, as the nation's infrastructure ages, the firm is increasingly tasked with adapting historic buildings to new uses. Even at the Virginia Capitol, the new visitor extension is a statement more about modernity than antiquity. "What makes that project so interesting is that the capitol itself is done in period design, and there's a transitional zone that goes to the addition, which is very contemporary," says James Garrison, AIA, an associate principal who specializes in adaptive reuse. "It's got a nice mix of new and old."

Both Skarmeas and Garrison note that a vast array of renovation decisions, some more successful than others, can be applied under the forgiving banner of adaptive reuse. "My own approach is very thoroughly grounded in preservation and architectural history, projecting it forward, instead of backward, in terms of pure restoration and mimicry," says Garrison. "I want to use traditional design elements as they were really intended and not as a veneer, while keeping the essential qualities of the building. The whole reason you want to adapt a building is that it has certain qualities that are worth keeping."



Despite the historical significance of the Lincoln Cottage – a Gothic Revival structure that served as the president's retreat during the Civil War – the house was allowed to deteriorate so badly that at one point squirrels were the primary denizens. Today, the house is undergoing a comprehensive restoration. Photo: Robert Lautman, The National Trust for Historic Preservation



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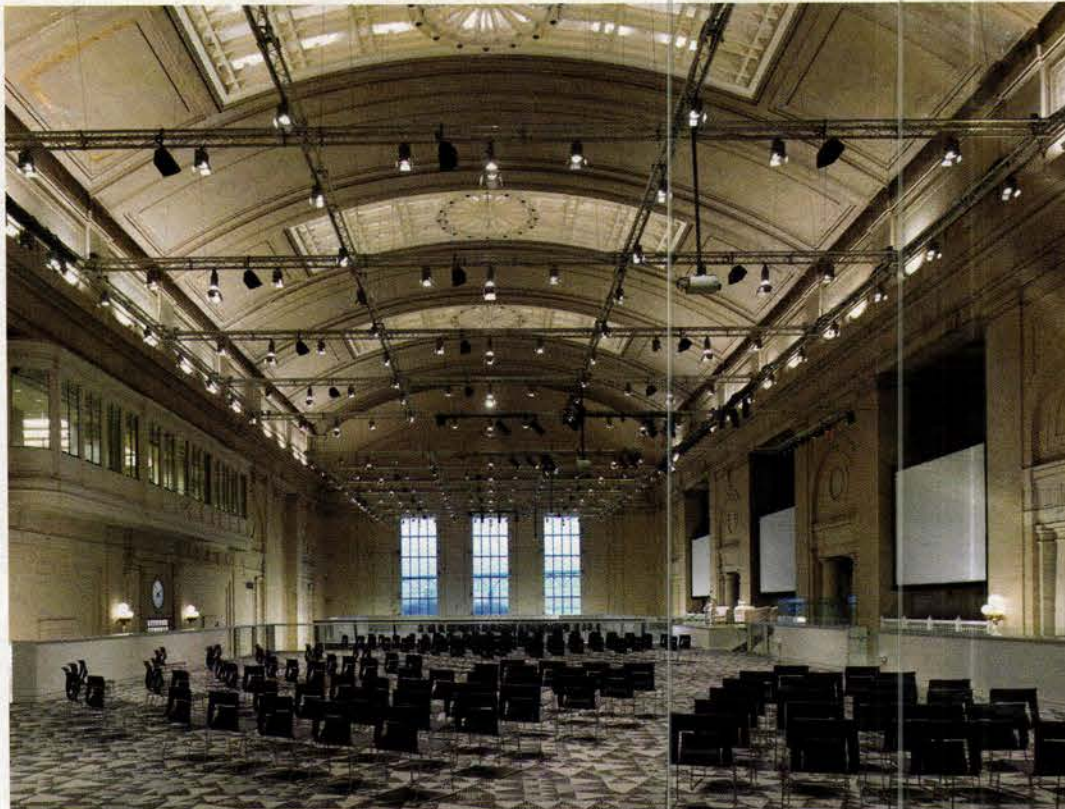
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Above and right: One of the firm's most interesting reuse projects was designing the new headquarters for Synygy, a software company, inside the historic Chester Waterside Power Station in Pennsylvania. In the Old Turbine Hall, notable for its 100-ft. vaulted ceiling, a sleek metal-and-glass data center stands where giant turbines once generated power. Photos: Jeffrey Totaro/Esto



One such structure is the Parc Rittenhouse, a 1927 hotel in one of Philadelphia's most historic neighborhoods. The 17-story structure, which was first built as the Penn Athletic Club, is replete with architectural features such as iron railings, arched windows and terra-cotta ornaments. The firm is now tasked with converting the building into condominiums above ground-level retail spaces, adding three new stories that will be set back from the original façade to distinguish old from new.

In Somerset County, NJ, the firm is now transforming an early 20th-century country estate once owned by a member of the Macy family (of department store fame) into a boutique hotel and spa for Sir Richard Branson. The main building will be restored to its original appearance wherever possible, with major additions taking their cues from the historic structure.

"It's a challenge to design the additions in a way that is compatible with the house and yet distinct, allowing the main portion of the house to be the visually dominant element," says Robert Hotes, AIA, a senior preservation architect with the firm. "While this house is certainly beautiful, and it is significant for its period, it's not a truly landmark structure. We're creating a very interesting dialog between the old and the new. The new pieces will take the old pieces as a starting point and perhaps exaggerate them and play up this luxury aspect, which is part of its program and purpose. It's a more fun response to the historic context."

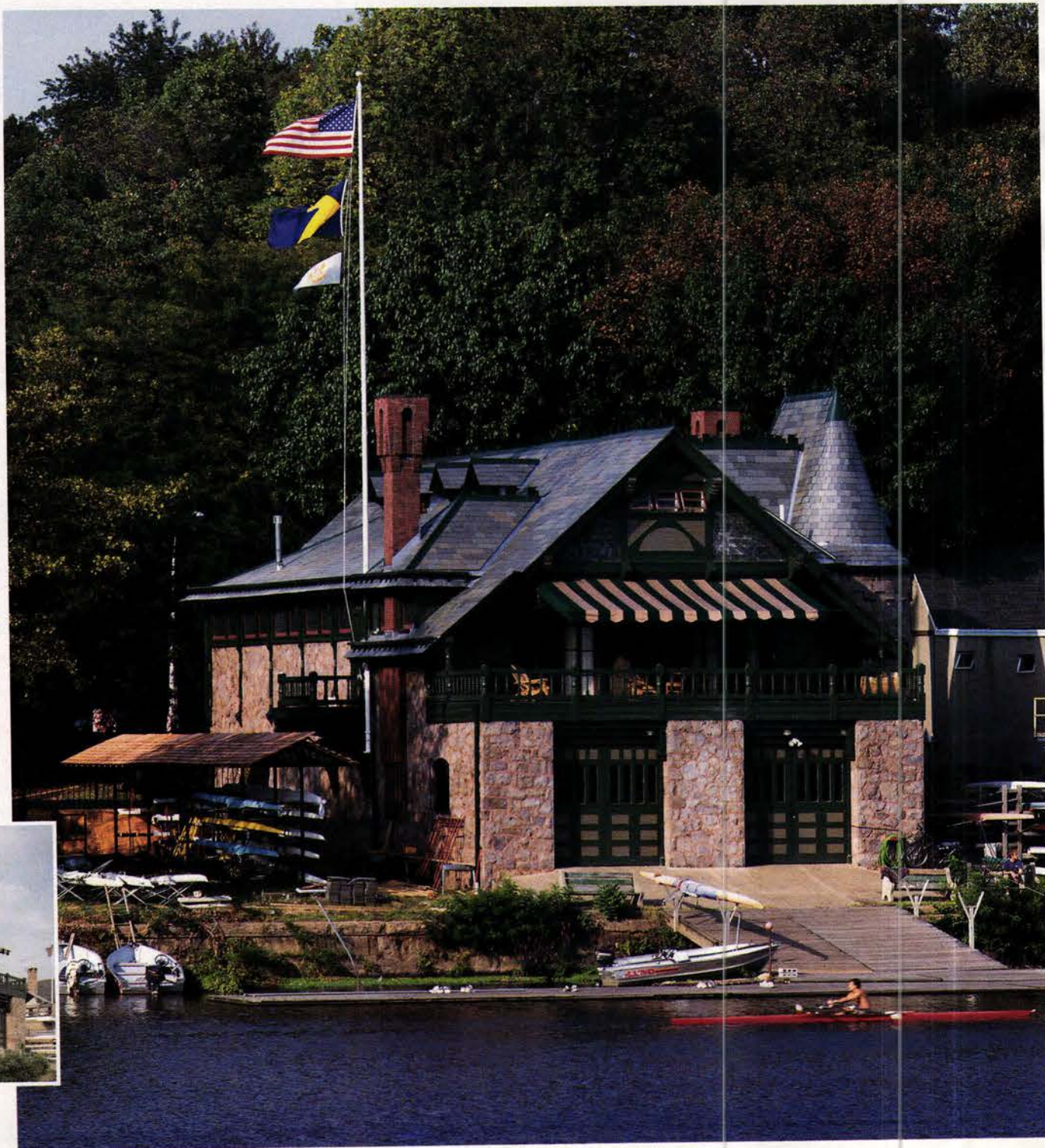
One of the firm's most intriguing adaptations involved the reuse of the Chester Waterside Power Station, a massive Industrial-Age structure in Chester, PA. Inside the 100-year-old Neoclassical building, the firm designed the sleek, utterly modern headquarters for Synygy, a software development company. At first glance, the cold, gray aluminum and glass boxes that organize the space appear incongruous with the building's warm, cream-colored stone and elegant columns. In a way, though, the fact that a building that once housed the technology of its time now houses the technology of ours is fitting.

"There are so many young companies that are intrigued by these old buildings," says Sonja Bijelic, who led the project. "The building then becomes almost a learning lesson for other young companies, showing the continuation of the ideas about technology over the centuries. The idea was to show technology and to respect the existing building."

Skarmeas gives high praise to the Synygy project, even if he might prefer to restore those buildings that remind him of the Greek temples of his youth. What he appreciates is the thoughtfulness and intelligence behind the Synygy design – and the fact that the interventions rest lightly on the historic structure and could be easily removed by future generations. "George and the rest of the studio are committed to historic preservation by the book – doing it the right way or not at all," Hotes says. "And that goes for the projects that fit into that premier landmark category as well as anything else."

"Every year more buildings will be deemed historically significant," Skarmeas adds. "From a social point of view, preservation is about more than architecture; it is an important activity that allows people to do the right thing." ♦

Below and right: On Philadelphia's famed Boathouse Row, the 1882 Undine Barge Club still stands as a monument to architect Frank Furness. In one of its first projects, the Hillier preservation studio was charged with recreating the club's original slate roof, restoring stained-glass windows and bringing back Furness' polychromatic design. Photo: Tom Crane Photography



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ENERGY EFFICIENCY

More architects and designers are turning to geothermal heating and cooling systems for historic buildings, as well as for new construction.

By Martha McDonald

Geothermal systems are being used more often these days, as clients and architects discover the advantages. They use less energy than conventional HVAC systems, so they are friendly to the earth as well as to the pocketbook, providing energy savings over the years. At the same time, geothermal systems are often easier to install into historic buildings because they have less of an impact on the structure.

Notable restorations such as Trinity Church in Boston and a Motherhouse in Monroe, MI, have incorporated geothermal heating and cooling systems and are giving them good grades. Unity Temple in Oak Park, IL, is gearing up to start installation of its geothermal system. At the same time, new construction projects such as the K.C. Irving Environmental Science Centre at Acadia University in Nova Scotia, Canada, are installing geothermal from the beginning.

Geothermal systems rely on the earth's natural thermal energy, a renewable resource. At approximately six ft. below the earth's surface, the temperature of the ground and groundwater remains stable at approximately 55 deg. F. Heat pumps draw heat from the earth to provide heat in the winter; in the summer, they draw excess heat from the building and transfer it back to the earth.

There are two basic types of geothermal heat systems: closed-loop and open-loop. The open-loop type uses groundwater from wells or surface water from lakes or ponds. The closed-loop type uses a plastic piping network installed either (1) vertically in drilled boreholes or (2) horizontally in trenches or excavations or (3) submerged in lakes or ponds. Vertical systems go deeper and are used on urban sites where land is limited. In horizontal systems, the pipes are closer to the surface (usually 4 to 6 ft.).

While the major advantage is significant energy and money savings over time, other advantages often cited include the fact that geothermal systems require considerably less equipment attached to the building, are quiet and require very little maintenance. The primary disadvantage is higher initial installation costs, but proponents are quick to point out that the energy savings over time more than compensates for this. Another problem is a lack of awareness among the population in general and in some cases, it's still hard to find an installer who's knowledgeable about geothermal.

Statistics from the Geo-Heat Center at The Oregon Institute of Technology, Klamath Falls, OR, show that sales of geothermal systems are growing 10% to 20% a year, according to Andrew Chiasson, research engineer. "About 40,000 units are sold each year," he says. "The technology started in the residential market, but it has slowed down there. Schools and office buildings, especially schools, are the fastest growing segments now. Geothermal has gotten very popular for historic buildings because there is no visible equipment. The pipes are buried underground and the heat pumps can be hidden in closets. There is no outdoor equipment, which means low maintenance and no noise."

He estimates savings in kilowatt hours can amount to 50% - 75% for heating and 30% for cooling. "The translation into dollars is a little different because heating uses fossil fuel," Chiasson says. "One of the barriers is finding contractors who can do the work. There are more people trained in it every year, but that is still a barrier. The cost of installation is usually higher because of the piping, but the payback is usually 5 to 10 years."

The Geothermal Heat Pump Consortium in Washington, DC, says there are more than one million installations in place in the U.S., saving 14 million barrels of crude oil a year. This website points out that the technology has been around for years, but recent improvements in materials and installations, efficiencies of compressors, pumps and other equipment have made it more appealing. This group estimates that sales are growing 20% a year and that geothermal lowers utility bills by 25% to 75%, while producing fewer greenhouse emissions. "It is especially good for historic buildings because



During a restoration directed by Goody Clancy & Associates, a geothermal system was added to H.H. Richardson's 1877 Trinity Church in Boston, MA. Six holes were drilled 1,500 ft. into the bedrock, almost twice the height of the nearby 793-ft. Hancock Building. They are positioned 45 to 75 ft. apart on the southern and western sides of the building. The holes were drilled by A&W Artesian Well Co., Smithfield, RI, under the direction of Shawmut Design and Construction, the construction manager. Photo: Peter Vanderwerker

there is very little impact to the building," according to this web site. (www.geoexchange.org)

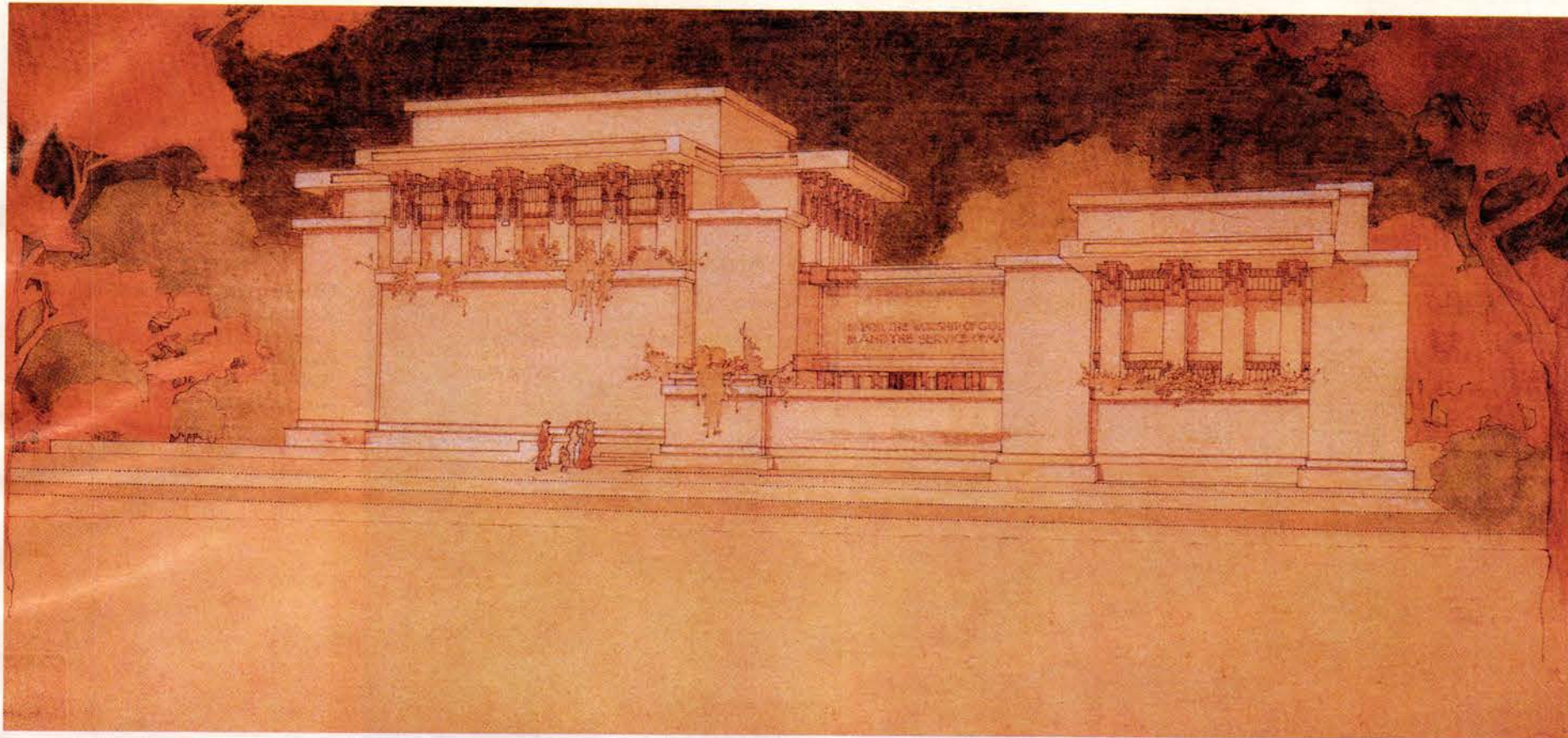
Recently renovated by Boston-based Goody Clancy & Associates, Boston's 1877 Trinity Church decided to use a very deep vertical system. Six holes were drilled 1,500 ft. into the bedrock, 45 to 75 ft. apart on the southern and western sides of the building. The system includes 13 heat pumps housed in an underground mechanical room and is designed to heat and cool the 14,000 sq.ft. renovated space below the sanctuary as well as the adjoining 15,000-sq.ft. parish house. The cost of installation was approximately \$800,000, plus \$400,000 for the pumps and piping.

"We used a standing-column well design," says Stefan Knust, AIA, Associate, Goody Clancy. "This type of system is used where you have sound bedrock, which serves as the container for the 1,500-ft.-high column of water. By inserting a narrower 'straw,' the water is drawn up from the bottom and moves through the heat-pumps within the building before returning to the top of the well. Overall, the water circulates along a 3,000-ft. path, moving slowly, gathering and delivering heat along the way. The quantity of wells was based on how much heating and cooling was needed, and the system's modular design allows for both demands to be met at the same time. The depth of the wells is almost twice the height of the nearby 793-ft. Hancock Building."

"We did look at other options, but this was the clear winner," Knust adds. "Geothermal systems are almost a no-brainer for historic buildings because they don't touch the building or introduce noise or vibrations. In this project, the estimated cost of putting in a conventional system was very high, comparable to the cost of installing the geothermal system. Plus it uses 40% less energy than a conventional system."

Trinity Church spokesperson Patricia Hurley says that the church is very pleased with the geothermal system. "It was a significant decision and we are particularly pleased with how invisible it is," she says. "We also felt very strongly that we wanted to work with the earth rather than using the resources of the earth. We have only been using it for a year, but our life-cycle analysis showed us it would pay off over time both ecologically and economically."

Another high profile restoration that made the decision to use a geothermal system is Frank Lloyd Wright's Unity Temple in Oak Park, IL. Designed in 1905 and opened in 1909, the Prairie-style building is undergoing a multi-million-dollar restoration that includes the addition of a geothermal system.



Above: Frank Lloyd Wright's Prairie-style Unity Temple in Oak Park, IL, is undergoing a multi-million dollar restoration that includes \$2 to \$2.5 million for the addition of a geothermal system to provide both heating and cooling for the building. The system is expected to pay for itself in eight to nine years. *Illustration: courtesy of the Unity Temple Restoration Foundation*

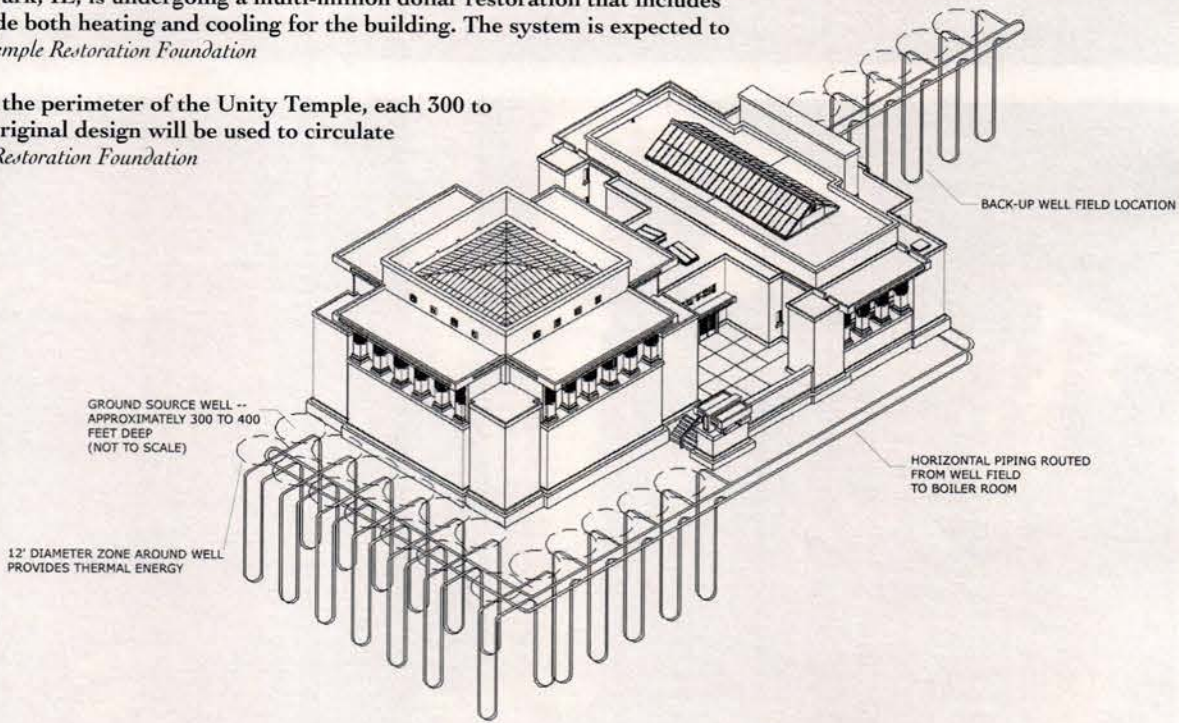
Right: Plans call for 26 wells to be drilled into the bedrock around the perimeter of the Unity Temple, each 300 to 400 ft. deep. Existing ductwork and venting included in Wright's original design will be used to circulate the air throughout the building. *Diagram: courtesy of the Unity Temple Restoration Foundation*

Plans call for 26 wells to be drilled into the bedrock around the perimeter of the building, each 300 to 400 ft. deep. The system will provide both heating and cooling and will be supplemented by a high-efficiency boiler system. Existing ductwork and venting included in Wright's original design will be used.

The new system is expected to cost \$2 to \$2.5 million, about 40% to 50% higher than installing a conventional HVAC system, according to Keith Bringe, executive director of the Unity Temple Restoration Foundation. He expects for it to pay for itself in eight to nine years. "Our incremental payback might be much sooner than anticipated because of the rising cost of fossil fuels," he adds.

"This is a win-win situation," says Bringe. "The building will be both historic and green. We think this will be an important model for the state and for other historic buildings throughout the country." He added that Frank Lloyd Wright designed one of the first forced-air electric system for the building, but it never worked. "Now we will be able to go back to that system and integrate parts of it into the new geothermal system."

Meanwhile in Monroe, MI, the Sisters, Servants of the Immaculate Heart of Mary (IHM) incorporated a very large geothermal system when they



renovated their Motherhouse in 2003 because they wanted a system that was earth friendly. Built in 1932, the 376,000-sq.ft. building was converted into a retirement home for 240 sisters. It also serves as headquarters for the IHM congregation. Because of the harsh winters, they needed a system that provided an 80/20 heating-to-cooling ratio.



Above: The grounds at the Motherhouse of the Sisters, Servants of the Immaculate Heart of Mary in Monroe, MI, were torn up for several months during the installation of the large closed-loop geothermal system. It incorporates 232 boreholes, each 450-ft. deep, connected by 47 miles of pipe. *Photo: Denyse Burkhart*

Right: At one point, four of these rigs were drilling boreholes for the system at the Motherhouse, but it was decided to pull two of them off the site because it was creating too much air pressure in the ground. It took approximately 18 hours to drill each of the boreholes. This geothermal system was designed by the H.F. Lenz Co., Johnstown, PA, and the mechanical system was installed by Monroe Plumbing & Heating. The geothermal field and loop piping were installed by Middleton Corp. and Jackson & Sons Drilling. *Photo: Denyse Burkhart*





Completed in 2002, the 65,000-sq.-ft. K.C. Irving Environmental Science Centre and Harriet Irving Botanical Gardens at Acadia University in Wolfville, Nova Scotia, Canada incorporates a geothermal system for cooling only. There is a steam generation plant that heats all of the buildings on campus. Photo: courtesy of the K.C. Irving Environmental Science Centre



Approximately 400 to 500 gallons of water will move through the geothermal exchange plates supply and recharge system at K.C. Irving Environmental Science Center to cool the building on a typical hot summer day. Photo: courtesy of the K.C. Irving Environmental Science Centre

It took about eight months to install the Motherhouse's closed-loop system, which includes 232 boreholes, each 450-ft. deep, connected by 47 miles of pipe. There are also 466 fan coil units in the house, along with 10 miles of piping and 6 miles of ductwork, also in the Motherhouse building.

The initial installation of the outside portion of the project cost about \$1 million, says Danielle Conroyd, project director, Sisters, Servants of the Immaculate Heart of Mary. "We think the payback on the initial investment will be six to seven years. It has already significantly reduced our heating and cooling costs. We found that we reduced gas consumption 58% and water consumption by 49% (from the graywater system) in the first year, for a savings of \$187,000," she says. "A large portion of that was from the geothermal system."

The biggest challenge was drilling the holes, Conroyd explains. "The engineers estimated it would take nine to ten hours for each hole, but it actually took 18 hours. Initially we had four drill rigs on the property and about a million gallons of water was displaced every day. We created ponds to store the water and after the sediment had settled out, we pumped it into the local storm system.

"Sometimes the air pressure from the drilling would push the ground water into previously drilled holes and that would push the pipes right out of the ground. With all of these rigs working at the same time, there was a tremendous amount of air pressure going into the ground and water being displaced. Because of these problems, the installers decided to pull two of the rigs off the site and keep two going."

She also stresses that the boreholes are holes, not wells. "We were not tapping ground water to use for our system," say Conroyd. "It's an important distinction. We would have needed a permit for wells."

The system is a huge success, providing not only energy savings, but also comfortable heating and cooling. "Every sister has a thermostat in her room," says Conroyd. "It's a very quiet system. It's an alternative that is benign and is very comfortable. You don't have to sacrifice any comforts. The sisters love it." She also points out that the system is invisible. The

laying out the geothermal field must be considered early in the project planning and design," he says. "Water and slurry retention ponds, impact to historic trees and working around known or unknown underground utilities can have a significant impact on the cost and ability to install a suitable system within the project site."

Geothermal systems are also appearing in new construction. Completed in 2002, the 65,000-sq.-ft. K.C. Irving Environmental Science Centre and Harriet Irving Botanical Gardens at Acadia University in Wolfville, Nova Scotia, Canada incorporates a geothermal system for cooling only. There is a steam generation plant that heats all of the buildings on campus.

This system takes advantage of a large, nearby aquifer. Water is drawn from the aquifer, pumped up a hill, sent through the heat exchangers and is then gravity-fed into a recharge well and slowly drained back into the aquifer. "The temperature difference between the supply water and the refill water is only a few degrees, which is very important," says Preston J. Gumberich, AIA, associate partner, Robert A.M. Stern Architects. "The initial motivation for this system came from our client, the Irving family. They are very interested in environmental issues and since this is an environmental science center, they wanted to incorporate the latest technology to create a more sustainable building."

"We are very happy with the system," states Peter Romkey, director of the science center and botanical gardens. "We are an environmental science center, so it made sense from the perspective of savings in electricity and from the perspective of conserving the earth's resources. We needed a robust cooling system for the research environments. The cost to cool the research facility alone using conventional system would have been significant, and you would have had condensers running outside of the buildings."

He adds that other buildings on campus are investigating geothermal technology for both heating and cooling and the community is watching to see how it affects the aquifer. Romkey also cites low maintenance as an advantage. "We think it will be 25 years before we have to replace or service the pump," says Romkey. "It's a very robust, reliable system for cooling." ♦



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2006 PALLADIO AWARDS

For Excellence in Traditional Commercial & Civic Architecture

Sponsored by *Traditional Building* and *Period Homes* magazines and the Traditional Building Exhibition and Conference

The Palladio Awards program honors outstanding achievement in traditional design. The goal of the program is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

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



inspiration and guidance. The program applies the same criteria that Palladio used in his own work: Projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The Palladio Awards were presented at a ceremony in Chicago on Wednesday, April 5, as part of the Traditional Building Exhibition and Conference. The winners presented their projects the following day during the conference.

The winners for commercial and institutional work are:

Restoration & Renovation: **Einhorn Yaffee Prescott, Architecture & Engineering P.C.**, Albany, NY

Sympathetic Additions: **Architexas**, Dallas, TX

New Design & Construction: **Chael, Cooper & Associates**, PA, Coral Gables, FL

Public Spaces: **National Monuments Foundation**, Atlanta, GA

Six awards were also made for residential projects.

On the following pages, you will see the four winning projects for commercial and civic architecture. (The six winners in residential design will be published in the July 2006 issue of *Period Homes*.) We congratulate all of the winners and the other firms that submitted

projects for producing buildings that are both beautiful and functional.

For more information on how to enter the 2007 Palladio Awards competition, click on the Palladio icon at www.traditional-building.com or go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Traditional Building* and *Period Homes* magazines. They were:

David Mayernik, David Mayernik Ltd. and the University of Notre Dame School of Architecture

Peter Pennoyer, Peter Pennoyer Architects

Elizabeth Plater-Zyberk, Duany Plater-Zyberk & Company and the University of Miami School of Architecture

Richard Sammons, Fairfax & Sammons Architects

George Skarmas, Hillier Architecture

The Palladium

The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

To create the trophy for the Palladio Awards program, the design studio at Historical Arts & Casting, Inc., West Jordan, UT, took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc. exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.



2006 PALLADIO AWARDS

Restoration & Renovation

WINNER: EINHORN YAFFEE PRESCOTT, ARCHITECTURE & ENGINEERING, PC

Legislative Beauty

Project: Washington State Legislative Building, Olympia, WA

Architect: SRG Partnership, Inc., Seattle, WA; Ralph Belton, AIA, principal in charge

Preservation Architect & Engineer: Einhorn Yaffee Prescott, Architecture & Engineering, PC, Albany, NY; Mark Thaler, AIA, principal in charge

Structural Engineers: Swenson Say Faget, Seattle, WA

Exterior Stone Consultant: Wiss, Janney, Elstner Associates, Inc., Seattle, WA

General Contractors: M.A. Mortenson, Bellevue, WA; Merrill Contractors, Vancouver, WA; Perini Corp., Framingham, MA

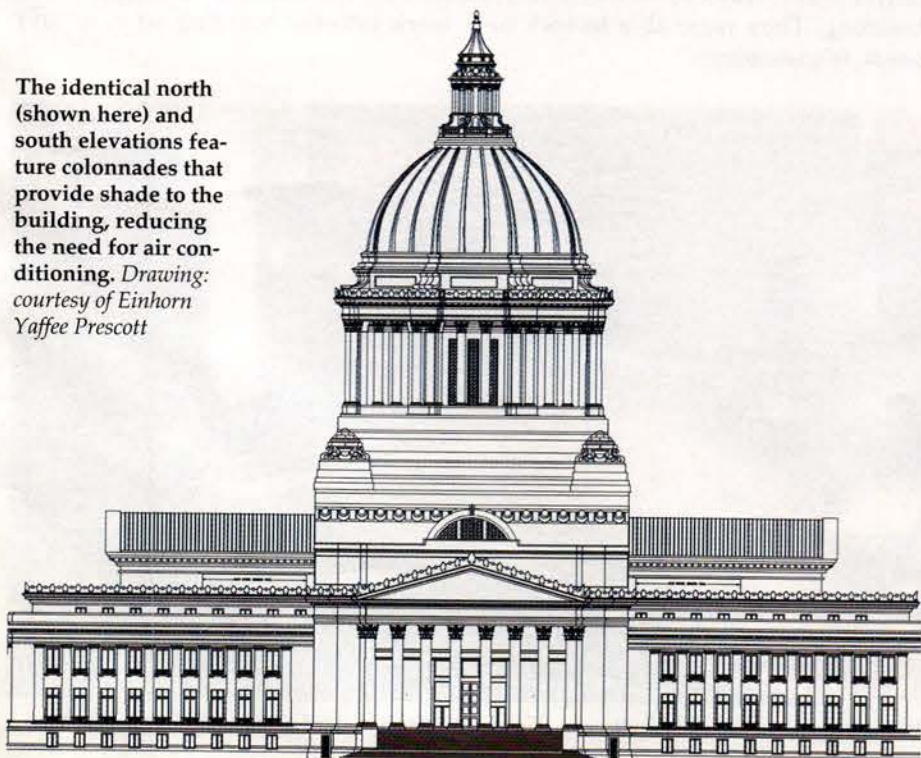
Designed by Wilder & White of New York City and built between 1922 and 1928, the Washington State Legislative Building in Olympia, WA, has been described by Henry Russell Hitchcock as the “climax” of the American Renaissance of state capitol construction. It sits on a hilltop overlooking the southern tip of Puget Sound and the Olympic Mountains and is said to be the state capitol that is closest in design to the U.S. Capitol in Washington, DC.

One of the distinguishing features of this grand, four-story, 300,000-sq.ft. structure is its 287-ft.-tall central circular drum tower with a dome and cupola, the fourth tallest masonry dome in the world. “The first three are St. Peter’s in Rome, St. Paul’s in London and St. Isaac’s in St. Petersburg, Russia,” says Patricia McLain, project director, Washington Department of General Administration.

The brick-and-stone building is adorned with hand-carved friezes and is the centerpiece of a group of buildings that make up the capitol. Among the many outstanding features are the six cast-bronze doors – each weighing five tons and each bearing a different scene from Washington’s past – that open into a sumptuous interior. A large chandelier designed and built by Louis Comfort Tiffany hangs in the central rotunda and polished marble and decorative plaster are found throughout the building.

Time had taken a toll on the building and by 1999 it had fallen into a state of disrepair. The state was planning a 5½-year restoration of the building, which is listed on the National Register of Historic Places, when the 6.8-magnitude Nisqually earthquake hit the area on February 28, 2001. (M.A. Mortenson actually signed documents naming them contractor/construction manager on that morning.)

The identical north (shown here) and south elevations feature colonnades that provide shade to the building, reducing the need for air conditioning. Drawing: courtesy of Einhorn Yaffee Prescott



The \$120-million restoration of the Washington State Legislative Building in Olympia, WA, added contemporary systems while maintaining the historic fabric of the 75-year-old structure. The masonry dome, which reaches a height of 287 ft., was secured so that the building is now ready to withstand another earthquake and to serve the public for at least another 50 years. Photo: Doug Walker Photography

The earthquake caused considerable damage, making the building unsafe. Plaster delaminated, lights fell and the 33-million-lb. dome was actually lifted and rotated, leaving its unsupported stone columns out of plumb by up to six inches. Forced to evacuate, lawmakers decided to accelerate a complete restoration along with seismic upgrades and earthquake repairs. They also asked for the work to be done in a shorter timeframe – 2½ years. The complete restoration included the scope of the work prior to the earthquake plus earthquake repair.

The \$120-million restoration, led by SRG Partnership of Seattle, WA, and Einhorn Yaffee Prescott, Architecture & Engineering, PC, (EYP) of Albany, NY, included \$16 million in earthquake repairs and has put the building



Workmen got a good view from the side of the building as they drilled from the gutter of the dome down through the center of each column to the colonnade base. Steel rods were then inserted into these holes and concrete was pumped into them to tie the dome, columns and base together. Photo: Dick Milligan



Above and right: All of the exterior surfaces were cleaned, repaired and recaulked, including the four mini-domes and the capitals. Photos: Dick Milligan



Keith Phillips of the Tenino Quarry carved decorative elements to replace those that had been damaged by the earthquake. Photo: Dick Milligan

back in order, restored its historical integrity and added new modern systems. "The combination of earthquake repairs with the restoration and renovation added to the complexity of the project," McLain notes. "It was both an opportunity and a challenge to bring the building up to 21st-century standards, add access for people with disabilities and achieve sustainability goals while maintaining the sensitivity to the historic fabric of the building. EYP was able to incorporate energy conservation and sustainability principles and integrate accessibility. When it was finished, all of the historic elements were preserved, yet all of the modern amenities are included."

"The Legislative Building is a truly unique building in Washington," says Ralph Belton, AIA, principal in charge, SRG Partnership. "A 75-year-old building is very old by Washington standards. The basic challenge was to introduce up-to-date seismic, mechanical, electrical, plumbing, fire sprinkler and communication/data systems into a building that was built in a time when air conditioning didn't exist and when office equipment was a manual typewriter and 40 phones."

"All of this needed to be done without affecting the historic fabric of the building. The careful insertion of new systems into the building is the opposite

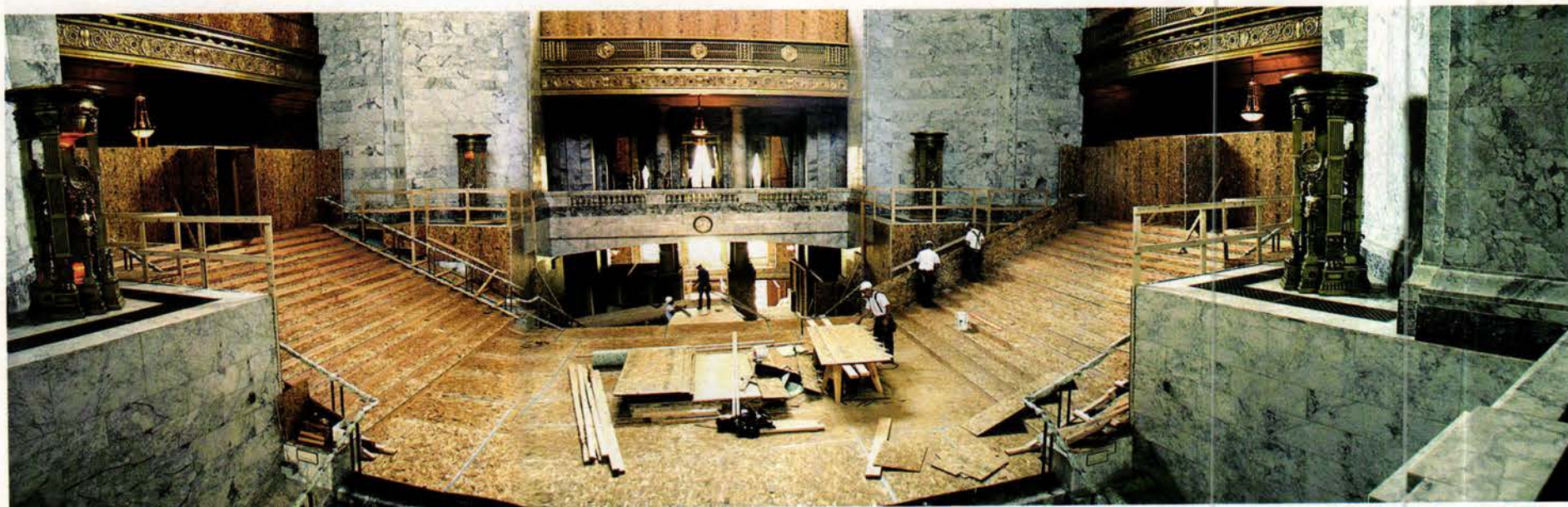
of how we build new buildings, so it was a challenge to the builders. We also required trade skills for plaster, painting and stonework that aren't widely available. The design of this project required a much more collaborative process that included the builders from the beginning." Throughout the project, the ornate marble, bronze and oak finishes were protected and workmen were educated before they were allowed into the building.

"One of the biggest challenges was getting all of those systems into the building," agrees Mark Thaler, AIA, principal in charge, EYP. "Fortunately, the columns around the building actually provided a shading factor that cut down on the needs of the cooling system. Also, there were some existing pathways that we could utilize." An interesting feature of the building is that the original design took ventilation into consideration. In fact, the original mechanical systems were "intricately interwoven into the structure," according to an article in the November, 2004, issue of *Columbia Magazine*, A Legislative Building Commemorative Issue, by Christopher Tavener of Einhorn Yaffee Prescott. EYP was able to take advantage of the original systems when incorporating modern mechanicals.

In addition, more than 12 miles of new hydronic piping and four miles of new heating ducts were installed behind walls and in ceilings. Ten miles of new plumbing piping were tucked behind the walls. Concrete floors were opened so that more than 1,000 miles of new wiring for computers, phones and wireless technology could be installed.

Late in the project, it was discovered that some of these ducts were wrapped in asbestos. Mortenson solved this problem by lining the ducts with epoxy, rather than removing the asbestos. Removal would have cost an estimated \$2.4 million and would have delayed the project by four months. At the same time, embedded roof and balcony drains and piping could not be removed and replaced without causing significant damage to the historic sandstone façade, so they were also lined with epoxy to restore them.

In one example of using space wisely, EYP inserted conduits in the clay tiles in the ceiling instead of lowering the ceiling. "The clay tiles were hollowed out so the space could be used for pathways for new fire protection systems and electrical conduit," says McLain. "This meant that the ceilings didn't have to be lowered to make room for the conduits. EYP found many ways to fit the new systems into the existing structure of the building. They were able to tuck new work into the building so you can't see it. It's seamless."



To protect the marble and historic finishes, protective walls and stairs were built in the rotunda, up the stairs and in the hallways. This and other plywood and framing were donated to Habitat for Humanity and used to frame three new houses. Photo: Dick Milligan



Light fixtures throughout the building were restored and retrofitted with fluorescent bulbs that use 75% less energy than traditional bulbs, saving as much as 73,000 kilowatt hours a year. Where new fixtures were needed, they were salvaged from other buildings or were made to match. Photo: Dick Milligan

Stabilizing the 16 exterior columns at the base of the dome that had shifted during the earthquake was the first phase of the project. Because it was impossible to put them back into position, the architects and engineers devised a solution that involved drilling 60 ft. through the gutter of the dome, the center of each column and the base of the dome to anchor the columns. Hollow, reinforcing steel was inserted into these holes and more than one million pounds of concrete were pumped in to tie the dome, columns and base together.

In addition, fiber wrap was placed behind ornamental marble paneled walls to keep them from delaminating and any damaged stonework, masonry or plaster finishes were either replaced or repaired. The building is now reinforced to withstand an earthquake with a magnitude of up to 8.2.

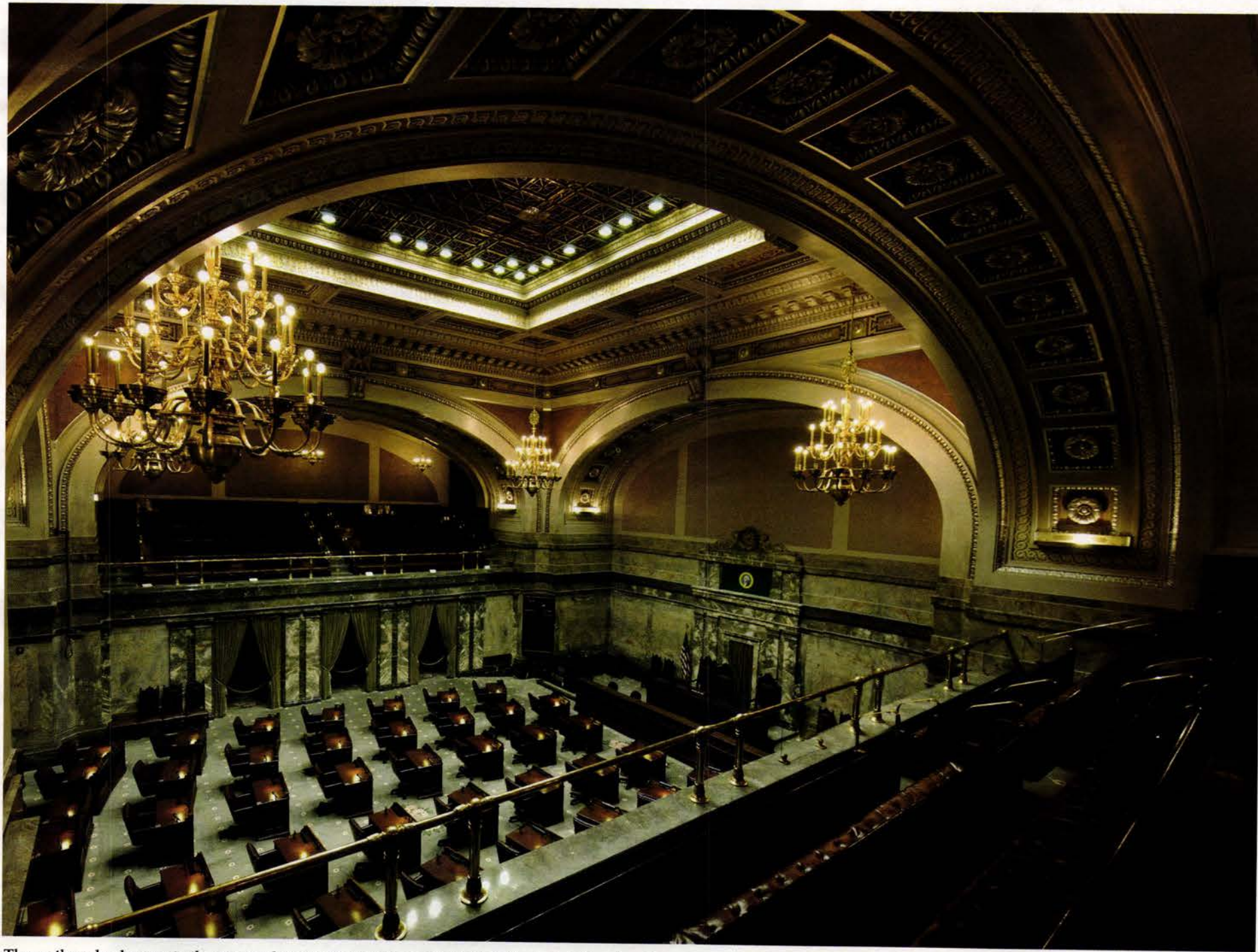
"We all collaborated on how to strengthen the building," says Belton. "Mike Wright, the engineer with Swenson Say Faget [Seattle, WA] modeled the building on the computer, using finite element analysis, and he told us the columns needed to be pinned in place. So we brainstormed and came up with the idea of drilling the columns and adding cement and then we found someone who had experience with that kind of drilling." During the drilling, the architects and engineers noticed that water and brick dust was pouring out of the holes. To solve this problem, grout was poured into the holes whenever they reached a joint. This sealed the leak and they were able to drill through the grout. "It was interesting," he adds. "Many people worked together to make this work."

The building also needed an egress route that met code requirements. Instead of adding new stairways, EYP improved and protected the existing egress system by enclosing the north rotunda stairs in a fire-resistant glass and bronze wall. This solution maintains the visual openness of the stairway while also providing safe exit in case of a fire. "After we had a timed-egress study done by Rolf Jensen & Associates of Chicago, we took two stairwells that were unenclosed and provided glass enclosures," says Thaler. "They are fire-rated glass in bronze-finished steel structures. This kept the openness of the stairs and created a fire-rated egress that would bring people all the way through the building."

Securing the five-ton "Angels of Mercy" Tiffany chandelier posed another problem. Originally the engineer recommended steel cable to reinforce the 101-ft.-long chain holding the chandelier 25 ft. above the rotunda. However, they realized that a typical steel safety cable wasn't pliable enough to be woven into the original chain. The engineer, Mike Wright, an avid sailor and ship builder, recommended kevlar rope, the same material used in sailboat rigging, and this proved to be both strong enough and flexible enough to hold the chandelier without being obtrusive. In fact, it worked so well that kevlar rope was used to secure all of the major chandeliers in the building.

A number of specialty contractors were brought in to work on the project, including Master Millwork of Puyallup, WA; Architectural Grille of Brooklyn, NY, and Architectural Reproductions of Seattle, WA. Pioneer Masonry Restoration of Seattle, WA, repaired the exterior stone; Western Tile and Marble, Bellevue, WA, repaired the interior stone work, and D. L. Henriksen, Tacoma, WA, repaired the extensive plaster damage. The decorative painting was restored by EverGreene Painting Studios, Oak Park, IL.

This project became the first state building in the country to apply LEED standards to the preservation of a state capitol. The design team documented the challenges of applying LEED standards to historic preservation and met with the U.S. Green Building Council (USGBC) in Washington, DC, to



The earthquake damage to the ornate plaster ceilings and marble walls in the legislative chambers was repaired. While Alaska Tokeen marble was used in most of the building, European marbles line the walls of the chambers. Photo: Doug Walker Photographer



Above and right: Walls clad in marble, ornate decorative plaster ceilings and original brass railings throughout the building create a grand atmosphere for the governor's and legislative offices. EYP was able to insert new systems into the building while preserving the historic fabric of the building. Photos: Peter Aaron/Esto

encourage the development of specific standards for historic preservation. The primary focus of these efforts included reusing the existing building, improved energy efficiency and recycling building materials. For example, Alaska Tokeen marble salvaged from the renovation of Smith Tower in Seattle, WA, (once the tallest building west of the Mississippi) was used to replace marble damaged by the earthquake in the legislative building. In addition, 85% of the construction waste, more than 8,000 tons of demolished material, including wood, concrete, paper, bricks, dirt, metal and drywall, were recycled. "Typically, 25% is recycled or reused," says McLain. "In other instances, EYP and Western harvested marble from one room and used it in another."

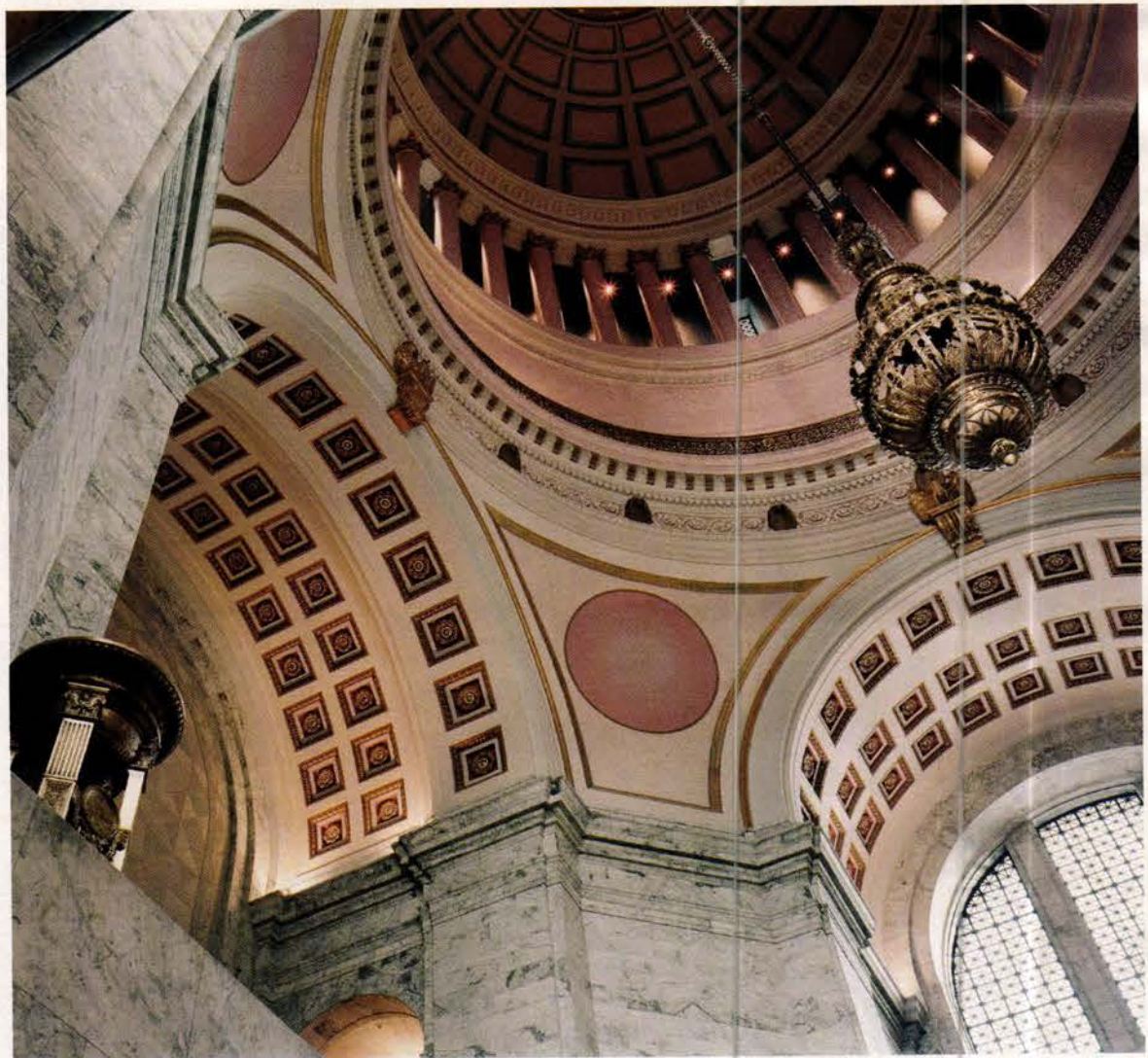
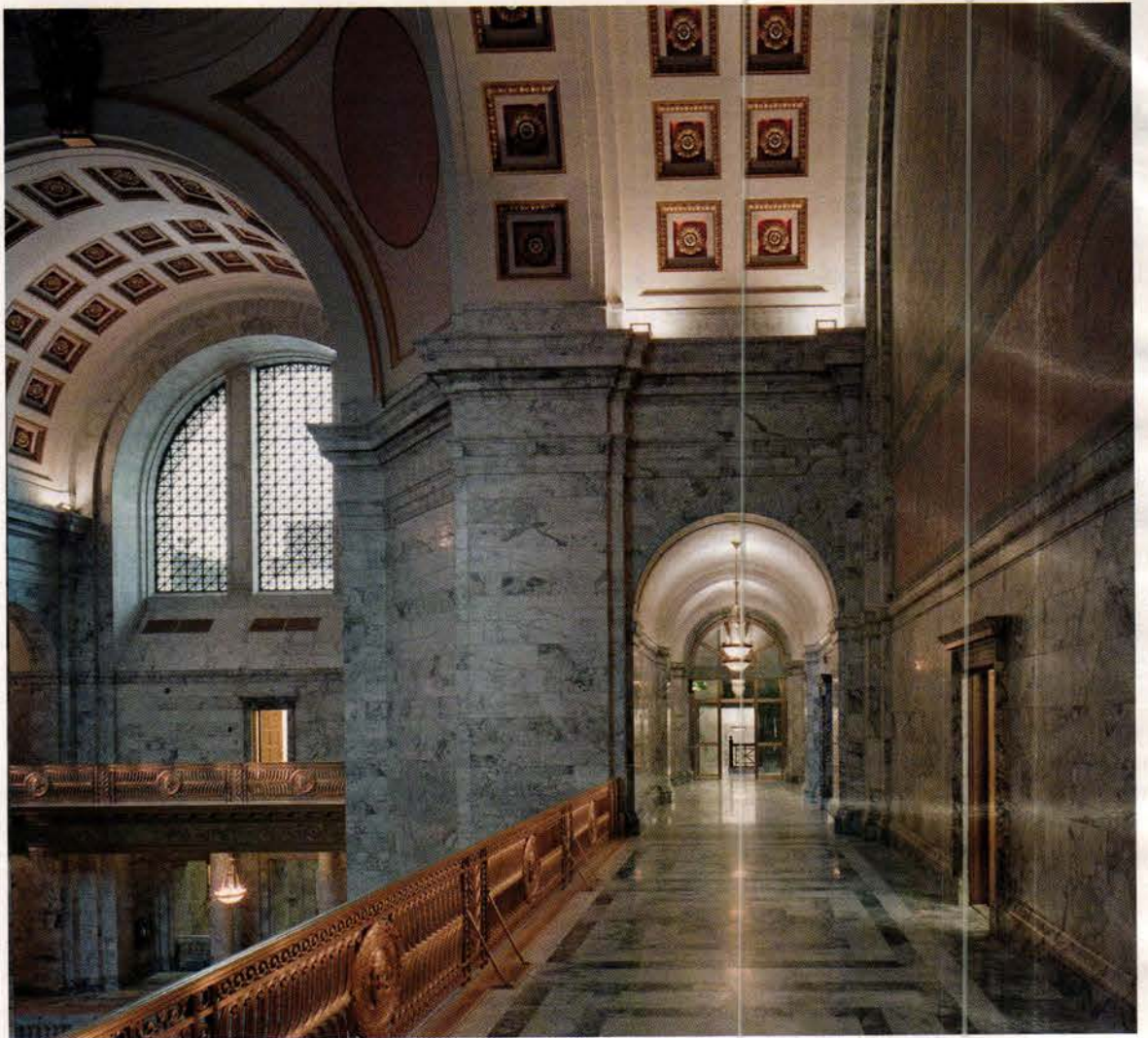
Another energy-conservation facet of the project was the addition of energy-efficient lighting, compact fluorescent lamps that last eight to ten times longer than conventional light bulbs. In addition, photovoltaic cells were incorporated into the rooftop. They generate enough electricity to light the dome at night. "This is the largest array of photovoltaic cells on any state capitol in the country," Thaler notes. "It was installed so it is only visible from the air."

"It's even larger than the array of photovoltaic cells on the White House," McLain adds, "and it's totally integrated into the building facade. We wanted to show people that it is possible to use solar energy on an historic building, to be a model for others."

One change in the floor plan was opening up some of the areas on the first floor. "This transformed what people called the basement into a lighter, more open space and provided much-needed public gathering space," says Belton, "including an area for visiting school children."

Essentially, the building was taken apart, and infrastructure, safety and security issues were resolved. Then as it was put back together, historic materials were restored or repaired. "Everyone felt indebted to the original architects," says McLain. "They left us a magnificent building and they set high standards of craftsmanship. All of the workers were inspired by their work and rose to the occasion."

"The building has a vintage look with high-tech equipment just below the surface," Belton adds. The restored landmark reopened to the public in December of 2004 and is once again a source of pride for the citizens of the state. — Martha McDonald



Above right: The 101-ft. cable holding the five-ton "Angels of Mercy" Tiffany chandelier that hangs 25-ft. above the rotunda was reinforced with a kevlar rope rather than a standard steel safety cable. Normally used in sailing, kevlar rope is stronger than steel cable and more flexible, so it could be woven into the original cable without detracting from the appearance. Photos: Peter Aaron/Esto

Right: Photovoltaic cells hidden away on the rooftop are visible only from the air and provide enough electricity to light the dome at night. Photo: Dick Milligan



Now the Bells Toll

Project: Tower addition to Cathedral Santuario de Guadalupe, Dallas, TX

Architect: Architexas – Architecture, Planning and Historic Preservation, Inc., Dallas, TX; Gary Skotnicki, principal in charge; Richard Martratt, project architect; Jay Firsching, David Chase, Carrie Zaboroski, Elizabeth Cummings, Jeff Cummings, associates

General Contractor: Andres Construction Services, Dallas, TX

Structural Engineer: Jaster-Quintanilla, Dallas, TX; Steven, H. Lucy, PE

Lighting Design: Lindsley Architectural Lighting; Alan Lindsley, principal

Electrical Engineer: OLA Consulting Engineers, Dallas, TX

The Sacred Heart Church in Dallas, TX, now the Cathedral Santuario de Guadalupe, was designed in the 1880s by noted Galveston, TX, architect Nicholas J. Clayton with tall towers on the south façade. It was completed in 1902, but the spires were not built at that time, presumably for financial reasons. The bases were there, but they were capped with simple wood-framed hipped roofs.

A later, simpler design by Clayton incorporated one tall tower and a shorter one, and a still later third design in 1907 featured a Beaux-Arts tower with a clock. Now, after more than 100 years, the church has finally completed the towers, the tallest housing a 49-bell carillon and clavier, thanks to a \$4.7-million project and the design efforts of Architexas of Dallas, TX.

"The new design is an adaptation of Clayton's second version," says Jay Firsching, preservation specialist at Architexas. "We felt like the middle design most closely matched the style of the building as it was intended to be constructed," he explains. "These are also the more detailed and developed of Clayton's drawings, so they were interpreted and adapted in designing the new towers."

This project presented a number of design and engineering challenges. First, the towers had to be compatible with and enhance the original historic building. Secondly, the taller of the two had to support the new quite-heavy carillon requested by the diocese. The new spire adds 135 ft. to the original base to reach a height of 219 ft. from the ground floor (224 ft. from grade) and supports the 49-bell carillon system weighing 49,000 lbs. and a clavier (keyboard) to play the bells. Manufactured in the Nether-



After more than two years of work and having waited for more than 100 years, the Cathedral Santuario de Guadalupe in downtown Dallas, TX, finally has its tall tower as well as a massive 49-bell carillon. Directed by Architexas, the \$4.7-million project involved adding 135 ft. to the existing historic west tower, bringing the overall height to 224 ft. *Photo: Carolyn Brown, Dallas, TX*

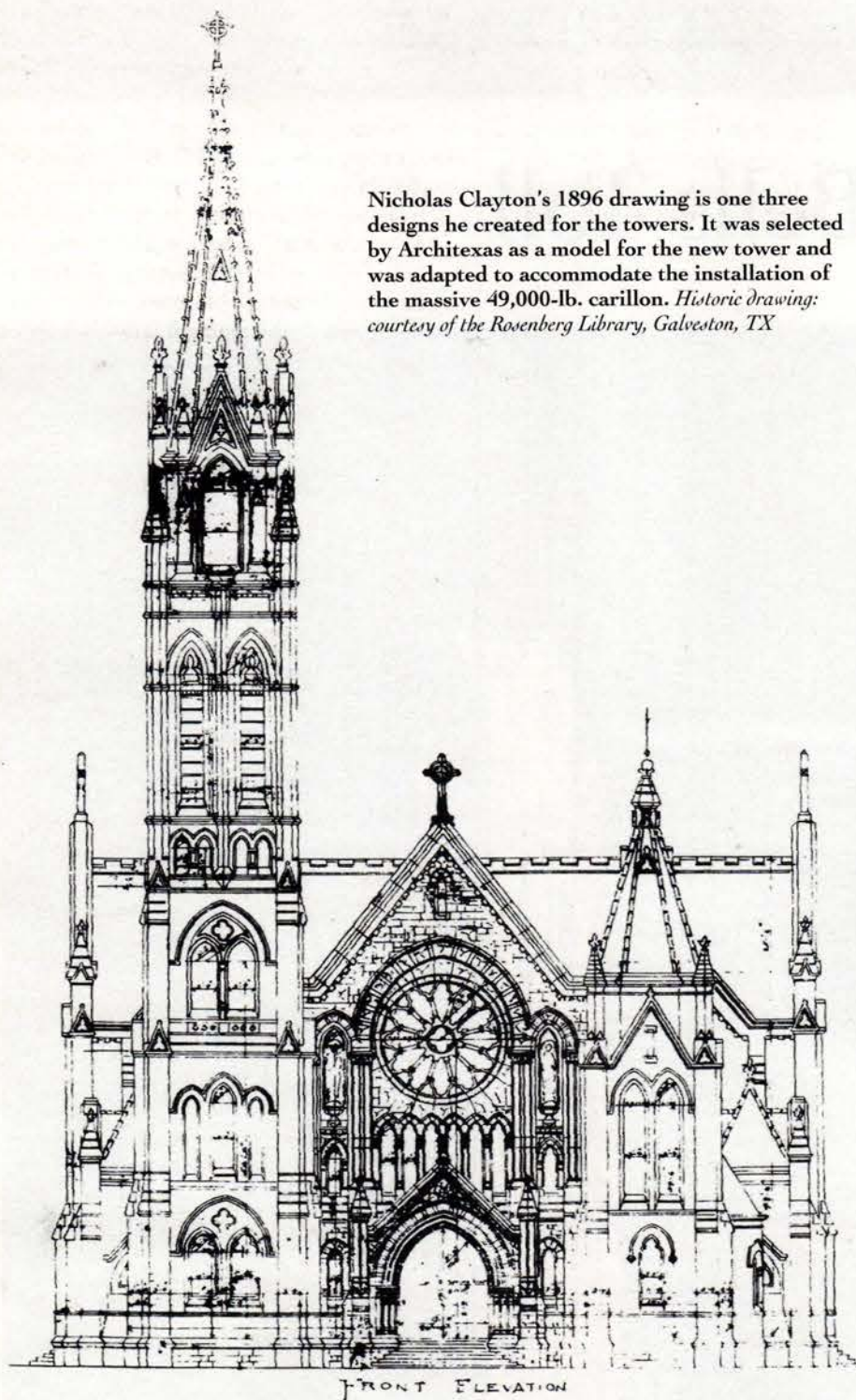


lands, this particular carillon includes 45 static bells, the largest weighing 2,200 lbs., and four swinging bells, the largest weighing 9,400 lbs. It was quite a challenge to hoist these bells into place, with the largest and highest bells located 146 ft. above street level.

"We had to interpret the original 1/8-in. scale drawings based on the existing detailing of the cathedral," says Gary Skotnicki, Architexas' principal in charge, and the person charged with adapting the historic design. "The original structure is load-bearing solid masonry with interior timber framing. We had to determine the best way to detail and construct the new tower addition to fit within Clayton's intentions while meeting today's building codes."

To accommodate the massive weight of the bells as well as the new 224-ft. west tower itself without adding stress to the original 106-year old building, Architexas and the engineers determined that the structure would have to be supported from the ground up. "The base of the tower is about 20-ft. square, with 28-in.-thick load-bearing masonry walls on a corbelled masonry foundation extending 4 ft. below grade," Skotnicki explains. "The design team decided that

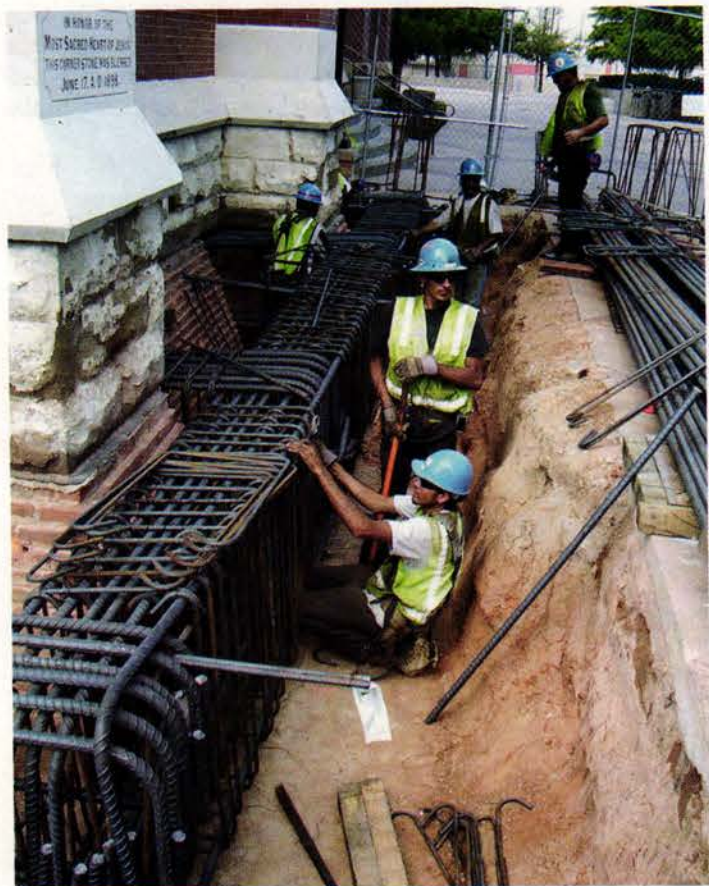
Taken on July 12, 1911, this historic photo shows the crowd gathered at Sacred Heart of Jesus for the consecration of Bishop Lynch. Presumably for financial reasons, the towers were not completed and were capped with simple hipped roofs. *Photo: from the collections of the Texas/Dallas History and Archives Division, Dallas Public Library*



Nicholas Clayton's 1896 drawing is one three designs he created for the towers. It was selected by Architexas as a model for the new tower and was adapted to accommodate the installation of the massive 49,000-lb. carillon. Historic drawing: courtesy of the Rosenberg Library, Galveston, TX

the new tower extension should stand independently from the existing masonry base, but appear to be part of the existing structure, as if the building had been originally completed all the way up to the spire and cross."

These goals were accomplished by excavating a 35-ft. square around and inside the existing structure to the bottom of the footings. Four piers, each 18 in. in diameter, were then drilled to a depth of 56 ft., protruding 8 ft. into the underlying limestone substrata. Two 24x54-ft. slots were cut through the corbelled footings and each face of the tower base. Reinforcing steel cages made up of #11 rebar were placed around and through the existing masonry footings. Seven thousand pounds of concrete were then poured, integrating



Seven thousand pounds of concrete were poured into the foundation, integrating the old and new foundations. Photo: courtesy of Architexas



The steel frame for the tower was inserted into the original historic walls, piece by piece. The fourth section reached above the original walls of the historic tower base. Photo: courtesy of Architexas

the old and new foundations. The resulting pad contains 90,000 lbs. of steel and was designed to carry four 14-in. square columns to support the new tower extension above.

Once the foundation was in place, the steel inner frame was inserted into the tower, which had been gutted. The roof was removed and prefabricated steel structural sections were hoisted, one at a time, over the top of the existing masonry walls and lowered carefully down into the tower. There was only 1/2-in. clearance from the existing walls.

The fourth of these sections brought the structural frame above the existing masonry and the fifth section formed the 36-ft.-tall bell chamber. The final prefabricated steel section was erected and welded on the plaza and hoisted as one assembly to form the dormer level. The last piece was the aluminum-framed, copper-roofed steeple. It was constructed offsite by Campbellsville Industries of Campbellsville, KY, shipped to the site and lifted into place.



After the steel frame was built and the cladding was added to the top portion of the spire, copper steeples were lifted to the top of each tower. Photo: courtesy of Architexas

"Most of this work was done at night because we weren't allowed to close any of the major streets during the day," says Richard Martratt, project architect, Architexas, "and we had to use large cranes to lift the sections into place. After each section was lifted into place in the tower, we would work on it for a few weeks. It took quite a while to weld those sections in place and to get ready for the next ones. Plus you had the interior elements – several bell levels and various support brackets and also the stair itself – that had to be welded in place."

Hoisting the bells into place was another challenge. The contractor, Andres Construction Services, Dallas, TX, used a combination of systems. A hydraulic platform scaffold system capable of supporting 16,000 lbs. with a climbing speed of 100 ft. every 50 min. did part of the heavy lifting. The platform scaffold was also equipped with a material hoist with a lifting capacity of 2,500 lbs.



Far left and left: It was quite a challenge to hoist these bells into place, with the largest and highest bells located 146 ft. above street level. The 49-bell carillon system weighs 49,000 lbs. and includes 45 static bells, the largest weighing 2,200 lbs., and four swinging bells, the largest weighing 9,400 lbs. A winding staircase leads to the carillon and clavier. Photos: far left, courtesy of Architexas; left, Carolyn Brown, Dallas, TX

and a travel distance of 80 ft. A cantilevered trolley beam and pneumatic trolley hoist with a lifting capacity of 10,000 lbs. was installed above the upper bell chamber. These systems were used together to carefully lift the bells into place in the two bell chambers.

"Hoisting the bells was difficult because we had to snake them through the steel structure," says Martratt. "Lifting a nine-ton bell and snaking it through the structure is quite a feat. We built some lifts on the outside of the tower that were used to transport them to a certain height, then we used a system of levers and pulleys to get the bells into exact position." This work could be done during the day because it didn't require cranes and the streets didn't have to be closed. Those same platforms were used when cladding the building and doing other exterior construction.

At one point, Martratt points out, the vibration of the bells was a big issue. "When we got the bells installed and began to ring them for the first time, the whole frame began to sway," he says. "We were getting about 3/4-in. vibration. We got the engineers involved again to take another look at it. We figured out that the frequency of the vibration was the same as the steel frame, so it excited the steel frame, causing it to move when the bells rang."

The problem solved itself when the building was loaded with masonry. The primary materials used to clad the new section of the spire were red hard-fired brick, cast stone and copper. These were selected to blend with the historic structure, according to Skotnicki, "to fit seamlessly into the historic building. It was a bit of a challenge to match the original brick, but we came close."

The shorter tower was a simpler project. It also had a hipped roof, which was removed and replaced with a copper-roofed steeple from Campbellsville Industries. This added almost 41 ft. to the tower, bringing the height to 102 ft. "We did some exterior repair work, but we didn't have to do the foundation work because the tower was not increased in size," Firsching notes.



The Cathedral Santuario de Guadalupe has finally taken its rightful place in the Dallas skyline. Photo: Carolyn Brown, Dallas, TX

of prominence to the cathedral. Skotnicki points out that this is the largest carillon (by one bell) in Dallas and the second largest in Texas, second only to the one at the University of Texas in Austin.

The Cathedral Guadalupe serves one of the largest cathedral congregations in the United States, with an average Sunday mass of almost 10,000 parishioners. The new towers are just one phase of a comprehensive set of improvements being undertaken for the cathedral and its surrounding buildings and plazas. "We began working with the diocese in 1995," says Skotnicki, "when Architexas completed a master plan prioritizing the work into manageable phases that minimize the impact of construction on daily services."

Previous work included the integration of new mechanical systems into the building, redesign of the altar and exterior restoration of the building's two primary entry bays. Future phases will focus on the plazas, restoration of the sanctuary, and completion of the exterior restoration.

"This is the most dramatic of the work so far," Skotnicki says. "Nicholas J. Clayton would have been very happy with the new addition. His grandson and great grandson participated in the groundbreaking and the dedication. Everyone is happy with it." — Martha McDonald



One of the last steps in the restoration was lifting the smaller spire to the top of the shorter tower. Photo: courtesy of Architexas



2006 PALLADIO AWARDS

New Design & Construction

WINNER: CHAEL, COOPER & ASSOCIATES P.A.

Gateway to the Past

Project: McKean Gateway & Marshall and Vera Lea Rinker Building, Rollins College, Winter Park, FL

Architect: Chael, Cooper & Associates P.A., Coral Gables, FL; Maricé Chael, AIA, principal in charge

General Contractor: Lamm & Co., Orlando, FL

Stonework (McKean Gateway Arches): Barbara Tattersfield Design, Winter Park, FL

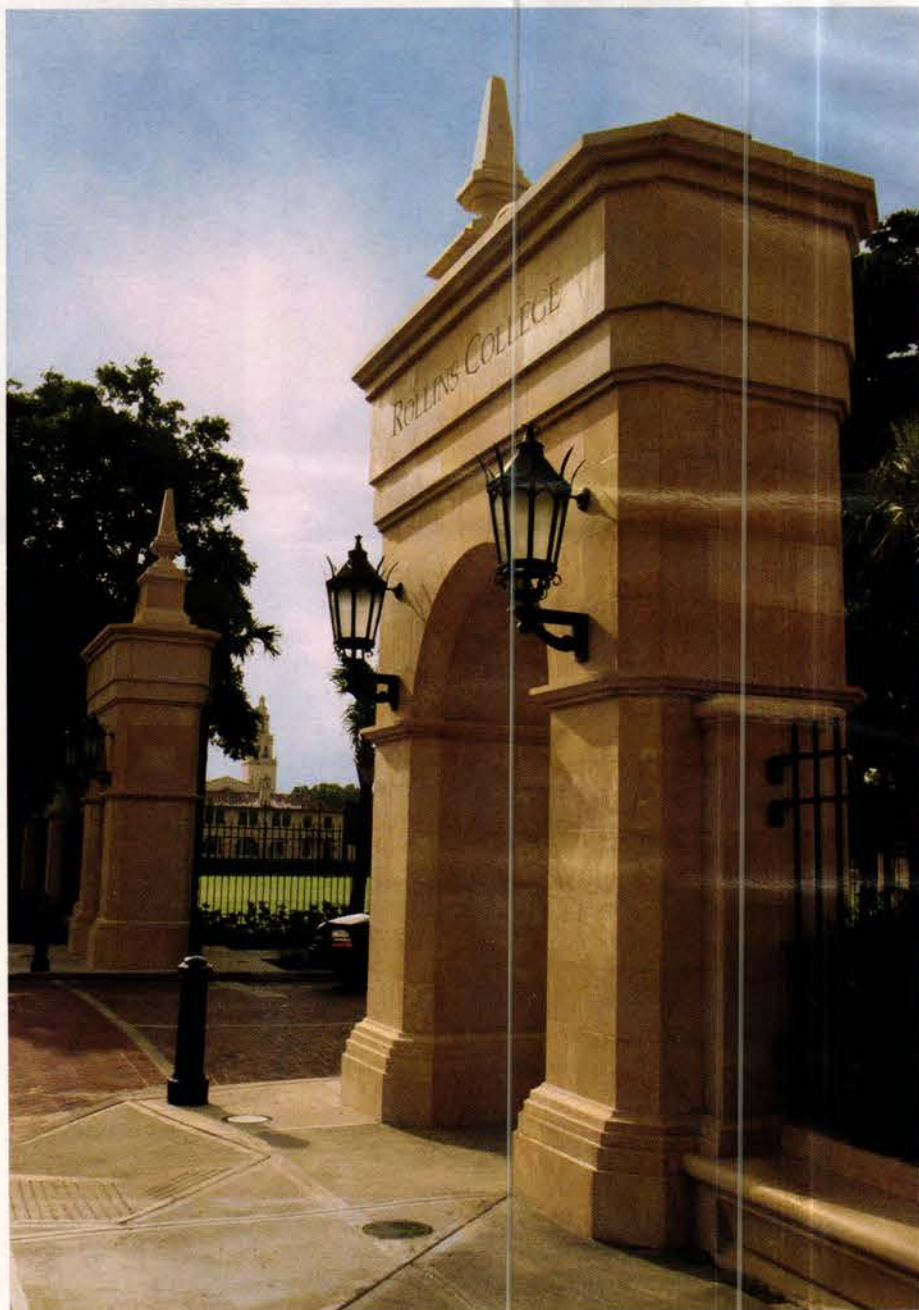
When Rollins College sought to transform the nondescript main entrance of its Winter Park, FL, campus into a more formal public face for the school, it turned to Coral Gables, FL-based Chael, Cooper & Associates. The resulting McKean Gateway and Rinker Building both reflect the college's predominant Spanish-Mediterranean architecture and realize its long-standing desire for a formal entrance to its campus.

Rollins was founded in 1885, making it Florida's oldest recognized college. Located a few miles north of Orlando on the shores of Lake Virginia, its 70-acre campus is lined with oak trees and characterized by stucco and Spanish tile-roofed buildings inspired by the work of renowned Florida architect Addison Mizner. Notable additions over the years have included Ralph Adams Cram's Knowles Chapel (1932), James Gamble Rogers' Olin Library (1986) and the Cornell Campus Center (1999), which was designed by Boston, MA-based Shepley, Bulfinch, Richardson & Abbott. For years, the college's de facto main entrance – where the campus meets Winter Park's main north-south thoroughfare, Park Avenue – had been identified by nothing more than a low marker that college Vice President and Treasurer George Herbst describes as "resembling a tombstone."

So, in 2002, in conjunction with a city-wide beautification program that included the enhancement of Park Avenue – which was being orchestrated by the town-planning firm with which Chael, Cooper & Associates is affiliated, Dover, Kohl & Partners – Rollins set out to turn its inconspicuous front door into a grand entryway.

"The college, throughout all its years, has never had a formal entrance," says Herbst. "So this project was the result of our desire to have an appropriate point of arrival at the college. We considered numerous options. Years and years ago there was some thought that it should arch over the roadway, but that just seemed inappropriate. Then the question becomes, 'What do you do on either side?'"

In order to come up with a satisfactory answer to that question, Chael, Cooper & Associates presented the college with multiple design concepts, including obelisks, trellised pavilions and a three-story building with a corner tower. "Our approach was to give them several alternatives," says Maricé Chael, AIA, principal in charge. "It began with two small obelisks



Thanks to a recent design by Coral Gables, FL-based Chael, Cooper & Associates, Rollins College finally has a main entrance befitting the Spanish-Mediterranean elegance of its Winter Park, FL, campus. Photo: courtesy of Chael, Cooper & Associates



Along with the McKean Gateway arches, the project also included the construction of the adjacent 10,000-sq.-ft. Marshall and Vera Lea Rinker Building, which houses the college's admission and financial aid offices. Photo: © Corey Weiner, redsquarephoto.com

Adjacent to the westernmost arch, the Rinker Building commands the intersection of Fairbanks and Park avenues, creating a well-defined gateway to the college. Drawing: courtesy of Chael, Cooper & Associates

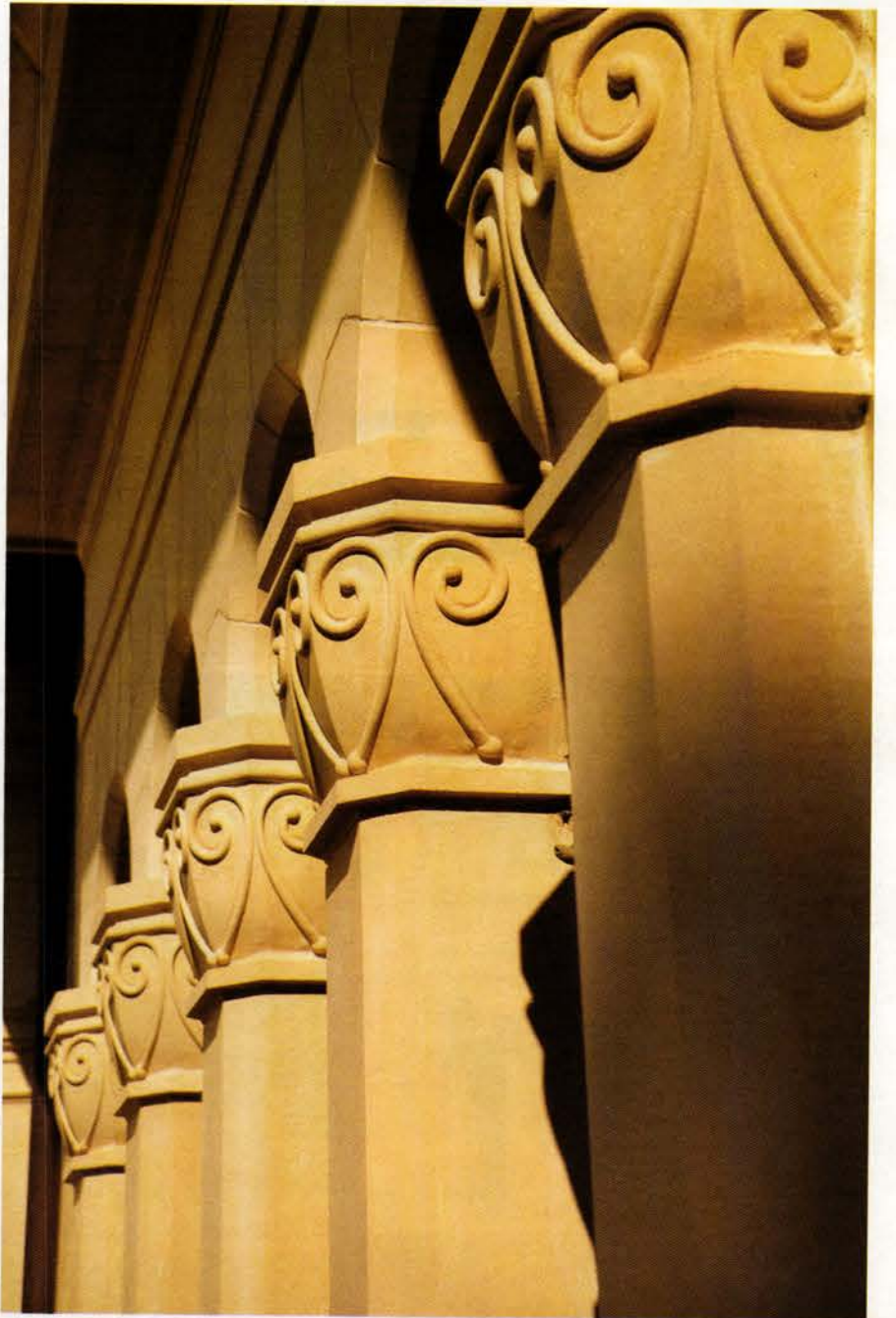
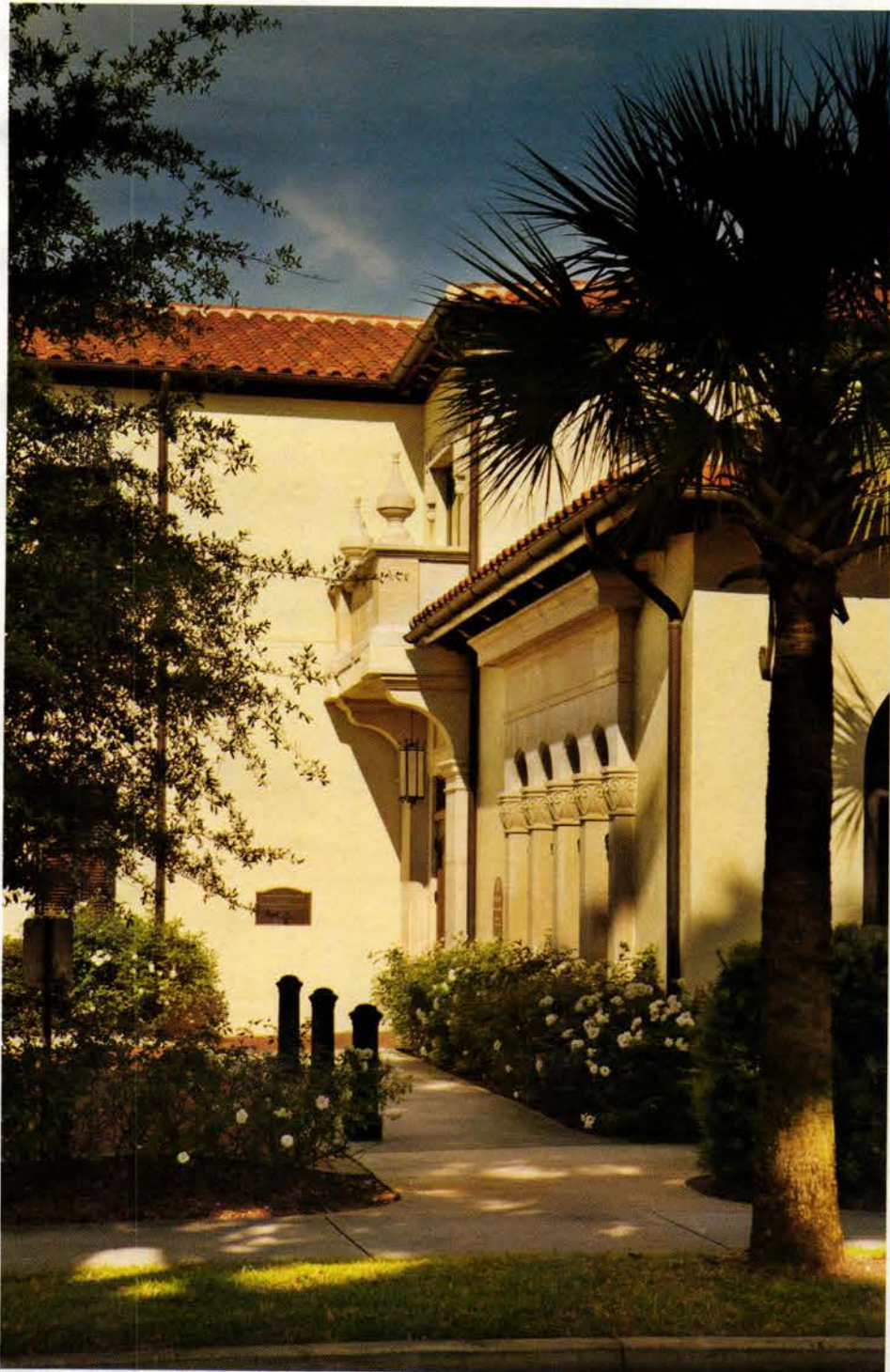
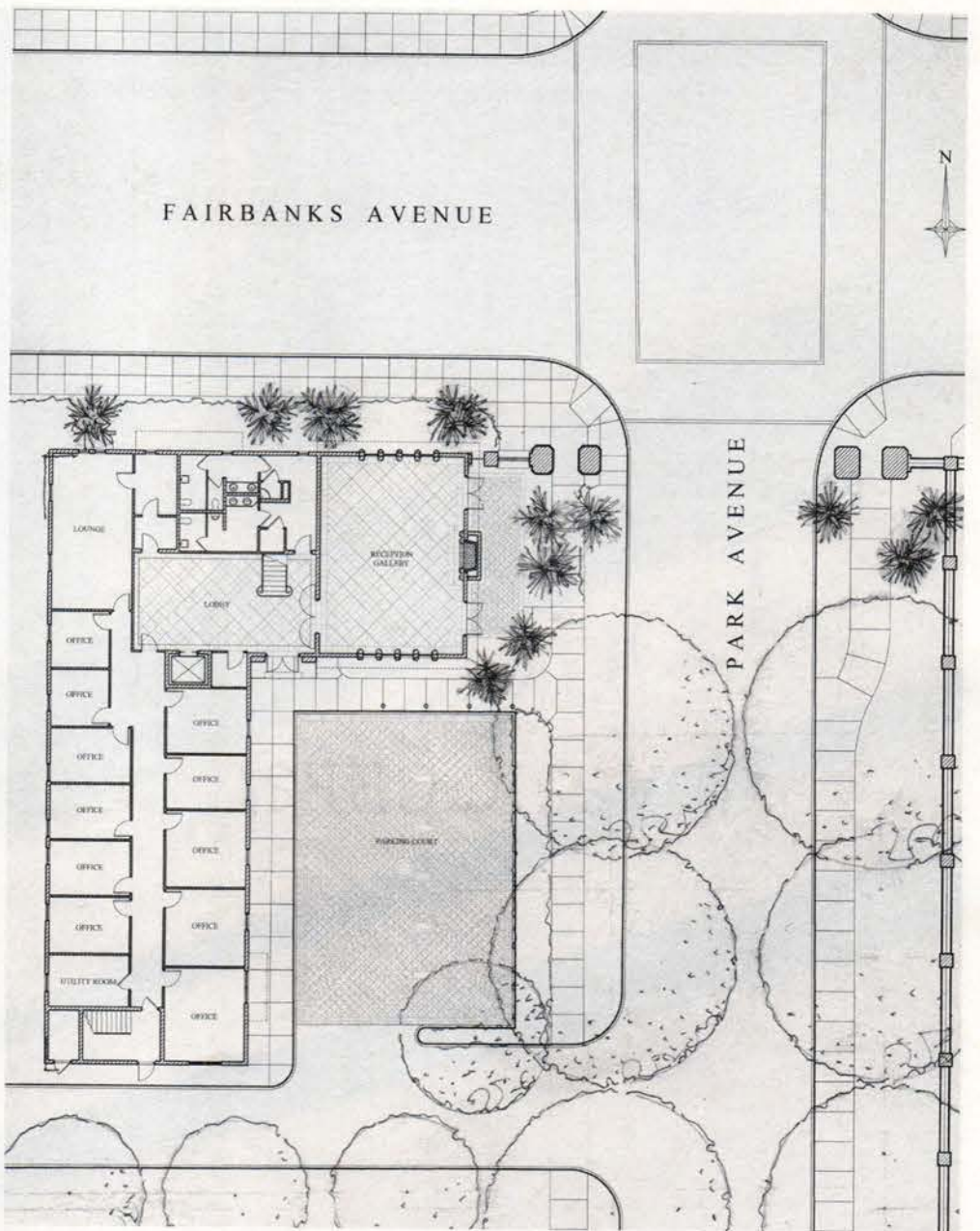
and ranged to the more ambitious, which was a substantial building on the corner. What actually came out in the end was a hybrid of those two ideas."

After reviewing the architect's proposals, Rollins opted for a pair of triumphal arches and an adjacent building to house administrative offices. In order to ensure public consensus for the design, the college went so far as to commission a full-size model of one of the arches. "That was quite fascinating for people – that a college would actually construct in advance, out of wood, what it was going to build," says Herbst. "A few things came from that – we set it at a slightly different location and we increased the size a bit, because it was difficult for two people to walk through the arch."

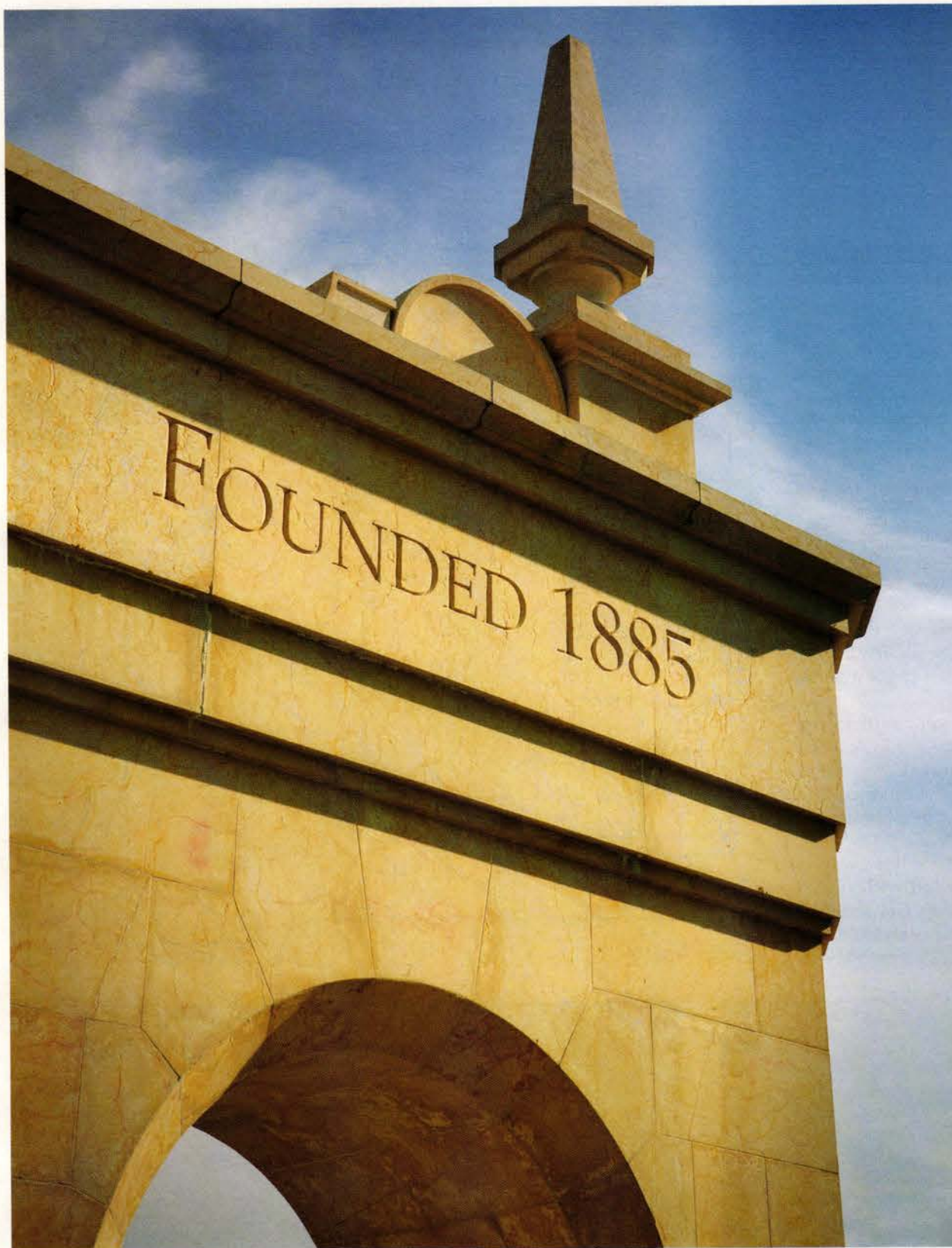
"From looking at drawings alone, a lot of people thought it was too big," says Chael. "What we wanted was a scale that wasn't overpowering but still terminated the axis to Park Avenue – yet intimate enough so that two people could walk side by side and not feel overwhelmed. The initial model made it clear that even though everyone thought it was overly monumental, it actually had to be slightly bigger in order to feel right – taking into consideration the scale of the avenue and the pedestrian scale."

In conceiving the arches, the design team looked both to the Rollins campus and to campuses beyond Winter Park. "We took it out of the architectural context of the campus – the use of finials, the use of scrolls," says Herbst. "But we also looked at a number of other college campuses – one similar to this, although it's made out of a totally different stone, is on the campus of the Indiana University."

Like Indiana University's Sample Gates, the McKean Gateway is composed of two asymmetrical triumphal arches topped with finials highlighting the center axis. The McKean Gateway finials are also abutted by scrolls that, moving away from the finials, are extracted to a single line. The color and dimensions of the marble were meant to be in



Left and above: The Rinker Building features stucco walls, a Spanish-tile roof, Romanesque windows and marble columns. Photo: © Corey Weiner, redsquarephoto.com



keeping with the stone of Knowles Chapel. Stonework was provided by Barbara Tattersfield Design, of Winter Park. Each arch is adorned with two light fixtures from Ball & Ball Lighting, of Exton, PA.

The arches were completed in the first phase of construction. The second phase turned the focus to the Rinker Building, which would rise on a site adjacent to the McKean Gateway that had previously been occupied by an automobile repair shop. The biggest challenge in its design was a limited timeframe; the program and design had to be produced within a four-month period. "Marshall and Vera Lea Rinker made a quick completion date imperative for giving the college the funding," says Chael. "In order to do the quick turnaround, I did a lot of the detailing myself and incorporated the hand drawings into the more technical CAD drawings. Based on my hand drawings, I worked together with Castlestone [Orlando, FL], which produced 3-D drawings as their shop drawings. It was done in a very compressed period of time."

Today, the 10,000-sq.ft. Rinker Building houses the school's admission and financial aid offices. Laid out in an L-shaped plan, it features stucco walls, a Spanish-tile roof and Romanesque arched windows. The building's decorative cast-stone elements were fabricated by Castlestone. Along with the arches, the Rinker Building acts as the gateway to the college – where prospective students get their first impressions of the college. So far, thanks to Chael, Cooper & Associates, those impressions have been decidedly positive. – Will Holloway

Left: The marble McKean Gateway arches each feature a finial that highlights the center axis of Park Avenue and a scroll; both elements were designed to fit the architectural context of the campus. Photo: © Corey Weiner, redsquarephoto.com

Below: As a result of this project, the intersection of Fairbanks Avenue and Park Avenue in Winter Park has undergone a significant transformation. The McKean Gateway arches now flank Park Avenue at the previously inconspicuous entrance to Rollins College, while the adjacent Rinker Building stands on the site of a building that formerly housed an automobile repair shop. Before photo: courtesy of Chael, Cooper & Associates; after photo: © Corey Weiner, redsquarephoto.com





2006 PALLADIO AWARDS

Public Spaces: Parks, Plazas, Gardens, Streetscapes

WINNER: THE NATIONAL MONUMENTS FOUNDATION

Triumphal March

Project: Millennium Gate, Atlanta, GA

Client: National Monuments Foundation; Rodney Mims Cook, Jr., Atlanta, GA, president

Architect: Robert Adam Architects, Winchester and London, U.K.

Landscape Architect: Tunnell & Tunnell, Atlanta, GA

Interior Designer: Henrietta Spencer-Churchill, London, U.K.

Architect of record: Collins Cooper Carusi, Atlanta, GA

Contractor: Hardin Construction, Atlanta, GA

Sculptor: Alexander Stoddart, Paisley, Scotland

Engineers: Jordan, Jones & Goulding, Atlanta; MACTEC, Alpharetta, GA

Foundry: Morris Singer, Hampshire, U.K.

Ground at a downtown Atlanta, GA, brownfield is slated to be broken this summer for the nation's largest Classical monument since Jefferson's domed colonnade opened on the Washington Mall in 1943. At the Atlanta ensemble, called the Millennium Gate, two bronze Greek goddesses already rest on pylons. Between them will soon rise a limestone arch and four allegorical bronze figures with iconography summarizing the past 2,000 years of human aspiration and peaceable achievement.

Bringing forth this rare Classical landmark has required years of negotiation and collaboration among architects, engineers, landscape architects, developers, donors, city officials and the Scottish sculptor Alexander Stoddart. Orchestrating the players is Classical designer and philanthropist Rodney Mims Cook, Jr.



The pylons flank a 150-ft.-wide avenue and help ennoble a 138-acre brownfield development that has replaced a shuttered steel mill. At the feet of the Greek goddess of Justice, Dike (DEE-kay), stands Harpocrates, the shushing god of restraint of judgment. Dike wears an Egyptian headdress and holds a sistrum, a sacred rattle used by priestesses devoted to Isis, the first goddess said to represent Justice.



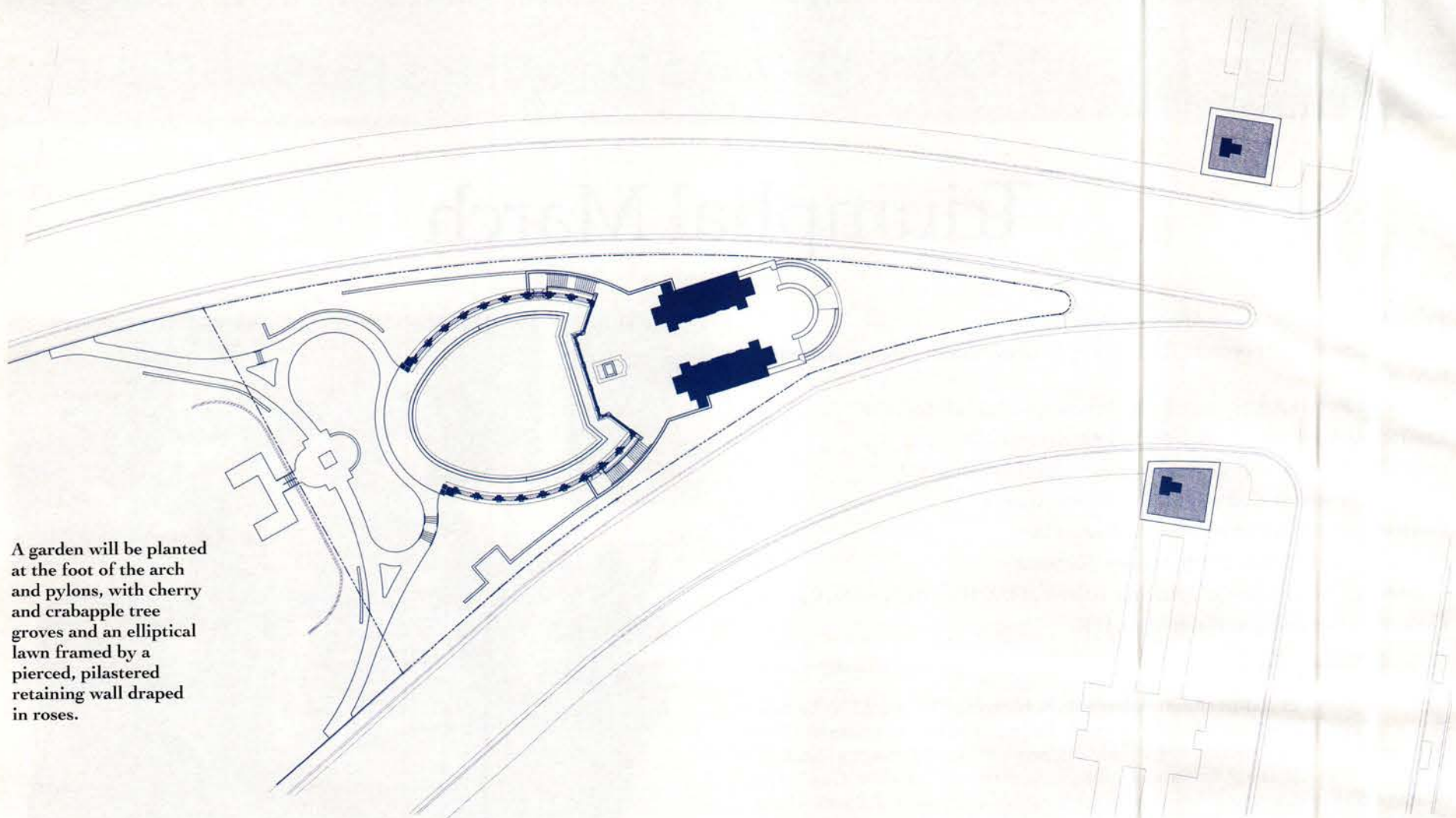
Bronzes for the Millennium Gate were toured across Georgia atop a Percheron-drawn caisson. Governor Sonny Perdue (front, in dark suit) led the final Atlanta leg of the trip, accompanied by the Honorable Rodney M. Cook, Sr., and Susan Eisenhower (right), an honorary board member of the National Monuments Foundation. Behind Ms. Eisenhower stands Rodney M. Cook, Jr., patron of the Millennium Gate, Palladio Award winner, and founder and head of the National Monuments Foundation. All photos: courtesy of the National Monuments Foundation

As the founder and president of an Atlanta nonprofit called the National Monuments Foundation (NMF), Cook has been shepherding the project for seven years. Originally conceived for a barren traffic island in Washington, DC, the gate's plan has been gracefully adapted to its Atlanta berth, largely because of Cook's watchful eye and impassioned commitment. "He has tremendous reserves of compassion and kindness, and he never gets discouraged, he keeps going great guns," Stoddart says. "Rodney is in fact officially a miracle."

Cook has deep Atlanta roots. Among his Confederate and Union-sympathizing ancestors are two Atlanta mayors, both design patrons. In the 1850s, Mayor John Mims commissioned Atlanta's first citywide map, and in the early 1900s, Mayor Livingston Mims funded major park expansions including an Olmsted Brothers' scheme. Cook's bloodlines and in-laws also include clients of Atlanta's renowned Classical architect Philip Trammell Shutze. As a teenager in the 1970s, Cook led preservation picketers who saved the city's Fox Theatre, a 1920s Moorish fantasy then slated for demolition. Cook was a founding trustee of the Prince of Wales's Foundation for Architecture, which helped organize a competition for a monument commemorating Atlanta's hosting of the 1996 Olympics. On an Atlanta traffic circle stands the competition winner: bronze atlases and limestone columns, designed by Russian-born architect Anton Glikin.

Locals determinedly cross busy lanes to reach the sculpture. "People leave bouquets, flags, and candles there whenever there's a world tragedy to mourn," Cook says. "The monument speaks to their souls." Atlanta can use more such meditative gathering places, he adds, partly because so few were built there in the late 19th and early 20th centuries: "Citizens here were still recovering from the Civil War and rebuilding their homes, while the rest of the country was benefiting so greatly from the Beaux-Arts City Beautiful movement."

Atlanta's Millennium Gate arose out of a now-stalled endeavor to ennoble Washington, DC's Commodore Barney Circle, a snarl of traffic islands and highway ramps. In 2000, Cook organized an international monument competition, open to architecture students and recent architecture school graduates and sponsored by the University of Notre Dame. The jurors were Léon Krier, Elizabeth Plater-Zyberk, Robert A.M. Stern, Carroll William Westfall, and Michael Dennis. Daniel G. Parolek (of Opticos Design,



A garden will be planted at the foot of the arch and pylons, with cherry and crabapple tree groves and an elliptical lawn framed by a pierced, pilastered retaining wall draped in roses.

Berkeley, CA) won first place among ten winners. The other nine were Lisa Schmitt Bergman, Marianne Cusato (who recently designed a prototype cottage for Hurricane Katrina recovery zones), Olympics monument designer Anton Glikin, Shelley Hoenle, Luis Pedro Vásquez Lobos, Abdul Muzikir, Silvia Neri, Milan Petkovic and Joseph Matthew Smith. They participated in a charrette (except for Vásquez Lobos, a Guatemalan who was tragically killed in a car accident), and their collaboration led to a four-sided arch that politicians praised, muddled over and then shelved.



Rental and condo apartments overlooking the gate site are being snapped up. Alongside the goddess of Peace, Eirene (pronounced eye-REEN-ee), stands Ploutos, the god of wealth and bountiful harvests.

Cook promised the city that his group would raise the entire \$50-million construction budget, but still couldn't convince bureaucrats to move forward. He found far more receptive audiences in Atlanta's private sector, notably Jacoby Development. The company has cleaned up 138 downtown acres, the former home of Atlantic Steel, to make way for \$2 billion worth of offices, residences, stores and hotels. A walkway elevated across a 21-lane interstate connects the property, called Atlantic Station, to the rest of the city. A few industrial relics have been preserved onsite, including a sooty smokestack. Cook persuaded Jacoby to reserve an acre for a Classical monument that would set a sophisticated tone for the development, while eye-catching-ly terminating an avenue vista and providing an irresistible gathering spot.

The parkland, along a 150-ft.-wide thoroughfare, cost Jacoby some \$1.25 million to give away. The NMF is raising its own \$18 million to build the Gate. (On the foundation board serve such luminaries as Colin Amery, Richard H. Driehaus, Susan Eisenhower, Anne Randolph Hearst, Priscilla Roosevelt, Thomas Gordon Smith, and Tom Wolfe.) Cook brought in Hugh Petter, a director at Robert Adam Architects, to adapt the Barney Circle design into a 70-ft.-tall arch flanked by 24-ft.-tall pylons. Petter was one of three scholars at the Prince of Wales's Institute who'd helped Cook organize the Olympics-monument competition, along with Dr. Richard John and Victor Deupi (now the Arthur Ross Director of Education at the Institute of Classical Architecture & Classical America).

The arch's many precedents, Petter explains, include London's Wellington, New York's Washington, Paris's Carrousel near the Louvre, Munich's Siegestor and Rome's Titus. Petter, along with local architect Sandy Cooper of Collins Cooper Carusi, chose Indiana limestone for the cladding. "At Bybee Stone," Cooper recalls, "we looked at buff and variegated samples, and the variegated stood out because of the striations and the sense of depth." The pylons and arch will have concrete substructures, yet not look veneered. "We'll use huge blocks," Petter says, "so it will appear massive, enduring and timeless."

Stoddart's sculptures will mark the past two millennia of time's passage. On the pylons already stand figures of the Greek goddesses of Peace, Eirene (pronounced eye-REEN-ee), and Justice, Dike (DEE-kay). Each weighs 1.5 tons and was cast in 360 moulds. Eirene sits behind Ploutos, the god of wealth and bountiful harvests, and at Dike's feet stands Harpocrates, the shushing god of restraint of judgment. Dike wears an Egyptian headdress and holds a sistrum, a sacred rattle used by priestesses devoted to Isis, the first goddess said to represent justice.

The Morris Singer foundry in Hampshire, England, shipped the eight-ft.-tall ladies to Savannah last fall. From there, Melanie Faser, the project coordinator for the NMF, arranged for a Percheron-drawn caisson to carry them to Atlanta. Brass bands and bagpipers led the way. Georgia Governor Sonny Perdue (a Republican) and Congressmen Jim Marshall (a Democrat) and Jack Kingston (a Republican) were among the notables driving the caisson.

Stoddart is now sketching the first of four female figures for the arch base. Each will represent 500 years: the Hellenistic period, the Middle Ages, the Renaissance and modern times. They will stand 14½ ft. tall, just shy of the roof beam in Stoddart's studio in Paisley, Scotland. The Hellenistic woman will carry a broken column, "signifying the moment when Classical culture came to a rich and virtuosic maturity," the sculptor explains. Around her will also be arrayed a model of Alexandria's Pharos (referring to the empire's extensive trade, and serving as a sign of hope) and two scrolls symbolizing the era's destroyed libraries and lost knowledge. Stoddart has not yet finalized the other three designs, but he expects to evoke everything from the first charitable hospitals and first declarations of universal enfranchisement to the ambitions of space exploration.

The Morris Singer foundry in Hampshire, England, shipped the bronzes to Savannah, GA, where they were loaded onto the caisson for the road trip to Atlanta.



The backdrop of Atlanta high rises somehow suits Stoddart's bronzes. "We found the statues' scale is even more impressive than we expected," Petter says. "They really hold their own in the context. And the arch will be as tall as the smoke-stack." Stoddart adds that Eirene and Dike "look glorious in that Atlanta sun, especially in the morning. Sculpture wants a strong, high-up, raking light."

A park will be planted at the ladies' feet, designed by landscape architect Spencer Tunnell, of the Atlanta firm Tunnell & Tunnell. An elliptical lawn will be framed by what Tunnell calls "a pierced retaining wall with pilasters and blind arches forming an architectural container, and completely festooned in climbing roses. We're also planting crabapple and cherry trees, to create the same lushness and abundance you see in gardens in Rome, which has a similar climate to Atlanta's." The groves will eventually serve as waiting areas for visitors entering the arch.

Galleries inside will cover Atlanta history, and conference rooms and the roof terrace will be rentable for events. Cook has commissioned a series of period rooms as well, either copied from landmarks or fashioned from architectural salvage. Gate-goers will be able to stroll through a forest of Corinthian columns that held up an 1810s stairwell in Savannah, a 1920s Italian Baroque living room designed by Shutze for the family of Mrs. James D. Robinson, Jr. (Cook's grandmother-in-law), and a 1930s paneled office used by Atlantic Steel industrialist Thomas K. Glenn.

The arch is scheduled to open in the fall of 2007 with the names of all contributors etched into its flanks, including the Barney Circle competition

finalists. Cook is already planning his next Atlanta project. He won't reveal the site, just the program: "a monumental column on the scale of Nelson's or Trajan's, to commemorate Georgia's founder, James Oglethorpe." Cook is also researching potential parade routes for Stoddart's arch figures, which will arrive annually over the next few years. Eirene and Dike, Cook says, "look absolutely majestic, even better than we'd imagined. They're exactly what's been sorely needed in Atlanta, and they look perfectly appropriate. Even in this Modernist-inclined city, people are telling us they're thrilled to have something this magnificent built, finally." — Eve M. Kahn



The bronzes' Scottish sculptor, Alexander Stoddart, wore a kilt (front right) and was accompanied by bagpipers in the parades. On the caisson, the passengers include Sam Candler, the dean of the local Episcopal cathedral; Robert Willis, the dean of Canterbury Cathedral in England; and Jim Jacoby, the developer of Atlantic Station.



Dike and Harpocrates were gently winched into place in October 2005.

Magazines, Conferences, Trade



RESTORE MEDIA, LLC

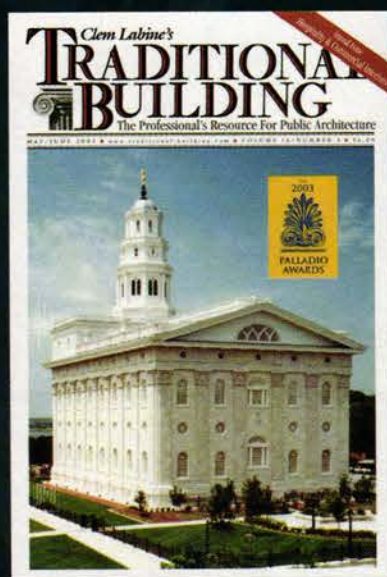
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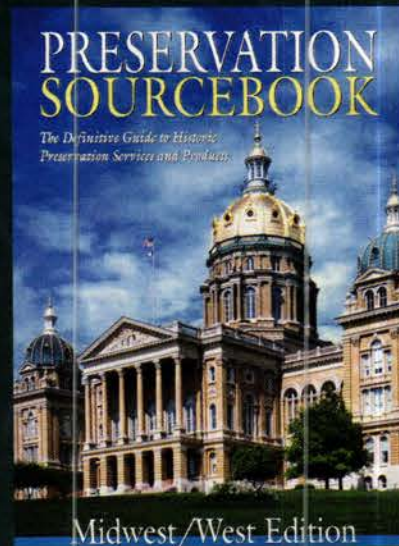
www.traditional-building.com

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



www.period-homes.com

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



www.preservationweb.com

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www.traditionalbuildingshow.com

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

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



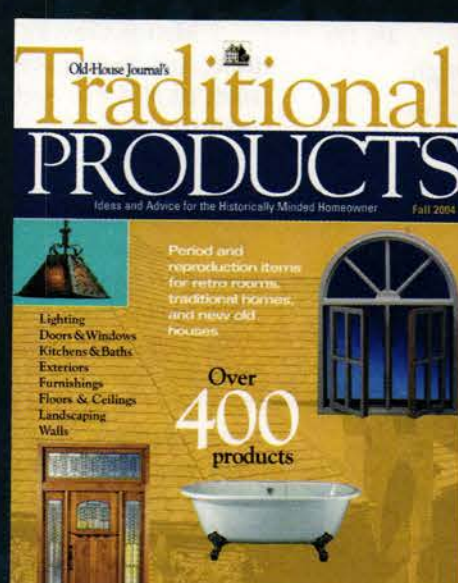
www.oldhousejournal.com

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



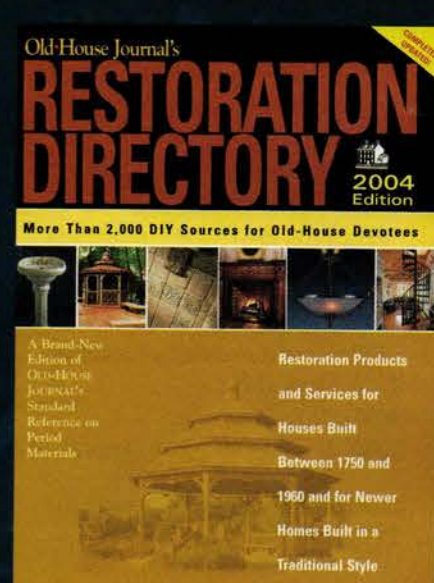
www.newoldhousemag.com

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



www.oldhousejournal.com

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



www.oldhousejournal.com

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

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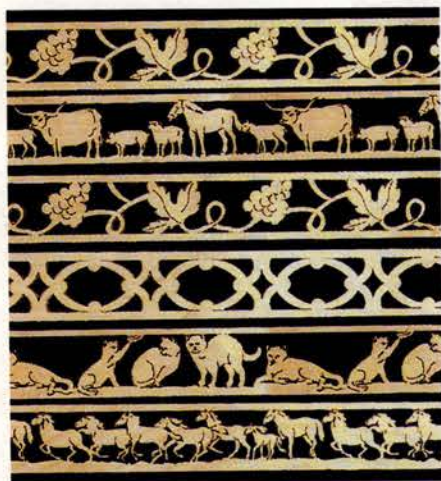
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www.outwater.com
Bogota, NJ 07603

Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more; free 1,100-page catalog.

Write in No. 1088

Architectural Salvage, W.D. Inc.

502-589-0670; Fax: 502-589-4024
www.architecturalsalvage.com
Louisville, KY 40202

Supplier of architectural salvage: leaded glass, mantels, light fixtures, doors & more; ironwork & antiques from France & England; extensive line of reproduction elements; custom entryways & leaded glass.

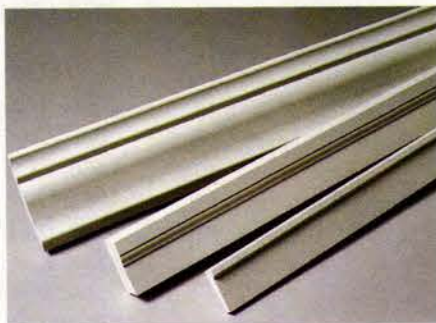
Write in No. 1774

Atlas Metal Sales

800-662-0143; Fax: 303-623-3034
www.atlasmetal.com
Denver, CO 80204

Supplier of silicon bronze: casting alloys; sheet & plate; flat bar, square & round rod; square & round tubing; welding rod & wire; free brochure.

Write in No. 1784



The Crown Mould, Brick Mould and Drip Cap are some of AZEK Millwork's most popular ready-to-install profiles.

AZEK Trimboards

877-275-2935; Fax: 570-346-5080
www.azek.com
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Manufacturer of PVC exterior trim products: trimboards, sheets, beadboards, cornerboards & millwork.

Write in No. 1428

Bathroom Machineries, DEA

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

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction clawfoot tubs, high-tank toilets, pedestal sinks, lighting, door & cabinet hardware, mirrors & many one-of-a-kind items.

Write in No. 1725 for plumbing; 5860 for hardware



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

Bergen Bluestone Co.

908-237-2680; Fax: 908-237-2681
www.bluestone.com
Hancock, NY 13783

Supplier of natural stone: marble, slate, bluestone, sandstone & quartzite; fieldstone & flagstone.

Write in No. 1566

Bilco Co.

203-934-6363; Fax: 203-933-8478
www.bilco.com
New Haven, CT 06505

Manufacturer of basement access doors: easy to operate; steel.

Write in No. 1811

Brandon Industries, Inc.

800-247-1274; Fax: 972-542-1015
www.brandonindustries.com
McKinney, TX 75069

Manufacturer & distributor of Classical ornamental metalwork: lampposts, wall sconces, deck mounts, signage & plaques, mailboxes & more in aluminum.

Write in No. 73



Aluminum lampposts from Brandon Industries are available in many traditional styles.

Castle Metal Products

847-806-4540; Fax: 847-806-4541
www.castlemetalproducts.com
Schaumburg, IL 60193

Supplier of ridge vents for slate roofs, sheet-metal flashing & trim: built-in & half-round gutters, leaders, boxes & more.

Write in No. 2901

Cedar Shake & Shingle Bureau

604-820-7700; Fax: 604-820-0266
www.cedarbureau.org
Sumas, WA 98295

Trade association for manufacturers, distributors & installers of Certi-label cedar shakes & shingles for roofing & siding; installation instructions; AIA seminars; fire-retardant & preservative-treated products.

Write in No. 1603



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

Ceilings Magnifique

318-929-7398; Fax: 318-929-3923
www.ceilingsmagnifique.com
Blanchard, LA 71009

Supplier of decorative polymer products: wall panels, ceiling tile & molding in polystyrene.

Write in No. 1795

Century Architectural Specialties

877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066

Manufacturer of classically inspired molded ornament: crown & cornice molding, door & window surrounds, pilasters, capitals, corbels, ceiling domes & medallions.

Write in No. 1698



Century Architectural Specialties' selection involves a variety of classically inspired interior molded ornament.

Chelsea Decorative Metal Co.

713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

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

Write in No. 190



This 2x2-ft. Victorian-style pressed-tin panel from Chelsea Decorative Metal can be used on walls and ceilings.

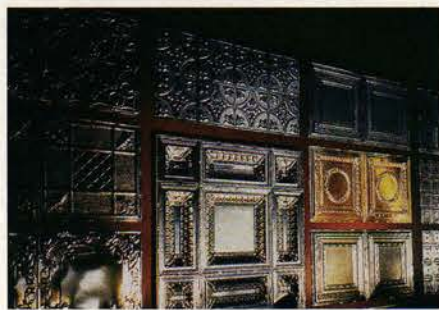


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Classic Ceilings

800-992-8700; No fax
www.classicceilings.com
Fullerton, CA 92831

Supplier of decorative elements: pressed-metal wall & ceiling tile, tin ceiling panels, cornices & back-splashes; polyurethane ornament; crown molding, medallions, niches, domes, rosettes, door systems; columns; exterior molding.

Write in No. 2400



The Regency Collection of cluster mailboxes from Custom Home Accessories includes this period-style model.

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.

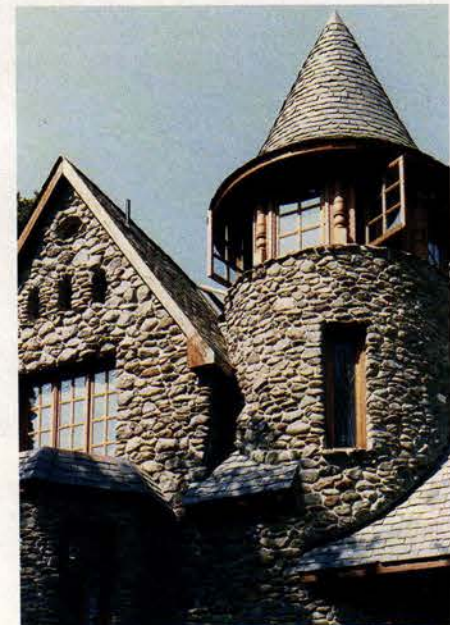
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Echeguren Slate, Inc.

800-992-0701; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94107

Distributor & importer of flooring & roofing slate: from the U.S., Spain, China, Brazil, India & Africa.

Write in No. 7220



The black slate for the roof on the tower of this building in Northern California was supplied by Echeguren Slate.

European Hardware Company, The

704-658-1016; Fax: 704-998-3558
www.europeanhardware.net
Mooresville, NC 28117

Manufacturer of hardware for shutters, carriage-house & garage doors: forged steel, cast iron, brass, bronze & weatherproof aluminum; design services; U.S. agents for Kirkpatrick Ltd. & Carlisle Brass, Ltd.

Write in No. 1807

FAAC International, Inc.

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

Manufacturer of gate operators: swing-, slide- & barrier-gate systems.

Write in No. 531



Even large, heavy gates can be operated automatically by swing-gate operators from FAAC International.

Frank Morrow Co.

800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metalwork components: decorative stampings; leaves, flowers, husks, bobèches, motifs & more; solid embossed banding & perforated filigree gallery; steel, brass, aluminum & more.

Write in No. 1220



This angel is one of many new stampings available from Frank Morrow.

Fypon Ltd.

419-445-0116; Fax: 419-445-4440
www.fypon.com
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Supplier of more than 4,000 molded architectural elements: window features, turnings, columns, brackets & more; urethane & cellular PVC; load-bearing urethane/steel columns, variety of sizes & shapes.

Write in No. 6170



Fypon's Art Deco molding is made of lightweight, low-maintenance urethane.

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www.gaslights.com
Spring, TX 77391

Manufacturer of Colonial-style gas lights & outdoor patio torches: cast aluminum & handmade copper finishes; wall, post, ceiling mount & pillar mount; more than 80 models.

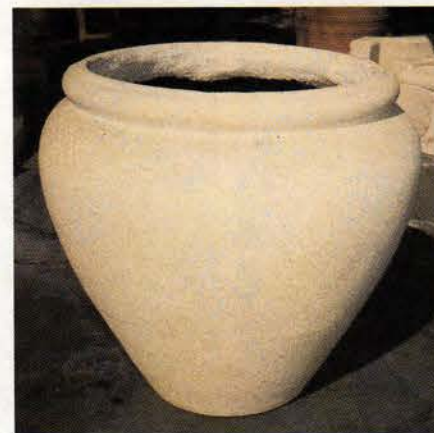
Write in No. 1494

Goodwin International

714-241-0942; Fax: 714-241-1874
3121 S. Oak St.
Santa Ana, CA 92707

Supplier of landscape & garden ornament from around the world: stone fountains, benches, planters, urns & sculpture; sandstone planters & terra cotta; various design styles & sizes.

Write in No. 4160



Goodwin International offers a large selection of planters made of GFRC.

Hanover Lantern

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

Manufacturer of exterior cast-aluminum lighting fixtures, poles, bollards, mailboxes & accessories: commercial, residential & landscape lighting; 23 different hand-applied finishes.

Write in No. 3440



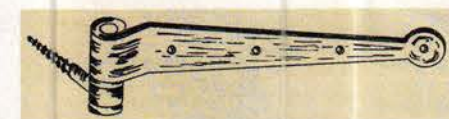
The Grande Jefferson model #8432BP from Hanover Lantern is available with 20 different hand-applied finishes.

James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

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

Write in No. 1240



Wrought-iron historical gate hinges are available from James Peters & Son in lengths ranging from 18 to 60 in.

Jansen Ornamental Supply

800-423-4494; No fax
10926 Schmidt Rd.
El Monte, CA 91733

Supplier of ornamental hardware & decorative castings: stampings; paints; tools; lockboxes; cast-iron spears; aluminum cover shoes.

Write in No. 1812

Kasco Marine, Inc.

715-241-8227; Fax: 715-355-9717
www.kascomarine.com
Prescott, WI 54021

Manufacturer of floating display aerators: environmentally friendly way to improve water quality; oxygenation allows for higher levels of beneficial microorganisms that accelerate decomposition.

Write in No. 1493

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.

Write in No. 418



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Kremer Pigments, Inc.

800-995-5501; Fax: 212-219-2395
www.kremerpigments.com
New York, NY 10001

Supplier of decorative painting materials: Venetian plaster, faux-finishing products; pigments & binders for frescoes; lime wash, milk paint & more.

Write in No. 4910

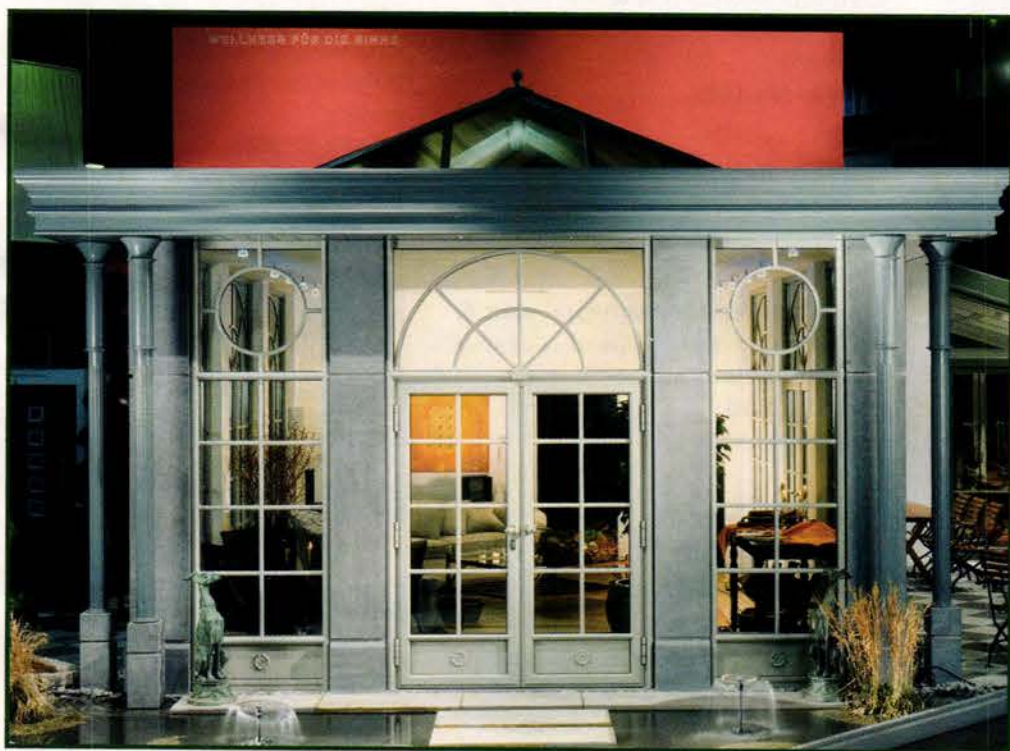
Lake Doctors Inc., The

800-666-5253; Fax: 407-327-7930
www.lakedoctors.com
Winter Springs, FL 32708

Supplier of floating aerators & fountains: weed- & algae-control products; mosquito-control products; water-clarification & other lake & pond supplies.

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The cast-aluminum Williamsburg double mailbox from Mel Northey is 48-in. tall and is available in black, white and verde finishes.

Mel Northey Co., Inc.

800-828-0302; Fax: 281-445-7456
www.melnorthey.com
 Houston, TX 77037

Manufacturer of antique reproduction street lighting in cast aluminum: custom mailboxes with posts & street signposts; benches.
Write in No. 53

Meyda Tiffany

800-222-4009; Fax: 315-768-1428
www.meyda.com
 Yorkville, NY 13495

Supplier of copper-foil lamps & decorative lighting: Tiffany, Victorian, Art Nouveau & other styles; solid-brass Mission lamps; varied styles, sizes & prices.
Write in No. 1425



The four-light Oyster Bay chandelier, model #56475 from Medya Tiffany, is crafted with Gobel art glass and features a vintage copper finish.

Mica Lamp Co.

818-241-7227; Fax: 818-241-5439
www.micalamps.com
 Glendale, CA 91203

Manufacturer light fixtures: finely detailed copper, iron & mica; period authentic styles & custom modern interpretations; outdoor fixtures & highdesign ceiling fanlight kits available.
Write in No. 5870



Mica Lamps offers a selection of vintage mini mica shades in two mineral colors, orange-amber and almond-natural.

Moulding Associates, Inc.

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www.maidoors.com
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Olde Mill Lighting, Ltd.

717-299-2512; Fax: 717-299-5822
www.oldemilllighting.com
 Lancaster, PA 17602

Manufacturer of lighting fixtures: chandeliers, sconces, foyer & hall lights & exterior post & wall lamps; aged tin, brass & copper; Period American styles; historical reproductions; handcrafted; custom orders.
Write in No. 2664



This six-light chandelier is one of many models available from Olde Mill Lighting.

Phelps Company

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

Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latchsets & more.
Write in No. 6001



This solid-brass casement window stay is available from Phelps Company.

ProTech Systems, Inc.

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

Supplier of Ventinox chimney-lining systems: continuously welded, air-tight flexible liners fabricated from titanium-stabilized stainless steel; acid-resistant & non-porous surface; UL listed.
Write in No. 1445

Regency Railings

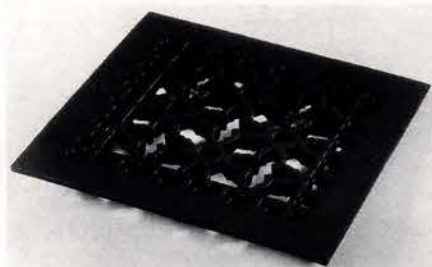
214-742-9408; Fax: 214-742-9402
www.regencyrailings.com
 Dallas, TX 75207

Manufacturer of ornamental stair & railing components: spiral-, curved- & straight-stair railings in iron; prefabricated.
Write in No. 961

Reggio Register Co., The

800-880-3090; Fax: 978-772-5513
www.reggioregister.com
 Ayer, MA 01432

Manufacturer of grilles & registers: for forced-air & high-velocity systems; cast iron, brass, aluminum & zinc; handcrafted to last for generations.
Write in No. 5810



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www.rikferusa.com
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800-247-3932; Fax: 515-432-8366
www.spec-chem.com
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Sur-Fin Chemical Corp.

323-262-8108; Fax: 323-264-7734
www.surfinchemical.com
 Los Angeles, CA 90023

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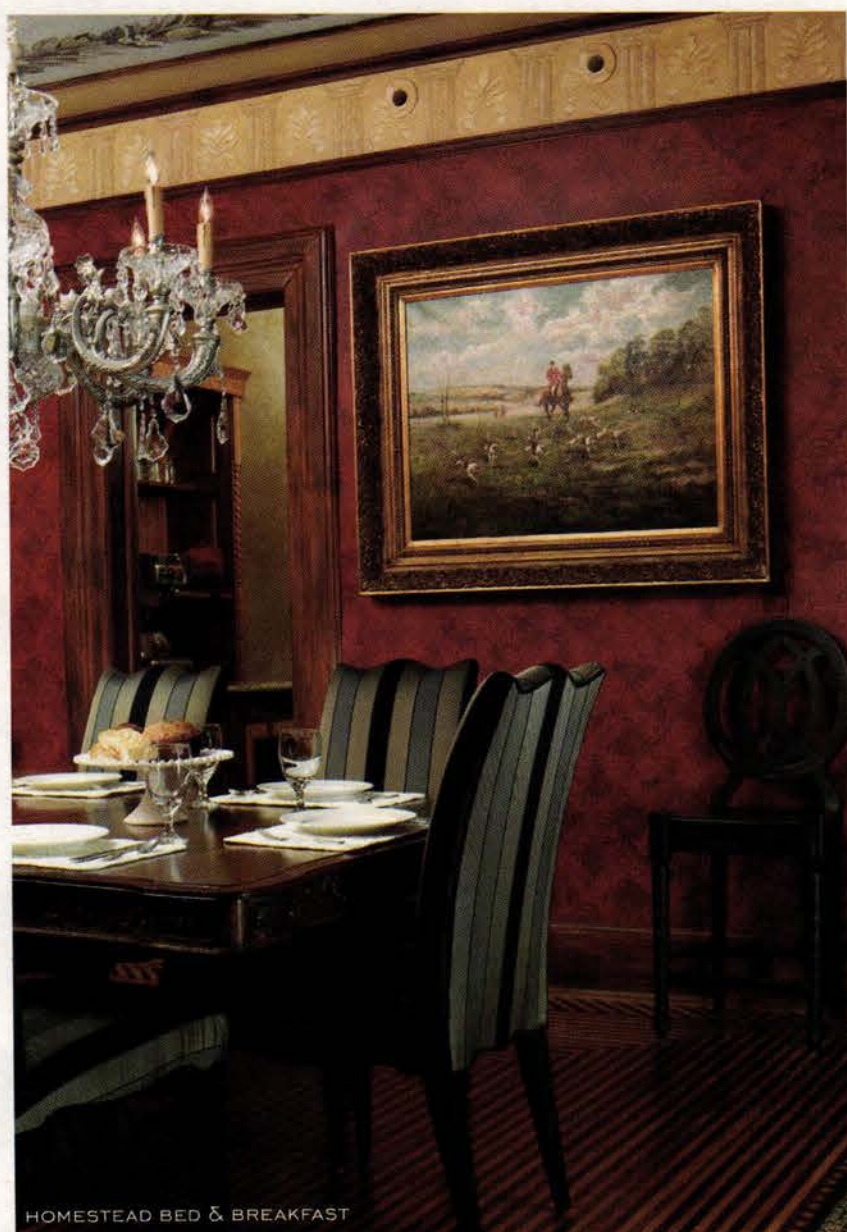
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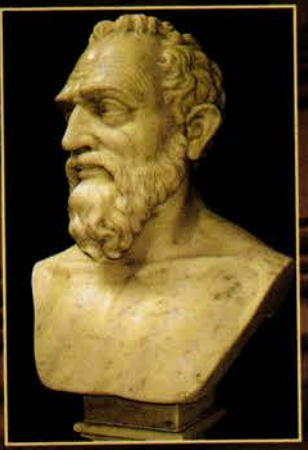


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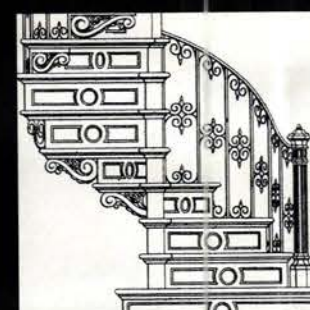
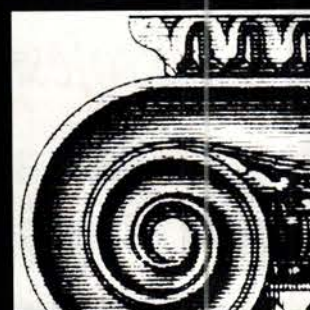
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Restoration and Maintenance Products

*Specified by the U.S. Government,
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Abatron Restoration Systems meet and surpass the restoration and maintenance standards for wood, stone, concrete, metal, composites and other materials. Developed and manufactured by Abatron, they are based on **epoxies, urethanes, acrylics, vinyls, silicones, polyesters and other materials** in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties.

Examples of some of our popular products by category:

Wood Restoration

WoodEpoxy: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpoxy** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

*Many other products are also available.
Their number increases continuously to
meet any new requirement or preference.*



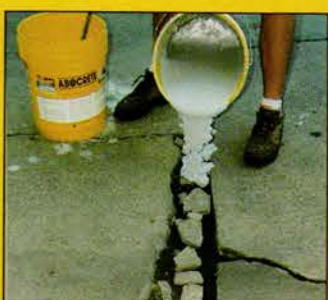
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpoxy**.



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



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



AboCrete, is much stronger than concrete, bonds permanently & does much more, quickly & for much less money.



AboWeld 55-1, is much stronger than concrete & shapes without forms on steps & difficult surfaces.



MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.



AboJet
series for structural crack-injection



Abatron products in all kinds of buildings...in all kinds of packaging.



For details of the above and other products, you can visit our 90-page

Website <http://www.abatron.com>

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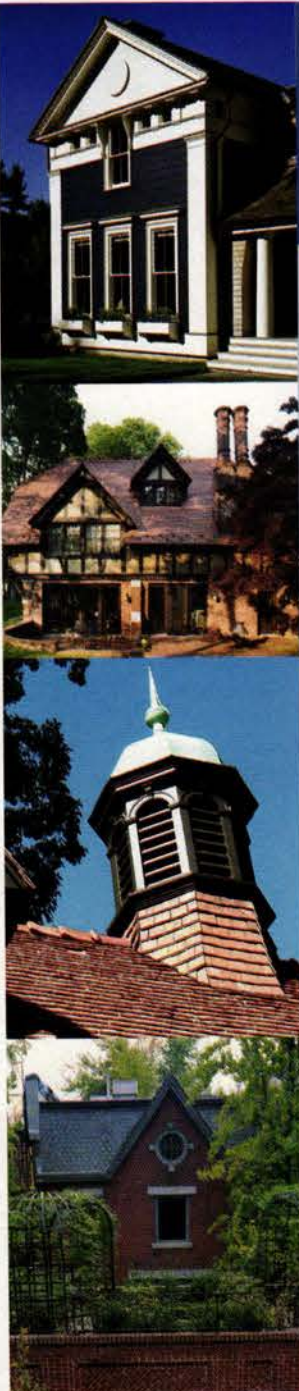
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Arthur Stern Studios designed, fabricated and installed the "Holy Spirit Window" at Holy Trinity Episcopal Church in Menlo Park, CA.

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www.arthurstern.com
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This colorful triptych of grape vines was designed and fabricated by ATG Studio.

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This life-size statue, "Torsos," was carved in Italian Cantera white marble by sculptor Shi-Jia Chen of B&H Art.

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Bennett Studio created this life-size bronze statue "Nile Kinnick," which stands at the Iowa Events Center Hall of Pride in Des Moines, IA.

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www.bennettstudio.com
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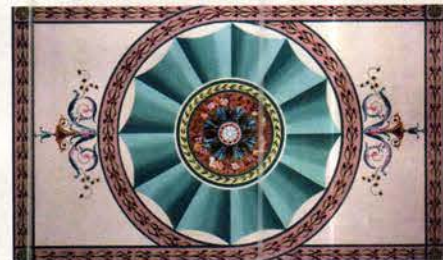
This St. Michael the Archangel stained-glass window was designed, fabricated and installed by Bovard Studio for a private chapel in Wichita, KS.

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This floral fan design was created by Canning Studios.

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"Agony In The Garden" is one of 24 new windows completed by Cathedral Crafts at Holy Rosary Catholic Church in North Mankato, MN.

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

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This is the first of 16 5x7-ft. panels created by Craig Gallagher Art Studio illustrating "The Life Of Saint Bernard."

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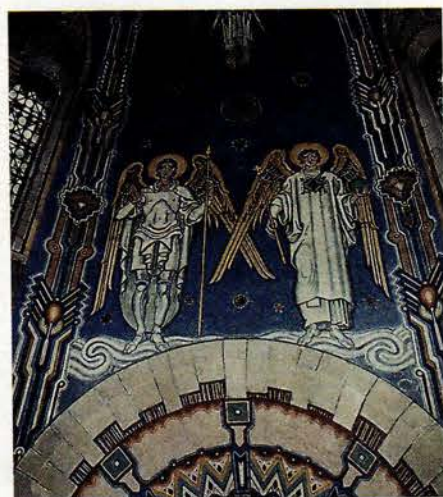
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Artists from EverGreene Painting Studios painted these angels for St. Joseph's Cathedral in Wheeling, WV.

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Fabricated by George Fishman of Fishman Mosaics, "Curacao Façade" is made of smalti and stone and measures 32x22 in.; it is one of a series of images for a cruise-ship project.

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Gerald Siciliano restored this alabaster figure, recarving missing pieces at the neck, arms and legs.

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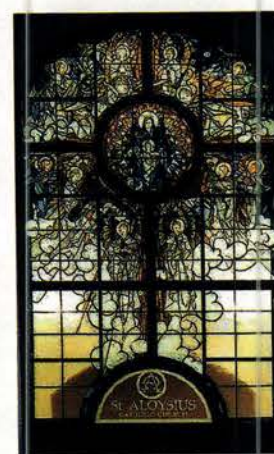
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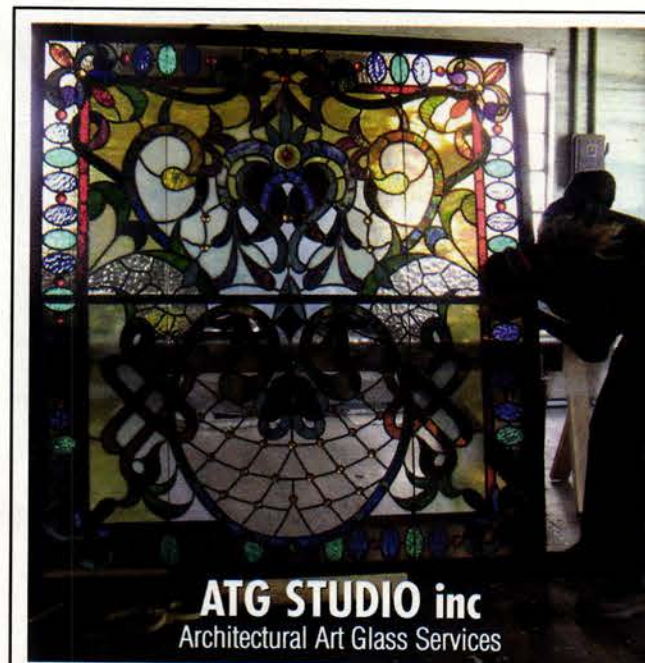
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www.jdglass.com
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John Tiedemann Inc.

877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art restoration, paint & plaster analysis, historic analysis & testing.

Write in No. 1765



This detail shows one of two carved and painted relief installations fabricated by John Wehrle Artworks for the interior of a fire station in Encino, CA.

John Wehrle Artworks

510-234-0645; Fax: 510-237-9149
www.troutinhand.com
Richmond, CA 94805

Creator of custom murals: paint & ceramic tile; interior & exterior; site-specific in-situ or studio works; sculptural commissions.

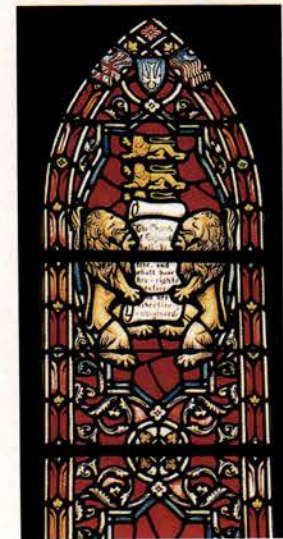
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800-445-8376; Fax: 323-255-8529
www.judsonstudios.com
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Judson Studios fabricated this traditionally styled ecclesiastical window.

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This detail demonstrates the high level of skill of Dimitrios Klitsas.

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This colorful trompe l'oeil ceiling mural was painted by Lynne Rutter on canvas and installed in a grand entry.

Lynne Rutter Murals & Decorative Painting

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www.lynnerrutter.com
San Francisco, CA 94107

Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted on-site or on canvas to be installed anywhere; church work; works nationally & internationally.



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www.mcinnisindustries.com
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Modern Art Foundry cast this representation of the Madonna and Child.

Modern Art Foundry

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www.modernartfoundry.com
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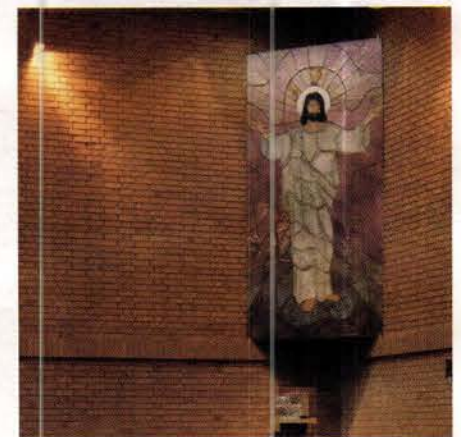
This 10-ft. stained-glass transom window was designed and fabricated by Neumann Studios for the Meadowlark Inn in Brattleboro, VT.

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This "Risen Christ" mural was painted for a church in Maidenhead, UK, by No 9 Studio.

No 9 Studio UK

011-44-1769-5404-71;
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www.no9uk.com

Umberleigh, Devon, UK EX379HF

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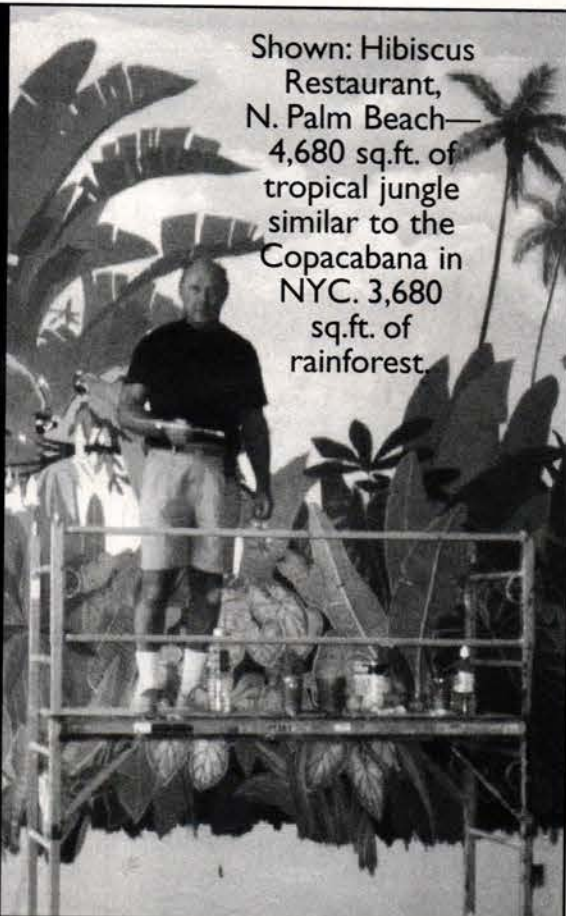
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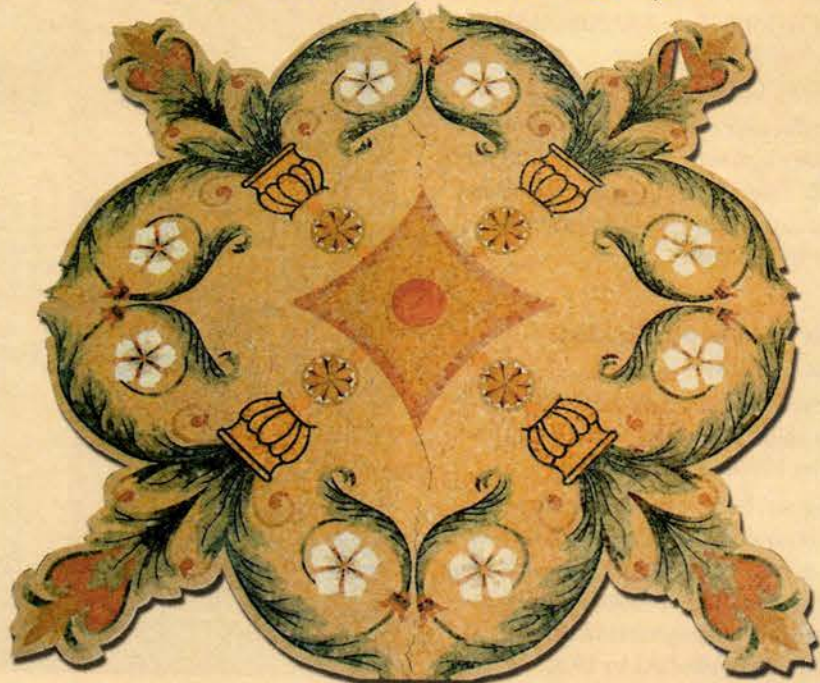
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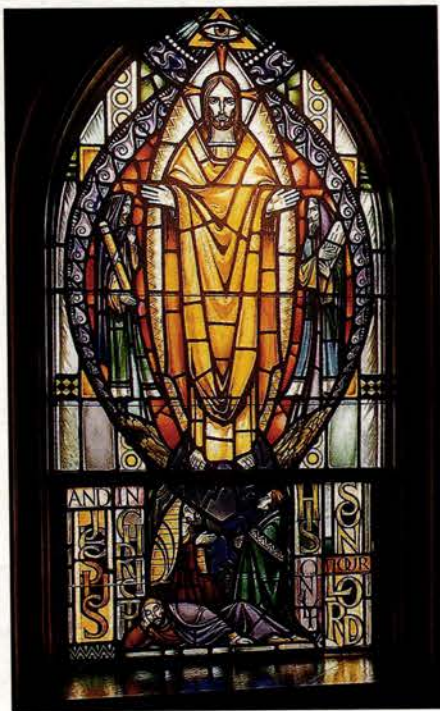
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This mural depicting King Minos' throne room was designed and painted for the Minotaur Restaurant in New York City by Russ Elliott Gallery.

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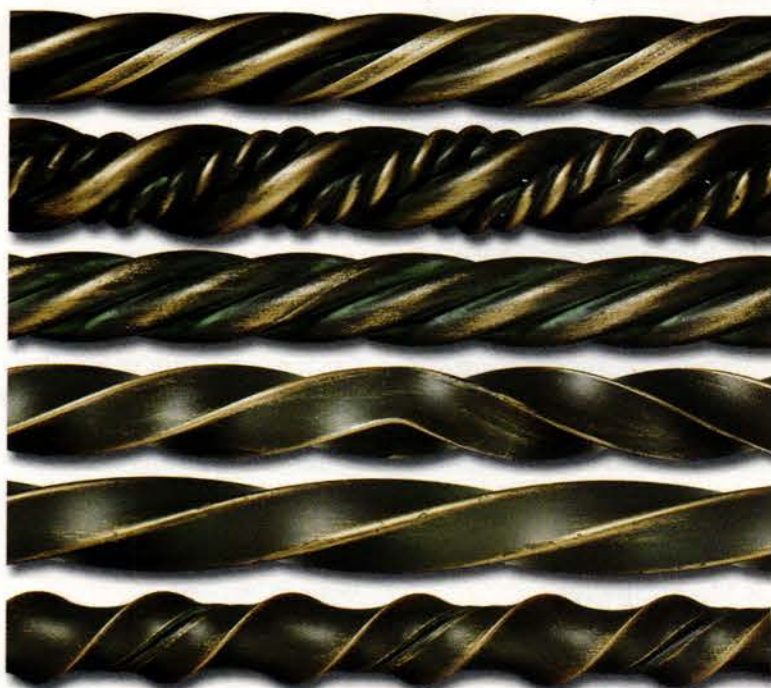
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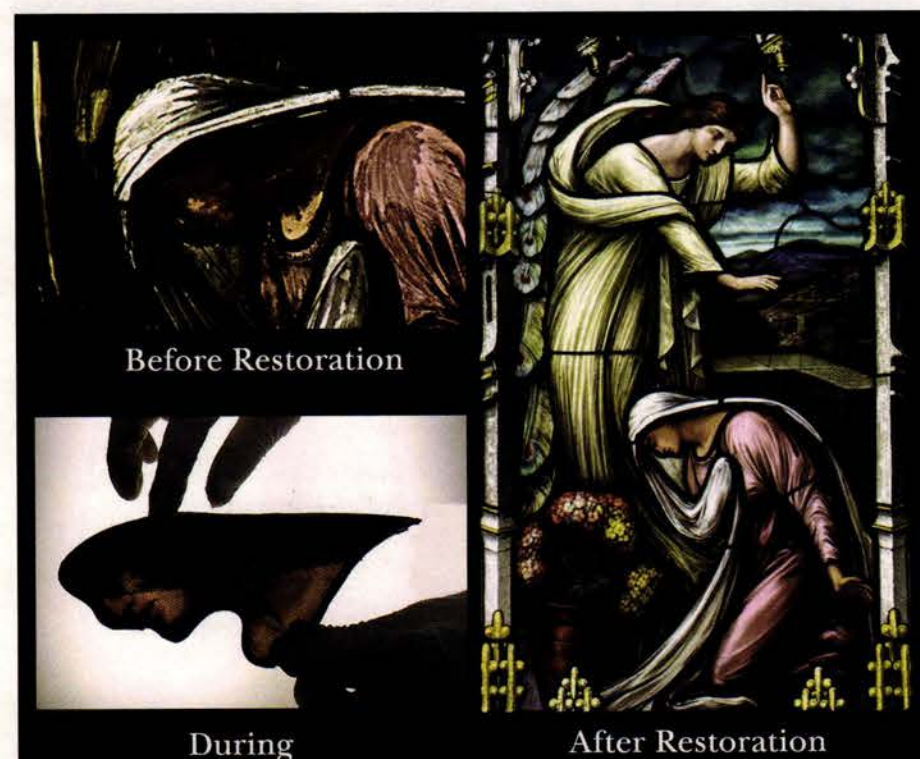
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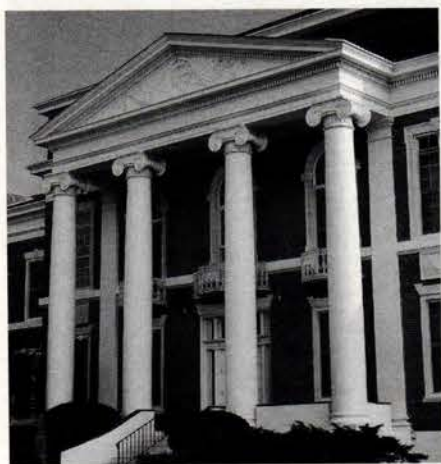
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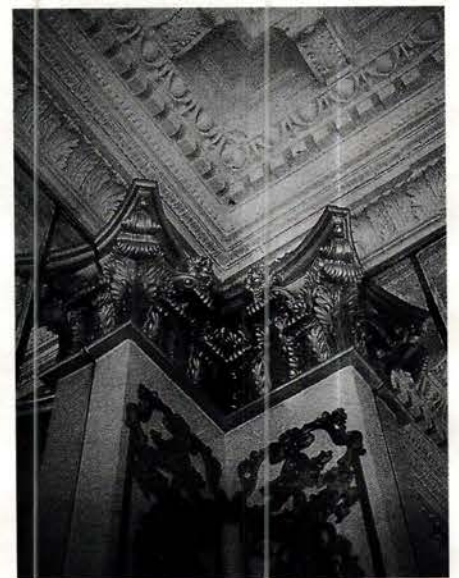
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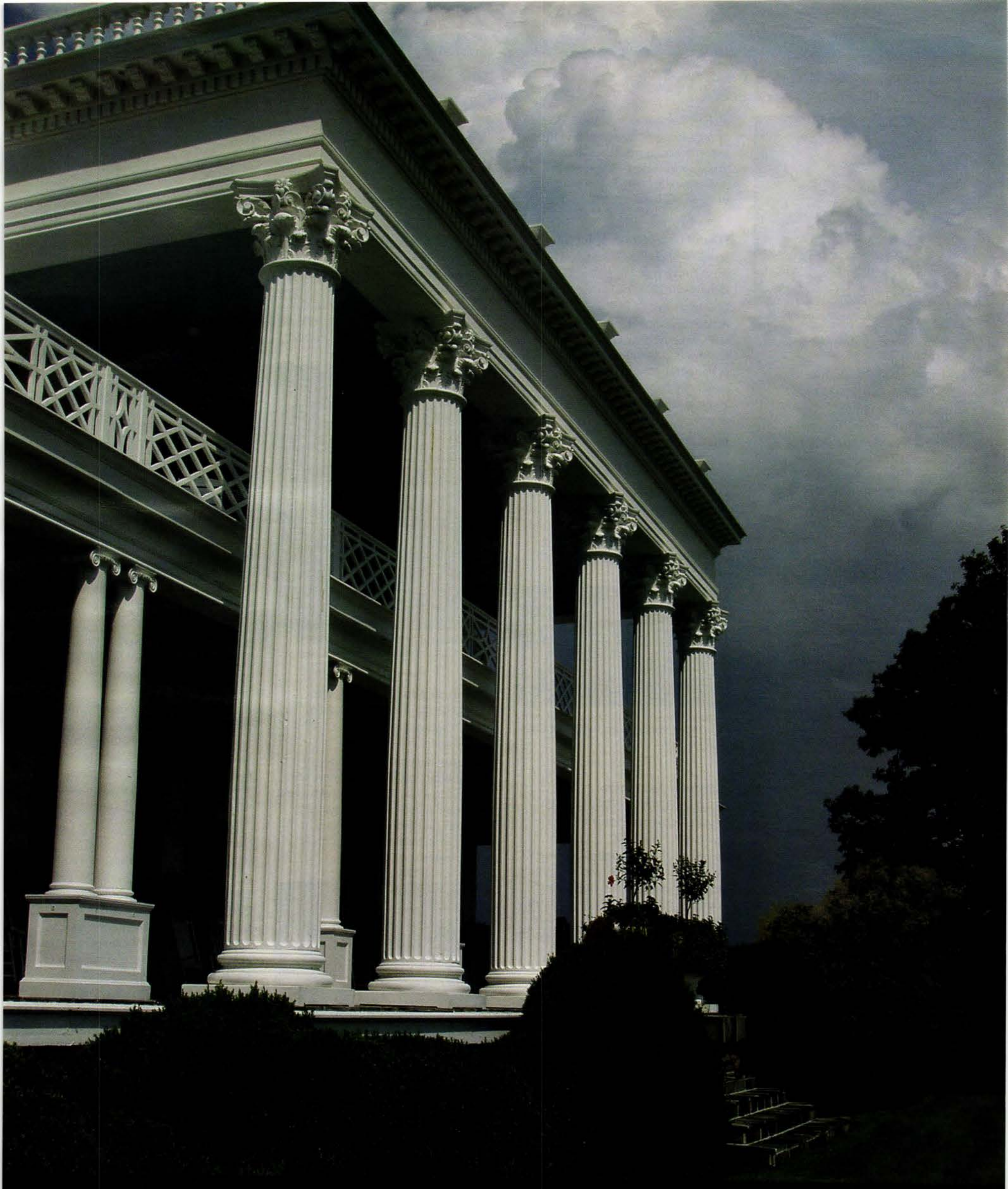
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Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more.
Write in No. 1023

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.
Write in No. 210

DMS Studios

718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.
Write in No. 9100

Fagan Design & Fabrication, Inc.

203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of columns & turnings: stain grades in any wood species; Classical orders; stock & custom; worldwide supplier.
Write in No. 8210



This 6½-in.-tall pilaster capital is the work of Felber Ornamental Plastering Corp.

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of interior molded ornament: capitals, cornices, friezes,

niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, modelmakers & casters on staff; stock & custom.
Write in No. 2890

Fiberglass Specialties, Inc.

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

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

Fischer & Jirouch Co.

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

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

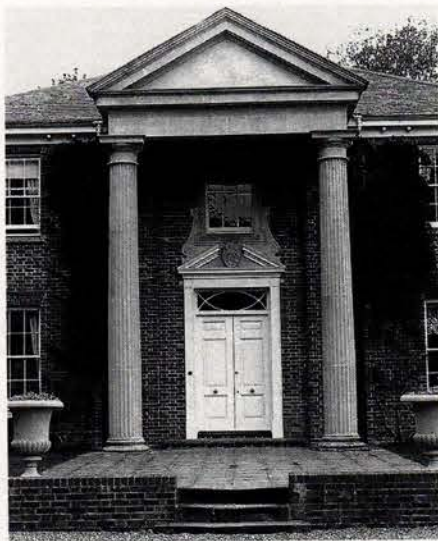


Fischer & Jirouch manufactures hand-crafted architectural ornament, including Greek-style capitals.

Goodwin Associates

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

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



The large M1 columns, Doric capitals, pediment, sill and copings for this building were fabricated by Haddonstone.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

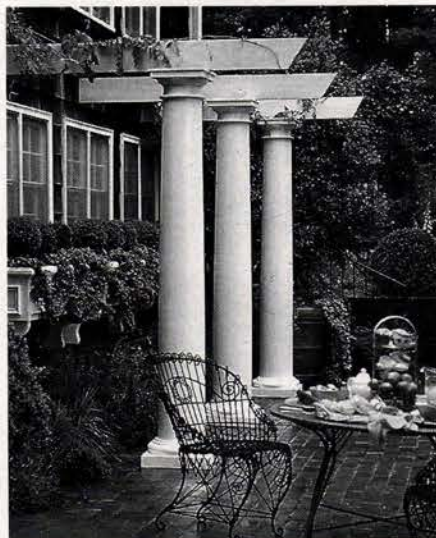
Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary

& more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.
Write in No. 4020

HB&G

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

Supplier of low-maintenance porch products, columns, spindles, balustrades, newels, posts, railings, moldings & entrances: polyurethane & permacast FRP; pine & redwood; custom & stock.



Manufactured by HB&G, these columns enhance this outdoor patio area.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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



Historical Arts & Casting designed and fabricated this Corinthian capital for a fluted column.

JMS Wood Products

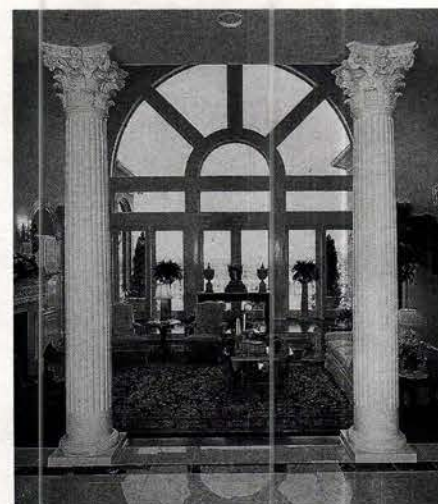
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

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

Manor Style, Ltd.

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

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



Manor Style's fiberglass columns with Corinthian capitals separate the hallway from the seating area in this residence.

Michael A. Dow — Woodcarver

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www.archcarving.com
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www.michiganornamental.com
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Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped/pressed sheet metal; replications & historic reproductions.
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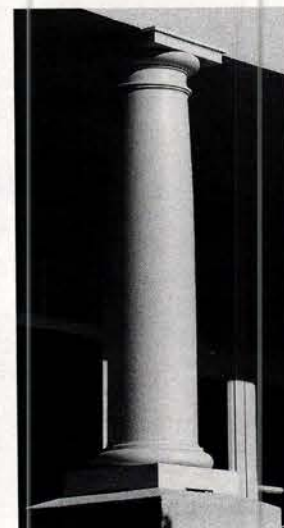
718-417-0025; Fax: 718-417-0021
www.mohamadwoodturning.com
Brooklyn, NY 11206

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

Pagliacco Turning & Milling

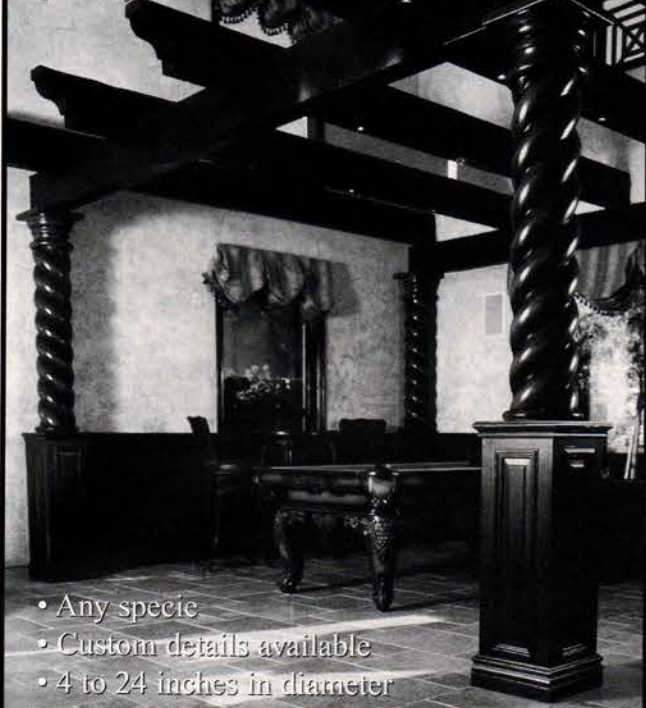
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www.pagliacco.com
Woodacre, CA 94973

Manufacturer of columns & other turnings: solid & hollow turnings from 1-5/8 to 24 in. x 20 ft.; load- & non-load-bearing; balusters, handrails & newel posts; Classical styles; stock & custom turnings.
Write in No. 7070



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email: info@jmswoodproducts.com

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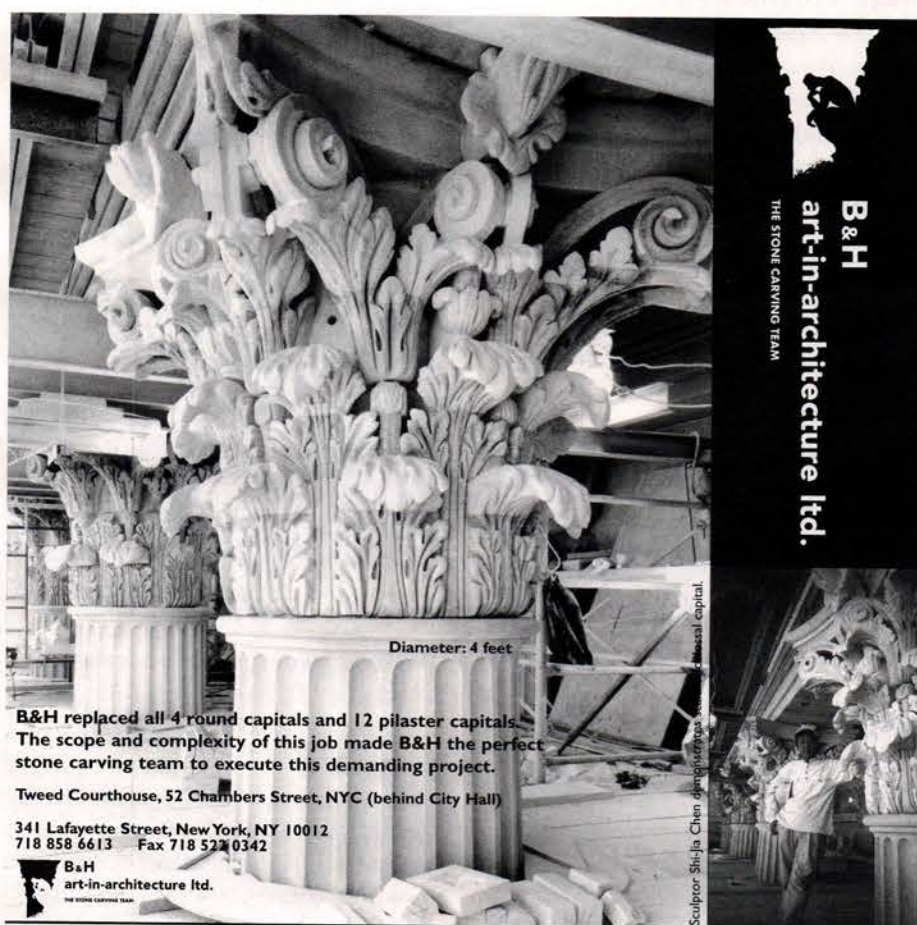
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Pellettieri Stonecarving created this limestone Renaissance-style pilaster capital as a tribute to a major benefactor for the offices of the Institute of Classical Architectural & Classical America in New York City.

Pellettieri Stonecarving

646-229-6418; No fax
www.stonecarving.us
New York, NY 10027

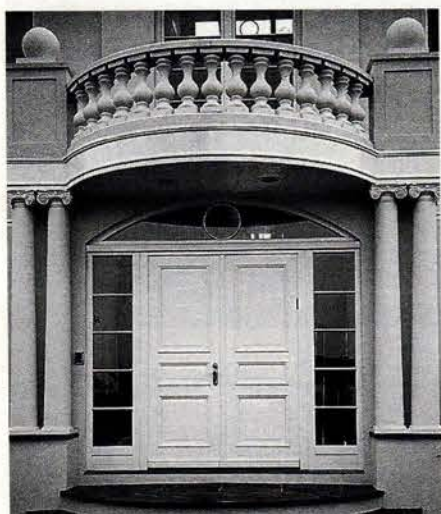
Custom fabricator of stone carving & sculpture: figures & architectural ornament in limestone, marble & sandstone; tiered & wall sculptural fountains; planters & urns; mantels; baptismal fonts, pulpits, tombs & inscriptions.

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www.sealfiberglass.com
Copiague, NY 11726

Supplier of FRP building components: cornices, cupolas, columns, balustrades, brackets, planters, urns, water features & garden ornament; full-service mold & tool fabricator; on-site molds.

Write in No. 4620 for cornices;
1353 for cupolas



Seal Reinforced Fiberglass fabricated these columns, capitals and bases for a building in Deal, NJ.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Write in No. 7120

Timeless Architectural Reproductions, Inc.

800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Manufacturer of architectural ornament: exterior fiberglass columns,

decorative capitals, pilasters, balustrades & more; interior columns & capitals; polyester resin, fiberglass & cultured marble composite; custom casting.

Write in No. 1414



Timeless Architectural provided the decorative capitals, columns and architectural millwork for this room.

Towne House Restorations

718-497-9200; Fax: 718-497-3556
www.thrcaststone.com
Brooklyn, NY 11206

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.

Write in No. 545

Traditional Cut Stone, Ltd.

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

European master carver: architectural ornamentation & monumental statuary; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.

Write in No. 2902



Traditional Cut Stone did the stonework for the Nauvoo Temple in Nauvoo, IL, including the pilasters and capitals.

Turnings Unlimited

937-845-0211; Fax: 937-845-0230
www.turningsunlimited.com
New Carlisle, OH 45344

Custom fabricator of woodwork: stair parts, custom turnings, balusters & newel posts; many wood species.

Write in No. 1122

Vintage Woodworks

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

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, columns, screen/storm doors, mantels & more; 192-p. catalog.

Write in No. 1061

Wagner Foundry, Inc.

800-276-1084; Fax: 773-276-9656
www.wagnerfoundry.com
Chicago, IL 60622

Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.

Write in No. 1062



These columns were supplied by Warner Bros. Studio.

Warner Bros. Studio Facilities

818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament & murals: balustrades,

columns, capitals & moldings in fiberglass & plaster; fine art reproduction, restoration & trompe l'oeil; interior & exterior decoration.

Write in No. 778

Wassmer Studios

800-923-4234; Fax: 816-283-0653
www.wassmerstudios.com
Kansas City, MO 64116

Manufacturer of interior & exterior ornament: cast-limestone columns, balustrades, cornices, mantels, range hoods; plaster brackets, ceiling domes, medallions, moldings & mantels.

Write in No. 1824

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Fabricator, finisher & installer of ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel; CAD services; national market.

Write in No. 1223



Frederick Wilbur carved this ornate basswood capital.

Wilbur, Frederick - Woodcarver

434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingson, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & rood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

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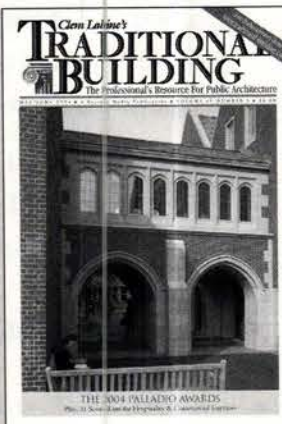
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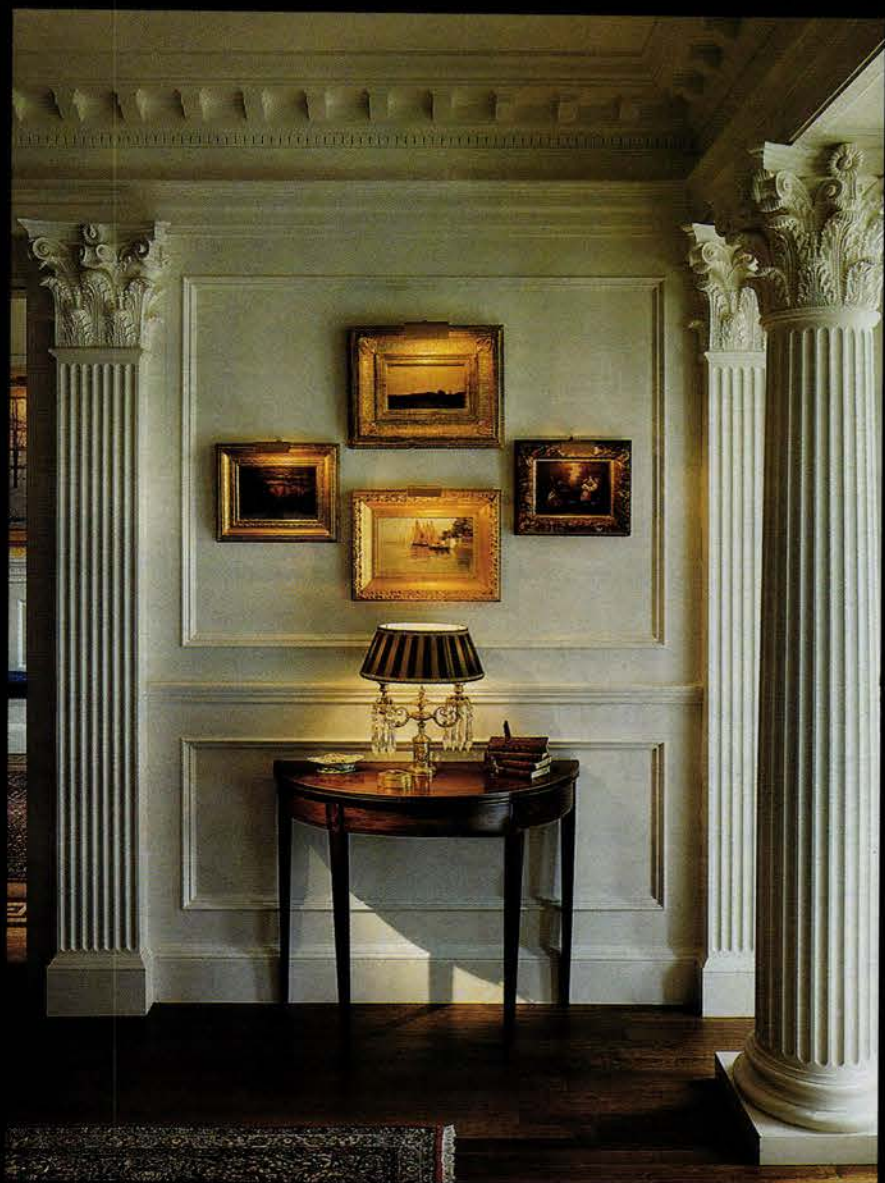
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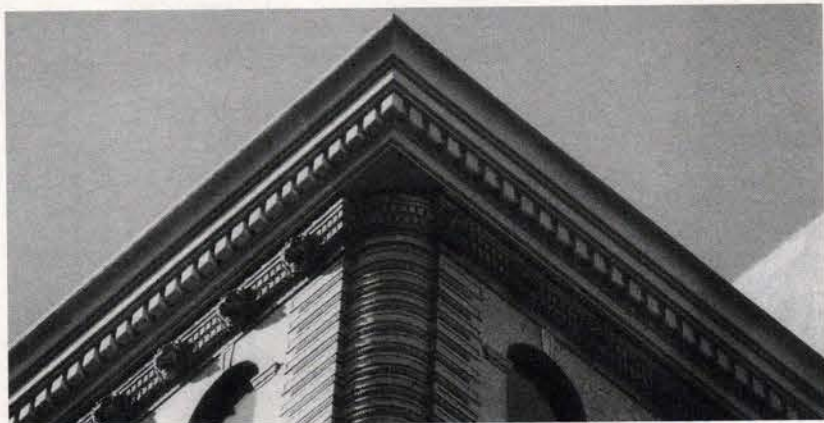
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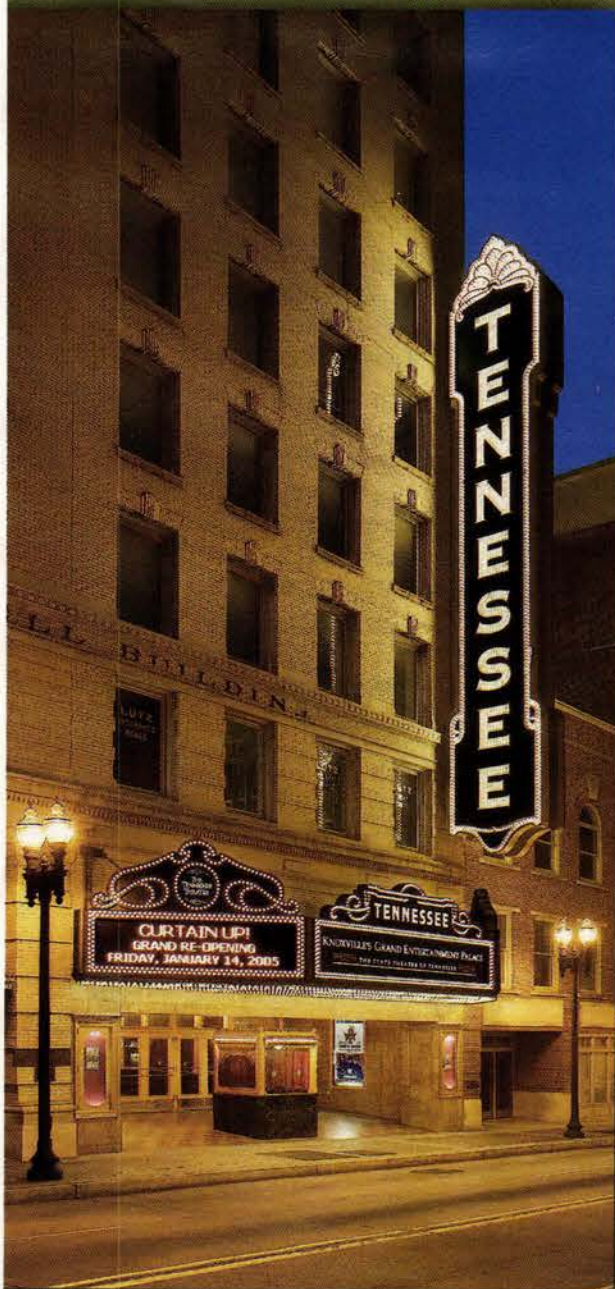
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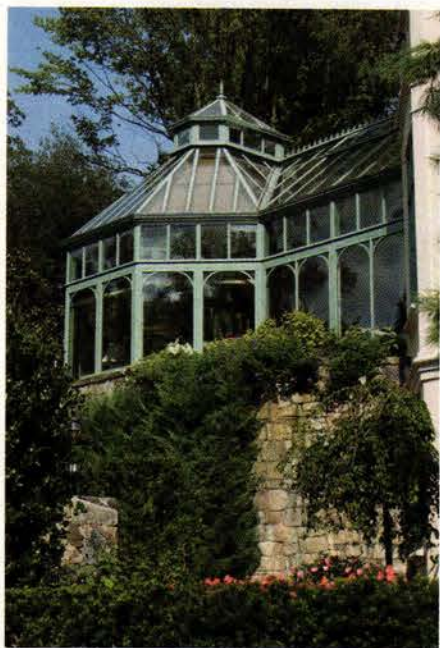
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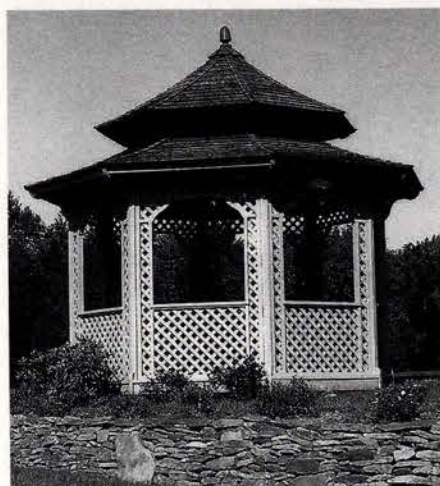
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www.daltonpavilions.com

Telford, PA 18969

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

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Dalton Pavilions designed this 13-ft.-dia. prefabricated Victorian-style pagoda in western red cedar.

Florentine Craftsmen, Inc.

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www.florentinecraftsmen.com

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In addition to its residential line, Private Garden also supplies commercial garden greenhouse systems.

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www.southerntimberwrights.com

Guntersville, AL 35976

Manufacturer & supplier of timber-frame structures: new & antique/salvaged barns, timber frames & gazebos; antique wood flooring, bridges, gates, decking & custom millwork & moldings; restoration work.

Write in No. 1290

Step toe & Wife Antiques Ltd.

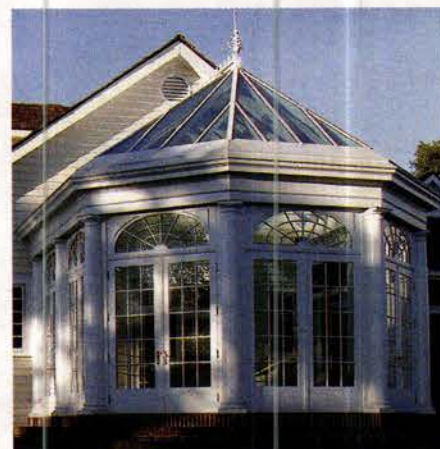
800-461-0060; Fax: 416-780-1814

www.steptoewife.com

Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: cast-iron spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects.

Write in No. 470 for stairs; 9201 for ceilings



This conservatory is typical of Tanglewood Conservatories' structures, which are individually designed, hand crafted and installed.

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797

www.tanglewoodconservatories.com

Denton, MD 21629

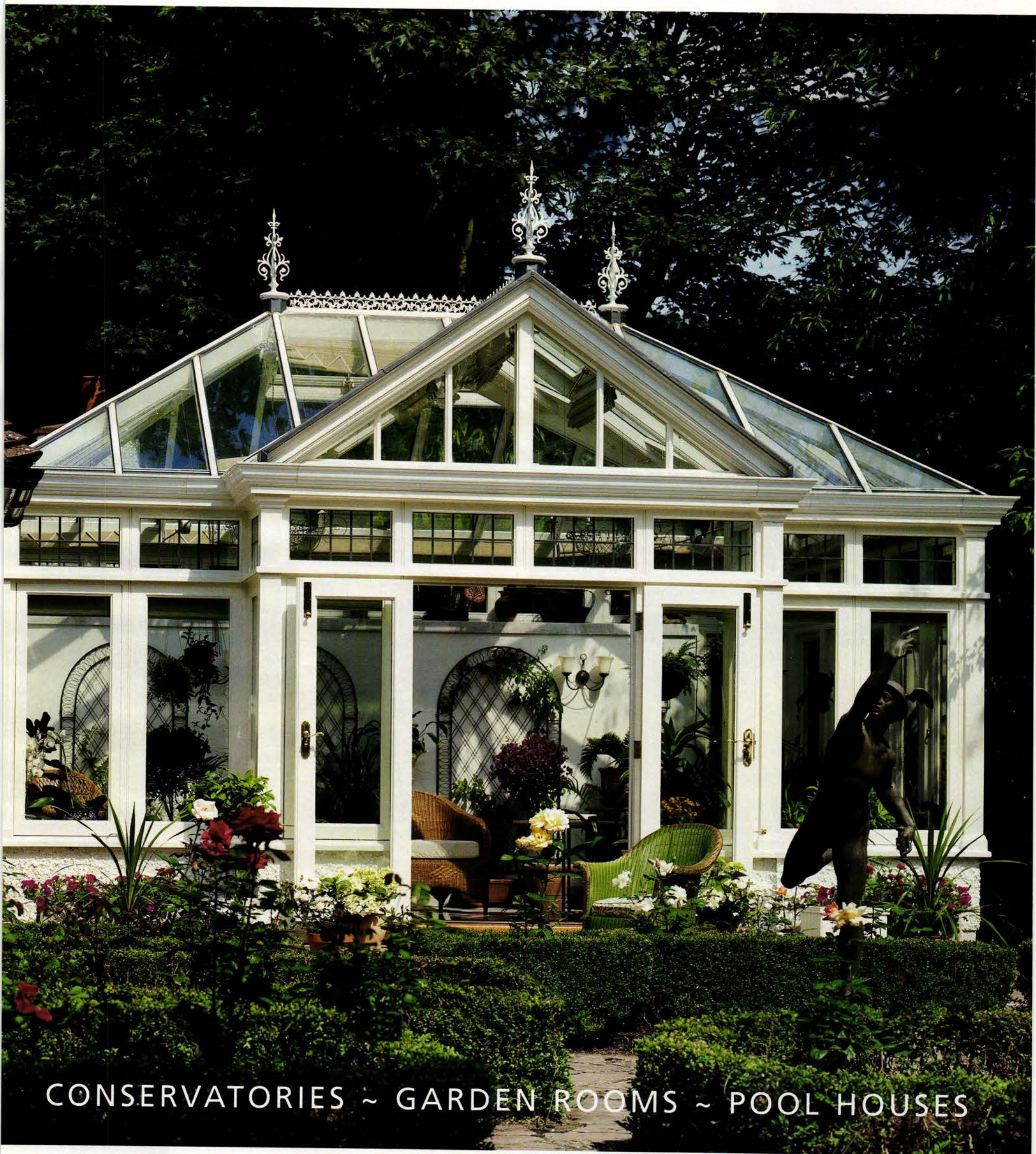
Manufacturer of handcrafted conservatories, greenhouses, gazebos, roof lanterns & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings; storefronts.

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www.underglassusa.com

High Falls, NY 12440

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Write in No. 3510

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518-677-8860; Fax: 518-677-3626

www.vtf.com

Cambridge, NY 12816

Manufacturer & distributor of traditional timber-frame products: antique heavy timbers, fabricated trusses & roof systems; Douglas fir, pine, oak, cedar & more; commercial & residential.

Write in No. 8540

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800-423-2766; Fax: 610-286-2099

www.vixenhill.com

Elverson, PA 19520

Manufacturer of modular cedar products: gazebos, garden houses, pavilions, porch systems, shower kiosks, arbors, cabanas, pergolas, cupolas & benches; simple one-day installation by the non-carpenter; more than 25 years in business.

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

www.wiemanniron.com

Tulsa, OK 74104

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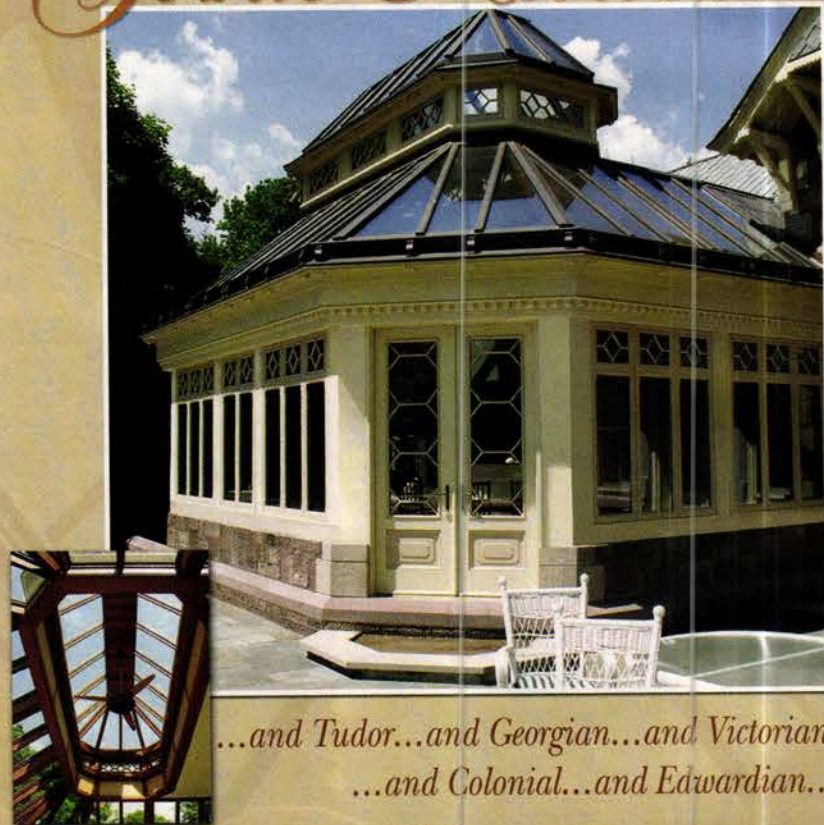
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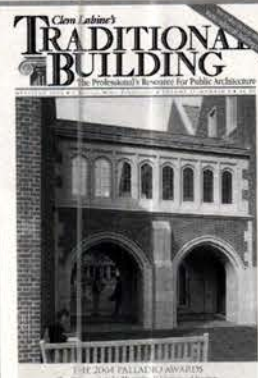
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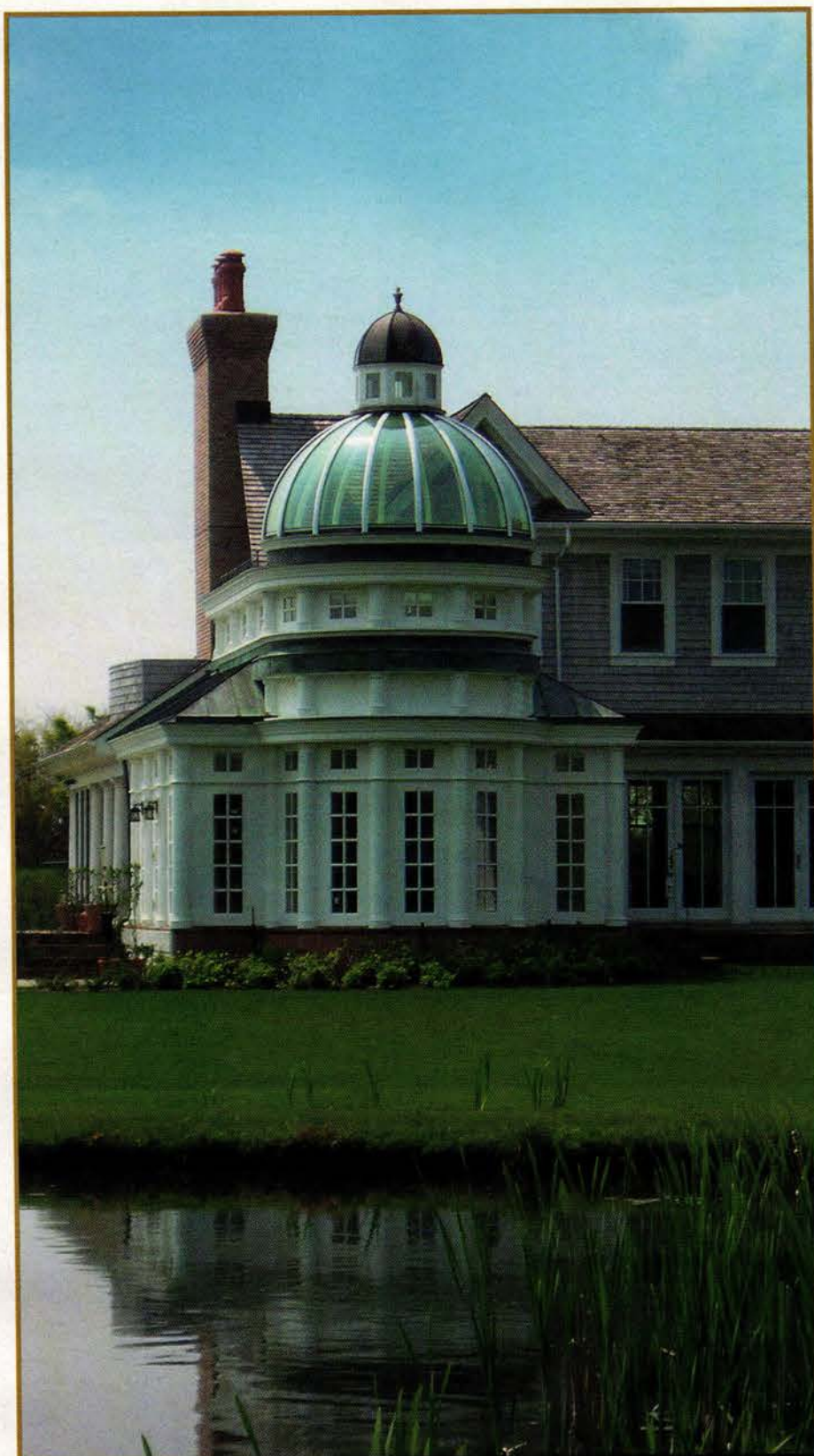


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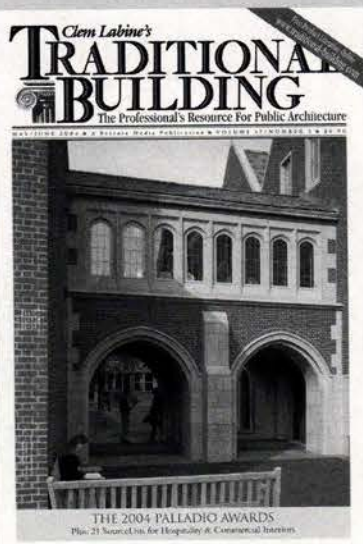
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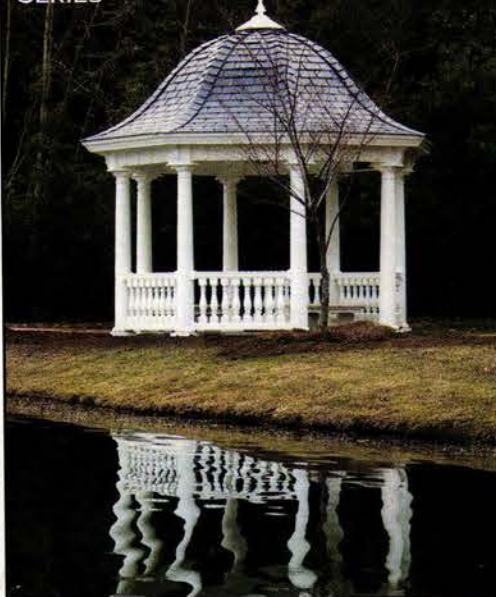
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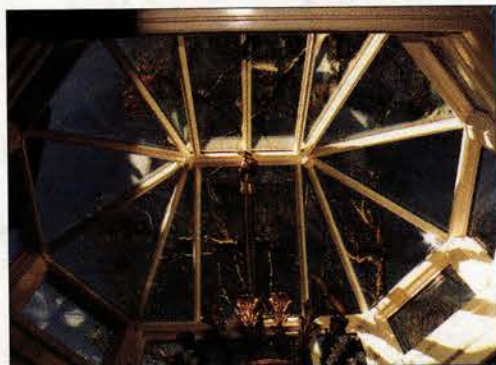
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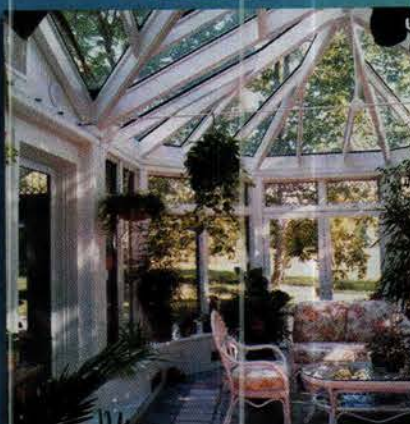
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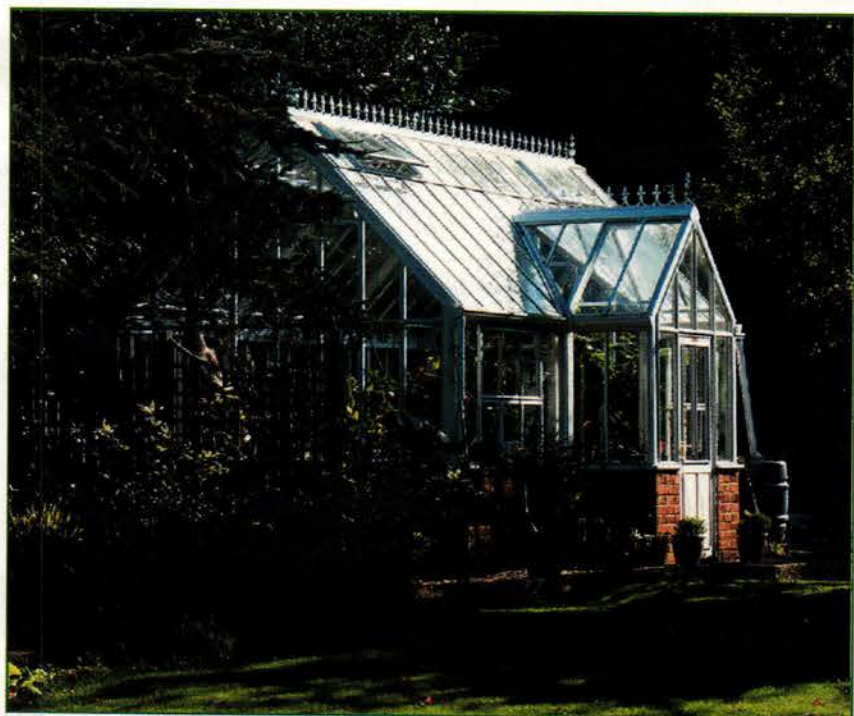
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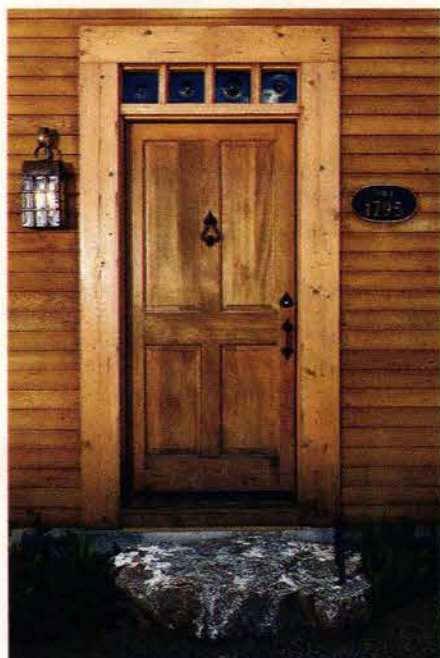
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Write in No. 1392



This elegant hand-forged-iron entryway with a grapevine motif is the work of Alamo Designs.

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

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Write in No. 2930

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Center Ossipee, NH 03814

Custom manufacturer & supplier of louvered doors, exterior wood shutters & hardware: duplication & authentic reproduction; any size & style; consultation, design, site visit & installation services.



Bergerson fabricated this arched double door in cedar.

Bergerson Cedar Windows, Inc.

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Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; replicates lost historic stained-glass windows; hand-painted & faceted glass & mosaics; hand-painted original art glass; custom wood doors.

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Manufacturer of hardwood doors & entryways: over 40 styles ranging from Victorian to contemporary; hand-rubbed finishes; specialty glass; custom designs.

Write in No. 9650



Christopher Thomson Ironworks fabricated these door pulls, which measure 24 in. tall x 3½ in. wide x 3½ in. deep.

Christopher Thomson Ironworks

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Write in No. 237



This replica Windsor sash window lock was manufactured by Cirecast.

Cirecast

415-822-3030; Fax: 415-822-3004
www.cirecast.com
San Francisco, CA 94124

Manufacturer of historical builders hardware & ornamental castings: brass hardware for shutters & pocket doors; cremone bolts, doorknobs, hinges, lever handles, grilles & more; custom lighting; replication & refurbishment; catalog \$5.

Write in No. 2280



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

Cityproof Windows

718-786-1600; Fax: 718-786-2713
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Long Island City, NY 11101

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

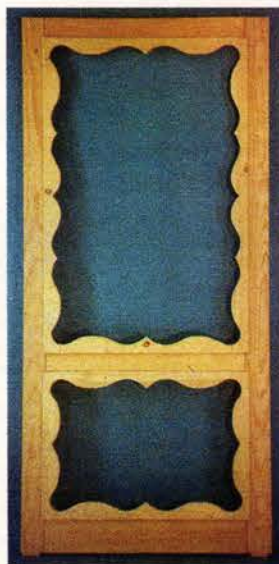
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Write in No. 9600



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Write in No. 526



This rugged door pull is typical of the hand-crafted Arts and Crafts-style hardware available from Craftsmen Hardware.

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper.

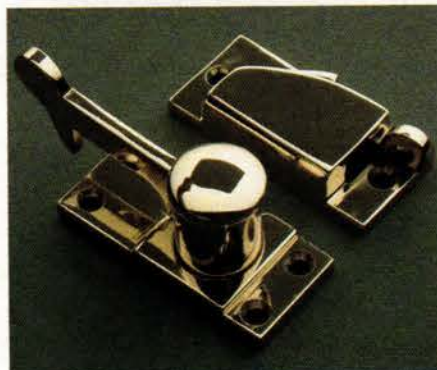
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Supplier of hardware: casement fasteners & adjusters; sash locks, lifts, balances & weights; screen fasteners & hangers; glass knobs, bin pulls, switch plates & more; iron, brass, glass & crystal; Victorian & Arts-&-Crafts styles.

Write in No. 432



This oil-rubbed bronze Boston Window Lock by Crown City Hardware has two spring-loaded parts, a 2-3/16x1-in. catch base, and a 2-5/8-in. arm.

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Custom fabricator of wood windows & other wood products: Gothic & Cottage styles; casework, casing/molding, paneled doors & complete entryways; mantels; pine, oak, mahogany, poplar, birch & Spanish cedar.

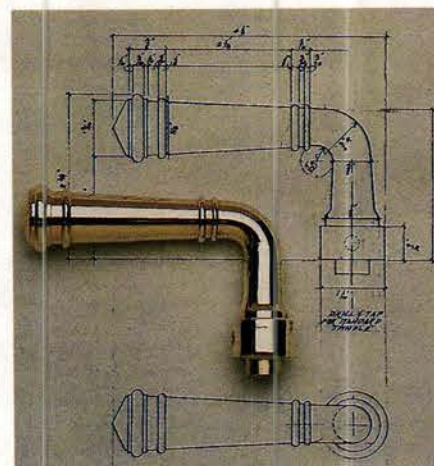
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Write in No. 1910



Grabill incorporated leaded-glass grilles and screens into these arched-top mahogany French doors.

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Historic Doors by Hendricks fabricated this Federal-style door with true-divided-lite transoms and sidelites.

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610-756-6187; Fax: 610-756-6171
www.historicdoors.com
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Write in No. 3570

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800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210



This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina designed to age gracefully in any climate.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97214

Manufacturer & supplier of door & furniture hardware & accessories: rare & ornate hardware; 1860s-1930s styles; switch plates; grilles & registers; historical reproductions.

Write in No. 1096

Iron Gallery Store, Ltd.

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

Custom designer & manufacturer of wrought-iron elements: doors, gates, staircase railings, residential & commercial lighting & more; Mediterranean & Arts-&-Crafts styles.

Write in No. 1661

J. Sussman, Inc.

718-297-0228; Fax: 718-297-3090
www.jsussmaninc.com
Jamaica, NY 11433

Manufacturer of aluminum windows: round, rose, arch, Gothic & segmented for stained glass; double- & triple-glazed frames for art-glass installation & protection; churches, chapels, mausoleums, synagogues & memorial buildings.

Write in No. 4830

J.S. Benson Woodworking & Design

800-339-3515; Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom fabricator of historical windows & doors: European window & wall systems; 7/8-in. TDL warm-edge glazing; architectural bronze cladding; custom hardware; restoration & reproduction services; institutional & residential.

Write in No. 8930



Kayne and Son Custom Hardware's extensive line of forged and cast hardware includes this thumb-latch door hardware.

Kayne and Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

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

Call for more information.

Kingsland Co. Shutters

860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised paneled, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.

Write in No. 196



Kingsland Shutters custom manufactures a variety of shutters in Honduras mahogany.

Kirkpatrick Ltd.

704-658-1016; Fax: 704-998-3558
www.kirkpatrick.co.uk
Moorestown, NC 28117

Manufacturer of window, door, cabinet, gate & bathroom hardware: iron gate latches, hinge fronts, cremone bolts & more; powder coated black & pewter & brass; established in 1855.

Write in No. 1806

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This wheel-cut glass door panel for a building in New Hampshire was fabricated by Lehmann Glass.

Lehmann Glass Studio

510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom manufacturer of wheel-cut art-glass panels: etched & beveled art glass; door & lighting-fixture glass; historic & modern designs; historical reproductions.

Write in No. 4730

Leonard Metal Art Works, Inc.

631-287-5535; Fax: 631-287-5548
www.lmaw.us
Southampton, NY 11968

Custom fabricator of gates, fences, doors, stair railings, balustrades, window grilles & light fixtures; custom reproductions & restoration; bronze, iron, stainless steel & aluminum.

Write in No. 1819



The decorative foliate door pulls on these doors were custom fabricated by Leonard Metal.

Liberty Brass Turning Co.

718-784-2911; Fax: 718-784-2038
www.libertybrass.com
Long Island City, NY 11101

Manufacturer of metal components: drawer pulls, window hardware, lamp finials, couplings, turned bar stock knobs, spacers, balls, check rings & furniture & display fittings; brass, aluminum & stainless steel; custom & stock.

Write in No. 8440

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of traditional door, cabinet, window, shutter, furniture, gate & mailbox hardware: knobs & levers with compatible locks with various backsets & functions; hinges, pull handles, escutcheons, cremone bolts & more; wrought iron, pewter, brass & more; 17th-20th century; custom work.

Write in No. 7600

Maine Glass

888-825-6975; Fax: 847-825-6977
www.maine-glass.com
Park Ridge, IL 60068

Distributor of interior insulating storm windows: fixed, sliding & counterbalanced double hung; vinyl & aluminum; custom shapes, sizes, colors & glazings; historic, landmark, acoustic & commercial projects.

Write in No. 634



Maine Glass supplied the insulating interior storm windows for this commercial storefront.

Melron Corp.

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

Designer & manufacturer of window hardware: custom non-ferrous sand casting, machining & fabrication services.

Write in No. 1800

Midwest Marketing

800-638-4332; Fax: 309-688-8894
www.midwestmarketinginc.com
Peoria, IL 61614

Manufacturer of interior storm windows: Mag-Tite magnetic windows create thermal barrier, providing weather & noise insulation; solar control window shades & window film.

Write in No. 1804

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
Wilmington, DE 19804

Manufacturer of reproduction period door & shutter hardware: box locks, strap hinges, shutter tie backs & more.



D.C. Mitchell carries an extensive line of hand-forged and hand-cast door hardware.

Mueller Ornamental Iron Works, Inc.

847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.

Write in No. 229



This ornamental metal entryway was designed and fabricated by Mueller Ornamental.

Neumann Studios

802-251-9901; Fax: By request
www.neumannstudios.com
Brattleboro, VT 05301

Designer, fabricator & installer of hand-painted stained-glass windows: techniques such as acid-etching; slumped-glass lamps & domes; restoration; for inns, restaurants, libraries, homes & places of worship.

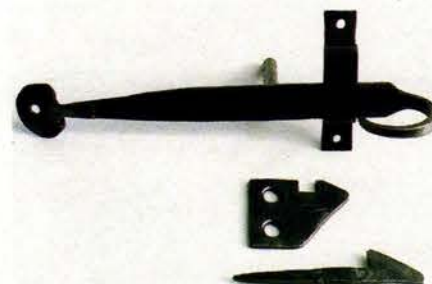
Write in No. 1448

Old Smithy Shop

603-672-4113; Fax: Same as phone
www.oldsmythshop.com
Brookline, NH 03033

Custom fabricator of hand-forged Early American hardware: Suffolk & Norfolk latches & pulls; pintle strap hinges & H & H-L hinges & cabinet latches; window, gate & barn hardware.

Write in No. 5110



Elegant Early American closet assemblies, created in the forge of Old Smithy Shop, are available in three finishes with a loop or a knob.

Parrett Windows

800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of handcrafted custom wood & clad-wood windows: fixed or operating; any geometric shape; numerous wood species; made to exact specifications; complete finishing capabilities; certified & tested; nationwide distribution.

Write in No. 3003



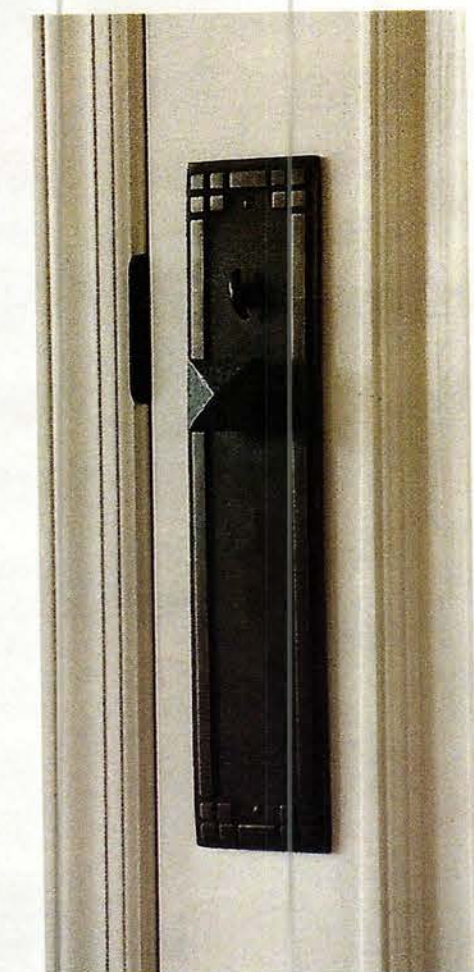
Parrett Windows manufactures custom windows with true-divided lites.

Patten Design

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

Manufacturer of door & window hardware: knobs, levers, rosettes, escutcheons, cremones, pulls, hinges, medallions & more; aluminum, bronze, brass & stainless steel; all periods & styles on a custom basis.

Write in No. 1520



Patten Design manufactured this custom Arts-&Crafts door hardware.

Not all art comes in a frame.



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www.re-view.biz
N. Kansas City, MO 64116

Full-service manufacturer & supplier of historic wood & metal windows & doors: all wood species; wood- & steel-window restoration; abatement, installation & finishing services; commercial projects nationwide.

Write in No. 744



Re-View restored the windows and installed custom wood storm windows at the Sioux City Public Museum in Sioux City, IA.

Rejuvenation

888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of authentic reproduction lighting: more than 500 interior & exterior styles; painted-glass shades; door & window hardware.

Write in No. 7630

Scottsdale Art Factory

800-292-0008; Fax: 800-292-0046
www.artfactory.com
Scottsdale, AZ 85260

Custom manufacturer of furniture, grand entrance doors, gates, lighting & hardware: handmade in exotic woods, stone, copper, iron & leathers; more than nine decades of craftsmanship.

Write in No. 1625

Seekircher Steel Window Repair Corp.

914-734-8004; Fax: 914-734-8009
423 Central Ave.
Peekskill, NY 10566

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

Write in No. 3590



Seekircher Steel Window Repair restores and repairs steel casement windows.

Shuttercraft, Inc.

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

Manufacturer of interior & exterior wood shutters: all sizes; movable &

fixed louvers, raised panels, board- & batten & cut-outs; cedar, poplar, basswood & red oak; hardware; painting services.

Write in No. 1321



Red oak shutters from Shuttercraft are available in plantation wide-louver and traditional narrow-louver styles.

Signon USA

866-744-6661; Fax: 718-485-8400
www.signonusa.com
Brooklyn, NY 11212

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Write in No. 191

Southern Shutter Co.

800-344-8590; Fax: 334-264-6001
www.southernshutter.com
Montgomery, AL 36102

Manufacturer of interior & exterior shutters & ventilators: raw & prefinished; basswood interior, cedar exterior; more than 20 standard designs with many variations; custom work; exotic woods; vintage hardware; nationwide.

Write in No. 8014



The Southern Shutter Co. manufactures exterior shutters in seven different styles, including Colonial, raised panel and louvered.

Steptoe & Wife Antiques Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: cast-iron spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects.

Write in No. 470



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SUN-DOR-CO

866-338-8013; Fax: 316-212-0559
www.sundorco.com
Newton, KS 67114

Manufacturer of tall & odd-sized doors & complete custom entrance systems: historical replications & new construction; featuring sidelites, transoms, non-finger-jointed frames & solid-white oak sills; combination storm/screen doors.

Write in No. 5720

The Golden Lion

310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European hardware & accessories in hand-forged iron & bronze: window & door hardware; bronze fountain spouts; traditional & period styles.

Write in No. 115



This rod-iron rim lock, consisting of 70 pieces, was handcrafted by The Golden Lion.

The Nanz Company

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

Designer & manufacturer of period door & window hardware: Gothic, Moderne & other styles; metal finishing; consultation, specification & restoration services.

Call for more information.



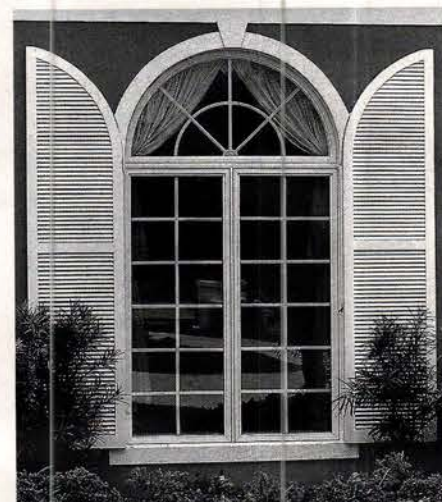
The Nanz Company offers door hardware in dozens of standard and custom-plated and patinated finishes, including burnished nickel, dark oxidized bronze, silver plated, burnished gold and antique brass.

The Shutter Depot

706-672-1214; Fax: 706-672-1122
www.theshutterdepot.com
Greenville, GA 30222

Supplier of shutters & shutter hardware: 2 1/2-in. movable, raised-panel & fixed louvers; interior & exterior; finished & unfinished; custom & stock.

Write in No. 6830



The Shutter Depot supplies custom and stock shutters as well as shutter hardware.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Write in No. 7120



This screen door was custom manufactured by The Wood Factory.

Timberlane Woodcrafters, Inc.

800-250-2221; Fax: 215-616-0753
www.timberlaneshutters.com
North Wales, PA 19454

Manufacturer of exterior wooden shutters: handcrafted with mortise- & tenon, wood-peg joinery; custom built to order; hand-forged period-accurate hardware; for historic preservation, renovation & new home construction; free catalog.

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N° 1018 SIMPLE ROUND KNOB - EIGHT SIZES, N° 1084 ENGLISH RIBBED KNOB - EIGHT SIZES, N° 1014 DOMED GEORGIAN KNOB - EIGHT SIZES, N° 2533 RENAISSANCE REVIVAL LEVER, N° 1088 RINGED GEORGIAN KNOB - EIGHT SIZES



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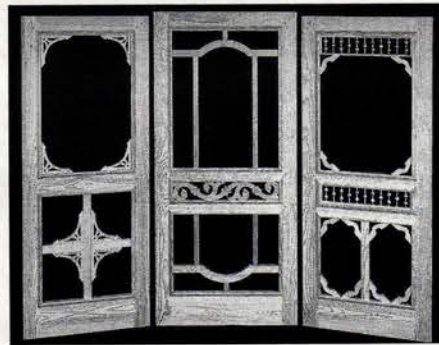
310-328-9181; Fax: 310-328-7485
www.torrancesteelwindow.com
Torrance, CA 90501

Custom fabricator of steel casement windows, doors, storefronts & skylights: light-, standard- & heavy-intermediate grades; stock & custom sizes.
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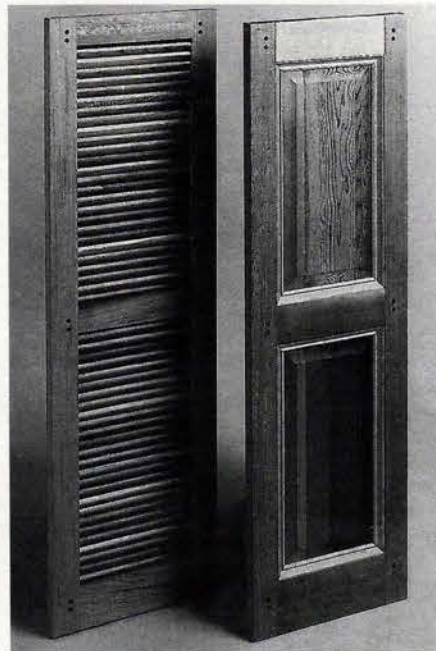


Vintage Woodworks specializes in Victorian millwork.

Vintage Woodworks

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www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, columns, screen/storm doors, mantels & more; 192-p. catalog.
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Vixen Hill Shutters

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www.vixenhill.com
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Write in No. 1230

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800-276-1084; Fax: 773-276-9656
www.wagnerfoundry.com
Chicago, IL 60622

Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.
Write in No. 1062

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Fabricator, finisher & installer of ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel; CAD services; national market.
Write in No. 1223

Wood Window Workshop

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

Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise-&-tenon construction, true-divided lite, hard-to-find hardware & restoration & insulated glass; factory finishes; reproductions.
Write in No. 9640

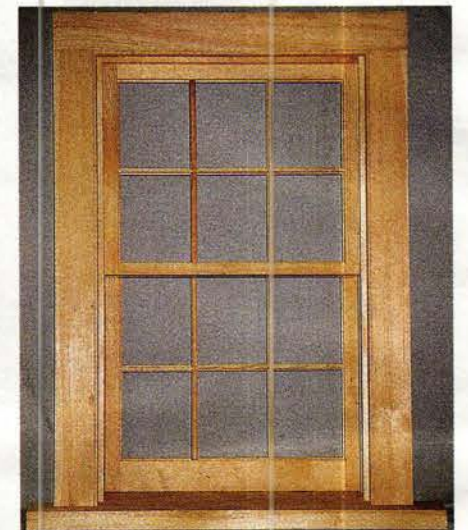


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845-677-3960; Fax: 845-677-5964
www.woodworkscountry.com
Salt Point, NY 12578

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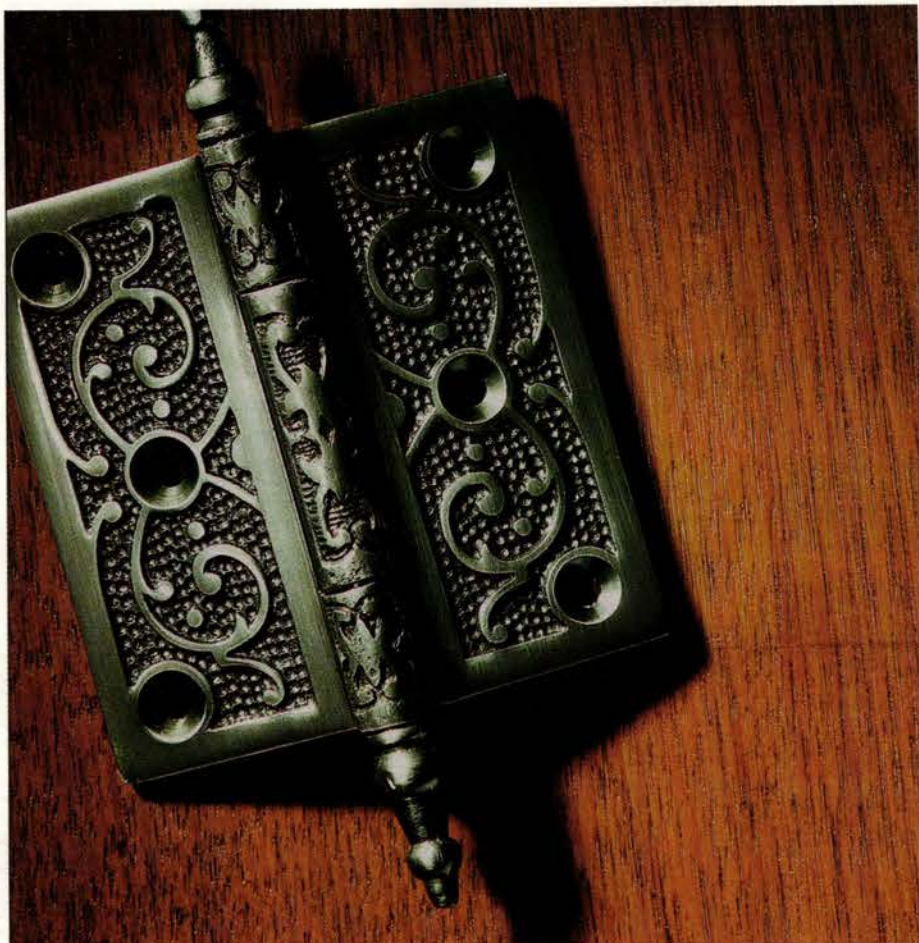


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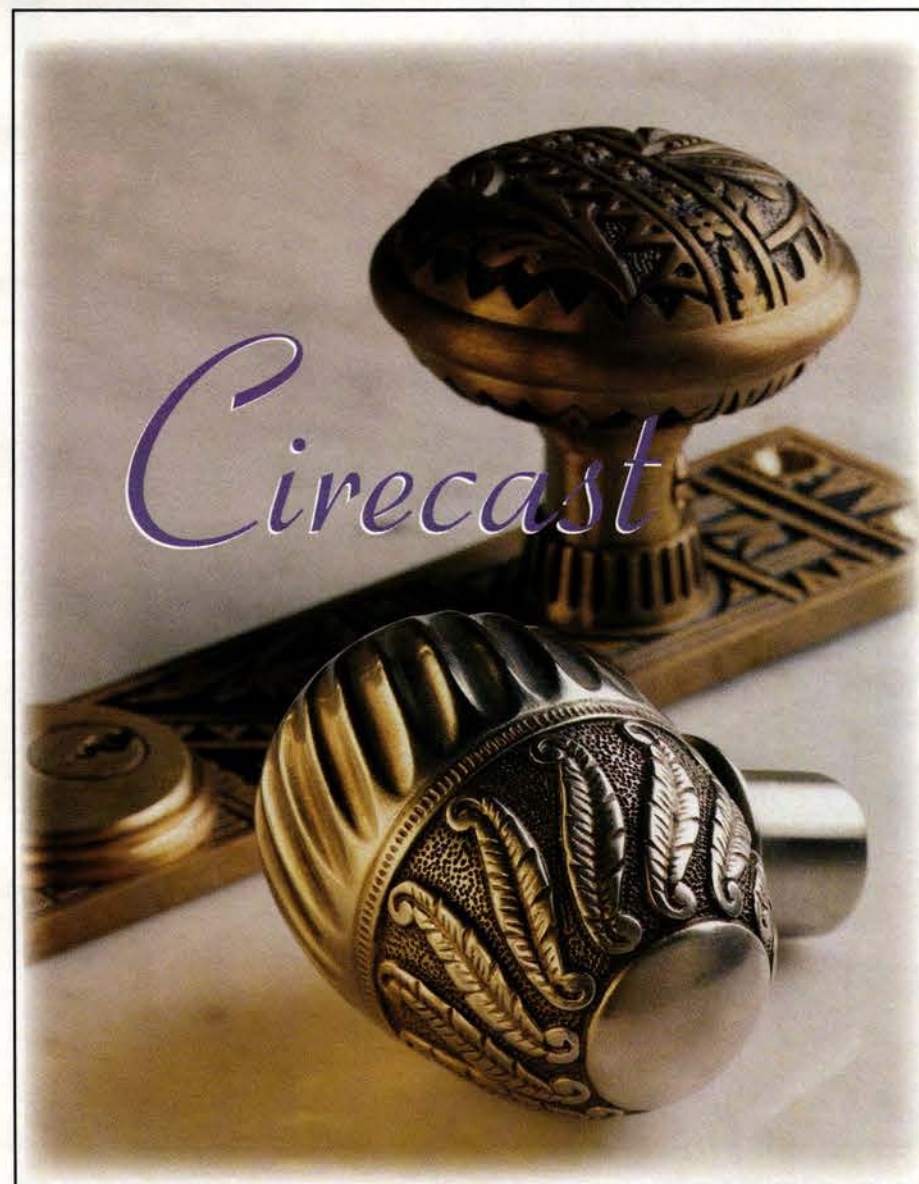


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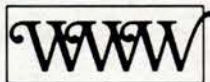
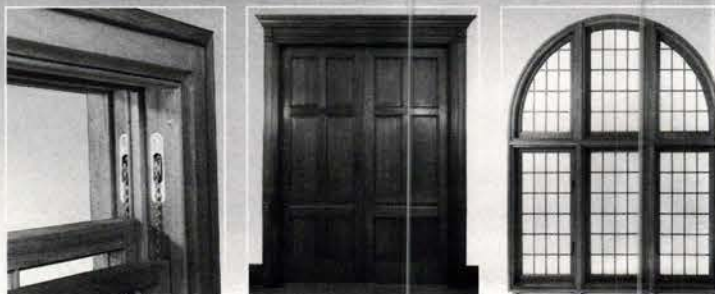
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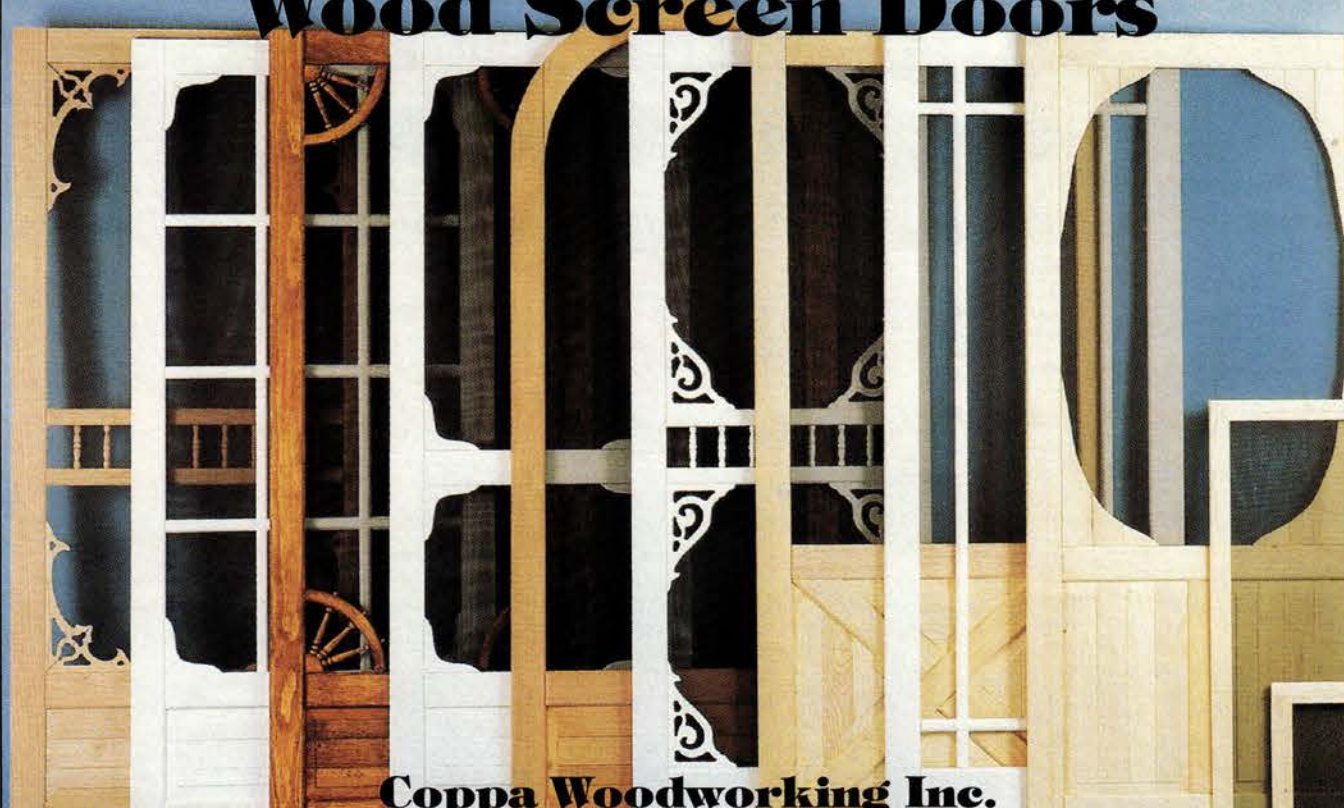


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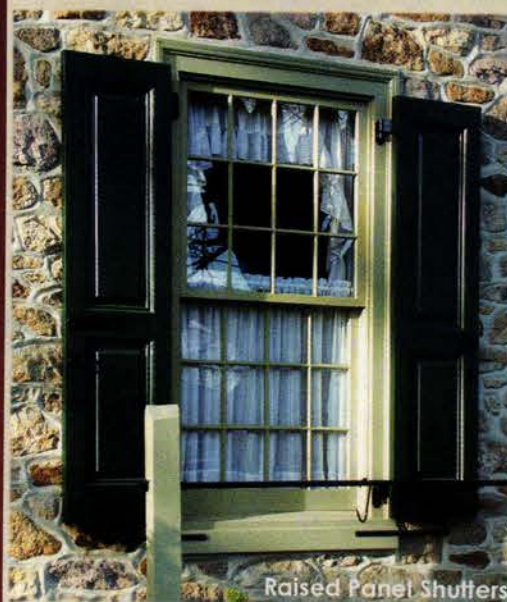
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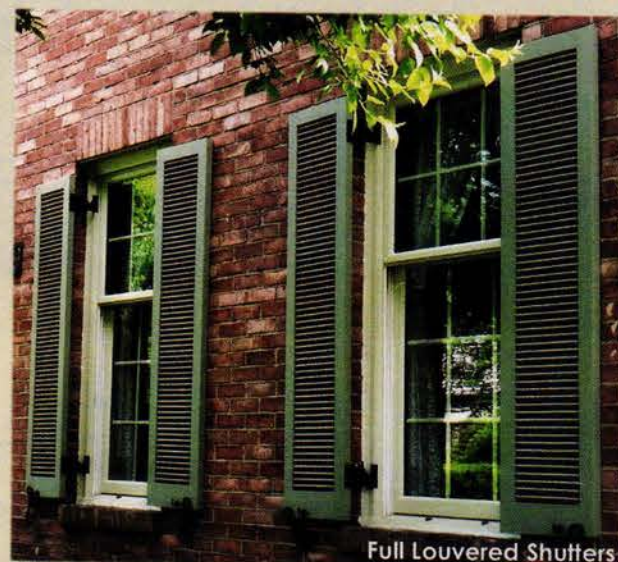
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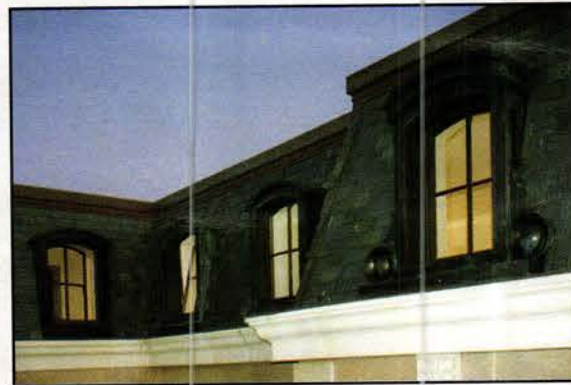
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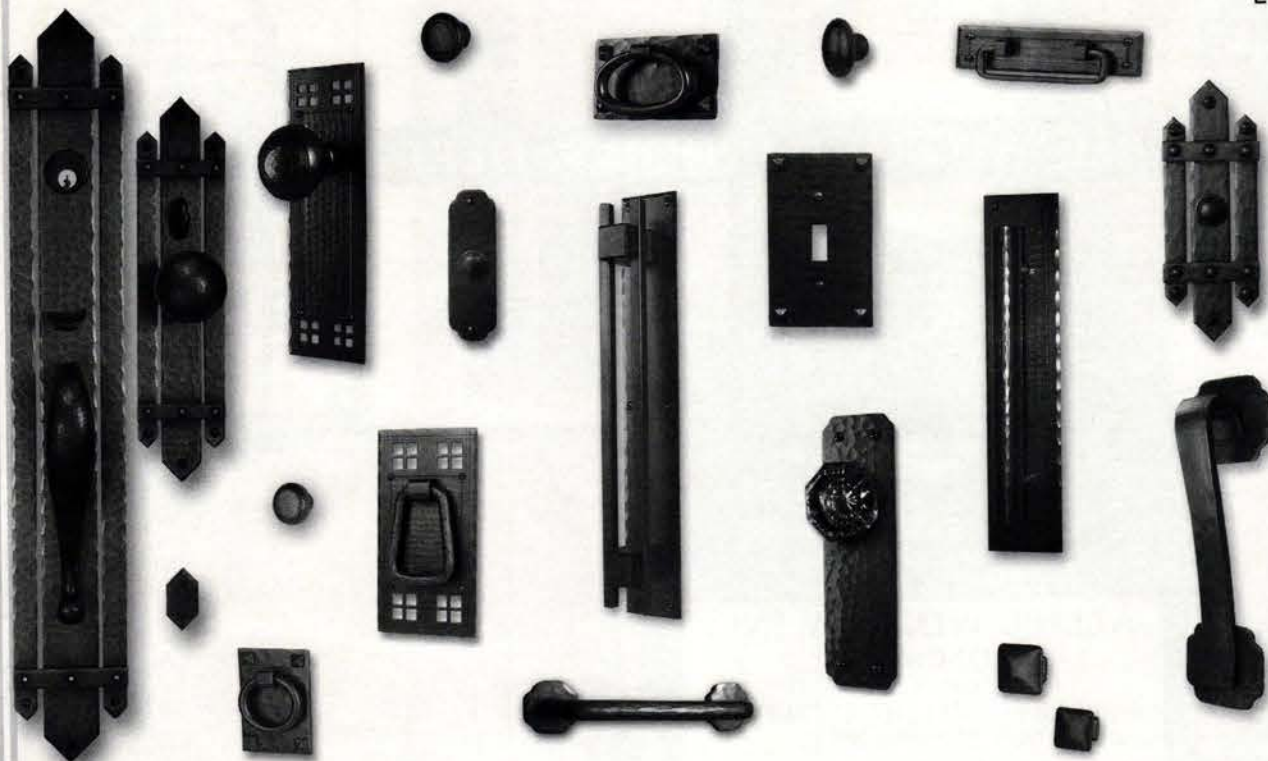
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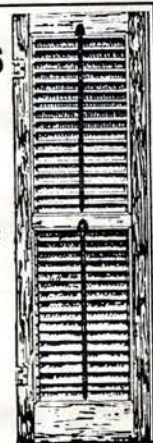
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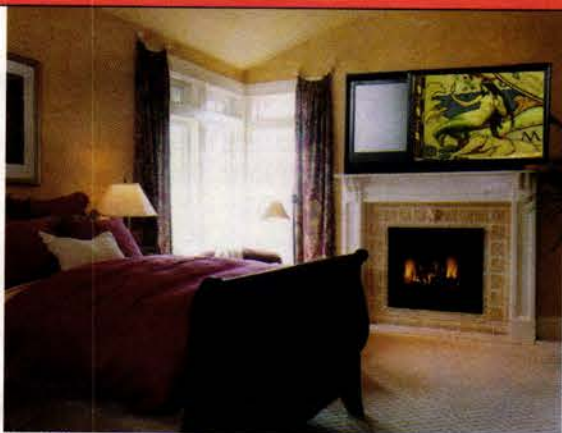
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Appleton, WI 54911

Manufacturer of residential elevators & light-duty commercial dumbwaiters: specialty gates & interlocks; custom craftsmanship; national distribution.

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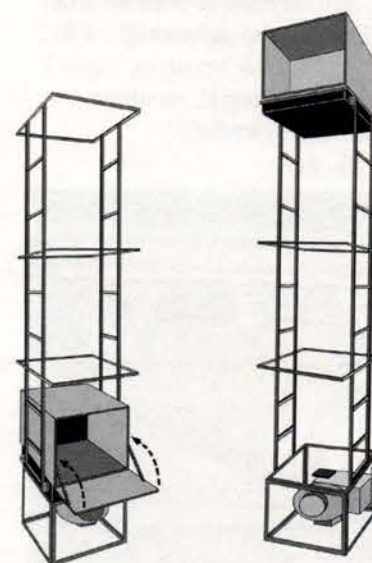
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When contacting companies you've seen in the issue, please tell them you saw their listing in *Traditional Building*.

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To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9809.



Melton Classics created this FRP fiberglass cornice for an historic restoration project in New England.

Architectural Columns & Balustrades by Melton Classics

800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
 Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices & trim; wood, fiberglass, polyurethane, marble/resin composite, GFRC, GRG, cast stone & synthetic stone.

Write in No. 4100

Architectural Fiberglass Corp.

800-439-2000; Fax: 631-842-4790
www.afcornice.com
 Copiague, NY 11726

Fabricator of reproduction ornament: cornice molding, columns, capitals, balustrades & themed interior environments; lightweight FRP; molded-in colors & textures; class-1 fire-retardant material; weather resistant; easy to install.

Write in No. 6400



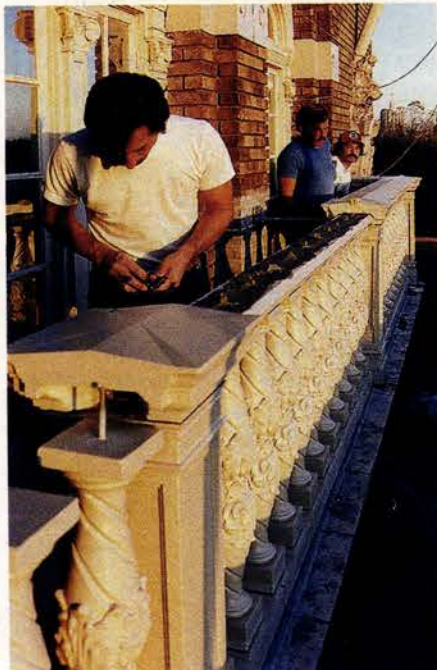
Architectural Fiberglass created a terra-cotta replication cornice in fiberglass for this building in New York City.

Architectural Reproductions, Inc.

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

Custom fabricator of cast-stone facade & cornice elements: uses both traditional cement-based casting methods & lightweight GFRC techniques.

Write in No. 6130



Architectural Reproductions replicated the terra-cotta balusters, piers and copings of the Franklin Building in Salem, OR, in pre-cast concrete.

B&H Art in Architecture, Ltd.

718-858-6613; Fax: 718-522-0342
 341 Lafayette St.; P.O. Box 76
 New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; consultation.

Write in No. 1009

Ball Consulting, Ltd.

724-266-1502; Fax: 724-266-1504
www.ball-consulting-ltd.com
 Ambridge, PA 15003

Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.

Write in No. 7260



The glass fiber reinforced concrete (GFRC) used to re-clad this building on State Street, in Chicago, IL, was acquired from Ball Consulting.

Balmer Architectural Mouldings

416-491-6425; Fax: 416-491-7023
www.balmer.com
 Toronto, ON, Canada M2J 1S5

Supplier & installer of moldings, cornices, domes, mantels, columns & capitals: cast in gypsum & polyurethane-based materials;

more than 12,000 patterns; custom pattern making.

Write in No. 3159

BayFoam, Inc.

800-743-3626; Fax: 510-786-0297
www.bayfoam.com
 Hayward, CA 94545

Producer of architectural elements: made of BayStone, a blend of Old World plaster, stone & contemporary technology; limestone & travertine finishes & more; interior & exterior.

Write in No. 1818



Boston Valley Terra Cotta restored the façade of this office building.

Boston Valley Terra Cotta

716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
 Orchard Park, NY 14127

Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns/capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Write in No. 160



C & J custom fabricated the sheet-metal ornament for this building.

C&J Metal Products

800-500-8660; Fax: 562-634-8823
www.cjmetals.com
 Long Beach, CA 90805

Manufacturer & supplier of architectural sheet-metal elements: roof dormer vents, finials, spires, dormers, canopies, leader heads & chimney tops; restoration & duplication.

Write in No. 596

Campbellsville Industries, Inc.

800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
 Campbellsville, KY 42719

Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper.

Write in No. 2730



This 56-ft. 4-in. aluminum cupola, with a 6-ft.-dia. clock and aluminum cornice, was created for the Worth County Courthouse in Sylvester, GA, by Campbellsville Industries.

Canning Studios

203-272-9868; Fax: 203-272-9879
www.canning-studios.com
 Cheshire, CT 06410

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

Write in No. 5100

Cantera Especial

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

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.

Write in No. 31

Chadsworth's 1.800.Columns

800-486-2118; Fax: 910-763-3191
www.columns.com
 Wilmington, NC 28401

Manufacturer of architectural columns, pillars, pilasters, posts, balustrades & pergolas: interior & exterior; variety of sizes, styles & lumber species; Authentic Replication, PolyStone, Colossal & original design.

Write in No. 1580 for PolyStone; 180 for wood



The Chadsworth's PolyStone columns on this traditional southern porch are mirrored in the interior of the house.

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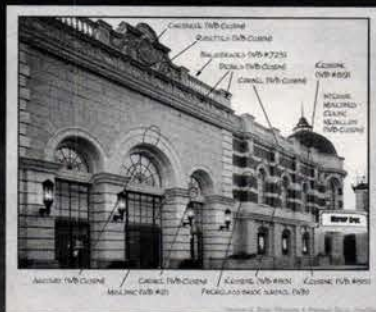
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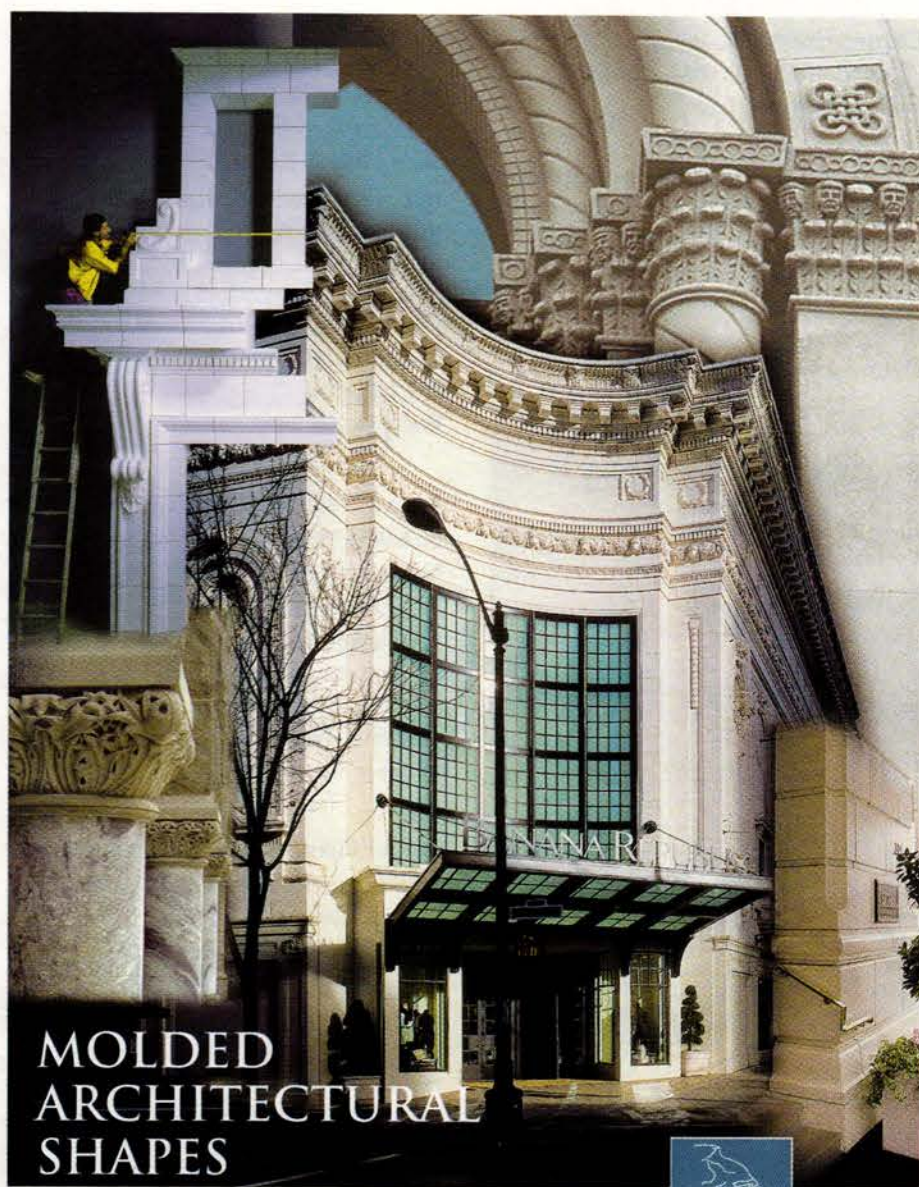
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Color People, The

800-541-7174; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Designer of exterior color schemes: consultation for residences, businesses, Main Streets & townscapes through photos via mail & on-site. Write in No. 5470



The color scheme of the Easy Street Casino in historic Central City, CO, was coordinated by The Color People, and met the approval of the National Register of Historic Places.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

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

Write in No. 1490



CopperCraft manufactures a complete line of architectural sheet-metal products, including roof panels, cornices and dormers.

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.

Write in No. 210

DMS Studios

718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.

Write in No. 9100 for carving; 262 for sculpture

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

Write in No. 3720

EverGreene Painting Studios, Inc.

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

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

Write in No. 2460

Fagan Design & Fabrication, Inc.

203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

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

Write in No. 8210

Felber Ornamental Plastering Corp.

800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, model-makers & casters on staff; stock & custom.

Write in No. 2890



Felber Ornamental Plastering supplied the mold for this bracket.

Fiberglass Specialties, Inc.

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

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

Fischer & Jirouch Co.

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

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

Write in No. 1960



Gladding, McBean supplied the replacement terra-cotta elements on this building's façade.

Gladding, McBean

800-776-1133; Fax: 916-645-1723
www.gladdingmcbean.com
Lincoln, CA 95648

Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, pavers, garden pottery & vitrified sewer pipes: terra-cotta columns, balustrades, copings, cornices & more; custom glaze development. Write in No. 6010

Goodwin Associates

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

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

Write in No. 806



This custom cast-stone pedimented entrance to a shopping mall was fabricated by Haddonstone.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.

Write in No. 4020

Hans Liebscher Custom Copperworks & Sheet Metal

760-471-5114; Fax: 760-471-7884
www.hanscopper.com
San Marcos, CA 92079

Fabricator of custom copper & lead leader heads, weathervanes, spires, finials & ornament: stock patterns or client's specifications; smooth-drawn horizontal gutters; twisted or fluted downspouts; copper roofing; on-site consulting.

Write in No. 1038

Heather & Little, Ltd.

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

Fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

Write in No. 2470

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210

JMS Wood Products

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

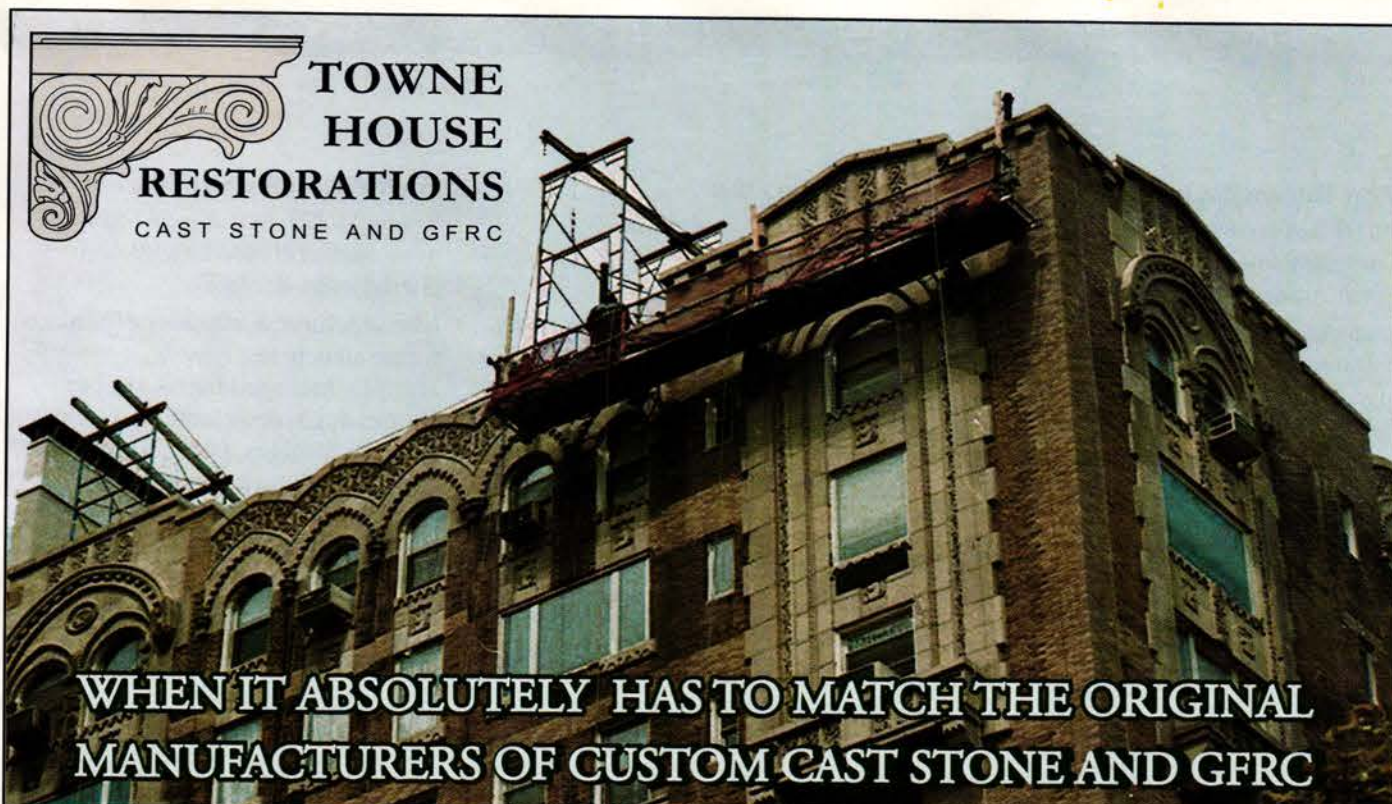
Supplier of custom millwork: roped, fluted & twisted stair parts; columns, capitals & mouldings; all wood species.

Write in No. 6320



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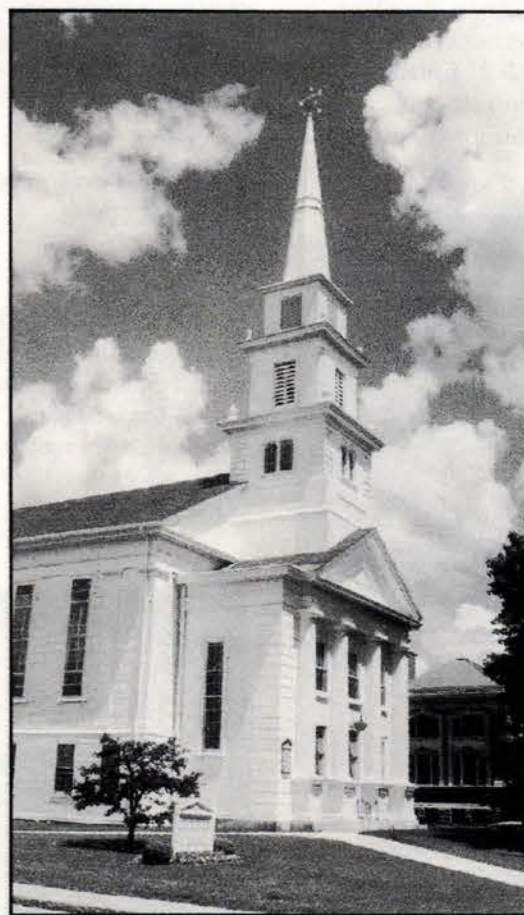
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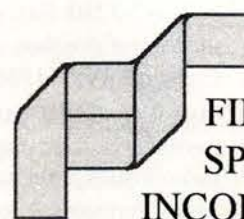
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North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art restoration, paint & plaster analysis, historic analysis & testing.

Write in No. 1765

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

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

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www.mbossinc.com
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Manufacturer of tin ceilings, cornices & moldings: embossed-metal panels; nail-up & lay-in to ceiling grids; copper & aluminum; more than 140 patterns & 27 finishes; antique/classic reproduction, contemporary, replications & custom. Write in No. 1014



Manor Style's Durastyl was used to create the PVC brackets, panels and trim for this building.

Manor Style, Ltd.

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6741 Whitestone Rd.
Baltimore, MD 21207

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

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

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

Write in No. 1356

NIKO Contracting Co., Inc.

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

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

Write in No. 8300

Ornametals, LLC

256-350-7410; Fax: 256-309-5921
www.ornametals.com
Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

Write in No. 5025

Pagliacco Turning & Milling

415-488-4333; Fax: 415-488-9372
www.pagliacco.com
Woodacre, CA 94973

Manufacturer of columns & other turnings: solid & hollow turnings from 1-5/8 to 24 in. x 20 ft.; load- & non-load-bearing; balusters, handrails & newel posts; Classical styles; stock & custom turnings.

Write in No. 7070



This decorative pediment was fabricated by Seal Reinforced Fiberglass.

Seal Reinforced Fiberglass, Inc.

631-842-2230; Fax: 631-842-2276
www.sealfiberglass.com
Copiague, NY 11726

Supplier of FRP building components: cornices, cupolas, columns, balustrades, brackets, planters, urns, water features & garden ornament; full-service mold & tool fabricator; on-site molds.

Write in No. 4620 for cornices; 1353 for cupolas

Southern Timberwrights, LLC

256-582-9299; Fax: 256-582-9247
www.southerntimberwrights.com
Guntersville, AL 35976

Manufacturer & supplier of timber-frame structures: new & antique/salvaged barns, timber frames & gazebos; antique wood flooring, bridges, gates, decking & custom millwork & moldings; restoration work.

Write in No. 1290

Step toe & Wife Antiques Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada, M6B 1V9

Fabricator of architectural metalwork: cast-iron spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects.

Write in No. 470



The Wood Factory fabricated these large-scale exterior newel posts and balusters in poplar.

The Wood Factory

936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Write in No. 7120

Timeless Architectural Reproductions, Inc.

800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Manufacturer of architectural ornament: exterior fiberglass columns, decorative capitals, pilasters, balustrades & more; interior columns & capitals; polyester resin, fiberglass & cultured marble composite; custom casting.

Write in No. 1414

Towne House Restorations

718-497-9200; Fax: 718-497-3556
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Brooklyn, NY 11206

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRG; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.

Write in No. 545



Traditional Cut Stone used British red sandstone for a restoration project at Toronto's Old City Hall.

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Write in No. 1122

Vintage Woodworks

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www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, columns, screen/storm doors, mantels & more; 192-p. catalog.

Write in No. 1061

Vulcan Supply Corp.

802-893-0512; Fax: 802-893-0534
www.vulcansupply.com
Westford, VT 05494

Supplier of ornamental sheet metal: finials, weathervanes, cornices, cupolas, roof vents, leader boxes, fountains, garden ornament & more; historical replications; custom & stock.

Write in No. 7212

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

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

Write in No. 520



This decorated sheet-metal canopy was fabricated by W.F. Norman.

Wagner Foundry, Inc.

800-276-1084; Fax: 773-276-9656
www.wagnerfoundry.com
Chicago, IL 60622

Custom fabricator of architectural, art & industrial castings: hardware, sculpture, grilles, signage, plaques, storefront elements & cast-metal ornament; aluminum, bronze & brass; sand & lost-wax casting; ecclesiastical work.

Write in No. 1062



The custom cartouche, rosettes and foliate swag on this cornice ornament were fabricated by Warner Bros. Studio.

Warner Bros. Studio Facilities

818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament & murals: balustrades, columns, capitals & moldings in fiberglass & plaster; fine art reproduction, restoration & trompe l'oeil; interior & exterior decoration.

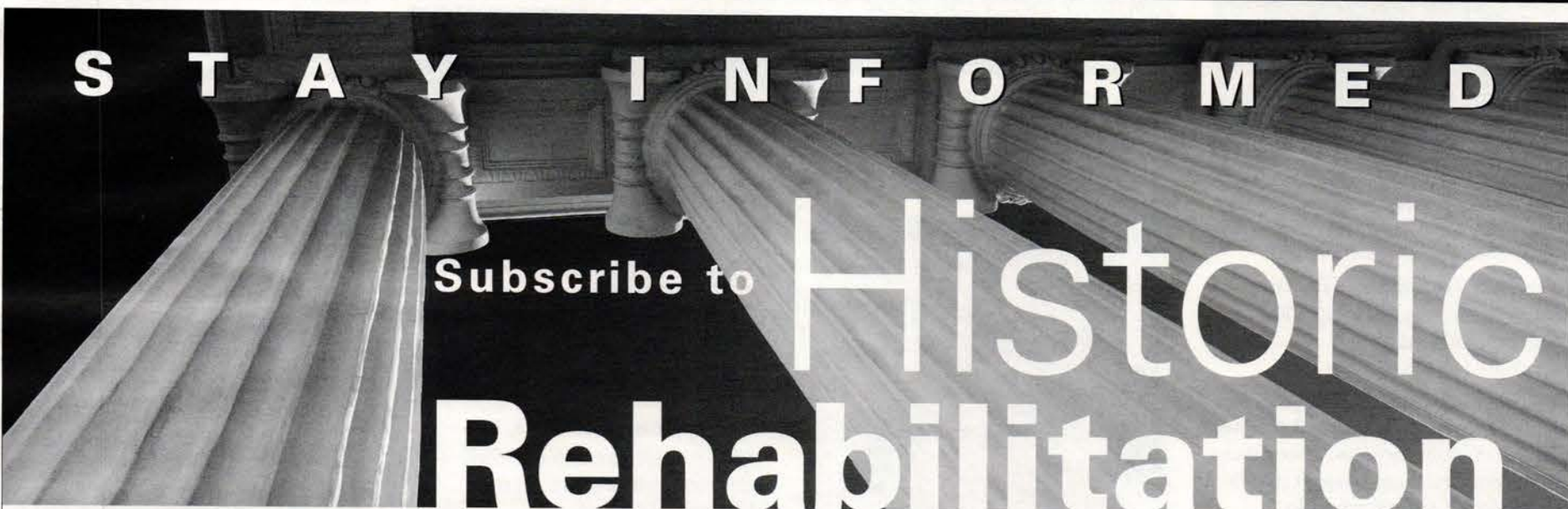
Write in No. 778

Wassmer Studios

800-923-4234; Fax: 816-283-0653
www.wassmerstudios.com
Kansas City, MO 64116

Manufacturer of interior & exterior ornament: cast-limestone columns, balustrades, cornices, mantels, range hoods; plaster brackets, ceiling domes, medallions, moldings & mantels.

Write in No. 1824



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CALENDAR OF EVENTS

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

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

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, October 5-7, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this fall at the Washington Hilton Hotel & Towers in Washington, DC, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

IPTW 2006, October 26-28, 2006, Rebuilding New Orleans. In response to Hurricane Katrina, the International Preservation Trades Workshop (IPTW), sponsored by the Preservation Trades Network (PTN), is meeting this year in New Orleans to work with the residents of the historic Holy Cross District. The World Monuments Fund (WMF) is also involved in the effort to help restore the neighborhood. For more information, or to teach and facilitate workshops or to make donations of tools, materials or money, visit www.ptn.org or www.iptw.org.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses & salons. Continuing-education courses, eligible for AIA continuing-education

credits, in many of the design areas of Classical architecture are offered year-round by The Institute. Early registration is encouraged for the summer education programs. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

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

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

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

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

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

Custom Flooring

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9810.



American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain tile for a building in Little Rock, AR.

American Restoration Tile, Inc.

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

Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new construction; custom matching of glazed & unglazed tile.

Write in No. 8032

Authentic Wood Floors, Inc.

800-765-3966; Fax: 717-428-0464
www.authenticwoodfloors.com
 Glen Rock, PA 17327

Supplier of reclaimed lumber from barns & warehouses: recycled into flooring, beams, paneling, molding, wainscoting & other products; milled & kiln dried.

Write in No. 8000

Brandt, Sylvan

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

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



The antique flooring, beams, barn-wood trim and wainscoting were supplied by Carlson's Barnwood for this new building in Arizona.

Carlson's Barnwood Co.

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

Supplier of antique barnwood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine & oak; complete timber frames & barns; salvaged doors, windows & shutters.

Write in No. 2744

Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088
www.champlainstone.com
 Warrensburg, NY 12885

Manufacturer of building & landscaping stone & stone flooring: guillotined & hand-split granite, quartzitic sandstone & limestone; for fireplaces, building veneer, wall stone, flagging, paving, step slabs & retaining walls.

Write in No. 4270



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

Chestnut Specialists, Inc.

860-283-4209; Fax: Same as phone
www.chestnutspec.com
 Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

Call for more information.



Wide-board flooring made from reclaimed chestnut, oak, pine and hemlock is the specialty of Chestnut Woodworking.

Chestnut Woodworking & Antique Flooring

860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
 West Cornwall, CT 06796

Installer of recycled flooring: timbers, wide board, re-milled tongue-&-groove & antique wood; chestnut, oak, white pine, heart pine & hemlock; kiln dried.

Call for more information.

Conklin's Authentic Barnwood

570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
 Susquehanna, PA 18847

Supplier of reclaimed & resawn antique lumber: flooring in white pine, chestnut, heart pine, antique oak & hemlock; weathered barnwood, hand-hewn beams, pole rafters, used metal roofing & other antique barn materials.



Conklin's Barnwood supplied the skimmed barn-wood flooring, pole rafters, hewn ridge beams and hand-hewn mantels in this room.

Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
 Millbrook, NY 12545

Supplier of reclaimed wood: wide board & random width; chestnut, maple, oak, pine, heart pine, cherry, elm & walnut; distributor of reclaimed barn siding, hand-hewn beams, paneling & cabinetry.

Write in No. 7480



Country Road Associates produces hand-crafted flooring and cabinetry from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

Foster Wood Products

800-682-9418; Fax: 706-846-3487
www.fosterwood.com
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Supplier of wood flooring: heart & longleaf yellow pine; large timbers.

Write in No. 1277

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www.hullforest.com
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John Tiedemann Inc.

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www.johntiedemann.com
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Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes,

gilding, art restoration, paint & plaster analysis, historic analysis & testing.

Write in No. 1765

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
 Cambridge, MA 02138

Manufacturer of antique wood for flooring & beams: wide board, strip & random width; chestnut, antique eastern white pine, longleaf heart pine reclaimed from old mills, oak, maple, bamboo & cork; custom work.

Write in No. 272



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Native Tile & Ceramics

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www.nativetile.com
 Torrance, CA 90501

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Write in No. 570

Osborn, Thomas D., Mosaic Hardwood Floors

413-532-9034; Fax: Same as phone
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 Holyoke, MA 01040

Designer, custom fabricator & installer of mosaic floors: marquetry & inlaid; native & exotic hardwoods; all 3/4 in. thick.

Write in No. 4790



Commissioned by a university to honor a major donor, Thomas D. Osborn created this mosaic hardwood floor in cherry and maple.

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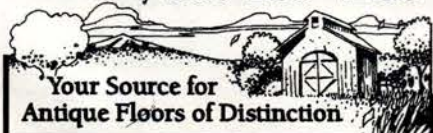
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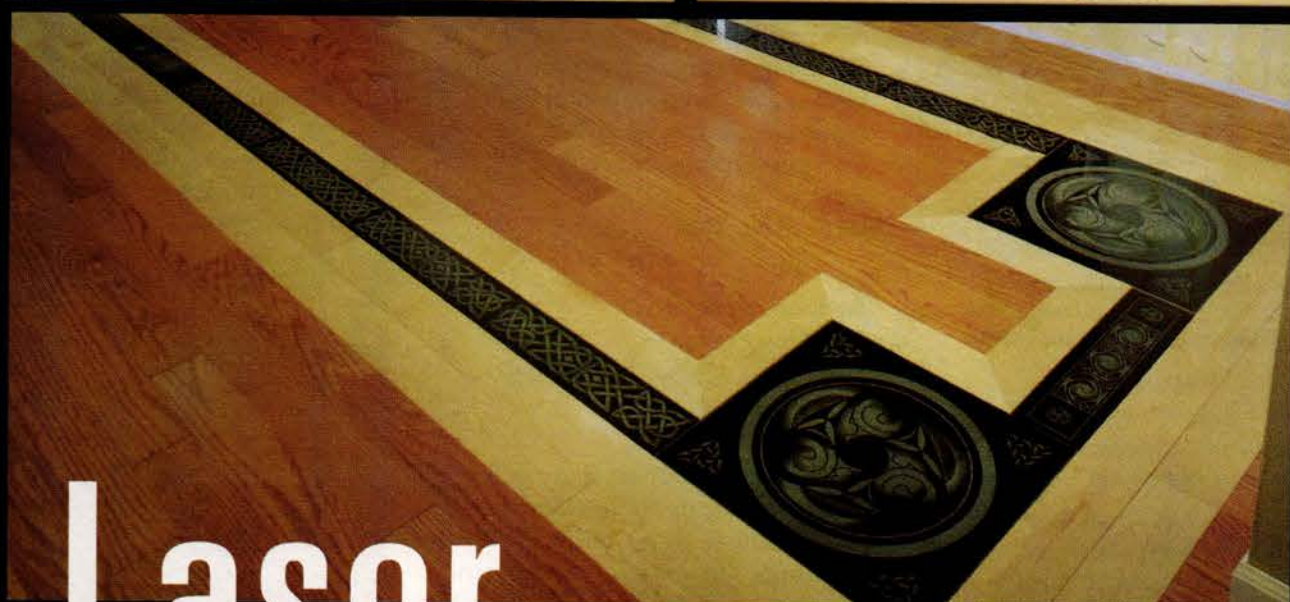
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This medallion was manufactured by Oshkosh Designs using red oak, maple, santos mahogany, bubinga and poplar.

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www.southerntimberwrights.com
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Manufacturer & supplier of timber-frame structures: new & antique/salvaged barns, timber frames & gazebos; antique wood flooring, bridges, gates, decking & custom millwork & moldings; restoration work.

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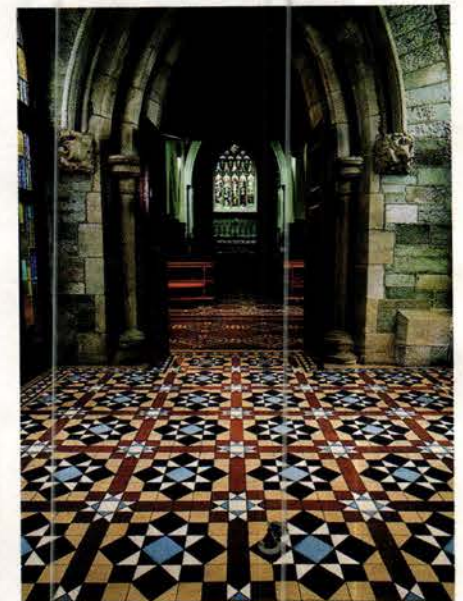
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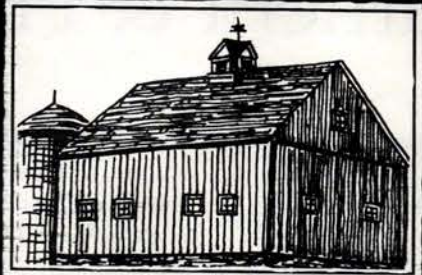
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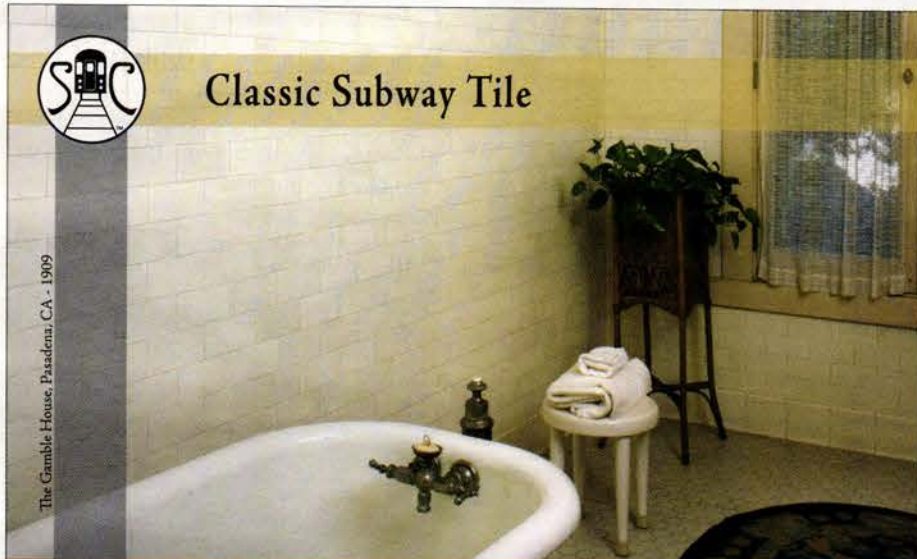
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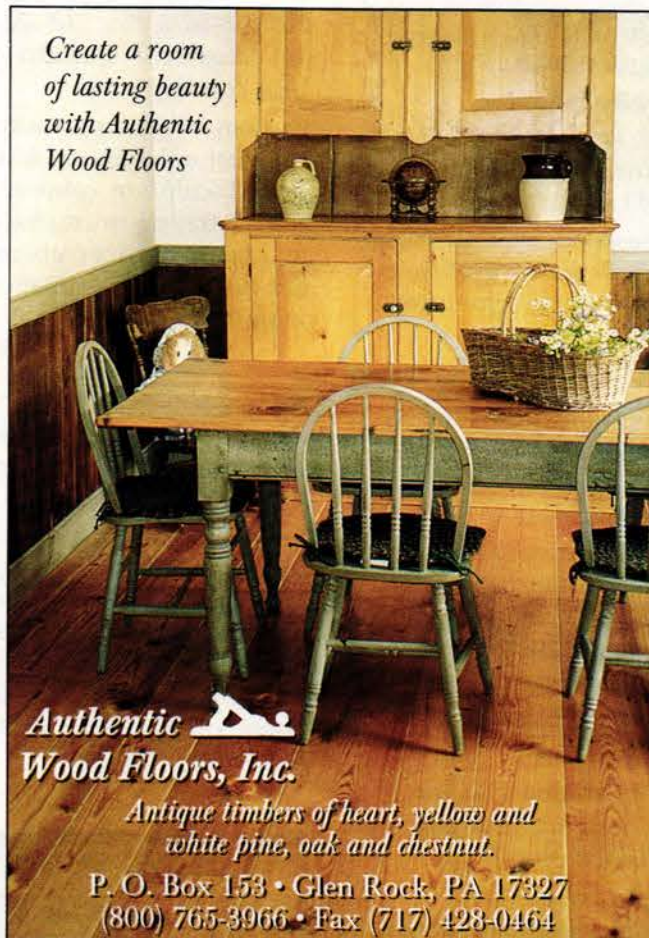
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Producer of architectural elements: made of BayStone, a blend of Old-World plaster, stone & contemporary technology; limestone & travertine finishes & more; interior & exterior.

Write in No. 1818

Botti Studio of Architectural Arts, Inc.

800-524-7211; Fax: 847-869-5996
www.bottistudio.com
Evanston, IL 60201

Designer, restorer, fabricator & installer of stained & faceted glass, murals, marble, mosaics, statuary, gilding, painting & decorative finishes: ecclesiastical & secular; consultation; glazing; frame restoration; since 1864.

Write in No. 8001



Canning Studios restored the murals and decorative painting, and cleaned and re-pointed the marble at the Pennsylvania State Capitol House Chamber.

Canning Studios

203-272-9868; Fax: 203-272-9879
www.canning-studios.com
Cheshire, CT 06410

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

Write in No. 5100

Cantera Especial

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

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.

Write in No. 31



Cast Designs & Supply custom designed this 36-in. ceiling medallion.

Cast Designs & Supply, LLC

931-685-0536; Fax: 931-685-0990
www.castdesignsupply.com
Shelbyville, TN 37162

Supplier of handcrafted ornamental & architectural products: molding,

medallions, capitals, corbels, car-touches, panels, mantels & domes; reinforced plaster; custom restoration.

Write in No. 451

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Write in No. 1580 for PolyStone; 180 for wood

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.

Write in No. 210



Decorators Supply provided the ornament and brackets for this interior.

Dressler Stencil Co.

888-656-4515; Fax: 425-656-4381
www.dresslerstencils.com
Renton, WA 98055

Manufacturer of decorative stencils: trompe l'oeil effects, border stencils, random elements, motifs & murals.

Write in No. 1814

Dutch Delft Tiles by Oudolf Jr.

011-31-3025-2387-4;
Fax: 011-31-3025-2389-1
www.delfttiles.com
Utrecht, The Netherlands,
DS — 3508 AB

Manufacturer of handmade Dutch Delft tile: replicas of tile dating from 16th century; smooth or cracked glaze; antique Delft tile; floor tile.

Write in No. 1808

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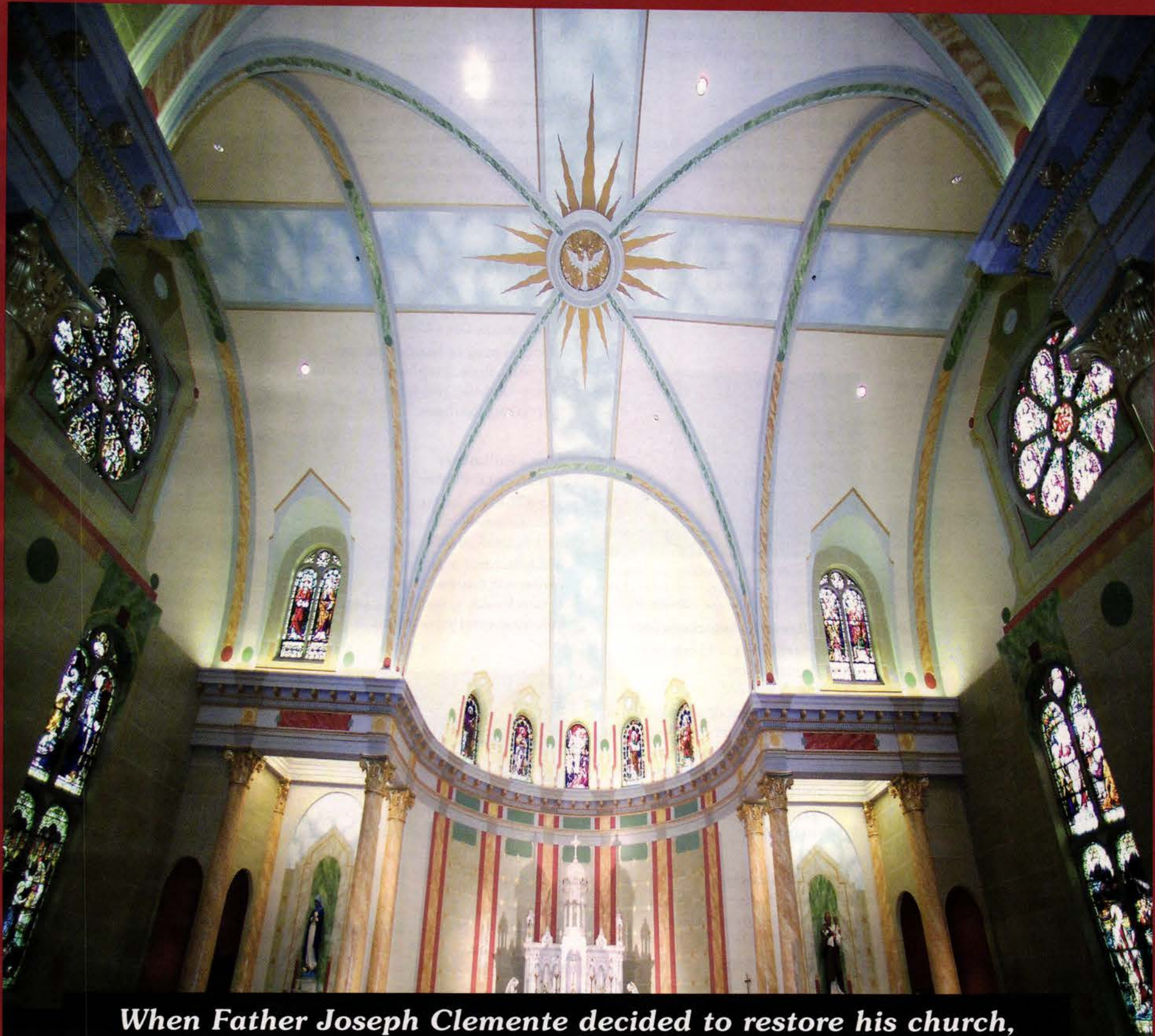
413-534-3555; Fax: By request
www.eofc.com
Morriston, FL 32668

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www.evergreene.com

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Write in No. 2460 for decorative painting; 2678 for plaster



This 20x30-ft. ceiling was created by Felber in a style made popular in the 1760s and 1770s by the English architects Robert and James Adam.

Felber Ornamental Plastering Corp.

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

www.felber.net

Norristown, PA 19404

Supplier of interior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, modelmakers & casters on staff; stock & custom.

Write in No. 2890



Fischer & Jirouch fabricated this traditionally styled cornice molding.

Fischer & Jirouch Co.

216-361-3840; Fax: 216-361-0650

www.fischerandjirouch.com

Cleveland, OH 44103

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

Write in No. 1960

Flex Moulding, Inc.

800-307-3357; Fax: 201-487-6637

www.flexiblemoulding.com

Hackensack, NJ 07601

Supplier of moldings & polymer ornament: ceiling medallions, spot decorations, capitals, simulated wood carvings & more; rigid & flexible polyester; restoration casting; custom casting & moldmaking capabilities.



This ornamental plaster ceiling, fabricated by Foster Reeve & Associates, features custom hand-carved sculpture and elliptical trim.

Foster Reeve & Associates Inc.

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

www.fraplaster.com

Brooklyn, NY 11222

Custom fabricator of ornamental & architectural plaster details: specialty plaster wall finishes & stock moldings; design development, engineering & plaster program-management services.

Write in No. 1731

Goodwin Associates

585-248-3320; Fax: 585-387-0153

www.goodwinassociates.com

Rochester, NY 14618

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

Write in No. 806



Goodwin Associates supplied the fiberglass dome and polyurethane moldings for this ceiling.

John Tiedemann Inc.

877-600-2666; Fax: 201-991-3419

www.johntiedemann.com

North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux

finishes, murals & frescoes, gilding, art restoration, paint & plaster analysis, historic analysis & testing.

Write in No. 1765

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999

www.klynchandsons.com

Wilton, CT 06897

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

London Tile Co.

419-929-1551; No fax

www.londontile.com

New London, OH 44851

Manufacturer of handmade clay tile: wall, floor, fireplace, countertop & non-skid tile; residential & commercial applications.

Lorna Kollmeyer Ornamental Plaster

415-822-6269; No fax

www.lornakollmeyer.com

Berkeley, CA 94702

Manufacturer of interior molded ornament: custom castings; models & moldmaking; moldings, plaster; columns; exterior restoration.



The panels and cornice molding used to create the tin ceiling at this café were supplied by M-Boss.

M-Boss, Inc.

866-88M-BOSS; Fax: 216-623-0908

www.mbossinc.com

Cleveland, OH 44125

Manufacturer of tin ceilings, cornices & moldings: embossed-metal panels; nail-up & lay-in to ceiling grids; copper & aluminum; more than 140 patterns & 27 finishes; antique/classic reproduction, contemporary, replications & custom. Write in No. 1014



Molded ornament, including ceiling medallions, are available from Manor Style.

Manor Style, Ltd.

800-325-2188; Fax: 443-200-0010

6741 Whitestone Rd.

Baltimore, MD 21207

Custom fabricator & nationwide supplier of architectural elements: Durastyl & AZEK PVC square

columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; preformed balustrading; free literature.

Write in No. 703

Michael A. Dow - Woodcarver

207-363-7924; Fax: Same as phone

www.archcarving.com

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Custom wood carver: any style & wood; architectural, ornamental, furniture, mantels & nautical carvings; molding, capitals & signage; wood turnings, modelmaking & antique carving restoration. Call for more information.



Michael A. Dow hand carved these 30-in.-tall acanthus-leaf brackets in Honduras mahogany.

Native Tile & Ceramics

310-533-8684; Fax: 310-533-8453

www.nativetile.com

Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile companies; custom designs & glazes. Write in No. 570



Native Tile & Ceramics supplied the handmade period-style decorative tile for this mantel.

NIKO Contracting Co., Inc.

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

www.nikocontracting.com

Pittsburgh, PA 15213

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NIKO Contracting replicated and installed the pressed-metal ceiling panels and cornice for the South Carolina State House in Columbia, SC.

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Write in No. 4620

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www.sienamarble.com
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Manufacturer of mosaics: borders, medallions, insets, table tops & more; manufactured in USA.

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www.silverhillarts.com
New York, NY 10013

Fabricator of interior & exterior murals, frescoes & decorative-painting applications: custom-designed wallpaper; more than 20 years experience.

Write in No. 2223

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Navasota, TX 77868

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Write in No. 7120



Thomas Moore Studios created this decorative ceiling.

Thomas Moore Studios

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

Designer & restorer of decorative painting: full-scope project administration; paint analysis, research, custom design, project management & post-production reports; mural restoration, glazing, leafing & specialty finishes.

Write in No. 1703

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Write in No. 2846

Timeless Architectural Reproductions, Inc.

800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Manufacturer of architectural ornament: exterior fiberglass columns, decorative capitals, pilasters, balustrades & more; interior columns & capitals; polyester resin, fiberglass & cultured marble composite; custom casting.

Write in No. 1414

Towne House Restorations

718-497-9200; Fax: 718-497-3556
www.thrcaststone.com
Brooklyn, NY 11206

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.

Write in No. 545

Vintage Woodworks

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

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, columns, screen/storm doors, mantels & more; 192-p. catalog.

Write in No. 1061

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772

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

Write in No. 520



This Oriental-style ceiling was created for the Schuster Mansion Bed and Breakfast in Milwaukee, WI, using pressed-tin tile from W.F. Norman.

Warner Bros. Studio Facilities

818-954-3000; Fax: 818-954-7829
www.wbsf.com
Burbank, CA 91522

Custom fabricator of architectural ornament & murals: balustrades, columns, capitals & moldings in fiberglass & plaster; fine art reproduction, restoration & trompe l'oeil; interior & exterior decoration.

Write in No. 778



A variety of interior molded ornament is created in the Warner Bros. studio.

Wassmer Studios

800-923-4234; Fax: 816-283-0653
www.wassmerstudios.com
Kansas City, MO 64116

Manufacturer of interior & exterior ornament: cast-limestone columns, balustrades, cornices, mantels, range hoods; plaster brackets, ceiling domes, medallions, moldings & mantels.

Write in No. 1824

White River Hardwoods-Woodworks

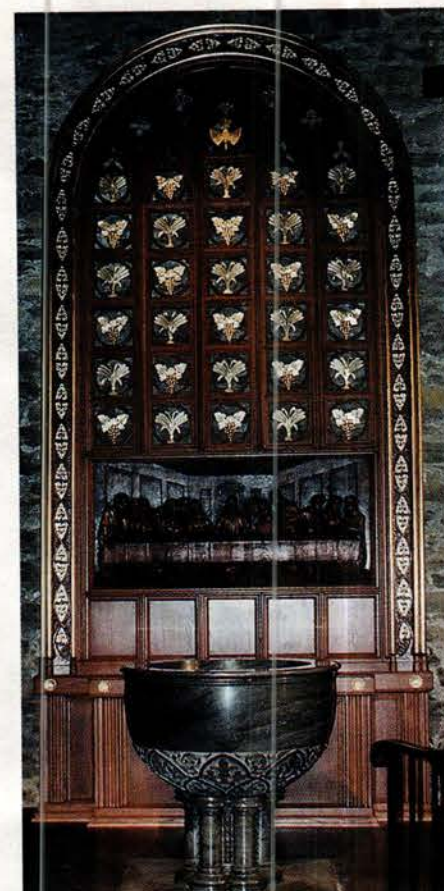
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www.mouldings.com
Fayetteville, AR 72701

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www.frederickwilbur-woodcarver.com
Lovingson, VA 22949

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www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: corbels, capitals, columns, balusters, newel posts, rosettes & more; many species; custom designs also available.

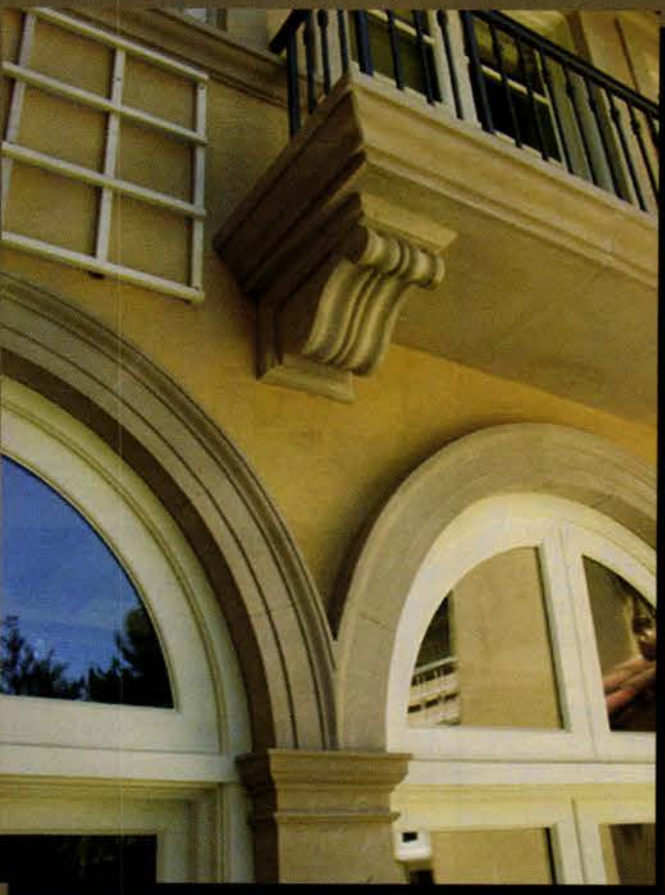
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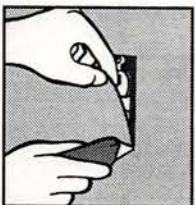
3. Apply fiberglass mat to wet surface.



4. Trim excess mat where wall meets ceiling.



5. Trim mat at baseboard and window.



6. Trim mat at outlets, switches, etc.



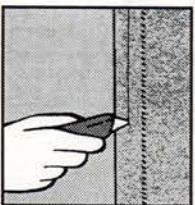
7. Apply second coat of saturant to wet mat.



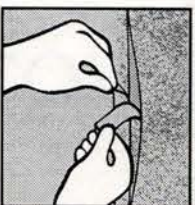
8. Apply 1st coat of saturant to adjacent area.



9. Apply mat to 2nd area, overlapping by 1".



10. Cut down center of overlap (both layers).



11. Remove mat strips on both sides of cut.



12. Apply 2nd coat of saturant (include seam)

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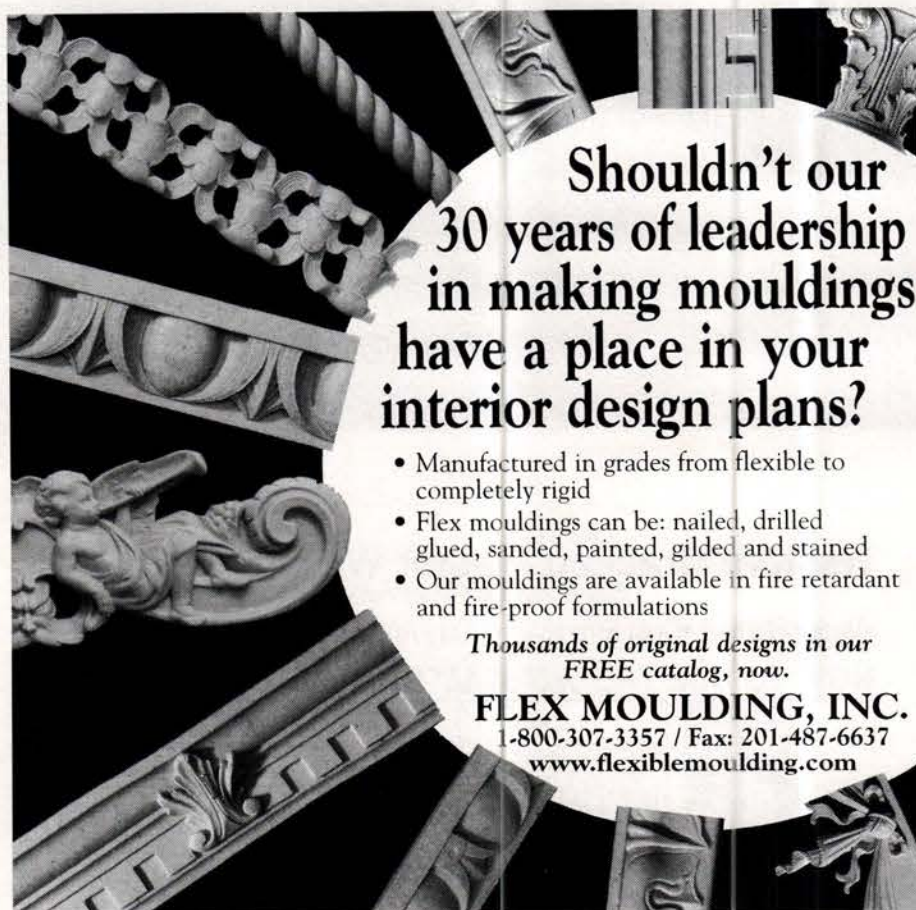
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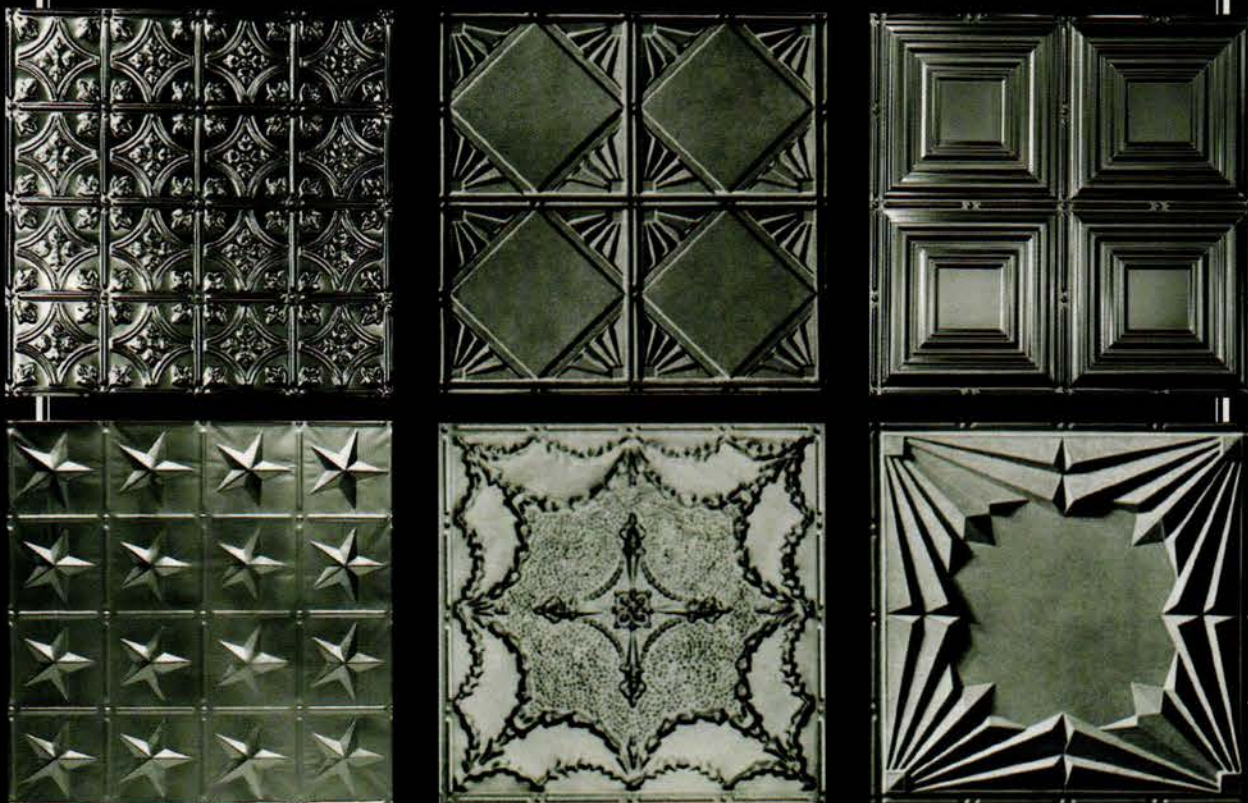


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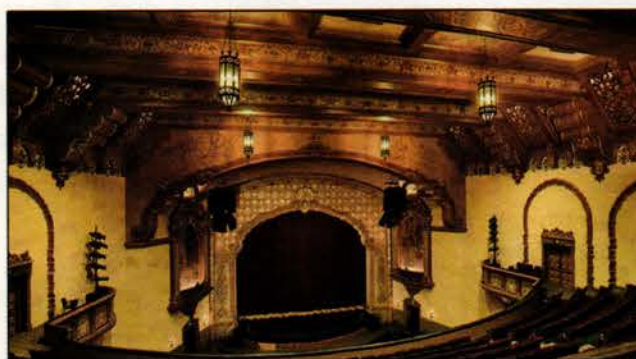


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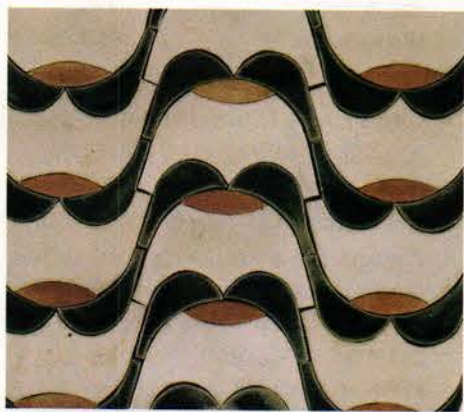
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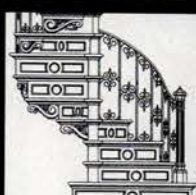
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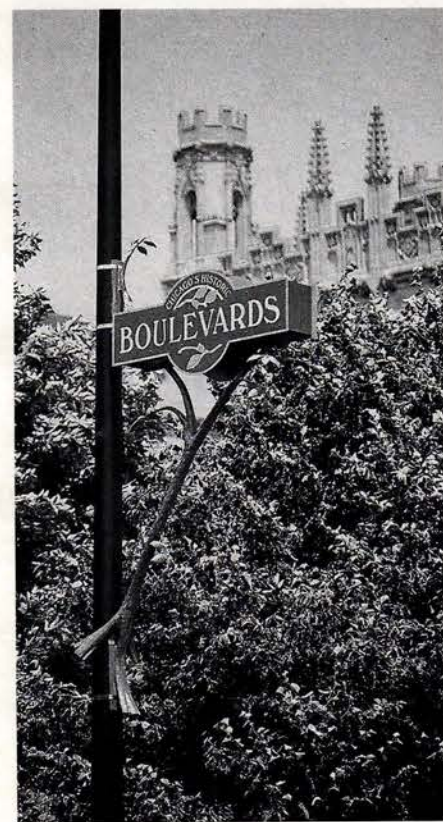
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B&H Art manufactured this marble basin and lion head, measuring 24x12x12 in. and 6x6-in. respectively, for a memorial at Tompkins Square Park in New York City.

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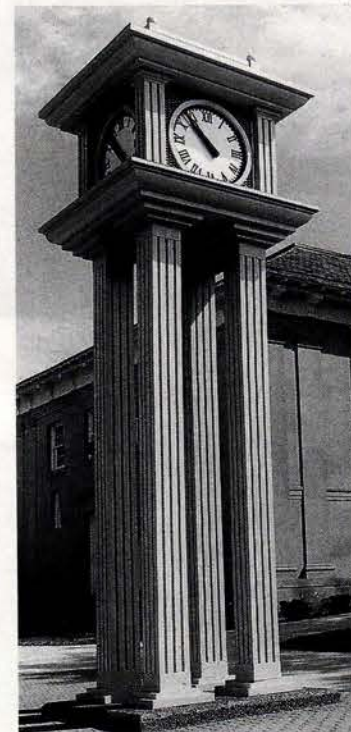
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Campbellsville Industries created this clock and tower at Muirhead Plaza in Dearborn, MI.



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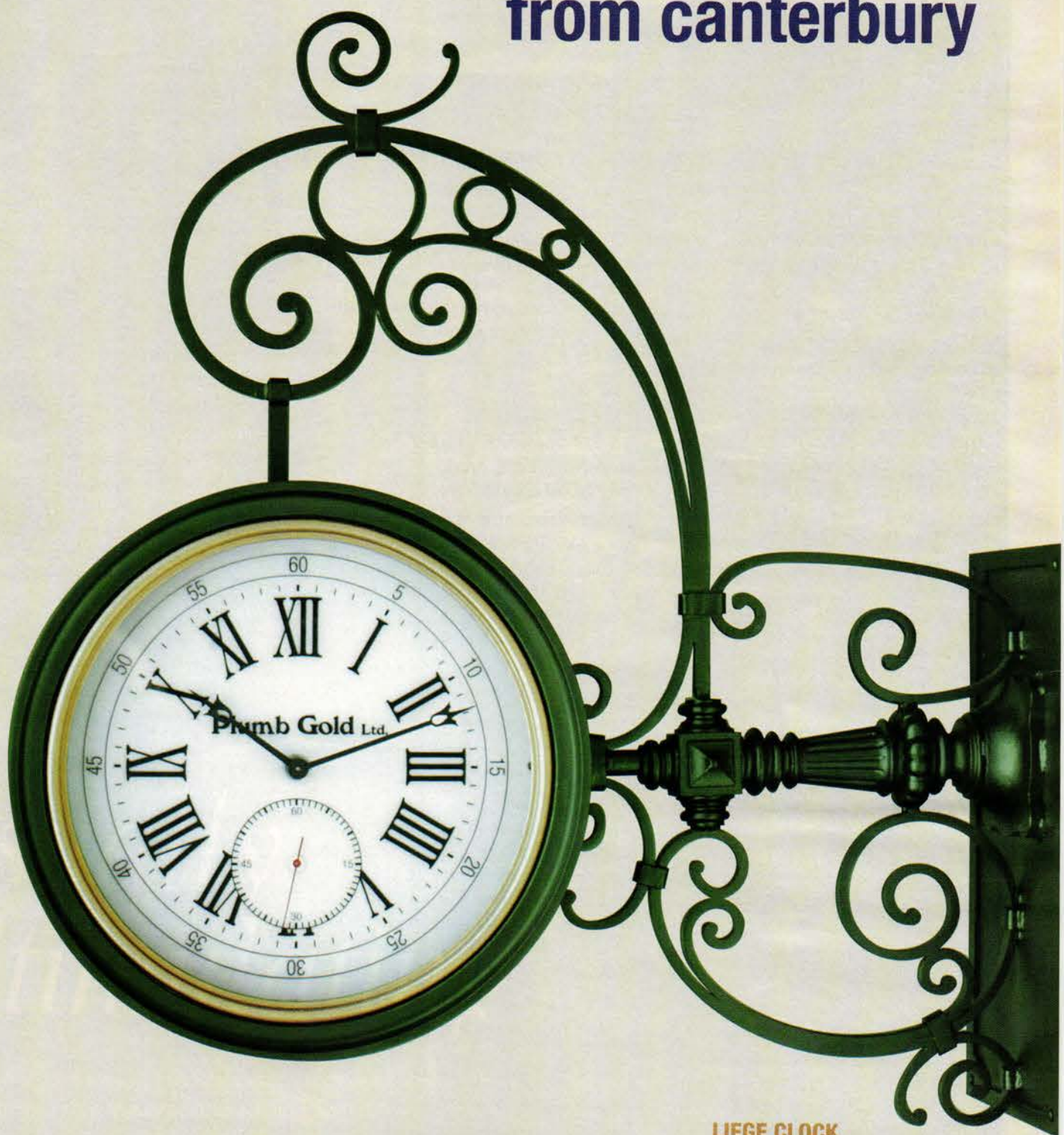
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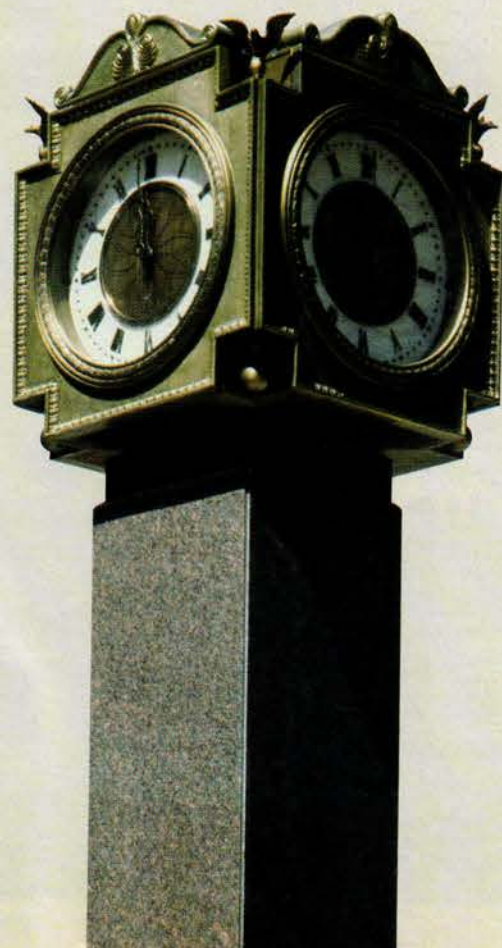
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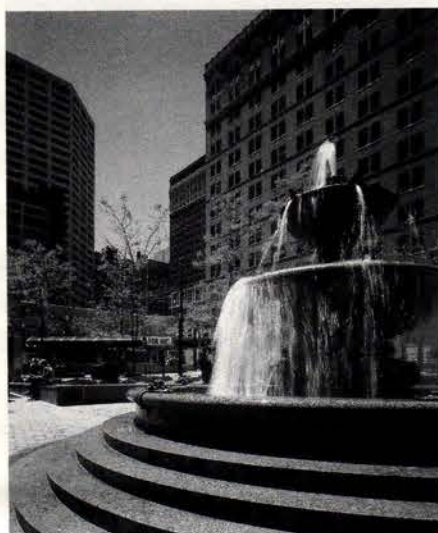
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This "Child with Otter" sculpture was manufactured by Kenneth Lynch & Sons for use with a fountain.

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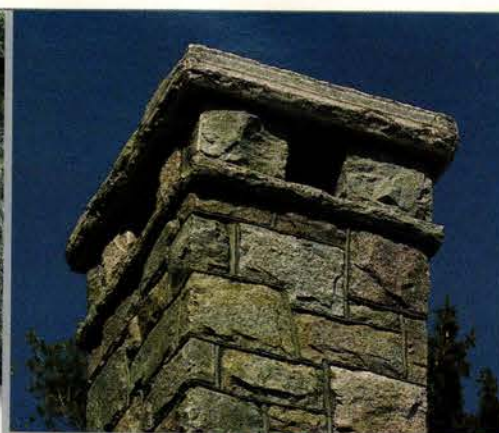
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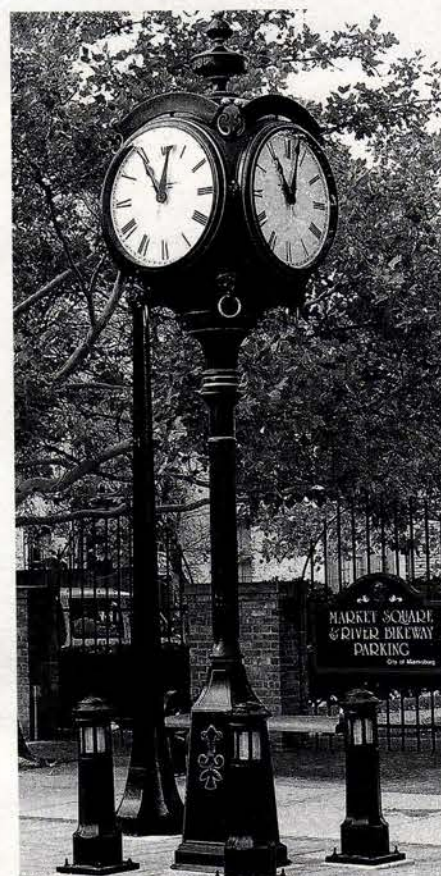
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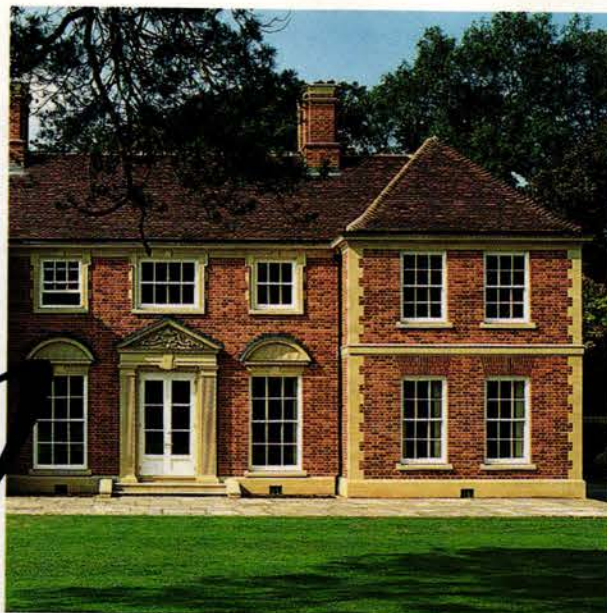
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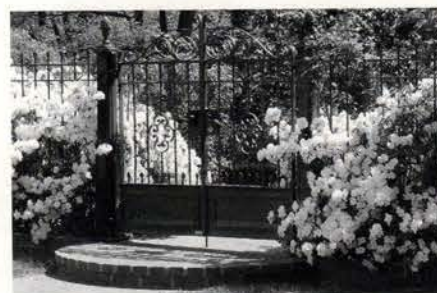
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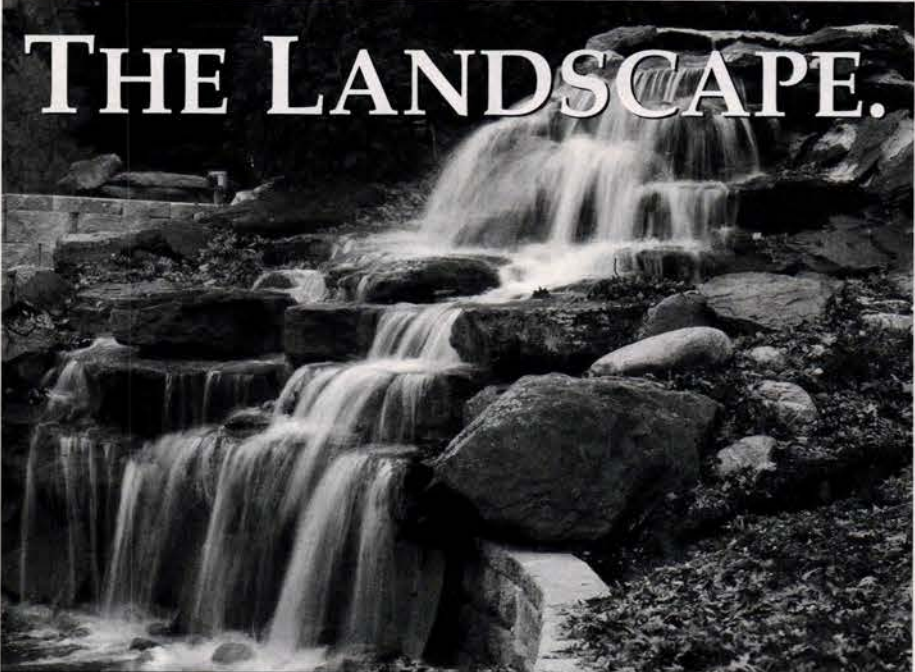


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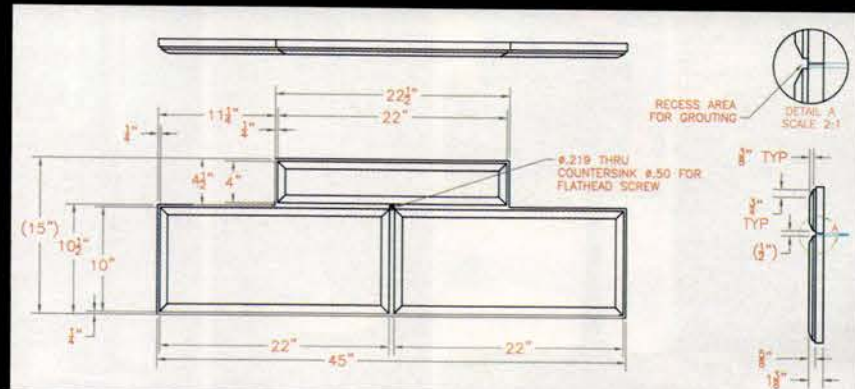
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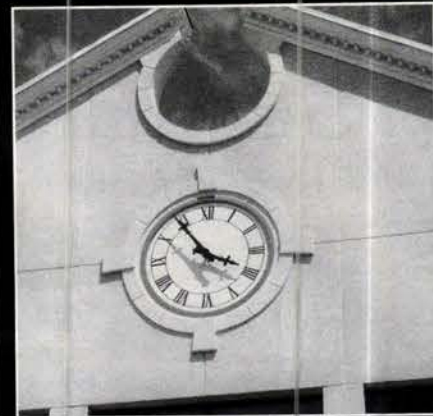
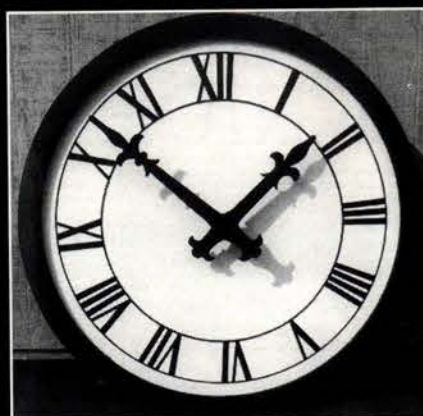
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AHEAD OF THE CURVE

A Brooklyn-based glass studio produces traditional bent glass for both restoration projects and new light fixtures.

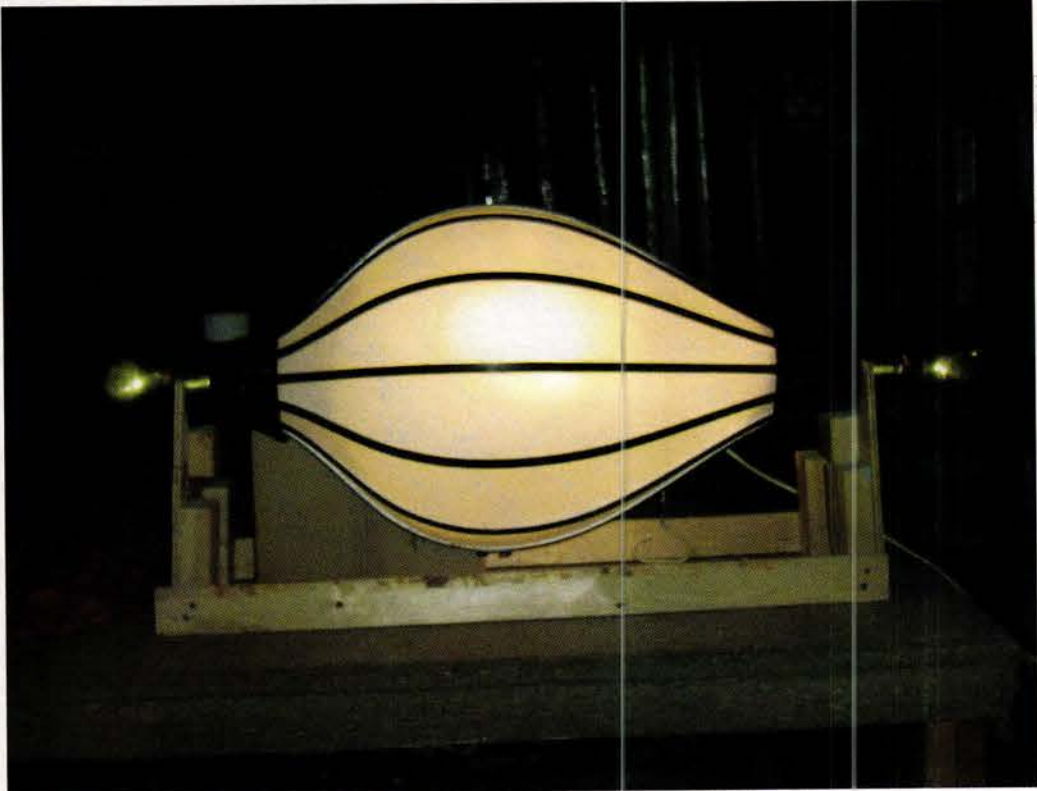
By Nicole V. Gagné

Working with the medium of glass has been a guiding passion throughout Charles Flickinger's career. At first, his attraction to this indispensable material led him to the field of stained glass, and during his early years in New York City Flickinger worked as a stained-glass craftsman, restorer and designer for various glass studios, including the prestigious Rambusch Decorating Company. It was while working at Rambusch during the mid 1980s that he had his first serious involvement with bent glass. The project was no less a feat than the restoration of the torch held aloft by the Statue of Liberty. "We spent three to four months out there," Flickinger recalls, "taking the work boat out to Liberty Island and working on the bent-glass sections that were in the original flame. It was a very satisfying job."

The satisfaction of that job also marked a bend in the road of his professional life, leading him to the art of bent glass. Beyond the techniques and beauties of the medium itself, Flickinger was attracted to the greater independence offered by this less-practiced discipline: "I wanted to work for myself. I didn't want to compete against quite a number of stained-glass firms that were in Manhattan, but I still wanted to pursue some kind of specialty-glass work. So by happenstance and other ways, I met four old-timers who taught me the trade, and I spent many years working for them and with them, learning how to do glass bending. They're my Glass Benders Hall of Fame [a feature of the company's website: www.flickingerglassworks.com]." This apprenticeship with such expert bent-glass craftsmen as Sydney Cash, Hans Deutsch, Maurice Heaton, and John P. Morgan led to the inception of Flickinger Glassworks in 1985. However, the demand for the firm's unique product soon outstripped its modest loft facility in Williamsburg, Brooklyn, and in 1990 an expanded Flickinger Glassworks relocated to its current home, a 7,000-sq.-ft. shop in Brooklyn's Red Hook neighborhood, overlooking New York Harbor.

The only all-around glass-bending facility in greater New York, Flickinger Glassworks is today internationally recognized as a leader in the design, creation and restoration of bent glass. The firm specializes in a variety of applications, from architectural curved glass to bent glass for the display cases of museums, libraries and retail stores; providing bent glass for lighting fixtures, however, has become one of Flickinger's most valued services. Considering the likelihood of damage to this fragile material over the decades, the restoration and replication of antique bent glass has been a constant for Flickinger Glassworks. But the growing enthusiasm for new lighting fixtures in traditional designs has also generated a market equaling that of restoration. Flickinger describes the demand as "definitely half and half. And that's been very consistent, both with the design aspects – that is, recreating the stencils or the silk screens, enamels and paints – as well as the balance between lighting restoration and new lighting."

Although the balance in the type of light-fixture projects has been consistent, their number has steadily grown. "Business has definitely increased," Flickinger says, "and I think that's just a function of more people finding out about us over time. In the past two weeks we've started dealing with some lighting for a client in California – custom and restoration – who just learned about us. This is our twentieth year, and they're just finding out



The fine dining enjoyed by guests at the Greenbrier Hotel in White Sulphur Springs, WV, is illuminated by the dining room's handsome lighting fixtures, which were recently restored by Flickinger Glassworks. Built in 1913, the Greenbrier had its interior radically redesigned in the late 1940s by Dorothy Draper (and further refined by Carleton Varney after he took over her firm in the 1960s). Seen here is one of those post-World War II fixtures, lying on its side in Flickinger's shop; measuring approximately 4 ft. tall, its elegantly bent glass is divided into long and narrow longitudinal sections by lead channels. All Photos: courtesy of Flickinger Glassworks



Dating from the 1930s, this flush-mount ceiling fixture is adorned with floral detailing that tends to attract one's attention; but the lighting's functionality is dependent upon the glass within it. Flickinger Glassworks recreated the conical glass of its interior, which subtly tapers from a wide top to a narrower base, for Victor Carl Antiques of New York City.



Charles Flickinger describes the restoration of this cast-glass fixture: "They were restoring the lobby of a co-op building in New York City, which still had its original Art Deco decor: the woodwork, the doors, the desks. They also had several of these lighting fixtures, and we totally redid one of them after making a two-part bronze mold from one of the existing fixtures."

about us! Also, as far as new custom work is concerned, I think that there are a fair number of new companies, new designers and architects who are doing lighting. They find out about us, either through word of mouth or by our advertising. And many times, it's been students from a design school like Parsons or Pratt who come through and tour our shop; when they're out practicing, they remember us."

Keeping Flickinger Glassworks at the forefront of bent-glass production is the firm's extensive collection of molds for bending glass, of which Flickinger is justly proud. "We have 6,000 steel molds here," he says, "and far and away the majority came from my mentors: I either bought them outright or I inherited them. We have so many, and we're also constantly making new ones. And even more often, we're reshaping the old ones. We have some molds for bowls that are from the 1830s and 1840s. And we still use them – in fact, projects like that make up a lot of what we do."

Unusual challenges are frequent in the replication of glasswork for vintage lighting, but Flickinger Glassworks inevitably meets them all. "I think that we do a very good job of matching the glass," Flickinger notes. "That


really isn't so difficult. What can be the most challenging aspect of restoring old lighting fixtures is matching the paint or stains or very fine filigree stencils. And we do the silk-screening, we do the etching, we do the enameling – all kinds of surface-design applications. Recently, we did the lighting restoration for a bank in California, where the original fixture was 100 years old. It had some very fine filigree work that had to be re-created, and some very difficult bending and blowing work that had to be done. It was one of our most challenging jobs, and in the end, one of the most satisfying."

For a little more than two decades, Charles Flickinger has provided quality bent glass for projects both monumental and intimate. From the torch of the Statue of Liberty to the subtle detailing of a bank's interior lighting fixture, he has mastered this demanding art form in a wide variety of applications. Through a combination of the traditional techniques of slumping sheet glass into steel molds and the latest infrared technology for custom kilns, Flickinger Glassworks has been able to produce extraordinary bent glass of every shape, color, and texture, mirroring the past while meeting the demands of contemporary usage. ♦



Thousands of steel molds, both antique and new, are kept on hand at Flickinger Glassworks. Rose Battah, one of the firm's expert glass benders, is shown here holding the mold used to cast the deep-amber bowls before her. These glass half-spheres were subsequently installed on the ceiling fixtures of the Legislative Services Building in the New Jersey State House.

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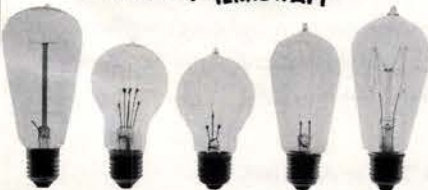
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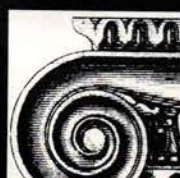


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This cherry wood chandelier with iridescent glass was manufactured by Cherry Tree Design.

Christopher Thomson Ironworks

505-421-2645; Fax: 505-421-2618

www.ctiron.com

Ribera, NM 87560

Designer of hand-forged steel & bronze lighting & other items: Southwestern/rustic & transitional contemporary; gates, chandeliers, sconces, pendants, lanterns & table lamps; UL approved; new designs & custom work.

Write in No. 237



Christopher Thomson Ironworks created this rustic chandelier in hand-forged steel with hand-dipped candles.

Cirecast

415-822-3030; Fax: 415-822-3004

www.cirecast.com

San Francisco, CA 94124

Manufacturer of historical builders hardware & ornamental castings: brass hardware for shutters & pocket doors; cremone bolts, doorknobs, hinges, lever handles, grilles & more; custom lighting; replication & refurbishment; catalog \$5.

Write in No. 2280

Classic Accents, Inc.

800-245-7742; Fax: 734-284-7185

www.classicaccents.net

Southgate, MI 48195

Manufacturer of reproduction push-button light switches: cover plates in 28 finishes & styles; molding hooks, tassel kits & picture cord.

Write in No. 4850

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Cole & Co., C.W.

626-443-2473; Fax: 626-443-9253
www.colelighting.com
South El Monte, CA 91733

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

Write in No. 488



Lighting for the City Hall Annex project in Honolulu, HI, was refurbished by C.W. Cole; the renovations consist of 18- and 30-in. chandeliers and matching 18-in. surface-mounted ceiling fixtures.

Coppersmythe, Josiah R.

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

Supplier of Colonial-style lighting fixtures: sconces, chandeliers & hanging & wall-mount lanterns; copper, brass, wrought iron, pewter, tin & wood; finished to specifications; historical reproductions; handcrafted; catalog \$3.

Call for more information.



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

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper.

Write in No. 6980



Craftsmen Hardware fabricated this five-lantern chandelier.

Crenshaw Lighting

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

Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.

Write in No. 313



Crenshaw restored and replicated Art Deco fixtures for the Department of the Interior; they are made of cast- and machined-aluminum components with white glass lenses.

Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064
www.crowncityhardware.com
Pasadena, CA 91104

Supplier of hardware: casement fasteners & adjusters; sash locks, lifts, balances & weights; screen fasteners & hangers; glass knobs, bin pulls, switch plates & more; iron, brass, glass & crystal; Victorian & Arts & Crafts styles.

Write in No. 432

Customlightstyles.com

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

Designer & fabricator of lanterns, sconces, chandeliers & landscape lighting: hand-forged iron, brass & copper; more than 90 painted finishes & 16 natural metal finishes; historic reproductions & custom designs.

Write in No. 2545

Dahlhaus Lighting, Inc.

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

Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps, lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites.

Write in No. 2767



Dahlhaus Lighting specializes in the design and production of vintage European outdoor lighting and accessories.

Deep Landing Workshop

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

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

Write in No. 809



This three-light traditionally styled lantern from Deep Landing Workshop is 32-in. tall x 12¾-in. wide and projects 20 in.

Derek Marshall Lighting

800-497-3891; Fax: 866-537-7338
www.derekmarshall.com
Sandwich, NH 03227

Manufacturer of lighting: Art Nouveau, Art Deco, Arts & Crafts, traditional, transitional & contemporary; sculptural sconces, table lamps & pendants; new designs & custom lighting & finishes.



Elcanco offers a selection of custom sconces, including this three-light model, the Moorlite, which uses 25-watt electric candles.

Elcanco, Ltd.

800-423-3836; Fax: 978-433-6004
www.elcanco.com
Pepperell, MA 01463

Manufacturer of electric wax candles: regular & low voltage; 1-candle power & flame-like bulbs; beeswax candle covers; handcrafted; antique & contemporary applications; supplier to state & national parks.

European Iron Works

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

Designer & fabricator of hand-forged & traditionally joined architectural products: railings, balconies, gates, wine cellar & entry doors, fireplace screens, lighting & furniture; iron, bronze, copper, aluminum & other materials.

Write in No. 3031

Federalist, The

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

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



This wood-and-metal six-light Chinoiserie-style pagoda chandelier was fabricated by The Federalist.

Fine Architectural Metalsmiths

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www.iceforge.com
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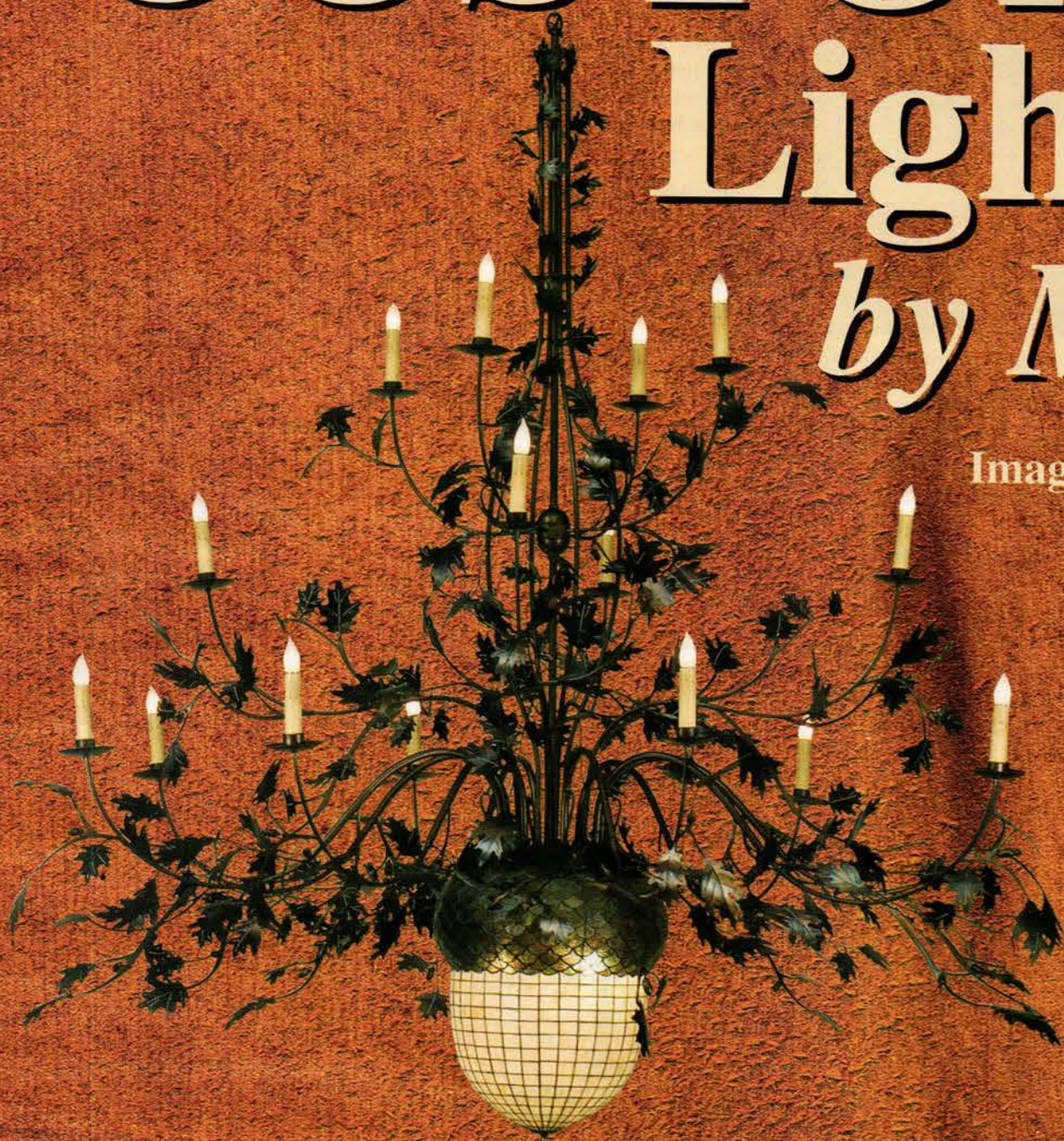
Designer & custom fabricator of ornamental metalwork: traditional liturgical motifs; street furnishings, lighting & more; curved, straight & monumental stairs; registers & grilles; hand forged & wrought iron, bronze & aluminum.

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www.flickingerglassworks.com
Brooklyn, NY 11231

Fabricator of bent glass: for curved brownstone windows, cabinetry, lighting & more; reproductions, complex shapes & custom molds; lighting restoration.

Write in No. 2852



One of the specialties of Flickinger Glassworks is restoring historic lighting fixtures.

Guerin, P.E.

212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of high-end hand-crafted brass & bronze hardware & accessories: for doors, windows, furniture, objets d'art & bathroom accessories; handcrafted sconces & residential lighting fixtures.

Write in No. 1166

Herwig Lighting

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

Designer & manufacturer of cast metalwork: pendant lanterns, street lighting, posts, bells, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Write in No. 9130



The artisans at Herwig hand-crafted this traditionally styled exterior lantern.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210



Historical Arts & Casting created this 16-ft. tall cast-bronze chandelier for the Wisconsin Electric Power Co., in Milwaukee, WI.

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97214

Manufacturer & supplier of door & furniture hardware & accessories: rare & ornate hardware; 1860s-1930s styles; switch plates; grilles & registers; historical reproductions.

Write in No. 1096

Iron Gallery Store, Ltd.

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

Custom designer & manufacturer of wrought-iron elements: doors, gates, staircase railings, residential & commercial lighting & more; Mediterranean & Arts & Crafts styles.

Write in No. 1661

Lantern Masters, Inc.

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

Custom fabricator of interior & exterior lighting: chandeliers, wall sconces, pendants & post & pilaster fixtures; traditional, French, Tudor, Tuscan, Asian, Provencal, Andalusian, contemporary & other styles; antique reproductions.

Write in No. 1239



Lantern Masters custom designs and manufactures light fixtures for specific projects; one example is this large exterior sconce, the Empire Torch.

Lehmann Glass Studio

510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom manufacturer of wheel-cut art-glass panels: etched & beveled art glass; door & lighting-fixture glass; historic & modern designs; historical reproductions.

Write in No. 4730

Leonard Metal Art Works, Inc.

631-287-5535; Fax: 631-287-5548
www.lmaw.us
Southampton, NY 11968

Custom fabricator of gates, fences, doors, stair railings, balustrades, window grilles, & light fixtures; custom reproductions & restoration; bronze, iron, stainless steel & aluminum.

Write in No. 1819

Liberty Brass Turning Co.

718-784-2911; Fax: 718-784-2038
www.libertybrass.com
Long Island City, NY 11101

Manufacturer of metal components: drawer pulls, window hardware, lamp finials, couplings, turned bar stock knobs, spacers, balls, check rings & furniture & display fittings; brass, aluminum & stainless steel; custom & stock.

Write in No. 8440



Maguire Iron hand-crafted this lantern in malleable iron with a classic dull-black finish.

Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacture & supplier of traditional lamps, lanterns & sconces, electric bell pushes, bell pulls & bell cranks & door, cabinet, furniture, window, gate & mailbox hardware: knobs & levers with compatible locks with various backsets & functions; hinges, pull handles, escutcheons & more; wrought iron, pewter, brass & more; 17th-20th century; custom work.

Write in No. 7600

Mueller Ornamental Iron Works, Inc.

847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates &

stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.
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415-332-0168; Fax: 415-332-0169
www.pammorrisdesigns.com
Sausalito, CA 94965

Manufacturer of pendants & sconces: formed & cast metal with blown, slumped & cast glass.

Write in No. 1402



This traditionally styled chandelier was fabricated by the artisans at Period Lighting Fixtures.

Period Lighting Fixtures, Inc.

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

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

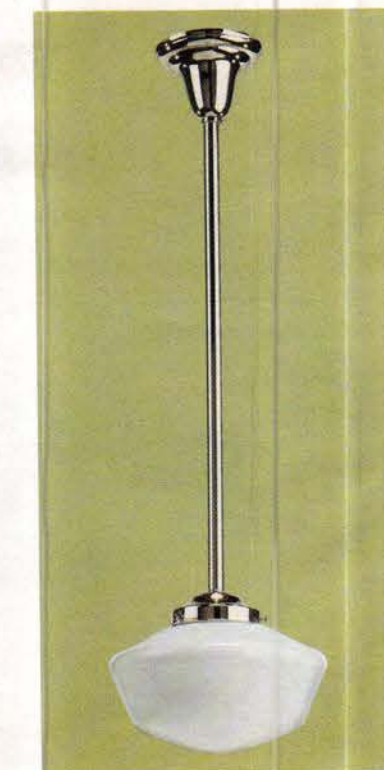
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Rejuvenation

888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of authentic reproduction lighting: more than 500 interior & exterior styles; painted-glass shades; door & window hardware.

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The model C750 from Rejuvenation, the Rhone, is offered in lengths ranging from 14 to 36 in. and is shown here with a polished nickel finish.

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www.royelectric.com
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www.schiffarchitectural.com
Chelsea, MA 02150

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Write in No. 7730

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www.artfactory.com
Scottsdale, AZ 85260

Custom manufacturer of furniture, grand entrance doors, gates, lighting & hardware: handmade in exotic woods, stone, copper, iron & leathers; more than nine decades of craftsmanship.

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This 5-ft.-tall custom wall sconce was fabricated by St. Louis Antique Lighting in aluminum and acrylic.

St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702
St. Louis, MO 63130

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

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Steven Handelman offers many styles of chandeliers, including this Marakesh model.

Steven Handelman Studios

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

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

Write in No. 483

Toronto Fabricating & Mfg. Co.

905-891-2516; Fax: 905-891-7446
www.tfmc.com

Mississauga, ON, Canada L5E 1H2

Manufacturer of landscape & site furnishings: benches, lamp standards, luminaries, sconces, trash receptacles, planters, tree gates & more; cast iron, steel & cast aluminum.

Write in No. 2709

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Fabricator, finisher & installer of ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel; CAD services; national market.

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Woolen Mill manufactures a variety of decorative ceiling fans in traditional styles.

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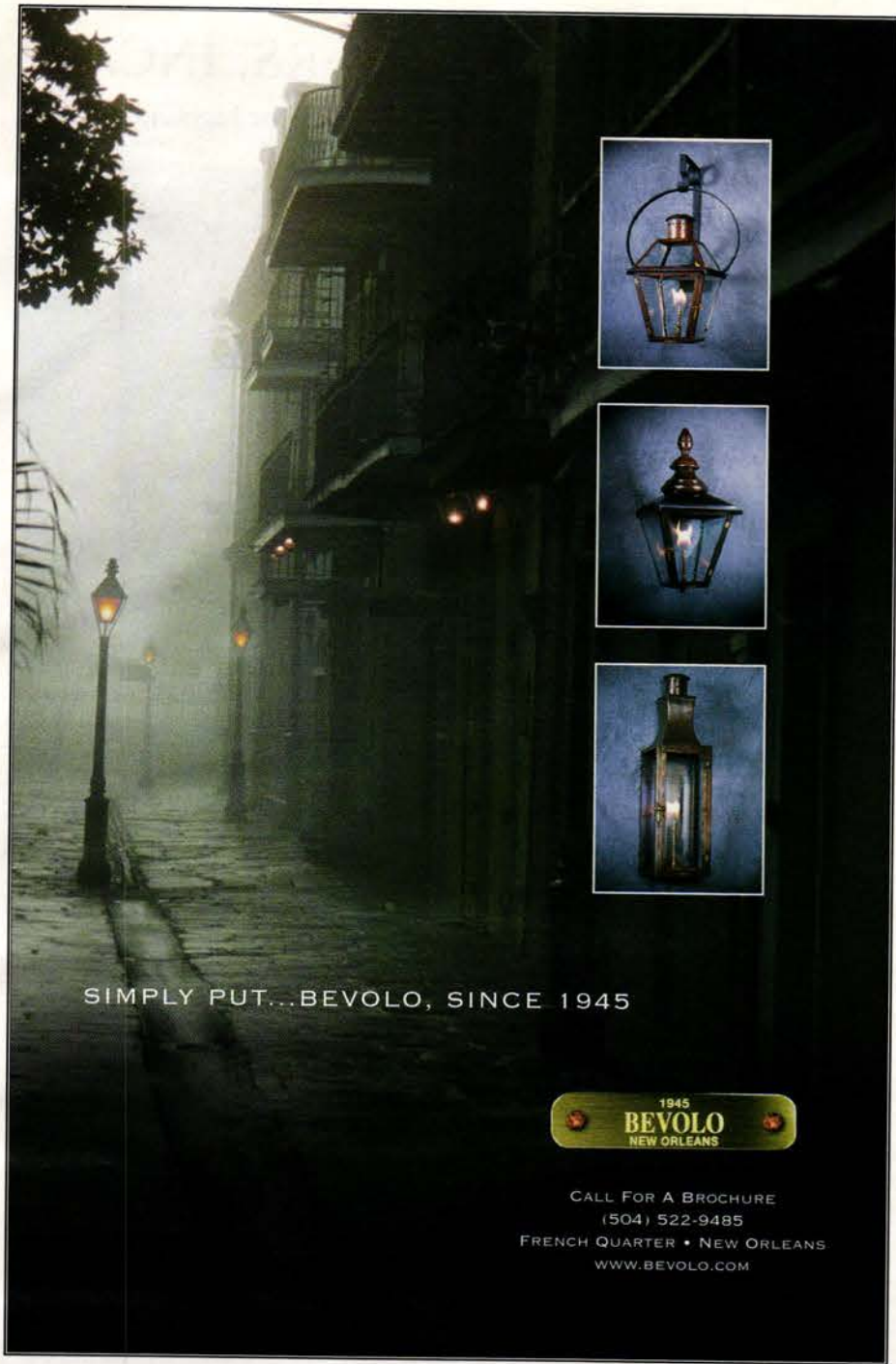
right: Ceiling Pendant

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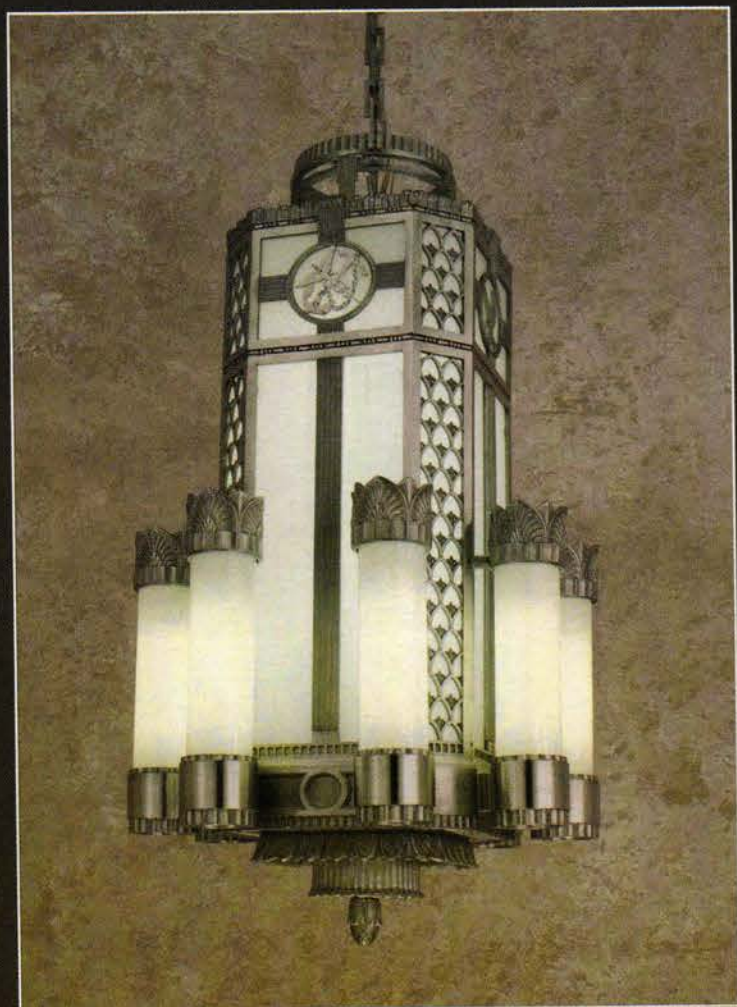
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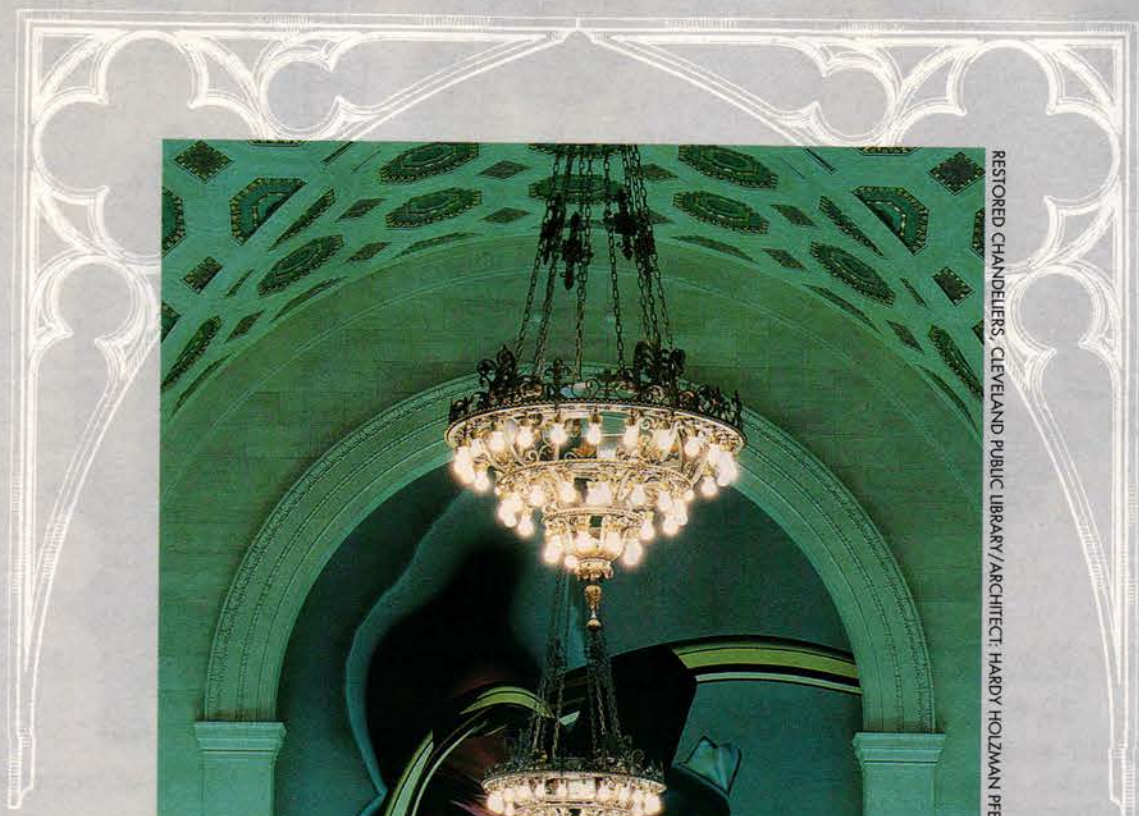


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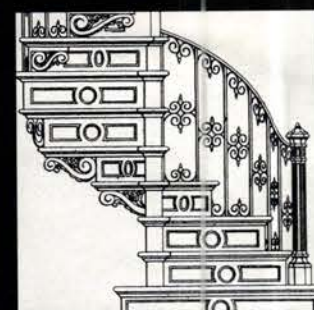
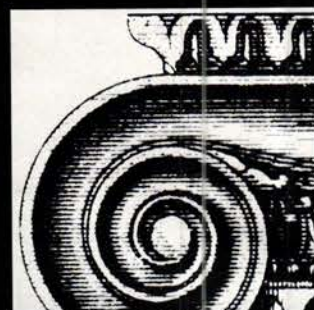
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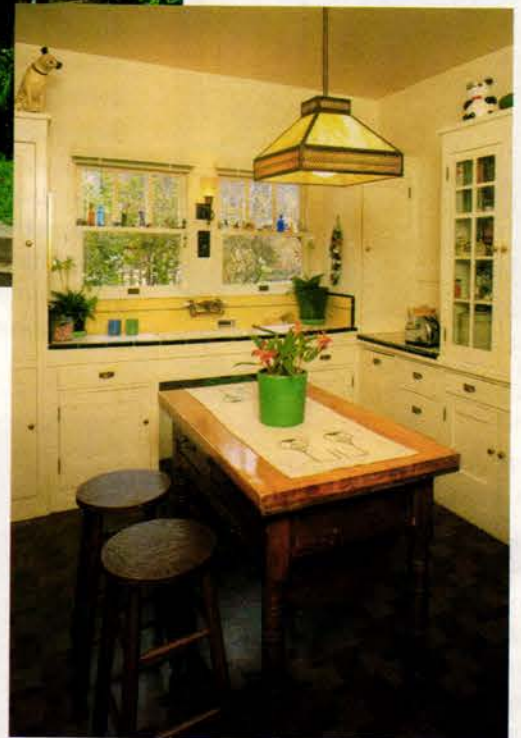
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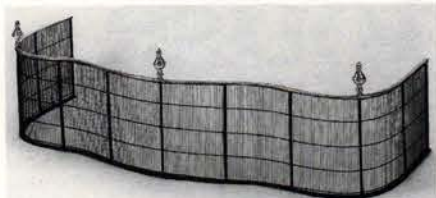
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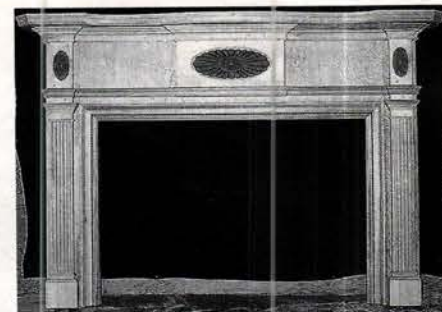
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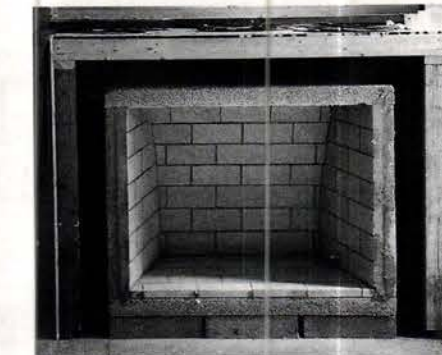
Hand-carved stone fireplace mantels and sculpture are available from DMS Studios. Photo: Justin Van Soest

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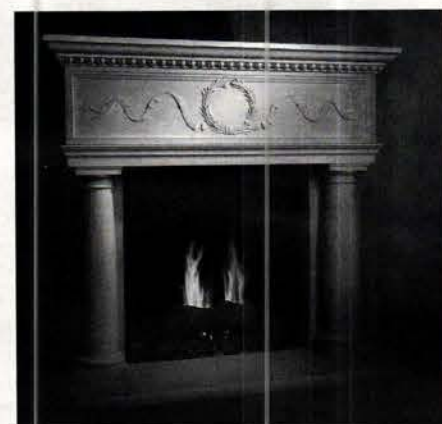
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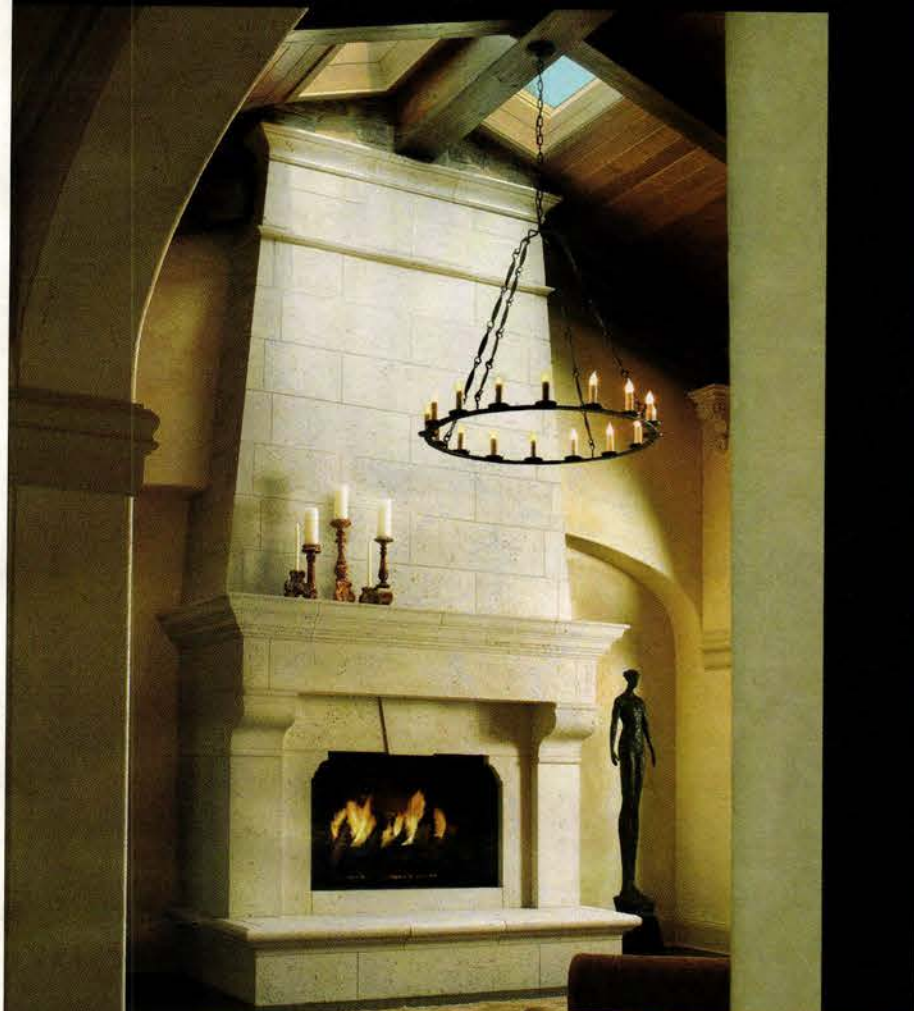
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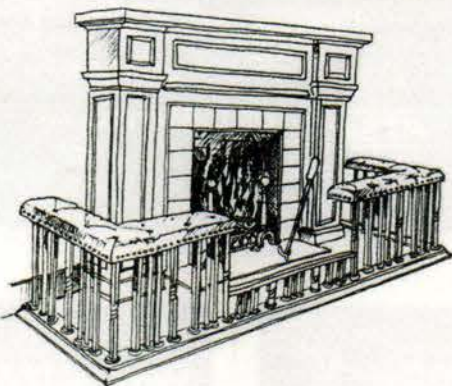
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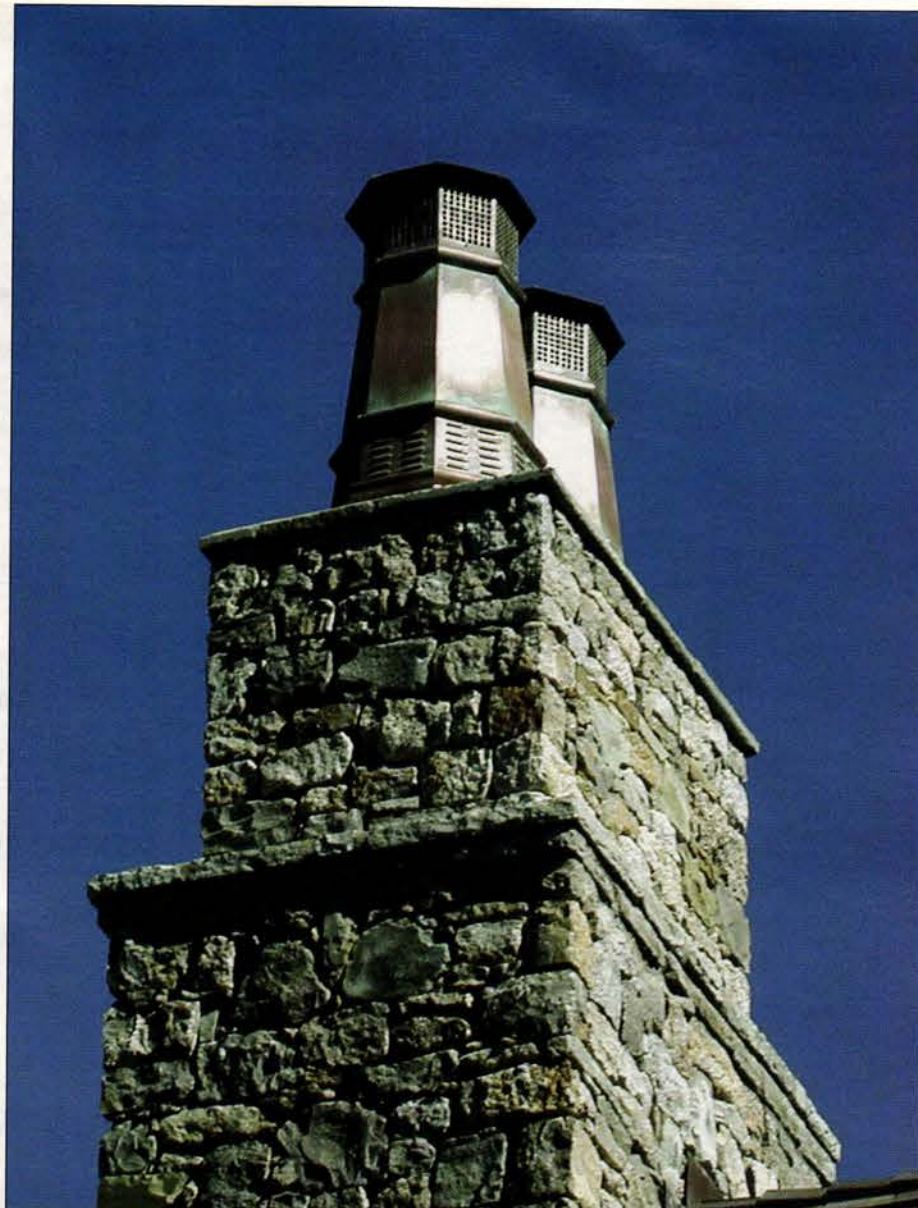
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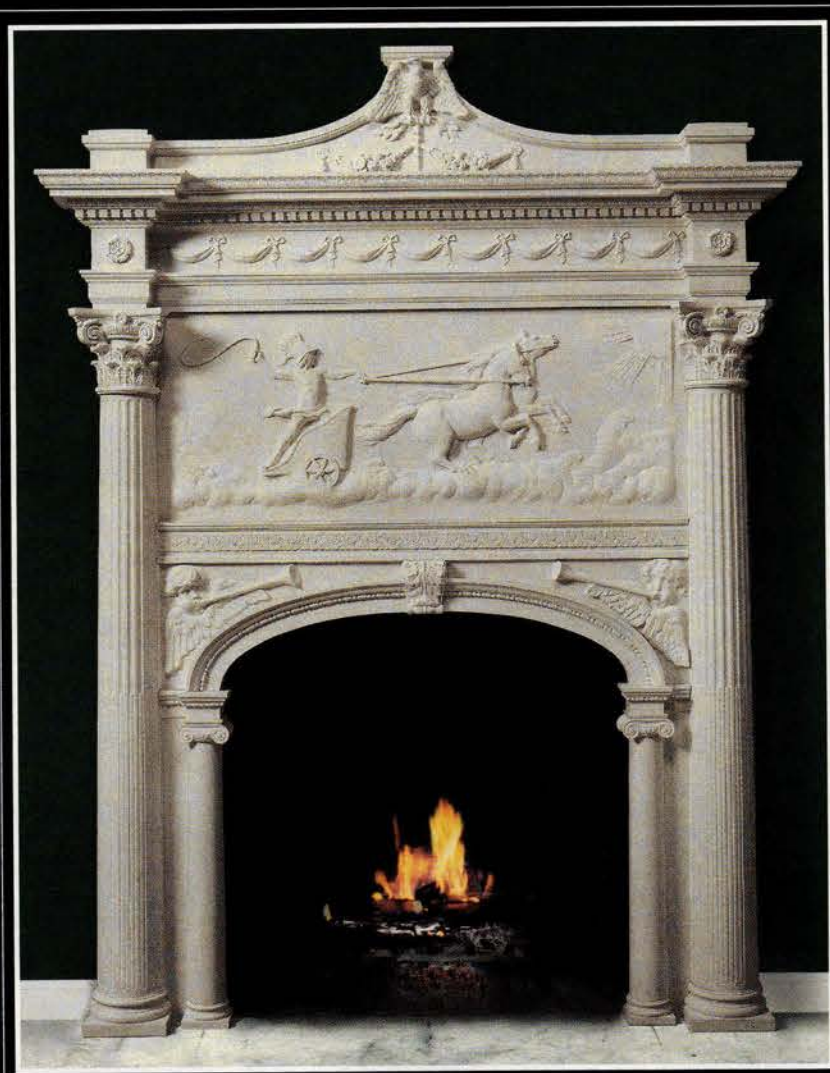
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800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
 Campbellsville, KY 42719

Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper.

Write in No. 2730



Christopher Thomson Ironworks custom designed this forged "Ripple Gate."

Christopher Thomson Ironworks

505-421-2645; Fax: 505-421-2618
www.ctiron.com
 Ribera, NM 87560

Designer of hand-forged steel & bronze lighting & other items: Southwestern/rustic & transitional contemporary; gates, chandeliers, sconces, pendants, lanterns & table lamps; UL approved; new designs & custom work.

Write in No. 237



Cirecast restored these iron railings and other metalwork at San Francisco's City Hall.

Cirecast

415-822-3030; Fax: 415-822-3004
www.cirecast.com
 San Francisco, CA 94124

Manufacturer of historical builders hardware & ornamental castings: brass hardware for shutters & pocket doors; cremone bolts, doorknobs, hinges, lever handles, grilles & more; custom lighting; replication & refurbishment; catalog \$5.

Write in No. 2280

Colorado Waterjet Co.

970-532-5404; Fax: 970-532-5405
www.coloradowaterjet.com
 Berthoud, CO 80513

Custom fabricator of water-jet-cut ornamental metal products: panels for gates, railings, stairs, lighting, hardware, sculpture, signage, registers & grilles; steel, stainless steel, aluminum, bronze, brass, copper & more.

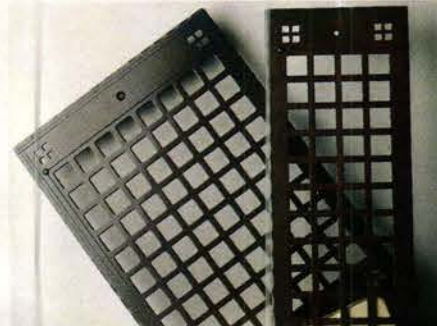
Write in No. 365

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
 Keller, TX 76248

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

Write in No. 1490



These Arts and Crafts-style grilles are manufactured in hand-hammered copper by Craftsmen Hardware.

Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
 Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper.

Write in No. 6980

D.J.A. Imports, Ltd.

718-324-6871; Fax: 718-324-0726
www.djaimports.com
 Bronx, NY 10466

Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.

Write in No. 495

DeAngelis Iron Work, Inc.

888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
 South Easton, MA 02375

Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more.

Write in No. 1023



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

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100
www.durableslate.com
 Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

Write in No. 3720

EJMcopper, Inc.

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

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

Write in No. 1377

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fax 303-470-6711
e-mail: oakleysteel@msn.com
www.oakleysteel.com

European Iron Works

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

Designer & fabricator of hand-forged & traditionally joined architectural products: railings, balconies, gates, wine cellar & entry doors, fireplace screens, lighting & furniture; iron, bronze, copper, aluminum & other materials.

Write in No. 3031

Fagan's Forge

860-928-4020; Fax: 860-963-0130
www.fagansforge.com
Pomfret Center, CT 06259

Supplier of hand-forged door hardware: reproduced from firm's collection of 18th-century wrought-iron latches, hinges, bolts, hooks, pulls & more; strap hinges for barn doors; shutter dogs; iron trammel hooks for fireplace cranes.

Write in No. 1010



Fine Architectural Metalsmiths used mixed metals to create a cluster of repoussed oak leaves in this grillework.

Fine Architectural Metalsmiths

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

Designer & custom fabricator of ornamental metalwork: traditional liturgical motifs; street furnishings, lighting & more; curved, straight & monumental stairs; registers & grilles; hand-forged & wrought iron, bronze & aluminum.

Write in No. 2640

Gaby's Shoppe

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

Manufacturer of handcrafted iron decorative drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 10 finial options.

Write in No. 2520



This wrought iron gate was fabricated by Gaby's Shoppe.

Goddard Mfg. Co.

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

Custom fabricator of stairs: spiral & curved; balusters & newels; all

wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.

Write in No. 4780



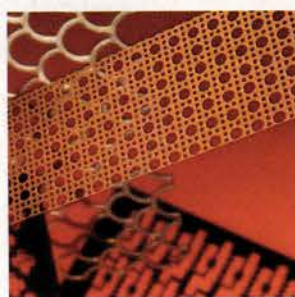
Goddard custom designed and fabricated this spiral staircase in steel.

Hans Liebscher Custom Copperworks & Sheet Metal

760-471-5114; Fax: 760-471-7884
www.hanscopper.com
San Marcos, CA 92079

Fabricator of custom copper & lead leader heads, weathervanes, spires, finials & ornament: stock patterns or client's specifications; smooth-drawn horizontal gutters; twisted or fluted downspouts; copper roofing; on-site consulting.

Write in No. 1038



Harrington & King custom designs and perforates a variety of sheet metal sizes and metals.

Harrington & King Perforating Co.

800-621-3869; Fax: 773-261-1686
www.hkperf.com
Chicago, IL 60644

Manufacturer of ornamental metalwork: air-flow screens, registers, grilles & radiator covers; perforated steel, bronze & aluminum; custom & standard designs.

Write in No. 1020

Heather & Little, Ltd.

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

Fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

Write in No. 2470

Hiles Plating Co.

816-421-6450; Fax: 816-421-1132
www.hilesplating.com
Kansas City, MO 64108

Restorer of antique hardware: custom finishes on new hardware; custom-finish matching service; metal polishing & replating; gold plating of tabernacles & church wares.

Write in No. 1604



Historical Arts & Casting produced this bronze and aluminum railing for the Beverly Hills Hotel.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210

House of Antique Hardware

888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97214

Manufacturer & supplier of door & furniture hardware & accessories: rare & ornate hardware; 1860s-1930s styles; switch plates; grilles & registers; historical reproductions.

Write in No. 1096

Iron Gallery Store, Ltd.

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

Custom designer & manufacturer of wrought-iron elements: doors, gates, staircase railings, residential & commercial lighting & more; Mediterranean & Arts & Crafts styles.

Write in No. 1661

Kayne and Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

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

Call for more information.

Kees, Inc., Architectural Division

800-889-7215; Fax: 920-876-3065
www.kees.com
Elkhart Lake, WI 53020

Custom fabricator of architectural grilles & radiator covers: stamped & linear bar types; for architectural & HVAC applications; aluminum, brass, bronze, stainless steel, galvanized steel & steel; many finishes; water-jet cutting.

Write in No. 1335

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

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

Call for more information.

Leonard Metal Art Works, Inc.

631-287-5535; Fax: 631-287-5548
www.lmaw.us
Southampton, NY 11968

Custom fabricator of gates, fences, doors, stair railings, balustrades & light fixtures; custom reproductions & restoration; bronze, iron, stainless steel & aluminum.

Write in No. 1819



Leonard Metal Art Works specializes in wrought iron, bronze and stainless-steel railings in any size and style.

Liberty Brass Turning Co.

718-784-2911; Fax: 718-784-2038
www.libertybrass.com
Long Island City, NY 11101

Manufacturer of metal components: drawer pulls, window hardware, lamp finials, couplings, turned bar stock knobs, spacers, balls, check rings & furniture & display fittings; brass, aluminum & stainless steel; custom & stock.

Write in No. 8440



Liberty Brass produces a full range of balls, half balls, finials, couplings and other turned metal components in aluminum, steel and stainless steel.

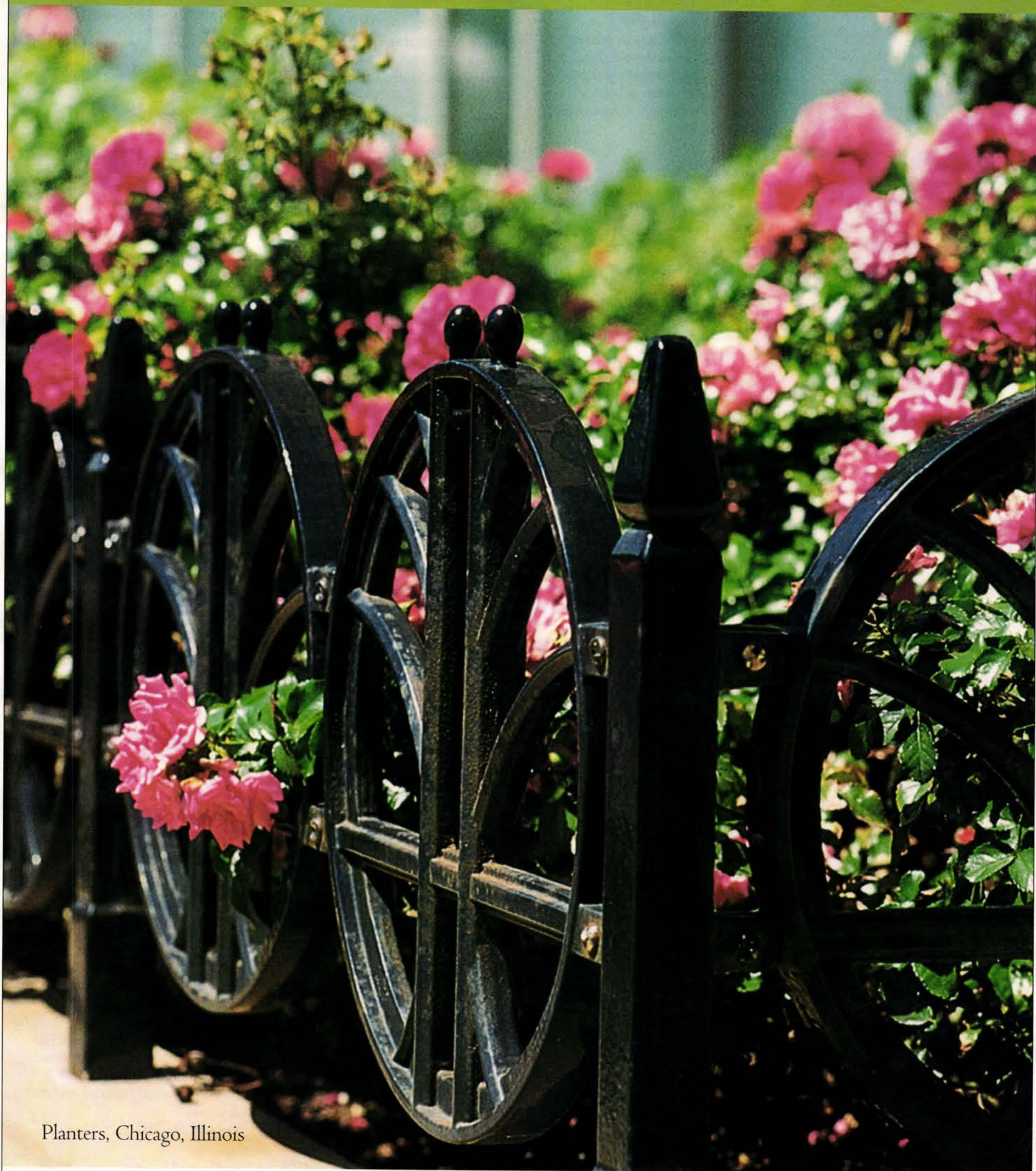
Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Manufacturer of metal gates: metal & plastic ornamental components; die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors.

Write in No. 5340

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The exterior metal on the Guardian Life Insurance Building in New York City was restored by Michigan Ornamental Metals.

Michigan Ornamental Metals

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

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

Write in No. 9520

Modern Art Foundry

718-728-2030; Fax: 718-267-0819
www.modernartfoundry.com
Astoria, NY 11105

Bronze casting: lost-wax & sand castings; non-ferrous metals; sculpture & commemorative design services; conservation & maintenance; more than 70 years of experience.

Write in No. 1810

Monarch Products Co.

201-507-5551; Fax: 201-438-2820
www.monarchrad.com
Carlstadt, NJ 07072

Supplier of all-steel radiator enclosures: baked-enamel finishes & grille fronts; stock & custom; for corporate boardrooms, offices, churches, institutions & private residences.

Write in No. 6060



Mueller Ornamental custom produces hand-forged metalwork, such as this decorative balcony.

Mueller Ornamental Iron Works, Inc.

847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.

Write in No. 229

Munns Mfg., Inc.

435-257-5673; Fax: 435-257-3842
www.munnsnsmfg.com
Garland, UT 84312

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

Write in No. 1356

NIKO Contracting Co., Inc.

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

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

Write in No. 8300 for roofing; 861 for ceilings



Oakley Steel specializes in the custom fabrication of curved stairways.

Oakley Steel Products

888-OAKLEY2; Fax: 708-544-7986
www.oakleysteel.com
Bellwood, IL 60104

Manufacturer of custom spiral stair stringers & stair pans: curved tubes, angles, handrails, channels, plates & beams; stainless steel, aluminum & various alloys.

Write in No. 8039

Old Smithy Shop

603-672-4113; Fax: Same as phone
www.oldsmythshop.com
Brookline, NH 03033

Custom fabricator of hand-forged Early American hardware: Suffolk & Norfolk latches & pulls; pintle strap hinges & H & H-L hinges & cabinet latches; window, gate & barn hardware.

Write in No. 5110

Ornametals, LLC

256-350-7410; Fax: 256-309-5921
www.ornametals.com
Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas,

crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

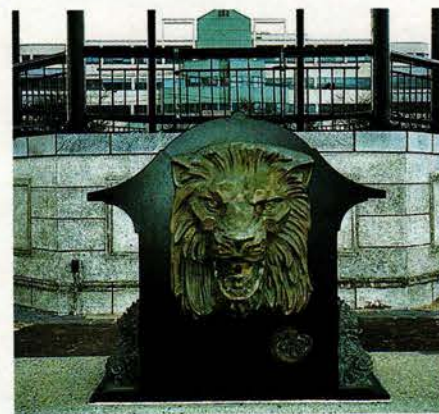
Write in No. 5025

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

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

Write in No. 7730



This painted sand-cast bronze lion mask was created by Schiff Architectural Detail.

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural hand-wrought ironwork: stairs, railings, balustrades, gates, doors, fences & grilles; forged bronze, monel steel & stainless steel; historical restoration.

Write in No. 1218



This stair balustrade with gilded repousse leaf work and custom bronze cap was created by Schwartz's Forge & Metalworks.

Signon USA

866-744-6661; Fax: 718-485-8400
www.signonusa.com
Brooklyn, NY 11212

Supplier of ornamental metal stair parts, stair railings, fences & gates: Classical & contemporary designs; works with architects, designers, blacksmiths & homeowners; door hardware; curtain rods.

Write in No. 191

Steptoe & Wife Antiques Ltd.

800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: cast-iron spiral & straight

staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects.

Write in No. 470 for stairs; 9201 for ceilings



Steptoe & Wife fabricates Victorian-styled, cast iron spiral and straight staircases, such as this one at Keeper's Restaurant, Santa Barbara, CA.

Steven Handelman Studios

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

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

Write in No. 483

The Golden Lion

310-398-2848; Fax: 310-398-0605
www.thegoldenlion.com
Los Angeles, CA 90066

Importer of European hardware & accessories in hand-forged iron & bronze: window & door hardware; bronze fountain spouts; traditional & period styles.

Write in No. 115

Vulcan Supply Corp.

802-893-0512; Fax: 802-893-0534
www.vulcansupply.com
Westford, VT 05494

Supplier of ornamental sheet metal: finials, weathervanes, cornices, cupolas, roof vents, leader boxes, fountains, garden ornament & more; historical replications; custom & stock.

Write in No. 7212

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.

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Chicago, IL 60622

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Write in No. 1062

Wiemann Ironworks

918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Fabricator, finisher & installer of ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; bronze, brass, aluminum, iron, steel & stainless steel; CAD services; national market.

Write in No. 1223




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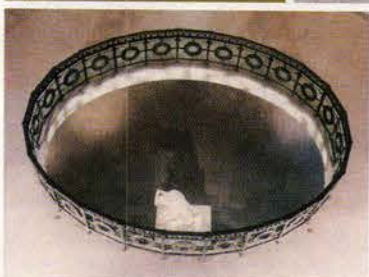
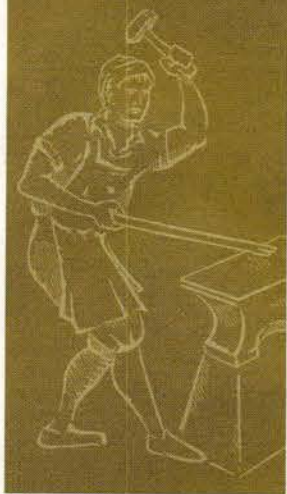
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(1-888-676-4766)
www.deangelisiron.com

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DILEMMA: Located in the same space is a historic cast iron rail. The design of this rail must be replicated and the height increased by 6" to be compliant with modern building codes.

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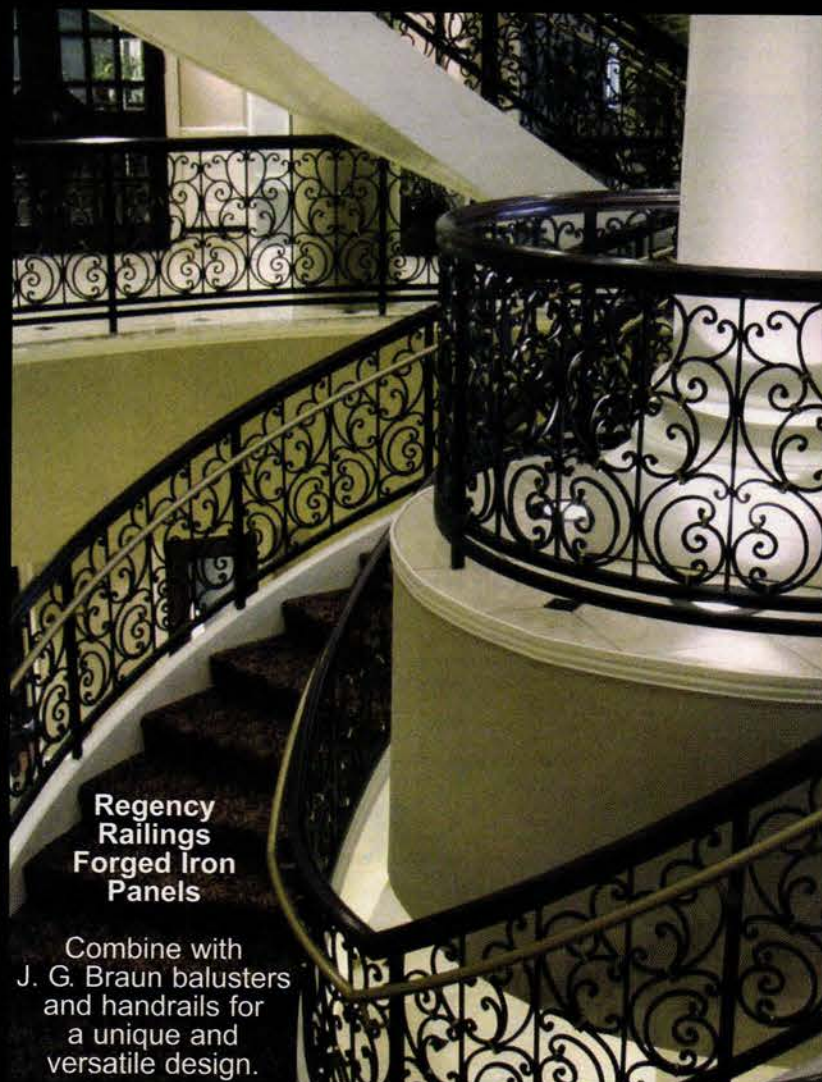
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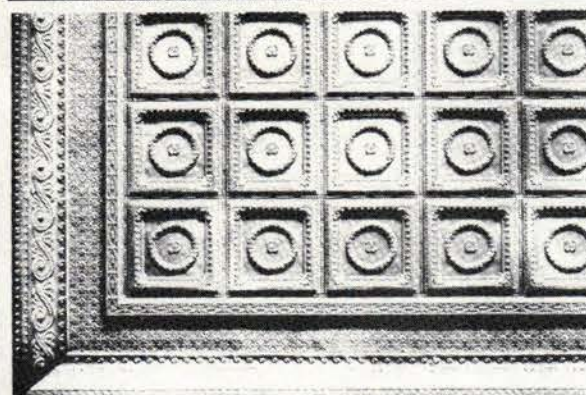
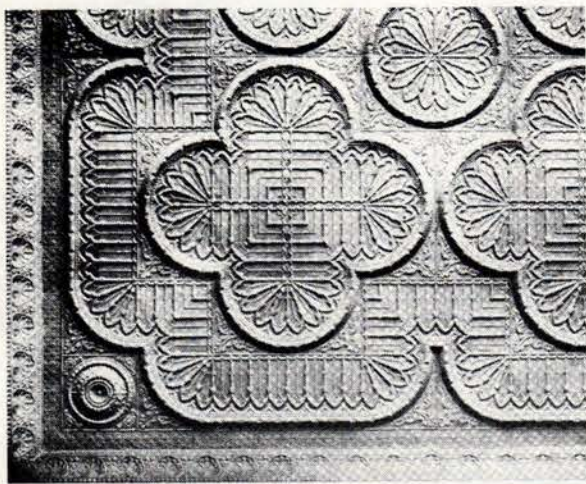
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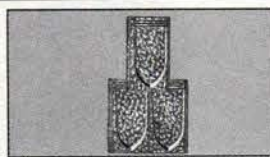
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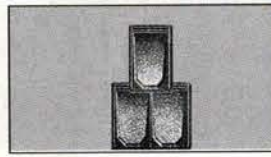
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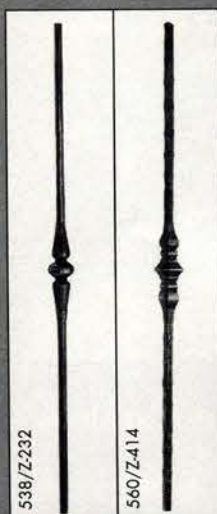
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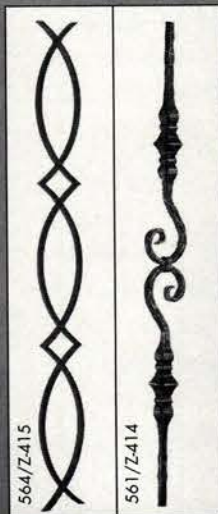


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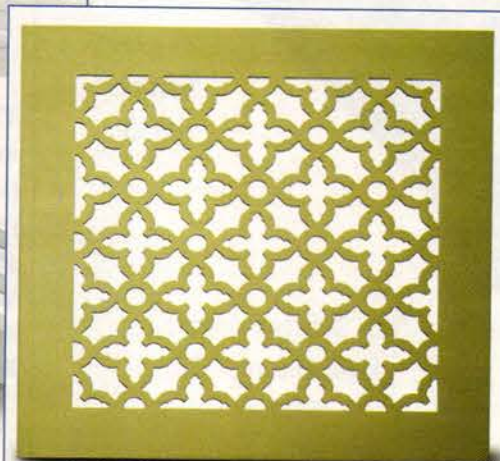
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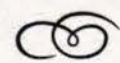
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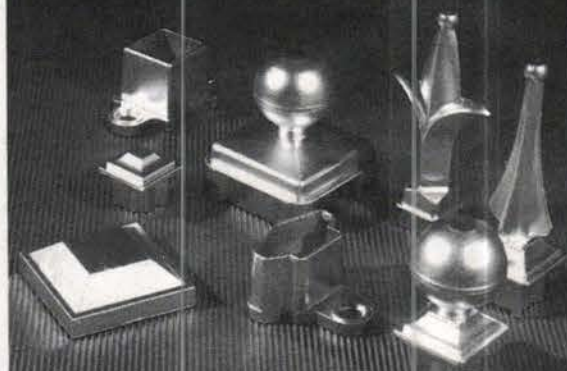
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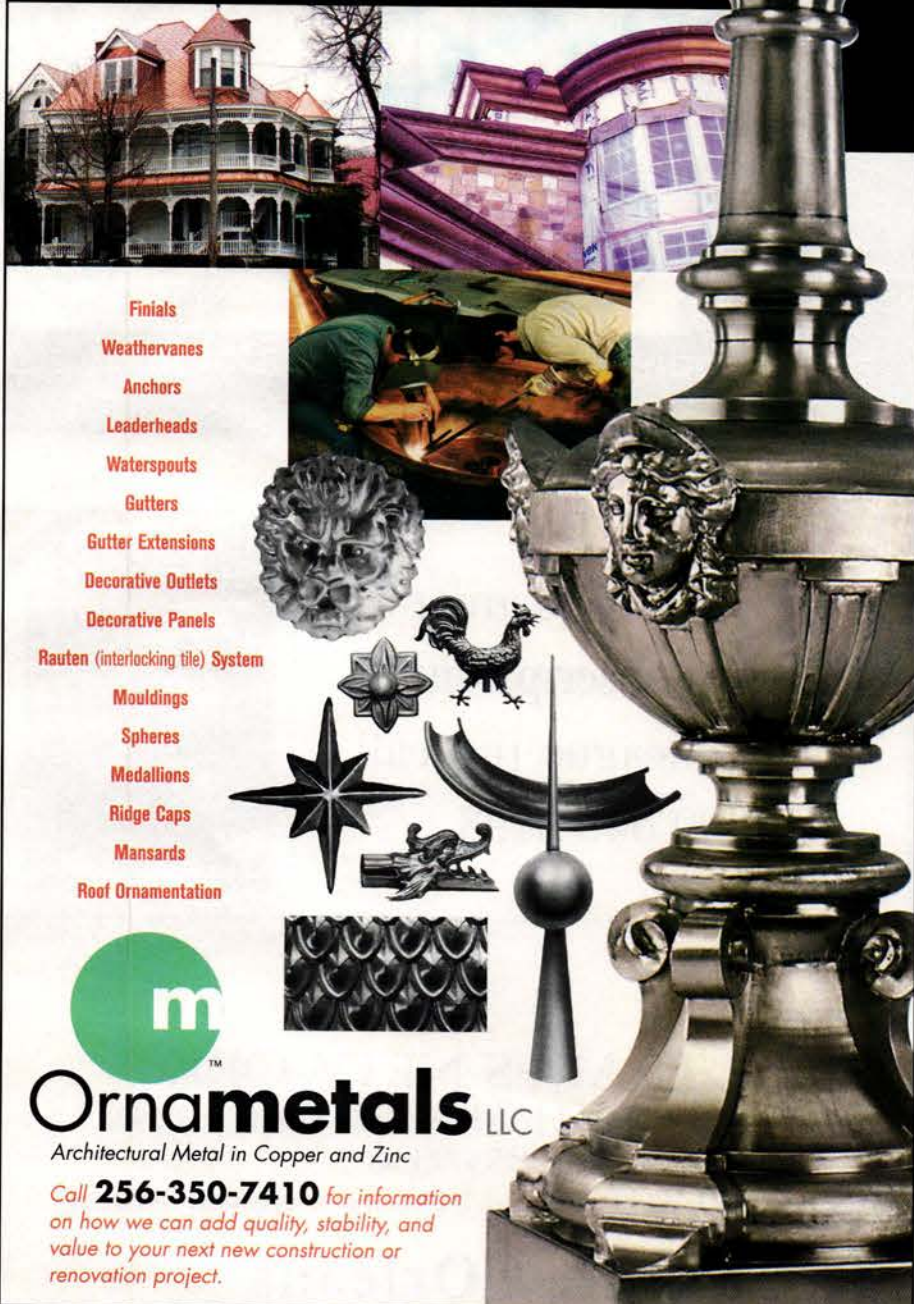
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IPTW 2006 – Rebuilding Hope in New Orleans

By Lisa Sasser, President, PTN

Since 1997, the International Preservation Trades Workshop (IPTW), sponsored by PTN, has been the only annual event in North America that brings together the foremost practitioners of all of the traditional building trades to share knowledge and skills through hands-on demonstrations and community building projects.

This year's IPTW will be unlike any other. In response to the Katrina disaster, the PTN community will gather in New Orleans to work together with residents of the historic Holy Cross District, one of the hardest hit neighborhoods, to "Rebuild Hope and Reclaim Heritage." Our goal is to bring the community of the trades together to help make a tangible difference in a neighborhood that is struggling to rebuild. Following the landfall of Hurricane Katrina on August 29, 2005, the neighborhood of Holy Cross was flooded by the breach along "Mr. Go," the Industrial Canal in the Lower Ninth Ward. The historic wood buildings of Holy Cross were subjected from two to four feet of water for as many as 30 days. Today, most of the buildings remain empty and suffer wind and flood damage ranging from leaking roofs to mold to structural destabilization. Additional damage has been done to vacant homes by well-inten-

tioned untrained volunteers stripping and discarding salvageable architectural details and finishes.

Located adjacent to the Mississippi River in New Orleans' Ninth Ward, Holy Cross, named for the school built there in 1879, was the site of several waterfront plantations established in the eighteenth century. By 1900, the area was populated

constructed in 1923, resulting in the development of the residential neighborhood known as the "Lower Ninth Ward." Architecturally, the neighborhood is defined by 19th- and early 20th-century shotgun houses and vernacular Creole cottages.

PTN and the World Monuments Fund (www.wmf.org) are working in partnership with the Holy Cross Neighborhood Association to establish a continuing presence in the community with a mobile Preservation Assistance Center, and a series of "hands-on" Field School sessions for homeowners, tradespeople and others, united in the belief that preservation is as much about people and community as it is about buildings. To learn how you can join the PTN teams working with local residents in the Holy Cross Neighborhood, visit us at www.ptn.org or contact the PTN office. Tradespeople with skills in historic roofing, carpentry, masonry, painting, and plastering are especially needed to help teach and facilitate workshops starting in June 2006. Donations of tools, materials and money are also needed to help sustain this long-term effort. With your help we can make a difference. ♦

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with German and Irish immigrants and African-Americans, and filled with farms that provided produce, poultry and dairy to the city's markets. In the 1910s, the swamps north of St. Claude Avenue were drained and the Industrial Canal was

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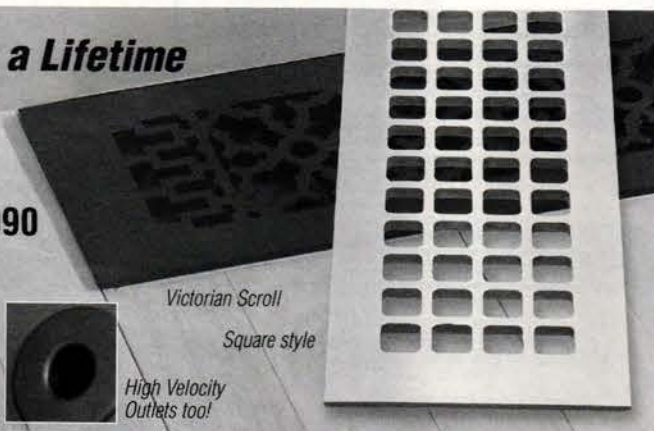
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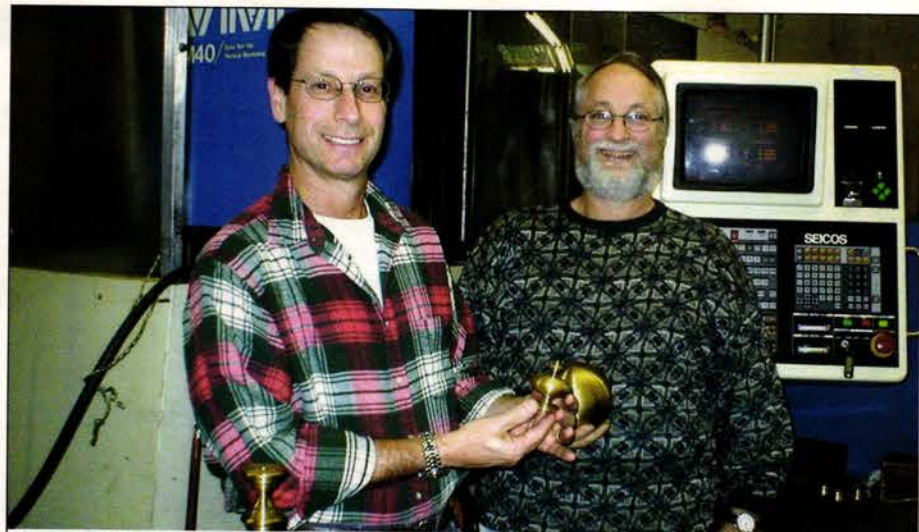


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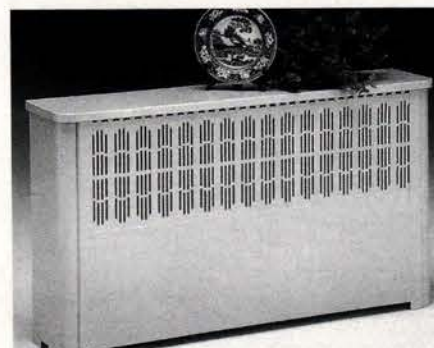
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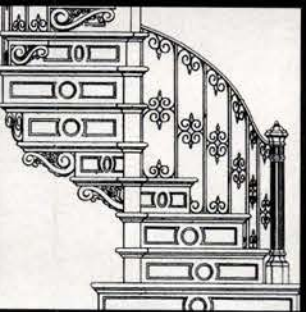
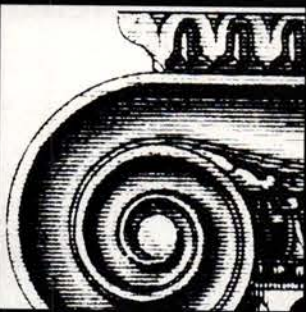
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BACK TO BASICS

Restoring the original hip wood roof at James Madison's Montpelier required extensive framing repair before period-style cypress shingles could be added.

By Scott McBride

In 1901, industrialist William DuPont purchased Montpelier in Orange, VA, formerly the home of President James Madison and his first lady, Dolley. Times had changed in the 75 years since the Madisons entertained Jefferson and Lafayette on their columned veranda overlooking the Blue Ridge Mountains. The straightforward Georgian manor house that had originally been built by Madison's father around 1760 had sufficed for the president of a young republic, but it was inadequate for a scion of the Gilded Age. DuPont doubled the size of the structure by expanding Montpelier upward and outward.

Another century passed, and DuPont's daughter donated Montpelier to the National Trust for Historic Preservation. Restoration of the mansion to its Madison era appearance began in 2004 under the architectural direction of Mesick, Cohen, Wilson, Baker Architects of Albany, NY. After careful deconstruction of the DuPont additions, our company, Mustard Seed Master Builders, of Sperryville, VA, was called in to spearhead restoration of the roof.

The challenges were formidable. Original cornices had been sheared off to interface with the DuPont additions, and the Madison-era hip roof had been fundamentally altered. Timber trusses had begun to fail at critical points due to problems inherent to the 18th-century design, and leaky roof valleys had caused advanced structural decay. Once the framing was restored we would face the task of removing the existing copper roof and replacing it with period-authentic cypress shingles. We set up shop in the attic and went to work.

Orthopedic Carpentry

A varied regimen of framing repairs was prescribed by structural engineer Dave Fischetti of DCF Engineering of Cary, NC. Where the cornice had been removed we used lag-bolted scarf joints to extend truncated ceiling joists. In the attic we replaced missing rafters in their entirety, but in some cases the DuPont carpenters had retained portions of the original common rafters to serve as shortened jack rafters. To restore these to their full length we spliced on new wood of the same species — mostly heart pine, but in some cases, oak or poplar.

Instead of scarf joinery, we connected the old and new rafter sections with internal steel knife plates secured by self-drilling steel pins. The knife-plate system was originally developed in Germany as a fire-resistant alternative to surface-mounted timber framing hardware, but we focused on another advantage: the plates required only light end-trimming of the antique timbers, whereas scarf joints would have meant cutting away a substantial amount of original fabric. Also, slotting for the plates could be done in situ, whereas fashioning scarf joints in mid-air would have been onerous at



Originally constructed around 1760, the main house of James Madison's Montpelier, in Orange, VA, underwent significant alterations after it was purchased by William DuPont in 1901. A century later, it was donated to the National Trust for Historic Preservation; since 2004, it has been undergoing a restoration aimed at returning it to its Madison-era appearance. CAD rendering: courtesy of The Montpelier Foundation and PartSense, Inc. Photo: John Jeanes, The Montpelier Foundation

To restore Montpelier's cornice, the ceiling joists that had been cut off to interface with a 1901 addition were extended. After splicing on new material with a lag-bolted scarf joint, the joist extensions were trimmed to length. Photo: Amy Wysocki



best. Our onsite testing confirmed the strength of the knife-plate system, and we used a Mafell chain-type mortising tool to plow the 1/4-in.-wide slots.

Montpelier's classic 18th-century roof frame consists of heavy king-post trusses interspersed with purlins and light secondary rafters. Another antique feature is Montpelier's dragon beams — heavy diagonal ceiling beams that run directly below each of the roof's four hips. This system is elegant but impractical because it concentrates extreme loads at a few key points. A serious problem occurred where both dragon beams and kingposts had been tenoned into lower chords at mid-span. This traffic jam of converging timbers resulted in a cluster of mortises that had weakened the lower chords to the point of failure. A later hand-forged iron staple had only made matters worse. To remedy the situation, Fischetti designed custom steel hangers, which we had fabricated by a machinist. We provided the machinist with a custom-fitted wooden pattern for each location to cope with the vagaries of hand-hewn framing members.

Longstanding leaks caused our biggest headaches. Water had seeped into wall plates and truss chords, turning them to mush. One of the principal tie beams connecting Montpelier's Tuscan portico to the house had rotted clean through. Repairs required extensive shoring before the ailing timbers could be operated on. After trimming back the decayed areas to sound wood we incorporated new timber by means of keyed scarf joints reinforced with through-bolts. In some cases the surgery had to be performed from within the portico entablature — a narrow chamber barely wide enough for a worker to squeeze into.

Reviving Lost Shingle Techniques

Montpelier's original shingle roof was extended twice before being replaced by standing-seam metal around 1850. Fortunately, for posterity's sake, these alterations left behind a sampling of shingles that were either recycled as shims or left behind as debris hidden in the attic.

Mark Wenger, the project's lead architectural historian, was able to infer the shingle detailing of the 1825 Madison roof based on the various shapes of the recovered shingles. He compared them to photographs of time-frozen 18th- and 19th-century roofs that had been found encapsulated within later roof expansions. He also consulted with Peter Post of Richmond, VA, the restoration contractor who ultimately supervised the shingling at Montpelier.

Post has been shingling antique roofs in the Tidewater region of Virginia for more than 30 years, including such notables as Bacon's Castle (1663) and Bowling Green (1743). The Bowling Green house has an encapsulated dormer that Post was familiar with, and it turned out to be a "Rosetta stone" that informed the shingling at Montpelier. A peculiar beveled edge on one of the recovered Montpelier shingles was identical to a type found on the



A spliced hip rafter was grooved with a chain mortiser to receive internal steel knife plates. *Photo: Amy Wysocki*

Bowling Green dormer, suggesting that Montpelier's hips had been capped with a narrow tear-drop shingle. The evidence was persuasive and the detail was adopted.

In addition to the tear-drop feature, the hips at Montpelier are "fanned" – a typical southern shingle detail of the period. Fanned hips feature progressively canted side-joints, which create a pagoda-like effect. Roof valleys of the period were fanned like the hips, but in reverse; the width of a valley shingle narrows toward the butt rather than the feather end. The technique is called "sweeping" the valley.

To research the subject of swept valleys and fanned hips, Montpelier's restoration director John Jeanes turned to the internet. He hit the jackpot when he located a technical brief describing the recent re-roofing of the Chowan County Courthouse in Edenton, NC. The brief's author, architect John L. Willers, confirmed our misgivings about the swept valley detail: though historically accurate, it seemed doomed to early failure by the geometry of its tightly spaced joints. The remedy Willers employed, and which we also resorted to, was a metal flashing woven, or interlaid, into each course at the valley. Whether this option was employed by 18th-century builders is uncertain, but the horrendous damage caused by leaky valleys at Montpelier made us unwilling to proceed without the backup protection of flashing.

To physically rehearse the details at Montpelier, Post shingled a 12-ft. mockup that included a hip and a valley. To ventilate the shingles, we removed the 1850s solid sheathing and replaced most of it with spaced battens, but a 40-in.-wide strip of solid sheathing at the eaves was lined with EPDM rubber as a defense against ice dams. Rubber was also installed beneath valleys as further backup protection against leakage. The entire roof was underlaid with Roof Shield, a highly vapor-permeable, self-sealing membrane that lasts longer than felt. Cedar Breather was used under the shingles throughout as another way to promote drying.

All told, Montpelier's roof took over a year to restore. With her bones braced and her cap feathered with cypress, James and Dolley's home should last another 250 years. ♦

Scott McBride has been a building and restoration contractor for more than 30 years. He is also a senior contributing editor at Fine Homebuilding Magazine, and the author of two books, Landscaping with Wood and Build Like A Pro: Windows and Doors.



Two dragon beams, a joist and a kingpost all converge at the midpoint of the principal roof truss. The resulting mortises weakened the lower chord of the truss to the point of failure. After jacking up the truss, wooden patterns were made for specially designed steel hangers. *Photo: Amy Wysocki*



This 18th-century rafter (left) was severed in 1901 to accommodate roof alterations. A new extension (right) was attached by means of an internal steel knife plate that bridges the joint. The plate drops in from the top and is secured by four sets of self-drilling steel pins. *Photo: Maggie Wilson*



Old-growth cypress shingles were laid over new spaced battens to restore Montpelier's roof surface. The green membrane is Roof Shield, and the black mesh just above the shingles is Cedar Breather. A swept valley is visible behind the chimney at left, and a fanned hip appears on the right. The carpenter's foam rubber cushion protects shingles during installation.



Old-growth cypress shingles were used to restore Montpelier's roof surface. The valleys were "swept," a period treatment that creates a seamless transition between adjoining roof planes. A hidden leaf of stainless-steel flashing is woven into each course at the valley. *Photo: Maggie Wilson*



One of the beams that ties Montpelier's portico to the house had rotted clean through, so a 12-ft. section in the middle had to be replaced. Bolted scarf joints united replacement material with the original fabric. Reclaimed heart-pine timbers were salvaged from a textile mill in South Carolina. *Photo: Maggie Wilson*

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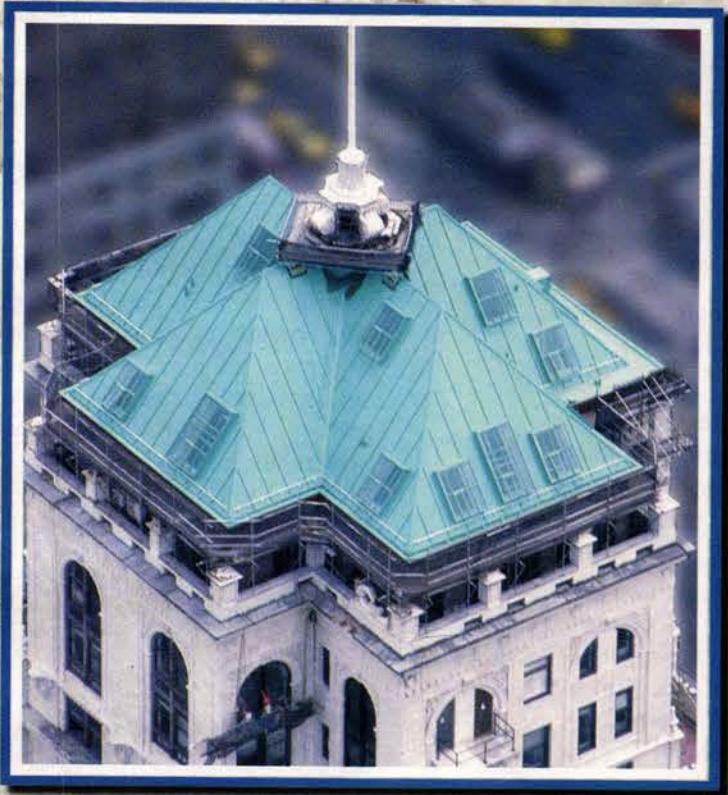
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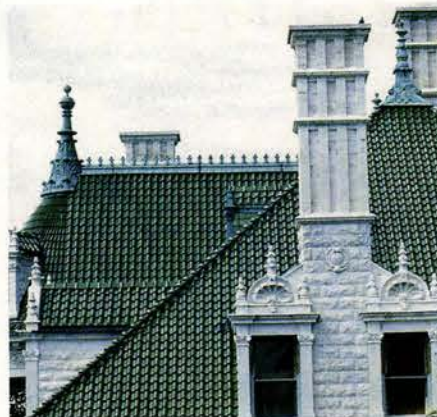
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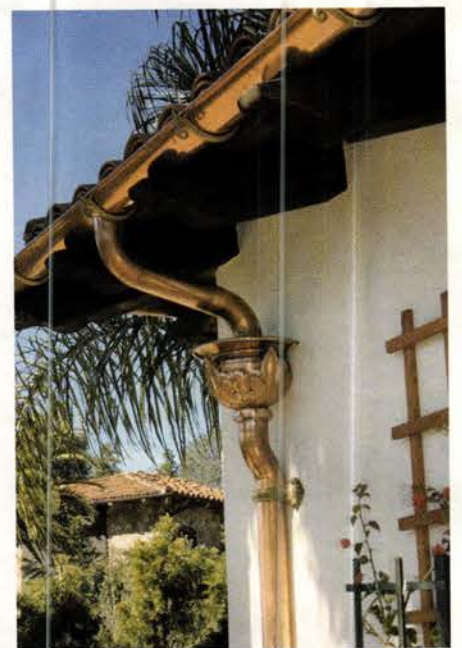
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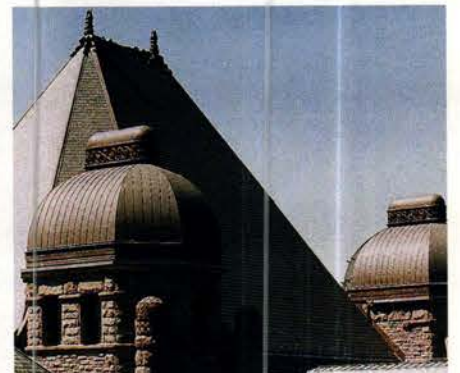
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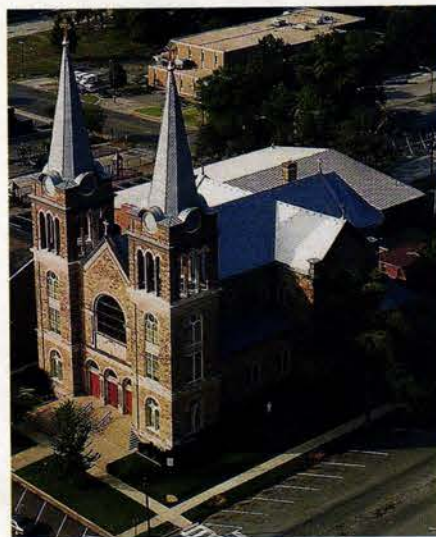
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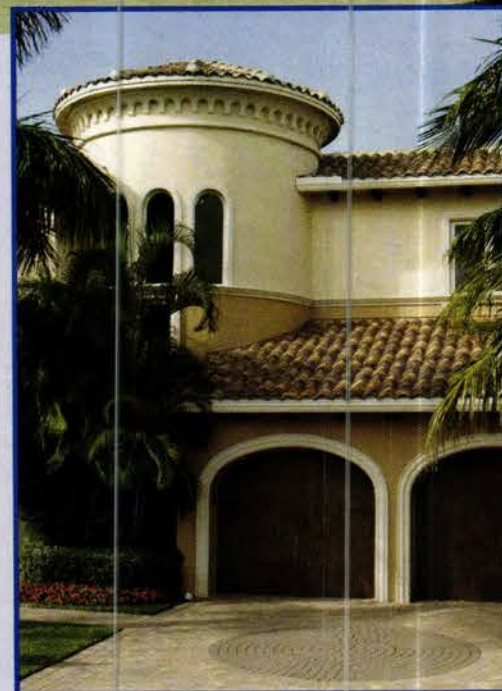
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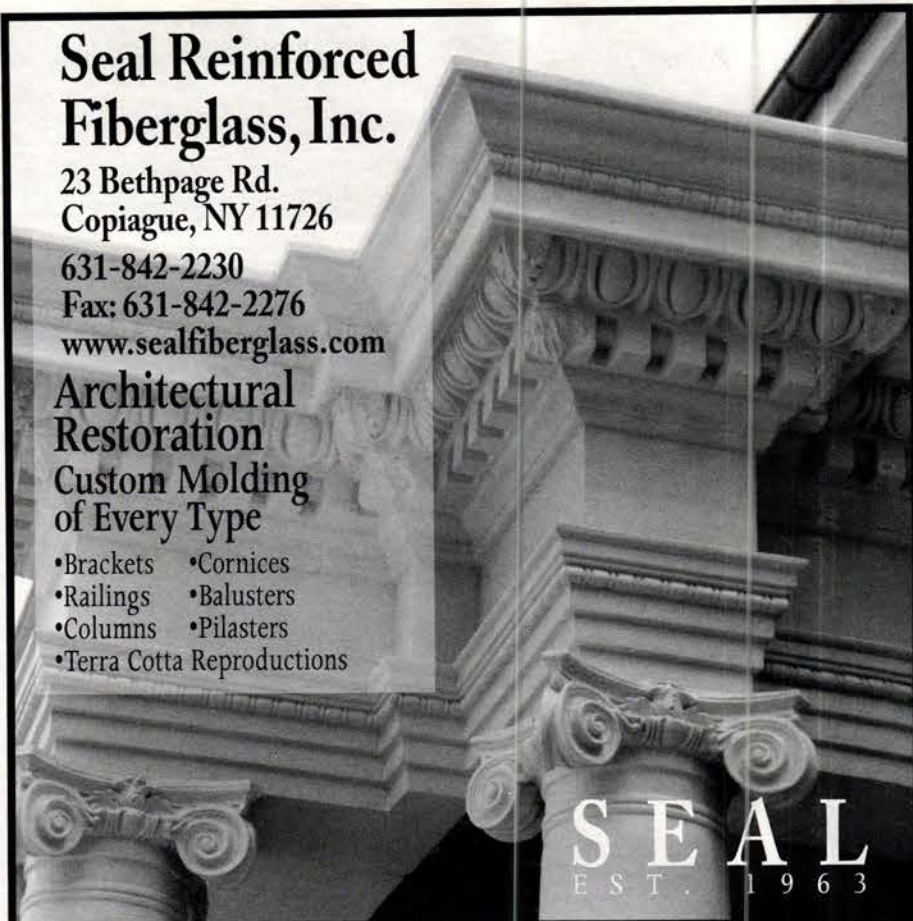
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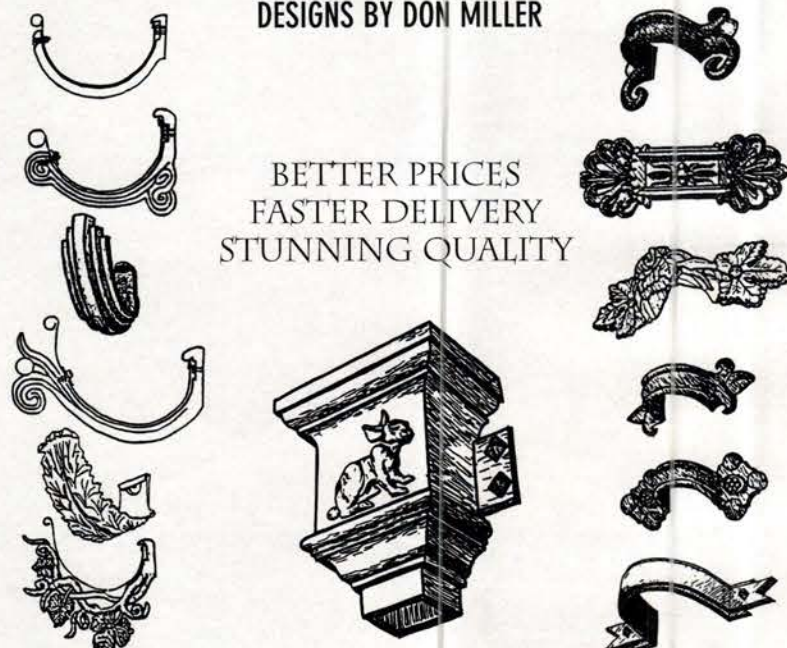


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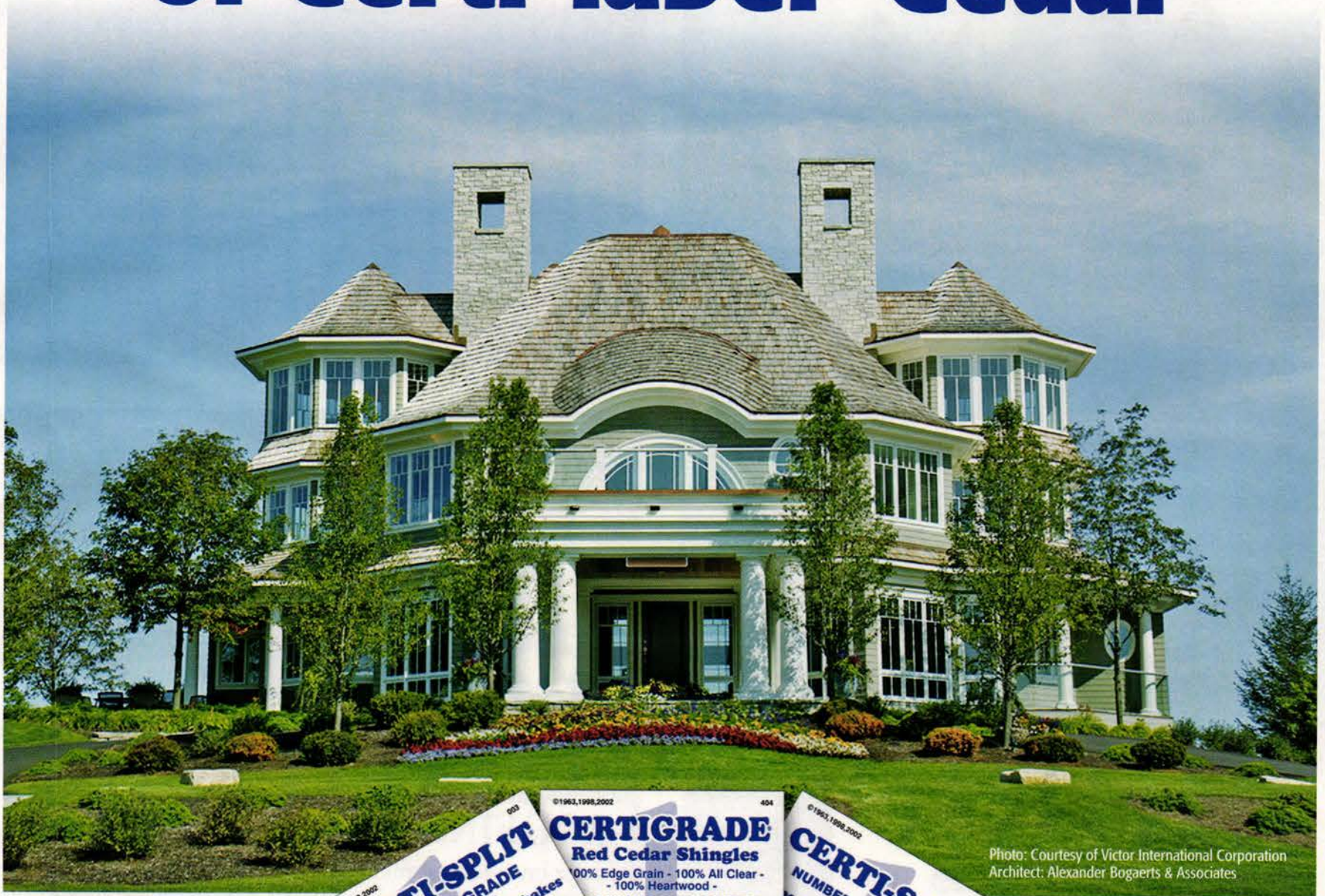


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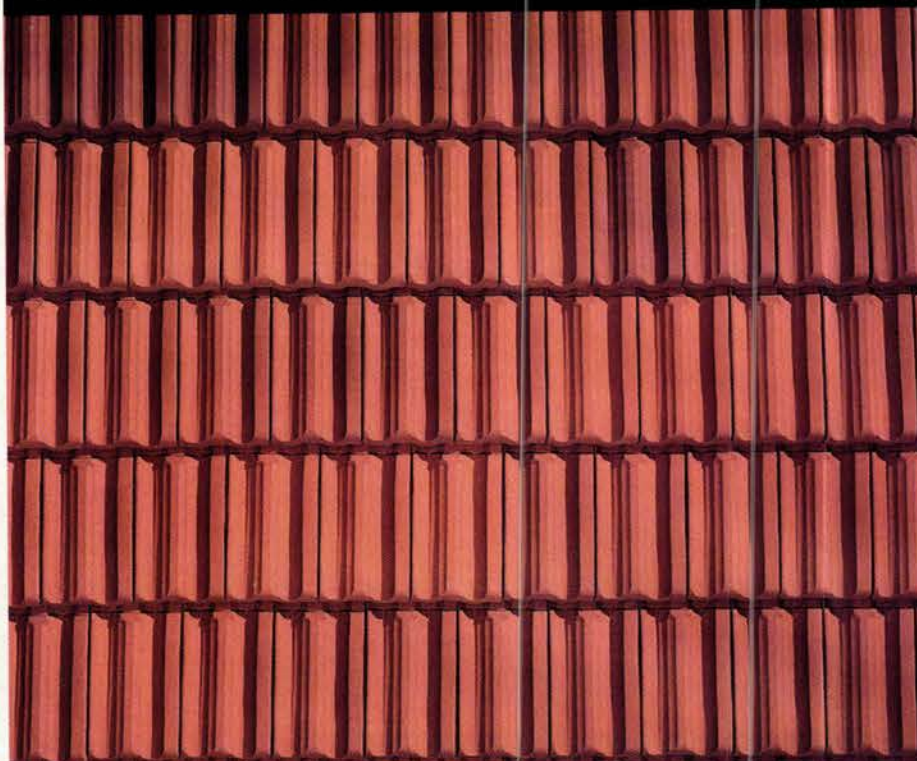
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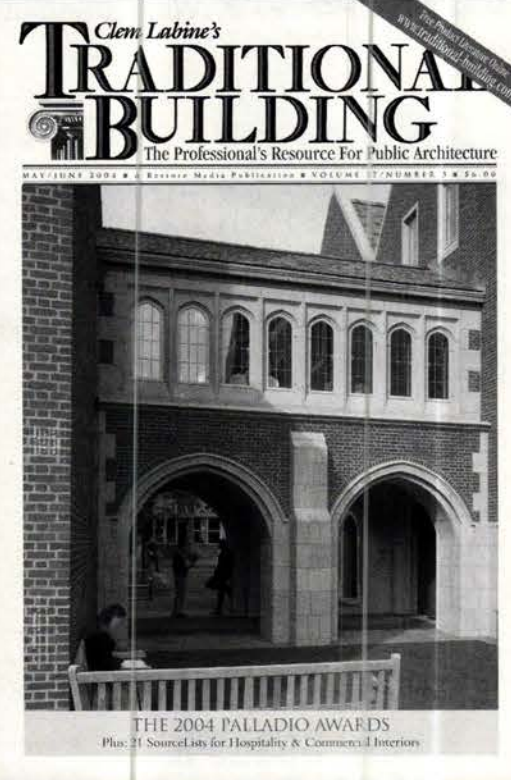
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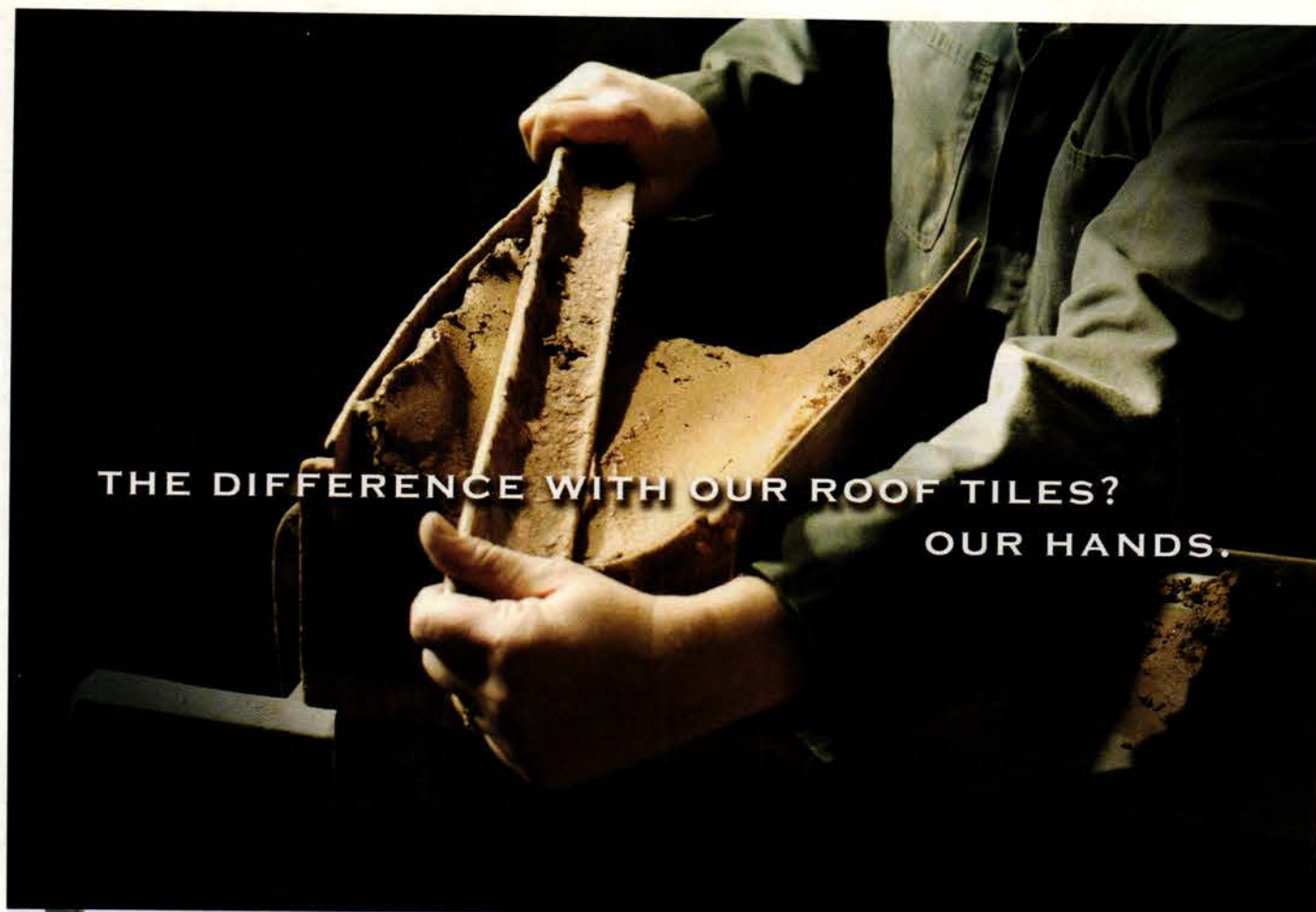
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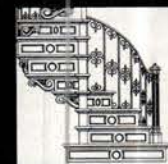


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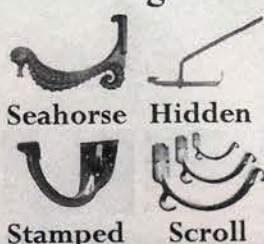
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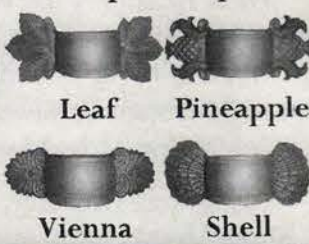


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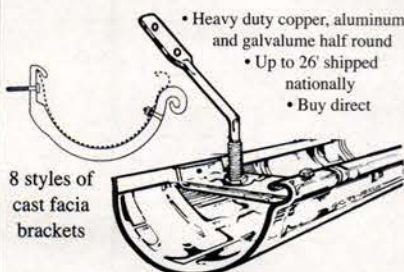
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Cantera Especial

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

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.

Write in No. 31



This relief piece from Cantera Especial was cut in Cantera stone.

Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088
www.champlainstone.com
 Warrensburg, NY 12885

Manufacturer of building & landscaping stone & stone flooring: guillotined & hand-split granite, quartzitic sandstone & limestone; for fireplaces, building veneer, wall stone, flagging, paving, step slabs & retaining walls.

Write in No. 4270



The Great Meadow limestone for this wall was provided by Champlain Stone.

Florentine Craftsmen, Inc.

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

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

Call for more information.

Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 309-408-5403
www.geraldsicilianostudio.com
 Brooklyn, NY 11215

Custom fabricator of fine & architectural sculpture: architectural details, fireplaces & mantels;

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Write in No. 187

Gladding, McBean— Div. of Pacific Coast Bldg.

800-776-1133; Fax: 916-645-1723
www.gladdingmcbean.com
 Lincoln, CA 95648

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

Write in No. 6010



Haddonstone manufactured the stone gateposts for this wall.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
 Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.

Write in No. 4020

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
 Wilton, CT 06897

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

Call for more information.

KEPCO+

801-975-0909; Fax: 801-975-9911
www.kepcoplus.com
 Salt Lake City, UT 84104

Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building facades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

Write in No. 1492



Kepeco+ installed the architectural stone-cladding system of Alabama limestone for the Nauvoo Temple in Nauvoo, IL.

New England Cast in Stone

802-885-7866; Fax: 802-885-7870
www.newenglandcastinstone.com
 Springfield, VT 05156

Manufacturer of architectural precast elements: fountains, mantels, planters, statuary, garden ornament & more; restoration work; commercial & residential projects.

Write in No. 1792

No 9 Studio UK

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

Umberleigh, Devon, UK EX379HF

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

Write in No. 1672

Old Carolina Brick Co.

704-636-8850; Fax: 704-636-0000
www.handmadebrick.com
 Salisbury, NC 28147

Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches.

Write in No. 3130

Shaws of Darwen

800-419-9183; Fax: 609-799-1862
www.shawsofdarwen.com
 West Windsor, NJ 08550

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



The restoration of the Wrigley Building in Chicago IL, utilized architectural terra-cotta produced by Shaws of Darwen.

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1
European master carver: architectural ornamentation & monumental statuary; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.
Write in No. 2902



Traditional Cut Stone replaced the pinnacles on St. James Cathedral in Toronto.

Wassmer Studios
800-923-4234; Fax: 816-283-0653
www.wassmerstudios.com
Kansas City, MO 64116
Manufacturer of interior & exterior ornament: cast-limestone columns, balustrades, cornices, mantels, range hoods; plaster brackets, ceiling domes, medallions, moldings & mantels.
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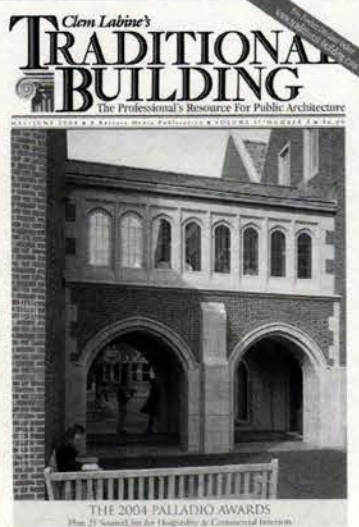
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UTAH STATE CAPITOL TERRA COTTA RESTORATION

As part of a total renovation and seismic upgrade, the original cladding on the rotunda of this 1916 classically designed Capitol was removed, restored or replicated, and re-installed on the massive drum. Sixty-five percent of the terra cotta, including that on the balustrade and entablature-cornice ring, was preassembled on stainless steel and hot-dipped galvanized steel trusses. The panel shown is the upper cornice portion of the entablature, fabricated with both new and restored terra cotta pieces.

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Cracked concrete structural elements can be restored with the Abojet crack-injection system from Abatron.

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Write in No. 1300

ArmaKleen Co.

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

Manufacturer of ARMEX blast media: baking-soda-based abrasives for cleaning & paint removal without damaging most substrates; for stone, brick, wood, metal, glass & composites.

Write in No. 406



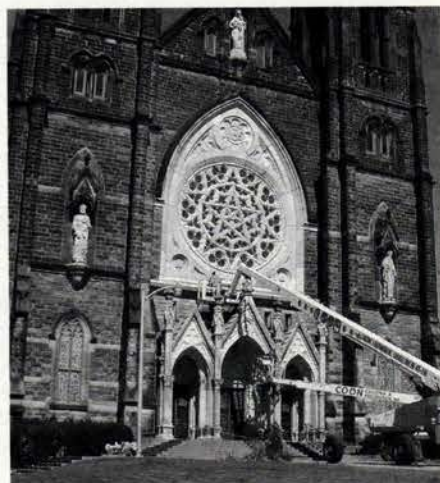
Armex blast media, a baking-soda-based abrasive from ArmaKleen, was used to clean this historic brick building.

ConSpec Associates, Inc.

203-467-4426; Fax: 203-469-2352
www.conspec-rep.com
 New Haven, CT 06513

Supplier of Weser brownstone for structural & landscape applications: stabilization & strengthening with Helifix & Cintec; chemical & non-chemical cleaning; exterior & interior.

Write in No. 1828



Coon Restoration & Sealants restored the exterior limestone facade, statues and rose window of St. Mary's Church of Massillon, Louisville, OH.

Coon Restoration & Sealants, Inc.

800-542-2666; Fax: 330-875-1721
www.coonrestoration.com
 Louisville, OH 44641

Restorer of concrete, masonry & stone: caulking, sealants & waterproofing; epoxy injections, floor grinding & polishing & traffic coatings; historical preservation.

Graymont Dolime (OH), Inc.

800-537-4489; Fax: 419-855-4602
www.graymont.com
 Genoa, OH 43430

Manufacturer of historical lime mortar, Niagara Mature Lime Putty: fully slaked, screened, aged & ready for immediate use; resources available on mortar history, re-pointing, plaster & stucco applications.

Write in No. 450

JAG Maintenance

917-416-6472; Fax: Same as phone
 330 Parkville Ave.
 Brooklyn, NY 11230

Cleaner of masonry: waterproofing; bird-control installation.

Write in No. 1826

K&E Chemical Co.

800-331-1696; Fax: 216-341-1651
www.klenztone.com
 Cleveland, OH 44105

Manufacturer of stone restoration & preservation products: Klenztone cleaners & more; brick & masonry architectural elements.

Write in No. 4970



K&E Chemical's Klenztone # 1 was used to clean these floors after 30 years; in some places the grime was 1/4 in. thick.

Kronenberger & Sons Restoration

860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
 Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

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www.nawkaw.com
 Watkinsville, GA 30677

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.

Write in No. 206



Nawkaw applied its custom masonry stains to blend in uneven brickwork on the Osceola County Courthouse in Florida.

Nicholson & Galloway

516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
 Glen Head, NY 11545

Full-service exterior facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; cupolas & domes of all metals; chimney restoration.

Write in No. 3067

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www.prginc.com
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Weathercap, Inc.

985-649-4000; Fax: 985-847-1237
 P.O. Box 1776
 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.

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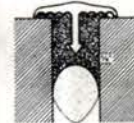


U.S. Patent 6991400

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Florentine Craftsmen, Inc.

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

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

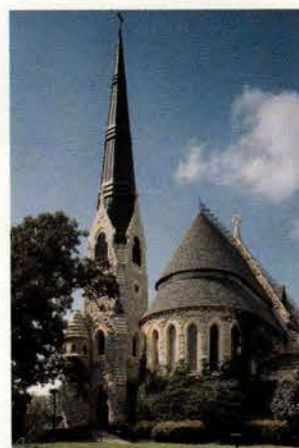
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Kenneth Lynch & Sons, Inc.

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

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The precast panels and stones for this octagonal chapel were made with Lehigh White Cement.

Lehigh Cement Company, White Cement Div.

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802-885-7866; Fax: 802-885-7870
www.newenglandcastinstone.com
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Manufacturer of architectural precast elements: fountains, mantels, planters, statuary, garden ornament & more; restoration work; commercial & residential projects.

Write in No. 1792

Towne House Restorations

718-497-9200; Fax: 718-497-3556
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Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.

Write in No. 545



Towne House Restoration replaced the terra-cotta elements on this building with new elements made of cast stone and fiberglass-reinforced concrete.

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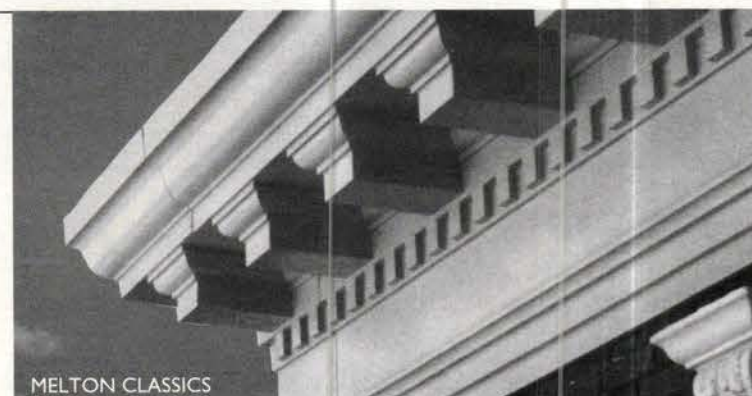
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These 8x8 timbers were replaced by Colonial Restorations, under an existing chimney that had four fireplaces and a beehive oven.

Country Carpenters, Inc.

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

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

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This 28x42-ft. barn was built by Country Carpenters.

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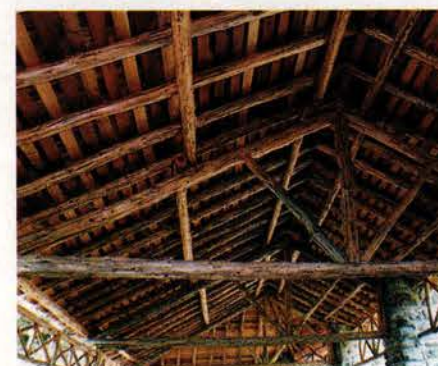
These structural trusses were hand carved in Douglas fir by Hugh Lofting.

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Kronenberger & Sons used rustic-style cedar framing when renovating this structure in Connecticut.

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Pacific Post & Beam designs and custom builds timber-frame homes, trusses, wineries and other structures, such as this Koi pond pagoda.

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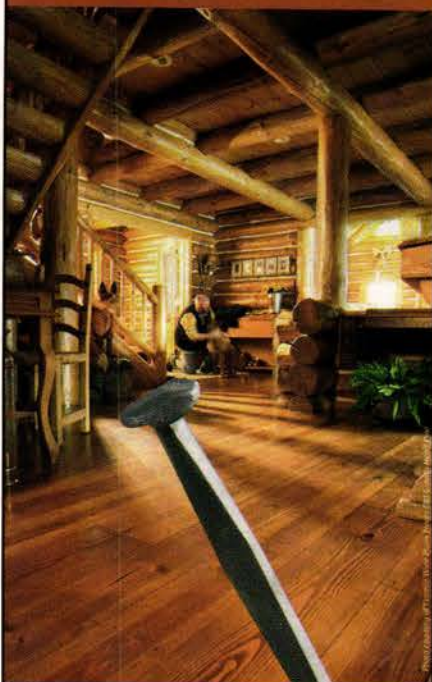
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HONORS FOR GREENBERG & MORTON

Allan Greenberg and David Morton were awarded prizes for their contributions to Classicism.

The 2006 Richard H. Driehaus Prize was awarded to architect Allan Greenberg in honor of his commitment to progressive ideas that advance traditional architecture. The prize is awarded each year to a major contributor in the field of traditional and Classical architecture. The University of Notre Dame School of Architecture presented the fourth annual prize to Greenberg in a ceremony on March 25 at the University Club of Chicago, IL. Greenberg received \$100,000 and a model of the Choregic Monument of Lysikrates, created by Chicago artist Michael Chupich, to honor a career of beautiful, influential and enduring work.

The first American to receive the Driehaus Prize, Greenberg also received an honorary doctoral degree from Notre Dame in 1997 in conjunction with the dedication of the University's Bond Hall of Architecture. His most celebrated works include the Humanities Building at Rice University, for which he won an American Institute of Architects 2001 Design Excellence Award, and the Tommy Hilfiger flagship store in Beverly Hills, which was named the best commercial building of 1998 by the Precast/Prestressed Concrete Institute.

Among Greenberg's other notable designs are a Greenwich, CT, farmhouse that won a 1990 Arthur Ross Award from Classical America, and renovations of more than 30 spaces within the Department of State in Washington, DC. George P. Schultz, former Secretary of State, noted that Greenberg enhanced the setting "to embody the noblest ideals of American life," and the interiors, including the main foyer, the offices of The Secretary of State and Deputy Secretary of State and the ceremonial Treaty Signing Room, reflected "the character in which Thomas Jefferson, the first Secretary of State, would feel at home."

Through his teaching, writing and public lectures, Greenberg has furthered both architectural scholarship and practice. He has written several books and many articles on the relationship between the U.S. Constitution and American architecture, as well as on the dynamic and enduring qualities



Celebrating the 2006 Driehaus Prize and Henry Hope Reed Award are (left to right): Richard H. Driehaus, founder and chairman of Driehaus Capital Management in Chicago, Allan Greenberg, David Morton and Michael Lykoudis, dean of the University of Notre Dame School of Architecture.

of traditional architecture and design. A monograph of his work was published in 1995 by Academic Press. His book *George Washington, Architect* was published in 1999 by Andreas Papadakis Publishers, and his most recent work, *The Architecture of Democracy: American Architecture and the Legacy of the Revolution*, published by Rizzoli International Publications, will be released this year. A television series based on the book is also in progress.

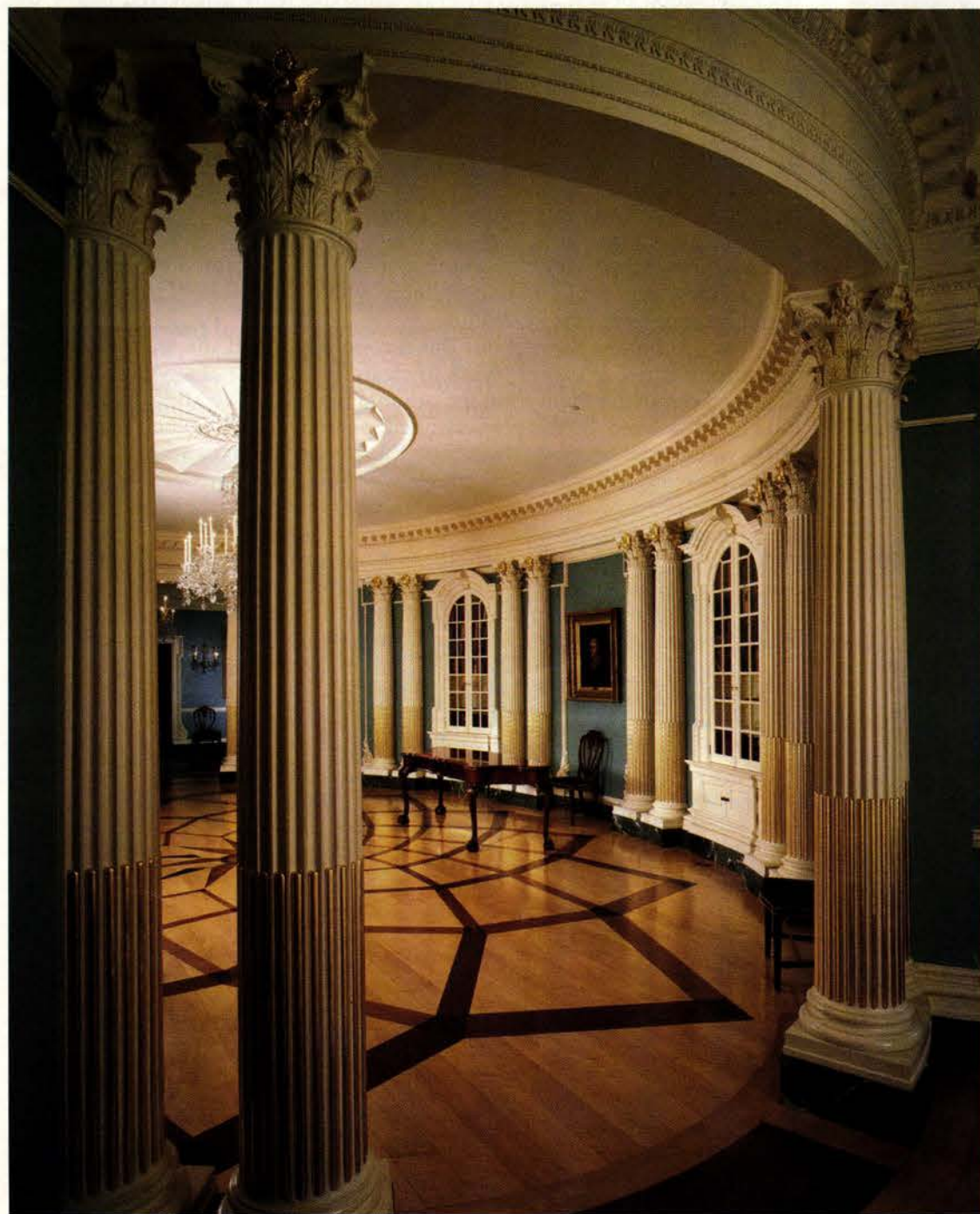
Greenberg's contributions to civic, commercial, educational and residential architecture prompted George Hersey, author and professor of Art History at Yale University, to call him "the most knowing, most serious practitioner of Classicism currently on the scene in this country."

In conjunction with the Driehaus Prize, David Morton received the second annual \$25,000 Henry Hope Reed Award for the promotion of Classical art and architecture. As a senior editor at Rizzoli International Publications since 1987, Morton has been responsible for acquiring and developing architecture-related titles. A member of the Institute for Classical Architecture & Classical America, he has overseen titles such as Samuel White's *The Houses of McKim Mead & White* and *Masterpieces of Chicago Architecture* by John Zukowsky.

Richard H. Driehaus, the founder and chairman of Driehaus Capital Management in Chicago, endowed both awards through the University of Notre Dame School of Architecture because of its reputation as a national leader in incorporating the principles of traditional and Classical architecture into the task of modern urban development. Previous Driehaus Prize laureates are Léon Krier, Demetri Porphyrios and Quinlan Terry.

The 2006 selection committee included Richard Driehaus; Thomas Beeby, principal at Hammond Beeby Rupert Ainge, Chicago, IL, and former dean of the Yale School of Architecture; Elizabeth M. Dowling, author and professor at Georgia Tech's College of Architecture; Anne Fairfax, principal at Fairfax and Sammons, New York, NY; Paul Goldberger, dean of the Parsons School of Design and architecture critic for *The New Yorker*; Léon Krier, architect, urbanist and inaugural recipient of the Richard H. Driehaus Prize; and Michael Lykoudis, dean of the University of Notre Dame School of Architecture. ♦

Greenberg has renovated more than 30 spaces within the Department of State in Washington, DC, including the ceremonial Treaty Signing Room.



2006 ARTHUR ROSS AWARDS

The Arthur Ross Awards were established in 1982 by Classical America President Henry Hope Reed and Board Chairman Arthur Ross to celebrate excellence in the Classical tradition. The awards are comprised of 11 categories: architecture, artisanship, community design, education, history and publishing, landscape design, mural painting, patronage, rendering, sculpture and stewardship, with a maximum of five being awarded each year.

The selection committee that chooses recipients of the awards is made up of members of the Institute of Classical Architecture & Classical America's board of directors, advisory council, fellows and distinguished members of related professions. Nominations are submitted throughout the year.

The 2006 winners were selected from more than 150 nominations submitted to a jury chaired by Elizabeth Plater-Zyberk, dean of the School of Architecture at the University of Miami and founding principal of Duany Plater-Zyberk & Company. The jury included painter and educator Jacob Collins; educator and designer Christine G.H. Franck; interior designer and journalist Alexa Hampton; architect and builder William H. Harrison; Susan

Henshaw Jones, president of the Museum of the City of New York and former head of the National Building Museum; author, journalist and *Traditional Building* editor-at-large Clem Labine; scholar Henry Hope Reed; and architect Gil Schafer III, who serves as chairman of the ICA&CA's board of directors. The jury coordinator was architect and Institute Fellow Phillip Dodd.

"This year's awards recognize five outstanding individuals and organizations whose work has contributed to public appreciation and engagement with the Classical tradition in painting, architecture, community design, history and stewardship. In this auspicious 25th anniversary year of the Arthur Ross Awards the jury chose to emphasize achievements that have had broad public influence by their scale, location, or dissemination," Plater-Zyberk says. This year, the award for architecture went to Hartman-Cox Architects, Washington, DC; The Mississippi Renewal Forum, Biloxi, MS, won for community design; William R. Mitchell, Jr., Atlanta, GA, won for history/writing/publishing; Leonard Porter, New York, NY, won for mural painting/painting; and The Central Park Conservancy, New York, NY, won for stewardship.

ARCHITECTURE

Hartman-Cox Architects, Washington, DC

The Architecture award this year recognizes Hartman-Cox Architects for its broad range of work with historical tradition — from the preservation of Classical icons to the conception and construction of new institutional buildings. The firm's willingness and ability to engage the full history of design has long empowered it to bring traditional design to contemporary buildings of civic scale and use.



Hartman Cox designed the Monroe Hall addition for the McIntire School of Commerce, University of Virginia in Charlottesville, VA. Photo: courtesy of Hartman-Cox Architects

MURAL PAINTING/PAINTING

Leonard Porter, New York, NY

This award recognizes Leonard Porter's incomparable conceptual rigor and skill in the creation of paintings and murals. The thoughtfulness and beauty of his work brings sophistication and dignity to representational painting that embellishes the public realm as well as private spaces.



One of Leonard Porter's recent projects is the Chapel of the Sacred Heart of Jesus in St. Joseph's Cathedral in Sioux Falls, SD. Photo: courtesy of Leonard Porter

COMMUNITY DESIGN

The Mississippi Renewal Forum, Biloxi, MS

This award recognizes the Mississippi Renewal Forum, a remarkable collaboration of more than 100 architects, planners, engineers, environmentalists and civic leaders producing a plan for rebuilding the Mississippi coast after its destruction by Hurricane Katrina. Eleven city plans, as well as suggestions for regional infrastructure, and a pattern book to guide the design and construction of individual buildings were produced and published within weeks of the storm and continue to guide the interaction of state and national architects with the communities most in need.

STEWARDSHIP

The Central Park Conservancy, New York, NY

The Central Park Conservancy is recognized this year in its 25th anniversary as a not-for-profit organization with the Stewardship/Good Manners award for its ongoing work preserving, protecting and maintaining an icon of the American public realm, New York City's Central Park. The conservancy provides a majority of the park's annual operating funds and sets a standard of quality control, ensuring its continuation as a national model for cultural and environmental stewardship.



Filling more than 800 acres in the center of Manhattan, Central Park was designed by Frederick Law Olmsted and Calvert Vaux as an oasis away from the hustle and bustle of New York City. Photo: courtesy of the Central Park Conservancy

HISTORY/WRITING/PUBLISHING

William R. Mitchell, Jr., Atlanta, GA

The award for history/writing/publishing celebrates the long and illustrious career of William R. Mitchell, Jr., historian. His numerous publications documenting the historical architecture of several southern states has served as an indisputable foundation for the preservation successes of communities throughout the South, including his native city of Atlanta, where his Southern Architecture Foundation has its headquarters. Mitchell's work underlines the importance of recovering and documenting knowledge that can serve as a bulwark for preservation efforts in the political arena.

A "MASTERPIECE" 40 YEARS OUT

By Milton Wilfred Grenfell, AIA

There remain a handful of early Modernist buildings that maintain their masterpiece aura despite the decline of their kindred ilk in public esteem, and due to the rough justice of the wrecking ball, a decline in number as well. The Seagram building, Fallingwater and Washington Dulles International Airport might be grouped in this diminishing herd of sacred cows. Alas, after several recent months of flying in and out of Dulles Airport, I'm convinced it's time to lead this old heifer off to the abattoir.

Let's begin by acknowledging that on one level architecture is entertainment. And every successful entertainer, whether a novelist, playwright, film director, composer or architect, understands that you have to "hook them" right at the opening. So what is Dulles's opening act? If one arrives by shuttle bus from Washington or remote parking lots, one is confronted by a battered wall of crudely faceted concrete, with periodic unadorned tunnels allowing access into some kind of subterranean space, the nature of which the exterior furnishes not a clue. These concrete greeting walls resemble nothing so much as overgrown "Jersey barriers," about which the only thing entertaining is that they bear a striking similarity to the menacing gun emplacements depicted in one of the favorite movies from my youth, *The Guns of Navarone*. This was roughly contemporaneous with the design of the airport and is perhaps an instance of life imitating art, except that the movie's happy ending had the Allied commandos dynamiting the gun emplacement.

But the more important opening act is how the building is perceived when one arrives by air, for this is a visitor's entry not just to the airport, but to our nation's capital and, for many, to the United States. The approach from this concourse to the terminal is by "Mobile Lounge," which might best be described as an oversized RV full of plastic seats. As the Mobile Lounge approaches the masterpiece in question, one notices that the front of the white, wing-shaped roof is beset with numerous unsightly streaks, which traditional buildings avoid through the use of cornices. Then there's the black goo oozing from the wing roof's exposed expansion joints. So what if airplane wings, ostensibly the roof's inspiration, don't have cornices or expansion joints? Heroic Modernists were never ones to allow practical concerns to muddy a metaphor.

At last the Mobile Lounge lurches up to the terminal and one is greeted by a row of truck loading docks, complete with torn and tattered rubber gaskets. No windows, doors, articulation, ornament or anything to suggest that this might be a place for people. Confronted by what appears to be a cargo terminal, one half expects to be greeted by a forklift.

Feeling a bit worn from the rigors of contemporary air travel, one enters the main terminal to the welcoming embrace of exposed aggregate poured-in-place concrete walls – the kind that will take your skin off should you accidentally brush up against one. And if the tactile hostility of the concrete walls isn't aesthetic offense enough, there's the niggling problem of the inevitable cold joints between the concrete pours, leaving unattractive random seams hither and yon. These seams, combined with unrelieved splotchiness due to uneven aggregate separations and the excellent dirt-catching capability of the rough aggregate, make for truly repellant interior spaces, the much-celebrated draped wet sheet of a roof/ceiling notwithstanding. It's astonishing to realize that the architect actually intended for these crude surfaces to be seen.

In an age of rapid technological change such as the 1960s, when Dulles was conceived, surely being able to gracefully accommodate change should have been a programmatic requirement. Yet moving partitions, signs, electrical outlets and the other multitudinous changes required in the life of a building are costly and, from a cosmetic standpoint, virtually impossible in an exposed concrete wall. Surface-mounted electrical conduits and various unsightly patches spattered about resemble the varicose veins and age spots of not-so-graceful aging. A less obdurate finish material such as, say, plaster, could have economically and gracefully accommodated all these changes, but then plaster wasn't modern enough for the 1960s.

But enough about aesthetics, let's look at function. Due to its current ongoing renovation and expansion, a thorough analysis of the current functional mess that is Dulles would be unfair. So instead, let's just examine the functioning of the Mobile Lounges, which epitomize the bold conceptual rethinking that characterizes this building, and the deficiencies that have resulted from such a design approach. Imagine, if you will, standing in line to enter the Mobile Lounge, then waiting for it to fill, then for the driver to come and lock himself in his cabin, the time for it to lumber across the runway, then dock, then unload, and all the while your watch is ticking towards takeoff, and you'll get a sense of the entire building's nerve-wracking disfunctionality.

The lounges were originally to have cocktails served in them, which would have at least taken some of the sting out of missing your flight. Yet



Above: The celebrated wing-like roof and exterior of Dulles houses truly repellant interior spaces. Photo: © Donald Corner & Jenny Young/GreatBuildings.com



Left: The interior experience of the roof is like standing beneath a vast, sagging wet sheet. Upon entering for the first time, my five-year-old daughter looked up and trepidaciously said, "Daddy, it looks like the roof is going to fall down on us!" Photo: © Kevin Matthews/GreatBuildings.com

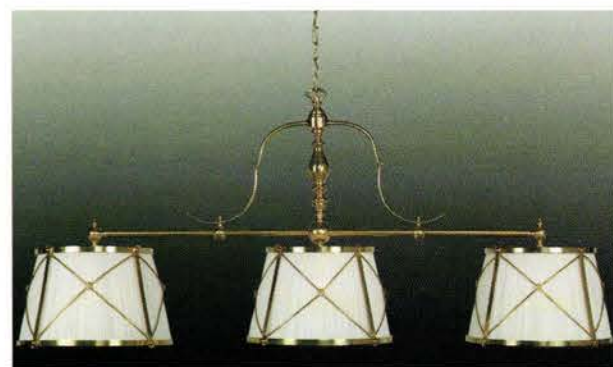
this building was a creation of Modernism's "best and brightest." The highly celebrated Eero Saarinen of Cranbrook and Yale was its chief architect, in collaboration with Charles Eames and Norman Bel Geddes, possibly the greatest two polymath designers of the Modernist age. So, to return to the Mobile Lounges, the problem with these *ex nihilo* gizmos is the problem with the whole building, and indeed all of Modern architecture. Modernism was an effort to reinvent the wheel, ignoring the fact that the wheel had already been invented, and that all wheels have to be round. After 40 years, this one particular bold leap into the future is having to undergo a lengthy and expensive radical makeover. Revered as a Modernist icon, a sensible proposal to raze Dulles and simply do it right this time would be, I suspect, strictly out of the question.

Yet, as a traveler and taxpayer enduring the many months of massive reworking and rebuilding, I wistfully reflect on New York's Grand Central Terminal, a twice-as-old icon of another kind of architecture, and recall that its recent restoration required not much more than a thorough cleaning and some fresh paint to have it good to go for another century of transmuting travel's tedium into the sublime. ♦

Milton W. Grenfell is an architect working in Washington, DC. His firm, Grenfell Architecture, is committed to practicing in the tradition of Western architecture and urbanism. Grenfell is a past recipient of Classical America's Arthur Ross Award.

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