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# Contents *October 2008*

## Profile:

- Refusing to be Typecast** 8  
Washington, DC-based Hartman-Cox Architects honors the rich complexity of historic buildings and brings an elegant perspective to contemporary structures.  
*By Kim A. O'Connell*

## Feature:

- One Lot at a Time** 12  
Two professors at Notre Dame offer ten tools for redesigning communities, while avoiding boilerplate designs-in-a-box solutions.  
*By Sallie Hood and Ron Sakal*

## Recent Projects:

- New Construction: Facing Forward** 16  
A new four-story addition to the Williams Research Center in New Orleans, LA, designed by Jahncke Architects, provides space for the organization's collection and is a tribute to the charm of the historic French Quarter.
- Adaptive Reuse: Stable Condition** 20  
Mesick Cohen Wilson Baker Architects transforms Victorian quarters for horses and carriages into university classrooms and labs at Salve Regina University in Newport, R.I.
- Restoration: Kaleidoscopic Palette** 22  
Antunovich Associates restores the Nickerson Mansion/Richard H. Driehaus Museum in Chicago, IL, an eclectic 1883 mansion adapted to a philanthropist's vision.
- Restoration: By the Book** 24  
Tappé Associates leads the revival of the venerable 1893 Pequot Library in Southport, CT, originally designed by Robert Henderson Robertson.

## Book Reviews:

- Stuart the Athenian** 118  
*Antiquities of Athens* by James Stuart and Nicholas Revett  
*Reviewed by Thomas Gordon Smith, AIA*
- The Modern Movement** 120  
*Preservation of Modern Architecture* by Theodore H. M. Prudon, FAIA  
*Reviewed by Robert D. Loversidge, Jr., FAIA*
- Canal Stories** 121  
*Canals* by Robert J. Kapsch  
*Reviewed by Annabel Hsin*

## Awards:

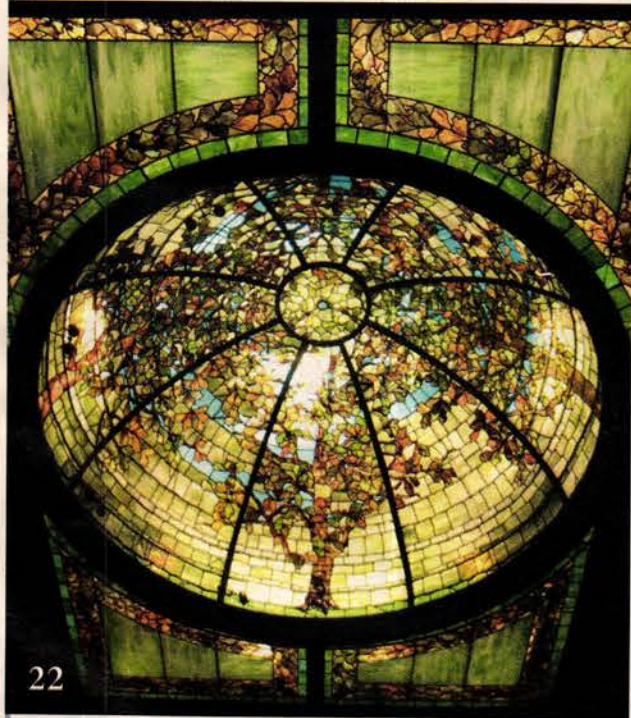
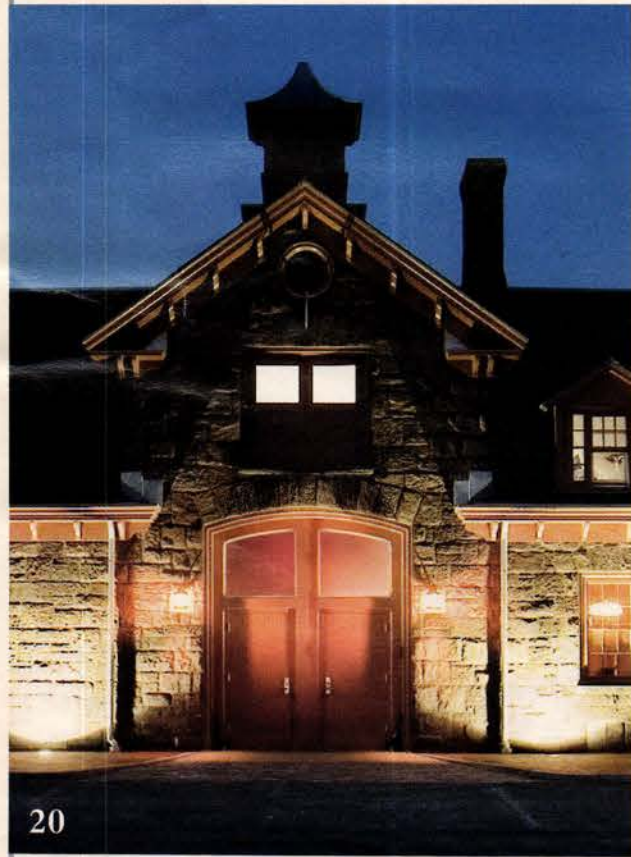
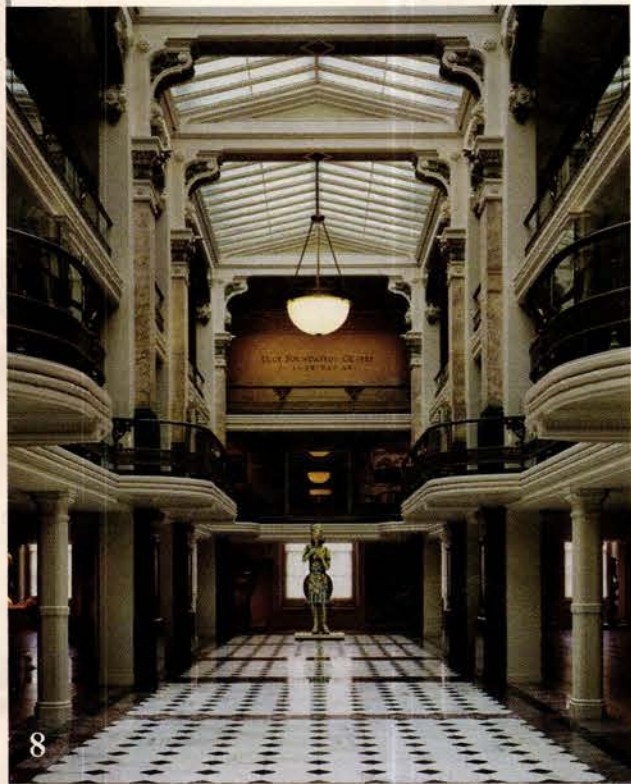
- Vincent Scully Prize** 116  
The tenth annual Vincent Scully Prize goes to Robert A.M. Stern, FAIA.
- ASLA Awards** 117  
The 2008 American Society of Landscape Architects Awards honor a broad range of projects and individuals.

## The Forum:

- Finding Common Ground** 122  
*By Mark Thaler, AIA*

## Departments:

- Advertisers Index 26      Calendar of Events 74      PTN Newsletter 88



**On the cover:** Hartman-Cox Architects of Washington, DC, incorporated existing structures, such as this three-story 1930s bank building, into the Bowen Building, located near the U.S. Treasury. See page 8. Photo: Bryan Becker



# Institutional Architecture & Landscapes



79

## Sourcelist Special Reports:

### Benches & Street Furnishings: Benchmarks

71

Suppliers offer various options of traditionally styled benches for public parks and gardens.

by Nicole V. Gagné

### Roofing & Roof Specialties: Copper from Heaven

104

Toronto's Old City Hall now has a new copper roof and replicated ornament, thanks to sheet-metal contractor Heather & Little.

by Nicole V. Gagné

## Sourcelists:

Historical Products Showcase .....	28
Columns & Capitals .....	38
Gazebos & Outbuildings .....	43
Doors & Entryways .....	47
Windows & Window Restoration .....	50
Hardware .....	56
Shutters .....	64
Exterior Molded Ornament .....	66
Benches & Street Furnishings .....	72
Fences & Gates .....	76
Fountains & Water Features .....	80
Landscape & Garden Specialties .....	84
Pavers .....	87
Planters & Urns .....	89
Public Sculpture .....	91
Exterior Lighting .....	92
Gas Lighting .....	100
Architectural Sheet Metal .....	101
Roofing & Roof Specialties .....	106

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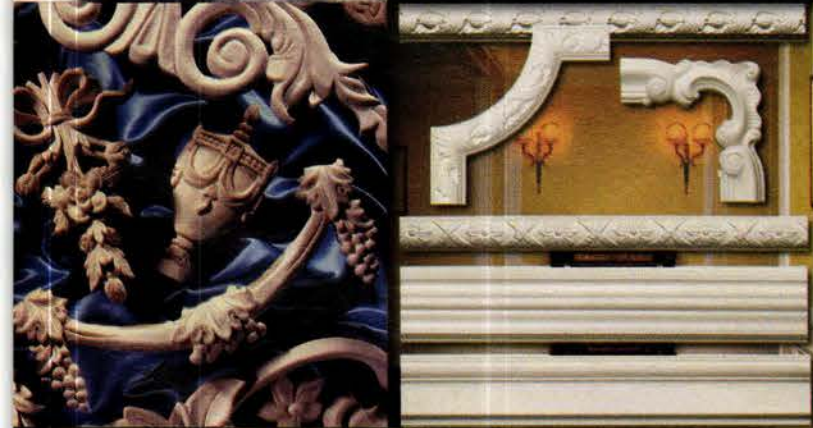
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# ARTHUR ROSS AWARDS

FOR EXCELLENCE IN THE CLASSICAL TRADITION

## Call for Entries

Deadline: Tuesday, December 16, 2008 ~ 5 pm

The Arthur Ross Awards are named in honor of Arthur Ross, who established the awards with Henry Hope Reed in 1982, to recognize and celebrate excellence in the classical tradition. For the last 27 years, the awards have recognized the achievements and contributions of architects, painters, sculptors, artisans, landscape designers, educators, publishers, patrons, and others dedicated to preserving and advancing the classical tradition.

.....

For more information go to [www.classicist.org/public-programs/special-events/arthur-ross-awards](http://www.classicist.org/public-programs/special-events/arthur-ross-awards)  
or contact Henrika Taylor at [ht@classicist.org](mailto:ht@classicist.org).

### AWARD CATEGORIES

*The 2009 Jury will select five recipients for awards  
from among the following categories:*

Architecture  
Artisanship/Craftsmanship,  
Community Design/Civic Design/City Planning  
Education  
History/Journalism/Criticism/Writing/Editing/Publishing  
Landscape Design/Gardening  
Patronage (*for the support of a new project, collection, or body of work*)  
Fine Arts: Painting/Rendering/Sculpture/Mural Design  
Stewardship: Good Manners, a.k.a. Historic Preservation  
(*for the upkeep and maintenance of an existing entity*)  
Graphics/Photography/Illustration

*Please note that Awards are not given in every category every year, however,  
in exceptional circumstances, more than one award may be given in a given category.*

### AWARD CRITERIA

*The Arthur Ross Awards jury considers several  
factors in selecting each year's recipients:*

The Arthur Ross Awards are not given for individual projects,  
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Awards are given to practitioners or advocates of the classical  
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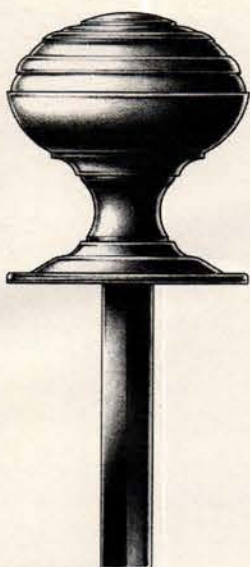
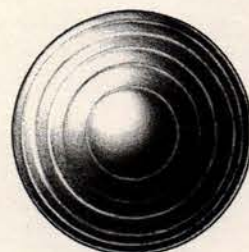
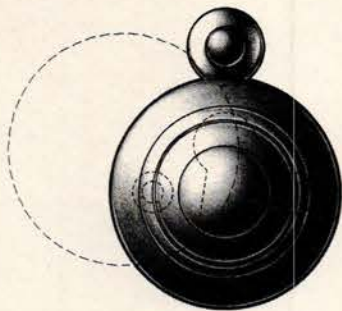
In the domain of Fine Arts, the body of work should  
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## Presentation of Awards

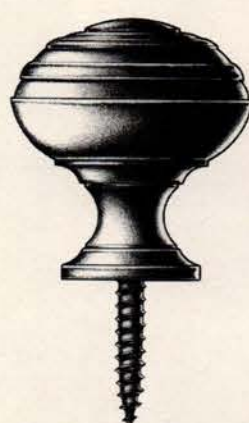
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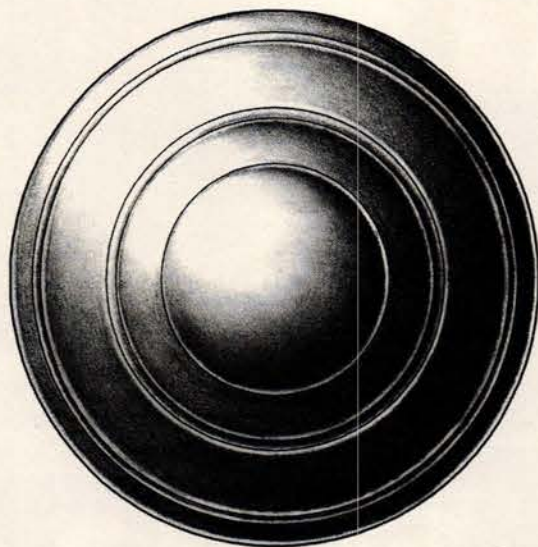




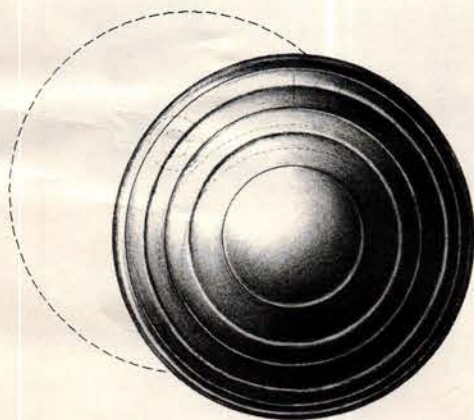
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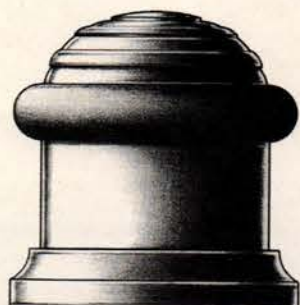
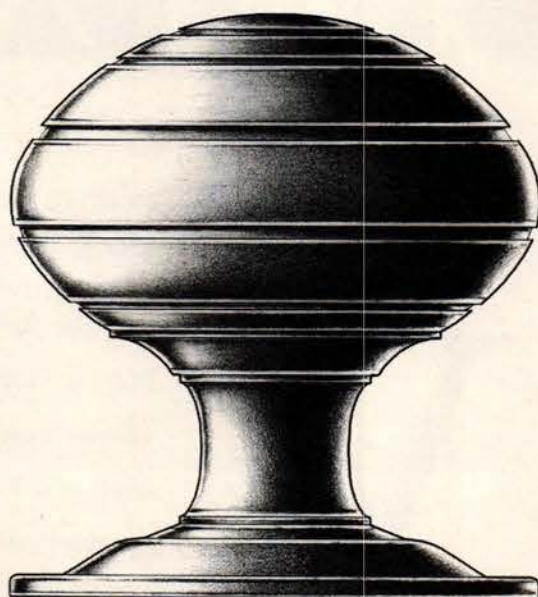
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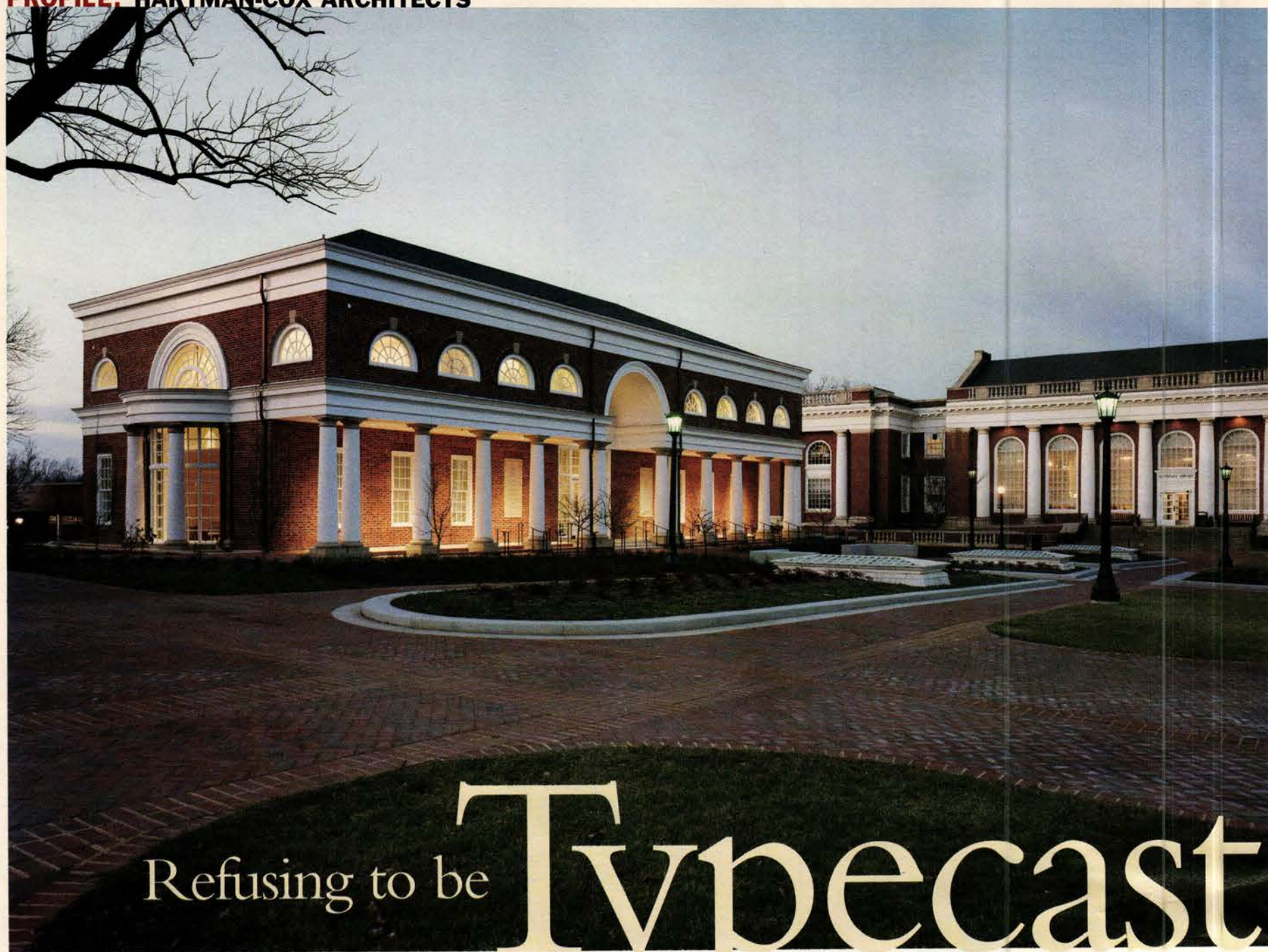
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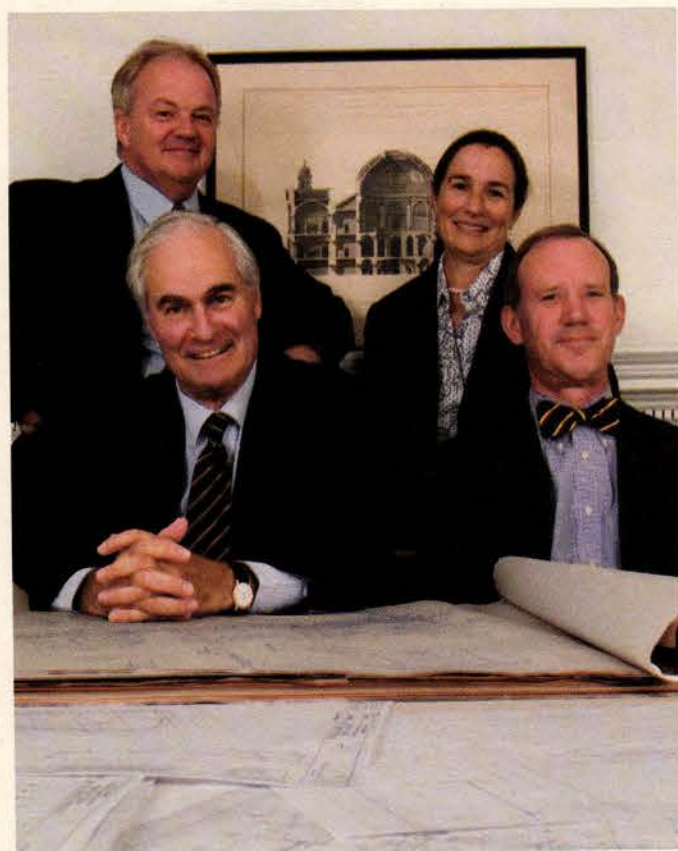
Hartman-Cox Architects brings an elegant, contemporary perspective to traditional settings. **By Kim A. O'Connell**

**W**hen the Smithsonian American Art Museum and National Portrait Gallery reopened in 2006 after a six-year restoration, visitors were welcomed into one of the most historic and rarefied architectural spaces in Washington, DC. On the outside, the museum – now known as the Donald W. Reynolds Center for American Art and Portraiture – is beautifully cohesive, the neoclassical Doric porticoes on its central pavilion perfectly balanced by white marble wings. Inside, a delightful mélange of architectural styles is evidence of the handful of prominent architects, including Robert Mills, Thomas U. Walter and Adolf Cluss, who worked on the building between 1836 and the 1880s.

To that august list of architects, one must now add the name of the Washington-based firm in charge of the restoration – Hartman-Cox Architects. To honor the rich and complex history of the building, which once housed the U.S. Patent Office, while updating the space so that it worked as a contemporary museum, the architects tackled a complex series of interventions. Mills and Walter had spoken similar but distinct classical languages of refined vaults and columns, while Cluss (who was hired to rebuild certain sections after an 1877 fire) created riotously decorated Victorian galleries. The 20th century saw the addition of unimaginative office spaces and even the threat of demolition, before the Smithsonian Institution acquired the building.

Hartman-Cox was tasked with master planning, design and construction documents for the restoration, working with more than a dozen consulting firms. Specifically, the architects oversaw the restoration of the stone exteriors, replacement of the roof and skylights, installation of updated mechanical, electrical and other systems, and renovation and expansion of gallery spaces. “Every wing in the building is different,” says Mary Kay Lanzillotta, FAIA, one of the firm’s four partners. “At the Patent Office building and elsewhere, we work hard to be respectful of the original design wherever we have to make interventions....One of the best things we can do for the environment is to keep old buildings in active use. It preserves the materials, it keeps them vital, it preserves the infrastructure.”

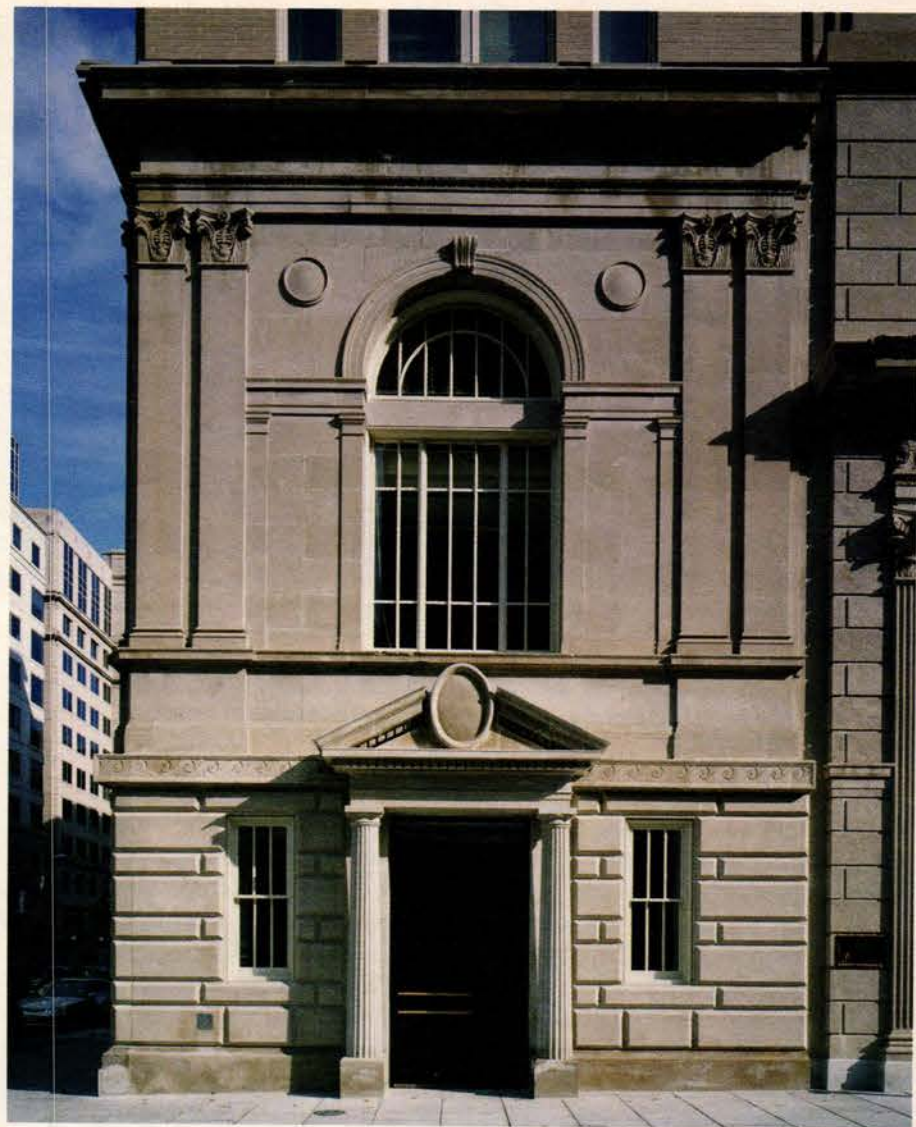
Hartman-Cox has worked in a number of similarly challenging environments throughout its 43-year existence. The firm’s resume ranges from private residences to major office structures, from museums to university buildings, and from meticulous historic restorations to sensitive new additions. Its portfolio may be diverse, but the firm’s work is always – as the *AIA Guide to the Architecture of Washington, DC* asserts – “urbane, polished, and distinguished.”



The four partners of Hartman-Cox Architects – Warren Cox, FAIA, Graham Davidson, FAIA (l to r, front row), Lee Becker, FAIA, and Mary Kay Lanzillotta (back row) — understand and celebrate the grand architectural traditions of Washington, DC, in their varied projects. Photo: Teresa Castracane

**Top:** The firm’s design for the new Special Collections Library at the University of Virginia complements not only Thomas Jefferson’s historic vision for the school but also the classicism of later architects McKim, Mead, & White. Photo: Bryan Becker





Above: Hartman-Cox devotes much of its practice to commercial structures such as the Bowen Building, located not far from the U.S. Treasury. There, the firm created more than 200,000 sq.ft. of modern office space while incorporating existing structures, such as this three-story 1930s bank building. Photo: Bryan Becker

Left: The six-year restoration of the Smithsonian's Donald W. Reynolds Center for American Art and Portraiture, led by Hartman-Cox, updated the museum spaces while preserving the former Patent Office building's historic fabric, such as this Victorian gallery originally designed by Adolf Cluss. (See *Traditional Building*, June 2007, Palladio winner, page 27.) Photo: Bryan Becker

## Commercial Pursuits

On a July morning, Warren Cox, FAIA, Graham Davidson, FAIA, and Lee Becker, FAIA, join Lanzillotta around a square table in the firm's headquarters, located in a charming townhouse in Washington's historic Georgetown neighborhood. The firm's four partners have an easy rapport as they go over their long history, which began when Warren Cox and George Hartman founded the firm in 1965. Although they had been trained as modernist architects (Cox at Yale, Hartman at Princeton), the stately grandeur of Washington's monumental core had taught them about something else: the importance of context. Both Cox and Hartman (the latter of whom retired several years ago) grew up in the Washington area and specifically chose to found their practice there as opposed to, say, New York City.

"Washington is a special city with its low-rise character, the major avenues, the Federal Triangle, Georgetown and so on," says Cox, the firm's senior partner. "It's a different lifestyle and different character. It does change the way you look at the city and your commitment to the city."

Early projects favored residences and modest commercial buildings that evinced a more austere, modern style than the firm's later work. One of the projects that put Hartman-Cox on a larger architectural map was the firm's addition to the Folger Shakespeare Library, a 1930s building in Washington, DC, that is

stripped-down classical on the exterior and Tudor on the interior. The firm designed a new reading room that is both serenely classical and yet contemporary and relevant – an "abstract echo of classicism... a kind of dialogue between classical and modern elements," as architecture critic Paul Goldberger wrote in a review.

Over time, office buildings came to form a major sector of the firm's practice and offered the architects ample opportunities to find creative solutions to complex design problems, which often meant mixing elements of old and new. In the 1970s, the firm designed the National Permanent Building in Washington, DC, notable for the metal exterior ductwork on its façade. Although it is not very obvious, the building's scale, massing and roofline take their cues from the far more elaborate Old Executive Office Building located around the corner in a way that "eschews copy-book phoniness and remains thoroughly of the present," as the *AIA Guide* avers.

Another important project for the firm was the design of a blocky office building located at 1001 Pennsylvania Avenue, N.W., about halfway between the White House and the Capitol. Although the firm calls the structure a "background building," meaning that it was not designed to draw attention to itself on such an iconic avenue, Hartman-Cox put an exceptional amount of thought into the project, whose primary material – limestone – responds to the Federal



Not only are the twin buildings of Market Square in downtown Washington, DC, striking in their own right, they dramatically frame the former Patent Office building in the distance, offering key examples of both the firm's contemporary design and its historic preservation practices. Photo: Peter Aaron/ESTO





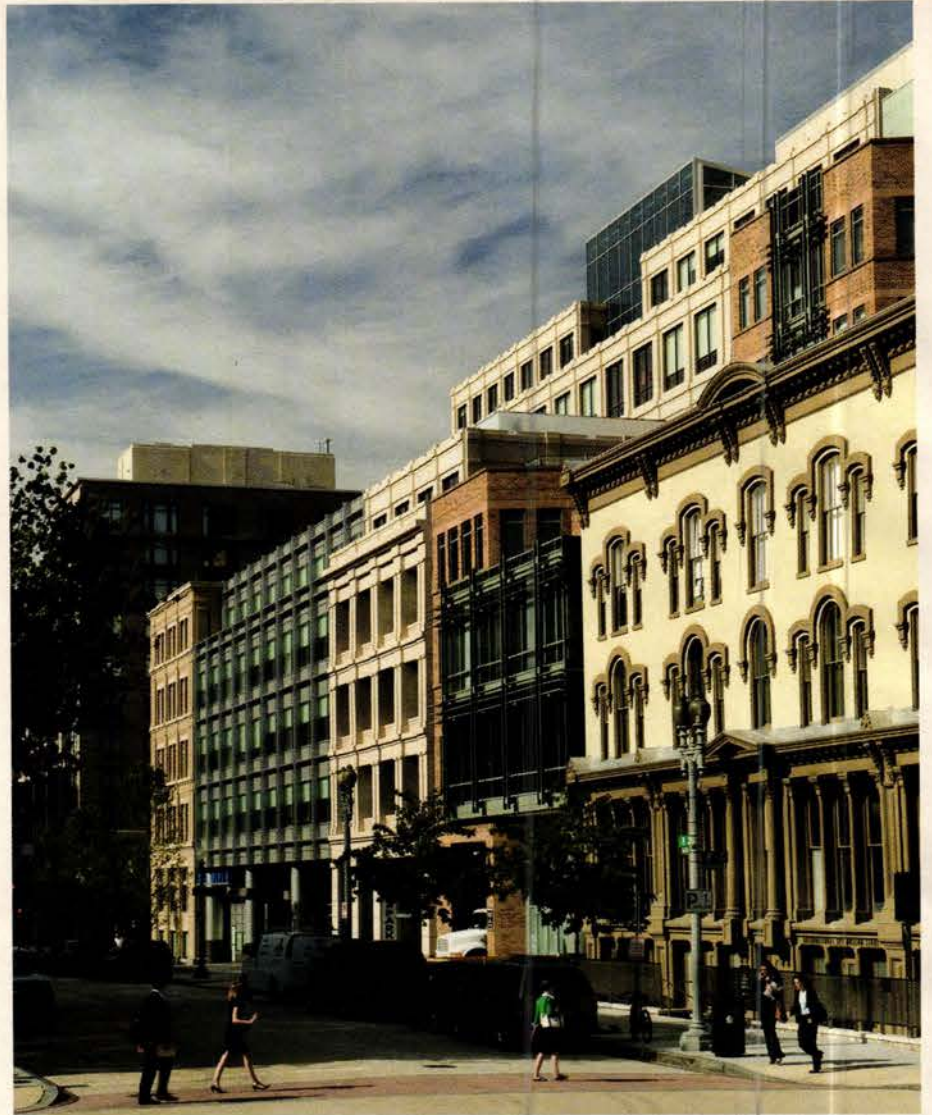
The architecture of the nation's capital ranges from low-profile row houses to monolithic office buildings. Hartman-Cox has repeatedly shown its sensitivity to this dichotomy by designing buildings that hold their own as muscular office spaces while complementing more modest existing structures. At 1001 Pennsylvania Avenue, the building has a symmetrical façade on one elevation and an asymmetrical, stepped-down façade on another. Photo: Peter Aaron/ESTO

Triangle buildings across the avenue. On the avenue elevation, the building presents one rectangular, symmetrical façade, but other elevations feature asymmetrical, stepped-down façades that complement surrounding buildings. Most notably, the firm retained the existing façades of five existing historic structures, creating a streetscape motif that has become uniquely associated with Washington, DC.

Far more assertive is the firm's design for Market Square, completed in 1990, which is actually two mirror-image neoclassical buildings that curve around the Navy Memorial across Pennsylvania Avenue from the John Russell Pope-designed National Archives building (which the firm also recently restored). Although the arched windows and columns evince a traditional flavor, the buildings are actually quite modern, mixing elegant penthouse residences on the top four floors, which are stepped back; glass-and-aluminum curtain walls that indicate the office spaces in the middle stories; and ground level retail with large, inviting awnings. Most dramatic is the fact that the buildings are sited on an axis that allows for a direct view of the former Patent Office building – a dramatic gallery of some of the firm's best work.

"For most of our commercial work, we were hired not only because we have experience in getting building designs approved [working with review boards concerned with historic preservation, zoning, and other matters], but also because developers often wanted a distinct identity for the building," Becker says. "Often the identity that was most saleable and marketable in the 1980s and 1990s was something that related very strongly to its context."

More recently, Hartman-Cox designed a large addition to the famed Kennedy-Warren apartment building (See *Period Homes*, July 2006, Palladio winner, page 11) in northwest Washington, DC, a project that included an interior restoration. The original architect, Joseph Younger, had designed the exquisite Art Deco structure in 1930, but only the north section of the design was realized. Using Younger's original drawings, which were discovered in the 1980s, Hartman-Cox constructed a new south wing that fit the original Deco exterior but had more modern apartment layouts within. The firm jumped through numerous



A new building at 505 9th Street in Washington, DC, is a multifaceted structure that again complements its surroundings with a range of building heights, materials and setbacks. Photo: Bryan Becker

hoops imposed by the DC government (including the Zoning Commission and the Commission of Fine Arts) to realize the scheme, but the completed building today is as graceful as the original.

Other recent commercial buildings in Washington, DC, include a major addition to and renovation of the Bowen Building, a 1920s structure near the U.S. Treasury, which created 225,000 sq.ft. of modern office space while complying with the city's Historic Preservation Review Board; Lincoln Square, a large office and retail complex that incorporates existing historic facades and uses massing, window openings, and building materials that mimic the character of the local historic district; and a new building at 505 9th Street, a multifaceted structure that preserves the historic streetscape with complementary building heights, materials and setbacks.

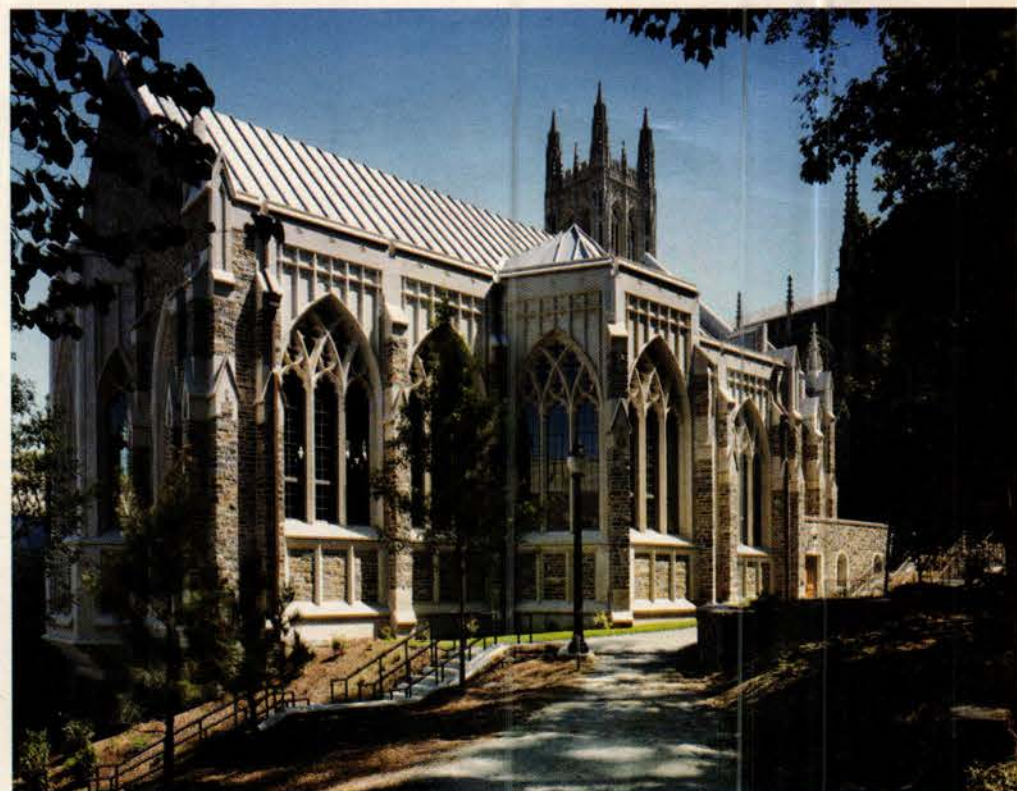
"For 505 9th Street, we broke up the façade into a series of pieces to relate in scale to the neighborhood buildings," Davidson explains. "The building has a lot of character, which ranges all the way from the glass curtain wall to the heavy masonry, even though it's all based on the same module. Each section has its own identity, yet they are cohesive."

### Creating Community

In Tuscaloosa, AL, which is about as "deep South" as one can get and a world apart from the classical core of Washington, DC, sits the University of Alabama Law School, designed by the firm of modernist master Edward Durrell Stone. There,



Washington has its share of stylish addresses, but few are as storied as the Kennedy-Warren Apartments, for whom the firm designed a large addition that preserved the Art Deco exterior while modernizing the interior. Photo: Bryan Becker



One of the most adaptable architectural styles to use on college campuses, according to Hartman-Cox, is Collegiate Gothic. The firm has mastered the form in several projects, including its sensitive addition to the Divinity School at Duke University. Photo: Bryan Becker



In Seattle, WA, a well-crafted addition to Mary Gates Hall at the University of Washington connects old and new while preserving the building's original Collegiate Gothic style. This atrium offers students a pleasant place to study and interact.  
Photo: Jay Dotson

Stone's firm crafted a minimalist horizontal structure that was consciously different from the traditional styles in which the core campus had been built. Although Stone's firm is more famous for such works as the Museum of Modern Art in New York City and the Kennedy Center for the Performing Arts in Washington, DC, it cast a wide net, building unexpected works in unexpected places. The same could be said for Hartman-Cox. In 2006, the university opened a new addition to the law school, designed by the firm, which effortlessly extends Stone's design idiom while creating a state-of-the-art learning facility.

Although the law school addition represents something of a change in design aesthetic from what the firm has been doing on college campuses, it does not represent a change in the firm's design approach or in its basic understanding of the needs of a university community. Hartman-Cox has designed, expanded and renovated numerous buildings on college campuses, developing particular expertise early on in the Collegiate Gothic style. Three important projects since the early 1990s include the design of a new library at the University of Connecticut in Hartford, the law school building at Washington University in St. Louis, MO, and sensitive additions to "Old Physics," now Mary Gates Hall at the University of Washington in Seattle, WA, and to the Divinity School at Duke University in Durham, NC.

At the University of Virginia in Charlottesville, VA, there was no question in the minds of the firm's principals that their work on three important buildings there – additions to Monroe Hall and Rouss Hall for the McIntire School of Commerce, and the new Special Collections Library – would seamlessly complement Thomas Jefferson's historic Academic Quadrangle. Yet the projects are not slavish carbon copies, but nuanced designs that respond both to Jefferson's original vision and also to that of later architects McKim, Mead, & White, who designed buildings at the south end of the famous Lawn. The Special Collections Library in particular is a prominent and important new building, yet its classical design elements are far more subtle and elegant than other so-called "Jeffersonian" buildings that have been built in and around Charlottesville in recent years.

"For the exterior of these historic campuses, there is usually a strong desire to keep them as cohesive as possible, sometimes to a fault, sometimes not," Becker says. "Most universities today want flexible interior spaces that foster interaction and are more accommodating. We've found that the easiest and most flexible styles to use on campuses are the neoclassical and Collegiate Gothic. Things that are decidedly modern and self-conscious tend to be a little more reductive and unforgiving."

Among other current projects, the firm has now turned its attention to a new, 1,500-bed detention center in downtown Denver, CO. Sited on a prominent campus of government buildings, the building posed a significant design challenge for Hartman-Cox: How does one design an important public building in a way



that contributes to the city's civic character while accurately reflecting its difficult community function? Jails are essentially windowless structures, but instead of creating the prototypical hulking structure sited on the outskirts of a city, the architects envisioned the classical, grand massing of buildings like Pope's original National Gallery of Art in Washington, DC. Yet the firm deliberately left off classical ornamentation, since the detention center is obviously not, as Becker says, a "destination building" (for most people).

"The Denver Detention Center fits within the realm of the commercial buildings we've discussed because it needed to fit well within its context and form a major urban space in a downtown historic district," Becker says, "but it also had to have its own unique identity."

Several years ago, *Washington Post* architecture critic Benjamin Forgey wrote of an emerging "Washington School" of architecture, at the center of which he firmly placed Hartman-Cox Architects. "A hallmark of the firm," Forgey wrote, "has been to adapt the devices of traditional urbanism to the needs of the contemporary city." Indeed, the firm has done this not only in its home city of Washington, DC, but across the country as well. Other current projects include an addition to the historic American Pharmacists Association headquarters in Washington, DC; an addition to and renovation of the Morehead-Cain Foundation and Planetarium at the University of North Carolina; and a courtyard enclosure at Washington University.

When asked if he ever worries about being typecast as a traditionalist, Warren Cox is emphatic in his response. "If we're going to be typecast," he says, "we would like to be typecast as very good, very thoughtful and very responsive architects, as architects who eschew the immediately fashionable for the longer range validity of the project. And that means, as we see it, being able to successfully design in a variety of appropriate styles." **TB**



Among other projects currently undertaken by the firm, one of the most challenging and interesting has been its design for a new, 1,500-bed detention center in downtown Denver, CO. Despite its difficult function, the firm worked to ensure that the building contributes to the city's civic character while retaining its own identity. Drawing: Vladislav Yeliseyev



# One Lot at a Time

Ten tools for redesigning communities. **By Sallie Hood and Ron Sakal**

In the heart of Chicago, IL, big-box stores fronted by huge parking lots are taking over the fashionable area along Clybourn, near the south end of the Kennedy Expressway. Meanwhile, out in suburban Lake County, a new subdivision (sometimes described as a “critically-acclaimed conservation community”) has front porches, protected open land, a small community-supported farm, and access to two commuter trains.

These very different places are not problem and solution; they are two faces of the same problem, and it’s happening everywhere. On the edge, greenfield development continues to eat up land, sometimes in an ecologically conscious or “traditional urbanist” way. In the city, old neighborhoods are being rebuilt as if they were suburbs reachable only by car – a self-fulfilling prophecy if there ever was one.

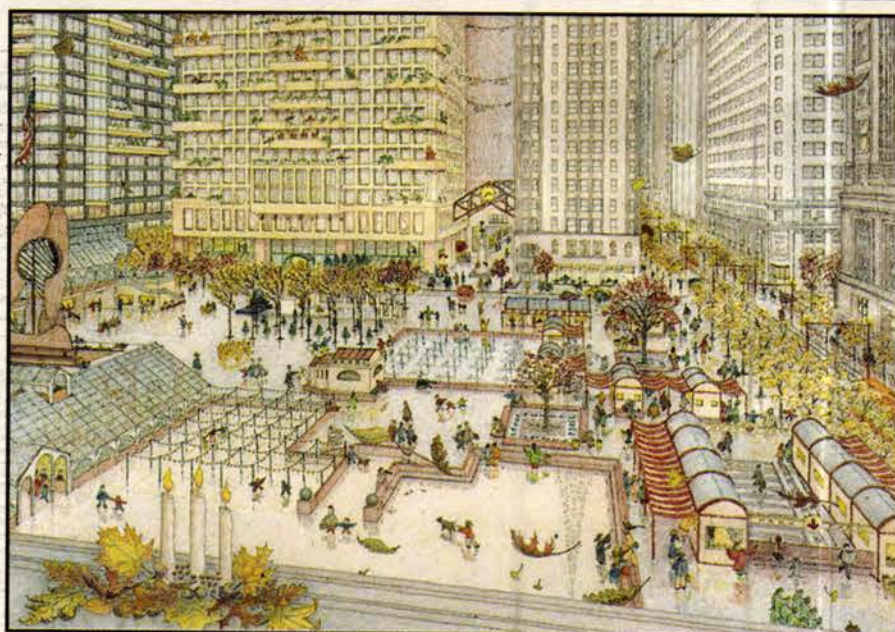
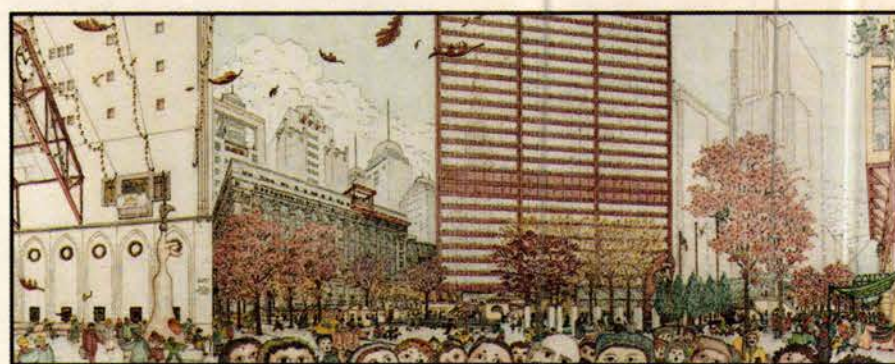
Neither of these developments contributes to preservation. Neither does anything to rebuild the character of the city and inner suburbs as urban places where all kinds of people live together, walk to many destinations, drive to few, and meet and mingle in the public realm. We don’t need any more suburbs. We need to fix the ones we have, and we need to fix our eroding, suburbanizing cities, one parking lot at a time.

First, a confession: we’ve always believed that intermingling with a diversity of people in public and semi-public places encourages our finest democratic instincts. Since the mid-1970s, we’ve always designed in ways that would support public life, but until we read the late Michael Brill’s article, “Problems With Mistaking Community Life for Public Life,” in the Fall 2001 issue of *Places* magazine, we lacked the right label for what we were doing. He distinguishes between “community life” (sociability with people you know somewhat) and “public life” (sociability with a diversity of strangers). This distinction enabled us to think more clearly about just how far architecture and urban design can take us toward our goals: fixing the suburbs and stemming their advance into urban and rural territory.

Of course we can preserve, repair and restore existing buildings, and fill former parking lots and vacant lots with new buildings compatible with their older neighbors – as we proposed in our award-winning 1998 design, “Solana Neighborhood Center, Santa Fe, New Mexico, 2038: A Model for Growth Without Sprawl.” But in doing so, can we expect to restore traditional forms of community life? We doubt it, because traditional sociability with casual acquaintances is in direct competition with air conditioning, TV, private cars and the internet. Public life in public places is also in competition with these forces, but we think good design can promote public life more successfully than it can promote community life. Bad design can certainly kill public life: we saw that in Santa Fe’s Plaza Entrada, a barren, uninviting space created without an understanding of how and why Santa Fe’s historic downtown plaza works as a vibrant public space.

So we don’t want to over-promise or under-promise. We think good site-specific design can help combat the loss of social capital described by Robert Putnam in *Bowling Alone*. But it would be nostalgic, sentimental and unrealistic to expect any intervention – design or otherwise – to make urban life work in all the same ways it once did.

In 2005, when we took 14 Notre Dame architecture students to St. Augustine, FL, for a studio project, we found a town whose historic urban charms are separated and diminished by surface parking lots, much as in Santa Fe. Parking is a necessity when you have 12,000 full-time residents and up to six million tourists a year; the studio found ways to put it into structures “wrapped” with small shops



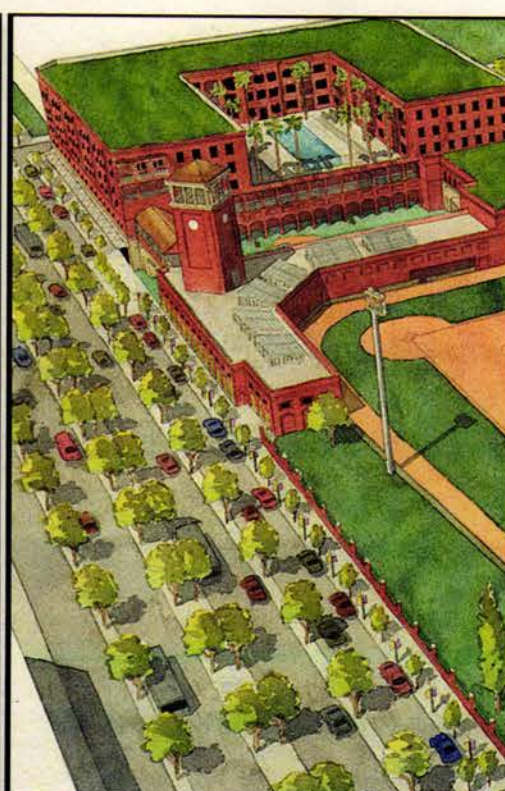
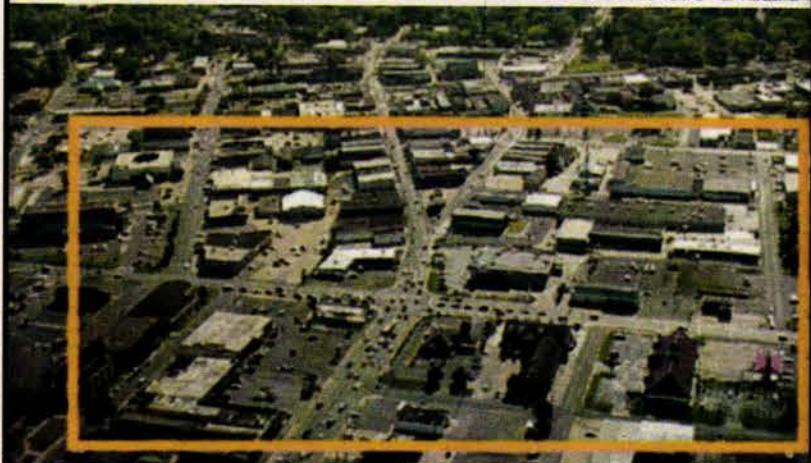
Commissioned by the Chicago Historical Society, the 1988 Daley Plaza project by Sakal & Hood illustrated how the then-desolate plaza and its surroundings could be revitalized by 2028. Mixed land use – whereby homes, churches, workplaces and schools are within easy walking distance of one another – and a mix of daytime-only and all-hours uses, are just some of the solutions from the firm’s “toolbox” for promoting “public life.” Top illustration: Sallie Hood; middle photo: Jon Randolph; bottom illustration: Sallie Hood

and other activity generators. Underground parking was severely limited by the high local water table. In our Solana Neighborhood Center project, by contrast, low building heights were a design constraint, and so nearly all parking was put underground.

Streets built for cars only – a ubiquitous American condition – were another problem in St. Augustine. Public works officials, as they do throughout the country, had over the years acted as de facto urban designers to make Avenida Menendez into a wide highway. This potentially beautiful road runs along the waterfront, far from long-distance transportation needs, so our studio proposed a redesign involving a roundabout and median plantings and a seaside walkway, making the area friendly to pedestrians.

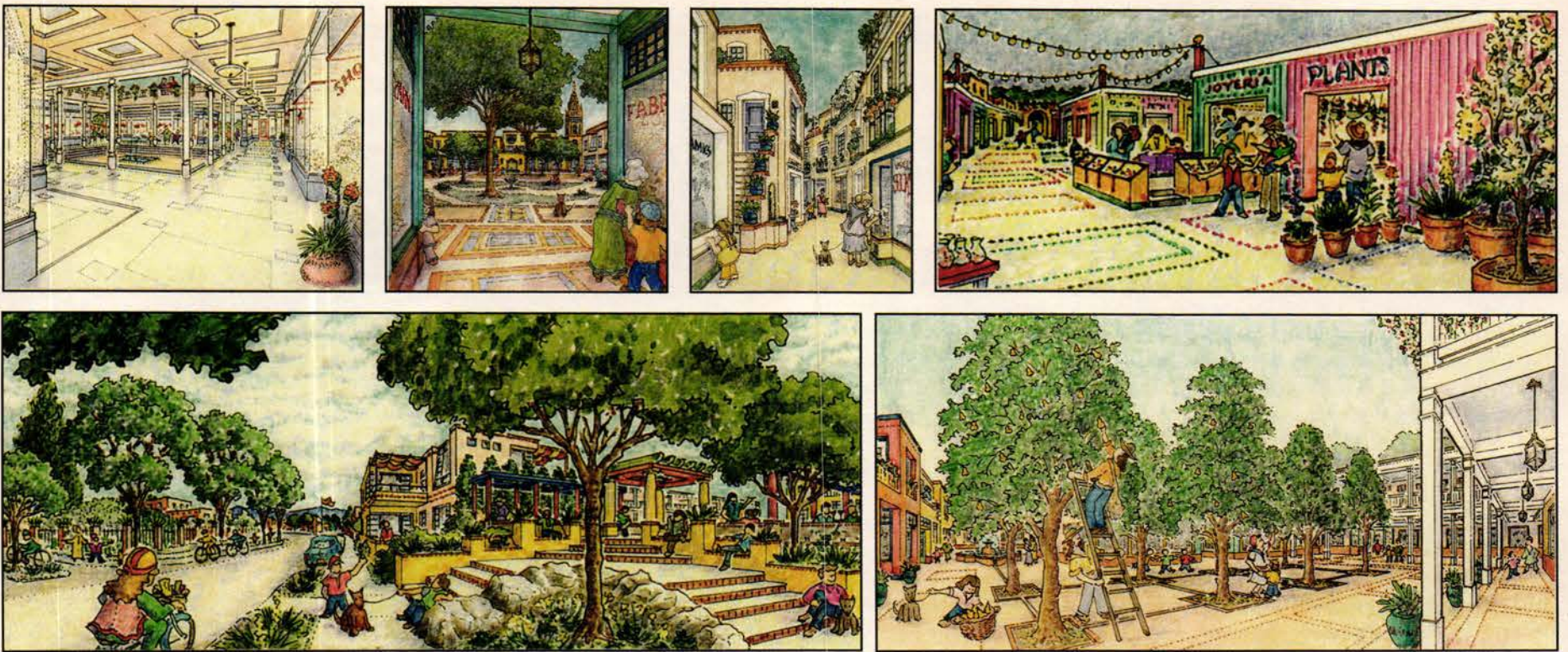
In both our private practice in 2002 and in a 2007 studio in Conway, AR, – not a tourist destination but home to three colleges – the situation and the needs were different. Harkrider Street was extremely wide and daunting for pedestrians to cross (as in St. Augustine) and was slated to become an arterial interstate “reliever” (unlike St. Augustine). So, with a differently configured roundabout, first we and then our studio found ways to make it cross-able and beautiful while increasing its traffic-carrying capacity.

Clearly the parking and street sections in these, and virtually all American towns, need redesign. But why even try to impose



The intersection of Oak and Harkrider Streets in Conway, AR, was wide and daunting for pedestrians and slated in 2002 to become an arterial interstate “reliever.” Sakal & Hood proposed to make the intersection and the area more pleasant and cross-able, while increasing its traffic-carrying capacity, with a re-configured roundabout in 2002, plus a new baseball park and housing (designed by Sakal & Hood’s CBC-Notre Dame Conway studio) in 2007. Aerial photo: Jamie Gates; top left illustration: Sallie Hood; right illustration: Daniel Yanez





Above and right: The award-winning 1998 design, "Solana Neighborhood Center, Santa Fe, New Mexico, 2038: A Model for Growth Without Sprawl," proposed the preservation, repair and restoration of existing buildings, and the replacement of former parking lots with sympathetic new construction. The redevelopment proposal (right, left side) is in contrast with the barren, uninviting existing conditions (right, right side) in 1998, while six illustrations (above) from the design demonstrate how good design can promote public life. Bottom right illustrations: Ron Sakal; top illustrations: Sallie Hood

the same design template on such different places? Boilerplate designs-in-a-box are always trouble.

Of course, the original boilerplate was Euclidean zoning (named not for the Father of Geometry but for Euclid, OH, defendant in the landmark 1926 Supreme Court case, "Village of Euclid vs. Ambler Realty Co."). This kind of zoning, now pervasive, requires that homes, apartments, businesses, factories and schools each occupy their own separate areas. The doctrine of "separation of land uses" forces people into cars and eats away at public life. It needs to be relaxed, if not abolished.

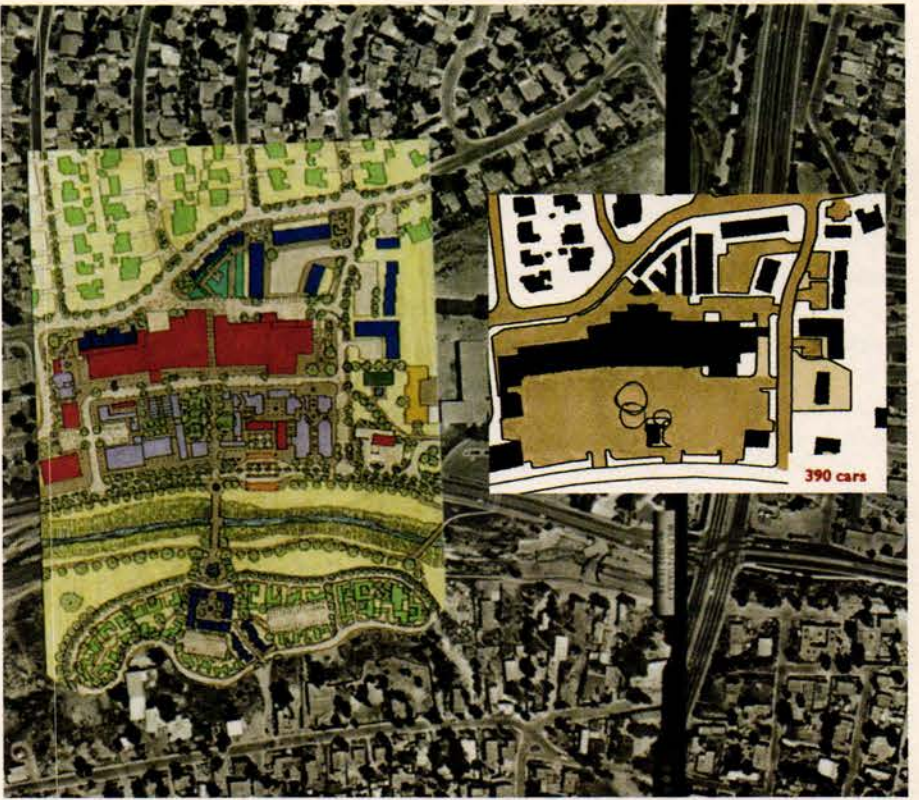
Meanwhile, it's tempting to replace Euclidean zoning with an equally rigid but different set of boilerplate solutions. Resist that temptation. Just because the problem is huge doesn't mean the solutions have to be. In fact it's the opposite. Design solutions must be tailored to particular places. Otherwise they'll just become the next generation's problems.

So there is no boilerplate in our toolbox when we work in our own private practice, or when we work with students in the Center for Building Communities (CBC) at the University of Notre Dame. Mostly our toolbox is full of things we've learned bit by bit, over three decades of working with existing conditions. For instance:

**(1) Mixing land uses helps, with stores, homes, churches, workplaces and schools within easy walking distance of one another.** A mix of daytime-only and all-hours uses helps, even if a few buffers may be required. This was key to our 1988 Daley Plaza project, commissioned by the Chicago Historical Society to show how the then-desolate plaza and its surroundings might be revitalized by 2028. Likewise in our 2007 studio in the 90-block Los Angeles Fashion District, a thriving marketplace in need of residential and evening street activity. (Of course, we need to be ready to add to our toolbox as conditions change: mixing residential and commercial uses may not be as simple now that national retail chains are cutting back. Designers can no longer take for granted that any number of proposed retail spaces will actually be occupied; ingenuity will be required.)

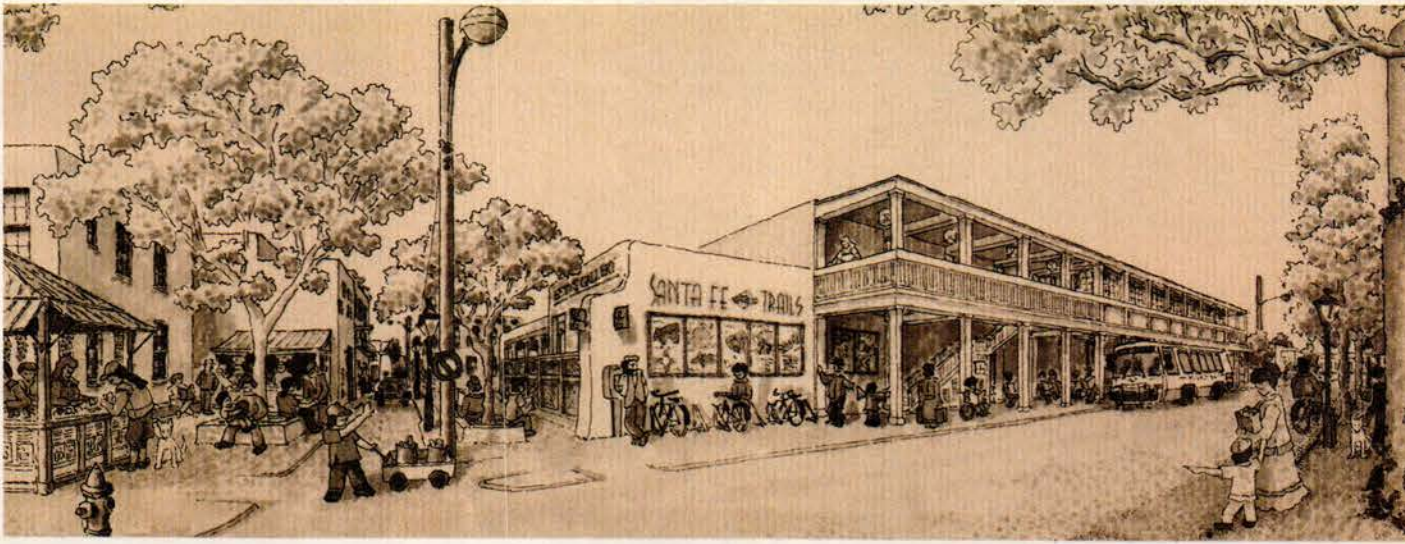
**(2) Since not all uses can be close to all others, having a well-run mass transit system helps.** Public life is about equity for those who can't or won't use a car – a group that is growing as gas prices rise. Alternative transportation forms such as jitneys, cabs-on-demand, shared cars, and bicycle lanes also promote public life, and may be more suitable in lower-density communities. Designers as such can't establish these things, but good design is more likely to bear fruit in places that have good transit options. Meanwhile we can work with that quintessential public space, the bus stop, making it more beautiful and habitable, as in our 1997 proposal for Santa Fe's Sheridan Transit Center, and in our 2003 studio in the Archer-Ashland area of Chicago.

**(3) Convenient parking doesn't help.** For a 2002 presentation in Chicago, we set out to photograph the street life that we supposed had been generated by new dense mixed-use development in the West Loop of Chicago. Day after day, at different



times and places, we set out, but the only public life we could find to photograph were the smokers outside their workplaces! We'd had great expectations for this development, yet the streets were dead. One reason, we concluded, was that these mid-rise and high-rise mixed-use buildings had structured parking right inside (mandated by the zoning ordinance). Result: as in the suburbs, a resident can find her car indoors, drive to a destination, park in its parking lot or deck, go inside, and shop or visit the doctor, all without ever entering the public realm.

Public life is more likely to develop when those who choose to use cars must still spend some part of their trip in the public way. Chicago's Lake View East neighborhood has a vibrant street life, in part because you're lucky to be able to find street parking within two blocks of your destination. (Many residents don't



A 1997 proposal for Santa Fe's Sheridan Transit Center proved that even a lowly bus stop could be revitalized. Illustration: Sallie Hood; photo: Sakal & Hood



Sakal & Hood completed this diagram (right) in 1998 of potentially walkable neighborhoods in Santa Fe by 2038; it highlights the surface parking (right, below) – “gaps” in the city – that could be reclaimed. Illustration: Ron Sakal; photo: Sakal & Hood

even bother to own a car.) In our 1998 Solana project, and in our 2008 studio in downtown Benton Harbor, MI, this insight was designed into proposed new residential buildings, whose parking was placed underground a short distance away.

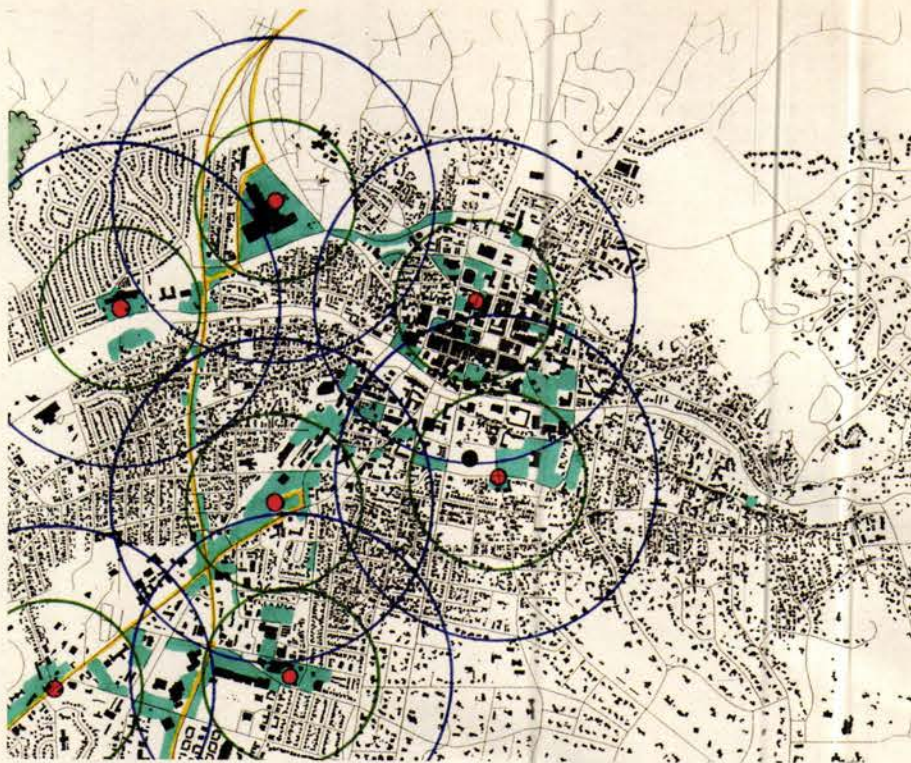
**(4) Surface parking lots don’t help, for a number of mutually reinforcing reasons.** Their size forces pedestrians to walk farther than before; their blankness makes the walk seem even longer than it is; and their mere availability makes driving seem easier than walking, creating a demand for still more surface parking. Tucking cars away underground or in wrapped structures (preferably automated) does help, because it begins to break this vicious circle. How this is done varies according to local conditions, but it’s a constant in our projects. Yes, we realize structured parking costs more than on-grade; so does disposing of waste in underground pipes – an extra cost similarly resisted by developers until the connection between cholera and open sewage was irrefutable.

With less space-consuming ways to park, surface parking lots become available for profitable new design. They can be compared to the Dutch “polders” recaptured from the sea. The worst can become the best, and there are more bad places than you might expect. Even downtown Santa Fe, a nationally known destination for the aesthetically deprived, is more than one-quarter surface parking lots. Designers who crave to build anew should design here rather than in green-fields. (Eco-sprawl is still sprawl.) In 1998 we diagrammed potential walkable neighborhood centers in the Santa Fe of 2038, highlighting the surface parking then present in each. Filling these gaps in the city would simultaneously serve both people, by making Santa Fe more walkable and urban, and nature, by allowing Santa Fe’s surroundings to remain more rural.

**(5) A variety of housing sizes and types in every neighborhood helps.** Big houses and little houses side by side are more likely to draw wealthy and non-wealthy people together over the long term than is a well-intentioned attempt to make everybody’s housing look about the same. In Española, NM, in 2000, we proposed a mixed-income neighborhood including many modest 1,000 to 1,600-sq.ft. houses and even some trailers, on and around the site of an abandoned middle school. Our 2003 studio in the Archer-Ashland area of Chicago designed a similarly varied neighborhood in the yard of a former cement plant.

This tool deserves special attention. Not only is neighborhood diversity a good thing in itself, but it can help promote equity by expressing social reality in physical terms: we may have different incomes, skin colors and ethnic origins, but we’re all in the same boat.

**(6) Permeability helps.** That is, being able to cut through the center of long blocks, or enter and traverse a space in a variety of ways. One essential element of public life is having somewhere to go; another is having a variety of ways to get there; another is having each of those various ways lined with places that can generate unique and memorable experiences. Our 1998 design for Solana Neighborhood Center connected two previously isolated neighborhoods on opposite sides of the



Santa Fe River. Walks across the area – to catch a bus, meet a friend, or visit Santa Fe’s public athletic facilities or health clinic – could then be numerous, varied and memorable. Our studio work in the Los Angeles Fashion District (2007) proposed a variety of cut-throughs in what would otherwise be oppressively long blocks.

**(7) Malls are in the business of purveying faux public life, with limited diversity and no politics.** But lay off the wrecking ball – unless they are structurally deficient, these structures can be salvaged. Wrapping existing malls or parking structures with small shops, or even housing, helps generate public life. It’s all the better if the space out front is deeded to the city, creating genuinely public



A mixture of large and modest houses, such as these single-family detached houses (top left) and this two-flat apartment building (bottom left) – both in the Pine Street neighborhood of Conway, AR – is a more effective way to draw wealthy and low-income families together than designing houses that look the same. Similarly, Sakal & Hood’s 2000 proposal (top and bottom right) for a mixed-income neighborhood in Española, NM, included 1,000- to 1,600-sq.ft. houses, as well as some trailers, on and around the site of an abandoned middle school. Top left design and illustration: Christina Meyer and Maureen Ponto; bottom left design and illustration: Caillin Shannon; top and bottom right illustrations: Ron Sakal





Rather than destroying malls that are structurally efficient, Sakal & Hood proposes wrapping them with small shops or housing, as shown in this retail addition in Española, NM. Illustration: Sallie Hood; photo: Sakal & Hood.

spaces that allow peddling and leafleting and demonstrating and celebrating. This was the heart of our 1999 Cerrillos Road project in Santa Fe, and in both our Sheridan Transit Center and Española designs, streets are revitalized by sheathing blank walls of commercial structures with public and commercial activities.

**(8) Increasing density may or may not help.** Adding more people living in the same area may bring walking destinations closer together than before, but by itself it is no guarantee of public life. Our Chicago experience with dead streets in a dense new area taught us that. And our encounter with the Duke of Gloucester Street in Colonial Williamsburg, VA, taught us that density isn't even a necessary condition of public life.

This street, known to residents as the D.O.G., wasn't densely populated in the 1750s, but it enjoyed a lively public life because it was part of a T-shaped configuration of streets, anchored and lined with a variety of public, semi-public and live/work destinations: the Capitol to the east, the College of William and Mary to the west, the Governor's Palace (the ultimate live/work building) up north on Palace Street, and Bruton Parish Church at the T intersection itself.

In other words, higher densities can't guarantee public life and lower densities don't have to preclude it. It's not just the mix of activities, or the types of activities included, or their density, but also their arrangement that makes for public life. Successful malls, with their anchor stores at the ends and smaller places in between, follow the D.O.G. pattern. Our 2000 design for Española required that the new convention hotel serve only breakfast, so that visitors would emerge and walk a block or two for lunch and dinner at locally-owned restaurants and have the opportunity to share public life with citizens of Española.

**(9) Scripted, pre-planned public meetings don't help.** In our experience, simply asking citizens what's right and not so right about their neighborhoods will elicit intelligent answers and suggestions. Most people don't need to be prompted by generic visual preference surveys to tell what kind of places they enjoy; if possible, they vacation in them, and love to wax poetic about the experience in public meetings! And, of course, in many ways they understand the places they live in better than do visiting experts.

As a rule, we find that a plan can be approved more quickly and easily if we simply listen to what people say and come back with a plan that responds to what they said, and that draws on our experience to add to it as well. That's how it worked for us in Conway, AR, in 2002.

**(10) Elitist attitudes toward technologies long associated with mass-produced ugliness don't help.** Like on-grade parking lots in a way, factory-built modular

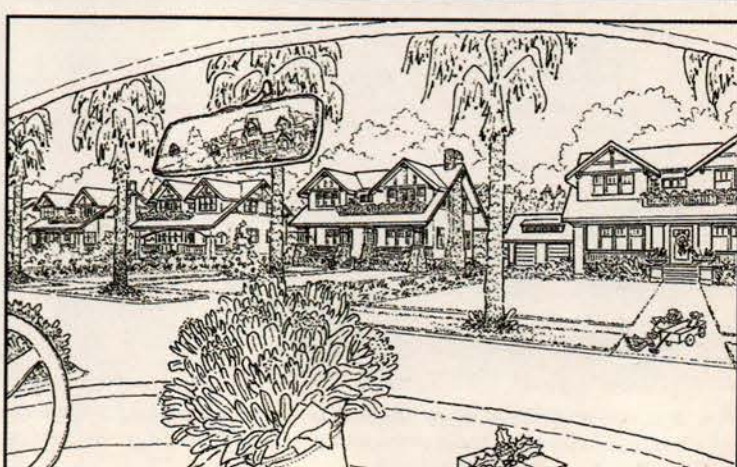
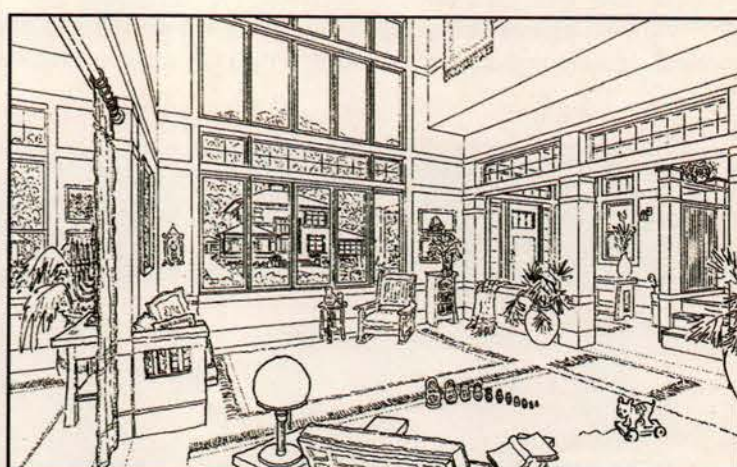
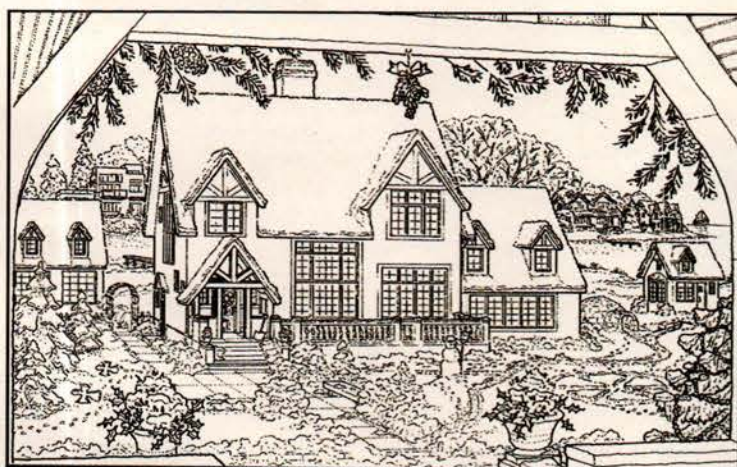
construction has hidden potential, as we thought and designed back in 1985. Well-designed modular construction offers consumers ample variety and greater durability, and guarantees developers faster construction times. Since fall 2006, in CBC studios in Elkhart, IN, Conway, AR, Los Angeles, and Benton Harbor, MI, our studios have made extensive use of modular construction methods in compatible residential designs for historic neighborhoods, as well as in mid-rise mixed-use downtown buildings.

Of course the process of moving toward public life in public spaces is a matter of degree, not black and white. In the worst case, streets without sidewalks are life, threatening for pedestrians. Sidewalks with blank walls along busy arterial streets are at least pedestrian accessible. Sidewalks with small shops and benches and curbside parking are pedestrian-friendly. But none of these are yet places that will generate public life. That takes the right tools from the right toolbox in the right place.

And what is the right place? We contend that the ugliest and least appealing spots need our attention the most; it's just a bonus that they often also offer great design and redevelopment opportunities. As long as beauty is a scarce commodity, beautiful places will be in demand, and they'll become gentrified almost as fast as they're built. That's what happened a century ago to Irving Gill's Lewis Courts (Bella Vista Terrace) in Sierra Madre, CA. It broke his heart then, and it's still happening now. Until beauty in the public realm is no longer scarce, we propose to fix the worst places first. **TB**

Sallie Hood and Ron Sakal are principals of Sakal & Hood Architecture and Urban Design, in Chicago, IL. They are professors in the School of Architecture at the University of Notre Dame in South Bend, IN, where Ms. Hood is Director of Design at the Center for Building Communities, a multidisciplinary university research center, and Mr. Sakal is Executive Director. Harold Henderson, CBC Director of Communications, contributed to this article. CBC studios are funded in part by Champion Enterprises, Inc.

For more information, visit the CBC website at <http://buildingcommunities.nd.edu> and see *Designing for the Future: Introducing Notre Dame's Center for Building Communities*.



Despite its associations with ill-conceived, mass-produced buildings, well-designed modular construction offers the consumer variety and durability, as well as fast construction times for developers. Since 1985, Sakal & Hood's studios have proven that these structures can be incorporated in a variety of neighborhoods and downtown settings. Illustrations: Sallie Hood, *Catalog of American Houses* (1993)



# Facing Forward

BEFORE THE LEVEES failed to protect New Orleans from the disastrous effects of Hurricane Katrina, the city was primarily known for its rich culture. Its music, nightlife and annual Mardi Gras festival are renowned the world over, and the city itself is an architecturally unique product of its French, Spanish and Creole heritage. However, it is an “inevitable city on an impossible site” – as Pierce Lewis says in *Making of an Urban Landscape* – on the Mississippi delta, where swampy terrain meets excessive heat, floods and of course, hurricanes. Katrina exposed that vulnerability on August 29, 2005, when 80 percent of the city was left underwater.

## PROJECT

Williams Research Center, New Orleans, LA

## Architect

Jahncke Architects Inc., New Orleans, LA; Davis Jahncke, principal in charge

## General Contractor

Woodward Design+Build, New Orleans, LA

Like many areas of New Orleans that predate the 19th century, the French Quarter sits approximately five feet above sea level. Therefore, it was relatively unaffected by standing water, and officially reopened on September 26, 2005. As the city struggled to rebuild, signs of progress and the resumption of normality within the French Quarter took on a strong symbolism: all was not lost. Among these signs was the new addition to The Historic New Orleans Collection's (HNOC) Williams Research Center

on Conti Street. Upon opening in June of 2007, the addition was the first new construction in the Quarter since Katrina, and fittingly, it boosted an organization that is highly regarded as the primary source of local history and for its preservation of all the arts related to the South and New Orleans.

The original 16,666-sq.ft. Williams Research Center opened in 1996, following an extensive renovation by Jahncke Architects. When the collection's 35,000 library items, two miles of documents and more than 300,000 photographs, prints, drawings and paintings began to outgrow the center in 2005, the firm returned to the project, designing a new addition to provide 4,442 sq.ft. of exhibition and programming space, plus 13,326 sq.ft. of archival storage.

The four-story addition is a tribute to the old charm of the French Quarter, based on an old hotel that once stood on the property. Its windows, shutters and cast-iron details are exact 1830s reproductions, complemented by hand-hammered and handmade hardware, false carriageways and chimneys, and fiberglass columns that support the upper balconies. And by replacing a covered parking garage, the new building corrects a “missing tooth” in the street elevation. “[The parking garage] was very out of character with the French Quarter,” says Davis Jahncke, principal in charge. “The buildings on both sides are original, so the new exterior really unites the block and returns it to its original appearance.”

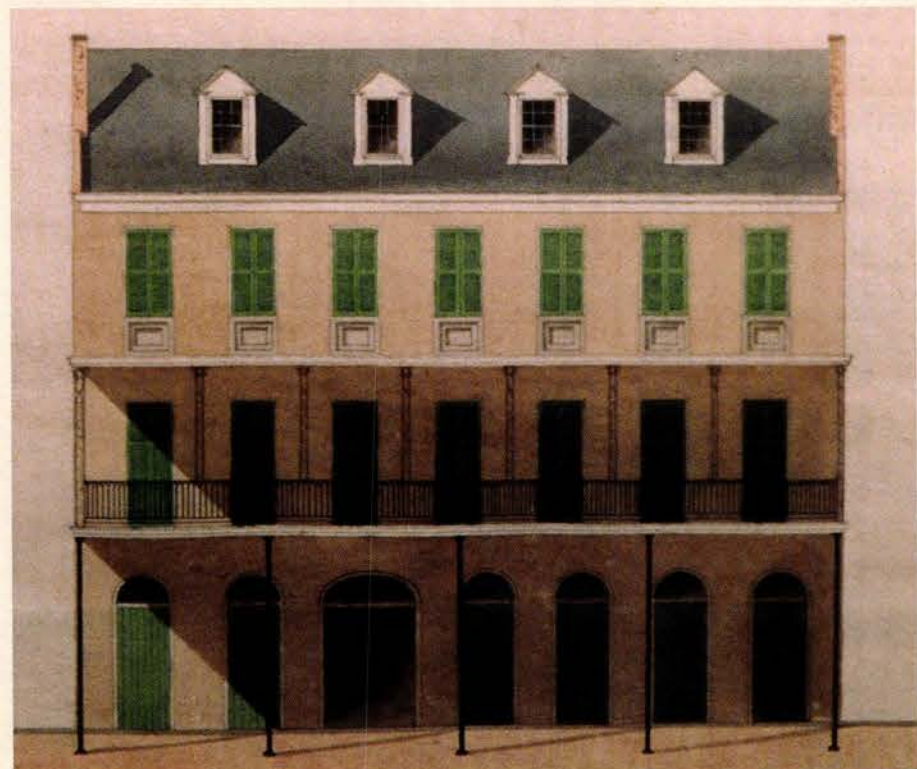
While no photos of the hotel existed – it was demolished in the 1880s – an archival drawing and a floor plan from City Hall were authentic starting points.



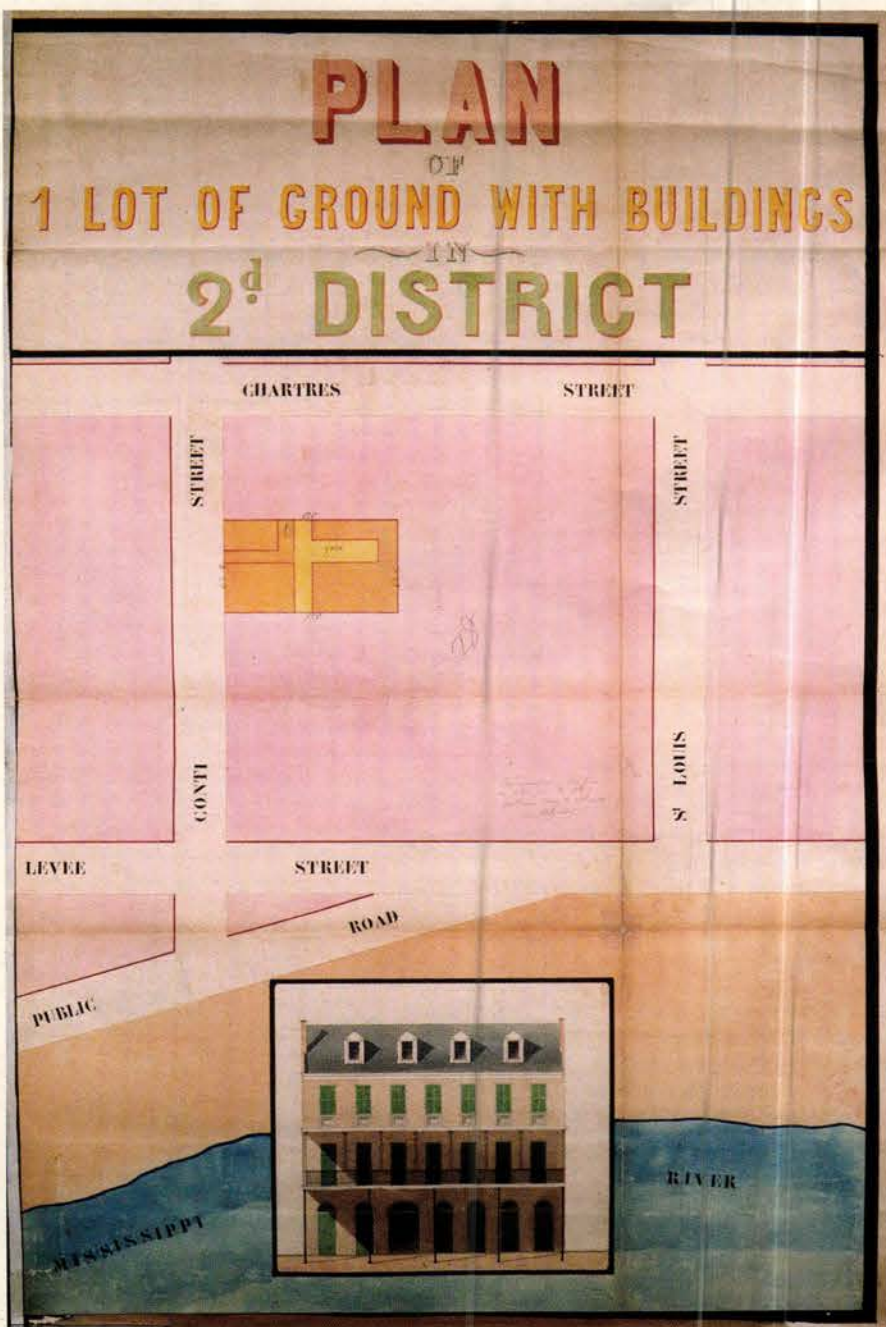
Completed in June 2007 by Jahncke Architects, the new addition to the Historic New Orleans Collection's (HNOC) Williams Research Center was the first new construction completed in the French Quarter since Hurricane Katrina. It is based on an old hotel that once stood on the property, with 1830s reproduction windows, shutters and cast-iron details; hand-hammered and handmade hardware; false carriageways and chimneys; and fiberglass columns. All photos: Keely Merritt, The Historic New Orleans Collection unless otherwise noted

“We have a very rich collection of archival drawings here in New Orleans,” says Jahncke. “In the 19th century, when a property was for sale, someone would make a very accurate watercolor drawing of it, along with a floor plan and an indication of where it stood on a block. It would then be posted in a real estate sales area. They were made to sell property, but they stand today as wonderful records of buildings as they looked in the early 19th century, which is particularly important today as a lot of these buildings are gone.”

The first floor, multi-purpose Boyd Cruise room hosts programs and exhibitions while the three upper floors contain specialized storage systems, including movable shelving and painting racks, humidity and temperature controls, a



The hotel was demolished in the 1880s, but an archival drawing and a block plan survived at City Hall, and formed the basis of the exterior design. Plan and archival drawing: courtesy of the New Orleans Notarial Archives







The addition replaces a covered parking garage that was out of character with the original buildings on either side; the new exterior unites Conti Street and corrects this “missing tooth.”



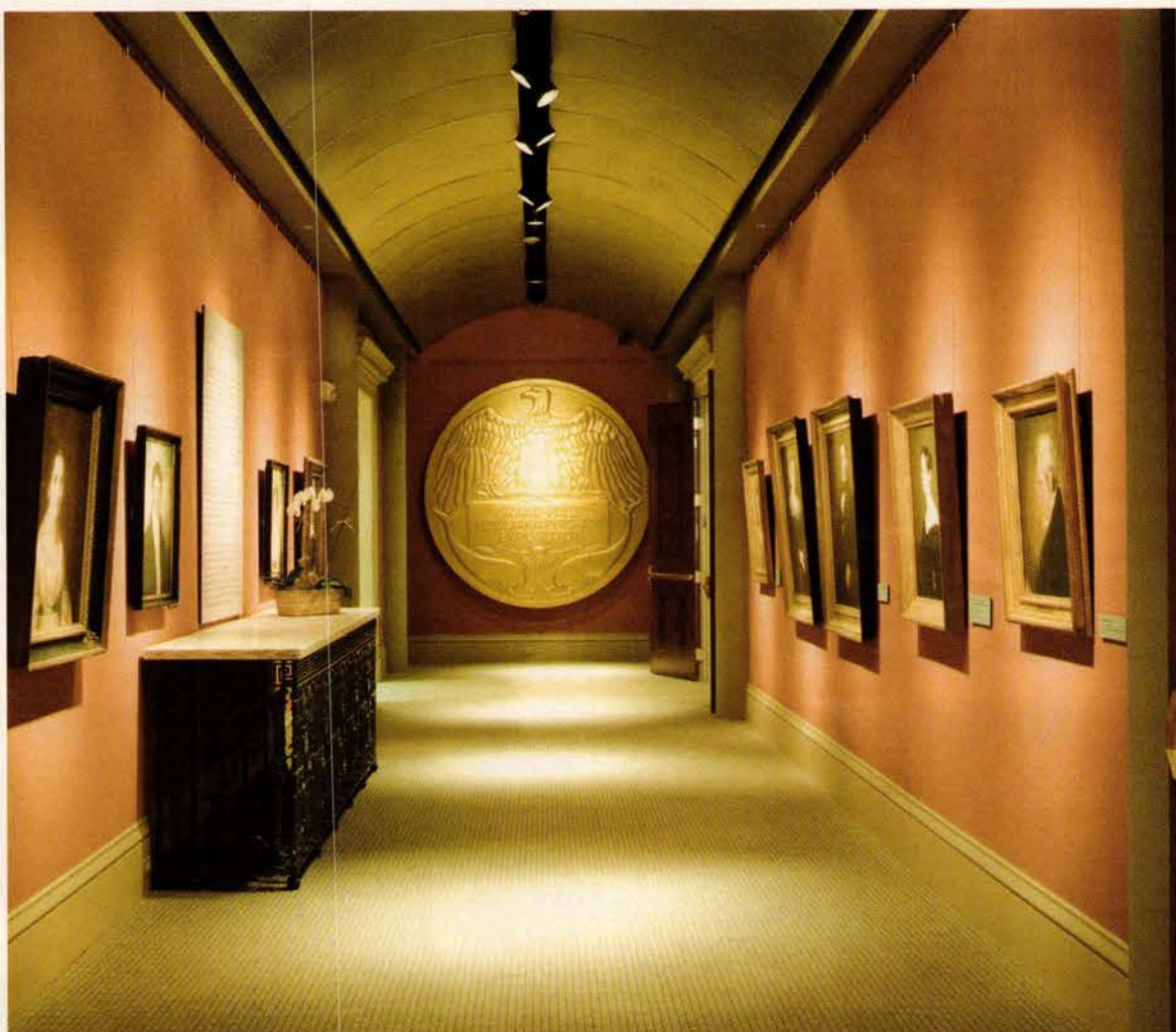
Over four floors, the new addition provides 4,442 sq.ft. of exhibition and programming space, plus 13,326 sq.ft. of archival storage. Patrons enter from the original Williams Research Center on Chartres Street.

fire-suppressant system, and a natural-gas generator. As interior drawings or elevations of the hotel were not available, Jahncke looked to existing 19th century building in the Quarter for inspiration; the millwork is in an 1830s styles, with corner blocks and carved flower motifs surrounding the doors and windows.

This effect suggests that the original hotel façade had survived, and a new interior had been built behind it. “It was a balance of their needs on the inside, which were storage on the upper floors and public space for displays and lectures, dinners and receptions on the ground floor, with as accurate a reproduction of the drawing as possible on the exterior,” says Jahncke. “The intent is that if you are standing inside and looking toward the outside, the wall is finished as it might have been when first built, but everything behind is clearly new.”

The new poured concrete and steel addition occupies its entire narrow site, which posed considerable logistical challenges for contractor Carl E. Woodward throughout construction. “There wasn’t ten square feet of space that the contractor could use for storage or equipment,” says Jahncke. “Every time they used a crane, they had to close the street and have the police reroute traffic. Plus, it had to be cleaned up regularly just so that the construction could forge ahead.”

While the exterior is an exact reproduction of the hotel drawing, the interiors are clearly new. The multi-purpose Boyd Cruise room (below) hosts programs and exhibitions while the three upper floors contain specialized storage systems, including movable shelving and painting racks, humidity and temperature controls, a fire-suppressant system, and a natural-gas generator.



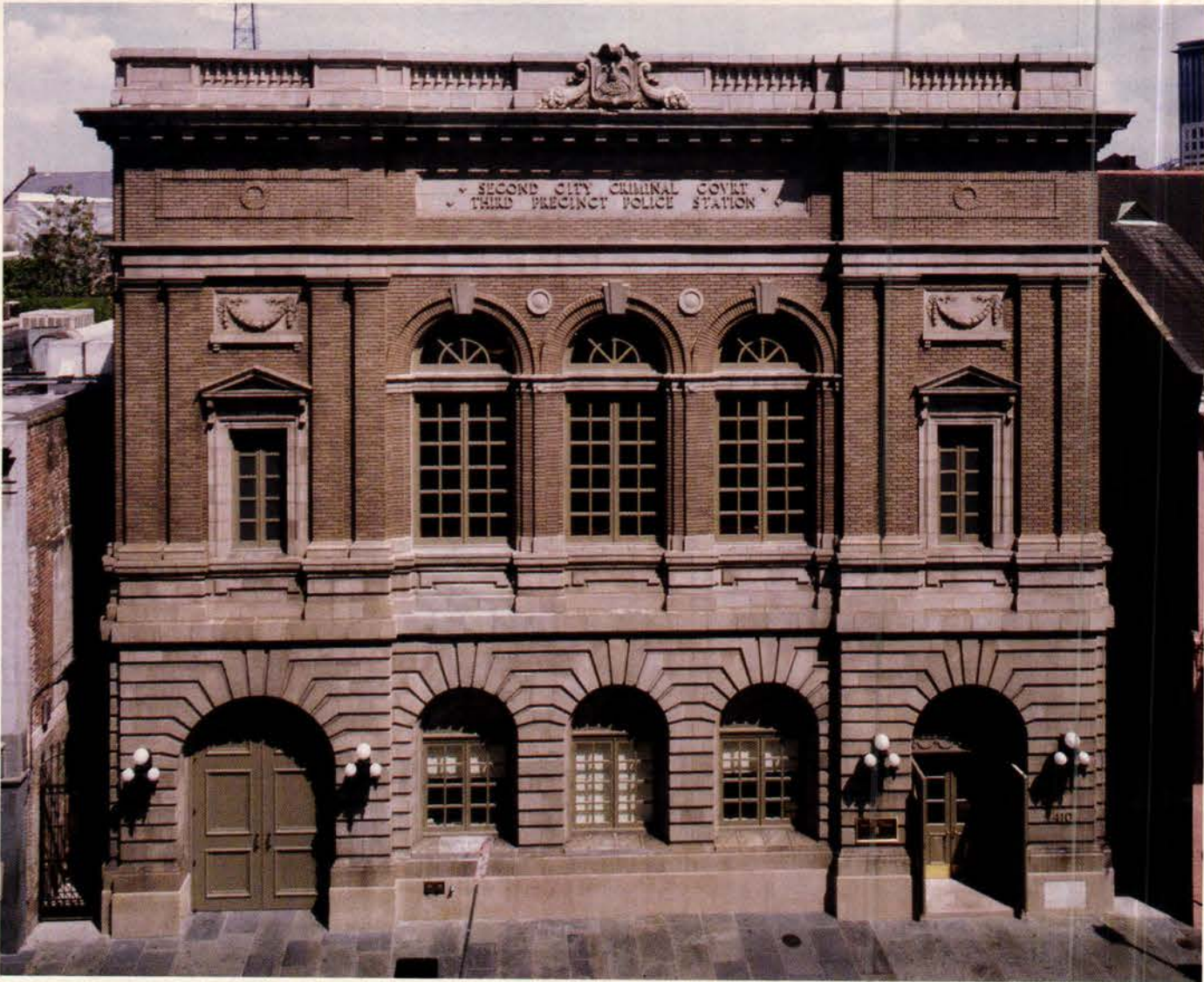


The original Williams Research Center – a two-story, Beaux-Arts style-brick structure on Chartres Street – was renovated by Jahncke Architects in the mid-nineties to provide a public reading room for researchers, as well as offices for curators, library and manuscripts staff, and collection storage and processing areas. Previously, it had housed the Second City Criminal Court and the Third District Police Station.

Construction halted for three months following Katrina, while the city and the industry regrouped. Trades people and subcontractors were needed elsewhere, and a great number had suffered personal devastation. “Everyone in construction was affected by the storm and everyone had to take a lot of time getting themselves back together before they could re-man their crews,” says Jahncke. “Things were slow for a while, and it extended our construction from an estimated 15 months to close to two years.”

Patrons enter the addition from the original Williams Research Center, a two-story, Beaux-Arts-style brick structure on Chartres Street. Designed by Edgar A. Christy, it was built in 1915 to house the Second City Criminal Court and the Third District Police Station. At the time of its construction, much of the French Quarter was affected by the City Beautiful Movement, which planned to extend the downtown business district in that direction. “The French Quarter had gone way down and was not in very good condition,” says Jahncke. “Several buildings were pulled down and this building, and the Louisiana Supreme Court directly across Chartres Street, were the result of that poor planning concept. But thankfully there was a movement towards preservation immediately after their construction.”

Prior to its purchase by HNOC in 1993, the court building had been vacant for many years and was in poor condition. However, its subsequent renovation created a public reading room for researchers, as well as offices for curators, library and manuscripts staff, and collection storage and processing areas. It now resembles an



English private library, with extensive plasterwork and millwork and second-floor stacks topped with carved ornamentation on both sides. “It is a handsomer, grander space than the addition,” says Jahncke. “The details are simply beautifully done. For example, where we had to have metal doors to meet fire regulations, we had an artist reproduce imitation wood doors and they are actually nicer than the real ones.” Similarly, steel shelving was painted to imitate wood to blend with the room’s mahogany paneling.

The collection is open to the general public from Tuesday to Saturday, and draws visitors from all over the country. “Everything they do is of the highest quality,” says Jahncke. “It is very well contributed to and tremendously well used and it is known that if you want something to be preserved, you give it to the HNOC because they have the funds, manpower and knowledge to do it properly.” – Lynne Lavelle



The reading room at the original Williams Research Center features extensive plasterwork and millwork, and second-floor stacks topped with carved ornamentation on both sides.





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Built in phases between 1853 and 1907, this sprawling sandstone stables for Newport, RI, mansion Château-sur-Mer now houses Salve Regina University departments. Photos: courtesy of Salve Regina University

# Stable Condition

NEWPORT, RI, IS RIFE with high-profile preservation success stories, from the reused brick mills downtown to the immaculate Colonial side streets to the mansion museums along the seashore. But quietly, off the main tourist trail, a university has been reactivating two dozen historic buildings in surprising, resourceful ways.

Salve Regina University, a 61-year-old institution founded by a Catholic order, the Sisters of Mercy, owns a 75-acre campus dotted with structures dating back to the 1850s. They range in style from vernacular outbuildings to oft-published Gilded Age icons by the likes of Richard Morris Hunt, H. H. Richardson, Frank Furness and Peabody & Stearns. Drive around the back of some of Newport's best known

## PROJECT

Wetmore Hall, Salve Regina University, Newport, RI

## Architect

Mesick Cohen Wilson Baker Architects, Albany, NY

## Contractor

Farrar & Associates, Newport, RI

public attractions, like the Breakers and the Elms, and you'll likely see low-key signs on lawns explaining which Salve department is taking care of some slightly less opulent places.

The school educates 2,600 undergraduates and graduates in two dozen fields, from chemistry to philosophy to holistic counseling. Originally housed at Ochre Court, an 1891 French Flamboyant Gothic pile by Richard Morris Hunt, the university has steadily expanded, mostly by recycling buildings and occasionally by commissioning new ones in deferent Newport styles. In 2000, it debuted a shingled, gambrel-roofed athletic center designed by Robert A.M. Stern Architects.

Across the street, Salve has just finished converting a stables and carriage-house complex into the Antone Academic Center, home for the Fine Art, English, History, Theater and Cultural and Historic Preservation programs. The structures are so solidly engineered – they were meant, after all, to withstand horse hooves – that they easily accommodate students sometimes messily experimenting with paint and clay or hauling in buckets from archaeological digs.

"The buildings have radically improved the way we can teach and research," says Dr. James C. Garman, head of Salve's preservation program, which was previously quartered at McAuley Hall, an ornate 1883 Richardsonian Romanesque mansion by Peabody & Stearns. At the former stables, Garman adds, "we don't have to worry about delicate walls or floors when we're tromping around with artifacts or spreading out student work on drafting tables. The students feel empowered here."

The \$7.5 million Antone Center – named for the university's longtime president, Sister M. Therese Antone – has two halves. To the north is Mercy Hall, an 1889 Queen Anne carriage house designed by Richard Morris Hunt; restoration is slated for completion this fall. The building has just been connected to Wetmore Hall, an 1853 stables built for Château-sur-Mer, which shipping magnate William Shepard Wetmore commissioned as Newport's first palatial oceanfront home. Based on designs from Mesick Cohen Wilson Baker Architects, Newport contractor Farrar & Associates has undone decades of benign neglect in the Wetmores' luxurious horse stalls

and grooms' bedrooms. "It's become an inspiring place for future preservationists," says James Farrar, head of the construction firm (which also built Stern's gym at Salve and has restored Mercy Hall).

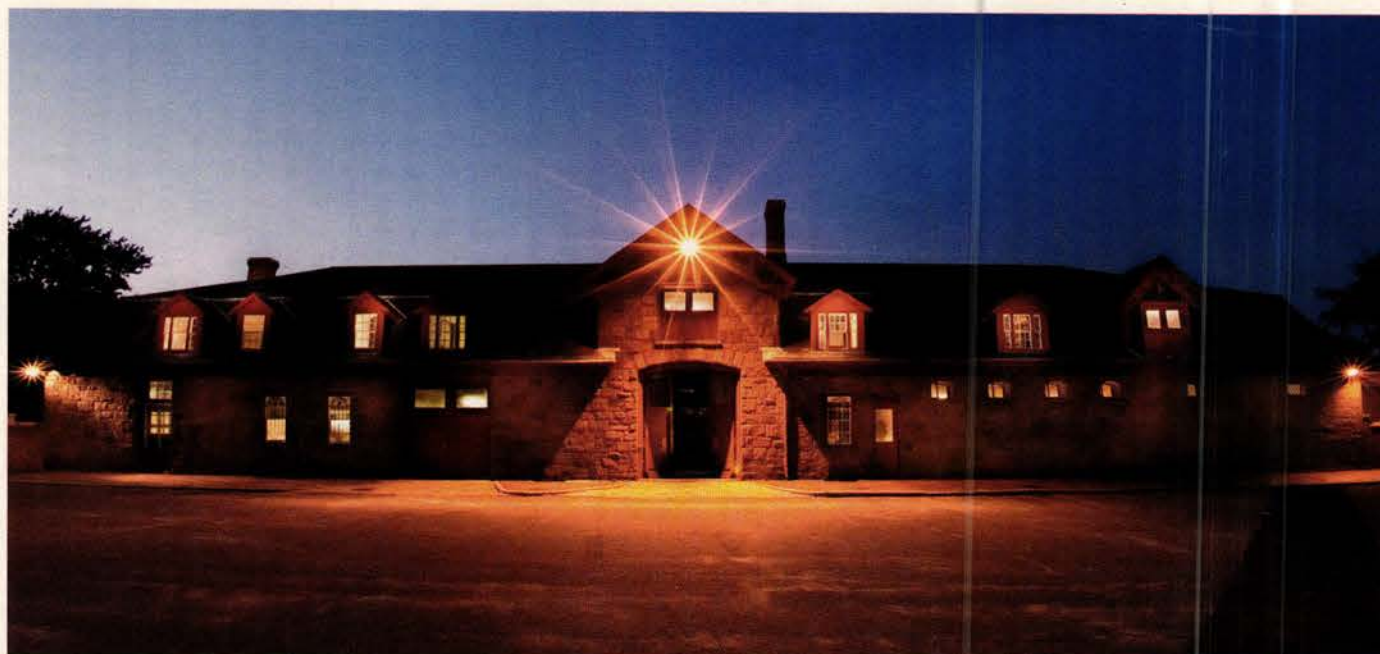
The Wetmores' stables started out as just two bays clad in board-and-batten and sandstone, designed by Seth Bradford, a local architect also responsible for Château-sur-Mer. Richard Morris Hunt greatly expanded the Château in the 1870s, and probably helped Newport architect George Champlin Mason add some 84 linear feet and 14 stalls to the stables. The Wetmores commissioned further additions over the next three decades, including feed-storage rooms and an exercise yard paved in concentric circles of Belgian block. All conveniences inside were sophisticated, and the finishes elegant.

A rooftop windmill powered a ventilation system that funneled hot air, and the attendant risk of fire, away from the hayloft's bales. The roof's drainage system channeled rainwater from an attic cistern into the horse troughs. Feed stored in attic bins could also be dumped directly into the troughs. The rooms were lined in a cheerful palette of yellow and red brick, beaded board and Minton tiles in celadon or terra-cotta red quatrefoil patterns. Cast-iron lions' heads imported from an Irish foundry ornamented the controls for the hopper-style clerestories.

"The grooms and the horses lived very well there," Garman says. "The building was a prime example of how much interest the upper class at the time had in improved agricultural technology. They wanted to keep their servants happy – there would have been a lot of competition in Newport at the time for the best horsemen – while demonstrating how farming should be done."

By the 1930s, however, the family chauffeurs scarcely needed the place, and it was largely abandoned by the time William Wetmore's granddaughter Edith died in 1966 and the estate was auctioned off. The Preservation Society of Newport County bought the Château and opened it to the public, while Salve's facilities and athletics departments took over the stables. The staff partly covered the slate roof in asphalt and added a few dropped ceilings, wallboard partitions and HVAC ducts. The flashing, brick chimneys and wood window sash were kept stable but ailing, while rising damp seeped into the masonry.

But overall, Garman says, "The building's bones were very, very solid. Some historic fabric had been covered up, but hardly any was deleted or even painted



Before the recent renovation, high-intensity security lights blazed on the façade, cupolas were missing, rusted grilles filled some windows, asphalt covered the slate roof and chimney masonry was failing.





Restored cornice brackets support new copper gutters. Exterior fixtures came from Hanover Lantern of Hanover, PA.



Masonry planes are left exposed in the building's new gallery and connector to an adjacent carriage house-turned-classrooms. Glazed walls pay homage to estate greenhouses once located onsite, and a plank ceiling echoes unpainted beaded board in the stables.



Restored dormers illuminate a beaded-board stairwell.



Stable doors, herringbone brick floors and yellow-and-red brick walls with black mortar have been preserved, and joists left exposed.

over." On the interior, he adds, "the original room configurations worked beautifully for us – that was a big advantage, and one reason the project could proceed so swiftly."

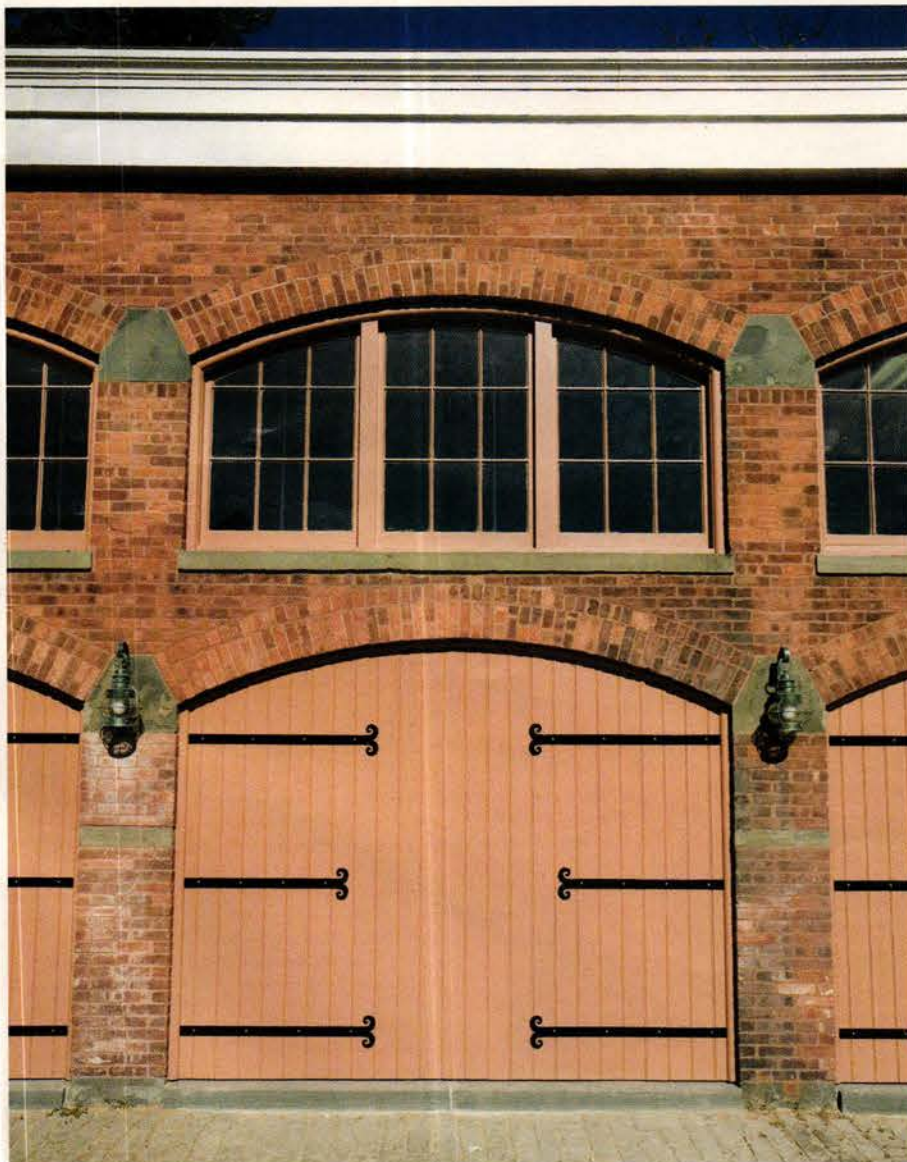
Salve moved out its facilities and athletics equipment only four years ago, soon after completing a "campus heritage preservation plan." Partly researched by Mesick Cohen Wilson Baker Architects, and funded by a \$202,000 Getty Grant, the study prioritized the university's architecture needs as urgent, necessary and desirable – and many of Wetmore's problems qualified as urgent.

Farrar has rebuilt the unsound chimneys and re-covered the roof in purple slate (from Vermont Structural Slate in Fair Haven, VT). He replicated long-lost cupolas, repaired gabled dormers (while adding three more, to illuminate a graphic arts studio), and edged the complicated roofline with zinc flashing. New copper gutters lie hidden within replicated deep cornices. Farrar was able to save about half the wood windows, and replaced the rest with units from Zuerner Woodworking, Inc., of Middletown, RI. The masonry walls required extensive repointing, as did the Belgian block (Peckham Brothers Co. of Middletown, RI, reset the bluestone pavement).

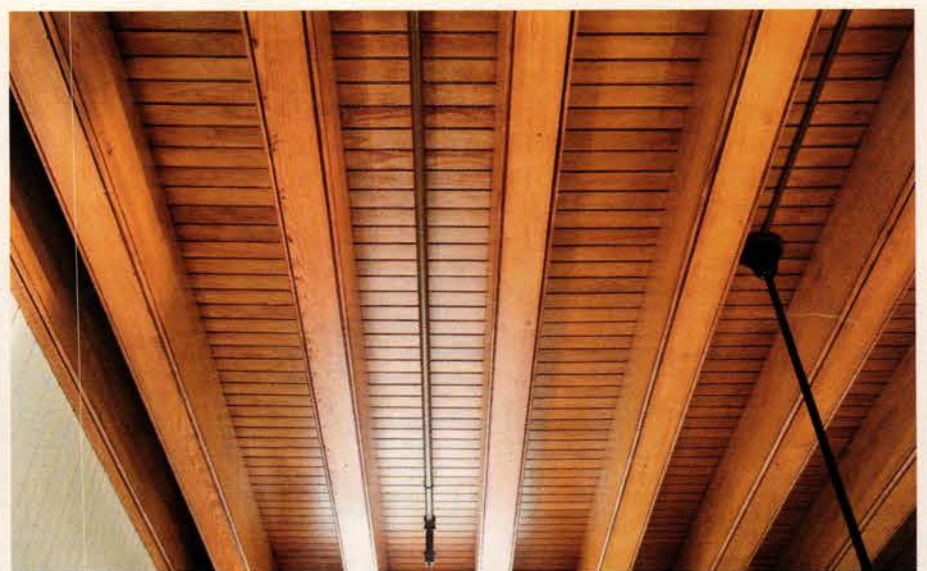
On the interior, Farrar made one dramatic change: he leveled the stalls' brick floors, which had been pitched to maximize drainage. He patched and re-varnished

the beaded board and exposed joists, and repaired some gaps in the Minton tiles – exact matches left over from the Wetmores' original order, fortunately, turned up in the Château's basement.

Offices, labs and classrooms now occupy the high-ceilinged former stables and are tucked into sunny dormered spaces upstairs. A kiln runs in the Wetmores' carpentry shop, and painters' easels are posted around the family hayloft. Farrar, while finishing up Mercy Hall next door, sometimes stops by to observe the academic scene at Wetmore. "We love to see the rooms busy and lively now," he says. "It has a good creative feel, and it's very open to experimentation. There couldn't have been a more fitting reuse for the building." – *Eve M. Kahn*



Missing barn doors have been replicated, complete with long strap hinges.



Conduit has been left exposed, as befits a utilitarian building, on the newly varnished joists and planes of beaded board.



Victorian horses had lived well at the stables, in stalls lined with Minton tiles. Bands of terra-cotta red quatrefoils trim the walls' celadon fields.



Elegant lions' heads ornament the controls for the window mechanisms.



# Kaleidoscope Palette

IN 1880S CHICAGO, the locals clamored for any details they could wangle about a private home they called the Marble Palace. Built by a distillery and banking magnate named Samuel Mayo Nickerson, the limestone and sandstone townhouse had cost \$450,000 – then the top price

## PROJECT

Nickerson Mansion/Richard H. Driehaus Museum, Chicago, IL

## Architect

Antunovich Associates, Chicago, IL; Joseph Antunovich, principal in charge

## Contractor

The Meyne Co./Division of Bulley & Andrews, Chicago, IL

sion's "completely fireproof" construction method: "Floors are laid on iron beams, between which brick arches are sprung. Those arches are overlaid with cement."

The family had good reason to commission such over-engineering from their architecture firm, Burling & Whitehouse (best known for Chicago-area churches and mansions). Fire had destroyed Nickerson's first office in Florida in 1857, and he and Matilda lost their first Chicago home during the 1871 citywide blaze. Yet while every room in the Marble Palace is a sturdy brick box with brick substrate underfoot, no fear of architectural flourishes is evident.

The décor instead provides "a seemingly endless panoply of pleasurable visual surprises," writes Amsterdam-based art historian M. Kirby Talley, Jr., in a new history of the building, *This House Was The Pride of The Town: Mr. Nickerson's Marble Palace Becomes Mr. Driehaus' Museum*.

Richard H. Driehaus, the Chicago-based founder of an eponymous investment firm that manages some \$4 billion, has just completed a five-year restoration of the Nickerson house and opened it as a decorative-arts museum. (Talley, the museum's founding executive director, oversaw the restoration and interior design.) Carved woodwork and stone, shimmering mosaics and jewel-toned stained glass, plus two dozen pieces of original furniture, now adjoin Driehaus' own collection of late-19th-century paintings, sculpture, furniture, silver and Tiffany lighting. Driehaus (pronounced DREE-house) calls the museum "my gift to the city," and adds, "I'm delighted to be able to bring the public into period room environments filled with these astonishingly beautifully crafted, classically inspired, yet endlessly inventive objects."

ever paid for a Chicago residence. Nickerson, his wife Matilda and son Roland threw parties in their 20-odd rooms that were gushingly chronicled by newspaper reporters. After an evening reception there in 1885, *The Chicago Daily Tribune* noted that the guests had spent time "promenading through the lofty halls and finding retreats and easy rendezvous in the card, billiard, smoking, dancing, reception, and toilet rooms, and much to please and interest in the gallery and library." *The Tribune* even detailed the 24,400-sq.ft. man-



The Nickerson Mansion-turned-Richard H. Driehaus Museum is the first American building to be wholly cleaned by lasers; soot had covered the sandstone and limestone for so many decades that most Chicagoans assumed that the original stone was black. Photo: courtesy of the Richard H. Driehaus Museum

The museum is part of his longtime advocacy for Classicism; he gives an annual \$200,000 prize to major forces in Classicism's revival – past winners have included Léon Krier, Allan Greenberg, and Andrés Duany and Elizabeth Plater-Zyberk. Driehaus is a tireless preservationist as well; the company is headquartered in restored Victorian townhouses cater-corner from the Nickerson mansion, and their stretch of Wabash Ave. is named Richard Driehaus Way. He has also restored the Murphy Auditorium, a 1920s French Renaissance theater next to the Nickerson townhouse, which is now open for functions and public lectures. "These two magnificent buildings, thanks to Richard's stewardship, are finally in the public domain," says Joseph Antunovich, head of Antunovich Associates, the restoration architects for both structures.

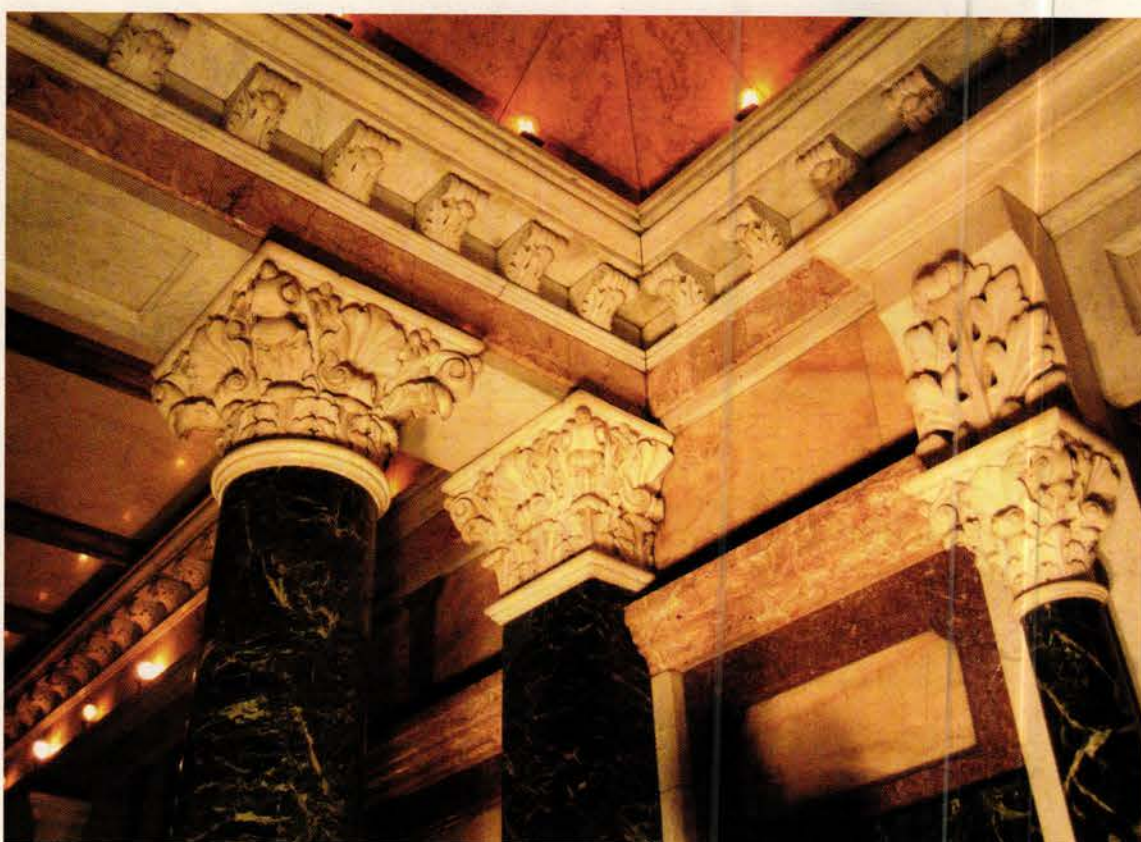
The Nickerson building had previously belonged to the American College of Surgeons (which still owns the auditorium). The mansion has had only one other owner: Lucius Fisher, Jr., a paper-bag and wood-pulp tycoon. During his family's tenancy (1900-1919), the interior was not changed much, despite its styles varying from Renaissance to Aesthetic Movement.

Burling & Whitehouse, in collaboration with interior designers including Chicago's William August Fiedler and New York's George A. Schastey, specified staircases, fireplaces, paneling and ceilings carved from onyx, alabaster, limestone and polychrome marbles quarried in France, Belgium, Italy and Tennessee. Arrays of woods also fill the walls, ceilings, doors and floors: mahogany, satinwood, cherry,



Above: Flamboyant rows of exposed lightbulbs – which the Nickersons used to boast of their early, costly electrical system – edge the main hall. All photos: M. Kirby Talley, Jr. unless otherwise noted

Right: Italian artisans spent months onsite in the 1880s, carving high-relief marble details and polishing stone planes.







**Above:** An enfilade of parlors and a library (shown here), punctuated by marble pillars, fills half of the ground floor.

**Left:** Alabaster openwork railings spring from carved lions on the ground-floor newel posts.

rosewood, walnut, maple and quarter-sawn oak. Some decorative motifs recur, such as birds, foliage, flowers and lions. "But every room is so different from the next, people are flabbergasted as they walk through," says Antunovich.

The Fishers did make one major, fortunate addition. In 1900, they hired Sullivan-inspired architect George Washington Maher to renovate a rear gallery where the Nickersons had displayed sculpture, paintings and Asian objets d'art. Maher designed a domed stained-glass skylight depicting a forest scene, a high-relief frieze of intertwined thistles, and a forest-and-vine-pattern mosaic mantelpiece. According to Talley's book, the glass mosaic "shimmers like an ever-changing magical kaleidoscope in a Byzantine palette of gold, violet, magenta, mauve, amethyst, heliotrope, indigo, sapphire, aquamarine, viridian, and emerald."

During the College of Surgeons' eight-decade ownership, the administration rented out space for offices and art galleries, but left the architecture unspoiled. "They were fairly good stewards," says Antunovich. The surgeons did, however, defer some maintenance and upgrades. The chimneys had long disappeared, and the wood window sash had single panes (contractors Meyne Co. rebuilt the chimneys, and Restoration Works of Kankakee, IL, repaired the sash and inserted Thermopane). The exterior, Antunovich recalls, "had been dark with soot for so long, everyone assumed the original stone was black."

Chicago-based Conservation of Sculpture & Objects Studio (CSOS) was brought in to scrub the façade, but could not find a chemical formula that would not damage the iron-flecked Ohio sandstone. So CSOS pioneered the use of laser cleaning, which has proven effective on recent restorations in Europe and is catching on in the U.S. The Nickerson project, Antunovich says, "is the first American building to be entirely cleaned with lasers." (CSOS has also successfully applied the technique to landmarks including bronze statues on Philadelphia's City Hall and terra-cotta elements at the Philadelphia Museum of Art.)

Within the Nickerson mansion's newly whitened limestone shell, Antunovich explains, "we needled state-of-the-art systems into every cranny. We snuck kitchens into closets between bedrooms. The heart and lungs and kidneys of the

building are totally brand new, but you don't see any of the electrical, mechanical or HVAC improvements." Instead you see surfaces that have mostly undergone what Talley calls "a very sensitive, careful, non-invasive cleaning," executed by up to 100 craftspeople onsite at a time. Only the gallery's cherry woodwork required wholesale stripping, staining, re-lacquering and hand-polishing— an eight-month-long process executed by restoration workshop Parenti & Raffaelli, Ltd, of Mount Prospect, IL. In the library, scrollwork-motif canvases on the ceiling had tenacious coats of over-painted lead white and casein. So Talley had a few visible scrolls replicated, and then printed up dozens of new canvas panels.

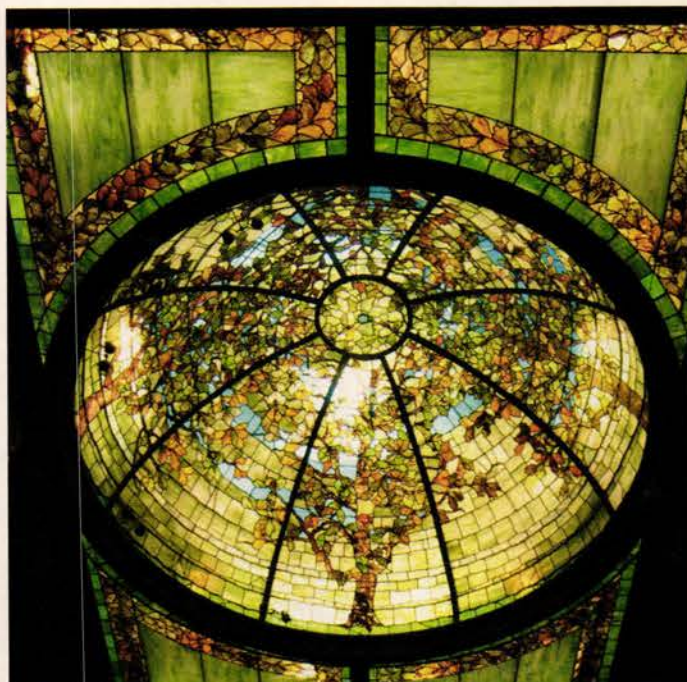
While funding such meticulousness, Driehaus gave Talley free rein with furnishings. "I had a candy store to choose from of high-quality objects appropriate to the 1880s," he says. He combined objects that the Nickersons had owned — Japanese bronze torchères, a Renaissance Revival suite, ebonized pieces attributed to New York firm Herter Brothers — with selections from Driehaus' warehouses full of Sèvres porcelain, landscape and portrait paintings, and Tiffany vases, lamps and chandeliers dripping with seashells and iridescent glass.

Talley meanwhile had copies made of original or appropriate furnishings. St. Louis Antique Lighting Co. and Chicago's Archistoric Workshop supplied bronze and brass gasoliers. (Supplementing the period-quality lighting are scores of concealed uplights, engineered by Gordon Anson of Rockville, MD, the deputy design chief for the National Gallery of Art.) Talley also commissioned reproductions of circa-1880 pedestals and chairs that Herter Brothers had fabricated for moguls like Mark Hopkins and William Henry Vanderbilt. New and old seating blends seamlessly, thanks to compatible upholstery fabrics from Scalmandré and Old World Weavers (which Talley chose in collaboration with Chicago-based Zirlin Interiors).

The Nickersons would nonetheless not quite recognize the scene. Talley did not replicate the multiple rows of paintings, tabletop clutter of leather-bound books and vitrines full of bibelots that appear in 1880s photos. The museum's interior design, he explains, is "in the spirit, rather than slavish imitation, of the original décor." Clutter, he adds, "would detract from the robust and dynamic interior architecture." His favorite moments at the museum, he says, occur when new visitors step inside: "I love watching their reactions, the amazement that crosses their faces. It's a breathtaking place that never fails to impress." — *Eve M. Kahn*

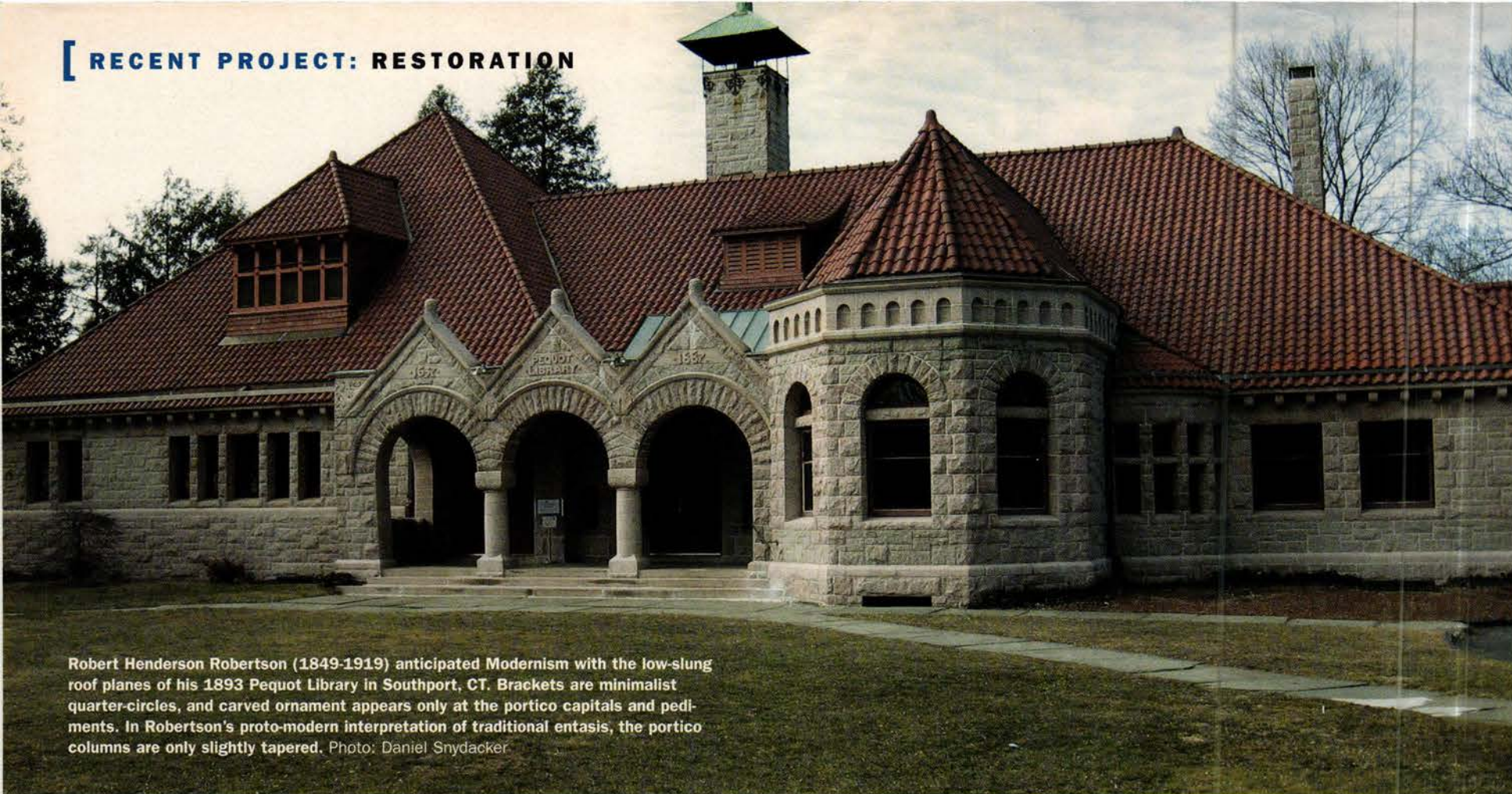


**In the satinwood-paneled drawing room, original sphinx-armed chairs and a damask-upholstered settee, probably supplied by New York designer George Schastey, flank an onyx fireplace.**



**Sullivan-inspired Chicago architect George Washington Maher designed a forest-pattern domed skylight and thistle-sculpted frieze for the sculpture gallery.**





Robert Henderson Robertson (1849-1919) anticipated Modernism with the low-slung roof planes of his 1893 Pequot Library in Southport, CT. Brackets are minimalist quarter-circles, and carved ornament appears only at the portico capitals and pediments. In Robertson's proto-modern interpretation of traditional entasis, the portico columns are only slightly tapered. Photo: Daniel Snyder

# By the Book

ROBERT HENDERSON ROBERTSON (1849-1919) may be the most significant, innovative and versatile architect you've never heard of. There's no monograph about him, no definitive buildings list, no trove of papers yet found. But during a four-decade career based in Manhattan, the Rutgers-trained Philadelphian designed everything from mansions and clubhouses to hospitals, factories, churches, barns, train stations and skyscrapers – his 1899 Park Row Building, a pair of 386-ft. towers near Wall Street, ranked as the world's tallest structure for its first decade. Robertson built throughout New England and New York State, especially in Romanesque mode but also dabbling in French Gothic, Byzantine and Renaissance Revival. Unifying all the variety is a proto-modern streak.

"His work was on par with H. H. Richardson's, and anticipated Frank Lloyd Wright's," explains Daniel Snyder, executive

## PROJECT

Pequot Library,  
Southport, CT

## Architect

Tappé Associates, Inc.,  
Boston, MA

## Contractor

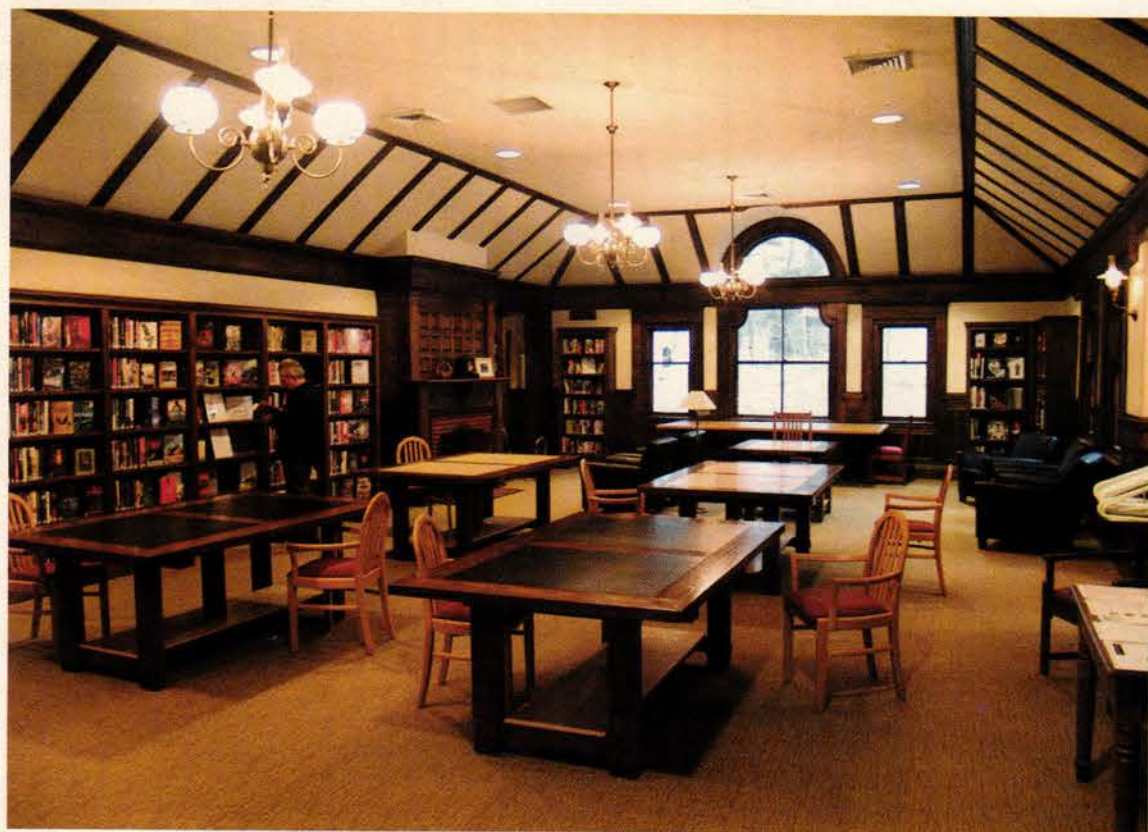
Petra Construction  
Corp., North Haven, CT

director of the Pequot Library in Southport, CT, an 1893 Robertson masterwork. Snyder adds, "He trained at Rutgers, not at the Ecole des Beaux-Arts – he was very American, and very subtle and no-nonsense in his approach." The library director has traveled to dozens of Robertson's known surviving buildings, studying their commonalities: elongated roof planes that foreshadow Prairie Style, ribbons of windows with geometric pane patterns, sparing use of low-relief carvings, vaulted ceilings clad in tongue-and-groove boards.

Partly thanks to Snyder's enthusiasm for Robertson's role in architectural history, donors have happily funded a \$3-million restoration of the library over the past three years. The building is a jewel box, a summary of Robertson's best ideas.

Under the multi-dormered, Ludowici-tiled roof, "there are four different colors of granite in the walls – the subtle manipulations of shades are masterful," notes Jeffrey M. Hoover, principal at Tappé Associates, Inc., in Boston, architects of the restoration (in close collaboration with David Frassinelli, chair of the library board's building committee). Robertson limited the exterior ornament to some blind arches, quarter-round brackets and stone foliage on the portico capitals and pediments. In the equally restrained interior, fiddlehead fern motifs recur in the ash wainscoting and fireplace mantels in the two main reading rooms, while the crown moldings and window trim have simple dentils and egg-and-darts. The auditorium is a jaw-dropping pyramid of redwood beams and tongue-and-groove planes, supported by foliage-carved brackets. On leaded-glass windows and glazed partitions throughout the building, square or hexagonal clear panes mingle with bulls' eyes in amber or moonstone hues. "The proportions and details in every room are welcoming, generous and human-scaled, not ever condescendingly huge or intimidating," says Snyder.

The library's original patron, a Southport jewelry and real-estate heiress named Virginia Marquand Monroe, meant for readers of all socioeconomic levels to feel comfortable there. "She set this up very intentionally as a public library, not just for subscribers or members," says Snyder. She donated a Steinway grand piano for the auditorium, which has such superb acoustics that classical concerts have been recorded there. (Robertson, a music connoisseur, headed a Manhattan choral club and designed its headquarters and concert hall.) For the book stacks' pine shelves, which rest on billowy cast-iron brackets and copper-plated Ionic columns, Mrs. Monroe and other local philanthropists bought not only history tomes and contemporary novels but also medieval and Colonial rarities. In fact the Pequot Library has one of the finest special collections of any American public library: 30,000 items, including Saint Gregory's 12th-century illuminated letters, journals of Revolutionary War soldiers and woodblock-illustrated volumes from William Morris' Kelmscott Press.



The restored reading rooms' ash wainscoting and ceiling battens have been stripped of whitewashing (before, below) and Tappé Associates also designed the new ash furniture. Conant Custom Brass fashioned electrified versions of the original brass ceiling fixtures and sconces, salvaging some antique ruffled-glass shades found in the basement and recreating spheres shown in old photos. After photo: Jeffrey Hoover, Tappé Associates







**Above: Long-lost fireplace mantels and tiles have been replicated.** Photo: Daniel Snyderdacker

**Right: The fireplace replica was based on this 1966 view.** Photo: Historic American Buildings Survey, Jack E. Boucher, 1966



The special collections have been largely kept offsite for decades however, due to lack of space and less than ideal archival conditions. When Snyderdacker took the job in 2004, the mechanicals were outdated and the building envelope unhealthy. "The copper had reached the end of its lifespan, and some roof tiles had fallen," says Hoover. "Dysfunctional gutters were causing leaks that damaged interior plaster and worsened the mortar degradation." The masonry joints also suffered from an aesthetic problem, he adds: "At some point the mortar had all been tinted red, so there was a distracting, almost cartoony outline around every stone. But you could see in old photos, and from the samples we cored out, that Robertson's mortar was white." Petra Construction ground out the red and put back white, re-creating the architect's austere planes of stone.

The restoration team also had to determine Robertson's color scheme for the interior, which had been almost wholly whitewashed – except, thankfully, for the auditorium redwood. Architectural Conservation Services of Bristol, RI, concluded that Robertson had coated the ash in clear shellac over copper-based grain filler. Numerous coats of Peel Away have brought back that gleam. Wherever sections of woodwork had been lost – including three fireplace mantels – Tappé and Petra created ash replicas based on sometimes-blurry vintage photos. The most delicate carvings – the wainscoting fiddleheads and mantel foliage – were delegated to Sten Havumaki, a woodworker in North Branford, CT.

Since the restoration work has adhered so closely to Robertson's sometimes-quirky tastes and choices, the building is infused with personality. Conant Custom Brass of Burlington, VT, fashioned electrified versions of the original brass ceiling fixtures and sconces, salvaging some antique ruffled-glass shades found in the basement and re-creating spheres shown in old photos. For the fireplace surrounds, North Prairie Tileworks in Minneapolis, MN, simulated Robertson's six-by-one-inch rectangles in a chocolate and coral palette. The library also meticulously redid its eclectic stacks, with florid metalwork that Robertson had ordered from Melville Dewey's card-catalog pioneering company, the Library Bureau.

"There's probably no other library in New England that has kept its original stacks, and certainly none with such an elaborate design," says Howard Newman, head of Newmans, Ltd., in Newport, RI. Petra dismantled the stacks' 6,000 pieces and packed them into 500 custom boxes, which two moving vans hauled to Newmans. At the Newport headquarters and a rented nearby boat-building shop, Newmans brushed away the coal-black soot (the library is a few blocks from a rail



**The main stack aisle faces a signed Tiffany triptych window depicting medieval printers Aldus Manutius and William Caxton holding up scrolls of opalescent glass.** Photo: Daniel Snyderdacker



**Leaded-glass partitions with clear and gold panes create sightlines between the entry portico, faceted bay window, and reading rooms.** Photo: Daniel Snyderdacker



**The auditorium ceiling, a jaw-dropping pyramid of redwood tongue-and-groove boards, rests on exposed beams and foliage-carved brackets.** Photo: Historic American Buildings Survey, Jack E. Boucher, 1966

line long used by coal-burning trains) from the shelf supports and from two copper-plated staircases with wreaths and ribbons for balusters.

The restorers also fixed cracks with techniques Newman likens to "major but delicate root-canal jobs – welding the cast iron would have made a mess of the fine details." One staircase had been damaged to make way for ductwork; an art foundry re-created the lost components in bronze, which Newman patinated to resemble copper. A few of his interventions are visible in the stacks, though: when the library was electrified in the early 1900s, he says, "half-inch holes were drilled into every column, to install light-switch buttons. We patched those holes with tiny plates and screws. The patches celebrate the history of the structure, the evolution of technology, and are in keeping with Robertson's aesthetic."

Despite the dramatic overhauls of every library room, Snyderdacker kept the place open. At least one reading room was always available, and the auditorium was busy with recitals and lectures around Mrs. Monroe's Steinway. "We only closed for one day, to unplug and move the computers," he says. "It wasn't easy to pull off, but I'm very proud that we did. And the community really appreciated it. We've just had our best financial year ever, with the annual fund exceeding our goals. This place is a beloved cultural center for the region, as well as an architectural joy. We're an example of how high-level preservation can be a winning proposition for a well-designed, highly functional building in continuous use for its original purpose."

– Eve M. Kahn

**Copper-coated iron wreaths and ribbons form balusters for the stacks' twin staircases, and fleurs de lis are embossed on the iron risers.** Photo: Jeffrey Hoover, Tappé Associates





# Sourcelists Institutional Architecture & Landscapes

Historical Products Showcase	28
Columns & Capitals	38
Gazebos & Outbuildings	43
Doors & Entryways	47
Windows & Window Restoration	50
Hardware	56
Shutters	64
Exterior Molded Ornament	66
Benches & Street Furnishings	72
Fences & Gates	76
Fountains & Water Features	80
Landscape & Garden Specialties	84
Pavers	87
Planters & Urns	89
Public Sculpture	91
Exterior Lighting	92
Gas Lighting	100
Architectural Sheet Metal	101
Roofing & Roof Specialties	106



## Advertiser Index

This index lists the page number for the company's ad as well as the reader service number. With the latter number you can order product literature from the company by filling out the postcard opposite this page or by going online to [www.traditional-building.com](http://www.traditional-building.com) and clicking on "Free Product Literature." You may order product literature for an entire Sourcelist by using the reader service number at its heading.

<b>Historical Products Showcase</b>	
<i>Reader service number . . . . .page number</i>	
<b>1537.</b> Above View By Tiles, Inc. . . . .	35
<b>8032.</b> American Restoration Tile, Inc. . . . .	34
<b>1457.</b> Antique Lumber . . . . .	36
<b>9820.</b> Architectural Grille . . . . .	32
* Bathroom Machineries, DEA . . . . .	36
<b>5100.</b> Canning Studios . . . . .	29
<b>2744.</b> Carlson's Barnwood Co. . . . .	36
<b>379.</b> Circle Redmont, Inc. . . . .	37
<b>4850.</b> Classic Accents, Inc. . . . .	34
<b>7480.</b> Country Road Associates, Ltd. . . . .	34
<b>1416.</b> Country Road Associates, Ltd. – Cabinets . . . . .	34
<b>1877.</b> Eldorado Stone . . . . .	33
<b>1220.</b> Frank Morrow Co. . . . .	68
<b>2520.</b> Gaby's Shoppe . . . . .	35
<b>1879.</b> Heat Registers.com . . . . .	36
<b>1719.</b> Jack Arnold - European Copper . . . . .	37
<b>1945.</b> Kopelov Cut Stone . . . . .	36
<b>810.</b> Leo Uhlfelder Co. . . . .	36
<b>1949.</b> Master Group . . . . .	37
<b>6060.</b> Monarch Products Co. . . . .	36
<b>3030.</b> PRG, Inc. . . . .	30
<b>5810.</b> Reggio Register Co., The . . . . .	32
<b>9201.</b> Steptoe & Wife Antiques Ltd. – Ceilings . . . . .	34
<b>470.</b> Steptoe & Wife Antiques Ltd.– Metal Stairs . . . . .	34
<b>1837.</b> The Period Arts Fan Co. . . . .	31
<b>2846.</b> Tile Source, Inc. – Floor & Wall Tile . . . . .	34
<b>8121.</b> Tile Source, Inc. – Plaques . . . . .	34
<b>1058.</b> Trow & Holden . . . . .	34
<b>927.</b> Vermont Timber Works Inc. . . . .	36
<b>504.</b> Weathercap, Inc. . . . .	32
<b>1476.</b> What It's Worth . . . . .	30

<b>9800 Columns &amp; Capitals</b>	
* A&M Victorian Decorations, Inc. . . . .	42
<b>1088.</b> Architectural Products By Outwater, LLC . . . . .	5
<b>1580.</b> Chadsworth Columns – Polystone . . . . .	42, 123

<i>Reader service number . . . . .page number</i>	
<b>180.</b> Chadsworth Columns – Wood . . . . .	42, 123
<b>8210.</b> Fagan Design & Fabrication, Inc. . . . .	40
<b>806.</b> Goodwin Associates . . . . .	42
<b>1407.</b> Imperial Production . . . . .	40
<b>88.</b> Pacific Columns . . . . .	39
<b>1099.</b> White River Hardwoods-Woodworks . . . . .	41

<b>9801 Gazebos &amp; Outbuildings</b>	
<b>1439.</b> Country Carpenters, Inc. . . . .	46
<b>330.</b> Dalton Pavilions . . . . .	46
<b>6860.</b> Oak Leaf Conservatories of York . . . . .	46
<b>984.</b> Polygon by PorterCorp. . . . .	44
<b>378.</b> Renaissance Conservatories . . . . .	44
<b>1174.</b> Solar Innovations, Inc. . . . .	43
<b>8270.</b> Tanglewood Conservatories . . . . .	45

<b>9802 Doors &amp; Entryways</b>	
* Architectural Components . . . . .	49
<b>9600.</b> Coppa Woodworking . . . . .	49
<b>1910.</b> Grabill Windows & Doors . . . . .	49
<b>6640.</b> Hahn's Woodworking Co., Inc. . . . .	49
<b>3570.</b> Historic Doors . . . . .	48
<b>4574.</b> Kingsland Co. . . . .	64
<b>1907.</b> Marvin Windows and Doors . . . . .	51
<b>1061.</b> Vintage Woodworks . . . . .	48
<b>1316.</b> Weston Millwork Co. . . . .	48

<b>9803 Windows &amp; Window Restoration</b>	
<b>1004.</b> Allegheny Restoration, Inc. . . . .	52
<b>690.</b> Allied Window, Inc. . . . .	54
<b>641.</b> Bendheim . . . . .	52
<b>2390.</b> Cityproof Windows . . . . .	52
<b>909.</b> Innerglass Window Systems . . . . .	54
<b>1696.</b> Jim Illingworth Millwork, LLC . . . . .	54
<b>1263.</b> Marvin Windows and Doors . . . . .	51
<b>3003.</b> Parrett Windows . . . . .	55

<i>Reader service number . . . . .page number</i>	
<b>3590.</b> Seekircher Steel Window Repair Corp. . . . .	53
<b>9640.</b> Wood Window Workshop . . . . .	54
<b>8430.</b> Woodstone . . . . .	54

<b>9804 Hardware</b>	
<b>2636.</b> Al Bar-Wilmette Platers . . . . .	60, 63
<b>1670.</b> Architectural Resource Center . . . . .	62
<b>2930.</b> Ball & Ball Hardware . . . . .	124
<b>1836.</b> Brusso Inc. . . . .	63
<b>6980.</b> Craftsmen Hardware Co. . . . .	62
<b>432.</b> Crown City Hardware Co. . . . .	59
<b>2260.</b> E.R. Butler & Co. . . . .	7
<b>1166.</b> Guerin, PE. . . . .	57
<b>1947.</b> Hamilton Sinkler . . . . .	62
<b>1096.</b> House of Antique Hardware . . . . .	60
* Kayne and Son Custom Hardware Inc. . . . .	63
<b>319.</b> Notting Hill Decorative Hardware . . . . .	60
<b>5110.</b> Old Smithy Shop . . . . .	60
<b>6001.</b> Phelps Company . . . . .	63
* Phelps Company – Screen Door Hardware . . . . .	63
<b>1376.</b> Signature Hardware . . . . .	63
* The Nanz Company . . . . .	61
<b>1864.</b> Von Morris Corp. . . . .	58

<b>9805 Shutters</b>	
<b>196.</b> Kingsland Co. Shutters . . . . .	64
<b>1321.</b> Shuttercraft . . . . .	65
<b>1925.</b> Timberlane Inc. - Endurian Shutters . . . . .	65
<b>1056.</b> Timberlane, Inc. . . . .	65
<b>1230.</b> Vixen Hill Shutters . . . . .	64

<b>9806 Exterior Molded Ornament</b>	
<b>1428.</b> AZEK Building Products, Inc. . . . .	67, 68, 69
<b>1300.</b> Abatron, Inc. . . . .	69
<b>7260.</b> Ball Consulting . . . . .	68
<b>210.</b> Decorators Supply Corp. . . . .	35
<b>4620.</b> Seal Reinforced Fiberglass . . . . .	69
<b>778.</b> Warner Bros. Studio Facilities . . . . .	68

<b>9807 Benches &amp; Street Furnishings</b>	
<b>1504.</b> Architectural Iron Co. . . . .	73
<b>1750.</b> Canterbury International . . . . .	75
<b>2090.</b> Doty & Sons Concrete Products . . . . .	73
<b>2180.</b> DuMor Site Furnishings . . . . .	73



#### 9808 Fences & Gates

Reader service number	page number
5830. Bamboo & Rattan Works	79
1853. DAC Industries, Inc.	78
1023. DeAngelis Iron Work, Inc.	77
531. FAAC Int'l.	77
2640. Fine Architectural Metalsmiths	79
418. King Architectural Metals	77
5340. Liberty Ornamental Products	79
7600. Maguire Iron Corp.	79
5170. NOMMA - National Ornamental & Miscellaneous Metals Association	78
1218. Schwartz's Forge & Metalworks, Inc.	78
9430. Texas Metal Industries, Inc.	78
1223. Wiemann Ironworks	79

#### 9809 Fountains & Water Features

1005. Allen Architectural Metals, Inc.	19
461. Aquamaster Fountains & Aerators	80
* Kenneth Lynch & Sons, Inc.	80, 84
1210. Historical Arts & Casting, Inc.	80

#### 9810 Landscape & Garden Specialties

1498. A.R.K. Ramos	85
527. Custom Home Accessories, Inc.	86
4020. Haddonstone (USA), Ltd.	85
3730. Lake Shore Industries, Inc.	85
838. Oxford Garden	84
50. Verdin Co.	86

#### Pavers

Champlain Stone, Ltd.	87
Gladding, McBean	2
Hall Brick	88

#### 9812 Planters & Urns

Reader service number	page number
1706. Gladding, McBean	2
3170. Jaz Products	90
5500. Seibert & Rice	90
2563. Tuscan Imports	89

#### 9813 Public Sculpture

187. Gerald Siciliano Studio Design Assoc.	91
--	----

#### 9814 Exterior Lighting

2240. AAMSCO Lighting, Inc.	99
1702. Architectural Area Lighting	97
60. Authentic Designs	99
7660. Ball & Ball Lighting	124
73. Brandon Industries, Inc.	99
* Coppersmythe, Josiah R.	99
2545. Customlightstyles.com	98
2767. Dahlhaus Lighting, Inc.	96
809. Deep Landing Workshop	99
2833. Federalist, The	93
9130. Herwig Lighting	99
2853. Hutton Metalcrafts	96
5090. Lighting by Hammerworks	96
792. Remains Antique Lighting	98
6190. St. Louis Antique Lighting Co.	95
6740. Sternberg Lighting	99
483. Steven Handelman Studios	96

#### 9815 Gas Lighting

166. Bevolo Gas & Electric Lights	100
1195. Distinguished Home Lighting, Ltd.	100

#### 9816 Architectural Sheet Metal

Reader service number	page number
190. Chelsea Decorative Metal Co.	101
1335. Kees Architectural Division	102
9520. Michigan Ornamental Metals	102
861. NIKO Contracting - Ceilings	102
8300. NIKO Contracting - Roofing/Sheet Metal	102
3067. Nicholson & Galloway	103
5025. Ornametals, LLC	102
520. W.F. Norman Corp.	103

#### 9817 Roofing & Roof Specialties

145. AlpineSnowGuards.com	114
2723. American Slate Co.	112
8190. Bird Barrier America	115
160. Boston Valley Terra Cotta	111
1280. Classic Gutter Systems, LLC	115
1377. EJM Copper, Inc.	113
7310. Fiberglass Specialties, Inc.	114
6170. Fypon Ltd.	115
6010. Gladding, McBean - Architectural Terra Cotta	2
1705. Gladding, McBean - Roof Tile	2
2470. Heather & Little, Ltd.	112
1932. Inspire Roofing Products	109
1240. James Peters & Son, Inc.	115
1924. Keymer Tiles	110
536. Kronenberger & Sons Restoration	113
2760. Ludowici Roof Tile c/o Dataworks	107
1356. Munns Mfg., Inc.	110
1264. New Concept Louvers Inc.	113
370. Nixalite of America, Inc.	112
957. Park City Rain Gutter	115
1353. Seal Reinforced Fiberglass	69
785. Superior Clay Corp.	114
4570. Tile Roofs, Inc.	115
218. Watertrol	113

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# Historical Products Showcase

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www.aboveview.com  
Milwaukee, WI 53221

Supplier of suspended plaster ceiling tile & exotic wall panels: gypsum & other non-combustible aggregates.

Write in No. 1537

## American Restoration Tile, Inc.

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

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

Write in No. 8032

## Antique Lumber Corp.

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

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

Write in No. 1457

## Architectural Grille

800-387-6267; Fax: 718-832-1390  
www.archgrille.com  
Brooklyn, NY 11215

Manufacturer of custom grilles: perforated & linear bar grilles; radiator covers; aluminum, brass, steel & stainless steel; variety of finishes; stock sizes; water-jet & laser cutting.

Write in No. 2220



A wide selection of grille patterns is offered by Architectural Grille in thicknesses ranging from 1/4 to 1 in.

## Bathroom Machineries, DEA

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

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

Call for more information.



This ca. 1872 blue flowered china basin, available from Bathroom Machineries, measures 22 1/2 in. wide x 17 1/2 in. deep.

## Canning Studios

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

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization;

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

Write in No. 5100

## Cedar Valley Mfg.

800-521-9523; Fax: 831-636-9035  
www.cedar-valley.com  
Hollister, CA 95023

Supplier of premium-grade architectural cedar shingle panels: exposures of 4.25-, 5.3- & 7 1/8-in.; straight or staggered butt lines; all are 96x21-in.

Write in No. 1832



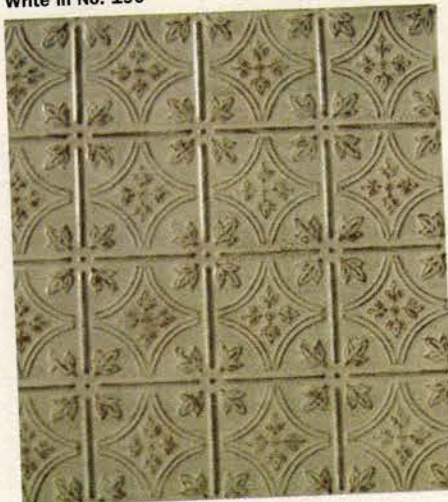
Handy Panels from Cedar Valley are handcrafted with kiln-dried western red cedar shingles mounted over an integrated fiberglass moisture barrier onto plywood backing.

## Chelsea Decorative Metal Co.

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

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

Write in No. 190



This traditional tin ceiling design from Chelsea Decorative Metal Co. features a hand-painted finish.

## Circle Redmont, Inc.

800-358-3888; Fax: 321-259-7237  
www.circleredmont.com  
Melbourne, FL 32940

Manufacturer of structurally engineered frames: outbuildings, stairs, skylights & flooring; aluminum, steel, precast concrete, stainless steel & cast iron; prefabricated & pre-glazed with glass block, pavers, bullets or composite plank glass.

Write in No. 379



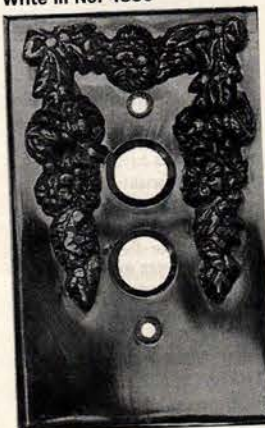
Translucent circular staircases can be fabricated using materials from Circle Redmont.

## Classic Accents, Inc.

800-245-7742; Fax: 734-284-7185  
www.classicaccents.net  
Southgate, MI 48195

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

Write in No. 4850



This polished cast-brass push plate from Classic Accents has a mirror finish and is lacquer coated.

## Country Road Associates, Ltd.

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

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

Write in No. 7480 for flooring; 1416 for cabinetry



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

## Eldorado Stone

800-925-1491; Fax: 760-736-8890  
www.eldoradostone.com  
San Marcos, CA 92079

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

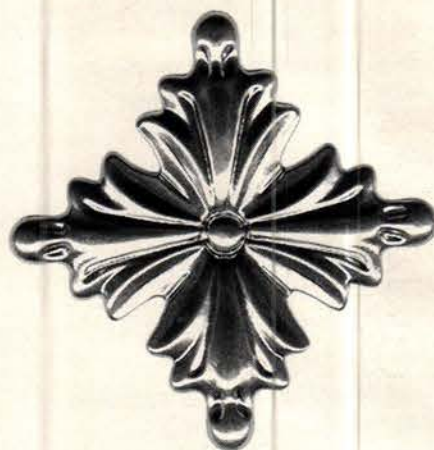
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## Frank Morrow Co.

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

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

Write in No. 1220



This metal rosette, model #12389, is one of the 266 new items added to Frank Morrow's line of decorative metal stampings; it measures 3 1/8 x 3 1/8 in.

## Gaby's Shoppe

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

Manufacturer of handcrafted decorative iron drapery hardware: for curved & angled bay windows & arches; 30 standard finishes; more than 100 finial options.

Write in No. 2520



This chandelier, model #18007 from Gaby's Shoppe's Louis XV collection, measures 56 in. wide x 37 in. tall.

## Heat Registers.com

509-535-1237; Fax: 509-534-8916  
www.heatregisters.com  
Spokane, WA 99223

Supplier of registers & grilles; metal & wood; cast & forged metal, sheet metal, metal plate.

Write in No. 1879

## Leo Uhlfelder Co.

914-664-8701; Fax: 914-664-8728  
www.uhlfeldergoldleaf.com  
Mount Vernon, NY 10553

Supplier of genuine & imitation gold, silver & aluminum leaf; decorative painting & gilding tools, brushes, books, videos & related items; bronze & aluminum powders.

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Leo Uhlfelder offers a variety of interior gilding products.



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WRITE IN NO. 5100



### Master Group

787-835-4000; Fax: 787-993-2515  
www.mastergroup-pr.com  
Dorado, Puerto Rico 0646-4802

Manufacturer of concrete, mortars, corner beads, decorative moldings, paints, sealers and other decorative & construction products: sold through three corporations: Master Paints & Chemical Corp., Master Products & Master Décor; brands include Quikrete, Master Paints, Masterflex, Armstrong Paints as well as MaxSeal & MaxSeal Plus from Drizoro, Pittsburgh Corning Glass Blocks & others.

Write in No. 1949



Lime paint is one of the many products available from Master Group.

### Monarch Products Co.

201-507-5551; Fax: 201-438-2820  
www.monarchrad.com  
Carlstadt, NJ 07072

Supplier of all-steel radiator enclosures: baked-enamel finishes & grille fronts; stock & custom; for a corporate boardroom, offices, churches, institutions & private residences.

Write in No. 6060



This radiator cover is one of many models available from Monarch Products.

### PRG, Inc.

800-774-7891; Fax: 301-279-7885  
www.prginc.com  
Rockville, MD 20849

Supplier of crack monitors, Rilem tubes, RecyClean system, moisture survey equipment, epoxies for wood repair, low-toxicity borate wood preservatives, fire-retardant wood finishes, Proprep scrapers, scanners, books & more.

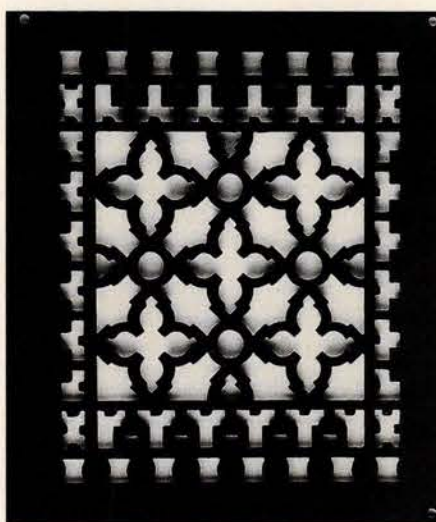
Write in No. 3030

### Reggio Register Co., The

800-880-3090; Fax: 978-870-1030  
www.reggioregister.com  
Leominster, MA 01453

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

Write in No. 5810



Reggio Register's 800 series of cast-iron grilles are handcrafted with a matte-black finish.

### Step toe & Wife Antiques Ltd.

800-461-0060; Fax: 416-780-1814  
www.steptoewife.com  
Toronto, ON, Canada M6G 2G1

Fabricator of architectural metalwork: spiral & straight staircases, railings, capitals, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; tin ceilings in Canada only.

Write in No. 470 for stairs; 9201 for ceilings



Step toe & Wife Antiques custom fabricated a metal balcony and complementary spiral staircase for a library in Albany, NY.

### The Period Arts Fan Co.

888-588-3267; Fax: 541-482-8418  
www.periodarts.com  
Ashland, OR 97520

Supplier of traditionally styled ceiling fans: Arts & Crafts, Neoclassical, Art Nouveau, Bauhaus, French Art Deco & more styles.

Write in No. 1837

### Tile Source, Inc.

843-689-9151; Fax: 843-689-9161  
www.tile-source.com  
Hilton Head Island, SC 29926

Supplier of genuine encaustic tile, simulated reproductions & Victorian-style wall & fire-place tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.

Write in No. 2846 for tile; 8121 for plaques



The Victorian-style floor tile in this restaurant was supplied by Tile Source.

### Trow & Holden

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

Manufacturer of stone-carving tools: air & hand hammers; steel & carbide chisels for soft & hard stone; pneumatic mortar-removal kits for fine repointing work; stone-masonry & -splitting tools.

Write in No. 1058



Trow & Holden stone-working tools were used to create "Spirit of Stone" in New England.

### Vermont Timber Works, Inc.

802-886-1917; Fax: 802-886-6188  
www.vermonttimberworks.com  
North Springfield, VT 05150

Custom fabricator of timber frames & trusses: fir, oak, pine & hemlock; traditional

mortise-&-tenon joinery & hardwood pegs; residential & commercial buildings.

Write in No. 927



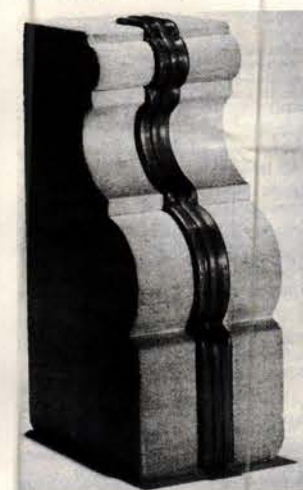
Vermont Timber Works erected this hammer-beam timber-frame building in Stowe, VT.

### Weathercap, Inc.

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

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

Write in No. 504



Weathercap's soft lead strip embedded in caulk forms a cap or seal that protects any masonry joint.

### What It's Worth

512-328-8837; Fax: Same as phone  
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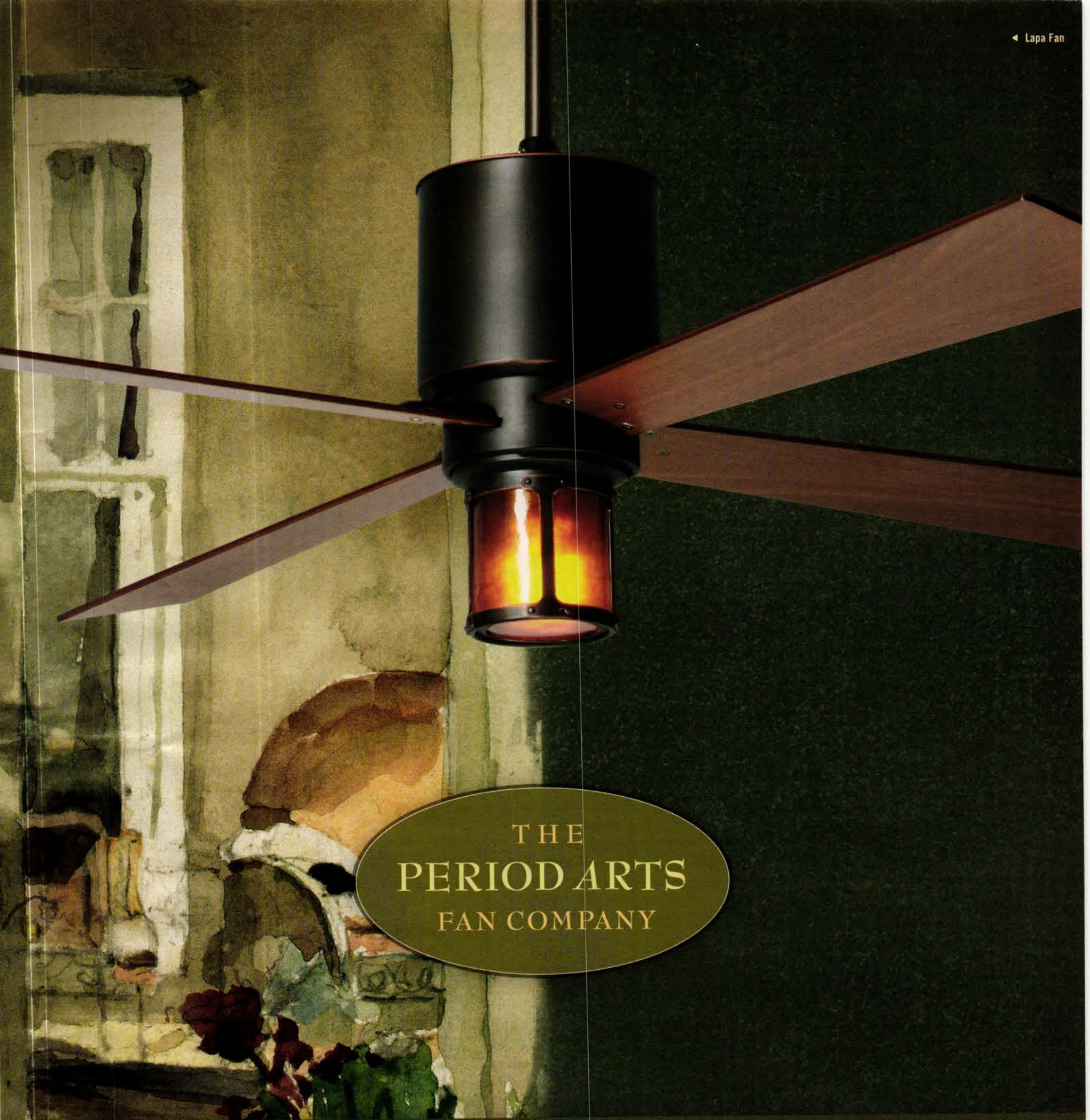
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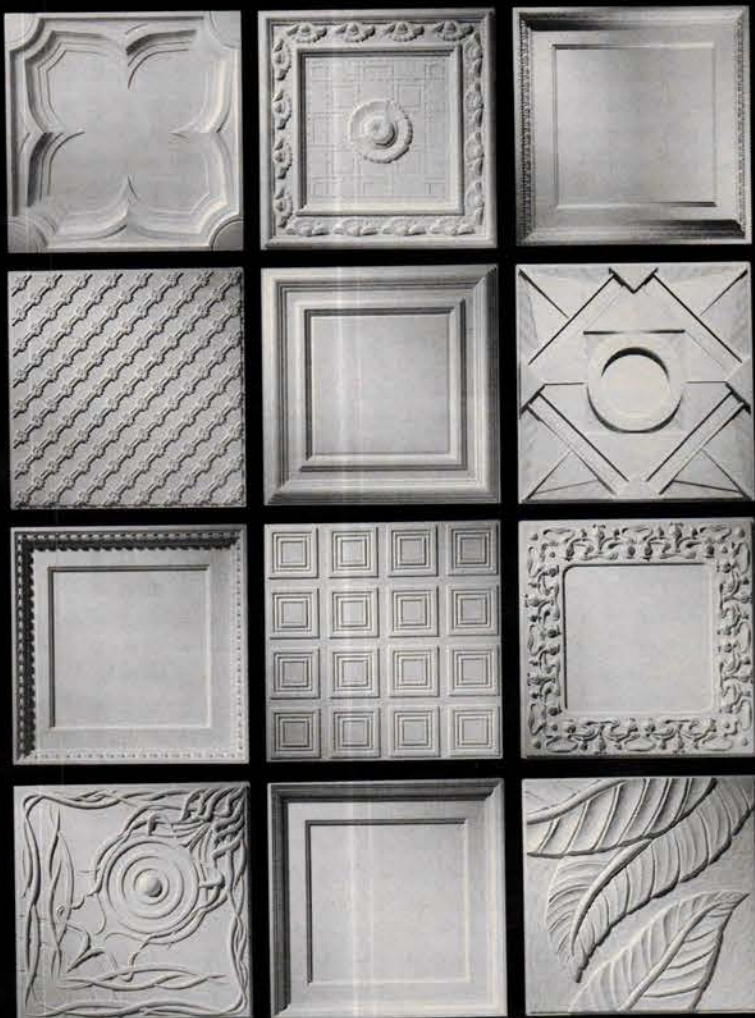
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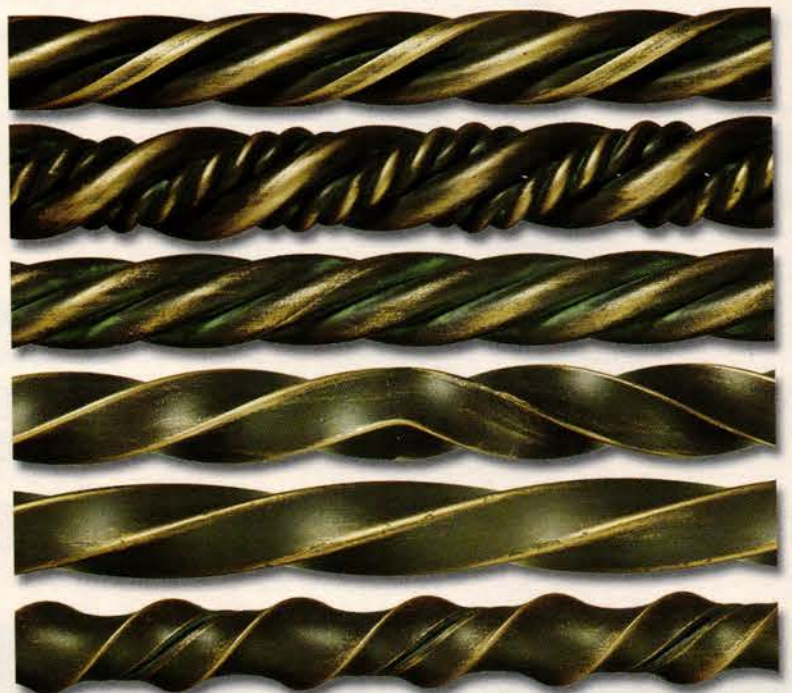
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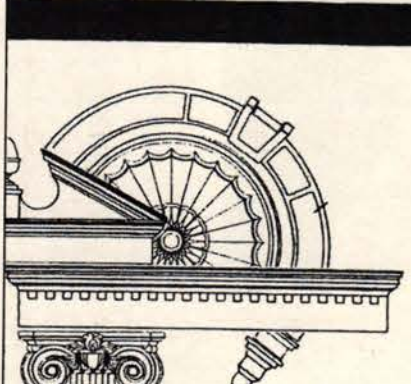
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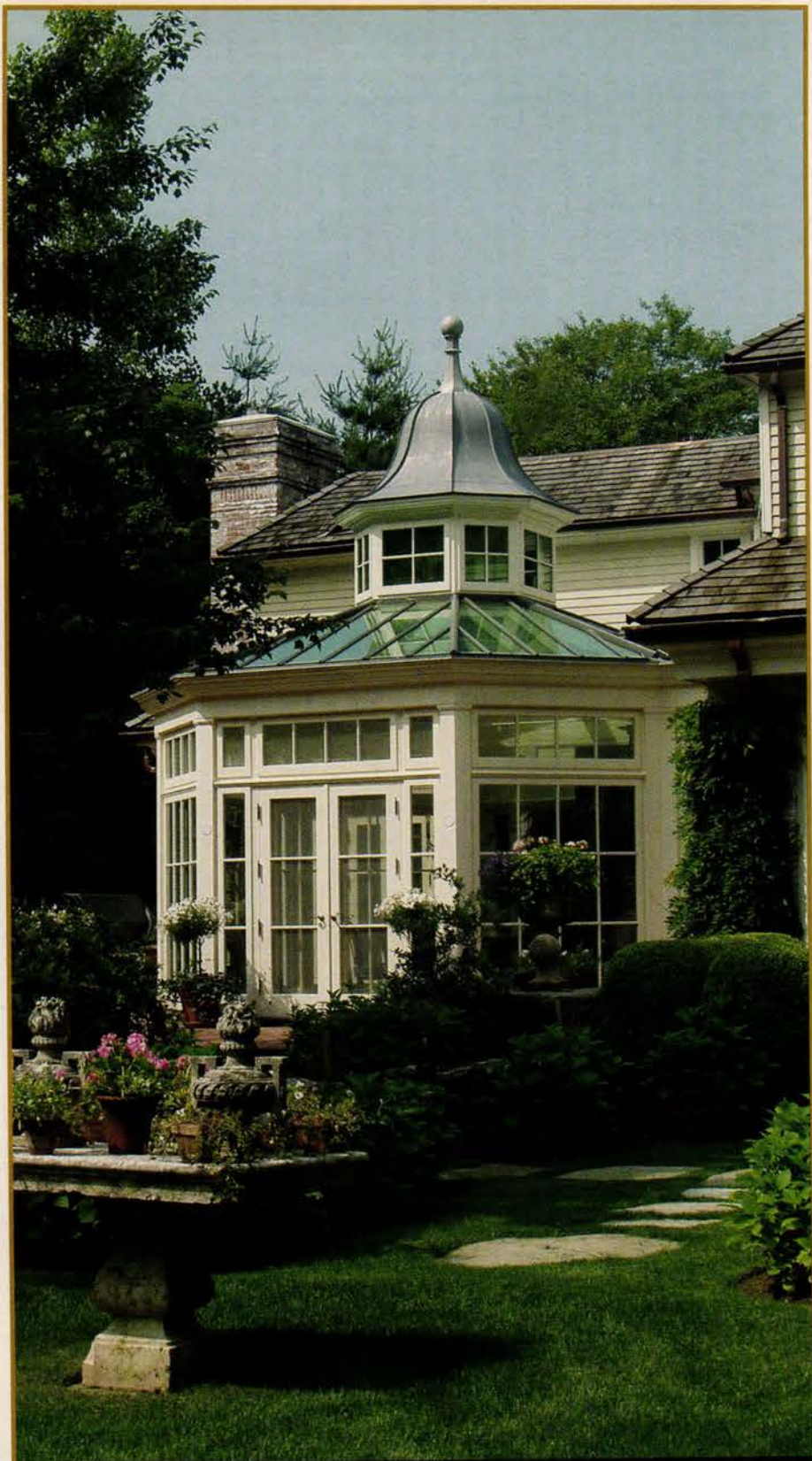
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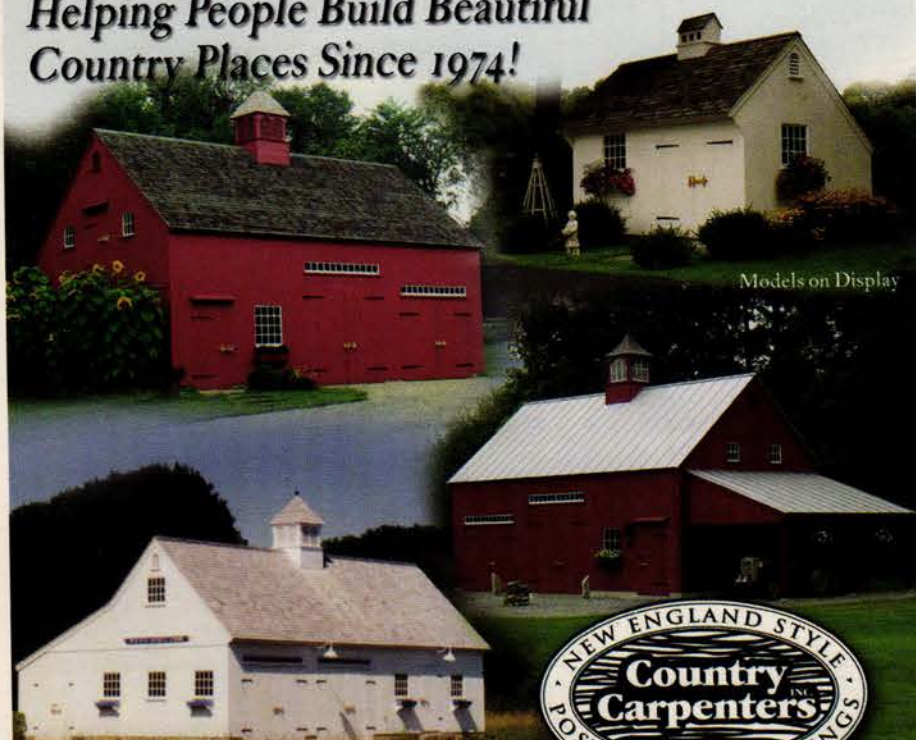
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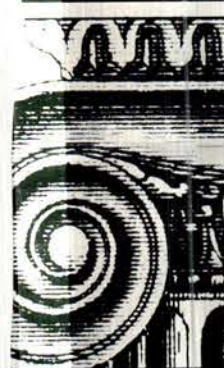
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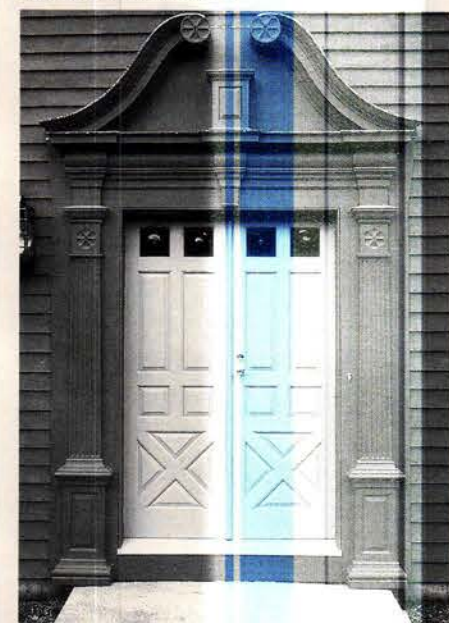
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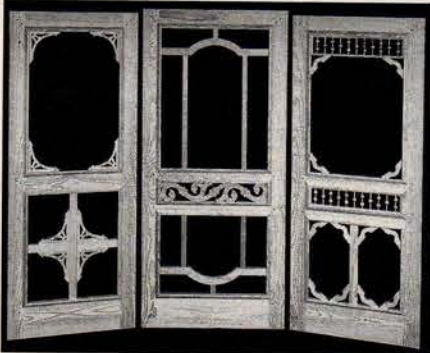


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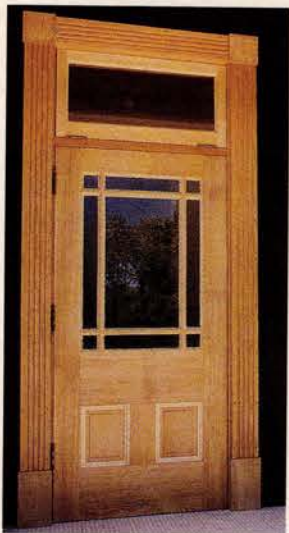
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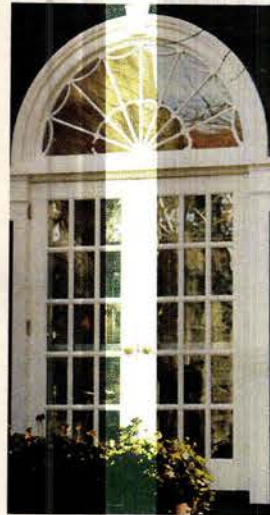
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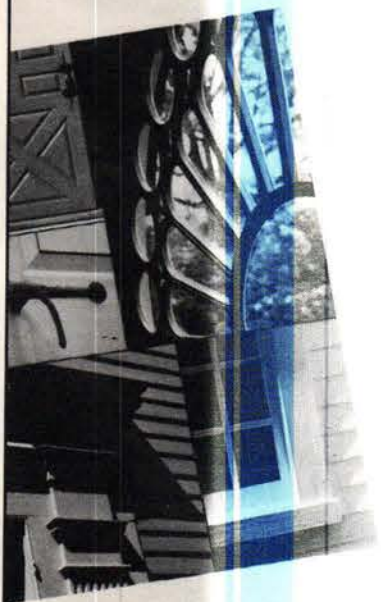
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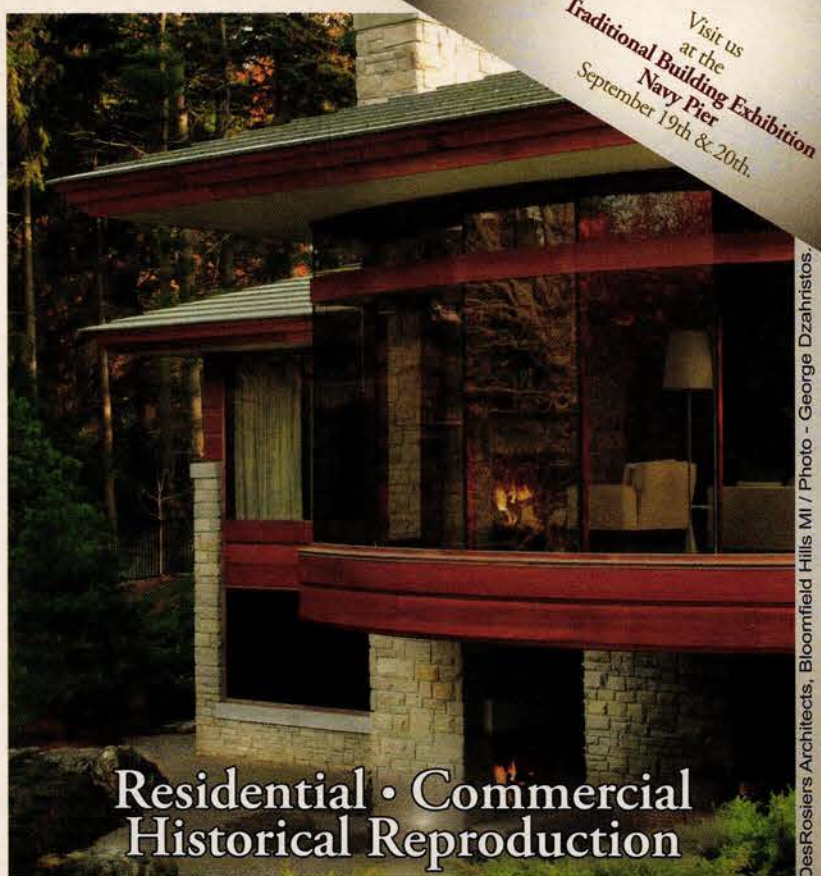
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[www.alleghenyrestoration.com](http://www.alleghenyrestoration.com)  
 Morgantown, WV 26507

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.

Write in No. 1004



Allegheny Restoration repaired the wood windows for this building.

## Allied Window, Inc.

800-445-5411; Fax: 513-559-1883  
[www.alliedwindow.com](http://www.alliedwindow.com)  
 Cincinnati, OH 45241

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

Write in No. 690



Allied-one-lite laminated windows from Allied Window were installed at Faneuil Hall Marketplace in Boston, MA.

## Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461  
[www.architecturalcomponentsinc.com](http://www.architecturalcomponentsinc.com)  
 Montague, MA 01351

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

Call for more information.



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

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
[www.outwater.com](http://www.outwater.com)  
 Bogota, NJ 07603

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

Write in No. 1088

## Bendheim

800-221-7379; Fax: 973-471-4202  
[www.bendheim.com](http://www.bendheim.com)  
 Passaic, NJ 07055

Supplier of mouth-blown restoration glass: resembles antique glass; found in restorations such as the White House, Mount Vernon & Monticello; 2 styles, full & light & in laminated form.

Write in No. 641

## Cityproof Windows

718-786-1600; Fax: 718-786-2713  
[www.cityproof.com](http://www.cityproof.com)  
 Long Island City, NY 11101

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

Write in No. 2390



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

## Fypon Ltd.

419-445-0116; Fax: 419-445-4440  
[www.fypon.com](http://www.fypon.com)  
 Archbold, OH 43502

Supplier of more than 4,000 molded architectural elements: window features,

turnings, columns, brackets & more; urethane & cellular PVC; load-bearing urethane/steel columns, variety of sizes & shapes.

Write in No. 6170

## Goodwin Associates

585-248-3320; Fax: 585-387-0153  
[www.goodwinassociates.com](http://www.goodwinassociates.com)  
 Rochester, NY 14618

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

Write in No. 806

## Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809  
[www.grabillwindow.com](http://www.grabillwindow.com)  
 Almont, MI 48003

Custom manufacturer of solid-wood, bronze & aluminum-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weights & pulleys; residential & commercial.

Write in No. 1910



Grabill manufactured the fixed square windows for this building.

## Historic Doors

610-756-6187; Fax: 610-756-6171  
[www.historicdoors.com](http://www.historicdoors.com)  
 Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Write in No. 3570

## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
[www.historicalarts.com](http://www.historicalarts.com)  
 West Jordan, UT 84088

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

Write in No. 1210



This cast-bronze window from Historical Arts & Casting, model #DW027, comes in two sizes, 4 ft.-4½ in. x 3 ft. and 2 ft.-10½ in. x 2½ ft.

## Illingworth Millwork, LLC

877-390-2392; Fax: 315-232-3645  
[www.illingworthmillwork.com](http://www.illingworthmillwork.com)  
 Adams, NY 13605

Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings: crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

Write in No. 1696



Illingworth Millwork manufactured this attic half-round window sash with spiraled web using single-pane glass and true-divided lites.

## Innerglass Window Systems

800-743-6207; Fax: 860-651-4789  
[www.stormwindows.com](http://www.stormwindows.com)  
 Simsbury, CT 06070

Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options.

Write in No. 909



Innerglass Window Systems created this custom interior storm window, which is designed to eliminate drafts and reduce sound infiltration.

## Marvin Windows and Doors

888-537-7828; Fax: 651-452-3074  
[www.marvin.com](http://www.marvin.com)  
 Warroad, MN 56763

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

Write in No. 1263



Windows from Marvin Windows and Doors are available in a variety of large sizes and shapes; many have U-factors below 0.25.





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**Pacific Columns**

800-294-1098; Fax: 714-630-4549

www.pacificcolumns.com

Brea, CA 92821

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

Write in No. 88

**Parrett Windows**

800-541-9527; Fax: 715-654-6555

www.parrettwindows.com

Dorchester, WI 54425

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

Write in No. 3003



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

**Seekircher Steel Window Repair Corp.**

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

www.seekirchersteelwindow.com

Peekskill, NY 10566

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

Write in No. 3590



Seekircher restores steel windows in residential and commercial buildings.

**Vintage Woodworks**

903-356-2158; Fax: 903-356-3023

www.vintagewoodworks.com

Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings,

brackets, corbels, custom-length span-drels, screen/storm doors, mantels, wood shingles & more; cellular PVC profiles.

Write in No. 1061



This casement sash window unit was fabricated by Weston Millwork.

**Weston Millwork Co.**

816-640-5555; Fax: 816-386-5555

www.westonmillwork.com

Weston, MO 64098

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

Write in No. 1316

**Wood Window Workshop**

800-724-3081; Fax: 315-733-0933

www.woodwindowworkshop.com

Utica, NY 13501

Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise-&-tenon construction,

true-divided lite, hard-to-find hardware & restoration & insulated glass; factory finishes; reproductions.

Write in No. 9640



This traditional out-swing casement-window assembly was custom fabricated by Wood Window Workshop with leaded-glass lites.

**Woodstone Co., The**

802-722-9217; Fax: 802-722-9528

www.woodstone.com

Westminister, VT 05158

Custom fabricator, distributor & supplier of doors, windows & shutters: paneled doors & complete entryways; storm & screen doors; screen windows; most wood species; coped mortise-&-tenon joinery; historical & landmark specifications

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In addition, it is significantly less expensive than replacement windows. Replacement windows do not have the same quality of craftsmanship and material as the vintage windows that have lasted more than 60 years. Once repaired properly, the windows will continue to last for many years to come.

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In addition, it is significantly less expensive than replacement windows. Replacement windows do not have the same quality of craftsmanship and material as the vintage windows that have lasted more than 60 years. Once repaired properly, the windows will continue to last for many years to come.

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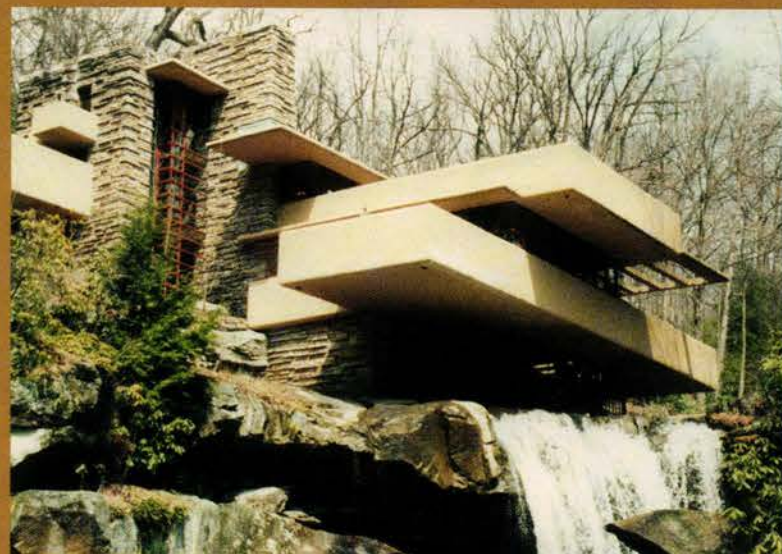
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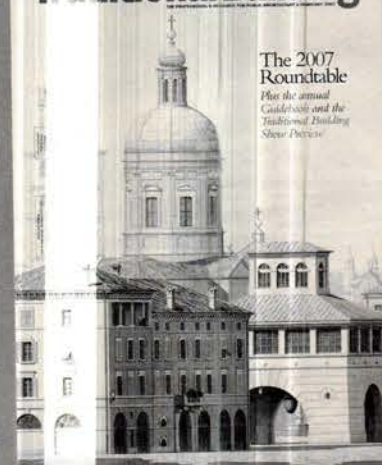
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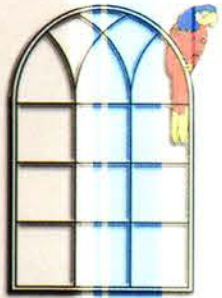
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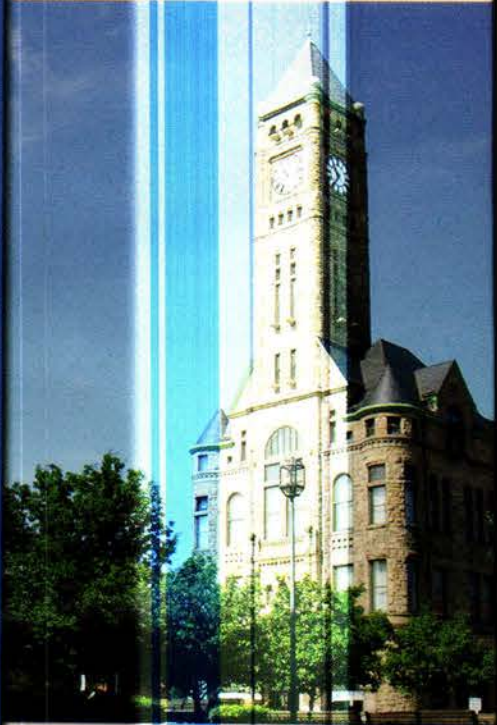


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## Al Bar-Wilmette Platers

847-251-0187; Fax: 847-251-0281  
[www.albarwilmette.com](http://www.albarwilmette.com)  
 Wilmette, IL 60091

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

Write in No. 2636



Al Bar-Wilmette restored this ornamental cremone bolt.

## Architectural Iron Co.

800-442-4766; Fax: 570-296-4766  
[www.architecturaliron.com](http://www.architecturaliron.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.

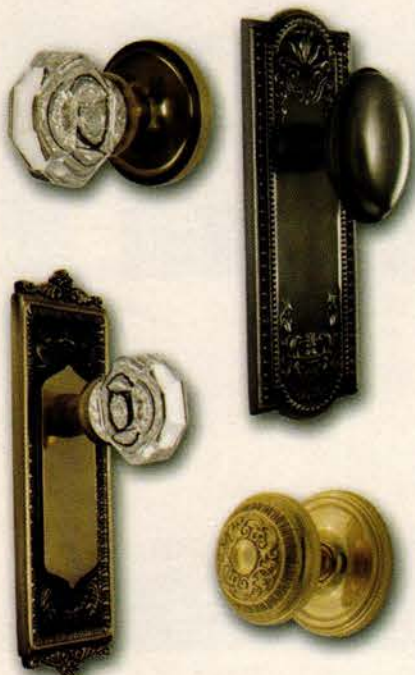
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## Architectural Products by Outwater, LLC

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

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

## Architectural Resource Center

800-370-8808; Fax: 603-942-7465  
[www.aresource.com](http://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



Sash pulleys from Architectural Resource Center are available in cast brass or bronze in a range of sizes and finishes.

## Ball & Ball Hardware

610-363-7330; Fax: 610-363-7669  
[www.ballandball.com](http://www.ballandball.com)  
 Exton, PA 19341

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

Write in No. 2930



Ball & Ball Hardware restored and refinished this decorative door pull.

## Brusso Incorporated

212-337-8510; Fax: 212-337-9840  
[www.brusso.com](http://www.brusso.com)  
 New York, NY 10013

Designer & manufacturer of precision cabinetry hardware: commercial & residential use.

Write in No. 1836



This doorknob, model #CK-103S, was fabricated by Brusso.

## Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123  
[www.carlsonsbarnwood.com](http://www.carlsonsbarnwood.com)  
 Cambridge, IL 61238

Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting; hardware.

Write in No. 2744

## Craftsmen Hardware Co.

660-376-2481; Fax: 660-376-4076  
[www.craftsmenhardware.com](http://www.craftsmenhardware.com)  
 Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

Write in No. 6980



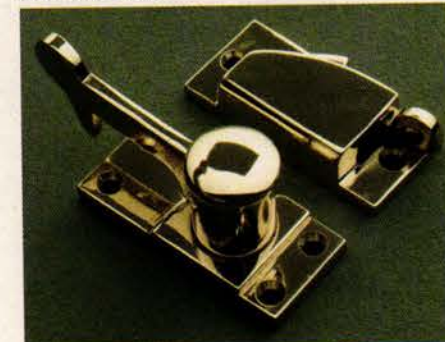
Craftsmen Hardware offers Arts and Crafts-style hardware in various finishes.

## Crown City Hardware Co.

626-794-1188; Fax: 626-794-2064  
[www.crowncityhardware.com](http://www.crowncityhardware.com)  
 Pasadena, CA 91104

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

Write in No. 432



This Boston window lock was fabricated by Crown City Hardware.

## E.R. Butler & Co.

212-925-3565; Fax: 212-925-3305  
[www.erbutler.com](http://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



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

## Guerin, P.E.

212-243-5270; Fax: 212-727-2290  
[www.peguerin.com](http://www.peguerin.com)  
 New York, NY 10014

Manufacturer of high-end handcrafted brass & bronze hardware & accessories: for doors, windows, furniture, shutters, objets d'art & bathroom accessories; handcrafted sconces & lighting fixtures.

Write in No. 1166



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

## Hamilton Sinkler

866-900-3326; Fax: 212-760-3362  
[www.hamiltondeco.com](http://www.hamiltondeco.com)  
 New York, NY 10016

Supplier of window & door hardware, cast-metal registers & bathroom accessories; many historical styles & finishes.

Write in No. 1947

## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
[www.historicalarts.com](http://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.

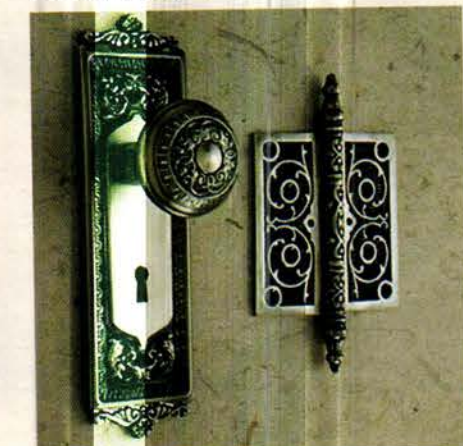
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## House of Antique Hardware

888-265-1038; Fax: 503-233-1312  
[www.houseofantiquehardware.com](http://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; registers & grilles.

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This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine different finishes.



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**James Peters & Son, Inc.**

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www.jamespetersandson.com  
Philadelphia, PA 19122

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

Write in No. 1240

**Kayne & Son Custom Hardware**

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; catalog \$5.

Call for more information.



This wrought-iron door pull was hand forged by Kayne & Son Custom Hardware.

**Kingsland Co. Shutters**

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www.kingsland-shutters.com  
Norfolk, CT 06058

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

Write in No. 196

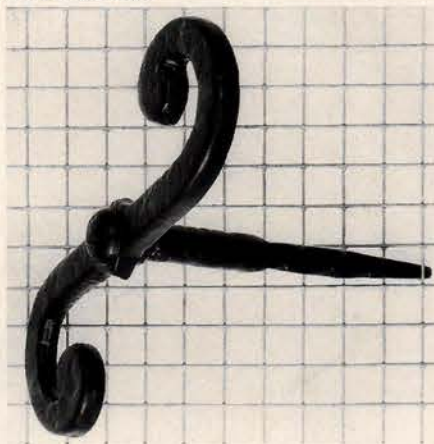
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Some pieces from Notting Hill's Kitchen Garden Collection feature hand painting and are set with Swarovski pearls.

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www.oldsmythshop.com  
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Custom fabricator of hand-forged Early American hardware: Suffolk & Norfolk latches & pulls; pintle strap hinges & H

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Old Smithy Shop fabricated this Early American hand-forged hinge and matching latch.

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

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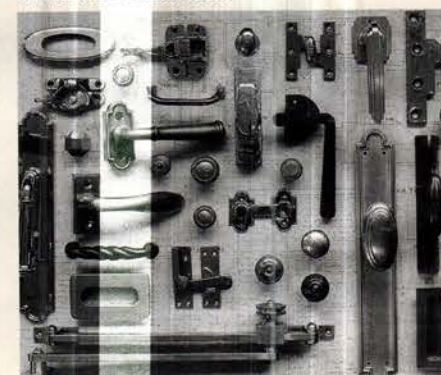
Historically accurate reproduction hardware from Signature Hardware can be used for restoration or new construction projects.

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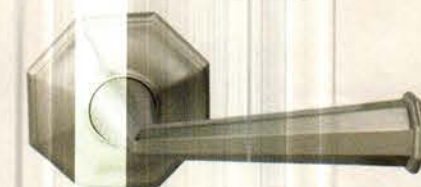
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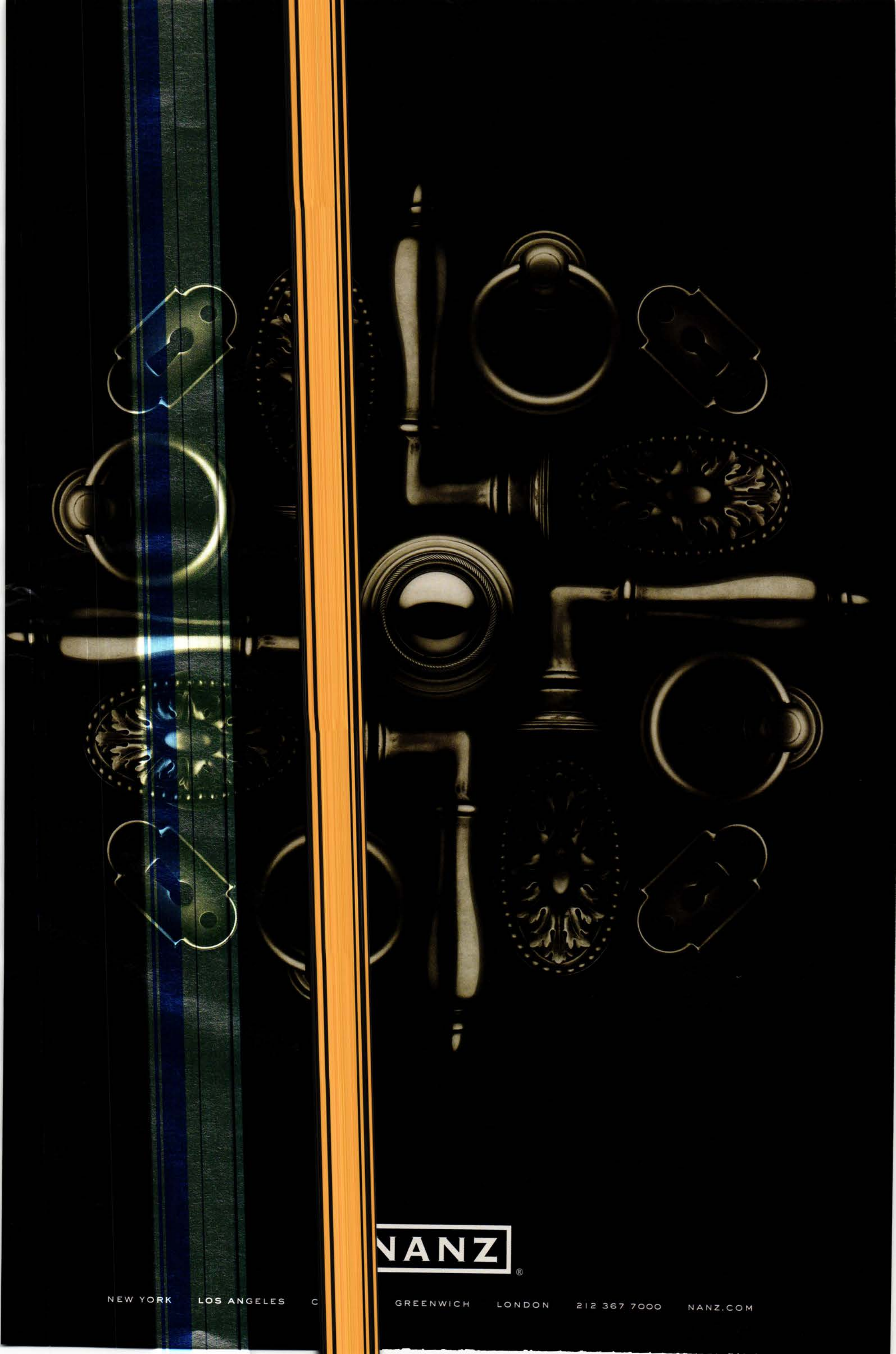
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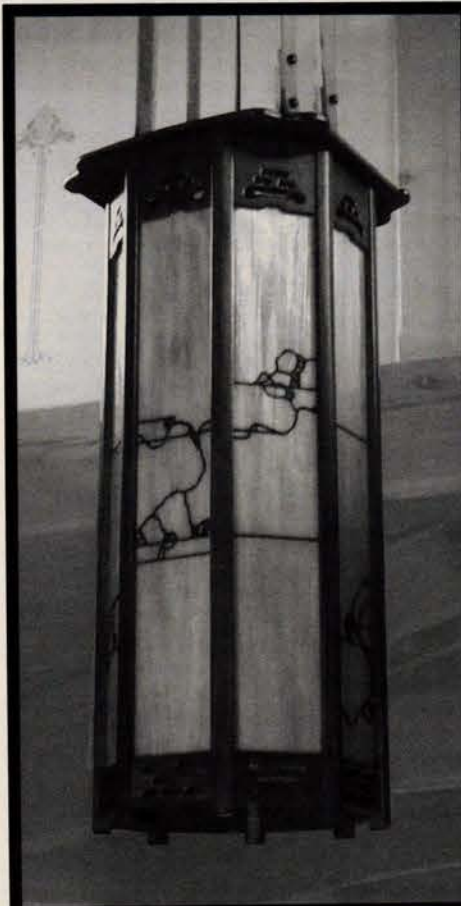
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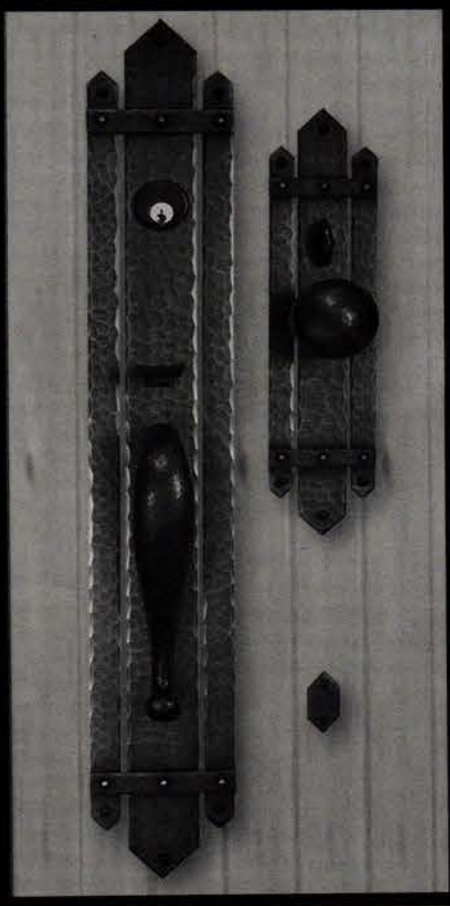
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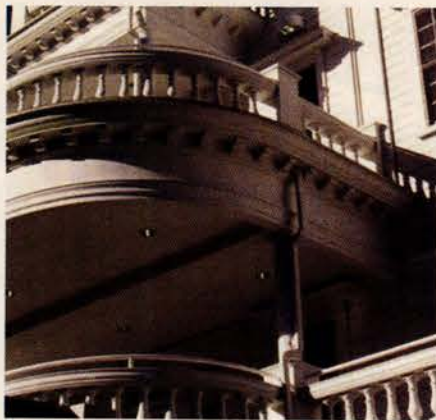
Abatron provides moldmaking and custom-casting services for both exterior and interior architectural elements.

## Architectural Products by Outwater, LLC

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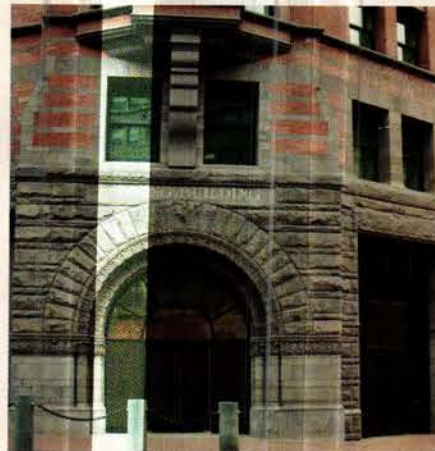
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The medallions that punctuate this colonnade in Laguna Beach, CA, were manufactured by Warner Bros. Studio.



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# Benchmarks

*Traditionally styled benches add the beauty and tranquility of public parks and gardens.*

By Nicole V. Gagné

**T**he dictionary defines a "benchmark" as "standard by which others may be measured." The four firms covered in this survey article produce high-quality benches for parks and gardens, which set the standard for these ubiquitous site furnishings. The materials used for these benches may be metal, wood, carved stone, cast stone or even recycled materials. But what they all have in common is that they're handsome, sturdy, and well-styled – the kind of bench that creates the irresistible urge to stop, sit and enjoy the beauty of whichever site it calls home.

Florentine Craftsmen of Long Island City, NY, has been producing site furnishings for elegant homes and gardens for almost 100 years. The firm's product line is based on the original designs and molds that were developed by Vincent Primavera, who founded Florentine Craftsmen in New York City in 1915. Nowhere is that link to old-world artistry more apparent than in its benches.

"We do a lot of high-end work. Our customers want something that will last," explains Michelle Ciriello, the firm's president. "It's timeless. It's something that you can pass on in the family." Case in point: the classical garden benches from Florentine Craftsmen that are hand-carved in Italian limestone. They come in straight or curved models measuring 58 in. wide x 15 in. deep, but they can also be made to any size or shape. The firm also offers a classic cast-aluminum bench measuring 17 in. high x 48 in. wide x 15 in. deep; the curved model is 58 in. wide.

Florentine Craftsmen also offers a line of garden furnishings made of cast aluminum hand-welded for superior quality. One of the benches available in this series is the Star and Dolphin Design Double Bench, which stands 32 in. high x 40 in. wide x 21 in. deep and is available with or without cushions. The bench features a distinctive star-and-dolphin motif on its cast-aluminum frame, a classic alternative to the weighty classicism of Florentine Craftsmen's stone benches.

Cast-stone benches are also available from Kenneth Lynch & Sons, Inc., of Oxford, CT. This manufacturer of ornamental furnishings includes garden statuary and fountains to planters, birdbaths and, of course, benches – mostly in cast stone, lead and bronze. Although most of the firm's products are cast stone, the firm's park benches are also among its best-selling items.

In its cast-stone line, most of the benches are backless, but the firm also offers curved or straight designs, with classical or modern styling. "Our items have their equal in Lynch & Sons' metal-and-wood benches that can be found in American parks from Central Park in New York City to the Central Park in London," says Timothy Lynch, company president and son of Kenneth Lynch. "Most people have been seeing our products regularly for decades in gardens and parks and other public places, or even on film."

These traditional-looking benches are offered in a variety of lengths from 4 to 8 ft. They're built with cast stone or wood, and use the antifungal South American wood ipe for the slats. "We've been taken so strongly to these benches that several communities, including Hoboken, NJ, and Arlington, VA, choose to rely exclusively on Lynch & Sons."

Another manufacturer of garden ornament and site furnishings is Canterbury International of Los Angeles, CA. The firm produces everything from door-item needs, down to clocks, umbrellas and bollards.

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its welded collection of classic designs includes the Star and Dolphin Design Double Bench, which stands 32 in. high x 40 in. wide x 21 in. deep and is available with or without cushions. The bench features a distinctive star-and-dolphin motif on its cast-aluminum frame, a classic alternative to the weighty classicism of Florentine Craftsmen's stone benches.

come in either backless or backless, freestanding or cantilevered, in hexagonal, square or rectangular shapes. The firm's "Bowery" line includes a variety of metal benches, also measuring from 4 to 12 ft., which are available in backless, straight or curved models, including a "Serpentine Bench" that's made to the architect's specifications and is available in any size and configuration. The Bowery benches are made chiefly in custom aluminum or stainless steel, and feature formed metal seating; the straps are 1/4 in. thick x 2 in. wide, and welded and ground for maximum strength.

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furnishings is Canterbury International of Los Angeles, CA. The firm produces everything from door-item needs, down to clocks, umbrellas and bollards.



Classically designed and ornamented benches from Florentine Craftsmen are available in hand-carved Italian limestone. The firm typically creates the benches in straight or curved models, measuring 58 in. wide x 15 in. deep, but they can also be made to any size or shape. Photo: courtesy of Florentine Craftsmen



Firm founder Kenneth Lynch originally collaborated with landscape architect Robert Moses and the New York City Parks Commission to create his 1939 World's Fair bench; Kenneth Lynch & Sons has been producing them for New York City parks and public areas ever since. Photo: courtesy of Kenneth Lynch & Sons, Inc.

found in public areas from coast to coast. Although Canterbury International offers some backless concrete-leg benches that feature metal or wooden seating, it also has more traditional lines, such as the "1890" and "Wood Bench" series. All are made using either oak (for interior use) or jatoba or purpleheart (for exterior use); castings are in aluminum or iron, and custom colors are available. The popular 1890 benches offer a broad spectrum of possibilities: lengths from 4 to 12 ft., with back or backless, freestanding or cantilevered, in hexagonal, square or rectangular shapes.

The firm's "Bowery" line includes a variety of metal benches, also measuring from 4 to 12 ft., which are available in backless, straight or curved models, including a "Serpentine Bench" that's made to the architect's specifications and is available in any size and configuration. The Bowery benches are made chiefly in custom aluminum or stainless steel, and feature formed metal seating; the straps are 1/4 in. thick x 2 in. wide, and welded and ground for maximum strength.

Metal benches are also offered by DuMor Site Furnishings, Inc., of Mifflintown, PA. Since the firm's inception in the 1980s, parks and private grounds throughout the United States have relied on DuMor for benches and other site furnishings. Its metal benches are available either with backs or backless, and in numerous designs, both traditional and contemporary. Utilizing steel-bar seating and cast-iron supports, they come in lengths of 6 or 8 ft.; extended lengths are available in some models. A range of color options is offered in durable, baked-on polyester powder finishes.

DuMor's wood benches, also with backs or backless, have slats made in the customer's choice of Clear All Heart, Free of Heart Center Redwood; clear Douglas fir; or Western Red Cedar (all with clear preservative treatment); some are also available in ipe. Fasteners, contour straps and supports are stainless steel or cast iron, and the range of designs come in various lengths, from 4 to 8 ft.

"Certain site conditions may dictate the use of different materials," says DuMor marketing director Steven R. Richards. "So it's important to offer them in our products." Hence, the environmentally conscious DuMor also offers benches made of recycled plastic. A high-density polyethylene is the raw material of the bench, derived from post-consumer bottle waste. (The product is more than 90 percent recycled.) These benches come in traditional designs with cast-iron supports and stainless-steel fasteners; they also have polyester powder finishes in green, grey, "Cedar" (light brown), or "Redwood" (light grey) hues. **TB**



This hexagonal bench from Canterbury International is from the firm's "1890" series of site furnishings. The interior-use benches are made of oak; jatoba or purpleheart is the material for exterior use. Support castings are available in aluminum or iron. This bench comes in graduated diameter sizes that range from 8 to 20 ft. Photo: courtesy of Canterbury International



The classic gull-wing supports of bench model 162 from DuMor Site Furnishings are cast iron; everything else, however is steel – tubing, pipe and plate. (The steel.) Available in lengths of 6 or 8 ft., this steel bench can be obtained in baked-on polyester powder finishes. Photo: courtesy of DuMor Site Furnishings, Inc.



# Benches & Street Furnishings

To order product literature, go to [www.traditional-building.com](http://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. 9807**.

## A&M Victorian Decorations, Inc.

800-671-0693; Fax: 626-575-1781

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

South El Monte, CA 91733

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

Call for more information.

## Allen Architectural Metals, Inc.

800-204-3858; Fax: 256-761-1967

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

Talladega, AL 35161

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

Write in No. 1005



This is one of 16 custom kiosks fabricated by Allen Architectural Metals for Chicago's Historic Boulevards project.

## Architectural Iron Co.

800-442-4766; Fax: 570-296-4766

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



Various types of cast-iron bollards, such as this Garden City model, are available from Architectural Iron Co.

## Canterbury International

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

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

Los Angeles, CA 90016

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

Write in No. 1750



This wood contoured bench, model #502-3 from Canterbury International, is available in freestanding, embedded and cantilevered models with aluminum or iron castings.

## Champlain Stone, Ltd.

518-623-2902; Fax: 518-623-3088

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

Warrensburg, NY 12885

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

Write in No. 4270

## Custom Home Accessories, Inc.

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

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

Rancho Cordova, CA 95742

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

Write in No. 527



Address plaques are available from Custom Home Accessories in many styles and sizes.

## Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653

[www.dahlhaus-lighting.com](http://www.dahlhaus-lighting.com)

Brooklyn, NY 11211

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

Write in No. 2767



The model #406 is one of several garden seating options from Dahlhaus.

## Doty & Sons Concrete Products, Inc.

800-233-3907; Fax: 815-895-8035

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

Sycamore, IL 60178

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

Write in No. 2090



The Heritage concrete litter receptacle from Doty & Sons features a metal accent ring.

## DuMor Site Furnishings

800-598-4018; Fax: 717-436-9839

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



This enclosure for a receptacle from DuMor features a floral motif and a green finish.

## Haddonstone (USA), Ltd.

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

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

Pueblo, CO 81001

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

Write in No. 4020



This egg-and-dart seat top, item #HD430 from Haddonstone, is shown here with chimera seat supports, item #D405.

## Herwig Lighting

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

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

Russellville, AR 72811

Designer & manufacturer of cast metalwork: pendant lanterns, street lighting, posts, bells, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Write in No. 9130



Street clocks in historical styles are the specialty of Herwig Lighting.

## Historical Arts & Casting, Inc.

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

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

## Oxford Garden

877-866-8331; Fax: 502-719-8888

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

Louisville, KY 40299

Manufacturer of landscape furnishings: benches, tables, chairs, planters & accessories; Classic English Benches & Chadwick Collection.

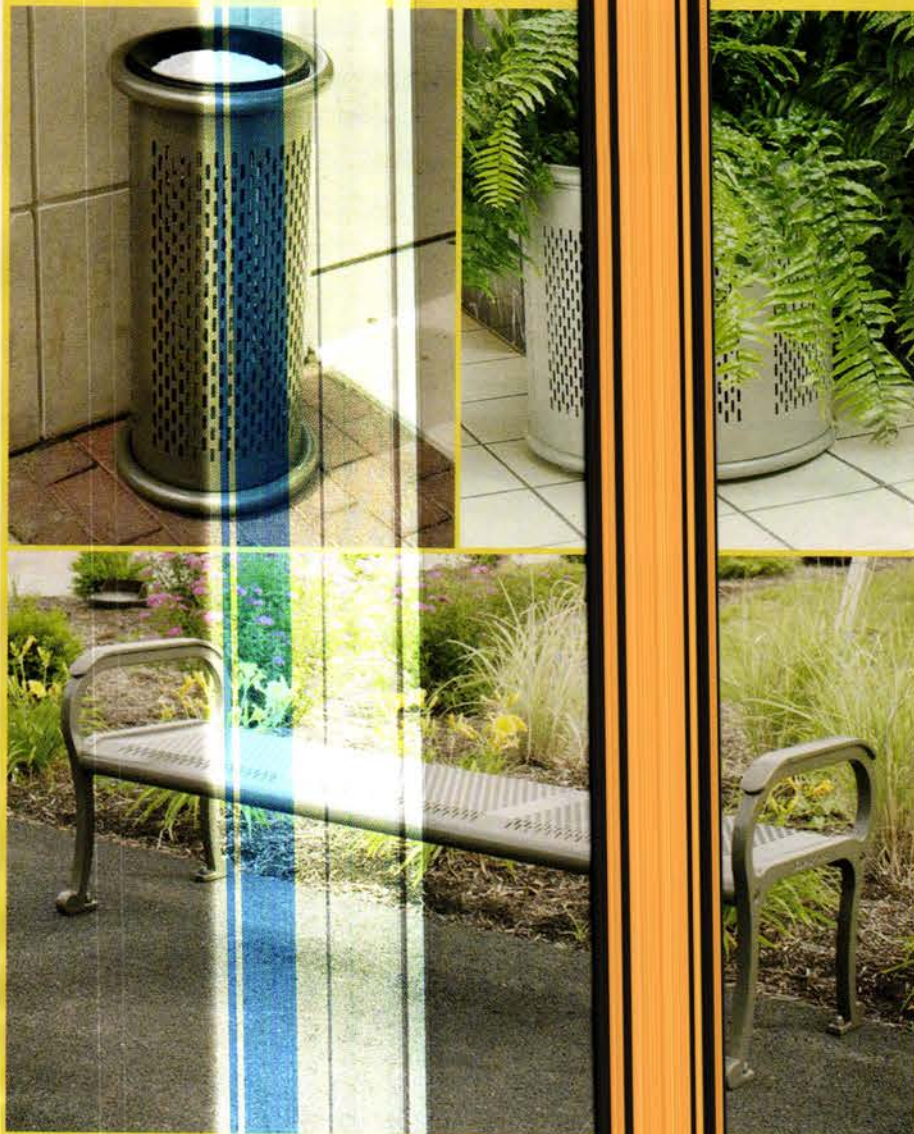
Write in No. 1838



Designed for commercial use, the Essex curved bench from Oxford Garden features mortise-and-tenon joinery.



# Family Traditions



Notice a family resemblance? That's because DuMor, Inc.'s extensive product line includes groups of companion products with the same look and feel. Complete your site with matching benches, receptacles, planters, and ash urns. Each product is backed by DuMor's traditional excellence in product design and durability. For more information on DuMor's family traditions visit us online at [www.dumor.com](http://www.dumor.com) or call 800-598-4018 for the name of your local authorized representative.



Mifflintown, PA 17059-0142  
Phone: 717-436-2106  
Toll-Free: 800-598-4018  
24-Hour Fax: 717-436-9839  
[sales@dumor.com](mailto:sales@dumor.com) • [www.dumor.com](http://www.dumor.com)

WRITE IN NO. 2180

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The fastest way  
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This issue's "Free Product Literature" Form is now online. Literature requests are e-mailed directly to advertisers for fastest action. To use this online service:

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Product Information Online

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## Concrete Designs by Doty & Sons Quality Products Since 1948



Curved Benches: Standard  
Semi-Custom and Custom



Custom curved benches shown  
for outdoor classroom.



Heritage Model  
Litter Receptacle  
Item No. LR1280



Morrison Side Feed  
Litter Receptacle  
Item No. LR2142



Morrison Bench Item No. B5460

## Doty & Sons Concrete Products, Inc.

1275 E State St.  
Sycamore, IL 60178

Toll Free: 800-233-3907

Fax: (815) 895-8035

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

e-mail: [info@dotyconcrete.com](mailto:info@dotyconcrete.com)



Planters  
Over 50 sizes  
available.



Bollards  
Over 35 sizes.  
Item No. B1636  
Shown

WRITE IN NO. 2090





Seibert & Rice's terra-cotta garden bench features an acanthus motif and foliate details.

**Seibert & Rice**

973-467-8266; Fax: 973-379-2536

www.seibert-rice.com

Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns &

ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

Write in No. 5500

**Sternberg Lighting**

800-621-3376; Fax: 847-588-3440

www.sternberglighting.com

Roselle, IL 60172

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

Write in No. 6740

**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

**The Verdin Company**

800-543-0488; Fax: 513-241-1855

www.verdin.com

Cincinnati, OH 45202

Manufacturer of new bells & bell-ringing equipment: electronic carillons, street

clocks, clock chiming systems, tower clocks & life-size heroic monuments; representatives throughout the country.

Write in No. 4350

**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, fences, gates, balustrades, lighting, grilles, furniture, doors & more; cast & wrought metal alloys, finishes & architectural styles.

Write in No. 1223

# calendar of events

**Window Webinar, October 9, 2008.** Restore Media, in association with Marvin Windows and Doors, will conduct a Webinar, "The Science of Wooden Windows," on October 9 at 2 p.m. ET. The Webinar will be presented by Sandra Vitzthum, AIA, of Sandra Vitzthum, Architect, and Ben Wallace of Marvin Windows and Doors. For more information and previous Window Webinars On-Demand, go to [www.traditional-building.com](http://www.traditional-building.com); for information on continuing education units, call 802-674-6752.

**Dry Stone Masonry Workshop, October 10-12, 2008.** The Kentucky Heritage Council and the Pine Mountain Settlement School (a National Historic Landmark) will conduct a workshop in Pine Mountain, KY. Visit [www.pinemountainsettlementschool.com](http://www.pinemountainsettlementschool.com).

**ICA&CA Bronx Zoo Lion House Walking Tour, October 11, 2008.** ICA&CA advisor and journalist, Eve M. Kahn and director of Building Conservation Associates, Claudia Kavenagh will lead a walking tour of Bronx Zoo's newly renovated Lion House in Bronx, NY (see *Traditional Building*, April 2008, page 30). For more information call 212-730-9646 ext. 109 or visit, [www.classicist.org](http://www.classicist.org).

**APT 40th Anniversary Conference, October 13-17, 2008.** The Association for Preservation Technology International will celebrate its 40th anniversary conference at the Hilton Montreal Bonaventure in Montreal, Quebec, Canada. The theme this year is "Interdisciplinary Collaboration in Heritage Conservation" with sub-themes, "Sustainable Heritage Conservation" and "Conservation Technology and Philosophy." The conference will focus on approaches used in heritage preservation over the last four decades. For conference updates, visit [www.apti.org](http://www.apti.org).

**National Preservation Annual Conference, October 21-25, 2008.** The National Trust for Historic Preservation will hold its annual conference at the Tulsa Convention Center in Tulsa, OK. The conference will offer workshops and field sessions on the urban preservation challenges and successes in Tulsa, plus a chance to network with designers and builders throughout the region. The theme, "Preservation in Progress," will highlight the city's Art Deco architecture, Native American influences and its changing environment. For details and registration, visit [www.nthpconference.org](http://www.nthpconference.org).

**AIA Academy of Architecture for Justice 2008 Conference, November 5-8, 2008.** The AIA Academy of Architecture for Justice will hold its 2008 conference at the Grand Hyatt Hotel in San Francisco, CA. The conference will focus on sustainability strategies, planning, design and research for courthouses, law enforcement and detention/correction facilities. Topics include, "New Life for Old Buildings," "Green Design" and more. For more information, visit [www.aia.org/ev\\_aaj\\_08](http://www.aia.org/ev_aaj_08).

**2008 Timber Frame Business Council (TFBC) Trade Fair, November 6-8, 2008.** The TFBC in conjunction with the Timber Framers Guild will host its trade show and conference at the Samoset Resort in Rockport, ME. This event will give participants a chance to learn about the latest products and services available in the timber frame industry. For more information, visit [www.timberframe.org](http://www.timberframe.org).

**Vincent Scully Award Presentation, November 12-13, 2008.** The tenth annual Vincent Scully Award presentation will be held at the National Building Museum in Washington, DC. The presentation includes an awards dinner and a lecture delivered by Robert A.M. Stern, the winner of this year's award. For more information call Tasha Passarelle at 202-272-2448, ext. 3112 or go to [http://www.nbm.org/support-us/awards\\_honors/scully-prize/](http://www.nbm.org/support-us/awards_honors/scully-prize/).

**Palladio Awards Deadline for Submission, November 14, 2008.** The Palladio Awards honoring excellence in traditional architecture are sponsored by *Traditional Building* and *Period Homes* magazines and the Traditional Building Exhibition and Conference. For more information, go to [www.palladioawards.com](http://www.palladioawards.com).

**Historic American Buildings Survey (HABS) Exhibit, now - November 14, 2008.** The HABS exhibit, "American Place: The Historic American Building Survey at 75 Years," will be held at the U.S. Department of the Interior Museum in Washington, DC. The exhibit features over 50 photographs, drawings and objects relating to HABS's historic background. For more information, call 202-208-4743 or visit [www.doi.gov/interiormuseum](http://www.doi.gov/interiormuseum).

**24th Annual Build Boston Convention and Tradeshow, November 18-20, 2008.** The 24th annual Build Boston convention and tradeshow will be held at the Seaport World Trade Center in Boston, MA. Aimed at design and management professionals; the event features exhibits, workshops and tours for building and the opportunity to earn AIA learning units and continuing-education credits. For event updates, visit [www.buildboston.com](http://www.buildboston.com).

**Designing the Parks Conference, December 9-11, 2008.** The second part of the Designing the Parks conference will be held in San Francisco, CA. The conference features panels, presentations, case studies and hands-on sessions dealing with contemporary issues and challenges in park planning design and management of regional, state and national parks. For conference updates and registration visit [www.designingtheparks.com](http://www.designingtheparks.com).

**Wood-Carving Workshops.** Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to [www.klitsas.com](http://www.klitsas.com).

**Woodworking Classes.** The North Bennet Street School holds woodworking classes year round in Boston, MA. Class size is limited to 10 to 14 people. To register and pay online, visit [www.nbss.org/workshops/schedule.asp](http://www.nbss.org/workshops/schedule.asp) or contact workshop program director Janet A. Collins at [workshop@nbss.org](mailto:workshop@nbss.org) or 617-227-9292.

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

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

**Traditional Building Exhibition & Conference, March 19-21, 2009.**

The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Hynes Convention Center in Boston, MA. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA; also, featuring Palladio Awards Presentations. For details on programs and exhibiting, go to [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.com).





clocks



bollards



plaques



tree grates



receptacles



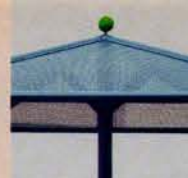
sculptures



bicycle racks



tower clocks



umbrellas

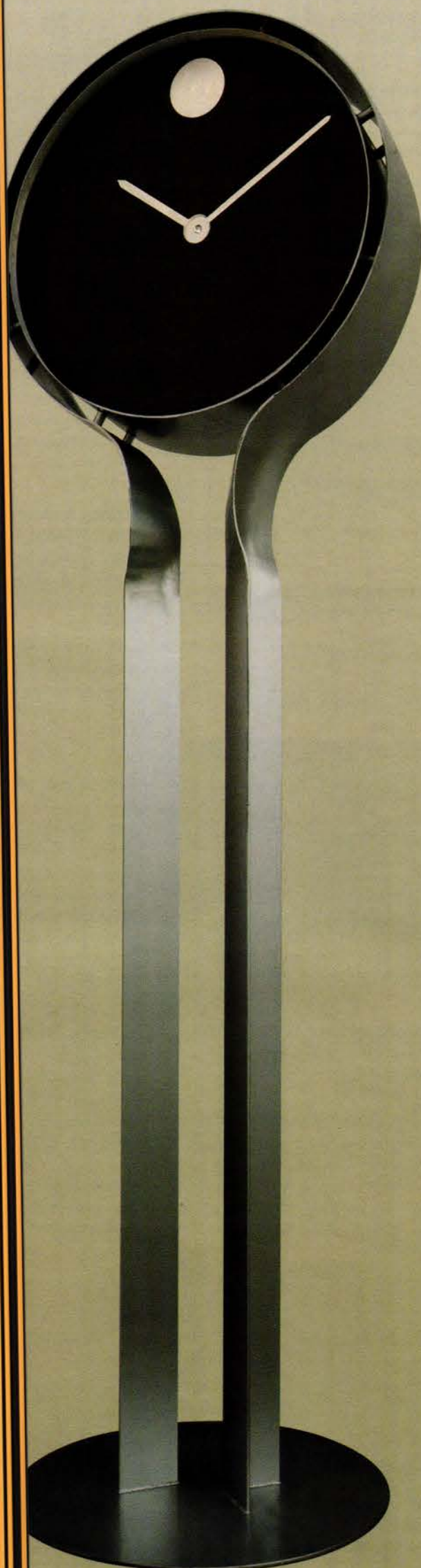


drinking fountains



benches

# clocks: from traditional to contemporary



**LEFT: REPLICA OF E. W. HOWARD (DANBURY) CLOCK.**  
**Size:** 15' 6" high with four 30" dia. dials. Backlit. Solid bronze. Structural steel support to withstand 90 knots windloads. Dedicated by Alliance for Downtown New York to David Rockefeller. Custom finishes available.

**RIGHT: DOVER PLAZA CLOCK**  
**Size:** 16' high with twin dials, GPS control, 8" steel angle frame that conforms to 4' 6" diameter sculptured case. Angle steel frame mounted to 4' round steel base.  
**Options:** Front or Back Lit depending on dial type, Westminster chimes, hour strike, carillons. Custom sizes available. **Finish:** Powdercoat (RAL colors). Shown in silver.



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# Fences & Gates

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## Architectural Iron Co.

800-442-4766; Fax: 570-296-4766  
[www.architecturaliron.com](http://www.architecturaliron.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.

## Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403  
[www.outwater.com](http://www.outwater.com)  
 Bogota, NJ 07603

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

Write in No. 1088

## Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386  
[www.bambooandrattan.com](http://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



Iron bamboo garden edging from Bamboo Fence can run straight, curved, or at 90-degree angles; it is available in 4-ft. sections and stands 8 in. off the ground.

## Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123  
[www.carlsonsbarnwood.com](http://www.carlsonsbarnwood.com)  
 Cambridge, IL 61238

Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, fences, windows & shutters; antique lighting; hardware

Write in No. 2744

## DAC Industries, Inc.

800-888-9768; Fax: 616-235-2901  
[www.dacindustries.com](http://www.dacindustries.com)  
 Grand Rapids, MI 49504

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

Write in No. 1853

## DeAngelis Iron Work, Inc.

888-676-4766; Fax: 508-238-7757  
[www.deangelisiron.com](http://www.deangelisiron.com)  
 South Easton, MA 02375

Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

Write in No. 1023



DeAngelis Iron Work custom fabricated this fence, installed on Commonwealth Ave. in Boston, MA.

## FAAC International, Inc.

800-221-8278; Fax: 970-223-2588  
[www.faacusa.com](http://www.faacusa.com)  
 Cheyenne, WY 82007

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

Write in No. 531



FAAC International's model #750 gate operator is installed underground so it can't be seen.

## Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857  
[www.iceforge.com](http://www.iceforge.com)  
 Chester, NY 10918

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

Write in No. 2640



A landmark masonry element was recast and bronzed by Fine Architectural Metalsmiths to create these dramatic medallions for a monumental driveway gate.

## Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493  
[www.historicalarts.com](http://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.

## James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779  
[www.jamespetersandson.com](http://www.jamespetersandson.com)  
 Philadelphia, PA 19122

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

Write in No. 1240

## Kayne & Son Custom Hardware

828-667-8868; Fax: 828-665-8303  
[www.customforgedhardware.com](http://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; catalog \$5.

Call for more information.

## King Architectural Metals

800-542-2379; Fax: 800-948-5558  
[www.kingmetals.com](http://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

## Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365  
[www.libertyornamental.com](http://www.libertyornamental.com)  
 Bryan, OH 43506

Manufacturer of metal components: fencing & gates; die-cast 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 made this gate latch set from whiteheart malleable iron; it is available in various finishes in addition to this dull black powdercoat.

## Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519  
[www.maguireironcorporation.com](http://www.maguireironcorporation.com)  
 Sparks, NV 89432

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

## McLean Metal Works

409-762-7202; Fax: 409-762-2855  
<http://www.mcleanmetalworks.com>  
 Galveston, TX 77550

Custom fabricator of metalwork: fences, railings, sculpture, canopies & pavilions; historic restoration.

## NOMMA - Nat'l Ornamental & Misc. Metals Assn.

888-516-8585; Fax: 770-288-2006  
[www.nomma.org](http://www.nomma.org)  
 McDonough, GA 30253

Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

Write in No. 5170



Members of NOMMA, the National Ornamental & Miscellaneous Metals Association, fabricate items such as this monumental gate.

## Old Smithy Shop

888-672-4113; Fax: Same as phone  
[www.oldsmythshop.com](http://www.oldsmythshop.com)  
 Brookline, NH 03086

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

Write in No. 5110

## Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694  
[www.schwartzsforge.com](http://www.schwartzsforge.com)  
 Deansboro, NY 13328

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

Write in No. 1218



Schwartz's Forge custom fabricated this wrought-iron gate.



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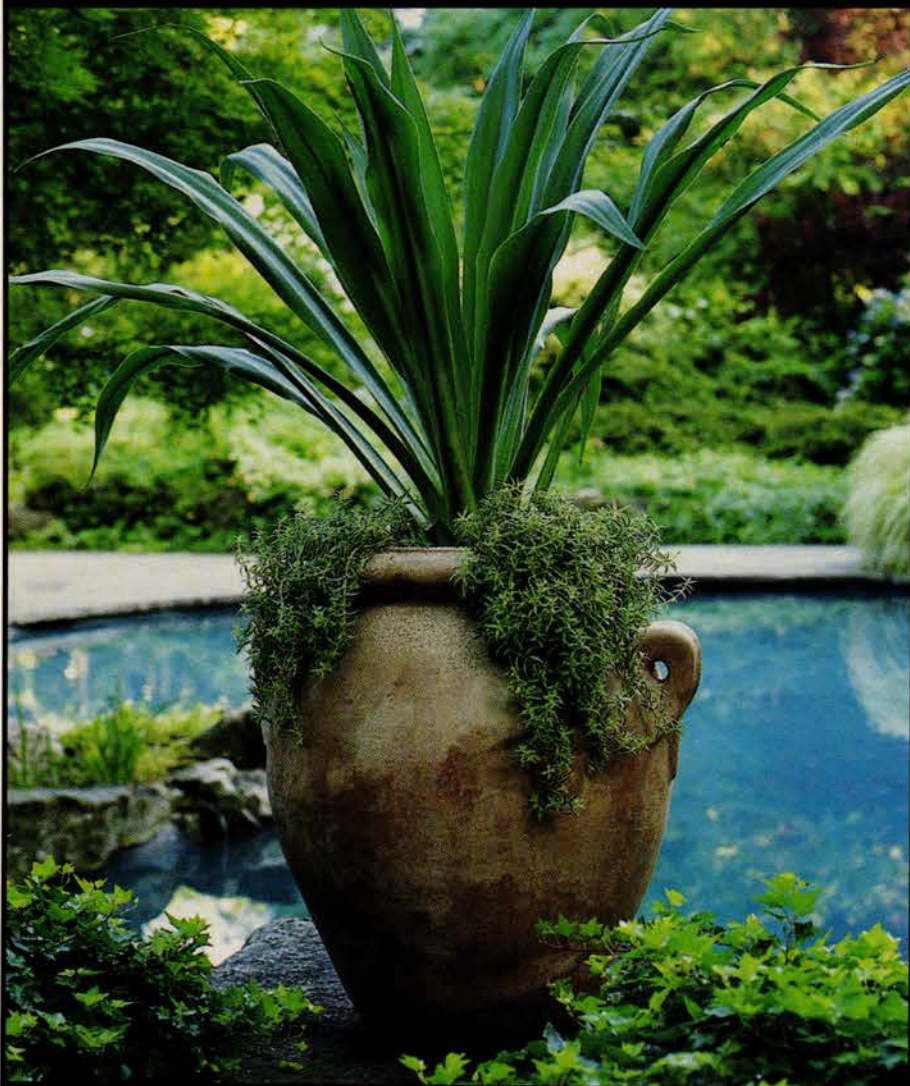
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Boston Valley Terra Cotta fabricated this architectural piece.

**Boston Valley Terra Cotta**  
888-214-3655; Fax: 716-649-7688  
[www.bostonvalley.com](http://www.bostonvalley.com)  
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Write in No. 160

## Gerald Siciliano Studio Design Associates

718-636-4561; Fax: 718-395-2044  
[www.geraldsicilianostudio.com](http://www.geraldsicilianostudio.com)  
Brooklyn, NY 11215

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

Write in No. 187



"Untitled" was carved in African travertine by Gerald Siciliano.

## Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285  
[www.haddonstone.com](http://www.haddonstone.com)  
Pueblo, CO 81001

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

Write in No. 4020



This 2,203-lb. cast-limestone lion statue was fabricated by Haddonstone for the restoration of the historic Leazes Park in Newcastle, one of the first public parks in England.

## Kopelov Cut Stone

505-867-0270; Fax: 505-867-6787  
[www.kopelovcutstone.com](http://www.kopelovcutstone.com)  
Bernalillo, NM 87004

Fabricator of stone architectural elements: for historic restoration & historically inspired new construction; facades in domestic limestone, marble & sandstone; carved mantels & monuments; columns & capitals.

Write in No. 1945

## Seibert & Rice

973-467-8266; Fax: 973-379-2536  
[www.seibert-rice.com](http://www.seibert-rice.com)  
Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; garden sculpture, high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; commercial & custom capabilities.

Write in No. 5500

## Tuscan Imports

843-667-9101; Fax: 803-753-9922  
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Florence, SC 29505

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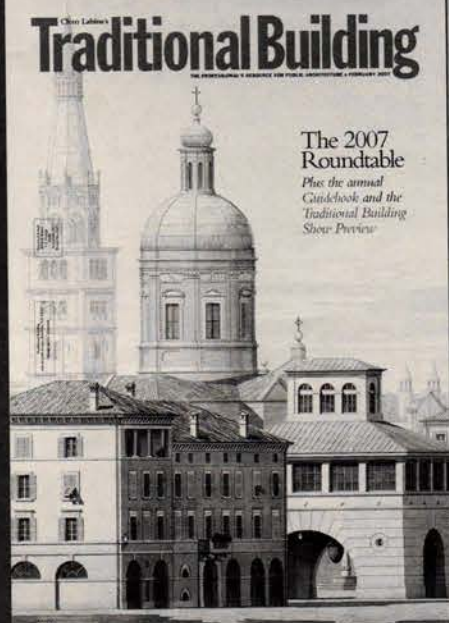
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Manufacturer of street furnishings & lighting: benches, clocks, plaques, street lamps, lanterns, bollards, fountains, ornament & mailboxes in European styles; for residential, commercial & civic sites.

Write in No. 2767



*This illuminated bollard, model #414P9, is manufactured by Dahlhaus Lighting.*

**Deep Landing Workshop**

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

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

Write in No. 809



*This lantern from Deep Landing Workshop measures 32 in. tall x 13 1/4 in. deep.*

**Distinguished Home Lighting, Ltd.**

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

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

Write in No. 1195



*This European-style lantern from Distinguished Home Lighting is made of cast brass.*

**Federalist, The**

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

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

Write in No. 2833



*This wall-mounted ship-lantern style fixture was fabricated by The Federalist with a mustache bracket in heavy-gauge coated copper with the firm's standard Longterne finish.*

**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 lanterns, chandeliers & sconces; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.

Write in No. 2640



*This bronze octagonal lantern with multiple molding and divided lights is available from Fine Architectural Metalsmiths; it hangs from a forged hook that also functions as the wiring raceway.*

**Herwig Lighting**

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

Designer & manufacturer of cast metalwork: pendant lanterns, street lighting, posts, bells, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.

Write in No. 9130



*The artisans at Herwig handcrafted this traditionally styled exterior lantern.*

**Hutton Metalcrafts**

888-479-1748; Fax: 570-643-6811  
www.copperlamps.com  
Pocono Pines, PA 18350

Designer & manufacturer of lighting: solid copper & brass lanterns & chandeliers; UL-listed for wet locations; residential, commercial & public spaces.

Write in No. 2853



*The four-light Windjammer post-mount fixture from Hutton Metalcrafts is available in various finishes.*

**Lighting by Hammerworks**

508-755-3434; Fax: 603-279-7352  
www.hammerworks.com  
Worcester, MA 01603

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

Write in No. 5090

**Maguire Iron Corp.**

510-234-7569; Fax: 510-232-7519  
www.maguireironcorporation.com  
Sparks, NV 89432

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



*This exterior lantern, with a dull-black powdercoat finish, can be ordered from Maguire Iron Corp. with frosted, clear or clear-fluted glass.*

**Remains Lighting**

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

Manufacturer of the Remains Lighting Permanent Collection, an original line of lighting & mirrors made in NY: importer & distributor of traditional lighting fixtures: thousands of antique chandeliers & sconces restored; some made by 19th- & 20th-century designers such as E.F. Caldwell & Co.; new wall & ceiling fixtures; UL listed.

Write in No. 792



*The Devon exterior sconce from Remains Lighting is made of tooled brass with a hand-worked surface and glazed with clear, seeded, glass panels.*

**Schwartz's Forge & Metalworks, Inc.**

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

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

Write in No. 1218

**Signature Hardware**

866-475-9715; Fax: 800-682-6826  
www.signaturehardware.com  
Erlanger, KY 41017

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

Write in No. 1376

**St. Louis Antique Lighting Co.**

314-863-1414; Fax: 314-863-6702  
www.slalco.com  
Saint Louis, MO 63130

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

Write in No. 6190



*St. Louis Antique Lighting manufactures interior and exterior lighting in many styles.*

**Sternberg Lighting**

800-621-3376; Fax: 847-588-3440  
www.sternberglighting.com  
Roselle, IL 60172

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

Write in No. 6740



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



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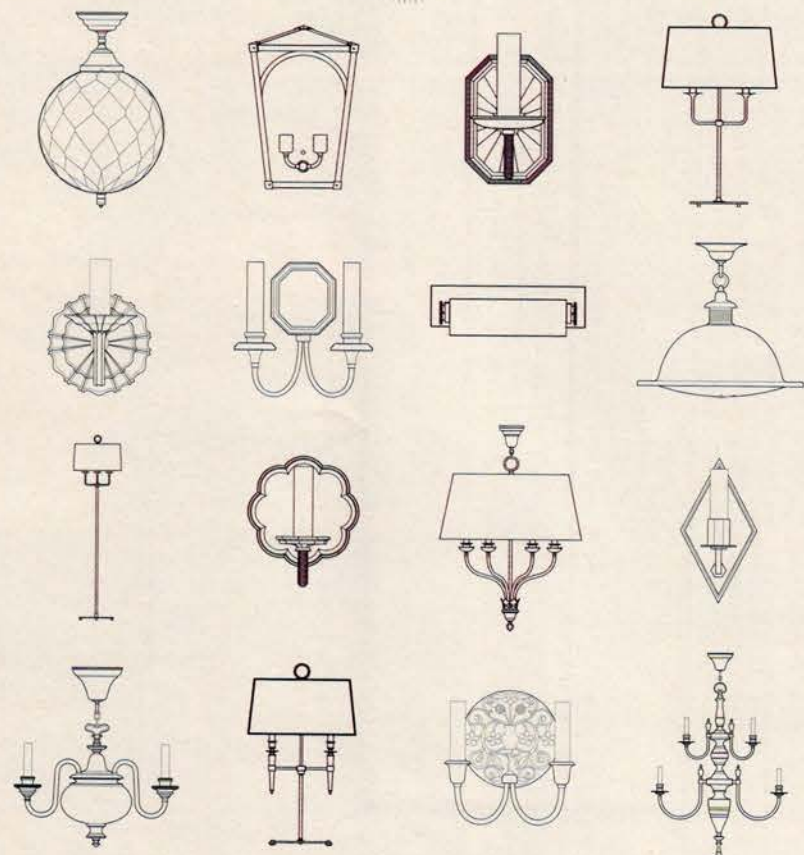
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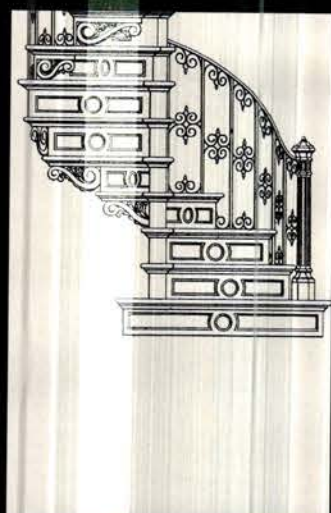
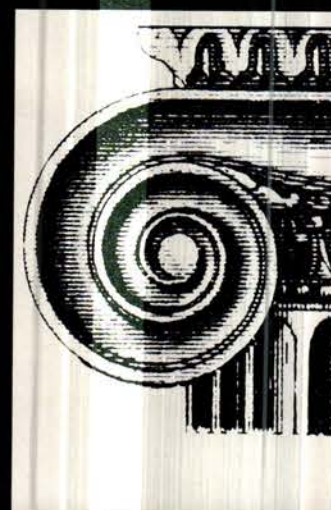


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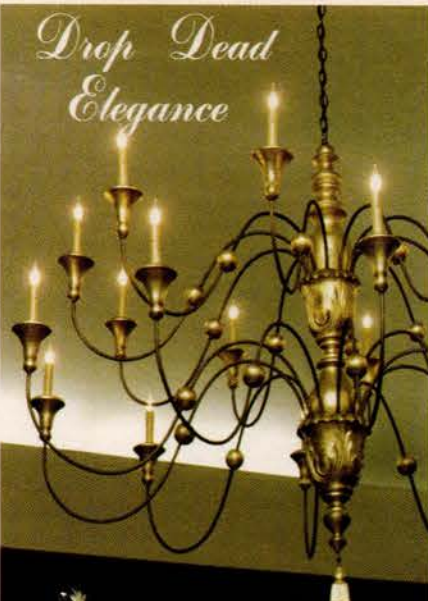
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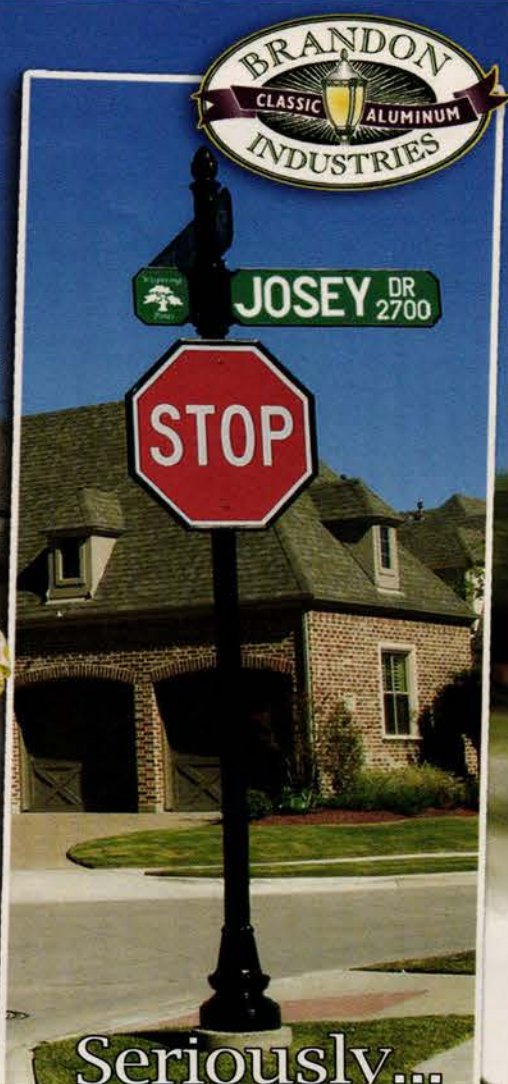


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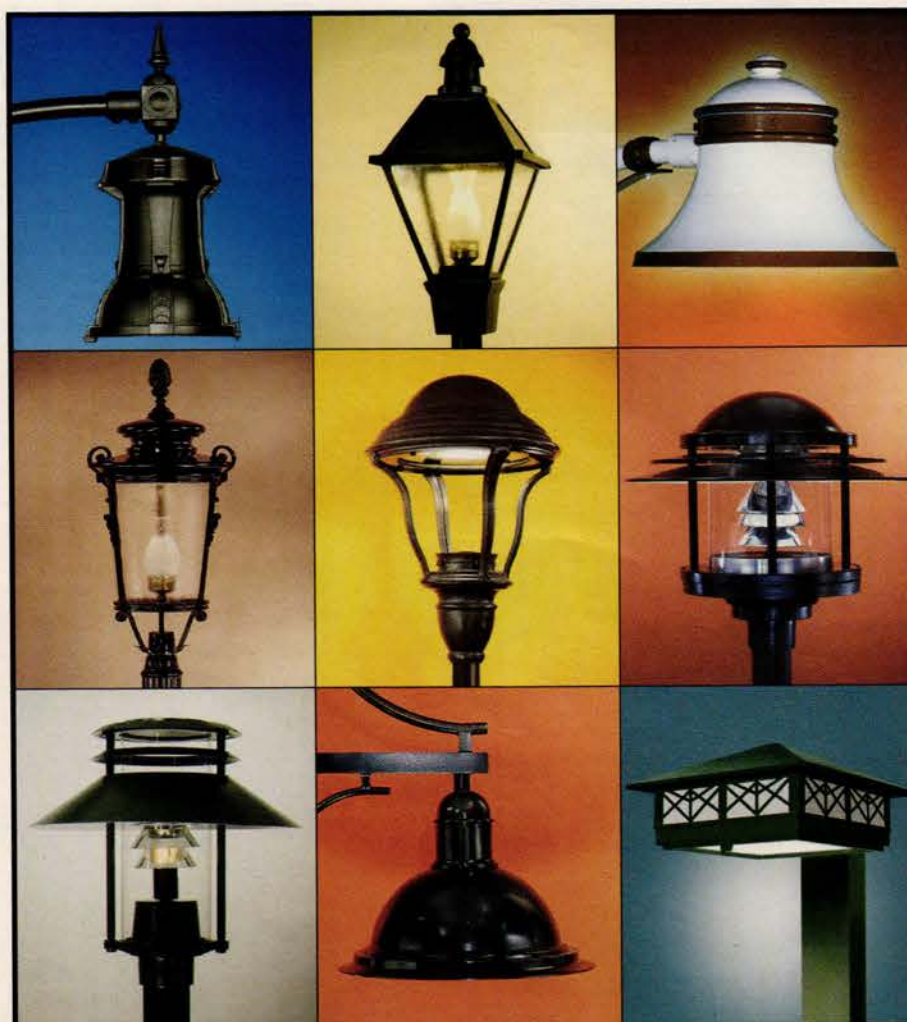
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## Ball & Ball Lighting

610-363-7330; Fax: 610-363-7639  
[www.ballandball.com](http://www.ballandball.com)  
 Exton, PA 19341

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

Write in No. 7660



Bevolo manufactures traditional lighting in copper and brass, such as this Napoleon House gas light.

## Bevolo Gas & Electric Lights

504-522-9485; Fax: 504-522-5563  
[www.bevolo.com](http://www.bevolo.com)  
 New Orleans, LA 70130

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

Write in No. 166

## Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653  
[www.dahlhaus-lighting.com](http://www.dahlhaus-lighting.com)  
 Brooklyn, NY 11211

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

Write in No. 2767

## Distinguished Home Lighting, Ltd.

718-261-6090; Fax: 718-261-6190  
[www.distinguishedhomelighting.com](http://www.distinguishedhomelighting.com)  
 Forest Hills, NY 11375

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

Write in No. 1195

## Federalist, The

203-625-4727; Fax: 203-629-8775  
[www.thefederalistonline.com](http://www.thefederalistonline.com)  
 Greenwich, CT 06830

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

Write in No. 2833



This heavy gauge copper and cast brass hanging lantern from The Federalist is made in the style of Charleston, SC, circa 1825; it is available as a gas lantern or electrified.

## Lighting by Hammerworks

508-755-3434; Fax: 603-279-7352  
[www.hammerworks.com](http://www.hammerworks.com)  
 Worcester, MA 01603

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

Write in No. 5090

## Signature Hardware

866-475-9715; Fax: 800-682-6826  
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 Erlanger, KY 41017

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

Write in No. 1376



The Apollo I post-mount gas lantern from Signature Hardware measures 20 in. tall x 16 in. wide x 14 in. deep.

## Sternberg Lighting

800-621-3376; Fax: 847-588-3440  
[www.sternberglighting.com](http://www.sternberglighting.com)  
 Roselle, IL 60172

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

Write in No. 6740

## Steven Handelman Studios

805-962-5119; Fax: 805-966-9529  
[www.stevenhandelmanstudios.com](http://www.stevenhandelmanstudios.com)  
 Santa Barbara, CA 93103

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

Write in No. 483

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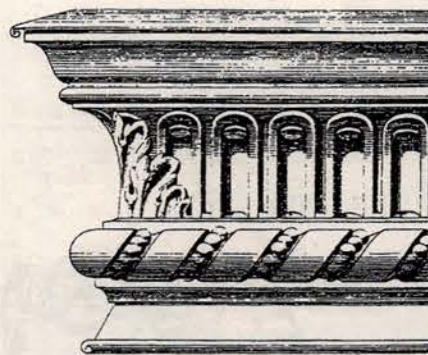
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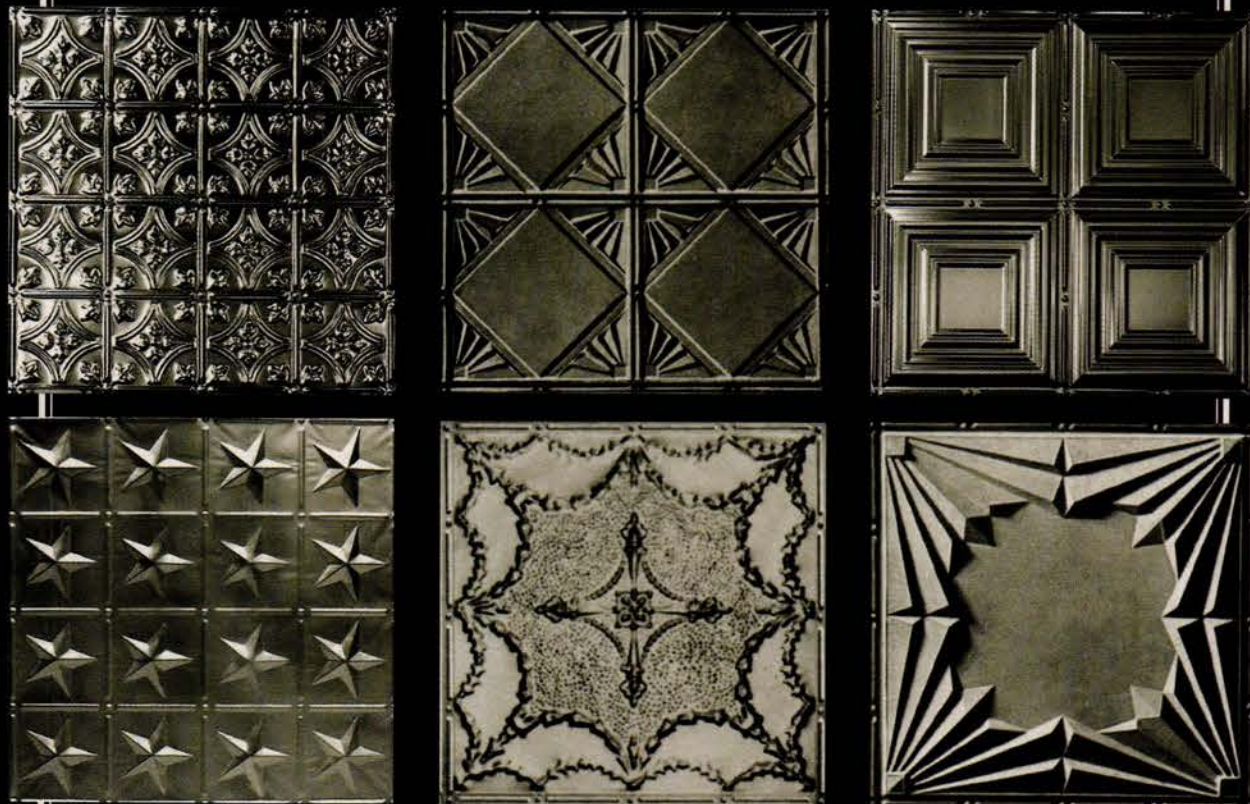
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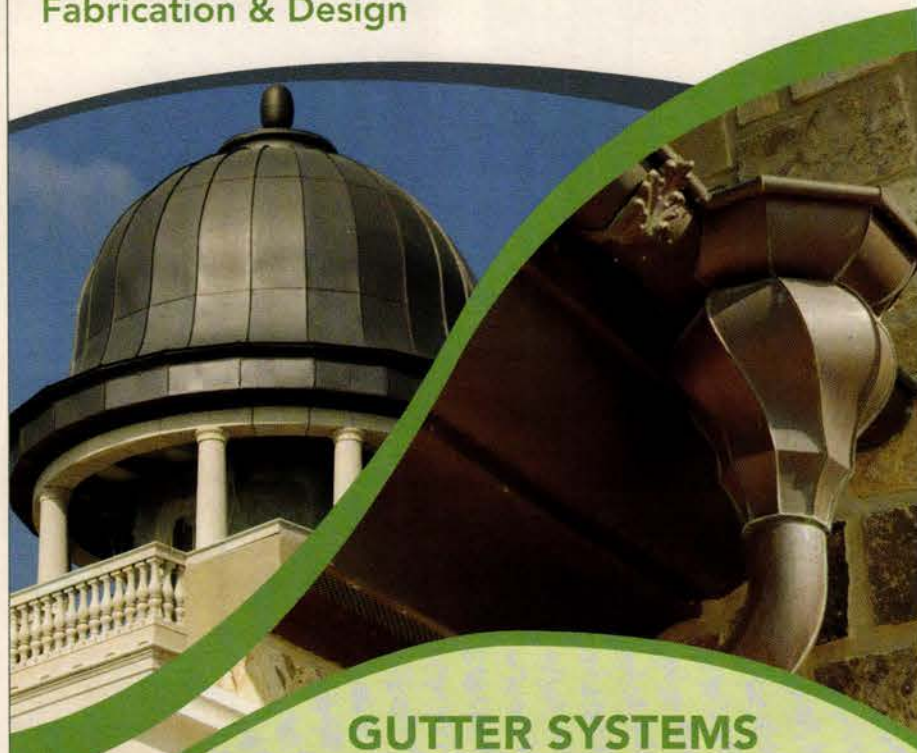




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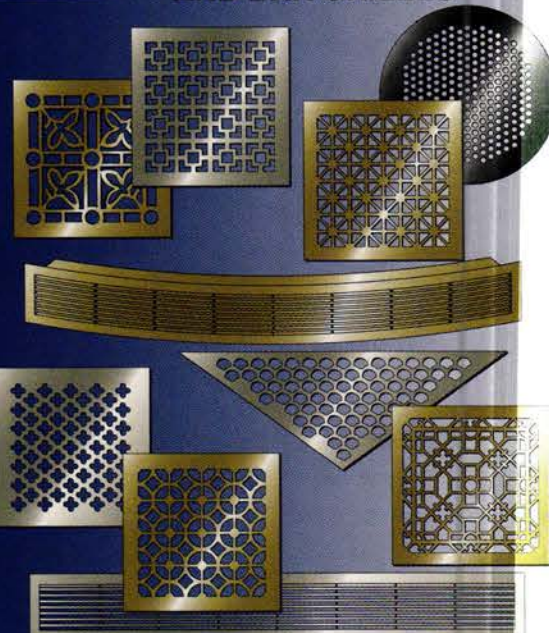
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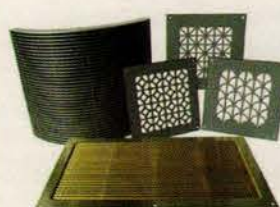
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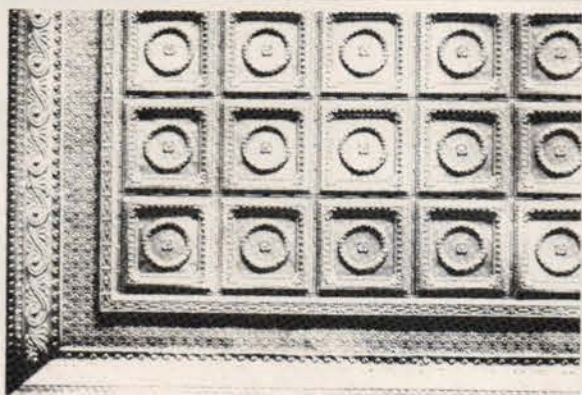
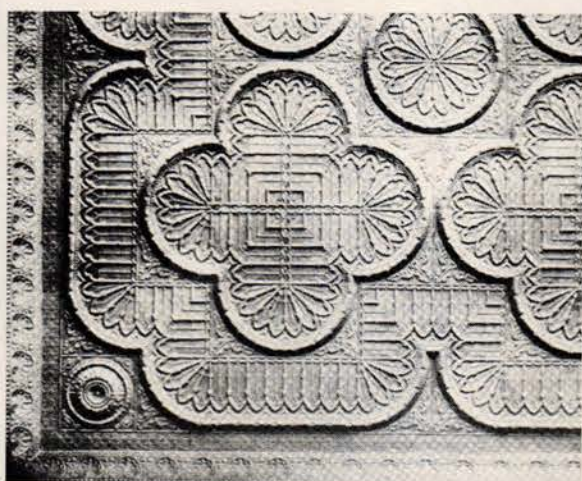
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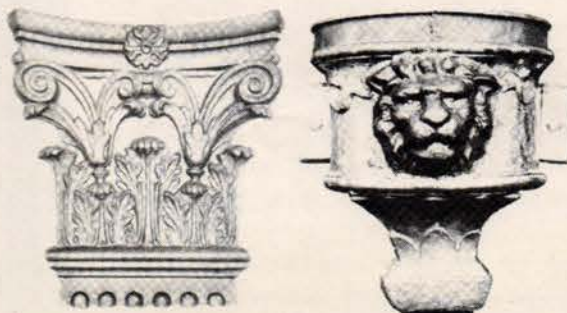
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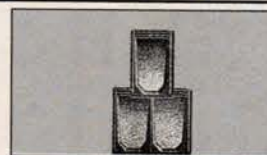
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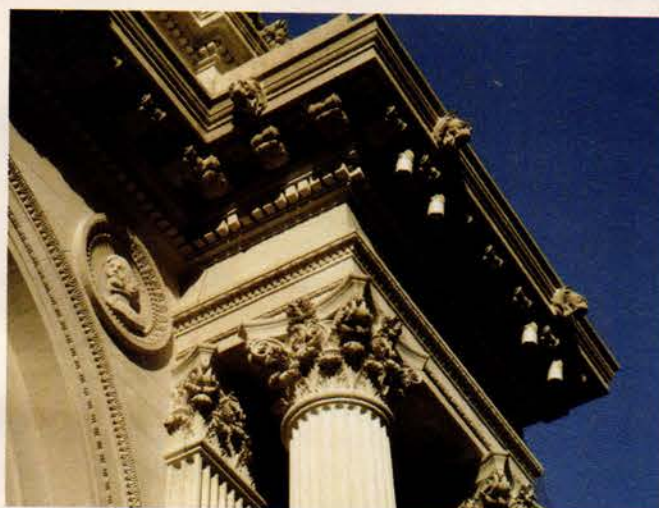
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# Copper from Heaven

*Toronto's Old City Hall receives a new copper roof and replicated ornament.*

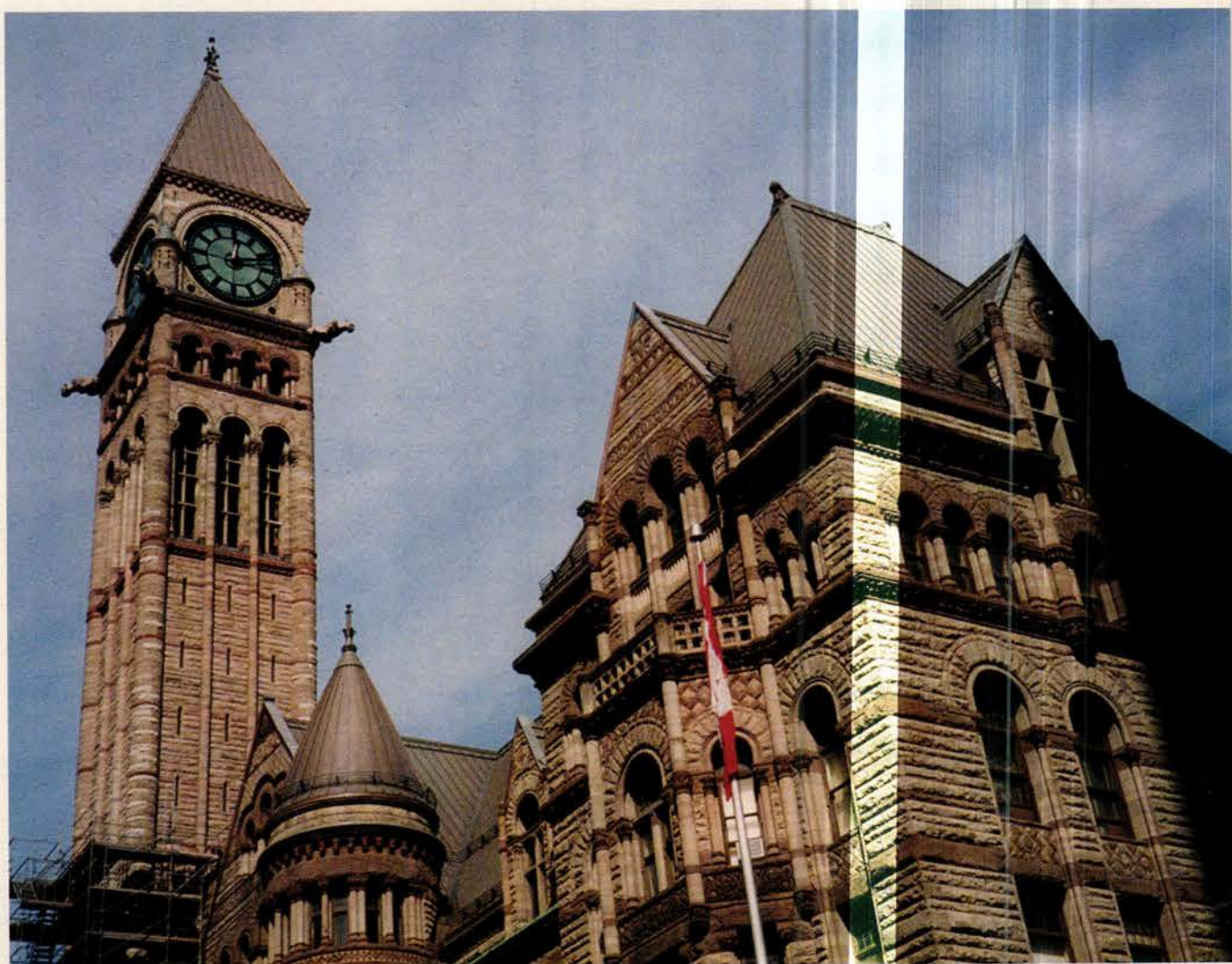
By Nicole V. Gagné

**T**he Canadian architect E.J. Lennox (1854-1933) was still developing his plans for the design of Toronto's new City Hall when he visited the United States in the 1890s. Eager to examine trends in the architecture of municipal buildings, Lennox was greatly impressed by structures in the Richardsonian Romanesque style; in particular, H.H. Richardson's Allegheny County Courthouse in Pittsburgh, PA. Lennox returned to Canada and in 1899 saw the completion of Toronto's third City Hall building: a triumph of the monumental Romanesque idiom, which boasted a 300-ft.-tall clock tower modeled on London's Big Ben but executed with Richardson's heavy arcading and rusticated brownstone, and adorned with a quartet of gargoyles.

Although beloved by its public, the new structure began exhibiting problems in a fairly short time. By the end of the 1920s, its clay-tile roofing was removed and replaced with copper in an effort to defray the expenses of sending workmen up to the roof – with its extreme 75-degree pitch – on frequent maintenance inspections of the tile. Less than a decade later, in 1938, a 500-lb. chunk of one of the gargoyles fell off, tearing a hole in the roof and landing in the attic. Soon after that, all four gargoyles were removed in the interest of public safety.

In 1965 a new City Hall was inaugurated in Toronto, and what then came to be known as "Old City Hall" was leased as court space. Developers began proposing to demolish the building, leaving only the clock tower as a fragment of this architectural masterpiece, but a grassroots organization, the Friends of Old City Hall, launched a campaign that saved the building from the wrecker's ball. In 1989 it was officially designated a Canadian National Historic Site, and two years later The Ventin Group, an Ontario-based architectural firm with offices in Toronto, Simcoe, and Cambridge, began an epic restoration of the building. The dawn of the new century also marked the start of perhaps the most difficult phase of the project – the installation of new copper roofing and the re-creation of missing roof ornament, including the four gargoyles. A competitive tender was put out, and Heather & Little Limited of Markham, ON, was awarded the project.

Expert sheet-metal contractors since the firm's founding in 1925, Heather & Little was ready to meet the extraordinary challenges of the assignment. Cameron Forbes, vice president, recalls the decision to install a new copper roof. "They had



Designed by Canadian architect E.J. Lennox and completed in 1899, Toronto's Old City Hall is a masterpiece of the Richardsonian Romanesque style. The 300-ft.-tall clock tower, modeled after London's Big Ben, is characterized by four gargoyles at each of its corners. Seen here are the new gargoyles, restored to the tower after removal of the originals 50 years ago. All photos: courtesy of Heather & Little Limited

originally used a lighter-gauge copper – something we've found in a number of projects – and it was actually a little bit softer in the 'old days.' For the new roof, the gauge of the copper was upgraded, which changed the roof's longevity quite drastically; it may last 25 percent longer than a roof with a lighter gauge."

Approximately 66 tons of 20-oz. sheet copper and 20 tons of sheet lead were needed for the 173,600-sq.ft. roof. The lead figured into the simultaneous restoration of the building's masonry. "There was also a massive restoration of the masonry during the re-roofing, and a common thing in Europe, which has become commonplace in Canada over the years, is the use of sheet lead to cover the ledges of the masonry, as a protective measure to eliminate natural eroding. Stone copings were covered with lead for the same reasons."

The concurrent masonry restoration prompted an unusual arrangement between Heather & Little and The Clifford Group of Scarborough, ON, and its subsidiaries, Clifford Masonry Limited and Clifford Restoration Limited. "The project was actually split into two different contracts," says Forbes. "The clock tower was under contract to Clifford, while Heather & Little handled the whole quadrant of the main building. So on the large project, The Clifford Group was sub-contracted to Heather & Little, and on the clock tower, we were sub-contracted to them. I think that's the first time in our existence that we worked with such an arrangement on one project, which should give people an idea of its magnitude."

Working from bosun's chairs attached to rope falls, crews labored through every season, laying almost four acres of copper sheet in a batten-seam pattern. Before they could start, however, the existing roofing had to be stripped and ½-in. plywood fastened over the existing wood deck. A peel-and-stick membrane plus insulation spaced with wooden sleepers was placed over that, then ¾-in. V-tongue-&-groove plywood was applied and covered with Roofshield (a flexible acrylic underlay system, used regularly for all types of sloped roof systems in Europe and introduced to North American applications about a decade ago). An array of roofline snow guards, dormers, finials and other detailing demanded further precision.

Along with replacing the vast copper roof, Heather & Little also had to replace a copper turret finial, ridge-hip terminals, and the clock-tower and pavilion finials that had been removed over the years. None of that work, however, equaled the effort of re-creating the missing gargoyles. The original sandstone figures were atypically horizontal and cantilevered out from the clock tower about 9 ft. at each of its corners. The breaking apart that occurred after only four decades was inevitable: The stone's low tensile strength couldn't withstand the pull of gravity and the extreme freeze-thaw cycles of such a high and exposed location. Therefore, the decision was made to replicate the gargoyles in metal. The problem was that nobody was sure just what the originals looked like, because no fragments or drawings of them had survived.

"That was one of the biggest roadblocks," says Forbes, "the fact that there was nothing there that we could see. Everything that remained of the originals had been taken down. There were historic photographs that had been archived, but



Laying a new copper roof for Old City Hall involved the removal of the old roofing, the addition of a new surface of 1½-in. plywood over the existing wood deck, a layer of peel-and-stick membrane plus insulation spaced with wooden sleepers, and ¾-in. V-tongue-&-groove plywood covered with Roofshield: a flexible acrylic underlay system popular in Europe but still fairly new in North American applications.

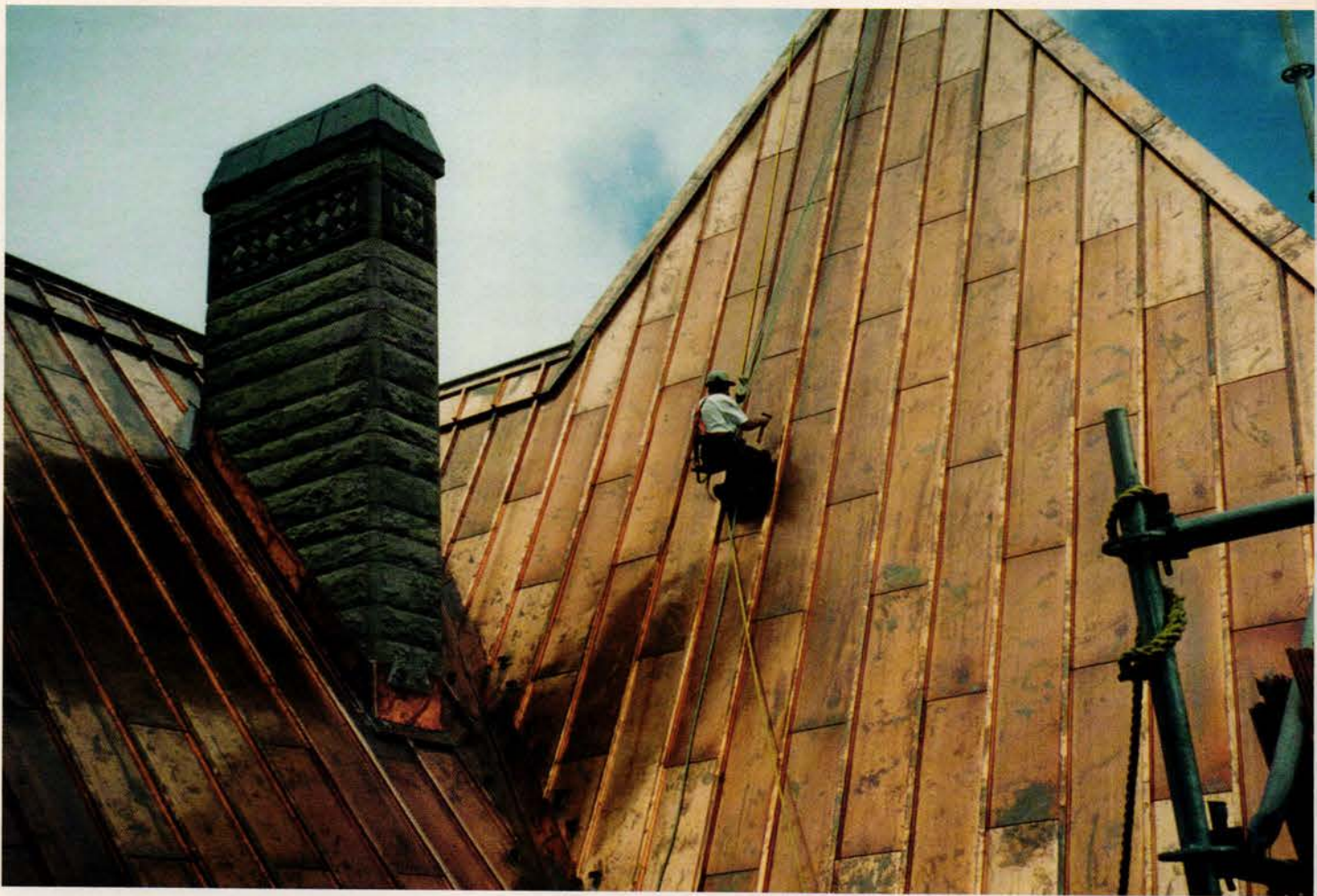


they were of very poor quality; the resolution was not good and they were taken from so far away. They gave us a good idea of the size of the gargoyles, but not much more. A number of people, including architects and consultants, were involved in the project, and everybody had their own idea of what they should look like. So there was a long stage of modeling and different quarter-scale mock-ups, until finally they decided, 'Yes, this is what we think they should look like.'

The Ventin Group approved an appropriate design for the sculptures, derived from gargoyles and grotesques that can be found on Old City Hall as well as other local landmarks, such as Queen's Park and the Ottawa Peace Tower. Traditional Cut Stone of Mississauga, ON, provided a full-scale version of a gargoyle model, made of shaped foam insulation, which formed the basis of the casting process. "Originally, Heather & Little was contracted to make them in copper," says Forbes. "But by the time decisions were made as to the final design, we had opted to cast them in bronze; it would have taken too long to have handmade all four of them in copper."

In December of 2002 the gargoyle components were cast by MST Bronze of Toronto and assembled. Skeletons of stainless-steel armatures were devised for the gargoyles, to anchor them securely to the clock tower. This innovation was necessary because the originals had been cut away from the tower by hand. There were four different stone stumps on the corners of the clock tower, and each gargoyle required a custom-cast base to fit the existing stone profile.

The decision to construct the gargoyles in cast bronze had an additional benefit: a significant reduction in weight over the original two-ton sandstone sculptures. "Including the stainless steel sub-structure, the overall weight was brought down to, I would say, probably about 1,500 lbs. each – maybe even less," says Forbes. "But I don't think we actually ever did weigh them." Naturally, the cast-bronze gargoyles also had to undergo a special patination process to simulate the appearance of sandstone. "They took one of the artificial-patina solutions, mixed in a portion of the sifted-sand mortar with it, and then applied it so that the cast bronze actually took on the exact color of the stone," Forbes adds.



**Above:** Workers from Heather & Little Limited of Markham, ON, relied on bosun chairs, attached to rope falls, to lay almost four acres of copper sheet in a batten-seam pattern for the new roof of Toronto's Old City Hall. The roof's vast size and its complex details – including snow guards, dormers and finials – complicated the painstaking effort. In all, some 66 tons of 20-oz. sheet copper and 20 tons of sheet lead were used to cover the 173,600 sq.ft. roof.

**Right:** This overhead view of the roof on Old City Hall gives some idea of the building's epic size and the extremity of its 75-degree pitch. Developers proposed to raze the building after a new City Hall was inaugurated in Toronto in 1965, but the building was rescued by the efforts of a grassroots organization, the Friends of Old City Hall, and in 1989 it was officially designated a Canadian National Historic Site. Two years later, restoration work on the building began. Work on the roof alone took five years to complete.



Artificially accelerating the patination of the roof was out of the question. "At Heather & Little, we receive numerous requests to artificially patina various exterior copper components, but in our experience the best protective process is by natural patina – just let it happen the way nature intended it to be," says Forbes.

"In my opinion, this protects the copper for a longer period of time. Some people do find the discoloration unpleasing to the eye, but others see it as striking and beautiful as it ages. Of course, I'm kind of biased, as I think this is the way copper is meant to age."

A team of over 30 sheet-metal workers, carpenters and roofing tradespeople labored over the roof of Toronto's Old City Hall for five years, and during this time, the building and its courts were in continuous use. "The whole project was done without any disruption of the ongoing business at hand in the courthouse," says Forbes. Not surprisingly, this spectacular effort was awarded Project of the Year for Across Canada from the Canadian Roofing Contractors' Association in 2006. But the greatest award for the artisans of Heather & Little is the spectacular sight of one of Toronto's most beloved and beautiful old buildings enjoying a new and longer-lasting life, with its original glory not just restored but enhanced as well. **TB**



The design of the clock tower's original gargoyles was unusual in that the statues were horizontal and cantilevered out from the clock tower about 9 ft. at its corners. Carved in sandstone, their own weight inevitably resulted in dangerous crumbling, and so they all had been removed. The replacements were cast in bronze at the end of 2002: an innovation that significantly reduced their weight. An artificial-patina solution, mixed with sifted-sand mortar, was applied to give the metal the color and texture of stone.



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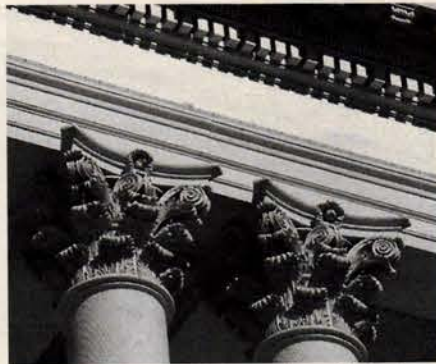
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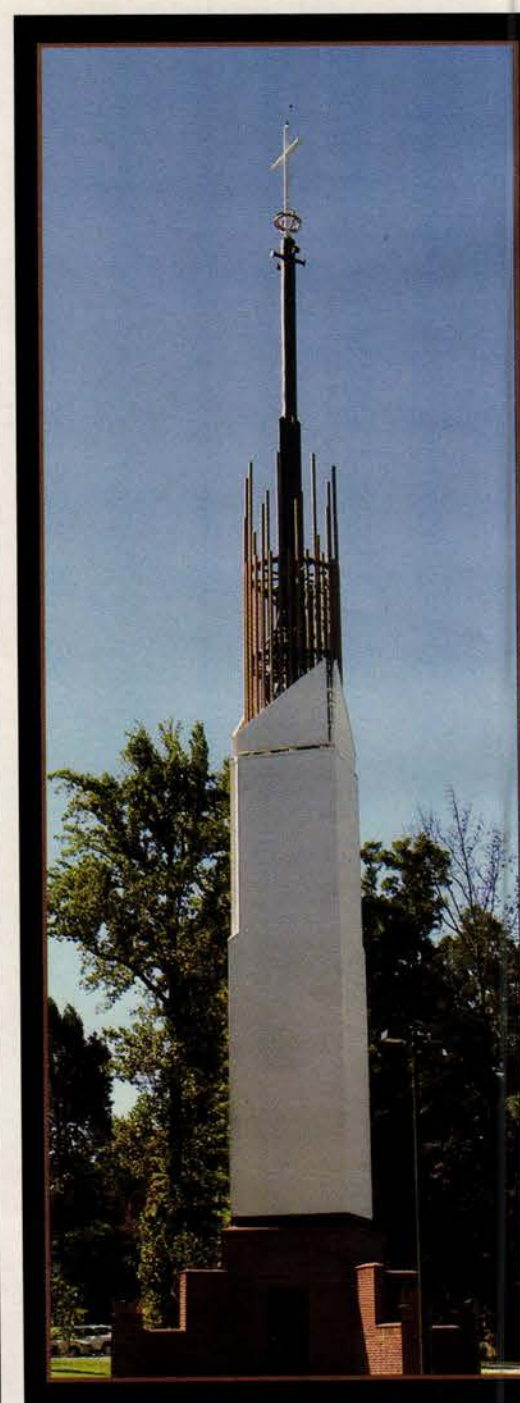
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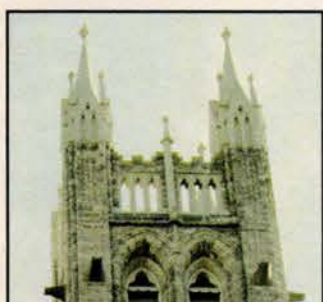
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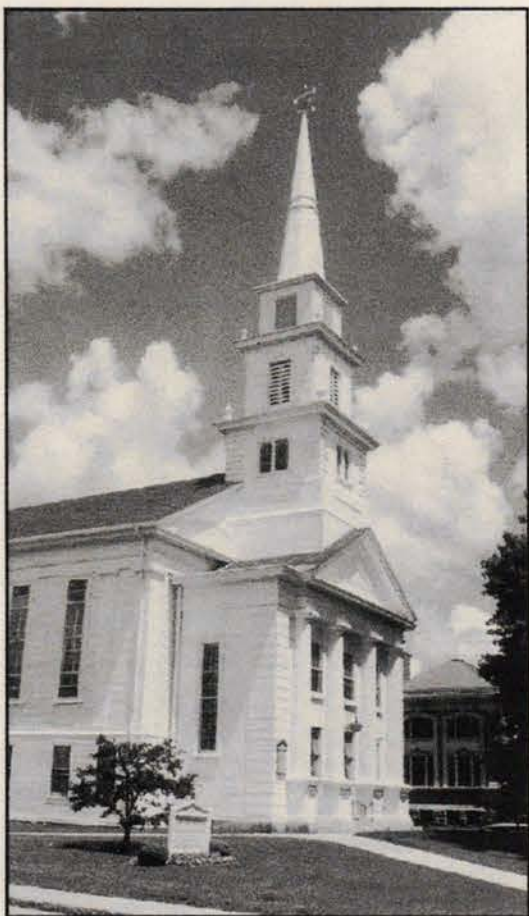
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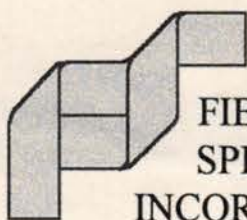


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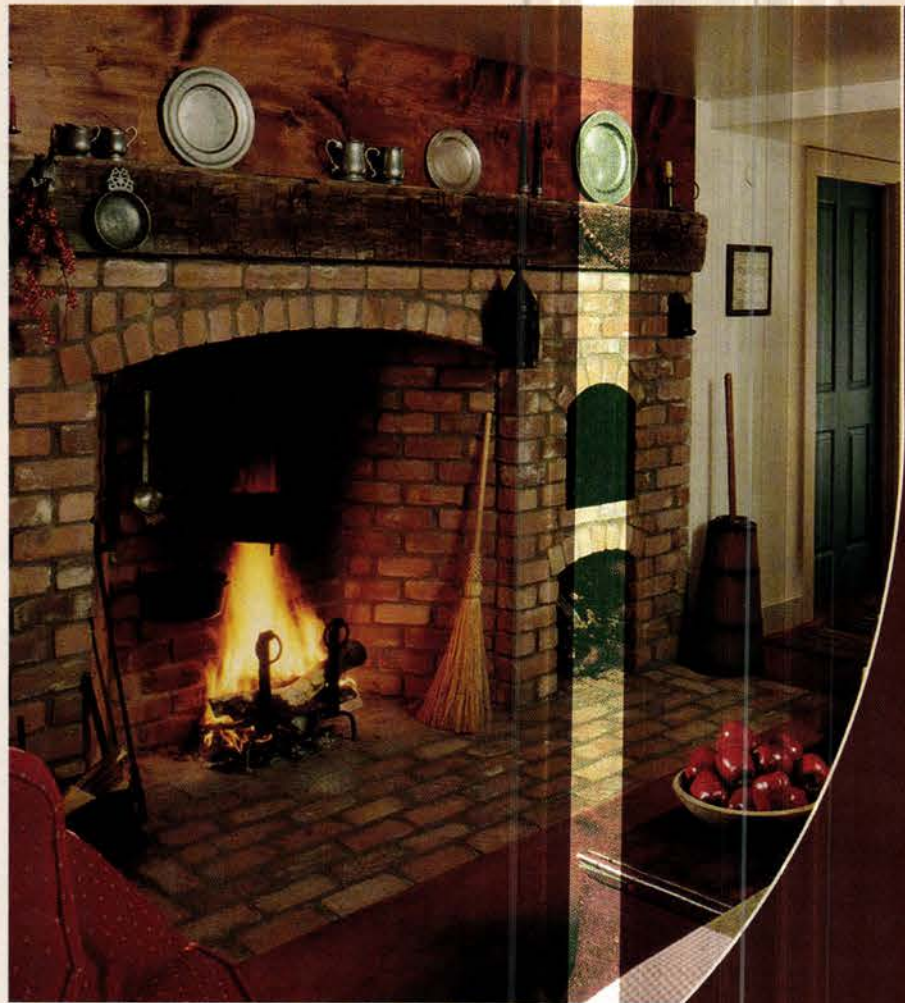
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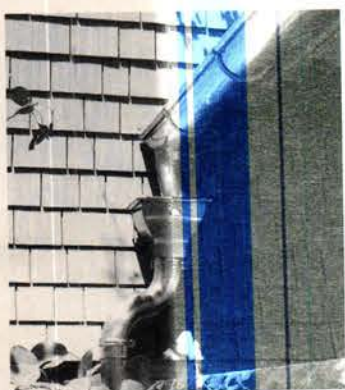
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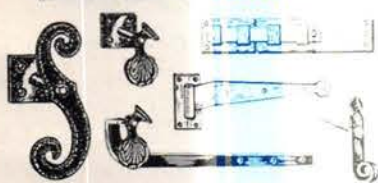


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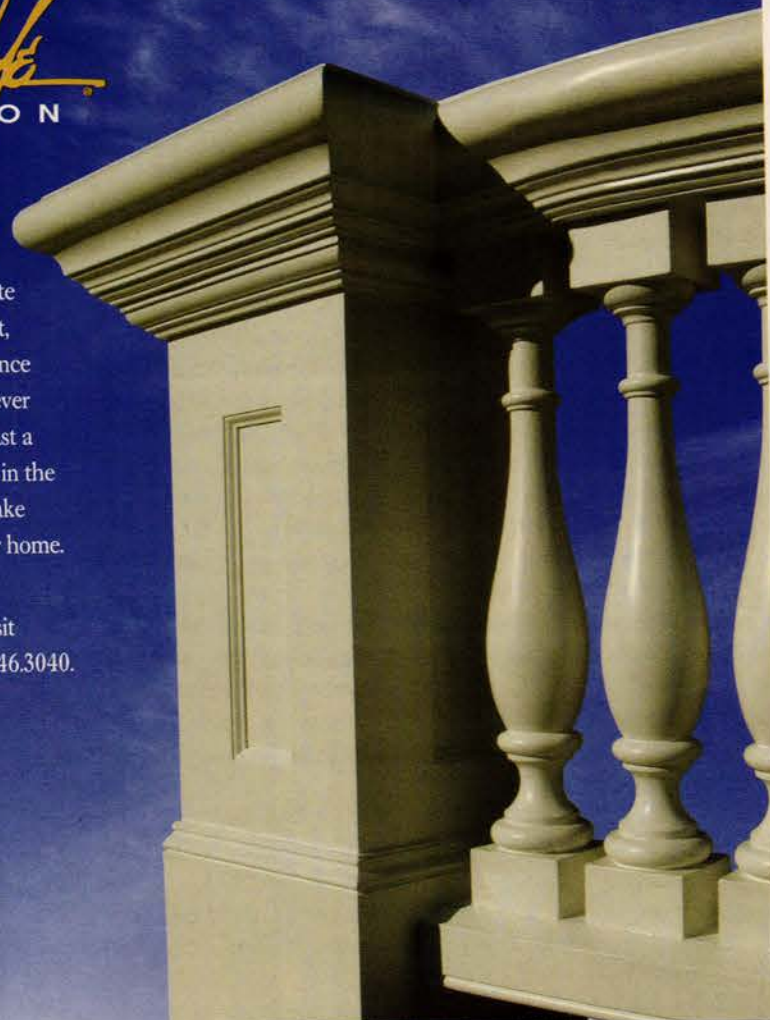
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# Vincent Scully Prize

**R**obert A.M. Stern, FAIA, founder and senior partner of Robert A.M. Stern Architects and dean of the Yale School of Architecture, has been named the winner of the 10th annual Vincent Scully Prize. He was selected “for his years of teaching at Columbia and Yale Universities, his leadership as dean of the Yale School of Architecture, and his seminal publications reflecting on the history of architecture in New York,” according to Vincent Scully Prize Jury Chairman David Schwarz.

“I am gratified. The Scully Prize is very important because, unlike other prizes that are for design achievements, this one recognizes the interdisciplinary achievements of people in architecture who may or may not be architects,” says Stern. “I am very pleased to receive it also because it honors Vincent Scully, who was my teacher and who has been my friend for all these many years.”

Stern is the author of numerous books, including *New Directions in American Architecture* (Brazillier, 1969, revised 1977), *George Howe: Toward a Modern American Architecture* (Yale University Press, 1975), *Modern Classicism* (Rizzoli, 1988) and a series of books on New York City architecture. These include *New York 1900* (Rizzoli, 1983) co-authored with John Massengale and Gregory Gilmartin, *New York 1930* (Rizzoli, 1987) co-authored with Thomas Mellins and Gregory Gilmartin, *New York 1960* (Monacelli, 1995), *New York 1880* (Monacelli, 1999) co-authored with Thomas Mellins and David Fishman, and *New York 2000* (Monacelli, 2006), co-authored with David Fishman and Jacob Tilove.

Stern’s work has also been the subject of 13 books, and he hosted an eight-part documentary TV series, “Pride of Place: Building the American Dream” for the Public Broadcasting System. He has also lectured extensively in the U.S. and abroad on both historical and contemporary topics in architecture.

Stern is involved in the design of every project in his office of 300 people, which includes architects, interior designers, landscape architects and support personnel. During 39 years of practice, he has worked on many residential, institutional and commercial projects throughout the U.S. and around the world, including libraries, hotels, master planning and campus buildings. The firm currently has projects underway in 26 states and numerous countries.

A graduate of Columbia University (B.A., 1960) and Yale University (M. Architecture, 1965), Stern has been an educator as long as he has been an architect. Previous to his current position as dean of the Yale School of Architecture, he was a professor of architecture and the director of the Historic Preservation Program at the Graduate School of Architecture, Planning and Preservation at Columbia University.

“I have always taught ever since I began practice as an architect,” says Stern. “I take a certain measure of pride in the fact that I have been able to do quite a lot of good work and influence people to think differently about the built environment through books and buildings and teaching.”

He finds design work and teaching to be complementary. “I wouldn’t know what to do if I had to spend every minute in the office,” he says. “I think being around young architects in a school situation provides a different stimulation from what you get in the office. Having both is what I call ‘The Captain’s Paradise.’ That was an old movie from the 1950s starring Alec Guinness. He had two lady friends, one on either end of the ferry between Gibraltar and Tangiers. I don’t have the romance of the ferry, but I have the New Haven train. And I have not got two lady friends, but two mistresses of practice.”



Robert A. M. Stern, FAIA

Stern adds that there are many issues and a great deal of new material facing architecture students today. “A much more global perspective and a greater and more creative responsibility to the environment are required of all architects and we want to introduce those ideas in the schools,” he says. “And then there is the wealth of new computer techniques and computer-aided techniques that allow you to fabricate things. Architecture students need to be introduced to these and to be aware of the potential that is lodged inside a computer.”

“At the same time, architects still need to know what architects have always known in the past – how to draw, how to see, how to compose, how to build simply and responsibly, how to put things together. We have a responsibility to teach infinitely more in almost less time than architects have ever had since the beginning of formal architec-

ture education 125 years or so ago in this country. It is important to keep young architects’ minds open to the diversity of expression that can exist and does exist at any single time in architecture. Some means of expression – like traditional ways of building – are not supported by the mainstream of the profession. That doesn’t mean they don’t have a place and that young architects shouldn’t be made aware of what a traditional building really means in our time.”

Previous Vincent Scully Prize winners include Vincent J. Scully, Jane Jacobs, Andres Duany and Elizabeth Plater-Zyberk, Robert Venturi and Denise Scott Brown, His Highness The Aga Khan, His Royal Highness The Prince of Wales, (See *Traditional Building*, February 2006, page 240) Phyllis Lambert, Witold Rybczynski and Richard Moe (See *Traditional Building*, June 2008, page 16).

Stern received the AIA New York Chapter’s Medal of Honor in 1984 and the chapter’s President’s Award in 2001. He was also the recipient of the 2007 Athena Award from the Congress for the New Urbanism and the 2007 Arthur Ross Board of Directors Honor from the Institute of Classical Architecture & Classical America (ICA&CA) for “his ongoing and far-reaching contributions to architecture, education and publishing.” (See *Traditional Building*, June 2007, page 198.)

Established in 1999 by the National Building Museum, the Vincent Scully Prize honors Vincent J. Scully, one of the country’s leading architectural historians and critics, and the Sterling Professor Emeritus of the history of art at Yale University and a distinguished visiting professor at the University of Miami for more than four decades. **TB**

“Architects still need to know what architects have always known in the past – how to draw, how to see, how to compose, how to build simply and responsibly, how to put things together. We have a responsibility to teach infinitely more in almost less time than architects have ever had since the beginning of formal architecture education 125 years or so ago in this country.”



# 2008 ASLA

**T**he 2008 American Society of Landscape Architects (ASLA) Professional Awards and its 2008 Honors Awards have been announced. They will be presented during ASLA's annual meeting in Philadelphia, PA, to be held October 3-7. The theme is "Green Infrastructure: Linking Landscapes & Communities."

This year's ASLA Medal, the highest honor ASLA gives to a landscape architect, will be awarded to Joe A. Porter, FASLA, of Aspen, CO. He is being recognized for his lifetime achievements and contributions throughout his more than four decades within the profession. Porter is a founding principal of Design Workshop, a landscape architecture firm with more than 200 employees, and this year's Firm Award recipient.

The 2008 Design Medal will be awarded to Kathryn Gustafson, ASLA, of Gustafson Guthrie Nichol Ltd., of Seattle, WA, and of Gustafson Porter in London, England. Focusing on civic, institutional and corporate projects, Gustafson has created award-winning projects for 25 years.

Cited for her sustained and significant contributions to landscape architecture, Linda Jewell, FASLA, of the University of California at Berkeley, is the recipient of the 2008 Jot D. Carpenter Teaching Medal. She has influenced hundreds of landscape architects during her three decades of teaching.

Rodney Swink, FASLA, will be awarded the ASLA LaGasse Medal for his leadership in management and conservancy of natural resources and public lands. Since 1984, he has served as the director of the North Carolina Office of Urban Development and his work has led to more than \$700 million of new investment to revitalize Main Street communities across the state.

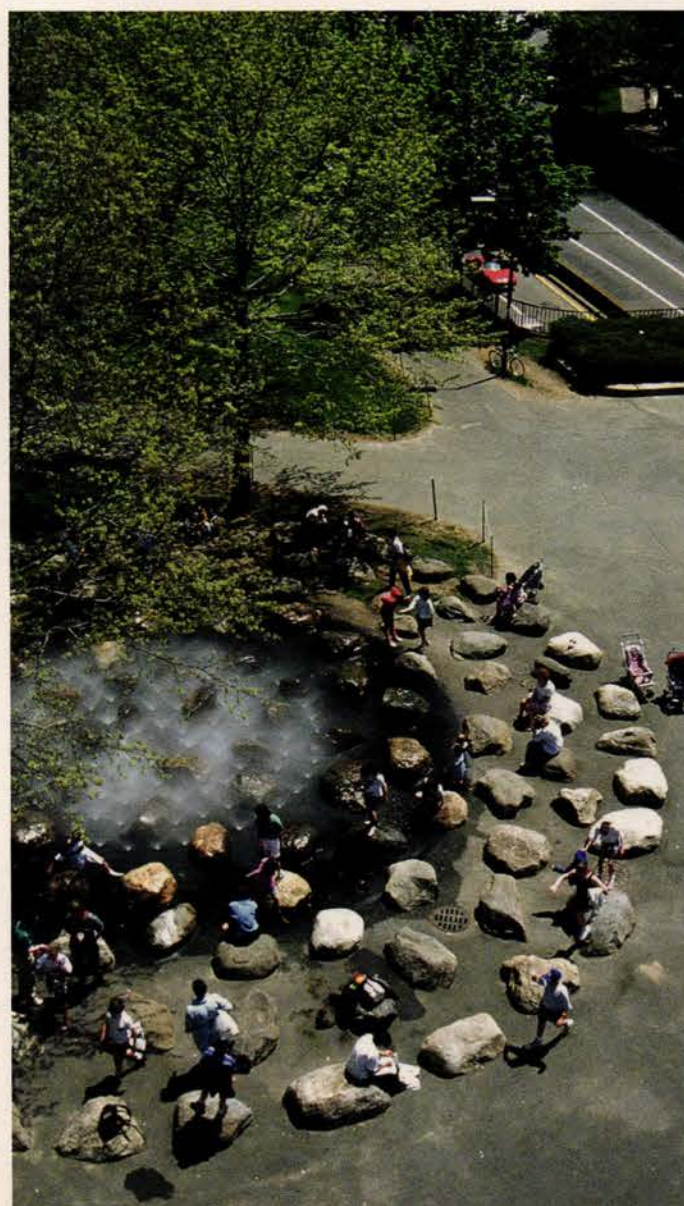
The Medal of Excellence will be given to the National Association of Olmsted Parks, Washington, DC, and the Olmsted Mead will go to the Lady Bird Johnson Wildflower Center in Austin, TX. Also, the Landscape Architecture Firm Award will be presented to Design Workshop in North Carolina, founded by Don Ensign, FASLA, and Joseph Porter, FASLA. And the Community Service Award will be given to Peter Pollack, FASLA, of Ann Arbor, MI.

Others are shown below. The 2008 ASLA annual meeting is scheduled for October 3-6 in Philadelphia. For more information on the awards and the annual meeting, go to [www.asla.org](http://www.asla.org). **TB**

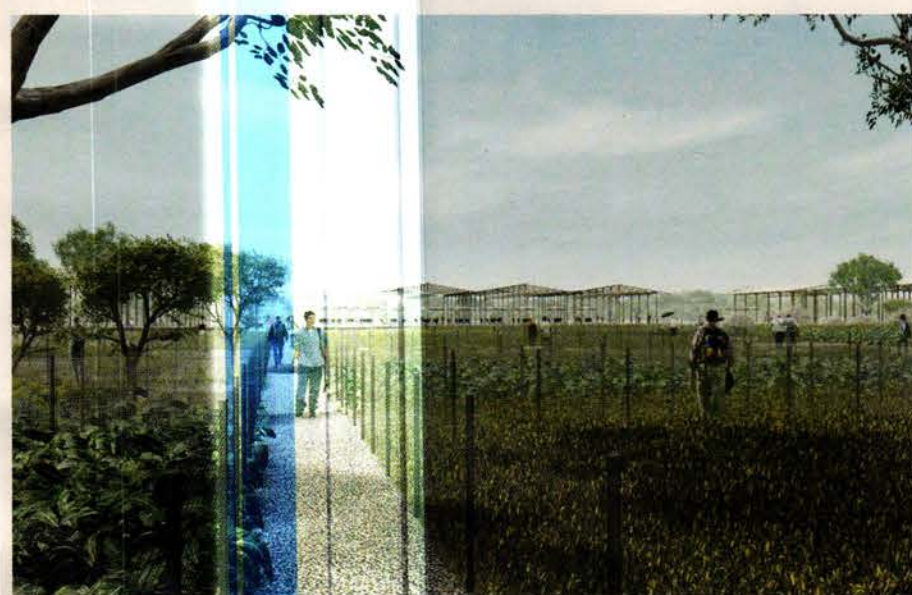


Joe A. Porter, FASLA, of Aspen, CO, a founding principal of Design Workshop, is the winner of the 2008 ASLA Medal.

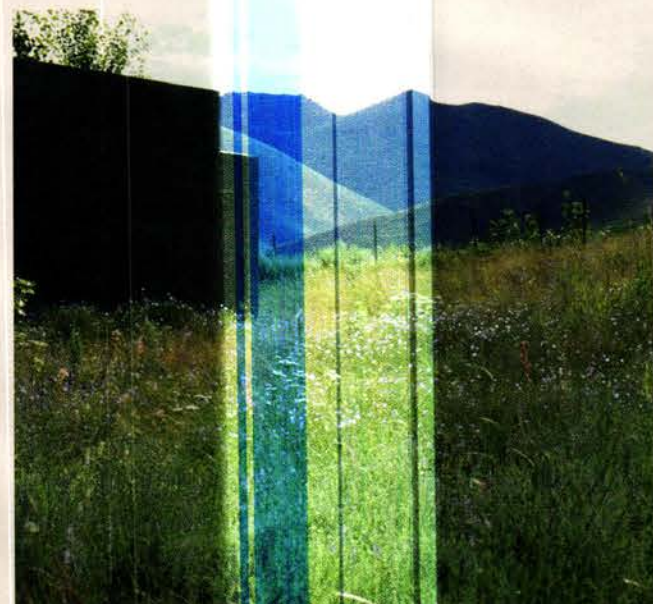
Below: In the General Design category, the 2008 Award of Excellence goes to Gustafson Guthrie Nichol Ltd. of Seattle, WA, for the design of the three-acre rooftop Lurie Garden in on the southern edge of Chicago's downtown Millennium Park. The new botanical garden is constructed over the roof deck of the Lakefront Millennium Parking Garage and is now a part of Grant Park. It offers quiet respite in the heart of an urban environment. Photo: Gustafson Guthrie Nichol Ltd.



Co-sponsored by the National Trust for Historic Preservation, the Landmark Award will be presented to Peter Walker of The SWA Group, Berkley, CA, for the Tanner Fountain at Harvard University in Cambridge, MA. The 60-ft. dia. circular fountain was designed without a basin so that it couldn't be filled in and turned into a garden. It is delineated by 159 granite boulders. Photo: Alan Ward



The Award of Excellence in the Analysis and Planning Award category will be given to Mossop + Michaels Urban Landscape Lab LSU of New Orleans, LA, for the Viet Village Urban Farm in New Orleans. It represents an effort to re-establish the traditional farming of the Vietnamese-American community following the damage caused by Katrina. Photo: Mossop + Michaels



In the Residential Design category, the Award of Excellence will go to Lutsko Associates of San Francisco for the Ketchum residence in Ketchum, ID, located in the rugged Wood River Valley in Sun Valley. A palette of native plants continues the native grassland sweep from the mountainside down to the rear of the building, to moderate the transition between the wild landscape and the domestic area. Photo: Ron Lutsko, Jr.



# Stuart the Athenian

## The Antiquities of Athens

by James Stuart and Nicholas Revett

Princeton Architectural Press, New York; 2008

496 pp; hardcover; many b&w illus. & drawings; \$125

ISBN 13: 978-1-56898-723-1

*Reviewed by Thomas Gordon Smith*

**S**tuart and Revett's *The Antiquities of Athens* is available again, thanks to the Institute of Classical Architecture and Classical America publication program. The original eighteenth century volumes I, II, and III of 1762, 1787 and 1794 have been reproduced in a smaller format and bound together by Princeton Architectural Press. The titles were repeatedly reissued throughout the nineteenth century in pocketbook student editions and folios for connoisseurs and architects. Specific plates also became standard reproductions in builders' pattern books and encyclopedias for the general public. A project to document Greek architecture, conceived by two English painters in Rome in 1748, became a major factor in broadening the Renaissance canon for architects and opening Hellenic culture to deeper scholarship. Although Stuart and Revett's work is generally known, and by now, one of hundreds of books on the subject, I hope that easy access to the crystal-clear plates of *The Antiquities* will again spur the current reanimation of classical architecture.

The *Antiquities of Athens* was the lodestar for the Anglophone and Germanic Grecian architecture dominant in the decades around 1820. I will return to this latter-day effect, but will first attempt to understand Stuart and Revett's context and their motivations. The book was conceived, and the first volume published, between 1748 and 1762. British Palladian architecture and interior decoration was entering old age by this period. I believe this symbiotic movement of modern archaeology, architecture and publication underpinned Stuart and Revett's diligent and dangerous exploration. It also provided models for presenting new aspects of classicism to Europe. Was their intention for the "Roman School of Architecture" to be "entirely changed for the Grecian" as Asher Benjamin would write in 1833? Probably not, but for several decades after 1815, Grecian models from Stuart's *Antiquities* prevailed.

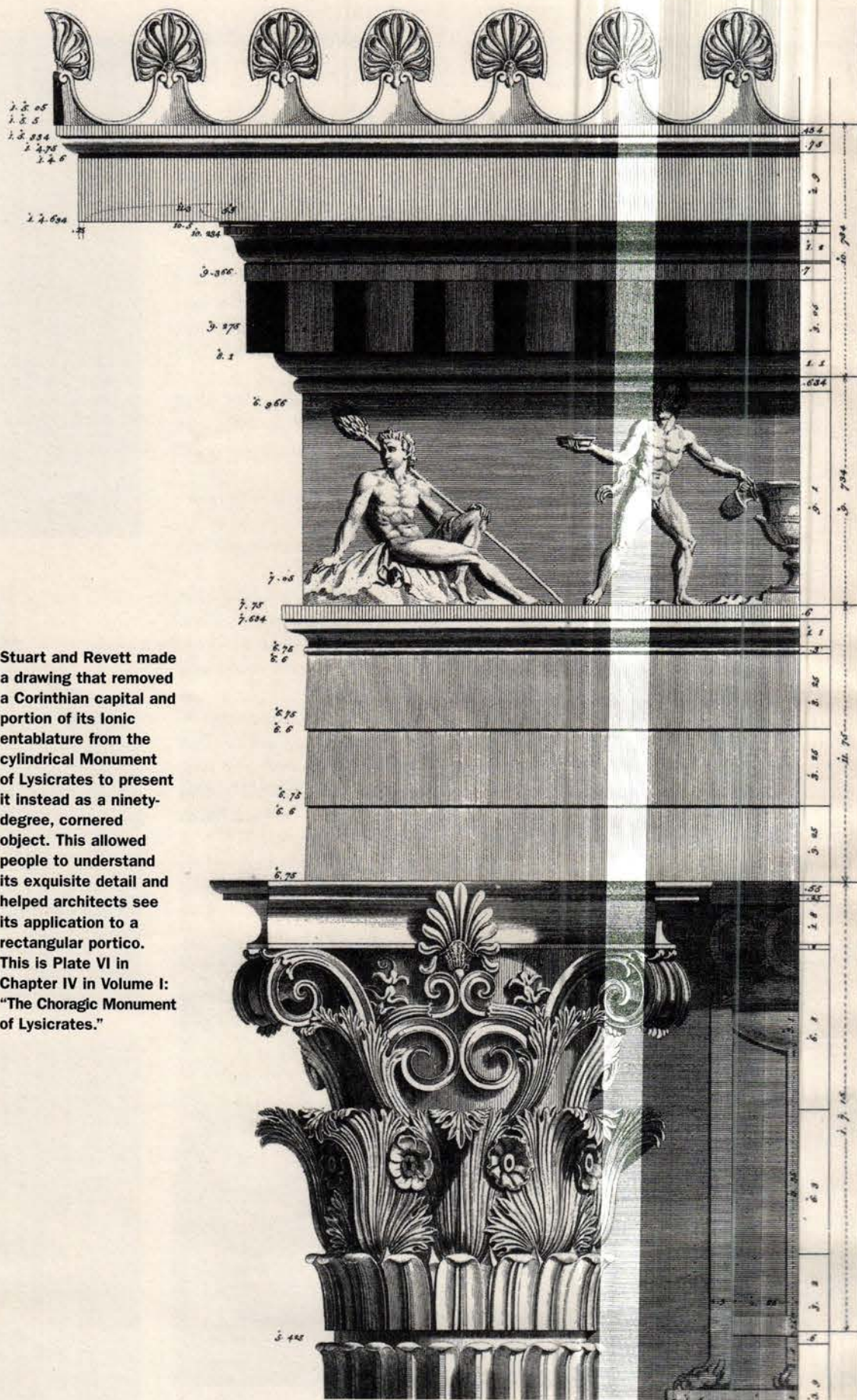
Andrea Palladio referred to Greek places in the *Quattro Libri*, but Greek buildings in Ottoman-controlled Athens and along the coast of Ionia were barely known, even to intrepid Venetians. Perhaps more thoroughly than he realized, Palladio practiced a form of Hellenistic architecture by imitating the *antiqui*, through their proponent, Vitruvius. Stuart and Revett's older Anglo-Palladian contemporaries even imbibed many Ionian methods by imitating villas and palaces Palladio built around 1550. Buildings like the Villa Pisani at Montagnana and the Palazzo Chiericati in Vicenza incorporate Palladio's accurate comprehension of Vitruvius, gained through his drawings for Daniele Barbaro's 1554 edition of *Vitruvius*.

However traceable this Greek lineage, English imitators were probably not thinking Greek. When Stuart and Revett went to Athens, the Palladian was a fully integrated style. One direct Palladian influence on Stuart and Revett's publications helped architects to incorporate Athenian models into new buildings. In 1738 Isaac Ware published *The Four Books of Palladio's Architecture* (Dover Reprint). Ware translated Palladio's text and skillfully transformed Palladio's wood block illustrations into copper engravings. These included isolating column and entablature details in large-scale elevations and reflected plans of corner conditions. Twenty-four years later, Stuart and Revett used Palladio's technique for Athenian examples. For example, they made a drawing that removed a Corinthian capital and portion of its Ionic entablature from the cylindrical Monument of Lysicrates to present it instead as a ninety-degree, cornered object. This allowed people to understand its exquisite detail, and helped architects see its application to a rectangular portico, for example, just as predecessors assimilated Palladio's models.

In 2006-2007 the Bard Graduate Center organized a beautiful and penetrating exhibition, "James 'Athenian' Stuart, 1713-1788," at the Victoria and Albert Museum and at their townhouse in New York. The James Stuart biography in the catalogue portrays a gifted decorative painter who forsook family obligations to work for years in Rome. Over time, he made contacts with British grand tourists there and fellow-painter, Nicholas Revett. Between 1848 and 49, they developed the plan and got funding for travel to Greece.

During their two and a half year residence in Athens, according to the account in "James 'Athenian' Stuart," "Revett survived an attack by pirates, and Stuart an assassination attempt..." to say nothing of Stuart's account in Volume II

Stuart and Revett made a drawing that removed a Corinthian capital and portion of its Ionic entablature from the cylindrical Monument of Lysicrates to present it instead as a ninety-degree, cornered object. This allowed people to understand its exquisite detail and helped architects see its application to a rectangular portico. This is Plate VI in Chapter IV in Volume I: "The Choragic Monument of Lysicrates."



of having boulders thrown by Ottoman guards during an architectural investigation below the Acropolis. In what must have been long periods of respite, however, Stuart and Revett made meticulous measurements and sketched ruined and half-buried structures throughout the city. In contrast to hostile volleys of rocks from the acropolis cliffs, the safe haven of a make-shift cloister at the Capuchin Hospitum, where the cylinder of the Choragic Monument of Lysicrates was immured, must have been great solace.

The exquisite Lysicrates structure is a monumental marble trophy stand for a bronze tripod won as the Grammy for a choral competition in 334 BC. Despite its uniqueness, it is characteristic of the five Athenian buildings Stuart and Revett meticulously illustrated in the first volume of *The Antiquities of Athens*. The other four are a Doric propylon into the Roman market; a boldly detailed Ionic temple along a stream; a Roman time and temperature research center; and fragments of a monumental Corinthian structure.

Four years ago, none of these buildings got a moment's attention in the sidelong cultural glances the media programmed for the Olympics in Athens. Not even the weather channel focused on the Tower of the Winds. Popular recognition was on the Parthenon, Erechtheum and generally, the Acropolis. These major monuments were not published by Stuart and Revett until the second volume of *The Antiquities of Athens* came out 25 years after Volume I. Their seminal exposé in 1762 of authentically Greek architecture, then, was a group of small and idiosyncratic structures of Hellenistic and Roman date. Some critics complained that the fabled acropolis



monuments of about 430 B.C. were not published earlier, but these intricate structures were both more accessible and probably more attractive to Stuart's eighteenth century taste.

Although Stuart praised, "my friend Mr. Revett" who "wholly confined his attention...to the architectural prints," they parted company one year before Stuart published Volume II about the Acropolis and its "Buildings erected while the Athenians were a free people." Volume II came out in 1787 one year before Stuart died. Stuart published the now-demolished Choragic Monument of Thryssalus as Chapter IV. An eccentric variation on the Doric architectural type, this delicate structure is the segue from Volume I. Otherwise, Volume II presents the great monuments of the Acropolis: the Propylaea, the Parthenon and the Erechtheum. The most well-preserved classical Doric structure, then and now in Athens, the Temple of Hephaestus, was titled the Temple of Theseus in the 1794 Volume III.

Given that the Acropolis remained an Ottoman garrison, accretions of walled houses surrounded the Parthenon's peripteros and a mosque occupied its cella. It is amazing that Stuart and Revett ferreted out its plan, principle elevation, sections of its pronaos and elements of architectural detail. These include two corner details of columns and entablatures, again in Palladio's format. Each displays metope and frieze reliefs. Stuart presented 21 chiaroscuro plates of six additional metopes, a corner of the west pediment, and portions of the continuous Ionic frieze within the peristyles. Plate XXX was inserted after publication as a context key for individual frieze details. Fifteen years after Volume II was published, Lord Elgin removed much of the Parthenon statuary to London.

Although Stuart shows two "ornaments painted in the soffit" of the Temple of Hephaestus in Volume III, Stuart and Revett were not interested in polychromy. The fascination with polychromy was a product of the Romantic Movement in the 1830s, during which Stuart and Revett's discoveries were absorbed into the international Grecian movement. All in all, Stuart and Revett sustained an Enlightenment view of Greek architecture, with gleaming white marble as a sign of architectural purity.

Despite finding parts of the Erechtheum "encumbered with large blocks of marble and variety of rubbish" and the prostylos Ionic portico "walled up, and being a magazine of military stores..." in Volume II, Stuart and Revett produced a remarkably clear plan, beautifully engraved elevations, and meticulous details of the capitals and caryatids.

Stuart and Revett fled Athens for Thessalonica in 1753 due to violent disturbances extending from larger Ottoman turmoil. In 1755, they returned to London to begin the publication effort. James Stuart never returned to Greece. He and his successors engraved plates for the publications from massive quantities of sketches and notes. While in Athens, they had not been able to document the Propylaea. In 1764, Revett kindly returned to Athens from an expedition to the Ionian Coast. He measured the Propylaea, the entrance to the Acropolis. Despite finding the colonnade defensively walled-up, its entablature and its humped-back pediments missing, and having the adjacent Pinakothek, or Picture-Gallery, obscured by medieval towers, Stuart, relying on his former partner's generous assistance, published elevations and sections in Volume II. These candidly show the asymmetrical site and plan configurations. Again, in imitating Palladio's format for detail, Stuart's shaded and line engravings present column, pier and entablature conditions.

It is difficult to determine whether Stuart and Revett intended to present

archaeological information only, or to influence the course of modern architecture. In an age of paradigmatic thinking, of course, it is natural to look at acutely engraved plates and apply elements or complete structures to solve new problems. Once back in England, James Stuart built numerous exotic teahouses in picturesque English gardens as slight variations on the Tower of the Winds and the Lysicrates Monument. He went so far as to transform the latter into the pulpit in the Greenwich Royal Hospital Chapel. He also built a Palladian townhouse on St. James Square with Greek details.

On the other hand, did he intend to unleash a wholesale reanimation of Grecian architecture? Robert Adam and Sir William Chambers certainly feared that this might happen and made both supercilious and vicious comments as pre-emptory strikes. I believe that Stuart and Revett's decision to present the column and entablature of the cylindrical Lysicrates Monument, for example, in Palladio's format of an isolated corner condition, took the artifact out of an archaeological context and allowed architects to use it as an independent Corinthian type. But was this their intention? There is no question, however, that in the 1830s in the United States as an outgrowth of an international Grecian movement, Lysicrates became the standard Corinthian expression.

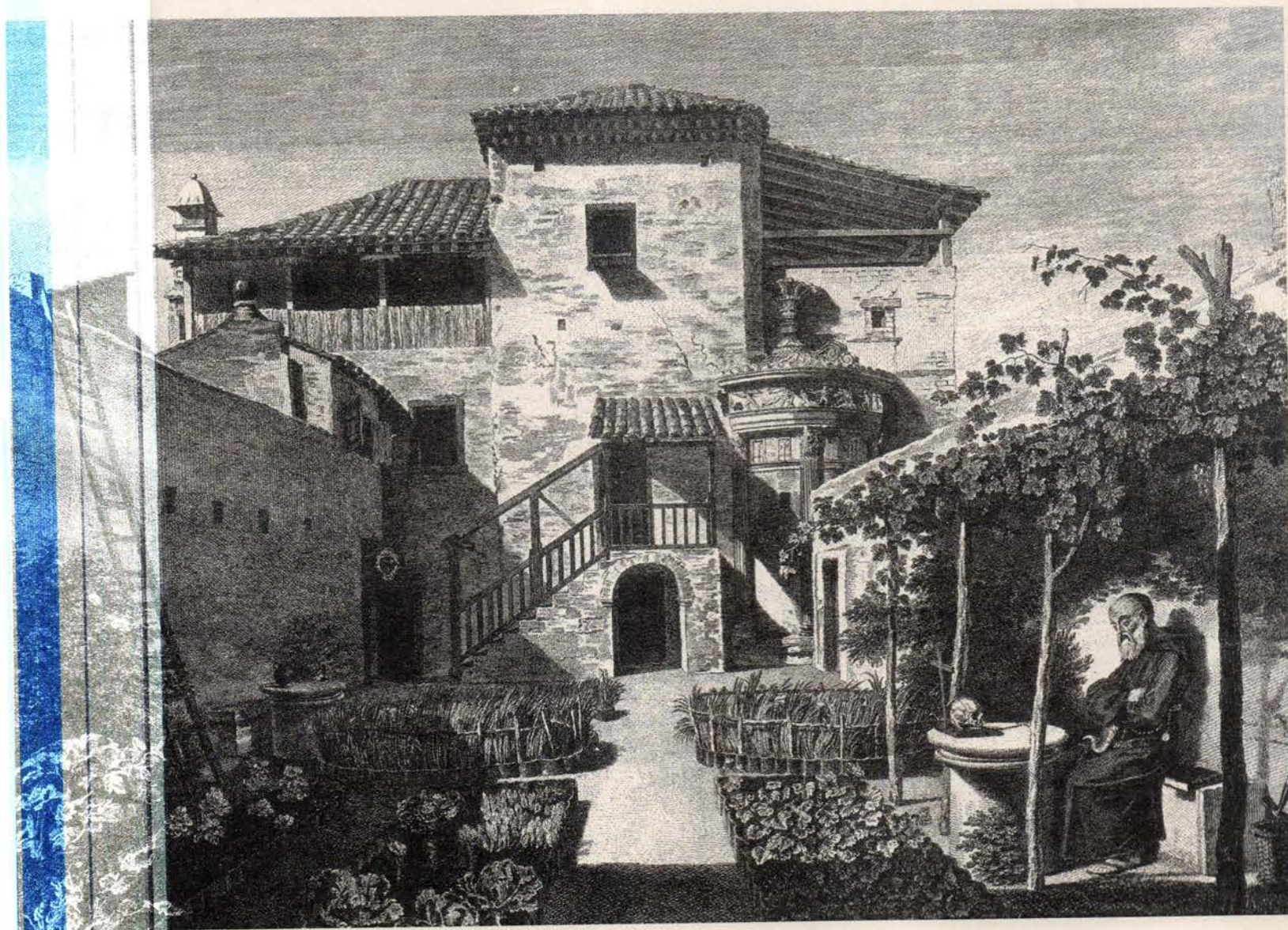
The Getty Research Institute recently published a translation by David Britt of Julien-David Le Roy's *Ruines des plus beaux monuments de la Grece* with a 200-page introduction by Robin Middleton. This is a valuable document to contrast with *The Antiquities of Athens*. Le Roy's first edition of 1758 preceded Stuart's Volume I by four years and was based upon relatively brief observations of Athenian monuments.

A cursory glance at Stuart and Revett's text reveals how Stuart must have bristled at the man's name. In the Preface to Volume I: "If nevertheless anyone should doubt of the accuracy of the Measures, because they differ so greatly from those which Mons. Le Roy has given, I can only assure him...I have always found reason to praise his exactness." More obliquely, he probably refers to Le Roy in asserting that, "we determined to avoid Haste and System, those most dangerous enemies to accuracy and fidelity." By contrasting Stuart and Revett's reconstruction of the asymmetrical west elevation of the Propylaea with the Louis XIV-grandeur of Le Roy's perspective, we see two entirely different intentions, realism and pragmatism versus idealistic "improvements." I believe that Palladian pragmatism was the foundation for Stuart and Revett's practical archaeology and behind their eventual gift to nineteenth-century architecture. Stuart was no more an architect by manual training than Le Roy, yet he accepted the grittiness of archaeology and sought to convey his perception of artifacts as finite objects.

While it is good to have both Stuart and Revett's *The Antiquities of Athens* and Le Roy's book easily available, in my opinion, the tangible work of Stuart and Revett will help usher a new Grecian architecture. **TB**

Thomas Gordon Smith, AIA, is a professor of architecture at the University of Notre Dame and a practicing architect. Recent projects include the chapel for Our Lady of Guadalupe Seminary in Denton, Nebraska; the Student Recreation Complex at California State University, Stanislaus; and the Cottage at Cedar Grove Cemetery. Smith has also published a number of books including *Classical Architecture: Rule & Invention* (1988) and *Vitruvius on Architecture*, (2003) and he is Architectural Fellow to the General Services Administration. Richard John's *Thomas Gordon Smith and the Rebirth of Classicism* was published by Andreas Papadakis, London, 2001.

Stuart made a gouache of the Choragic Monument of Lysicrates in the Capuchin Hospitum about 1551. It is the engraved Plate 1 in Chapter IV of Volume I of *The Antiquities of Athens*.





# The Modern Movement

## Preservation of Modern Architecture

by Theodore H. M. Prudon, FAIA

John Wiley & Sons, Inc., Hoboken, NJ; 2007

592 pp.; hardcover; numerous b&w photos; 16 color pages; \$99

ISBN 978-0471662945

Reviewed by Robert D. Loversidge, Jr., FAIA

As historic preservation makes its way into the 21st century, every library will need to have a copy of *Preservation of Modern Architecture*, by Theodore H. M. Prudon, FAIA, professor at Columbia University's Graduate School of Architecture, Planning and Preservation and architect in private practice. Prudon is the President of DOCOMOMO US (International Working Party for the Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement) and a board member of DOCOMOMO International, organizations formed to study and advocate for the preservation of significant Modern Movement architecture. As much as some hard-core preservation advocates who don't acknowledge designers past Benjamin Latrobe might like to object, make no mistake about it – the preservation movement is beginning to embrace the architecture of the recent past – as it must.

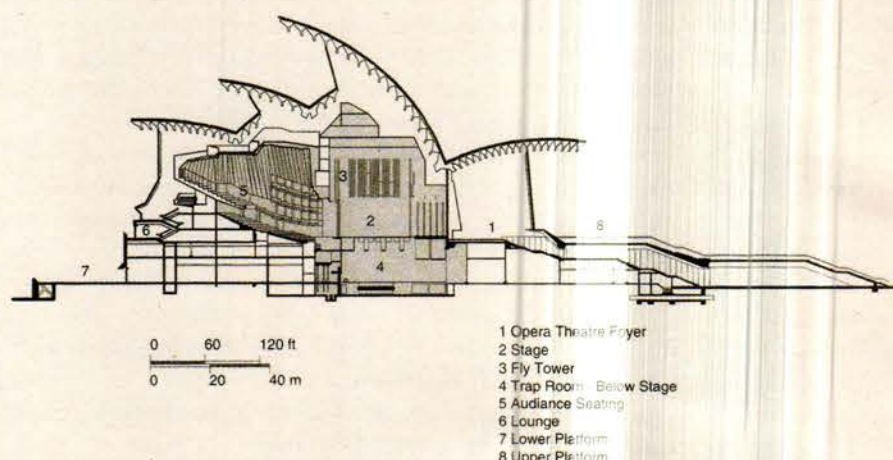
As Prudon notes in the preface, "It should not be surprising that those who fought so hard against urban renewal to preserve an earlier heritage are not as easily mobilized to advocate for the preservation of buildings of the recent past." On the other hand, many of us in architectural practice today were brought up as part of the Modern Movement (or at least towards the end of it), so the buildings being considered are (a) well within our design knowledge base and (b) certainly not "old" enough to be considered "historic." Saarinen. Neutra. Mies. Stone. Wright. These are familiar names to many of us. Yet, their buildings, that we once heralded as "new," are increasingly endangered by functional obsolescence, by material failure, by energy concerns, by evolving urban landscapes, by the impermanent nature of their construction, and, like the historic buildings of the past, by society's changing tastes. In the future, an increasing number of projects designed by architects will utilize existing buildings – surely this trend will be accelerated by the increased emphasis we see everywhere on "sustainability." No building project is more "green" than one that starts with the embedded energy of an existing building.

This book is an attempt to bridge the gap(s) between traditional American preservation practices, which use 18th and 19th century building typologies, and the philosophical and physical design requirements needed to preserve modern architecture. The author distinguishes preservation issues common in traditional preservation practice from those encountered in the preservation of modern buildings. It is a tome. At nearly 600 pages and 4.2 pounds (according to Amazon), *Preservation of Modern Architecture* is not a quick read or a book to drag along for a few minutes reading during your lunch hour. It is a comprehensive volume that endeavors to address every conceivable aspect of its topic.

The first part, "Preservation of Modern Architecture: An Overview," is a detailed history of the modern movement and its preservation, with emphasis on the various treatises and charters that have guided preservation design philosophy over the years. In describing and defining the various terms used in the field, Prudon attempts to distinguish conservation of modern buildings from more traditional preservation. He suggests that "Continuity and the ability to recognize original design intent is critical to the preservation of modern architecture . . . Whereas in traditional preservation practice the original material and its presence is considered the most authentic and thus what needs to be preserved, in the preservation of modern architecture there is likely to be a combination of both design intent and material authenticity with, probably, a somewhat greater priority placed on the design itself."

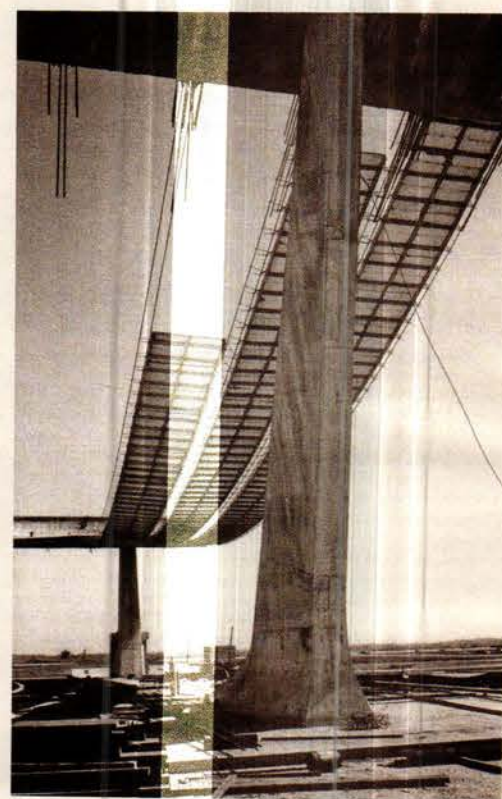
Prudon notes that this shift in emphasis has resulted from the increased prominence of the architect as "primary creator," the use of manufactured parts (vs. craftsmanship) and the resultant increase on the importance of the design intent. The issue of "intent" is, in some ways, exacerbated by the fact that we can sometimes consult the original architect as we go about the business of restoring relatively recent buildings. According to Prudon, this can be dicey, as we are relying on memories, but I have found it to be especially helpful in some cases. In any case, the job of the preservation architect is very different from that of the original designer. Later in Part I there are chapters that touch on technical preservation techniques, determining significance, and even a section on how to inspect existing conditions. Frankly, some of this seems out of place, if the audience for this book is intended to be those already engaged in preservation. At the same time I found myself wondering if some of these chapters should be expanded into stand-alone books.

Part II is called "Building Typologies: Case Studies," and it (more than half the volume of the book) consists of a series of case studies involving both iconic and lesser known examples of preservation projects involving modern architecture. The case studies are divided into building type categories: Pavilions, Residential Architecture, Prefabrication, Schools, Performing Arts Centers, Hotels, Airport Terminals and Industrial Buildings. There are also sections on Glass and Stone Exterior Cladding Materials and a miscellaneous section that contains interesting



Above: Designed in 1959 by Danish architect Jorn Utzon, the Sydney Opera House in Australia was completed in 1973. The segmented shell-shaped roof reaches the height of a 20-story building at its peak and became the symbol of the city.

Right: The construction of many modern buildings, as shown here in this photo of the Dulles International Airport in Chantilly, VA, featured innovative construction techniques such as cables stretching between reclining concrete piers to support the prefabricated roof deck. Eero Saarinen & Associates was commissioned to design it in 1956 and it was completed in 1962.



information on dale de verre (faceted glass set in a concrete frame). In many ways this is the most engaging part of the book, because of the real-life examples and the interesting stories accompanying the project descriptions.

At the outset, I mentioned that I thought this book should be in everyone's library – and the author's incredible depth of knowledge and the quality of the examples chosen should have been enough to make it an outstanding publication – especially now, when so little is available in print on the subject. However, two factors make such a blanket endorsement somewhat difficult. First, the writing style is sometimes cumbersome and often redundant. The text could have benefited greatly from a strict editor with a red pen. Secondly, the production design and printing quality is terrible. This is a book that could profit greatly from lots of great photographs. While there are quite a few, the reproduction quality is poor, making "good" and "bad" examples all look rather dull.

The page layout with its "academic" approach to captions (numbered, placed away from the photos, and in hard-to-read light gray print) makes it difficult to "skim" the book for interest and information. Similarly, the author's notes, sometimes as interesting as the main text, are placed at the end of the book, making it awkward to use. There is a section of 25 colored photos, printed on glossy paper, unceremoniously placed between pages 418 and 419, that seems like either a teaser (what the book might have been) or an apology. Unfortunately, almost all of these photos are simply color views of buildings shown elsewhere in black and white. There are a few black and white illustrations – plans and even occasional architectural details (if only there were more of these) – that are very nicely done and helpful to the reader.

This book begins the necessary and potentially very exciting discussion on the future of the historic preservation movement in the United States and around the world. Preservation of the recent past is a topic that is not only timely, but urgent. There are so many 20th century buildings to choose from but they will not "last" as long as their sturdier predecessors. We need to learn how to decide quickly which ones are important; they were designed during a different era and under different assumptions. We need to thoroughly understand design intent to be better preservation architects; these buildings were built from manufactured pieces and parts that may no longer be available or which may have been superseded by more contemporary performance standards. We need to decide what is important. Professor Prudon has given us a path to follow. Take the time to read *Preservation of Modern Architecture*. **TB**

Robert D. Loversidge, Jr., FAIA is CEO of Schooley Caldwell Associates, a 64-year old architecture, landscape architecture, engineering, planning and interior design firm in Columbus, OH, that specializes in historic preservation, planning and public works. A Fellow of The American Institute of Architects, he is a past chair of the AIA's national Historic Resources Committee. His firm has recently collaborated on design for restoration of Frank Lloyd Wright's Westcott House in Springfield, OH.



# Canal Stories

## Canals

by Robert J. Kapsch

W. W. Norton & Company, Inc., New York, NY; 2004

356 pp.; clothbound; 800 b/w illus. with CD-ROM; \$75

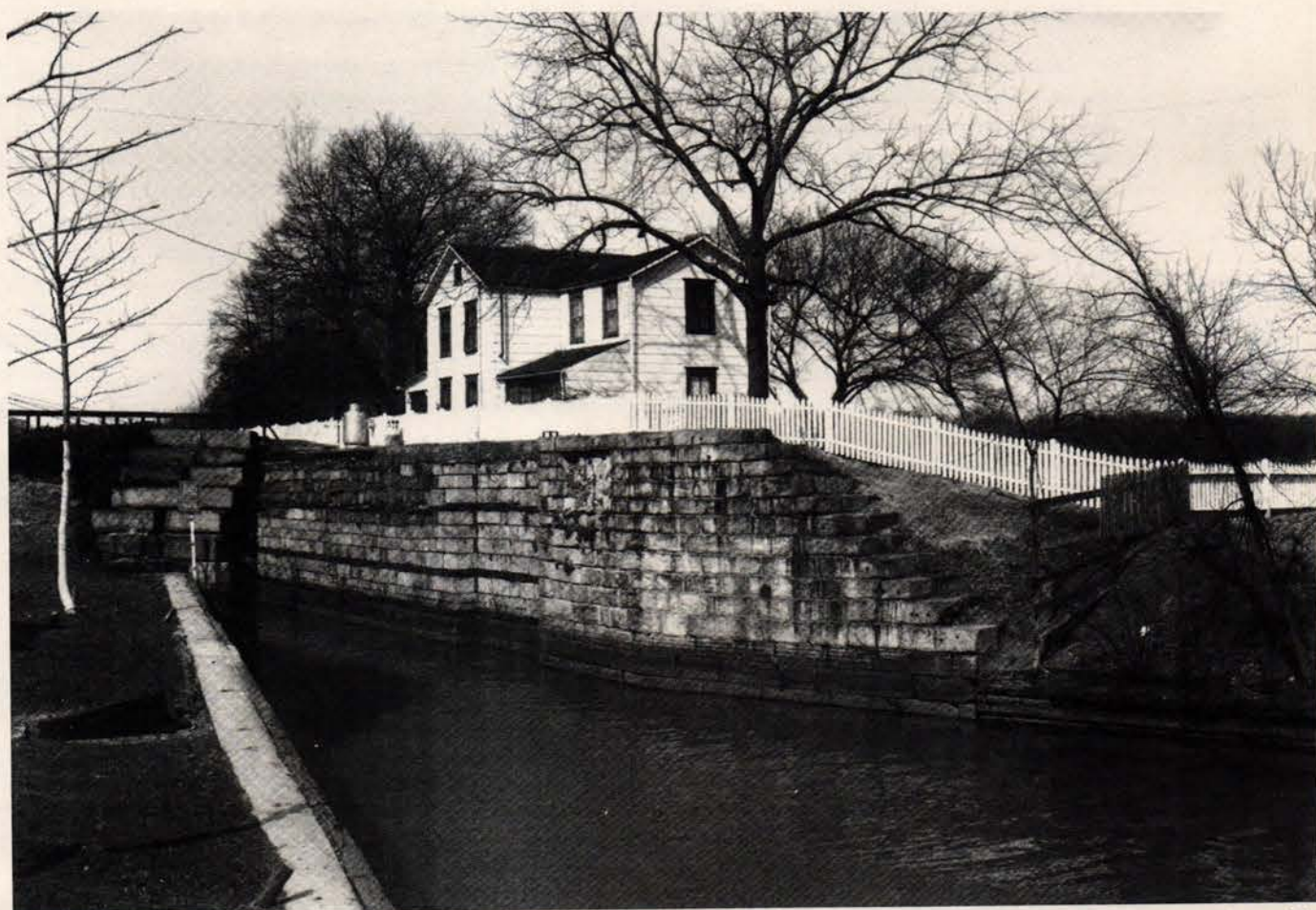
ISBN 0-393-73088-3

Reviewed by Annabel Hsin

**W**hen first built, the Erie Canal was 362 miles long, 40 ft. wide and four ft. deep. It connected the Hudson River to Lake Erie and had more than 80 masonry locks. The project was completed on October 26, 1825, and was considered an engineering phenomenon, opening the country west of the Appalachian mountains and making boom towns of Buffalo, Syracuse and others. Today the canal is an historic resource and tourist attraction.

The story of the Erie Canal is one of many told by Robert J. Kapsch in *Canals*, the second title published in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering series, which also includes *Public Markets, Dams, Theaters, Barns* (see *Period Homes*, November 2007), *Lighthouses*, and *Bridges* (see *Traditional Building*, October 2007 for a review of both titles). The series makes use of the library's unmatched collection of books, recordings, photographs, maps and manuscripts. Each title in the series comes with a CD-ROM containing images of illustrations used in the books and direct links to the library's catalogs and image files. Kapsch worked as project engineer on restoration projects on the Chesapeake & Ohio Canal and this gives great depth to the book.

*Canals* is divided into an introduction, "American Canals," followed by four chapters: "Canals Across America," "Canal Structures," "Morris Canal" and "Chesapeake & Ohio Canal." Each chapter starts with a page briefly outlining the history associated with the chapter and explains the organization of the illustrations, which comprise maps, photos, plans and artwork, some of which date back to the early 1800s. Often, the chapters let the illustrations tell the story and each image is carefully annotated with the subject, location, date, photographer and also the Library of Congress call number to help locate the image online.



Lockhouses, such as this one along the Delaware and Raritan Canal in New Brunswick, NJ, were built so that the lock keeper could attend to the canal locks at all times. Photo: Jack E. Boucher, 1978

"American Canals" is one of the highlights of the book. It tells the story of how Americans adopted, from Europe, the idea of using canals as a means of transportation and supply. A brief section focuses on the engineering, construction, operation and structures of a canal, along with a list of all the canals constructed in America since 1835. The rise and fall of the canal industry is retold in great detail, and Kapsch explains how railroads affected the industry.

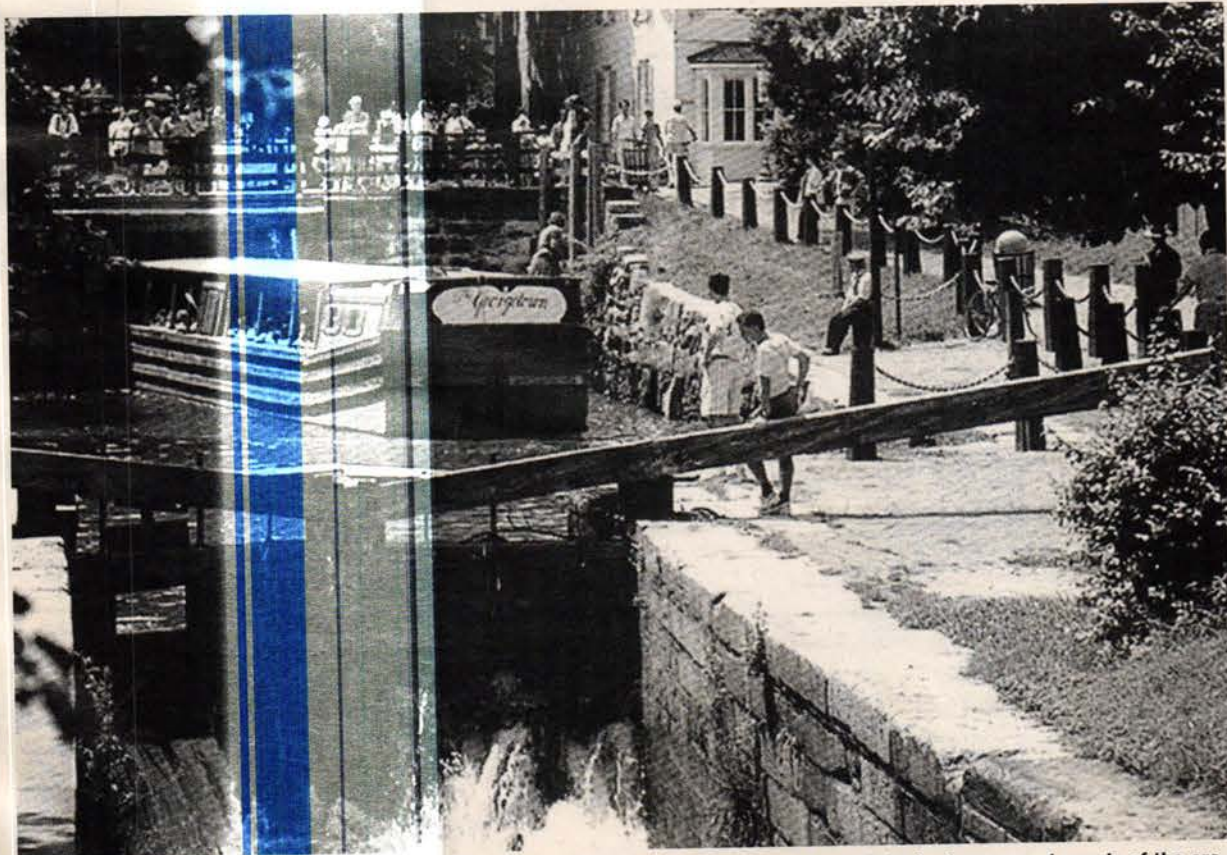
The last two chapters are devoted to the Morris Canal and the Chesapeake & Ohio Canal. The Morris Canal was built over the northern New Jersey hills to transport anthracite from the Delaware River in Phillipsburg to the Hudson River in Jersey City. It was constructed in the 1820s and was 102 miles long. A total of

23 inclined planes were used to haul canal boats over the canal summit and their use made the Morris Canal an engineering marvel. Nonetheless, the canal couldn't compete with the success of railroads and in 1922 its ownership was passed to the State of New Jersey; most of its structures were largely dismantled and the canal was abandoned.

Today, with the exception of a few structures in the rural areas of New Jersey, the canal no longer exists. Kapsch brings it back to life with more than 150 photos, mapping out its length. Unlike the Morris Canal, the Chesapeake & Ohio Canal survived. The canal was adopted by the U.S. government in the 1930s and is currently a national park. Again, Kapsch saves the reader a visit by mapping each mile in photos.

The book's extensive bibliography serves as a useful research tool, with over 80 titles listed. The list is separated into titled sections, such as: "Engineering, Construction and Technology," "Canals of New England," "Canals of the Mid-Atlantic," and "Canals of the South" for ease of reference. A glossary provides simple definitions of canal terms (although the language in the book is rarely technical).

*Canals* is not only an enjoyable coffee table book, but also a valuable research tool for designers and engineers. It documents great feats of engineering and craft and acts as a timely reminder of the value of our nation's infrastructure. **TB**



The Chesapeake & Ohio Canal was converted into a national park and is considered one of the best preserved canals of the era. It is still in use today for canal boat tours. Photo: U.S. Department of the Interior



# Finding Common Ground

By Mark Thaler, AIA

SUSTAINABLE DESIGN ADVOCATES AND PRESERVATIONISTS ALIKE ARE ENGAGED IN THE problem of how to adapt our building practices to better protect our environment. We are united in our goal to create or maintain an environment that will provide for the physical and spiritual needs of future generations; to maintain our architectural patrimony while not being a burden on this planet we share.

Despite our common goal, we differ in our ideas about how best to achieve it. While a healthy debate about how best to manage our built environment generates valuable discussion and ideas, our preferences and prejudices can also prevent us from developing a shared vision of how best to achieve our goals.

While we will continue to debate, the necessity for changing our current building practices has never been greater. Few people now doubt the possibility that catastrophic environmental consequences will result if we do not severely limit our use of fossil fuels and follow more sustainable lifestyles. How does maintaining a 200-year old home or a 19th-century office building fit into this model if we take no additional steps to conserve the energy they consume?

If we are to make the changes required of us, we must each be willing to learn from one another and to challenge our own prejudices. Michael Lykoudis' call in the June 2008 edition of The Forum for the development of an institute or consortium to provide solid research on the complex issues that confront us is a necessary step in this process. However, there is much we can do now.

For example, sustainable design advocates should recognize that the reuse of an existing building can provide a far more "green" solution than building a new building. The U.S. Green Building Council's LEED system, which has become the standard by which sustainable projects are judged, does not adequately recognize the benefits of renovating our existing buildings. One outrageous example in my town – a local restaurant will soon be demolished to make way for a 30 percent larger building with a grass-covered roof and cork floors. They are looking to receive a Silver or Gold LEED rating. This should not be possible.

But it is. The reuse of 95 percent of a building's exterior envelope (excluding window assemblies and non-structural roof material) and maintenance of 50 percent of the interior non-structural elements will gain you three points toward a LEED certification, just two more points than adding a bike rack and a shower will get you. Similarly, this year's AIA Committee on the Environment (COTE) Ten Most Green Building Awards did not include a single renovated building project. The architectural profession continues to value new design over the renovation and reuse of our existing building stock.

*The reuse of 95 percent of a building's exterior envelope (excluding window assemblies and non-structural roof material) and maintenance of 50 percent of the interior non-structural elements will gain you three points toward a LEED certification, just two more points than adding a bike rack and a shower will get you.*

By embracing adaptive reuse, the LEED system could provide incentives for the reuse of existing buildings, which would in turn provide an incentive for sustainable approaches, techniques and innovations to be developed that focus on the unique challenges posed by reuse and renewal projects, especially the need for increased energy efficiency.

Many historic buildings have sustainable attributes such as natural ventilation, daylighting and thermal mass and are solidly constructed of quality materials that can last for hundreds of years.

Fortunately, The National Trust for Historic Preservation is working with the U.S. Green Building Council to help craft future versions of the LEED rating criteria which will address these issues more fairly. However, preservationists must still take a hard look at how they can reduce the energy consumption of the buildings they

care for. Maintaining the status quo is no longer an option. They must embrace principles of sustainable design and be willing to critically evaluate what energy performance upgrades can be made to their buildings while maintaining the historic character that makes them unique. While each building must be analyzed independently, much of what is learned can be applied to other structures.

There are many areas that can be investigated. Energy modeling, using specialized computer software, is a good way to understand what the impacts of various energy upgrades might have in a building. Insulating exterior walls; upgrading windows with storm panels and weather stripping; and commissioning building systems to ensure that they are working at top efficiencies; are all approaches that should be considered.

If the building site has a reasonable land area surrounding it, a geothermal heat pump system could be considered. Adding a grey water system to reduce water consumption should be explored. The rehabilitation of the Washington State Legislative Building (see *Traditional Building*, June 2006, page 19) included the addition of a photovoltaic array in an inconspicuous area of the roof to provide lighting of its dome for several hours at night.

All of us must strive to find new ways to make our existing building stock more energy efficient. Sustainable design advocates must ask themselves whether there is good cause to build anew when there are so many vacant buildings that can be made viable once again. The transformation of these buildings could be quite dramatic and the result every bit as creative, beautiful and energy efficient as a new building.

Similarly, preservationists must learn to embrace adaptive reuse. Many fight change and, though they pay lip service to adaptive reuse, do not want to allow changes that make re-development attractive to the development community.

The embodied energy that is inherent in historic buildings is also embodied in buildings that some preservation advocates would just as happily see torn down. A mindset of reuse and renewal should carry through to buildings of the Modernist and Post-Modernist period as well, even, perhaps, to the local suburban shopping mall!

The reuse of existing buildings must become a priority for our society. Targeted tax incentives should be utilized, including an increase in the Federal Tax Credit for Historic Preservation. Such an increase would make investment in our downtowns more desirable and encourage the transformation of our suburbs into viable mixed-use communities.

These tax credits and other incentives should require compliance with both the Secretary of the Interior's Standards for Rehabilitation and an established standard level of energy efficiency. If the building cannot be modified without compromising its historic

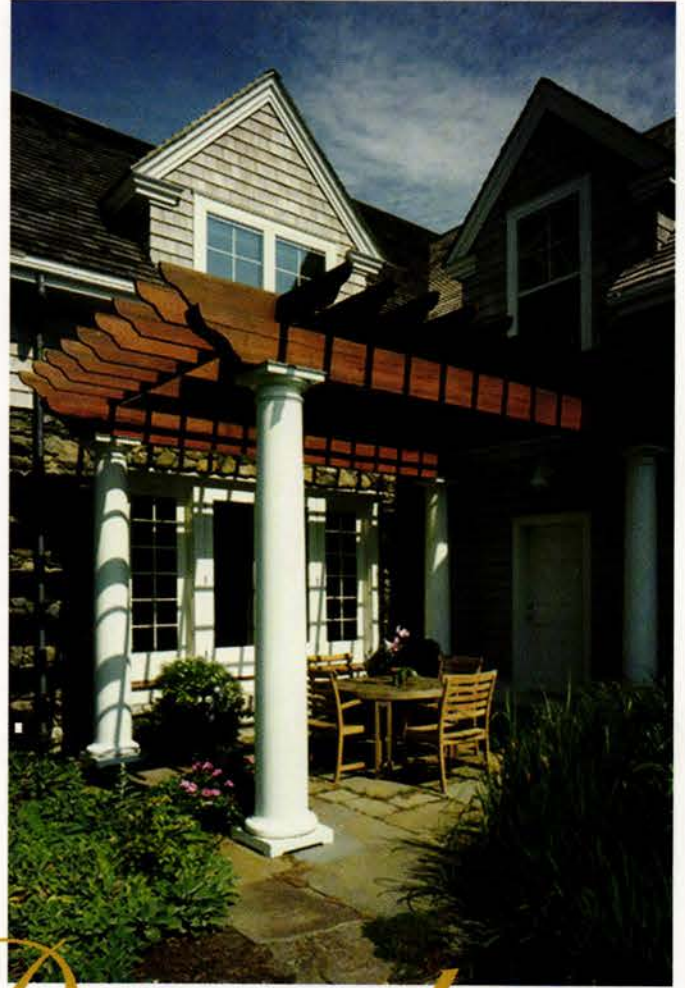
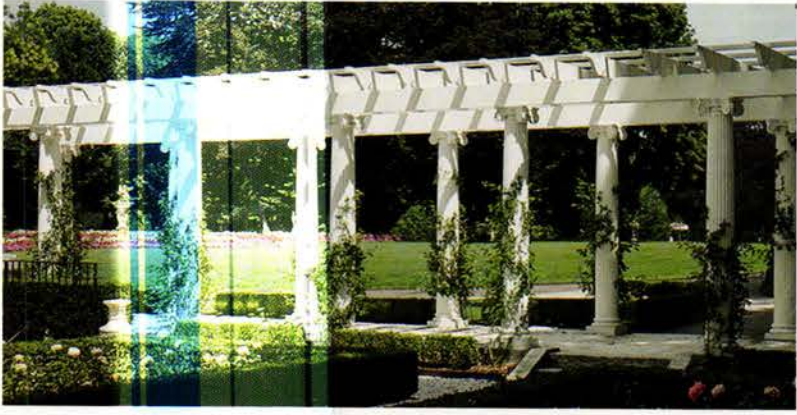
character, the purchase of carbon offsets should be required.

These changes in attitudes, for those of us who already believe ourselves to be good stewards of our built environment, are necessary for us to truly succeed in the fight against global warming. Each of us has the capacity to make a difference. Working together we can create great livable communities that respect the environment and maintain our sense of history and place in the world. **■**

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