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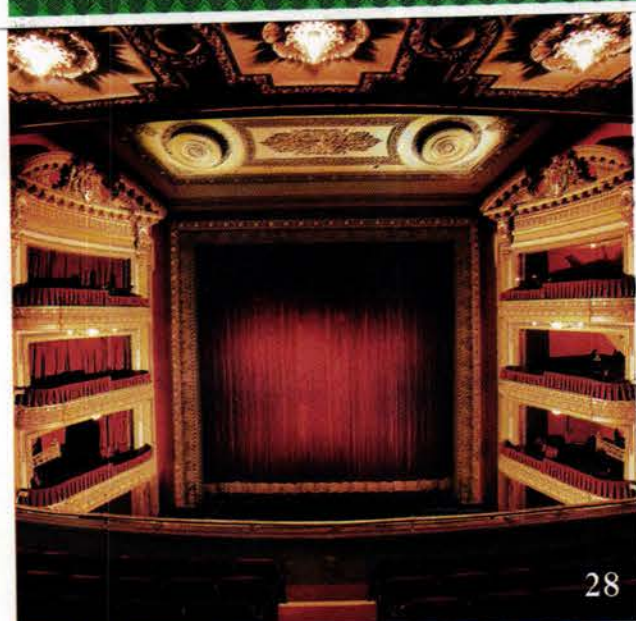
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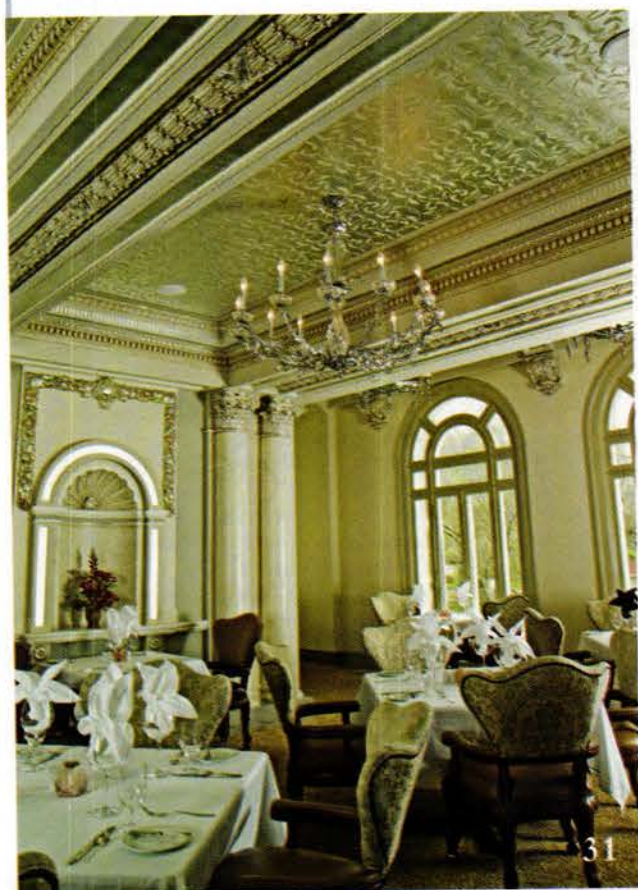
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**On the cover:** One of the highlights of the majestic auditorium in the 1914 Hippodrome in Baltimore, MD, is the 45x26-ft. mural depicting the Three Graces. It was restored by New Berlin, WI-based Conrad Schmitt Studios. See page 25. Photo: Keith Weller



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# Traditional Building

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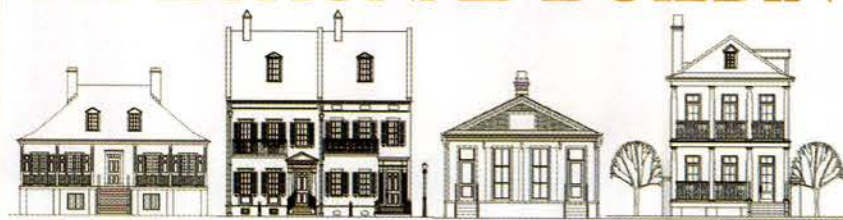
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✓ **Entries Due:**  
September 7, 2007

✓ **Live Competition:**  
October 18-20, 2007  
Traditional Building Show  
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New Orleans, Louisiana

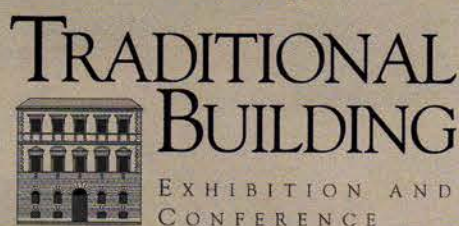
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### ✓ Where and When?

The LIVE Design Challenge will take place at the Morial Convention Center in New Orleans during the Traditional Building Show on October 18-20, 2007. As a participant, you will be busily working at locations where conference attendees may observe and interact with you. This is a prime opportunity to exhibit your talents to thousands of potential clients.

### ✓ How to Enter?

To qualify for the Traditional Building Design Challenge you must submit an application and up to 3 examples of your work. Portfolio submissions should include renderings, images, or photos of specific projects that reflect your experience and knowledge of the traditionally-inspired movement. To download a Traditional Building Design Challenge application, please visit [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com) or call 866.566.7840, ext 112 to receive it by fax or email.

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The American Institute of Building Design

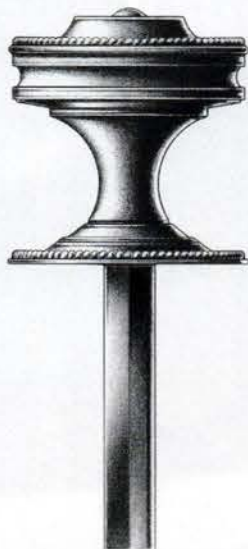
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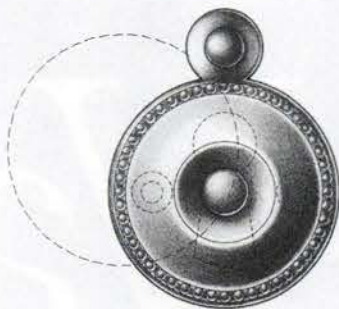
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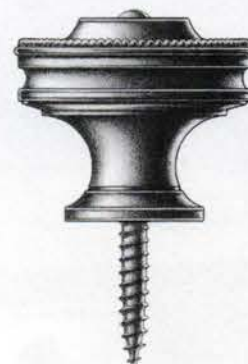
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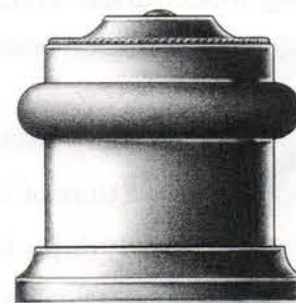
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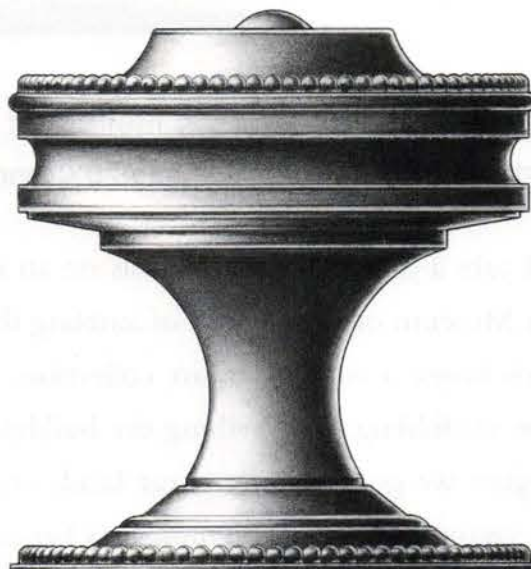
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# Social Values



When restoring landmarks, VITETTA's historic preservation studio is mindful of the details but never forgets the larger reasons why we need to preserve. **By Kim A. O'Connell**

**O**n a sunny afternoon in May, I join a trio of preservationists on an unconventional tour of the Philadelphia Museum of Art. Instead of ambling through the museum's period rooms, which house a world-class art collection, we ascend the metal staircase of a massive scaffolding rig sheathing the building's famous Greek Revival façade. The higher we go, the more sweat beads on my neck, either from the spring heat or my nerves. With the visitors ascending the museum's famous "Rocky Steps" getting smaller below us, I instinctively touch the side of the building, seeking comfort in its solidity. Located at the west end of the Benjamin Franklin Parkway, overlooking the downtown skyline, the museum is a shining example of the City Beautiful movement. It anchors Philadelphia, and on this day, it anchors me too.

Carefully turning my back to the city, I am treated to a rarely seen view – a row of Corinthian capitals that stretch out before us at one of the scaffolding's highest levels. I am astonished to realize that the terra-cotta detailing is glazed in shades of green, blue, white and orange-red (I read later that the building was one of the first major Classical Revival structures to use this polychromatic technique). The effect is dramatic, despite the cracks, small holes and black grime that have appeared over the eight decades since the museum was built. Carefully cleaning the walls and treating the decay, however, is a vast team of workers spread out across the scaffolding like bees in an apiary.

My companions – Michael Holleman, AIA, Lonnie Hovey, AIA, and Nan Gutterman, AIA – are no less awed by the building but are considerably more calm as they explain the process to me. Holleman is director and principal of the historic preservation studio of VITETTA, a multidisciplinary firm headquartered in Philadelphia, and Hovey and Gutterman are both long-time associates there. The studio has led a major master-planning process for the museum, which includes a rehabilitation of and an addition to interior exhibit spaces. Gutterman explains that the exterior restoration required a series of careful tests to determine the best cleaning method; ultimately, the team determined that only the mildest soap and water would do for the aging structure.

Details like this are important to the studio, which has restored dozens of landmark buildings over the past 35 years, as well as to its clients. The firm's portfolio includes such high-profile projects as Philadelphia City Hall, the Smithsonian Institution in Washington, DC, the Philadelphia Academy of Music and the

Above: Glen Echo Park in Maryland was a run-down former amusement park. Today, the park is owned by the National Park Service and has undergone a sweeping transformation. Here, VITETTA reconstructed the park's Art Deco North Arcade building, the original version of which had been condemned. The new building has an updated layout and mechanical systems. Photo: Alain Jaramillo

Below: Michael Holleman, Lonnie Hovey, and Nan Gutterman (left to right) – long-time architects and preservationists at VITETTA – pause on the scaffolding of the Philadelphia Museum of Art. Photo: Kim A. O'Connell







A massive scaffolding rig goes up at the Philadelphia Museum of Art in preparation for a painstakingly exacting exterior restoration. The museum was designed to be a Neoclassical temple on the hill, with wings flanking an open court – a model of the City Beautiful movement of the early-20th century. Photo: courtesy of VITETTA



Despite years of exposure to the elements, the museum retains its wonderful polychromatic terracotta ornamentation, which is now being carefully cleaned and repaired. Although black with grime, the colors are shockingly vivid, especially up close. Photo: courtesy of VITETTA

Pennsylvania Capitol in Harrisburg. Beyond the needs of any particular project, however, the studio is also driven by the greater imperatives of historic preservation – to foster downtown areas, save cultural heritage, protect undeveloped land and do work that weaves together our social fabric instead of rending it apart.

“We’re very fortunate in that we work on some of the most interesting buildings in the country for some of the most interesting clients,” say Holleman. “We’re challenged by the buildings and the technical issues that we find within them, but we’re also challenged and inspired by our clients. I tend to look at our work in terms of social value. There are other firms who focus on private residences or very exclusive buildings that only a few people get to see. Our work is focused on buildings that everyone can use, and that’s a wonderful thing.”

### Breaking Ground

In the early 1970s, the architect Frank Furness had been deceased for 60 years, and several of his most prominent works had been destroyed by an unappreciative public captivated by Modernism. Even in his native Philadelphia, where so many of his ideas took flight, it was fairly rare to hear anyone talk about Furness, at least not in reverential tones. Yet Hyman Myers, FAIA, who had earned a master of architecture at the University of Pennsylvania, was not afraid to do so.

Having been enthralled by the Furness-designed library at Penn, Myers brought his passion for Furness and the Victorian period to VITETTA, where he founded the historic preservation studio in 1973. Today, the studio employs about 20 people and plays an integral role in the larger firm, a multidisciplinary practice with more than 150 employees and seven offices around the country.

“Hy was a Philadelphian through and through, and he recognized that our cultural history was being lost and many wonderful and important old buildings were being razed,” says Holleman. “He really got into preservation on the grassroots side....It affected his moral code. He realized the true value of old buildings and recognized that there were whole schools of craftsmanship that went into them.”

One of the studio’s first major commissions was the restoration and modernization of the Pennsylvania Academy of Fine Arts, a building that is considered a Furness masterpiece. The academy was scheduled to open in 1976 in conjunction with the nation’s bicentennial, so the project was highly visible and significant in the firm’s growth. For the restoration, Myers placed great emphasis on the accuracy of the detailing, bringing abundant color and light back into the historic structure, and effectively sweeping out the cobwebs that lingered in people’s minds about Victorian architecture. At the same time, the firm completely modernized the structure in an unobtrusive way, which is expected in preservation today but at the time was groundbreaking.

“It was unbelievable to many people that it could be done,” say Myers. “It was a modern building, with all of the latest fire-suppression systems, concealed wiring, HVAC, and it met all the goals of the gallery space. Yet when you walked around, you knew you were in Frank Furness’ building. That kind of established our restoration abilities on a large scale.” Not long afterwards, the academy established its Frank Furness Award, naming Myers as the first recipient.



By excavating beneath the building’s East Terrace, the art museum will gain new exhibit and gathering spaces without dramatically altering its historic appearance. Glass ceilings will allow visitors to gaze up at the famous Greek Revival façade above. Graphic: courtesy of VITETTA

This early project led to other major works, including a \$25-million tax-credit project to renovate Philadelphia’s 1904 Bellevue Hotel, which had faced demolition after 29 conventioners died there from what was later named Legionnaires’ disease. After a group of civic leaders fought to save the structure, Vitetta masterminded two major renovations that revamped it as a 540-room luxury hotel, preserving its grand public spaces and ornate details.

At the National Gallery of Art’s historic West Building in Washington, DC, VITETTA was retained to create a new oculus at the main entry on Constitution Avenue. The primary question there was whether the architects would best honor the John Russell Pope design by hewing closely to the original or by offsetting it with a more Modern scheme. Myers and his team ultimately chose a Classical design that fits seamlessly with the original 1941 building. “We all chose the Pope [style] design, but that’s the antithesis of a design theory by the National Park Service, which is to make an addition look new,” Myers says. “I did not feel that that was a responsible thing to do in that building, so we came to our conclusion, even though some senior staff members wanted the Modern intrusion.” Apparently, the National Gallery of Art was convinced, because the institution has continued to hire VITETTA for other projects since.

### Landmark Moments

On the south side of Philadelphia, I’m on more solid ground as Lonnie Hovey gives me a tour of another historic building, which happens to be VITETTA’s headquarters. As the firm grew throughout the 1980s and ’90s, it decided in 1998 to move its headquarters from the central business district to the recently decommissioned



An early commission for the firm was the restoration of the Pennsylvania Academy of Fine Arts, a Frank Furness masterwork. Principal Hyman Myers had studied Furness and the Victorian period extensively before founding VITETTA’s preservation studio. Photo: courtesy of VITETTA



Navy Yard located where the Delaware and Schuylkill rivers converge. For its new home, the firm adaptively reused a 1910 Marine barracks, a massive horizontal masonry structure with a long arcaded porch, to set an example for reusing old military installations and to spur redevelopment in an underused part of the city.

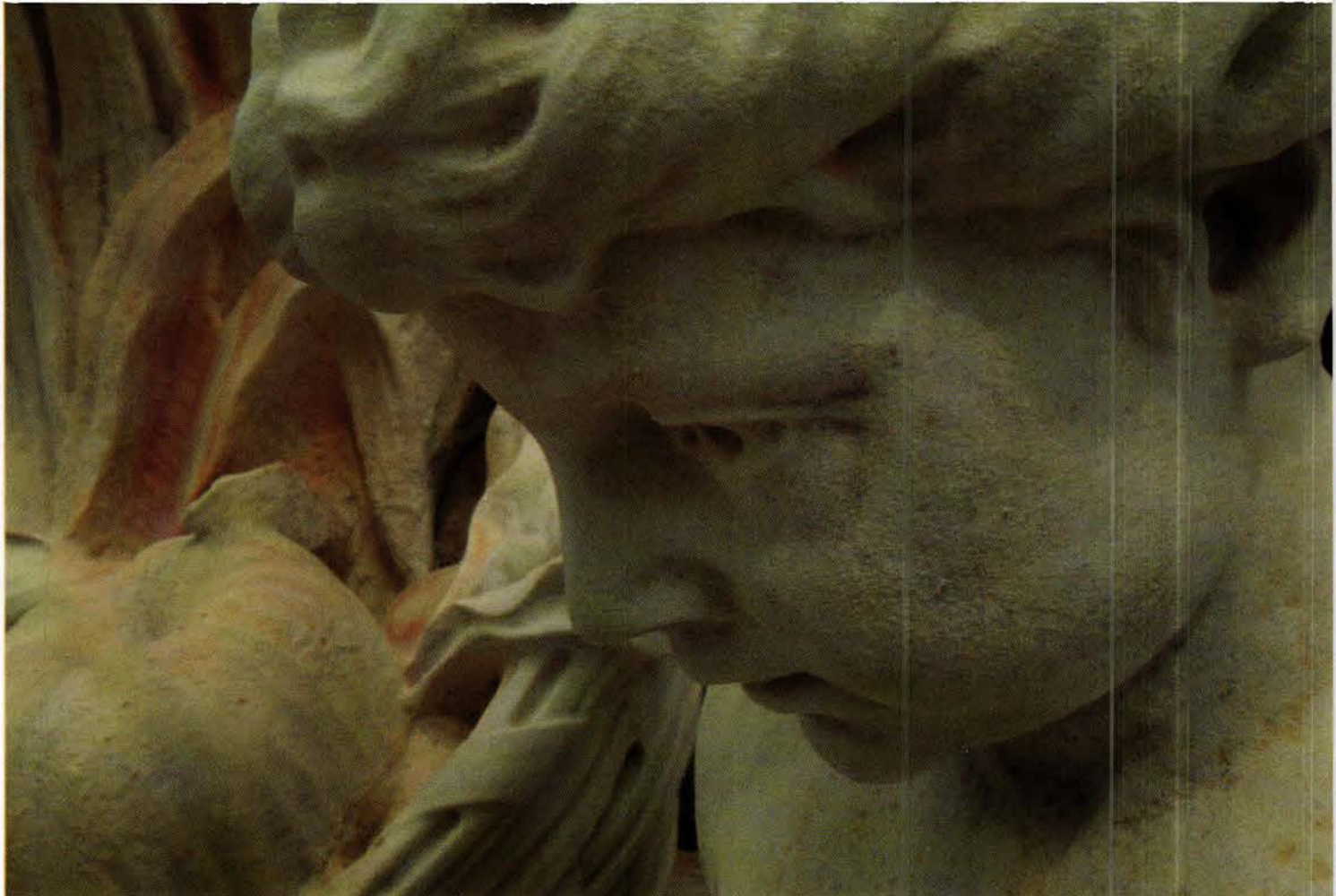
“The project here involved every aspect of our firm – restoration, interior design, engineering, furniture, graphics – so it was a great opportunity to practice what we preach,” says Hovey. “We were the first group to do this here at the Navy Yard, and it presented some challenges.” Among other things, the building had three main entryways but only two monumental staircases on either end of the building, which required the firm to punch a new stairway and elevator column at the center. This meant convincing state and federal officials – involved because this was a tax-credit project – that the features could be accommodated while protecting the historic fabric. Despite the somewhat austere building and surroundings, the firm has built with a light touch in the interior, including a reception desk that vaguely resembles a boat and carpeting with a wavy nautical motif.

Perhaps the firm felt it could be somewhat whimsical with its headquarters because the stakes are so high and the work so serious at its other projects. At the Philadelphia Museum of Art, the preservation studio was tasked with developing a master plan that would allow for an 80,000-sq.ft. addition of gallery and public space, as well as the modernization and restoration of existing space in the museum’s three historic structures: the main museum, the newly acquired Perelman Building and the Rodin Museum. Rather than block the museum’s historic temple-like appearance with an obvious addition, the plan calls for two new light courts that will be created by excavating 30 ft. beneath the East Terrace. By day or night, museum visitors or partygoers will be able to look up through the glass ceiling to the full height of the museum above them, while having access to new underground facilities and exhibit areas.

“As architects, we’ve become more and more careful and done more and more tests to ensure that what we’re doing is reversible,” says Gutterman, who, like

**Above: More than 250 statues and carvings by Alexander Milne Calder – each different from the last and posing their own sets of problems – adorn Philadelphia City Hall. These exquisite figures were carefully cleaned using a gentle misting technique as well as a low-pressure micro-abrasive. Where necessary, missing pieces were modeled based on historic photographs and replaced.** Photo: Graydon Wood

**Right: VITETTA is engaged in a multi-year, multi-phase restoration at Philadelphia City Hall.** Photo: Joanne Bening



many of her colleagues, has worked to stay abreast of new conservation technologies through seminars and associations. “We want to make sure that what we’re doing at the art museum and elsewhere is not having a negative impact on the building fabric. We did a whole series of tests on the stone and terra cotta to make sure we’re not doing anything in a negative way.”

A similar challenge exists at Philadelphia City Hall. Built between 1871 and 1901, the iconic Second Empire building – topped by an Alexander Milne Calder statue of William Penn – is the world’s tallest load-bearing masonry structure. There, Vitetta has been at the helm of a multi-phase restoration that includes cleaning and repair of exterior masonry, as well as more than 250 Calder statues and carvings that adorn the building. The process is painstaking, with the team poring over the building and securing or removing loose pieces of stone, filling cracks, re-pointing the masonry and remodeling and replacing details such as a missing baluster here or a portion of a statue there. It’s a massive project that will take many years to complete, but the VITETTA studio is used to that.

“I’ve been fortunate to work on City Hall for eight years,” says Gutterman. “My projects are all a part of me, so I can’t say I have a favorite. You get to know your clients very well and your contractors very well. We all realize it’s a team effort, and that’s critical to any project’s success.”

### New Dimensions

By the turn of the 21st century, VITETTA’s historic preservation portfolio had continued to broaden. Among other projects, the studio rehabilitated the historic Reading Terminal Train Shed – with its awesome 90-ft.-high cast-iron trusses – as part of the firm’s commission to design the Pennsylvania Convention Center. A multi-year effort at the Philadelphia Academy of Music restored the opera house to its mid-19th-century glory while improving the



**Glen Echo Park offers year-round educational activities, but the two main attractions for visitors are an amusement-park-era carousel and the elegant Spanish Ballroom, which VITETTA restored and modernized.** Photo: Alain Jaramillo



**Restoration work at the Classical Memorial Reception Building and Amphitheater at Arlington National Cemetery includes interior renovations to the main reception areas and tomb guard quarters and replacement of the historic copper roof and skylight.**  
Photo: Euclides Santiago

acoustics. At Glen Echo Park in Maryland, a former amusement park that now hosts arts and humanities programs, the studio carefully reconstructed the condemned North Arcade building and revived the park's elegant Spanish Ballroom.

If the studio's work has broadened in scope, one could also say that it has deepened, as the firm has increasingly embraced an environmental ethic. At the National Zoological Park in Washington, DC, for example, the studio is engaged in a planning and design process for an addition to the zoo's elephant house (formally known as the Asia Trail II, Elephant Trails project). This required the traditional skills of determining how to add onto an existing structure, as well as a profound concern for how to build sustainably, promote the health and well-being of an endangered species and transmit those messages to visitors. As a result, the addition will have operable skylights, natural ventilation and other sustainable features, and will have a gold certification under the U.S. Green Building Council's LEED system.

The studio is now in the early stages of a multi-phase project that will adapt a large historic property and grounds for environmental education and other stewardship activities. When talking about the project, Holleman ruminates not on typical preservation topics like architectural details or historic significance, but on stormwater and erosion, and how America's rural landscape has both altered the natural environment and been altered in turn by new development.

"It's engaging this process of preservation in a brand new dimension, which is everything we've been trying to build toward," he says. "As preservationists, we are trying to save our cities, but then we're also working toward a really dynamic way of living in the future. We recognize that there are so many tools available from the tradition we've inherited, but there's also many that we're now adding ourselves." **TB**



**Above:** Celebrating its 150th anniversary this year, the Philadelphia Academy of Music is the oldest opera house in the United States still used for its original purpose. VITETTA oversaw a multi-million-dollar renovation that included major structural work, backstage modernization and improvements to the acoustics. Photo: Joanne Bening



**Opened in 1893, the Reading Terminal Train Shed was constructed with the longest single-span iron trusses in existence. VITETTA was charged with restoring the shed and transforming it into the Grand Hall, as part of the Pennsylvania Convention Center facility.** Photo: courtesy of VITETTA



**Right:** Vitetta's proposed addition to the Elephant House at the National Zoo in Washington, DC, incorporates sustainable design elements such as natural ventilation and operable windows. The project is an example of a fairly new direction for the studio that combines traditional historic preservation with ecological concerns. Graphic: courtesy of VITETTA



# The Digital Age

Building Conservation Associates has developed a software maintenance program designed specifically for historic buildings.

By Raymond M. Pepi

Since its founding in 1985, Building Conservation Associates, Inc. (BCA), has been involved in the conservation or restoration of hundreds of buildings. We have noticed that only a handful have had the benefit of a maintenance plan and we have been trying to remedy this situation, especially for large and fragile buildings. Once you understand the mechanics of deterioration it seems obvious that the final step of any construction or restoration project should be a program of maintenance to prolong the service life of the investment, but even long-term monetary self-interest may not motivate owners. Constant incremental fixes to building systems are simply a burden and not very exciting except to engineers, who see it as an interesting systems puzzle, which it is.

Our experience is that corporations are most receptive to maintenance because buildings are assets and thus a critical part of any business strategy. Government agencies seem to have a harder time allocating resources for regular maintenance and tend to favor capital projects that will hopefully last a long time. This is a public policy problem of immense proportions since deterioration and breakdown begins as soon as restoration work is completed and thus affects thousands of publicly owned buildings.

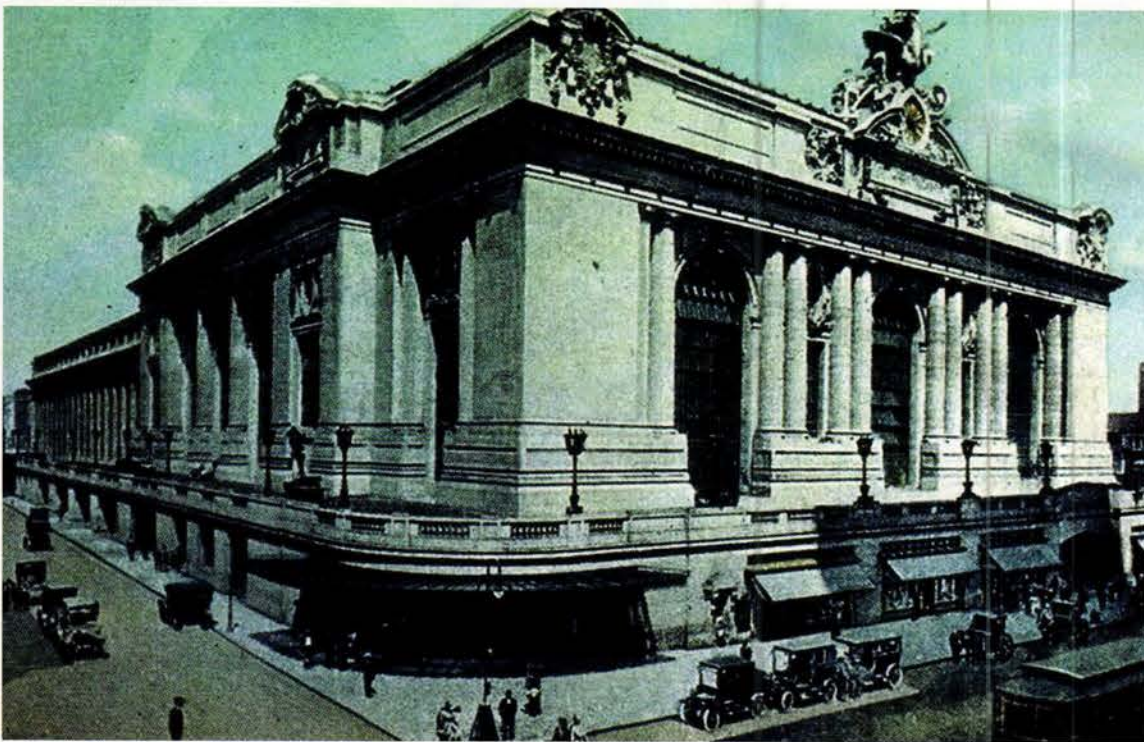
The connection between maintenance, conservation and sustainability is an interesting one. Maintenance can be defined as a form of cyclical conservation. If maintenance or conservation indefinitely defers material replacement, it is playing a critical role in sustainability. It is no accident that the father of historic preservation education in America, James Marston Fitch, was a pioneer of environmental design in the 1950s.

The concept of routine maintenance seems to be more ingrained in the boating industry, where a broken fitting might be life threatening. But equally important is the fact that sailors can usually see or hear a problem before systemic failure occurs, plus there is a nautical tradition that doesn't exist in the building industry. It is phenomenal that yacht owners rinse down their boats after every outing to remove the salt accumulation. I don't recall scraping off the efflorescence on my brickwork the last time I left my house.

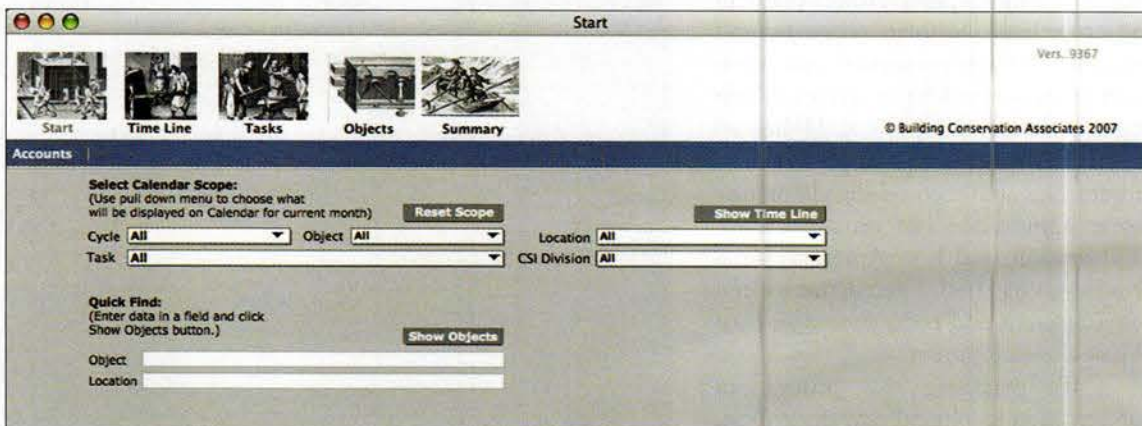
Compared to boats, buildings may be more fault-tolerant, but structural failure is the ultimate consequence of serial neglect. Do we need to wait for the water to be rushing in before attending to that balky flashing? It would help if you knew there was flashing, what it was made of, how it was installed, who installed it, its condition, service life and signs of decay. Multiply this by the tens or hundreds of systems found in the average building and you will understand the dilemma. Obviously millions of dollars are spent annually on maintenance, so what is the appropriate balance between obsessive upkeep and total neglect? How do you assess the situation and formulate a plan? What is needed is an easy way to manage the flow of information.

For landmark buildings, maintenance is not a simple policy choice because an owner's responsibility is to preserve the cultural resource, not just renew it. One agency in particular, Metro-North Railroad, the steward of New York City's Grand Central Terminal (GCT), is an exception to the rule. It exemplifies how a government agency can and should maintain its historic building.

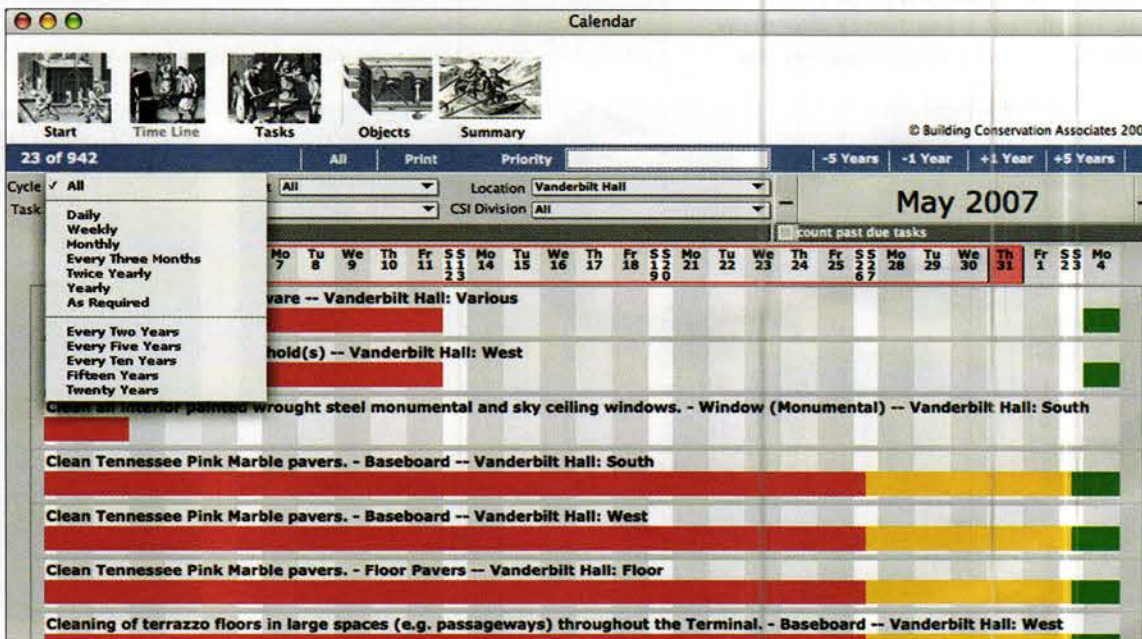
In 2004, BCA was awarded the contract to carry out an inspection of the landmark areas of GCT to fulfill Metro North Railroad's "Continuing Maintenance Agreement." As a condition of the sale of its air rights, the owners of GCT, Metro-North Railroad, signed a Continuing Maintenance Agreement with the New York City Landmarks Preservation Commission. They agreed to establish a maintenance plan, and also to hire a consultant to inspect the condition of elements in the designated landmark spaces, determine their soundness, evaluate building systems serving the landmark



This postcard shows Grand Central Terminal as it appeared in 1918. While the neighborhood around the station is now filled with high-rise buildings, Grand Central Terminal today appears essentially the same as it did when it was built, thanks to restorations of the interior and exterior and diligent maintenance by Metro-North Railroad.



A search engine, the Start module makes it easy to get information quickly. For example, by typing the name of an object, say marble, in the Object field you will retrieve a list of all the locations of marble. Selecting one of the locations will generate a list of all the tasks associated with marble. From there, a button allows you to see the schedule for that particular task or modify the parameters. Typing a location, say, Vanderbilt Hall, will produce a list of all the objects and materials in that room. Selecting one will produce a list of all the tasks associated with each object/material. From the Object list you can see a lot of basic information such as location, condition, quantity, drawing reference, etc.



The program answers the question: "What tasks need to get done today (in a prioritized list) for any object, task, location or trade?" Time periods can be further divided into: weeks, months and years, up to 20 years. The Calendar module provides a bar-chart tool with color-coded alarms. This is a one-month snapshot displaying the results of several parameters selected in drop-down menus above the calendar. The drop-down menus are: Priority, Cycle (shown), Location, Task and CSI Division. The partial view of the schedule shown here displays monthly tasks in Vanderbilt Hall. A vertical scroll bar gives access to all the other tasks not visible in the window. Red means the task is "overdue," yellow means "current," blue means "done" and green means "future." More information is obtained by clicking on the label over each bar, which brings up the Task Setup window (general set of parameters for all events) or clicking on the color bar, which brings up the Subtask Setup window (parameters for each specific event). A great deal of control is possible but in a large institution most users will focus mainly on the schedule and will not delve any further into the program.



spaces, and make recommendations for necessary repair work. The inspections are to be performed every five years with the first inspection to be the base line. The inspections and reports are to establish that the landmark building is receiving responsible stewardship.

The opportunity presented itself quite clearly: Why not create an electronic tool to record conditions and link each condition to a maintenance task? The benefit of creating software to record this information would result in a practical tool for Metro-North and fulfill the owner's agreement with the New York City Landmarks Preservation Commission at the same time.

Metro-North liked the concept, setting into motion an idea I have had in mind for years. In talking to Metro-North about the report, we felt they would get more out of it if the information was turned into an electronic maintenance manual, instead of just a hard-bound report that would sit on a shelf somewhere. Residing on a central server, it would be accessible to Metro-North employees with access to a computer, namely the managers and the people doing the maintenance work.

BCA created the software program for Metro-North Railroad in 2005 for use on the landmark areas of Grand Central Terminal. The program has since been rewritten for the maintenance of any building. It was designed by conservators specifically for the management and care of historic buildings.

Ease of use was the paramount design criteria. Functionality assumes there will be multiple users who need to simultaneously view information and managers who need to update or change information. The program can run on a single computer or on a central server accessed by multiple clients. It can be used by a single person or by a large staff. It is also scalable to multi-building complexes. The design incorporates the use of filters so that you only see what you are interested in. There is usually little need for an electrician to see hundreds of non-electrical tasks handled by other departments. This saves time and increases functionality.

The software's architecture was invented by BCA and reflects BCA's knowledge and experience working on historic buildings and understanding how they deteriorate. The actual data that went into the program came from documentation that BCA collected during its own survey and partly from existing documentation including: drawings for a 1990 restoration campaign of the copper cheneau and upper roof; a maintenance manual produced by Beyer Blinder Belle after the 1997-1999 award-winning interior restoration; BCA's 2002 exterior conditions survey report; and Altieri Sebor Wieber's mechanical, electrical and plumbing report. BCA chose Filemaker as the software platform because it could be programmed with a calendar.

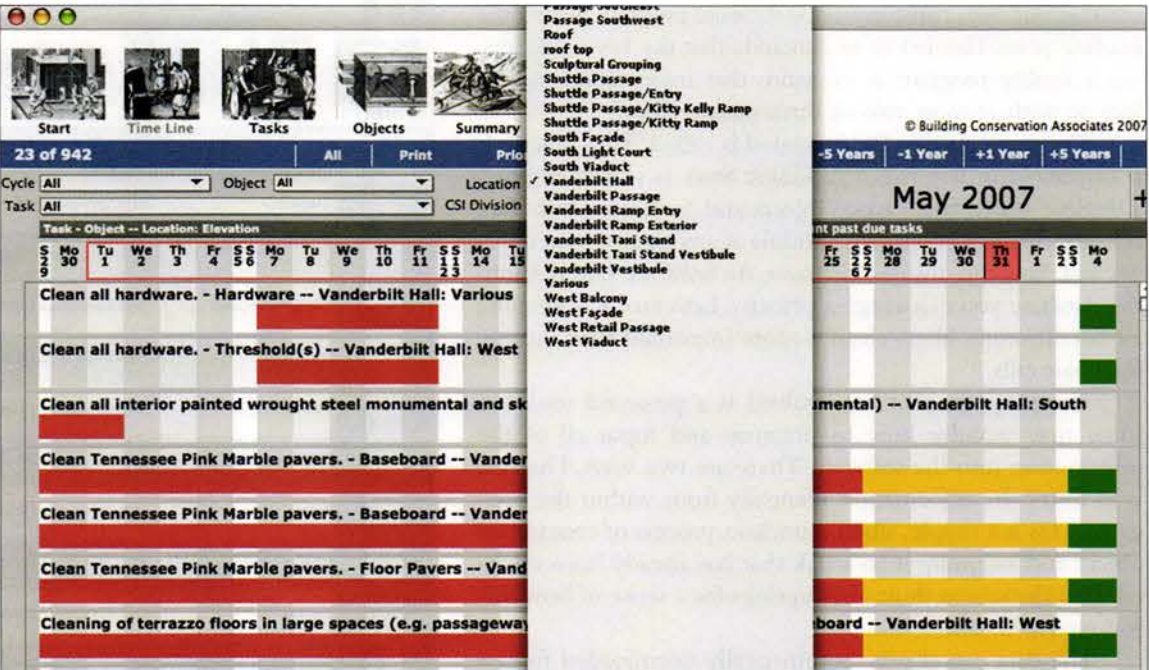
Not every building is as large as Grand Central but the maintenance issues are virtually the same – it is simply a question of scale. The issues at Grand Central Terminal may be exaggerated compared to the needs of other buildings, but the advantages of using an automated scheduling program should be readily apparent.

In the case of GCT, there are 1,400 objects (features) and 200 routine tasks to keep track of every day, month and year. Keeping track of hundreds of tasks and objects on a daily basis using pencil and paper is impractical because tasks inevitably slip and resetting the calendar for all the tasks is labor intensive. This is the principle reason paper-based maintenance manuals often go unused.

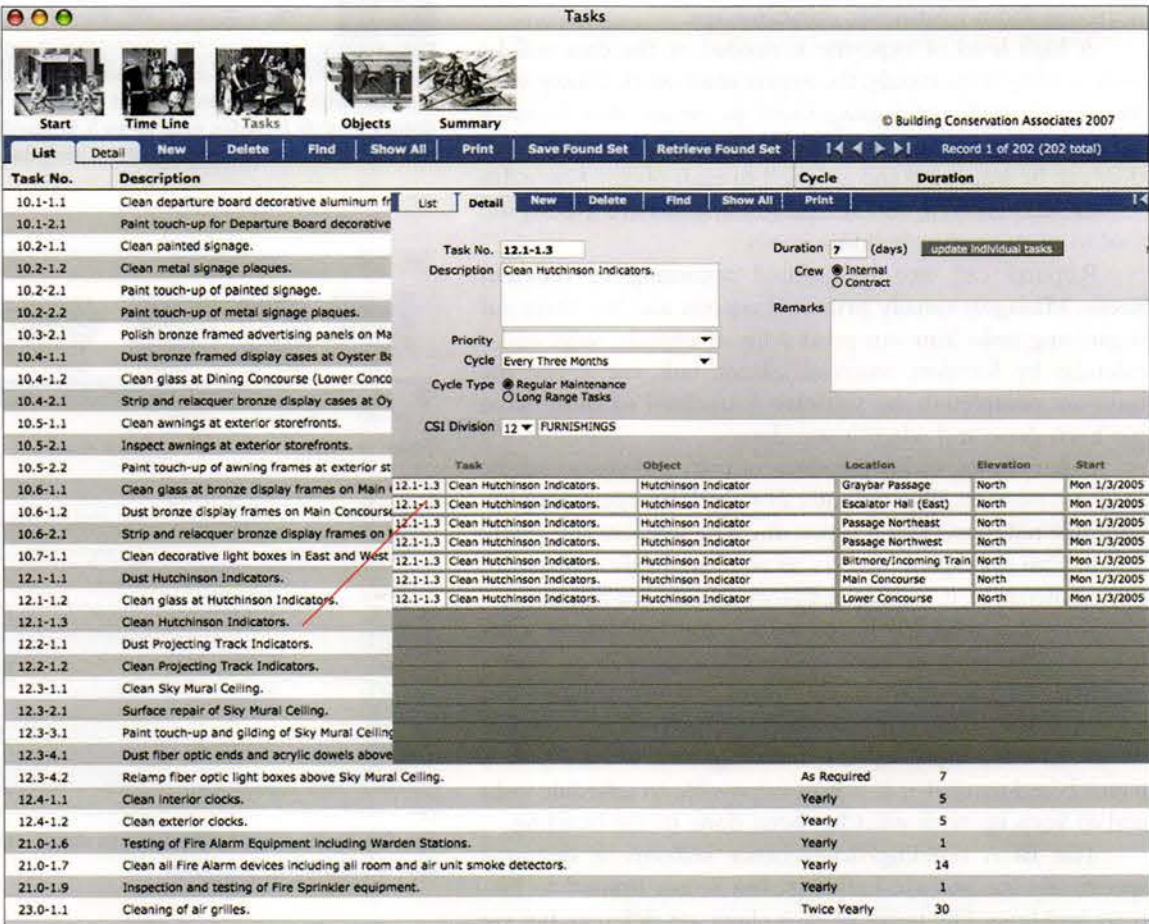
Faced with a traditional paper manual, it is frankly easier, although not always better, to rely on a knowledgeable facility staff to set their own agenda. There are problems with this approach, not the least of which is that managers, the ones responsible for securing resources, are often in the dark about what is really needed regarding the status of building conditions.

Staff turnover, planning and budgeting demands suggest that an automated tracking system would be beneficial to any institution, large or small. Most important, even a competent facility staff cannot provide managers with all the data (proof) necessary to compete (with other departments) for future resources. The biggest concerns heard again and again from managers are: (1) We don't even know what we have, (2) What are the appropriate treatments that will preserve the historic materials? (3) How do we keep track of what is wrong and what has been done? (4) Who should do the work – in-house staff or contractors – and how long will it take? (5) How do we prioritize the work? This is not a trivial problem and consequently the answer is that often there is no system aside from crisis management.

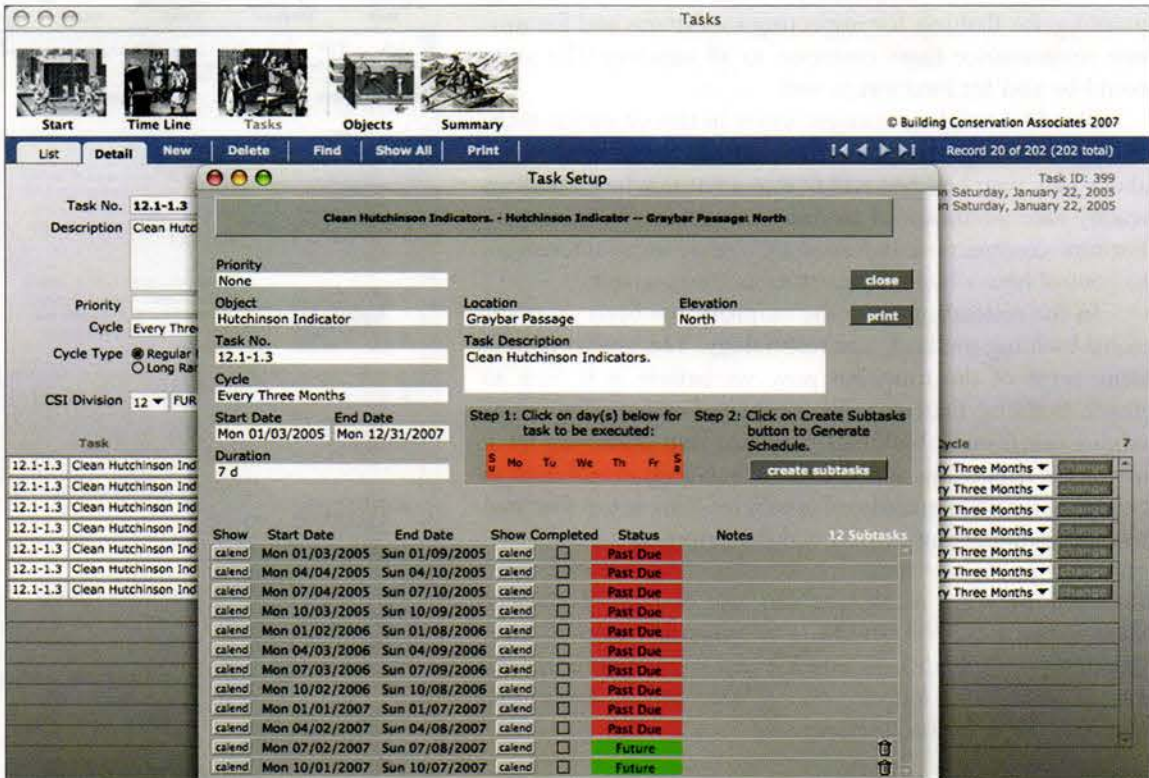
BCA drew on its own extensive experience when creating the software for GCT. We have had a lot of experience



This partial view of the calendar shows the result of selecting a specific location: Vanderbilt Hall. In practice, you would probably also want to define the cycle to narrow the results.



Tasks are created in the Task module. The basic list view displays several columns: Task No., Description, Cycle and Duration. By clicking on a task more information is displayed in a new window and information can be edited.



Tasks can be edited in the Task Setup menu. There is feedback to the timeline calendar status controlling the status of tasks. Past due is red, current is yellow, done is blue and future is green.



creating our own company-wide database program during the last few years. This led us to conclude that the key to designing a facility program is to assure that information can be located with, at most, two or three mouse clicks.

The program that BCA created is called “Fast-Track.” It is organized in five major modules: Start (a search engine), Timeline (calendar), Tasks, Objects and Summary (reports). It is possible to jump to any module at any time so you never get lost. You can always start over. As tasks are entered into the database you can assign a priority. Let’s face it – keeping air conditioning filters clean is more important than dusting the chair rails.

The program that has evolved is a powerful tool, but some may wonder how to organize and input all of the information into the software. There are two ways. The first is to enter the information manually from within the program. This is a simple, albeit mundane, process of creating an object and assigning it to a task that has already been created. (See the screen shots and captions for a sense of how this is done.)

The data can also be automatically downloaded from a spreadsheet like Excel. Of course, the spreadsheet records and fields need to be organized appropriately, but this approach has been found to be the most efficient. In any case, someone must still collect the information and make decisions about treatments, durations, etc.

A high level of expertise is needed or the data will be useless. Most importantly, the expert must work closely with the facility staff and management to ensure that resource allocations are actually available. If photographs are needed, they can be imported and assigned to each object. Once this is done and entered into the program, you have a powerful tool to manage your building needs.

Reports can also be printed according to different needs. Managers usually print out reports and use them for organizing tasks. You can print a list of objects, tasks, and a calendar by location, material, object, task, etc. Once the tasks are completed, the software is updated to show what has been done and when it was done.

Color coding shows the status of tasks and alarms can be used as reminders. Blue indicates that a task has been completed, while red shows that it is past due. The software also allows you to plan for capital projects, so you can justify adding staff for maintenance. It includes a history of tasks for reference.

Knowing what has happened to your building at what time is a tremendous asset. Quite often we will go into a building and ask when was the last time it was pointed, and no one knows. This software creates a permanent record of what has been done to the building, and when. With a paper-based manual, it is almost impossible to schedule tasks and to keep up with what has been done to the building.

The BCA building-maintenance software is designed specifically for historic buildings, but is not limited to historic buildings. The needs of each client are different, but we are pretty confident that the same types of problems recur in all buildings. The size of the database will vary, but certain factors are constant. In masonry buildings, for example, you will have the same recurrent problems – the need for re-pointing, for flashing, for inspecting roof drains and for routine maintenance that’s common to all masonry. The same could be said for interiors as well.

Should a building manager invest in this or similar technology? You might begin to answer that question by thinking about how your building will fit into a future where buildings readily take advantage of automation and feedback systems. For new construction, architects are already using automation to control how a building reacts to its environment.

In the restoration field, the emphasis has been on traditional building methods and technology. This makes perfect sense most of the time, but now we believe it is time to match building metrics with automated systems for maintaining our historic buildings. The next step is keeping track of what is happening to our historic buildings in real time to best preserve their traditional attributes. This is the first step towards building automation and the future. **TB**

*Raymond M. Pepi is the president and founder of Building Conservation Associates (BCA). With offices in New York City, Boston and Philadelphia, his firm has been involved in the restoration of hundreds of historic buildings. (See Profile, Traditional Building, July/August 2004, page 6.)*

Object	Location	Material	Task Codes
Hardware	Main Concourse (Various)	Metal (Misc.)	8.9-1.1; 8.9-2.1; 8.9-2.2
Hardware (Train Gate & Frame)	Main Concourse (North)	Metal (Misc.)	5.5-4.1; 8.9-1.1; 8.9-2.1; 8.9-2.2
Base/Watertable	Main Concourse (North)	Marble (Botticino)	9.5-2.1; 9.5-3.1; 9.5-4.1; 9.5-4.2; 9.5-1.1
Flat Arch(es)	Main Concourse (North)	Plaster (Ornamental)	9.1-1.1; 9.1-4.1; 9.1-4.2; 9.1-3.1; 9.1-3.2
Architrave	Main Concourse (North)	Plaster (Painted)	9.1-1.1; 9.1-4.1; 9.1-4.2; 9.1-2.1
Cornice	Main Concourse (North)	Plaster (Ornamental)	9.1-1.1; 9.1-4.1; 9.1-4.2; 9.1-3.1; 9.1-3.2
Light Fixture (Historic)	Main Concourse (North)	Plaster (Ornamental)	9.1-1.1; 9.1-4.1; 9.1-4.2; 9.1-3.1; 9.1-3.2; 16.1-1.1; 16.1-1.2
Grille (Ventilation)	Main Concourse (North)	Metal (Copper-bearing)	5.13-1.1; 5.13-2.1; 21.0-1.1
Balustrade	Main Concourse (North)	Marble (Botticino)	9.5-2.1; 9.5-3.1; 9.5-4.1; 9.5-4.2
Hutchinson Indicator	Main Concourse (North)	Metal (Misc.)	12.1-1.1; 12.1-1.2; 12.1-1.3;
Train Gate/Frame	Main Concourse (North)	Metal (Wrought Iron)	5.5-1.1; 5.5-1.2; 8.2-1.1; 8.2-1.2; 8.2-2.1; 8.2-2.2;
Track Indicator(s)	Main Concourse (North)	Metal (Misc.)	12.2-1.1; 12.2-1.2
Signage	Main Concourse (North)	Painted	10.2-1.1; 10.2-2.1
Grille (Speaker)	Main Concourse (North)	Metal (Copper-bearing)	5.13-1.1

Maintenance can also be tracked by object. Objects are features like light fixtures or mechanical equipment. The Object module includes images so it is possible to find what you are looking for by scrolling through the pictures. This list view shows objects by location, material, and reference task code.

Task No.	Task Description	Buttons
12.3-4.2 Cycle As Required	Relamp fiber optic light boxes above Sky Mural Ceiling.	Show Schedule Setup
12.3-4.1 Cycle Yearly	Dust fiber optic ends and acrylic dowels above sky mural ceiling.	Show Schedule Setup
12.3-3.1 Cycle Twenty Years	Paint touch-up and gilding of Sky Mural Ceiling.	Show Schedule Setup
12.3-2.1 Cycle Twenty Years	Surface repair of Sky Mural Ceiling.	Show Schedule Setup
12.3-1.1 Cycle Twenty Years	Clean Sky Mural Ceiling.	Show Schedule Setup

The Sub-Tasks menu in the Objects detail view shows task-related information and relates back to the timeline calendar for scheduling purposes.

Task No.	Task Description	Buttons
15	Main concourse plaster ceiling with painted mural & lights of constellations. End walls are artificial stone: Caen Stone (plaster).	Show Assign
	Main concourse plaster ceiling with painted mural & lights of constellations. End walls are artificial stone: Caen Stone (plaster).	Show Assign
	Mural Detail: cancer	Show Assign
	Monitor windows with decorative plaster.	Show Assign
	Sky mural survey underway	Show Assign
	Mural Detail: Aries	Show Assign

By selecting an object, in this case the Sky Mural, a detail view is shown. Main info shows relevant information pertaining to the location, condition, object status, quantity, any related drawings, and tasks assigned to this object. You can also assign tasks to objects from this menu.



# Coming to America

The International Network for Traditional Building, Architecture and Urbanism launches a chapter in the U.S. **By Lynne Lavelle**

**T**he International Network for Traditional Building, Architecture and Urbanism (INTBAU) – a global non-profit organization – will launch its first U.S. chapter at the Traditional Building Exhibition and Conference in New Orleans, which will be held October 17–20, 2007. With a mandate to promote “the continuity of tradition in architecture and building and the promotion of traditional urban design, wherever it is found,” the new chapter will link U.S. members with a worldwide network of architects, planners, politicians, activists and members of the public.

INTBAU’s Charter focuses on the power of traditional environments to address modern challenges.

According to Michael Mehaffy, the new chapter’s acting chair, those found in New Orleans are perfect subjects for debate. “As the Charter says, traditions convey the lessons of history, enrich our lives and preserve our inheritance for the future,” he says. “And we’re beginning to appreciate how traditional places have achieved a sustainable balance with nature and society over many generations. Our challenge is to incorporate those lessons into the rebuilding of New Orleans, and the healing of other damaged places too, here in the U.S. and globally. INTBAU offers an important exchange of these kinds of lessons and resources.”

INTBAU began as a research project in September 2000 and was formally founded in Rome in 2001. Today, it is an international umbrella network of individuals and institutions, with more than 2,000 members and chapters in India, Germany, Romania, Nigeria, Norway, Canada and England. With the help of its patron, HRH the Prince of Wales, INTBAU undertakes research projects, charrettes and conferences, while raising the profiles of like-minded local organizations.

The recent conference on the Venice Charter – the 1964 International Council on Monuments and Sites (ICOMOS) document that governs new construction at historic monuments and sites – is a case in point. The conference’s final declaration (available at [www.intbau.org/venicedeclaration.htm](http://www.intbau.org/venicedeclaration.htm)) proposes a more organic interpretation that would reflect new concerns about sustainability and local identity. ICOMOS members who were in attendance at the conference have since pledged to incorporate these principles into a refined and updated Venice Charter.

Currently, INTBAU has approximately 400 members in the United States, many of whom attended the organization’s recent conference on globalization and

local traditions in India. “The U.S. has been an obvious gap in our chapter representation for some years,” says INTBAU secretary Matthew Hardy. “I think we’ve had a lot of members there who are very keen to get involved in programs, preferably closer to home. This will enable them to set up their own programs in the United States, instead of having to travel abroad to take part. And of course, it will reinforce the image of the organization as a whole.”

One of the principle roles of INTBAU in the U.S. will be to promote the country’s diversity. “Issues such as urbanism are very well covered by other groups in the United States, such as the Congress for the New Urbanism,” says Hardy. “But I think traditional architecture within ethnic minority groups, such as the Native Americans, as well as issues arising from America’s relationship with the rest of the world, could benefit from a body that is specifically dedicated to addressing these challenges.”

By promoting every facet of traditional, vernacular and regional architecture in the U.S., INTBAU hopes to improve the country’s reputation as an exporter of bad ideas, such as urban sprawl. “Globalization is portrayed, rightly or wrongly, in some parts of the world as an increasingly American influence, and America is often portrayed by people who complain about that in a very monolithic form. America is not like that, it’s made up of hundreds of regions of varying traditions, and INTBAU in America will promote that image of coast-to-coast diversity,” says Hardy.

In addition to its own specific areas of interest, the new chapter will seek to raise the collective visibility of allied U.S. organizations, including the Vernacular Architecture Forum, the Congress for the New Urbanism and the Institute of Classical Architecture & Classical America. “We don’t seek to replace the activities of any organization,” says Hardy. “We seek to help the other organizations get their message out through our worldwide networks. It is also important for new chapters to form strategic alliances with chapters that share something of the same aims.”

Mehaffy agrees. “We think this is a great opportunity for INTBAU to help link U.S. partners to global resources, and to each other,” he says. “We’re honored to be working with great partners on the launch conference, like *Traditional Building* magazine, the Preservation Resource Center of New Orleans and many others. There’s obviously a daunting challenge before us, but together we can do so much more.” ■

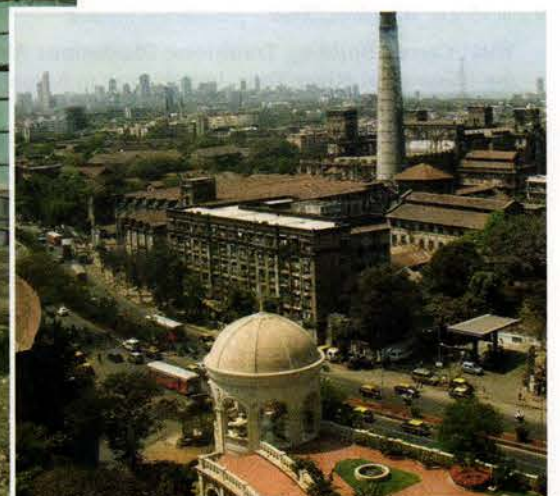
## I · N · T · B · A · U

International Network for Traditional Building, Architecture & Urbanism  
United States of America Chapter  
PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES



**Left:** INTBAU hosts workshops around the world, such as this summer school in Transylvania, Romania on historic masonry buildings.

**Below:** India is rapidly industrializing, and damaging much of its historic urban fabric in the process. To help catalyze better growth patterns, INTBAU worked with local Indian preservation groups to redevelop the historic Mumbai Mills complex.







# Traditional Building

## EXHIBITION AND CONFERENCE



**S**cheduled for October 16-20, 2007 at the Ernest N. Morial Convention Center in New Orleans, LA, the upcoming Traditional Building Exhibition and Conference (TBEC) is the first design and construction show to return to New Orleans since hurricanes Katrina and Rita devastated the city. The event will feature more than 70 seminars and workshops and numerous tours. Architects will have the opportunity to earn as many as 20 Continuing Education Units (CEUs).

A new feature at this show is the addition of an all-day workshop on Tuesday, October 16, presented by the New Urban Guild and INTBAU, the International Network for Traditional Building, Architecture and Urbanism. Steve Mouzon, AIA, CNU, LEED, architect, of Miami Beach, will launch the sessions.

The TBEC workshops, seminars and tours start on Wednesday, October 17, while the exhibition, which offers more than 200 suppliers of historic products and services, will be open Thursday, October 18 through Saturday, October 20.

The show also offers two important keynote speakers. Andres Duany, principal of Miami, FL-based Duany Plater-

Zyberk & Company, will speak on Thursday about the urban-planning response to the widespread destruction of the Gulf Coast region. The Friday keynote speaker is Richard Campenella, assistant director of the Center for Bioenvironmental Research at Tulane and Xavier universities. He talk is entitled "The Architectural Geography of the French Quarter."

"The Traditional Building Show is the only national trade show and conference for architects, designers, contractors,

builders, developers, planners, building owners and historic home owners who are involved in restoration, renovation and traditionally inspired new design and construction," says show director Eric Peterson.

"We have an unprecedented number of educational partners offering special sessions at this show," says conference director Judy Hayward. "Among them are the New Urban Guild, the Institute of Classical Architecture & Classical America and the AIA-Historic Resources Committee. We are particularly pleased to host the launch of the U.S. Chapter of INTBAU, the International Network for Traditional Building, Architecture and Urbanism."

Another new flavor at the show will be provided by Gumbo Krewe, which will be preparing the food for the Gumbo Gala following the Thursday night keynote address. Created in September 2001 in response to the terrorist attacks on the U.S., the group has fed thousands of emergency first responders.

For more information on the Traditional Building Exhibition and Conference, go to [traditionalbuildingshow.com](http://traditionalbuildingshow.com), call 800-982-6247 or email [info@restoremedia.com](mailto:info@restoremedia.com). ■

## Conference Schedule

(R = residential series; N = new construction; S = sustainability; T = traditional trades; P = preservation in practice; W = workshops/tours, which run from three hours to all-day long)

### Tuesday, Oct. 16, 2007

**The New Urban Guild and INTBAU USA Present:**

**N01: Porch & Balcony Workshop.** 7 AIA HSW CEUs.

8-9:15 a.m.

**Registration, Breakfast and Welcome Address**

9:15-9:30 a.m.

**The New Urbanism and the Guild.** Steve Mouzon, AIA, CNU, LEED, architect, the New Urban Guild, Miami Beach, FL

9:30-11 a.m.

**Porch & Balcony Design Principles.** Steve Mouzon, AIA, CNU, LEED, architect, the New Urban Guild, Miami Beach, FL

11-12 noon

**Refined Caribbean.** Julie Sanford, president, White Starr, Inc., Starr Sanford Design Associates, District Council, Historic Fernandina Beach

1-2 p.m.

**Gulf Coast Vernacular.** Gary Justiss, CNU, ICA, Seaside Institute, the New Urban Guild, von Mises Institute

2-3 p.m.

**French Coastal Vernacular.** Mike Waller, principal, Charette Design Group, Mandeville, LA

3:15-4:15 p.m.

**Low Country.** R. Wayne "Cooter" Ramsey, Jr., AIA, partner, Allison Ramsey Architects, Inc., Beaufort, SC

4:30-5:30 p.m.

**Prairie Classical.** Kevin Klinkenberg, CNU, principal, 180° Design Studio, Kansas City, MO

### Wednesday, Oct. 17

8-9:45 a.m. Seminar

**N02: Interactive Product Critique.** Introductory to Advanced. 1.5 AIA CEUs. Steve Mouzon, AIA, CNU, LEED, architect, the New Urban Guild, Miami Beach, FL

9 a.m.-5 p.m. Workshops/Tours — pre-selection required

**W01: Creole Building Traditions: Plantations Along the Mississippi River Tour.** Introductory to Advanced. 6 AIA HSW CEUs. Eugene D. Cizek, Ph.D., FAIA, director, Master in Preservation Studies Program, Tulane University School of Architecture, New Orleans, LA, and Mark Thomas, Tulane University School of Architecture.

**W02: Conducting a Historic Building Assessment & Tour.** Intermediate. 6 AIA HSW CEUs. James J. Malanaphy, AIA, Historic Resources Committee of the American Institute of Architects, Anchorage, AK, James Cripps, AIA, New Orleans, LA, and Elizabeth Murphy, FAIA, principal, technical preservation specialist, architect, Chambers, Murphy & Burge Restoration Architects, Ltd., Akron, OH

9 a.m.-12:15 p.m. Workshops/Tours — pre-selection required

**W03A: "Operation Comeback" Demonstration House Tour.** Intermediate. 2.5 AIA HSW CEUs. R. Stephanie Bruno, director, Operation Comeback,

Preservation Resource Center of New Orleans, New Orleans, LA, Aimee Charboneau, project manager, Preservation Resource Center of New Orleans, New Orleans, LA, and David Dillard, AIA, architect, New Orleans, LA.

**W04: French Quarter Walking Tour.** Introductory. 2 AIA HSW CEUs. Friends of the Cabildo, New Orleans, LA.

10 a.m.-1 p.m. Workshop

**W05: The Language of Classical Architecture.** Introductory to Advanced. 3 AIA HSW CEUs. Victor Deupi, Ph.D., Arthur Ross Director of Education, Institute of Classical Architecture & Classical America, New York, NY

1:30-4:45 p.m. Workshops/Tours — pre-selection required

**W06: Learn To Fix Windows.** Intermediate. 3 AIA HSW CEUs. James A. Turner, owner, Turner Restoration, Detroit, MI

**W07A: Jackson Barracks: The Master Plan Tour.** Introductory to Advanced. 3 AIA HSW CEUs. Major General Hunt Downer, Louisiana National Guard, Jackson Barracks, New Orleans, LA, Andres Duany, principal, Duany Plater-Zyberk & Company, Miami, FL, and Lt. Col. Thomas Ryan, historian, Louisiana National Guard, Jackson Barracks

**W03B: "Operation Comeback" Demonstration House Tour.** Intermediate. 2.5 AIA HSW CEUs. (See W03A)

1:45-2:45 p.m. Seminar

**N03: Katrina Cottages: Smaller But Smarter.** Introductory. 1 AIA HSW CEU. Steve Mouzon, the New Urban Guild, Miami Beach, FL

3-4 p.m. Seminar

**N04: Gulf Coast Durability.** Introductory to Advanced. 1 AIA HSW CEU. Erik Vogt & Marieanne Khoury-Vogt, town architects, Alys Beach, FL

4:15-5:15 p.m. Seminar

**N05: New Orleans Vernacular: Designing and Detailing New Coastal Cottages.** Intermediate to Advanced. 1 AIA HSW CEU. Mike Waller, principal, Charette Design Group, Mandeville, LA

5:30-6:30 p.m. Seminar

**N17: Tradition as "Collective Intelligence": The Launch of INTBAU USA.** Beginning to Advanced. 1 AIA HSW CEU. Michael Mehaffy, colleague, INTBAU College of Traditional Practitioners, and former director of education, The Prince's Foundation for the Built Environment

6:30-8 p.m. INTBAU USA Reception

### Thursday, Oct. 18

8-11:15 a.m. Workshops/Tours — pre-selection required

**W03C: "Operation Comeback" Demonstration House Tour.** Intermediate. 2.5 AIA HSW CEUs. R. (See W03A)

**W07B: Jackson Barracks: The Master Plan Tour.** Introductory to Advanced. 3 AIA HSW CEUs. (See W07A)

**W08: Slate Roofing Techniques Workshop.**

Intermediate to Advanced. 3 AIA HSW CEUs. Bill Marcum, Martech Associates, Inc., Millheim, PA

**W09: Moisture Problems in Historic Masonry: Causes and Solutions Workshop.** Intermediate. 3 AIA HSW CEUs. Eva Piaszczyński, managing director, Kalk Kontor, Sieburg, Germany, and Mario Machnicki, president, U.S. Heritage Group, Chicago, IL

8-9 a.m. Seminars

**T01: Historic Ironwork: Lessons from New Orleans** (2 hrs.). Introductory to Advanced. 2 AIA HSW CEUs. Douglas Bracken, president, Wiemann Ironworks, Tulsa, OK

**T02: Paint Practices for Historic Structures.** (2 hrs.) Introductory to Advanced. 2 AIA HSW CEUs. Duffy Hoffman, owner, Hoffman Painting and Refinishing, Inc., Pipersville, PA

**S01: Green Building: The Standard Phases of Construction.** (90 mins.) Intermediate. 1.5 AIA HSW CEUs. Eric Corey Freed, principal, organicARCHITECT, San Francisco, CA

**N07: Katrina Cottages: Affordable Housing for the Gulf Coast.** Introductory. 1 AIA CEU. Marianne Cusato, New York, NY

10-11 a.m. Seminars

**P01: Small Duct Central Heating and Air Conditioning Systems.** Introductory. 1 AIA HSW CEU. Shawn Intagliata, director of business development, Unico, Inc., St. Louis, MO

**S02: Embodied and Operating Energy: Balancing the Eco-Equation.** Intermediate. 1 AIA HSW CEU. Mike Jackson, FAIA, chief architect, Illinois Historic Preservation Agency, Springfield, IL

**P02: Contextual Design: Tribeca's Historic Districts.** Intermediate. 1 AIA HSW. Harry Kendall, AIA, partner, BKSK Architects, LLP, New York, NY

**N08: Master Builder: Crafting a Responsible New Old House.** Intermediate. 1 AIA CEU. Eric N. Kuchar, project architect, Connor Homes, Middlebury, VT

**P03: Integrating New Systems in Historic Buildings: Meridian's Grand Opera House.** Intermediate. 1 AIA HSW CEU. Jeff Greene, vice president, EverGreene Painting Studios, Inc., New York, NY and Thomas A. Johnson, principal, Martinez & Johnson Architects, PA, Washington, DC

11 a.m.-5 p.m. Exhibit Hall Open

12-1 p.m. LIVE in the Exhibit Hall

**S03: Traditional Building: The Original Green.** Intermediate. 1 AIA HSW CEU. Steve Mouzon, AIA, CNU, LEED; the New Urban Guild, Miami Beach, FL

2:30-3:30 p.m. Seminars

**N09: Developing the New Urbanism.** (90 mins.) Introductory. 1.5 AIA CEUs. David Scheuer, president, the Retrovest Companies, Burlington, VT

**P04: Weaving New Systems into Historic Structures: No Room for Error.** (90 mins.) Intermediate. 1.5 AIA HSW CEUs. Mark Thaler, AIA,



principal and director of historic preservation, and Daniel Lazraz, P.E., associate, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, NY

**P05: Compatible Compliance: Life Safety and Historic Buildings.** (90 mins.) Intermediate. 1.5 AIA HSW CEUs. Lary Hesdorffer, director, Vieux Carre Commission, New Orleans, LA, Michael Bell, Julie Little and Henry Fry, Department of Public Service, state of Louisiana

**N10: Sacred Places: Traditional Architecture.** Intermediate. 1AIA HSW CEU. Ethan Anthony, AIA, president, HDB/Cram and Ferguson, Inc., Boston, MA

**N11: How to Install an Architectural Column.** Intermediate. 1 AIA CEU. Danny Gonzales, national sales manager, Timeless Architectural Reproductions, Inc., Cumming, GA

**N12: French Colonial and Creole Architecture of New Orleans.** Introductory. 1 AIA HSW CEU. Frank W. Masson, AIA, Barry Fox Associates, New Orleans, LA

**S04: What Replacement Windows Can't Replace.** Intermediate. 1 AIA HSW CEU. Walter Sedovic, principal and CEO, Walter Sedovic Architects, Irvington, NY, and Jill Gotthelf, associate, Walter Sedovic Architects, Irvington, NY

#### 4:15-5:15 p.m. Seminars

**P06: Laser Scanning: Achieving Zero-Defect Projects.** Introductory. 1 AIA CEU. Millie Brinkley, sales and marketing manager, Quantapoint, Inc., Pittsburgh, PA

**P07: Adapting Abandoned Houses of Worship.** Intermediate. 1 AIA HSW CEU. Kimberly A. Kloch, restoration staff designer, Mesick Cohen Wilson Baker Architects, LLP, Albany, NY

**P08: All Preservation Is Not Local: Federal Preservation Policy and Its Impacts.** Introductory to Intermediate. 1 AIA HSW CEU. Shanon Peterson Wasielewski, AICP, development chair, Preservation Action, historic preservation officer, city of Franklin, TN, Hal Fairbanks, Historic Restoration, Inc., New Orleans, LA, and Patty Gay, executive director, Preservation Resource Center, New Orleans, LA

**P09: The Process of Preservation: Planning, Treatment and Application.** Intermediate. 1 AIA HSW CEU. E. Ean McNaughton, FAIA, principal, E. Ean McNaughton Architects, New Orleans, LA

**S05: Preservationists vs. the Planet: The Green Design Critique and the Preservation Response.** Intermediate. 1 AIA HSW CEU. Stephen Tilly, principal and Elizabeth Martin, landscape designer, Stephen Tilly, Architect, Dobbs Ferry, NY

#### 5:30-6:30 p.m. Keynote Address

**P10: Rebuilding the Gulf Coast Region.** Introductory to Advanced. 1 AIA HSW CEU. Andres Duany, principal, Duany Plater-Zyberk & Company, Miami, FL

#### 5:30-8:30 p.m. Gumbo Gala

### Friday, Oct. 19

#### 8-11:15 a.m. Workshops/Tours – pre-selection required

**W03D: "Operation Comeback" Demonstration House Tour.** Intermediate. 2.5 AIA HSW CEUs. (See W03A)

**W10: Disaster and Recovery Planning: St. Charles Avenue Presbyterian Church.** Workshop and Tour. Intermediate. 2 AIA HSW CEUs. Matthew G. Beahm, facilities consultant, and David J. Mistick, CPM Church Restoration Group, LLC, Cranberry Township, PA

**W11: Restoration and Repair of Ornamental Ironwork Workshop.** Introductory to Advanced. 3 AIA HSW CEUs. Michael S. Teller, AIA, principal, CBI Consulting, Inc., Boston, MA

#### 8:30-9:30 a.m. Seminars

**P11: Culture & Tradition in Recovery & Rebuilding.** (90 mins.) Introductory to Advanced. 1.5 AIA HSW CEUs. Jeff Hebert, director of community planning, Louisiana Recovery Authority, Baton Rouge, LA, Steve Oubre, Architects Southwest, Lafayette, LA, and chair, Louisiana AIA Chapter, Robin Rather, CEO, Collective Strength, Austin, TX, Robin Keegan, director of development, Louisiana Recovery Authority, and Carol Bebel, Ashe Cultural Arts Center, New Orleans, LA

**P12: How to Get Tax Credit Approval.** (90 mins.) Introductory. 1.5 AIA HSW CEUs. John Sandor, architectural historian, National Park Service, Washington, DC, and Allison Saunders, Louisiana State Historic Preservation Office, New Orleans, LA

**R01: The Pennywise New Old House.** Introductory to Advanced. 1 AIA HSW CEU. Russell Versaci, architect, Middleburg, VA

**P13: Disaster Recovery and Rehabilitation: New Orleans U.S. Custom House.** Introductory to Intermediate. 1AIA HSW CEU. Steve Kline, AIA, regional historic preservation and fine arts officer, General Services Administration, Fort Worth, TX, and David Waggoner, principal, Waggoner Ball Architects, New Orleans, LA

**P14: Understanding Old Buildings Through Architectural Proportion.** Introductory. 1 AIA HSW CEU. Richard Franklin Sammons, president, Fairfax & Sammons Architects, New York, NY

#### 10-11 a.m. Seminars

**P15: Introduction to Historic Tax Credits.** (90 mins.) Introductory. 1.5 AIA CEUs. Jill D. Paskoff, principal, Reznick Group, PC, Baltimore, MD, and John M. Tess, president, Heritage Investment Corporation and Heritage Consulting Group, Portland, OR

**R02: Designing New Old Houses for the Gulf Coast.** (90 mins.) Introductory to Intermediate. 1.5 AIA HSW CEUs. Christine G.H. Franck, president, Christine G. H. Franck, Inc., New York, NY

**T03: Historic Plaster Repair.** Introductory to Advanced. 1 AIA HSW CEU. Rory Brennan and Laurie Klenkel, principals, Big Wally's Adhesives, Inc., Brattleboro, VT

**P16: 3D-4D Enabling Technologies for Traditional Buildings.** Introductory to Intermediate. 1 AIA CEU. Calvin Kam, national BIM program manager, and Charles Matta, FAIA, director, Federal Buildings & Modernizations, GSA Office of the Chief Architect, Washington, D.C.

**P17: Rebuilding After Great Disasters.** Introductory. 1 AIA HSW CEU. John T. Magill, curator/historian, Williams Research Center, Historic New Orleans Collection, New Orleans, LA

**P31: Disaster Preparedness for Stained Glass Windows.** (90 min.) Introductory. 1 AIA HSW CEU. James A. Hauser, vice president, Willet Hauser Architectural Glass, Winona, MN

#### 11 a.m.-5 p.m. Exhibit Hall Open

#### 12-1:30 p.m. Lunch & Learn (pre-selection required)

**N13: Substitute Materials: The Changing Face of Trim Products.** Introductory. 1 AIA CEU. Lou Gentry, Azek Building Products, Inc., Berryville, VA

#### 12-1:30 p.m. LIVE in Exhibit Hall

**P18: AIA Historic Resources Committee and National Trust for Historic Preservation Roundtable.** Introductory. 1 AIA HSW CEU.

#### 2-4 p.m. LIVE in the Exhibit Hall

**R03: Snug & Sound Window Repair.** Introductory to Advanced. 2 AIA HSW CEUs. Duffy Hoffman, owner, Hoffman Painting and Refinishing, Inc., Pipersville, PA

#### 2:30-3:30 p.m. Seminars

**P19: Historic Tax Credits: The Nuts & Bolts of Syndication.** (90 mins.) Advanced. 1.5 AIA CEUs. Andrew S. Potts and David F. Schon, partners, Nixon Peabody LLP, Washington, DC

**P20: Stained Glass Restoration: Exterior Glazing Systems and Hurricane Codes.** (90 mins.) Introductory. 1.5 AIA HSW CEUs. Ronald Bovard, CEO, Ronald Bovard Studio, Inc., Fairfield, IA

**P21: New York to New Orleans: Regional Applications of Metropolitan Grecian Architecture.** Introductory. 1 AIA HSW CEU. Thomas Gordon Smith, principal, Thomas Gordon Smith Architects, South Bend, IN

**P22: The Restoration of the Ritz-Carlton Hotel, New Orleans: A Case Study.** Introductory to Advanced. 1 AIA HSW CEU. P. Mark Culotta, AIA, president, Pascal Architects, LLC, New Orleans, LA and Richard W. Lefever, P.E., president, Façade Maintenance Design, PC, New York, NY

**T04: Architectural Interiors 1775-1925.** Intermediate. 1 AIA HSW CEU. Brent Hull, president, Hull Historical Millwork, Fort Worth, TX

**T05: Plaster in the 21st Century.** Introductory to Intermediate. 1 AIA HSW CEU. Foster Reeve, president, Foster Reeve & Associates, Inc., Southold, NY

#### 4:15-5:15 p.m. Seminars

**R04: Land Surveys and Clear Titles on Historic Projects.** Introductory. 1 AIA HSW CEU. Paul J. Koche, Sr., PLS, and Walter J. Stone, PLS, partners and title attorneys, Gandolfo Kuhn, LLC, Harahan, LA, and Michael Mancuso, attorney, New Orleans, LA

**P23: The Salvage Dilemma.** Introductory to Intermediate. 1 AIA HSW CEU. Elizabeth Corbin Murphy, FAIA, principal, Technical Preservation Specialist, architect, Chambers, Murphy & Burge Restoration Architects, Ltd., Akron, OH

**T06: Historic Clay Roof Tile: Modern Possibilities.** Introductory. 1 AIA HSW CEU. Tab Colbert, vice president of sales, Ludowici Roof Tile, New Lexington, OH

**R05: Architectural Review Process in Historic Districts.** Intermediate. 1 AIA HSW CEU. Diana Jarvis Godwin, senior architectural historian, AMEC Earth and Environment, Boone, NC

**T13: Inspection, Assessment and Remediation of Damaged Gilding.** Introductory. AIA HSW CEU. Jill London and Michael Kramer, the Society of Gilders

**T07 Windows: When to Choose Custom.** Introductory. 1 AIA HSW CEU.

#### 5:30-6:30 p.m. Keynote Address

**P26: The Architectural Geography of the French Quarter.** Intermediate. AIA CEU. Richard Campanella, assistant director, Center for Bioenvironmental Research at Tulane and Xavier universities, and research professor with Tulane's Department of Earth and Environmental Sciences, New Orleans, LA.

#### 7-9 p.m. AIA Historic Resources Committee Event (pre-selection required).

AIA Historic Resource Committee: Charles E. Peterson Prize Awards Ceremony and Reception. Location: the Thompson Room at Richardson Memorial Hall, Tulane University

### Saturday, Oct. 20

#### 7-9 a.m. AIA-Historic Resources Committee Meeting (pre-selection required)

**P28: AIA Historic Resource Committee Breakfast and Business Meeting.** Introductory to Advanced. 1 AIA HSW CEU. Gene Cizek, FAIA, director of preservation studies, Tulane University, New Orleans, LA

#### 8-11:15 a.m. Workshops/Tours – pre-selection required

**W03E: "Operation Comeback" Demonstration House Tour.** Intermediate. 2.5 AIA HSW CEU. (See W03A)

**W12: Restoring Landmarks with the Right Team After a Catastrophe.** Introductory to Advanced. 3 AIA HSW CEUs. Jerry D. Lathan, president, The Lathan Company, Mobile, AL

**W13: Design Intent and Restoring Historical Finishes and Architectural Details.** Introductory to Advanced. 3 AIA HSW CEUs. Ettore Christopher Botti, president, Botti Studio of Architectural Arts, Evanston, IL

#### 8:30-9:30 a.m. Seminars

**R07: Designing the New Old House in Historic Neighborhoods.** Introductory to Intermediate. 1 AIA HSW CEU. R. Lynn Taylor, residential designer, Taylor Made Plans, Inc., Nashville, TN, and W. Tim Walker, historic zoning administrator, Metro Historical Commission of Davidson County, Nashville, TN

**R06: Advice for Dealing with Flooded Structures.** (90 mins) Introductory to Advanced. 1.5 AIA HSW CEUs. Duffy Hoffman, Hoffman Painting & Refinishing, Inc., Pipersville, PA, Tracy Nelson, architectural historian, State Historic Preservation Office, Baton Rouge, LA and Rory Brennan, Preservation Plastering, Ltd., Brattleboro, VT

#### 10-11 a.m. Seminars

**N16: An Eye For Detail: How to Incorporate Historic Precedent in Your Design.** Introductory. 1 AIA HSW CEU. Jeremy Sommer, associate, and Kevin Clark, senior associate, Historical Concepts, LLC., Peachtree City, GA

**T09: Cubic Stone Design in Traditional Architecture.** Introductory to Advanced. 1 AIA HSW CEU. Robert Day, owner, Bella Dura Architectural Stone, New Orleans, LA, and Mary Kay Davis, vice president of Design, Bella Dura Architectural Stone and French Fountains Design Group, New Orleans, LA

**T10: Traditional Roofing – Slate, Tile and Copper.** (90 min.) Introductory. 1.5 AIA HSW CEUs. John Chan, vice president, The Durable Restoration Co., New Orleans, LA

**P29: Architectural Art: Proactive Protection, Emergency Response and Relocation.** Intermediate. 1 AIA HSW CEU. Jeffrey Greene, president, EverGreene Painting Studios, Inc., New York, NY

#### 11 a.m.-5 p.m. Exhibit Hall Open

#### 11:30 a.m.-1:00 p.m. LIVE in the Exhibit Hall

**R08: The Painter and the Plasterer.** Introductory to Advanced. 1.5 AIA HSW CEUs. Rory Brennan, Preservation Plastering, Ltd., Brattleboro, VT, and Duffy Hoffman, Hoffman Painting and Refinishing, Inc., Pipersville, PA

#### 2-4 p.m. LIVE in the Exhibit Hall

**N14: Traditional Building Design Challenge: Presentation of Plans and Awards.** Introductory to Advanced. 2 AIA CEUs. Sponsored by the American Institute of Building Design and the Institute of Classical Architecture & Classical America.

#### 2:30-3:30 p.m. Seminars

**T12: Roofing Durability and Technology.** Introductory. 1 AIA CEU. Warren Barber, national sales manager, Georgia-Pacific, Atlanta, GA

**R09: Interior Design Solutions for Victorian Era Buildings.** Introductory to Intermediate. 1 AIA HSW CEU. Merri Cvetan, MEC Design Studio, Big Bend, WI

**P30: Cities of the Dead: Preserving New Orleans' Historic Cemeteries.** Introductory. 1 AIA HSW CEU. Lindsay Hannah, partner, and Heather Knight, Chaux Vive Architectural Conservation and Preservation Services, New Orleans, LA

**T11: Preparation and Application of Lime Wash.** (90 min.) Introductory. 1.5 AIA HSW CEUs. Sarah M. Jackson, National Center for Preservation Technology and Training, Natchitoches, LA





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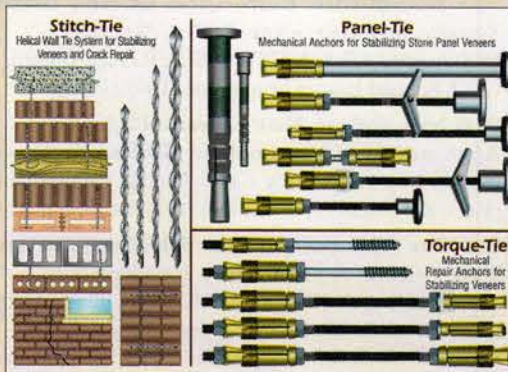
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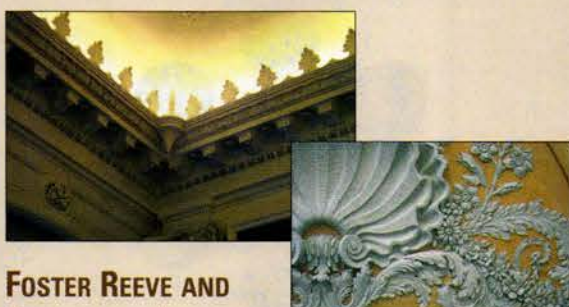
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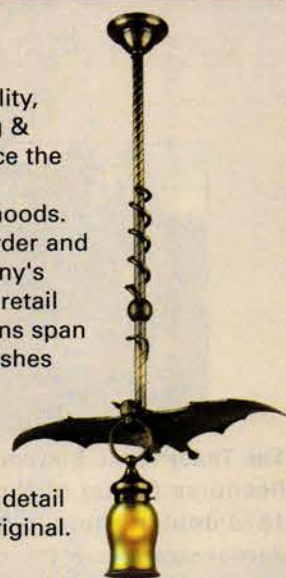
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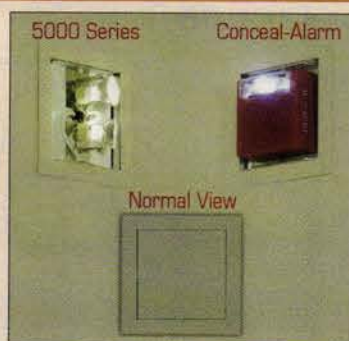
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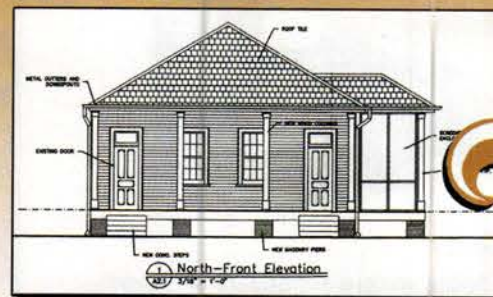
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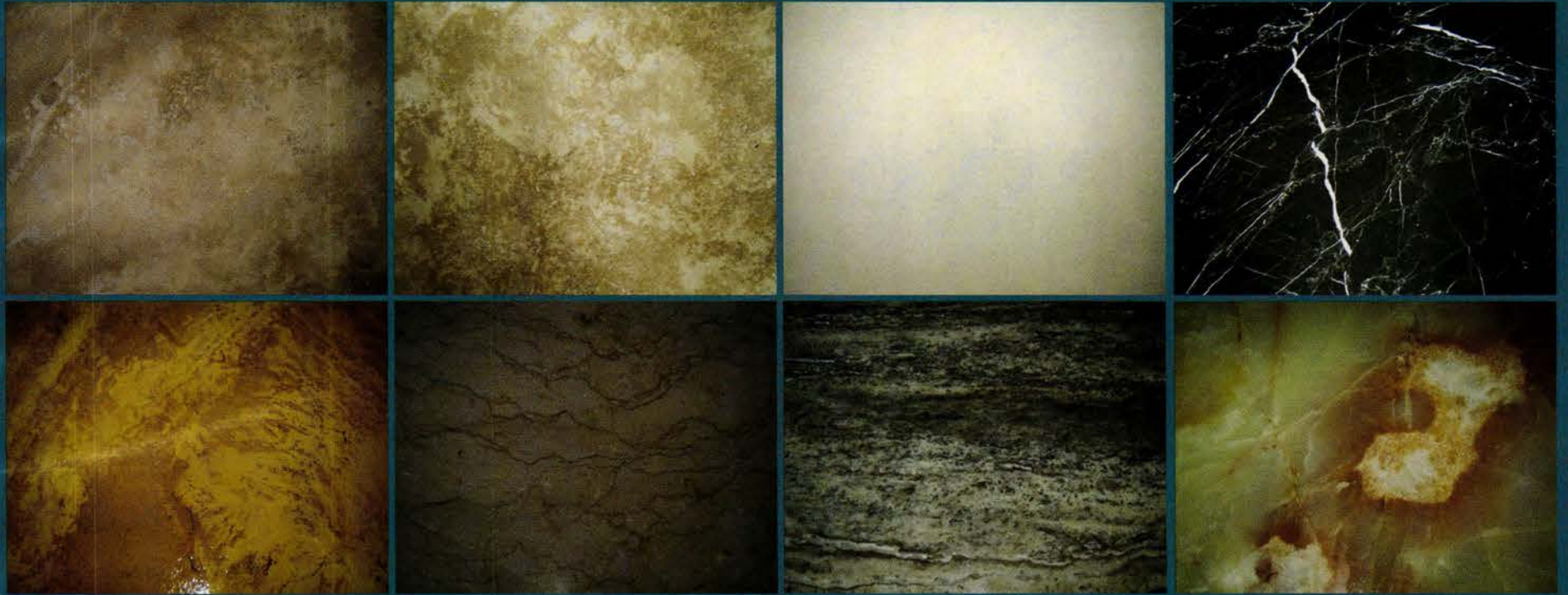


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# Shining Star

WHEN A WILDFIRE STRUCK Los Angeles' hilly Griffith Park this spring, newspapers, TV stations and websites all showed scenes of an apparently ancient citadel withstanding the blaze. The three-domed Griffith Observatory, which director Edwin C. Krupp has called "the city's hood ornament," was undamaged during the fire but eerily silhouetted. It seemed to sum up the essence of Los Angeles' architecture: its exotic borrowed styles, its tenacity in the face of natural perils.

The 1935 observatory was in fact intended to inspire lofty philosophical thoughts. The donor, a mining and real-estate tycoon named Colonel Griffith J.

## PROJECT

Griffith Observatory, Los Angeles, CA

## Architects

Pfeiffer Partners Architects Inc., Los Angeles, CA; Stephen Johnson, AIA, principal in charge; Levin & Associates Architects, Los Angeles, CA; Brenda Levin, FAIA, principal in charge

## Contractor

S. J. Amoroso Construction Co., Inc., Costa Mesa, CA

Griffith, hoped that public access to a Zeiss telescope "would change the world" by revealing the need for mutual kindness in the face of mankind's puniness in the universe. "Man's sense of values ought to be revised" after peeks through the eyepiece, Griffith declared.

The site's vintage 12-in.-wide Zeiss, Krupp reports, "has been looked through by more people than any other telescope on the planet." Some 70 million visitors have toured the domes, and there's more to see than ever. The building just underwent a \$93-million, four-year overhaul and expansion. The Los Angeles architecture firms of Pfeiffer Partners and Levin & Associates restored the concrete-and-

copper skin and more than doubled the gallery space without blocking any vistas or disrupting footings that have endured floods and earthquakes.

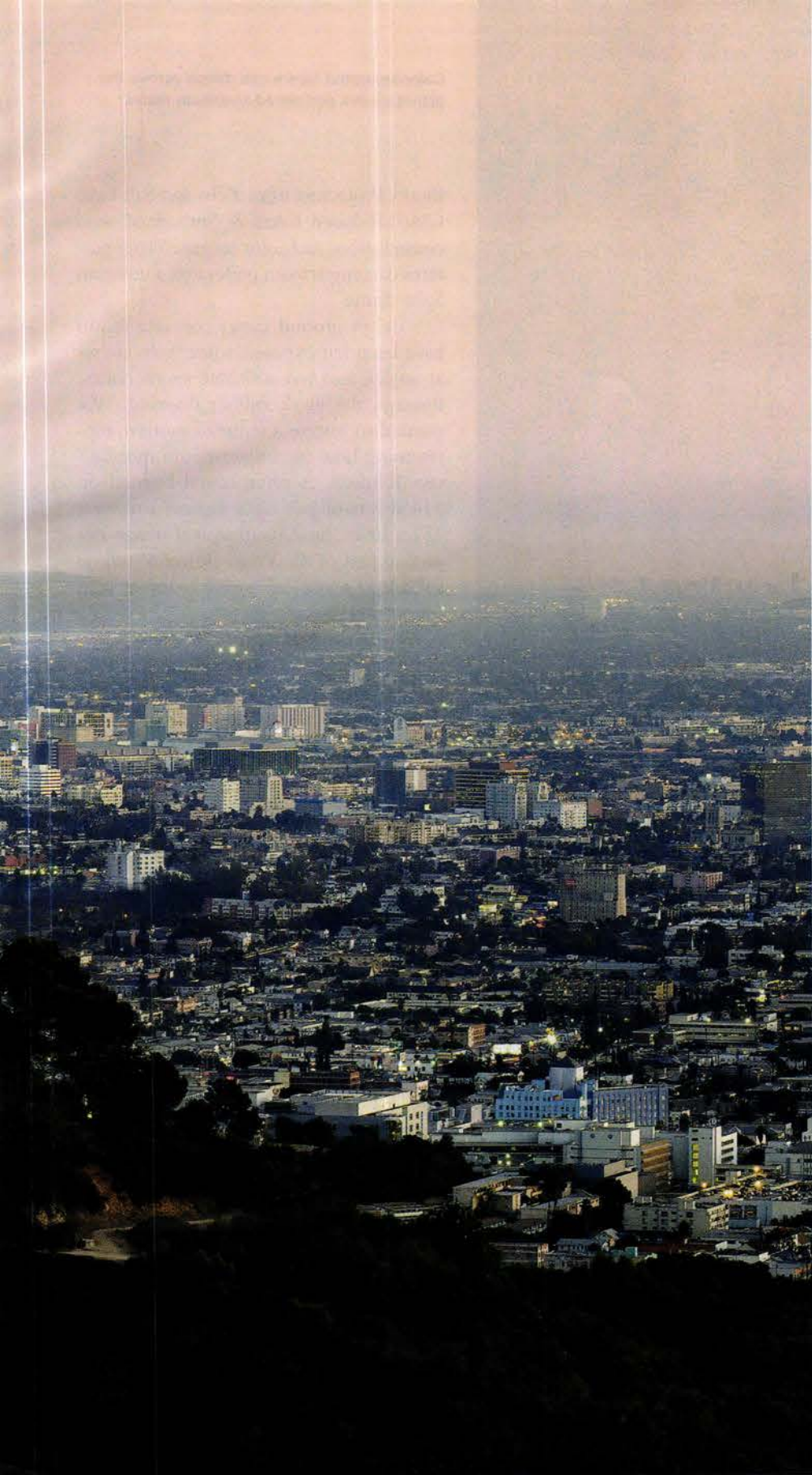
Griffith not only endowed observatory construction, but he also gave the city a 3,015-acre site (his own former ostrich farm). Guilt over past crimes partly motivated his generosity: he was a recovering alcoholic and ex-convict (in a drunken rage in 1903, he had shot his wife in the face, disfiguring and partially blinding her). Griffith died in 1919, long before the city started developing observatory plans. Chicago, meanwhile, beat Los Angeles in the race to build the country's first major planetarium.



Greek key moldings and Islamic-flavored steel window grilles add to the building's exotic mix.

**Top:** John C. Austin and F.M. Ashley designed Los Angeles' 1935 Griffith Observatory in a quintessentially southern Californian blend of Beaux Arts, Art Deco and Byzantine Revival styles. Two local architecture firms, Pfeiffer Partners and Levin & Associates, have collaborated on its \$93-million restoration and subterranean expansion. All photos: Tim Griffith





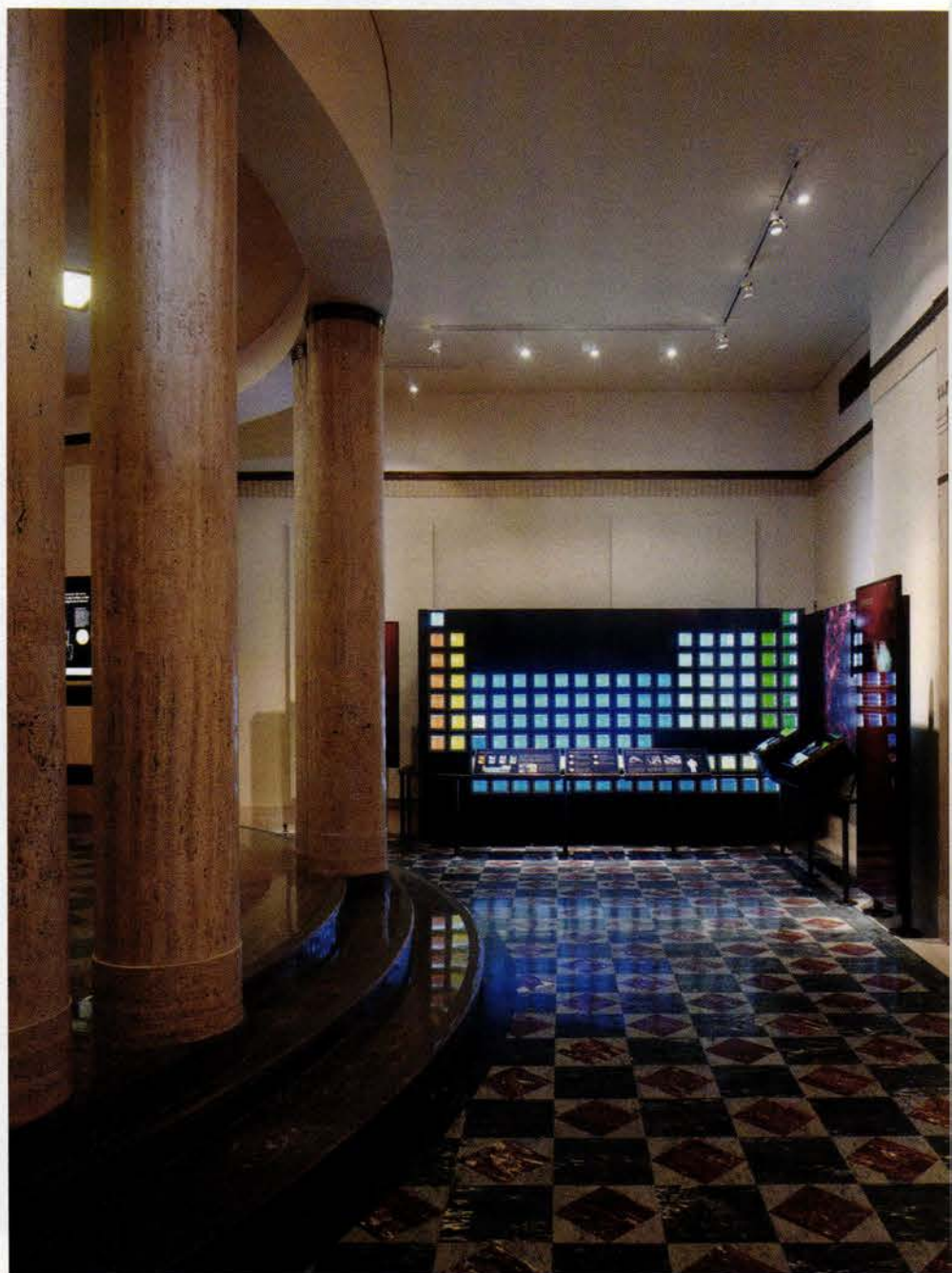
In the 1930s, Griffith's estate trustees and the city government finally organized a team of observatory-design experts and held an architectural competition. The winners, John C. Austin and F.M. Ashley, often synthesized Beaux Arts and Art Deco with revival styles like Mission and Tudor. Into the Griffith Observatory mix they added Ledoux-esque austere domes, Islamic-flavored grid-pattern window grilles, Greek key and dentil moldings, quasi-Gothic buttresses, murals of Zodiac signs and scientists, and Public Works Administration concrete sculptures of astronomers. "It's one of those combinations of influences that are unique to southern California," says Stephen Johnson, AIA, principal in charge with Pfeiffer Partners.

Austin and Ashley originally envisioned terra-cotta cladding and tile roofs, but the Long Beach earthquake of 1933 persuaded them to switch to concrete and copper. "This was L.A.'s first public building put up after that quake," says Johnson. "The engineers made sure it was built like a vault, with footings on bedrock."

The annual onslaughts of visitors soon numbered in the millions – not to mention the swarms of movie crews, filming everything from *Rebel Without a Cause* to *Terminator* scenes. "The observatory has been in so many pictures," Krupp told *Newsweek* last year, "it should have its own star on Hollywood Boulevard." A decade ago, the city geared up for major renovations (funded by government agencies and corporate and private donors). The site, says Johnson, "to some degree was just being loved to death."

"It was one of the few iconic buildings left in Los Angeles that hadn't been either restored or torn down," adds Brenda Levin, FAIA, principal in charge with Levin & Associates.

The observatory's concrete skin was cracking and spalling, and the planetarium dome had sprung dozens of leaks. The planetarium's rickety wood-backed chairs had become notorious, described as "the most uncomfortable seats in the Milky Way." The celestial dome murals, by Hollywood producer/set designer Hugo Ballin, were grimy and shedding paint chips and the canvas was delaminating. Austin and Ashley's arched gallery alcoves were disguised by dropped ceilings. And there was a huge need for more display space: "There were a tremendous number of new stories to be told about new discoveries in astronomy," says Johnson.



For the restored 1930s galleries, Levin & Associates commissioned Johnsonite replicas of checkerboard-pattern rubber flooring, and exhibit designers C&G Partners wove state-of-the-art interactive displays through fluted marble pilasters and columns.



Sawtooth-pattern marble flooring and murals of scientists and Zodiac signs line the octagonal rotunda.





Color-saturated lasers can dance across the planetarium's perforated-aluminum dome.

shows. Projectors from Zeiss and Salt Lake City, UT-based Evans & Sutherland send constellations and color-saturated laser patterns dancing across a perforated-aluminum Spitz dome.

Below ground, curvy concrete beams have been left exposed, some walls are set at angles, and red and blue swirls course through the black rubber flooring. "We wanted to inspire a sense of motion, representing how the universe is in motion," says Johnson. A photomural burned on 114 sheets of porcelain enamel measures 152 x 20 ft., its 2.46-gigapixel image depicting part of the Virgo cluster: a million galaxies, a thousand asteroids and at least one comet.

Since the November 2006 reopening, the observatory has maintained "satellite" parking lots to accommodate the crowds, and is running shuttle buses to the hilltop. "You know a building has power if it persuades people in this city to ride a bus to go see it," quipped the *Los Angeles Times*. The visitors, Johnson reports, sometimes come just to stroll the terraces and grounds (which are now all ADA compliant). They can wander past a bronze bust of James Dean, follow bronze maps of planet orbits set into the grass, or admire views stretching to the Hollywood sign, the Getty Center and the Pacific Ocean. "The whole site is riddled with drama," says Johnson. "It's all laid out to encourage people to observe, to keep their eyes open." — *Eve M. Kahn*

While adding 39,600 sq.ft. to the original 27,300-sq.ft. interior, the architects let nothing but some new glass walls protrude above the observatory foundations. "The whole team agreed at the outset that the arriving visitor's experience shouldn't change, that this major architectural statement should still loom as you crest the top of the hill," explains Johnson. The subterranean additions were mostly tunneled below lawns and terraces. "We didn't want to risk any disturbance of the footings," says Johnson. The only new room directly beneath the 1935 observatory, he adds, is an entryway to a theater: "We removed some basement columns, lifted some sections of the building hydraulically, and put in new supports to create a corridor — we call it a wormhole" — astrophysicists' term for hypothetical perforations in the space-time continuum.

The observatory was closed for construction from 2002 to 2006. To repair the roof, Levin says, "we couldn't let any scaffolding touch the copper, which had to be removed. So we erected a scaffolding tower from the basement that pierced through the planetarium dome, and then suspended outrigger trusses all around — 360 degrees. The building looked like it was wearing a crown." The crews pried off the copper roof plates — Van Nuys Sheet Metal supplied replacements — as well as the terraces' concrete pavers, to lay down new waterproofing layers of Sarnafil, Johns Manville, Edison Coatings, and Cetco products. The concrete was parge-coated and then painted with a white elastomeric layer. Once the envelope was secured, the Pfeiffer and Levin teams collaborated with C&G Partners of New York, NY, on exhibit designs that do not intrude on the historic fabric.

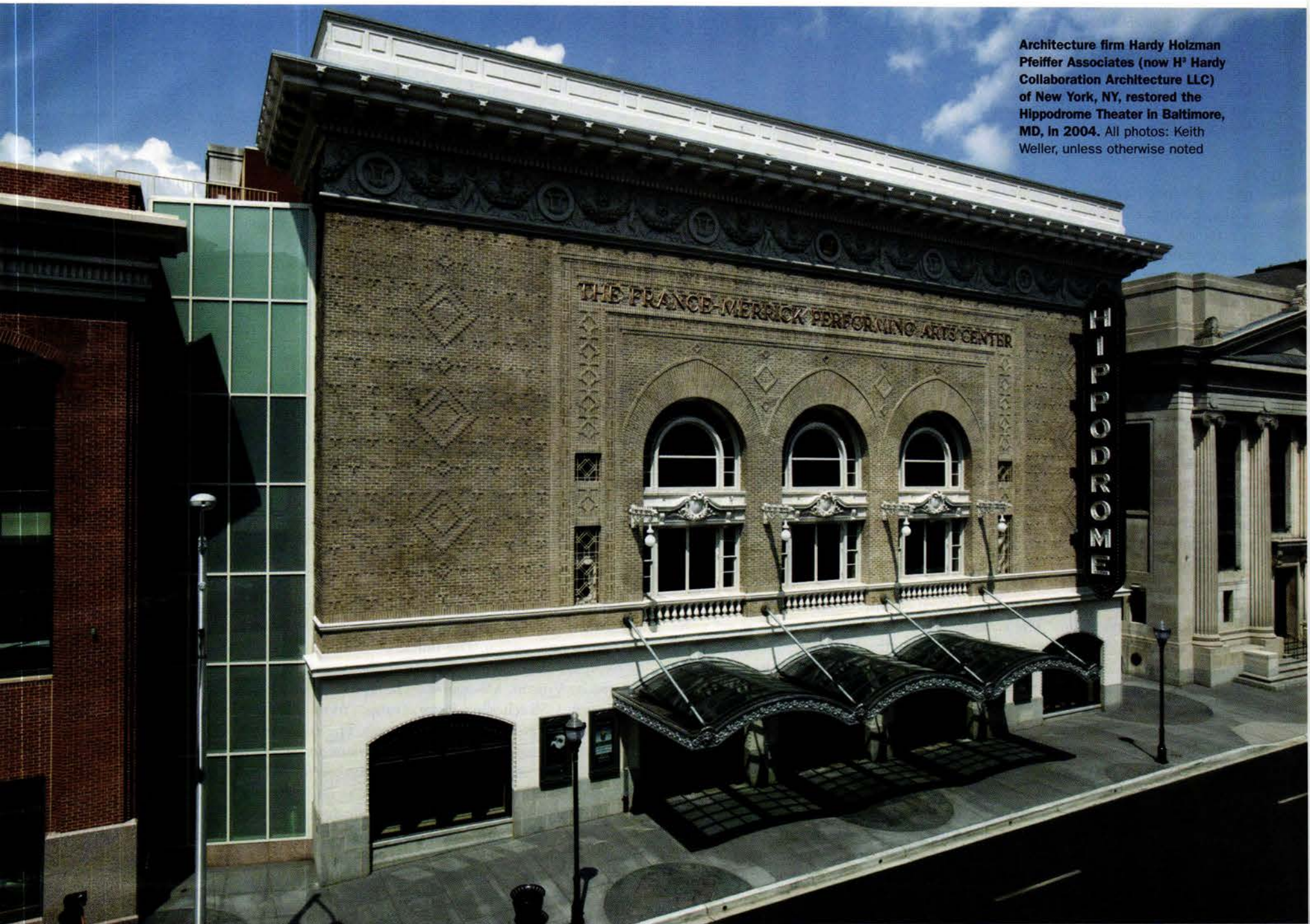
Ballin's murals and Austin and Ashley's sawtooth-pattern marble floors gleam again (thanks to a conservator team that included Rainer and Zebala of Venice, CA, Tatyana Thompson of Santa Monica, CA, and Los Angeles' Martin Eli Weil and Williams Art Conservation). Fluted marble columns and pilasters and gilt dentil moldings frame restored arched alcoves stocked with state-of-the-art interactive screens and a few antiques, including a 1930s Tesla coil that spews 1.5-million-volt electromagnetic sparks. The planetarium's seating capacity has been halved to 300, but the new orbital-pattern upholstery is thickly padded so visitors can lean well back during



Gothic-flavored ceiling strapwork has been restored in the observatory library, formerly the observatory director's office.



Architecture firm Hardy Holzman Pfeiffer Associates (now H<sup>3</sup> Hardy Collaboration Architecture LLC) of New York, NY, restored the Hippodrome Theater in Baltimore, MD, in 2004. All photos: Keith Weller, unless otherwise noted



# Repeat Performance

"THERE SEEMS TO BE no reason why the poor man should not have a fine theater. The owners of [the Hippodrome Theater] have certainly provided one. This theater and this audience do credit to Baltimore." This sentiment was expressed by Baltimore, MD, mayor James Harry Preston on November 24, 1914, the day after the Hippodrome opened its doors. The first performance had included a vaudeville act of "whirling" dancers, a comedy act, singing and the screening of a film, *The Iron Master*. Four elephants even made appearances. Ninety years later, in February 2004, the theater reopened after an extensive restoration and once again offers films, plays, musicals and other productions – none yet featuring elephants. With two other historic landmark buildings and an array of newly constructed structures, it is

also part of a larger entity, the France-Merrick Performing Arts Center, which has served as a catalyst for downtown revitalization.

The Hippodrome Theater was designed by Scottish theater architect Thomas W. Lamb and built in 1914 for \$225,000. It flourished under its original owners, Marion Pearce and Philip Scheck, but with the sale of the Hippodrome to the Loews chain in 1917 and the Great Depression, attendance declined and the theater went into decline. A resurgence, which began when Isidor Rappaport purchased the Hippodrome in 1931 and lasted until the early 1950s, hosted such famous acts as Abbott and Costello, Jack Benny, Bob Hope, Frank Sinatra and Ginger Rogers. However, television slowly stole the shows and audiences, and in 1990, the Hippodrome closed.

With the theater abandoned, it deteriorated rapidly. When New York City-based Hardy Holzman Pfeiffer Associates (HHPA) was hired in 1999, about half of the theater was deemed beyond repair. "The theater was a mess – it was unusable," says Hugh Hardy, principal of H<sup>3</sup> Hardy Collaboration Architecture LLC, an offshoot of HHPA. "Leaks had destroyed 40 percent of the ceiling and a third of a large mural above the stage proscenium. There were numerous building-code violations and the technology was outdated."

Yet another issue was the lack of space. "Built as a vaudeville house and then used as a movie theater, the theater had a very shallow stage," says Hardy. "And because vaudeville performances had no intermissions, the theater had no need for a lobby. There was only the street, the front door and the auditorium." To make a contemporary performing arts center, the theater

## PROJECT

The Hippodrome Theater, Baltimore, MD

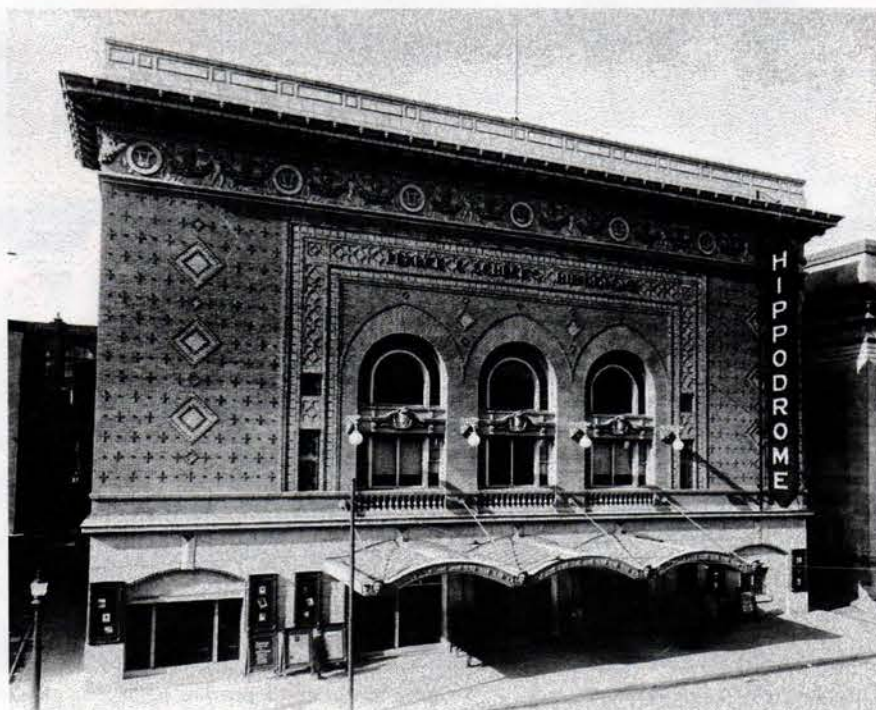
### Architect

Hardy Holzman Pfeiffer Associates (now H<sup>3</sup> Hardy Collaboration Architecture LLC), New York, NY; Hugh Hardy, FAIA, principal; Stewart Jones, project manager

### General Contractor

The Whiting-Turner Contracting Company, Baltimore, MD

The Hippodrome, designed by Scottish theater architect Thomas W. Lamb in the Baroque style, was built in 1914 for \$225,000. This image dates to ca. 1916-18. All historical photos: The Maryland Historical Society





With two other historic landmark buildings and a few new ones, the Hippodrome is part of a larger entity, the France-Merrick Performing Arts Center, which has served as a catalyst for downtown revitalization. Site plan: courtesy of H<sup>3</sup> Hardy Collaboration Architecture LLC

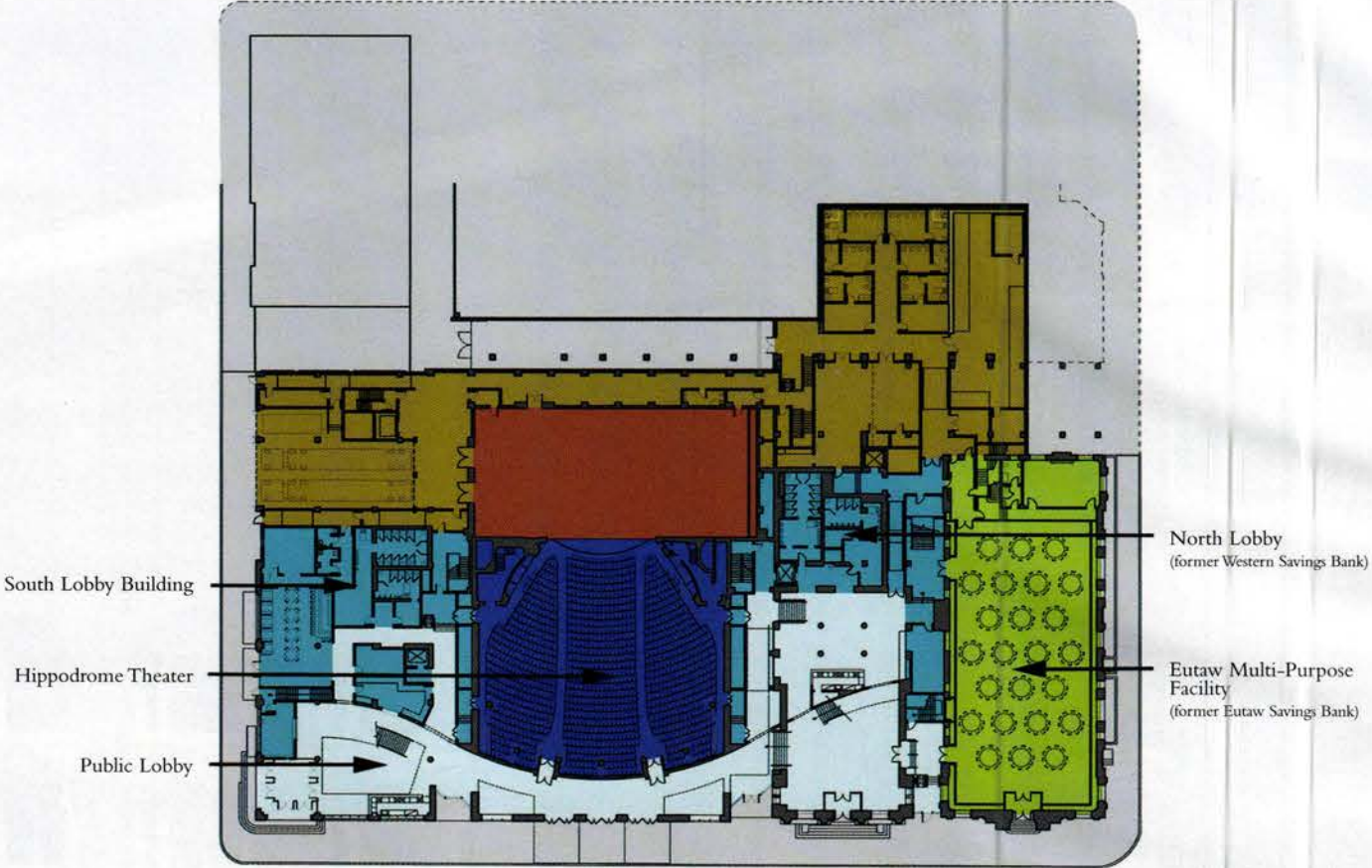
required a much larger stage. “It needed a bigger stage, a house with sufficient seating and public space to circulate during intermission,” says Hardy.

With these requirements in mind, HHPA made use of neighboring buildings, using two of them to extend the lobby space to 21,000 sq.ft. over three levels. “There are excellent views of downtown,” says Hardy, “which ties in the bigger picture of this project: the Hippodrome as a vehicle to downtown revival.”

“But figuring out the circulation so the theater could be usable was one of the largest challenges of this project,” adds Hardy. “We needed to open up what little public space there was and to create connections between the buildings.” The local Historic Landmarks Preservation Commission agreed to the removal of some of the original staircases at the back of the auditorium. “The commission was nervous about this plan,” notes Hardy, “but we couldn’t have connected the spaces otherwise. We explained that this option would make it workable and that it was a small price to pay to have the auditorium itself come back into use, and the commission understood that.”

The firm built a 180x50-ft. stage with a seven-story-high ceiling. “The new stage is nearly triple the size of the original one,” says Hardy. “We had to demolish buildings at the rear of the site and extend the theater to accommodate the stage.” Though the seating capacity was reduced from 3,000 to 2,286, the auditorium now features more comfortable seats.

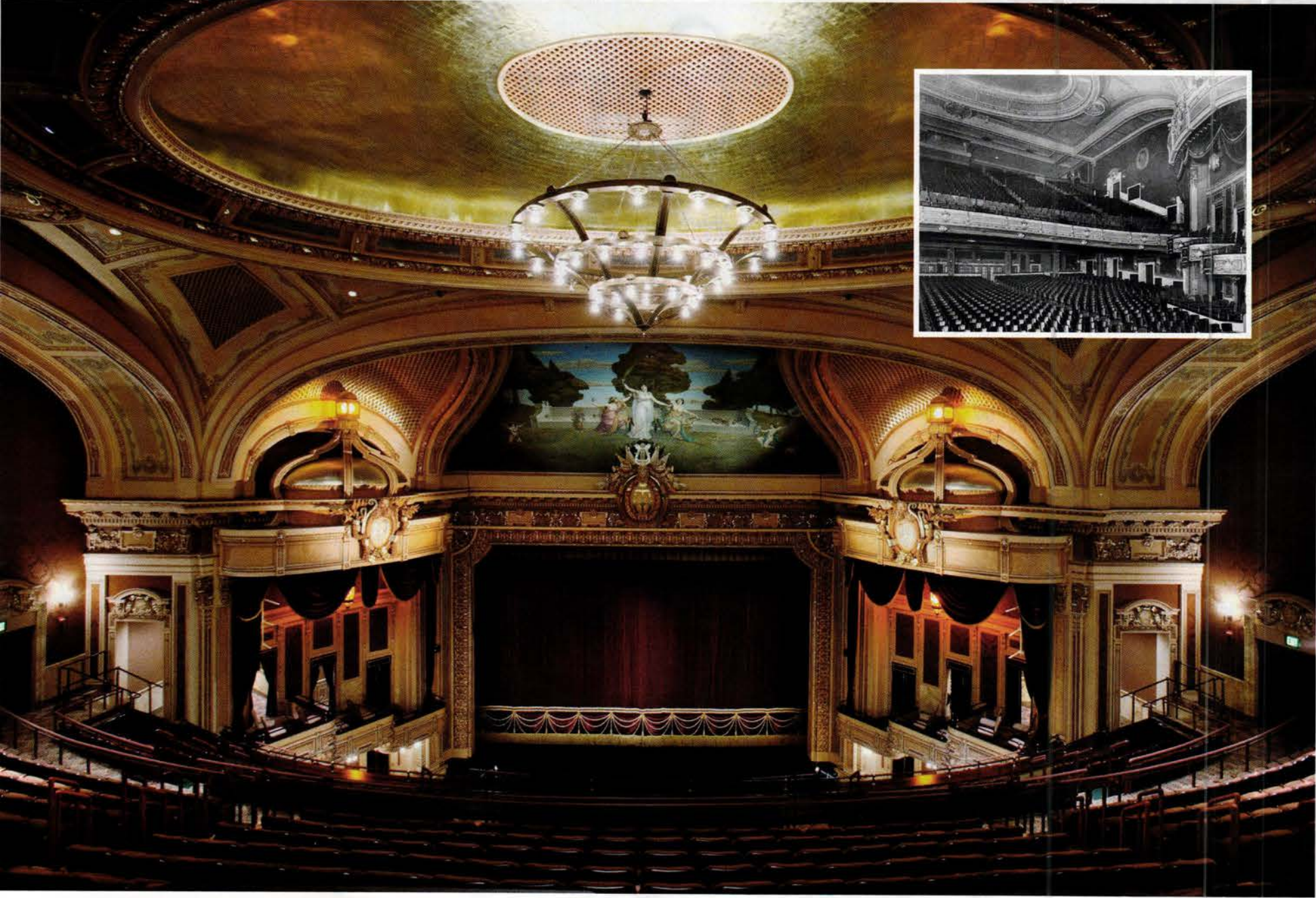
With the aid of historic images, the remainder of the auditorium was restored to its original appearance. The balcony, which was found to contain insufficient rebar, was reinforced. Twelve opera boxes that had been removed in 1963 and replaced with cinderblock walls – to make room for wide-screen Cinemascope motion pictures – were re-created.



Conrad Schmitt Studios (CSS) of New Berlin, WI, also played a major role in the project, restoring the plaster ornament, gilding, stenciling, glazing and a mural above the proscenium. The mural, a 45x26-ft. depiction of the Three Graces, was in disrepair, with about a third of it, the center section, missing. “It was originally created by Vincent Maragliotti, who also did work in theaters in New York City,” says Hardy. CSS relied on historic images to re-create the image.

Some updates were necessary, too. The rudimentary stage lighting and rigging was replaced with modern equipment and projection equipment was introduced. A floor orchestra pit was constructed for the first time. New mechanical systems were installed and the theater is now temperature and humidity controlled. “We found ways to get all the air ducts and supply and return work hidden in the architecture,” says Hardy. “We didn’t want anyone to be at all aware of the mechanicals.”

Lighting is a combination of new and old. Fiber optics were used for some of the inaccessible chandeliers, but the lanterns over the opera boxes are replicas of



The Hippodrome’s original majestic auditorium (inset) – replete with opera boxes, ornamental plasterwork, decorative painting, gilding and luxurious textiles – was restored.





**Above: The former Eutaw Savings Bank now provides the France-Merrick Performing Arts Center with a large space for private parties and other events.**

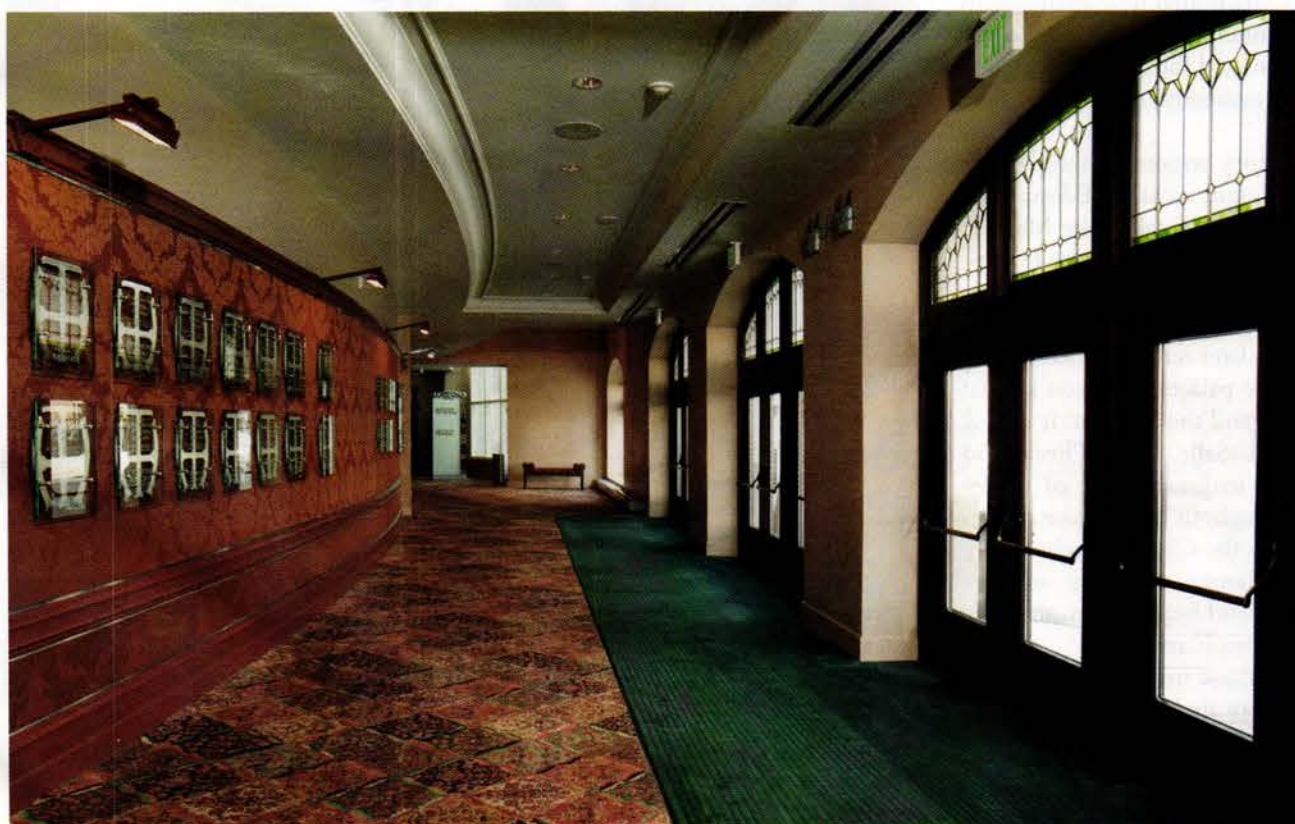
originals captured in photographs. Fisher Marantz Stone of New York City designed the lighting. "We reproduced the original character of the lighting," says Hardy. "Even where we used fiber optics, the fixtures are historically styled."

Melding new and old was a perpetual challenge of the project. HHPA created a similar atmosphere in all of the spaces through lighting and used complementary color schemes to tie new and old together. Patterns varied, but carpeting was used throughout. "We didn't want to have jarring contrasts between the new and old and we had to treat the building with respect," says Hardy.

HHPA not only restored the Hippodrome, but also worked on the entire block. "The scope of this project was immense," says Hardy. "The France-Merrick Performing Arts Center includes the original theater and five other buildings – the historic 1888 Eutaw Savings Bank that now serves as a party and cabaret space; the 1887 Western National Bank and a newly constructed building that are now part of the lobbies; a loading dock; and a parking garage. We didn't change the garage, but it's the reason the complex is functional."

Among the six buildings, there are brick, terra-cotta, limestone and brownstone façades, all of which were fully restored. Other than restoring the theater's brick façade, exterior work on the original theater involved replacing the precast cornice and reinstalling the original Hippodrome sign with the original lights. "The marquee was also reinstalled," says Hardy. "That was a wonderful touch. There's something about a marquee – with all the light bulbs – that's really festive. It indicates that there's a special event going on."

The \$70-million restoration now allows the Hippodrome to host many special events. *The Producers* rang in the first opening night of the 21st century, welcoming a full house into the newly restored theater. "The thing that pleases me most," says Hardy, "is that restoration of the Hippodrome Theater was conceived to help revitalize the city and it's succeeding." – Hadiya Strasberg



**Above left: Conrad Schmitt Studios of New Berlin, WI, restored the 45x26-ft. mural, which depicts the Three Graces, above the proscenium. Because about one-third of the mural was missing, CSS relied on historic images to re-create it.**

**Left: Since the Hippodrome did not originally have a lobby, HHPA created a hallway in the building that circulates visitors to new lobbies in the two adjacent buildings.**





# Back in The Loop

THE PAST FEW YEARS have been rather rough on Chicago preservationists, given the number of tragic fires in historic buildings (including a factory, a church and a house designed by Louis Sullivan) and government-sanctioned near-demolitions (including a proposed façade-ectomy of a 1920s limestone office spire designed by George Maher). But a very bright spot has just compensated for some of the city's losses: the reopening of a 1906 theater in a frothily ornamented terra-cotta office tower turned boutique hotel.

## PROJECT

Hampton Majestic Hotel and LaSalle Bank Theatre, Chicago, IL

## Architect

Booth Hansen, Chicago, IL;  
George Halik, AIA, principal

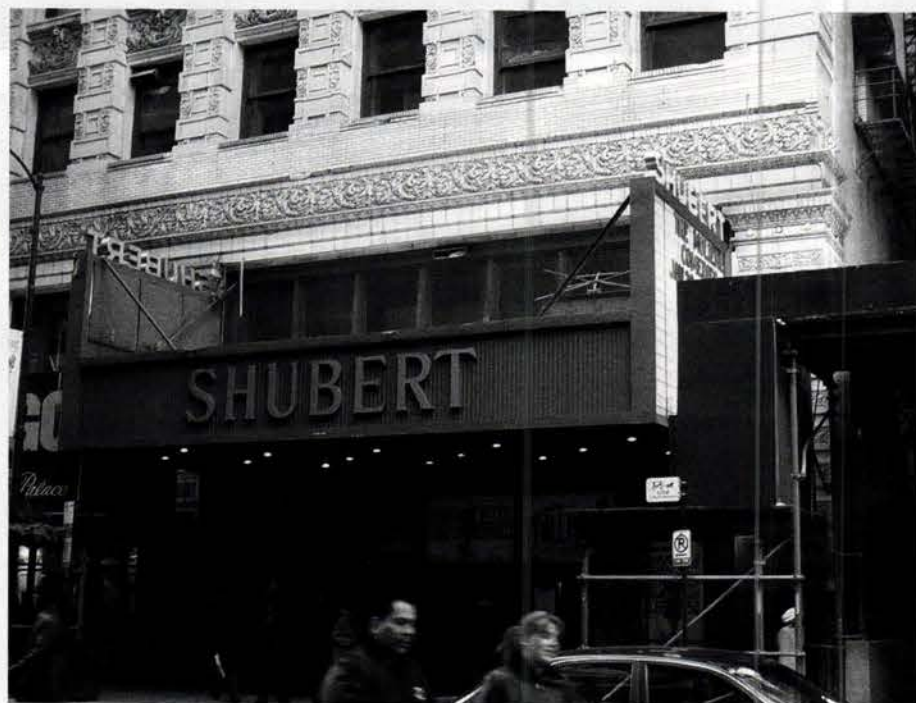
## Contractors

Bovis Lend Lease, New York, NY; Bulley & Andrews, LLC, Chicago, IL (façade)

resourcefully balanced the needs of modern theatergoers and hotel guests, all while re-creating long-lost soaring rooms in a palette of crimson and gold.

On the steel frame's creamy terra-cotta cladding, Krause incorporated foliage, shields, scrollwork, lions' heads, scallop shells and faux rusticated blocks. "The ornament system is ornate and very consistent," says Richard Koenigsberg, the project's façade restoration consultant. The building was briefly Chicago's tallest, and the eight-ft.-deep cornice – meant to be seen in the round – spans four elevations.

The 20-story structure, designed by German immigrant architect Edmund R. Krause, was originally called the Majestic Building and is now officially the Hampton Majestic Hotel. The theater, the first major commission for architect George Rapp, who was later renowned for his extravagant movie palaces, has been known as the Majestic and the Shubert. It is now officially the LaSalle Bank Theatre, so named after a major sponsor of its restoration. Throughout the four-year, \$40-million project, the Chicago architecture firm Booth Hansen shrewdly and re-



In the theater's previous incarnation as the Shubert, a scrawny flat marquee was surrounded by a sidewalk bridge – because a chunk of the terra-cotta cornice had fallen. Photo: courtesy of Booth Hansen

Top: A sinuous marquee based on vaudeville-era precedents crowns the entrance to the 1906 LaSalle Bank Theatre in Chicago, just restored by architecture firm Booth Hansen in an office tower turned hotel. Photo: Mark Ballogg, Ballogg Photography



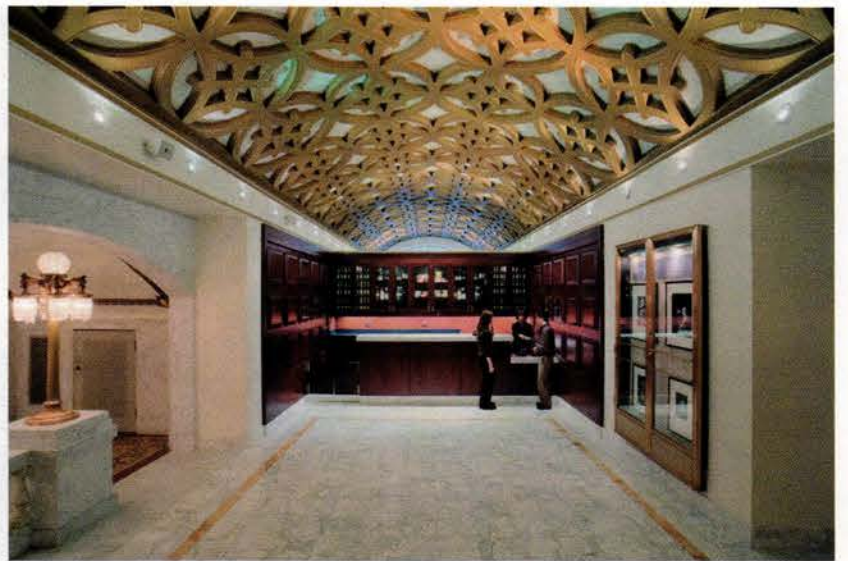


The stairwell is an extravaganza of marble planes and crystal chandeliers. Photo: Mark Ballogg, Ballogg Photography

Rapp was likewise allowed to spec lavish materials inside the 2,000-seat theater. He slathered white marble across walls, floors, columns and staircases in barrel-vaulted or double-height spaces. “Even the bathroom stall dividers were marble,” reports George Halik, a principal at Booth Hansen.

The Majestic at first hosted vaudeville marathons – a dozen acts a night, six days a week – but by the 1920s was presenting a mixture of movies and live performers, including Harry Houdini and Lillie Langtry. Shuttered during the Depression and World War II, the theater reopened as the Shubert in 1945 and kept that name until last year (even though it has belonged partly to the Shubert Organization’s rival, the Nederlander Organization, since 1991).

Luminaries such as Katharine Hepburn and Carol Channing trod the Shubert’s boards, and major Broadway shows from “Guys and Dolls” to the recent “Monty Python’s Spamalot” either debuted there or traveled there on post-Broadway road trips. Theater bookers and audiences like the intimate space and fairly restrained décor, *Chicago Tribune* theater critic Chris Jones has explained: “If you want to hear a lyric or see a raised eyebrow, rather than watch a helicopter land, this is your theater.” Thanks to Rapp’s subtle Neoclassical details, Jones points out, “the show doesn’t have to fight the walls.”



Booth Hansen converted an adjacent retail space into the theater’s box office and concession area. Demolition unveiled some unexpected 1906 treasures, such as mahogany paneling and a barrel-vaulted, strapwork-molded ceiling. Photo: Mark Ballogg, Ballogg Photography



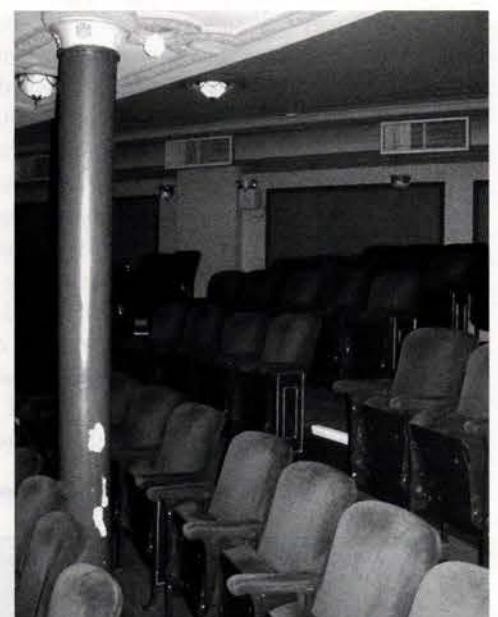
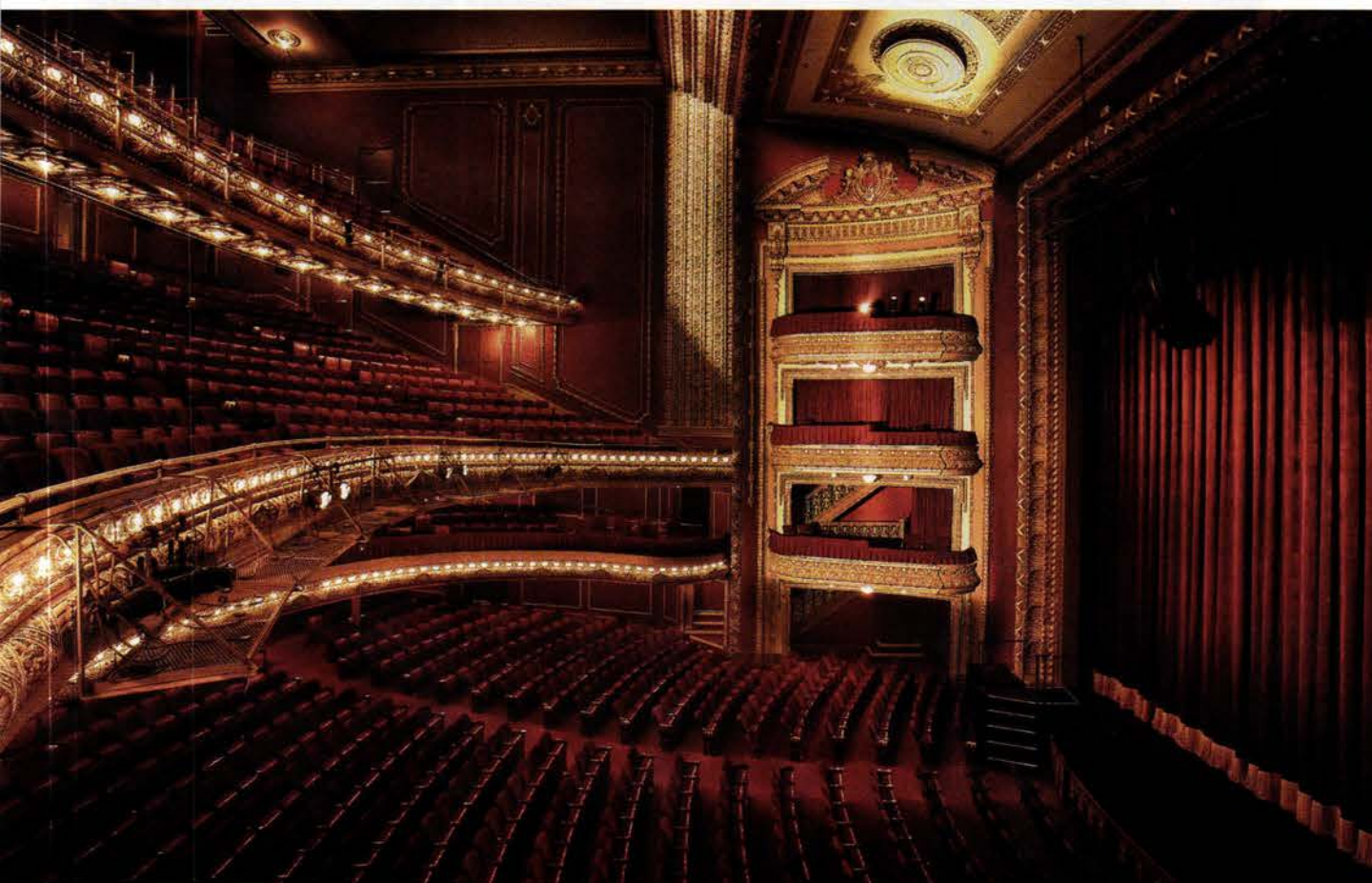
Theater architect George Rapp created crown moldings out of layer upon layer of ribbed classical bands. Photo: Lou Raizin, Broadway in Chicago

The Shubert’s popularity, however, often caused overcrowding in the narrow lobby and took its toll on the materials, while leaving little downtime between shows for repairs or expansions. By the time Booth Hansen was brought in for preliminary studies five years ago, there had been, according to Halik, “very little work done on the building since the 1940s.” A cornice chunk had fallen in the late 1990s, and a sidewalk bridge had been lingering at the entrance ever since.

The auditorium and lobby were painted beige and brown. The offices had been chopped up into what Halik calls “class C space.” The plumbing, he adds, “was basically rotted out, and some of the wiring was covered in asbestos, so we had to have the electricians and the environmental experts working as teams in isolation to pull the wires.”

Booth Hansen faced a few other unwelcome surprises during demolition. “It was always an adventure,” Halik says. The stage framing had been sliced wherever visiting set designers over the decades had needed trapdoors – Halik calls the result “a real Swiss cheese. But we needed to keep the stage’s dimensions the same, because it’s similar to Broadway stages, which means the sets don’t have to be rebuilt when they travel.”

In the office building, a 20-story steel flue seemed useful for adaptation into the theater’s ADA-compliant elevator shaft, “but then we found out that it was only



Above: Support columns had long blocked sightlines from the cramped seat rows. Photo: courtesy of Booth Hansen

Left: Long drabbed down in beige and brown paint, the theater is resplendent again in a gold and crimson palette. New seats offer more legroom than their predecessors but have the same scrollwork-pattern end standards. Photo: Lou Raizin, Broadway in Chicago





Rapp concentrated some of his most elaborate ornament on the ceiling and upper balcony walls, so these high-up seats are especially desirable among architecture lovers. Photo: Lou Raizin, Broadway in Chicago

supported at ground level,” says Halik. “We had to drive beams into the flue at the top of the five-story elevator shaft, to support the 15 stories of flue overhead.” The façade, says Koenigsberg, also required some drastic interventions: “We replaced 1,385 pieces of terra cotta with replicas from [Lincoln, CA-based] Gladding, McBean, including three of the cornice’s four corners, and each corner is ten linear feet.”

But overall the project’s pleasant surprises outweighed the bad news. In the lobby, Halik notes, “we knew there was a glorious double-height space above the false ceiling.” But the architects did not expect to find, in a ground-floor retail space (now the box office and concession area), mahogany paneling behind dry-wall and a vaulted ceiling molded with elaborate strap-work. On the marble stairs, Halik says, “we thought that the railing infill was painted plaster, and then we were amazed to discover that it’s solid cast brass.” (It was probably painted over during World War II, for protection from scrap-metal salvagers.)

While bringing back Krause and Rapp’s intended grandeur, Booth Hansen snuck in upgrades for modern fire codes. A helicopter hauled in the hotel’s 70-ton fire-stair tower, which is suspended over a back alley. “It’s connected now to a long-blocked interior stair that had originally been used for Jim Crow-era segregation,” Halik explains. “This relic of a terrible time in history finally benefited the community in a way” – by making code-compliant egress possible.

The theater reopened in May 2006 with an appearance by the original “Phantom of the Opera,” starring Michael Crawford. Architectural reviews have been gushy: the *Chicago Sun-Times* has called the reborn LaSalle “the belle of Chicago’s theater ball.”

The 135-room hotel, which opened in April 2007, is decorated with framed photos of the theater,

and many overnight guests have come to catch a show downstairs. And whenever public tours of the theater have been available, Halik says, “There’ve been lines around the block. People who remember going there as children, who have such powerful memories associated with the place, want their children to see it.”  
– Eve M. Kahn



Rapp worked theatrical motifs like lyres and crowns into finials for broken pediments atop the box-seat tiers. Photo: Lou Raizin, Broadway in Chicago

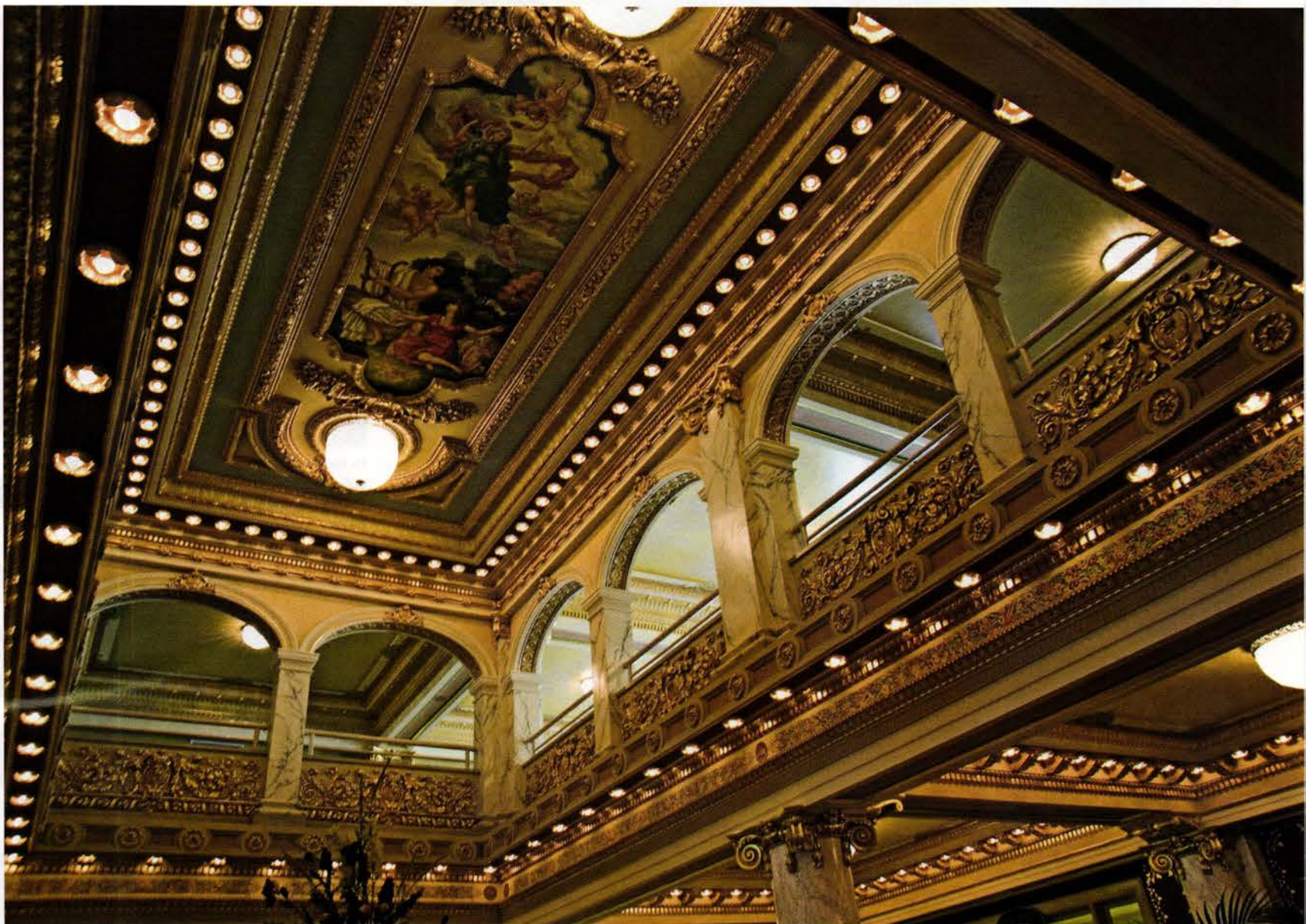


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**I · N · T · B · A · U**  
PATRON: HIS ROYAL HIGHNESS THE PRINCE OF WALES



From June 2005 to October 2006, New Berlin, WI-based Conrad Schmitt Studios restored the interior of the historic French Lick Springs Hotel in French Lick, IN; newly created ceiling murals portray the realm of Pluto, a tribute to the "Pluto Water" that was once bottled on the site. All Photos: Photo Concepts Inc., unless otherwise noted



# Original Ambiance

IN THE MID-19TH CENTURY, a local physician bought 15,000 acres of land in the southern Indiana town of French Lick and built the French Lick Springs Hotel, luring guests with the alleged healing powers of the nearby Pluto Mineral Springs. The structure burned down in 1897, but was quickly rebuilt and then purchased in 1901 by Indianapolis mayor Tom Taggart, who expanded the 443-room Beaux Arts hotel and developed the French Lick Springs Resort – complete with

a championship golf course and a bottling house to process "Pluto Water" – which thrived in part due to the numerous illegal gaming establishments located nearby. It was a tourism mecca in the Midwest and a destination for the rich and famous, including Groucho Marx, Lana Turner and Bing Crosby; Franklin D. Roosevelt announced his presidential run at the hotel in 1931. But the fortunes of the French Lick Springs Resort began to wane during the Depression, declining further when local casinos were closed down in 1949.

Gunar Gruenke is a part owner of CSS and was the project manager for the decorative restoration of the hotel. Working hand in hand with the owners – the Bloomington, IN-based Cook Group and the Indianapolis, IN-based Lauth Group – and the architect, G.S. Ridgway and Associates of Vincennes, IN, CSS performed historical analyses to determine the original color palette, stencil designs and decorative-painting treatments, which Gruenke says had been compromised by a one-to-two color scheme done by painting contractors. "Once we determined what had been there, we were able to put up samples to determine what the new interior of the hotel was going to look like," says Gruenke, noting that the company's areas of focus were the once ornate grand and entry lobbies, the Colonnade dining hall, and the Pluto Room.

When CSS began working on the hotel in 2005, the dozens of scagliola columns and pilasters in the grand lobby were cracked and over-painted. Each was

## PROJECT

The French Lick Springs Hotel, French Lick, IN

## Architect

G. S. Ridgway and Associates, Vincennes, IN

## Decorative Restoration

Conrad Schmitt Studios, Inc., New Berlin, WI; Gunar Gruenke, vice president, project manager

After numerous attempts by a variety of owners to return the hotel to its former glory, fortunes began to turn in 2005 when the resort was awarded a gambling license. As part of the \$382-million expansion and transformation of the complex into the French Lick Resort Casino, the Classically detailed interior of the historic 1901 hotel was restored by Conrad Schmitt Studios Inc. (CSS). Over a span of 16 months, 18 artisans worked onsite – as well as four in the company's New Berlin, WI, studio – to restore the ornamental plaster, scagliola and decorative finishes in the hotel's public areas. When the French Lick Resort Casino opened in November 2006, its richly ornamented interior and re-gilded exterior dome reflected an optimism that the glory days of the French Lick Springs Hotel had returned at long last.

Originally copper, the hotel's ornate dome, with its urns, scrolls and swags, was re-fabricated and gilded with 23-k gold leaf.







In the grand lobby, the restoration included the repair of 40 scagliola columns and seven pilasters, the gilding and glazing of replicated plaster, hundreds of feet of stenciling and the creation of six mythological ceiling murals.



Above: The grand lobby includes a new scagliola fireplace based on an historic photograph.

Left: The Pluto Room was finished in ivories, aluminum leafs and subtle colors, in contrast to the rich golds and deep reds of the lobbies.

ground and sanded – Gruenke says that it is a 20-step process to return the scagliola's original sheen and beauty. While some of the column capitals needed minor repairs, others were replicated in full. For new elements, molds were created and the scagliola was cast. After hardening, the new scagliola was ground, polished and finished with carnauba wax. All told, CSS produced miles of scagliola panels and elements, including a full historic replica fireplace, which was designed and fabricated based on an historic photograph to match the existing wainscoting.

Based on historic elements, more than 5,000 linear feet of hand-painted and stenciled borders were created on canvas in the CSS studio and applied onsite. Three stencil designs – one adorns the ceiling beams, another the window borders and a third the pediment above the doors – are composed of as many as 22 colors and include hand-painted shadows and highlights. Plaster elements were fabricated, primed and finished with gold leaf and glazes in warm golds, tans and deep reds. In total, 850 plaster rosettes were repaired, primed, gilded and glazed in the two lobbies.

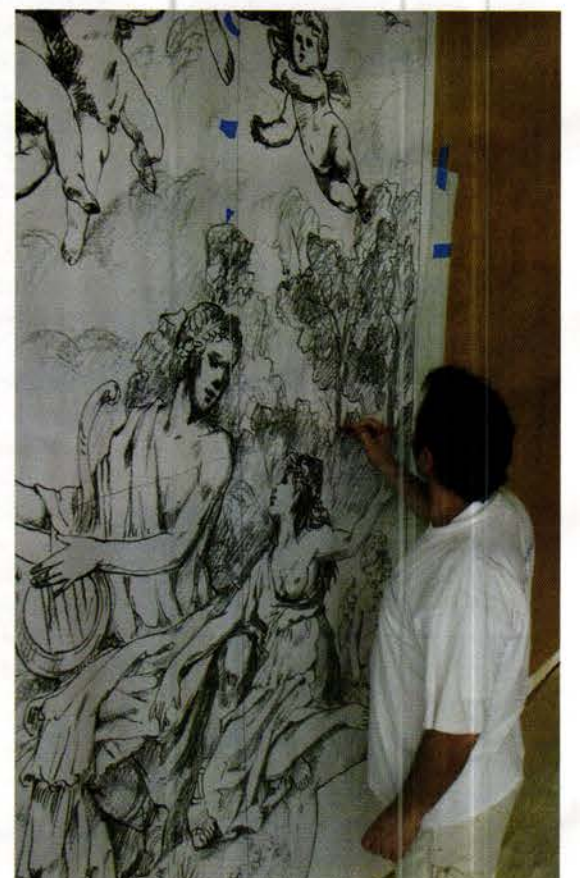
"The entry lobby and grand lobby are incredibly grand," says Gruenke, "but the ceiling in the entry lobby had been stripped of its original ornament, so [Jasper, IN-based] Kelly and Morron Plastering took some plaster elements from other areas and replicated them, and then created new murals based on the theme the owners wanted to establish."

As a nod to the historic Pluto Mineral Springs, the six large murals, which relate to Pluto and mythology, were created by a Bulgarian master artist in the CSS studio and installed in Baroque plaster frames on the ceiling of the grand lobby. Realized on polyester cotton-blend canvases, the murals include depictions of Pluto on his

throne; the musician Orpheus and his wife, Eurydice; Heron the Boatsman; Persephone and her mother, Demetra; and Cerberus, the two-headed dog.

The dining hall, now known as the Colonnade Buffet, was one of the hotel's original ballrooms. Without an elegant original palette to work with, Gruenke says that CSS restored this space to an eclectic level, with full marble columns, extensive hand stenciling – done in the studio and installed onsite – and gold leaf.

Gruenke says that the Pluto Room is his favorite space in the hotel. "We finished this space in white and palladium, which is similar to white gold," he says.



Working in the company's New Berlin, WI, studio, artisans from Conrad Schmitt Studios created more than 5,000 linear feet of canvas borders as well as six mythological murals. Photos: courtesy of Conrad Schmitt Studios





Above: The polychromed, gilded and glazed entablature in the grand lobby illustrates the level of detail of the work that went into restoring the French Lick Springs Hotel. Photo: Larry Smith

Left: Set in Baroque plaster frames on the ceiling of the grand entry, the mythological murals pay homage to the "Pluto Water" that was once bottled on the site.

"We added subtle-colored Nicholas Lacquer, such as blues, greens and reds and added stenciling on top – this is a really elegant space."

Part of the Pluto Room is topped with an ornate dome that had originally been copper. "The copper had been destroyed," says Gruenke. "There were holes in it, it was leaking, and there were broken and missing pieces on the urns." After Helming Brothers, of Jasper, IN, re-fabricated the dome, CSS primed it with a specially formulated two-part epoxy and gilded it with 23-k leaf.

Having opened in November 2006, the French Lick Springs Hotel is once again a premier destination in the Midwest, with guests from far and wide once again admiring its ornately decorated interiors and shining gilded dome. "It was a monumental project," says Gruenke, noting that almost all of the workers at the French Lick Springs Resort have moved on to the restoration of another historic hotel nearby, the West Baden Springs Resort. "We're talking about close to 30,000 hours of labor for our craftspeople, and there were around 800 people working on the project in total. The neatest thing is that the owners are such wonderful people that they were able to surround themselves with people who really wanted to do it for them. The whole team was just a really great group of people."

"It was an outstanding project to be involved with," adds Gruenke. "I'm looking forward to going down and staying there." – Will Holloway

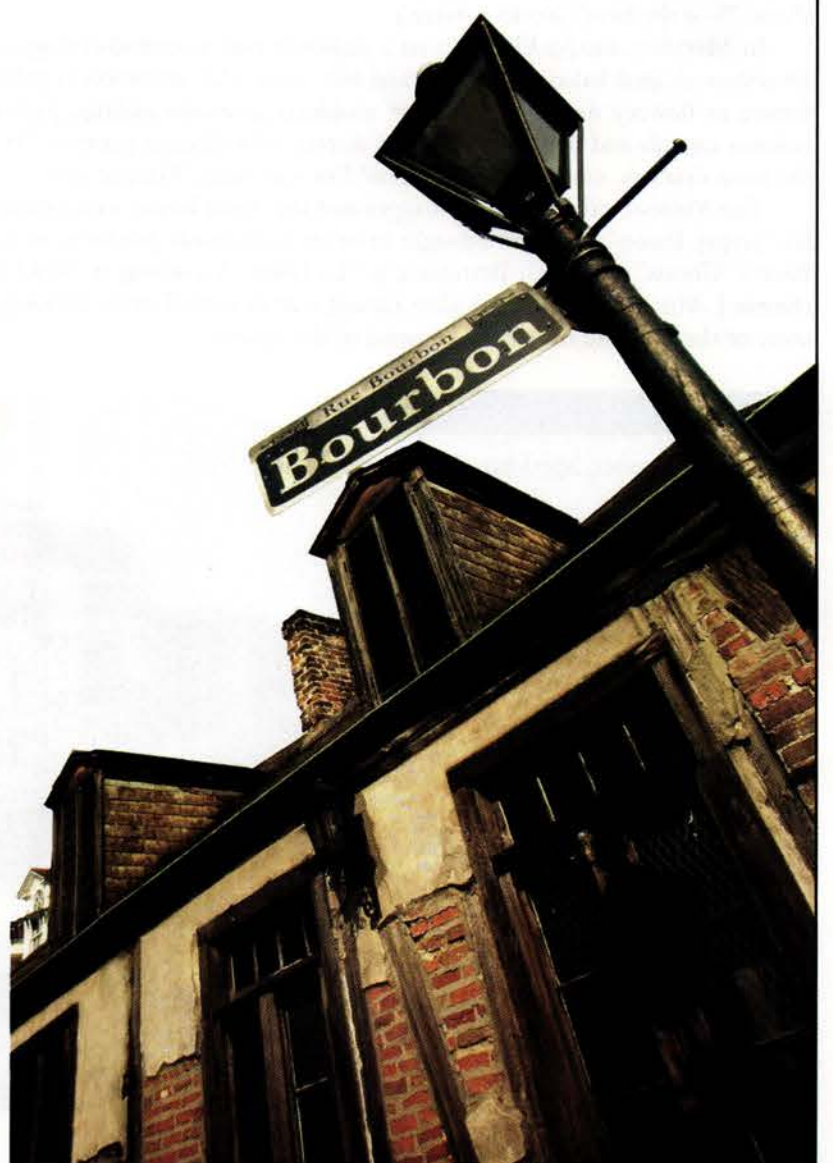
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# Mississippi Grandeur

IN 1928, a department-store owner in Meridian, MS, set up a time capsule. He didn't mean to; he just intended to briefly close down a 1,000-seat theater inside his store – for complicated and intriguing business reasons. But the room – gloriously ornamented by a renowned theater architect – ended up shuttered, moldering and frozen in the Jazz Age until last year.

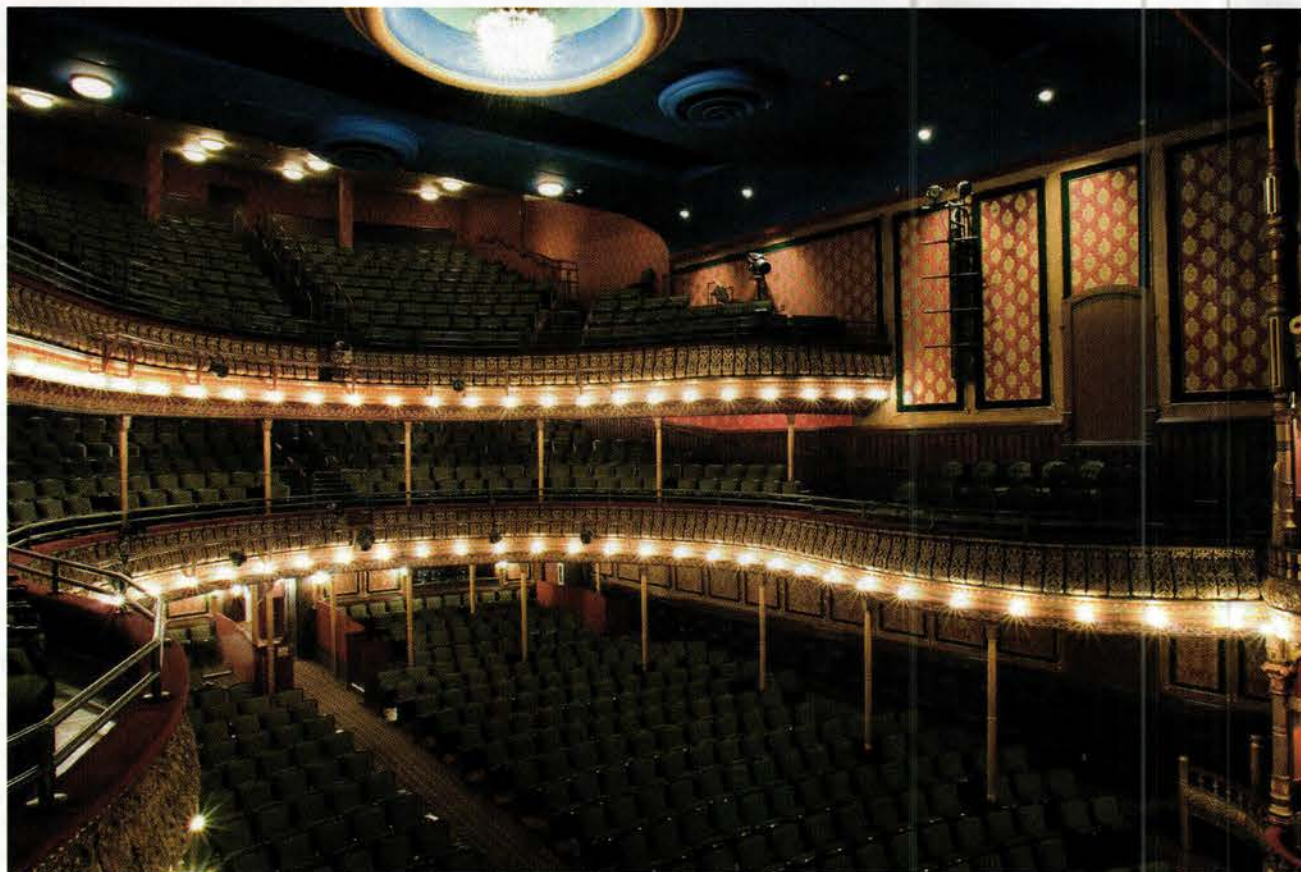
"You hear about American theaters that were closed for 20 years straight or 30 years, but 80 years? That's probably a record," says Jeff Greene, owner of EverGreene Painting Studios in New York City. His firm has collaborated with the Washington, DC, firm Martinez & Johnson and the Columbus, MS, firm Pryor & Morrow on the \$25-million resuscitation of Meridian's once sleeping beauty as a cultural center. Since September 2006, Mississippi State University (MSU) has been hosting conferences and oft-sold-out concerts there (acts so far have ranged from Lyle Lovett to Wynton Marsalis, Bo Diddley and the Temptations). This is an improbable tale, involving the Civil War, German opera, the Civil Rights Movement, lasers and wallpaper.

In 1890, a pair of German-Jewish half-brothers, Israel Marks and Levi Rothenberg, built Meridian's first major department store and first opera house. Sherman's troops had razed the town in 1864, but the inhabitants managed to rebuild quickly and even expand, partly because five converging railroad lines brought tourists and freight traffic to Meridian.

Marks and Rothenberg set out to attract locals and tourists with high-style architecture. They hired Swedish immigrant architect G.M. Torgenson to fill a downtown block with a five-story Romanesque Revival store, its brick and stucco shell topped in turrets and mansard roofs. The storekeepers set aside a quarter of the building for the Grand Opera House, designed by J.B. McElfatrick & Sons, which had offices in New York City and St. Louis. Between the 1850s and 1920s, the McElfatricks (pronounced MAC-el-fat-ricks) produced some 400 theaters nationwide, including opera houses for New York City and Philadelphia. (Only about 25 of the firm's works survive.)

In Meridian, the McElfatricks set a shallowly barrel-vaulted ceiling over wavy horseshoe-shaped balconies and arched box seats. The architects engulfed every feature in flowery detail: composition moldings, cast-iron railings, papier-mâché column capitals and nymph reliefs, and dozens of wallpaper patterns. "It's one of the most dramatic cases of 'horror vacui' I've ever seen," Greene says.

The Marks-Rothenberg Co. inaugurated the opera house with Johann Strauss II's "Gypsy Baron" and soon brought in other avant-garde productions, including Ibsen's "Ghosts" and Sarah Bernhardt in "La Tosca." According to MSU historian Dennis J. Mitchell, "Meridian's elite turned out in formal dress, although almost none of them would understand a word of the operas."



Designed by the prolific theater-architecture firm of J.B. McElfatrick & Sons, the Grand Opera House inside the former Marks-Rothenberg department store in Meridian, MS, has been resuscitated after an 80-year hibernation. The wavy horseshoe-shaped balconies bear GFRP railings and a profusion of replicated wallpaper patterns. Photo: Don Beard, courtesy of Pryor & Morrow Architects

At times, though, the opera house went populist, putting on minstrel shows or acts by American celebrities like Groucho Marx, George Gershwin and Helen Hayes. "Meridian was a major stop for all kinds of theater companies on their way to New Orleans," explains Thomas Johnson, principal in charge of the project at Martinez & Johnson. (When African-Americans performed there, Mitchell notes, black audiences were allowed to sit partway into the comfortable upholstered dress circle, and were not just segregated to benches on the upper balcony.)

Marks-Rothenberg kept upgrading the theater décor. "Whenever any wallpaper needed patching, they'd just fish out another roll from the attic of the store," Johnson says.

"They put in an encyclopedia of late 19th and early 20th century wallpaper: flocked, embossed, gilded, silk-screened, hand- or roller-printed, every technique you can think of," adds Greene. Chinoiserie ended up abutting Islamic latticework alongside Neoclassical urns and cartouches as well as some humble burlap.

By the 1920s, live acts even in such sumptuous surroundings could not compete for ticket-buyers with Hollywood movies. A movie-palace operator called Saenger Theatres leased the opera house in 1923, but then built larger quarters a block away in a Moorish/Deco building. Saenger proposed gutting the opera house and tried to break its lease, Marks-Rothenberg sued, and the companies' appeals and counter-appeals dragged through the Mississippi courts until Saenger went bankrupt in the 1950s.

## PROJECT

The Riley Center, Meridian, MS

### Architect

Martinez & Johnson Architecture, Washington, DC, (opera house), Thomas Johnson, principal in charge; Pryor & Morrow Architects, P.A., Columbus, MS, (conference center), Roger Pryor, principal in charge

### Construction Manager

White Construction Company, Ridgeland, MS

### Contractors

Panola Construction Co., Batesville, MS; EverGreene Painting Studios, New York, NY (historic decorative surfaces)



Designed by G.M. Torgenson, the 1890 brick-and-stucco shell has become a conference center and performance hall for Mississippi State University. Photo: Don Beard, courtesy of Pryor & Morrow Architects





Railings and seats had been torn out of the opera house, but little else had been touched when renovations started in 2004; even the tasseled, tattered box drapes remained. Photo: Quantapoint

The store, meanwhile, used the opera house for storage and eventually tore out the lobby stairs and sold off the seats and railings. The ceiling collapsed, the papers peeled. Rumors circulated that a lady opera singer's ghost occasionally trilled onstage. "Nobody had seen the place in so many years," Johnson says, "it became a kind of urban legend."

By the 1960s, Meridian's downtown was in decline (and the triple murders nearby of civil-rights workers in 1964 yet worsened the area's reputation). Marks-Rothenberg tried to upgrade its image, cladding the brick exterior in polychrome steel panels, but by 1990 the business was closed and the city had taken over the property. Among the few people who remembered the theater's existence was Elliott Street, a Meridian-born actor and historian who gave Jeff Greene a tour of the ruins. "I walked in," Greene recalls, "and thought, 'This is incredibly cool, but what could ever possibly bring this place back?'"

Restoration momentum was quietly building among university administrators and government officials. A Meridian-based charity, the Riley Foundation,

jump-started the process in 2000 with a \$10-million gift (which city and state agencies have supplemented). Martinez & Johnson took on the theater portion, while Pryor & Morrow handled the store. Quantapoint, Inc., a Pittsburgh, PA-based laser measuring company, surveyed every inch of the building for reams of data that informed the project's digital base drawings.

"We figured out exactly what was still there, in what condition, and what was missing, and fed the data into CAD files," Johnson explains. "It would have been almost impossible to measure and document the place any other way. No two walls are parallel, there are charming flaws and asymmetries everywhere."

The store walls, the architects discovered, were failing. "The brick was soft, the soil was poor, and wood infill was basically holding up the place by inertia," says Johnson. "We ended up putting in helical piers, inserting them pile by pile. The store is pretty much a new steel building within an old shell."

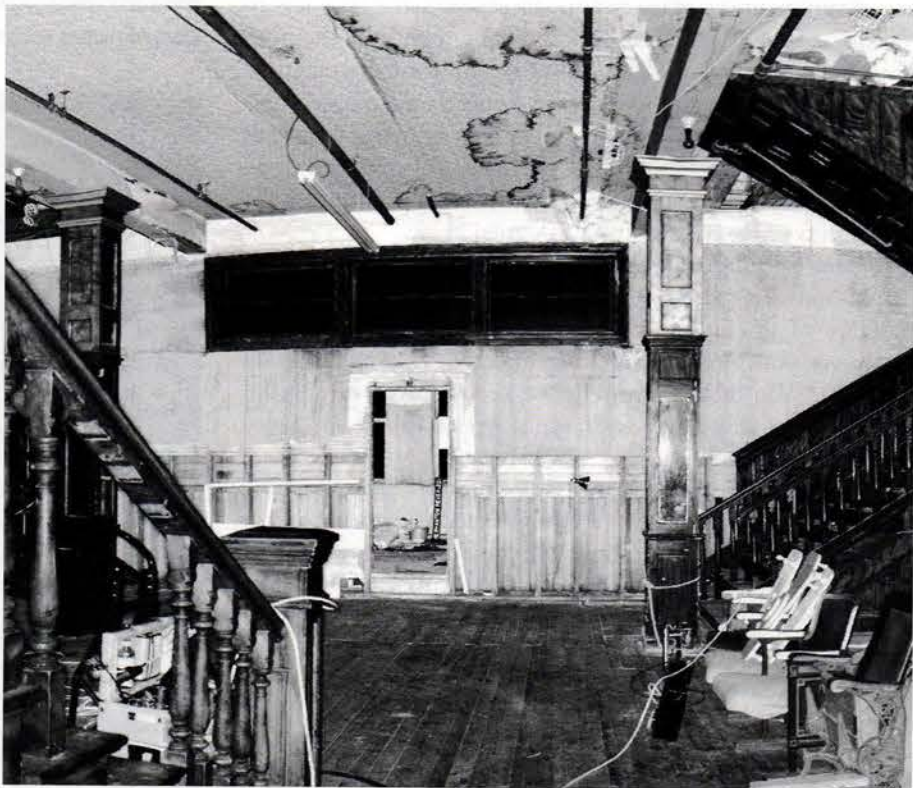
By contrast with the theater, the store's 30,000-sq.ft. interior, which now serves as MSU's conference center, had retained little historic fabric. "The sales floors had



Carved goddesses with foliage tresses have been re-gilded over the arched box seats. Photo: Whitney Cox



Scrollwork carpet courses through a forest of polished wood columns in the lobby. Photo: Don Beard, courtesy of Pryor & Morrow Architects



The pier-studded multi-staircase lobby was almost as forlorn as the auditorium. Photo: Quantapoint





An 1890s portrait of a mysterious brunette has been preserved on the lambrequin. Photo: Whitney Cox

been modernized every 15 years, there was nothing worth saving," says Roger Pryor, the principal in charge at Pryor & Morrow. His firm did manage to maintain some sense of Victorian graciousness: meeting rooms and corridors have tall arched windows, scrollwork carpets, fluted piers, and milky hemispherical ceiling fixtures that resemble the opera house's original gas lights.

The gutting of the store meanwhile allowed Martinez & Johnson some room to expand the theater's amenities and bring it up to code. Mechanical equipment, ADA-compliant restrooms, emergency exits, elevators and stage wing spaces occupy former store floors. In the opera house, Martinez & Johnson invisibly inserted a sound-insulating concrete-box stage and ran HVAC under the heart-pine raked floors. American Seating Inc. of Grand Rapids, MI, supplied new seats; they are slightly wider than their ancestors, with stock Victorian end standards.

Peavey Electronics, a globally renowned manufacturer based in Meridian, devised a custom speaker system for the house. The existing acoustics, Johnson says, required little adjusting: "There are almost no squared-off corners. That was one of the McElfatricks' brilliant innovations. Their theaters have a wonderful, natural globe of sound."

EverGreene's surface treatments absorb what little reverberation occurs at the opera house. The company replicated the cast-iron railings in lightweight GFRP (sections of the originals had turned up in a Meridian homeowner's yard, adapted into picket fencing). EverGreene reproduced papier-mâché details in more durable resin, molded silicone into simulated Anaglypta wallcoverings and turned minute scraps of found wall-paper into ready-to-paste rolls of digital prints.

The painting studio also hand-flocked some swaths of cupid-and-urn-pattern papers. How do you revive the long-lost art of flocking? "You spread adhesive on the paper wherever you want the flocking to stick," Greene patiently explains. "You dust on wool flecks, and then you pound the underside of the paper with eggbeaters until all the wool hairs stand up straight."

But for all the project's meticulous historical accuracy, he adds, "we didn't put back everything exactly as it had been at any particular moment in time. We preserved a sense of evolution, all the layers of the onion. There's an alchemy to the process. We wanted to maintain that intangible quality of a sense of place." — *Eve M. Kahn*



Painted muses and other Classical figures on muslin have been conserved along the proscenium. Photo: Whitney Cox



An ornate tin ceiling has been replicated for the opera house's ground-floor lobby. Photo: Don Beard, courtesy of Pryor & Morrow Architects



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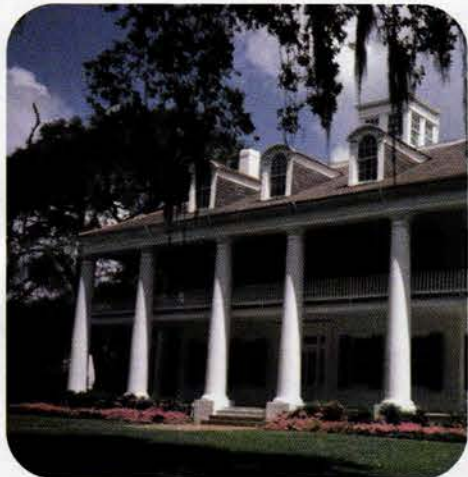
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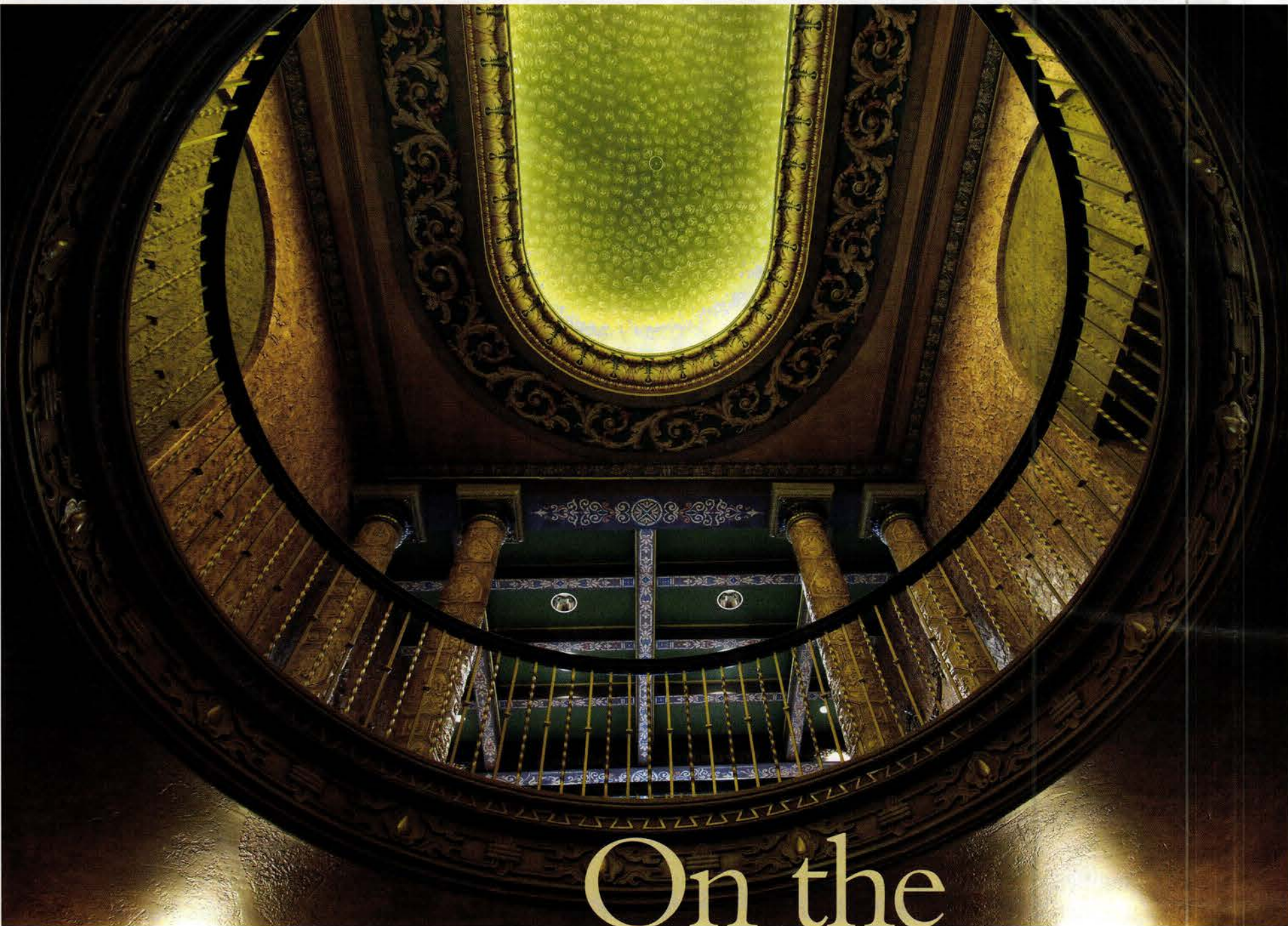
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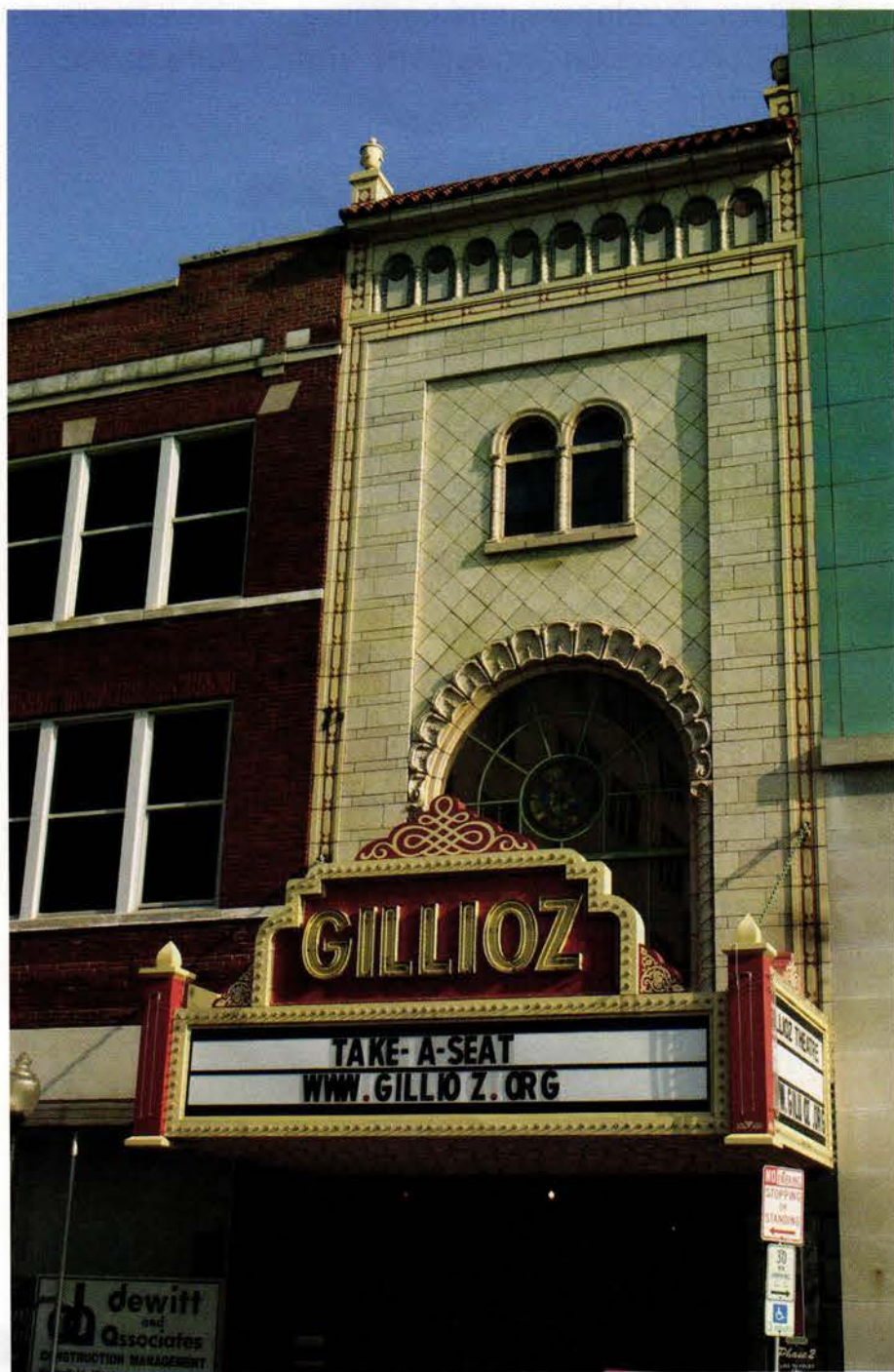


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# On the Road Again



IN 1926, the Woodruff Building on St. Louis Street in Springfield, MO, played host to a meeting between highway officials of Missouri and Oklahoma who were trying to decide on the official number for a new two-lane highway. The new road would stretch from Chicago, IL, through eight states and 2,400 miles to Santa Monica, CA, and cover more than ten counties in the state of Missouri, including Greene County and downtown Springfield. It was here that Route 66 was officially named in a telegram to Washington, DC; but while Springfield would be known as the “Birthplace of Route 66,” it was not the only legend to take root on that stretch of the highway that year. Just next door to the Woodruff Building, the opening of the Gillioz Theatre was a watershed for cinema and architecture. After a period of decline, it is back in business.

## PROJECT

The Gillioz Theatre, Springfield, MO

## Architect

Butler Rosenbury & Partners, Inc., Springfield, MO; Craig Hacker, project manager

## Contractors

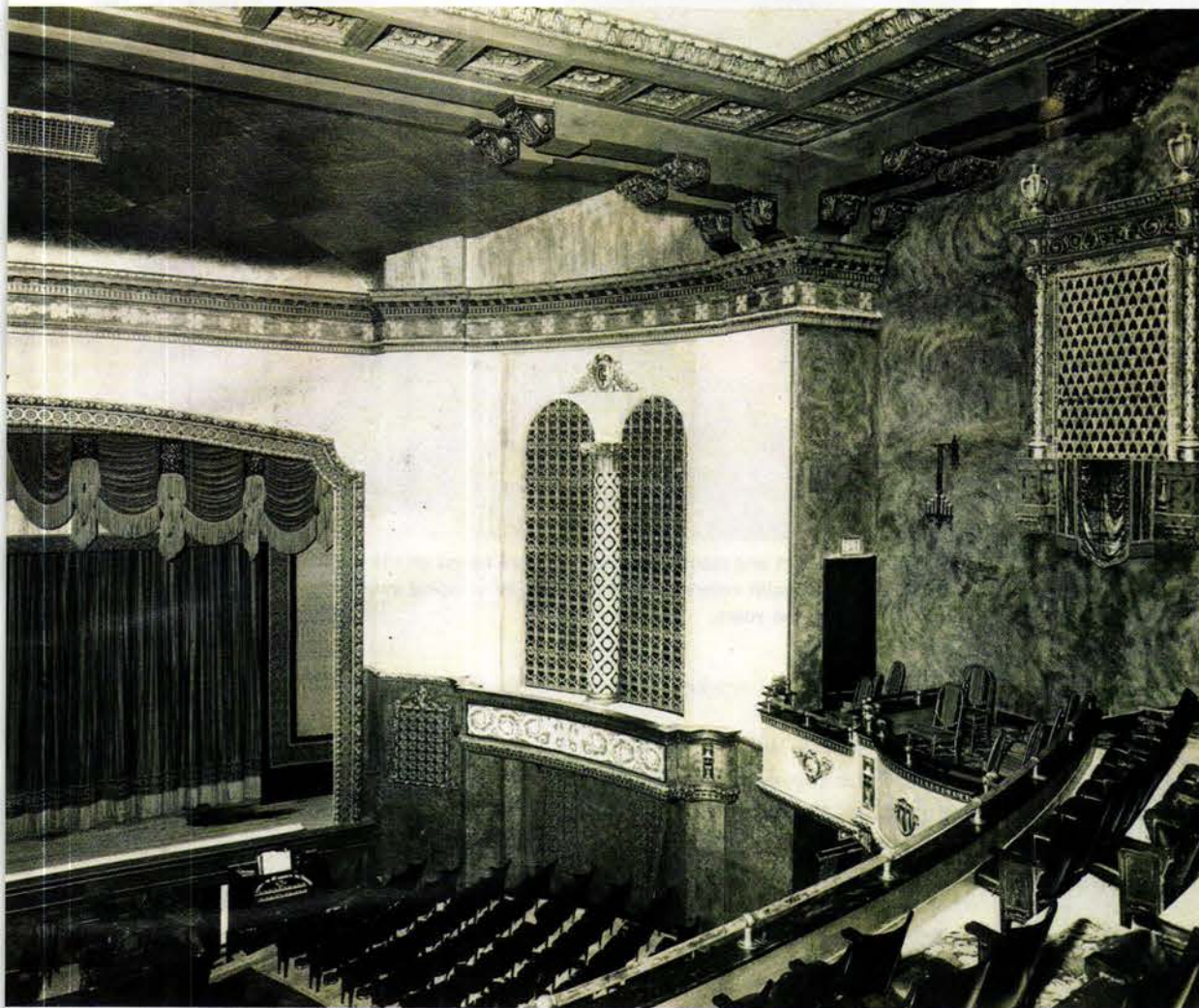
DeWitt and Associates, Springfield, MO

Built by road and bridge contractor M.E. Gillioz of Monett, MO, the 19,000-sq. ft. Gillioz Theatre Beautiful opened to massive crowds on October 11, 1926. Over the next half-century, it hosted a number of premieres, including the Ronald Reagan movies *Swing Your Lady*, *The Winning Team* and *She's Working Her Way Through College*, as well as MGM's first all-talking musical feature, *The Broadway Melody*. The Gillioz' bridge-like construction was highly unusual; both the steel framing for the roof and the balcony use trusses and girders with riveted and bolted connections, much like those found on historic truss bridges. But despite its resilience, the theater gradually fell into disrepair in the late '70s as customers deserted the downtown area for suburbs and malls, and, in 1979, it was forced to close its doors.

**Left: The Gillioz Theatre is located on St. Louis Street in Springfield, MO – the “birthplace of Route 66.”** Photo: Sandy Reece

**Above: The Gillioz reopened last year following a 16-year restoration project. The rotunda was restored to its original appearance.** All photos: Gayle Babcock of Architectural Image Works, LLC, unless otherwise noted





The Gillioz' elegant auditorium was unusual in its bridge-like construction, utilizing trusses and girders for the roof and balcony.

The building was purchased by local businessman Jim D. Morris in 1987 and later deeded to the Springfield Landmarks Preservation Trust (SPLT), a non-profit organization formed to pioneer its restoration. The Gillioz' strength was its saving grace – though it was originally built for \$300,000, the projected \$2-million restoration costs were not more than the cost of demolition. So, with support from private, public and political entities within the Springfield community, the trust undertook a 16-year restoration project in 1990 to make the Gillioz “beautiful” again.

Three years into the fundraising process, the SPLT enlisted local firm Butler Rosenbury & Partners to carry out the restoration. Shortly after, the trust purchased the adjacent 27,000-sq.ft. Netters Building, which, together with the Gillioz, would form the \$8.5-million Ronald and Nancy Reagan Center. When project manager Craig Hacker began working on the restoration in 1993, it was impossible to envision its scope, or its timetable. “We didn’t know that it would take as long as it did,” says Hacker. “But it was a very enjoyable process. A lot of fundraising had to happen, and after 9/11, the donations slowed down and that put things on hold for a while. The fundraising was ongoing until the end.”

The Gillioz was still structurally solid, but roof failure and moisture damage had left the plaster and moldings in disrepair. In addition, much of the furniture and fixtures had been lost. To upgrade the theater to meet the programmatic needs of a 21st-century performance space was a challenge in itself, but to do so in a non-invasive way that wouldn’t change or damage the building’s historic character required meticulous planning.

Immediately after acquiring the Gillioz, the SPLT replaced the roof to prevent any further damage to the building. There were no existing drawings of the theater, so Hacker had to field verify the building and create the base documents that would be used throughout the renovation. “We had some photographs from the press release when the theater first opened, and some opening night photographs,” says Hacker. “But as far as architectural or structural drawings of the theater, there was nothing.”

Before any equipment could be moved in, or the plaster repaired, minimal HVAC was installed to prevent further plaster damage. “The hardest thing on a building is for it to be unoccupied and unused,” says Hacker. “In the swing seasons – spring and fall – when the interior of the building would sweat, the lack of heat regulation deteriorated the building and the plaster even further and led to severe disrepair.”

Surprisingly, the theater’s original system was not behind the times. “From an HVAC standpoint, the system is still state-of-the-art today,” says Hacker. “The conditioned air is dropped from the ceiling at a high volume but at a very low velocity, and the returns are in the floor under the seats. New HVAC was provided for the house, foyer and lobby spaces, and also in the Morris Building.” A new electrical substation in the basement of the Gillioz allowed for relatively easy power upgrades to support the new sound and lighting, which included a dimmer system for the stage, house and lobby spaces, and new lighting, sound and stage rigging in the performance spaces. The light fixtures themselves were taken down, completely refurbished and rewired. And where fixtures were missing, St. Louis Antique Lighting Company of St. Louis, MO, manufactured exact reproductions to complete each set.

After more than a decade of neglect, the plasterwork throughout the theater was severely damaged. Several areas of the ceiling in the house had fallen, as well as the ceiling beneath the balcony, in the lower lobby and in the upper foyer. The firm enlisted Conrad Schmitt Studios (CSS) of New Berlin, WI, to undertake a plaster and paint restoration study. Chicago-based Luczak Brothers was contracted by CSS to replace the steel framing and lath, and rebuild the walls and ceilings.

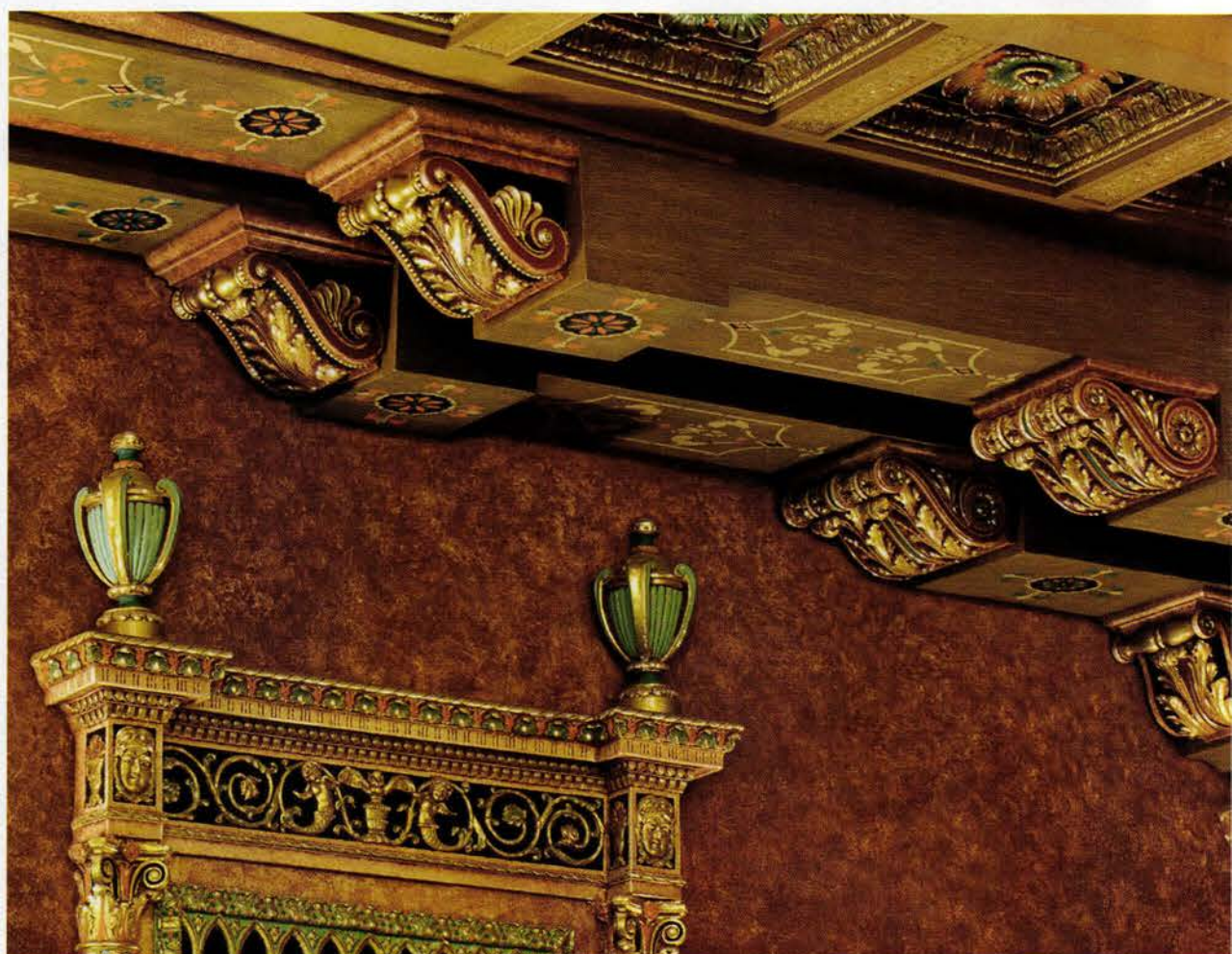
Missing plaster pieces were re-fabricated by making molds from original sections, and additional molds were created from original plaster trim found under the balcony. Once the walls and embellishments had cured, CSS repainted them, stripping down layers of paint and gold leaf to determine the original colors. Paint and plaster renovations were both based on the original building, as it was in 1926, while the lighting and seating were based upon a later renovation, ca. 1940. The original seats from this era were rehabilitated and updated.



The ceiling had fallen in the house, lower lobby and upper foyer, and was rebuilt by Chicago-based Luczak Brothers.

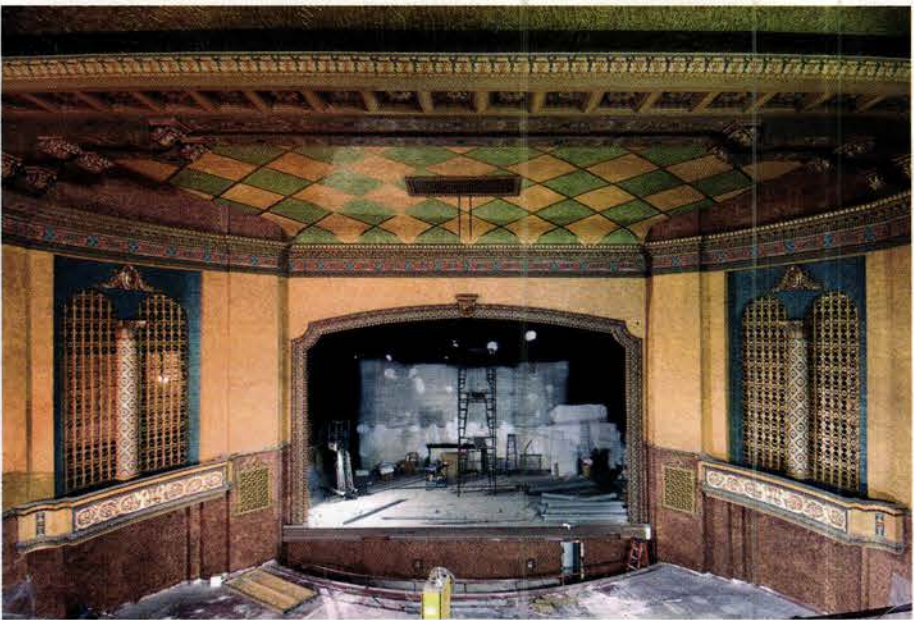
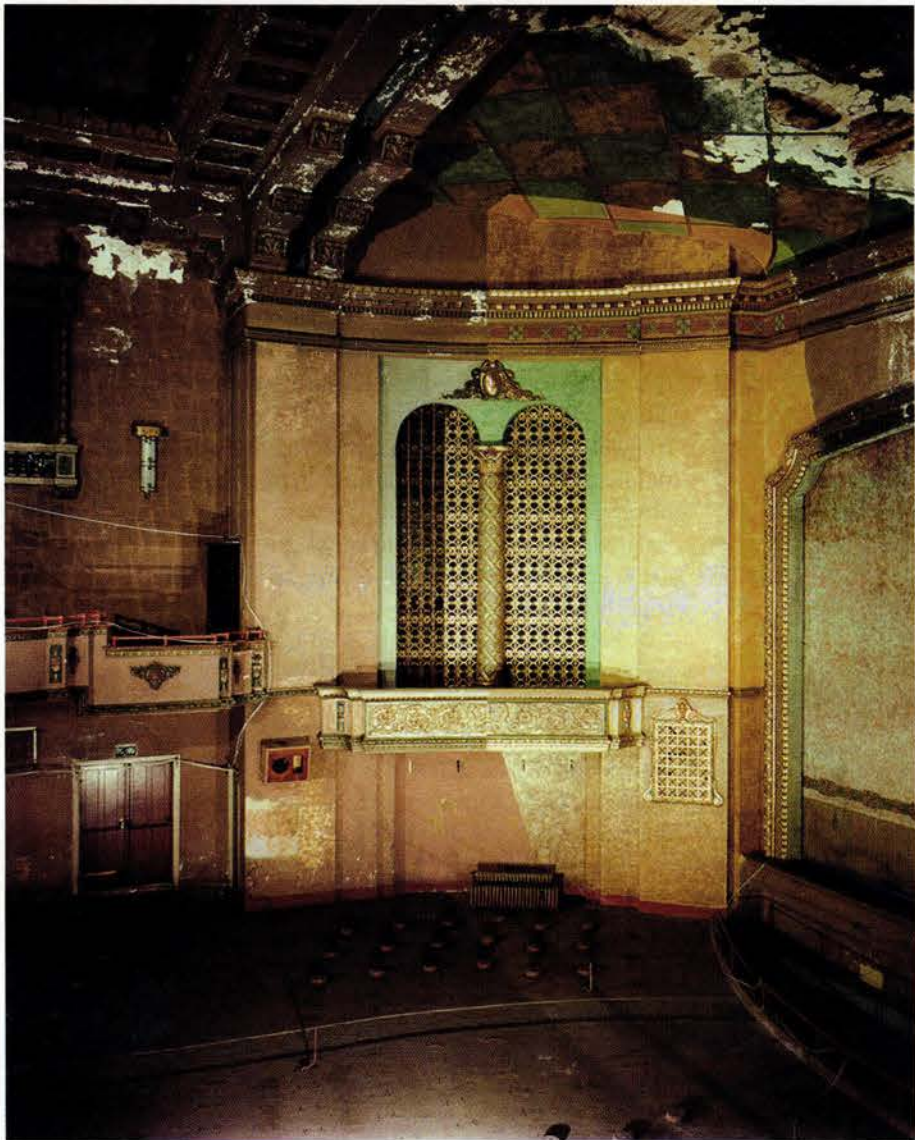


Ceiling failure and moisture damage had left the plasterwork throughout the theater in severe disrepair.



Conrad Schmitt Studios of New Berlin, WI, re-fabricated missing plaster pieces by making molds from original sections before repainting them to match the original colors. Photo: Mark Shipley





Left and above: Paint and plaster renovations were based on the original building, as it was in 1926. The original paint colors were determined by scraping away layers of paint that had been applied over the years.

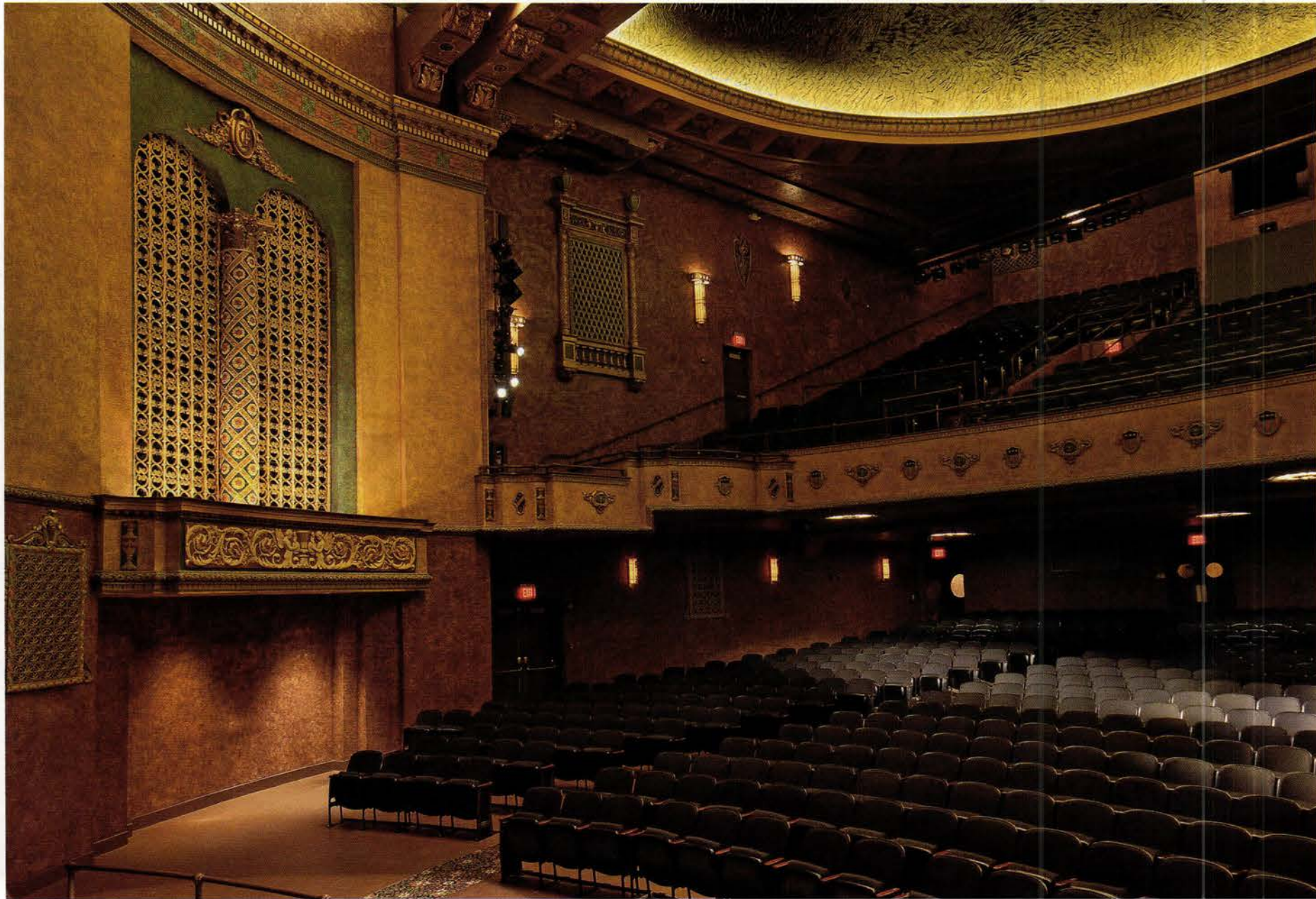
Working with the state of Missouri's Historic Preservation Office, openings were made on the Gillioz' first and second floors to connect the theater with the three-story Netters Building (renamed the James D. Morris Arts Building), which contains the theater's new elevators and restrooms. Originally, the trust had planned to build an addition for this purpose in an alley adjacent to the theater, but reconsidered due to high construction bids and the timely sale of the Netters Building.

"They purchased the building for less than the addition was going to cost," says Hacker. "That's when we developed a program whereby the service space would be located in the adjacent building, so we have a core space and then a space that has all the supporting facilities for the theater. We wanted this to be an engag-

ing atmosphere that worked as an extension of the theater – but the theater is still the crown jewel."

The Morris Building contains a lounge, plus banqueting and catering facilities, and the top floor will be used by a local college. Its interior elements and lighting link the entire building to the Gillioz. "We used elements and colors in the Morris Building that played off some linear elements within the theater," explains Hacker. "The wood paneling in the Morris Building is different from that in the Gillioz, but we wanted the warmth of the wood. What is absolutely consistent is the lighting; that quality doesn't change as you move between one and the other."

The Gillioz reopened for business on October 13, 2006, with a two-week 80th-anniversary celebration. It seats 1,100 people for live performances, concerts, movies, exhibits, theatrical performances, conventions and festivals, and fits a niche in Springfield between the 600-seat Landers Theater and the 2,200-seat Performing Arts Theater. For the community, the return of the Gillioz was like going back in time. Many who attended the reopening were able to recall its original opening night, and fittingly, a time capsule has been placed underneath the lobby for future Springfield generations. "We worked with a lot of local people, who most definitely had affection for the building," says Hacker. "It was definitely one of the most satisfying projects I've ever worked on, one where everybody, the SPLT, the design team, general contractor and subcontractors worked together to find the best solution. The timeline was a challenge, but the challenge was part of the fun." – *Lynne Lavelle*



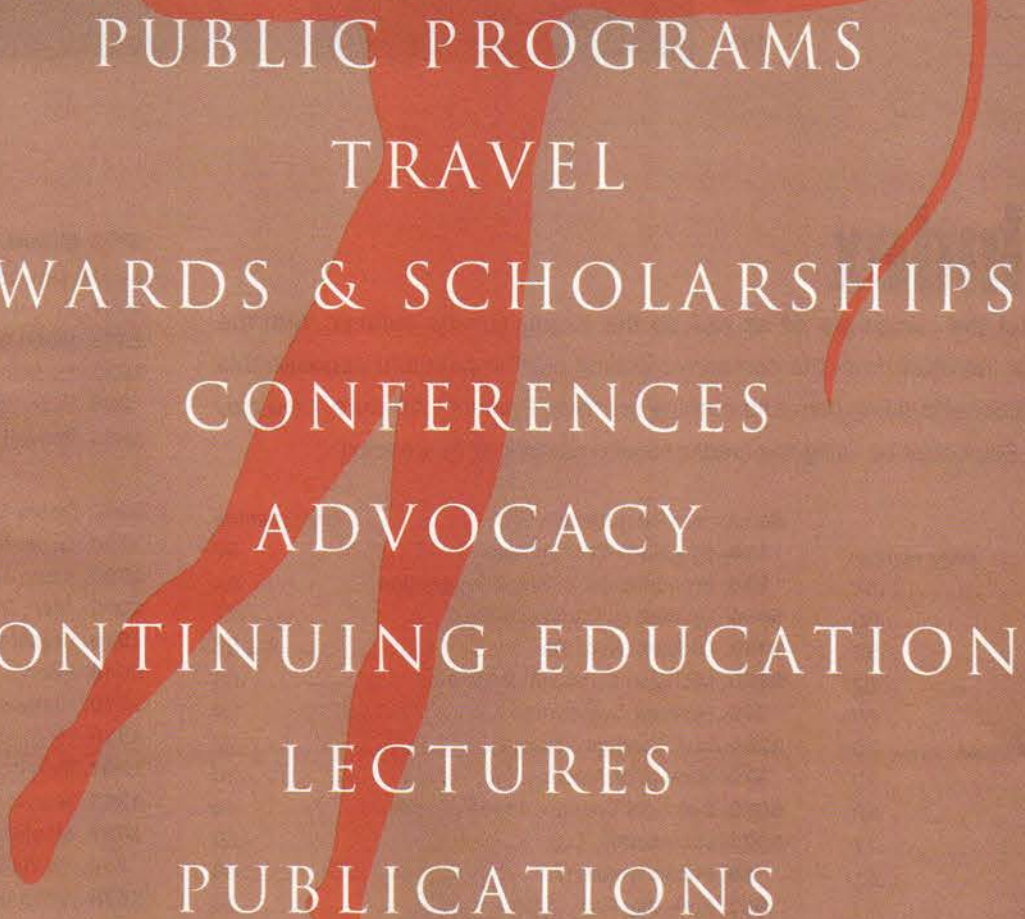
The Gillioz' lighting and seating were based upon a later renovation, ca. 1940; the original seats from this era were restored. Photo: Mark Shipley



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www.arkramos.com

Oklahoma City, OK 73109

Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & cast bronze; full line of interior & exterior ADA signage.

Write in No. 1498



Allied Window manufactured a storm window for this round-top window.

## Allied Window, Inc.

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www.alliedwindow.com

Cincinnati, OH 45241

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

Write in No. 690

## Aqua Control, Inc.

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www.aquacontrol.com

Spring Valley, IL 61362

Manufacturer of floating display aerators & fountains: more than 30 spray patterns from ½ to 40 hp; floating & bowl fountains, bottom circulators & waterfall pumps; sells internationally.



Aqua Control supplied the aerator for this elegant fountain.

## Bathroom Machineries, DEA

209-728-2031; Fax: 209-728-2320

www.deabath.com

Murphys, CA 95247

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

Write in No. 1725



This ca. 1900 restored marble basin with backsplash and marble skirt, rope brass legs and glass ball feet is typical of the hard-to-find historic fixtures available from Bathroom Machineries.

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www.bevolo.com

New Orleans, LA 70130

Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.

Write in No. 166



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

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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.

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## Building Conservation Associates

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www.bcausa.com

New York, NY 10001

Consulting firm: project management, conditions survey, plans & specs, cost estimating & feasibility reports, materials testing & lab analysis; for historic buildings, monuments & fine art.

Write in No. 1673



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

## Canterbury International

323-936-7111; Fax: 323-936-7115

www.canterburyintl.com

Los Angeles, CA 90016

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

Write in No. 1750

## 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

## 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 fashioned this elaborate half-round copper gutter with gold-patinated solid-brass trim and a rain deflector.

## Colonial Columns Mfg. Inc.

713-681-0044; No fax

www.colonialcolumns.com

Houston, TX 77092

Manufacturer of Western red cedar columns: round, square, plain or fluted; pilasters, plinths & capitals; interior hardwood stain-grade columns; duplicate existing columns; sizes from 6 in. to 30 in. in dia.

Write in No. 33

## Color People, The

800-541-7174; Fax: 303-308-0123

www.colorpeople.com

Denver, CO 80205

Designer of exterior color schemes: consultation for residences, businesses, Main Streets & townscapes through photos via mail & on-site.

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The color scheme of the Easy Street Casino in historic Central City, CO, was coordinated by The Color People.

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www.concealite.com

Elkton, SD 57026

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www.coppercraft.com

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Write in No. 1490



CopperCraft supplied the pre-weathered copper cupola for this cabana.

## Custom Home Accessories, Inc.

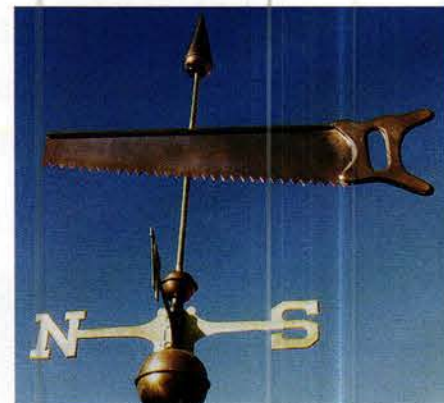
800-265-0041; Fax: 916-635-0228

www.mailboxes.info

Rancho Cordova, CA 95742

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

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Custom Home Accessories manufactures weathervanes in cast aluminum, bronze, brass and copper.



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*Dahlhaus Lighting produced this traditionally styled, two-arm City Lantern street light, which is 11½ ft. tall.*

**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**

**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**



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

**Elderhorst Bells, Inc.**

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

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

**Write in No. 2100**



*This flush-mounted canister clock was custom manufactured by Elderhorst Bells for a building in Fort Washington, PA.*

**Eldorado Stone**

800-925-1491; Fax: 760-736-8890  
www.eldoradostone.com  
San Marcos, CA 92078

Manufacturer of architectural stone veneer: cast from molds made from thousands of hand-selected natural stone.

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Stuart, FL 34994

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**Write in No. 1893**

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

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

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*The French Dolphin Wall Fountain created by Florentine Craftsmen features hand-wrought iron scrolls and lead ornament.*

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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**



*These brass stampings (model #11391 and #11390, right and left acanthus scrolls; and #11604 and #11605, center) are representative of the many design pairs available from Frank Morrow.*

**Franmar Chemical, Inc.**

800-538-5069; Fax: 309-827-7404  
www.franmar.com  
Bloomington, IL 61702

Supplier of environmentally friendly chemical cleaners made of soybean oil: paint removal, industrial cleaning, asbestos removal & more.

**Write in No. 1785**



*Handcrafted drapery hardware from Gaby's Shoppe is offered in many styles.*

**Gaby's Shoppe**

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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**

**Good Time Stove Co.**

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

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

**Call for more information.**



*Good Time Stove has an extensive line of 1910-30 gas/wood stoves in cast iron and enamel.*

**HB&G Building Products**

800-264-4HBG; Fax: 334-807-8677  
www.hbgcolumns.com  
Troy, AL 36081

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

**Write in No. 380**



*Porch products are available from HB&G in polyurethane, FRP, pine and redwood.*

**Heather & Little, Ltd.**

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

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

**Write in No. 2470**



*Heather & Little fabricated the new 115-ft.-tall, 60,000-lb. spire, which incorporates more than 2,000 sq.ft. of hand-pressed copper shingles, for the historic St. Raphael Cathedral in Madison, WI.*

**Jack Arnold - European Copper**

800-391-0014; Fax: 918-494-0884  
www.jackarnold.com  
Tulsa, OK 74136

Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.

**Write in No. 1719**



*Jack Arnold - European Copper offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent rain damage and animal infestation while improving draft and reducing the risk of fires.*

**Kenneth Lynch & Sons, Inc.**

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

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

**Call for more information.**



*These custom-fabricated tiered and wall-mounted fountains are the work of Kenneth Lynch & Sons.*



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*Kingsland Co. manufactures shutters in Honduras mahogany in a wide variety of finishes, shapes and styles.*

#### Kingsland Co. Shutters

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

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

Write in No. 196

#### 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



*Kronenberger & Sons specializes in the restoration, preservation and adaptive reuse of period structures; past projects include barns, carriage houses, covered bridges, churches, town halls, period homes and outbuildings.*

#### Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-5175  
www.ludowici.com  
New Lexington, OH 43764

Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.

Write in No. 2760



*Clay roofing tile from Ludowici was used to re-roof this historic building.*

#### Nawkaw Corporation

706-310-9339; Fax: 706-310-9310  
www.nawkaw.com  
Watkinsville, GA 30677

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

Write in No. 206



*The unique color-treatment service from Nawkaw seamlessly blends new masonry into old during restoration or addition projects.*

#### 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



*Maintenance-free cupolas from New Concept Louvers are wrapped with PVC-coated aluminum and copper and never require painting.*

#### 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



*A bird-control system from Nixalite was installed on the large cornice ledge over the main entrance of the Temple of Justice in Olympia, WA.*

#### 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, orange-ries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.

Write in No. 6860



*This classically proportioned conservatory was designed and built by Oak Leaf Conservatories; it can accommodate up to 150 people.*

#### 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



*This zinc leader head from Ornametals is available with or without openings and downspout supports.*

#### Park City Rain Gutter

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

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

Write in No. 957



*Park City Rain Gutter imports Minoletti traditional rain gutter products to the U.S.*

#### 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

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www.precisionfountains.com  
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Write in No. 378



*This conservatory from Renaissance is topped with a traditionally styled roof lantern.*

#### Seibert & Rice

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

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Write in No. 5500



*Terra-cotta pots imported from Impruneta, Italy, by Seibert & Rice decorate the entrance to Beppe Restaurant in New York City.*





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**Shuttercraft, Inc.**

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

Manufacturer of interior & 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



Solar Innovations custom manufactures conservatories, greenhouses, skylights, solariums, pool and spa enclosures, folding glass walls and more.

**Solar Innovations, Inc.**

800-618-0669; Fax: 717-933-1393  
www.solarinnovations.com  
Myerstown, PA 17067

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

Write in No. 1174



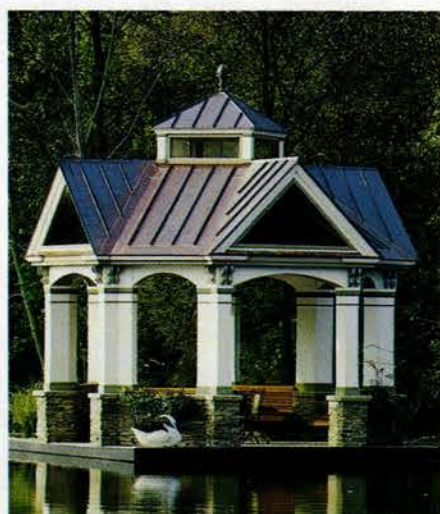
Sur-Fin Chemical supplies a wide range of patinas, metallic paints and lacquers for all types of metal.

**Sur-Fin Chemical Corp.**

323-262-8108; Fax: 323-264-7734  
www.surfinchemical.com  
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Manufacturer of patinas & metal coloring liquids: for copper, brass, bronze, steel, galvanized steel, aluminum, zinc, pewter & iron; interior/exterior lacquers, coatings & cleaners; for roofs, gutters, lighting, gates & more.

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**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

**The Shutter Depot**

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

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

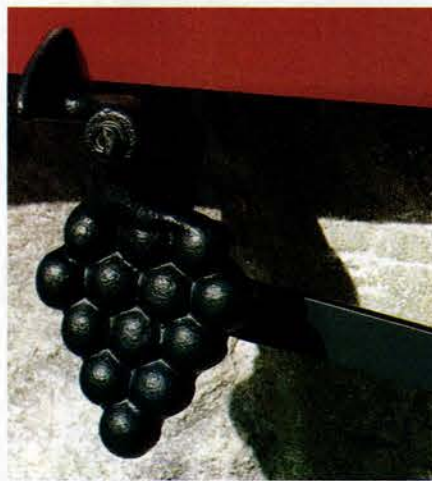
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**Timberlane, Inc.**

215-616-0600; Fax: 215-616-0749  
www.timberlane.com  
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Manufacturer of exterior 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



This decorative shutter dog was handcrafted by Timberlane.

**Unico System, Inc.**

800-527-0896; Fax: 314-457-9000  
www.unicosystem.com  
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**Vulcan Supply Corp.**

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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.

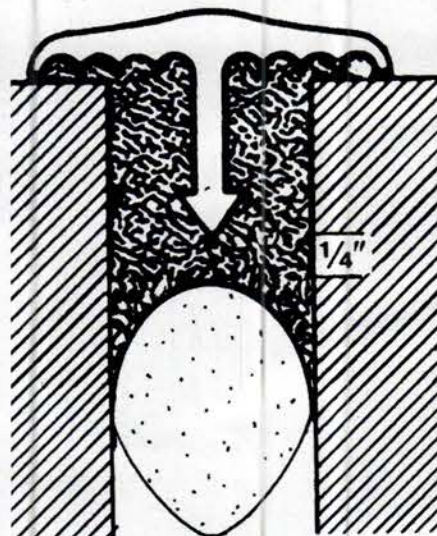
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**Weathercap, Inc.**

985-649-4000; Fax: 985-847-1237  
P.O. Box 1776  
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**Examples of some of our popular products by category:**

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

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

### Stone, Concrete, Masonry Restoration

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

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

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

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

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

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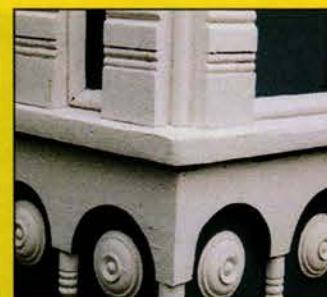
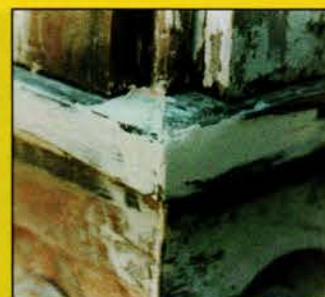
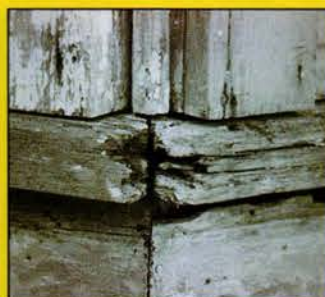
*Many other products are also available.  
Their number increases continuously to  
meet any new requirement or preference.*



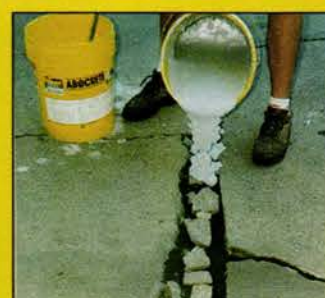
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpoxy**.



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



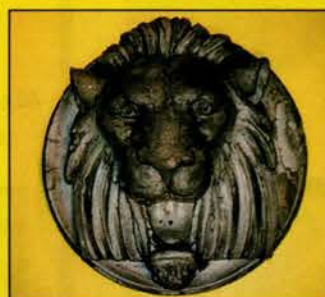
Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpoxy**.



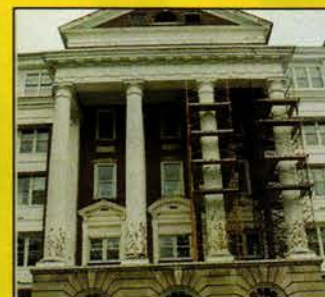
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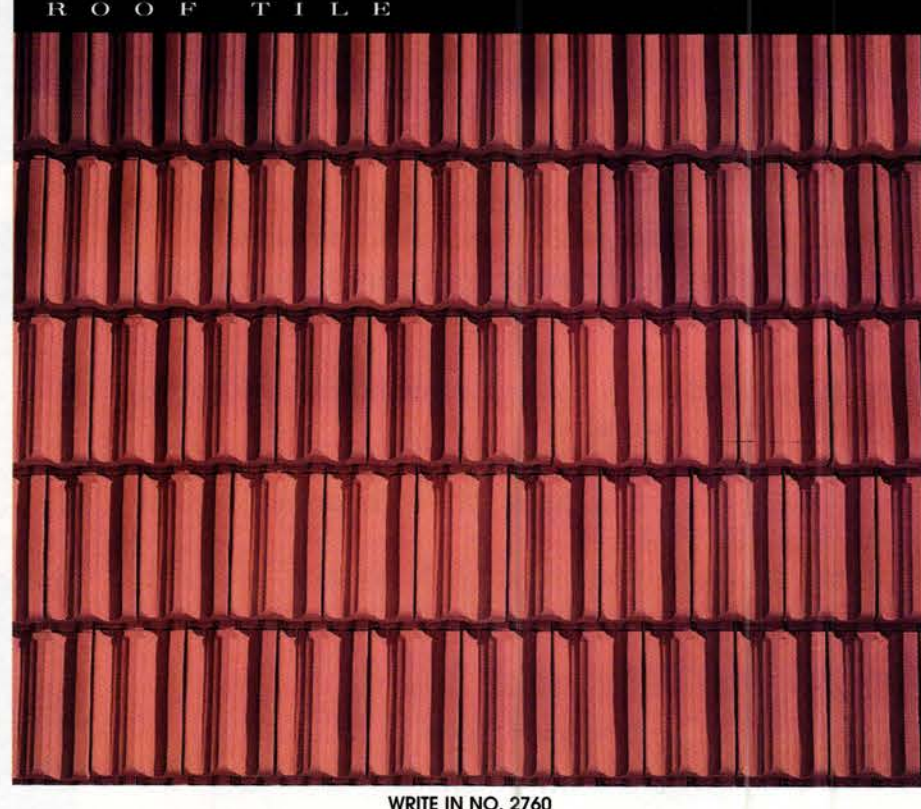
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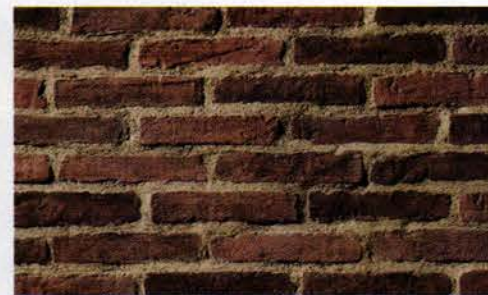
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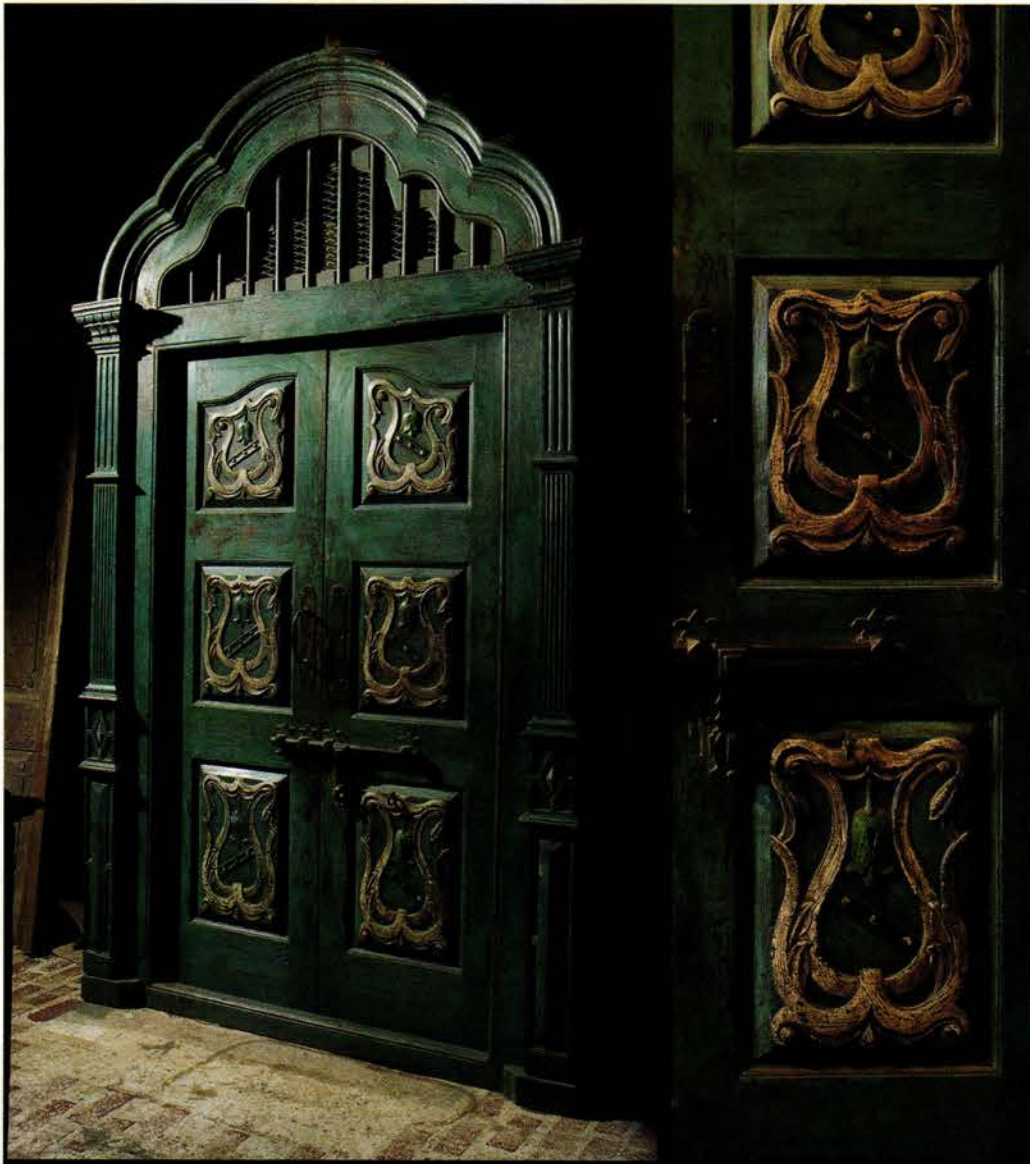
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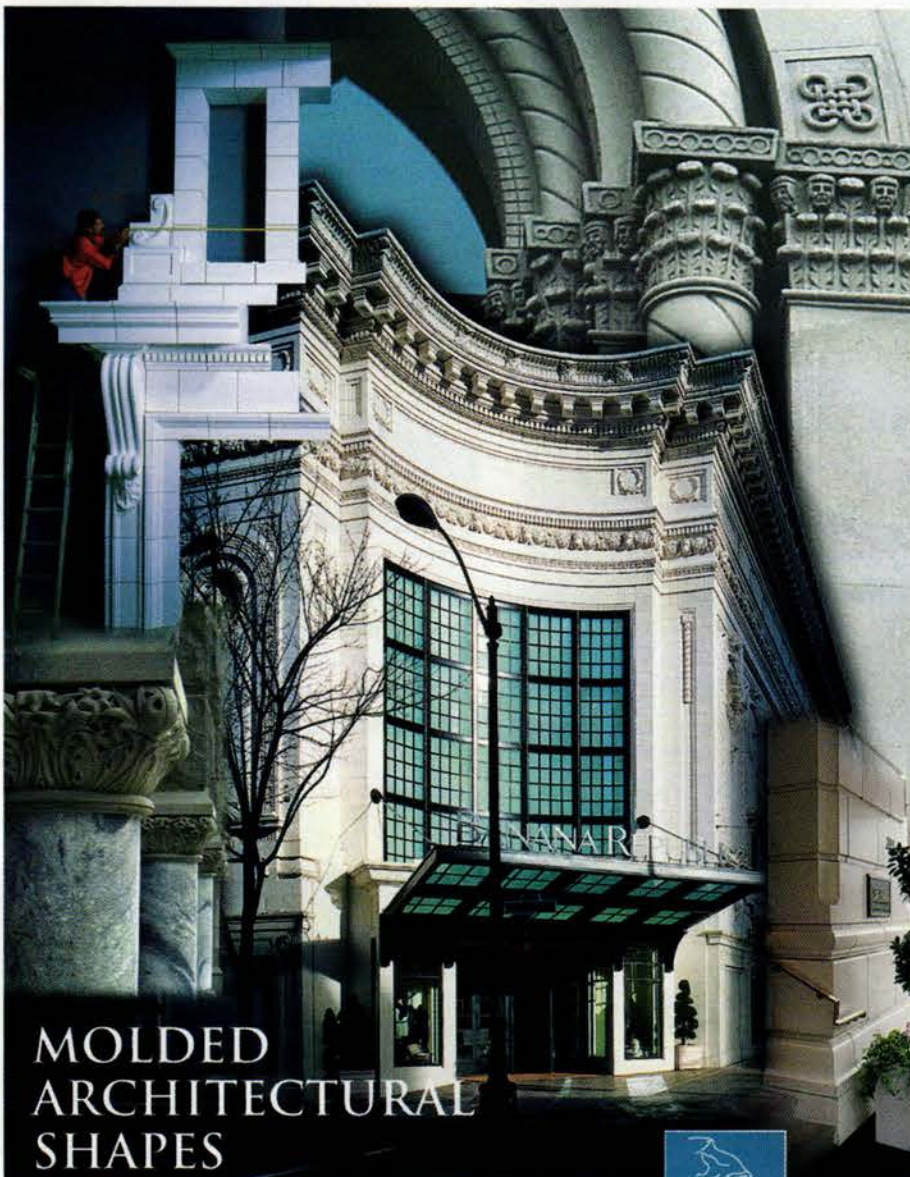
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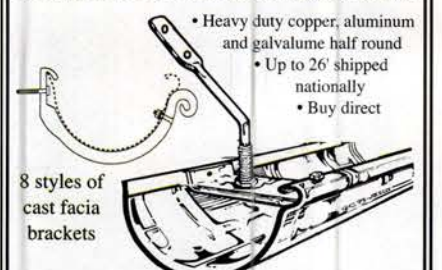
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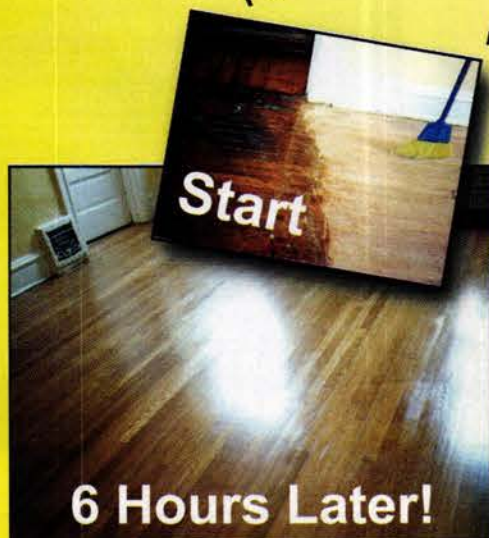


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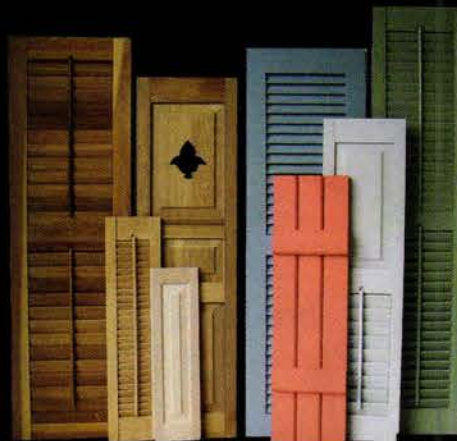
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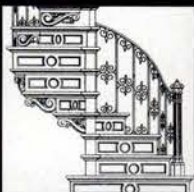
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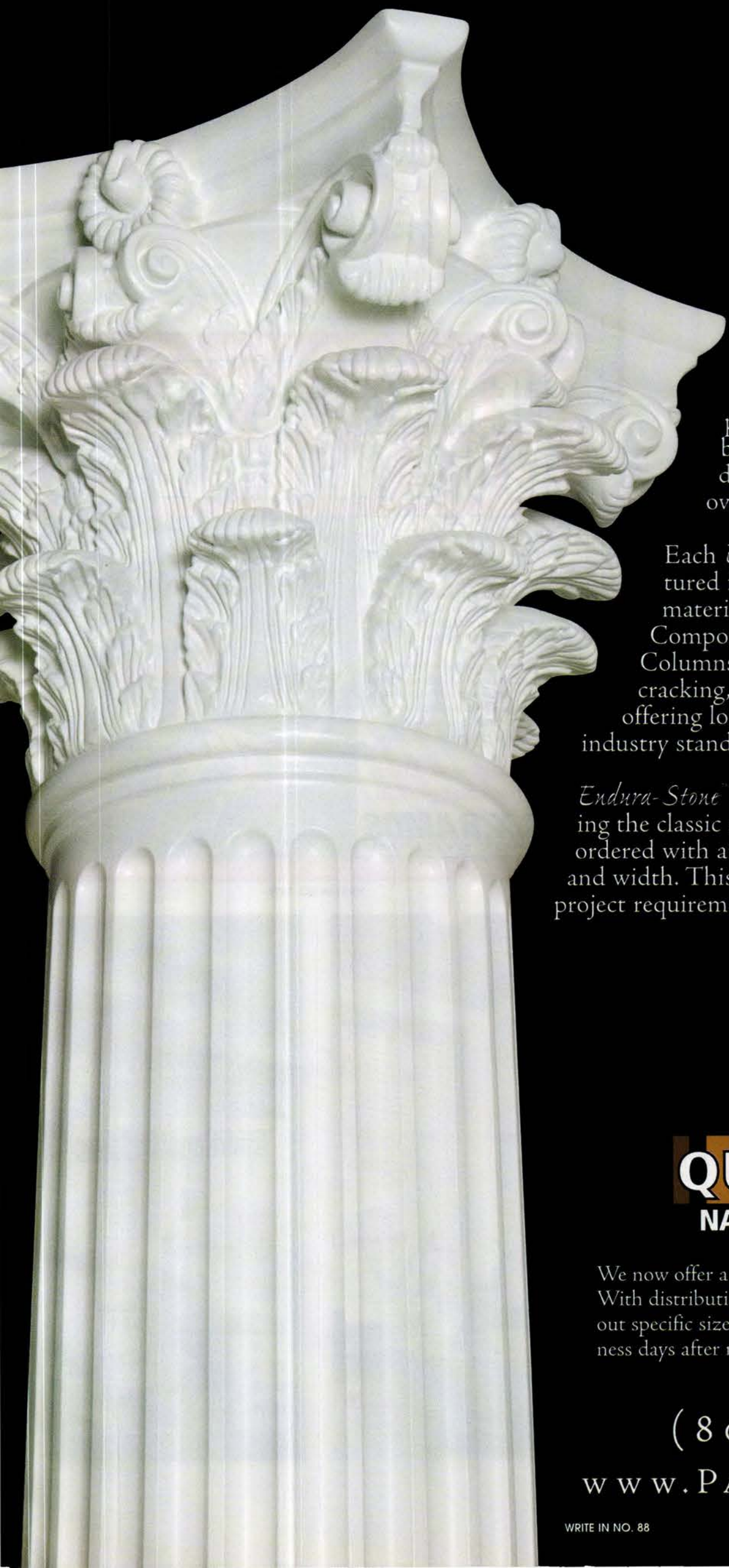
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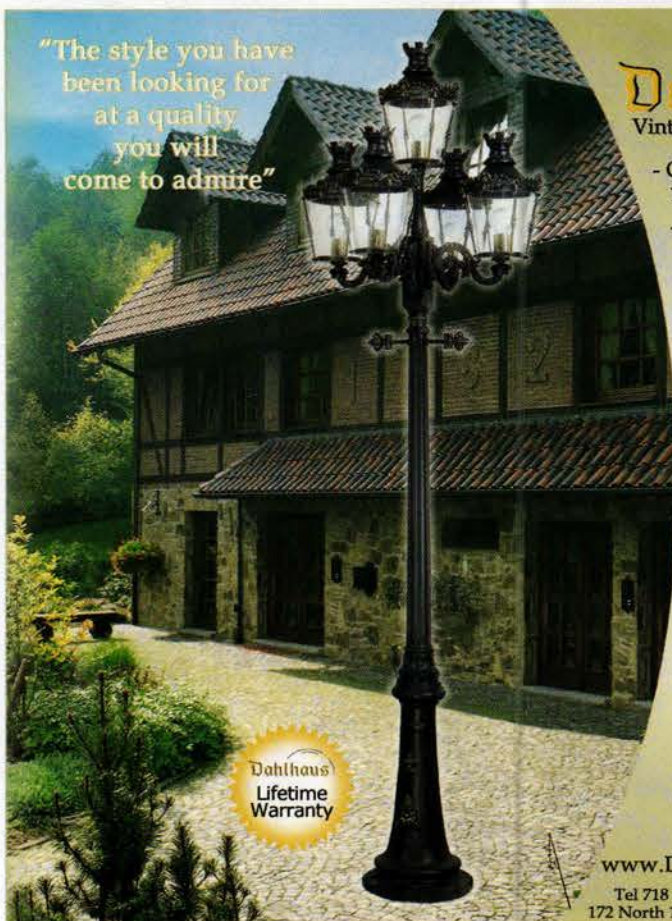
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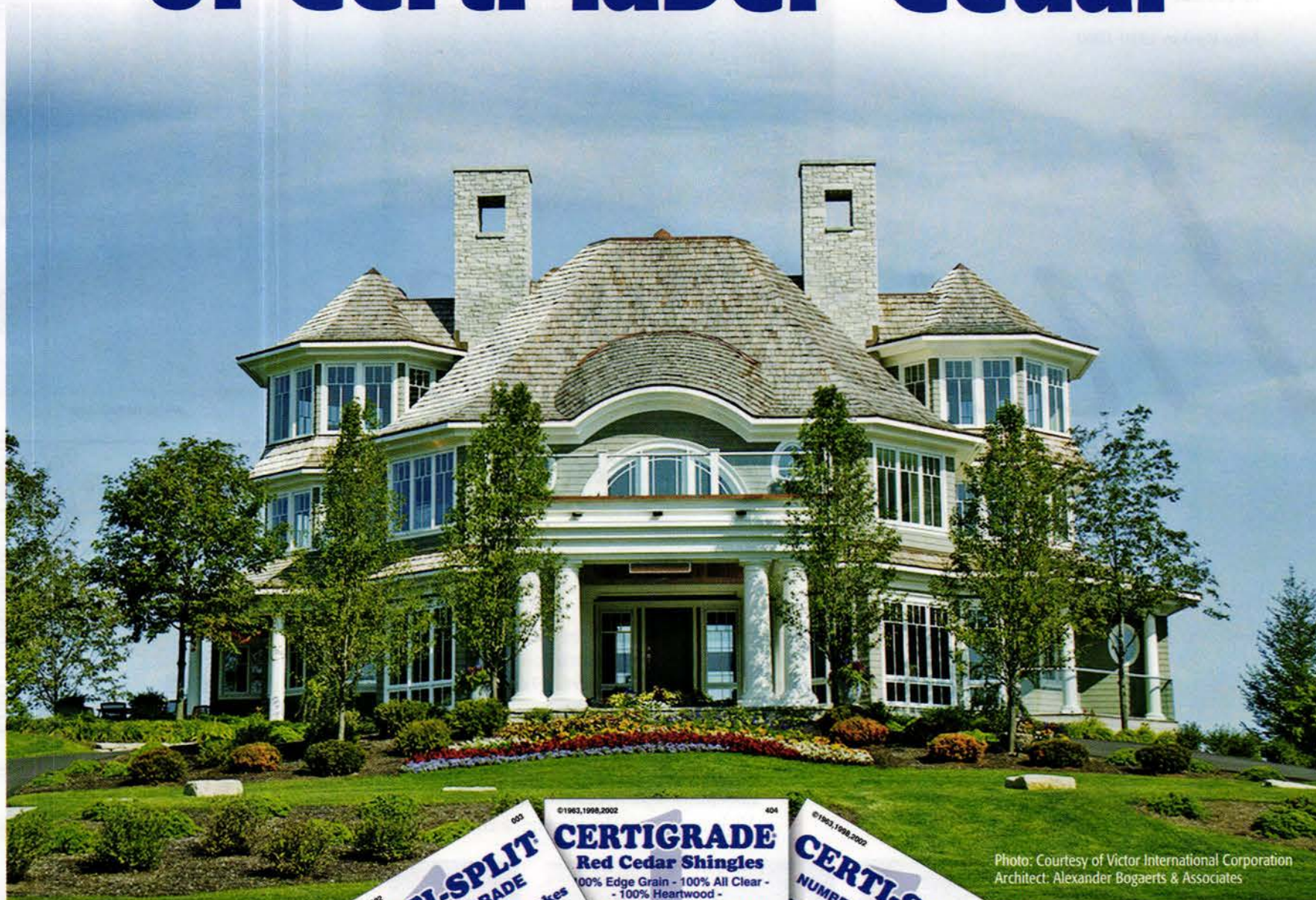


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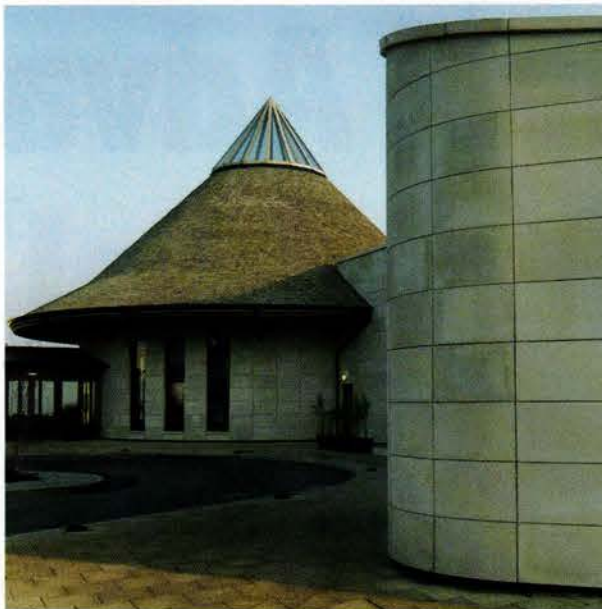


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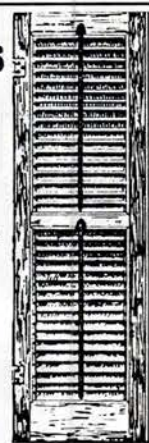
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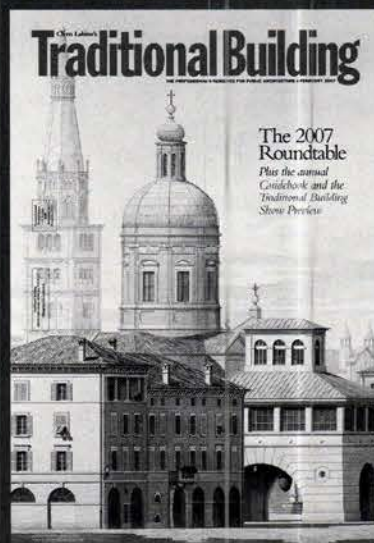
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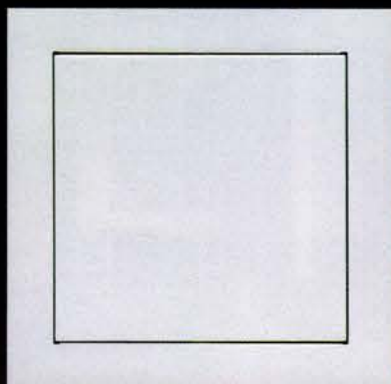
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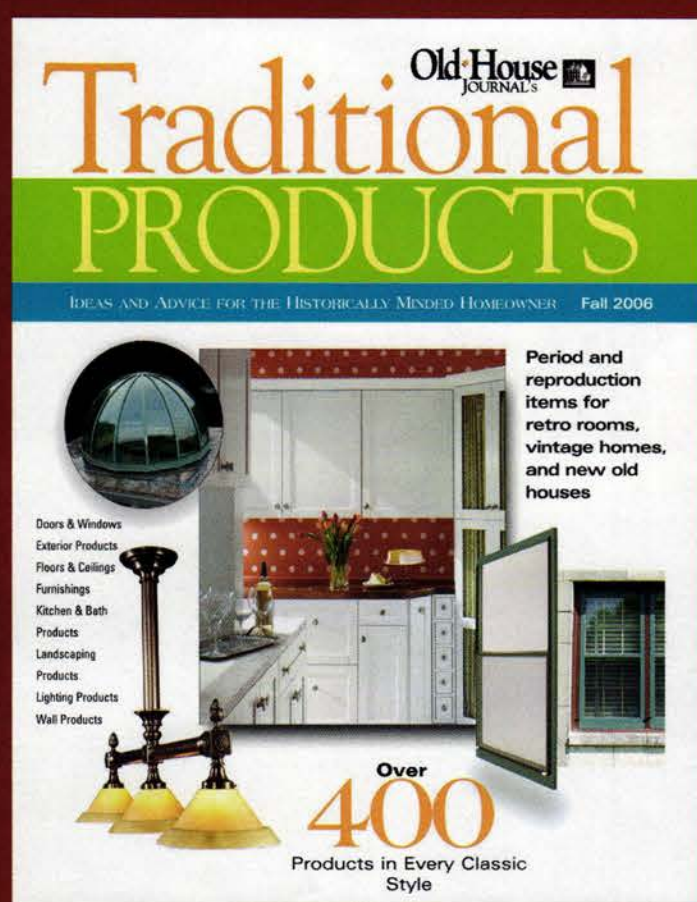


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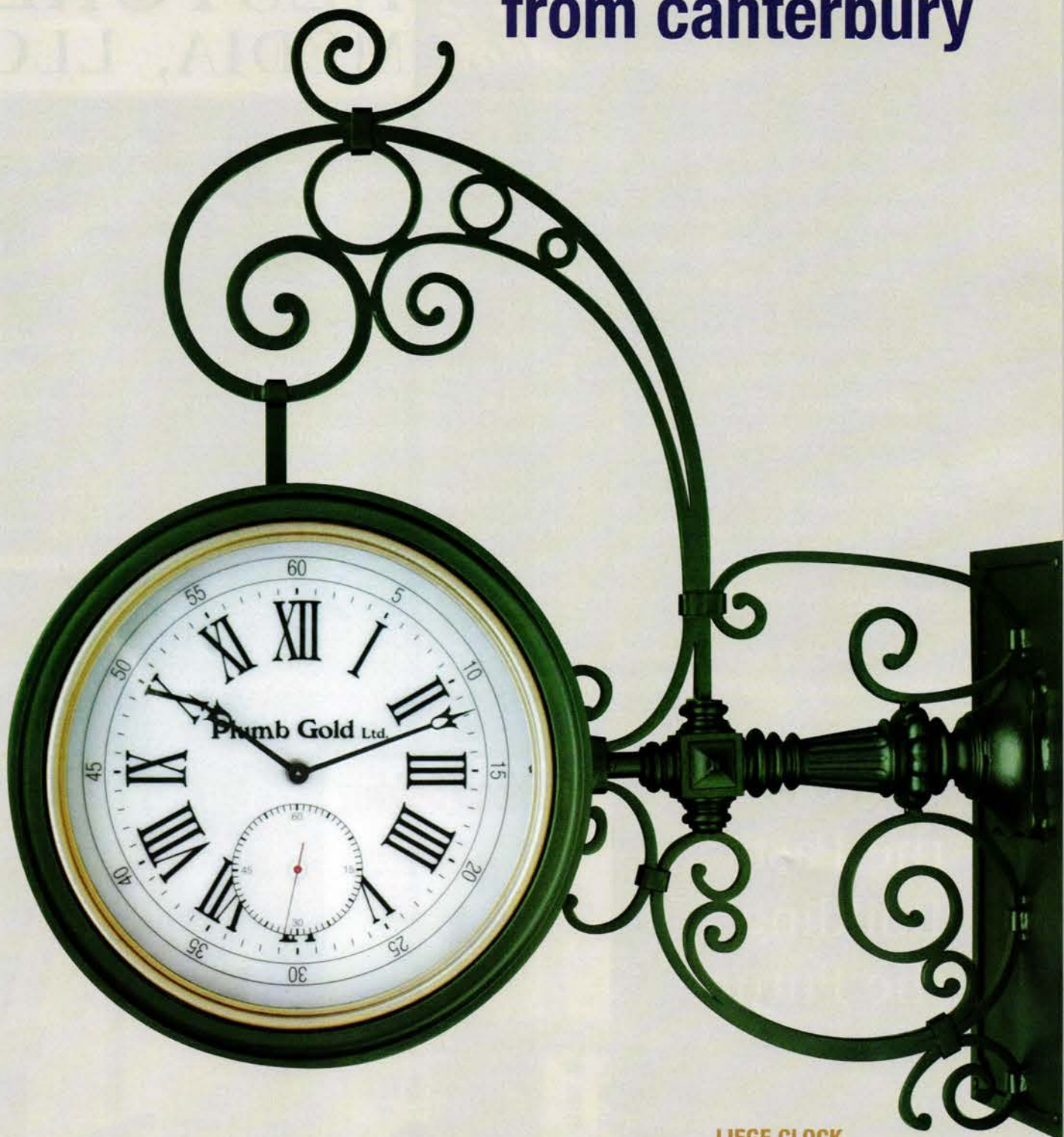
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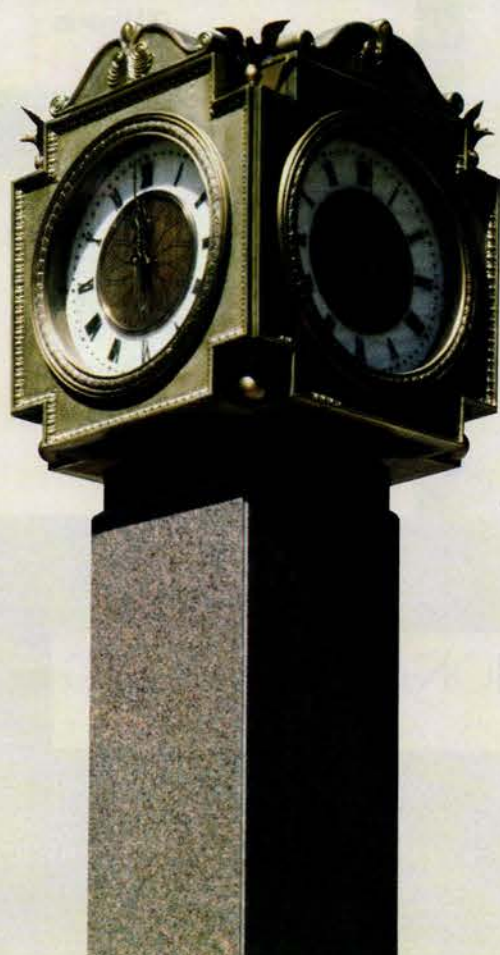
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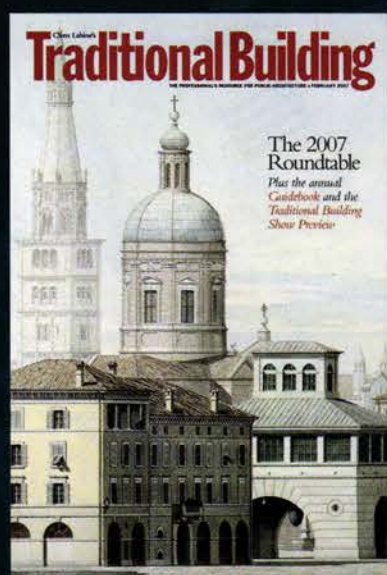
Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies,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

The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than \$170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

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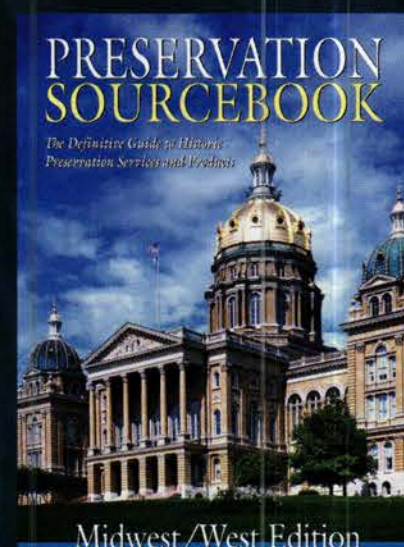
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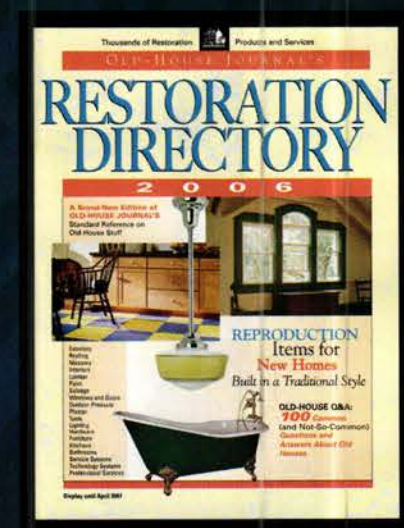
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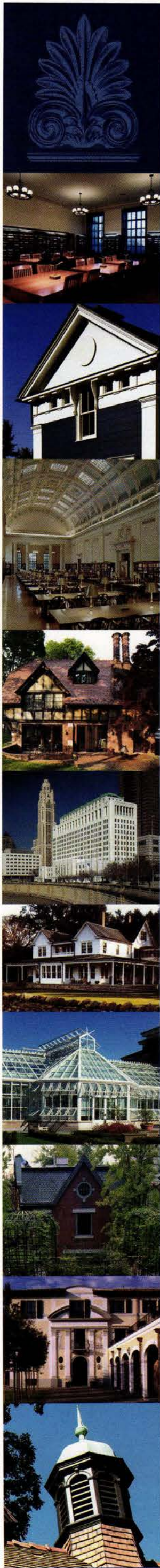


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# Call for Entries

## 2008 PALLADIO AWARDS

Honoring excellence in traditional commercial & civic design

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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,  
will also be made for residential projects.

### Judging Criteria

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

### Winners

If you are one of the winners of a Palladio Award 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

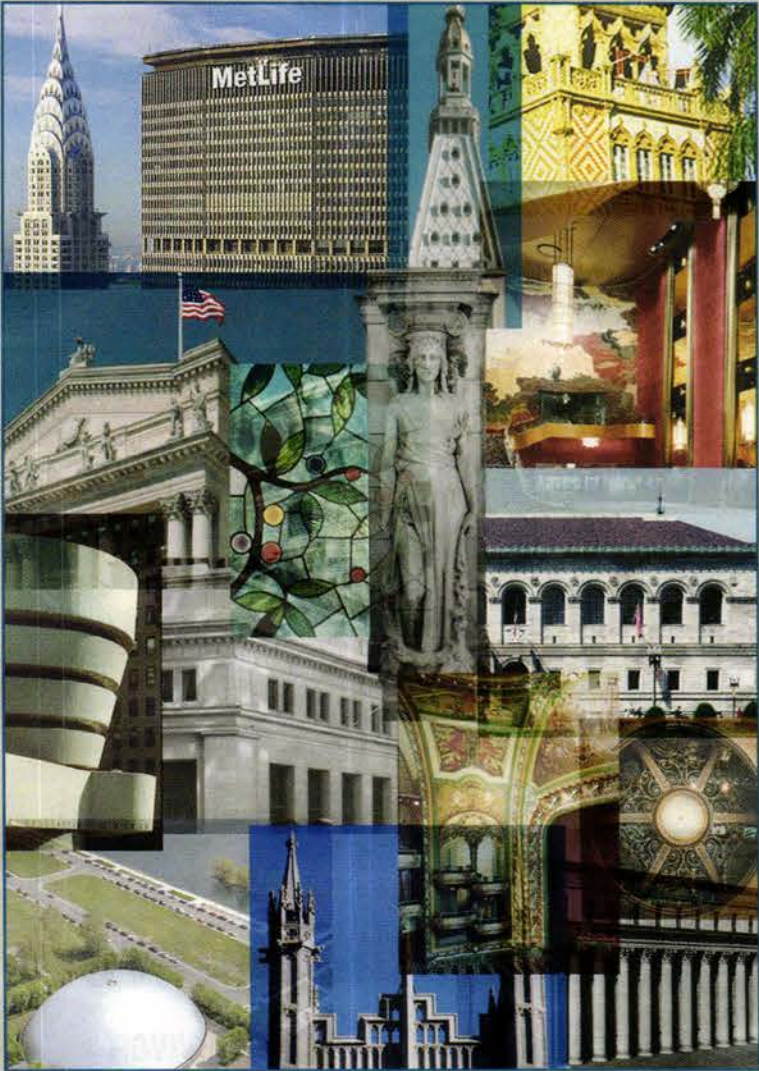
The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program go to

[www.palladioawards.com](http://www.palladioawards.com)



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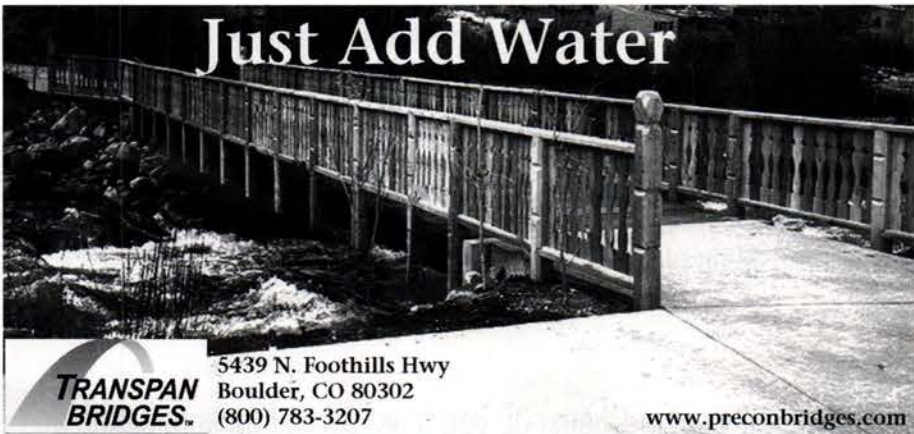
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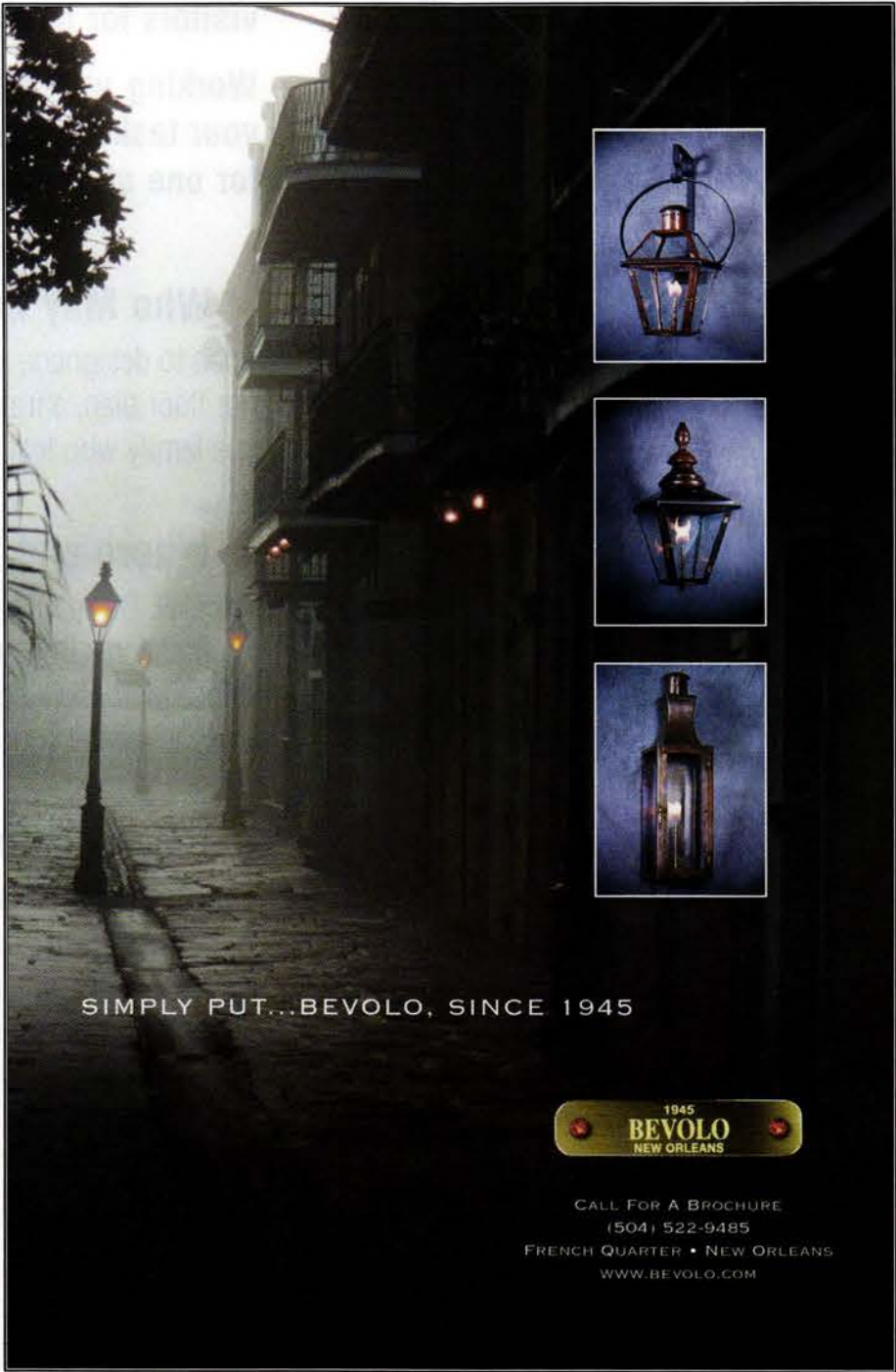
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✓ **Entries Due:**  
September 7, 2007

✓ **Live Competition:**  
October 18-20, 2007  
Traditional Building Show  
Ernest N. Morial  
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New Orleans, Louisiana

# TRADITIONAL BUILDING



## Call for Entries



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### ✓ Who May Enter?

Open to designers, architects and design/builders willing to take on the task of creating an interior floor plan, a front and side elevation view, and a site plan. The winning plan will be donated to a family who lost their home during Hurricane Katrina.

### ✓ Where and When?

The LIVE Design Challenge will take place at the Morial Convention Center in New Orleans during the Traditional Building Show on October 18-20, 2007. As a participant, you will be busily working at locations where conference attendees may observe and interact with you. This is a prime opportunity to exhibit your talents to thousands of potential clients.

### ✓ How to Enter?

To qualify for the Traditional Building Design Challenge you must submit an application and up to 3 examples of your work. Portfolio submissions should include renderings, images, or photos of specific projects that reflect your experience and knowledge of the traditionally-inspired movement. To download a Traditional Building Design Challenge application, please visit [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com) or call 866.566.7840, ext 112 to receive it by fax or email.

**For information please contact:**

**Steven Mickley**

The American Institute of Building Design

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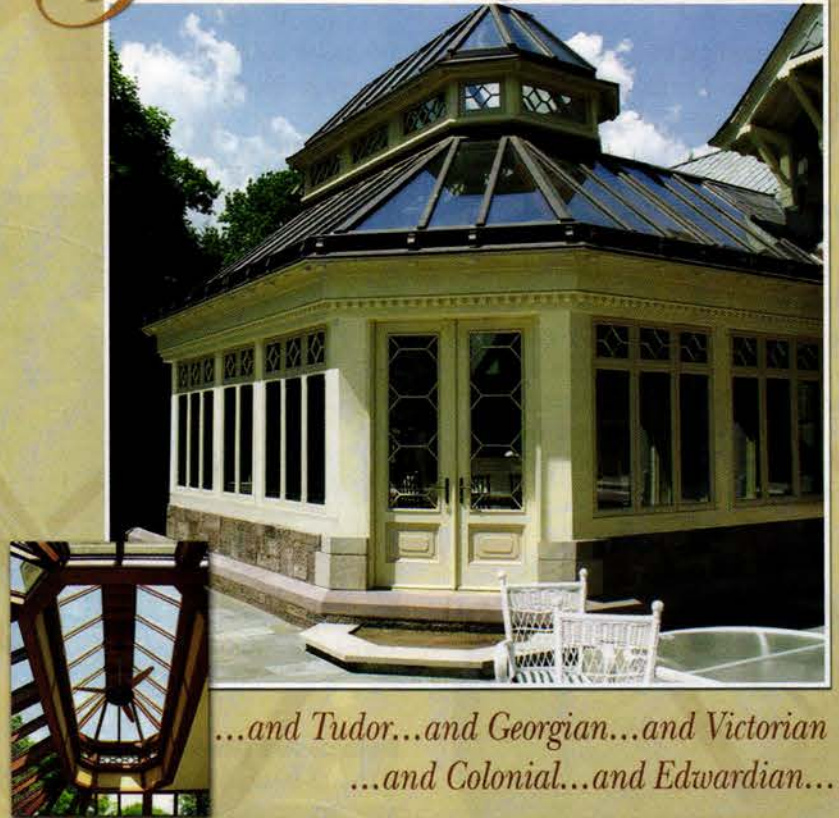
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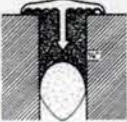


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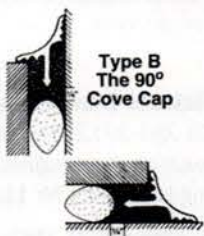
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# Art Glass

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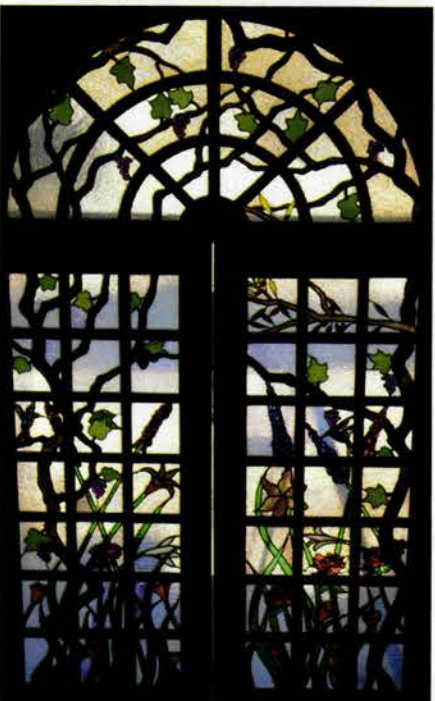
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This stained-glass panel, "Mating Doves," was fabricated by Reflection Studios.

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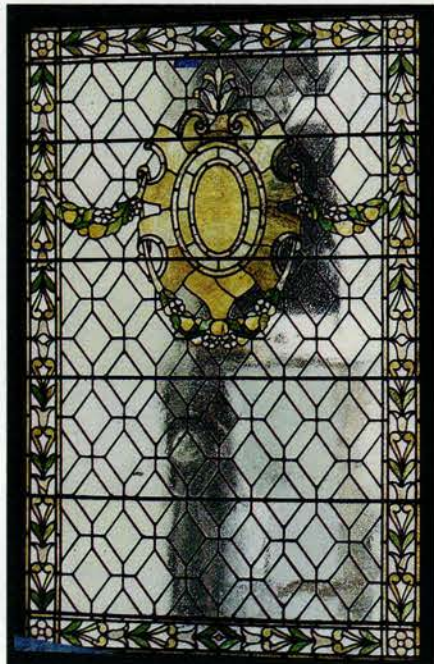
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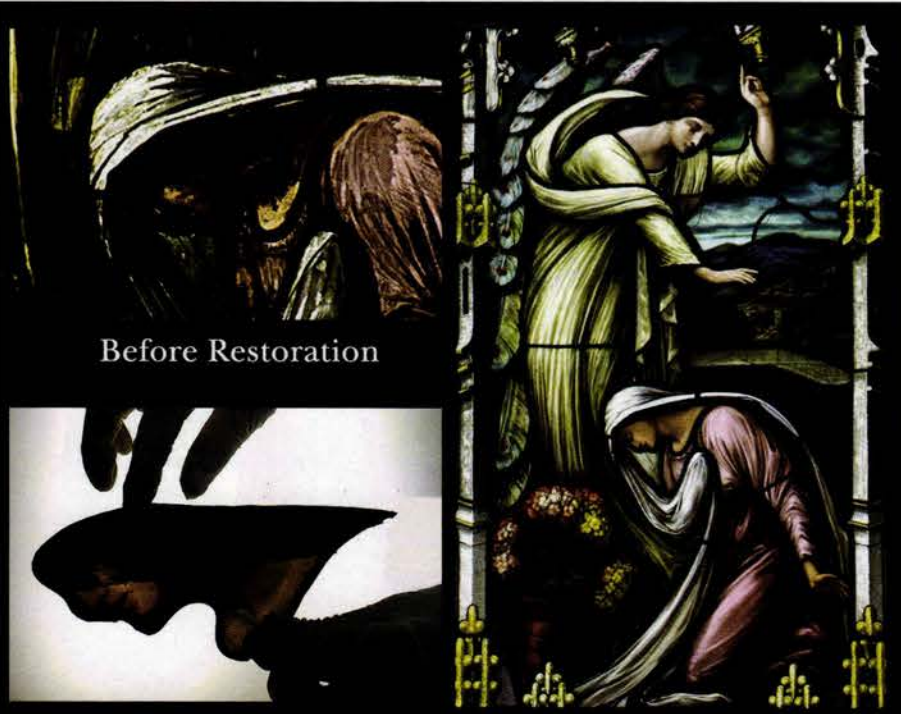


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# PTN NEWSLETTER

## PRESERVATION TRADES NETWORK

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## IPTW 2007: "Coming Home" - Frederick, MD, Oct. 11-13

By Lisa Sasser, PTN President

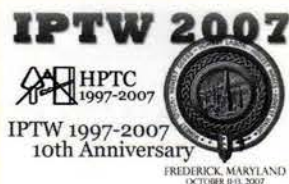
For the last 10 years PTN has offered the only annual workshop in North America dedicated to sharing the knowledge and skills of all of the traditional building trades with tradespeople, contractors, architects, conservators, preservationists, students and anyone interested in preserving architectural heritage. It all started in 1997, with the 1st International Preservation Trades Workshop in Frederick, MD, and this year PTN and the National Park Service Historic Preservation Training Center (HPTC) will celebrate the 10th anniversary of that inaugural event by "Coming Home" to Frederick for IPTW 2007. This event will also give the preservation trades community an opportunity to honor another significant milestone—the 30th anniversary of the Historic Preservation Training Center.

The HPTC facility at the historic Jenkins Cannery will be the main venue for a bigger and more diverse group of demonstrations, presentations and workshop sessions than any previous IPTW. Veterans of past IPTWs and many new, first-time presenters will offer interactive "hands-on" demonstrations of timber framing, carpentry, plastering, brick and stone masonry, painting and decorative finishes, wood carving, roofing, metal work and many other trades. Other sessions will cover building assessment and documentation, safe work practices, education, sustainability and much more of interest to the preservation community. A new track at this year's workshop will examine the role of the trades in heritage tourism and stewardship at historic sites and museums.

This year PTN is introducing the 1st annual *Preservation Trades Jobs and Education Fair*. Representatives of many top preservation companies and educational programs will be available on Oct. 12 to meet with prospective employees seeking to develop their careers, or students investigating educational opportunities in the traditional trades. The corporate sponsor for this IPTW event is *Traditional Building Magazine's TradWeb Custom Restoration and Building Services*.

The annual "gathering of the trades" has always been noted for fellowship, camaraderie, music and fun, and this year will be no exception. The PTN Live Auction is one of the most important ways you can help PTN continue to grow, develop and better serve our members. Donating distinctive handmade items for the auction is a great way to help PTN while showcasing your best work, but all auction donations—functional, beautiful or just plain fun—are needed.

Another highlight of this and every IPTW since 1998 will be the presentation of the annual Askins Achievement Award, honoring a distinguished master of the preservation trades. Recent recipients of the Askins award include: Earl Barthé, Joe Jenkins, John William Laing and Jimmy Price.



2007 has been the busiest year yet in PTN history. The first IPTW to take place outside of North America was held in Tällberg, Sweden on

the shores of Lake Siljan May 21-24 in conjunction with the 2nd International Trades Education Symposium. Speakers and demonstrators from Sweden, Denmark, England, Scotland, France, Malta and other European countries joined their US counterparts for this ground-breaking event. Also, following up on the success of last year's Regional Preservation Trades in New Castle, Delaware, PTN held its second Regional Preservation Trades Workshop at Casey Farm in Saundertown, RI, June 2-3 in partnership with Historic New England, Heritage Restoration, Inc. and Preserve Rhode Island.

These events have helped generate unprecedented opportunities for collaboration and communication for practitioners and supporters of the traditional trades. Join us in keeping the excitement and momentum going. Register online now at [www.ptn.org](http://www.ptn.org) or [www.iptw.org](http://www.iptw.org) for what promises to be one of the biggest and best IPTWs ever!♦

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### IPTW 2007: Oct. 11-13

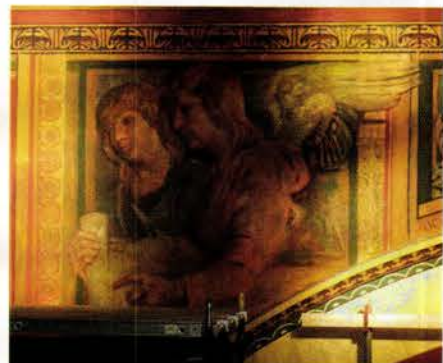
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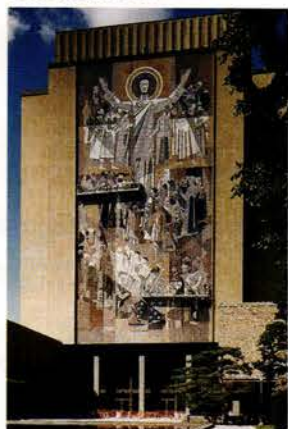


A team from Canning Studios restored the murals and decorative painting at Trinity Church in Boston, MA.

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



EverGreene Painting Studios re-created six monumental WPA-era murals, which had been destroyed by a fire in 1942, for Fair Park in Dallas, TX.

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This trompe l'oeil mural was painted by Guided Imagery for the Stanford Terrace Inn in Palo Alto, CA.

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Mural Arts Studio created this custom Italian glass tile mosaic of a Roman horse.

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This mural depicting a young George Washington surveying the Natural Bridge in Virginia was painted by Peck Studios for Mount Vernon's Visitors' Center.

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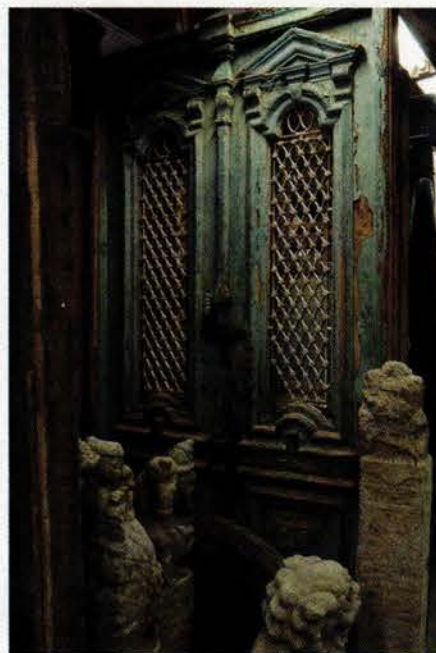
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historical replications & new construction; featuring sidelites, transoms, non-finger-jointed frames & solid-white oak sills; combination storm/screen doors.



SUN-DOR-CO fabricated this entryway to the client's specifications.

**The Wood Factory**

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

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



The Wood Factory builds screen doors in a variety of styles.

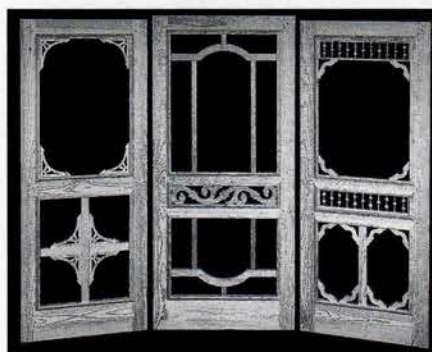
**Vintage Woodworks**

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; cellular PVC profiles.

Write in No. 1061



Vintage Woodworks designs and manufactures Victorian- and country-style screen and storm doors, offered with or without spandrels.

**Vixen Hill Cedar Products**

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

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



This cedar screen door from Vixen Hill is 1 1/2 in. thick and is designed to fit door openings from 32 to 26 in.

**Weston Millwork Co.**

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

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

Write in No. 1316

**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



Wood Window Workshop manufactured these custom pocket doors in cherry.

**Wood Window Workshop**

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

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

Write in No. 9640



This custom mahogany door was designed and manufactured by A.G. Sharp Lumber.

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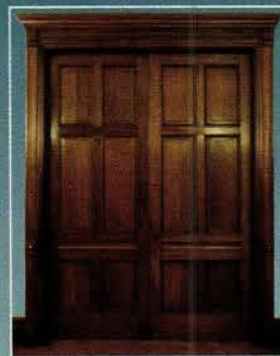


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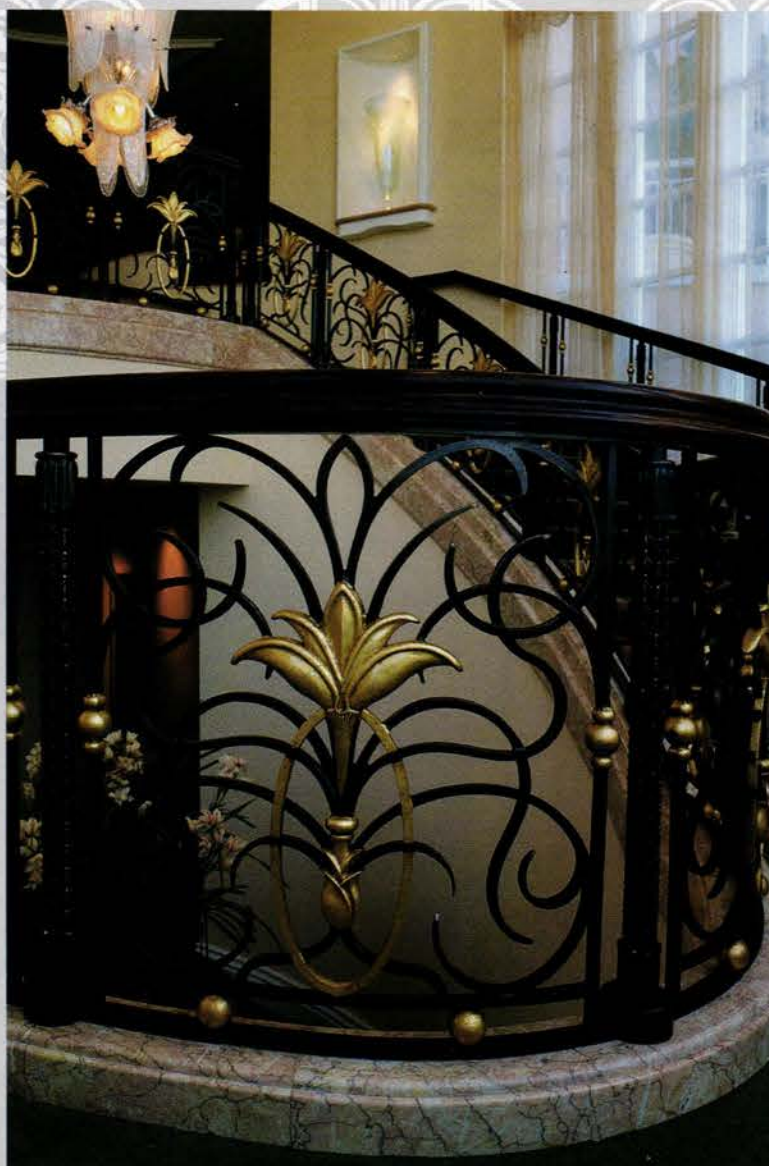
- Restoration & Renovation
- Adaptive Reuse &/or  
Sympathetic Addition
- New Design & Construction –  
less than 30,000 sq.ft.
- New Design & Construction –  
more than 30,000 sq.ft.
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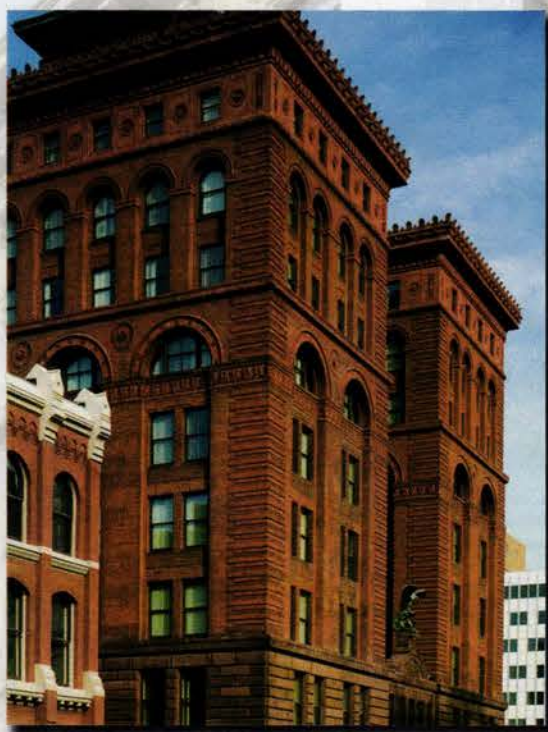
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Finish,  
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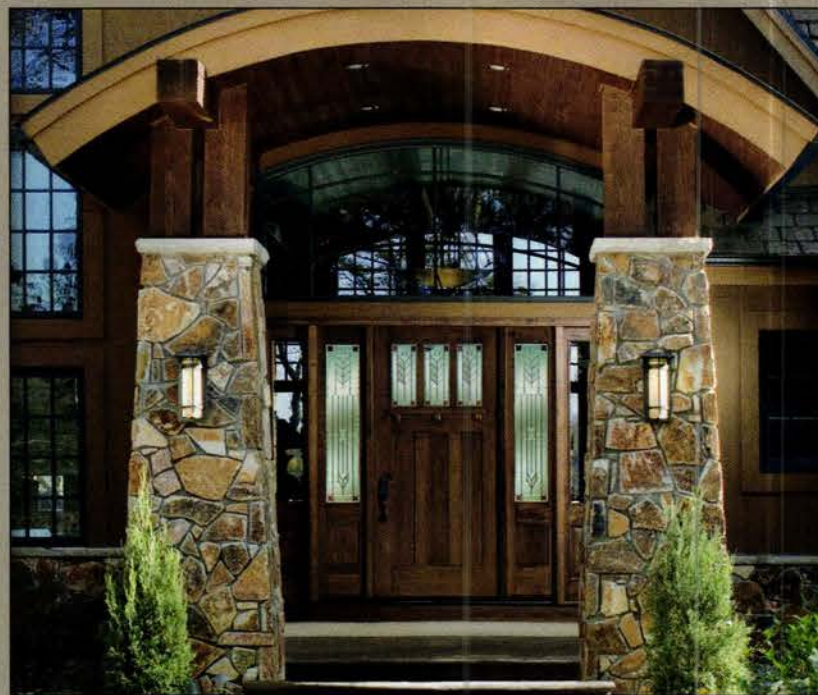


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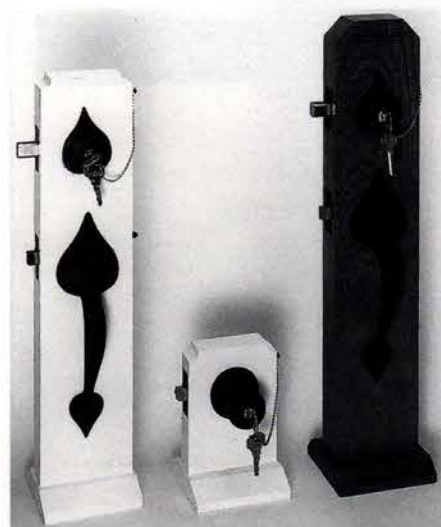
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Acorn Forged Iron manufactured these traditionally styled Dexter locksets.

## Acorn Forged Iron

508-339-4500; Fax: 508-339-0104  
[www.acornmfg.com](http://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



This hardware was fabricated by Al Bar-Wilmette for a project in Chicago, IL, using the lost-wax method of casting.

## Al Bar-Wilmette Platers

866-819-7324; Fax: 847-251-0281  
[www.albarwilmette.com](http://www.albarwilmette.com)  
 Wilmette, IL 60091

Restorer of lighting fixtures & antique hardware: period crystal & metal light fixtures; bronze, brass, copper, nickel, pewter, gold, silver & chrome; matching of existing hardware in restoration projects; will match any finish.

Write in No. 2636



Outwater's Builders Collection of hardware is manufactured in solid brass and includes barrel bolts, surface bolts and mortise-flush bolts.

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Write in No. 1088

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 Northwood, NH 03261

Supplier of door, window & cabinet hardware: awning & window pulleys; cast bronze & brass; custom weights.

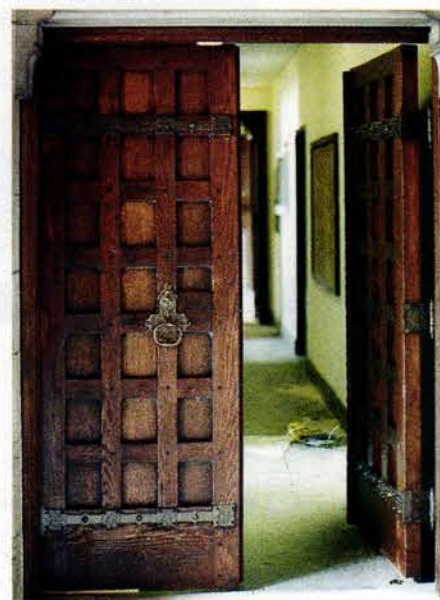
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## Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639  
[www.ballandball.com](http://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



Rustic hinges and hardware custom made by Ball & Ball Hardware were used on these doors.

## Baltica

866-830-9174; Fax: 310-349-3443  
[www.baltica.com](http://www.baltica.com)  
 Vilnius, Lithuania

Manufacturer of handcrafted, European-made door, window & cabinet hardware: cremone bolts, doorknobs & knockers, hinges, lever handles, push plates & more; Gothic & Baroque; showrooms worldwide.

Write in No. 411



The Gabriel thumb latch, in antique nickel, is available from Baltica.

## Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123  
[www.carlsonsbarnwood.com](http://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; door hardware.

Write in No. 2744

## Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076  
[www.craftsmenhardware.com](http://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



The Pacific line of screen-door hardware, including this knob and escutcheon, is supplied by Craftsmen Hardware.

## Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064  
[www.crowncityhardware.com](http://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



The Elaine Series knob and escutcheon, model #901A from Crown City Hardware, is from the company's extensive line of Victorian hardware.

## D.J.A. Imports, Ltd.

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Write in No. 495

## E.R. Butler & Co.

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This elaborate door knocker was fabricated by E.R. Butler in the Early American style.

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This latch was designed and fabricated by Fagan's Forge to complement Mission style architecture.





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# calendar of events

**American Society of Landscape Architects (ASLA), October 5-9, 2007.** This year's ASLA annual meeting and expo will be held at San Francisco's Moscone Convention Center and will focus on "Designing with Nature: The Art of Balance." The event includes seminars on a broad range of topics related to sustainability, tours of San Francisco's landscape architecture and the product displays at the expo. For more information, go to [www.asla.org](http://www.asla.org).



The 2007 Award of Excellence in the General Design category is one of several awards to be presented at the ASLA meeting. It goes to Reed Hilderbrand, Watertown, MA, for the M. Victor and Frances Leventritt Garden at The Arnold Arboretum of Harvard University. Photo: Andrea Jones

**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 (HPTC0), 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, and the Delaplaine Visual Arts Education Center. Visit [www.iptw.org](http://www.iptw.org) for updates, schedules and registration information.

**Dry Stone Masonry Workshop, October 12-14, 2007.** Richard Tufnell, co-founder of the Dry Stone Conservancy Inc. in the United States, will lead a dry stone masonry workshop at the Pine Mount Settlement School in Pine Mountain, KY. The workshop will include presentations on the history of dry stone, demonstrations, and hands-on stone-wall projects. Those with little or no building experience, as well as those with more advanced building skills, are welcome. Visit [www.pinemountainsettlementschool.com](http://www.pinemountainsettlementschool.com) for details on this and other workshops.

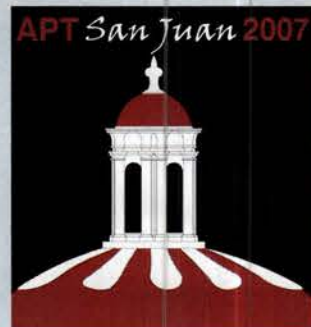
**Traditional Building Exhibition and Conference, October 17-20, 2007.** The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be the first design and construction show to return to New Orleans, LA, since Hurricane Katrina. The conference, which will be held at the Ernest N. Morial Convention Center, includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com).

The Traditional Building Exhibition and Conference will be the first design and construction show to be held in New Orleans since Hurricane Katrina. This is one of the plantations on the Mississippi River tour.



**New Urbanism/Smart Growth on the West Coast Seminar, October 18-20, 2007.** The Seaside Institute will address challenges such as sustainable building and the creation of mixed-income housing and vibrant retail spaces at this seminar in Carmel, CA. The event is sponsored by Urban Community Partners, Urban Design Associates, LiveWorkLearnPlay, Hunt Hale Jones and East Garrison, and will include a series of interactive workshops on financial pro formas, operations and governance; smart site remediation, design and construction techniques; and creating the development organization. Approximately 15 AIA credits will be available. Visit [www.theseasideinstitute.org](http://www.theseasideinstitute.org) or call 850-231-2421.

**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](http://www.apti.org).



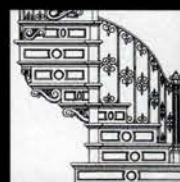
**NPI Preservation Seminars, November 14-15, 2007.** The National Preservation Institute will present "Preservation Maintenance: Understanding and Preserving Historic Buildings," on the effects of daily, monthly and annual maintenance activities, as well as the nature of historic building materials, how they age, and why they fail. This seminar is offered in conjunction with "Historic Structures Reports: A Management Tool for Historic Properties." The latter will discuss the historic structures report and emerging technologies, such as computer-aided facilities management programs. Both will be held in downtown Greensboro, NC. For details and registration, go to [www.npi.org](http://www.npi.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](http://www.classicist.org) or e-mail [academic@ma-ica.org](mailto: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](http://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](http://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](http://www.usheritage.com/events.htm).



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# Wood Flooring

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## Antique Lumber Corp.

617-548-1829; Fax: 617-884-5120

[www.antiquelumber.net](http://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

## Bear Creek Lumber

800-597-7191; Fax: 509-997-2040

[www.bearcreeklumber.com](http://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.

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End Match Formal Oak flooring planks, in widths from 4 to 9 in. and lengths from 18 in. to 8 ft., are available from Sylvan Brandt.

## Brandt, Sylvan

717-626-4520; Fax: 717-626-5867

[www.sylvanbrandt.com](http://www.sylvanbrandt.com)

Lititz, PA 17543

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

Write in No. 3950



This antique heart-pine flooring was supplied by Carlisle.

## Carlisle Wide Plank Floors

800-595-9663; Fax: 603-446-3540

[www.wideplankflooring.com](http://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](http://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

## Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532

[www.countryroadassociates.com](http://www.countryroadassociates.com)

Millbrook, NY 12545

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

Write in No. 7480

## Czar Floors

800-577-2927; Fax: 86-631-0423

[www.czarfloors.com](http://www.czarfloors.com)

Newtown, PA 18940

Custom fabricator of wood flooring: inlay, mosaic, parquet; custom paneling.

## Foster Wood Products

800-682-9418; Fax: 706-846-3487

[www.fosterwood.com](http://www.fosterwood.com)

Shiloh, GA 31826

Supplier of wood flooring: heart & longleaf yellow pine; large timbers.

Write in No. 1277

## Lignomat USA, Ltd.

800-227-2105; Fax: 503-256-3844

[www.lignomat.com](http://www.lignomat.com)

Portland, OR 97230

Supplier of moisture meters & thermohygrometers: hand-held moisture meters with & without pins; wireless data recorders for wood moisture, ambient temperature & relative humidity.

## Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615

[www.longleaflumber.com](http://www.longleaflumber.com)

Cambridge, MA 02138

Manufacturer of antique wood for flooring, beams & dimensional stock: wide planks available in antique heart pine, antique chestnut, reclaimed eastern white pine & antique oak; bamboo & cork.

Write in No. 272



This antique heart-pine floor from Longleaf Lumber is in a select flat-sawn grade.

## Longwood Antique Woods

859-233-2268; Fax: 859-455-9629

[www.longwoodantiquewoods.com](http://www.longwoodantiquewoods.com)

Lexington, KY 40505

Supplier of hand-hewn & rough-sawn beams & flooring: salvaged from old tobacco & cotton warehouses, German feed barns & log cabins.

Write in No. 1844



Longwood provided the salvaged wood for this flooring.

## Reliance Specialty Building Products

800-697-4705; Fax: 509-466-8833

[www.reliancesbp.com](http://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

## South County Post & Beam

800-471-8715; No fax

[www.scpb.net](http://www.scpb.net)

West Kingston, RI 02892

Supplier of timber framing & wood flooring: custom designer & fabricator

of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.

Write in No. 134



South County Post & Beam specializes in wide-plank flooring as well as timber framing.

## Sutherland Welles Ltd.

800-322-1245; Fax: 802-635-2722

[www.tungoilfinish.com](http://www.tungoilfinish.com)

North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina on new wood with vintage colors or restores an aged surface; easy application & maintenance.

Write in No. 1384

## Tremont Nail Co.

800-842-0560; Fax: 508-295-1365

[www.tremontnail.com](http://www.tremontnail.com)

Mansfield, MA 02048

Supplier of antique steel-cut nails: for flooring, siding, furniture & doors; decorative heads; heavy-duty & galvanized nails; 20 different patterns; Colonial hardware for doors & gates.

Write in No. 2669

## What It's Worth

512-328-8837; Fax: Same as phone

[www.wiwpine.com](http://www.wiwpine.com)

Austin, TX 78716

Supplier of antique longleaf heart-pine flooring, dimensional lumber, posts & beams: clear vertical-grain quarter-sawn cuts.

Write in No. 1464



Select-grade longleaf heart-pine flooring from What It's Worth was used in this room.



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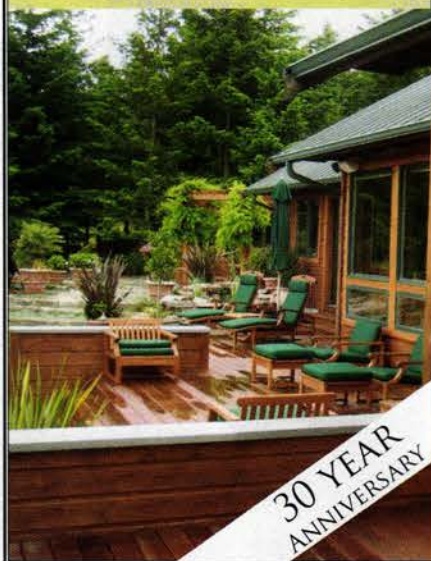
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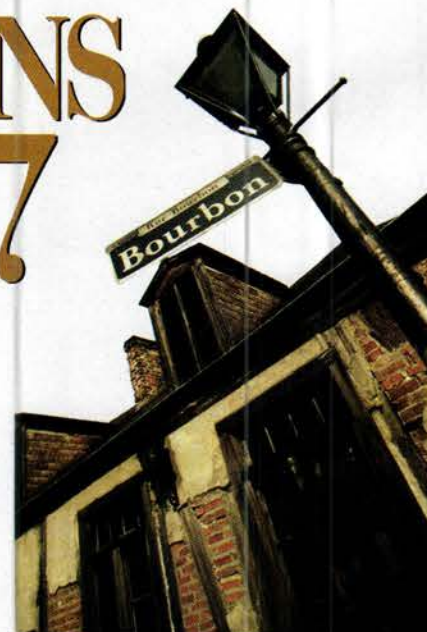
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# Non-Wood Flooring

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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](http://www.restorationtile.com)  
Mabelvale, AR 72103  
Custom manufacturer of historical tile: for fireplaces, flooring, kitchens, baths & custom mosaics; restoration & new

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**Write in No. 8032**

**American Slate Company**  
800-553-5611; Fax: 925-977-4885  
[www.americanslate.com](http://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; thickness up to 1¼ in. in some colors; slate flooring.  
**Write in No. 2723**



American Slate supplies even-thickness natural-slate flooring tile in many colors and 12x12-in. to 24x24-in. sizes.

**Architectural Stone Masonry**  
604-852-9662; Fax: 604-850-9062  
[www.stonemasonsarch.com](http://www.stonemasonsarch.com)  
Abbotsford, BC, 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**

**Buffalo Stone**  
800-371-5953; Fax: 307-684-7428  
[www.buffalostone.com](http://www.buffalostone.com)  
Buffalo, WY 82834  
Supplier of natural-stone planking: for floors, walls, countertops, fireplace hearths, tub surrounds & more; cut to ¾-in. thick by 6 in. wide; 21 stone varieties; installs like tile.  
**Write in No. 1904**



This natural stone flooring was supplied by Buffalo Stone.

**Cantera Especial**  
800-564-8608; Fax: 818-907-0343  
[www.cantera-especial.com](http://www.cantera-especial.com)  
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Tumbled travertine from Cantera Especial was used to create this flooring in the Versailles pattern.

**Circle Redmont, Inc.**  
800-358-3888; Fax: 321-259-7237  
[www.circleredmont.com](http://www.circleredmont.com)  
Melbourne, FL 32940  
Manufacturer of structurally engineered frames: outbuildings, stairs & flooring; aluminum, steel, precast concrete, stainless steel & cast iron; prefabricated & pre-glazed with glass block, pavers, bullets or composite plank glass.  
**Write in No. 379**

**Longleaf Lumber, LLC**  
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Cambridge, MA 02138  
Manufacturer of antique wood for flooring, beams & dimensional stock: wide planks available in antique heart pine,

antique chestnut, reclaimed eastern white pine & antique oak; bamboo & cork.  
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**Native Tile & Ceramics**  
310-533-8684; Fax: 310-533-8453  
[www.nativetile.com](http://www.nativetile.com)  
Torrance, CA 90501  
Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile companies; custom designs & glazes.  
**Write in No. 570**



Flooring tile from Native Tile & Ceramics includes floor "rugs" in colorful designs.

**Pompei Mosaic Tile**  
310-312-9893; Fax: 310-996-1929  
[www.pompei-mosaic.com](http://www.pompei-mosaic.com)  
Los Angeles, CA 90064  
Manufacturer of high-end marble mosaic tile, borders & medallions pre-mounted on paper mesh: handmade terra-cotta tile & architectural pieces; fireplaces, fountains, frames, bathroom consoles & specialty items.  
**Write in No. 1884**

**Stonesculpt**  
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## Architectural Fiberglass Corp.

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[www.afcornice.com](http://www.afcornice.com)  
 Copiague, NY 11726

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

Write in No. 6400

## Architectural Products by Outwater, LLC

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 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.

Write in No. 1088

## Architectural Reproductions, Inc.

888-440-8007; Fax: 503-281-6926  
[www.archrepro.com](http://www.archrepro.com)  
 Portland, OR 97227

Custom fabricator of cast-stone facade & cornice elements: columns, capitals & balustrades; uses both traditional cement-based casting methods & lightweight GFRP techniques; terra-cotta substitutes.

Write in No. 6130



Architectural Reproductions by Timeless custom fabricated these square fluted columns as well as the cornice and ceiling moldings.

## Architectural Reproductions by Timeless

800-665-4341; Fax: 770-205-1447  
[www.timelessarchitectural.com](http://www.timelessarchitectural.com)  
 Cumming, GA 30041

Manufacturer of architectural ornament: balustrades systems; interior & exterior fiberglass & wood columns; decorative capitals, molding & millwork.

Write in No. 1414

## Ball Consulting, Ltd.

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## Century Architectural Specialties

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[www.architecturalspecialties.com](http://www.architecturalspecialties.com)  
 Marietta, GA 30066

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

Write in No. 1698



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Internet distributor & web-based mall for architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; can rate & compare various manufacturers; job-site delivery, worldwide shipping.

Write in No. 1899

## Conrad Schmitt Studios, Inc.

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[www.conradschmitt.com](http://www.conradschmitt.com)  
 New Berlin, WI 53151

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## Cumberland Woodcraft Co.

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[www.cumberlandwoodcraft.com](http://www.cumberlandwoodcraft.com)  
 Carlisle, PA 17013

Manufacturer of Victorian millwork: porch trim, screen & storm doors, gables & spandrels, ceiling medallions, bars & backbars, grilles, brackets, cornices, fretwork, mantels, capitals, carvings, moldings, balustrades, rails & more.

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## Decorators Supply Corp.

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Decorators Supply provided the compo brackets and other elements for this interior.

## Durable Restoration Co., The

800-666-7445; Fax: 614-299-7100  
[www.durable restoration.com](http://www.durable restoration.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

## Entol Industries, Inc.

800-368-6555; Fax: 305-247-6211  
[www.entol.com](http://www.entol.com)  
 Homestead, FL 33030

Manufacturer of architectural ornament: ceiling panels (more than 150 designs), moldings & more; polymer, wood, gypsum, GRG, FRP & more; primed or pre-finished; stock & custom.

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## EverGreene Painting Studios, Inc.

212-244-2800; Fax: 212-244-6204  
[www.evergreene.com](http://www.evergreene.com)  
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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. 2678

## Extrutech Plastics, Inc.

920-684-9650; Fax: 920-684-4344  
[www.epioplastics.com](http://www.epioplastics.com)  
 Manitowoc, WI 54220

Manufacturer of exterior & interior cellular moldings & trim: screen doors, shutters, custom wood-grain finishes; wall & ceiling panels; waterproof doors.

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## Flex Moulding, Inc.

800-307-3357; Fax: 201-487-6637  
[www.flexiblemoulding.com](http://www.flexiblemoulding.com)  
 Hackensack, NJ 07601

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

Write in No. 1731



Goodwin Associates supplied the polyurethane door surround and crown molding for this room.

**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.

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**John Tiedemann, Inc.**  
877-600-2666; Fax: 201-991-3419  
www.johntiedemann.com  
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Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

Write in No. 1765

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

Custom fabricator & nationwide supplier of architectural elements: Fypon PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; preformed balustrading; free literature.

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These lightweight polymer cornice moldings and Georgian plaques were supplied by Manor Style for the entry of a catering hall.

**Monumental Construction & Moulding Co.**  
202-745-0658; Fax: 202-745-5802  
www.mcmcinc.com  
Washington, DC 20005

Supplier of ornamental plaster: design, manufacturing, installation & reproduction; architectural plaster moldings; mantels; ornamental ceilings.

Write in No. 796



This plaster crown molding was manufactured by Monumental Construction & Moulding.

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

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**Warner Bros. Studio Facilities**  
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www.wbsf.com  
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& plaster; fine-art reproduction, restoration & trompe l'oeil; interior & exterior decoration.

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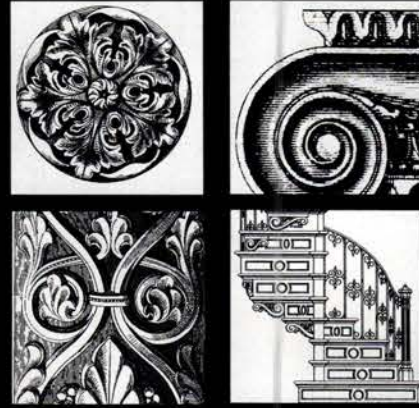
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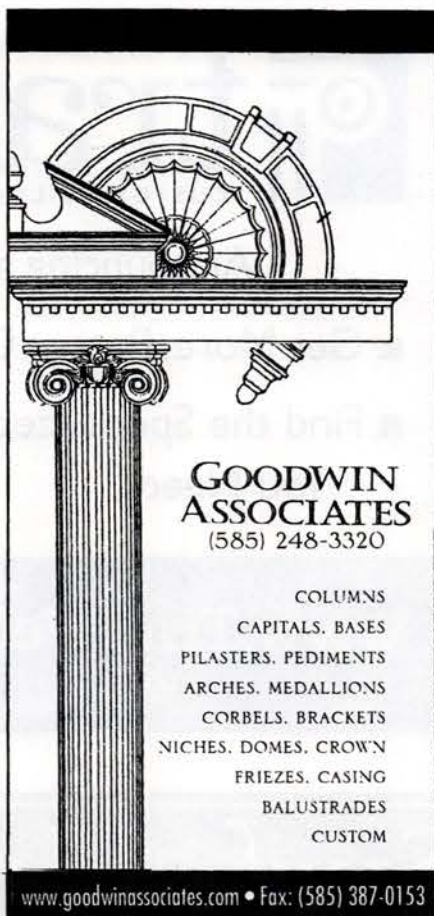
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Native Tile & Ceramics designed and manufactured these colorful decorative tiles.

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This gold and black Deco-style tile is typical of the custom designs offered by North Prairie Tileworks.

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## Pompei Mosaic Tile

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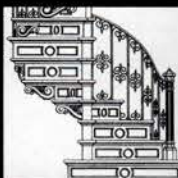
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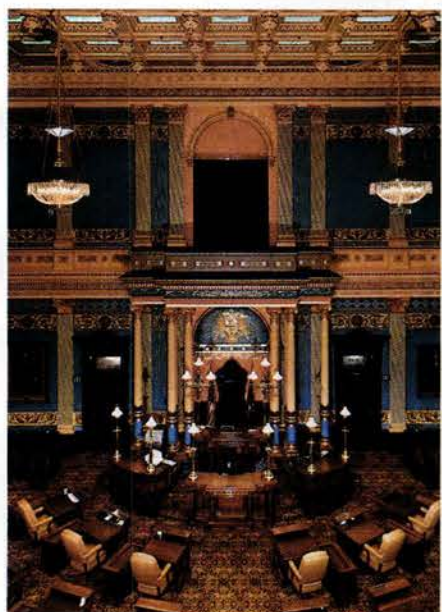
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## Conrad Schmitt Studios, Inc.

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John Tiedemann restored the decorative painting and gilding in this historic room.

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Sepp Leaf supplied the gold-leaf products used to gild this drapery element.

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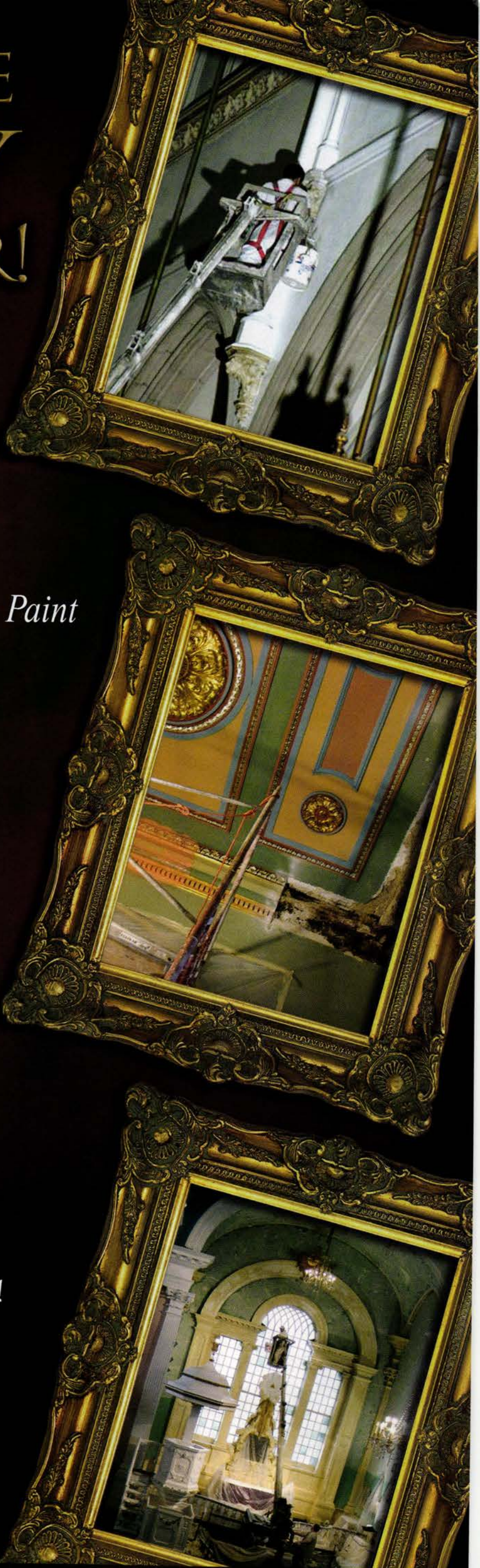


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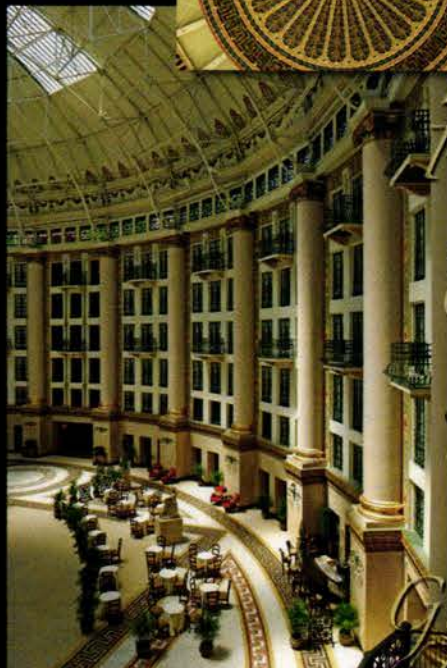


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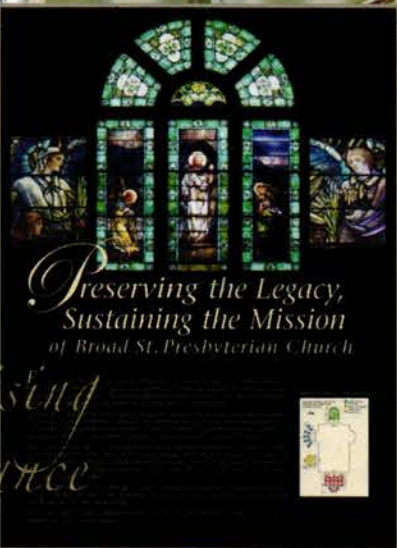
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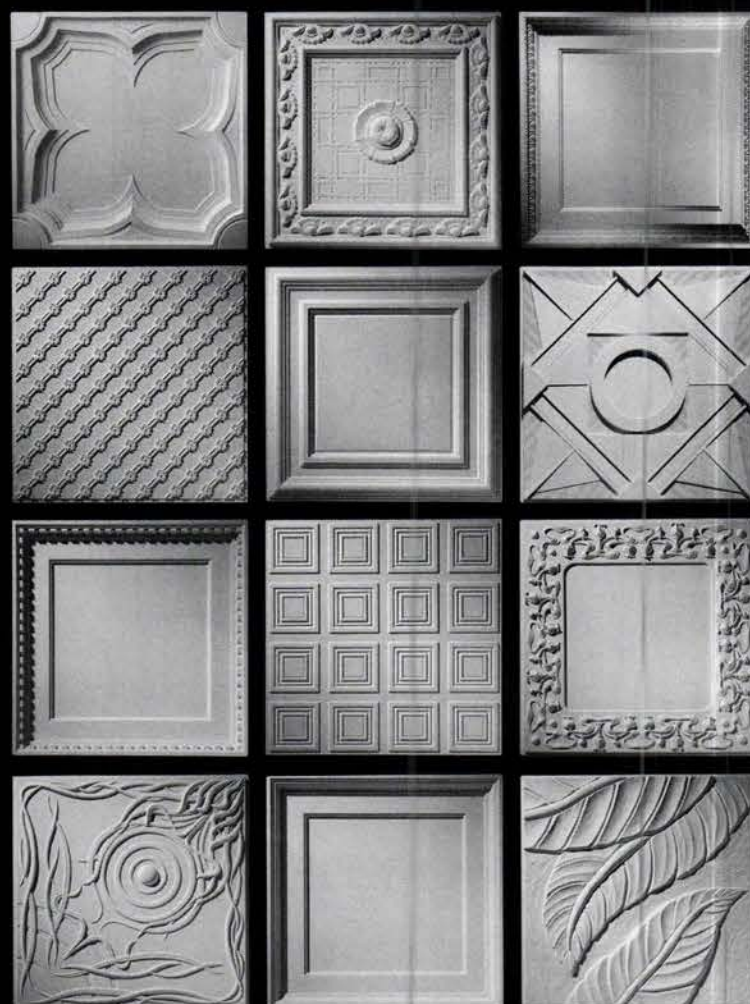
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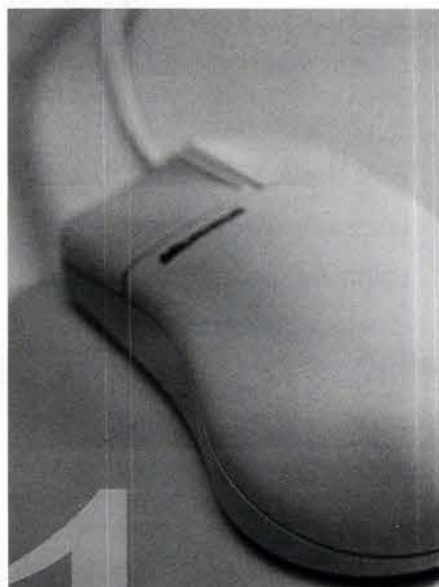
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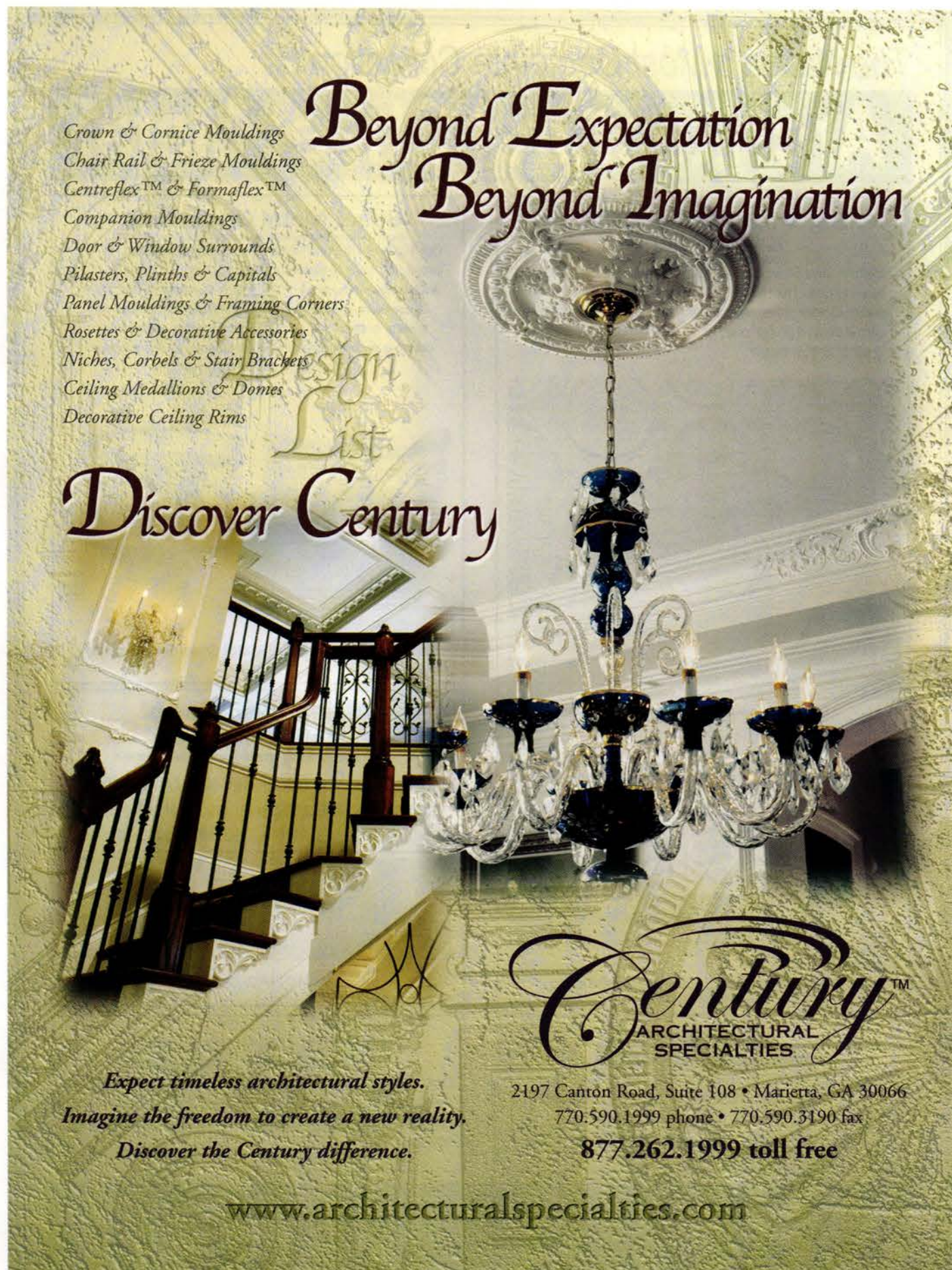
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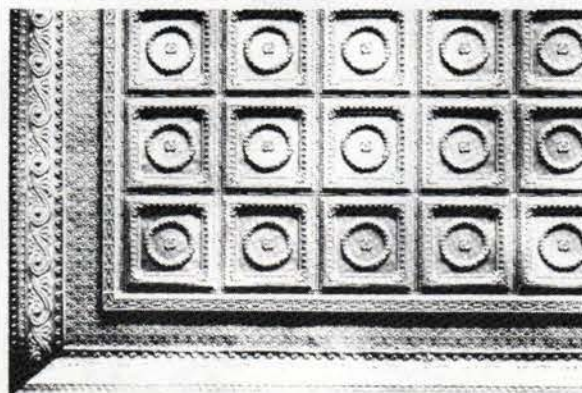
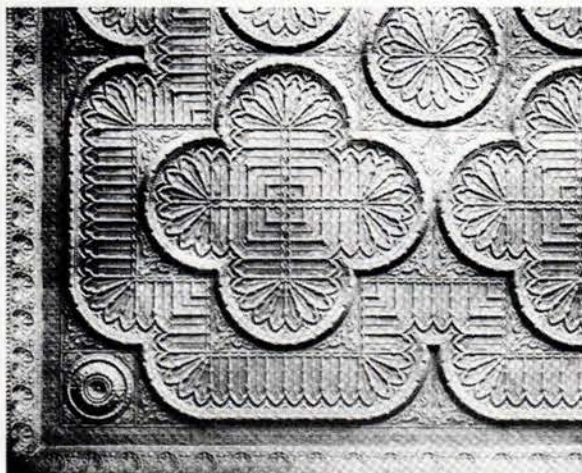


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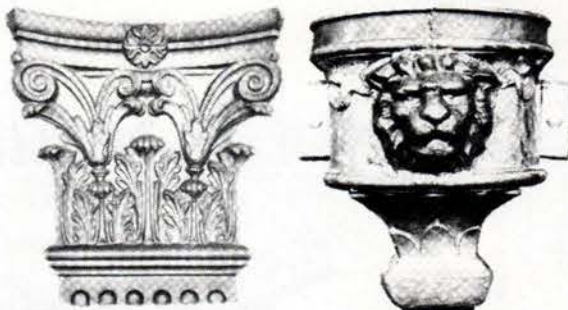
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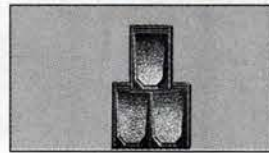
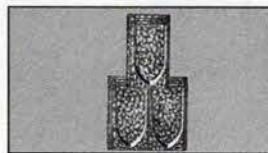
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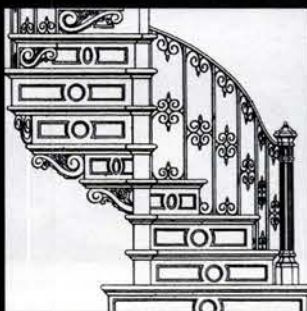
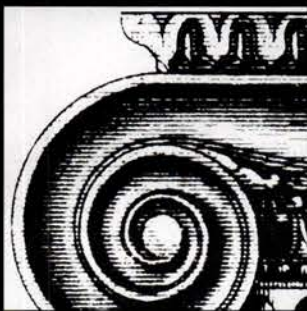
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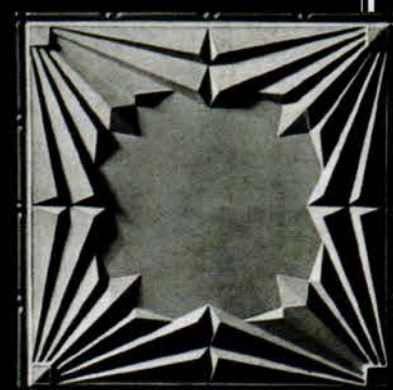
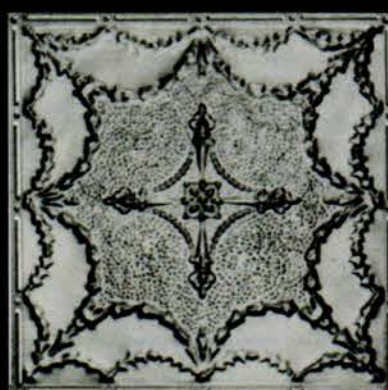
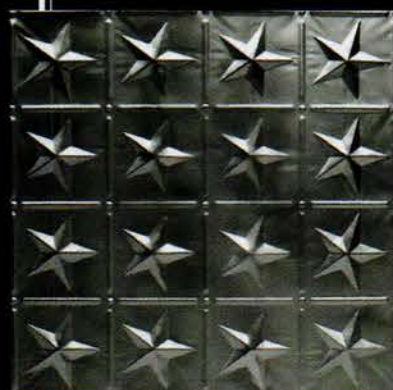
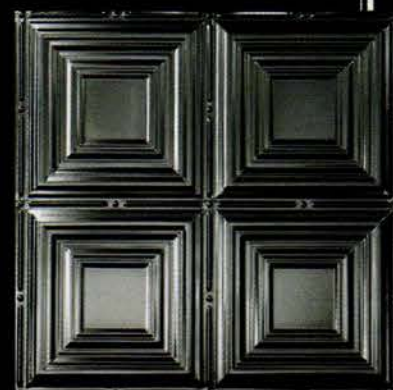
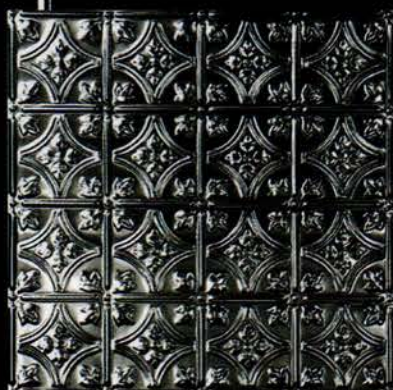
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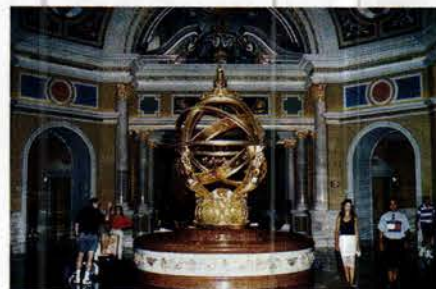
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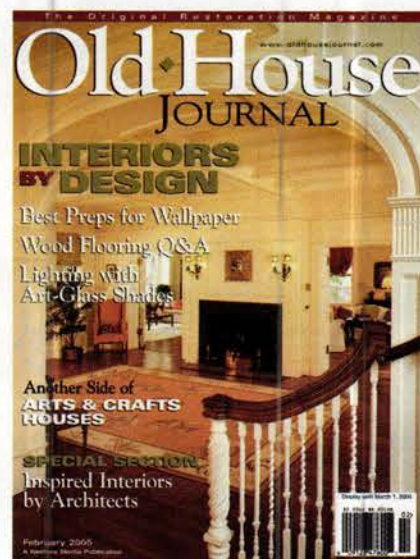
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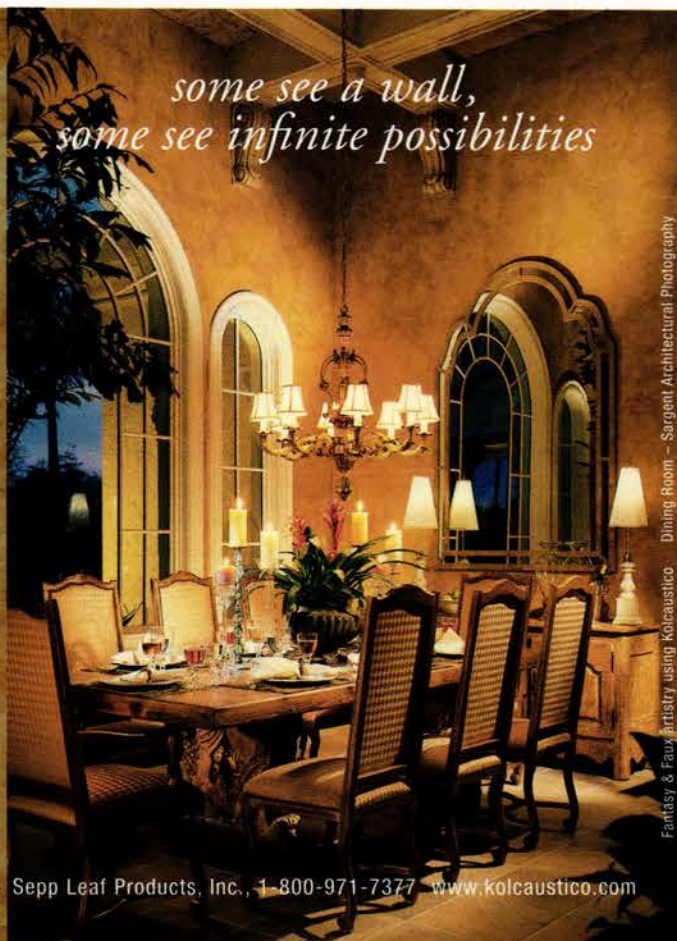
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# Let There Be Mica

*Arts & Crafts-style lighting brings warmth to a large hotel and casino in Lake Charles, LA.*

By Nicole V. Gagné

The word “mica” is believed by many scholars to be a derivation of the Latin word “micare,” “to shine,” but well before the Latin language evolved, mica was prized. The earliest known illumination provided by this silicate mineral was figurative: flecks of mica adding color and texture to the prehistoric paintings that illuminated the walls of caves. But its use grew along with the growth of humanity, and mica could be found reflecting and refracting light for the ancient Egyptians, Greeks, Romans, Chinese and Aztecs.

Mica’s resistance to heat also made it an ideal substitute for glass in the windows of stoves, ovens and kerosene heaters. The Arts & Crafts movement of the late-19th century took a special shine to mica, as its rough natural texture made a perfect fit within the Craftsman aesthetic’s celebration of rustic unfinished surfaces and handmade production. Mica lampshades were highly valued by Arts & Crafts designers, and as with other methodologies of the Craftsman era, that tradition continues to thrive today. One celebrated exponent is the Mica Lamp Company of Glendale, CA, which has been producing mica lampshades since 1991.

Following the formulae of turn-of-the-century American lighting designers and craftspeople, the firm’s workshop offers solid-copper lamps, which are assembled with hand-driven copper rivets. Although American Arts & Crafts styling predominates, Mica Lamp also produces lighting in the European Arts & Crafts, or Mackintosh, style, the French Gallé style (featuring etched-glass cameos) and even 1920s forged black iron in Gothic, Tudor and Spanish styles. Whatever the design of the lamp, its shade panels are made from mineral mica flakes combined with organic shellac; as a result, each mica lampshade boasts a unique arrangement of variegated mineral-deposit patterns and color tones.

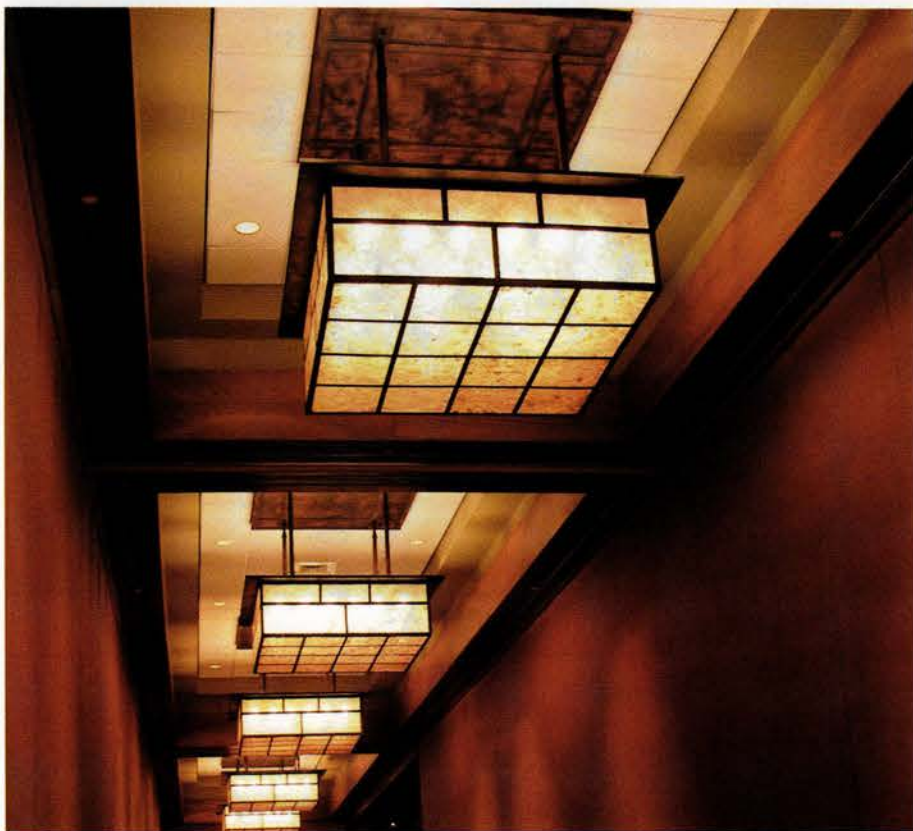
“Our mica is a domestically made product,” explains Ralph Ribicic, president of the Mica Lamp Company. “Only the raw materials of mica mineral and organic shellac are imported. Mica is readily available in the United States, but it’s a very labor-intensive mining process, a ‘dirty mining’ process. In the 1930s, most of the mica mines here were shut down, so manufacturers went to offshore sources. Our primary source is India – but that’s just the raw sacks of what they call the mica splittings, or shavings. They’re brought in and the cleaning and laying out and pressing into sheets is all done here. Then the mica sheets are laid up here to our specifications, and the final trimming and molding is done in our shop in California.”

Ribicic attributes the popularity of his mica-shade lighting to a combination of practicality and aesthetics. “On a practical basis, mica is lighter than glass and it’s shatterproof,” he says. “It’s also heat resistant. On the aesthetic side, the mica mineral lens is a natural material with random, uneven patterns, which is what the Craftsman-era style is, in essence, all about. It offers a warm, home-like environment that takes away from the cold austerity of public spaces.”

That transformative effect on commercial spaces was a key factor in the placement of the Mica Lamp Company’s lighting in the spectacular L’Auberge

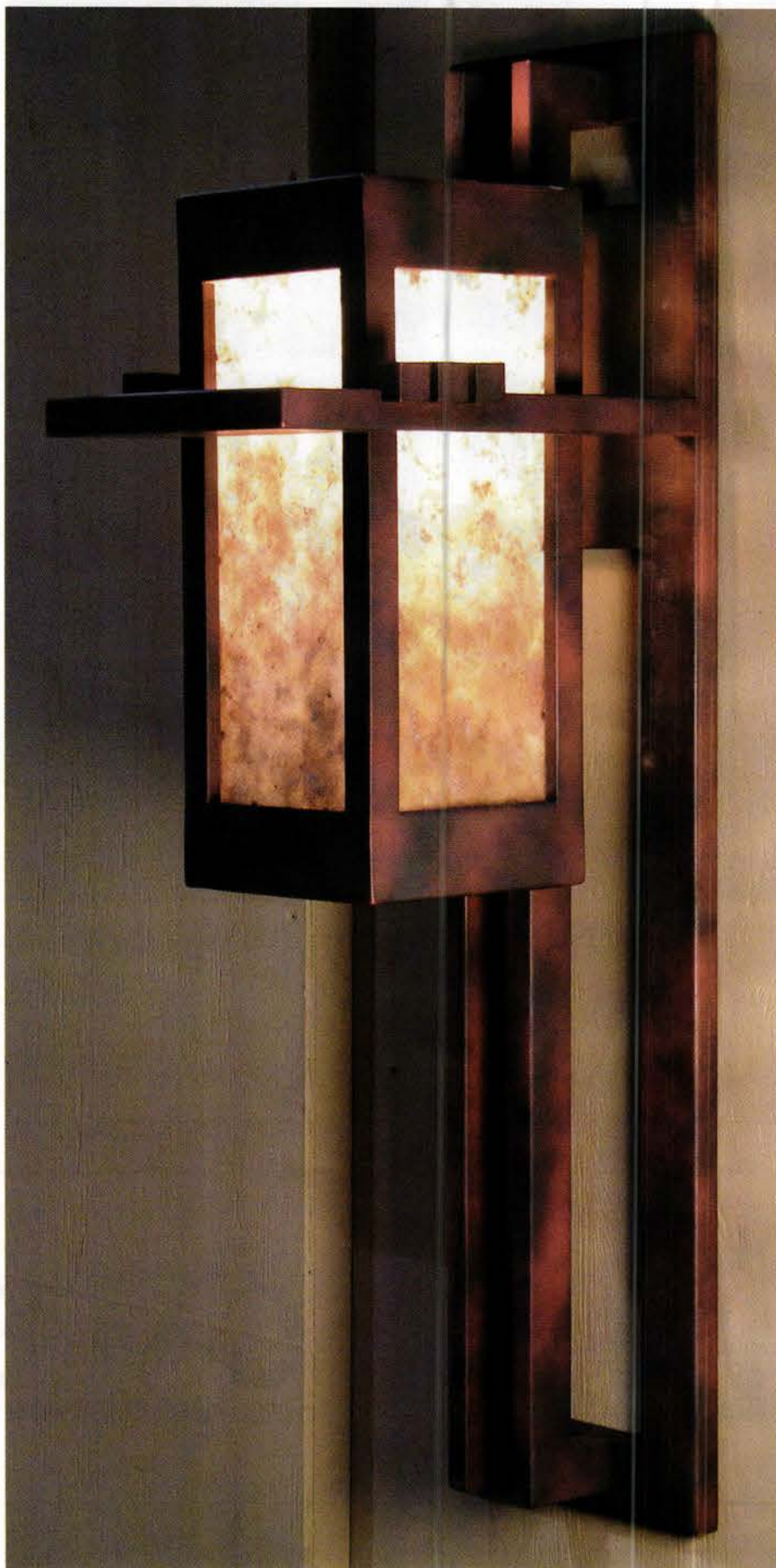
du Lac Hotel and Casino on Contraband Bayou in Lake Charles, LA, which opened in May 2005. Standing 26 stories tall with more than 700 guest rooms and suites, the 770,000-sq.ft. L’Auberge du Lac (French for The Inn on the Lake) also features six restaurants and a huge single-deck riverboat casino with a 30,000-sq.ft. gaming area. The architect was Joel Bergman of Bergman, Walls and Associates, Ltd., of Las Vegas, NV, a specialist in casino architecture; the interior was designed by Todd-Avery Lenahan of Avery Brooks & Associates, another Las Vegas-based firm.

More than 60 percent of Louisiana’s casino customers come from Texas, which doesn’t have casino gambling. To attract more of this essential market, Bergman and Lenahan patterned L’Auberge du Lac after the architecture of the Texas Hill country. That approach, according to Ribicic, emphasizes “natural materials – mineral and stone look.” Thus the Craftsman-era designs of the Mica Lamp Company provided a perfect complement. “Part of the Craftsman aesthetic is natural materials,” adds Ribicic, “and the people running the hotel’s overall daily operation told me that they’re very pleased with how the lighting brings forth the Craftsman feeling of natural materials, which they were after. It coordinated with the natural colors, the natural woodwork, and especially with the stonework – the mica mineral was a good tie-in to the stonework.”



**Above:** These large square chandeliers, measuring 9x9 ft., bring a Craftsman-era feel to a hallway in L’Auberge du Lac. Although built of iron and steel, the lighting has a weathered-copper finish that further associates the chandeliers with the traditional Arts & Crafts look.

**Right:** The clean vertical lines of the wall sconces at L’Auberge du Lac Hotel and Casino in Lake Charles, LA, have an impressive pedigree: Their style is an adaptation by the Mica Lamp Company of lighting that Frank Lloyd Wright designed in 1911 for a residence in Illinois. This sconce is 40 in. tall and has a 15-in. extension. All photographs: courtesy of the Mica Lamp Company







Above: The design of L'Auberge du Lac was inspired by the architecture of the Texas Hill country. The style emphasizes the natural colors of woodwork and stonework, and has its ideal complement in the warm, rustic colors and textures of the Mica Lamp Company's authentic mica shade panels. Case in point: this lovely circular chandelier, measuring 5 ft. in diameter, effectively sets off the entire space.

Left: Commercial lighting doesn't have to be cold and impersonal: 10 Arts & Crafts-style chandeliers, 6 ft. x 6 ft. in size, bring warmth and personality to this vast hotel banquet room. The charming tint of the mica shade panels presents no obstacle to illumination, according to Ralph Ribicic, president of the Mica Lamp Company. The chandeliers all employ "standard illumination devices, be they fluorescent or incandescent – the same as throughout the lighting industry."

All of the decorative lighting produced by the Mica Lamp Company was designed by Ribicic in collaboration with Avery Brooks & Associates. "The people at L'Auberge du Lac were intent on keeping the integrity of the Craftsman-era look," says Ribicic. "Particularly on the wall sconces: their design is directly in the style of Frank Lloyd Wright, although modified just enough. It's a style that he used in 1911 for a private residence in Illinois. We built 15-20 of the wall sconces – I don't recall the exact quantity – and about 60 large chandelier units. Because they wanted the authenticity of that Craftsman-era style, we used iron and steel with a weathered-copper finish for all the lighting."

This massive undertaking consumed the firm's workshop for more than four months; then Ribicic traveled to Lake Charles to oversee the installation the lighting. "I went out personally with a helper to assist with installation management and

direction, and did some final adjustments to the installation in January 2006," he says. "The lighting was for the public areas only. They are in the lobby of the hotel and the casino entrance, in the shopping arcade, or mall, and in the convention-center hallways and banquet rooms."

For an enormous hotel and casino to embody all the excitement and diversions of Las Vegas while maintaining an atmosphere of warmth and naturalness sounds like an impossible challenge. L'Auberge du Lac, however, has proven that the two need not be incompatible at all – thanks to having made the proper design decisions on the microcosmic level. The participation of the Mica Lamp Company was crucial in instilling a human feel to this epic resort. The firm's lighting carries Arts & Crafts values into the 21st century without sacrificing Craftsman styling, materials, or principles. L'Auberge du Lac is truly illuminated by its choice of sconces and chandeliers. **TB**

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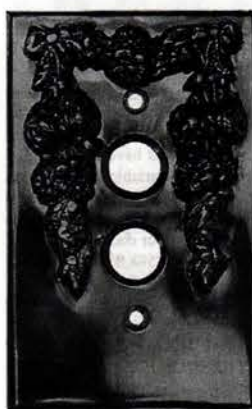
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Supplier of hardware: casement fasteners & adjusters; sash locks, lifts, balances & weights; screen fasteners & hangers; glass knobs, bin pulls, switch plates & more; iron, brass, glass & crystal; Victorian & Arts & Crafts styles.

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**Deep Landing Workshop**

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

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

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The model #C-200 double-cone chandelier from Deep Landing has a 14-in.-tall center.

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**Federalist, The**

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

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

Write in No. 2833



This 35-in. tall, cast-brass 12-light lantern was fabricated by The Federalist in the style of ca. 1815 Charleston, SC.

**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



Fine Architectural Metalsmiths custom fabricates chandeliers, sconces and lanterns.

**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 Hexagonal lantern from Herwig Lighting can be altered for custom designs and sizes.

**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



This 18-ft. bronze, nickel and gold-plated chandelier was restored by Historical Arts & Casting.

**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

**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.



Replica historical fixtures are made by Lantern Masters using traditional techniques.

**Lighting by Hammerworks**

603-279-7352; Fax: Same as phone  
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



Lighting By Hammerworks fabricated this pierced antique tin shade, model #SH101, for its Arts and Crafts collection.

**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



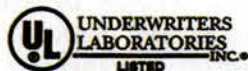
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www.mastersmetalworks.com  
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Manufacturer of forged & fabricated custom metalwork: railings, gates & fencing; stairs & stair balustrades; steel doors; interior & exterior lighting.

Write in No. 1897

## Meyda Tiffany

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

Supplier of copper-foil lamps & decorative lighting: Tiffany, Victorian, Art Nouveau & other styles; solid-brass Mission lamps; varied styles, sizes & prices.



This pendant, chandelier and sconce were designed in the Craftsman Revival style by Meyda Tiffany.

## 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.



Mica Lamp supplied the custom decorative lighting fixtures for the Kalahari Resort in Sandusky, OH.

## Michael Davis Stained Glass

718-383-3712; Fax: Same as phone  
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.

Call for more information.



To create this Tiffany-style stained-glass lamp, Michael Davis bent glass on the wooden turned form on which the lamp was built.

## Oakbrook Esser Studios, Inc.

800-223-5193; Fax: 262-567-6487  
www.oakbrookesser.com  
Oconomowoc, WI 53066

Full-service stained-glass studio: new design, fabrication & installation; all styles & techniques; restoration & replication; relocation & retrofitting of stained glass; Frank Lloyd Wright art-glass reproductions & restoration.

Call for more information.

## Otteson Co.

972-317-3120; Fax: 972-317-2812  
P.O. Box 293060  
Lewisville, TX 75029

Supplier of fine glass for lighting fixtures: chandeliers, sconces, pendants & table lamps; Victorian, Turn of the Century, Art Nouveau & Art Deco; blown-glass shades (principally from Vianne, France); custom projects.

Write in No. 1045



This delicate glass shade, model #412, is one of many traditional styles available from Otteson.

## 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 Altadena is a Mission-style fixture in Rejuvenation's Arts & Crafts Collection; it is also available with two arms.

## 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



This multi-arm Astrid chandelier is one of many found in the antique collection of Remains Lighting.

## 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

## 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



St. Louis Antique Lighting manufactured this ca. 1888 eight-arm chandelier with etched-glass shades.

## Steven Handelman Studios

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

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

Write in No. 483



The La Scala chandelier is available from Steven Handelman Studios in two sizes; companion sconces and semi-flush-mount fixtures are also offered to complement it.

## Wiemann Ironworks

918-592-1700; Fax: 918-592-2385  
www.wiemanniron.com  
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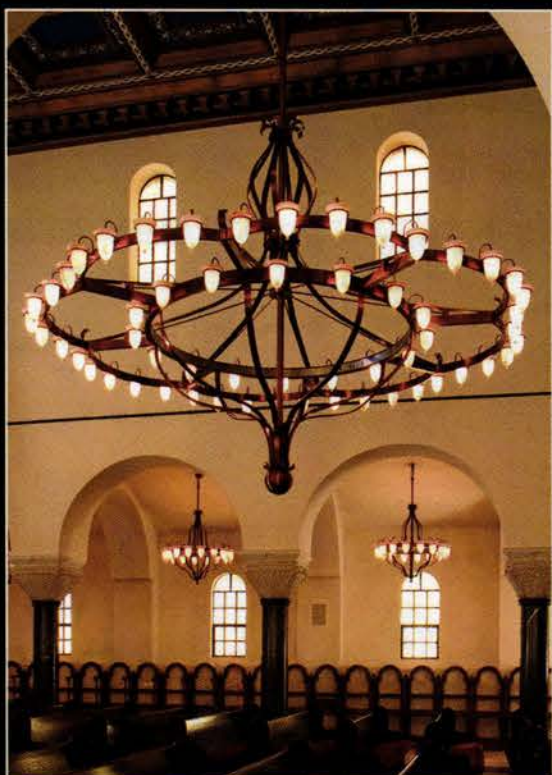
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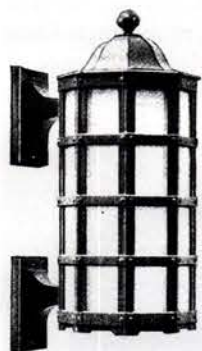
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This stone mantel with over-mantel was manufactured by Cantera Especial.

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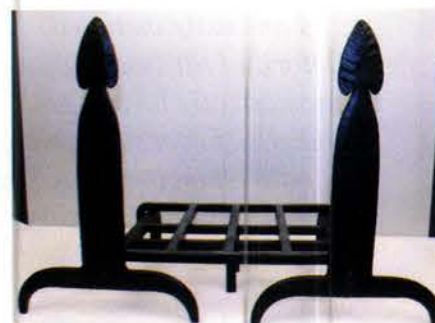
The cast-stone Tall Manor Chimney Piece by Haddonstone features a simple Gothic arch.

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These arrowhead andirons and the matching grille were fabricated by Kayne & Son.



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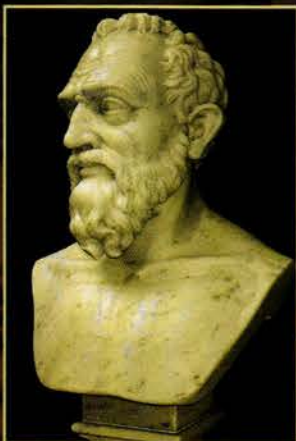
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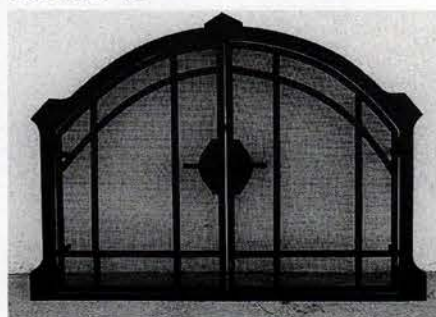
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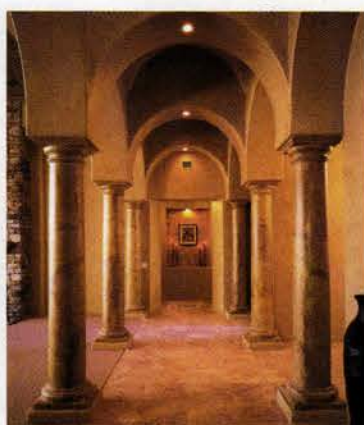
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## Fine Architectural Metalsmiths

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[www.iceforge.com](http://www.iceforge.com)

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

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Edgar Brandt's design sensibility was the initial inspiration for this forged railing by Fine Architectural Metalsmiths; it has an updated leaf spray and dramatic changes of dimension.

## Goddard Mfg. Co.

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Brass and Murano glass embellishments from Indital were used to decorate this railing.

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King Architectural Metals supplied the ornamental wrought-iron stair parts used in this fabrication.

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[www.libertyornamental.com](http://www.libertyornamental.com)

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Manufacturer of metal components: die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs.

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[www.mastersmetalworks.com](http://www.mastersmetalworks.com)

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[www.railingsbynewstar.com](http://www.railingsbynewstar.com)

Brooklyn, NY 11237

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[www.oakleysteel.com](http://www.oakleysteel.com)

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[www.schiffarchitectural.com](http://www.schiffarchitectural.com)

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Schwartz's Forge & Metalworks custom fabricated this balustrade of artistic scrollwork.



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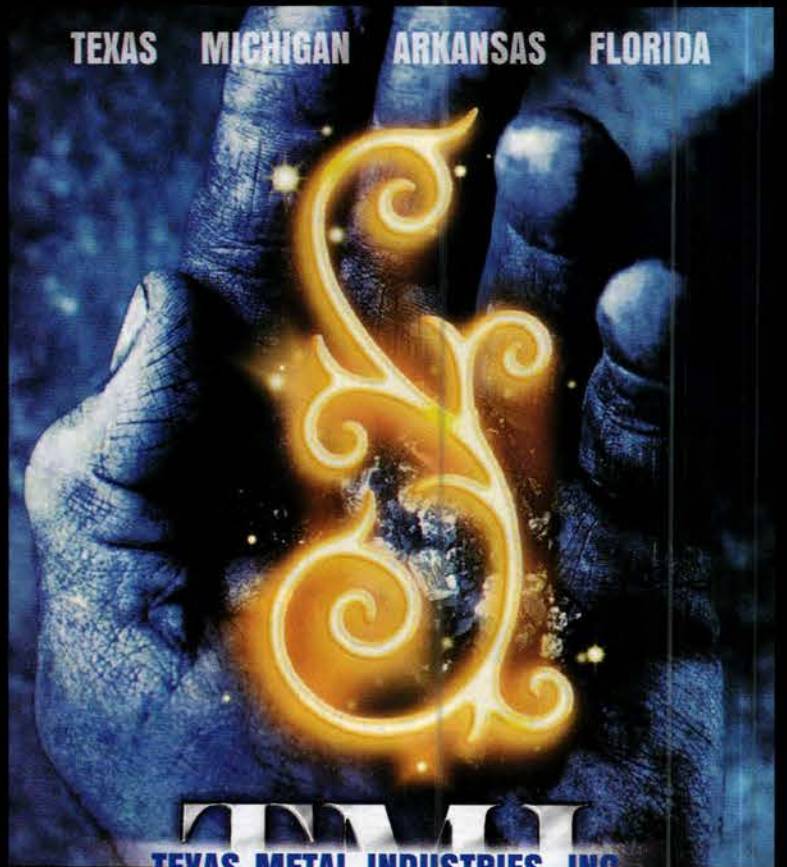


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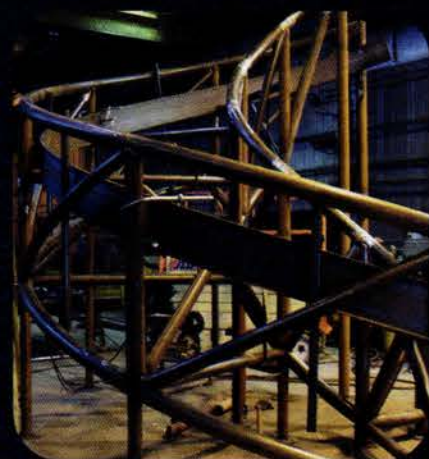
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# Historic and Green

By Donovan D. Rypkema

The following is a condensed version of a keynote speech delivered at the Traditional Building Exhibition and Conference in Boston, MA, in March 2007.

A Broadway producer once told an aspiring playwright, "If you can't write your idea on the back of my business card, you don't have a clear idea." So I'm going to start by summarizing my argument in five key points:

- Sustainable development is crucial for economic competitiveness.
- Sustainable development has more elements than just environmental responsibility.
- "Green buildings" and sustainable development are not synonyms.
- Historic preservation is, in and of itself, sustainable development.
- Development without an historic-preservation component is not sustainable.

Much of the world has begun to recognize the interrelationship and the interdependency between sustainable development and heritage conservation, but much less so in the United States. Far too many advocates in the U.S. far too narrowly define what constitutes sustainable development. Far too many advocates in the U.S. think that so-called green buildings and sustainable development are one in the same. They are not.

Sustainable development is about, but it is not only about, environmental sustainability. There is far more to sustainable development than green buildings. It is more than simply asking, "Does this building get a LEED gold certification?" or "Is that development making sure that the habitat of the snail darter isn't being compromised?" When we begin to think about sustainable development in this broader context, the role of historic preservation in sustainable development becomes all the more clear.

*At most, perhaps 10 percent of what the environmental movement does advances the cause of historic preservation, but 100 percent of what the preservation movement does advances the cause of the environment.*

How does historic preservation contribute to environmental responsibility? We could begin with the simple area of solid-waste disposal. In the U.S., almost one ton of solid waste per person is collected annually. Solid-waste disposal is increasingly expensive both in dollars and in environmental impacts.

So let me put this in context. We all diligently recycle our Coke cans. It is a pain in the neck, but we do it because it's good for the environment. However, if we tear down one typical building in a North American downtown – 25 ft. wide and 100 or 120 or 140 ft. deep – we have wiped out the entire environmental benefit from the last 1,344,000 aluminum cans that were recycled. We have not only wasted an historic building, we have also wasted months of diligent recycling by the good people of our community. That calculation does not take embodied energy into consideration.

Embodied energy is defined as the total expenditure of energy involved in the creation of the building and its constituent materials. When we throw away an historic building, we are simultaneously throwing away the embodied energy incorporated into that building. How significant is embodied energy? In Australia, they have calculated that the embodied energy in the existing building stock is equivalent to ten years of the total energy consumption of the entire country. Much of the "green building" movement focuses on the annual energy use of a building, but the energy consumed in the construction of a building is 15 to 30 times the annual energy use.

Razing historic buildings results in a triple hit on scarce resources. First, we are throwing away thousands of dollars of embodied energy. Second, we are replacing them with materials vastly more consumptive of energy. What are most historic houses built from? Brick, plaster, concrete and timber. What are among the least energy-consumptive materials? Brick, plaster, concrete and timber. What are major components of new buildings? Plastic, steel, vinyl and aluminum. What are among the most energy-consumptive materials? Plastic, steel, vinyl and aluminum. Third, recurring embodied-energy savings increase dramatically as a building life stretches over 50 years. If you have a building that lasts 100 years, you could use 25 percent more energy every year and still have less lifetime energy use than a building that lasts 40 years – and a lot of buildings being built today won't last even 40 years.

The U.S. Environmental Protection Agency (EPA) has noted that building-construction debris constitutes around a third of all waste generated in this country, and has projected that more than 27 percent of existing buildings will be replaced between 2000 and 2030. So you would think that the EPA would have two priorities: make every effort to preserve as much of the existing quality building stock as possible; and construct buildings that have 80- and 100- and 120-year lives, as our historic buildings already have.

Instead, they are sponsoring a contest to design buildings that can be taken apart every couple of decades and reassembled. I'm all for reusing building materials when structures have to be demolished, but to design buildings to be taken apart is to consciously build in planned obsolescence, and planned obsolescence is the polar opposite of sustainable development.

This federal agency is supposed to be the country's lead entity for promoting and fostering sustainable development. Last fall, it issued a five-year strategic plan, complete with goals, objectives and standards of measurement – 188 fact-filled pages. How many times was the phrase "sustainable development" mentioned? Exactly twice – both times in footnotes. How can you be the agency taking the lead for sustainable development when "sustainable development" never appears in your strategic plan? By the way, the number of times that "historic preservation" was mentioned in the strategic plan? Zero.

Within the plan, the EPA has an element targeted to construction and demolition debris. The objective is "Preserve Land" and the sub-objective is "Reduce Waste Generation and Increase Recycling." They have missed the obvious – when you preserve an historic building, you are preserving land. When you rehabilitate an historic building, you are reducing waste generation. When you reuse an historic building, you are increasing recycling. In fact, historic preservation is the ultimate in recycling.

At most, perhaps 10 percent of what the environmental movement does advances the cause of historic preservation, but 100 percent of what the preservation movement does advances the cause of the environment. You cannot have sustainable development without a major role of historic preservation, period. It is about time we preservationists start hammering at that until it's broadly understood.

The Smart Growth movement is the closest thing we have to a broad-based sustainable-development plan. If a community did nothing but protect its historic neighborhoods it would have advanced every Smart Growth principle. Historic preservation is Smart Growth.

Green buildings are part of, but in no way are a synonym for, sustainable development. I am very concerned that in our rush to make nice with the green-building people we will forget this is about sustainable development, not about green buildings. The big accomplishment of the U.S. Green Building Council is the development of the LEED (Leadership in Energy and Environmental Design) certification system, a checklist for evaluating neighborhood development. It's fine – but out of 114 total possible points, there are only 2 points if it's an historic building. If you look at the individual line items in the checklist, at least 75 percent of the goals of those items are automatically met if you rehabilitate an historic building. Such a checklist ought to be 200 points and should start out with 75 points for being an historic building.

Environmentalists cheer when used tires are incorporated into asphalt shingles and recycled newspapers become part of fiberboard, but when we reuse an historic building, we are recycling the whole thing.

What is the whole purpose of the concept of sustainable development? It is to keep that which is important, that which is valuable and that which is significant. The very definition of sustainable development is "...the ability to meet our own needs without prejudicing the ability of future generations to meet their own needs." We need to use our cities, our cultural resources, and our memories in such a way that they are available for future generations. Historic preservation makes cities viable, makes cities livable and makes cities equitable. Sustainability means stewardship. There can be no sustainable development without a central role for historic preservation. ■

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