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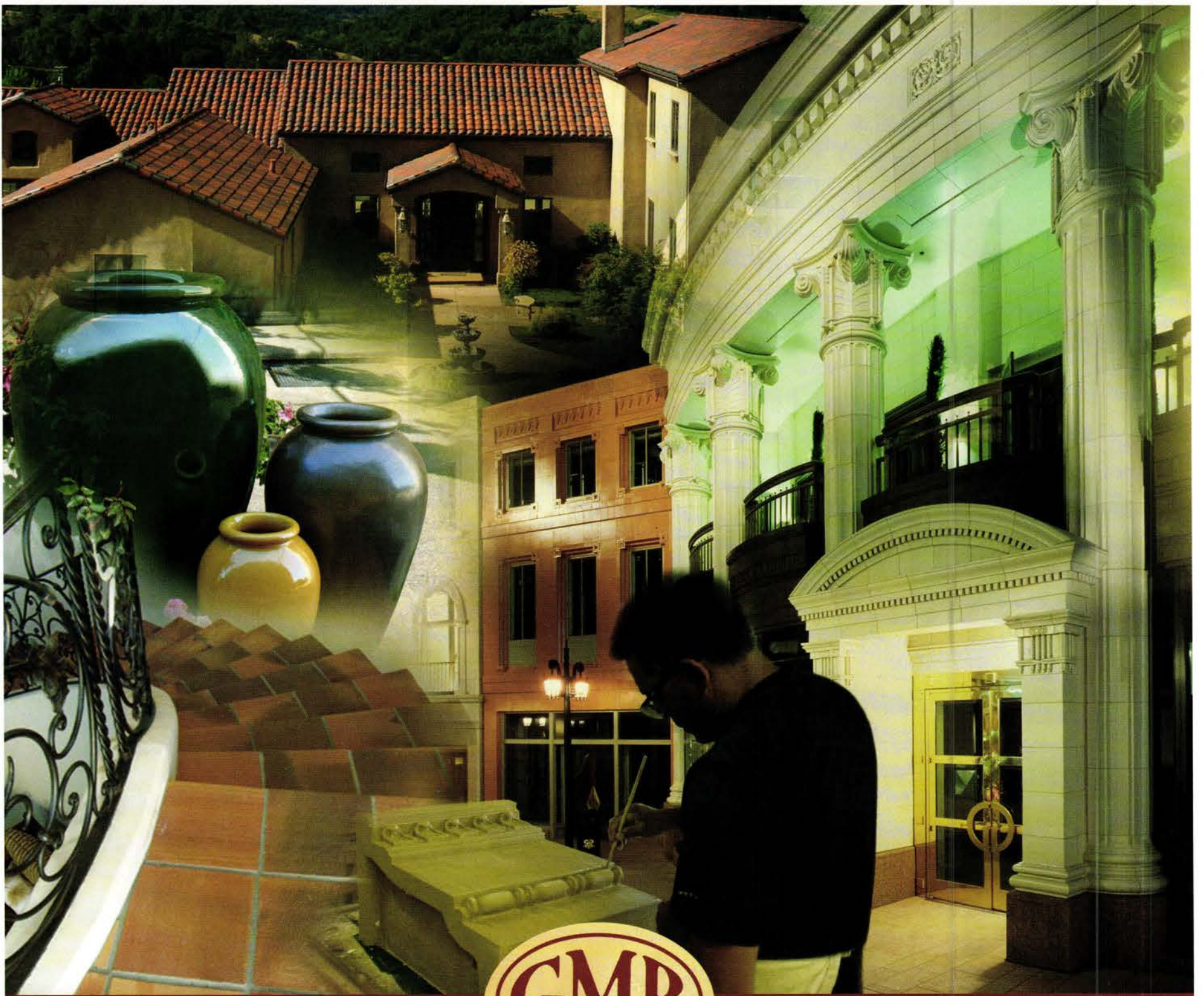
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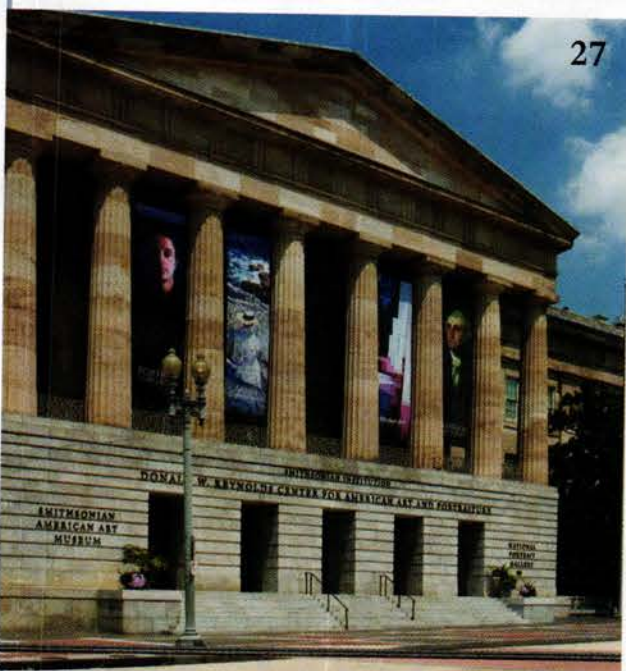
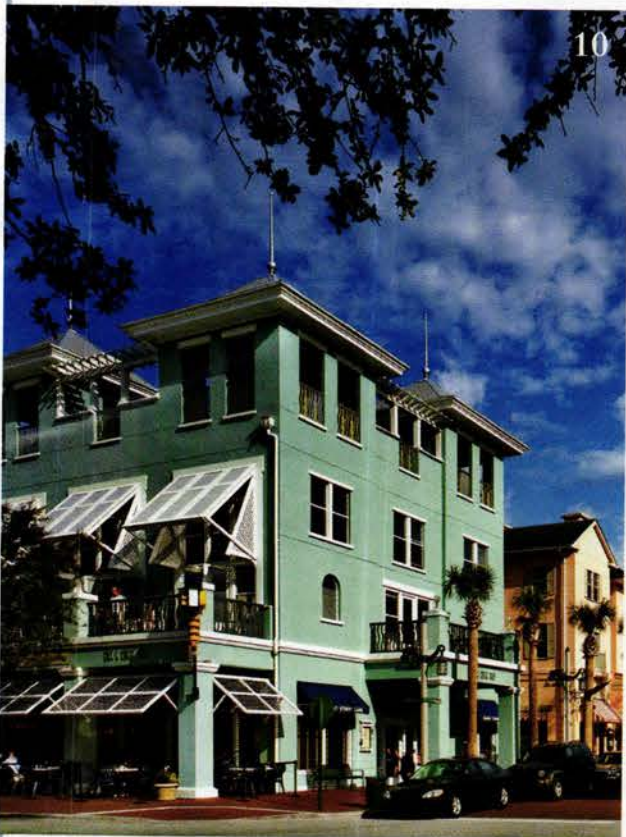
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On the cover: The apse of the cathedral-inspired Paul Barret, Jr., Library at Rhodes College in Memphis, TN, serves as a reading room. The new traditionally styled library was designed by Hanbury Evans Wright Vlattas + Company and Shepley Bulfinch Richardson & Abbott. See page 23.

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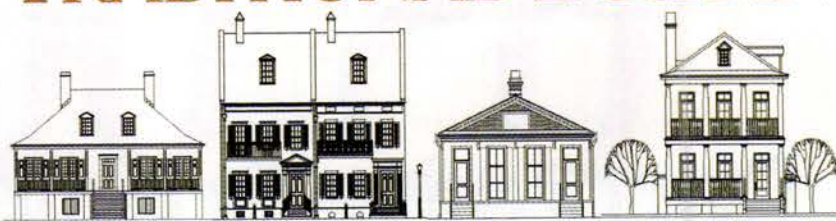
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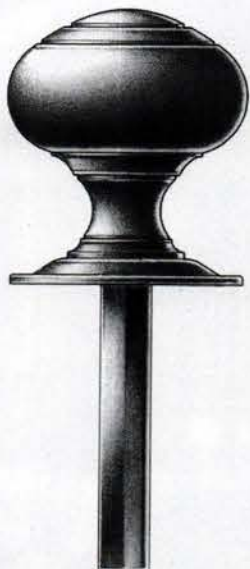
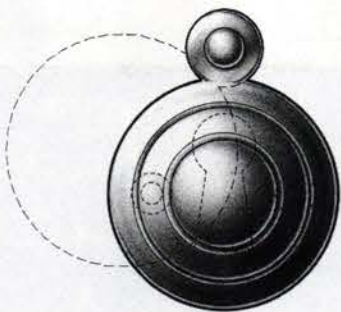
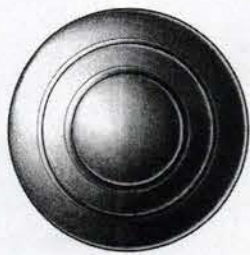
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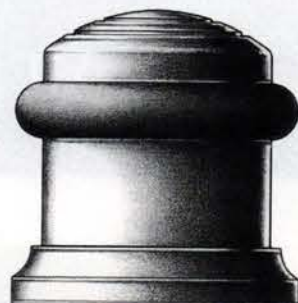
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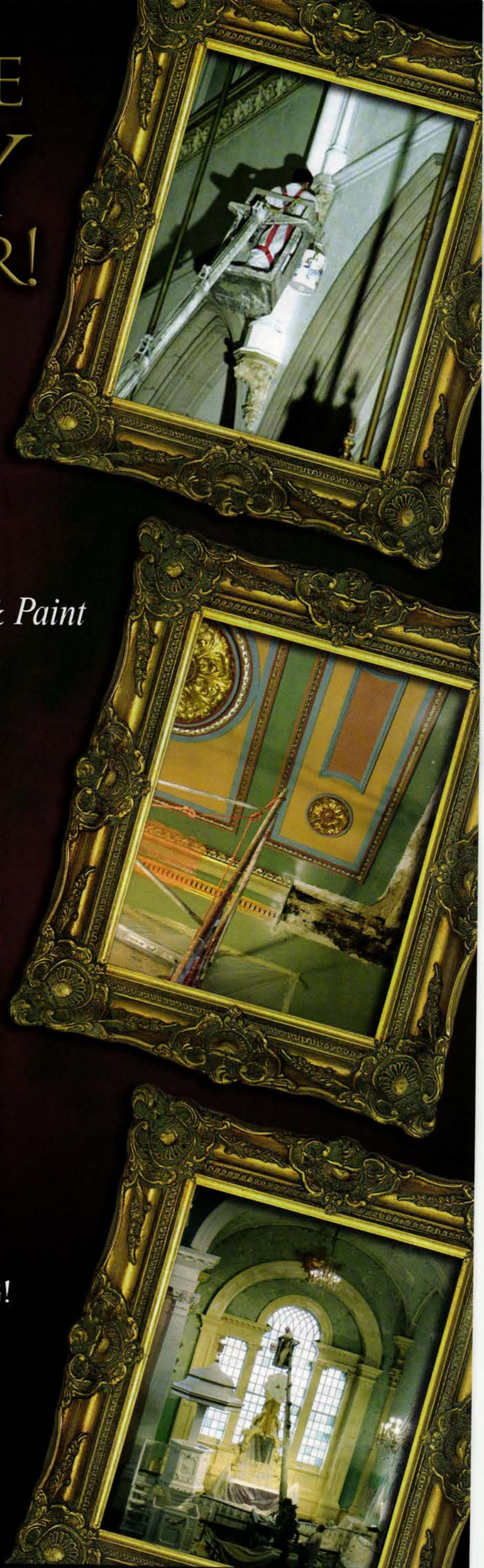


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WRITE IN NO. 1765





Pragmatic Idealist



Jaquelin Robertson – architect, urbanist and Jeffersonian idealist – is the fifth person to win the Richard Driehaus prize for Classical architecture.

Top: The first phase of Robertson's plan for Celebration in Florida included a town center with a range of building types situated on a tightly ordered street grid. Residential, retail and commercial functions mix easily in a relaxed waterfront atmosphere. Photo: Robert Benson Photography

Jaquelin Robertson, a son of Virginia and disciple of Jefferson, tops a more than 40-year career in traditional architecture by winning the 2007 Driehaus Prize. **By Kim A. O'Connell**

Within moments of opening a discussion with Jaquelin T. Robertson, FAIA, FAICP, he offers – in the rich, honeyed tones of his native Virginia – a short survey course on American history and architecture. Noting that this year marks the 400th anniversary of the Jamestown settlement, Robertson reflects on the parade of conquerors and bloody wars that marked this nation's founding, and how our early builders brought architectural ideas over from Europe as a way of planting a flag of respectability and recognition in the New World.

"We didn't have the refined builders; we were building much cruder stuff," says Robertson, speaking from the New York City headquarters of Cooper, Robertson & Partners, the firm he has helmed for nearly 20 years. "Our Georgian houses were tiny compared to those in England. Imagine the confrontation of this old-world architecture – which we could hold up and say 'I didn't come from nowhere' – and yet you could turn around 180 degrees and see an endless wilderness. It's all about these tiny buildings almost..." – he pauses, searching for the right word to convey the sheer audacity of early America – "almost shivering in the wilderness, but saying that we represent something big."

Robertson continues in this vein, leading his listener to wonder when he will get around to talking about himself, the subject of the interview. Yet it soon becomes clear that to talk about the antecedents of American architecture is to talk about Robertson, who once took over the deanship of the University of Virginia architecture school not just to teach, but also to learn from the maestro himself, Thomas Jefferson. Returning to the countryside of his youth was so fundamental, so connected to the very atoms of American culture, that he has often called it "going to ground."

Throughout a long career that has spanned the spectrum from upscale residences to comprehensive master plans, producing buildings here and abroad, Robertson has retained a strong sense of tradition. To him, tradition does not mean following the Classical orders if that is not what suits the site – although when it does, such as at the Georgian-style New Albany Country Club in Ohio, the effect is exquisite. There, Robertson re-created a stunning 18th-century plantation for modern times, with a red-brick temple-like main clubhouse that is flanked by support buildings tied together with Classical arcades and colonnades.

Tradition also means taking a comprehensive view of a town or city, with its logical hierarchies and organization, which Robertson executed at the famous Disney town of Celebration, FL. And Robertson has also interpreted tradition through a modern lens, as with his design for the Aerospace Center headquarters in Washington, DC, which tips its hat to New York



The New Albany Golf Clubhouse, on the outskirts of Columbus, OH, is astonishing in its Classical purity. The Georgian temple-like structure, with its elegant arcades and colonnades, is meant to set the aesthetic tone for residences and other buildings in the area. Photo: Robert Benson Photography

City's famed Flatiron Building in a streamlined way that suits its unromantic, policy-focused surroundings.

This spring, in honor of these and many other achievements, the University of Notre Dame's School of Architecture named Robertson the winner of the 2007 Richard H. Driehaus Prize for Classical Architecture, which includes \$100,000 and a model of the Choregic Monument of Lysikrates, a Corinthian structure in Athens. Robertson joins a pantheon of previous laureates – Léon Krier, Demetri Porphyrios, Quinlan Terry and Allan Greenberg. "Jaque has been doing this work a very long time," says Michael Lykoudis, dean of the school. "He has brought many people to the table and asked, 'Where do we go from here in terms of architecture and urbanism?' He has always been tackling the most important issues, and he's always done so with a great deal of facility without ideological fervor. That's what the Classical movement needs, to be less ideological and more pragmatic."

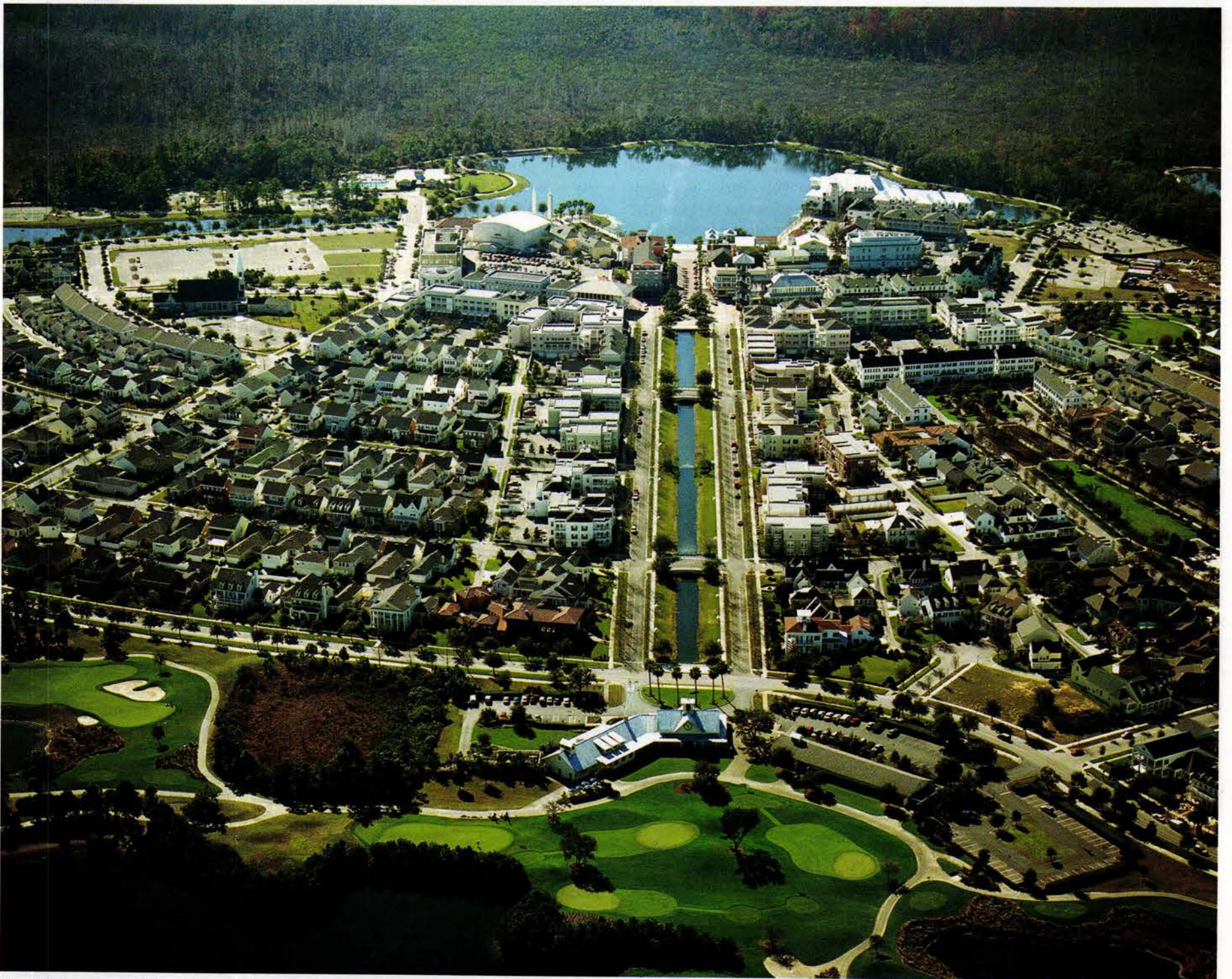
Architecture and Urbanism

In Virginia, there are still places where people talk about the Founding Fathers the way others might chat about an aunt or uncle. So it is with Jaque Robertson, who was raised in a Georgian-style house in Richmond and is descended from a long

line of notable Virginians, including presidents Zachary Taylor and James Madison. Robert E. Lee even took tea with his great-great-grandfather, Robertson mentions casually. Growing up there, he says, "You cared about houses, landscapes, gardens and fields, and you cared about public buildings, churches, courthouses, libraries and schools. But it was a culture organized around the house as the central element of architecture."

Although Robertson remembers being strongly affected by all the great plantations and estates of the South, his childhood horizons expanded dramatically when Robertson's father, Walter, served in the U.S. State Department and was a special envoy to China. Moving to the Far East was an eye-opening experience for the younger Robertson, who began painting and drawing buildings. Upon the family's return, Robertson went to preparatory school in New England and then to Yale University, where he studied politics. There, he took elective courses in art and architecture, including a course with Vincent Scully. He then won a Rhodes scholarship to Oxford, studying philosophy and economics before he returned to Yale to earn a master's degree in architecture.

After working in private architectural practice and also teaching at both Yale and Columbia University's architecture schools, Robertson turned his attention to



Jaque Robertson and his colleagues were retained by the Disney Development Company to craft a master plan for the classic New Urbanist town of Celebration, FL. Drawing on precedents set by traditional Eastern Seaboard towns, Robertson worked hard to give Celebration a real sense of place.



Initially conceived as a resort and second-home community, the New Urbanist town of WaterColor, FL, was eventually developed as a year-round residential community, with retail, office and recreational functions. Cooper, Robertson & Partners designed 19 mixed-use buildings in the town center, 28 cottages, and other community buildings, all according to a color-coded pattern that unifies different neighborhoods and reflects the location's painterly name. Photo: The St. Joe Company

city-making. In the late 1960s and early 1970s, he worked on planning efforts for New York City under Mayor John Lindsay, co-founding the New York City Urban Design Group and later becoming a planning commissioner. During that time, he helped the city to embrace the concept of mixing uses, putting residential units above street-level retail long before the practice was branded and marketed as New Urbanism.

"Vitruvius said architecture is about commodity, firmness and delight," Robertson says, as a way of explaining how city planners have gotten away from the simple formulas that made cities great in the past. "This is architecture that does what it's supposed to do — it holds up, and it brings pleasure to its occupants. In the '70s,

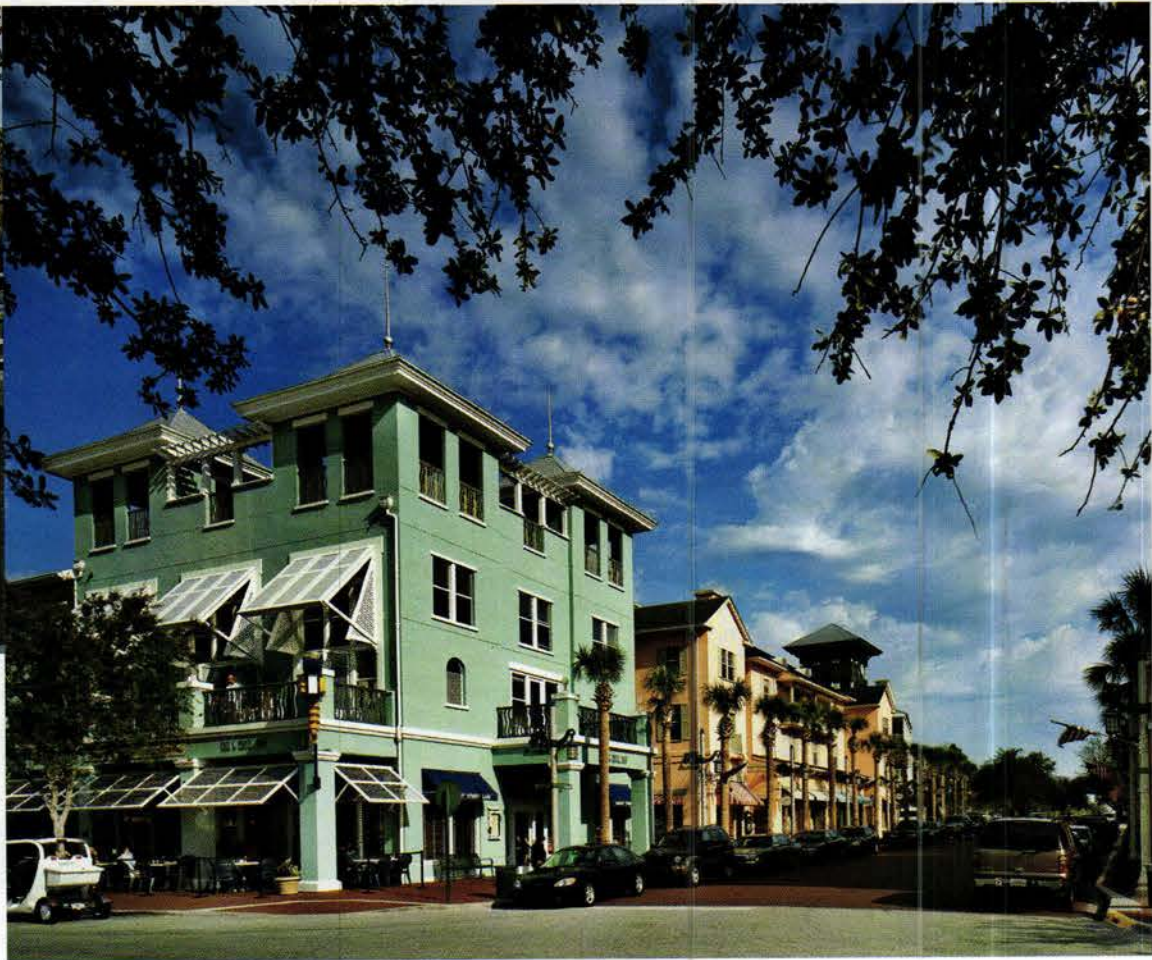
a whole group of us were working on the city, and we were obsessed with how a city is made and what makes it work."

In 1975, Robertson uprooted himself again, leaving New York to direct the planning and design of Shahestan Palavi, a new urban center in Tehran, Iran. There, Robertson was bewildered by how Iran's leaders wanted to eschew their Persian architectural traditions in favor of Western-style high-rises. He suggested instead a mixed-use plan that relied on local and traditional building materials like stone and brick. Although Robertson insists that the Iranian leadership was open-minded to his ideas, the project ultimately was nixed and Robertson returned to the United States, where he formed a partnership with Peter Eisenman.



Above: In addition to his planning and urban-design work, Jaque Robertson has designed several lush private residences for wealthy clients in the United States and elsewhere. Houses become the "idea labs" from which larger community work such as Celebration's downtown can be drawn, according to Robertson. Photo: Robert Benson Photography

Right: The traditional, modestly scaled buildings at Celebration feature breezy Caribbean detailing and warm colors. Aside from some street parking, major parking areas are located in the middle of the blocks, completely wrapped by buildings that front public streets, giving the town a pedestrian-friendly feel. Photo: Robert Benson Photography





Above: WaterColor is structured along two main axes, a long southwest/northeast axis – called the “water axis” – that connects the Gulf of Mexico with the town center, the village green and the lake, as well as the east-west “land axis” that connects various residential neighborhoods. Cooper, Robertson & Partners’ plan includes provisions to connect WaterColor’s street system with that of neighboring Seaside, if Seaside’s leaders and residents agree to it. Plan: Cooper, Robertson & Partners

Right: Drawing on traditional French town planning, Cooper, Robertson & Partners developed a master plan for Val d’Europe, a new 290-acre transit-oriented, mixed-use community on the outskirts of Paris that employs a hierarchy of boulevards and streets tying old and new together. Plan: Cooper, Robertson & Partners

Back home, Robertson realized that, as he had fought to convince Iran’s leaders not to repudiate their culture, tradition was being paved over in just about every city and suburb in America. “We built these ring-around-the-collar, low-rise, incredibly inefficient strip suburbs and drained the center of the city, which I called the Nagasaki syndrome,” he says. “We have produced this grotesque physical landscape, with almost nothing that you can remember.”

A major problem, Robertson believes, is the separation of disciplines related to urban planning and development. “Designing buildings is easy; designing cities is hard,” he says. “Town planning and landscape and architecture and historic preservation are all inextricably connected. You can’t have architecture without urbanism.”

To immerse himself in the origins of American urbanism, Robertson returned to Virginia.

The Idea Factory

After ruminating on some of the notable people with whom he has worked, Robertson makes the somewhat surprising statement that he and Frank Gehry are close friends. Frank Gehry, the deconstructivist? He of the Bilbao blobs? Yes, Robertson says, asserting that Gehry understands urbanism and the importance of scale and location. Although Robertson might never build like Gehry, he recognizes an exactitude and discipline in his work and that of some other Modernists – such as the great Mies van der Rohe – that is derived from Classicism.

“Classicism is the *lingua franca* of western culture,” Robertson says. “There is a Classical revival in almost every age. It keeps coming back, yet it is not a rote copying of old buildings. There are new needs, the technology of doing things changes, and each time it comes back it’s different, but the same. It’s a great continuum, which is the key. The great strength of western Classicism is that it’s a fundamental language. You can’t afford not to know it. You don’t have to slavishly follow it, but you have to know it. Mies van der Rohe knew it.”





Robertson and his colleagues designed WaterColor's downtown buildings to reflect the local architectural vernacular, featuring Spanish, English and French Colonial influences. Details include arched bases, overhanging roofs and shuttered porches. Photo: The St. Joe Company

If Classicism is a language, then Jefferson's University of Virginia campus provides the grammar – a perfect set of rules on how to build. And Monticello, the third president's quirky yet brilliant estate, is a place where the Classical language is embroidered and interpreted. "Jefferson was convinced that you have to build architectural models for your countrymen that they can copy," Robertson explains. "Jefferson's academical village is arguably the best complex of buildings in the United States. Monticello is one of the great idea factories in the history of architecture. There, I began to understand American history – it was like a re-Americanization."

Although not initially interested in running an architecture school, Robertson served as dean of the University of Virginia's architecture program from 1980 to 1988. There, he made a practice of inviting notable guest speakers and organized a famous symposium with 25 of the nation's leading architects, including the likes of Robert Stern and Léon Krier, that resulted in the publication of a book titled *The Charlottesville Tapes*.

During this period, Robertson wrote a significant two-part treatise – titled "In Search of an American Urban Order" – for *Modulus*, the University of Virginia Architecture Review, in which he delineates how Jefferson's architectural ideas could be referenced to solve the nation's ongoing problems with sprawl, environmental degradation and pervasive ugliness. The academical village, he wrote, underscores the value of several key tenets of urban life: small, workable groups; mixed-use settings; variety within hierarchy; the presence of history; practical needs; and, finally, the delicate balance between the natural and built worlds, ideas and buildings, and public versus private agendas.

"These and other ideas are implicitly coded in Jefferson's ideal city," Robertson wrote then. "That they are less-often discussed is a testament to the physical presence of the actual buildings and gardens which speak eloquently enough without intellectual elaboration. Yet the plan and the various early engravings of the completed complex remain with us today as perhaps the most distilled ideogram of our initial urban dispositions, a fitting mandala for our New World arcadian experiment."

Founding the Firm

Eight years spent toiling in the realm of ideas, however, and Robertson wanted to get back to practicing architecture fulltime. In 1989, he founded Cooper, Robertson & Partners with his old classmate and colleague Alexander Cooper, FAIA, whom Robertson met at Yale decades earlier. Today, the firm employs 115 people and has produced master plans, lush private residences, and public buildings for clients all over the world.

In Florida, Robertson crafted two master plans for the New Urbanist towns of Celebration and WaterColor. At Celebration, Robertson produced a logical plan in which walkability is paramount and the streetscape and parkland reign supreme. It was essential to Robertson that the town, although built under the imprimatur of the Walt Disney Company, be "real," where schools and offices and churches hold prominent locations and are actually used. In designing the buildings, Robertson referenced the relaxed traditionalism of Eastern Seaboard towns from Nantucket to Charleston.

WaterColor is not as well known, but the execution of its master plan may even have been more successful. It is a nearly 500-acre mixed-use community on the Gulf of Mexico, which borders Seaside, the iconic New Urbanist development. Here, two intersecting axes provide form and structure to the village – a "water axis" that passes from the Gulf of Mexico through the town's changing landscape of trees, flowers, beaches and lakes and a "land axis" that connects to a neighboring residential area. The buildings reflect the vernacular of northwest Florida, including Spanish, English and French Colonial influences, as well as the site's natural surroundings, which reminded Robertson of the backgrounds in Audubon's prints of Florida birds or the watercolors of Winslow Homer or John Singer Sargent. Robertson calls WaterColor "exquisitely beautiful" and counts it among the most rewarding projects of his career.

"As soon as you go into a good city, you know it," Robertson says. "To design any one of the parts of a city, it requires an understanding of the order of the whole. It's fundamental and it's

true in medicine, military campaigns and nature. All serious propositions are about how individual acts affect the larger order. You have to have flexibility of the variables but not at the expense of the greater truths."

Ever the pragmatist, Robertson believes the Driehaus Prize is significant partly because it includes such a large endowment, something the commercial American culture can understand and will likely promote as a result. Although it sounds somewhat mercenary, Robertson wants only for more people to understand and appreciate how very fertile and workable – and utterly American – the Classical tradition can be. "This prize has meant a lot to me personally," he says. "Western Classicism has responded to almost everything that we have dealt with at different stages of history and continues to be an adjustable and evolving language, and so this is incredibly important." **TB**



Located on a triangular lot in southwest Washington, DC, the Aerospace Center is sleek and Modernist in appearance, but it also is influenced by New York City's famed Flatiron Building, with its three distinct horizontal sections from base to crown and its curved edge. Photo: Robert C. Lautman



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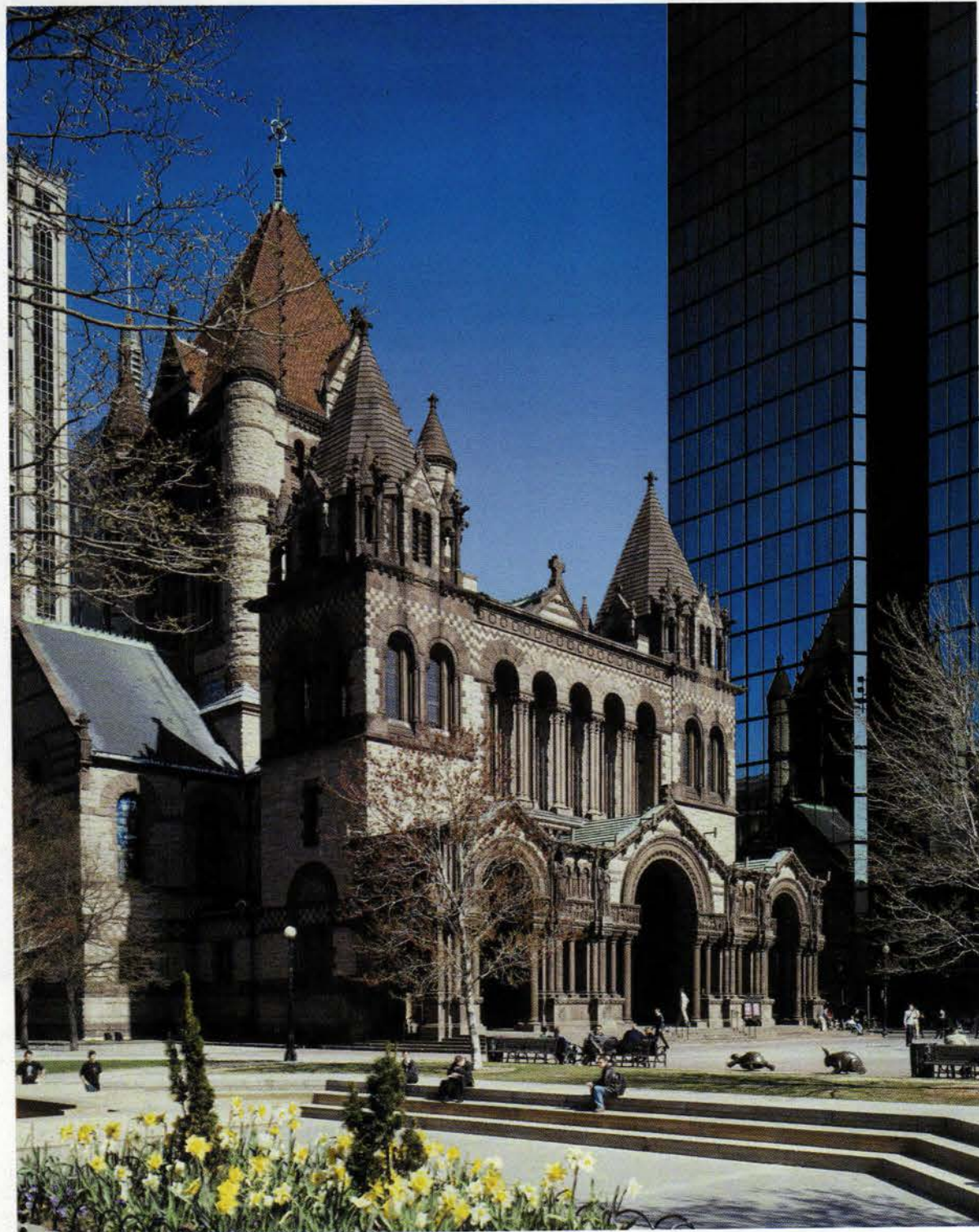
Finding Common Ground

Historic preservationists have long touted the sustainable aspects of their work, but now a coalition is working to reflect this fact in the LEED sustainable rating system.

By Kim A O'Connell

With its castellated roofline and rifle slits, the First Regiment Armory Annex in Portland, OR, retains much of the Romanesque detailing that warranted the 1891 landmark's inclusion on the National Register of Historic Places. Inside, exposed brick walls and massive trusses hewn from old-growth trees give the building an imposing presence, far different from the more typical modern office buildings nearby. Last fall, the Armory gained another distinction – becoming the first National Register-listed historic building to earn the coveted platinum designation under the U.S. Green Building Council's (USGBC) LEED rating system.

Originally erected to serve the Oregon National Guard, the building has now been transformed into the Gerding Theater, which includes a 600-seat main theater and a 200-seat studio theater, as well as a lobby, mezzanine and offices. In seeking the LEED certification, the renovation team was careful to preserve historic



Surrounded by the glass and concrete office towers, Trinity Church is a bastion of traditional design in Boston, presenting a special challenge to the architects charged with rehabilitating – in a sustainable manner – the space for offices and meeting rooms. Photo: Peter Vanderwarker

architectural features while incorporating sustainable elements such as skylights for natural daylighting and a displacement ventilation system to improve air flow. The project – led by GBD Architects, Green Building Services, Glumac, and Hoffman Construction – combined several disparate financing methods, including tax credits for new market development, historic rehabilitation, and energy efficiency. “We really take a whole-building approach to our built environment,” says Alan Beard, FAIA, principal of Portland-based GBD Architects, “with the resulting benefits to our natural environment.”

The Gerding Theater has been hailed as the latest example of how the LEED system can be successfully and rigorously applied while preserving a historic building. For years, the historic-preservation community has touted the inherently environmental aspects of saving older structures and supporting traditional construction practices. Yet a growing coalition of preservation and sustainable-design advocates is pushing the USGBC to go further to recognize the value of historic preservation in its increasingly popular LEED system.

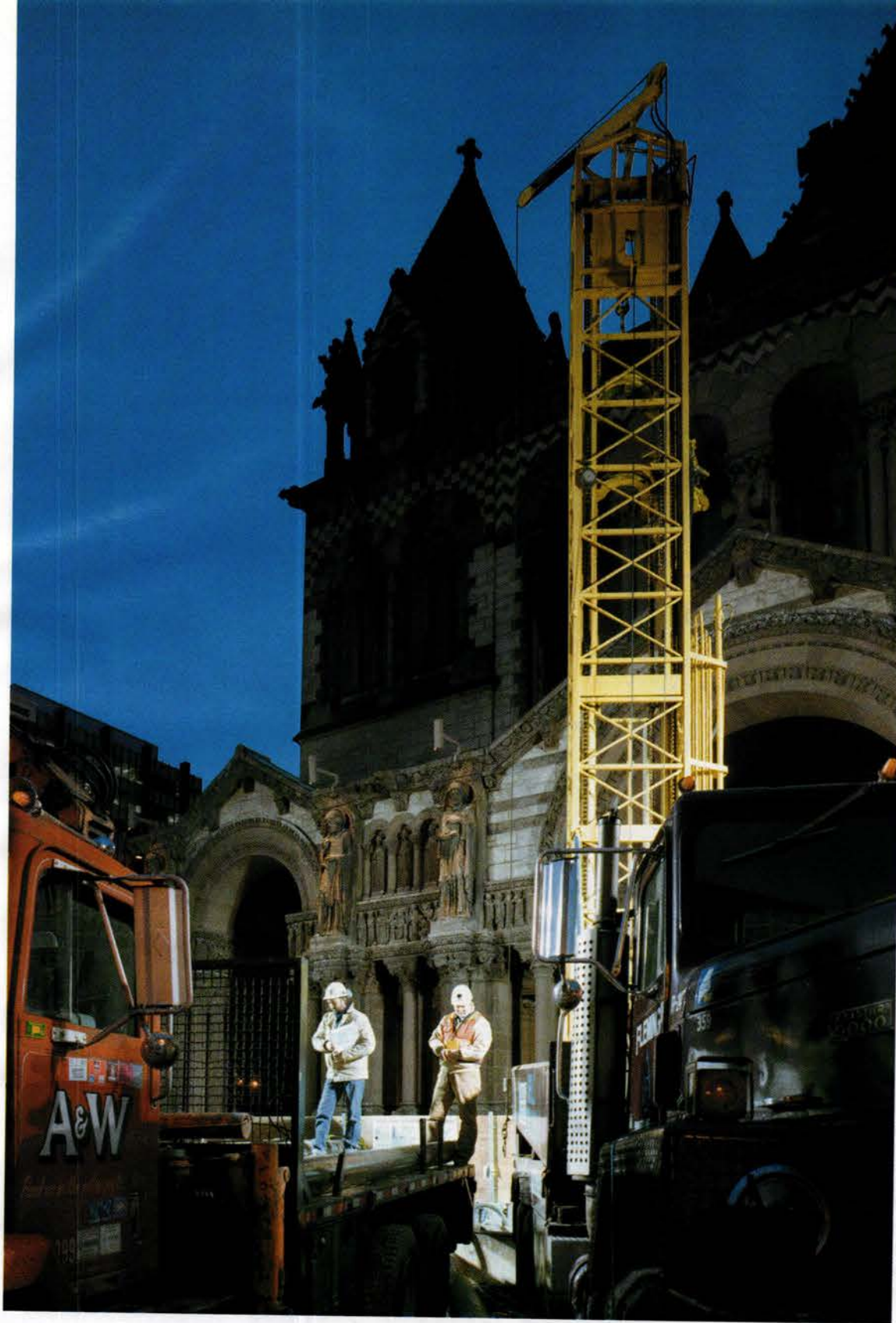
Laying the Foundation

Launched in 2000, LEED, which stands for Leadership in Energy and Environmental Design, is a third-party rating system designed to encourage the implementation of green-building practices in commercial, institutional and residential structures. LEED criteria emphasize sustainable site development and maintenance, water efficiency, energy conservation, renewable or recycled materials and resources, indoor environmental quality and design innovation. These criteria are broken down into checklists through which projects can earn basic certification or silver, gold and platinum ratings. Currently, LEED standards are available for new construction and major renovation projects, existing building operations, commercial interiors, core and shell projects, homes and neighborhood development.

In the past, historic preservationists have supported the general concept of sustainable design – noting that reusing an older building is the ultimate kind of recycling – while remaining wary of the green-building community's emphasis on new technologies and novel materials. Green builders, they have argued, often miss the forest for the trees – touting the reuse of salvaged materials, for example, while discounting the economic, environmental and cultural value of saving an entire structure from demolition. By contrast, sustainable-design advocates have been frustrated by preservation standards and guidelines that they feel are rigid and outdated.

Without clear guidance, projects run the risk of becoming a mish-mash of quasi-historical green design. In Seattle, for example, the developers of the LEED-eligible Alley24 office/apartment building thought they were being sensitive when they incorporated the shell of the 1920s-era Richmond Laundry building, a city landmark,

The design team from Goody Clancy needed to install updated mechanical systems to heat and air-condition the new meeting spaces, but the steep roofs and spires of the church – designed in 1877 by H.H. Richardson in the Romanesque style named for him – prohibited a typical roof-mounted cooling system. Photo: Peter Vanderwarker



Workers get ready to install a subterranean geothermal energy system at Trinity, in which water is pumped through four-in.-dia. tubes at a depth of 1,500 ft., providing a constant source of 50- to 55-degree water for heating and cooling. Photo: Peter Vanderwarker

Other projects have not necessarily followed the LEED system while crafting careful solutions to tricky sustainable design problems. In Boston, Goody Clancy has undertaken a difficult rehabilitation of Trinity Church, an 1877 landmark designed by H.H. Richardson in the rugged Romanesque style for which he is known. There, the design and engineering teams created a new undercroft meeting space beneath the sanctuary, but they struggled with where to put the new mechanical systems to condition the space. The church's steep roofs and spires prohibited a typical roof-mounted cooling system. Instead, the team conceived of a subterranean geothermal energy system in which water is pumped through four-in.-dia. tubes at a depth of 1,500 ft., providing a constant source of cool (50- to 55-degree) water as a source of heating and cooling.

"The Trinity Church project is the essence of sustainability without ever winning a sustainable award or following a checklist," says Carroon. "It was finding space below the building in the old basement [instead of adding on to the building]. Geothermal wells were really driven by the idea that we needed air conditioning in the new space, not the old space. Traditional mechanical systems would have had a severe architectural impact, so the geothermal system evolved out of an attitude of stewardship for the building. It was finding the appropriate solution."

Conflict and Consensus

Although green preservation projects have been undertaken for more than a decade, the last two years have produced particularly thoughtful dialogues, beginning with a groundbreaking symposium in Halifax, Nova Scotia, in September 2005, hosted by the Association for Preservation Technology International (APT). Meetings on the subject now occur across the country, all year long. In December 2006, for example, the U.S. Department of Energy hosted a two-day workshop on historic preservation and energy efficiency in federal buildings.

The groundswell reached a high point last October, when more than 80 practitioners participated in the Greening of Historic Properties National Summit in Pittsburgh, held just prior to the National Trust for Historic Preservation's annual conference. Afterwards, the Pittsburgh History & Landmarks Foundation and the Green Building Alliance circulated a draft white paper among interested groups, summarizing the key points of the summit.

To the chagrin of some observers, the paper expends considerable space discussing the challenges to green preservation and the conflicts that its authors contend are inherent between the two disciplines. "The standards governing historic preservation projects have been questioned – or even disputed – by a number of groups throughout the years," the authors write. "Within the past 15 years, green building initiatives have challenged existing historic preservation standards with new approaches to building reuse, restorations, materials selection and system retrofits."

Major challenges, according to the authors, include the lack of coordinated public policy encouraging green/historic initiatives; the lack of significant public investment and interest in these undertakings; the inflexibility between green-building guidelines and preservation standards; the cultural focus on short-term

into the new façade. In the process, however, the building's distinctive sawtooth roof was removed and the original windows replaced with energy-efficient double-paned glass. Although the local landmarks board required the developers to partially reconstruct the roof, preservationists felt the damage had been done.

Despite these potential hurdles, several recent renovations of historic buildings have become pioneering projects in the field. Jean Carroon, AIA, a LEED-accredited preservation principal with Goody Clancy in Boston, MA, estimates that nearly two dozen old and historic buildings have been certified through the LEED system. Two of the best-known projects are the Jean Vollum Natural Capital Center and the Balfour-Guthrie building, both historic warehouses in Portland, OR, that were sustainably rehabilitated to earn the gold and silver ratings, respectively (*Traditional Building*, July/August 2003).



The new undercroft at Trinity Church makes the most of "found space" beneath the sanctuary. The structure's mammoth stone foundations are still visible in the completed space, which has a contemporary feel in keeping with its less formal purpose. Photo: Peter Vanderwarker





Now surrounded by modern buildings, the First Regiment Armory Annex in Portland, OR, has changed little – at least on the exterior – since it was built in 1891. Now home to the Gerding Theater, including office and meeting spaces, the building is the first structure listed on the National Register of Historic Places to earn a LEED platinum certification. Photos: courtesy of Green Building Services; Oregon Historical Society (historic photo)

gains and “disposal architecture”; and the costs of green preservation as opposed to new construction.

Several groups have already commented on the white paper or are preparing to do so, including APT and the National Trust. APT, for its part, found the white paper to be “off message” and charged that the paper calls for only “one-dimensional” remedies, such as changes in the decades-old federal preservation standards. “By dwelling on the purported conflicts, the white paper underemphasizes the fundamental challenge facing both the green building and historic preservation communities: defining strategies to sustain the existing building stock,” wrote Carl Elefante, AIA, and Susan Ross, co-chairs of APT’s technical committee on sustainable preservation. “Green preservation flourishes today without dramatically altering preservation standards, including the Secretary of the Interior standards [on rehabilitation], or restructuring green building rating systems, particularly LEED.”

Elefante and Ross cite a recent assessment of the LEED rating system for new construction that concluded that 20 possible credits are “existing building neutral,” meaning that they could apply equally to new construction or existing buildings. Another 11 credits were categorized as supporting preservation directly, such as site selection and building reuse.

Perhaps the greatest bone of contention between the two groups, however, involves the treatment of windows. Replacing older windows with supposedly more energy-efficient modern replacements is one of the most oft-repeated mantras of the sustainability movement – a suggestion that was even included in Al Gore’s smash global-warming documentary, *An Inconvenient Truth*. But the claim that insulated glass replacement windows save energy and money ignores the embodied energy in old windows, as well as the energy and costs involved in removing and disposing of existing windows and installing new ones. This does not even begin to address the cultural aspects of historic windows and how they contribute to historic buildings and communities.

“It’s a crazy statement to say that people will save energy by replacing windows,” says Walter Sedovic, AIA, principal of Walter Sedovic Architects in Irvington, NY. “The performance life of vinyl replacement windows is very short, and even if you were to replace older windows with wood, the quality of fertilized wood from tree farms is nowhere near what the quality of wood was years ago. It’s a marketing nomenclature people have bought into – we don’t have ‘replacement doors’ or ‘replacement light fixtures,’ for instance.”

Sustainability is too often boiled down to simply energy conservation, Sedovic adds. “But energy conservation,” he says, “simply plays a function within the three realms of sustainability – environment, economy, and social equity and community.”



Realizing the Potential

In late 2005, the National Trust for Historic Preservation, the National Park Service, the American Institute of Architects (AIA), and APT wrote a joint letter to Richard Fedrizzi, USGBC president, to seek common ground. “We need to ensure that the full potential of older buildings can be realized in the green building rating system,” the signatories wrote. “Older and historic buildings comprise more than half of the existing buildings in the United States and the retention and reuse of these buildings preserves the materials, embodied energy, and human capital already expended in their construction.” But historic preservation also has even greater value than this. By defining streets and neighborhoods, reducing waste and encouraging downtown reinvestment, historic buildings help localities to limit the worst effects of sprawl – something preservationists say ought to be recognized by LEED. “Historic buildings conserve the materials and embodied energy,” says



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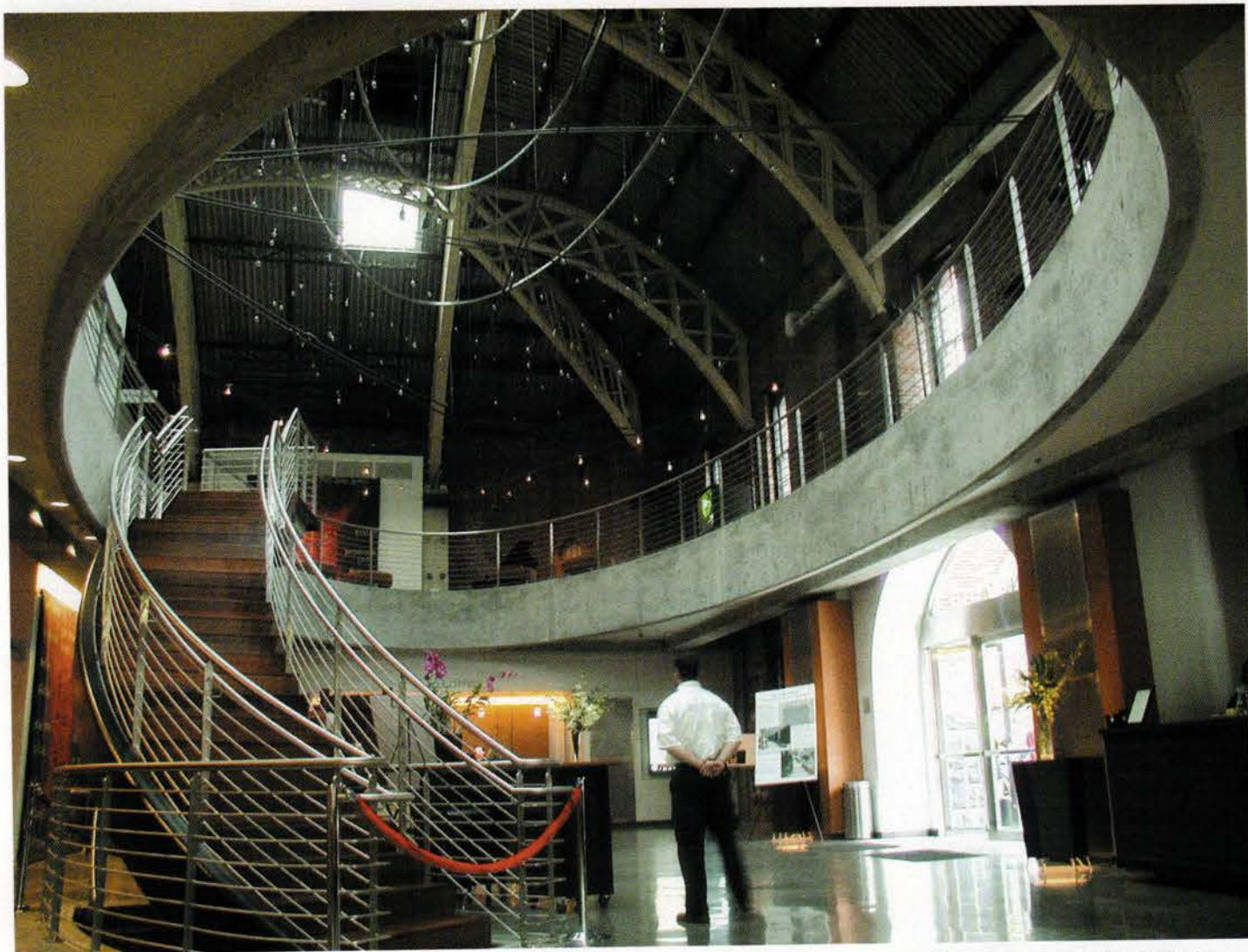
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In one of the boldest moves in the interior, the armory renovation team designed a large oculus in the second floor that preserves views from the first floor to the building's historic wood roof trusses. Other sustainable elements included new skylights for natural daylighting, which were actually part of the building's original design. Photo: courtesy of Green Building Services

Rhonda Sincavage, a public policy associate at the National Trust, "but we also want people to think about the impacts avoided by not disposing of these buildings."

The joint letter requests that the coalition formalize its relationship with the USGBC through the creation of an historic-projects committee, which would work to devise a guideline for applying existing LEED standards to older structures or to develop an entirely new LEED rating system for historic buildings (although this latter point may not be necessary, some say). "We're creating policy that we can all agree to," says Barbara A. Campagna, AIA, the Graham Gund architect of the National Trust and current president of APT. "There doesn't necessarily have to be

ther true sustainability can ever be achieved.

Going forward, Jean Carroon offers three tenets that she says should support every sustainable preservation project. "First, it's about more than buildings," she says. "You have to think big and you have to think about the global community. Secondly, you should be skeptical but optimistic. I'm skeptical that replacement windows are really greener than existing windows, but LEED has given me, as a preservation architect, more options and more ways to be green. Because of LEED, there is so much awareness and ability to do creative things. Finally, we need to believe that we can really change things. We have to believe and we have to act." **TB**

a LEED-HB for historic buildings. By 2030, there will 54 billion square feet of buildings that will need renovation. They will not all be so-called historic buildings. It's important that we be able to address all the existing building stock."

"This is a significant group of interested parties wanting to engage the USGBC and come up with the best solution," echoes Ralph DiNola, Assoc. AIA, a LEED-accredited professional and principal with Portland-based Green Building Services, who worked on the Jean Vollum Natural Capital Center, the Balfour-Guthrie building, and now the Gerding Theater. "But we're not going to say it definitely has to be this or definitely that. Whatever the outcome is, it's going to provide guidance and education to project teams that are pursuing LEED for their historic projects."

When it comes to the future of LEED, the question remains whether the value of an historic building – or any building, really – can be divorced from an understanding of how it contributes or detracts from the society at large. Historic buildings embody energy, yes, but they also embody the hopes and ideals of the communities that produced them. Until that fact is somehow reflected in the LEED rating system, preservationists may have reason to be concerned about whether



Above: Massive trusses hewn from old-growth wood are among the most character-defining elements of the historic 1891 building and were carefully preserved even in the tricky modern office spaces. Photo: courtesy of Green Building Services

Left: The lobby is the most dramatic space in the new Gerding Theater, with its open design that maximizes the full height of the historic building. Sustainable features throughout the building include a natural air flow and ventilation system in the theater, a rainwater collection system for use in the building's toilets, and locally produced and recycled-content products. Photo: courtesy of Green Building Services



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2007 PALLADIO AWARDS

For Excellence in Traditional Commercial, Institutional & Public 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 enduring beauty.

The Palladio Awards were presented at a ceremony in Boston on March 7 as part of the Traditional Building Exhibition and Conference. The winners presented their projects the following day during the conference.

The winners for commercial, institutional and public work are:

NEW CONSTRUCTION:

Hanbury Evans Wright Vlattas + Company, Norfolk, VA, and **Shepley Bulfinch Richardson & Abbott**, Boston, MA,
for the design of the Paul Barret, Jr., Library at Rhodes College, Memphis, TN

RESTORATION & RENOVATION:

Hartman-Cox Architects, Washington, DC,
for the restoration of the Donald W. Reynolds Center for American Art and Portraiture, Smithsonian Institution, Washington, DC

ADAPTIVE REUSE:

Commonwealth Architects, Richmond, VA,
for the adaptive reuse of a 1919 car dealership as office and retail space in Richmond, VA

Six awards were also made for residential projects.

On the following pages, the three winning projects are presented. The winners in residential design will be published in the July 2007 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 2008 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 for the 2007 program. They were:

Anne Fairfax, Chairman, The Institute of Classical Architecture & Classical America (ICA&CA); Principal, Fairfax & Sammons Architects, New York, NY

Michael Lykoudis, Dean, University of Notre Dame School of Architecture, South Bend, IN

Raymond Pepi, President, Building Conservation Associates, New York, NY

Rob Robinson, Managing Principal, Urban Design Associates, Pittsburgh, PA

Thomas Gordon Smith, Professor of Architecture, University of Notre Dame School of Architecture, and Architectural Fellow,
U.S. General Services Administration

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.

The trophies for the Palladio Awards program are created by

Historical Arts & Casting, Inc. of West Jordan, UT. The firm's design studio 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.

New Construction

Winner: Hanbury Evans Wright Vlattas + Company; Shepley Bulfinch Richardson & Abbott



Project: Paul Barret, Jr., Library,
Rhodes College, Memphis, TN

Architects: Hanbury Evans Wright
Vlattas + Company, Norfolk, VA.;
Jane Cady Wright, AIA, principal;
and Shepley Bulfinch Richardson
& Abbott, Boston, MA;
Ralph Jackson, FAIA, principal

General Contractor: Grinder Tabor
Grinder, Memphis, TN

Shift of Axis

When the trustees of Rhodes College, a small liberal arts campus in Memphis, TN, realized they needed a new library, they faced a number of challenges. First, they knew that the new building would have to reflect the Collegiate Gothic style of the campus as originally designed by Charles Klauder in 1925, and as mandated by the school's founding president and board of directors. They also knew that it had to both fit into a carefully thought-out master plan and facilitate a complex program. With a long list of requirements for their traditionally styled building, they turned to Hanbury Evans Wright Vlattas + Company of Norfolk VA, a firm that had completed numerous other projects on the campus, including the most recent master plan. Boston, MA-based Shepley Bulfinch Richardson & Abbott, known for its library design expertise, collaborated on the project.

The Paul Barret, Jr., Library replaces a 1953 library that was built to serve a campus population of 700. By the year 2000, however, the college had grown to more than 1,600 students and 175 faculty members. When he joined Rhodes College as president in 1999, Dr. William Troutt saw the need for a new library. A grant from the Paul Barret, Jr., Trust soon made it possible.

Construction began in March 2003 on the \$42-million, four-story Barret Library and it was completed two years later in August 2005. The Collegiate Gothic structure provides 136,000 sq.ft. (108,000 sq.ft. occupied) of space to house up to 500,000 volumes, as well as computer labs, an assistive-technology room for the visually and hearing impaired, a 32-seat viewing theater, "hang-out" spaces, a 24-hour coffee lounge and expanded reading rooms for special collections. This description, however, doesn't do justice to the scope of the final results. Ultimately, it is far more than a library – it has reorganized the college, becoming the new intellectual center of the campus. With its traditional design, the building respects the campus and the wishes of the founders to provide an aura of permanence and tradition. With its size and position, it also provides a new gateway to the west and forms a new academic quadrangle to the east.

"One of the things that is unique about this project is that it was truly informed by a master-planning process," says Jane Wright, AIA, principal, Hanbury Evans Wright Vlattas + Company. "The library achieves the three key tenets of the master plan. First, it creates a pedestrian environment – a walkable village – moving cars to the perimeter and locating the library in the heart of campus. Second, it repositions the geographic center of campus and creates a new



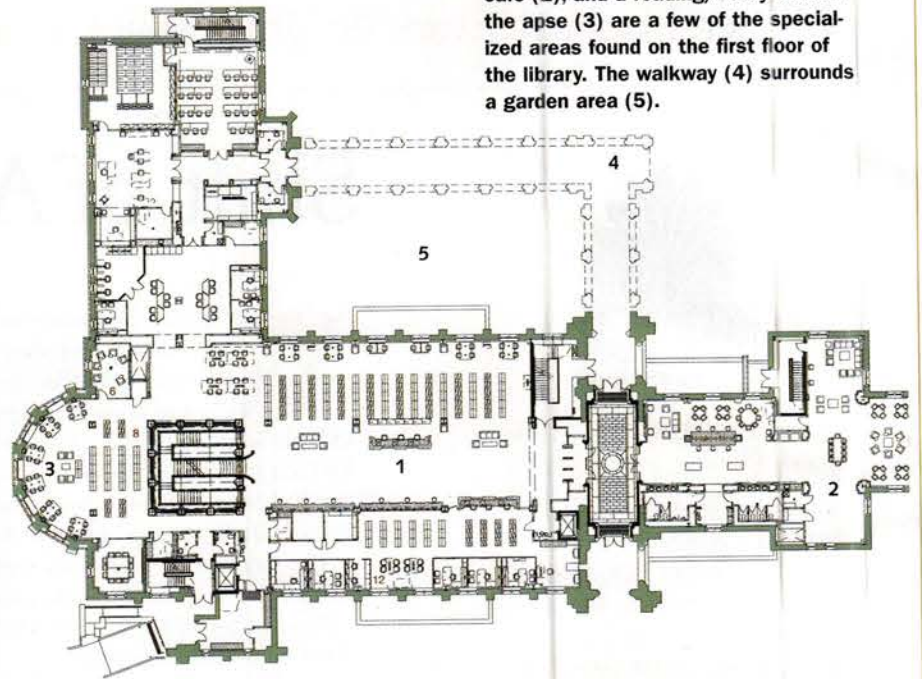
Completed in 2005, the 136,000-sq.ft., \$42-million Paul Barret, Jr., Library at Rhodes College in Memphis, TN, was built in the Collegiate Gothic style to coordinate with the tradition of the campus and to provide a feeling of permanence. Two firms – Hanbury Evans Wright Vlattas + Company and Shepley Bulfinch Richardson & Abbott – collaborated on the project. All photos: Robert Benson Photography



The south elevation shows how the 120-ft.-tall tower scales down to coordinate with the other smaller buildings on the Rhodes campus. With its position and massing, the building provides a new gateway to the campus and creates a pedestrian-friendly quadrangle.

entry. The honorific scale of the library, with the towers and architectural features, defines a new entry to the campus and creates a 'long view' terminus to an axis with a neighboring street. The tower weaves into the community as well as into the campus. Third, it creates a green quadrangle. The new library and green space knit together several buildings whose identities were previously defined by parking lots. It transforms perimeter buildings to core campus buildings, to create an academic quadrangle."

Four different locations were considered and ultimately a formerly under-utilized location at the back of the campus was selected for the new library. Two dated buildings and various parking lots were removed to make way for the building. "Location is everything," says Ralph Jackson, FAIA, principal, Shepley Bulfinch Richardson & Abbott. "This creates a crossroads where the campus had been mute. Most of the area had been given over to parking."

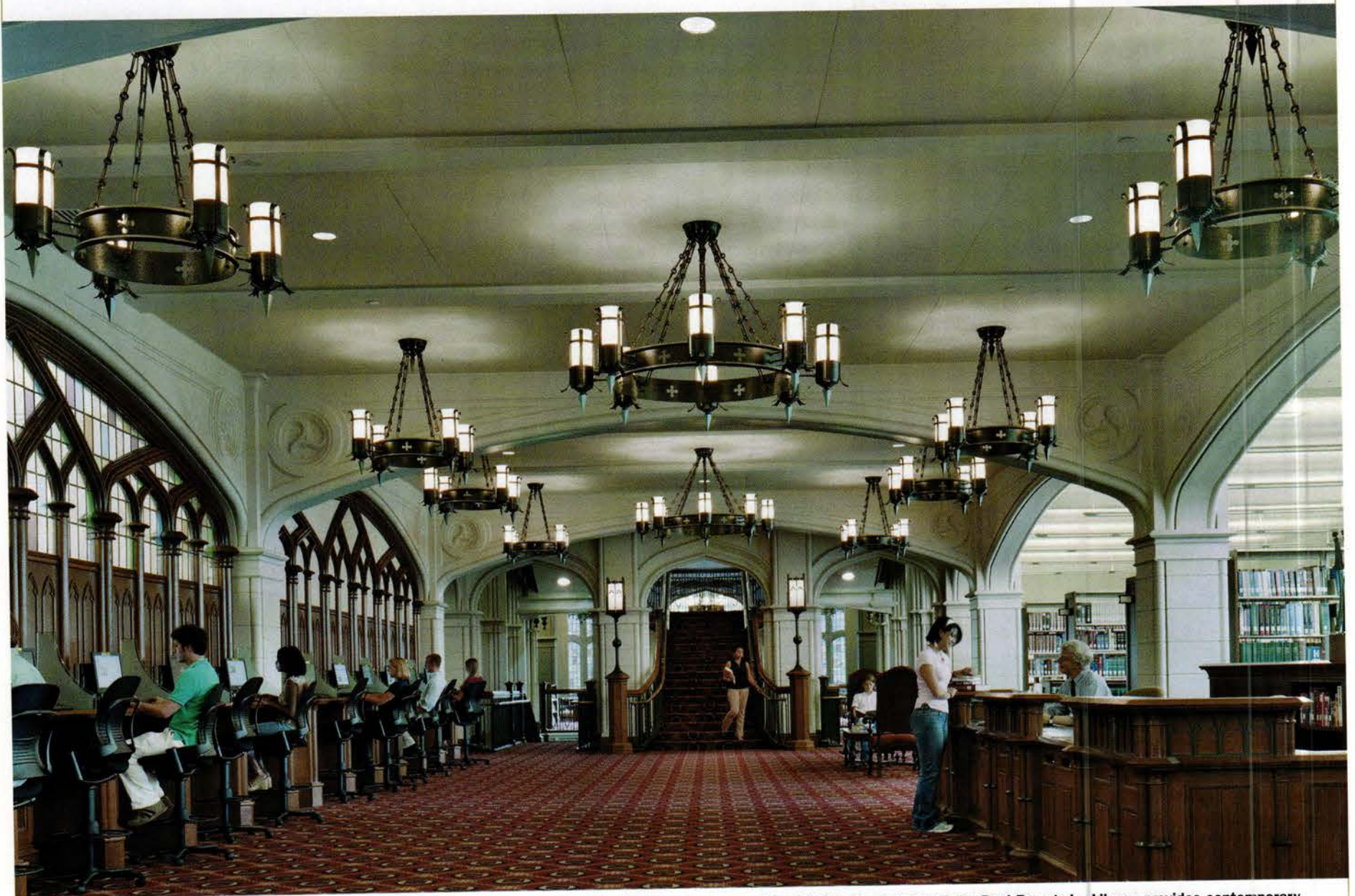


The information desk (1), the 24-hour café (2), and a reading/study area in the apse (3) are a few of the specialized areas found on the first floor of the library. The walkway (4) surrounds a garden area (5).

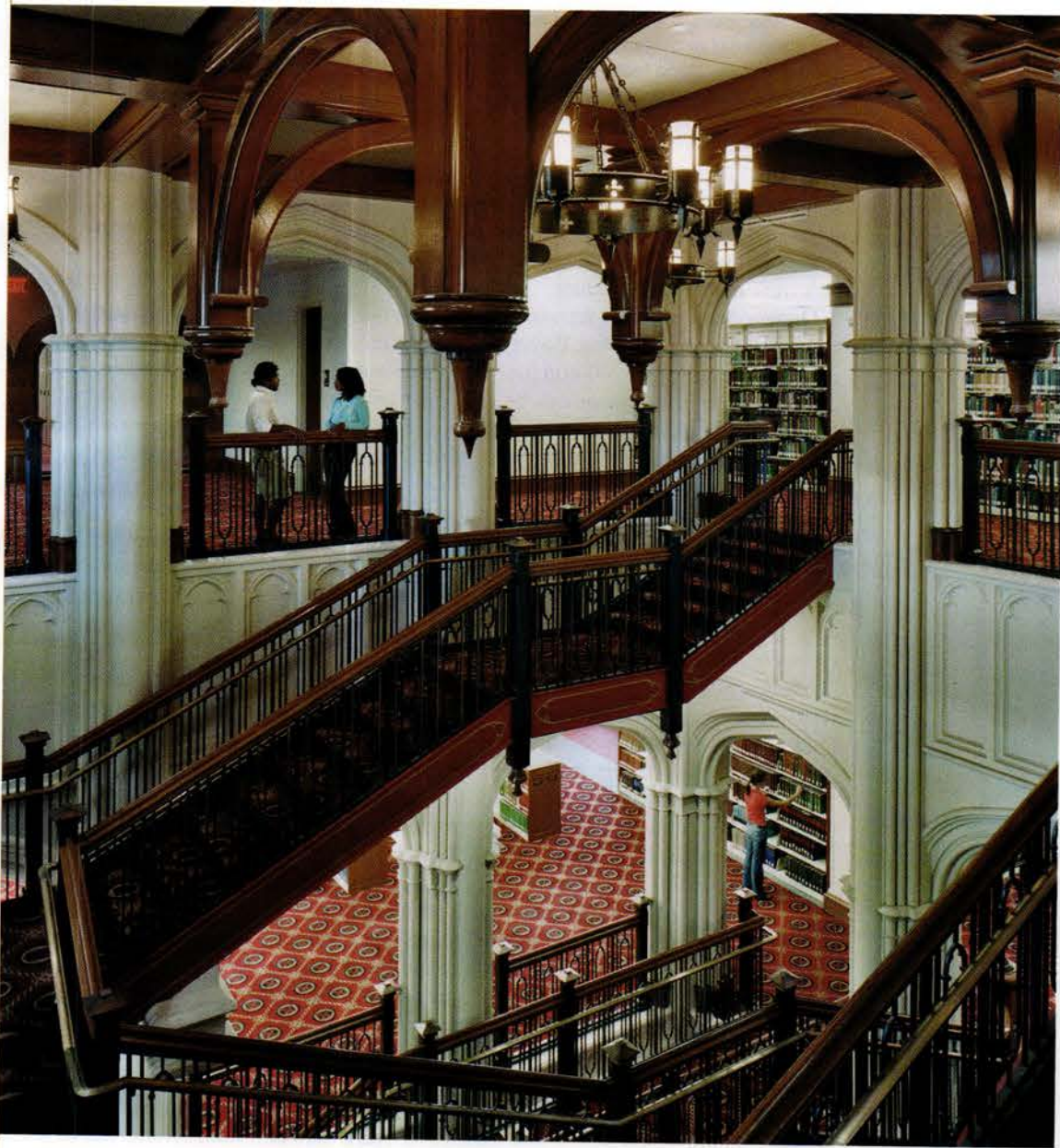
One of the challenges was placing a monumental building in the context of a Gothic village. "The library is out of scale with the buildings around it," Jackson says. "The challenge was to create a language that is true to the style and that allows one to merge the building with the buildings around it. We were building on what was at one point considered the back of the campus. With the vision that this was the new front door came the possibility of creating a building that was significantly larger in scale and more iconic. We created a large element at the center – the tower – that could terrace down and create a dialog with the buildings around it. The building is a portal of arrival that signifies that this is a new major entry to the campus."

The form of the building recalls a cathedral, with an apse, cloister, carved limestone elements and two towers. It is clad in limestone and rubble – more than 21,000 cu. ft. of Indiana limestone and 2,210 tons of rubble stone were laid in a random pattern with attention to color variations. The stone work was done by W. A. Fortner Masonry of Memphis, TN, and the limestone carving was done by Christie's Cut Stone, also of Memphis. The building is topped with a slate and copper roof.

"One of the challenges was reproducing the proportions of a Gothic building," Wright says. "We included many details that are very typical of true

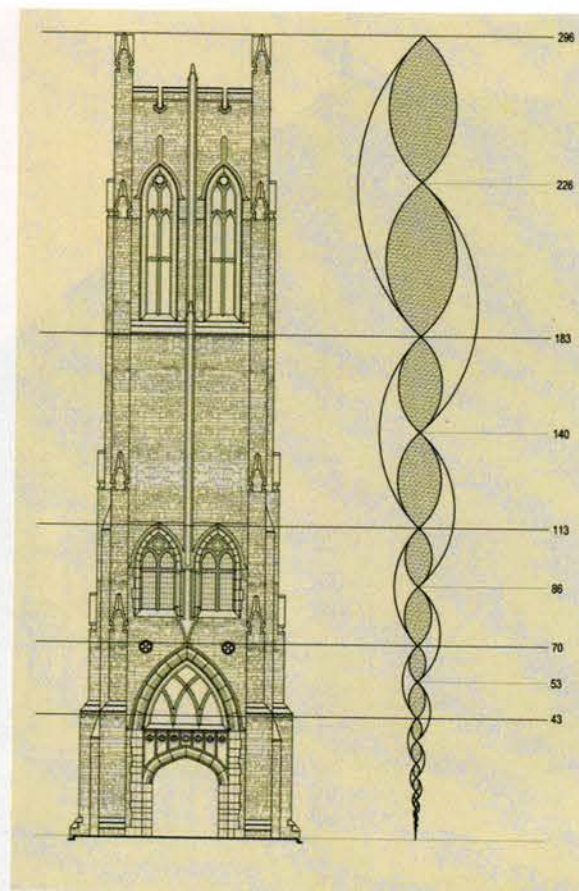


With columns, carved wood, custom carpeting with the Rhodes symbol woven into it and reproduction lighting, the interior of the Paul Barret, Jr., Library provides contemporary technology in a traditional setting. Most of the stonework is actually GFRG, but there is some plaster ornament. A bank of computers (left) provides access to the library's catalog and the information desk (right) is nearby.



Gothic structures. For example, the slates on the roof graduate in their physical size, thickness and color from the eave to the ridge. They move from earth colors at the eave to more blue tones at the ridge line to meet the sky and accentuate the height. They start out at 2 in. thick and up to 20 in. wide at the eave and go to ¼ in. thick and 6 in. wide at the ridge. Our goal was to be innovative and to explore the Gothic principles for a new structure and to make it have meaning to this particular campus." The slate roofing was supplied by Greenstone Slate of Poultney, VT, and other roofing was supplied by South Central Contractors of Memphis, TN.

One of the defining features is the main tower, which, at 120 ft., is the second tallest tower on the campus after the 140-ft. Halliburton Tower. The proportions of both the main tower and the Halliburton Tower are based on the Fibonacci series, a series of proportions found in nature, where each number is the sum of the two preceding numbers. It was discovered by Leonardo Fibonacci, a 13th-century Italian mathematician.



Above: Like the existing Halliburton Tower, the tower in the new library incorporates proportions based on the Fibonacci series. Discovered by Leonardo Fibonacci, a 13th-century mathematician, the series reveals that each number is the sum of the two preceding numbers.

Left: Made of stone, steel, iron and bronze, the grand staircase leading from the main floor to the second floor was modeled after staircases found in stately British homes.

Scaling down from the main tower is a second tower, which stands 65 ft. tall. In addition, the apse – with an interior balcony – and a cloister provide intimate details that relate to the smaller buildings on the campus. Great attention was paid to details both on the exterior and in the interior. Those carved into the stone exterior include the trivium and quadrivium above the east walkway, which had also been in the previous library. The trivium represents rhetoric, dialectic and grammar and the quadrivium represents astronomy, geometry, arithmetic and music. Symbols for the seven virtues – justice (scales), wisdom (open book), courage (sword), temperance (bridle), faith (cross), hope (anchor) and love (heart) – are carved over the west entrance.

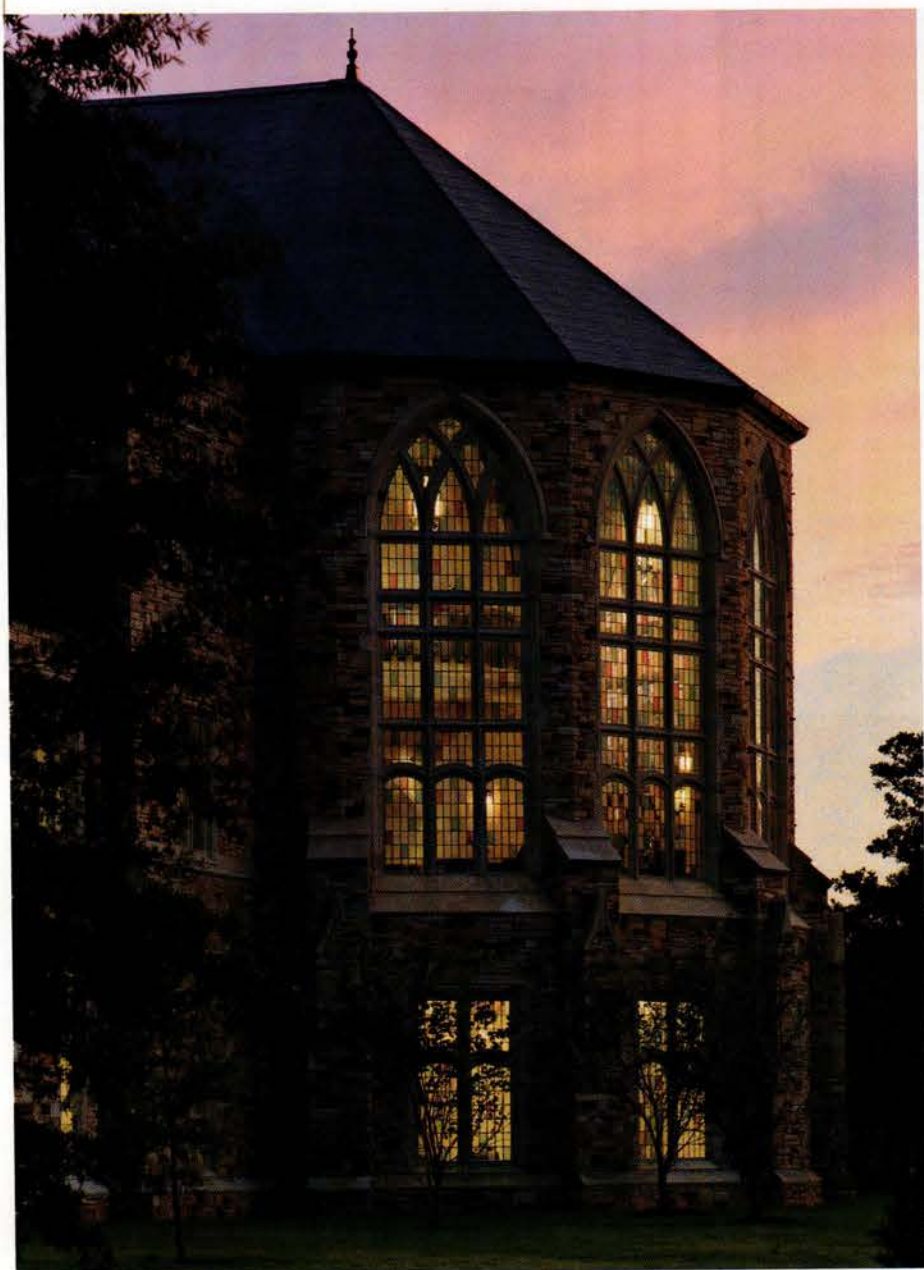
The Gothic style continues in the interior with architectural elements, furniture and material finishes. Many of these were designed by Joseph Bille, senior associate and interior designer with Shepley Bulfinch Richardson & Abbott, and by Barbara Page, ASID, of Hanbury Evans Wright Vlattas + Company. "I have always had an interest in Gothic architecture," says Bille.

"This was a wonderful opportunity to explore that style. It's not often you get the opportunity to carry the Gothic style into the interior of a building. It was a tremendous challenge and terrific fun."

Columns, arches, coffered ceilings and carved-wood panels ornament the grand public spaces. While most of the ornament is made of lightweight GFRG instead of carved stone, plaster ornament from Chicago-based Decorators Supply was also used. Symbolic details, such as the Rhodes seal, appear throughout the building, even in the crimson and gold wool carpet that was custom woven for the library. English Gothic seating and custom chandeliers continue the style. Bille also introduced a symbolic triskelion element. "This is a very typical Gothic device, often found in cathedrals and symbolic of the Trinity," he says. "A major component of the arch spandrels, this figure continues the flow from arch to column. This was an iconographic, period and stylistically appropriate choice."

One of the most significant features is the grand staircase leading from the first to the second floor. It was inspired by staircases found in stately British homes and designed by Jackson and Bille. "Made of stone, steel, iron and bronze, it is the focal point and anchor of the interior," Bille says. "The view of the library changes as you walk through."

The entry hall opens into the café and the library, allowing the café to stay open when the library is closed. Custom lighting throughout the building was supplied by Fisher Marantz Stone of New York City.



The stained-glass windows in the north-facing apse follow a standard Rhodes pattern and are similar to those in other buildings on the campus. These and other stained-glass windows, some featuring the Rhodes symbol, were created by Barbara Raby of Laukhuff Stained Glass, of Memphis, TN.

Meanwhile, in the apse, the constellation painted on the ceiling displays the stars as they would have appeared on January 1, 1849, the first day of classes at Rhodes College (at its former location). The moon was painted by John Canning Studios of Cheshire, CT, while the stars are actually gilded cut-outs that were glued to the ceiling.

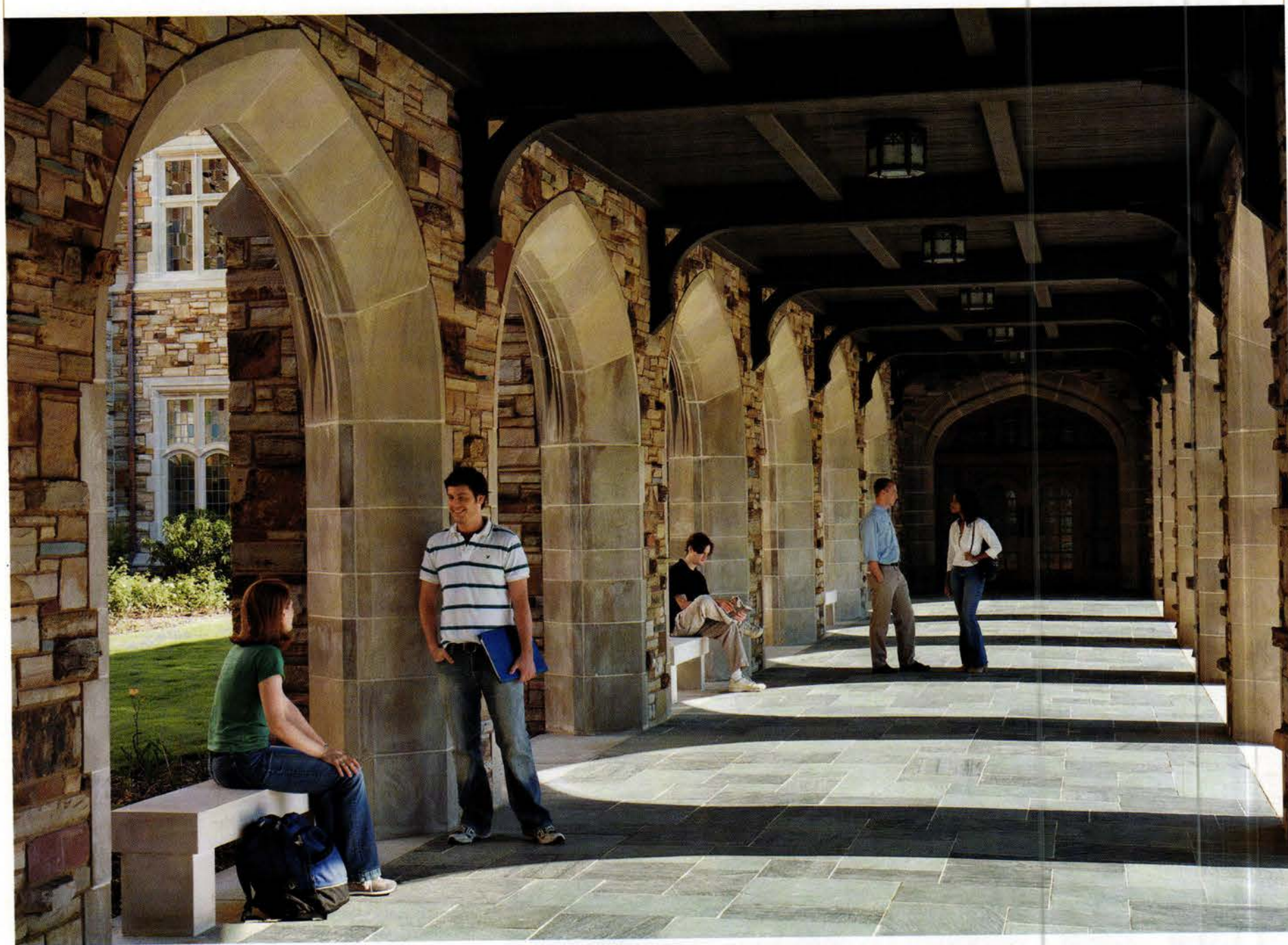
Designed not only as a repository for books, but also as a meeting place and technology center, the Paul Barret, Jr., Library includes 20 collaborative study rooms and more than 200 computers in three state-of-the-art computer labs. These labs are in areas that can be kept open after hours so students can use them late into the night when the library is closed. In addition, wireless internet access is available throughout the entire building. The café is also located in an area that can be closed off from the library so it can be open 24 hours a day.

The lower level houses the information technology staff and the library cataloging staff, as well as a media center with 12 Gothic-style listening/viewing stations. The 32-seat theater is also on this level. The main floor houses the reference and information desk in the main lobby, or nave, as it is called, and the Special Collections Reading Room. The Teaching and Learning Center is on the second floor.

Meanwhile, Barret has not forgotten about the books. Stacks are wider than they were in the previous library and are well lit. And books from other libraries – chemistry, physics, music and math/computer science – have been blended into the Barret collection. When the new library opened it had 285,000 volumes (it has the capacity for 500,000), 45,000 electronic books, 1,200 print periodicals and 90,500 microfilms.

The project has been a success from the beginning. “We have 37 buildings on campus and I’ve been involved in new construction of numerous buildings,” says Brian E. Foshee, director of physical plant at Rhodes College. “The library was by far the best project I have worked on. The entire process, from concept through construction and occupation of the building, was very smooth. The project team produced a good design and a very usable building.”

“It has re-centered the entire academic community at Rhodes,” says Wright. “It’s amazing for a building to have that much civic energy. It has truly become the heart and intellectual community of the college.” In appreciation of her work at Rhodes, the college honored Wright in 2005 with the Algernon Sydney Sullivan Award, which is presented annually at Rhodes to two students and one non-student who have given selflessly to the college. — *Martha McDonald*



On the east side of the building, a walkway skirts a rectangular garden and provides a meeting area.

Restoration & Renovation

Winner: Hartman-Cox Architects



Project: Donald W. Reynolds Center for American Art and Portraiture, Washington, DC

Architects: Hartman-Cox Architects, Washington, DC; Warren Cox, partner in charge; Mary Kay Lanzillotta, project architect

Contractors: Hensel Phelps Construction Co., Greeley, CO; Grunley-Walsh, Rockville, MD; James G. Davis Construction, Rockville, MD; William V. Walsh Construction, Rockville, MD

Construction Management Consultant: Bovis Lend Lease, Washington, DC

Patent Renewed

It has been called “that noblest of Washington buildings” (Walt Whitman, 1863) and “an expression of America’s creative genius and technical superiority” (historian Charles J. Robertson, 2006). The 1830s temple at 8th and F Streets NW in Washington, DC, has gone through phases as the U.S. Patent Office, a “museum of curiosities,” the headquarters of the Department of the Interior and Civil Service Commission and, for a few years, as a Civil War hospital. Today, as the Donald W. Reynolds Center for American Art and Portraiture, it is the city’s finest Neoclassical museum. Its recently completed restoration and renovation, led by Washington, DC-based Hartman-Cox Architects, has set a new national standard for resourceful preservation – no small feat in a two-block-square building that has been shaped by half-a-dozen architecture firms over the past 170 years.

“It was a Rubik’s Cube of different architects’ work, and we had to come up with different approaches for each section,” says Mary Kay Lanzillotta, the project architect for the \$300-million, 13-year overhaul of the Reynolds Center. “Nothing here is plumb, true, level, square or the same. Every time we opened a chimney or a wall, we didn’t find what we’d expected or wanted, dictating a new creative response at each turn.” Partner Warren Cox adds, “It was both a privilege and somewhat intimidating to be entrusted with a building as historically important and of the quality of the Old Patent Office Building. As the work of some of our greatest architects, and one of the most important Greek Revival buildings in America, it was an architectural education in itself.”

The quirks and surprises throughout the 382,000-sq.-ft. expanse are partly due to its warring original designers and patrons. In the early 1800s, the Patent Office required inventors to submit prototypes, each measuring less than a cubic foot. The collection quickly outgrew the office’s original home, a 1790s former hotel. That brick Federal structure burned in 1836 and took many of the models and records with it. Congress anxiously held a competition for a fireproof replacement office at an F and G Street site, where master planner Pierre Charles L’Enfant had envisioned either a cathedral or a “heroes’ pantheon.”

William Parker Elliot (1807–1854), an obscure patent clerk turned architect, won the contest with a temple-like proposal, mostly designed by his better-known bosses, Ithiel Town and Alexander Jackson Davis. To flesh out their basic elevations, President Andrew Jackson appointed the country’s first native-born architect, Robert Mills (1781–1855). He ended up “a hero and a martyr of the Patent Office Building,” writes Charles J. Robertson in a new history of the structure, *Temple of Invention* (Smithsonian/Scala, 2006).

Elliot, though he never completed a building in his career, felt slighted by Jackson’s choice and spent years stirring up trouble for Mills among politicians and journalists. Mills was accused of under-reinforcing walls and arches and overpaying contractors, not to mention having bad taste: Elliot ranted in one newspaper about Mills’ “bare and naked factory-like walls.” Congress let Mills finish half the construction, then turned the job over to Thomas U. Walter, a less visionary but quite competent architect – who also went on to complete Mills’ Treasury Building and Post Office in Washington, DC.



The former U.S. Patent Office, now the Smithsonian’s Donald W. Reynolds Center for American Art and Portraiture, was built in phases between the 1830s and 1860s to designs by Robert Mills and Thomas U. Walter. Earlier sections in ruddy Aquia sandstone (left) speak the same Classical language as the later white-marble wings. All photos: Bryan Becker



After an 1877 fire, German-born architect Adolf Cluss rebuilt gallery sections with riotous Victorian ornament that foreshadowed Art Nouveau.



A star-pattern skylight trimmed in basket-weave red panes crowns an 1870s marble-pilastered foyer.

Despite such controversies, the resulting building envelope was somehow harmonious. The early sections, in ruddy Aquia sandstone (from a government-owned quarry in Virginia), blend with later white-marble wings. On each elevation, end pavilions (with or without pediments) flank Doric porticoes – either octastyle or hexastyle, with or without staircases.

The interior, however, gradually turned into “a variegated treat,” according to a recent *Washington Post* review of the Reynolds Center. Mills had favored lightly ornamented piers and columns and groin vaults, while Walter preferred shallow barrel vaults, and both men specified pale stone. They tucked workshops on the ground floor and placed offices on the piano nobile, filling the top story’s skylighted double-height galleries with vitrines for patent models. The north and west wings’ upper floors burned in 1877, and a German-born architect, Adolf Cluss, was hired to design replacements. Cluss

also persuaded Congress to fund renovations in the south wing’s upper floors. He let rip with textures and colors: leafy cast-iron brackets, bas-reliefs of goddesses and inventors, stained glass, scagliola pilasters and encaustic floor tiles.

Large parts of the visions of Mills, Walter and Cluss vanished in the early-20th century as government departments carved out ever smaller offices. Robertson reports that dropped ceilings with fluorescent fixtures concealed skylights, “elevators were punched through masonry vaults, and ductwork was run through stairways.” The interiors were uniformly coated in linoleum and green paint. By the 1950s, the disfigured building was slated to make way for a parking lot. President Eisenhower instead turned it over to the Smithsonian, which allotted a third of the space to the National Portrait Gallery and the rest to the American Art Museum. The architects responsible for the 1960s adaptive reuse, notes Lanzillotta, protected much of the historic fabric. But she still faced numerous urgent problems (including bursting pipes) and chronic conditions (such as worn-out, inflexible HVAC) when the project began 13 years ago.

Once the two-acre copper roof was repaired, with replicated gable or disk skylights, contractors steam-cleaned and repaired the stone skin. In place of rotting 1960s pine sash on the building’s 588 windows, the crews installed mahogany TDLs with low-e, UV-filtered inner panes and an outer layer of mouth-blown glass from Poland. “The ripples outside keep the building from having that dead, mirrored look,” Lanzillotta explains. The galleries likewise don’t look over-restored. In the mile-long trail of enfilade rooms, some gouged stonework and patches of un-restored marbleizing and stenciling remain exposed, and one window frame is still graffitied: a soldier carved his initials, C.H.F., in 1864.

“Museums tend to expect a brand-new immaculate space, but we wanted to let the history read through here,” explains Joy Louise Jordan, design manager for the Smithsonian. To reinforce the message of time’s visible passage, Hartman-Cox fronted the museums’ communal conservation center in glass. Conservators labor over artworks and artifacts in plain sight,



Cast-iron piers on a marble gallery floor support a mezzanine with cast-iron fluted columns.



Left: The National Portrait Gallery occupies the piano nobile's groin-vaulted galleries with stocky Doric columns.

Below: The Luce Foundation funded the mezzanine's publicly accessible vitrines full of thousands of American artworks and artifacts.

and occasionally come out to explain what they're microscopically analyzing or bathing in solvents. "Visitors sometimes stand there watching in awe," Jordan reports. A few yards from the labs, the Luce Foundation funded publicly accessible vitrines and pneumatic drawers for thousands of pieces of American art and furniture. The drawers whoosh open at the push of a button, revealing the likes of cameo portraits or medals. "For kids and for adults, it's like opening a present each time," Jordan says.

Amid all the transparency, Hartman-Cox invisibly inserted mechanical equipment. At either side of Mills' generous arches are *poches*, useful crannies for ducts, pipes and conduit. Bathrooms originally stationed at far ends of hallways are now clustered near central elevators, and mechanical equipment occupies the former bathrooms. A pair of John La Farge stained-glass windows in peacock patterns is displayed against what appears to be a natural light source; the beams are actually incandescent, and a data closet lurks behind the windows.

Although Hartman-Cox kept the many original architects' work in the limelight, Lanzillotta's teams did leave their own tiny stamps on the building. On some replacement stained-glass panes in Cluss' wings, Lanzillotta says, "we etched the dates of the work under the cameos between panes. We wanted to help the next generation understand all that we've done, rethinking every inch of this place. It's been a rare honor and a privilege to work on the building, and it's been exciting to bring in the public to see the results of all our careful decision-making, all our sleepless nights over the years. Everyone who worked on this project embraced it. They talk about how they'll bring their grandchildren here." — *Eve M. Kahn*



Robert Mills modeled a cantilevered double staircase's columns after precedents on the Temple of Apollo at Delos.



On the museum complex's 588 windows, scrims, low-e glass, and UV filters protect artwork and objects.

*Adaptive Reuse*Winner: **Commonwealth Architects**

Project: 1840 West Broad Street,
Richmond, VA

Architect: Commonwealth Architects,
Richmond, VA; Robert S. Mills, AIA,
principal; Kenneth W. Pope, AIA,
NCARB, project architect; Kitisak
Ashley, architectural designer;
Bryan Clark Green, PhD, architectural
historian

General Contractor: Trent
Construction, LLC, Richmond, VA

In Character

“Quality is remembered long after price is forgotten.” So read a sign on the showroom floor of the Atlantic Motor Company car dealership at 1840 West Broad Street in Richmond, VA, before the building was vacated in the mid 1980s. This motto, once descriptive of the dealership’s automobiles, may be applied to the rehabilitation of the building as well. In 2004, Richmond-based Commonwealth Architects set out to transform the dilapidated two-story former dealership into retail and office space.

The 19,600-sq.ft. trapezoid-shaped building – designed by Richmond-based architect Albert F. Hunt with Bascomb J. Rowlett and constructed in 1919 – suited the needs of the automobile sales and repair industry along this urban corridor. Its two stories were occupied by a main showroom on the south side and garage areas and shops on the west side. An alley behind the north façade provided access to a few service entrances and garage bays. Though its function changed over the years, from various automobile dealerships to appliance-sales, dry-cleaning and t-shirt graphics companies, the historic fabric of the building remained untouched. When Commonwealth Architects commenced work on the project, 1840 West Broad Street was severely run down but showed signs of having good architectural bones.

To adapt the space to retail and office uses, Commonwealth Architects designed a rehabilitation plan for both the exterior and the interior as well as extensive site upgrades. The first order of business was the addition of a parking lot to create a usable site. From the City of Richmond, Commonwealth Architects, along with the civil engineer and landscape architect, co-opted an adjacent piece of land – a trapezoid-shaped traffic island to the west of the building that for the first half of the 20th century was occupied by a building owned by The C.F. Sauer Company (also the owner of 1840 West Broad Street). That building was demolished by the city in the 1960s and the land was left unoccupied for many years.

“This was one of many instances during the project in which we turned impediments into advantages,” says Ken Pope, AIA, project architect for Commonwealth Architects. “In this case, the road alignment had created a confusing traffic situation and greatly reduced the parking in the area.” The intersecting street was closed and the land was captured for parking. “It was a win-win situation,” says Pope. “The city wanted to improve the streetscaping and we wanted to provide a parking lot and improve access to the main entrance.”

Now a parking lot, the once deserted traffic island is no longer a blight on the neighborhood. Richmond-based Higgins & Gerstenmaier Landscape Architects designed the site elements, which include metal fencing and bollards, brick paving, a wood trellis and new shrubbery and trees. Historically styled, post-mounted lanterns, designed and fabricated by Sternberg Lighting of Roselle, IL, were also installed.



Above: Construction lasted almost a year – from February to December 2005 – for the restoration of a two-story, 19,600-sq.ft. former car dealership in Richmond, VA. Richmond-based Commonwealth Architects replaced the roof, re-pointed the brick and replaced the windows and doors. Interior work was also carried out. The building is now used for offices and retail shops. Photo: Lee Brauer Photography ©2006



Left inset: Originally designed in 1919 by Richmond-based architect Albert F. Hunt with Bascomb J. Rowlett, the building housed the Atlantic Motor Company and other car dealerships and various businesses until the mid 1980s. The highlights of the showroom are its terra-cotta floor tile and mezzanine. Photo: courtesy of Commonwealth Architects

Right inset: During the building’s vacancy, it fell into disrepair. However, the historic fabric of the building was never touched. Photo: courtesy of Commonwealth Architects



1840 West Broad Street is located on a trapezoidal corner site, but one that didn't provide much parking. The city gave the building's owner an adjacent traffic island that was converted into a parking lot and the intersecting street was closed to traffic. Site plan: Higgins & Gerstenmaier Landscape Architects



Richmond-based Higgins & Gerstenmaier Landscape Architects designed the landscaping, which includes metal fencing and bollards, brick paving, a wood trellis and new shrubbery and trees. Historically styled, post-mounted lanterns, designed and fabricated by Sternberg Lighting of Roselle, IL, were also installed. Photo: Lee Brauer Photography ©2006

Like many of Commonwealth Architects' projects, the rehabilitation utilized both federal and state historic investment tax credits to aid in financing, which made the project more economically viable. This mandated that the firm comply with the Secretary of the Interior's Standards for Rehabilitation. "Contrary to what many people think, we didn't feel tied down or held back by the standards," says Bryan Clark Green, PhD, architectural historian with Commonwealth Architects. "Too often, people see them as a disincentive, but we view them as just the opposite. The standards promote private investment, especially in historic urban areas, which is great. They encourage consistency in our work, as well as high standards and the pursuit of long-term solutions."

Commonwealth Architects follows these principles with all projects. "The goal at all times," says Green, "is to return the historic character of the building using the gentlest means possible." To do so, he elaborates, the firm "works to retain as much historic building material as possible and make any new interventions compatible, yet distinct from the historic fabric."

Exterior work was extensive, but did not compromise the historic integrity of the building. The original brick façade was re-pointed, where necessary, with traditional lime-based mortar. For repairs around the windows and doors, the contractor salvaged bricks from a retaining wall at the rear of 1840 West Broad Street. "The brick was a perfect match," says Green. "It turns out that the wall of that small structure was probably salvaged from the Sauer headquarters once located on the side of the traffic island, which was built at the same time as the building we were rehabilitating."

Armed with original building plans and some historic images, Commonwealth Architects restored the windows, few of which were original. "The large storefront windows had been replaced over time with inappropriate aluminum-framed panes that were narrower than the originals," says Pope. "For the windows on the south façade, we specified insulated glass in the original size." The true-divided-lite windows above the storefronts were replaced and the wood frames were rehabilitated and re-glazed using original glass, some of which had survived. On the west elevation, the steel window frames were cleaned and rehabilitated in place and re-glazed with clear glass. "They were originally glazed with textured, industrial glass, but we used clear glass to promote visibility," Pope explains. All of the windows were retrofitted with internal storm windows from the Richmond-based Thermo-Press Corporation in order to improve energy efficiency without sacrificing the look of the windows from the exterior.

Other glazing at 1840 West Broad Street included new skylights. "We specified gable-end glass skylights that are similar to the historic ones shown in the original building plans," says Pope. They allow light to penetrate the new office spaces planned in the former storage areas. Before the skylights were installed, however, the badly damaged asphalt roof was removed and replaced with a 3-ply built-up roof including a modified granular cap-sheet roof.

Few of the historic exterior entrances remained and the only original exterior garage door was found to be rotten. The remainder of the historic automobile entrances had been replaced with overhead coiling metal doors that were insensitive to the character of the structure. While the historic door was not salvageable, Commonwealth Architects used it as a model to replicate new doors. "We wanted to design new garage doors in the style of the historic one and those recorded in the drawings – barn-type, double-leaf sliding doors," says Green. "However, for tax-credit purposes, they needed to be recognizable as newly introduced architectural elements, so we created hinged instead of sliding doors and used mahogany instead of white



The old automobile showroom (above) had suffered water damage caused by leaks in the roof, necessitating the replication and reinstallation of plasterwork. New steel beams were added to the renovated space (left) and the ductwork was moved to the attic. The terra-cotta floor only required wet-mopping to return it to its original sheen. Before photo: courtesy of Commonwealth Architects; after photo: Lee Brauer Photography ©2006

On the mezzanine level, Commonwealth Architects mounted tempered glass in extruded-aluminum brackets atop the restored original balustrade. This meets building code while simultaneously retaining the historic character of the building by being unobtrusive.

Before photo: courtesy of Commonwealth Architects; after photo: Lee Brauer Photography ©2006

pine." Steel canopies were designed for entrances on the west and north.

Just as the garage doors serve as a reminder of the building's past use, so does the showroom. The former showroom is a two-story space with a mezzanine as its defining feature. The room's plaster walls, columns and cove ceiling were repaired and rehabilitated. "The existing ceiling was badly damaged by water and had collapsed," says Green. "We also needed to repair or replace the joists to ensure the structural integrity of the building." No restoration work was needed for the unique terra-cotta floor tile; a wet-mop did the trick.

Part of the effort to return the showroom to its original appearance was to re-create the decorative-plaster ceiling panels. These rectangular and trapezoidal profiles were documented before removal of the damaged ceiling and rebuilt after the new ceiling was installed. Lighting in the showroom, provided by Richmond-based Reynolds Lighting Supply, was designed to fit the style of the building. "We didn't have any documentation that told us what the original lighting looked like," says Green, "and the lighting that was there in 2004 was pretty bland fluorescent strip fixtures."

The mezzanine level, accessed from the showroom by two parallel staircases, features a restored balustrade with turned posts. The existing railing did not meet building code and needed to be raised 11 in. for safety reasons. Commonwealth Architects' unique solution was to mount tempered glass in simple extruded-aluminum brackets atop the balustrade. "We started out with a steel pipe rail," says Pope, "but no one was thrilled with the aesthetic so we went back to the drawing board. This solution doesn't visually detract from the historic character of the space. One can only see the addition when close up."

One of the staircases from the showroom provides access to the old repair department behind the north wall of the showroom. Because the space was never well lit, Commonwealth Architects planned it for functional purposes, such as bathrooms and meeting rooms, which are shared between the south and north tenants. Between the old repair and storage



rooms is a dividing wall with old metal sliding doors that are wide enough for cars. The walls and ceiling beams had been whitewashed, but Commonwealth Architects uncovered colorful terra-cotta walls and wood beams. "The whitewash was easy to remove," says Green, "but we had to be careful in restoring the terra cotta, because there were a lot of holes to fill."

Old automobile storage rooms were adapted as offices for the new tenants, which include the general contractor on the project, Trent Construction, LLC, and an architecture firm, BCWH Architects. "The floor remains mostly open, with only 6-ft. partitions where needed," says Green. "The dividers are not tied to historic walls and are easily reversible at a later date." For conference and storage areas, full-height partitions were constructed, but they consist of glass transoms above 8 ft. to retain the character of the historic space.

Though it is no longer an automobile dealership, 1840 West Broad Street's style was preserved in the rehabilitation. It took a creative architecture firm, fine craftspeople and a very committed and forward-thinking client. The building's owner has been headquartered across the street from 1840 West Broad Street since 1911. It owns many other modest buildings and traditional houses in the neighborhood and has a substantial investment in the community. "We were very fortunate to work with Sauer Properties," says Green. "The Secretary's standards keep everyone in check, but our client was already thinking long-term." Pope adds, "A lot of the credit goes to Brad Sauer. At every fork in the road, he pushed for the right solution and not the cheapest and fastest one."

The rehabilitation of 1840 West Broad Street was completed in less than one year for \$3.6 million. It is now listed on the Virginia Landmarks register and the National Register of Historic Places. Commonwealth Architects believes that modest buildings like 1840 West Broad Street are the backbone of American communities and is currently designing another one with Sauer Properties, also an historic investment tax-credit project – an old factory a few blocks from the old car dealership. — Hadiya Strasberg



Dividing the north and south offices is a terra-cotta wall that was stripped of whitewashing and restored to its original color scheme. The metal door is another historic relic but is now fixed in place. Photo: Lee Brauer Photography ©2006



Call for Entries

2008 PALLADIO AWARDS

Honoring excellence in traditional commercial & civic design

Co-produced by *Traditional Building* and *Period Homes*
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Categories

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 30,000 sq.ft.

New Design & Construction – more than 30,000 sq.ft.

Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards, sponsored by *Period Homes* magazine,
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Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT, – at the annual Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the June 2008 issue of *Traditional Building*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program go to

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Historical Products Showcase

Bathroom Machineries, DEA

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

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

Write in No. 1725 for plumbing; 5860 for hardware



Bathroom Machineries, DEA, manufactured this low-flush toilet in an historically accurate reproduction of a classic 1910-style water closet.

Castle Metal Products

847-806-4540; Fax: 847-806-4541
www.castlemetalproducts.com
Elk Grove Village, IL 60007

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800-233-3907; Fax: 815-895-8035
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Sycamore, IL 60178

Manufacturer of litter receptacles, planters, bollards & custom concrete products: more than 20 bench styles & sizes; ipe lumber, recycled plastic & concrete seats & backs.

Write in No. 2090



Doty & Sons manufactures a complete line of concrete site furnishings, including the Morrison Litter Receptacle, which has a hinged lid, three litter entries and a 23-gal. plastic liner.

Eron Johnson Architectural Antiques

303-777-8700; Fax: 303-777-8787
www.eronjohnsonantiques.com
Denver, CO 80203

Supplier of more than 10,000 items from 38 countries: 17th to 19th-century architectural building artifacts: columns, doors, fireplaces, stained glass, ironwork & more.

Write in No. 1874



This door is one of more than 10,000 antiques available from Eron Johnson Architectural Antiques.

Evelyn Tully Costa LLC

718-789-1847; No Fax
www.evelynproductions.com
Brooklyn, NY 11225

Landscape services: design, installation & consultation.

Write in No. 1901



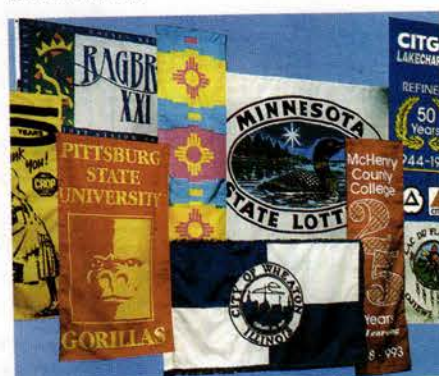
When designing this garden, Evelyn Tully Costa used natural stone to create the bench and pathway.

Flag Factory

800-868-7111; Fax: 704-289-6857
www.flagfactory.com
Monroe, NC 28110

Manufacturer & supplier of flags, banners & poles: American, foreign, scholastic, corporate, festival, main street & streetscape; attention-getting colors; durable for many seasons; custom; more than 92 years.

Write in No. 479



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Frank Morrow Co.

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

Designer & manufacturer of more than 6,000 ornamental metal trims: embossed banding & perforated gallery; decorative stampings include leaves, flowers, husks, bobeches, animals, motifs & more; grey-iron castings.

Write in No. 1220



This metal trim design, model #F8510-2 from Frank Morrow Co., measures 4.185 in. wide.

Goodwin International

714-241-0942; Fax: 714-241-1874
3121 S. Oaks 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



The Mediterranean Series from Goodwin International includes these pots, fashioned in Italian terra cotta.

Jansen Ornamental Supply

800-423-4494; No Fax
www.jansensupply.com
El Monte, CA 91733

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

Write in No. 1812

Jaz Products

805-525-8800; Fax: 805-525-8808
www.jazproducts.com
Thousand Oaks, CA 91359

Manufacturer of polyethylene planters: durable & lightweight; the look of terra cotta; other colors available; 10-year limited warranty.

Write in No. 3170

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

Kwick Kleen Restoration Products

888-222-9767; Fax: 812-882-3866
www.kwickkleen.com
Vincennes, IN 47591

Manufacturer of Sun Block, a sun screen for wood: protects wood from ultraviolet rays; for interior & exterior applications.

Write in No. 1865



Kwick Kleen Restoration Products' Sun Block protects wood from the sun; it can be used in both interior and exterior applications.

Martin Pierce Hardware, Inc.

800-619-1521; Fax: 323-939-0366
www.martinpierce.com
Los Angeles, CA 90016

Manufacturer of door & furniture hardware: oil-rubbed bronze, hot-patina bronze & stainless steel; variety of styles.

Write in No. 1885



Martin Pierce crafted these Hedgerow Heroic door pulls.

Nixalite of America, Inc.

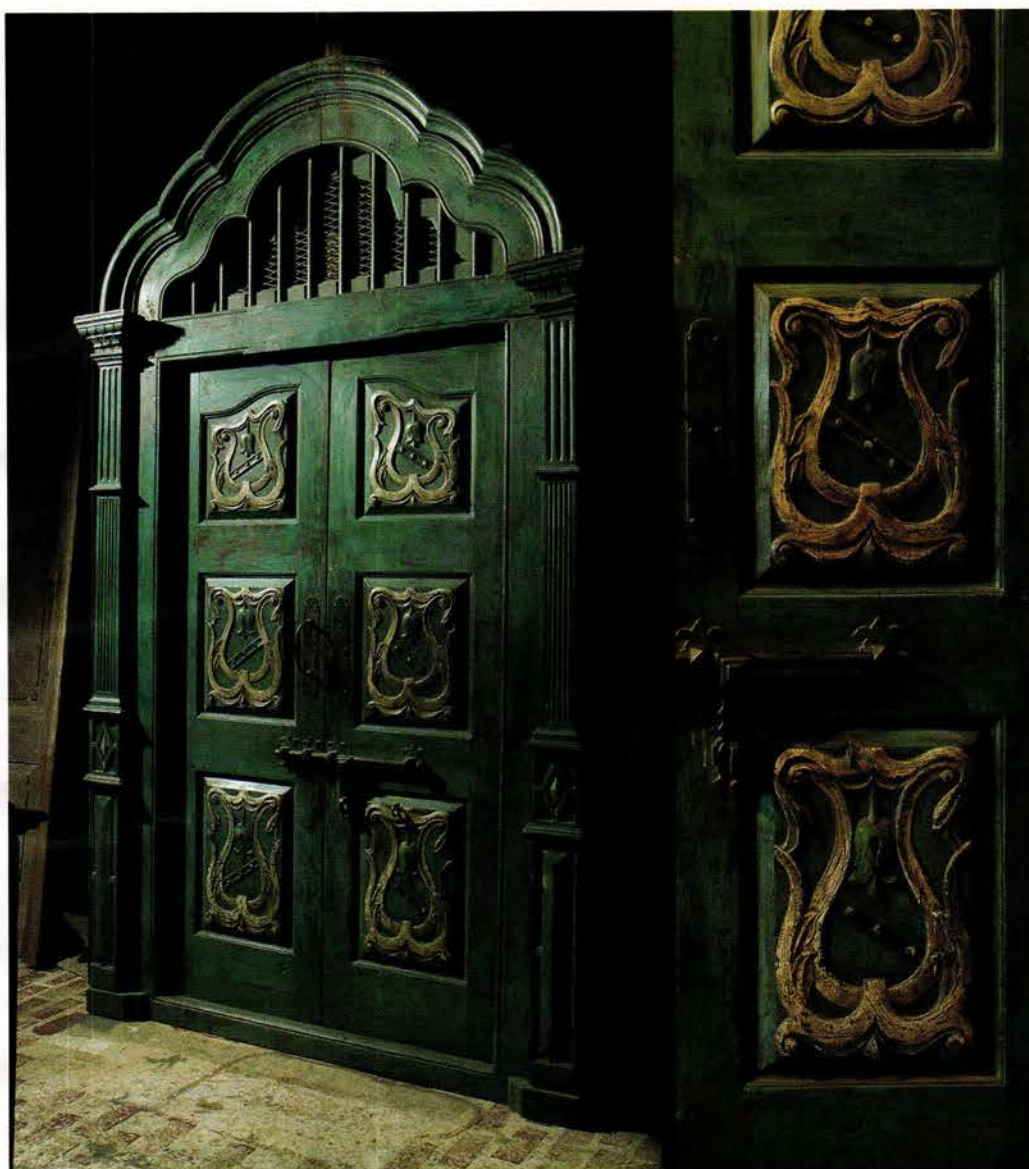
800-624-1189; Fax: 309-755-0077
www.nixalite.com
East Moline, IL 61244

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

Write in No. 370



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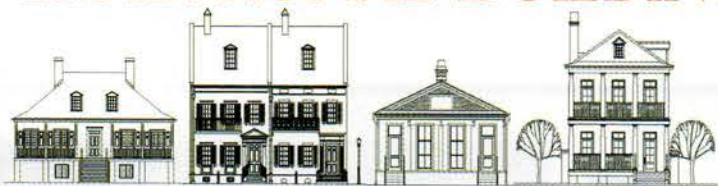
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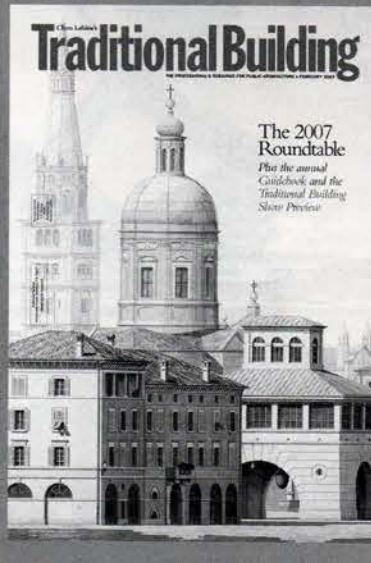


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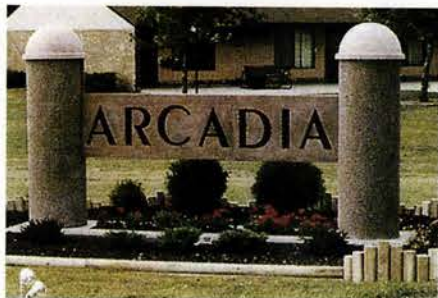


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Petersen Mfg. Co.

800-832-7383; Fax: 712-263-5090
www.petersenmfg.com
Denison, IA 51442

Manufacturer of site furniture: fountains, pavers, tables, benches, waste receptacles, bollards, street lighting, tree grates, planters, ash urns & drinking fountains; concrete & steel; specifications for security barriers.

Write in No. 2576

Phelps Company

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

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

Write in No. 6001



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

Reggio Register Co., The

978-870-1025; Fax: 978-870-1030
www.reggioregister.com
Leominster, MA 01453

Manufacturer of grilles & registers: for forced-air & high-velocity systems; cast iron, brass, aluminum, zinc & wood; handcrafted to last for generations.

Write in No. 5810



This decorative grille from Reggio Register is patterned after traditional Victorian designs.

Remains Lighting

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

Importer & distributor of traditional lighting fixtures: thousands of antique chandeliers & sconces restored; some made by 19th- & 20th-century designers such as E.F. Caldwell & Co.; new wall & ceiling fixtures; UL listed.

Write in No. 792



Remains Lighting supplies many styles of chandeliers, sconces and pendants.

Signature Hardware

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

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

Write in No. 1376



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www.snogem.com
McHenry, IL 60050

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Write in No. 1015

Texas Metal Industries, Inc.

800-222-6033; Fax: 800-472-3807
www.txmetal.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, lampposts & urns; aluminum, cast iron & forged steel.

Write in No. 9430



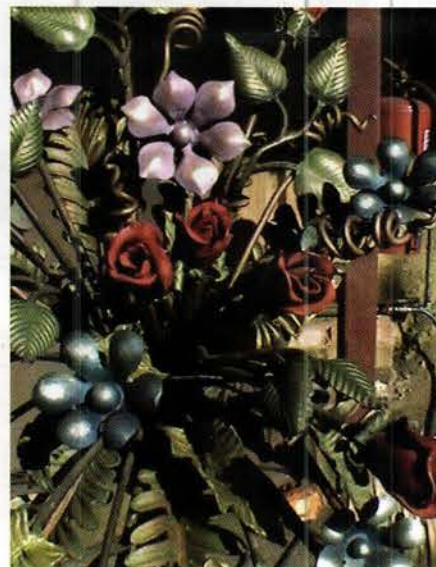
Texas Metal supplied the balusters and railings for this curved staircase.

The Wagner Companies

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

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Write in No. 8035



The Wagner Companies offers Baroque Art Gilders Paste, a collection of waxes, resins and pigments for decorating iron, wood, pottery, etched glass, sculpture and other elements.

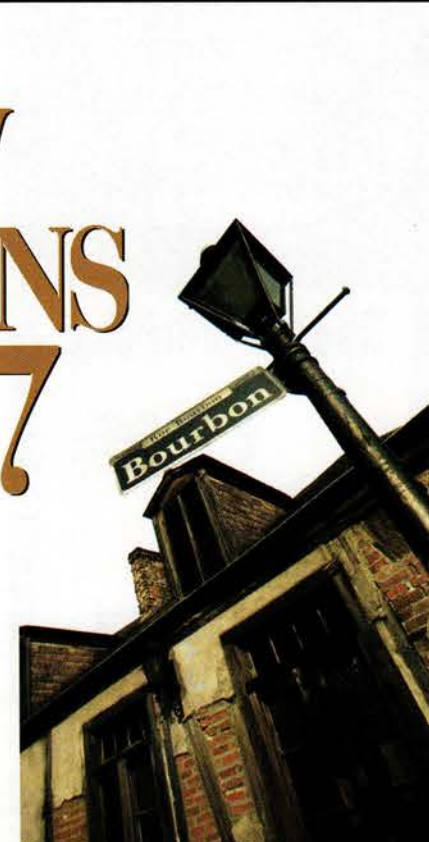
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www.bestofmissourihands.org
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Art studio: signs, sculpture, wood carvings, decorative painting & gilding; custom designs; restoration, replication & refinishing; professional-opinion replacement cost estimates for insurance purposes.

Write in No. 821



"Fall" is one of four statues from Architectural Pottery depicting the seasons; it stands 90 in. tall and is 24 in. wide x 20 in. deep.

Architectural Pottery

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

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.

Write in No. 20

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800-835-4400; Fax: 800-835-4403
www.outwater.com
 Bogota, NJ 07603

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

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815-732-7777; Fax: 815-732-7475
www.harryspell.com
 Oregon, IL 61061

Manufacturer of cast-bronze sculpture: pick-up, conservation, restoration & installation; moldmaking, patination, fabrication, off-site laser scanning & digital sculpting; etchings & prints through Adagio Fine Art Gallery.

Write in No. 2705

Authentic Provence, Inc.

561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
 West Palm Beach, FL 33401

Importer & distributor of antique hand-carved stone garden ornament: French limestone & Italian marble; antique gates,

wrought-iron & wood gates & trellis; hand-sculpted fountains, plaques, terracotta planters, gazebos & pavilions.

Write in No. 8163

Ball & Ball Hardware

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

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

Write in No. 2930

Bill's Custom Metal Fabrications, Inc.

516-333-3562; No fax
www.ironcrafters.com
 Westbury, NY 11590

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

Write in No. 1270

Boston Valley Terra Cotta

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

Custom fabricator of architectural terracotta 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

Bovard Studio, Inc.

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

Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; protective glazing systems; replicates lost stained-glass windows; faceted glass; mosaics; hand-painted kiln-fired original art glass.



Bovard Studio created the stained-glass San Damiano Cross for St. Patrick's Chapel in Denison, TX.

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 painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning.

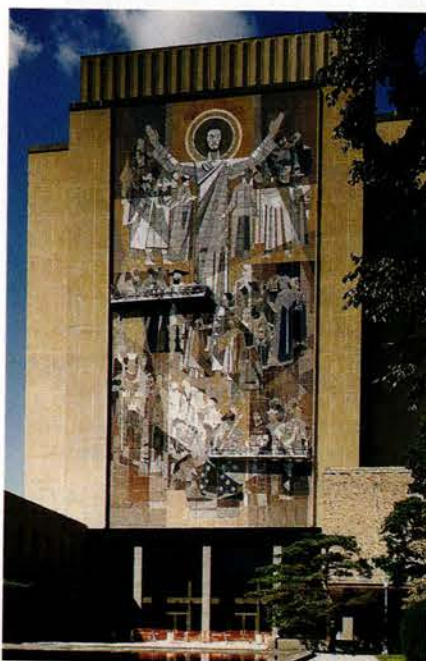
Write in No. 5100

Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
 New Berlin, WI 53151

Creator, conservator & restorer of decorative painting, stained & art glass: ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

Write in No. 8040



Conrad Schmitt Studios created this massive public mosaic for the Theodore M. Hesburgh Library on the Notre Dame campus in South Bend, IN.

Degenhardt Glass Studio

512-267-0959; No fax
www.jdmglass.com
 Leander, TX 78641

Glass studio: art glass restoration; antique; beveled, etched & leaded glass; stained & painted; figurative & pictorial; ecclesiastical art; mosaics.

Dufour/Corso Studios, Ltd.

225-344-4504; Fax: 225-344-7577
www.dufour-corso.com
 Baton Rouge, LA 70821

Designer & fabricator of stained glass, bronze sculpture, mosaics, tapestries & furniture.

E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305
www.erbutler.com
 New York, NY 10012

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

Write in No. 2260

eMorton Art

442-295-7290; No fax
www.emortonart.com
 Bethesda, MD 20824

Artist: designer & creates interior & exterior murals; art glass; furnishings; faux finishes, stenciling; interior painting.

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



Designed and fabricated by George Fishman of Fishman Mosaics for a cruise ship, "Bering Straits" is made of traditional glass smalti and stone; the 32x32-in. mosaic is part of a series on European explorers.

Fishman Mosaics

305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
 Miami Shores, FL 33138

Designer & fabricator of mosaics: traditional glass smalti & stone; pictorial mosaics in the Classical style; custom mosaic artwork for public spaces, hospitality & religious projects.

Write in No. 183

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.



Life-size "Seated Boy with Flute," custom fabricated in bronze by Florentine Craftsmen, measures 48 in. tall x 50 in. wide.

Gaby's Shoppe

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

Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 10 finial options.

Write in No. 2520

GRT Glass Design

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www.grtglassdesign.com
Indianapolis, IN 46219

Custom fabricator of art glass: cut, engraved, etched glass artwork; curved & slumped glass.

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

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 glass, fine art, paint & plaster analysis, historic analysis & testing.

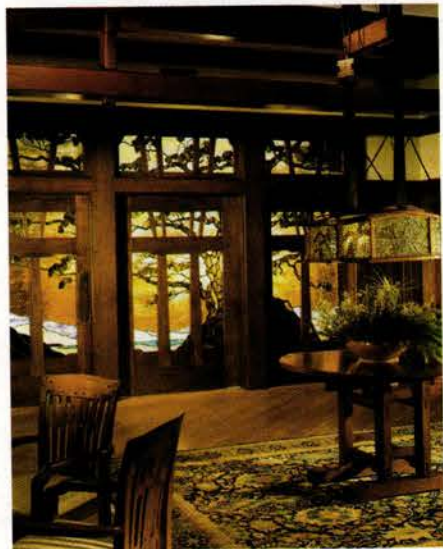
Write in No. 1765

Judson Studios

800-445-8376; Fax: 323-255-8529
www.judsonstudios.com
Los Angeles, CA 90042

Designer & custom fabricator of art glass: mosaics & stained- & faceted-glass restoration; public buildings & ecclesiastical projects.

Write in No. 2668



Judson Studios designed and fabricated the stained-glass windows and doors for the Torrey Pines Lodge in San Diego, CA.

Kathy LaTournous Studio

570-226-4799; No fax
www.kltcutglass.com
Hawley, PA 18428

Glass cutting studio: stone wheel-cut crystal & lead crystal; original designs; family tradition since 1700s.



This custom hand-cut glass demonstrates the artistry and skills of Kathy LaTournous, glass cutter.



This 28-in.-tall statue of a child fishing was fabricated by Kenneth Lynch & Sons.

Kenneth Lynch & Sons, Inc.

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

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

Call for more information.

Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

Write in No. 5390

Lynne Rutter Murals & Decorative Painting

415-282-8820; No fax
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.

Write in No. 4710



This fantasy cityscape in antique map colors, featuring San Francisco landmarks, was painted by Lynne Rutter.

Maguire Iron Corp.

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

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; custom work.

Write in No. 7600

MFA Design Group

805-995-3579; Fax: Same as phone
www.geocities.com/mosaicstudio/
Cayucos, CA 93430

Designer & fabricator of custom mosaic murals: for walls & floors; reliefs/sculptures in mosaic glass, tile, stone & exotic hardwoods; public, private, corporate & liturgical projects.

Write in No. 1163



"Rising to Dawn," created by Peter Ladochy of MFA Design Group, incorporates a ceramic relief mural with his "Snake Ladder."

Michael Davis Stained Glass

718-383-3712; Fax: 718-383-3712
www.michaeldavisglass.com
Long Island City, NY 11101

Art glass studio: vases, stained-glass commissions & restorations, blown-glass replicas & commissions, bulls-eye & clear glass; custom door & window glass; glass casting & fusing, lighting, architectural installation & consultation.



This replication of the Civil War Soldiers Monument at Greenwood Cemetery in Brooklyn, NY, was cast in bronze by Modern Art Foundry from the 1869 zinc original.

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



This 12-ft. mural, "Risen Christ," was painted by No 9 Studio UK for a church in Maidenhead, UK.

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: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration.

Write in No. 1672

O.K. Foundry Co., Inc.

804-340-0919; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

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

Write in No. 1894

Paul Friend Architectural Stained Glass

856-428-9100; Fax: 856-428-1199
www.paulfriendglass.com
Cherry Hill, NJ 08034

Designer & fabricator of stained/painted, beveled, etched & leaded glass: restoration services; ecclesiastical projects.

Peck Studios

202-331-1966; Fax: Same as phone
www.peckstudios.com
Washington, DC 20010

Designer & installer of large-scale public decorative works: murals & trompe l'oeil paintings, mosaics, faux finishes, graining, keim mineral systems & gilding.

Write in No. 208



This large-scale (8x18-ft.) mural was painted by Peck Studios for the American Legacy Foundation.

Reflection Studios

510-652-4884; Fax: 510-658-6138
www.reflectionstudios.com
Emeryville, CA 94608

Designer, fabricator & installer of fine-art glass: commercial, ecclesiastical & residential; conservation & restoration of historic stained glass; design, construction & renovation of stained-glass domes & ceilings.

Write in No. 7930

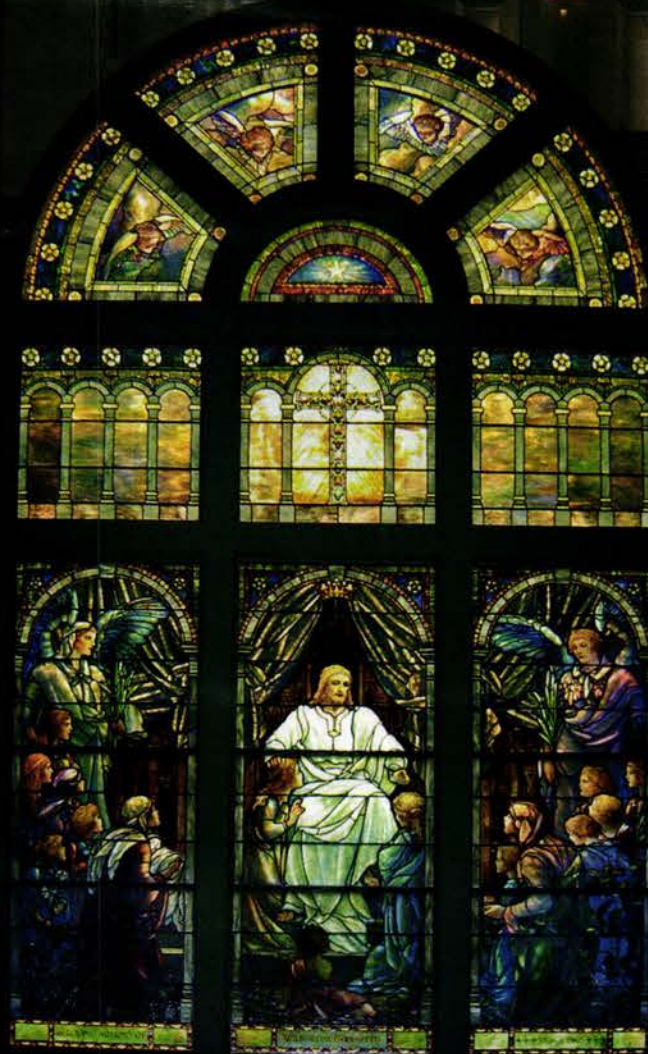


The grand art-glass domes of the natatorium at the Olympic Club in San Francisco were restored and engineered with a proprietary seismic system to protect it from earthquakes by Reflection Studios.

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This award-winning decorative paint scheme enhances the Romanesque style of the interior, utilizing faux stone painting to create the proscenium design and enhance the nave walls for the Basilica of Holy Hill, National Shrine of Mary, Help of Christians, Hubertus, WI Photo: Korom.com



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

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

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



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- Stained Glass
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- Mosaic
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www.rejuvenation.com
Portland, OR 97210

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www.rohlfstudio.com
Mount Vernon, NY 10550

Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel-casement retrofitting; mosaics; established in 1920.

Write in No. 6240



Rohlf's Studio restored 20 53x140-in. stained-glass windows in the assembly chamber of the state capitol in Albany, NY.

Rosetta Studio

970-667-6265; Fax: Same as phone
www.rosettasculpture.com
Loveland, CO 80537

Sculpture studio: stylized representational bronze sculpture of animal subjects; all sizes; for public, corporate & private placement & commissions.



"Reach for the Sky" was created by Rosetta Studio for the Meridian retail complex in Parker, CO.

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Fax: 011-39-0444-928711
www.vicenzastone.com
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Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries.

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www.artfactory.com
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www.uniquemantel.com
Pomona, CA 91766

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Write in No. 963

Stonesculpt

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

Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.

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Traditional Cut Stone restored this white marble bust.

Traditional Cut Stone, Ltd.

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

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

Write in No. 2902

Wagner Foundry, Inc.

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www.wagnerfoundry.com
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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

Whitney Stained Glass Studio

216-348-1616; Fax: 216-348-1116
www.whitneystainedglass.com
Cleveland, OH 44114

Full-service glass studio: repair, restoration & conservation of stained glass; custom design, fabrication & installation of ecclesiastical & commercial art glass; leaded, painted, etched & beveled; aluminum frames & ventilators.

Willet Hauser Architectural Glass

800-533-3960; Fax: 507-457-0554
www.willetglass.com
Winona, MN 55987

Art glass studio: hand-carved, leaded & faceted stained glass; design, fabrication, repair & historical restoration; mosaics; for religious, commercial & residential buildings; since 1898.

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The historical restoration of two large Tiffany windows was completed by Willet Hauser Architectural Glass for Brown Memorial Park Avenue Presbyterian Church in Baltimore, MD.

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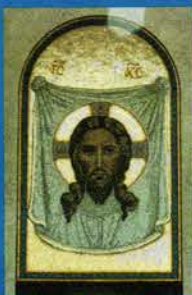
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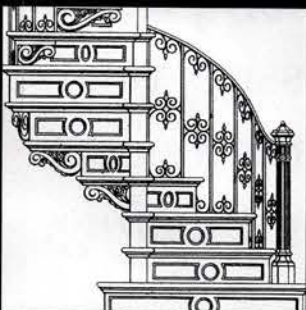
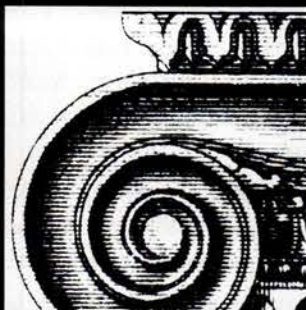
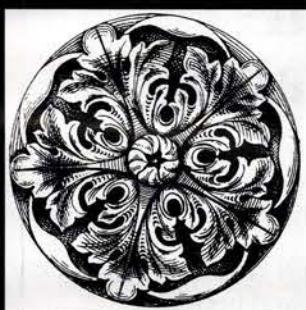
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www.geocities.com/mosaicstudio

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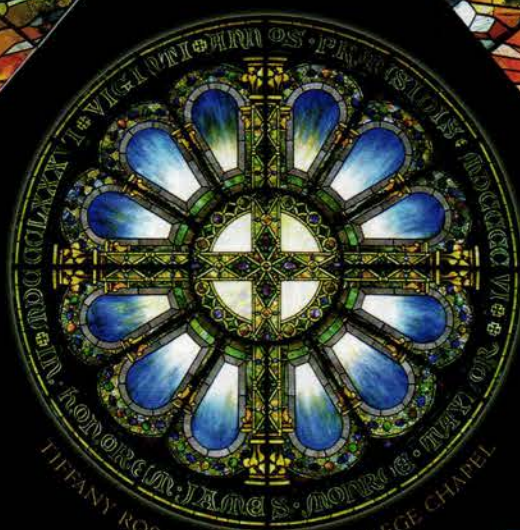


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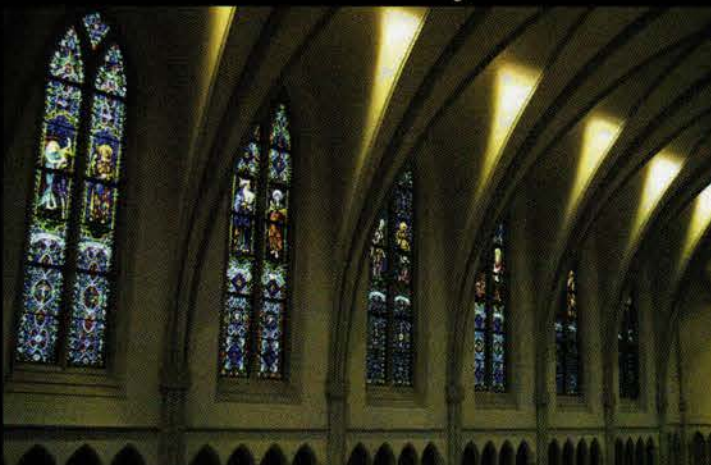


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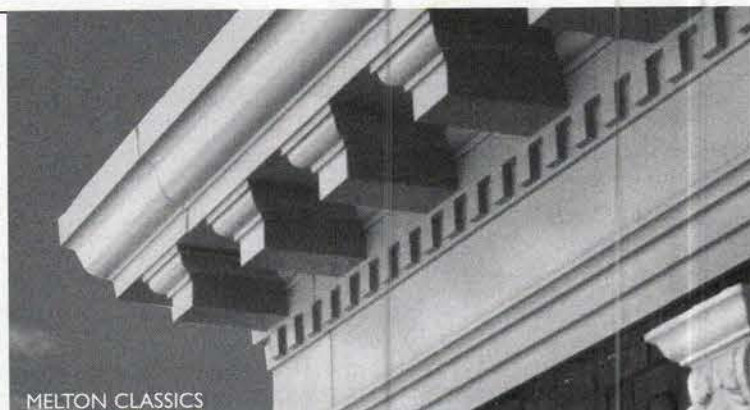
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Melton Classics built these Greek Erechtheum Ionic columns in all-heart redwood for Longwood University in Farmville, VA.



Molded fiberglass elements from Architectural Fiberglass were used to replicate historical moldings for this building.

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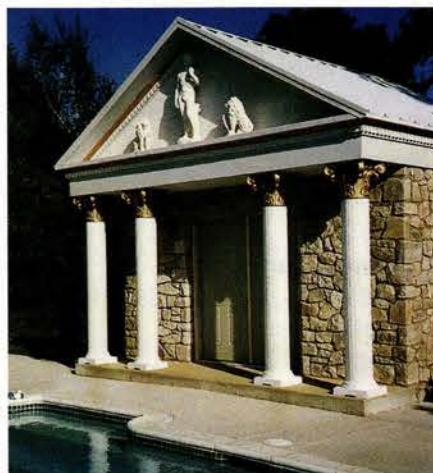
Architectural Pottery offers columns made of fiberglass and concrete.

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
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Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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Outwater supplied these fluted columns with gold-leaf Corinthian capitals.

Architectural Reproductions by Timeless

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



This Roman Corinthian decorative capital sits on a 30-ft.-tall fluted column by Architectural Reproductions by Timeless.

Architectural Reproductions, Inc.

888-440-8007; Fax: 503-281-6926
www.archrepro.com
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Custom fabricator of cast-stone facade & cornice elements: columns, capitals & balustrades; uses both traditional cement-based casting methods & lightweight GFRC techniques; terra cotta substitutes.

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800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
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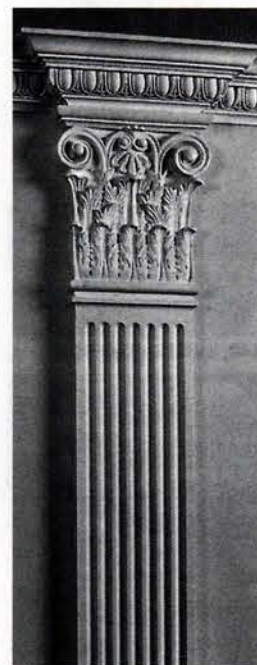
Aristone's precast fluted Corinthian columns are available in concrete or GFRC for exterior applications.

Balmer Architectural Mouldings

416-491-6425; Fax: 416-491-7023
www.balmer.com
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Supplier & installer of moldings, cornices, domes, mantels, columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making.

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Balmer Architectural Mouldings supplied this Renaissance capital, model #C208, as well as the fluted pilaster.

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Campbellsville, KY 42718

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Write in No. 2730



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

Cantera Especial

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Write in No. 31



This Yucatan limestone capital was custom fabricated by Canterland of Mexico.

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www.canterlandmex.com
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These Plain Authentic Replication columns with Tuscan capitals from Chadsworth Columns measure 16 in x 10 ft.; they were used throughout The Ocean Club on Paradise Island in the Bahamas.

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Replicas of thousands of designs, such as this Ionic Renaissance capital, are included in the catalog of products offered by Decorators Supply.

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These fluted Roman Doric columns, matching pilasters and carved moldings are the work of Fagan Design.

Fiberglass Specialties, Inc.

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Write in No. 7380



This decorative capital was custom carved by Limestone Concept.

Limestone Concept, Inc.

310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

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

Michael A. Dow - Woodcarver

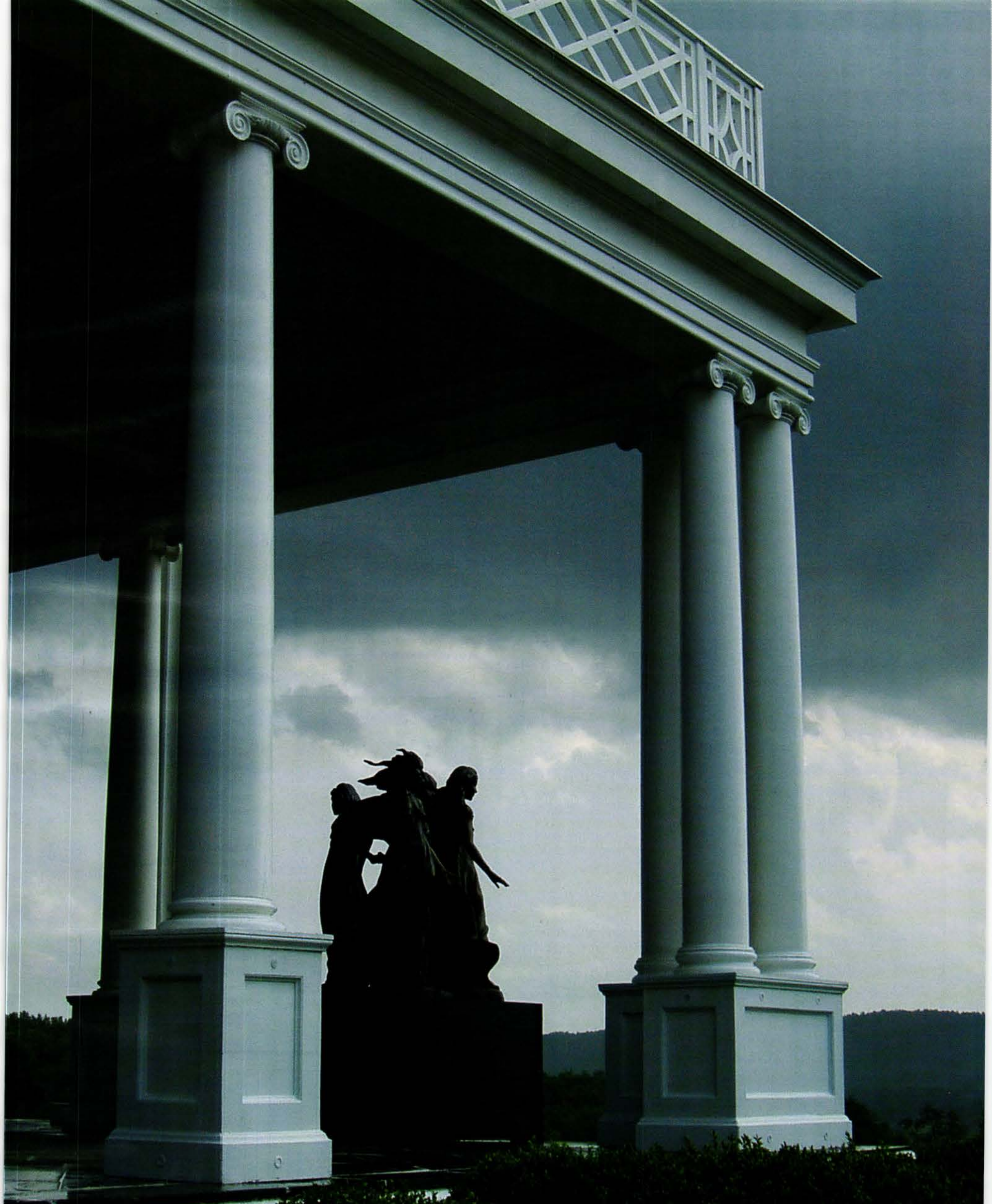
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This 1x1-ft. wood capital was hand carved by Michael A. Dow.



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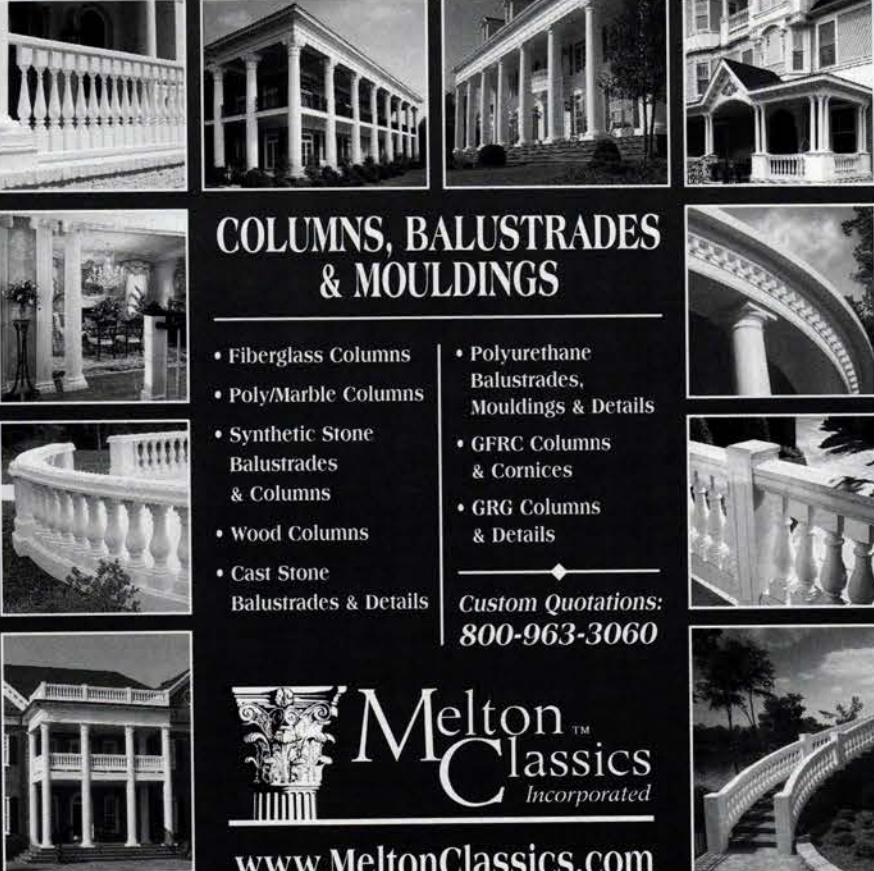
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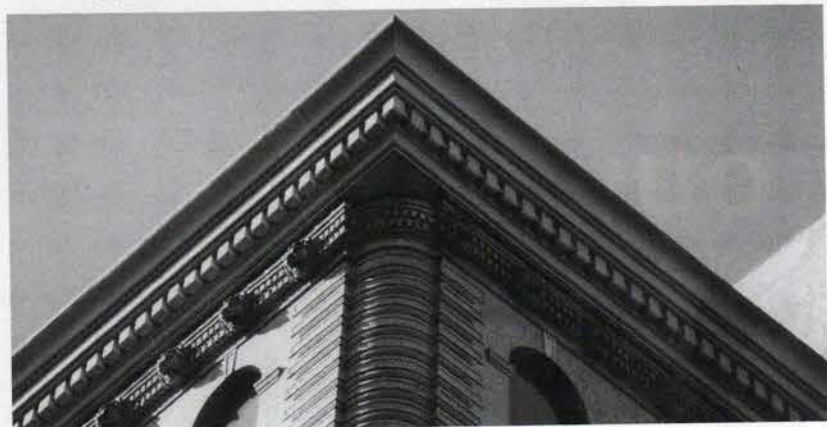
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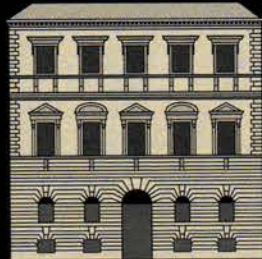


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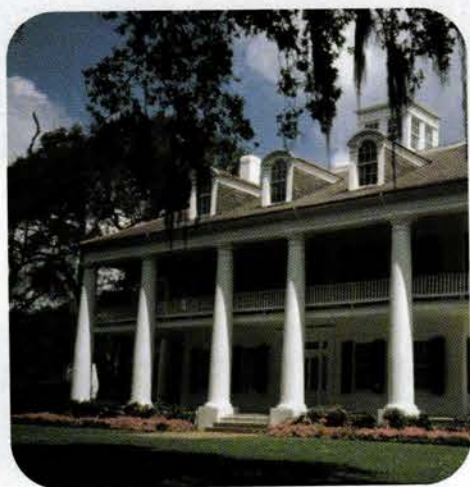


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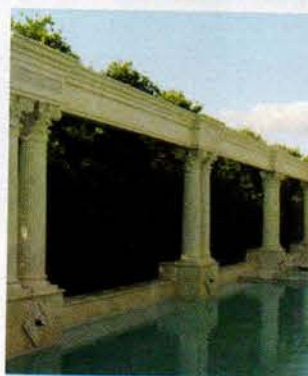
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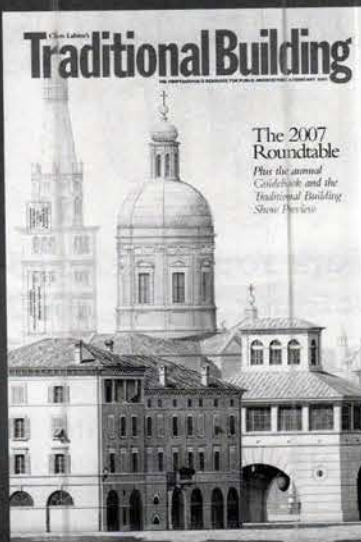
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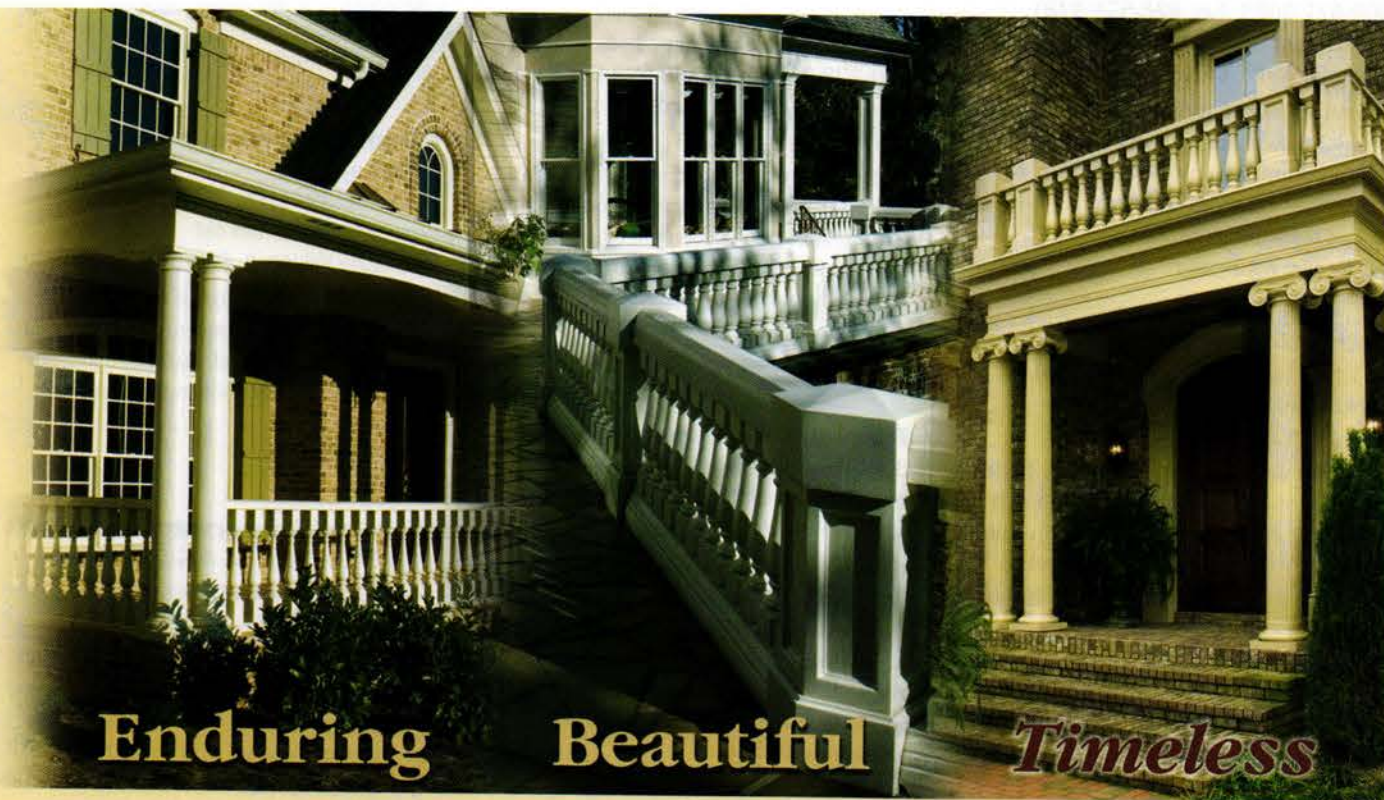
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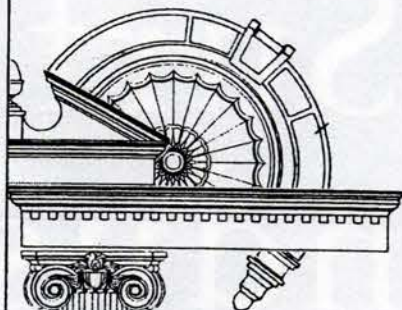
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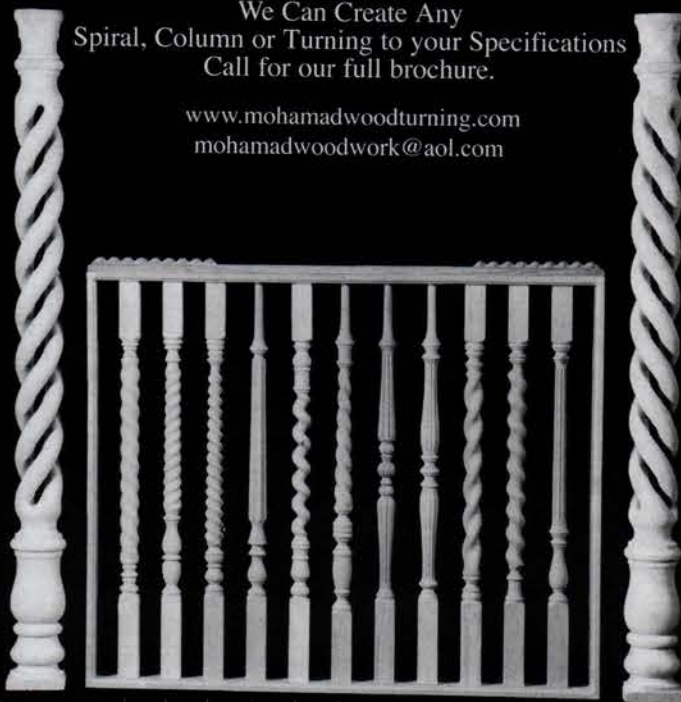
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The model #GA1 gazebo from A&M Victorian Decorations measures 10 ft. in dia.

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www.aandmvictorian.com
South El Monte, CA 91733

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

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Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

Importer & distributor of antique hand-carved stone garden ornament: French limestone & Italian marble; antique gates, wrought-iron & wood gates & trellis; hand-sculpted fountains, plaques, terracotta planters, gazebos & pavilions.

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Classy Glass Structures
972-221-0445; Fax: 972-219-0348
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Custom manufacturer of conservatories, arboretums, greenhouses, glass gazebos,

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Columbia Equipment Co., Inc.
800-742-1297; Fax: 718-526-4110
www.columbiaequipment.com
Jamaica, NY 11433

Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; outbuildings.

Write in No. 3105

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Tolland, CT 06084

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.

Write in No. 1439

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

Call for more information.

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

Custom fabricator of conservatories & glass-roof systems: glass domes, skylights & solariums; ornamental metal features, custom trim enhancements, copper cladding, true-divided-lite sash & doors; many glazing options.

Write in No. 1870



This conservatory by Glass House features custom details such as molding, gutters, downspouts, cresting and finials, leaded glass, French doors, interior ornamental eave bracketry and tension rods.

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

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

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

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Fabricated by Oak Leaf Conservatories, this conservatory includes custom features such as fluted molded columns and beveled leaded glass.

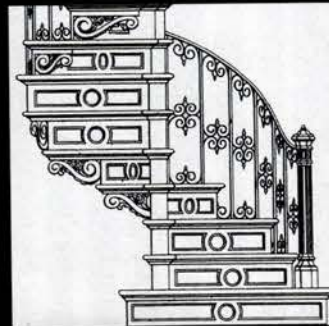
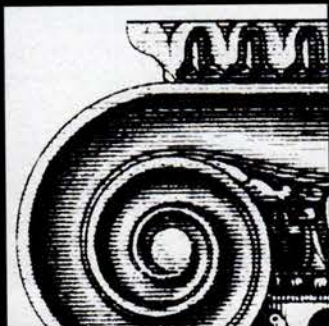
Private Garden Greenhouse Systems
413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036

Designer & manufacturer of English Victorian greenhouses & custom conservatories: consultation & renovation services.

Call for more information.



This custom-made Hartley glass house by Private Garden has tempered safety glass throughout.



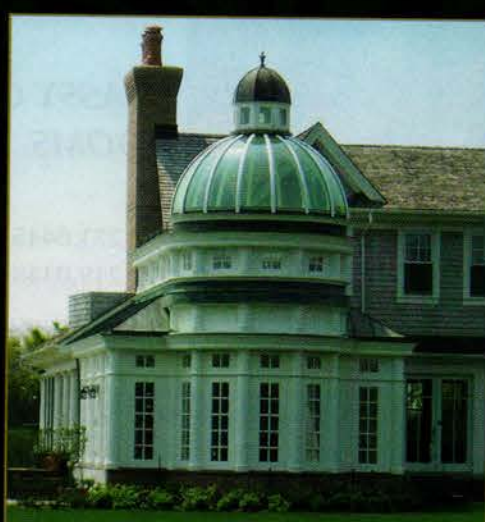
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www.robsoniron.com
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011-39-0444-928499;
Fax: 011-39-0444-928711
www.vicenzastone.com
36100 Vicenza, Italy MVI 002134

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www.steptoewife.com
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Write in No. 470

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

Write in No. 8270



This structure from Tanglewood Conservatories features a Palladian-style fixed window over the entryway and multi-lite glass panels.

Under Glass Mfg. Corp.

845-687-4700; Fax: 845-687-4957
www.underglassusa.com
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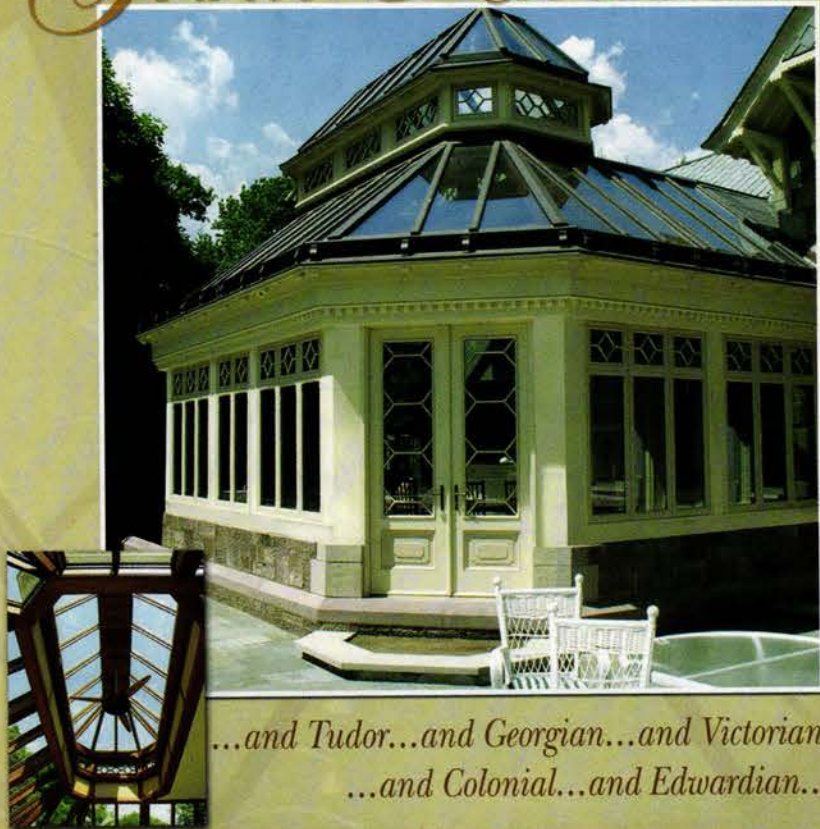
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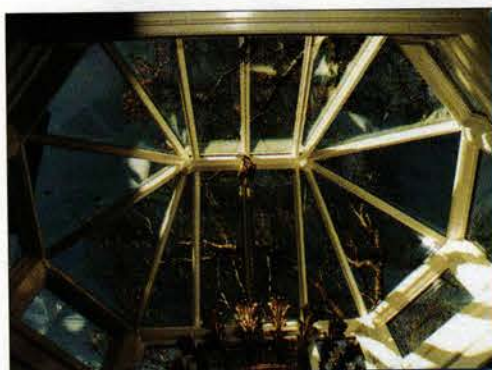


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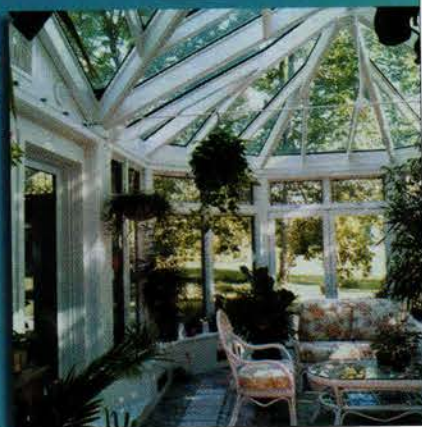

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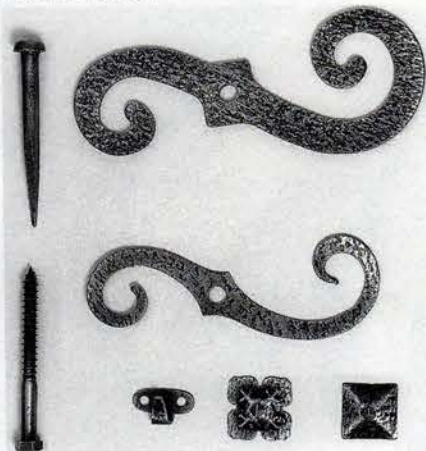
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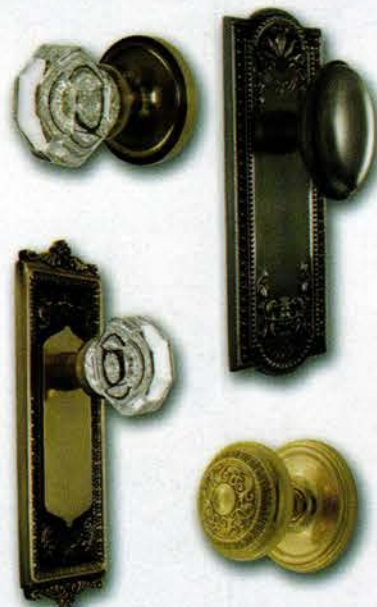
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Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

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www.mastersmetalworks.com
Boynton Beach, FL 33436

Manufacturer of forged & fabricated custom metalwork: railings, gates & fencing; stairs & stair balustrades; steel doors; interior & exterior lighting.

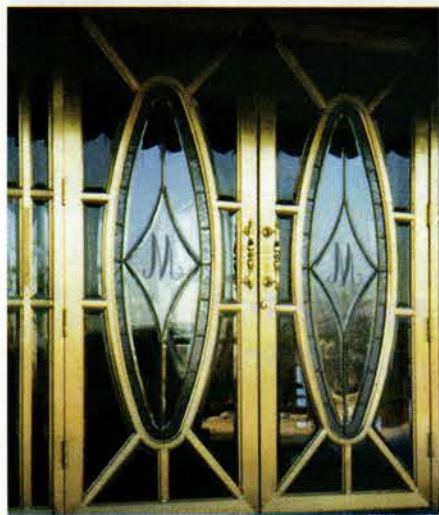
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Mueller Ornamental Iron Works, Inc.

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



Custom-manufactured entry doors are a specialty of Mueller Ornamental.

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



This Early Dutch door quadrant, available in three finishes with a brass knob, was created by Old Smithy Shop.

Pacific Columns

800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Atwood, CA 92811

Supplier of architectural millwork & more: columns, balustrades, wainscoting, door & window trim, metal ceilings & walls, moldings, niches, brackets, medallions, wood carvings & louvers; variety of wood species; urethane millwork.

Write in No. 88

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



These round-top windows were custom manufactured by Parrett Windows.

Re-View

816-741-2876; Fax: 816-746-9331
www.re-view.biz
N. Kansas City, MO 64116

Manufacturer of historic wood windows: all wood species & glass types; wood- & steel-window restoration; can replicate any historic detail; field installation, abatement & finishing; commercial projects nationwide.

Write in No. 744



In order to preserve William Jewell College's Jewell Hall, located in Liberty, MO, Re-View restored all of the window frames and had the sash replicated with insulated-glass units.

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.

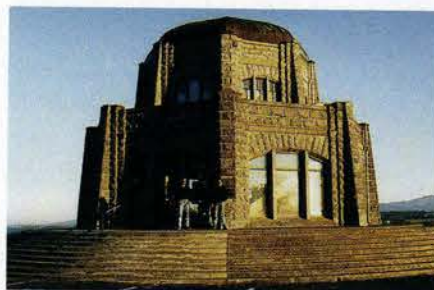
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Scottsdale Art Factory

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 restored all of the steel windows on the second floor of the Vista House in Oregon.

Seekircher Steel Window Repair Corp.

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

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

Write in No. 3590

Sharp Lumber Company, A.G.

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www.sharplumber.com
Girard, OH 44420

Full-service architectural millwork & lumber supplier: custom wood & laminate cabinets, custom sash & doors, stock & custom wood moldings & radius trim work.

Write in No. 856



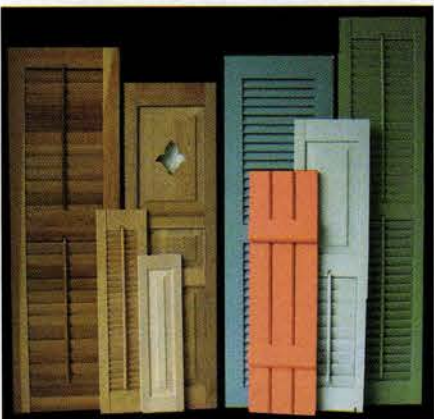
This custom-designed mahogany door was manufactured by Sharp Lumber.

Shuttercraft, Inc.

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

Manufacturer of exterior shutters: cedar & mahogany; all sizes; movable & fixed louvers, raised panels, board-&-batten & cut-outs; hinges, holdbacks; interior shutters in poplar, basswood & red oak; painting services.

Write in No. 1321



Shuttercraft offers a wide selection of both interior and exterior shutters.

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

The Nanz Company

212-367-7000; Fax: 212-367-7375
www.nanz.com
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Designer & manufacturer of period door & window hardware: Gothic, Moderne & other styles; metal finishing; consultation, specification & restoration services.

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

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

Supplier of shutters & shutter hardware: 2½-in. movable, raised-panel & fixed louvers; interior & exterior; finished & unfinished; custom & stock.

Write in No. 6830



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

Timberlane Woodcrafters, Inc.

800-250-2221; Fax: 215-616-0749
www.timberlaneshutters.com
Montgomeryville, PA 18936

Manufacturer of wood 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.

Write in No. 1056



The Nockamixon shutter, model #UB8000, is manufactured by Timberlane Woodcrafters.

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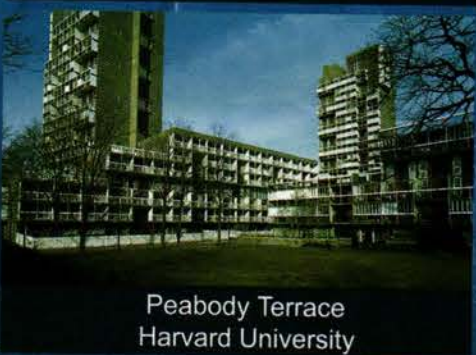
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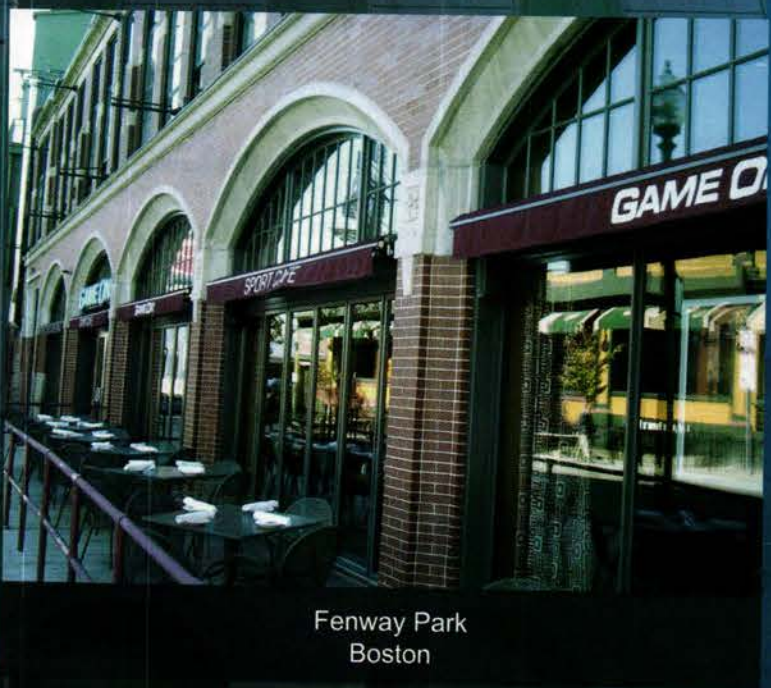
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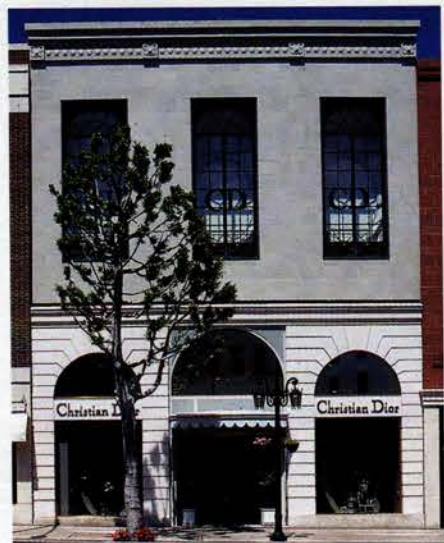
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www.torrancesteelwindow.com
Torrance, CA 90501

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

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Steel casement windows are custom fabricated by Torrance Steel Window to suit any specification.

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800-213-6100; Fax: 215-674-9324
www.trimlinewindows.com
Ivyland, PA 18974

Manufacturer of wood windows: custom colors in all-wood or aluminum-clad exteriors; interior hardwoods in oak, cherry, mahogany & pine; simulated divided-lite profiles; standard or custom architectural shapes.



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Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, screen/storm doors, mantels, wood shingles & more; 144-p. catalog.

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

Von Morris Corp.

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www.wrcla.org
Vancouver, British Columbia, Canada V6C 1G8

Non-profit trade association: represents western red cedar producers; participating members have access to marketing, promotional & educational programs, exclusive standards & marketing trademarks.

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www.westonmillwork.com
Weston, MO 64098

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

Write in No. 1316



To build this raised-panel door and entryway, Weston Millwork used 2-in.-thick, solid-edge grain sugar pine.

Wiemann Ironworks

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

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; CAD services.

Write in No. 1223



Wiemann Ironworks fabricated this bronze door with insulated glass.

Wood Window Workshop

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www.woodwindowworkshop.com
Utica, NY 13501

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

Write in No. 9640



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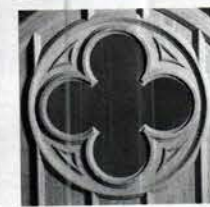
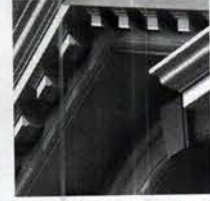
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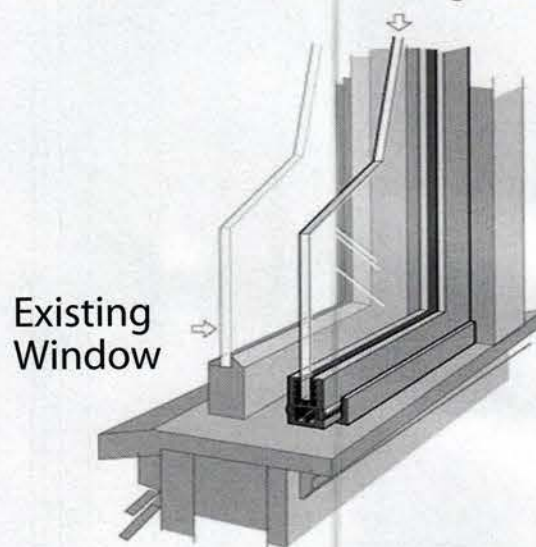
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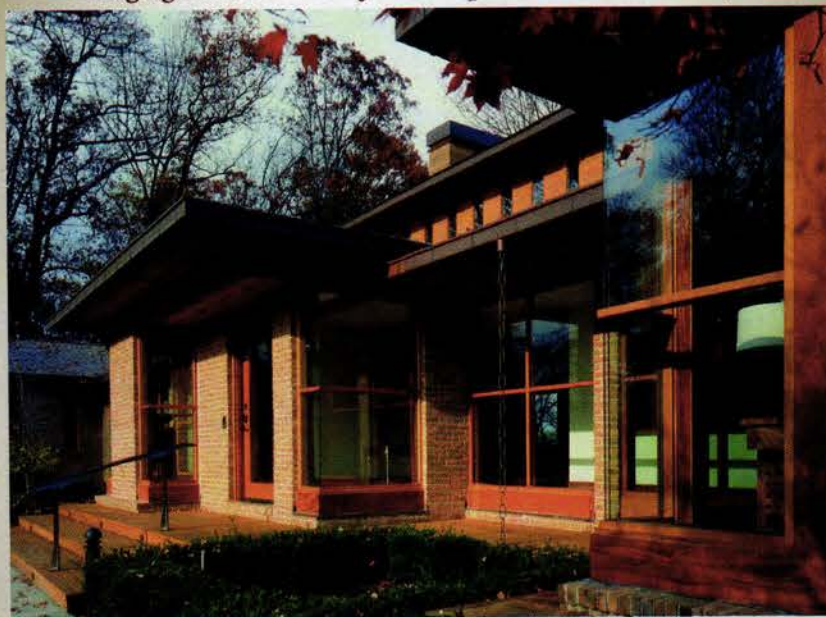
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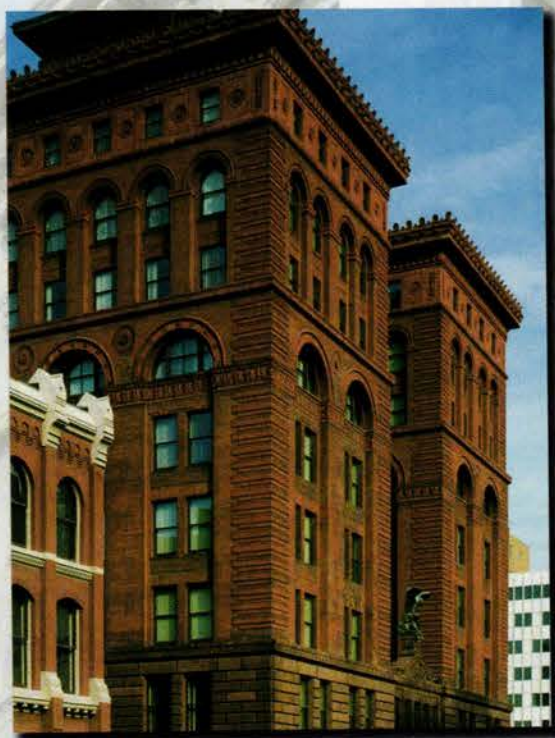
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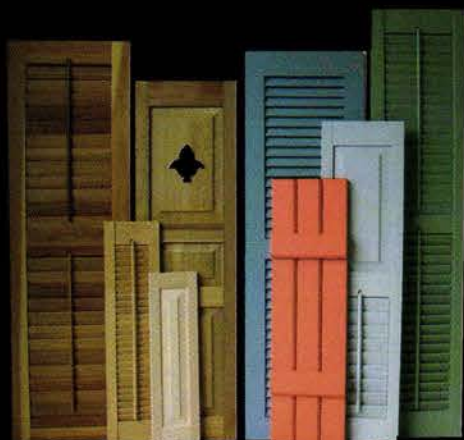


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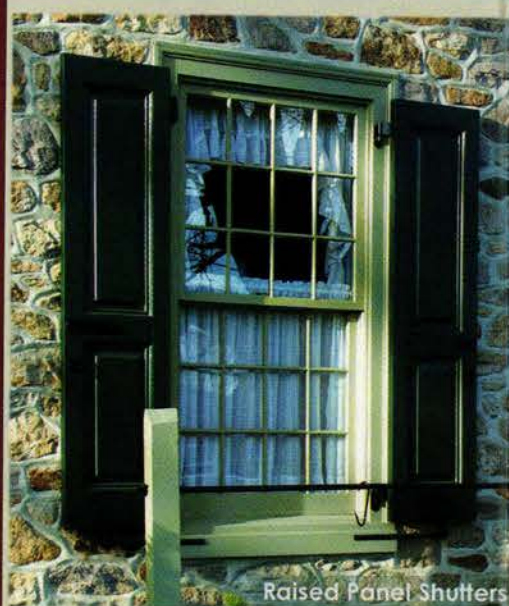
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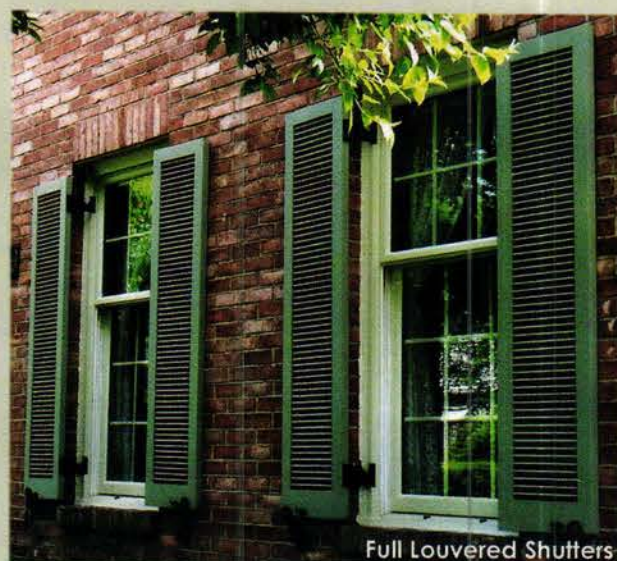
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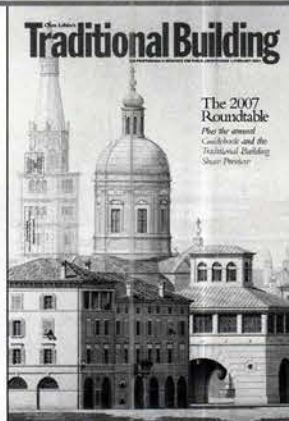
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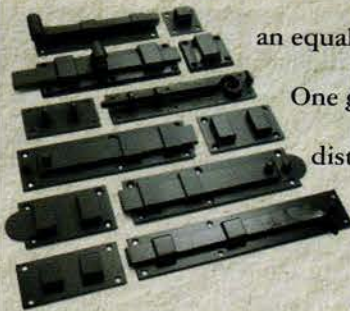
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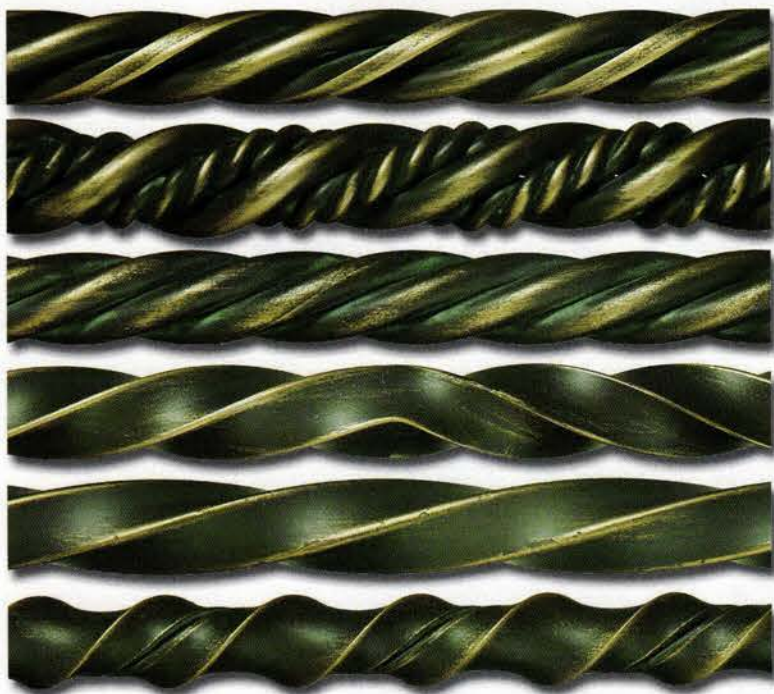
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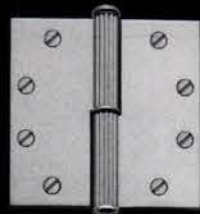
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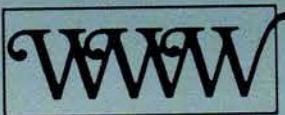
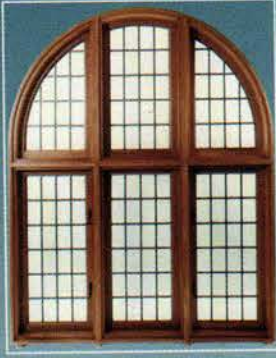
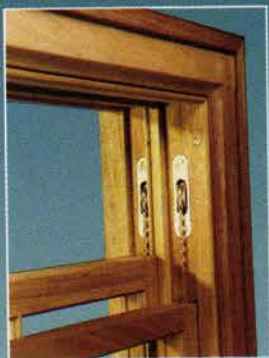


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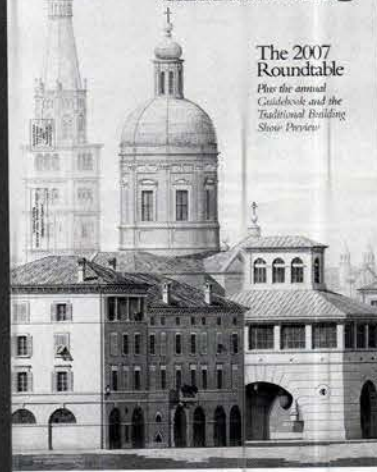
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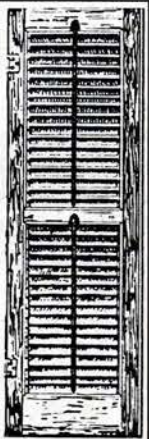
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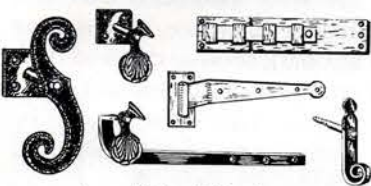
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Directions, Initiatives, Community

By Ken Follett, PTN correspondent

In October 2001 PTN held the International Preservation Trades Workshop (IPTW) at Floyd Bennett Field in Brooklyn, NY. Since this was so soon after 9/11, the planners of the event considered calling it off. For obvious reasons, support from partner organizations dropped considerably, and with justifiable fears, there was a concern that people would not want to go to New York at the time. Though attendance was noticeably low, there was the camaraderie of friends who come together in spite of the tragedy.

From that IPTW, several seeds were planted within PTN that have been cultivated and are now bearing interesting fruit.

For one thing, at the event we were visited by Marak Baranski from Poland, who brought with him a plan for re-creation of a 17th-century log-timber synagogue that once stood in Zabłudow, Poland. Some may remember that folks from Oklahoma City were visiting New York in order to share from the healing of their own tragic experience. It was similar for Marek to come to America and offer an invitation to visit his homeland, where terror and tragedy have played a role. A few from PTN accepted his invitation and went to Poland. Although so far the synagogue project has not actually materialized, PTN continues carry on initiatives out of this early invitation.

When an invitation came to PTN to partner in an IPTW in Sweden, it seemed a natural extension of this tendency to increase an international presence in respect of the traditional trades, and



The PTN Board of Directors met for an annual planning session in Ellicott City, MD, in March 2007.

particularly in respect of the International Trades Education Initiative, an initiative in partnership with the World Monuments Fund that is closely connected through threads of events out of 9/11.

Education has been a core value of the PTN community. The International Trades Education Symposium at Belmont Tech in Ohio in 2005 was a direct outgrowth of the desires kindled at IPTW 2001 in Brooklyn. The community works toward enhancing the ability of the experienced and skilled trades to teach. We also pass along skill sets, ethics and values of traditional trade practices. It is a question of survival of our heritage.

Thus PTN moved from a 501(c)6 trade organization to a 501(c)3 educational nonprofit. This transition, possibly not actually a transition as much as a discovery of what we are, involved months of conference calls to rework the by-laws to result in an organization with a desire to move

from "event driven" (the once per year IPTW) to a membership driven community organization focused on education. Along the way, PTN has become more membership driven through the diversity of an elected board of directors.

Another outgrowth of IPTW 2001 has been for PTN to become involved as a partner and host of local small weekend-long hands-on demonstration events. We held such a local event in New Castle, DE, in 2006, and this led to a similar-scale event planned for Casey Farm in Rhode Island in 2007. As more of us work within PTN, we learn to stage events, and because these events can be spread around the world, they make attendance accessible to more of our friends in the traditional trades, who are encumbered by the need to leave off their business, leave off work, pay for airfare and a hotel room in order to travel to a jamboree-type international event – though you do not want to miss the "homecoming" IPTW 2007 in Frederick, MD, in October.

Then there was the Gulf Coast. The IPTW 2006 in Holy Cross, 9th Ward, New Orleans, was different from anything PTN had previously undertaken. We went there with hammers, saws and trowels in hand, to make a difference. We continue to go back to the Gulf Coast, because the need continues. Please feel free to join our community.

For more information, visit www.ptn.org or contact PTN at "info@ptn.org or 866-853-9335. PTN is a provider of AIA/CES credits. ♦

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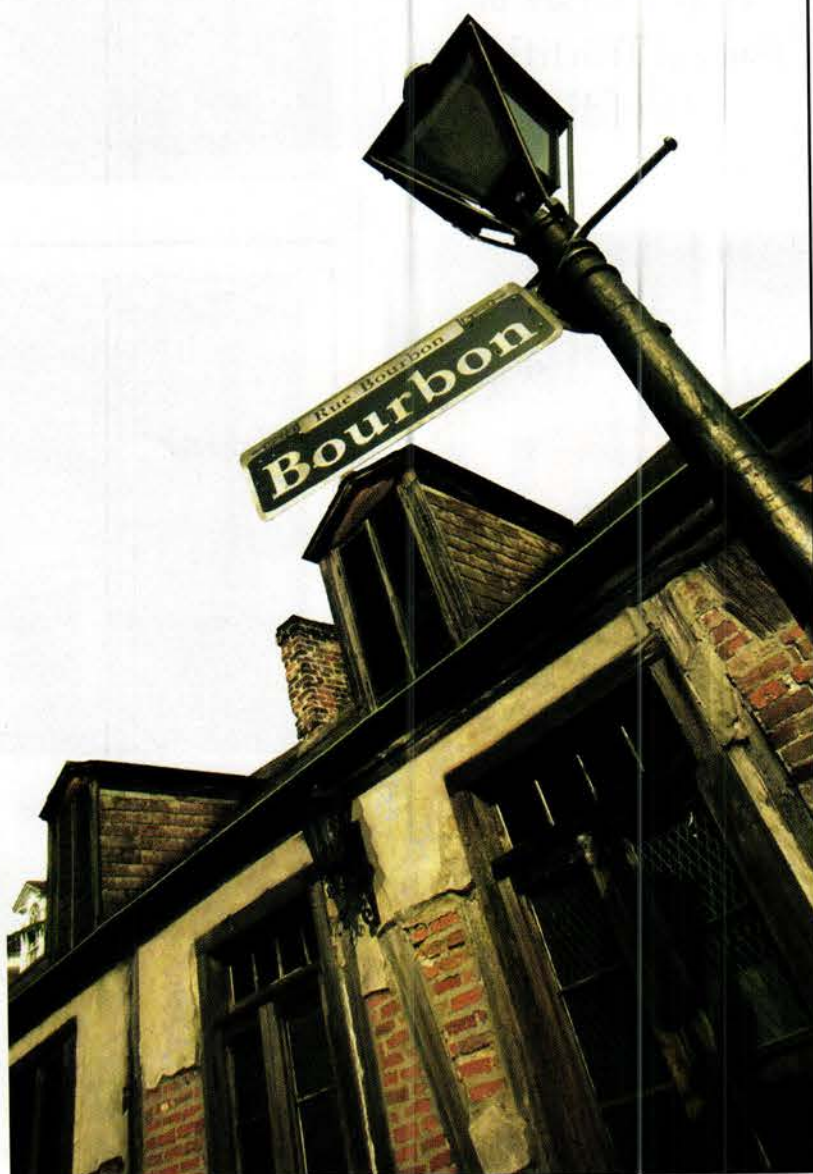
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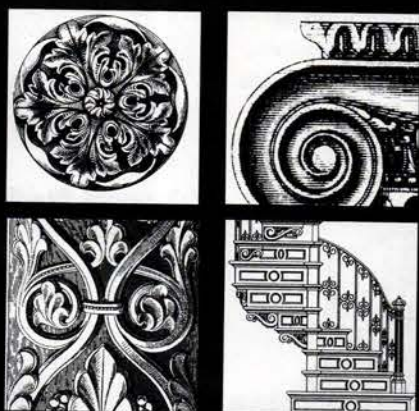


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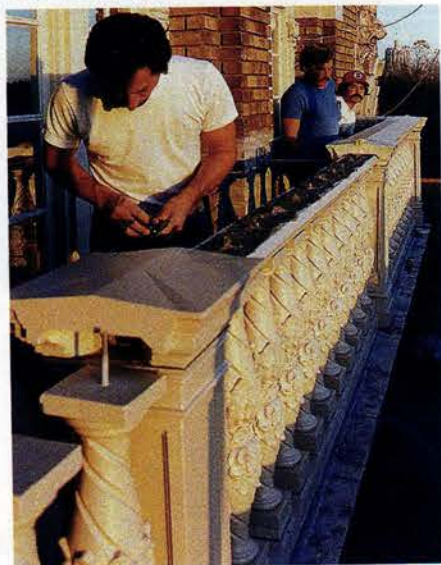
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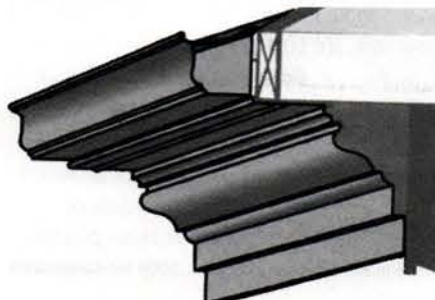
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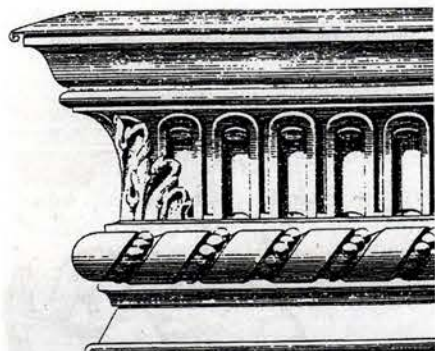
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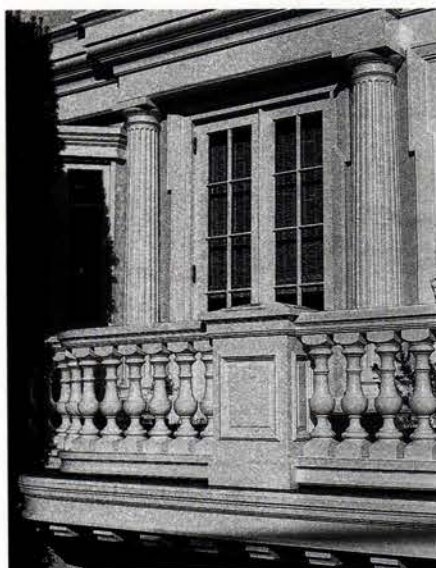
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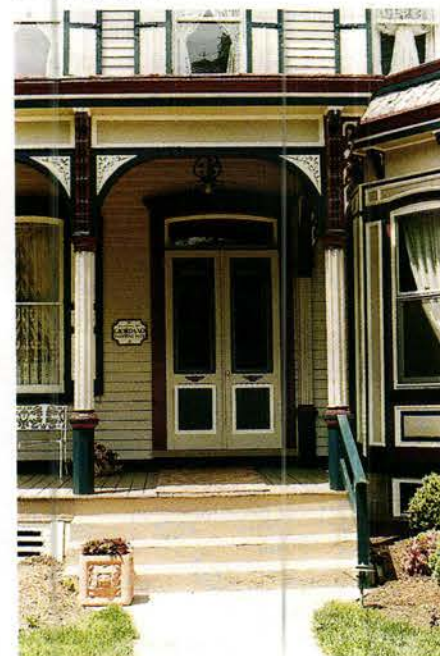
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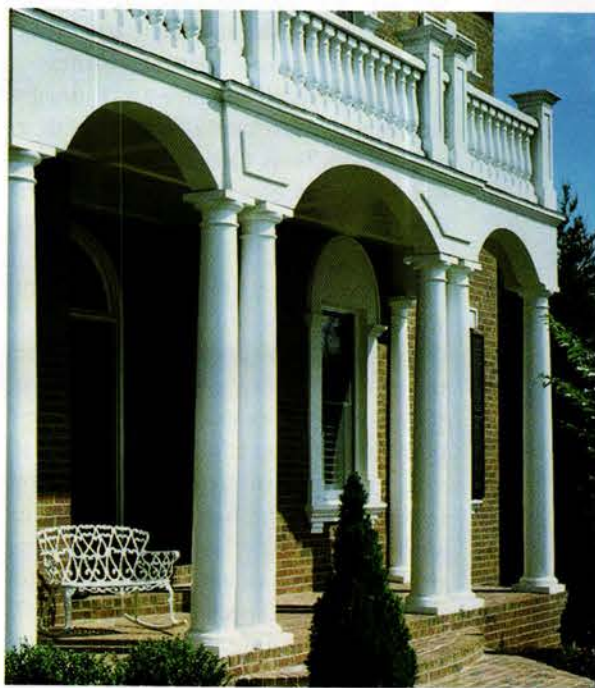
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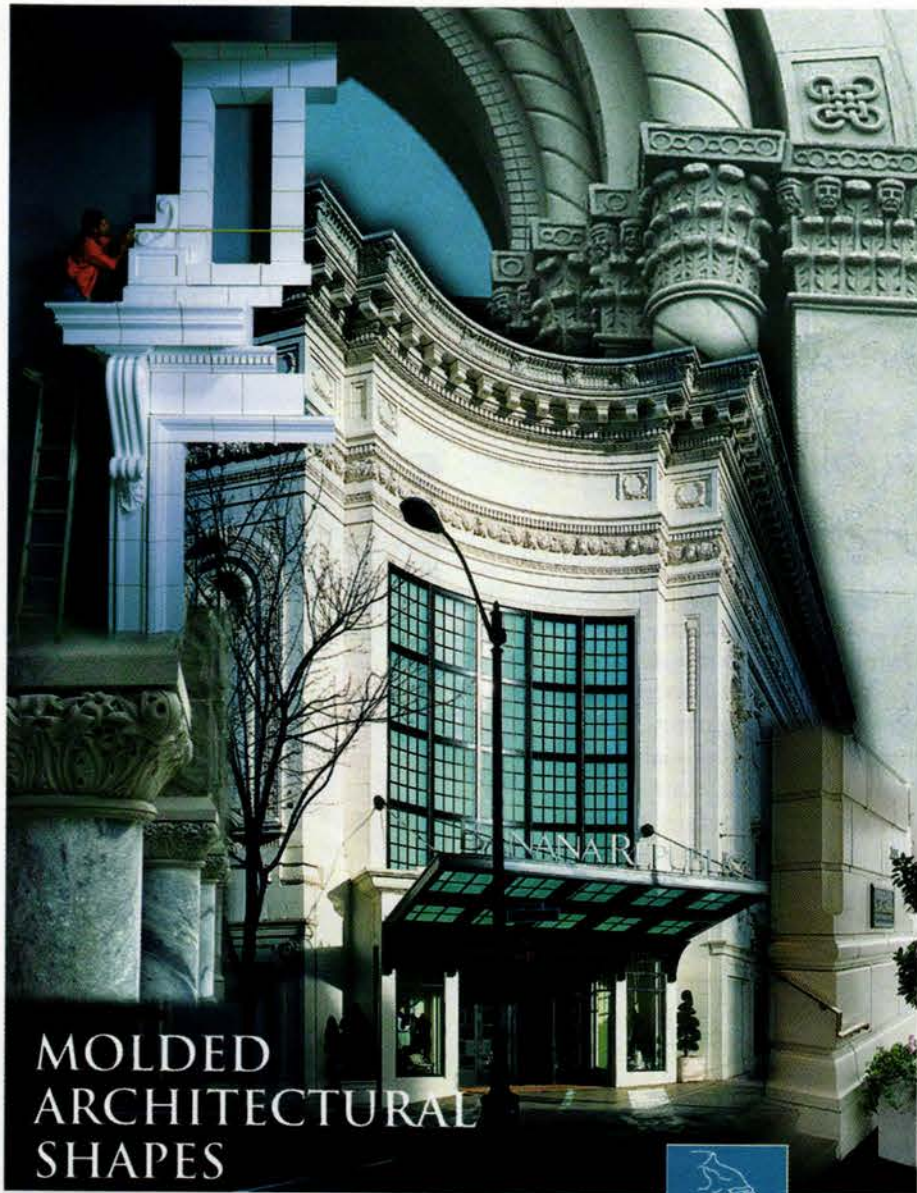
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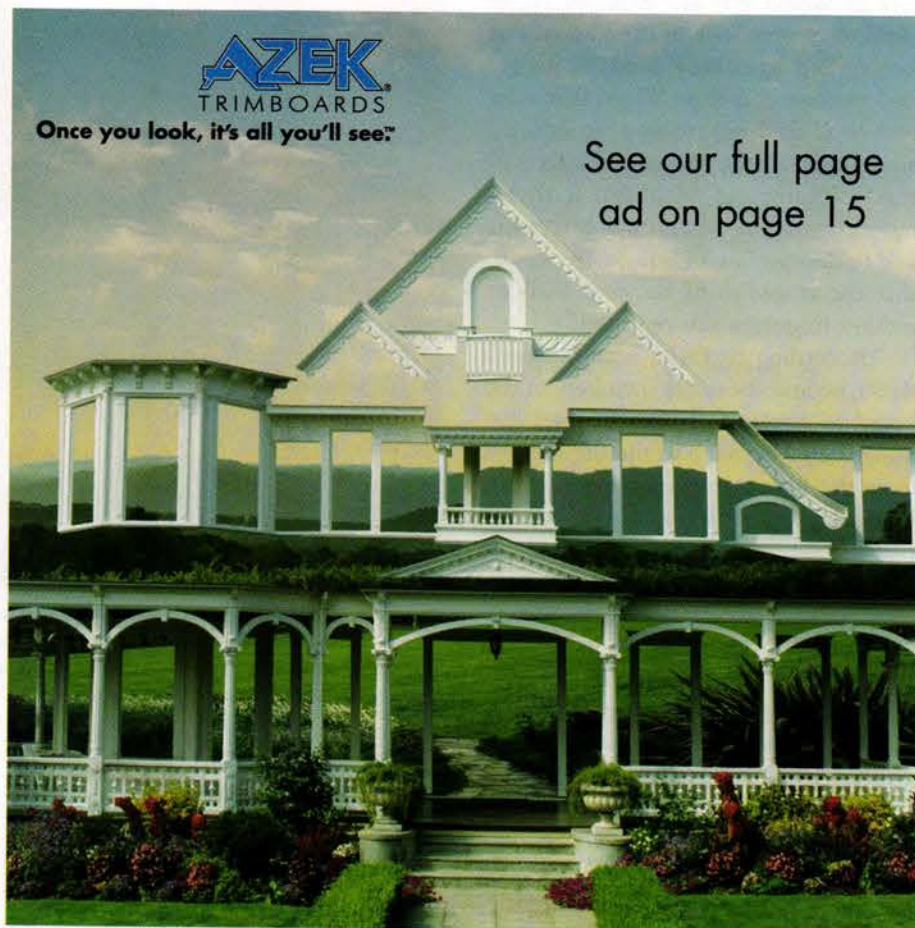
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Flowing Arcs

The Memorial Library and Art Collection of World War II in New York City features a spectacular new hardwood/mosaic floor in its lobby.

BY NICOLE V. GAGNÉ

The year 2001 marked the passing, at the age of 90, of the writer Olga Lengyel. In 1944, then a citizen of Hungary, Lengyel was sent by the Nazis to the Auschwitz concentration camp, along with her parents, husband and two young sons, although none of them were Jewish. She alone survived. After the war she came to the United States and authored her acclaimed memoir *Five Chimneys: The Story Of Auschwitz*, published in 1947. (Lengyel and her account would later inspire William Styron's novel *Sophie's Choice*.)

Lengyel's commitment to honoring the victims of the Holocaust continued throughout her long life, and in the early 1990s, with assets recovered from Europe after World War II she purchased the landmark early-20th-century townhouse at 58 East 79th St. on the Upper East Side of Manhattan and donated it to the Memorial Library and Art Collection of World War II. As the founder of the library, she secured its tax-exempt charitable status as "an educational and charitable organization dedicated to the memory of those martyrs of World War II," explains David Field, vice president of the library. The library and its gallery preserve images and memorabilia from World War II, as part of its declared mission "to educate all children in the causes and effects of the Holocaust and World War II, thereby encouraging harmony, tolerance, and understanding of our differences so that the tragedies of the past shall be neither forgotten nor repeated."

According to Field, after Lengyel's death, he and the other members of the board of directors (whom Lengyel had designated), "decided to use the income from the library to promote studies on the Holocaust and sponsor organizations that teach teachers how to teach about the Holocaust and the lessons of tolerance. So we had to renovate the second floor where the library is located, to have facilities available for small seminars, groups, and cocktail parties, and to enable organizations *simpatico* to our policies to use our facilities to promote charitable interests."

To tackle the challenge of converting one floor of the stately townhouse into a 21st-century library and gallery, the library's board of directors turned to Arcari & Iovino Architects, P.C., of Little Ferry, NJ. "We liked Edward Arcari's vision for the library," Field says. "We wanted something dramatic for the entranceway, we discussed it with him, and he came up with that design idea. So far everything seems to be working out nicely."

Edward Arcari, AIA, PP, the firm's co-founder, has handled the brunt of this undertaking since 2004. "It's an ongoing project, almost complete," Arcari pointed out as recently as March 2007. "The townhouse was still set up as a residence and we had to completely gut the floor. We had to meet with the board once a month, and it took a lot of design and planning time."

Strama & Brothers Construction, LLC, of Garfield, NJ, was hired as the general contractors for the project, playing a crucial role in one of the most remarkable aspects of this renovation – a dazzling floor mosaic located in the library's lobby space, just off the main stair. Although no one from Strama & Brothers was directly involved in the mosaic's design and construction, the firm played matchmaker between Arcari and the artisans best capable of realizing his vision. "The floor mosaic was designed here in my office by myself and whoever else was working on the project at the time," Arcari recalls. "At first we actually considered doing it in stone, in a granite or a marble. But the space began to develop and there was a lot of wood in there, so we decided to change the mosaic over to wood – also for



The large elliptical mosaic in the lobby of the Memorial Library and Art Collection of World War II in New York City was fabricated by Thomas D. Osborn using only two types of wood – quarter-sawn white oak and cabreuva. It measures 15 ft. 6 in. by 9 ft. 4 in. Photo: courtesy of Thomas D. Osborn Mosaic Hardwood Floors

weight reasons and other complications that deal with setting granite or marble. And Strama found Thomas Osborn and brought the two of us together."

Since 1988, Thomas D. Osborn Mosaic Hardwood Floors of Holyoke, MA, has specialized in the custom design, fabrication and installation of commissioned parquet and inlaid hardwood floors. Tom Osborn and Frances Welson are the firm's co-owners and co-founders. "It was Stanley Strama, the general contractor, who contacted us first," Osborn says. "They just found us on the Web." After this initial approach in November of 2006, Osborn was able to visit the site the following month, and then the work on the floor mosaic began in earnest.

"The architects gave us a design and then we back-and-forth with it a few times," says Osborn. "We pointed out some problems in terms of the design working in a floor, but it was still their design."

"We work in a number of different ways," Welson adds. "Sometimes it's a situation like this, where clients come to us with a very clear idea of what they want, and we just make some suggestions – 'If you modify it this way, it will give you something stronger or look better' – and help them select the woods. The other extreme is when people come to us and say, 'We want to do something special but we don't know what,' and we work with them to come up with something that works aesthetically and architecturally, and serves to enhance the space."

"The biggest issue was choice of woods," Osborn insists. "There was a plethora of woods to pick from, and the architects started off wanting five or seven different types, but we convinced them that would be a little bit too much, visually, and so they went with quarter-sawn white oak and a wood called cabreuva – just the two types. What's nice about this floor is its flow; even though the mosaic design is all arcs and parts of ellipses, there's a nice flow to it. But if you start bringing too many visual elements into it, that flow will start to get lost. So they went with just

these two types of wood, and the colors are an off-white, which is the white oak, and a reddish color, which is the cabreuva – some people mistake it for mahogany."

Those elaborate flowing ellipses make for a magnificent design, but the actual creation of the mosaic's wooden pieces proved to be a massive task. "It's a very large ellipse, and mathematically, an ellipse is a very complex shape," Welson relates. "So the cutting of the ellipse presented some challenges of its own." To obtain the precise length and curve required by the design, Osborn had to create a very challenging jigsaw puzzle for himself. "Because of the way the arcs flowed, there were all these little junctions, and the pieces had to meet at each one of those junctions very, very precisely. So the technical challenges of installing this were – well, most of my stuff is different, but this was really something else! And we do it all ourselves."

When asked how many pieces were used all together for the mosaic, both Osborn and Welson succumbed to gales of laughter. After he was able to catch his breath, Osborn could only say, "Many, many, many, many! I don't remember the exact number – and I don't want to count because I don't want to know how much time I spent on it!"

The complex installation of this floor mosaic also defied some of the firm's standard methods. "Ordinarily, we tongue-and-groove as much as we can," Welson points out. "But in some situations, such as this one, we just can't, and so we combine other techniques."

"There was some tongue-and-groove but not a lot," Osborn continues. "Each section is composed of multiple pieces of 3-in.-wide flooring, and each section



Above: Each section of the mosaic was made of multiple pieces of 3-in.-wide flooring and each was laid down like flooring, using adhesive and then nailed in place. Because 3/4-in. wood was used for the project, it will require very little maintenance.

Right: Careful measuring and planning was required to fabricate the floor mosaic. The wood braces shown here are part of an elliptical jig cutter that Osborn built for cutting the elliptical shapes.




was laid down like flooring, using a wood adhesive underneath and then nailed. Almost all of the curved edges were grooved, splined, and glued with wood glue."

Despite the high-traffic location for the mosaic, no special treatment was deemed necessary to protect the wood. "It's 3/4 of an inch of wood," Osborn explains, "so it's going to be kind of hard to permanently damage it. Depending on how much traffic they'll get, every few years they will have somebody come in and do a little maintenance on it. I believe it's going to have a polyurethane finish on it, and when that starts to get a little bit fogged up, they then will go over it with a light abrasive pad and buff it, and then put another coat of polyurethane on it. So it never really wears through to the wood."

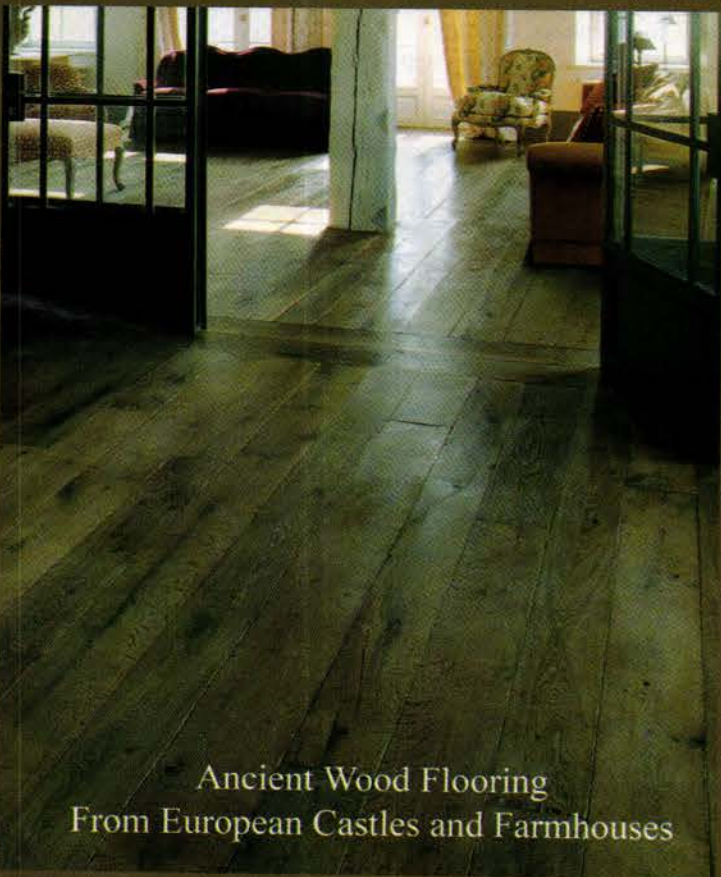
By the spring of 2007, Osborn's epic effort was completed. "It hasn't been sanded and finished yet," he admits, "but we're not doing that part of it. Most of the rest of the site is also white oak, so when everything is almost done, they're going to have someone come in and sand and finish the whole thing." **TB**

The Memorial Library and Art Collection of World War II is putting out a call to anyone who could donate photographs, diaries, and/or letters written by veterans during the war, which describe their military experiences relating to any and all aspects of World War II. Interested parties can contact www.thememoriallibrary.org.



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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. 9934**.



American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain tile for the Capital Hotel 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

American Slate Company
800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Supplier of slate roofing tile: 16- & 24-in. sizes; colors ranging from grays & greens to black, purple & multi-colors; other sizes & graduated roofing on request; for textured appearance, thickness up to 1 1/4 in. in some colors; slate flooring.

Write in No. 2723

Antique Lumber Corp.
617-548-1829; Fax: 617-884-5120
www.antiquelumber.net
Chelsea, MA 02150

Supplier of vintage wood: antique & salvaged timbers & boards; antique wood flooring; random-width & wide-board flooring.

Write in No. 1457

Architectural Stone Masonry
604-852-9662; Fax: 604-850-9062
www.stonemasonsarch.com
Abbotsford, British Columbia, Canada V3G 3C1

Fabricator of custom natural-stone products: mantels, stairways, balustrades, Classical columns, exterior wall cladding in smooth & split-face textures, crown moldings & profiled window & door treatments; limestone & sandstone.

Write in No. 1656

Art Tile
888-735-8453; Fax: 210-733-6673
www.arttile.com
San Antonio, TX 78212

Supplier of ceramic tile from Italy, Mexico, Spain, Morocco, Portugal, England & California; handcrafted & hand painted; tile flooring.

Write in No. 1011

Authentic Joinery & Millwork, LLC

404-841-4818; Fax: 404-841-4819
www.afwd-llc.com
Atlanta, GA 30327

Supplier of windows & doors: many styles & sizes; various woods; wood flooring & millwork.

Write in No. 1761



This clear and select grade flooring was supplied by Bear Creek Lumber.

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

Supplier of tongue-&-groove paneling, shingles, shakes, flooring & decking: red cedar, Port Orford cedar, cypress, pine, fir, hemlock, spruce, jatoba & more; kiln dried; clear & select grades.

Write in No. 521



Tumbled travertine from Cantera Especial was used to create this flooring in a Versailles pattern.

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

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

Write in No. 31



Antique oak floor boards from Carlisle were used to create this elegant floor.

Carlisle Wide Plank Floors

800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Custom manufacturer of traditional wide-plank flooring & paneling: hand selected from antique & old-growth pine & hardwoods; deals directly with homeowners, builders, architects & specialists in historic restoration & reproduction.

Write in No. 5580

Carlson's Barnwood Co.

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

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

Write in No. 2744



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

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



Champlain Stone used South Bay quartzite flagging for this floor.

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.



Antique random-width wide-plank oak from Chestnut Specialists can be used to create custom flooring.

Classic Terra Cotta Co.

888-837-7286; Fax: 866-304-4082
www.terracottapavers.com
Pacific Palisades, CA 90272

Manufacturer of architectural terra cotta: hand-pressed, high-fired historic terracotta pavers, made of finest earthen clay combinations; stair treads; wall caps.

Write in No. 0769

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 handcrafted flooring, as well as cabinetry and furniture, from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

Craftsman Lumber Co.

978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Manufacturer of wood flooring & custom millwork: wide-plank flooring & clapboards; eastern white pine, red pine, red oak & other native hardwoods; all drying & milling done on premises.

Write in No. 4320



Craftsman Lumber supplied the white pine boards for the flooring and paneling in this room.

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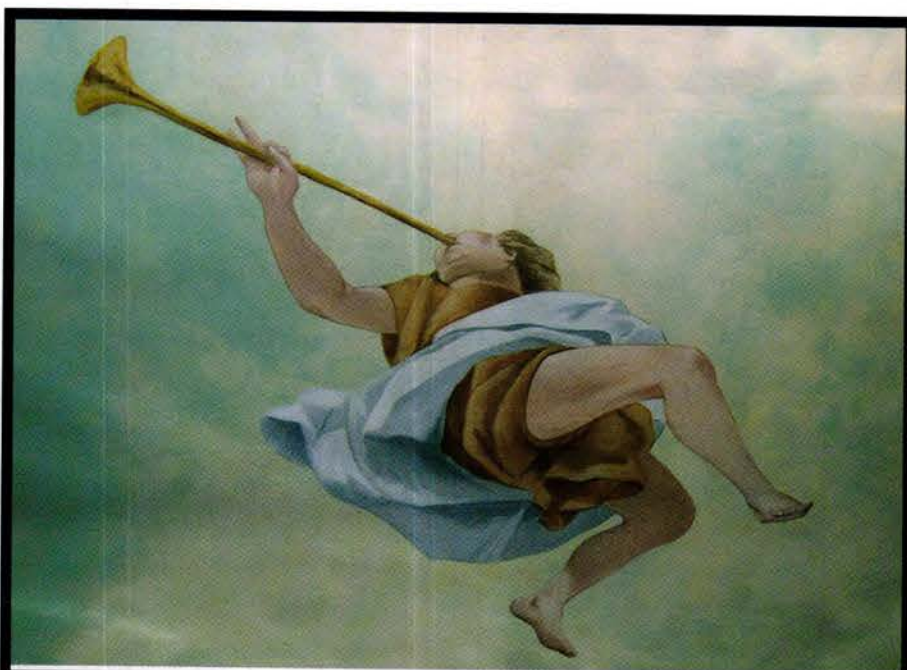
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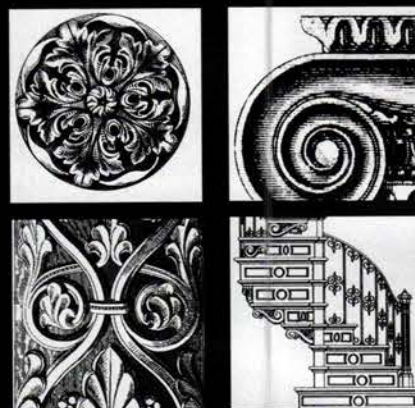
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 South El Monte, CA 91733

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

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Art studio: signs, sculpture, wood carvings, decorative painting & gilding; custom designs; restoration, replication & refinishing; professional-opinion replacement cost estimates for insurance purposes.

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800-725-7266; Fax: 405-232-8516
www.arkramos.com
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Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & cast bronze; full line of interior & exterior ADA signage.

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Acorn Forged Iron

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www.acornmfg.com
 Mansfield, MA 02048

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

Write in No. 1690

Allen Architectural Metals, Inc.

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

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

Write in No. 1005

American Restoration Tile, Inc.

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

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Write in No. 8032

Aqua Control, Inc.

800-377-0019; Fax: 815-664-4901
www.aquacontrol.com
 Spring Valley, IL 61362

Manufacturer of floating display aerators & fountains: more than 30 spray patterns from 1/2 to 40 hp; floating & bowl fountains, bottom circulators & waterfall pumps; sells internationally.

Write in No. 983



This spider and arch fountain from Aqua Control is available in 3- and 7½-horsepower versions.

Architectural Components, Inc.

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

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

Call for more information.



Architectural Pottery hand-made this Italian terra-cotta wall fountain.

Architectural Pottery

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

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns &

ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.

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Architectural Stone Masonry

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www.stonemasonsarch.com
 Abbotsford, British Columbia, Canada V3G 3C1

Fabricator of custom natural-stone products: mantels, stairways, balustrades, Classical columns, exterior wall cladding in smooth & split-face textures, crown moldings & profiled window & door treatments; limestone & sandstone.

Write in No. 1656

Authentic Provence, Inc.

561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
 West Palm Beach, FL 33401

Importer & distributor of antique hand-carved stone garden ornament: French limestone & Italian marble; antique gates, wrought-iron & wood gates & trellis; hand-sculpted fountains, plaques, terracotta planters, gazebos & pavilions.

Write in No. 8163



Authentic Provence imports a large variety of zinc planters, in addition to other garden ornament.

Balquist Carving Studio

781-545-9993; Fax: 781-545-9998
 340 Gannett Rd.
 Scituate, MA 02066

Designer & producer of hand-carved wood ornament, sculpture & signage: reproduction & restoration of decorative wood elements.

Write in No. 1274

Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
 Lakewood, NJ 08701

Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more.

Write in No. 5830



Bamboo & Rattan Works created this woven gate in bamboo.



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

Bear Creek Lumber

800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
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Supplier of tongue-&-groove paneling, shingles, shakes, flooring & decking: red cedar, Port Orford cedar, cypress, pine, fir, hemlock, spruce, jatoba & more; kiln dried; clear & select grades.

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Campbellsville Industries, Inc.

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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.

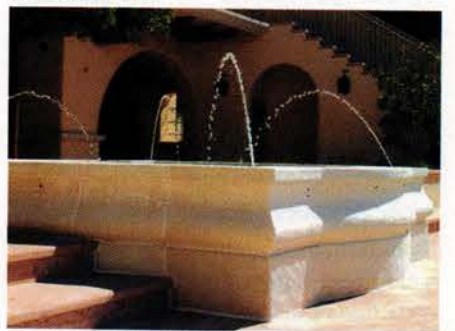
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This fountain was fabricated in Italian limestone by Cantera Especial.

Canterbury International

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www.canterburyintl.com
 Los Angeles, CA 90016

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

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This 1890 hexagonal bench is one of many styles that can be custom made by Canterbury International.



The ornamental bronze spire of the Jacob Wrey Mould Fountain in New York City's Central Park was replicated by Allen Architectural Metals.

Canterland of Mexico

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Carlson's Barnwood Co.

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Champlain Stone, Ltd.

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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



American Granite, a medium- to coarse-grain hand-split stone from Champlain Stone, was utilized in the creation of these steps and walls.

Classic Terra Cotta Co.

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Columbia Equipment Co., Inc.

800-742-1297; Fax: 718-526-4110
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Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches

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

Write in No. 527



This cast-aluminum mailbox and post, model #519K from Custom Home Accessories, is available in verde green and other colors.

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Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps, lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites.

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The 10-ft. tall, four-sided bracket clock was fabricated by Elderhorst Bells.

Elderhorst Bells, Inc.

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

Manufacturer of clock movements & complete clock & bell systems: cast-bronze bells, mini carillons, chimes, moving-figure displays & bell-ringing equipment; controls furnished & installed.

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Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.

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This Two Shell Wall Fountain was fabricated by Florentine Craftsmen; it measures 46x24 in.

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.

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 balustrades, copings, cornices & more; custom-glaze development.

Write in No. 1706

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



The Crescent sundial from Haddonstone has an hour band engraved with the Latin inscription "Hora Quasi Umbra," which translates as "time is but a shadow."

Herwig Lighting

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www.herwig.com
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This tiered fountain was sculpted in Vicenza Stone by the artisans at Rossato Giovanni.

Rossato Giovanni, srl/ Vicenza Stone Sculpture

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Rossi USA quarried the stone used for this fountain, which it also fabricated.

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

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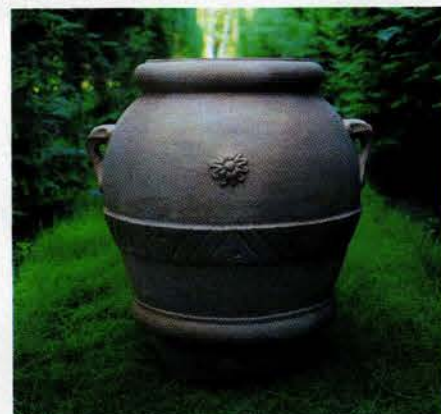
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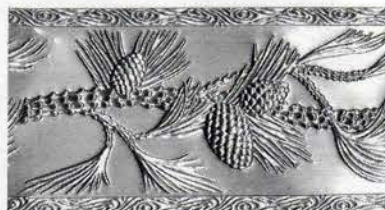
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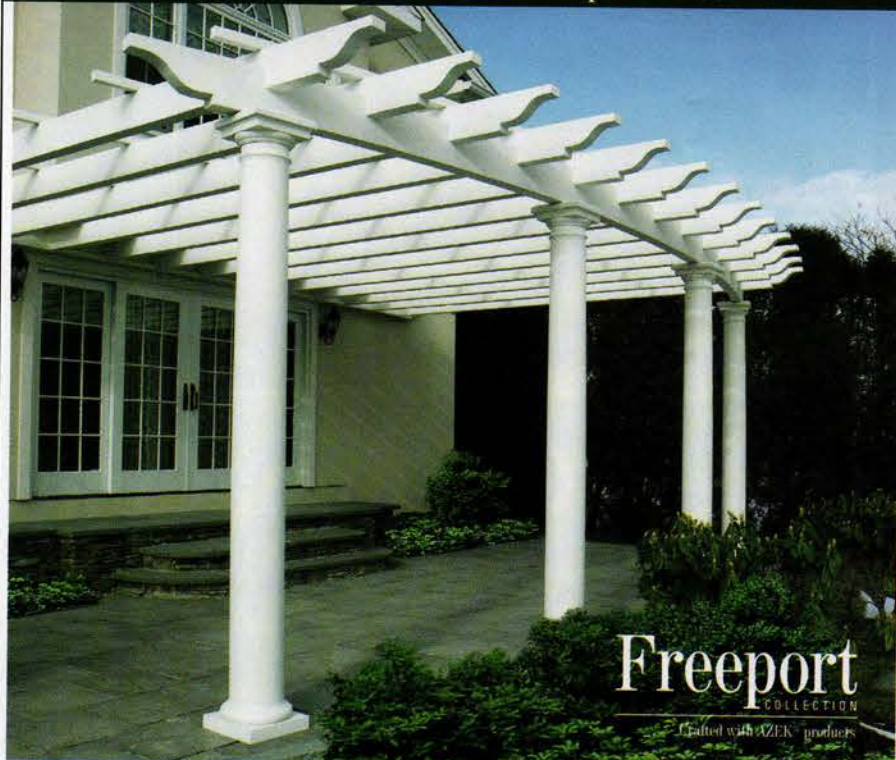
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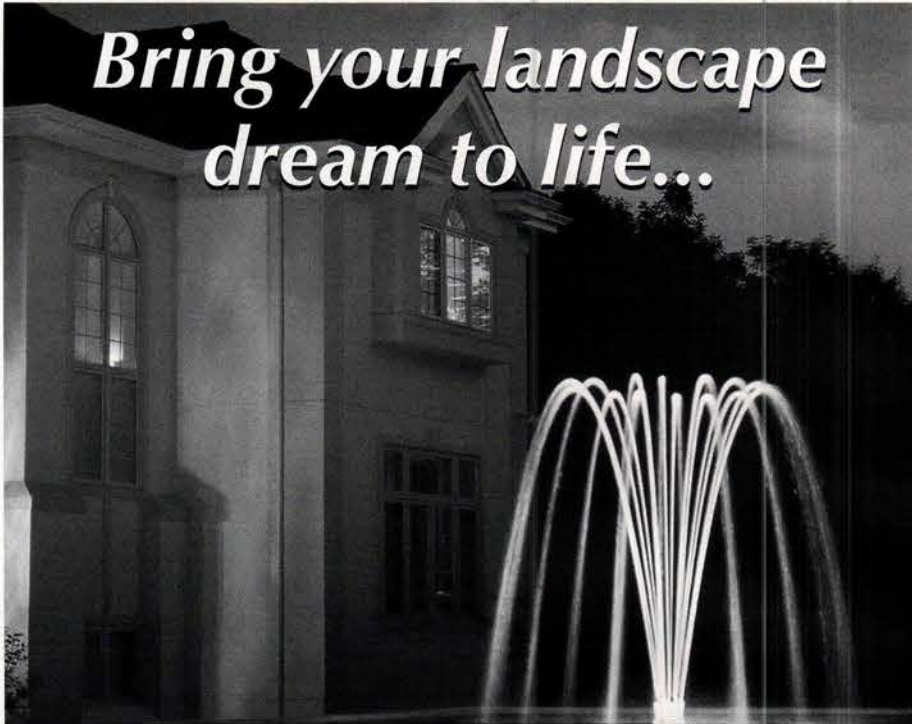
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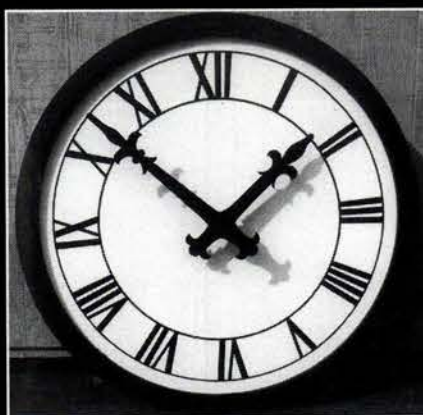
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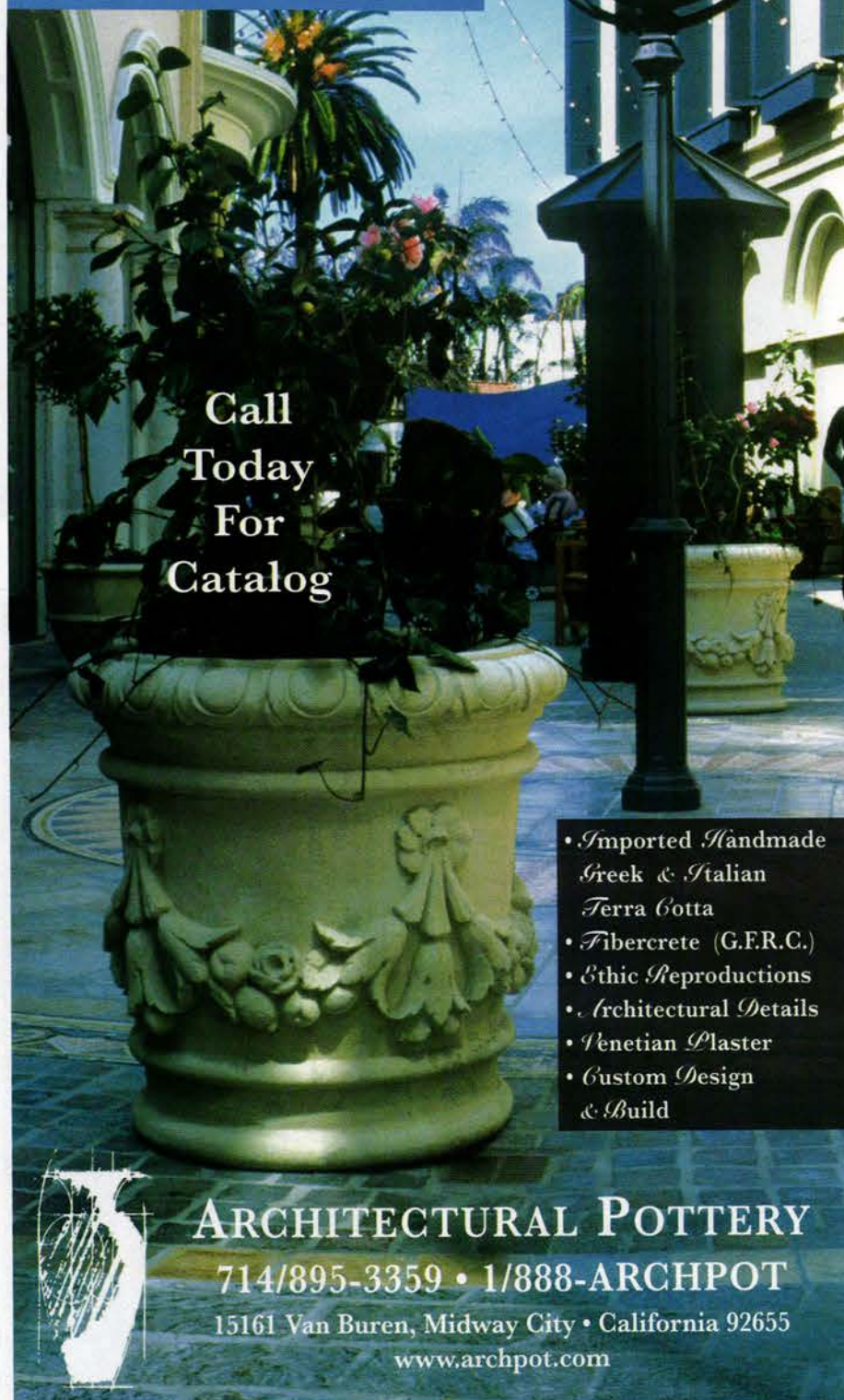
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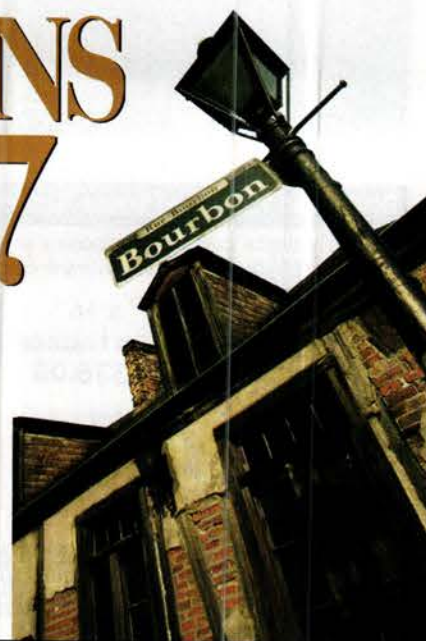
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www.classicaccents.net
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Manufacturer of reproduction push-button light switches: cover plates in 28 finishes & styles; molding hooks, tassel kits & picture cord.

Write in No. 4850



The Moon-aggie pendant from Conant Custom Brass is made of bronze and opal glass and with marbles.

Conant Custom Brass, Inc.

800-832-4482; Fax: 802-864-9490
www.conantcustombrass.com
 Burlington, VT 05401

Manufacturer of lighting: sconces, pendants & chandeliers; interior & exterior; brass, bronze, iron, copper & more; dozens of finishes; UL listed; new designs, antique/salvaged originals & period reproductions.

Write in No. 620

Concealite Safety Products

605-542-4444; Fax: 605-542-3333
www.concealite.com
 Elkton, SD 57026

Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost-invisible installation.

Write in No. 1759

Coppersmythe, Josiah R.

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

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

Call for more information.



Josiah R. Coppersmythe's Boston line includes this 43-in.-tall post light.

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; lighting.

Write in No. 6980

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



This custom chandelier was designed and fabricated by Crenshaw Lighting.

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

Custom Home Accessories, Inc.

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

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

Write in No. 527

Custom Lighting Fixtures, Inc.

888-523-1999; Fax: 760-752-1914
www.customlightingfixtures.com
San Marcos, CA 92078

Custom fabricator & supplier of lighting: interior, gas, antique, restoration, historical reproductions, custom & stock.

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



The Monroe Lantern is available from Customlightstyles.com in many sizes and with various glass and finish options.

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 double-cone chandelier from Deep Landing Workshop has a 14-in.-tall center.

Distinguished Home Lighting, Ltd.

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

Supplier of traditional lighting: European cast-brass exterior lanterns; gas & electric applications; designs for wall, ceiling, post & column mounting.

Write in No. 1195

F2 Industries

888-895-4224; Fax: 815-895-4214
www.f2industries.com
Sycamore, IL 60178

Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.

Write in No. 1875

Federalist, The

203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06836

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.

Write in No. 2833



This 25-in. tall cast-brass chandelier is part of The Federalist's French Collection.

Fine Architectural Metalsmiths

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

Designer & custom fabricator of ornamental metalwork: period appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden

gates; hand forged & wrought iron, bronze & aluminum.

Write in No. 2640



This pier-mounted reproduction lantern was fabricated by Fine Architectural Metalsmiths; it features a glassed-in cap and an acorn finial.

Guerin, P.E.

212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of high-end handcrafted brass & bronze hardware & accessories: for doors, windows, furniture, objets d'art & bathroom accessories; handcrafted sconces & 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 Sylvania street lamp from Herwig Lighting can be obtained with a 10- or 12-ft.-tall post and single, twin or quad-arm units.

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 custom fabricated this five-globe ornamental light fixture.

House of Antique Hardware

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

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

Write in No. 1096

John F. Graney Metal Design, LLC

413-528-6744; Fax: 413-528-6749
www.graneymetaldesign.com
Sheffield, MA 01257

Custom fabricator of ornamental metalwork: fences, gates, railings, tree grates, hearth screens, benches, lighting & more; aluminum, bronze & stainless steel; ecclesiastical work.

Write in No. 4840

Lake Shore Industries, Inc.

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

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, fabricated letters, lighted & non-lighted signs & more; cast bases for street sign & lighting posts.

Write in No. 8730



This large exterior sconce, the Empire Torch, was fabricated by Lantern Masters.

Lantern Masters, Inc.

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

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

Write in No. 1239

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 Turning Co. manufactures metal components for light fixtures and other applications.

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www.hammerworks.com
Worcester, MA 01603

Supplier of lighting: Colonial & Arts & Crafts styles; lanterns, post lights, chandeliers & courtyard sign lighting; hand-forged hardware.

Write in No. 5090

Lucid Lighting

609-397-9581; Fax: 609-858-5599
www.lucidlighting.com
Lambertville, NJ 08530

Manufacturer of architectural lighting: unique lighting designs, transitional in style; solid brass & glass; all finishes & sizes.

Write in No. 3111



The Temple Urn, designed by Rob Wallace for Lucid Lighting, accommodates shades that range from 17 to 38 in. in dia.

Maguire Iron Corp.

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

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; custom work.

Write in No. 7600

Master's Metalworks, Inc.

561-718-7588; Fax: 561-686-0009
www.mastersmetalworks.com
Boynton Beach, FL 33436

Manufacturer of forged & fabricated custom metalwork: railings, gates & fencing; stairs & stair balustrades; steel doors; interior & exterior lighting.

Write in No. 1897

Mica Lamp Co.

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

Manufacturer of light fixtures: finely detailed copper, iron & mica; period authentic styles & custom modern interpretations; outdoor fixtures & high design ceiling fanlight kits available.

Write in No. 5870



Mica Lamp supplied the custom chandeliers for the L'auberge du Lac Hotel & Casino in Lake Charles, LA.

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

Period Lighting Fixtures, Inc.

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

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

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



The Buchanan chandelier is part of Rejuvenation's Colonial Revival Collection; it is available with four, five or six arms.

Richard D. Scofield Historic Lighting

860-526-1800; Fax: 860-526-2378
www.scofieldhistoriclighting.com
Ivoryton, CT 06442

Manufacturer of handmade reproduction chandeliers, sconces & lanterns: based on designs from the 18th & early-19th centuries; distressed tin, pewter, copper & wood; workshop & showroom.

Write in No. 4170

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 & interior & exterior railings; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Write in No. 7730

Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

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

Write in No. 1218

Scottsdale Art Factory

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

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Write in No. 1625

St. Louis Antique Lighting Co.

314-863-1414; Fax: 314-863-6702
801 N. Skinker Blvd.
Saint Louis, MO 63130

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

Write in No. 6190



This pendant is offered by the St. Louis Antique Lighting Co.

Sternberg Lighting

847-588-3400; Fax: 847-588-3440
www.sternberglighting.com
Roselle, IL 60172

Manufacturer of traditional & architectural lighting luminaires, poles, bollards, site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & NightSky optical systems for luminaries.

Write in No. 6740



This cast-aluminum lantern with an 18x35-in. globe was manufactured by Sternberg Lighting.

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



Steven Handelman produces handcrafted exterior lanterns with a variety of finishes.

Walpole Woodworkers

508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081

Manufacturer of fencing, gates, arbors, furniture, gazebos, sheds & garden amenities: large selection of handcrafted cedar lamp posts; wide variety of post- & side-mount lanterns; many styles.

Write in No. 280

Wiemann Ironworks

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

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; CAD services.

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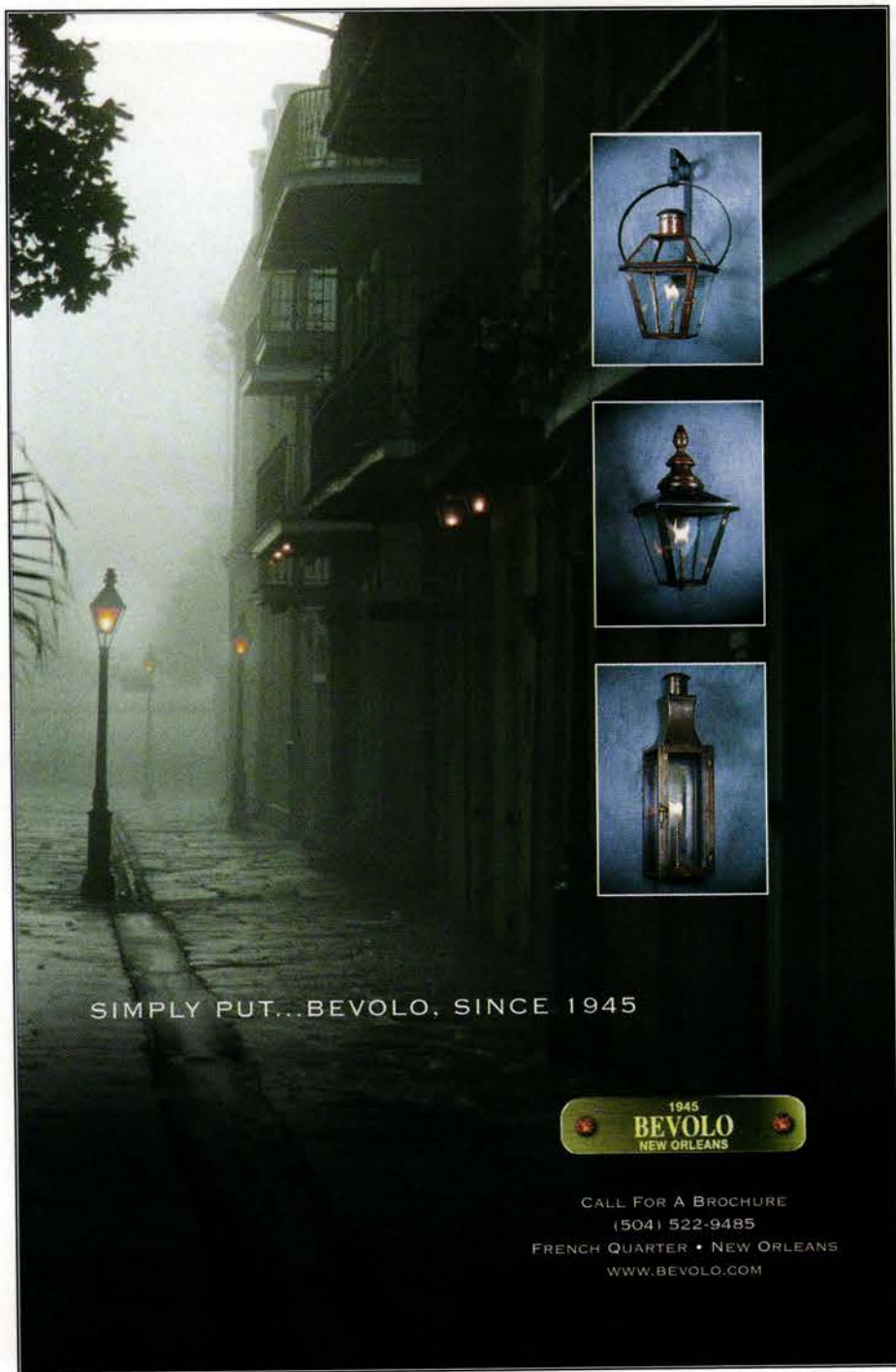
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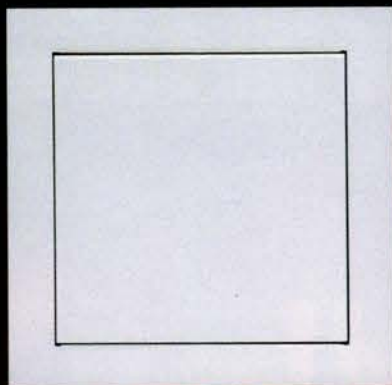
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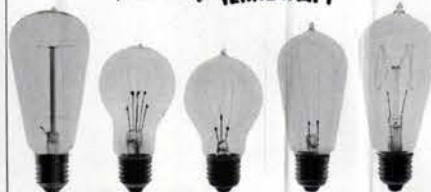
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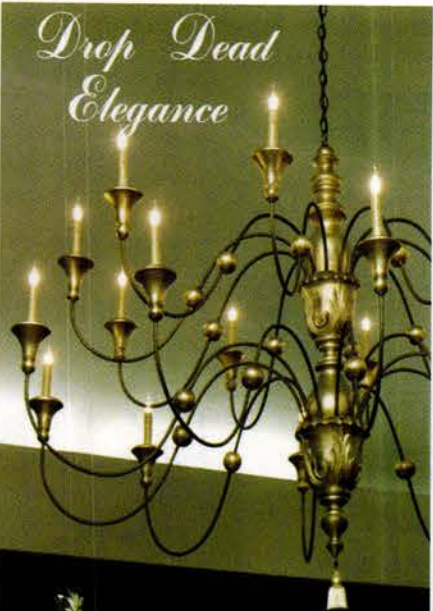


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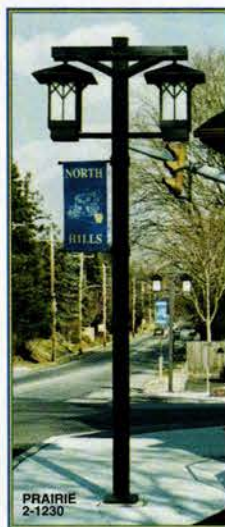
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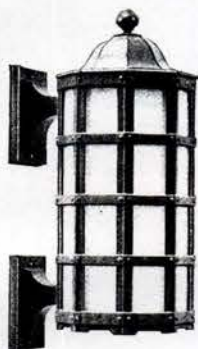
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calendar of events

Beaux Arts Alliance Bus Tour, June 2, 2007. The Beaux Arts Alliance will hold a bus tour of Upper Manhattan, taking in views of the Church of the Intercession, its cloisters and cemetery; the 18th-century Morris-Jumel Mansion; and Stanford White's Gould Library and Hall of Fame for Great Americans. Visit www.beauxarts.org for details.

New England Studies Program, June 18-23, 2007. Historic New England's fifth-annual Program in New England Studies will examine New England history and material culture from the 17th century through the Colonial Revival, with a series of lectures by preservation specialists, workshops and behind-the-scenes tours of historic New England museums and private houses. The \$1,250 fee includes all lectures, admissions, guided tours, transportation, breakfast, lunch and evening receptions. Two scholarships are available. For more information, visit www.historicnewengland.org or call Historic New England exhibitions manager Ken Turino at 617-227-3956.

Temple of Invention Exhibition, now – July 2007. The Smithsonian American Art Museum presents "Temple of Invention: History of a National Landmark," in honor of the building's renovation and the 170th anniversary of President Andrew Jackson signing legislation that authorized the building's construction. Charles Robertson, former deputy director at the museum and specialist in American decorative arts, is guest curator.

Shakespearean Theater Exhibition, now – August 2007. As part of the Shakespeare in Washington festival, the National Building Museum presents "Reinventing the Globe: A Shakespearean Theater for the 21st Century." The exhibition features interpretive models, renderings and photographs of the Globe and other Shakespearean theaters over the past 400 years, and culminates with proposals for hypothetical Shakespearean theaters for the 21st century. Visit www.nbm.org, or call 202-272-2448 for details.

ICA&CA/Georgia Tech Classicist Architecture Course, Fall 2007. The Institute of Classical Architecture & Classical America, in collaboration with the College of Architecture at Georgia Institute of Technology in Atlanta, will launch a new Master of Science with a Major in Architecture: Concentration in Classical Design. The one-year program will include a fall semester in New York City (ICA&CA) and a spring semester in Atlanta (Georgia Tech) with an option for summer study in Greece and Italy. The course will accommodate up to 15 students, and applications will be accepted through mid-June. For course details, contact Victor Deupi, ICA & CA Arthur Ross director of education, at vdeupi@classicist.org.

IPTW 10th Anniversary Workshop, October 11-13, 2007. PTN will hold its 10th-annual Preservation Trades Workshop, in partnership with the National Park Service Historic Preservation Training (HPTC), at the Jenkins Cannery in Frederick, MD. In addition to demonstrations, presentations, hands-on sessions and the Preservation Trades Jobs Fair, highlights will include the presentation of the 2007 Askins Achievement Award, the annual IPTW auction, music and social events. Within a short distance of the IPTW venue are the Community Bridge mural, an award-winning trompe l'oeil at the Carroll Street Bridge (see *Traditional Building*, September/October 2002), and the Delaplaine Visual Arts Education Center. Visit www.iptw.org for updates, schedules and registration information.

Traditional Building Exhibition & Conference, October 17-20, 2007. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes and streetscapes and historically inspired new construction. The conference, which will be held this fall at the Morial Convention Center in New Orleans, LA, 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.



Historic New England's fifth-annual Program in New England Studies offers lectures, workshops and behind-the-scenes tours of New England museums and private houses. Photo: courtesy of Historic New England

APT Offshore Conference, November 3-7, 2007. The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerto de Tierra, San Juan, Puerto Rico. Three workshops will be held from November 3-4, with the main conference taking place from November 4-7. Workshops include: Traditional Lime and Brick Dust Mortars for Restoration, Preservation of Wood in Historic Structures and Architectural Conservation. Social events will be held at numerous historic sites throughout Old San Juan. For details, visit www.apti.org.

Classical Architecture Courses, Tours & Programs. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

Preservation Education Programs. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technologies and practices 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.

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. ■



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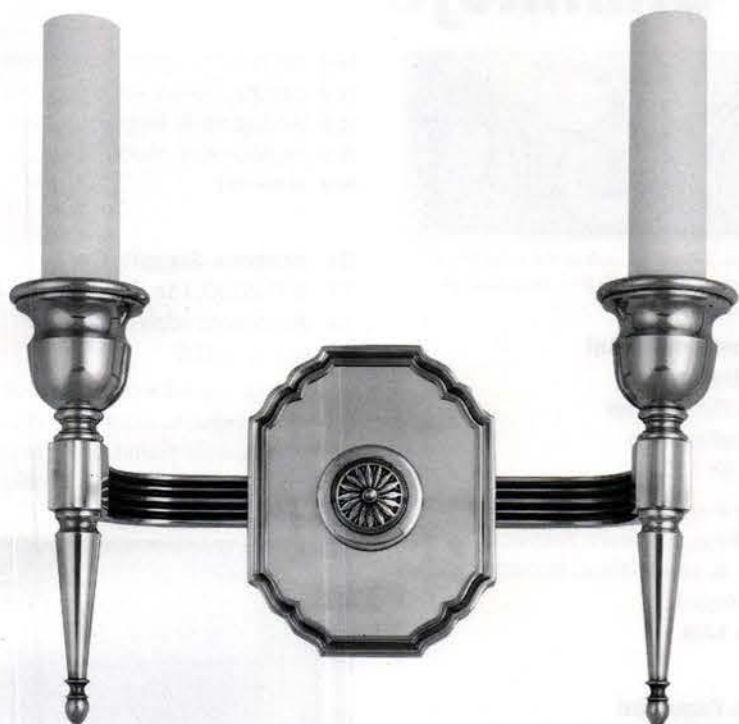
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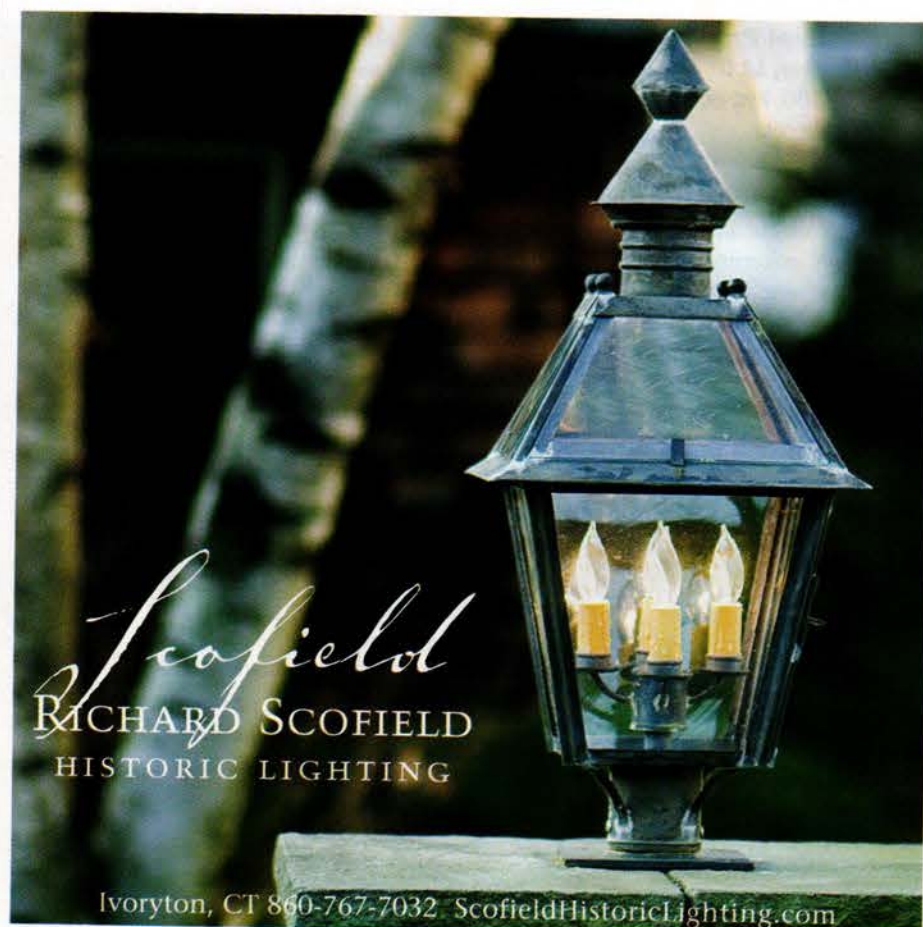
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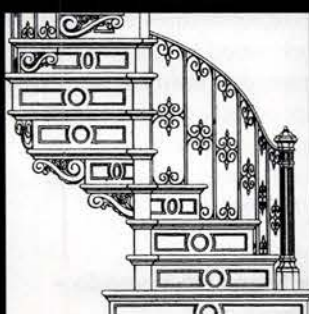
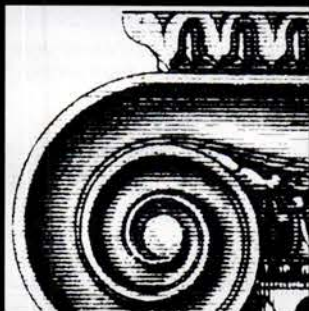
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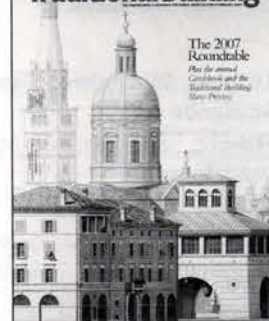


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Soft Option

Contemporary technology turns back the clock at the Marion County Courthouse in West Virginia.

BY LYNNE LAVELLE

Along with the Boone County Courthouse and the Jefferson County Courthouse, the Marion County Courthouse in downtown Fairmont is regarded as one of the finest examples of Beaux Arts Classicism in West Virginia. It was designed by W.D. Priest of the firm Yost & Packard of Columbus, OH, and built ca. 1900 as testament to Marion County's status as a center of coal and gas production, and to demonstrate that the county was no longer subordinate to neighboring Clarksburg and Morgantown. As a result, the building's exterior is impressive in scale and detail. Fluted Corinthian columns support massive porticoes and a domed clock tower, and the stone façade is adorned with cast-iron symbols of justice, power, agriculture and industry, including a figure holding the scales of justice, an eagle with outstretched wings, a shovel and a mining car.

The courthouse occupies the corner of Adams and Jefferson streets, in a popular visitors' area that encompasses the Marion County Museum and the Marion County Military Veterans Plaza. However, by last year, more than a century's worth of lead paint applications, weather and pollutants had taken their toll on the courthouse's once-proud exterior. The white epoxy paint had failed in places, leaving areas of surface rust, cracking, checking and coating failure. And, prompted by the building's visible deterioration, the State Historic Preservation Office carried out a survey that revealed structural failures in the roof and drainage systems.

Aided by a grant from the State Historic Preservation Office, the Marion County Commission enlisted Powe Jones Architects of Washington, DC, to begin the courthouse's phased restoration. The firm's preservation director, David Kemnitzer, was more than qualified for the job, having preserved several federal government buildings in the nation's capital. Phase one, completed in the fall of last year, addressed Marion County Courthouse's poor appearance with the restoration, surface preparation and painting of the cast-iron architectural details surrounding its tympanum.

Earlier repairs with concrete had prevented the cast iron from flexing properly, which in turn had caused cracks and corrosion. The first task for general contractor G.A. Brown & Son was to re-anchor the cornices and modillions to the façade, removing the risk to the public. "The building was extremely well-built, but it had not been well-maintained and there was a lot of damage to the structural cast iron, up high on the building," says Kemnitzer. "The cracks were allowing moisture to get in, and the resulting corrosion was causing the anchors to lose their structural strength. Nobody had been injured, but it was a very precarious situation."

Once secured, the cast-iron elements were cleaned and repainted. The goal – to remove multiple layers of lead-based paint without causing appreciable damage, or falling foul of EPA and OSHA requirements – posed significant challenges for conventional cleaning methods. Technologies such as sandblasting, high-pressure water cleaning, chemical cleaners and paint removers have been found to reduce



The repair, cleaning and painting of the cast-iron elements was the first phase of the ongoing structural and cosmetic restoration of Marion County Courthouse in Fairmont, WV. All photos: courtesy of Sponge-Jet, Inc.

the ability of the cleaned surface to resist water and frost, as well as producing by-products that are both difficult to dispose of and damaging to the environment. "We had lead-based paint, and we were working in a downtown area," says Kemnitzer. "We really couldn't spread lead dust all over the town, so we had to keep it contained."

Sponge-jet cleaning, a dry alternative to conventional abrasives, first came to Kemnitzer's attention in 2003. Developed in the late 1980s, it combines a recyclable sponge-like polymer with conventional abrasive grit, in a range of particle sizes for aggressive or clean-only applications. Although most conventional abrasives can be engineered into sponge media, the most commonly used types are aluminum oxide, metal grit, calcium carbonate, 40-60 mesh type III melamine, 30/40 and mesh type II plastic urea. The sponge particles are fired at the surface, where they flatten on impact, exposing banded abrasives and dislodging contaminants. After dropping from the surface, the sponges regain their original shape. A vacuum system recovers the sponges, transports them to a machine that removes contaminants, and then reloads them for almost continuous blasting, all within feet of the treated surface.

The Sponge-Jet system had been successfully applied in the masonry restorations of the Wisconsin and Idaho state capitols, returning the white-granite facades to their original condition. And with no run-off, low dust emissions and, in some applications, only 3% of the waste generated by conventional abrasives, it fit the criteria for the cast iron at the Marion County Courthouse. "I read a lot of the literature and it seemed to be ideal," says Kemnitzer. "It had the advantage of keeping all of that lead contained. And they had worked out a process for cleaning the



The Sponge-Jet blasting system was located on the same level as the work being done, allowing blasting and recycling to be carried out within feet of the blaster.



The white epoxy paint had failed in places, leading to cracks and potentially dangerous corrosion.



The cornices were re-anchored to the façade before being cleaned and repainted.

lead out of the sponge and then reusing the sponge. So we could get up there and remove the lead completely, and very easily.”

Prior to the restoration, the white epoxy paint on the cast-iron elements had clashed with the stone façade. But this wasn’t always the case, as originally the cast iron had been painted to complement the stone. Finding a match had proven so difficult over the years that the city had abandoned the idea, but after achieving bare metal, the firm took the opportunity to correct this with a tan color that is a little lighter than the exterior’s Ohio brown sandstone. “The building didn’t look right before,” says Kemnitzer. “The color that we chose is deliberately

lighter than the stone – that helps make the transition to the sky and lighten the top of the building. It looks a lot better than it did before and I’m very happy with the result.”

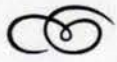
The phased restoration of Marion County Courthouse will continue as funding is released by the State Historic Preservation Office. Kemnitzer estimates that repairs to the dome, clock tower and balustrade could keep the firm busy for 10 years or more.” There’s a lot more work to be done there,” he says. “They deferred maintenance for many, many decades. We don’t know exactly what’s coming next, but we’re making good progress.” **TB**



Above: Heavy-loading scaffolding was erected around the front entrance of the Marion County Courthouse while its cast-iron elements were repaired, cleaned and repainted.

Left: To blend the cast-iron elements with the courthouse’s sandstone exterior, a light tan paint color was selected.

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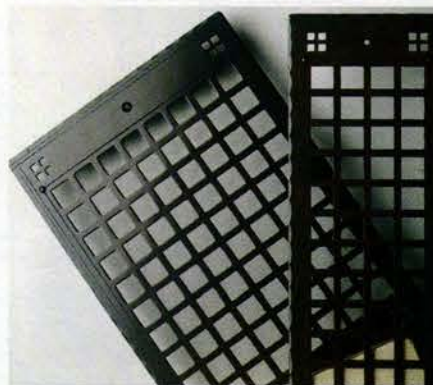
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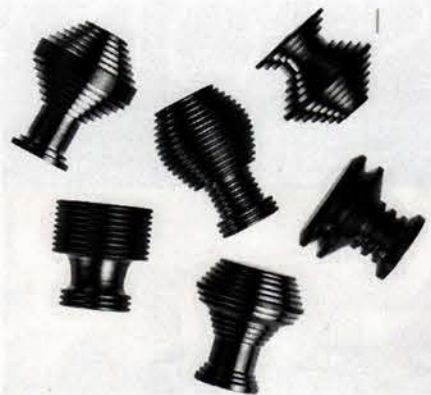
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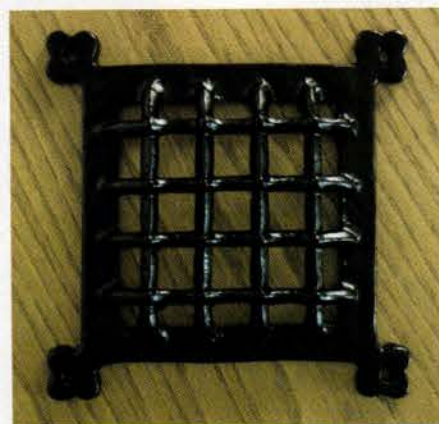
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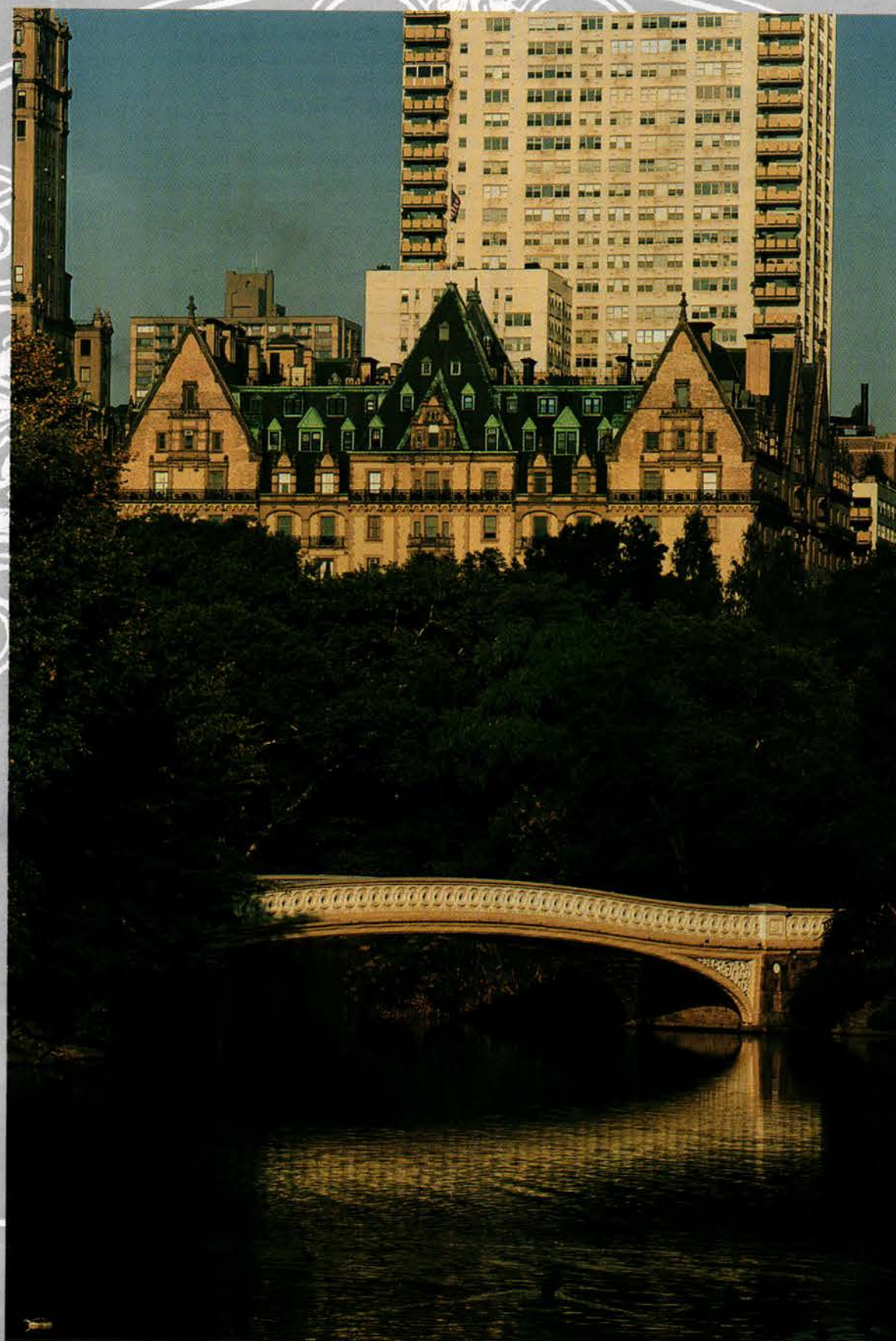
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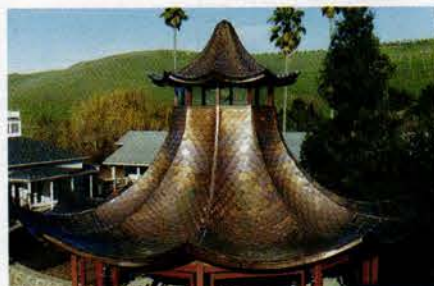
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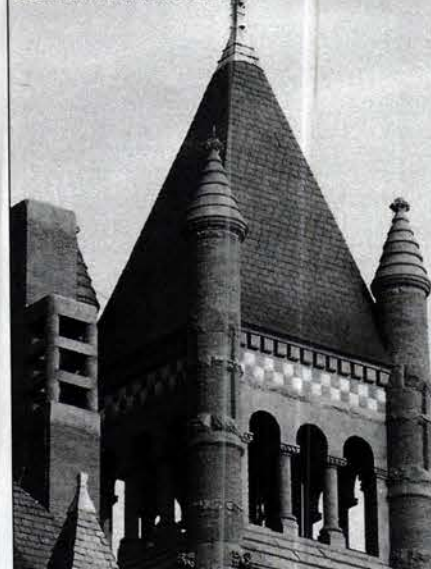


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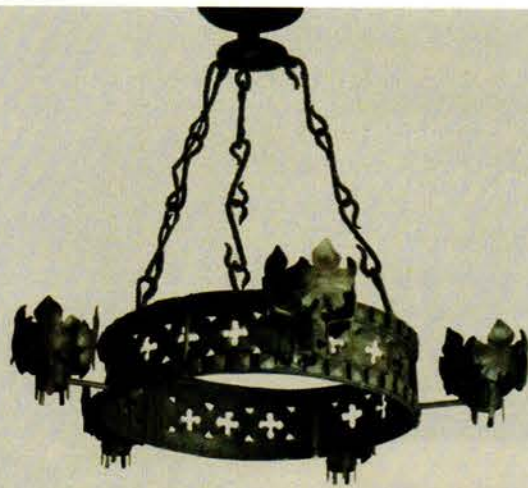
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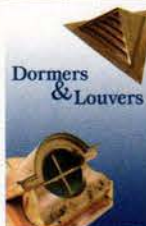
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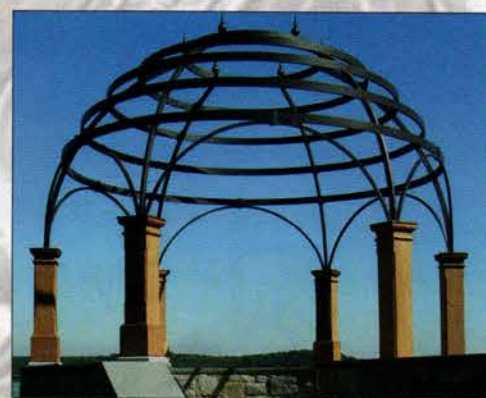
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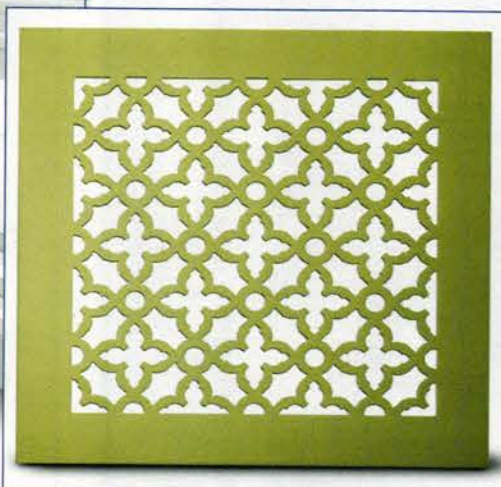
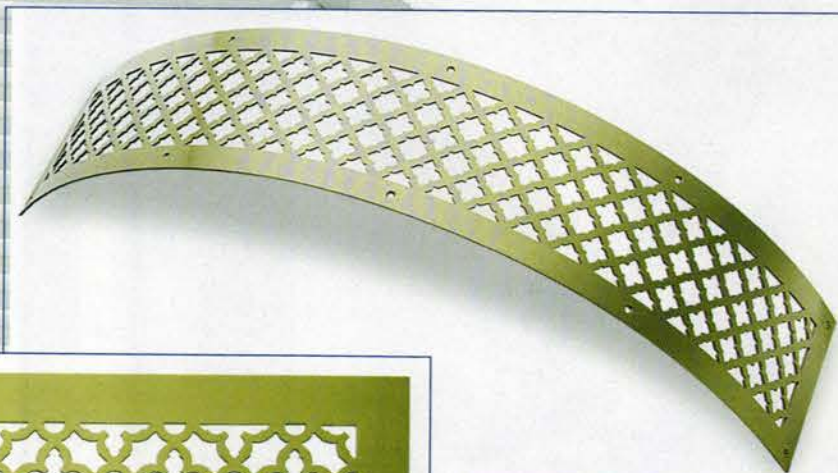
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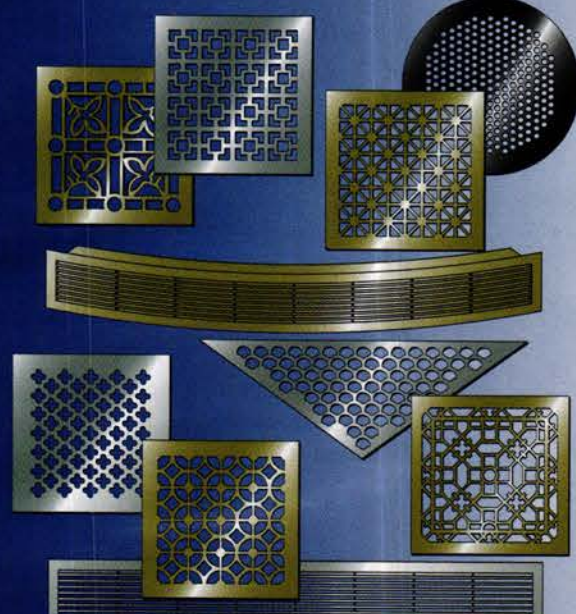
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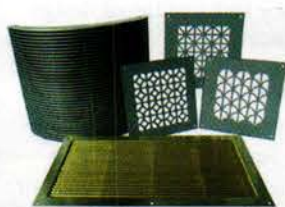
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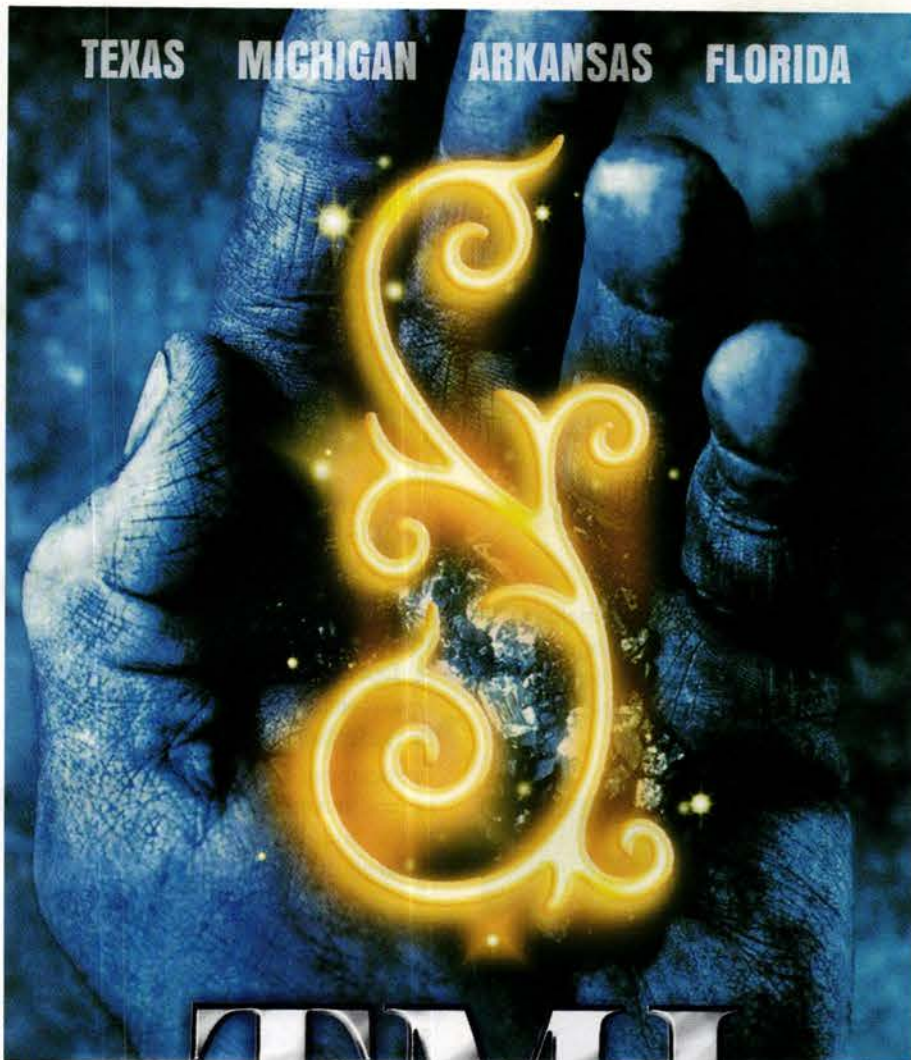
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The central web site for historical products and services on the internet includes products used for restoration, renovation and new construction. There's more information and links to historical products than you'll find on any other site.

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Custom Roofing & Roof Specialties

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. 9941**.

Advance Construction & Steeplejack Corp.

800-794-0619; Fax: 845-758-1902
22 Sunrise Dr.
Red Hook, NY 12571

Steeplejack: restores & waterproofs steeples, chimneys, slate roofing, masonry, sheet-metal roofing, flagpoles, domes, smokestacks, lightning rods & radial tile chimneys; lightning protection; inspections & surveys; NY, MA & CT.

Allen Architectural Metals, Inc.

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

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

Write in No. 1005

American Slate Company

800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Supplier of slate roofing tile: 16- & 24-in. sizes; colors ranging from grays & greens to black, purple & multi-colors; other sizes & graduated roofing on request; for textured appearance, thickness up to 1 1/4 in. in some colors.

Write in No. 2723



American Slate supplies standard and rough-textured slate roofing in a variety of sizes for commercial and residential applications.

Annapolis Weathervanes and Cupolas

888-899-8493; Fax: 410-757-5637
www.weathervaneandcupola.com
Annapolis, MD 21401

Manufacturer & distributor of weathervanes, finials, banners, roof caps & cupolas: stock & custom designs; cupolas in vinyl, cedar, mahogany & pine.

Write in No. 657



Five onion-style golden domes were custom manufactured and installed by Architectural Fiberglass on the Holy Trinity Church in Parma, OH; one measures 18x32 ft. and the other four are 15x26 ft.

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

B&B Sheetmetal

718-433-2501; Fax: 718-433-2709
www.bbsheetmetal.com
Long Island City, NY 11101

Manufacturer of copper cornices, dormers, flashing, cupolas, gutters, downspouts, louvers, conductor heads & radius/tapered roof panels: water-jet custom cutting; 'How to Solder' DVD.

Write in No. 1679



This hip-vented skylight from B&B Sheetmetal is available with a screen.

Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701

Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wall-coverings; thatch, slats, bark, cloth & more.

Write in No. 5830

Baschnagel Brothers

718-767-1919; Fax: 718-767-5141
www.baschnagel.com
Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; works with New York Landmarks Conservancy.

Write in No. 1012

Bear Creek Lumber

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

Supplier of tongue-&-groove paneling, shingles, shakes, flooring & decking: red cedar, Port Orford cedar, cypress, pine, fir, hemlock, spruce, jatoba & more; kiln dried; clear & select grades.

Write in No. 521

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



Boston Valley Terra Cotta produces terra-cotta roof tile for new construction and restoration.

Campbellsville Industries, Inc.

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

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



Campbellsville Industries installed this 55 1/2-ft.-dia. dome on the Warren County Justice Center in Bowling Green, KY.

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

Classic Gutter Systems, LLC

269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49003

Manufacturer of half-round gutters: heavy 20-oz. copper, heavy-duty aluminum &

galvalume with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components; solid brass & aluminum.

Write in No. 1280



Classic Gutter Systems offers half-round gutters in copper, aluminum and galvalume.

Classic Metal Roofing Systems

937-773-9840; No fax
www.classicmetalroofingsystems.com
Piqua, OH 45356

Manufacturer of metal roofing: 'Chateau Slate' embossed shingle re-creates the look of Victorian-era metal shingles; mill-finish galvanized steel, copper & Kynar-coated aluminum & steel.

Classy Glass Structures

972-221-0445; Fax: 972-219-0348
P.O. Box 794041
Dallas, TX 75379

Custom manufacturer of conservatories, arboretums, greenhouses, glass gazebos, pool & hot-tub rooms, skylights, barrel vaults, glass walls & screen rooms: all sizes, shapes, colors & finishes; lifetime no-leak warranty.

Write in No. 1254

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 & more.

Write in No. 1490



CopperCraft manufactures prefabricated dormer units that don't require framing and are ready to be set in place; the large factory-soldered roof flanges receive slate, standing-seam panels or shingles.

Custom Home Accessories, Inc.

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

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

Write in No. 527

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; roofing.

Write in No. 1023

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



A new Canadian purple-slate roof with copper flashings, custom copper gutters and downspouts was installed on the Zion Lutheran Church in New Orleans by The Durable Slate Co. after Hurricane Katrina damaged the existing asbestos roof.

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

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

Write in No. 2450

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

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

Write in No. 1377



This finial is the work of EJMcopper.

Entegra Roof Tile
800-586-7663; No fax
www.entegra.com
Stuart, FL 34994

Supplier of tile roofing: wide variety of finishes & colors.

Write in No. 1893

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 Artworks
505-541-1255; Fax: 505-541-8154
www.fischerartworks.com
Las Cruces, NM 88007

Custom fabricator of weathervanes & finials: copper roof spires, finials, cresting & banners; lightning rods; stock designs, custom & reproduction work.



Fischer Artworks offers a selection of weathervanes.

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.

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

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

Write in No. 2222 for Slateline; 1535 for Country Mansion; 1534 for Grand Slate; 1636 for Camelot



GAF offers a wide variety of roofing products, including these heavy-weight Camelot slate-look shingles measuring 17x34½ in.

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 balustrades, copings, cornices & more; custom-glaze development.

Write in No. 1705

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

Custom fabricator of conservatories & glass-roof systems: glass domes, skylights & solariums; ornamental metal features, custom trim enhancements, copper cladding, true-divided-lite sash & doors; many glazing options.

Write in No. 1870

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

Greenstone Slate
802-287-4333; Fax: 802-287-5720
www.greenstoneslate.com
Poultney, VT 05764

Quarrier of Vermont roofing slate: wide range of sizes, colors & weights; matches slate for roof restoration, additions & new construction; graduated roofs; blending, contrasting & all effects; slate tools.

Write in No. 3770



Vermont roofing slate from Greenstone Slate was used on this historic building.

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

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

Write in No. 2470



Heather & Little restored the copper roofing for Toronto's city hall.

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

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

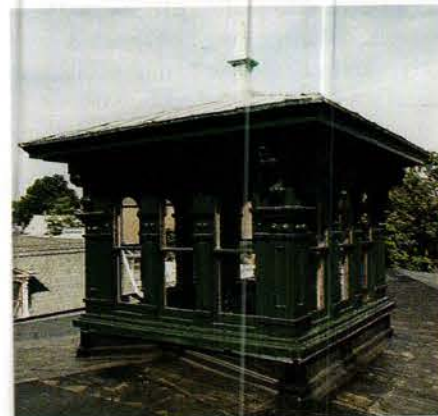
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration services.

Call for more information.

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.



This roof lantern was restored by Kronenberger & Sons.

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.

Write in No. 536

Major Industries, Inc.
715-842-4616; Fax: 715-848-3336
www.majorskylights.com
Wausau, WI 54401

Manufacturer of skylights & translucent insulated wall panels: skylights can be glazed in glass, acrylic, polycarbonate twinwall & translucent fiberglass; thermoformed acrylic domes (such as pyramids) & more.

Write in No. 25

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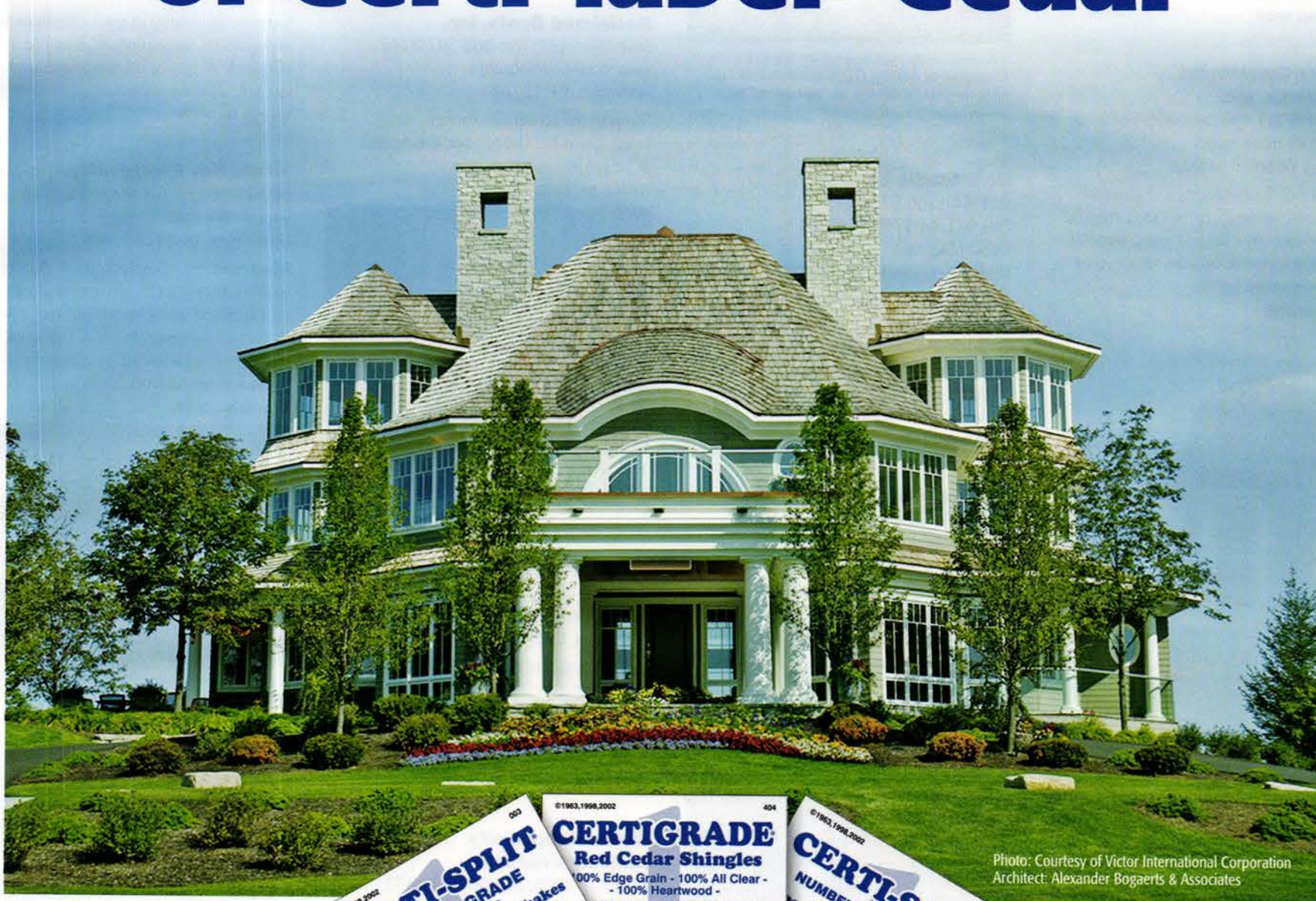


Photo: Courtesy of Victor International Corporation
Architect: Alexander Bogaerts & Associates



Photo: Gavin Spooner

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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

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, cresting & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.

Write in No. 229



Cupolas from New Concept Louvers are made of easy-to-maintain PVC-coated aluminum or copper.

New Concept Louvers

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

Manufacturer of finials, spires & turret caps in copper: full-size weathervanes in stock; stock & custom cupolas in aluminum; 450 colors; maintenance free.

Write in No. 1264

Nicholson & Galloway

516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545

Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; cupolas & domes of all metals; chimney restoration.

Write in No. 3067



Nicholson & Galloway restored the roof of this historic building, providing the carpentry, coppersmithing, slate, waterproofing and masonry restoration.

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



The dome on the clock tower of the Hancock County Courthouse in Findlay, OH, was sheathed in new copper by NIKO; the firm also replaced the slate roof as part of the restoration.

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: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration.

Write in No. 1672

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



Ornametals restored the three copper towers on this building.

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84068

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.

Write in No. 957



The Outlet 50 leader box is supplied by Park City Rain Gutter.

Petersen Aluminum Corp.

800-323-1960; Fax: 847-956-7968
www.pac-clad.com
Elk Grove Village, IL 60007

Manufacturer of architectural metal roofing panels & trim: Pac-Clad Kynar 500 sheet-metal coating in 25 colors on steel & 15 colors on aluminum.

Write in No. 3890

Reclaimed Roofs, Inc.

302-369-9187; Fax: 302-397-2742
www.reclaimedroofs.com
Hockessin, DE 19707

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

Write in No. 1803



Reclaimed Vermont gray, green and purple slate was supplied by Reclaimed Roofs for this roof in Gladwyne, PA.

Reflection Studios

510-652-4884; Fax: 510-658-6138
www.reflectionstudios.com
Emeryville, CA 94608

Designer, fabricator & installer of fine-art glass: commercial, ecclesiastical & residential; conservation & restoration of historic stained glass; design, construction & renovation of stained-glass domes & ceilings.

Write in No. 7930

Reliance Specialty Building Products

800-697-4705; Fax: 509-466-8833
www.reliancesbp.com
Spokane, WA 99218

Supplier of kiln-dried & green timbers, flooring, decking, siding, bridge timber, poles, millwork & moldings: Douglas fir, cedar, larch, hemlock, white fir, Oregon oak, pine, aspen & birch; steeples.

Write in No. 1403

Renaissance Conservatories

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

Designer, manufacturer & installer of traditional old-world conservatories, greenhouses, garden follies, pool enclosures, area skylights, roof lanterns, domes & garden windows: handcrafted mahogany components; custom designs.

Write in No. 378

Robinson Iron Corp.

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

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

Write in No. 3240

Tanglewood Conservatories

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

Manufacturer of handcrafted conservatories, greenhouses, gazebos, roof

lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings; storefronts.

Write in No. 8270

Torrance Steel Window Co.

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.

Write in No. 8330

Vande Hey Raleigh Mfg.

800-236-8453; Fax: 920-766-0776
www.vrmtile.com
Little Chute, WI 54140

Manufacturer of architectural concrete roofing tile: 9 styles, 20 standard colors & unlimited color combinations; trim flashing, snowguards, copper gutters, cupolas & weathervanes; restoration & new construction.

Write in No. 2840



French-clay Spanish roof tile from Vande Hey Raleigh was installed on this building.

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, screen/storm doors, mantels, wood shingles & more; 144-p. catalog.

Write in No. 1061

Vulcan Supply Corp.

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

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

Write in No. 1849

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

Watertrol, Inc.

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

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

Write in No. 218

Tegola Prestige & ZT Tiles:

*a unique high-tech copper or
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to realize any design you envision.*

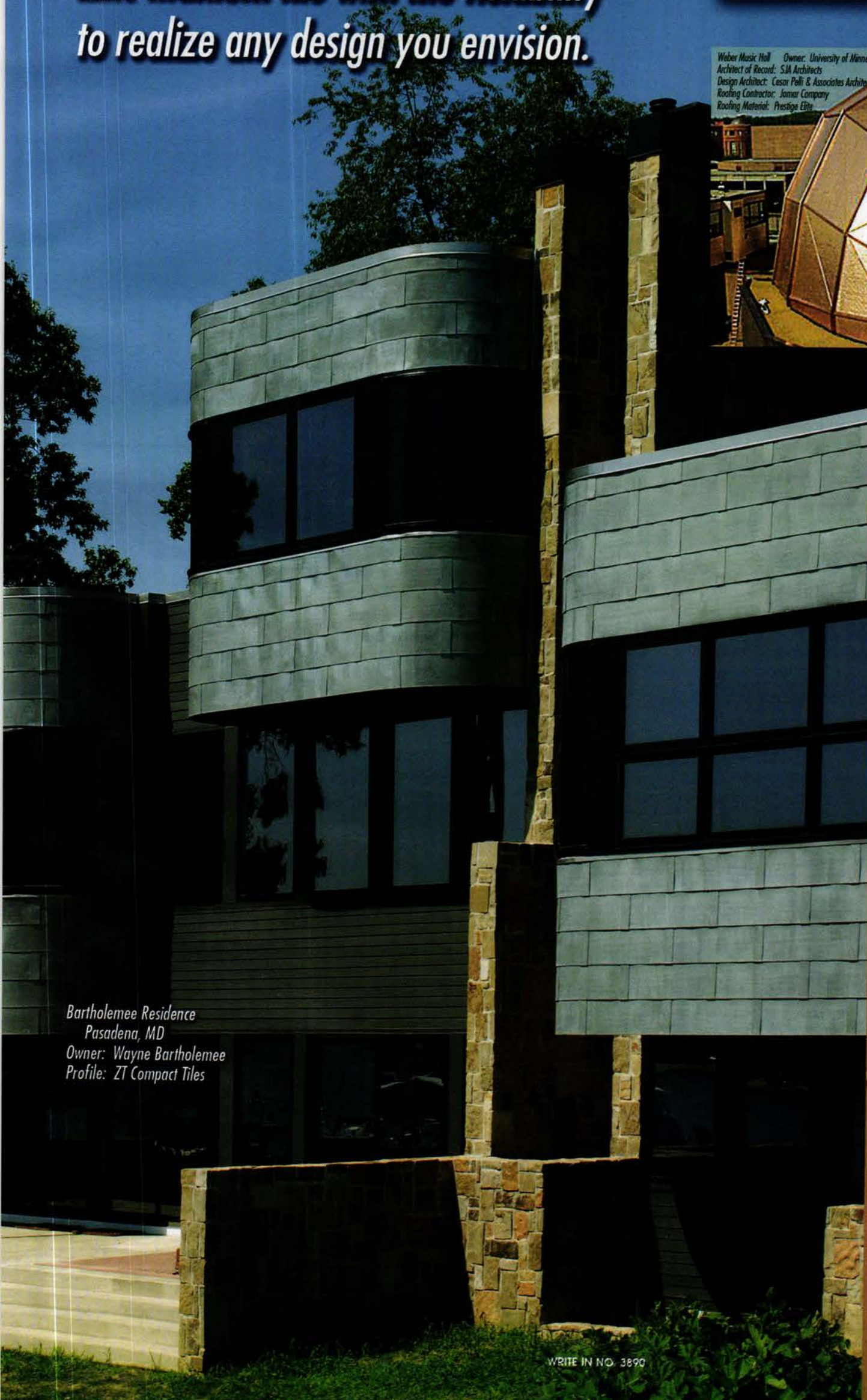
Business Aviation Terminal — Sioux Falls, SD
Owner: Business Aviation Terminal
Architect: Architecture Incorporated
General Contractor: Swift Contractors Inc.
Sheet Metal Contractor: Guarantee Roofing
and Sheet Metal of South Dakota Inc.
Roofing Material: ZT Compact Tiles



Weber Music Hall — Owner: University of Minnesota Duluth
Architect of Record: SJA Architects
Design Architect: Cesar Pelli & Associates Architects
Roofing Contractor: Jamar Company
Roofing Material: Prestige Elite



Bartholomew Residence
Pasadena, MD
Owner: Wayne Bartholomew
Profile: ZT Compact Tiles



Petersen Aluminum Corp.
is a national distributor for
the Tegola Canadese lines of
copper and zinc-titanium clad
roofing tiles. Headquartered
in Treviso, Italy, Tegola
Canadese is the leading
manufacturer of bituminous
shingles in Europe.

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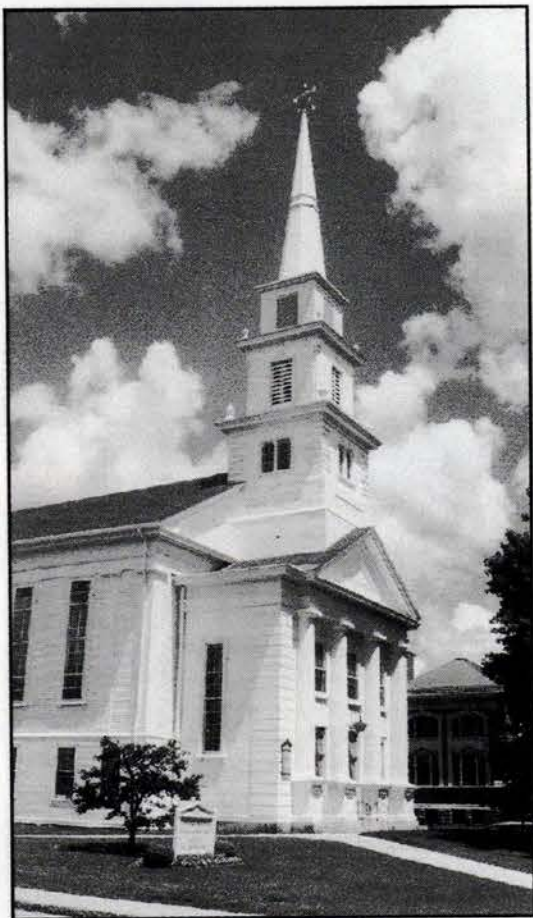
1005 Tonne Road • Elk Grove Village, IL 60007
1-800-PAC-CLAD or 1-847-228-7150
Fax: 1-800-722-7150 or 1-847-956-7968

Other Plant Locations:
Annapolis Junction, MD: 1-800-344-1400
Tyler, TX: 1-800-441-8661
Kennesaw, GA: 1-800-272-4482

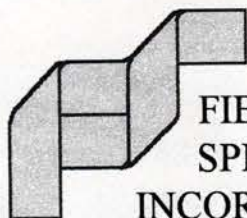
<http://www.pac-clad.com>

PROJECT PROFILE

CONGREGATIONAL CHURCH
WESTBOROUGH, MASSACHUSETTS



Built in 1834, the historic Congregational Church in Westborough was thoroughly renovated in the early 1990's. Fiberglass Specialties was chosen to fabricate the spire, top cupola, and eight urns. The shingle effect on the spire and the simulated wood siding of the cupola are in fact molded into the fiberglass laminate. And since the white color is an integral part of the laminate, eliminating the need for scraping and repainting, the church will save on maintenance costs in the future.



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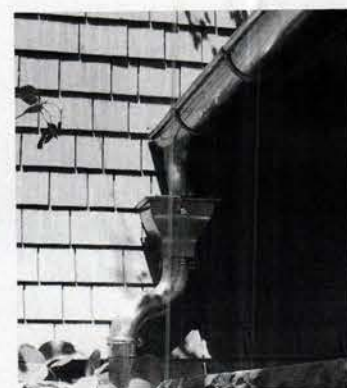
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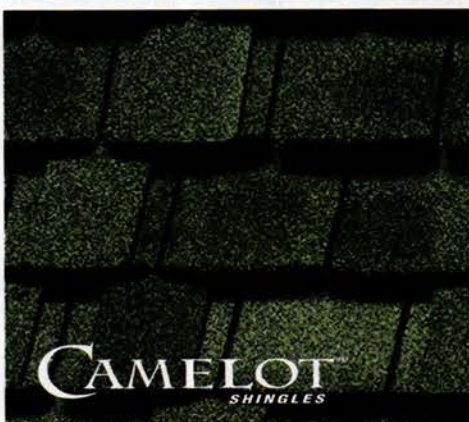
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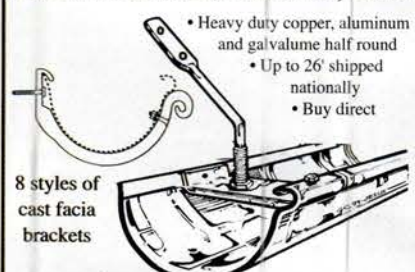
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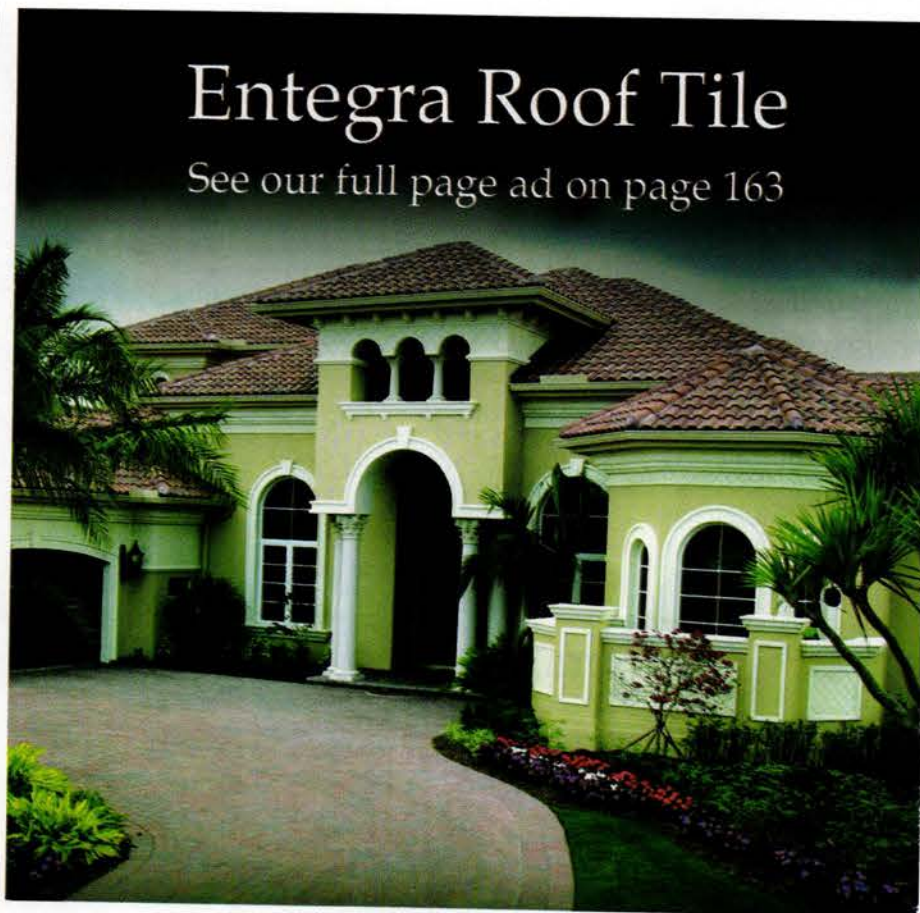
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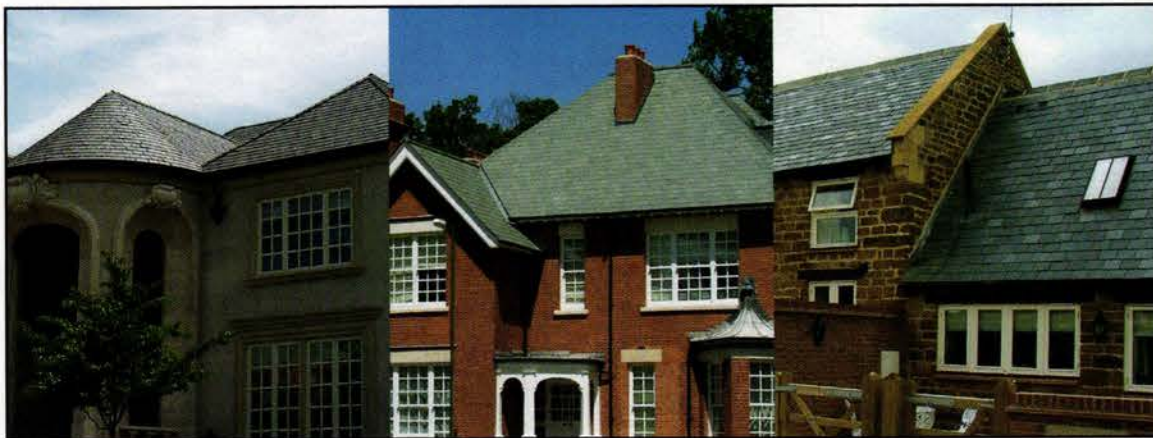
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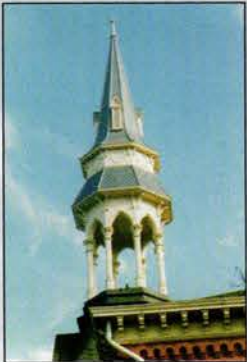
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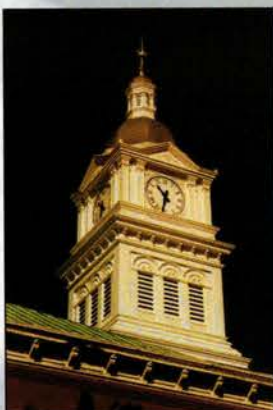
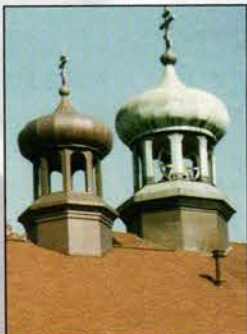
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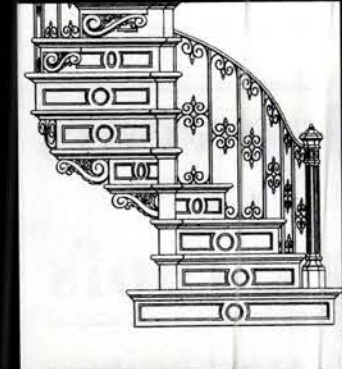
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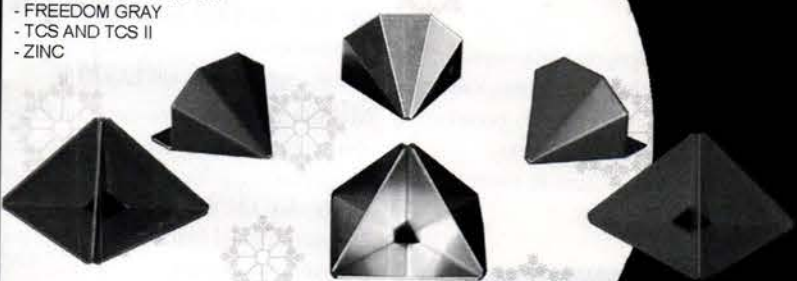
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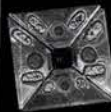
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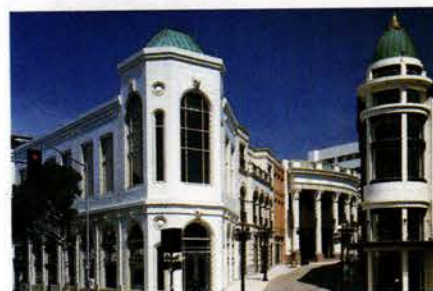
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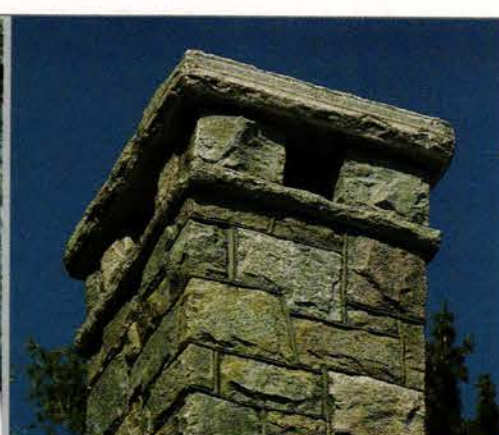
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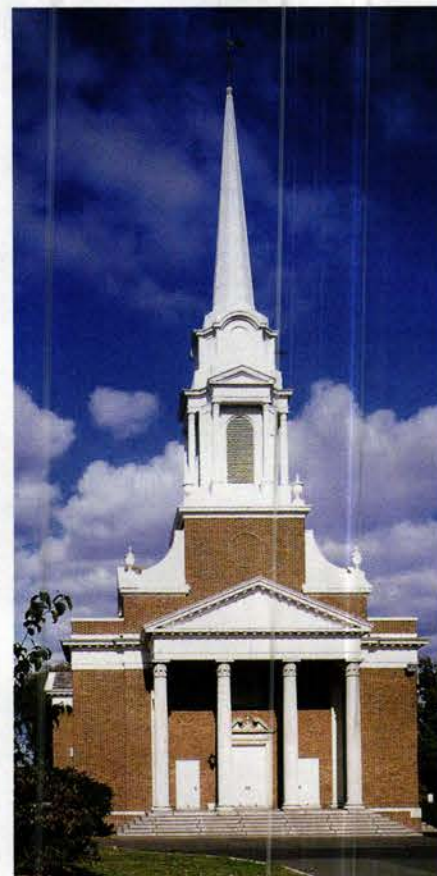


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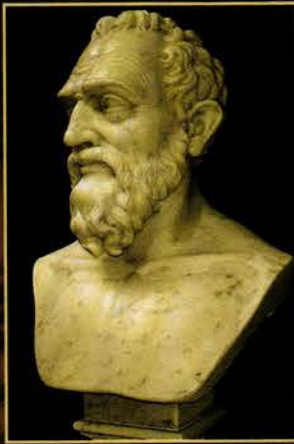
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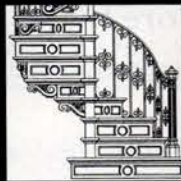
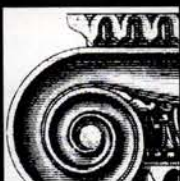
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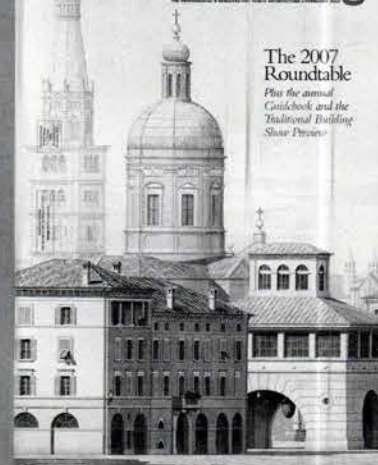
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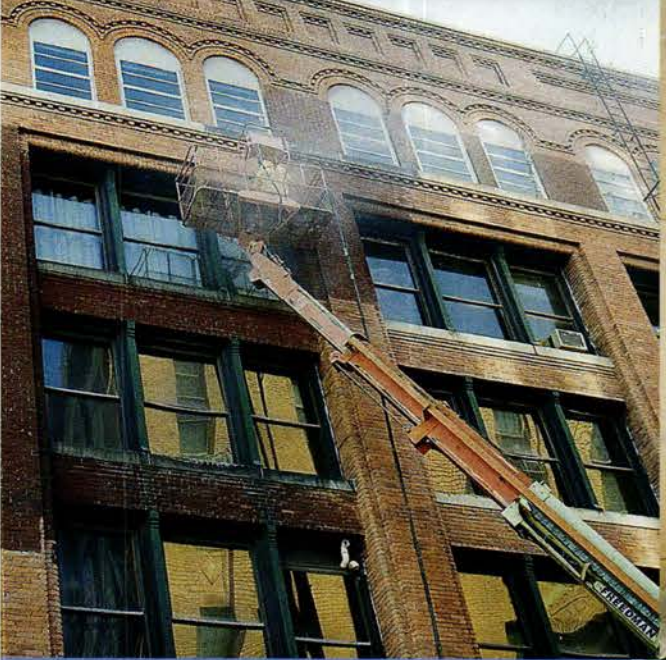
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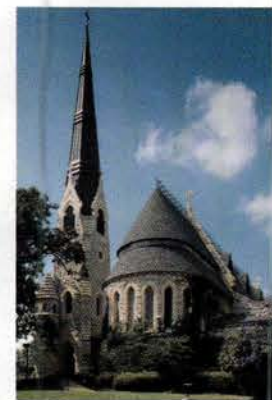
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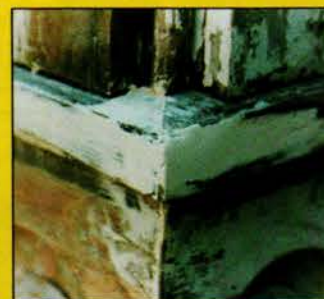
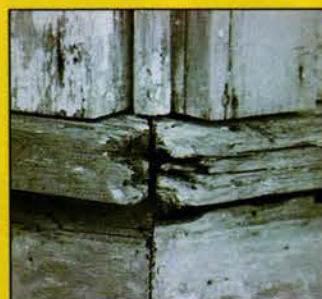
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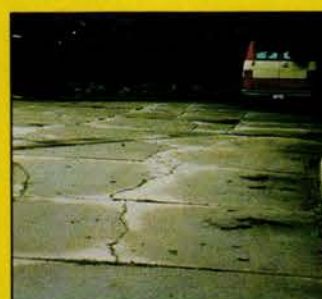
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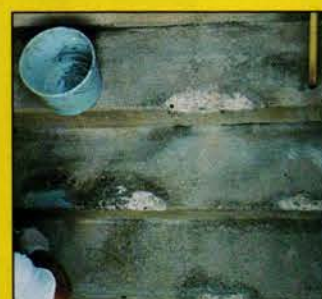
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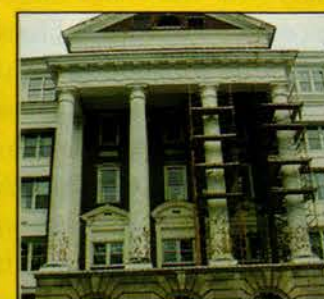
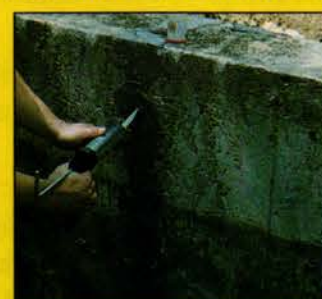
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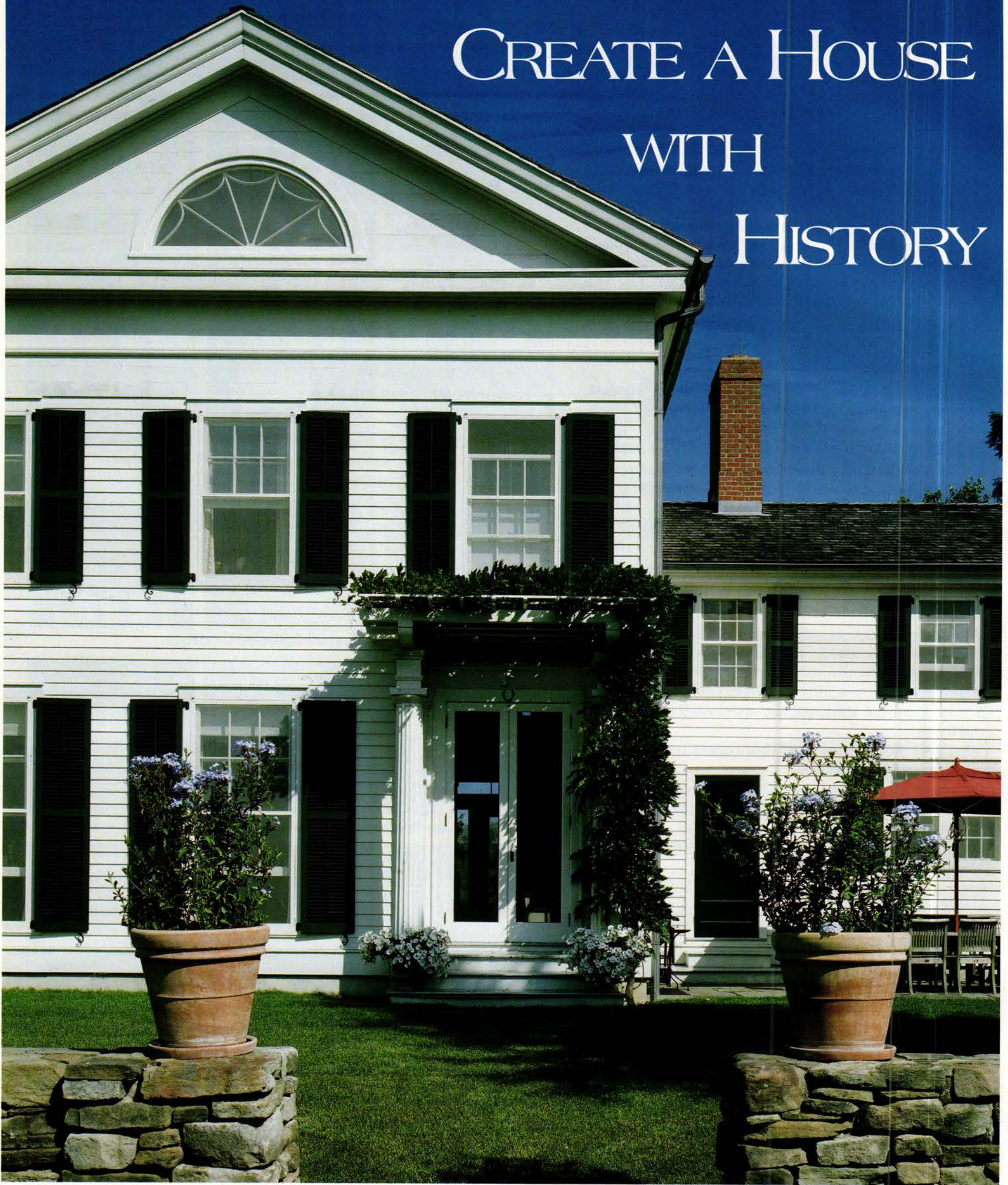
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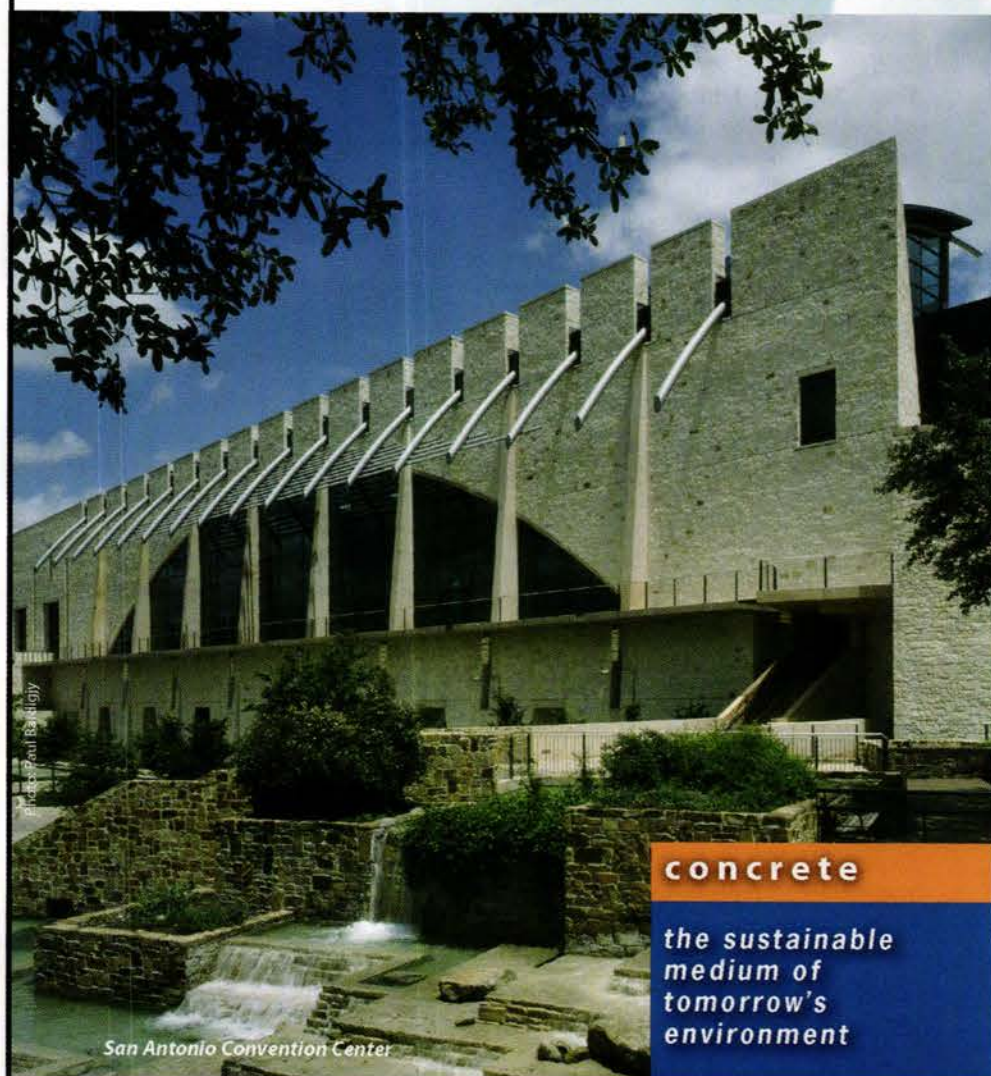
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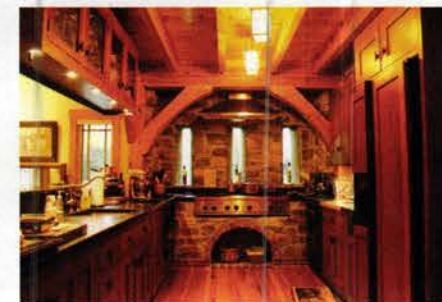
Reliance Specialty Building Products supplied the Douglas fir, hemlock, white fir, spruce and pine for this timber-frame structure.

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www.southerntimberwrights.com
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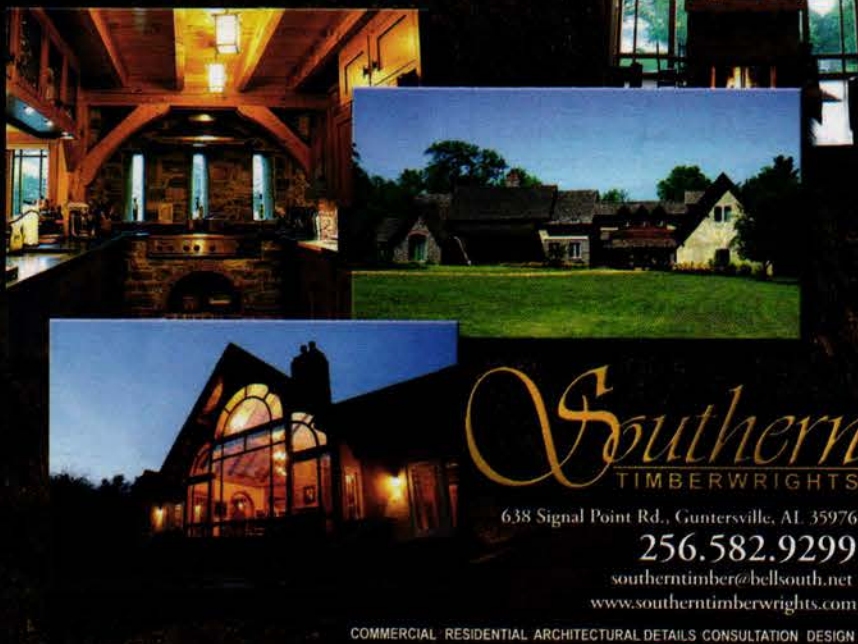
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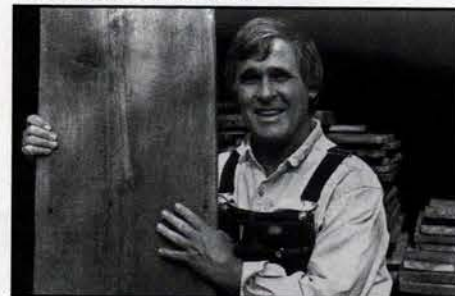
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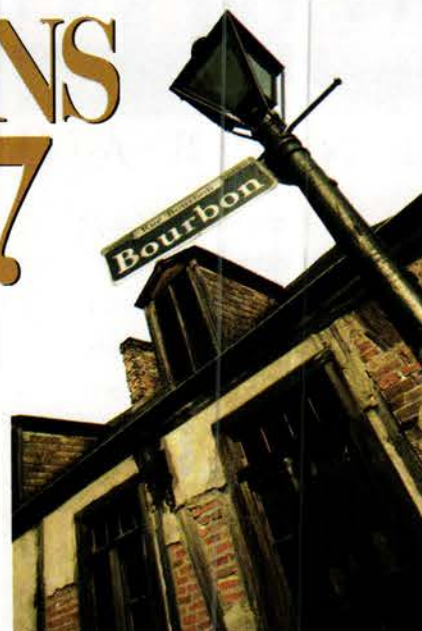
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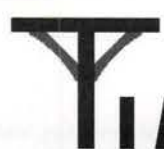
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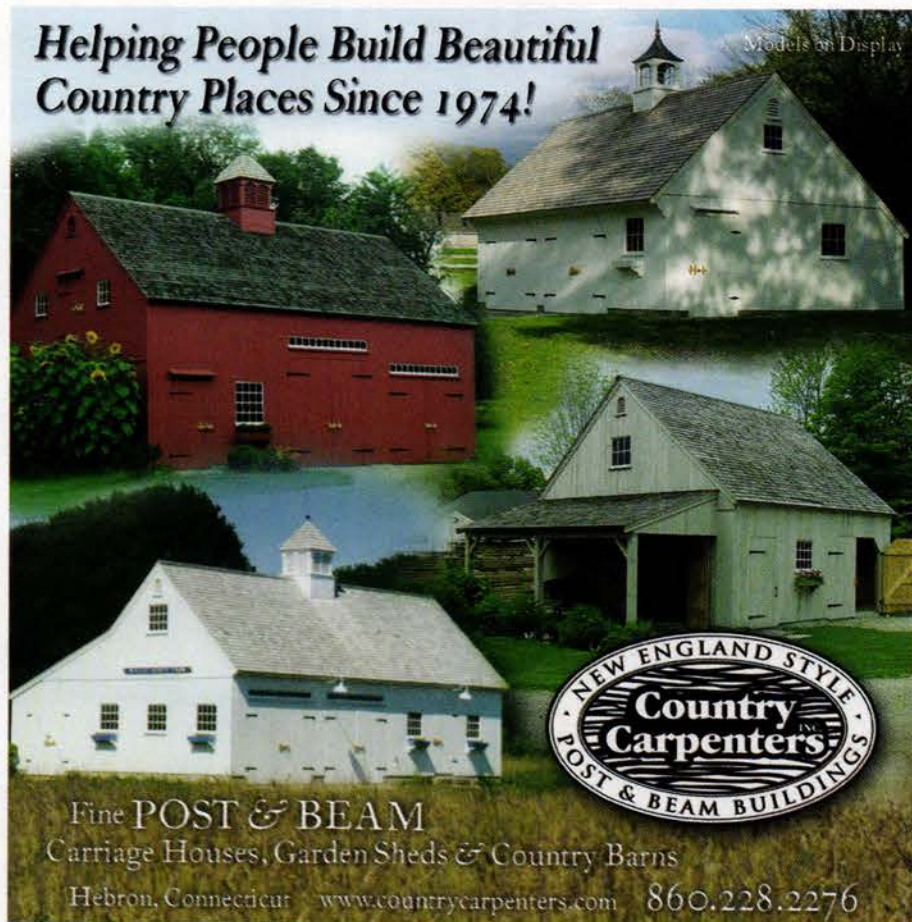
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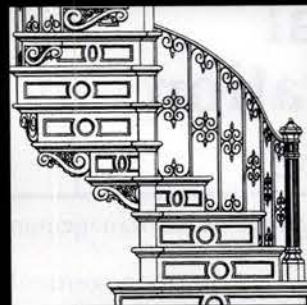
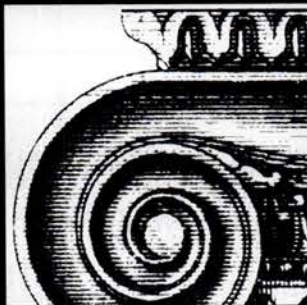
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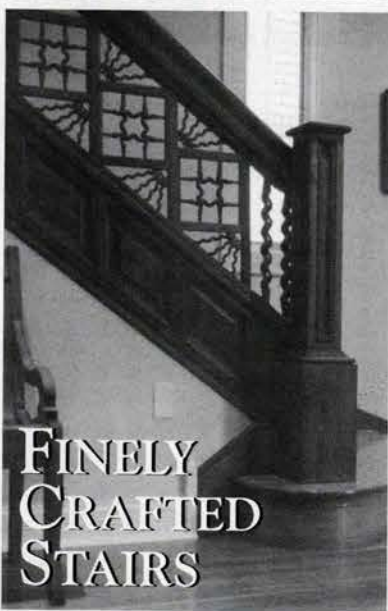


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WRITE IN NO. 138

Contradictions

James Marston Fitch: Selected Writings

Edited by Martica Sawin

W. W. Norton & Company, New York, NY, 2007

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Reviewed by Steven W. Semes

James Marston Fitch (1909–2000) was undoubtedly one of the leading figures in American architectural education and historic preservation of the last half century. Author of *American Building: The Historical Forces that Shaped It* (1948, with subsequent revised editions) and *Historic Preservation: Curatorial Management of the Built World* (1982, reissued 1990), he also contributed regularly to *Architectural Forum* and other publications. He founded (with Charles Peterson) the nation's first graduate training program in historic preservation at Columbia University in 1964 and, following his retirement from academic life in 1979, was a partner in the New York firm of Beyer Blinder Belle Architects and Planners, where he led such important projects as the restoration of Ellis Island.

Perhaps most importantly, Fitch was an early advocate of environmentalism in architecture, promoting what we now call sustainability long before virtually anyone else. The present volume, edited by Fitch's widow, art historian and critic Martica Sawin, is a welcome resource for the study of Fitch's wide-ranging contributions to architecture and preservation.

A leader in these fields, we also find in Fitch's long and active career evidence of the contradictions that have become increasingly evident in contemporary discussions of these subjects. As Carroll William Westfall pointed out in this magazine ("What are the Preservationists Preserving?", July/August 2004), preservation as a discipline is a Modernist enterprise and therefore raises the issue of determining appropriate treatments of historic fabric from within a cultural perspective that defines itself in opposition to the very historic traditions and formal languages that produced the buildings placed in the preservationist's hands. Fitch's views, as expressed by his miscellaneous writings from the period 1931 to 1997 collected in this volume, are paradoxical in exactly this sense, but their contradictions also illuminate for us the diverse strata in contemporary debates about architecture and preservation.

Fitch, a scholar of American architectural history, a leading academic and an eminent professional preservationist, promoted Modernist architecture and

"In summary, Fitch was an advocate for historic architecture who attacked its present-day revival and a defender of Modernist architecture who railed against its logical consequences."

vehemently attacked those who sought to recover historical styles as a basis for contemporary practice. His support for the Modernist aesthetic in design – he published a monograph on Walter Gropius in 1960 – was tempered by his protests against anti-urban redevelopment schemes and his bold criticism of what he saw as the excessive abstraction of Modernist architecture and its insensitivity to climate and energy conservation. In summary, Fitch was an advocate for historic architecture who attacked its present-day revival and a defender of Modernist architecture who railed against its logical consequences.

As an historian, Fitch tended to repeat the clichés of Siegfried Giedion and Niklaus Pevsner, celebrating technical innovations but dismissing traditional formal languages and building cultures. His 1947 essay, "The Palace, the Bridge, and the Tower," discusses Joseph Paxton's 1851 Crystal Palace, John Augustus Roebling's 1869 Brooklyn Bridge and Gustave Eiffel's 1876 tower in Paris. In it Fitch applauds the engineers' innovations but sees resistance to them or their modest incorporation into architectural projects as evidence of the obliviousness and irrelevance of 19th-century eclecticism – the same architecture Fitch would spend much of his career trying to save from demolition.

Later essays describe Mount Vernon, Monticello and the Lawn of the University of Virginia, conjuring up vivid images of what life might have been like in late-18th and early-19th-century Virginia. His main interest lies in the material and pragmatic considerations – the social and technological choreography – that drove the planning for these ensembles and, as informative as his accounts are, they say little about why the buildings look the way they do. Throughout his writings, in fact, one has the impression that what a building looks like is simply of no interest to Fitch. He takes pains to insist on the *Modernity* of Jefferson, meaning his attention to functional requirements, ignoring the profound grasp

the Virginian had of the Classical tradition and its iconographic as well as ideological resonance for the new Republic. While Fitch admits Jefferson saw architecture not just as a utilitarian necessity but as a civilizing force, he neglects to describe the content of that civilizing vision and why the Classical orders, for example, were for Jefferson an inseparable element of its expression.

His treatment of the history of Modernism also reflects his architectural iconoclasm. In an essay on Mies van der Rohe, Fitch applauds the "shattering power and purity" of the Barcelona pavilion, "unpolluted by any connotation of a discredited feudal past...freed of decadent motifs and moldy symbols." His significant criticism of Mies focuses on the "contradiction between the real and the ideal," specifically the uninhabitability of the Farnsworth House, given its inoperable fenestration of plate glass and absence of protection from solar gain. What Fitch does not do is draw the obvious conclusion that an architecture of flowing space and abstract planes can only accommodate so much "reality."

In a 1966 essay revisiting and celebrating both the ideals of the Bauhaus school at Dessau and Gropius' buildings for it Fitch insists that the problems of the present day "stem from our having completely abandoned the broad lines of theoretical development that the Bauhaus projected." This allegiance to Modernist orthodoxy comes full circle in "Murder at the Modern," a 1997 essay in which he condemns the Museum of Modern Art for publishing Robert Venturi's *Complexity and Contradiction in Architecture* in 1966, and then producing in 1977 the exhibition and book, *The Architecture of the Ecole des Beaux-Arts*. For Fitch, the cardinal sin of Venturi was his attention to "a pictorial architecture with no interest in or knowledge of the functional and environmental aspects of the buildings he was praising or condemning."

Whatever one thinks of Venturi as an architect or scholar, this accusation is patently unfair. Fitch accuses Arthur Drexler, the curator of the Beaux-Arts show and editor of the companion book, with the "discreditation of modernism and its replacement by a kind of eclectic ornamentalism" that ignores "the symbiotic connection between new form and new function." Here again Fitch's anger overcomes his judgment. A committed functionalist to the end, Fitch consistently sees architecture in terms of "firmness" and "commodity" but has no place for any "delight" that is not simply the logical and unadorned expression of the other two.

Fitch declared that proponents of the recovery of historical styles have forgotten the "freedom and esthetic action which the [Modernist] revolution has given them" and no longer understand "what it was like to have been an architect under the dictatorship of fin-de-siecle eclecticism." While considered worthy of preservation, he puts down the traditional architecture of the 19th-century as a "waxwork museum" and a "prison house of antique gesture." These statements, reminiscent of the tirades of Giedion and Pevsner, are shocking coming from a leading figure in historic preservation who devoted his career to protecting the very cultural resources he seems to disdain. We know now that the eclecticism of the 19th- and early-20th centuries was anything but a dictatorship and I needn't detail for readers of this publication the extent of the "freedom" that orthodox Modernism has extended to traditional architects and urbanists over the last several decades. Would this review even be published in a mainstream architectural journal?

So how does Fitch's ideological commitment to Modernism affect his views of historic preservation? For Fitch, it is simply "the curatorial management of the built world." Now if that sounds a bit scary you're in good company. The role of the curator is to evaluate works in a collection and make decisions about their proper care – but if the collection is *the entire built world*, what then? Does the preservationist assume authority over everything? Fitch further declares "the equal cultural importance of all styles of buildings, folkloristic and vernacular as well as monumental and high style...extending from pre-Columbian dwelling sites to significant skyscrapers."

If all the styles of the world are subject to preservation, and they are all of "equal cultural importance," they are all deserving of perpetual maintenance and restoration – a laundromat as much as the Parthenon. The radical relativism of this view is as breathtaking as its geographical and temporal scope, but Fitch appears not to have squared this relativism with his harsh denunciation of "eclecticism" and the ornamental trappings of "feudalism" – by which he means almost all 19th and early-20th-century architecture. But even the houses of former aristocrats, surely, are no less aspects of the "built world" than the Bauhaus itself, and therefore equally deserving of our attention? Fitch refuses to make judgments about quality except to give preference to what he regarded as an anti-elitist architectural taste.

In truth, the contradiction between passionate preservation advocacy and intellectual commitment to the orthodoxy of Modernism is not Fitch's alone. We might compare it to the massive preservation programs of the post-war Communist states that lavished attention on the palaces and churches of the liquidated former ruling classes, turning them into museums but surrounding them with grim versions of Le Corbusier's Radiant City for the newly liberated working class. This is not an idle comparison, given Fitch's lifelong commitment to the orthodox left – referred to a bit coyly as an interest in "dialectical materialism" in Ms. Sawin's biographical essay. But this attitude was also widespread among the new class of professional preservationists that came to the

fore after the Second World War, who saw no contradiction between supporting the goals and techniques of Modernism while working for the preservation of historical buildings and districts. They, like Le Corbusier in his 1925 proposal to demolish virtually all of the center of Paris except for a handful of isolated monuments, sought to preserve surviving fragments of historic architecture in the name of "history" but without according to them any relevance to the problems of contemporary design.

An unspoken truce of sorts seems to have been brokered between the professional elite of preservation and the Modernist architectural establishment from the 1970s onward, as each agreed not to interfere with the core interests and activities of the other. This "gentleman's agreement" did not go unnoticed by the lay preservationists and grass-roots activists, whose motivation was primarily their love of old buildings. Fitch, in a late reflective essay recalling the history of American preservation, noted the gradually emerging conflict between the lay and professional classes:

"(The) lay membership has been cool if not actively hostile to its new allies from the professions, a distrust which undoubtedly sprang from the fact that the preservationists have all too often seen architects, engineers, and planners as the principal spokesmen for the very forces of self-styled 'progress' which threatened the historic structures in their communities which they were fighting to preserve."

Fitch seems not to recognize just how well-founded this lay skepticism was and claims that the tension "has tended to abate somewhat in recent years," an assertion exactly contrary to the case. He goes on to admit that it was the lay preservationists "who must be credited with a radical change in the climate of American opinion towards historic buildings and, indeed, toward the past itself." Perhaps Fitch would agree that the lay public understood the issues better than the professionals, but this split has only increased in recent years as the lay public becomes increasingly concerned about the way some preservation commissions have promoted aggressive contemporary designs within their historic districts.

Fitch, however, would probably have had little sympathy with this concern; he saw no contradiction in preserving the products of period-revival design while denouncing the architectural culture which produced them:

"The one represented the architectural profession's reliance upon the routine use of historic styles in the day-to-day design of new buildings. The other represented the antiquarian's ambition to save actual old buildings for their artistic and/or historic merit. Although the end products of these two movements might often appear superficially similar, they were basically as different as originals and copies always are."

Fitch was clearly mistaken in this view since, especially in the 1920s, the preservers and the "eclectics" were in many instances the same people, and the aim of eclecticism is certainly not to produce "copies," but to say new things in the old language. He vehemently denied any logical connection between the act of preserving old buildings and the desire to design new ones with similar qualities. But why should people devote so many resources to the preservation of architecture that they no longer believe in? On the other hand, if one values historic urbanism and traditional buildings, why would one actively discourage attempts to build more of what one values in favor of experimental models that frequently result in failure?

Like Fitch himself, the preservation architect today is typically torn between an intellectual commitment to the Modernist program and an emotional affinity for historical architecture. In a candid 1933 article entitled "The Houses We Live In: An Anonymous Lament," Fitch wrote that he was "emotionally satisfied" by the delight of his period-style designs, while "intellectually convinced of their absurdity." This conflict between the head and the heart is one Fitch shared with Carlo Scarpa, for example, and is still commonplace today. It is also unnecessary, since to resolve it one would only have to recognize the rational basis of most traditional architecture and the fundamental Romanticism of Modernist design. But for many Modernist architects, this dichotomy remains irresolvable and perpetuates their "love-hate" relationship with the architectural heritage they are charged with preserving. Add to this a widespread belief in the Hegelian concept of the *zeitgeist* – the "spirit of the age" and its call for an "architecture of our time" bearing little resemblance to traditional design – and you have the primary motivation for the opposition of mainstream preservationists to additions to historic structures and districts designed in historical styles.

This paradox extends to the arena of education. Preservation architects, as Fitch observed, have not as a rule been trained in the design traditions that produced the buildings entrusted to them. They study architectural history and can identify the various period styles, but they don't learn how to design in the styles themselves. Few preservation architects can draw any of the five orders of Classical architecture and many would not know the difference between an architrave and an antefix. So why do we place responsibility for decisions regarding the preservation and restoration of historic buildings and their surroundings in the hands of persons untrained in the formal language of traditional architecture? Even if they sought it out, where would they find this training when most schools of architecture no longer teach this material? Fitch himself knew the Classical, having begun his career as a designer of period-revival houses in the early 1930s, and the Classical orders were taught briefly during the 1980s at Columbia University (to historians and preservationists,

not to architects!); but the gap between the technical and the aesthetic understanding of the typical preservation architect has only continued to grow.

Fitch, to his credit and decades ahead of most of the architectural profession, saw cultural conservation of the built world as an extension of natural resource conservation – preservation as a species of environmentalism. An early student of climatology and the ways buildings facilitate or inhibit comfort by natural means, he called attention to the relationship between preservation and energy conservation as early as the 1940s, noting that "the whole concept of technological obsolescence is...based on miscalculations of the availability of energy." No pre-industrial society could afford to throw away its old clothes, let alone buildings and entire urban neighborhoods. Recycling and adapting buildings to new uses, often multiple times, has been the rule throughout history.

As Quinlan Terry has observed, "real sustainability is a four-hundred-year-old building still in active use." Fitch saw the destruction of old buildings as another aspect of the American culture of waste, along with suburban sprawl and the cult of the automobile. What he did not see was the role of the Modernist program in driving the destructive effects he fought, or the inherent difficulty of developing a genuinely sustainable Modernist architecture in the face of its infatuation with the imagery of industrialism.

Fitch also argued for the "moral and psychic nourishment" provided by historic places, but viewed it in anthropological and social rather than aesthetic terms. Beauty appears not to have been an issue for Fitch, but political correctness was. He quite reasonably argued for the preservation of ordinary environments, not just elite and monumental sites, underscoring the importance of a sense of belonging and community.

Then at one point he declares that historic neighborhoods "should be restored for their original populations and not for a new population which has historically no right to be there in the first place." While he clearly meant this as a critique of gentrification, he inadvertently opened up a demographic can of worms. The idea that people have to prove they have a "historical right" to live where they do is disturbing, to say the least, and betrays an underlying authoritarian streak in Fitch's thinking.

Fitch's exclusive focus on the "functional" – that is to say the material, technical and programmatic aspects of a building's design and use – often blinded him to the semi-independence of form from these other equally important contributors. The longevity of buildings suggests that they will accommodate many populations and functions during their useful lives and take on a variety of meanings over time. Lacking a theory of formal language, he cannot account for the visual appearance of historic architecture or its attractiveness to people over the long term except to the extent it expresses impersonal historical or environmental forces over which people have no control. Dialectical materialism, it seems, is not a fruitful basis on which to make aesthetic judgments.

Fitch was, like his friend Jane Jacobs – who penned a brief forward to this book of essays – an ardent foe of insensitive urban redevelopment schemes. But here again he confidently strides into the midst of contradiction. Like fellow critics Lewis Mumford and Ada Louise Huxtable, Fitch embraced Modernist design for individual buildings (as well as for furnishings, decorative arts and all the technological gadgets that soon filled homes and workplaces throughout the modern world) but looked with dismay upon many of the effects of Modernist interventions in existing cities.

Fitch joined Jacobs' campaign against the Robert Moses proposal for the Lower Manhattan Expressway, a step in Moses' project of turning New York into an American version of Le Corbusier's Radiant City. Fitch and his fellow critics railed against the apparent cooptation of Modernism by unaccountable political and corporate interests and their determination to level large segments of the SoHo and TriBeCa districts, now home to some of New York City's most expensive residential real estate. And yet, unlike Jacobs, neither Fitch nor his colleagues Mumford and Huxtable seem to have acknowledged the extent to which the harms they protested were the direct consequences of the Modern Movement's architectural ideals, which they embraced. None of these critics explained how architectural style and urbanism could be separated without invalidating the whole Modernist enterprise.

Selected Writings is a welcome compilation of the thoughts of this important figure in preservation, but it is also immensely irritating. While Fitch was prescient in many of his criticisms of Modernism, he seems not to have drawn the conclusions that his criticisms logically suggest. It is left to readers of these essays to draw these conclusions, to reject historical and material determinism of all kinds, and put into practice a conservation ethic that embraces the historic built world not as an artifact to be "curated" by museum conservators, but as the free artistic product of ongoing traditions committed to wholeness and continuity in the urban environment. **15**

Steven W. Semes, a practicing architect, holds the Francis and Kathleen Rooney Chair in Architecture at the University of Notre Dame. He is a Fellow of the Institute of Classical Architecture & Classical America and the author of *The Architecture of the Classical Interior* (W.W. Norton & Co., 2004). His book, *The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation*, is in preparation. He was a participant in the Traditional Building Roundtable, "Raising Standards," in the February issue.

Constructing Justice

Celebrating the Courthouse: A Guide for Architects, Their Clients, and the Public

Edited by Steven Flanders

W.W. Norton & Company, New York, NY; 2006

240 pp; hardcover; 20 color and 200 b&w illustrations.; \$60

ISBN 978-0-393-73070-8

Reviewed by Nicole V. Gagné

Author Steven Flanders was clearly the ideal choice to edit *Celebrating the Courthouse: A Guide for Architects, Their Clients, and the Public*. A respected writer on judicial administration in the United States, Flanders was also the co-editor of *Cass Gilbert: Life and Work* (W.W. Norton, 2001), which examined the career of the architect who designed the Supreme Court building in Washington, DC, and the Woolworth Building in New York City. For his new study, Flanders has gathered contributions from an impressive array of experts in the fields of both American legal practice and the architecture of courthouses. Whether viewed as a history, a philosophical text, or even a how-to guide, this book is an unqualified success.

Celebrating the Courthouse is divided into four main sections that cover the areas of principle concern in courthouse design and usage. Part One, "Placing the Courthouse in Its Community and History," begins with a valuable overview from architectural historian William Seale that traces the evolution of American courthouses as a distinct, vernacular architectural genre. Seale notes how even the simple "boxes, cubes, or rectangles" of late-18th and early-19th-century courthouse design managed to distinguish themselves from other box-shaped buildings through their reliance upon an isolated site as well as their inclusion of an all-important cupola, "announcing the official purpose of the building and, more abstractly, the overall power and security of life brought by the law."

This literalizing of philosophical meaning through architecture became an increasingly important consideration in the elaborate buildings of the late-19th and 20th centuries, and has continued to dominate design schemes – an approach described by architect Frank Greene in the second essay in Part One, which documents Modernist approaches in recent courthouses. Along with ADA accessibility and urban siting, Greene emphasizes the role of "transparency," with glass walls serving as "a defining metaphor of a critical need in gaining public trust in the judicial system."

Part Two, "Solving the Distinctive Problems of a Courthouse Project," provides a survey of geometric themes in courthouse design by architects Jordan Gruzen, Cathy Daskalakis and Peter Krasnow. Their account covers such familiar patterns as the centralized four-courtroom layout (popular for small courthouses) and the open-ended, expandable linear approach that features floor plates with multiple courtrooms, along with radial and clustered designs and other innovations.



Architect James Knox Taylor brought, in the words of lawyer and writer George A. Davidson, "a riot of decoration" to this 1905 trial courtroom, which today is Courtroom No. 1 of the United States Court of Appeals for the Ninth Circuit in San Francisco, CA. Italian craftspeople constructed the courtroom with white Pavonazzo marble walls, mosaic murals, and a heavily ornamented plaster ceiling, complete with skylights. "The room is literally irreplaceable," Davidson says. "To its eternal credit, the federal government restored the courthouse, at great expense, following heavy damage in a 1989 earthquake."

Architect Andrea Leers contributes to this section a thoughtful examination of the interdependence of courthouse design and urban setting. She explores a spectrum of possibilities, with the courthouse serving as a unifier of an unfinished cityscape; as infill for more inflexible urban layouts; as an adaptation to a dominant site feature such as a waterfront or highway; and as a vitalizing addition to a marginalized city district. Architect Paul Spencer Byard concludes Part Two with an overview of changing concepts of justice in the 19th and 20th centuries and their impact upon architectural design. His essay pays special tribute to two imaginative structures: H.H. Richardson's Romanesque Revival Allegheny County Courthouse (1888) in Pittsburgh, PA, with its arched bridge that copies the famed Venetian Bridge of Sighs and connects the back of the courthouse to the jailhouse across the street; and Pei Cobb Freed's Boston Federal Courthouse (1998), which not just overlooks Boston Harbor but also embraces it with its monumental pair of brick wings set at a right angle.

In Part Three, "The Courthouse, Its Politics and Its Users," U.S. District Court Judge Douglas P. Woodlock provides an essential account of how the architecture of courthouses in the past was derived from the design of their courtrooms. Judge Woodlock also describes the current proliferation of courtrooms (and all their ancillary support spaces) within a single building, which has blunted the traditional effect of celebrating the public's entry into a ceremonial arena of justice. The theme of his article is expanded by lawyer George A. Davidson, who offers a down-to-earth examination of fundamental considerations in courtroom design, such as size, sightlines, traffic circulation and supporting facilities (including storage and cafeterias), all of which define the functionality of the entire courthouse. Editor Steven Flanders also lends to this section his own guidelines for how the full design team of a courthouse can work together to unify the numerous considerations that their specialized tasks require.

The complex demands of 21st-century jurisprudence are the focus of Part Four, "The Future of the Courthouse." Fredric I. Lederer, chancellor professor of law at the College of William and Mary, describes the ever-expanding role of technology in the contemporary courtroom, from audio-visual devices for displaying evidence and speech-recognition computers that aid the transcription of testimonies to the incorporation of television cameras and microphones to document proceedings. Architect Todd S. Phillips closes this section by analyzing the failure of many older courthouses to adapt to the growing demands placed on them and offering new possibilities for the future evolution of courthouse design.

Steven Flanders' choice of a subtitle for *Celebrating the Courthouse* was most apt. He has indeed contributed an indispensable guidebook, not just for architects and judicial agencies, but also for anyone fascinated by the design choices and the philosophies of law that have shaped the construction of these essential buildings. **TB**



Completed in 1902, the Dallas County Courthouse in Adel, IA, is an impressive blend of Victorian and Beaux-Arts themes. The complex, multi-faceted design of the traditional Victorian courthouse is here adapted to the French Beaux-Arts chateau style, with its towers and smooth planes. Only in the tower block does the structure celebrate Victorian ornamentation. Note the crowning cupola, a defining design feature of American courthouses since the late-18th century.

Father Figures

Dr. Kimball and Mr. Jefferson: Rediscovering the Founding Fathers of American Architecture

By Hugh Howard

Bloomsbury USA, New York, NY; 2006

320 pp; hardcover; \$25.95

ISBN 1-58234-455-8

Reviewed by Will Holloway

In April 1914, a 25-year-old graduate student at the University of Michigan named Fiske Kimball sat in a reading room at the Massachusetts Historical Society surrounded by piles of water-damaged drawings. Kimball had come to Boston following a hunch; in researching what would become *A History of Architecture* (1918), he had begun to theorize that Thomas Jefferson's impact on American architecture was not fully understood. His recognition of Jefferson's hand in those hundreds of drawings would lead to the publication of *Thomas Jefferson, Architect* (1916), which established the third president's reputation as a designer. As a result of Kimball's scholarship, as Hugh Howard asserts in his new book, *Dr. Kimball and Mr. Jefferson*, "...it is now regarded as received wisdom that Jefferson, as Kimball asserted, 'may truly be called the father of our national architecture.'"

Thomas Jefferson, Architect, was published precisely nine decades after Jefferson's death. With *Dr. Kimball and Mr. Jefferson*, Howard presents Kimball as the father of architectural history precisely nine decades after Kimball presented Jefferson as the father of American architecture. "Kimball transformed himself into America's first true restoration architect and his research initiated a new academic discipline," Howard writes. "The formal study of architectural history didn't exist in the United States until he came along and began to shape it."

"Dr. Kimball and Mr. Jefferson is not just the story of Kimball's research, Jefferson's architectural pursuits, Monticello, the Virginia Capitol and the University of Virginia. It is also the story of birth, infancy and maturation of American architecture...."

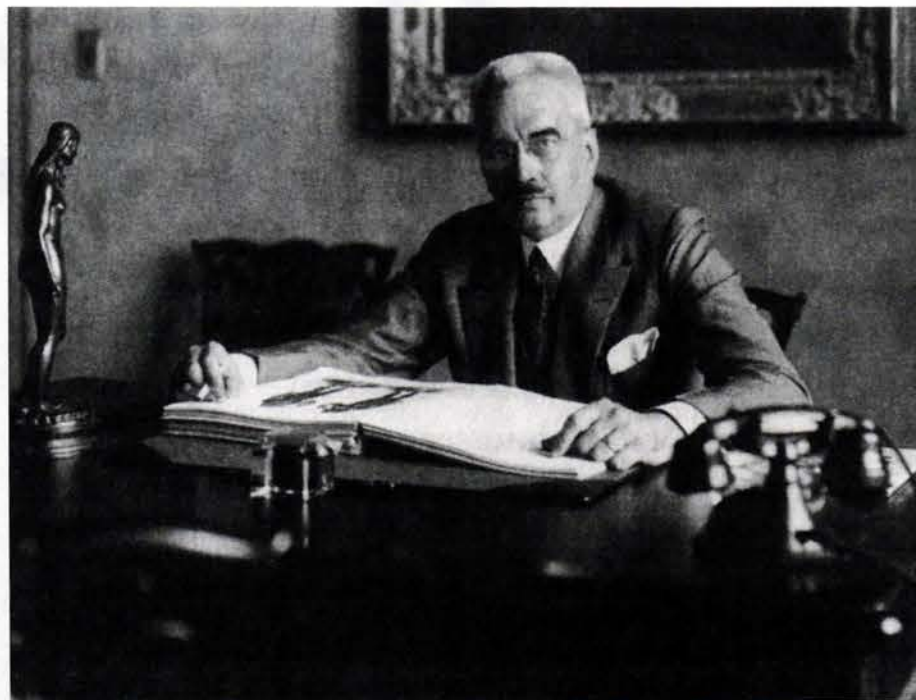
Indeed, without Kimball, it is conceivable that Jefferson's influence would still not be fully accounted for. As Howard states, Kimball's instinct ran counter to the prevailing attitude toward Jefferson in the early-20th century. "Since Jefferson's death in 1826," he writes, "his architectural accomplishments had grown more obscure by the year. As early as 1834, the plan and overall appearance of Monticello had been attributed to another designer by America's pioneer art historian, William Dunlap, in his two-volume *History of the Rise and Progress of the Arts of Design in the United States*."

In fact, Jefferson's thinking of Monticello was directly influenced by a building that took shape before his eyes in Paris, where, in his capacity as Minister to France (1784-89) he was exposed to the latest European building trends. "Construction at the Hôtel de Salm had been well under way when Jefferson arrived in Paris in 1784, and the building was completed during his tenure as minister," Howard writes. "He watched it progress from a terrace overlooking the Seine....When he began the renovation [of Monticello] in 1796, he ordered that all walls above the ground story be demolished, in order to mimic the one-story appearance of the Hôtel de Salm."

As Howard puts it, before Jefferson, there were builders; after Jefferson, there were architects. Jefferson himself, in *Notes on the State of Virginia* (1787), wrote:

The private buildings are very rarely constructed of stone or brick; much the greater portion being of scantling and boards, plastered with lime. It is impossible to devise things more ugly, uncomfortable, and happily more perishable A workman could scarcely be found here capable of drawings an order The first principles of the art are unknown, and there exists scarcely a model among us sufficiently chaste to give us an idea of them.

Howard points to Jefferson's years in France – and his travels in England, Germany and Italy – as crucial to the shift in America from builders to architects.



With the aid of the Massachusetts Historical Society, Fiske Kimball uncovered a "treasure trove" of Thomas Jefferson's architectural drawings; with the publication of *Thomas Jefferson, Architect* (1916), Kimball, pictured in 1937 in his capacity as director of the Philadelphia Museum of Art, re-established Jefferson's reputation as an influential designer.

"Before his sojourn in Paris, American builders rarely if ever worked from detailed plans," he writes. "Instead, masons and carpenters, typically having agreed on the basis of a single sheet, just went ahead and built. But Jefferson's Paris years proved a fulcrum in American architectural practices as he helped initiate a major transformation – the plans he sent home for the Virginia Capitol in a tin box may well have been the first complete set of working plans ever prepared for an American building."

But *Dr. Kimball and Mr. Jefferson* is not just the story of Kimball's research, Jefferson's architectural pursuits, Monticello, the Virginia Capitol and the University of Virginia. It is also the story of birth, infancy and maturation of American architecture, from the early builders and European-born architects who influenced Jefferson to the later architects who were in turn influenced by him. Yet it is not a dry history lesson – it reads almost as a dramatic account, with a list of players that includes William Buckland, the English carver/joiner who came to America in 1755 and later designed the Hammond House, which Jefferson discovered and was

profoundly influenced by when he traveled to Annapolis, MD, in 1783 for a session of the Continental Congress; Charles-Louis Clérissieu, the Parisian artist who collaborated with Jefferson on the design of the Virginia Capitol; and Pierre Charles L'Enfant, Charles Bulfinch, James Hoban, Benjamin Henry Latrobe, and Robert Mills, who "with Jefferson, Hoban, Bulfinch, and Latrobe as his tutors, would lay claim to 'the honor of being the first native American who directed his studies to architecture as a profession.'"

Through its 263 pages, *Dr. Kimball and Mr. Jefferson's* alternating acts tie together the events of disparate times and places that, when cobbled together, create a fascinating account of the roots of uniquely American architecture. The book is divided into seven chapters – from Buckland's arrival in America to Jefferson's time in France, the design of Washington, DC, Latrobe's arrival in America, the ongoing construction of Monticello and Bulfinch's designs in Boston – each interspersed with accounts of Kimball's research in the 20th century. The appendices include a glossary of architectural terms and biographical notes that provide helpful additional information on many of the characters.

And those drawings that got it all started? They had been kept in the attic of Edgehill, the Charlottesville, VA, estate of Thomas Jefferson Randolph – Jefferson's grandson – for decades and were taken to Boston in 1911 by T. Jefferson Coolidge, Jefferson's great-great grandson. When Coolidge died suddenly the next year, his widow donated the drawings to the Massachusetts Historical Society.

Dr. Kimball and Mr. Jefferson is replete with many such enlightening gems that, in the spirit of Kimball, help to illuminate Jefferson's standing as the father of American architecture. Maybe the quotation that opens Chapter Two, spoken by Francois Jean de Beauvoir, the future Marquis de Chastellux, in 1782, says it best: "Mr. Jefferson is the first American who has consulted the Fine Arts to know how he should shelter himself from the weather." Thanks to Kimball, that first American architect was discovered. Thanks to Howard, the story of that discovery has been expertly told. ■

2007 Arthur Ross Awards

The Institute of Classical Architecture & Classical America (ICA&CA) has announced six winners of the 2007 Arthur Ross Awards for excellence in the Classical tradition. They were formally introduced at the annual dinner and ceremony on May 7 at the University Club in New York City.

More than 150 nominations were submitted for the 26th annual award program. The jury was chaired by Bunny Williams, designer and founder of Bunny Williams, Inc., of New York City. Other jurors included David Esterly, wood-carver and artist; Dominique Browning, journalist and author; Marc Appleton, architect; Anne Fairfax, architect and chairman of the ICA&CA; Carolyn S. Brody, city planner; Jeffrey L. Davis, founder of Chadsworth Columns, and Elizabeth Gerschel, author and philanthropist. Architect Phillip Dodd was the jury coordinator. The chairs of this year's Arthur Ross Awards were Bill and Deborah Harrison of Atlanta, GA. A co-founder of the Institute's Southeast

chapter, Bill is the founder and president of Harrison Design Associates of Atlanta and Santa Barbara, CA.

The Arthur Ross Awards program encompasses 11 categories: architecture, artisanship, community design, education, history and publishing, landscape design, mural painting, patronage, rendering, sculpture and stewardship. This year the jury selected winners in five categories, plus a special award. They were: Michael G. Imber Architects for architecture; The Rambusch Company for artisanship; Peter Hodson for education; Acanthus Press for publishing; the World Monuments Fund for stewardship; and Robert A.M. Stern for his ongoing and far-reaching contributions to architecture, education and publishing.

"The jury had the privilege of discovering the work of a highly competitive, nationwide field of varied yet always accomplished practitioners, scholars, artists and many of those are at the frontlines of sustaining the Classical tradition today," says Williams.

ARCHITECTURE: Michael G. Imber Architects, PLLC, San Antonio, TX

After apprenticing with various firms, including Allan Greenberg, Architect, LLC, in Washington, DC, Michael Imber returned to his native Texas in 1992. His nationally recognized practice is known for its expertise in traditional architecture,



preservation and landscape design, and for the use of the languages of regional architecture. His work focuses on country houses and ranches in Texas, Colorado and California as well as on neighborhood design, civic buildings and churches.

Built as a ranch headquarters and hunting lodge, the Rancho dos Vidas compound in Pearsall, TX, was designed by Michael G. Imber.



EDUCATION: Peter Hodson, Portsmouth, United Kingdom

Professor Hodson has been teaching the Classical orders at England's Portsmouth School of Architecture for more than 30 years, during a time when the language has been virtually abandoned by most other architecture schools. His courses on the history of Western architecture and the Classical language of design are well known, as are his projects at the Prince's Foundation at the Royal College of Art and a summer program in Richmond, VA. He also worked on the Robert Chit-ham book, *The Classical Orders of Architecture*.

For more than 30 years, Peter Hodson has been teaching the Classical Orders at the Portsmouth School of Architecture in England.

ARTISANSHIP: The Rambusch Company, Jersey City, NJ

Designers, artisans and engineers from the The Rambusch Company have used their skills to enhance, decorate and preserve both secular and religious buildings since 1898. The fourth-generation family-run company has worked on projects such as Bertram Goodhue's St. Vincent Ferrer Church in New York City, the Sage Chapel at Cornell University and the restoration of the Tiffany windows at Columbia University in New York City.

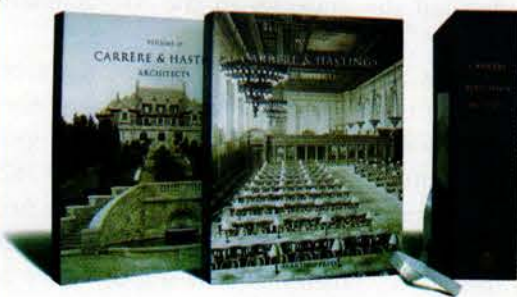


Designed and created by Rambusch, the Fire Fighters Memorial, a sand-cast solid-bronze bas relief, is a tribute to the men and women of the New York City Fire Department who responded to the events of 9/11.

PUBLISHING: Acanthus Press, New York, NY

Books on architecture and design often overlooked by others are published by Acanthus Press. These books offer a combination of biographical information on architects, designers and their patrons, along with studies of their work, inspiration, execution and aesthetic impact.

Topics ranging from Jansen furniture to Belle Epoque gardens to Art Deco skyscrapers have been published by Acanthus. The Urban and Suburban Domestic Architecture series, *The Architecture of Leisure*, *The American Architect* and *20th Century Decorators* are a few of Acanthus' highly regarded publications.



The two-volume boxed set on Carrere & Hastings, is part of The American Architect series published by Acanthus Press.

STEWARDSHIP: World Monuments Fund, New York, NY

Since 1965, the WMF and its five overseas affiliates have stemmed the loss of historic structures at more than 450 sites in more than 80 countries. Some of its success stories include the vast temple complexes at Angkor Wat, the historic center of Mexico City and Nicholas Hawksmoor's St. George's Church in London. The organization's World Monuments Watch List of 100 Most Endangered Sites is well known worldwide.



The World Monuments Fund helped save the Dutch Reformed Church (designed by Alexander Jackson Davis) in Newburgh, NY, by bringing it to the public's attention through its 100 Most Endangered Sites list.

BOARD OF DIRECTORS HONOR: Robert A.M. Stern, New York, NY

For the first time, the ICA&CA Board of Directors has given an award outside of the customary Arthur Ross categories. Robert A.M. Stern, founding partner of Robert A.M. Stern Architects of New York, NY, and dean of the Yale School of Architecture, was recognized for his "ongoing and far-reaching contributions in architecture, education and publishing." Stern has also recently published *New York 2000: Architecture and Urbanism between the Bicentennial and the Millennium*, the final volume of a five-part series.



Robert A.M. Stern was cited for his contributions to architecture, education and publishing. Photo: Robert A. M. Stern Architects

2007 Henry Hope Reed Award

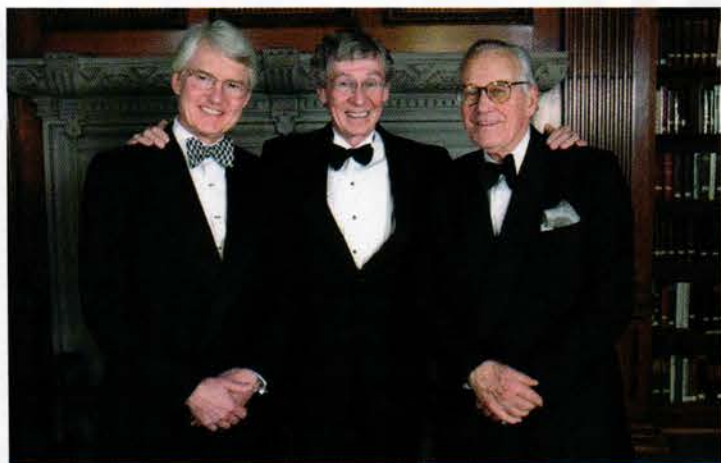
The winner of the third-annual Henry Hope Reed Award is Edward Perry Bass, president of Fine Line, Inc., a private diversified investment and venture capital firm in Fort Worth, TX. Bass has been recognized for his leadership in urban revitalization for the development of Sundance Square, a mixed-use, urban-core district in Fort Worth. In addition, as chairman of Performing Arts Fort Worth, Bass led the development of the Nancy Lee and Perry R. Bass Performance Hall, which opened in 1998.

Considered one of the most successful urban-revitalization efforts in the country, Sundance Square reflects Fort Worth's rich western history. During the late 1800s, as one of the major stops on the legendary Chisholm Trail, it was famous for its saloons, gambling parlors, shooting galleries and dance halls. By the late 1970s, the downtown section of the city had become an area of urban blight.

Bass was instrumental in rebuilding and revitalizing Sundance Square, which now includes more than 375,000 sq. ft. of retail space, more than two million sq. ft. of office space and almost 140,000 sq. ft. of living space. It encompasses 20 adjacent city blocks and another 20 are also slated for development. Every effort was made to preserve as much of the original architecture and historical detail as possible. Where new buildings were added, the mixture of old and new was planned and carefully implemented.

"Ed Bass has shown us what can be done in major metropolitan cities in the United States," says Michael Lykoudis, dean of the University of Notre Dame School of Architecture, which sponsors the award. "His example will be carried over to other places and times."

Established in 2005, the \$25,000 award is named in honor of Henry Hope Reed, who has promoted Classical traditions in architecture by educating the public about the importance of grand buildings for more than 50 years. He is the author of several books, including two recent works, *The New York Public Library: Its Architecture and Decoration*



Ed Bass, Richard Drieaus and Jaquelin Robertson (left to right) at the awards dinner in March where Robertson was given the Drieaus Award (see profile, page 10) and Bass received the Henry Hope Reed Award.

and *The United States Capitol: Its Architecture and Decoration*. One of his first books was *The Golden City*, published in 1959. Reed is also the founder of Classical America, which has merged with the Institute of Classical Architecture.

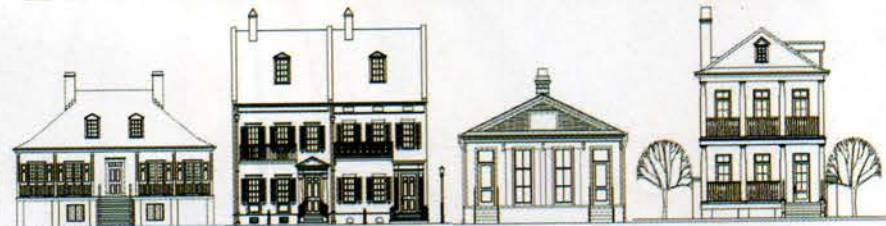
This year's award was presented at a dinner ceremony held in Chicago in March in conjunction with the presentation of the Richard H. Drieaus Prize, which was given to Jaquelin T. Robertson. Other Henry Hope Reed prize winners include Reed himself, who received the initial award in 2005, and David Morton, senior editor at Rizzoli International Publications, who has promoted Classical art and architecture by acquiring and developing titles such as Samuel White's *The Houses of McKim Mead & White* and *Masterpieces of Chicago Architecture* by Jon Zukowsky. **tb**



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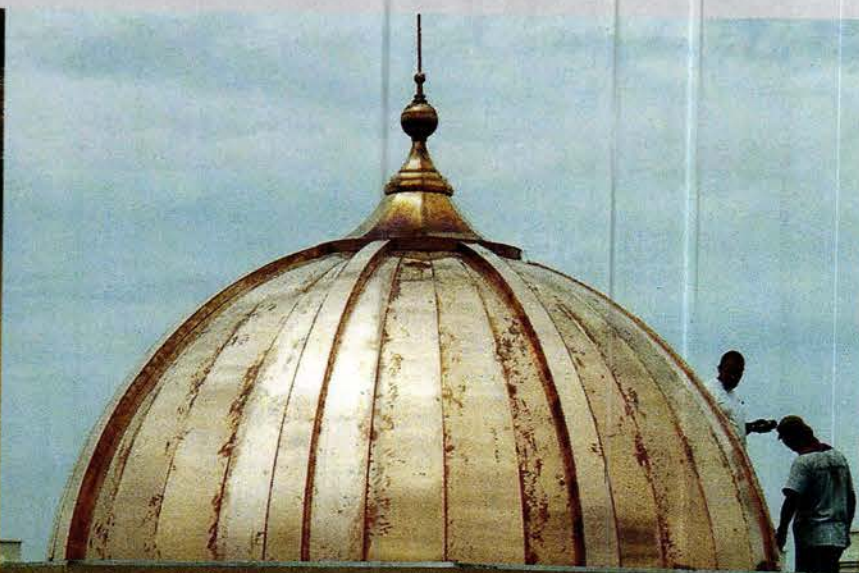
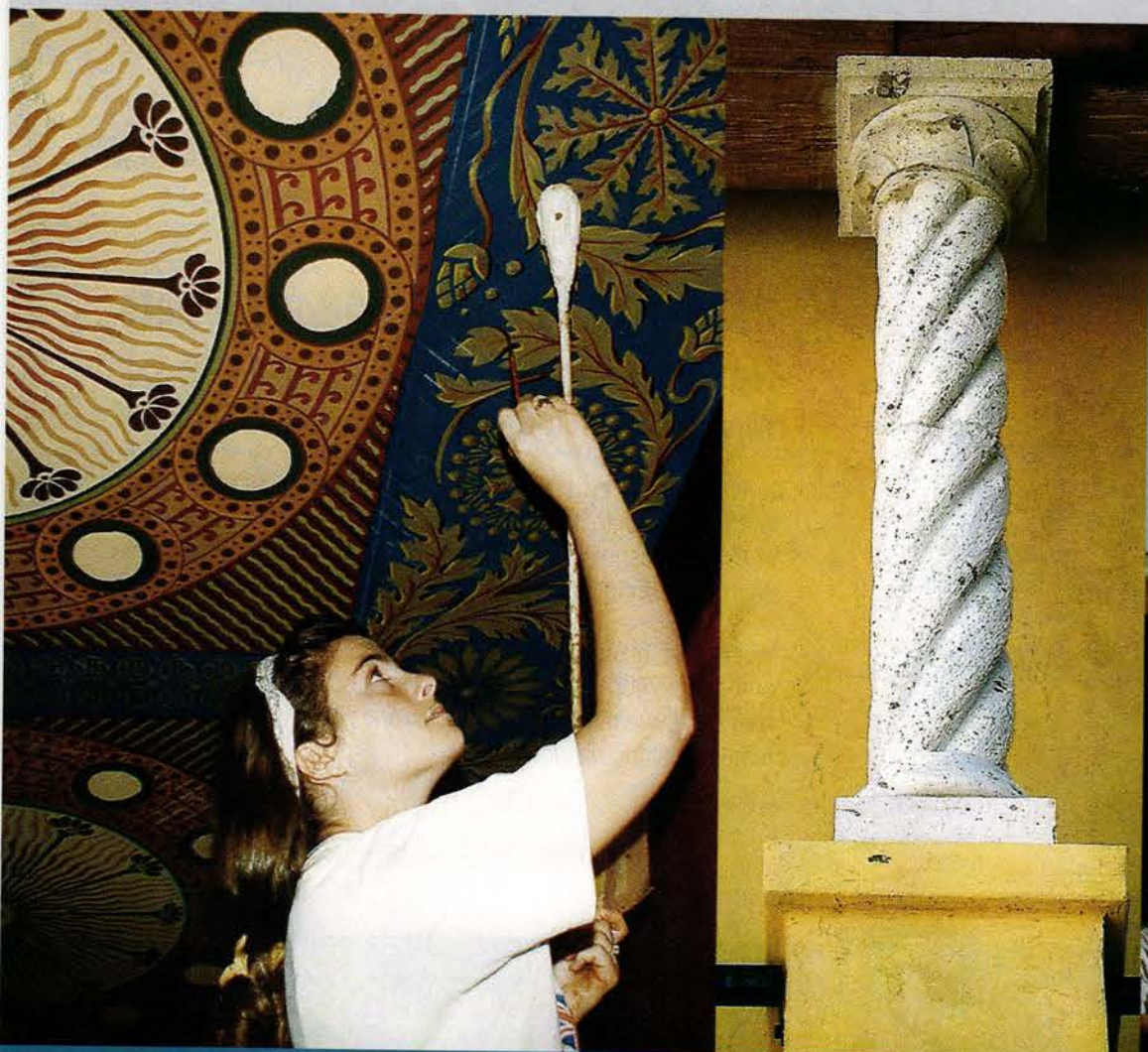


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Classicism as a "Liberal" Art

Humanitas, as Cicero understood it, was closely associated with the old Roman virtue of clementia and thus stood in a certain opposition to Roman gravitas.... [I]t was the study of art and literature rather than of philosophy which was supposed to result in "humanity." — Hannah Arendt, "The Crisis in Culture," *Between Past and Future*

By David Mayernik

BEING COUNTERCULTURAL UNFORTUNATELY CAN often mean being contrary. Classical art and architecture today, so counter to the prevailing tenets of contemporary cultures, naturally gravitate to some form of "conservatism" as an antidote to the dominant worldview, which is rooted in the ideal of the avant-garde — the belief that true art is always at the head of the pack, charting new territory, breaking new ground.

Within the history of the Classical tradition, however, there has typically been a tension between what we might call conservatives and progressives, between those who want to hold onto, even return to, the past, and those who want to use the tools of the past to invent solutions to new problems. I don't believe it is a bias of mine that the latter group was, at least during the Renaissance, the dominant group, indeed the one that gave us the vast majority of the literary and artistic works cherished ever since. In this they were not radical, but in fact quite mainstream within the broader current of what is called humanism.

It was only with the beginning of Neoclassicism in the 18th century, and with all of its consequences in the 19th century, that real artistic conservatism became a dominant cultural force. And it

Liberal artists like Leon Battista Alberti and Poggio Bracciolini firmly believed, instead, that they could measure up, or at least that the effort of trying was worth it. In a letter to Niccolò Niccoli, Bracciolini said,

I am little weary...of this exhausting quest for new books. Now it is time for me to wake up and put to some use these ways of life which we read about daily and reflect on. For always to collect pieces of wood, stones and mortar would seem very foolish if you built nothing with them. But this edifice which we must construct to live well is so arduous, difficult and laborious, that it can scarcely be completed even if we begin young. Nevertheless I for my part have a will to try.

This liberal approach to the arts, in this case literary, meant taking risks. It was therefore hopeful, not only for the improvement of the arts, but also for the betterment of the human condition. Perhaps because they were critical of late-Medieval culture for its presumed decline from ancient glory, these authors' longing

was for a past so distant that it couldn't really be returned to; therefore, there really was nothing to "conserve," and so they felt emboldened to try their hands at new epics and rhetoric. On the contrary, our contemporary Classical conservatives mostly long

for a not so distant past — maybe only several decades gone — and therefore feel compelled to "conserve" it, or reconstitute it whole. This is not the dream of a renaissance, but a revival. A renaissance is a rebirth, characterized by the past being made new again. As Thomas H. Greene said in *Rome in the Renaissance: The City and the Myth*,

There is first the archaeological impulse downward into the earth, into the past, the unknown and recondite, and then the upward impulse to bring forth a corpse whole and newly re-stored, re-illuminated, made harmonious and quick.

This is why the Renaissance showed so little apparent respect for the remains of the past, which they systematically used to build new buildings, and why Renaissance Classical buildings look so unlike their ancient models. They showed little interest in being "conservative" in the modern sense. Certainly the past had value, but not as an alternative to the present. Caring for the past meant cultivating it, bringing forth new fruit. Since no time in the past is ever perfect, the ideal is always yet to be, tantalizingly out of reach. Bernini, for all of his brilliant accomplishments, always maintained that the idea he had in moments of divine inspiration far exceeded what he was able to realize. He could only attempt to get infinitely close.

What the liberal arts offered to humanists were the tools to, in the words of the Delphic oracle, "Know thyself." Self-awareness means objectively looking into all sides of our nature, good and bad: it does not admit to self-righteousness, but arms the aware person with the confidence that comes from healthy self-criticism. Now more than ever, we need a positive dose of self-awareness, of both our culture's flaws and our critical advantages. The Classical liberal artist is capable of being countercultural — to consumerism, the avant-garde, secularism — without being contrarian or nostalgic. This is the invigorating freedom of action that comes from a Renaissance humanist perspective. ■

David Mayernik is a practicing architect and painter, winner of a 2005 Pal-ladio Award, co-editor with Taeho Paik of the online Humanist Art Review (www.humanistart.net), associate professor in the School of Architecture at the University of Notre Dame, and author of *Timeless Cities: An Architect's Reflections on Renaissance Italy* (Westview Press).

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was in part that conservatism that engendered the radical reaction of the early Modernists (from the Impressionists and Art Nouveau to De Stijl and beyond). The case for a kind of natural conservatism, the inherent dependence on the past of all traditional cultures, never really had to be made before the 19th century: indeed, anything else would have been unthinkable, since the only artistic criteria that mattered was being as good — not as different — as possible.

It would seem, then, that to truly be countercultural — to fully recover the dominant, healthy, optimistic character of pre-modern Classical architecture — we again need to tap into its "liberal" side. This would mark a true rejection of Modernism, which thrives on the false polarities of the modern/liberal vs. the Classical/conservative. The culture of Classical humanism provides the firmest foundation for rebuilding a liberal architecture.

In *The Culture of the High Renaissance*, published in 1999, Ingrid Rowland renders this succinct definition of humanists: "people who had undergone the course of classical studies known in their own day as humane letters, *studia humanitatis*." It was the *artes liberales*, the liberal arts, which were supposed by the Romans to characterize a "free" person. Moreover, the very word "culture" is of Roman origin, referring specifically at first to agriculture, "in the sense of cultivating and tending nature until it becomes fit for human habitation. As such, it indicates an attitude of loving care and stands in sharp contrast to all efforts to subject nature to the domination of man," according to Arendt in *The Crisis in Culture*. Later in the book, the term was associated by Cicero with philosophy: "He speaks of *excolere animum*, of cultivating the mind, and of *cultura animi* in the same sense in which we speak even today of a cultured mind." So to be humane, free, and cultured is to be immersed in the arts.

What this meant for the humanist culture of the Renaissance — which attempted to recover these Classical ideas and wed them to their inherited Christian faith — was an enlarging of artistic possibilities, even if the examples of the past proved dauntingly elevated. Indeed, the choice between retreating into the past as an escape from the present versus using the past as a guide for the future was fraught even in the 15th century. An immensely cultivated person like Niccolò Niccoli was only interested in conserving the great books of the past, and he was dubious that any modern author could equal his beloved Cicero and Virgil. But, fortunately, his was not the dominant view.

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