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By Kim A. O'Connell

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PROFILE: ARCHITECTURAL RESOURCES GROUP

Seismic -nrce

Since 1980, Architectural Resources Group has fostered a strong sense of tradition on the West Coast while dealing with a broad range of clients and problems - including earthquakes. By Kim A. O'Connell







uring the City Beautiful Movement in the early-20th century, the civic leaders of Pasadena, CA, issued a lyrical mandate for its proposed city hall. It was to be, in their words, "an official building of imposing beauty, massive yet graceful, and suited to a land of flowers and sunshine." Designed by the San Francisco architecture firm of Bakewell and Brown (for a

As the founding principals of Architectural Resources Group. Bruce Judd (left) and Steve Farneth were passionate about historic preservation and sustainable design long before these concepts became the buzzwords they are today. All photos: courtesy of Architectural Resources Group

Top: A gorgeous Italianate structure in the heart of California's storied wine country, the Napa Valley Opera House contains one of only two second-floor theaters in the state. ARG oversaw a 15-year, three-phase restoration that girded the Opera House against future seismic activity, while restoring its elegant 19th-century details.

v of the recent Arthur Brown Jr.: Progressive Classicist, see Traditional Building, August 2007, page 167) and completed in 1927, Pasadena City Hall features ornamental sculpture and scrolls, a massive arched dome and a garden courtyard. The building was deemed so architecturally significant that it was listed on the National Register of Historic Places in 1980. It was also only a matter of time, however, before the building would crumble to the ground.

Like many other buildings located on California's geological fault lines, Pasadena City Hall had suffered worsening damage through several earthquakes, including the famous 1991 Sierra Madre quake. Deep cracks, water damage and other problems had appeared in the building, particularly affecting two of the stair towers and the dome's lantern. In addition, mechanical and electrical systems had become outdated. In the 1990s, studies found that future earthquakes were likely to destroy the building and even result in loss of life.

Clearly, the city needed to take serious steps to strengthen the building against future seismic activity while restoring its historic elements and updating its infrastructure. For this, the city turned to Architectural Resources Group (ARG), an architecture, preservation and planning firm headquartered in San Francisco, to serve as the lead contractor on the project team (which included Forell/Elsesser



Above: Suited to "a land of flowers and sunshine," as city leaders had hoped it to be, Pasadena City Hall was the focus of a major "base isolation" project that strengthened the National Register-listed building's ability to withstand major earthquakes.

Right: Designed by the San Francisco architecture firm of Bakewell and Brown, Pasadena City Hall is an exceptional example of the California Mediterranean style, notable for its a massive arched dome.

Engineers, DMJM Management and Clark Construction). The three-year, \$117.5million project featured a complete seismic retrofit using a "base isolation" system, in which mechanical isolating devices are placed between a structure and its foundation, thus relieving most of the destructive forces during an earthquake and protecting the building. Some 240 isolators were installed at Pasadena City Hall, which had a grand reopening ceremony in July.

Seismic retrofitting may not sound like typical historic preservation work, but it's the reality along the West Coast, according to ARG's founding principals, Bruce D. Judd, FAIA, and Stephen J. Farneth, FAIA, LEED AP. Since starting their firm in 1980, Judd and Farneth have forged a practice that places great emphasis on tradition, while recognizing and respecting the diversity of resources, disciplines and demands in the western United States.

"One of the things that we do pretty well is mediating between all the different forces that go into making a building," Farneth says. "Preservation is one of the most important elements of our work, but not the only element. We help the client to understand how all those forces can be shaped and adjusted to meet their needs." At the same time, Judd adds, "we strongly feel that what we're doing is just one step in the history of the building, and we have to respect that."

Making the Case

By the 1970s, the Classical design advocated by the City Beautiful Movement had largely been relegated to the history books as corporate Modernism took hold in both decaying downtowns and rapidly growing suburbs. Yet the nascent historicpreservation movement was gaining ground nationwide, especially in progressive cities like Berkeley, CA. Incorporated in 1974, the Berkeley Architectural Heritage Association was a well-organized and active preservation group, and one of its most dedicated volunteers was Bruce Judd.

After graduating with a Master of Architecture from the University of California, Berkeley, Judd took a position as a young architect with a San Francisco-based firm called Page, Clowdsley & Baleix. "They basically did commercial architecture that was fairly routine – but it never leaked," Judd recalls. "It wasn't very exciting work. At the same time I was volunteering with the Berkeley Architectural



Heritage Association. I hadn't received any training in preservation, and I wanted to meet other like-minded people."

Judd moved on to Charles Hall Page and Associates, a relatively new firm that soon attracted Steve Farneth, who had earned his Bachelor of Architecture degree at Carnegie Mellon University in Pittsburgh, PA. "There was no program in preservation there, but I was very interested," Farneth says. "Pittsburgh was a rich historical environment." After working summers with the Historic American Buildings Survey, Farneth was lured to California to do some residential design with an apprentice of Frank Lloyd Wright. Later, after determining their compatibility as colleagues with Charles Hall Page, Farneth and Judd launched their own practice.

They started with two desks and a coffee pot in Farneth's living room. Today their office is located on a pier at the Embarcadero along San Francisco's bustling and historic waterfront. Judd and Farneth chuckle when they recall one of their first projects – renovating the bathroom of a Victorian house. "We wanted to do the most interesting and best projects in historic preservation on the West Coast," Judd says. "It didn't have to be big or prestigious."

After about five years of practice, Judd essentially ran the firm solo so that Farneth could undergo additional training at ICCROM - the International Center for the Study of the Preservation and Restoration of Cultural Property - based in Rome. Both men were and remain highly attuned to the European emphasis on materials conservation and appreciation for the patina of age, especially when compared to the 1980s "American disposal culture, particularly in the West," as Judd describes it."In Europe and Great Britain, they have a tendency to reuse and restore and conserve. In the United States, we had to deal with clients that didn't understand what we were trying to do. There was a lot of misunderstanding about the Secretary of the Interior's Standards [for rehabilitation of historic structures]. We were continually making the case for historic preservation." Early on, Judd and Farneth also strived to cultivate long-term institutional clients - and ongoing source of work and an ongoing source of inspiration. One early client, the Dominican Convent in San Rafael, CA, hired



The 1879 Conservatory of Flowers in San Francisco had remained standing through decades of earthquakes, yet by the 1990s was on the verge of collapse. ARG led a major restoration and seismic-strengthening project that preserved its delicate appearance.



Against the stunning backdrop of Yosemite National Park, ARG designed new housing that complements the existing rustic cabins of the Curry Village Historic District, a National Register-listed area that dates back to the 1920s.

the firm to update the chapel located in its Victorian-era motherhouse building. The nuns had assumed that the chapel's primary ceilings would be lowered to accommodate the new infrastructure until the principals encouraged them to consider an alternative method that hid the new systems while protecting historic fabric – an expected solution today but a novel approach back then. Although the convent building burned down in 1990, the firm has stayed in touch with the sisters over the years. "We like to develop a very close relationship with a client," Farneth says. "I think that's one of the things that has held our firm together through 27 years."

Having grown to 50 people, and with additional offices in Pasadena and Portland, OR, the firm works on a wide range of projects encompassing architectural design and conservation, master planning, design guidelines, historic-structures reports and seismic strengthening. In keeping with the objective of providing integrated services, ARG started the first in-house conservation lab on the West Coast. The firm's other principals are Naomi O. Miroglio, AIA, who oversees diverse projects such as the seismic-strengthening project at the Filoli Estate in California; Takashi Fukuda, who manages information technology, special projects and contracts for the firm; David P. Wessel, AIC, FAPT, the firm's principal conservator who recently completed the restoration work at Watts Towers in Los Angeles; and Aaron Jon Hyland, AIA, who specializes in institutional and university clients such as the Sunset Center in Carmel-by-the-Sea, CA.

As a result of its work in materials conservation analysis, the firm has spun off another company named ARG Conservation Services, a general contracting firm whose staff includes architectural conservators, maintenance specialists and construction managers.

Flowers and Sunshine

Despite the breadth of the firm's portfolio, its architecture and preservation work tend toward certain categories, all of which reflect a distinct western sensibility. The firm has worked in national parks and recreation areas, at wineries in Napa Valley and in several churches and other historic buildings that have survived some of this nation's most devastating earthquakes.

The Conservatory of Flowers in San Francisco (see *Traditional Building*, October 2005, page 18) is just one example. A Victorian beauty made primarily of old-growth redwood and glass, the 1879 conservatory is the oldest extant structure in Golden Gate Park. Remarkably, the 12,000-sq.ft. greenhouse withstood the devastating 1906 earthquake that left many of San Francisco's grandest buildings in ruins. Instead, the conservatory suffered a fate that was far less dramatic but just as damaging – decades of deferred maintenance.

By 1995, the structure was so compromised that a severe windstorm nearly destroyed it, forcing the city to shutter the building. In a six-year restoration, however, ARG and San Franciscobased Tennebaum-Manheim Engineers completely rehabilitated the building, including lateral strengthening and a historically accurate reconstruction of the building's delicate wooden skeleton.

One of the firm's more challenging projects involved the seismic retrofit and restoration of Frank Lloyd Wright's Hanna House on the grounds of Stanford University. Built in 1937 for a Stanford professor, the house is famous for its "hon-eycomb" design – an open floor plan of connected hexagons covered in the architect's signature broad, flat roofs. After the family donated the house to the university in the 1970s, it was used as a provost's residence until it nearly collapsed in the 1989 Loma Prieta earthquake.

ARG was charged with shoring up the structure and preparing it for a new use, which involved stiffening the walls and roof. Much of the work was below grade, protecting the historic appearance and materials to the greatest extent possible. "It was challenging because Wright tended to under-build things," Farneth says. "It was an exercise in problem solving. We tried to get to the root of the problem, which was less about building structure and more about the interaction between the building and the soil."

In Napa Valley, ARG oversaw a 15-year restoration of the 1879 Italianate opera house, which had fallen into a state of boarded-up disrepair by the 1990s. After a passionate advocacy effort by local residents, which included a fundraising challenge grant from vintner Robert Mondavi, ARG was retained to implement a three-phase restoration, including seismic strengthening and façade restoration; lobby restoration and the addition of a new theater and bar; and finally the complete renovation of the main theater, which was completed in 2003.

Two other projects showcase ARG's complementary ability to design new construction in a historically sensitive way. At Yosemite National Park, ARG designed new employee housing near the Curry Village Historic District, a tent-cabin complex in Yosemite Valley that is listed on the National Register and dates back to the 1920s and '30s. For this project, ARG developed 22 two-story housing structures and four two-story common buildings that are well suited to the natural surroundings and complement the existing rustic cabins.



In Woodside, CA, the Filoli Estate features a historic Georgian house and grounds, for which ARG won an invited competition to design a new visitor center. ARG responded with a Georgian building that echoes the historic house while meeting modern needs.

Designed by Frank Lloyd Wright, the famed Hanna House at Stanford University features the architect's signature flat roofs, yet it represents Wright's experimentation with an open floor plan of connected hexagons. The building nearly collapsed in the 1989 Loma Prieta earthquake.



At Frank Lloyd Wright's Hanna House, ARG was charged with strengthening the walls and roof. Much of the work was below grade, protecting the historic appearance and materials to the greatest extent possible.

Similarly, at Filoli, a historic Georgian house and lush garden estate in Woodside, CA, ARG won an invited design competition for a new visitor center and education building at the edge of the property's oak forest. The architects crafted a contemporary Georgian pavilion that echoes the historic house while providing updated visitor service areas.

"We feel that architecture and preservation are both part of the design process," Farneth says. "We work hard at that. But we love the constrained nature of existing buildings. They help you make decisions."

Speaking the Language

Having worked in the field of historic preservation for three decades, Judd and Farneth are bemused that the sensitive, ecological approach to building they espoused at the start of their careers has gained new currency with the advent of "sustainability" and the LEED rating system. "We formed during the first energy crisis, and we strongly felt that demolishing buildings was a real waste of resources," Farneth says. "These cities had good urban design, and the way buildings went together in neighborhoods was of great value."

Today, Farneth is a LEED accredited professional, and the firm continues to work on projects that are registered and certified under the popular U.S. Green Building Council system. One of those involves the adaptive re-use of the Fort Baker military installation near the Golden Gate Bridge, for which the firm is working as part of a design team and with a developer to convert the site to a conference and retreat center. ARG is responsible for master planning, programming and rehabilitation of buildings within the historic district, which is expected to be LEED-certified at the silver level. "It's been a great challenge and we're really excited," Farneth says.

Both principals are heartened by the fact that young architects have many more opportunities to study preservation than they had years ago. Clients, too, have a greater appreciation for traditional buildings and conservation techniques.





Working with a design team and a developer, ARG is involved in the adaptive re-use of the Fort Baker military installation, which will be converted to a conference and retreat center. When completed, the project is expected to be LEED-certified at the silver level.

At the same time, Judd and Farneth are concerned that today's preservationists are somewhat distanced from the rigors of the architecture profession. "They've never actually done drawings or worried about egress," Farneth says. "You get specialists and architects speaking slightly different languages. Our belief is that you need to speak both languages." In the overlapping and complex fields of architecture, planning and preservation, ARG has certainly proven its fluency.

When asked about what the future holds, Judd and Farneth joke about retirement. But both men remain passionate about their work, and neither is likely to give up his day job as long as the great buildings of the West remain threatened by nature and neglect. "We have always been most interested in designing meaningful places for people," Judd says. "Historic buildings are places of memories and meaning, and they should be preserved. That remains a driving philosophy." **m**



Above: Built in 1925, the Sunset Center, a community and cultural center in Carmel-bythe-Sea, CA, is known for its large Gothic auditorium. ARG has been involved in a longterm effort to assess alternatives for the restoration and adaptive use of the structure, including the upgrade of patron facilities, acoustics, access and seismic safety.

Right: David P. Wessel, ARG's principal conservator, recently completed restoration work at Watts Towers, the massive vernacular sculptures in Los Angeles that date from the first half of the 20th century.

100 Most Endangered Sites

The 2008 Watch List from the World Monuments Fund includes endangered cultural and historical sites in 59 countries.

he United States tops the World Monuments Fund's (WMF) 2008 list of 100 most endangered sites with seven locations, followed by Peru and Turkey with six each and Mexico and Italy with four each. Founded in 1965, the New York City-based WMF launched the Watch List in 1995. It is published every two years as a call to action, drawing attention to the threatened cultural sites so they can be preserved for future generations.

The 2008 list shows that human activity has become the greatest threat to the world's cultural heritage. Pollution, tourism, the rapid growth of cities and suburbs, political discord and armed conflict are destroying buildings and communities and endangering the world's cultural sites. In addition, the destructive effects of global climate change have become even more apparent in the past two years, prompting the WMF to note this category in its 2008 report.

"The World Monuments Watch List is our best indicator of the pressures that face the field of heritage preservation," said WMF president Bonnie Burnham at a presentation announcing the 2008 report. "On this list, man is indeed the real enemy. But, just as we caused the damage in the first place, we have the power to repair it."

Global climate change is seen as a particular threat to historical sites as the world becomes more crowded and industrialized. In the U.S., New Orleans is one of the 2008 sites affected by climate change. In 2005, Hurricane Katrina pummeled the city, creating the largest natural disaster in the history of this country. More than 80 percent of the city was flooded when the levees broke, displacing as many as 450,000 residents. Following the storm, New Orleans and the Gulf Coast were added to the 2006 Watch List as the 101st site.

Other areas cited as threatened by global warming include Leh Old Town in Ladakh, India, Scott's Hut in Antarctica, Herschel Island in Canada, Sonargaon-Panam City in Bangladesh and the Chinguetti Mosque in Mauritania.

Conflict has also been a major factor in the destruction of historic sites. The new WMF list notes that the ongoing conflict in Iraq has led to catastrophic loss in some of the world's oldest and most important sites. Known as the cradle of civilization, the country is home to more than 10,000 cultural



After Katrina hit in 2005, New Orleans and the Gulf Coast were added to the World Monuments Fund 2006 Watch List as the 101st endangered site. Still struggling to rebuild, New Orleans now appears on the 2008 list. All photos: courtesy of the World Monuments Fund



Because of the immense losses already sustained and the ongoing war in Iraq, the entire body of the country's cultural heritage appears on the WMF Watch List for the second time.



The proposed 300meter (984 ft.)



in St. Petersburg, Russia, would ruin the city's historic skyline, according to the WMF. The city currently has a law prohibiting new buildings taller than 48 meters (157 ft.).

heritage sites, ranging from the 5,500-year-old cities of Sumer to archaeological remains, Ottoman palaces and public buildings. Many have suffered as a result of the conflict and widespread looting.

Economic and developmental pressures are also leading to the destruction of many historic places. The 2008 Watch List includes a number of historic cities, such as St. Petersburg in Russia and Tara Hill in Ireland, that are affected adversely by growth. The proposed Gazprom skyscraper would dramatically change the historic skyline in St. Petersburg, according to the WMF, a city that is often called the "Venice of the North." If built, the new tower would ruin the low skyline and integrity of the city and could set a precedent of putting inappropriate towers in historic areas.

In Ireland, not far from Dublin, Tara Hill is the center of a large archaeological landscape with hundreds of significant sites. Because of a booming economy and development, it is threatened by a proposed highway that would destroy historic material, while the noise and pollution would forever change the landscape.

Citing threats to modern buildings, the WMF has placed a number of U.S. sites on the 2008 list. For example, it notes that the post-World War II civic buildings found in many American cities are threatened either by demolition or inappropriate renovations. A number of specific buildings were noted, namely Paul Rudolph's 1957 Riverview High School in Sarasota, FL, and Marcel Breuer's 1953 Grosse Pointe Public Library in Grosse Pointe Farms, MI.

Also threatened is the Florida Southern campus in Lakeland, FL, which has the largest collection of Frank Lloyd Wright buildings in the world. He specified that these were to be built using a technique he developed and called textile-block technology. Water damage and deferred maintenance have taken their toll on these buildings.

In Queens, NY, a remnant from the 1964 World's Fair, the Philip Johnson/Richard Foster New York State Pavilion complex, is now in danger of collapsing. It consists of an open-air elliptical structure called the Tent of Tomorrow, a theater in the round and three towers topped with circular platforms. A suspended roof of translucent, colored plastic panels tops the "tent" and large works by artists such as Andy Warhol and Robert Rauschenberg appear on the exterior of the theater.

On the West Coast, the 1959 Salk Institute in La Jolla, CA, considered one of Louis Kahn's greatest buildings, is threatened by a proposal for new construction that would block the courtyard view. The courtyard is one of the most significant features of the property.

And those thinking of taking a sentimental journey on the famous Route 66, a symbolic image of American culture, might want to hurry. The road, along with its motels, gas stations, cafes and trading posts, is threatened by decay and development in urban areas.

Burnham noted that sites that appear on the WMF's 100 Most Endangered lists often receive some sort of aid. "The Watch really does work," she said. "It calls attention to the projects." She pointed out that the WMF has given more than 500 grants to 214 Watch sites in 74 counties, totaling \$47 million, and these funds have leveraged more than \$124 million from other sources. Of the more than 450 sites that have appeared on the Watch List since 1996, 75 percent have been saved or are now out of danger. **B**



The 2008 Watch List includes Modern civic buildings in the U.S. designed by architects such as Walter Gropius, Ludwig Mies van der Rohe, Paul Rudolph and I.M. Pei.



Designed by Frank Lloyd Wright in 1938, the master plan for the Florida Southern campus in Lakeland, FL, was never completed, but a number of the buildings were built using textile-block technology. Described by Wright as "the first uniquely American campus," it features nearly two kilometers of esplanades.







Flushing Meadows-Corona Park in New York City is the home of the New York State Pavilion, which was designed for the 1964 World's Fair. The complex includes an open-air elliptical structure, a theater and three towers topped with circular platforms.

A highway that developed along with America and reflected an increasing dependence on the automobile, Route 66 was for many years the shortest year-round route between the Midwest and the Pacific Coast. It is now threatened by decay, demolition and development.

A New

THE PRIZERY - it sounds like a place where treasure is kept. It actually refers to tobacco-industry buildings where machines pressed out the leaves' juice before the drying stage. But in South Boston, VA, near the North Carolina border, a former prizery does in fact contain treasure: state-of-the-art facilities for theatrical productions, studio-arts demonstrations, performing-arts classes and tobacco-heritage displays. This treasure has extended its reach beyond the building, has is also fueling the revitalization of the community. Other facilities are moving into the area, the unemployment rate is down and tourism spending has increased since the restoration of the building.

What makes these resources even more precious, in a sparsely populated region called Old Southside, is that the sprawling rooms are lined with salvaged artifacts and historic fabric. From the heart-pine floors to the ceiling-mounted old elevator gears, the Prizery is a hardworking, revitalized museum piece.

"We wanted to keep the 'wow' factor of the 14-ft.-tall open spaces with columns running down the middle," explains Greg Rutledge, project architect at Hanbury Evans Wright Vlattas + Company, the Norfolk, VA, firm that oversaw the building's \$6.5-million metamorphosis. "Not a single new wall touches those columns throughout the building, no wall goes to the ceiling, and the mechanicals are exposed. You see the beams and the wood subfloor above. The hard surfaces are very resonant, so when people walk in, they realize things are really happening here."

The ca. 1907 Prizery is the crown jewel of a neighborhood officially called the South Boston Historic Tobacco Warehouse District. A dozen other vast brick buildings are

nearby, including one that has been taken over by the Southern Virginia Higher Education Center, a consortium of colleges. "The Prizery is the most richly detailed of the group, the most pristine, and the only one with a tower," notes Chris Jones, the arts center's executive director.

The whole district bustled a century ago, sending tens of millions of tons of tobacco to market. Tobacco festival parades were led by the likes of Clark Gable. The town supplied 90 percent of the world's tobacco seed, and produced the first

PROJECT

The Prizery Community Arts Center, South Boston, VA

Architects

Hanbury Evans Wright Vlattas + Company, Norfolk, VA; Greg Rutledge, project architect

bagged, granulated smoking tobacco. (The local brand, Bull Doze, was later sold to a North Carolina outfit and famously rechristened Bull Durham.) When the industry died after World War II, other major regional employers - including textile and chocolate makers - went with it.

In the early 1990s, some local entrepreneurs developed plans to convert the vacant Prizery into housing, but then realized the

numbers wouldn't crunch. In 1996, they donated the building to an eager nonprofit called the Community Arts Center Foundation, which first held performances at the Prizery in 1997 - despite holes in the roof and no heat."We have a very tenacious core group," Jones explains. "And our blind faith carried us through."

Hanbury Evans originally devised a 10-year, six-phase restoration plan. "But then we figured out that preservation tax credits could practically fund it all at once," says Rutledge. Financing also came from the city, the county and private donors. Checks were sometimes written as soon as Jones or Rutledge gave benefactors a





District, the Prizery is the most richly detailed survivor, and sports the only tower. Photo: Ian Bradshaw

Left: Despite decades of abandonment and some roof holes, the structure suffered surprisingly little water damage, and almost all of the 150 windows were salvageable. Photo: courtesy of Hanbury Evans Wright Vlattas + Company

tour. "It's everybody's favorite warehouse in South Boston," the architect explains. "Even in its raw state, it was amazing."

The structure had been engineered to support rows of 1,000-pound hogshead barrels. So even while partially roofless, it held up well. "We only had to create a few flitch beams where timbers were water-damaged," Rutledge notes, "and almost all of the 150 windows and their panes were salvageable."

Still, he adds, he proceeded with great caution while reconfiguring the 38,000sq.ft. interior. "Early on, we decided to nestle a theater with a raked floor into the body of the building, and leave the third floor open for banquets. But the structure is like Tinkertoys: you can't take out any one piece without shoring up all around it. So we threaded 60-ft. trusses for the theater through the building; we crane-hoisted them into an open window, rolled them through on dollies, and hoisted them up on jacks. Only then did we dare start dismantling the timber structure."

Sawn-out timbers were recycled as supports for the theater's new back-of-house, a ground-floor ell added on the exact footprint of a long-demolished boiler room. More timbers were preserved to frame the proscenium arch. Neoprene pads, a spring-mounted ceiling, a floating floor and double-layered drywall keep the theater acoustically cocooned from the banquet hall, offices, classrooms, meeting rooms and galleries. These spaces are full of salvage, too: elevator pulleys, cables, and gears, plus heart-pine boards taken from a nearby linen mill that FEMA had condemned due to the flooding of the Dan River.

The restoration of the Prizery has been a major instrument in transforming the character of the area. Statistics from the Travel Industry Association for the Virginia Tourism Corp. show that spending by travelers in the county increased by nine percent from \$29.88 million in 2004 to \$32.7 million in 2005.



The Prizery (left) towers over its neighbor, a tobacco warehouse turned community college. Photo: courtesy of Hanbury Evans Wright Vlattas + Company



Elevator gears and cables survived and have been preserved in situ. Photo: courtesy of Hanbury Evans Wright Vlattas + Company



New walls don't touch the columns or ceilings and mechanicals and wood subfloors are exposed, so the interior retains its industrial atmosphere. Photo: Matt Wargo

In addition, the unemployment rate has dropped from about 11 percent in 1996 to under six percent in 2006. This growth has encouraged others to come to the area. At least two new major projects, a major hotel chain and Founder's College, with its hotel/conference center, have been announced

On any given day, the Prizery's packed agenda might include a middle-school theater performance, a lecture about a Revolutionary War battle on the Dan River, dance classes for preschoolers from across the county, an historical society meeting or a potter's demonstration of working with Dan River clay. The facility, in fact, could use some more room; plans are afoot to convert part of the tower stairs into another studio. The foundation is also eyeing an empty factory next door, which once produced drawstring bags for tobacco.

"We get a lot of visits from people who are looking for role models, for ways to reuse the abandoned warehouses in their towns," Jones says. "We get all these wonderful 'oohs' and 'aahs' when anyone walks in for the first time. Photos don't convey the energy you find here, you have to see it for yourself." So if you're traveling near the Virginia/North Carolina border, plan to stop by. See www.prizery.com for driving directions. - Eve M. Kahn



A preserved freight-elevator shaft (right) adjoins new gallery space. Photo: Matt Wargo



Reclaiming the Waterfront

WHEN IT WAS SETTLED in 1788, the city of Cincinnati, OH, was concentrated at the Ohio River waterfront. The area grew quickly with the rise of the shipping and steamboat industries, but its prominence did not last long: After the Civil War, the steamboat industry declined, banking moved north and Chicago, IL, eclipsed Cincinnati as a prime commercial area. By 1918, the city had expanded inland, where a new downtown was established, and the waterfront had fallen into

PROJECT

Waterfront Master Plan, Cincinnati, OH

Planner

Urban Design Associates, Pittsburgh, PA; Donald K. Carter, FAIA, FAICP, president; Paul B. Ostergaard, AIA, managing principal disrepair. The last straw was the construction of Fort Washington Way, a one-mile section of depressed freeway built between 1958 and 1961, which decisively separated the waterfront from downtown.

Two-hundred years after the settlers arrived, Cincinnati began the process of revitalizing its waterfront. The Bicentennial Commons at Sawyer Park, designed by Andrew Leicester in collaboration with Meyer, Scherer and Rockcastle of Minneapolis, MN, was built in 1988 in place of an abandoned railroad yard and factory.

Ten years later, a master plan for the waterfront area to the west of Sawyer Park was developed by Pittsburgh, PA-based Urban Design Associates (UDA).

The plan, developed for the City of Cincinnati and Hamilton County, involved siting two sports stadiums, creating regional attractions, accommodating public transit and reconnecting the waterfront to downtown. After these projects were underway, UDA was hired by the newly founded Port of Greater Cincinnati Development Authority to create a mixed-use neighborhood and park between the stadiums. "The Banks, as the neighborhood is called, includes both private and public developments," says Donald K. Carter, president of UDA. "With restaurants, retail and office space, condominiums and entertainment, it is intended to be welcoming to everyone."

Including everyone was the objective from the beginning of the design process. UDA held a week-long charrette and a series of public forums at the local convention center and met with focus groups that included residents, sports teams, developers, arts organizations, business people and economic-development groups. "We began by posing a few questions to the locals to understand both the strong and weak points of the waterfront as it existed," says Carter.

People liked the historic Public Landing, the existing green space and the location of the old stadium. There was reverence for the old warehouses as well as the steamboats and people enjoyed the ethnic festivals, fireworks, concerts and other events that were held at the waterfront. But many criticisms had to be acknowledged. People were worried about the frequent flooding and didn't approve of the old stadium structure or the parking deck that was built next to the water. They complained that Sawyer Park was too small and too far from the west bridge, that there was very little retail and few restaurants and that Fort Washington Way separated the waterfront from downtown.

Though a large number of issues were raised, UDA was prepared to address all of them. "I was most pleased, actually," says Carter. "It's best to come in at the early stages and deal with all of the pieces simultaneously. Also, we had a lot of cooperation from all of the participants and in the end there was consensus. The climate was ripe for change."

Riverfront Stadium/Cinergy Field, which had served Cincinnati's professional baseball and football teams, stood next to the Ohio River from 1970 to 2002. Two new stadiums were constructed to compensate for the loss of Cinergy Field:



Armed with hard data – such as floodplain information, zoning ordinances, geotechnical information and historical facts – and personal input from community groups, Pittsburgh, PA-based Urban Design Associates was able to develop an informed, comprehensive plan for the Cincinnati, OH, waterfront. The development is bounded by two sports stadiums, and also includes a museum, park, reconfigured roads, transit center and a mixed-use development. All drawings and photos: courtesy of Urban Design Associates



Above: UDA's plan reconfigured many of the streets in the waterfront district to boulevards with plantings and traditionally styled street lighting. Mehring Way, near the partially completed Riverside Park, was one street that received such treatment.

Left: In the recent past, the waterfront was a depressed area of abandoned warehouses, factories and train yards. A number of large roads, including Fort Washington Way and those of three bridges, converge upon the area and effectively cut it off from downtown Cincinnati.

UDA positioned Great American Ballpark adjacent to the site of the old stadium and a new home for the Cincinnati Bengals football team, Paul Brown Stadium, was built four blocks to the west.

"We had no preconceived notion about where to place the stadiums," says Carter. "At first, everyone involved in the charrette had different ideas about where to locate them, but after reviewing about six or seven sites, we reached a consensus." The other sites did not work as well as the ones that were eventually chosen due to the network of roads and bridges as well as the need to accommodate the growth projected for the area.

After the stadiums were completed, the Cincinnati Reds Hall of Fame & Museum was built just to the west of Great American Ballpark; it opened in 2004. The same year, the National Underground Railroad Freedom Center, a Smithsonian institution, was built between the stadium sites. Designed by Blackburn Architects of Indianapolis, IN, the building features two façades made of rough travertine stone and two façades made of copper panels. "The museum is very meaningful for the

waterfront," says Carter. "Cincinnati was one of the stops on the Underground Railroad and it's wonderful to have that recognized."

The Freedom Center is located in the middle of The Banks in what will be a 40-acre park along the water. The partially completed Riverfront Park will extend west from Sawyer Park and the Public Landing and north from the Ohio River to Fort Washington Way. Designed by landscape architect Sasaki Associates of Watertown, MA, the park will feature a great lawn, gardens, water features, playgrounds, a carousel, boat docks and pedestrian and bike paths. It will also provide venues for festivals and community events. The park will serve a vital purpose as well: bank stabilization and flood-control assistance.

Riverfront Park is well sited not only because it is along the Ohio River. The John A. Roebling Suspension Bridge, an iron bridge designed by Roebling and constructed in 1866, is now honored in its position above the center of the park. "The park will showcase the bridge quite nicely, making it a centerpiece," says Carter.



Paul Brown Stadium (far left), home of the Cincinnati Bengals football team, was built to the west of the 1866 John A. Roebling Suspension Bridge. Four blocks to the east and on the other side of the bridge, is the new Great American Ballpark.

RECENT PROJECT: NEW CONSTRUCTION



At the Farmers' Museum in Cooperstown, NY, Altonview Architects based a carousel pavilion on traditional cupola-topped polygonal carousel architecture, while also honoring a nearby fieldstone farm complex. The gabled, cedar-shingled rear wing (left) contains bathrooms and mechanicals. Cedar doors (inset) can be rolled down to protect the carous off-season. In keeping with the museum's collection of vernacular 19th-century buildings, Doric pilasters separate the pavilion's doors, exposed brackets support the roof overhang and 12-lite sash ring the clerestory. Photos: Richard and Elizabeth Walker

A Carousel Pavilion **Turns Heads**

CAROUSEL ANIMALS SOMETIMES GET LOOSED from their moorings and end up nomads. That is, when amusement parks shut down, the carvings get sold off and separated for antiques collections or wind up piled together in storage. In the New York City area alone, three famous, beloved sets of horses and chariots have been packed away and inaccessible for years. A ca. 1920 example from Coney

Н

Cooperstown, NY

Island is lingering in city warehouses, and PROJECT a Brooklyn developer's 1922 model imported from Ohio is displayed at a gallery Empire State Carousel pavilion, where it can't spin. On Long Island, a 1912 carousel is slated to reopen next year after Architect a decade stashed at an aviation museum's hangar, amid much protest from amuse-Altonview Architects PC, Cooperstown, NY; Kurt Ofer, ment-park aficionados. Those cognoscenti AIA, principal in charge have been flocking to upstate New York for the past year, because a long-homeless, Long Island-carved carousel is twirling again on the grounds of the Farmers' Museum in Cooperstown. The assortment of 25 animals is sheltered under an elegant, versatile, 12-sided new pavilion that looks a century old. "We based the form on historical carousel buildings," explains the architect, Kurt Ofer, principal of Cooperstown-based Altonview Architects. "And for the details, we set out to selectively cull local design traditions, without ever being hokey." The Farmers' Museum commissioned the pavilion in 2005 for a small lawn alongside a century-old fieldstone farm complex that is original to the site. Nearby stand some two dozen village buildings from the 1800s - including a tavern, pharmacy, church and blacksmith shop - that museum staff have been transporting to the property since the 1940s. Altonview managed to complement the varied surrounding architecture as well as one of the most colorful, intricate, meaning-laden carousels in the world. Although the carvings look much older, they only date back to 1984. That year, a Long Island woodworker and carousel restorer named Gerry Holzman started organizing a non-profit group of volunteers to sculpt and paint an attraction called the Empire State Carousel. On a 1947 rotating platform donated by a carnival supply company called All County Amusements, Holzman's ever-changing teams (eventually totaling 1,000 artisans) spent 20 years producing the New York-themed opus. "We wanted to keep alive folk-art traditions, pay tribute to the state's achievements and bring some joy into the world," Holzman explains. "We call it 'a museum vou can ride on."

The animals - including Freddie de Frogge, Sofia Skunque and Bucky Beaver represent New York native species. A mule named Sal pulls an accurately detailed miniature of an Erie Canal barge, which is ADA compliant. Models of New York landmarks (Niagara Falls, the Statue of Liberty) and reliefs of major historical



The museum's visitor and member head counts have risen since the carousel opened in May 2006, and the demographics are skewing younger. Photo: Richard and Elizabeth Walker



Altonview Architects had just a few months to finalize working drawings of the small but complex structure and supervise construction. Drawings: courtesy of Altonview Architects



On a pre-engineered steel frame, the pavilion provides a buffer circulation zone around the carousel as well as climate controls to protect the carvings. Drawings: courtesy of Altonview Architects



polygonal shape, but the exact proportions were very tricky to get right. It had to be big enough to accommodate a buffer circulation zone around the carousel, but it couldn't be so big that it overwhelmed the site. And it couldn't look too light-hearted, either, in the midst of those authentic, weathered old farm buildings." The architects also had to engineer the structure for year-round use and provide climate control to protect the carvings.

In close collaboration with Siracusa, Altonview wrapped a subdued palette of traditional materials around a preengineered steel frame. Painted wooden pilasters separate arched, 15-lite cedar doors (from Hahn's Woodworking in Branchburg, NJ). Window sash with 12 lites ring the clerestory. Cedar shingles wrap a gabled rear wing for bathrooms and mechanicals. In the winter, radiantheating pipes warm the brick floors. In the summer, the doors roll up at the touch of a button into slots amid sprinkler pipes overhead. When the doors are open, Ofer says, "they tuck one above the other like petals, with a tight oneinch clearance in between."

In spring 2006, the museum purchased a used tractor-trailer bed for hauling the carousel northward. The museum

A favorite carved ride at the carousel is an accurate miniature of an Erie Canal barge, which is ADA compliant. Photo: Van Zandbergen Photography

moments (the sale of New Amsterdam, the founding of the United Nations) surround the creatures. Dozens of portraits of celebrated New Yorkers also make appearances; the varied crew includes Grandma Moses, Jackie Robinson, Alexander Hamilton and Theodore Roosevelt. The shell of the organ, which pumps out tunes by New Yorkers, is carved with musicians and composers – the figure of John Philip Sousa has mechanized arms for conducting marches.

Holzman's group debuted the piece in 2003 at a town park in Brookhaven, NY. Some 6,000 riders visited during its three-week run inside a rundown prefab building. Then the town shut it down, due to local politicians' squabbles (the official explanation was that the town could not figure out how to issue a certificate of

occupancy for its own property). During the frustrating closure, by coincidence, some Farmers' Museum administrators including Joseph Siracusa, operations director, and Garet Livermore, vice president for education - happened to contact Holzman, looking to buy an antique carousel. Holzman recalls that he wrote back a note that said, in effect, "Have I got a girl for you!" Upon accepting the gift of the Empire State Carousel, the Farmers' Museum gave Altonview just six months to design the \$950,000 pavilion and supervise construction. "It was an incredibly tight deadline," Ofer recalls. "I said, 'You want what, where, by when? Okay, here we go!" For precedents, Holzman provided numerous vintage images, and Ofer also studied surviving old carousels in New York City's Bryant Park and Central Park (the architect's children very happily provided research assistance by riding around and around). To suit the Cooperstown lot, Ofer says, "We knew we wanted a traditional



construction crew finished the pavilion in time – "everyone was so excited about the project, they really pulled together to get it done," Siracusa says. Since it opened, head counts of visitors and members have risen, and the demographics are skewing younger. "It's having a long-term positive effect on the museum," he says.

One frequent guest is Holzman, who's delighted with the Altonview building. "It evokes the past and perfectly fits the essence of the carousel," he says. "After 23 years, there's been a happy ending to this amazing saga. Sometimes I just sit and watch the children all over the carousel, and the adults on it smiling and feeling a little younger. In one of the murals we painted a folk saying: 'Every time you ride a carousel, one more day on earth you will dwell." – *Eve M. Kahn*



Above: All of the 25 carved animals represent New York native species; the beaver is the official state mammal. As sculpted by carousel founder Gerry Holzman, the beaver carries a mallet and gouge, emphasizing his natural woodcarving skills. Photo: Richard and Elizabeth Walker

Left: On the rounding boards just above the animals' heads are 23 portrait panels of famous New Yorkers, including Walt Whitman. The carvers aimed to preserve folk-art traditions, hence the homespun look of many carvings. Photo: Richard and Elizabeth Walker

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Manufacturer of Ferrowatt-brand Edisonreproduction light bulbs: early carbon, 1910 Mazda tungsten & other models. Write in No. 2240



This replica 16-candlepower, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO.

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414-744-7118; Fax: 414-744-7119 www.aboveview.com Milwaukee, WI 53221

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American Restoration Tile, Inc. 501-455-1000; Fax: 501-455-1004

www.restorationtile.com Mabelvale, AR 72103

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Write in No. 8032



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

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



Security grilles from Architectural Grille are available in various thicknesses and perforation patterns, and are fastened with tamper-proof screws.

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Ceiling panels with historical patterns, such as this model #36, are the specialty of Brian Greer's.

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Canning Studios executed the elaborate decorativepainting scheme at the Rodeph Shalom Synagogue in Philadelphia, PA.

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83-a Comsewogue Road Setauket, NY 11733 Phone: 631-246-8194 Fax: 631-509-5238 wdegroot@optonline.net www.dghistorical.com Edith Wharton Restoration, Lenox, Mass

P.O. Box 18032, Morgantown, WV 26507

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

Phone (815) 937-0556 Fax (815) 937-4072

SOURCELIST

Hardware

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter No. 9972.

Acorn Forged Iron

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

Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; handforged decorative-head nails. Write in No. 1690



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

Al Bar-Wilmette Platers 866-819-7324; Fax: 847-251-0281 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



Al Bar-Wilmette Platers restores antique iron doorknobs and plates them with nickel.

Alloy Casting Co.

800-527-1318; No fax www.alloynet.com Mesquite, TX 75180



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

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

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

Architectural Resource Center

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

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights. Write in No. 1670





This iron rat-tail hinge, item

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Craftsmen Hardware Co.

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

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper; lighting. Write in No. 6980



Crown City Hardware Co. 626-794-1188; Fax: 626-794-2064 www.crowncityhardware.com Pasadena, CA 91104

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

Write in No. 432



Crown City Hardware stocks an extensive collection of restoration and decorative hardware, such as the Windsor Series cabinet knobs.

D.J.A. Imports, Ltd.

718-324-6871; Fax: 718-324-0726

Decorative Hardware Studio

914-238-5251; Fax: 914-238-4880 www.decorative-hardware.com Chappaqua, NY 10514

Custom manufacturer of solid brass/crystal drapery & curtain hardware; primary line is the American Heritage collection; can modify existing line or fabricate a total custom drapery hardware scheme to spec. Call for more information.



E.R. Butler supplies a wide range of furniture hardware in brass, bronze, nickel-silver and wrought iron.

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

Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel silver & wrought iron; complete design selections of Early American period hardware; many finishes. Write in No. 2260



High-quality hinges and other period-style hardware are the specialty of European Hardware & Finishes/Gerber Hinge

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

Importer & distributor of ornamental hardware: cabinet, door & window; cremone bolts/espagnolettes; iron, bronze & brass; from France, Italy & England; special finishes upon request. Write in No. 2540

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

Supplier of ornamental aluminum & brass-plated aluminum castings: mailboxes, hardware, fences, grilles, cresting & sundials; traditional catalog items, custom designs & renovation/restoration projects. Write in No. 4050

Architectural Iron Co.

800-442-4766; Fax: 570-296-4766 www.windowweights.com Milford, PA 18337

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Ball & Ball Hardware

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

Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions. Write in No. 2930

www.djaimports.com Bronx, NY 10466

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Traditonally styled door hardware is available from Decorative Hardware Studio.

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



P.E. Guerin manufactured these period-style door levers

HARDWARE

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

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

House of Antique Hardware

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

Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; grilles & registers. Write in No. 1096

James Peters & Son, Inc.

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

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings. Write in No. 1240



The range of wrought-steel, period-style shutter hardware from James Peters & Son includes these shutter rings.

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

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

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Hardware.

turkey motif was fabricated

by Kayne & Son Custom



construction; louvers, panels, bead board, radius & more; shutter kits. Write in No. 7990

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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; handforged hardware. Write in No. 5090



Historical shutter dogs are one of the many types of traditional hardware available from Maguire Iron.

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; grilles. Write in No. 7600



Notting Hill's decorative furniture knobs are available in a variety of plating options, including brass, pewter and nickel.

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

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

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

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

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This casement stay was manufactured by Phelps in polished brass.

Puliman Window Counterbalance Co. 585-334-1350; Fax: 585-359-4460 www.pullmanbalances.com Rochester, NY 14623

Manufacturer of counterbalances: for window sashes (to replace weights, chains, lifts & pulleys); residential, historical, commercial & industrial applications; since 1886. Write in No. 1048

Richards-Wilcox, Inc.

630-264-4520; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506

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

The Shutter Depot

706-672-1214; Fax: 706-672-1122 www.theshutterdepot.com Greenville, GA 30222 Supplier of shutters & shutter hardware: 2½-in. movable, raised-panel & fixed louvers; interior & exterior; finished & unfinished; custom & stock.

Write in No. 6830

Timberlane, Inc.

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

Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles & custom design; available in maintenance-free Endurian or traditional western red cedar; large selection of exterior shutter hardware. Write in No. 1056

Kestrel Shutters 800-494-4321; Fax: 610-326-6779 www.diyshutters.com

Stowe, PA 19464

Manufacturer of interior & exterior shutters, closet & cabinet doors & related hardware: custom & standard sizes, DIY or fully assembled; true mortise-&-tenon Write in No. 319



Old Smithy Shop offers a selection of pulls.

Black iron strap hinges made by Richards-Wilcox support the 600-lb, doors of the Aurora Regional Fire Museum in Aurora, IL.

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



This decorative shutter dog was handcrafted by Timberlane.



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HARDWARE

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These traditional shutter dogs are available from Vixen Hill.



This beaded door pull and escutcheon are available from Von Morris.

Von Morris Corp. 800-646-6888; Fax: 800-646-8988

www.vonmorris.com Camden, NJ 08102

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Categories

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

Corresponding awards will also be given for residential projects.

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.



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

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

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

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Palladio Awards for Commercial & Civic Architecture will be considered in five categories:

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- 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

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editors of *Traditional Building* and *Period Homes*.

The deadline for entries is **November 15, 2007.**

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

Exterior Molded Ornament

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Abatron, Inc.

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

Manufacturer of products for restoration & repair: wood consolidation & repair, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products. Write in No. 1300



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Architectural Columns & Balustrades by Melton Classics 800-963-3060; Fax: 770-962-6988 www.meltonclassics.com Lawrenceville, GA 30042

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Architectural Fiberglass created this historic cornice in fiberglass.

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

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Manufacturer of PVC exterior trim products: trimboards, sheets, beadboards, cornerboards & millwork. Write in No. 1428



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Ball Consulting, Ltd. 724-266-1502; Fax: 724-266-1504 www.ball-consulting-ltd.com

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Write in No. 7310



This terra-cotta gargoyle was fabricated by Gladding, McBean for Wingate Hall at City College of New York to replace one that was lost.

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

Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, pavers, garden pottery & vitrified sewer pipes: terra-cotta balustrades, copings, cornices & more; custom-glaze development. Write in No. 6010 mantels & more; polyurethane, FRP & hardwood millwork. Write in No. 806

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

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Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sconces, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field surveys, shop drawings & engineering; terra-cotta restoration. Write in No. 1912



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This lantern with dragon motif was fabricated by Fine Architectural Metalsmiths.

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



Heritage Lanterns 207-846-3911; No fax

www.heritagelanterns.com Yarmouth, ME 04096

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This 16½-ft. cast-aluminum lantern post was reproduced by Herwig from an original photograph of fixtures at a train depot.

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



This traditionally styled exterior sconce is available from the Iron Gallery Store.

Lantern Masters, Inc.

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

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Robinson Iron supplied these custom lampposts for a building development in Montgomery, AL.

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For the Birds

Pest birds can be controlled with a wide variety of humane and effective methods.

By Nicole V. Gagné

n the summer of 2007, a lake favored for swimming in upstate New York had to be closed to the public because of a massive E. coli contamination of the water. Was the culprit a sewer-main break, cesspool leak or renegade sewage disposal? No. It was birds – the lake had been polluted by the droppings of migrating geese.

That incident represents just a minor woe in the endless litany of problems we encounter with birds. There are some 60 known diseases, transmittable to humans, that are found either on birds or in their nests and droppings. Some of the most ubiquitous – pigeons, starlings and sparrows – are regular germ factories, carrying an array of diseases, including bacterial (including streptococosis and tuberculosis), mycotic (including cryptococcosis and histoplasmosis), protozoal (including toxoplasmosis), and viral (including encephalitis and meningitis). And there are parasitic cestodes, nematodes, and trematodes too.

Anyone who cleans out an attic where birds have roosted must, at the very least, wear protective gloves, eye protection and a respiratory mask, because these diseases are most frequently contracted by humans who've inhaled the dust of dried and powdery droppings; the job also requires using a bactericide and a surface disinfectant, along with a surface deodorizer (so the previous birds' scent won't attract more birds).

The other significant problem caused by birds is of course property damage, as their highly corrosive droppings eat away at virtually all building materials – wood, stone, metal and masonry – and discolor paint, short-out electrical equipment and clog gutters.

What is needed is some way to render undesirable the location to which birds are attracted. This survey examines three different companies that specialize in humanely controlling birds: Nixalite of America, Inc., of East Moline, IL; Bird-X Inc., of Chicago, IL; and Avian Flyaway, Inc. (AFI), of Rockwall, TX.

"I'm third generation. Our company was started by my grandfather Charles Kaufmann in 1950," says Cory Gellerstedt, co-president of Nixalite. "He invented the very first bird spikes ever made. He passed away in 1957 and my mother took over. I've been in and out of the business since I was a kid, and went fulltime in 1988."

The spikes he is referring to are Nixalite's strongest seller, a stainless-steel wireand-strip arrangement of bristling needle-like spikes upon which birds cannot land. They are available in several configurations, depending on the width of the space and the way in which they are to be used, and although intimidating, are perfectly safe. "The United States Humane Society has not only endorsed it, but they've also used our products," says Gellerstedt. "We have never had any problems with birds getting stuck or impaled. They come down and try to get a footing, and when they can't, they just fly away and find someplace else."

Although the narrow wire points are fine enough to be barely noticeable once

installed, Nixalite offers its models in eight standard colors plus a custom-color line, enhancing their ability to blend in with their surroundings. There are also economy lines available, combining either stainlesssteel wires and a flexible UV-stabilized plastic base or all-plastic wires and base.

Other physical-barrier products from Nixalite include nets and mesh barriers and the Flite-Line Bird Wire, with spring-tensioned stainless-steel wire run between stainless-steel posts to deter large birds from landing or roosting.

The firm also offers various chemical repellents and fear devices for protecting crops and spaces such as golf courses, lawns, parks and cemeteries. Fog Force is a bird-dispersal agent designed specifically for fog application; Migrate Goose Repellent makes grass and turf unpalatable to geese and other grazing birds; Ropel, another taste repellent, is used for woodpeckers; Crop Guardian, sprayed on cherry, grape, and blueberry crops, reduces feeding losses from pest birds. All are biodegradable, non-toxic, and safe for humans and pets. Nixalite also offers Tanglefoot, a sticky compound that's non-drying, non-toxic, colorless and odorless that birds dislike stepping into. Like other chemical methods, Tanglefoot requires regular reapplication. "After about a year the paste will have caught dust and debris and bugs and leaves, and it can discolor too," says Gellerstedt. "We always recommend, where possible, to put down duct tape on the surface first and then apply the Tanglefoot, so when clean up comes around, you can simply pull the tape up to remove everything, throw it away, and start over again."



Nixalite of America, Inc., offers eleven different bird-spike models, each providing different capabilities and features. All perform the same service: the effective and humane control of pest birds by rendering a roosting or nesting area uninhabitable. Photo: courtesy of Nixalite of America, Inc.

Fright devices from Nixalite display a range of ingenuity. Bird Scare Predator Eye is a balloon adorned with owl eyes. "We did not come up with the balloons," says Gellerstedt, "but we've sold them for many years. They're strictly temporary measures – birds will get used to them. But the eyes work better than the plastic owls that some people sell, because they move in the wind. It also helps if you change the color of the balloons and move them around frequently; it makes it more effective. But eventually, especially with severe problems, the birds will get used to them and just ignore them. The same type of situation holds for the Repeller Ribbon." Repeller Ribbon is a holographic tape, cut into long strips and hung from trees, which produces a discomfort zone for birds, from both the light it reflects and its metallic rattling sound.

No bird, however, can get used to Nixalite's new Scarecrow Motion-Activated Sprinkler, thanks to its battery-operated motion/heat sensor that releases a short pulsating stream of water to frighten away birds."Those work great for smaller garden areas," says Gellerstedt. "A lot of people put them over hot tubs or pool areas, where birds can land and make a mess."

Bird-X established itself as the premiere source for ultrasonic bird repellers back in 1964. Mona Zemsky, the firm's marketing manager, has been with Bird-X since 1991. "We've been functioning in this niche of humane bird control for over 43 years," she says. "We're often referred by government agencies and USDA and humane societies as a good choice for getting rid of birds without harming them – or harming people or the environment."

The ultrasonic repellers originally had a different purpose. "They were being sold to warehouses for access control in a security-alarm system," says Zemsky. "Then some customers began calling, saying 'I've had pigeons in my warehouse for decades, and suddenly they're not here anymore. What is this thing you sold me?" That was the genesis of Bird-X. The ultrasonic frequency is at a range above human hearing, but it's still not recommended for use, say, where people are work-

> ing a shift at their station. Normally these units are used up at the level of the birds – the rafters of a building, near the roof."

One of Bird-X's innovations has been ultrasonic deterrents for exterior use."It used to be that ultrasonic sound didn't travel very far and had to be used with the benefit of an enclosure, so that you got some reverberation," says Zemsky. "But people were clamoring to use it on balconies and patios, for a restaurant or hotel's outdoor eating area, for gas stations and on billboards. We have over 30 products that we work with, and the UltrasonX was developed for exteriors. I'm not going to argue that it would be great for an airfield or the roof of a huge government building, but in semi-small, semi-defined areas where you don't expect the ultrasonic sound to travel all that much anyway, it's a great option." Bird-X also offers a line of sound repellers that scare birds with prerecorded distress calls and predator calls. For maximum effectiveness, Bird-X encourages buyers to combine ultrasonic and sonic devices with visual deterrents. "Terror-Eyes is a big orange ball with holograms for eyes, and there is no chance that any bird has seen anything in nature like this," says Zemsky. "Other people prefer something more natural looking, like our Prowler Owl." The Prowler Owl is moved by the wind in a "hunting posture" and has a windsock body, plastic owl head, and Tyvek patented flapping wings that span 44 in. There's also Bird-Lite, a stroboscopic bird repeller that emits white, red, and blue light flashes 75 times per minute, and the holographic Irri-Tape.



Chicago's Lincoln Park Zoo suffered its share of pest-bird damage until it turned to Nixalite. The strategic placement of the firm's celebrated bird spikes banished the birds – along with the health problems and property destruction that comes in their wake. Photo: courtesy of Nixalite of America, Inc.

Along with sound repellers and visual deterrents, Bird-X also offers physical roost inhibitors and chemical taste aversions. The former includes net barriers and the firm's "SPIKES" line of roosting inhibitors in various configurations, with polycarbonate base and stainless-steel spikes, or polycarbonate base and spikes; other products include Bird-Proof Gel or Liquid, non-toxic, sticky chemicals that makes a surface tacky and uncomfortable for birds.

Biodegradable, non-toxic tasteaversion chemicals include BirdShield, which is sprayed on crops; Goose Chase, which is sprayed on turf and lawns; and FruitShield, which is spraved on fruit and foliage. "The chemical repellents are really the newest thing on the horizon," Zemsky points out,"and we're really excited about them, because some people reject all the other options and don't want anything that can be seen or heard. That's where the taste aversions work great. They use methyl anthranilate, the same flavoring compound in grapeflavored bubble gum and candy. But if you spray it on the grass, geese and ducks don't want to eat it; if you spray it on a building, its odor repels the birds. Of course, they'll need to be re-applied, so it becomes a matter of how you want to tackle the problem. It can last up to 14 days on grass and up to a month on roofs or siding."

Avian Flyaway deals with three basic types of pest birds: nesting birds, primarily pigeons; soaring birds, such as gulls and hawks; and migratory birds, such as starlings and grackles. The firm has been

starlings and grackles. The firm has been in operation since 1989 and Sheridan Jones, the corporate office regional manager, has been an employee since 1995.

"All of the services that our company provides are non-lethal," she says. "We consider ourselves a 'green' company and are proud of that. In fact, Audubon societies confer with us and agree with what we do. Also, we are a turnkey operation, where we actually do the installations ourselves. In that way, we can definitely confirm that everything is going to be installed correctly and will not harm the birds."

AFI's unique hands-on approach is essential, considering that its Avian Averting System relocates nesting birds by giving them a slight electric shock that's startling but harmless. "In the 12 years that I've been with the company, I've never had any complaints or heard of any instance of the Avian Averting System harming anyone," says Jones. "We install it in areas that are inaccessible to people, such as a building rooftop. But even if someone did touch it, they would feel only a mild shock – enough to get your attention, but not enough to harm anyone." The system is virtually invisible, using clear polycarbonate insulators or AFI's new moldable barrier strip.

This method of relocating nesting birds represents some 75 percent of AFI's business, according to Jones. "The migratory-bird control is another 20 percent and



Seven Bird-X UltrasonX units and seven Super BirdXPeller PRO units were installed in the trusses under the upper deck roof overhang and in the lower deck corners of Chicago's Wrigley Field to repel pigeons. Photo: courtesy of Bird-X Inc.





Above: Along with ultrasonic bird repellers that use sound waves above the range of human hearing, Bird-X, Inc., also offers its BirdXPeller PRO line of sonic repellers, using species-specific distress calls and predator cries to scare away pest birds. Photo: courtesy of Bird-X, Inc.

Left: A line of inhibitor spikes is available from Bird-X in a range of sizes; once they're installed, they render any surface, such as this windowsill, uninhabitable by birds. Photo: courtesy of Bird-X Inc.

we do only a small amount, maybe 5 percent, in relocating soaring birds with our Grid Systems," she says. AFI's migratory-bird control relies upon visual and sonic deterrents but eschews chemical repellents. "It's sold as a service that we provide," says Jones. "We actually go onto properties and administer startle techniques – and these are proprietary techniques – to displace the birds from roosting in trees. Most of our contracts are annual but some are seasonal because the birds migrate and flock in mass quantities mostly during the migratory time of year – it depends on the species. Our Avian Averting and Grid Systems are designed to last years. They are one-time installations and we can guarantee those installations."

To relocate soaring birds, AFI installs a system of carefully strung wires in overlapping grids. "It distorts their field of vision," says Jones. "When they see the wires, they're not sure if they can get in there or if they can get out again without clipping their wings, and they decide they don't want to enter." Jones reminds us that all of AFI's techniques – like those of Nixalite and Bird-X – are always based on the safety of the birds. "A lot more people are going towards the humane methods these days," she says. "In the past, there have been chemicals used to poison birds – never in our business, but in others – and I know that's gone pretty much by the wayside." **TB**





Above: The relocation of migratory birds is a special concern of the pest-control experts at Avian Flyaway. When starlings, grackles, or other birds roost in trees and debilitate landscaped areas, the firm's solution is to combine visual and sonic deterrents into its own network of proprietary startle techniques that banish the birds. Photo: courtesy of Avian Flyaway, Inc.

Left: The Avian Averting System from Avian Flyaway, Inc., adapts Pavlovian concepts of behavior modification to the relocation of nesting and roosting birds. A mild electric shock, uncomfortable but harmless, startles the birds when they touch the wires and prompts them to fly away and stay away. Photo: courtesy of Avian Flyaway, Inc.

Bird Control

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800-888-0165; Fax: 972-722-0165 www.avianflyawavinc.com Rockwall, TX 75087

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Avian Flyaway's bird-control system was installed on the California State Capitol in Sacramento, CA.

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The Institute also promotes a variety of cultural programs including the annual Escape to Create artist-and-scholar residency, Ex Tempore Drawing Guild, Senior Artists Program, and guided Town Walking Tours. To learn more about The Seaside Institute and its programs, please visit www.theseasideinstitute.org.





Upcoming Calendar of Events

Streetcars and Cities in the 21st Century Workshop Series

September 27, 2007 O Denver, CO C

October 11, 2007 Charlotte, NC

Streetcars were ubiquitous in the early 1900's and are uniquely suited now to serve the higher-density development underway in downtowns across the U.S. They are cheaper than light rail, promote development and street life and fit easily into built environments. Join Reconnecting America, APTA, the Community Streetcar Coalition and The Seaside Institute to hear practitioners and public officials from around the U.S. explain funding and political strategies that get robust streetcar systems built. Upcoming workshops in Denver and in Charlotte.

Creating Unique Places and Enduring Legacies

October 18-20, 2007 Carmel, CA

Developers on the West Coast are re-defining New Urbanism. Hear about the latest techniques in financing New Urbanism, creating successful workforce and mixed income housing and crafting vibrant retail. This seminar in beautiful Carmel, CA will address nationwide challenges, such as building education into the community, building green and sustainable communities, marketing the positive health impacts of New Urban living and creating a common vision and consensus through the planning process.

Atlanta on the Cutting Edge: Models for Growth and Renewal

November 7-10, 2007 Atlanta, GA

Atlanta has been known for its urban sprawl. What isn't so well known is that Atlanta's urban and suburban governments are using New Urban principles and practices to do something about it. This conference's broad and comprehensive agenda will give public and private

practitioners the tools and design strategies that will enable them to successfully tackle similar issues, projects and challenges in their own cities and towns. Speakers will represent places that illustrate the different disciplines needed to enact change - design, development, policy-making, community building, civic activism and business leadership. Participants will learn specific details of development from case studies of projects that represent the change from the very bad to the very good.

Participants will also be able to see firsthand how to implement new design and development techniques through a series of guided tours to a few of Atlanta's New Urbanism and Smart Growth projects.

Building and Rebuilding Traditional Neighborhoods

December 13-14, 2007 New Orleans, LA

Presented by Andres Duany, along with other experts in the fields of design, marketing, town centers/retail, finance and development, this seminar is for anyone involved in the urban development process - architects, builders, planners, developers, engineers, elected & appointed officials, civic activists and others who want to learn the tools and techniques of New Urbanism and Traditional Neighborhood Design. Learn what works and acquire the skills necessary to make a difference in your own community.



For more information, detailed agendas and to register for the above events, please visit www.theseasideinstitute.org or call (850) 231.2421.



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A Path Taken

The complex architectural metalwork at the Fairmount Water Works in Philadelphia was recently restored.

By Lynne Lavelle

hile they are a vital community resource, waterworks do not usually inspire the same affection, or levels of preservation activism, as religious buildings, courthouses, theaters or monuments. The Fairmount Water Works in Philadelphia, PA, is an exception. It was designed in 1812 by local engineer and architect Frederick Graff and, upon opening, was hailed as a marvel of both fields.

At a time when yellow fever outbreaks were common, the city was the first in the country to regard the delivery of safe water a municipal responsibility. The Fairmount Water Works may have resembled a collection of stately buildings, but behind the scenes, steam engines, then waterwheels (1822), then water-driven Jonval turbines (1872) lifted water from the river - water that was clean and safe.

The waterworks formed the basis for what would become the Fairmount Park System - incorporating the cliff side and several gardens - and was considered one

of the most beautiful spots in the city. Breathtaking views of the Schuylkill River were an added bonus. Fairmount remained a city attraction for almost a century, but fell into disrepair after the waterworks was decommissioned in 1909.

The site was placed on the National Register of Historic Places in 1976, boosting fundraising initiatives by the Fairmount Park Conservancy, the Fairmount Park Commission and The Fund for the Water Works for its restoration. Work began in 1995, under local firm Mark B. Thompson Associates LLC, to restore and reuse the Engine House, stabilize the New Mill House, install new deck paving, waterproofing systems, architectural and pedestrian lighting, and extend the Schuylkill River Recreation Trail (For the roof restoration, see "A New Roof Proves Its Mettle," Traditional Building, April 2005, page 149).

In 2006, the firm enlisted Robinson Iron of Alexander City, AL, to carry out restoration work on the architectural metalwork in the South Garden and Cliffside





Above and left: Robinson Iron relied on historical images to re-create the railing on the Cliffside path. The firm used a three-dimensional router to replicate the complex curves and changes of angle.




At the entrance to the South Garden, the original fence, designed by Frederick Graff, has been re-cast. The original was removed from the garden during a period of abandonment.



Above: The masonry arch bridge on the Cliffside path connects the waterworks to the Philadelphia Museum of Art.

Right: The Fairmount Water Works looks north to Boathouse Row and the Fairmount Dam crossing the Schuylkill River.

path. The engineers, designers, patternmakers and fabricators of this family-owned business have an impressive resume, including projects at the White House and the Library of Congress in Washington, DC; the Raffles Hotel in Singapore; and Carnegie Hall in New York, NY.

Phase one, completed in June of that year, included the restoration of the railing surrounding the Cliffside path, which connects the waterworks to the Philadelphia Museum of Art. The railing performed an important safety function, as the path is steep and, at one point, the drop is sheer on either side. However, after years of exposure to the elements and abuse from passersby, only a small piece of iron remained, embedded in the stone. "Cast iron is a fairly brittle metal," says Scott Howell, vice president of Robinson Iron. "We think the material failed as a result of pressure applied by the stone footing as it expanded and contracted over the years. It gradually broke apart."

In the absence of a physical guideline, the firm relied heavily on historical images to re-create the railing. From these, renderings were made of all of the component parts, and the original pattern was replicated using a three-dimensional router. Though the firm often handles projects that are larger in scale, the railing was unusually complex. "The Cliffside path railing is quite unique," says Howell. "We tried to be as faithful as possible to the historical images, so there were a lot of curves and changes of angle. We basically form-fitted the railing to this very complex pathway."

Robinson Iron completed the second and final phase of the restoration - the recasting of an original fence designed by Graff's son Frederic and the fabrication of a



commemorative urn - in June of this year. The original fence, which was erected in 1847, had been removed from the South Garden during a period of abandonment. And like the Cliffside path railing, it was complex in design. Tall intermediate posts were interspersed with pickets and bordered with Gothic tracery. At the base of the Cliffside path, an urn planted with flowers honors Ernesta Drinker Ballard, a local horticulturist and political activist, and a guiding force behind the restoration campaign. Modeled on a traditional Roman urn, as shown in the Janes & Kirtland's catalog of 1876, it bears a tribute cast in bronze to a lady described as "a civic leader, a feminist, a beloved friend."

Rather than use cast iron for the new work, Robinson Iron opted for a ductile iron. With roughly twice the strength of normal grade cast iron, the new material is better suited to both the grade and the exposure of the site. According to Howell, the new railing, fence and urn may see the waterwork's tricentennial. "As long as coatings are maintained, and everything is scraped and repainted every 6-8 years," he says, "the iron should last at least 100 years." TB



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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, benches & more; iron, bronze, aluminum & steel; restoration services. Write in No. 1210

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.



This backless bench from Kenneth Lynch is a variation of the 1939 World's Fair Bench.

Limestone Concept, Inc.

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

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta. Write In No. 5390

Petersen Mfg. Co.

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

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

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

Manufacturer of building & landscaping stone & stone flooring: guillotined & hand-split granite, quartzitic sandstone & limestone; for benches, fireplaces, building veneer, wall stone, flagging, paving, step slabs & retaining walls. Write In No. 4270 www.dumor.com Mifflintown, PA 17059

Manufacturer of site furnishings: benches, tables, receptacles & planters; metal, wood & recycled plastic; interior & exterior; stock & custom designs & manufacturing. Write in No. 2180 Write in No. 4020



This egg-and-dart seat top, item #HD430 from Haddonstone, is shown here with chimera seat supports, item #D405. Write in No. 2576



The model #RTOV-72 outdoor table with benches from Petersen Mfg, measures 72x66x30 in. and weighs 1,400 lbs.



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



This elaborate curved bench was hand carved by Rossato Giovanni in Vicenza stone,

Rossato Giovanni 011-39-0444-9284-99; Fax: 011-39-0444-9287-11 www.vicenzastone.com 36100 Vicenza, Italy

Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries. Write in No. 6110

Sternberg Lighting 847-588-3400; Fax: 847-588-3440 www.sternberglighting.com Roselle, IL 60172 Manufacturer of traditional & architec-

tural lighting luminaires, poles, bollards,

site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & NightSky optical systems for luminaries. Write in No. 6740

Toronto Fabricating & Mfg. Co.

905-891-2516; Fax: 905-891-7446 www.tfmc.com Mississanga, ON, Canada L5E 1H2

Manufacturer of landscape & site furnishings: benches, lamp standards, luminaries, sconces, trash receptacles, planters, tree gates & more; cast iron, steel & cast aluminum. Write in No. 2709



This garden bench, style # 7172, is offered by Toronto Fabricating & Mfg. Co. with cast-aluminum or iron ends.

Walpole Woodworkers

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

Manufacturer of fencing, gates, arbors, furniture, gazebos, sheds & garden amenities: large selection of handcrafted cedar lamp posts; wide variety of post- & sidemount lanterns; many styles. Write in No. 280

Wiemann Ironworks

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

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, gates, grilles, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; hardware; CAD services. Write in No. 1223



Morris Zeluck, retired Chairman of Zeluck, Inc., passed away on July 5th, 2007. In the custom window and door industry, Morris was an innovator and pioneer by introducing European style windows

to the United States. His company, Zeluck Inc. is an 85 year old custom manufacturer of doors and windows. He was responsible for many new technological advances to the industry. His passion for the industry will always be remembered. Morris will be missed and remembered by his family, friends and co-workers.



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Fences & Gates

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Acorn Forged Iron

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

Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; handforged decorative-head nails. Write in No. 1690

Alloy Casting Co.

800-527-1318; No fax www.alloynet.com Mesquite, TX 75180

Supplier of ornamental aluminum & brass-plated aluminum castings: mailboxes, fences, grilles, cresting & sundials; traditional catalog items, custom designs & renovation/restoration projects. Write in No. 4050

Architectural Iron Co.

800-442-4766; Fax: 570-296-4766 www.windowweights.com Milford, PA 18337

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

Write in No. 1504



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

Bamboo & Rattan Works, Inc. 800-422-6266; Fax: 732-905-8386 www.bambooandrattan.com Lakewood, NJ 08701

Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more. Write in No. 5830

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Campbellsville Industries, Inc.

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

Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper. Write in No. 2730

Cole & Co., C.W.

626-443-2473; Fax: 626-443-9253 www.colelighting.com South El Monte, CA 91733

Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use. Write in No. 488

D.J.A. Imports, Ltd.

718-324-6871; Fax: 718-324-0726 www.djaimports.com Bronx, NY 10466

Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more. Write in No. 495

DAC Industries, Inc.

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

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

Write in No. 1853



wrought iron, bronze, brass, aluminum, stainless steel & more; roofing. Write in No. 1023



This ornamental fencing was custom fabricated by DeAngelis Iron Work.

Design Associates, Inc.

203-407-8913; Fax: 203-407-8915 60 Connolly Pkwy., Bldg. 2C, Ste. 208B Hamden, CT 06514

Custom fabricator of automated gates: automation, communication, video & control systems; mahogany & forged steel; custom pier lights & fences; stateof-the-art technology.

Write in No. 8240

Write in No. 531



This custom-designed, hand-forged, solid-steel gate with a hydraulic opener was fabricated by Design Associates.

FAAC International, Inc.

800-221-8278; Fax: 970-223-2588 www.faacusa.com Cheyenne, WY 82007 Manufacturer of gate operators: swing-, slide- & barrier-gate systems.



The model #400 heavy-duty hydraulic gate operator is one of many stock items available from FAAC International.

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,

Heritage Fence Co.

610-584-6710; Fax: 610-287-0180 P.O. Box 121 Skippack, PA 19474

Supplier of historic & custom-manufactured wood fences, arbors, gates, decorative posts, post caps, cedar benches, tables & chairs; PVC fences.

Write in No. 1914



This aluminum fence from Heritage Fence Co. is designed to look like wrought iron.

Historical Arts & Casting, Inc.

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

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



Historical Arts & Casting manufactured this 15-ft.tall custom gate.

Iron Gallery Store, Ltd.

714-493-1012; Fax: 866-550-7276 www.theirongallerystore.com Anaheim, CA 92817

Custom designer & manufacturer of wrought-iron elements: iron entry doors, gates, staircase railings, residential & commercial custom lighting & more; Mediterranean & Arts & Crafts styles. Write in No. 1661

James Peters & Son, Inc.

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

Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & sta-



Bamboo & Rattan Works fencing is displayed at Longwood Gardens in Kennett Square, PA.

The heavy-duty double-gate Sentry Latch from DAC Industries features a black powder finish and is adjustable for a 1- to 21/2-in. gap.

DeAngelis Iron Work, Inc. 888-676-4766; Fax: 508-238-7757 www.deangelisiron.com South Easton, MA 02375

Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast &

bronze & aluminum.

Write in No. 2640



Fine Architectural Metalsmiths built this gate as a replica of the Dakota Gates on Central Park West in New York City; it features forge work panels, folded and cut sheet-metal panels, repoussed acanthus-leaf finials and delicate leaf work.

ble hinges; shutter bolts, shutter dogs & pull rings. Write in No. 1240

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

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

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www.kingmetals.com Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum. Write in No. 418



The scroll work in this section of fencing from King Architectural Metals was forged and hot-hammered at the ends.

Liberty Ornamental Products 800-636-5470; Fax: 419-636-2365 www.libertyornamental.com Bryan, OH 43506

Manufacturer of metal components: diecast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs. Write in No. 5340

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; grilles. Write in No. 7600



Maguire Iron Corp. offers a selection of gate hardware, including this latch set with a dull black powdercoat finish; other finishes are also available.

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

Custom fabricator of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories. Write in No. 1894



This custom cast-iron stanchion was fabricated by O.K. Foundry.

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127 www.schiffarchitectural.com Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration. Write in No. 7730

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

Deansboro, NY 13328

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Call for more information.



Steptoe & Wife combined a circular leaf motif with straight lines to create this fence.

Texas Metal Industries, Inc.

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

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel. Write in No. 9430



Fence components such as steel pickets, spears, punched channel for 12-in. pickets, latches, hinges and closers can be acquired from Texas Metal Industries.

The Wagner Companies

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

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings. Write in No. 8035

Trellis Structures, Inc. 888-285-4624; Fax: 978-630-8725 www.trellisstructures.com

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Manufacturer of pergolas, arbors, trellises, gates & garden structures: traditional to contemporary designs; western red cedar with stainless steel fastenings; stock & custom.

Write in No. 1085

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

Manufacturer of fencing, gates, arbors, furniture, gazebos, sheds & garden amenities: large selection of handcrafted cedar lamp posts; wide variety of post- & sidemount lanterns; many styles. Write in No. 280



This entry gate was manufactured by Walpole Woodworkers.

Wiemann Ironworks

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

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





This custom fence was designed and fabricated by Wiemann Ironworks using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.



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

Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, fountains, bollards, railings & grilles; variety of alloys & finishes. Write in No. 1005



Allen Architectural cast this custom tiered fountain for City Hall Park in New York City.

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

Manufacturer of floating display aerators & fountains: more than 30 spray patterns from ½ to 40 hp; floating & bowl fountains, bottom circulators & waterfall pumps; sells internationally. Write in No. 983



The Aqua Control Stationary Series offers 35 spray patterns and comes in models ranging from $\frac{1}{2}$ to 7¹/₂ hp.

AquaMaster Fountains & Aerators

800-693-3144; Fax: 920-693-3634 www.aquamasterfountains.com Kiel, WI 53042

Manufacturer of fountain aerators: designed to aid decomposition of organic solids & prevent algae blooms; 33 spray patterns with 0.5- to 25-hp motors; all 1-hp & larger units have a 3-year warranty; UL listed.

Architectural Pottery

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

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles. Write in No. 20



The three-tiered fountain, bench and terracotta planter are a few of the many items available from Architectural Pottery.

Arnold, Walter S. – Sculptor 847-568-1188; No fax www.stonecarver.com Elgin, IL 60120

Sculptor: classically trained carver & sculptor; traditional & innovative works in stone & marble; sculpture, fountains, fireplaces & gargoyles.

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white in No. 13



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Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps, lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites. Write In No. 2767

DMS Studios

718-937-5648; Fax: 718-937-2609 www.dms-studios.com Long Island City, NY 11101 Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate. Write in No. 9100

Florentine Craftsmen, Inc.

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

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

Florentine Craftsmen supplies this 27x25-in. fountain, Skipper with Jug on Shell, in aluminum and lead.

Goodwin International

714-241-0942; Fax: 714-241-1874 www.goodwininternational.com Santa Ana, CA 92707

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

Write in No. 4160



The Fountain of Love at the Princeville Resort in Hawaii was designed by Goodwin International and carved in Italy.

Haddonstone (USA), Ltd.

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

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



Haddonstone's Classically inspired, double-tiered, caststone Bayeaux fountain is selfcirculating.

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, fountains, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services. Write in No. 1210

Kenneth Lynch & Sons, Inc.

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

Write in No. 461



The Masters Series from AquaMaster offers six new patterns, including Captiva, Bayside, Biscayne, Firestone, Prestwick and Sanibel. columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation. Write In No. 1009



B&H Art manufactured this marble basin and lionhead fountain, measuring 24x12x12 in. and 6x6in. respectively, for a memorial at Tompkins Square Park in New York City.

Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 309-408-5403 www.geraldsicilianostudio.com Brooklyn, NY 11215

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

Write in No. 187

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

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

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rowdy children

on bucking dolphins.

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The 15-hp. Lake Forest model from Lake Fountains & Aeration operates up to 40 ft. high with a 50-ft-dia. pattern.

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

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This tiered fountain was custom designed and fabricated by Limestone Concept.

No 9 Studio UK

011-44-1769-5404-71; Fax: 011-44-1769-5408-64 www.no9uk.com Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration. Write in No. 1672

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800-237-8837; Fax: 610-965-6050 www.otterbine.com Emmaus, PA 18049

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

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

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Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration. Write in No. 7730



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

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Traditional Cut Stone fabricated this cherub and koi fountain in limestone.



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calendar of events

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 Center, 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 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.pinemountainset-tlementschool.com for details on this and other workshops.

Traditional Building Exhibition & 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.



The fall 2007 Traditional Building Exhibition & Conference will be held in the historic city of New Orleans, LA.

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 or call 850-231-2421. **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 computeraided facilities management programs. Both will be held in downtown Greensboro, NC. For details and registration, go to www.npi.org.

AWI Professional Development Event, February 20-23, 2008. The Architectural Woodwork Institute will hold its Winter Professional Development Seminar in Jacksonville, FL. Seminars will focus on fundamental and advanced project management, estimating and more. Visit www.awinet.org for details.



The Architectural Woodwork Institute will hold its Winter Professional Development Seminar in Jacksonville, FL, home of the Cummer Museum of Art & Gardens. Photo courtesy of www.visitjacksonville.com

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

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

Wood-carving Workshops. Classically trained master wood carver

APT Offshore Conference, November 3-7, 2007. The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerta 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. Dimitrios Klitsas conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

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

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Evelyn Tully Costa used natural stone to create the bench and pathway in this garden.

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lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services. Write in No. 1210

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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.

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BOOK REVIEW

Of His Time

Robert Moses and the Modern City: The Transformation of New York edited by Hilary Ballon and Kenneth T. Jackson W. W. Norton & Co., New York, N.Y.; 2007 336 pp; hardcover; 165 photos or drawings, \$50 ISBN 978-0-393-73206-1

Reviewed by Norman Crowe

obert Moses (1888-1981), as described in the introduction to *Robert Moses and the Modern City*, "had a greater impact on the physical character of New York City than any other individual." The book is the first major work on Moses to appear since Robert Caro's Pulitzer Prize-winning *The Power Broker: Robert Moses and the Fall of New York*, published in 1974. *Robert Moses and the Modern City* includes essays on Moses' works and their impact from the perspectives of scholars of urban history, architectural history, planning history and African-American history; plus there is an extensively annotated and illustrated catalog of Moses' built work and projects from 1934 through 1968, as well as a portfolio of color photographs by Andrew Moore of many of those built works as they are today, some 50 years or more after their inception. This is to say that this book is focused on public works accomplished under Moses' administration, rather than on his life or a detailed account of how he operated in the public realm – as was pursued in Caro's biography.

The editors point out that Moses' works are so much a part of the city today that "we cannot imagine New York without them: the Triborough, Whitestone, and Verrazano bridges; the Henry Hudson Parkway, Brooklyn-Queens Expressway, Cross-Bronx Expressway to name a few." In addition, there are those projects for which Moses was responsible either fully or in part, but are so much a part of the fabric that we take them for granted: the many pools, parks, and playgrounds, the large housing projects, beaches, Lincoln Center, the United Nations complex, and the New York Aquarium among them.

He is of course thanked for some and blamed for others. He was a ruthlessly effective "power broker," as Caro called him, a remarkably effective administrator whose consistent message was that he could get things done. He came to the fore at a time suited to his skills and temperament, with Title I funds from the federal government available for cities, after the advent of a climate of public prowess handed down by the New Deal and the Roosevelt Administration's efforts to get economies started again after the crash of 1929 and the ensuing depression.

The editors and the authors of the essays in *Robert Moses and the Modern City* seek to set the record straight, especially in contrast to the consistently negative characterization from the point of view of Moses' often ruthless methods as described in *The Power Broker*. Ballon and Jackson go so far as to suggest that, taken in the aggregate, the works created under Moses' direction comprise an infrastructure necessary for the success of the city in the post-World War II era; thus the title of this book, which refers not just to New York City, but to "the modern city" that we are familiar with and that can be found across the country today. A thorough reading might suggest, however, that not all the authors included in the volume reflect such a positive view of Moses' accomplishments as those of the two editors, and by extension, not such a positive view of the "modern city" as inherited by the present.

The background to basic urban-planning policies fostered by Moses was, for the most part, the conventional wisdom of the times. For instance, there is Moses' assumption that the private automobile would largely replace public transportation, and therefore the relationship of the suburbs to the city they surround would be a supportive one so long as those suburbs are connected to the city by the continuous and easy flow of vehicular traffic. This is to say that the bridges and highways built





Moses contributed a host of recreation centers, like the Jackie Robinson Recreation Center in New York City, that were sensitively designed and thoughtfully integrated within existing neighborhoods.

under Moses' administration were seen as necessary to the long-term viability of the central city, while the new parks, playgrounds, beaches and swimming pools were to provide relief and recreational escape from the denser urban fabric for those citizens who did not flee to the suburbs.

In this the editors challenge the position that Moses is responsible for the city's decline, as reflected in Caro's subtitle: *Robert Moses and the Fall of New York*. Fortunately, while Moses built expressways, parkways and bridges for vehicular traffic, he did not reduce the city's public-transportation infrastructure at the same time, even though he seems to have regarded it as appropriately diminishing in importance. New York City remains the least car-dependent city in the country today. The argument that such measures as expanding the peripheral transportation infrastructure are necessary and important to the life of the city in the second half of the 20th century is, of course, a complex and inconclusive one. The necessity for a balance of transportation needs is undeniable, but the extent to which private-automobile access and trucking are accommodated versus mass-transit systems, or the intrusion of above-ground transportation arterials into the existing urban fabric, is an ongoing debate.

Owen D. Gutfreund, one of the essayists in this volume, tackles these concerns in his chapter, "Rebuilding New York in the Auto Age." While I do not wish to get into the complexities of those issues here, it will suffice to say that, under Moses, the parkways, which sought to humanize the experience of highway travel (the Henry Hudson Parkway for instance), may be set against destructive intrusions such as his Brooklyn-Queens Expressway and the Cross-Bronx Expressway proposals. Consistent with the assumption of the day, Moses saw rail-based transit as "associated with the over crowded and dysfunctional cities of the past," and therefore he too "encouraged the dispersal of the huddled masses across the open countryside." In sum, according to the editors, "Moses the visionary was second rate; Moses the builder was in a class by himself."

Robert Moses was, of course, no friend of architectural conservation. "Progress" during his years often meant the removal of any buildings regarded as substandard, and their replacement by the new. Title I money made available for the cities stated that "Patching up hopelessly worn-out buildings on a temporary or minimum basis presents the possible result of slum preservation rather than slum clearance."

One can only assume that among all the buildings that Moses' plans removed – though suffering from lack of maintenance on the heels of the Great Depression – there were plenty that could have been restored and renovated to a second life to remain as part of the city's rich and varied architectural patrimony. Instead of surgical replacement of the truly obsolete, Moses rode roughshod over existing neighborhoods, clearing them to make way for elevated expressways and leveling whole blocks of housing and commercial establishments to produce "mega blocks," inter-

Moses was also responsible for enormous projects – such as the Cross-Bronx Expressway – that caused extensive destruction to the existing fabric of the city.

ruptions in the normative grid of streets to provide settings for mid-rise slabs and high-rise housing, set back from the edge of the block and spaced out across an otherwise featureless grassy plain.

In this, he was of course simply following the conventional wisdom of the day, inspired by CIAM's Athens Charter and Le Corbusier's schemes for Modernist towers-in-the-park to replace much of the traditional fabric of Paris. In theory this would provide a safe haven for the inner city's poor and it would return sanitary living conditions to the traditional city. In reality, however, it overlooked the importance of the relationship of traditional urban fabric to social patterns that makes neighborhoods possible.

In fact, Moses seemed oblivious to the importance of neighborhoods altogether, often regarding existing neighborhood associations as annoying impediments to his large-scale planning proposals. This is especially clear in his unsuccessful insistence on extending Fifth Avenue through Washington Square Park. He was successfully resisted by a group of local "park mothers," as he referred to them, a situation described in Robert Fishman's chapter, "Revolt of the Urbs." The historical importance of this late defeat of an important Moses initiative is notable. Among those "mothers" was Jane Jacobs, with her daughter Mary. It was not only Jacob's foresight and leadership that saved the day, but the whole affair served as part of the basis for her writing *The Death and Life of Great American Cities*, now regarded as perhaps the most seminal comprehensive explication of urban theory to emerge in the 20th century, as well as a large part of the basis for today's New Urbanism and the economic and social principles behind Smart Growth.

In marked contrast to his perfunctory disregard for existing social patterns and historic buildings, Moses directed the creation of numerous parks, beaches, playgrounds, community centers and swimming pools throughout the city. In this he may be seen to have established a new architectural patrimony in place of what he destroyed. Concrete evidence of his contribution is beautifully illustrated in the opening section of *Robert Moses and the Modern City*. For instance, Sunset Pool in Brooklyn, a WPA project by architect Herbert Magoon, is a remarkable exercise in brick, with its iconic round entry pavilion anchored by an octagonal central brick column. Astoria Pool in Queens, mostly by architect John Matthews Hatton, although of a rather stern industrially inspired Art Deco architecture, is beautifully landscaped, with an intimate view of the nearby Triborough Bridge, the East River and the Manhattan skyline.

Crotona Pool in the Bronx, also by Herbert Magoon, and Jackie Robinson Recreation Center in Harlem (originally named Colonial Park Pool), designed by architect Aymar Embury, are exemplary celebrations of brick masonry, with repetitive arches and arched lintels and delicate arched balcony balustrades. Each complex is an eclectic combination of Romanesque and Art Deco-inspired architecture. The Jackie Robinson Recreation Center in particular is especially well integrated into a larger landscaped park, with its bandshell and broad stairs and exterior brick walks through arching trees. Especially important, of course, is that these and the other recreation projects built under Moses' aegis continue to provide inspiring places for public recreation, as well as to – somewhat ironically – provide centers of pride for the urban neighborhoods around them. For Moses and other planners of his day, streets with their flanking sidewalks lined with shops at street level and housing above were signs of the obsolete traditional city waiting to be "modernized" by the example of openness provided by those towers-in-the-park public housing projects. The advent of Smart Growth, The Congress for the New Urbanism and similar methodological approaches to the restoration and re-creation of urban form today is the result of a re-examination of our inheritance of traditional urbanism, especially in comparison with the results of the brave-new-world approach in the mid-20th century.

The logical conclusion is that long-evolved patterns of urban order have built into them complex and often hidden levels of subtlety that foster their sustainability. It sounds like an ecosystem as described by biological science: The more complex and varied an ecology, the more resistant it is to failure induced by unexpected and unprecedented change.

Of course, evolved traditional urban patterns, even with their wonderful complexity, are not infallible. Newly emergent racial tensions, the sweeping advent of popular preference for the private car over other forms of transportation, relocation of rural poor to cities and, consequently, sudden pockets of poverty and the like, can impact traditional urbanism no matter how varied, rendering it almost overnight as fatally diseased. But that does not necessarily mean a radical newly invented world of urban form, one that is pure, easily quantifiable and conceptually obvious, can address the new problems while at the same time accommodating long-evolved traditional social patterns such as is nurtured by the fabric of traditional neighborhoods. It seems to boil down to two distinct approaches – one that erases the past to start all over again, and the other that seeks to innovate on the edge of tradition, always open to change but never loosing sight of evolved forms that actually work.

Moses' doctoral thesis of 1914 at Columbia University reiterated Woodrow Wilson's plea for the importance of policy formation by professionals, as opposed to "the mob rule of the masses." But "mob rule," if you call it that, saved Washington

It is humbling to remember that the mid-century planning theory we now look upon as largely mistaken was born of what was assumed by their proponents to be a flawless logic.

Square and Greenwich Village. The "park mothers" fight to save Greenwich Village in particular finally received support from *The New York Times* in a piece that characterized

These recreation complexes are perhaps more interesting in terms of their architectural and landscape design than the many housing complexes built under Moses. However, a few of the latter remain today as nonetheless pristine and sometimes even handsome examples of medium-rise multi-family housing. Kips Bay in Manhattan, although a late progeny of an earlier much larger and very destructive proposal – the final complex, downscaled and eventually approved by bodies representing NYU, Greenwich Village and even local preservation advocates – includes an elegantly detailed and carefully proportioned example of emerging concrete-panel construction.

Moses worried that New York City would become a place of only the rich and the poor, without a middle class. He believed in mixed-income housing and the importance of building "affordable housing for teachers, nurses, garment workers, municipal employees – the broad middle class." Lincoln Towers and Washington Square Village, Silver Towers and 110 Bleecker Street as well, may all be found today as well-maintained, viable and sought-after places of residence in vital sections of Manhattan.

Typical for all of these – both the recreation and the residential complexes – is the employment of durable, permanent, construction. Most projects were make-work projects, training grounds for the unskilled, ultimately part of a broader program to reinvigorate the economy and get America working again. The philosophy of their construction was the creation of low-maintenance, handsome and long-lasting embellishments to the city. Few would disagree that New York City is not the better for a great many of them. Each of these projects, and many more, are carefully described and illustrated in the section titled "Catalog of Built Work and Projects in New York City, 1934-1968," a 180-page appendix following the essays in the back of the book.

The conventional wisdom implicit in post-war urban-planning theory virtually precluded considerations for what came to be known as "historic buildings," often even militating against them as an impediment to "progress." In this, Moses was in tune with the times. The typical premise was a tabula rasa approach to urban revitalization. Even a cursory reading of *Robert Moses and the Modern City* cannot help but remind one of the conventional wisdom of Moses' day compared to practices and developing urban theory in the present.

What we see as the mistakes of his times – the multi-lane arterials that slashed through the delicate urban fabric of neighborhoods, or the tacit assumption that cars would make mass-transit systems obsolete or that urban-renewal programs that the Village as an anachronism, a place "where time was allowed to stand still." In other words, it might remain because it serves as an example of what cities used to be like.

This is still a far cry from the notion that such places as Greenwich Village are viable settings that foster an active and satisfying urban life – places of humanism and tradition set against traffic planning and abstract theories of economic efficiency. At least the *Times'* museum-oriented argument helped to save Greenwich Village and, afterward, this sort of rationale eventually helped to save existing neighborhoods threatened by "Urban Renewal" programs across America. And the place-as-a-museum argument continues to be used as a rational to save "historic structures" just as it does "historic neighborhoods." But in the end, it is the intrinsic quality of the thing that counts – not because it represents a past presumably on its way out, but because it is still a viable part of the present.

The theme of *Robert Moses and the Modern City*, as stated in the publisher's promotional literature, stresses Moses' accomplishments as well as his mistakes. The editors and contributors point out the positive importance to New York today of Moses' aim "to strengthen the central city, recapture the middle class, and modernize the nineteenth-century road system to function in the automobile age." Hindsight allows us to see how he could have been much more effective as well as to have avoided the destructive moves we know today were so detrimental to New York City. His arrogance, while it steeled him from distractions that would have reduced his effectiveness at "getting things done," shielded him from arguments that could have humanized his understanding of cities, such as the articulate criticism hurled against him by contemporaries Lewis Mumford and William H. Whyte.

While I believe the editors tend to overstate Moses' positive accomplishments in their introductory essays, the contributors whose essays follow – Martha Biondi, Robert Fishman, Owen D. Gutfreund, Marta Gutman and Joel Schwartz – provide an effective balance for the overall perspective. For the potential reader it is important to note that *Robert Moses and the Modern City*, while focused on Moses and New York City, may be read as a case study of the interaction of planning and politics, architecture and urbanism, pragmatism and ideology, and especially the vicissitudes of history that assert their presence in the evolution of a city.

Without actually saying it, Fishman's chapter "Revolt of the Urbs," especially his account of the fight over Greenwich Village and Washington Square Park, says as much about the conservation and restoration of traditional architecture and traditional design for new architecture as it does about cities. Take for instance Fishman's summation of the Moses-and-mothers confrontation: "Where Moses had asserted that 'cities are created by and for traffic,' Jacobs asserted that they are created by and for neighborhoods, for the intense sociability, diversity, and complexity that only a pedestrian-oriented, densely built city can generate." He goes on to say that "In one great book [*The Death and Life of Great American Cities*], Jacobs completed the 'transvaluation of urban values' that a true critique of Moses demanded." It seems to me that these values – diversity and complexity, for instance, and their long-evolved embodiment in patterns generated by the trial and refinement of tradition, speak for themselves. They apply to architecture as much as to urbanism because, ultimately, architecture and cities are part and parcel of the same thing. **m**

cleared large areas of the city would necessarily attract development and thereby renew and revitalize the city – stand in contrast to what most think is the appropriate course of action today. Still, it is humbling to remember that the mid-century planning theory we now look upon as largely mistaken was born of what was assumed by their proponents to be a flawless logic. If we have learned one thing about planning theory from that era it is that we must guard against overconfidence.

A comparison with the present reveals a plethora of opposites. Are today's emerging practices infallible or are they largely reactions to the failure of earlier ones? In Moses' time, cities sought to accommodate growing numbers of automobiles and the spreading suburbs that automobile ownership made possible, without questioning where it all would lead. Today we find ourselves searching for ways to tame the car while revitalizing, rebuilding and extending urban transit systems, and restoring neighborhoods and districts to their traditional form and, thereby, to their traditional economic and social functionality. Especially, it is this renewed concern for the delicate social fabric of neighborhoods that stands in contrast to the high-altitude view of the city by Moses and others, whose focus was all to often on large-scale transportation networks and the efficiency of traffic flow.

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BOOK REVIEW

Photographic Survey

The Bridges of Central Park

by Jennifer C. Spiegler and Paul M. Gaykowski Arcadia Publishing, Charleston, SC; 2006 144 pp.; paperback; numerous b&w contemporary & historic photos; \$26.99 ISBN 0-7385-3861-2

Reviewed by Raymond M. Pepi

he designers of New York's Central Park incorporated a revolutionary circulation plan that to this day enables millions of vehicles and 25 million pedestrians to seamlessly navigate through the park each year. The plan included four east-west transverse roads that were a continuation of the street grid, a loop road, miles of bridal paths and carriageways and hundreds of pedestrian paths.

Most of these arteries intersect at various locations but on a casual stroll through the park, you might not be aware of it, thanks to the genius of Frederick Law Olmsted and his collaborators, who came up with a plan that wove it all together without any diminishment of the park experience. The bridal paths, carriage ways and equestrian uses represented important and original recreational features that are now, except for the tourist carriages at the south end of the park, nearly obsolete, as the last riding stable (Claremont Stable) near to Central Park is scheduled to close.

The solution to the intersection of roads and paths seems fairly obvious today but Olmsted solved the problem in his 1858 design of Central Park by avoiding at-grade crossings. He did this by sinking the major east-west cross-town roads – or transverse roads – below the level of the park and bridging over them with utilitarian structures mostly carved out of native stone. For more visible overpasses in the landscape, at the intersection of bridal paths, carriage paths, pedestrian paths and water features, Olmsted's chief collaborators Calvert Vaux and Jacob Wrey Mold designed ornamental bridges using cast iron, pressed brick and colored stones. There are also a number of small rustic wood bridges throughout the park bridging over small streams. All of these structures were carefully sited and finished to harmonize with the landscape and collectively they contribute to the overall character of the park.

Photographers Jennifer C. Spiegler and Paul M. Gaykowski have compiled historic and contemporary photographs into a book that includes most, if not all, of the bridges. *The Bridges of Central Park* grew out of the Spiegler and Gaykowski's longtime fascination with the bridges and years of wandering, examining and photographing. A number of archival photographs and illustrations augment the authors' photos. It is always welcome to have additional documentation about Central Park, but this work has some shortcomings that detract from its potential.

There is virtually no official accounting or documentation in the book, no master index enumerating the original names and numbers to verify what was originally built, so it is difficult to tell what the authors left out, if anything. One needs to turn to other sources, such as *Bridges of Central Park* (1990) by Henry Hope Reed, Robert M. McGee and Esther Mipaas, to learn that there were originally 35 bridges with numbers assigned and four without numbers, plus numerous small rustic (wood) bridges. Three bridges have been demolished – Spur Rock Arch, Marble Arch and Outset Arch – which leaves 36 extant. This corresponds to the number listed on the Central Park Conservancy website (36).

The Board of Commissioner's 1860 Report planned 11 bridges for the transverse roads and "about" 30 ornamental bridges plus "...other smaller bridges of wood, stone, iron, &c., of rustic and other forms..." That number represents two more bridges than we know about, so perhaps they were never built. The commissioners also stated that the bridges over the transverse roads "...are designed to be mainly concealed from view from the Park, and are therefore built in a plain manner, without attempt at adornment..." and, regarding the ornamental bridges, that "...materials and workmanship are intended to be of the best description...the bulk of the stone



Playmates Arch was designed by Calvert Vaux and Jacob Wrey Mould and built in 1863 of pressed Philadelphia red brick with Milwaukee white brick-belt coursing and granite trim. The cast-iron railings and balustrades were restored and replaced in 1989 by the Central Park Conservancy and the New York City Department of Parks and Recreation. Photo: courtesy of New York City Parks & Recreation Library

used is from the gneiss rock of the Park." They acknowledge the "...facings of two of the bridges that are built, Nos. 2 and 3, are of Philadelphia brick with (New Brunswick) freestone trimmings." Elsewhere in the same report the commissioners disclose their overarching goals regarding the walks and bridges:

A carriage coming directly upon the course of a pedestrian or of a man on horseback, is often an annoyance, sometimes positively dangerous. A horseman riding close upon a man on foot, on the same path, will unpleasantly disturb him, even without coming in direct contact. The mere consciousness that one's path may be crossed by a horse or carriage, causes with some a feeling of anxiety. The sunken and tunneled street thoroughfares across the Park were planned to remove what would otherwise have been a ceaseless annoyance...all parts of the lower Park may be traversed on foot without encountering a single carriage or horseman. The rides are everywhere in like manner made independent of the drives, but horsemen can enter the carriage-roads if they choose.

Aside from their brief introduction, Spiegler and Gaykowski's book is composed entirely of black and white photographs, historic illustrations and captions. The lack of contemporary color photographs is unfortunate because this is the only way to show the amazing variety of colored bricks and stones used on the bridges and that make them so picturesque. Color would have been a welcome contrast to the stunning historic black and white photos. A minor point is that the authors' photos have a distracting gold border that is meant to avoid any confusion with the historic photos, but unfortunately it is a distraction, marring the layout and graphic design.

The book can be read in one sitting, which is perhaps its strongest attribute. The captions are a miscellaneous collection of facts, but they are well worth reading. There just does not seem to be any logic to it all aside from the fact that they start at the south end of the park and march north. This is essentially a homage to the bridges. The authors do their best to describe the locations, but because the park has no straight lines, this is bound to confuse anyone not already familiar with the park. Most questions regarding location could have been easily addressed by including a map. This simple omission is a serious shortcoming that makes locating the bridges a laborious exercise.

Spiegler and Gaykowski did a good job finding historic photographs and these represent the primary reason to have this book. The historic images are so powerful that they overshadow the authors' own photographs, some of which seem flat and without purpose. On a positive note, the authors' photos of the rustic bridges do a good job of capturing the character of these little gems, possibly because the texture of wood is easier to photograph than stone.

There are two photos on each page but the photos are not numbered, so you often wonder which one is being discussed in the captions. The authors went to some trouble to create contemporary pictures with the same view seen in the archival images and this could be very useful to anyone interested in tracing changes that have occurred on or near the bridges. In some of the authors' photos there are mystery people in the shot – one supposes for scale – who seem to be posing in a staged natural way, not looking at the camera. Perhaps it is purely coincidental, but having these nameless people in the frame throws the composition off balance because they are not



A number of small wood bridges cross streams in the park. Balcony Bridge, for example, takes strollers across a stream that once fed Ladies Pond, which was popular with women skaters unwilling to skate in the presence of men. The pond was drained in the 1930s. Historic image: courtesy of the Collection of The New-York Historical Society.

subject or background. In the historic photographs people always stopped and posed in a way that locked the image, as though frozen in time, and they looked at the camera so there was an honest visual connection with the subject.

If you are looking for a guidebook that you can use to visit each of the bridges in Central Park, this is not the book. You should instead obtain a copy of Henry Hope Reed's book, which has numerous maps and details. As for contemporary photographs, you can do just as well by visiting one of several websites that can be found by searching "bridges of central park." For more information about the technical construction of the bridges, consult the original commissioner's annual reports, which contain very detailed information, illustrations and maps.

Although The Bridges of Central Park has some shortcomings, I still welcome this book and recommend it for the archival photographs. I only wish there were more of them. **B**

Raymond M. Pepi is the founder and president of Building Conservation Associates Inc., with offices in New York City, Boston and Philadelphia. His firm has been involved in the restoration of hundreds of historic buildings.

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Function and Form

Lighthouses

by Sara E. Wermiel

W.W. Norton & Company, Inc., New York, NY; 2006 358 pp.; clothbound; 600 b/w illus. with CD-ROM; \$75 ISBN 978-0-393-73166-8

Bridges

by Richard L. Cleary W.W. Norton & Company, Inc., New York, NY; 2007 383 pp.; clothbound; 952 b/w illus. with CD-ROM; \$75 ISBN 978-0-393-73136-1

Reviewed by Will Holloway

ape Hatteras Light, a conical brick lighthouse on North Carolina's Hatteras Island, rises 207 ft. from foundation to roof spire, making the 1870 black-and-white spiral-striped structure the tallest lighthouse in the United States. Gurnet Point Lighthouse, built in Plymouth, MA, in 1843 to replace a Colonial-era structure, is the country's oldest surviving wooden lighthouse. North America's first known lighthouse was a 65-ft.-tall masonry tower built on Little Brewster Island in 1716 at the entrance to Boston Harbor. The Point Arena Lighthouse (1908) in California, the U.S.'s first reinforced-concrete lighthouse, was built to replace a lighthouse destroyed by the San Francisco earthquake of 1906.

These and other facts and figures are presented in Sara Wermiel's Lighthouses, the fourth title in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering series. Drawing on the Library of Congress' vast collection of historic photographs, drawings, maps and prints, the series is meant to pique readers' interest in structures – including barns, bridges, theaters and canals – that provide unique insights into the history and development of architecture and engineering in the U.S., and, in so doing, foster their preservation.





The Ship Shoal Lighthouse, completed in 1859, projects about 125 ft. above the Gulf of Mexico off the Louisiana coast. Photo: Bill Lebovitch

The introduction, entitled "Building America's Lighthouses," details the development of the modern lighthouse, from the first 17th-century towers in Great Britain to the recent type known as the Texas Tower, so called because of its resemblance to the offshore oil-drilling platforms along the Texas coast. "Essentially a tower supporting a light that can be seen from a distance, intended to orient mariners and warn them of hazards," as Wermiel writes, the lighthouse has fulfilled a role difficult to comprehend in today's planes-trains-and-automobiles era:

...from the eighteenth century through the first part of the twentieth century, coinciding with the period of lighthouse construction, water transport was for a time the main – and later, along with railroads, the most important – means of long-distance transport for both people and goods. Ports swarmed with vessels of all types, from small ferries and boats plying the coasts and rivers to large ocean-going and military ships. Cars, buses, trains, and airplanes have largely superseded ferries and ocean-liners for transporting people. Technological innovations have greatly reduced the ranks of longshoremen. The once bustling docks in many port towns are now long gone. Historic images suggest how active ports once were and, consequently, the importance of light-

The Portland Breakwater Lighthouse in South Portland, ME, modeled after the Choragic Monument of Lysicrates in Athens, Greece, went into service in 1875. Photo: Greta Peterich

houses at this time.

The book is broken into seven amply illustrated sections, chronologically detailing lighthouse construction types. The first section focuses on load-bearingmasonry towers built between 1764 and 1852, such as the 103-ft.-tall Sandy Hook Lighthouse in New Jersey, which was completed in 1764 and marks the entrance to New York Harbor; the Sabine Pass Lighthouse (1857) in Louisiana, an unusual brick-and-concrete-buttressed 75-ft.-tall structure that looks a bit like a space shuttle; and a number of the lighthouses that dot the coast of Maine – many illus-trated with modern images from photographer Richard Cheek.

Stone and brick towers from 1853 to 1905 compose the second section, including Cape Hatteras Light. Here, as with the rest of the book, commentary is minimal – certainly the strongest aspect of *Lighthouses* are the 600 illustrations culled from the Library of Congress' collection (like all the books in the series, *Lighthouses* includes a companion CD-ROM with downloadable versions of all illustrations). The eight images of Cape Hatteras Light include detail shots of the iron stairway and the roof of and the railing around the lantern room. Drawings include an historical vertical section and modern elevations, sections and floor plans.

The remaining chapters cover cottage-style lighthouses, cast-iron-plate and skeleton towers, lighthouses on marine foundations and 20th-century construction types. Highlights include the cast-iron-plate Portland Breakwater Lighthouse (1875) in South Portland, ME, which was modeled on the Choragic Monument of Lysicrates in Athens, Greece; the skeletal Ship Shoal Lighthouse (1859), which has eight legs arranged in a 40-ft.-dia. circle and projects some 125 ft. above the Gulf of Mexico off the Louisiana coast; and Jeffrey's Hook Lighthouse (1880; moved to current location in 1921) in New York City. Best known as the Little Red Lighthouse, Jeffery's Hook Lighthouse rises 40 ft. next to the easternmost steel tower of the George Washington Bridge - one of the hundreds of structures presented in another title in the Norton/Library of Congress Visual Sourcebooks series, author Richard Cleary's Bridges.

The George Washington Bridge, a looming steel frame with a 3,500-ft.long span, was constructed according to the plans of a design team that included architect Cass Gilbert, who is most famous for the United States Custom House and Woolworth Building in New York City and the Supreme Court Building in Washington, DC. As Cleary



The Manhattan Bridge, as seen from the Brooklyn side of the East River in this 1909 photograph, was engineered by a team that included Leon Moisseiff, later the lead engineer for the infamous Tacoma Narrows Bridge in Tacoma, WA. Photo: Laving Underhill

- an associate professor at the University of Texas School of Architecture – explains, the bare steel frame of the George Washington Bridge is representative of a change in attitude brought on by the Modern movement:

The masonry cladding Cass Gilbert designed for the steel towers of the George Washington Bridge (1923-1931) in New York City was not executed for financial reasons, but the omission was viewed positively by some who felt that covering the steel structure was dishonest and out of step with the spirit of modernity. Indeed, by the 1930s, the question of what expertise architects could bring to bridge design had considerably more complicated then it had been earlier in the century when their task was understood as beautifying structures according to the widely accepted principles and forms of classical art. In contrast, modernist doctrines of good design variously called for forms that would be uniquely expressive of a new age, informed by the rational thinking of science and engineering, and based on concepts that eliminated distinctions between form and structure.

Of course, that "rational thinking of science and engineering" sometimes produced less than perfect results, as was demonstrated by the dramatic collapse of the Tacoma Narrows Bridge in Tacoma, WA, in 1940. Four months after it opened, "Galloping Gertie" was torn apart by wind-induced oscillations, the victim of the prevailing "deflection theory" – essentially that the longer a bridge was, the more flexible it could be. As Cleary writes, the Tacoma Narrows Bridge "was rebuilt with



Leon Moisseiff, the lead engineer of the Tacoma Narrows Bridge, also worked on other less infamous spans, including the Manhattan Bridge (1901-1909) in New York City and the Golden Gate Bridge (1933-1937) in San Francisco, which are both presented in chapter five, "Suspension and Cable-Stayed Bridges." This section also includes historic lithographs and wood engravings and numerous modern detail photographs of the John A. Roebling's Brooklyn Bridge (1869-1883).

Preceding chapters cover beam, arch, truss and movable bridges. The introduction, "Bridge Building in America," details the emergence and development of bridge construction. Like *Lighthouses*, *Bridges* is in many ways a history of transportation in the U.S. – as lighthouses were crucial to the country's maritime commerce, bridges represent the country's continued growth as trains and later automobiles became the predominant modes of transportation. As Cleary writes:

Over the course of the nineteenth century, the rapidly increasing numbers of shippers and travelers dependent on reliable transportation networks became less tolerant of delays at ferry crossings of rivers once considered beyond the capabilities of bridge builders. Designers responded by developing economical structural systems (including the suspension bridge), materials, and methods of assembly that made it possible to span longer distances and to build intermediate piers in deep river channels.

> Many of these early bridges stand today, artifacts of another era that still serve their original purpose. A castiron, 80-ft. arch designed by Richard Delafield in 1836 still spans Dunlap's Creek in Brownsville, PA. Calvert Vaux' iron and steel Bow Bridge still graces Central Park in New York City. (For more on Central Park bridges, see "Photographic Survey," page 160.) The country's first reinforced-concrete bridge, the 20-ft.-span Alvord Lake Bridge (1889) still stands in San Francisco. All are presented in Bridges, another example that the as-of-now published titles in the Norton/Library of Congress Visual Sourcebooks series are a must have for architectural history buffs and barn, theater, canal, lighthouse and bridge enthusiasts alike. TB



The Bow Bridge in New York City's Central Park was designed by Calvert Vaux and completed in 1859. Photo: Jet T. Lowe

ASLA Awards

he 2007 American Society of Landscape Architects (ASLA) Awards honor a broad range of projects around the country as well as a number of distinguished designers and individuals. The highest honor, the ASLA Medal, was first given in 1971. This year, it goes to William B. Callaway,

FASLA, of Sausalito, CA, in recognition of his lifetime achievements and contributions to the profession. Currently the CEO of SWA Group, he joined the firm 38 years ago as a draftsman. He worked his way up to president and then CEO. Callaway has worked on many award-winning projects over the years, both nationally and internationally, and he remains a hands-on designer.

This ASLA Medal, along with other awards, will be presented during the ASLA annual meeting in San Francisco in October. Other 2007 awards include the ASLA Design Medal, the Jot D. Carpenter Teaching Medal, the LaGasse Medals, the Landscape Architect Medal of Excellence, the Olmsted Medal, the Landscape Architecture Firm Award and the Community Service Award. In addition, awards for specific achievements during the past year will be presented in six categories. These include General Design, Residential Design, Analysis and Planning, Research, Communications and the Landmark.

The ASLA Design Medal is given to an individual landscape architect who has produced exceptional design work for a period of at least 10 years. This year it goes to Richard L. Haag, FASLA, of Seattle, WA, who has participated in more than 500



William B. Callaway of Sausalito, CA, is the recipient of the 2007 ASLA Medal. He is the 37th person to receive this annual award.

built projects since 1958, primarily in the Pacific Northwest. Terence G. Harkness, FASLA, of the University of Illinois at Urbana-Champaign will receive the Jot T. Carpenter Teaching Medal in recognition of his contributions to landscape-architecture education.

The LaGasse Medals are given to two individuals who have contributed to conservancy. Charles A. Birnbaum, FASLA, of Washington, DC, founder and president of The Cultural Landscape Foundation, will receive the award in the Landscape Architect category, and Sarah S. Boasberg, honorary ASLA, founder and president for Green Spaces for DC, will receive the award in the Non-Landscape Architect category.

James R. Urban, FASLA, of Annapolis, MD, is the recipient of the 2007 Landscape Architect Medal of Excellence for his contributions to policy, research, education, planning and design. The Olmsted Award this year recognizes Great Valley Center in Modesto, CA, for environmental leadership.

The highest honor the ASLA bestows on a firm is the ASLA Landscape Architecture Firm Award and this year it goes to Sasaki Associates of Watertown, MA, and San Francisco, CA. The Community Service Award will be presented to Frederick R. Steiner, FASLA, dean of the School of Architecture at the University of Texas in

Austin, TX. Other awards are shown below.



In the General Design category, the 2007 Award of Excellence will be presented to Reed Hilderbrand of Watertown, MA, for the M. Victor and Frances Leventritt Garden at The Arnold Arboretum of Harvard University. This garden realizes the evolving scientific and public mission by creating a demonstration garden for more than 150 species of shrubs and vines on an irregularly shaped 3.5-acre hillside. Traditional garden ramps provide access between the terraces, which negotiate 30 ft. of elevation. A dozen Honor Awards will also be awarded in this category. Photo: Alan Ward



In the Residential Design category the Award of Excellence will be presented to Vladimir Djurovic Landscape Architecture of Broumana, Lebanon, for the Elie Saab residence in Faqra, Lebanon. The program was comprised of four spaces: the entrance approach, the upper terrace, the side garden and the lower main terrace. Vladimir Djurovic Landscape Architecture was able to weave these together seamlessly to provide areas for private contemplation as well as for more public gatherings. Ten Honor Awards will also be presented in this category. Photo: Geraldine Bruneel





PARK CONCEPT 4 (167 ACRES)

Above: The Award of Excellence for Analysis and Planning goes to Hargreaves Associates of San Francisco, CA, for its Hunters Point Waterfront Park Project. The client, Arc Ecology, an environmental justice non-profit organization, brought the landscape architect in to create concept plans for a park in a polluted and decommissioned military base that the city was eyeing for industrial purposes. The document that Hargreaves created presents four park and cultural development possibilities for the 500-acre former shipyard. Concept 4, shown here, would convert 167 acres for festival pier and mixed-use purposes. The Maritime Plaza would accommodate permanent cultural facilities and a range of events and programs such as farmers' markets. Photo: Hargreaves Associates

Right: The Communications Award of Excellence goes to Topos - The International Review of Landscape Architecture and Urban Design, published in Munich, Germany. It is a bilingual professional European quarterly that publishes reviews of successful projects around the world. Topos has been writing about landscape architecture and urban design since 1992. Photo: Topos, Boris Storz



Co-sponsored by the **Council of Educators in** Landscape Architecture and Landscape Journal, the Research Award of **Excellence** goes to Kenneth Helphand, FASLA, for Defiant Gardens: Making Gardens in Wartime, published by **Trinity University Press in** San Antonio, TX. Through research, including interviews with gardeners around the world, the author shows how gardens can create normalcy even in the worst situations. While written about war conditions, it is applicable to many situations, such as school and community gardens, prison gardens as well as other therapeutic gardens.



The Landmark Award, so-sponsored by the National Trust for Historic Preservation, will be given to Sasaki Associates of Watertown, MA, for the Charlestown Waterfront Park in Charleston, SC. Located on marsh soil along the city's Cooper River, the site was formerly used for industry and then abandoned. Sasaki had to overcome not only unstable soil, but also contaminants, an elevation below the flood level and the possibility of hurricanes to create this new park. The 13-acre park reconnects people with the water, providing a gracious lawn overlooking the river and respite from the grid of the city. Shaded by live oaks, the promenade in the waterfront park is paved with handmade brick. Photo: Craig Kuhner



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Judging Criteria

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

learned from previous generations to create beauty in the built environment.

Winners

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



Deadlines & Entry Requirements

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

For complete details on the awards program, go to www.palladioawards.com

THE FORUM

Something Tangible

By Henry J. Duffy and Lawrence J. Nowlan

THE SUBJECT OF PUBLIC MONUMENTS HAS GAINED ATTENTION IN RECENT YEARS, AS GREAT tragedies and events resonate in the public consciousness: We may think of the Vietnam Memorial, the Oklahoma City Memorial or the new World War II Memorial in Washington, DC.

Each of these has been born from uncommon human tragedy, and each met controversy and struggle in achieving the final form we see today. Monuments are, after all, deeply personal – they may be civic structures designed and built more often than not by committees representing varying interests, but the ultimate need is individual. Survivors, family members and sympathetic others all need something tangible to serve as a lynchpin to their grief and remembrance.

There are other kinds of monuments as well. Now, as always, people want to commemorate great achievements and success. Public sculpture may be erected for sports heroes, civic leaders, celebrities and others. Public portraiture is also still alive. We may not see equestrian statues any more, but standing and bust-length portraits of individuals are still made.

The long tradition of permanent remembrance stretches back to the first cave artist who placed his hand on a rock wall and blew pigment over it to leave a silhouette of his hand. Ancient cultures used structures and figures, often combined, to provide the dead with a place to anchor in the afterlife, and to recall the exploits (real or desired) of kings and warriors. The Greeks made this practice individual and poetic, erecting handsome, naturalistic marble figures of athletes and warriors, philosophers and gods. For the Romans, an intense realism seems to have given a human face to emperors and political leaders who were often brutal in their grasp for power.

In the Renaissance and Medieval times, public art was built on the tradition of the past. In the Renaissance, the Classical drive for naturalism combined intellect and realism with spirituality. The anything at all. We have become inured to faceless abstraction – easier for an organizing committee to approve and for socially aware critics to accept. The great examples of abstraction, as in the Vietnam or Oklahoma City Memorials – can be immensely powerful spaces. It is the hundreds of followers of these carefully planned memorials that often deaden our perception of what previous generations saw as greatness in art.

It is often easy to think that traditional art is something of the past, and no organizing committee wants to think that their monument will be outdated. But the number of currently active figural sculptors and the number of commissions for traditional sculpture tell us a different story. People evidently still look for something tangible and immediate in art. Whether it is a celebration or a remembrance, an immediately accessible piece has merit today as it did in the past.

For an individual or a group to take on the commission of a sculpture is daunting. There may or may not be anyone in the organizing group who knows anything about art, or where even to begin looking. One needs to have commitment and energy to pursue the creation of a public sculpture. The project will go nowhere without these qualities, and without patience, courage and hard work. Money is always a brick wall. Sculpture is expensive. But with some effort, the result will be a monument that will last for succeeding generations.

The basic steps in commissioning a monument involve: having a general idea of what you are looking for; having a location for the monument secured; having an idea of what you budget will be for the piece; and choosing a specific sculptor, creating a list of pre-

ferred sculptors or an open request for proposals for your piece.

When selecting a sculptor, a commissioning party will want to make sure the artist has plenty of experience creating public art. There are many variables in the process of creating a public sculpture that get more complicated the longer the commis-

sion goes on. For instance, the price of bronze has risen drastically in the last several years due to the commodities market and growth of China. The price of gas also has risen and these fluctuations can affect a budget estimate considerably. You do not want to be surprised halfway through the project with an additional cost. An experienced sculptor should be able to educate the committee on all of the nuances of erecting a monument.

Having a good idea of what you are interested in will help your sculptor better design an appropriate piece. This will help the process move along when you are dealing with a committee also. The location of the piece will also be something that the sculptor will take into consideration when designing the piece.

The budget is always a sticking point. The process is much more manageable if you have a set budget, though many times public-art projects are begun without the budget in place. There are many grants and public funds available for these projects, so it helps if a committee member is in charge of researching these options.

The great examples of abstraction, as in the Vietnam or Oklahoma City Memorials – can be immensely powerful spaces. It is the hundreds of followers of these carefully planned memorials that often deaden our perception of what previous generations saw as greatness in art.

> Baroque introduced theater and emotion. The suppressed electricity of Michelangelo's "David" is replaced by all-out energy in Bernini's telling of the same story. By the 19th century, civic beautification and the art of making instructional or "telling" monuments reached a crescendo. The great personalities of the era – people like Rude, Carpeaux and Rodin – took from the past and made it modern. Each expressed public and private triumphs and failures through the medium of public art. The subject matter changed as well. From warriors and kings, portraiture and monuments moved to literary figures, politicians and the social elite. Even the man on the street could find a place in these figures.

> In America, one of the great sculptors of the era was Augustus Saint-Gaudens (1848-1907). Trained in Paris and Rome, he stands out in the art of his time because of a complexity of meaning expressed through a simplicity of form. His "Farragut Monument" took the public by surprise. The calmness of a man simply standing seemed opposite to the more histrionic style people expected to see. The "Standing Lincoln" in Chicago captured the image of the 16th president with a verisimilitude described by Robert Lincoln, the president's son, as the best portrait ever done of his father. Humble and powerful, the figure commands our attention. The "Shaw Memorial" in Boston is one of the great works of the 19th century, still seen as a masterpiece to the glory and sacrifice not only of war, but also of a larger humanity as well.

> The circumstances of history and the wrenching changes in society following the two World Wars and their aftermath in the 1950s and 1960s have changed our perception of public sculpture. The cultural shift, especially in America, toward a frenetic grasping after newness, has led us to expect less of public art, if we expect

One should not be discouraged by the often daunting prospect of bringing a monument to completion. By choosing the right sculptor and working steadily, a result can be achieved that will be a lasting reminder of the subject of the monument, and to the dedication of those who brought it into reality. **B**

Henry Duffy is the curator and chief of Cultural Resources for the Saint-Gaudens National Historic Site and a historian specializing in 19th and early-20th-century subjects. He can be reached at Henry_Duffy@nps.gov. Lawrence Nowlan is a figurative sculptor whose monuments, relief portraits and original works are found in public and private collections around the country. For more information, go to uww.ljnsculpture.com.

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