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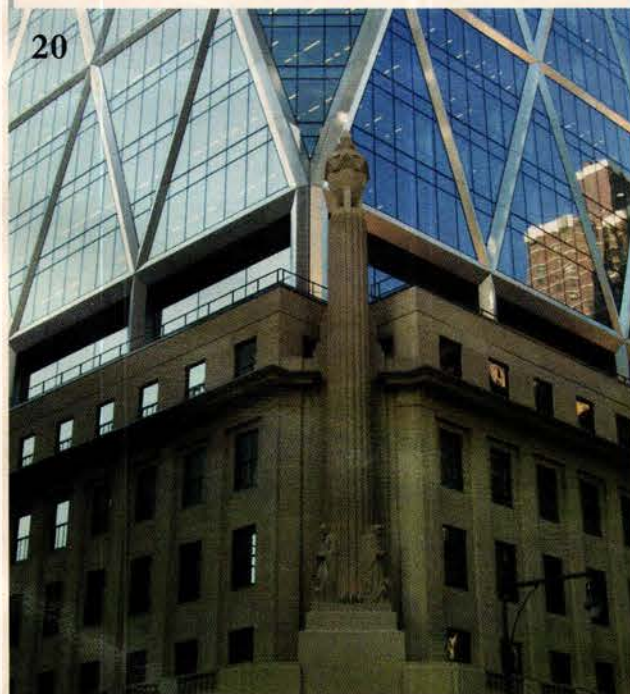
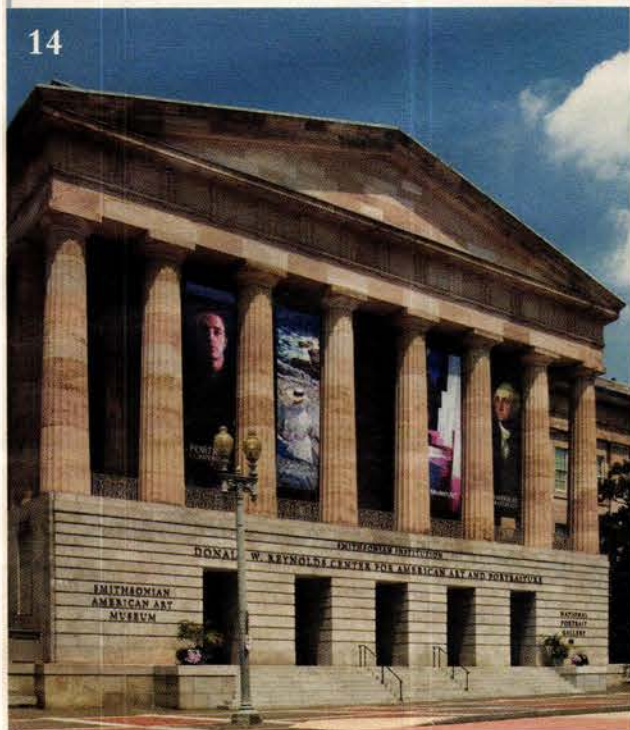
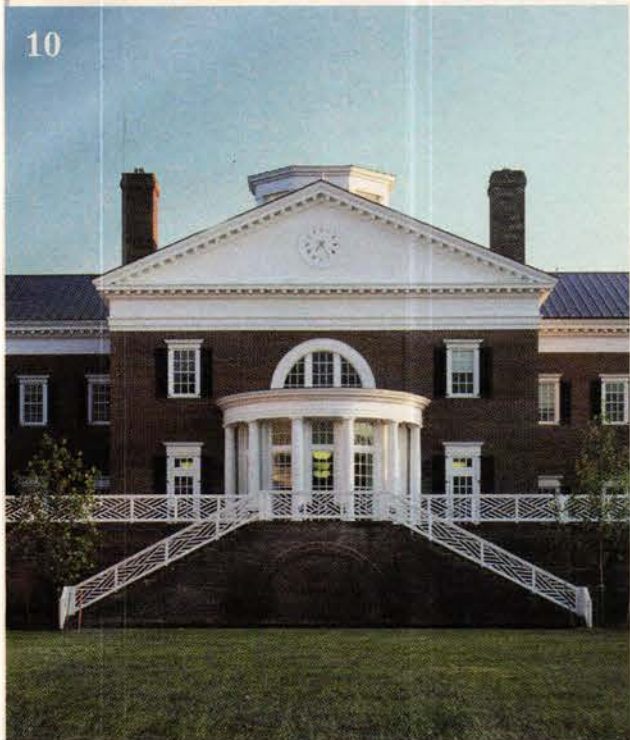
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On the cover: The staircase in the Garrett-Jacobs House in Baltimore, MD (built 1883-1887) is said to be based on the spiral at the Chateau de Blois. Photo: Jonathan Wallen, from *Stanford White, Architect* by Samuel and Elizabeth White, Rizzoli, 2008. See page 142.

Correction: In the story about the restoration of St. John the Divine in New York City, (“High Aspirations,” in the December 2008 issue of *Traditional Building*, page 24), we incorrectly attributed the name of the restoration consultant. It should have been Building Conservation Associates, New York, NY. www.bcausa.com. We sincerely regret the error.

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On the web: Traditional Building’s new home page features a number of high profile bloggers, new “Talk” software and regularly updated features. See page 8.



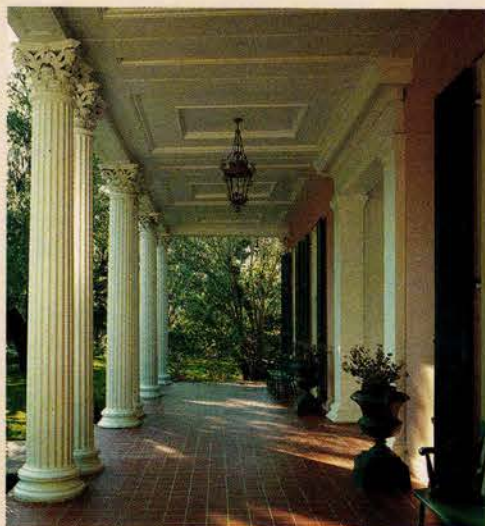


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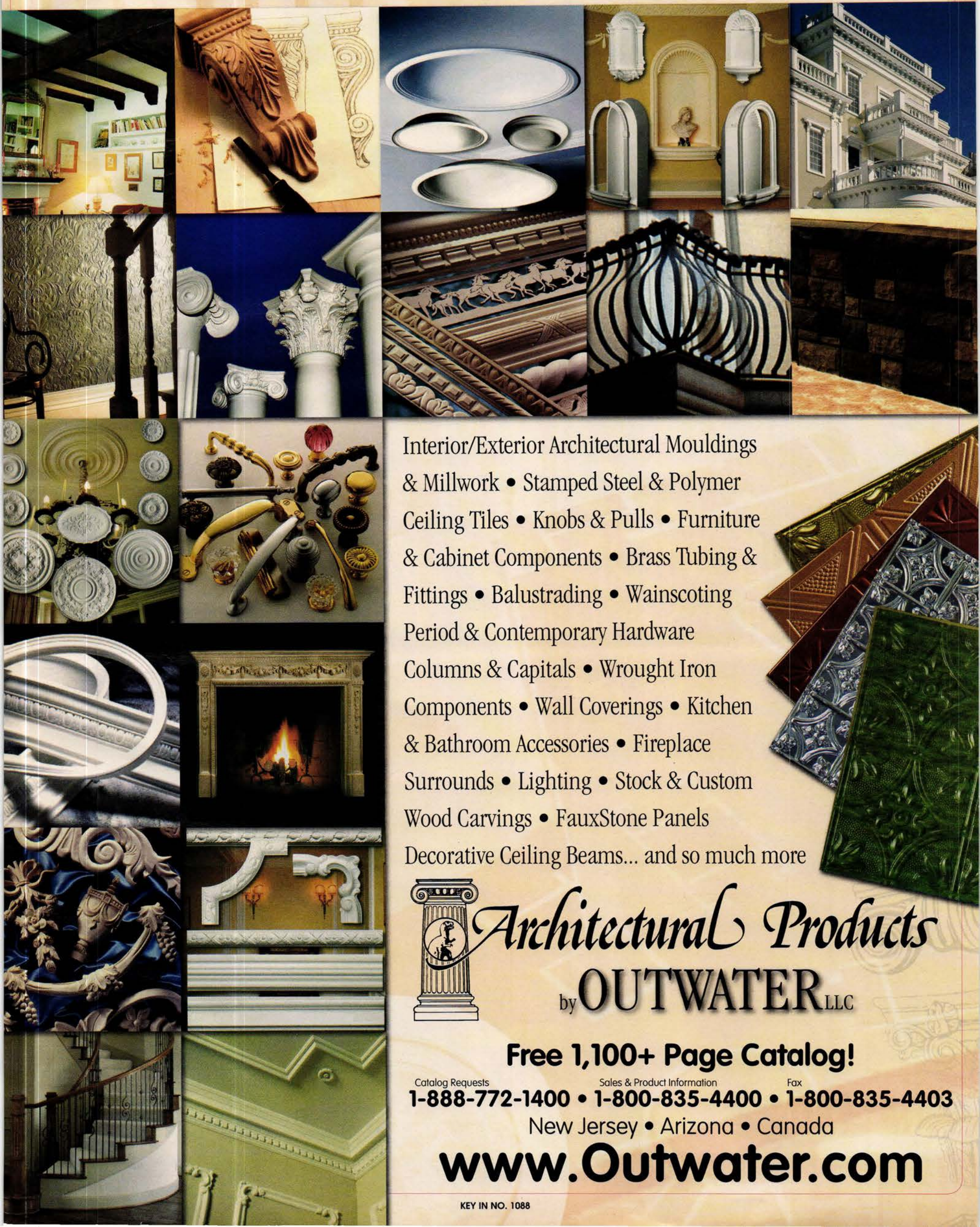
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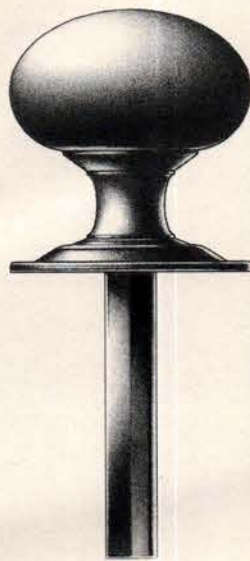
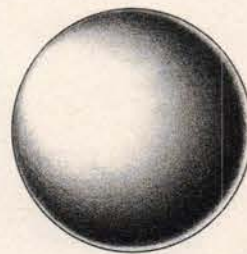
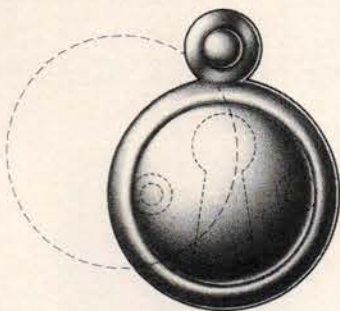
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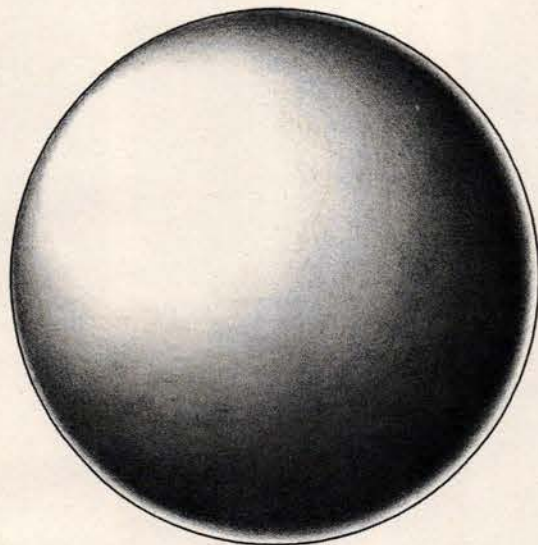
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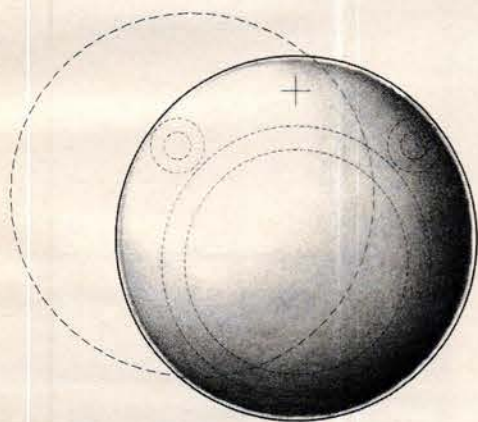
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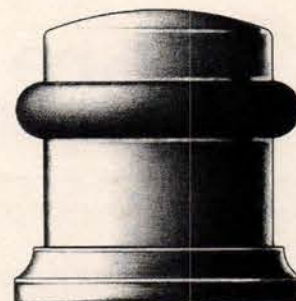
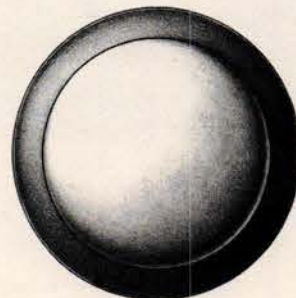
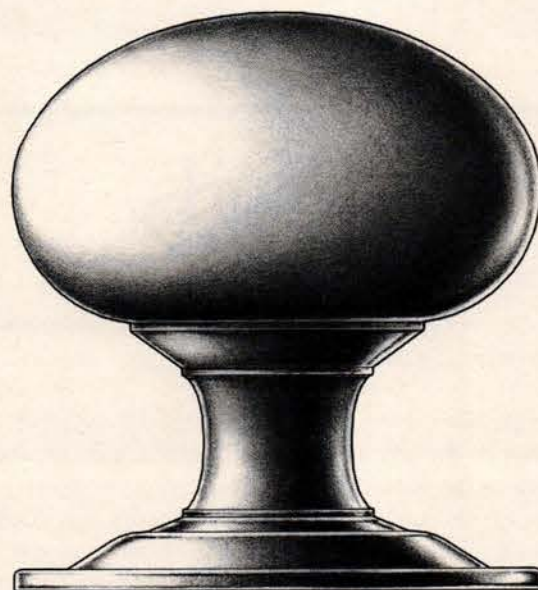
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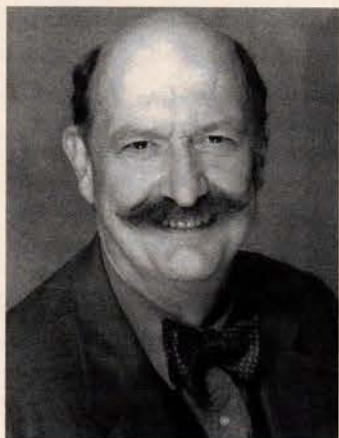
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More on the Web

The redesigned *Traditional Building* website is now up and running. Go to www.traditional-building.com to see rich, regularly updated features on key topics, more news, an inspiring group of bloggers and an array of new interactive features.

One of our new web bloggers, Clem Labine, founder of *Old House Journal*, *Clem Labine's Traditional Building* and *Clem Labine's Period Homes* magazines, brings a broad perspective to the website. Another, Rudy Christian, executive director of Preservation Trades Network (PTN), will keep us up to date on the trades. Other bloggers include Kim O'Connell, who writes about architecture, historic preservation and American history for *Traditional Building*, *Preservation*, *America's Civil War* and other national and regional publications; Dan Cooper, a regular contributor to *Period Homes* magazine and Aimee Buccellato, assistant professor at the University of Notre Dame School of Architecture.



One of our new bloggers is Clem Labine, founder of *Old House Journal*, *Clem Labine's Traditional Building* and *Clem Labine's Period Homes* magazines.

The redesigned site will also highlight features on subjects such as sustainability, going green, solutions to preservation problems and reviews of important new books, as well as a number of how-to articles. For example, in "Specifying Sustainability," Kim O'Connell interviewed a number of architects about the issues they face when trying to create a sustainable building. And to find out more about historic plaster, read "Plaster Revisited," a book review by well-known sculptor and historic plasterer David Flaharty. Both are online now.

Another highlight is a new "Talk" format that will make it easier to post and exchange opinions on a wide variety of topics important to people in the business and its professions. In addition, our upgraded product databases and photo galleries provide information on thousands of products and services.

The updated websites also carry information not found in the magazines, including webinars and photos. For example, *Traditional Building* ran a story about the Driehaus Prize winner (Abdel-Wahed El-Wakil) in this issue, but there wasn't enough room to run photos showing his range of work. Now you can see these

additional photos on the web at www.traditional-building.com/extras/Feb09Driehaus.htm. The same goes for the HABS awards. The story that appears in the issue includes only two photos. To see more of the winning drawings, go to www.traditional-building.com/extras/Feb09HABS.htm.

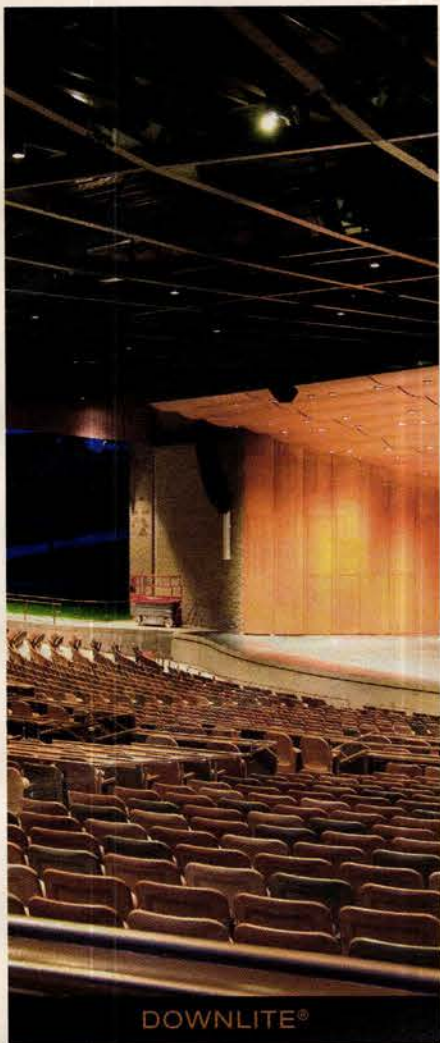
So there's no question about it. The new *Traditional Building* website is the place to go for information on historic preservation and traditional new construction. **TB**

The redesigned site will also highlight features on subjects such as sustainability, going green, solutions to preservation problems and reviews of important new books, as well as a number of how-to articles.

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The screenshot shows the homepage of the Traditional Building website. At the top, there's a navigation bar with links like 'THE MAGAZINE', 'PALLADIUM AWARDS', 'PRODUCT LEARN', 'FREE PRODUCT LITERATURE', 'TALK', 'BLOGS', and 'CONTACT'. The main content area features several sections: 'Specifying Sustainability' with a headline about architects discussing sustainable products; 'Plaster Revisited' with a headline about its introduction to the 21st century; 'The Modern Movement' with a headline about its introduction to the 21st century; 'One Last at a Time' with a headline about two professors at Notre Dame; 'Blogs' with a list of bloggers including Clem Labine, Rudy Christian, and Kim O'Connell; 'Search the Product Database' with a search bar and a list of product categories; 'Browse the Product Database' with a list of product categories; 'Top Product Searches' with a list of product categories; 'Featured Product Report' with a headline about a masterpiece at the Chicago Cultural Center; and 'Traditional Building Products Newsletter' with a list of dates.

The new, frequently updated *Traditional Building* magazine home page now highlights key features and issues.



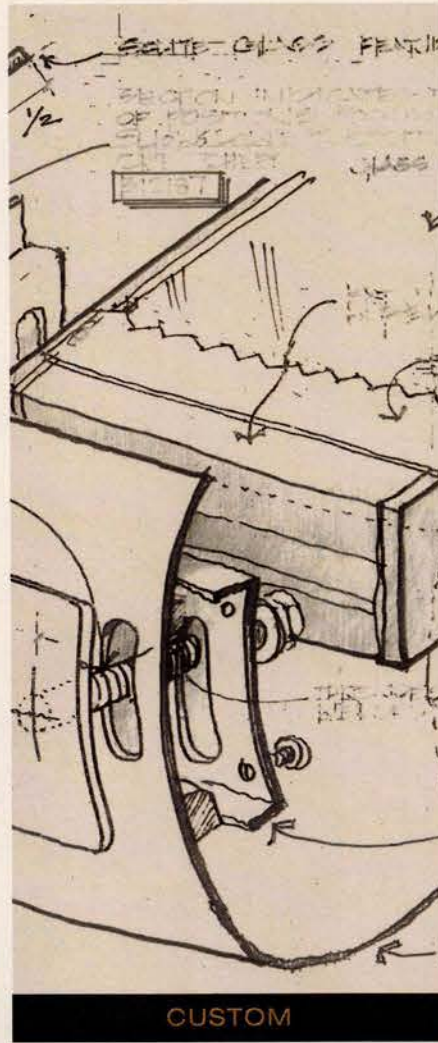
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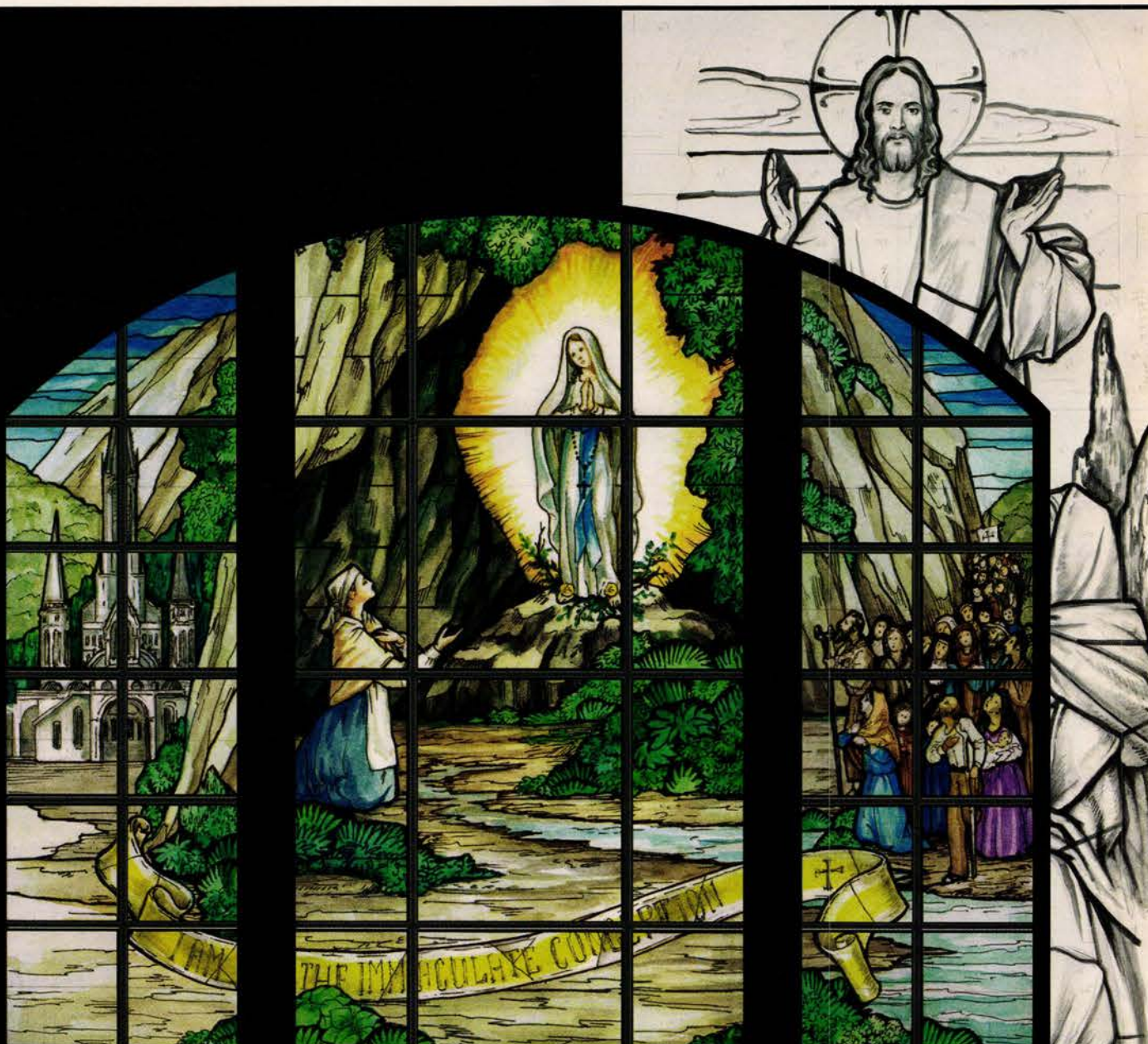
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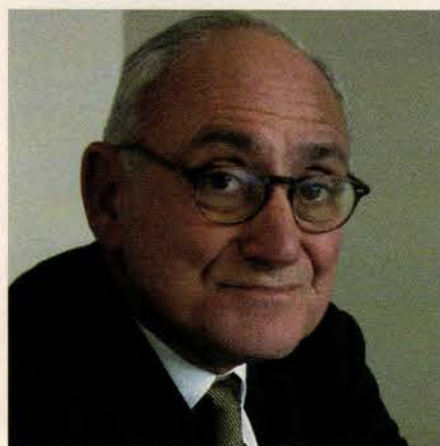
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Master of

Modernity



Robert A. M. Stern has built a successful 40-year career by respecting both traditionalism and modernity – two concepts that he believes should not be considered as contradictory but as complementary. The 300-person firm that bears his name is responsible for a wide variety of important buildings here and abroad. Photo: Robert A. M. Stern Architects

Robert A. M. Stern leads his firm into the 21st century armed with a strong appreciation of the continuum of past and present, an ethic he brings to controversial and exciting new projects. **By Kim A. O'Connell**

On a dark night in November, an intrepid crowd braved fog and rain to ascend the steps of the Canadian Embassy in Washington, DC, a postmodern masterwork designed by Arthur Erickson, to hear the annual lecture by the winner of the Vincent Scully Prize. Conferred by the National Building Museum and named for the beloved Yale University architecture professor, the Scully Prize has been awarded to a diverse list of practitioners and intellectuals – Jane Jacobs, Andrés Duany, Elizabeth Plater-Zyberk and Witold Rybczynski among them – since its inception a decade ago. Winners are feted with a gala and award presentation, and they are expected to give a lecture, which is always highly anticipated. The 2008 Scully Prize laureate – a renowned architect, educator and historian – was Robert A. M. Stern, FAIA.

The lecture location proved to be auspicious. Traditionally, the Scully lecture is held in the great hall of the Building Museum, a traditional building notable for its gargantuan interior Corinthian columns. On that November night, however, the museum was preparing to host a summit of the G-20 nations, moving the Scully lecture to the Canadian Embassy. Completed in 1989, the embassy is one of relatively few Washington buildings to successfully and boldly meld Neoclassical and Modernist principles, wrapping traditional elements such as a rotunda and columns in a minimalist aesthetic. Whatever

Facing page: The new building at 15 Central Park West, clad in limestone, comprises a 19-story structure the firm calls the "House" and a 35-story tower; it is designed to complement the historic apartment buildings that line this celebrated New York City avenue. Photo: Peter Aaron, Esto

Right: The building's elegant Central Park entrance features a canopied bronze door with a double-height expression that leads into a vestibule and grand lobby with two fireplaces. Photo: Peter Aaron, Esto

Stern's views on this particular building might be, his career has served as a model for embracing important lessons of the past while remaining open to, and reflective of, one's time.

Taking the podium in a natty suit, melon-colored tie and his trademark yellow socks, Stern focused his lecture on the topic of architectural education. As a longtime teacher who himself studied under Scully, Stern began his remarks with a provocation – asserting that the making of architecture could not, in essence, be taught. Rather, students can only learn what “architecture has been and can be,” he said. Architecture is an applied science, he continued, “but it is also an art, an art like no other, a public art, a social art, that carries with it the responsibility of giving physical shape to hopes and dreams for a better life.”

It is a responsibility Stern has taken seriously over the course of his illustrious career, which has spanned more than four decades, resulted in the construction and preservation of numerous important buildings, and fostered the minds and hearts of countless students.

Great Accomplishments

During the Scully lecture, Stern took Modernist architects to task for claiming that their worldview was the only one worth emulating. Instead, Stern argued, architects must embrace modernity – the full scope of contemporary life, of which Modernism is a subset and which is not divorced from history. If architecture is to speak to new possibilities, Stern said, “It must revere the principles that underpinned the great accomplishments of the past.” He received a standing ovation.

In an interview conducted not long after he accepted the Scully prize, Stern expounded on his remarks and examined his career with characteristic passion, eloquence and wit. (Of his fellow Scully laureates, he quipped, “It’s a pretty tasty list, and I’m happy to be another slice of the big club sandwich.”) This year marks the 40th anniversary of Stern’s architecture firm, which began as Stern & Hagmann (a partnership with a fellow architecture student from Yale, where Stern earned his master of architecture degree; he earned his bachelor’s degree at Columbia). He founded the successor firm, Robert A. M. Stern Architects, in 1977, where he still serves as the senior partner. Today, the New York-based firm boasts 300 employees, spanning several disciplines including architecture, landscape architecture, interior design and others.

Completed buildings include the Darden School of Business at the University of Virginia; U.S. courthouses in Beckley, WV, Youngstown, OH, and Richmond, VA; hotels for the Walt Disney Company in Orlando, FL; and office buildings in the United States and abroad. The firm served as the co-master planner (with Cooper, Robertson & Partners) of Celebration, FL, the prototypical New Urbanist town. (Stern continues to work to ensure that so-called New Urbanist towns don’t in fact contribute to suburban or exurban sprawl.) The firm took the lead in master planning the theater block of New York’s 42nd Street, and produced campus plans for several universities including Acadia in Nova Scotia and Georgetown in Washington, DC.

Current or recently completed projects include the George W. Bush Presidential Library and Museum in Dallas; 15 Central Park West, a luxury residential building on a full New York City block; the American Revolution Center at Valley Forge, PA; two new residential colleges on the Yale campus; and the 58-story Comcast Center office tower in center-city Philadelphia.



For the past decade, Stern has also served as the dean of the Yale School of Architecture, where Modernists who were initially aghast at the appointment of a purported traditionalist quickly came to respect his leadership. (Frank Gehry, in one notable example, called the architecture program under Stern “probably the most exciting school in the country right now, maybe in the whole world.”) Before that, Stern was a professor of architecture and director of the renowned graduate program in historic preservation at Columbia, where he had previously served as the director of its Temple Hoyne Buell Center for the Study of American Architecture.

“I have many concerns about how we teach architecture,” Stern says. “Students are often introduced to architecture as undergraduates when they’re barely out of high school. Instead of being trained in a humanistic fashion, in a setting with foreign languages, literatures, a reasonable grasp of the various sciences...we have five-year bachelor of architecture programs, these intense architecture programs, and boom, you’re educated. You may have the technical skills of architecture, but you’re certainly not educated about architecture in the larger world...As an artist, you must be connected to the world of culture. There are certain schools that swim against this tide and insist that their students of architecture come out of a liberal arts background.” Although the schools are different, Stern has found this to be true of both Columbia and Yale. “They are different places, but it’s like comparing two very fine restaurants,” he says. “You’re going to get a good meal.”

As for himself, Stern dislikes being labeled either a traditionalist or a Modernist. “I’m operating in the modern world, and the modern world is about multiplicities of directions,” he says. “It’s fine if one wants to sign on for one or



Stern's firm served as the co-master planner (with Cooper, Robertson & Partners) of Celebration, FL. Influenced by typical southern towns, Celebration's downtown is focused on a new lake and existing wetlands, with residential neighborhoods radiating out from the center. Photo: Smith Aerial Photography

the other direction, but I prefer to address each project in terms of what would be the most appropriate way to approach it. There are young architectural graduates who know nothing about Modernist architects. This is preposterous. You need to know Francesco Borromini, and you need to know Peter Eisenman. I wish we could have a world where you can study with masters who excel in traditional forms and others who excel in Modernist forms." Stern adds, however, that "there's an awful lot of cozy classicism about. Many of the architects who are quite good at classical architecture or traditional architecture have not articulated themselves; they have not pushed themselves into the public debate."

Context and Controversy

Recently, Stern vociferously entered the public debate with his strong support for the preservation of 2 Columbus Circle, New York's West Side "lollipop" building designed by Edward Durell Stone. "Not to preserve the building is shocking; not to hear it is criminal," he famously said when the New York City Landmarks Commission refused to hold a public hearing on the issue. After a long and bitter fight to save it, the building was drastically renovated as the Museum of Arts & Design, which sheathed the old marble façade in an asymmetrical pattern of terra cotta tiles and glass, obliterating the building's original appearance.



The firm has executed a number of elegant traditional buildings such as the Darden School of Business at the University of Virginia. The business school campus is set like an acropolis, according to the firm, at the natural crest of its 20-acre site, and its interconnectedness and design recall Jefferson's Academical Village. Photo: Peter Aaron, Esto



Stern won a 2005 Palladio Award for the 65,000-sq.-ft. K.C. Irving Environmental Science Centre and Harriet Irving Botanical Gardens at Acadia University in Wolfville, Nova Scotia, Canada. The traditionally styled three-story building reflects the historical character of the campus and is one of many campus buildings designed by the firm. Photo: Peter Aaron, Esto

Stern joins a chorus of critics of the new building who believe the commission missed a blatant opportunity to save an iconic structure. "I would like to be a nice guy and say that the new skin is nicer than the old, but frankly I don't think so," he says. "We lost a beautiful modern building by an architect who is underappreciated. We got instead a completely arbitrary façade in a dreary material."

Despite this loss, Stern applauds the fact that the field of historic preservation is evolving to include modern buildings. "The preservation movement has come to realize the importance of preserving buildings that older members of the movement saw as the enemy," he says. "Buildings of the modern movement did replace older ones, so people had a deep hatred for glass and steel. The National Trust for Historic Preservation has been helpful in identifying modern buildings that are significant, those by Louis Kahn and Paul Rudolph, Philip Johnson's Glass House, etc. But the preservation movement has a way to go."

Stern, for his part, has carefully overseen the restoration and renovation of the Yale Arts Complex, which includes the Paul Rudolph-designed Art and Architecture building, newly christened Paul Rudolph Hall. Designed by Charles Gwathmey, FAIA, the restored complex now includes a zinc-and-limestone-clad addition housing the university's art history department and an arts library.

"My time at Yale has involved two major initiatives, to reshape the curriculum and to work closely with the president and others at the university on the stewardship of Yale's architecture," Stern says. "We've worked together to see to it that the modern buildings at Yale were done in a way that would be as exemplary as possible. The Yale Arts Complex is an amazing pair of buildings, one very Modernist of our time, and the other a Modernist work of the 1960s, that make

strong gestures within the Modernist vocabulary to the traditional stone architecture at Yale."

Stern's firm is now engaged in the design of an addition to a small Victorian Gothic conference center on campus, as well as the two new residential colleges there. Residential colleges form the underpinning of undergraduate education at Yale. Although the university has renovated its existing colleges, many designed in the early 20th century by James Gamble Rogers, the last new colleges were designed by Modernist Eero Saarinen in 1961.

Although some critics have argued that the choice of Stern's firm flies in the face of the university's history of working with more avant-garde architects, university president Richard C. Levin has responded by noting that the new colleges will be built on an awkward lot somewhat apart from campus, making the need for a traditional connection even more important. "Saarinen was trying to bring Modernism quite as close as he dared to the traditional courtyards on campus," Stern says, who adds that he doesn't dislike Saarinen's work. "The new colleges will be as much like the traditional Yale colleges as I can make them."

Similarly, the firm will be considering the context of the George W. Bush Presidential Library, to be located on the campus of Southern Methodist University in Dallas, as work proceeds on that project. Although Stern cannot reveal many details, he says that the building will reflect the campus's red-brick and white-stone Georgian character, but it will not be a Georgian building.

One of the more controversial new projects by Stern's firm is the new Comcast Center in downtown Philadelphia, now the city's tallest building. It is a 975-ft. faceted obelisk, clad in a gleaming, silvery, energy-efficient glass with ultra-clear, low-iron glass at the building's corners and crown. The center encompasses a half-acre plaza that straddles the underground tracks and concourse of Suburban Station, Philadelphia's primary commuter rail terminal. A public winter garden connects the concourse to the tower and plaza overhead. The building is expected to be certified under the LEED green-building system. Although the building is undoubtedly modern – the *Philadelphia Inquirer* called its terraced and notched rectangular crown a "giant USB memory stick" – it is also meant to complement the skyline and not draw attention to itself as anything but a good, solid design, well executed.

"I'm not a fan of buildings with too much wiggling," Stern says. "My belief was that the Comcast Center should be a very simple, purely shaped design. It's important as an icon on the skyline, and it sits above a railroad station and makes important connections to the concourse underground. Beyond that was the opportunity to place the building on an open plaza [designed by landscape architect Laurie Olin, FASLA]. It's on a street that was laid out in the 1930s with a uniform cornice, and it's a very dull street. Our plaza opens the street up. We have been able to relieve the center city of Philadelphia with a public place."

Whether they are talking about the Comcast Center or the Yale residential colleges, critics are often quick to place Stern and his colleagues in the camp of traditionalism or Modernism (or Postmodernism, more likely). This kind of labeling, in Stern's eyes, is overly facile and detracts from the more profound discussion of place-making and how buildings must serve and reflect human needs and desires. As he said on that rainy night in November, "We must help today's students to explore the seemingly contradictory points of view of tradition and modernity, and to see them not as contradictory choices but as profound, reasoned, and parallel ways to shape the world." **TB**



The highly anticipated American Revolution Center at Valley Forge will be the first comprehensive museum representation of the Revolutionary War. More than a museum, however, the building will conform to environmental design standards and will reflect the park's widespread use for outdoor recreation in addition to heritage tourism. Drawing: Thomas Schaller

The Changing Architectural Practice in the Age of Lean

Are sustainability and preservation driving forces in the market, for now and the future?

As we peer through the looking glass into the near future, we notice that everything has changed drastically. The economy has taken a turn for the worse, (to say the least!), there's a new administration in the White House and architecture seems all about going green. While all of these trends must have developed in the recent past, they seem to have come to the fore quickly, leaving all of us wondering what happens next.

Traditional Building magazine, under the guidance of our founder Clem Labine, decided to tackle the questions of the economy and sustainability as it relates to historic preservation and traditional building in this year's roundtable. However, instead of gathering a group together to have an informal discussion as we have done in the past, we asked a number of leading preservation architects to examine these issues and

to submit their responses via email.

We sent each participant the headline "The Changing Architectural Practice in the Age of Lean. Are sustainability and preservation driving forces in the market, for now and the future?" along with some suggested questions to be used only as guidelines for their responses. Some of these included: How has client interest and the public's general interest in sustainability affected practice at your firm?; What changes have you had to make to meet the growing interest in sustainability? Do you find that your clients understand that recycling old buildings is a good thing, that there is a connection between preservation and sustainability? Has this awareness reached the general public? We also asked each participant to describe a particular sustainability project and send a photo.

The Participants

All of our participants graciously shared their expertise, time, energy and thoughts with us. They include (in alphabetical order by firm name):



Bruce D. Judd

Architectural Resources Group, (www.argsf.com), Bruce D. Judd, FAIA, founding principal

Judd has more than 30 years of experience in architecture and historic preservation planning. He has directed more than 200 planning, rehabilitation and expansion projects for significant buildings throughout the West. Judd has also participated in historic resource surveys, led rehabilitation and new construction projects in historically significant settings, and directed high profile architectural projects, including the rehabilitation of Pasadena City Hall, which reopened to the public in June 2007.



Michael Farewell

Farewell Mills Gatsch Architects, LLC, (www.fmg-arch.com), Michael Farewell, FAIA, LEED AP, partner in charge of design, and Michael J. Mills, FAIA, partner

Farewell received his undergraduate degree from Yale University, and a Masters degree in Architecture from the School of Architecture at Princeton University. His green building projects include the Willow School, a new independent lower school in Gladstone, NJ, that received Gold level LEED certification; and the concept design for a new visitor's center at Duke Farms in Hillsboro, NJ. He is currently working on sustainable initiatives for the Princeton Charter School and the Stony Brook Millstone Watershed Association.



Michael J. Mills

Mills received his Bachelor of Arts degree in Architecture and Urban Planning from Princeton University; his Master of Science in Historic Preservation from the Graduate School of Architecture and Planning at Columbia University; and completed postgraduate work at the International Center for the Study of Preservation and Restoration of Cultural Property in Rome. He has devoted more than 25 years to the preservation and adaptive reuse of significant historic buildings.



Jean Carroon

Goody Clancy, (www.goodyclancy.com), Jean Carroon, FAIA, LEED AP, principal for preservation

Jean Carroon is the principal for preservation at Goody Clancy, a Boston design firm of 100 architects, planners, urban designers and conservators. Nationally recognized for her achievements in the field of sustainable design for historic buildings, she is a member of the National Trust for Historic Preservation Sustainability Coalition, Boston Mayor Menino's Green Building Task Force, and one of the founders of the Technical Committee on Sustainable Preservation with the Association of Preservation Technology. She is the author of *Sustainable Preservation: Greening Existing Buildings*, which will be published in 2009 by John Wiley & Sons. Her current projects include renovations for the General Services Administration, the University of Virginia and the University of Michigan.



Mary Katherine Lanzillotta

Hartman-Cox Architects, (www.hartmancox.com), Mary Katherine Lanzillotta, FAIA, partner

Lanzillotta received her Bachelor of Architecture from the University of Virginia in 1985 and her Master of Architecture and certificate in Historic Preservation from the University of Pennsylvania in 1989 (the same year she joined Hartman-Cox). For the past decade she has been dedicated to the renovation and restoration of the Patent Office Building for the Smithsonian Institution. Currently she is working on the addition and renovation of Morehead Planetarium Building and the National Gallery of Art renovation.



Jack Pyburn

Lord, Aeck & Sargent, (www.lordaecksargent.com), Jack Pyburn, FAIA, principal in charge, Historic Preservation Studio
Pyburn is the director of the Historic Preservation Studio at Lord, Aeck & Sargent in Atlanta. He was 2007 Chair of the AIA/Historic Resources Committee and is on the Board of the Georgia Trust for Historic Preservation. Pyburn has a particular research interest in, and has published on, mid-20th century architectural precast concrete and the relationship of construction technology to architectural design during that period. He received his Bachelor of Architecture from Texas A&M University and a Master of Architecture & Urban Design from Washington University in St. Louis.



John D. Lesak

Page & Turnbull, (www.page-turnbull.com), John D. Lesak, AIA, LEED AP, principal

Lesak heads the Los Angeles office of Page & Turnbull, a firm of architects, historians and planners who work to address the challenges of preservation. In 2004, he co-founded and served as first U.S. chair for the Association of Preservation Technology (APT) International Technical Committee on Sustainable Preservation. The Committee produced the Halifax Symposium and a special issue of the APT Bulletin on sustainable preservation. Lesak is currently president of the APT International Western Chapter, chair of APT-LA-09 (the 2009 annual conference), and chair of the South Pasadena Cultural Heritage Commission.

He received his Bachelor of Science in Architecture from the University of Illinois in Urbana, IL, and also studied at the Versailles Study Program in Versailles, France. Recent projects include the Webb Schools in Claremont, CA; Nora Suppes Hall and Meyer Buck House at Stanford University; and the San Francisco Conservatory of Music.



Ilene R. Tyler

QUINN EVANS | ARCHITECTS, (www.quinnevans.com), Ilene R. Tyler, FAIA, FAPT, LEED AP, principal, director of preservation, Ann Arbor office

Tyler is principal and director of preservation in the Ann Arbor office of QUINN EVANS | ARCHITECTS. A graduate of the University of Michigan (B. Architecture, 1970), she is a registered architect in Michigan, Ohio, Wisconsin, Tennessee and Massachusetts. Tyler is a frequent presenter at conferences on topics of preservation technology, and is active in several local, state and national preservation organizations. Her writing has been published in the APT Bulletin, including articles on "The Greening of the Samuel T. Dana Building: A Classroom and Laboratory for Sustainable Design" (co-authored with Maggie McInnis) and "Replicating the John J. Earley Concrete Mix to Restore the Nashville Parthenon." Tyler is a co-author of *Historic Preservation: An Introduction to Its History, Principles, and Practice*, 2nd edition, and teaches the Principles of Preservation Technology in the graduate program in Historic Preservation at Eastern Michigan University.



Rob Robinson

Urban Design Associates, (www.urbandesignassociates.com), Rob Robinson, AIA, chairman

Robinson earned a degree in Architecture and Urban Planning from Virginia Polytechnic Institute and State University. Following graduation, he was an adjunct professor in the College of Architecture and Urban Planning at VPI for several years, then served as an architect with the Peace Corps in St. Vincent, West Indies, prior to joining UDA in 1980. In addition to urban design efforts in cities, towns and neighborhoods, Robinson also leads UDA's work in several "shared vision and strategy" initiatives for regions and counties. Current projects under his leadership include various downtowns and waterfronts, mixed-income neighborhoods, vision plans and pattern books.

The Roundtable

Architectural Resources Group, Bruce D. Judd

We have found over the last year that nearly all of our clients and potential clients are interested in sustainability. They range from institutional clients, to cities, to developers and individuals. Many of them require a "LEED rating" for their projects even though it is clear that they don't really understand what it means. It is encouraging that they feel this way and believe that it is important and that they are all making efforts to become more sustainable. We are also finding that more and more clients are looking at their projects in terms of life-cycle costs, not just the initial project capital cost. When energy consumption is factored into the project, the overall long-term project costs are reduced.

We have had 11 of our staff members become LEED Accredited Professionals with the goal of having all of our professional staff becoming accredited over the next year. We have established a Sustainable Committee in the office that makes presentations for the entire office, we have suppliers show their latest sustainable products and we now have a large (and growing) library of sustainable products and books. We have also set aside a part of our weekly Monday morning staff meeting to discuss sustainable issues and the latest information on products and sustainable issues about our projects.

We have gone back and looked at many of our previously completed projects from a LEED rating and sustainability perspective and discovered that many of our projects could have received LEED ratings had the system existed at the time. We have also conveyed this to clients.

We have found that generally, most building owners believe that working on an historic building is more expensive and takes longer to accomplish. We have been explaining to many that the best thing one can do regarding sustainability is to reuse an existing building. The statement that "the greenest building is the one already built" makes mental light bulbs go off when you relate it to clients.

It is also interesting for clients to learn that most historic buildings are inherently energy conserving, with thick walls, operable windows, natural daylighting, transom windows, etc. Many of the things that building owners should do initially include inexpensive items such as weather-stripping and insulating attics, etc.

There is a long way to go before the general public understands how critical buildings, and their energy consumption after completion, are to our country. Most of our profession now looks at sustainable strategies as a regular part of design and hopefully this will permeate throughout the construction industry and society. We still have some developers and others who believe that tearing down an historic building and then constructing a "green" building in its place is the right thing to do and we need to continue to educate people about how shortsighted this is.

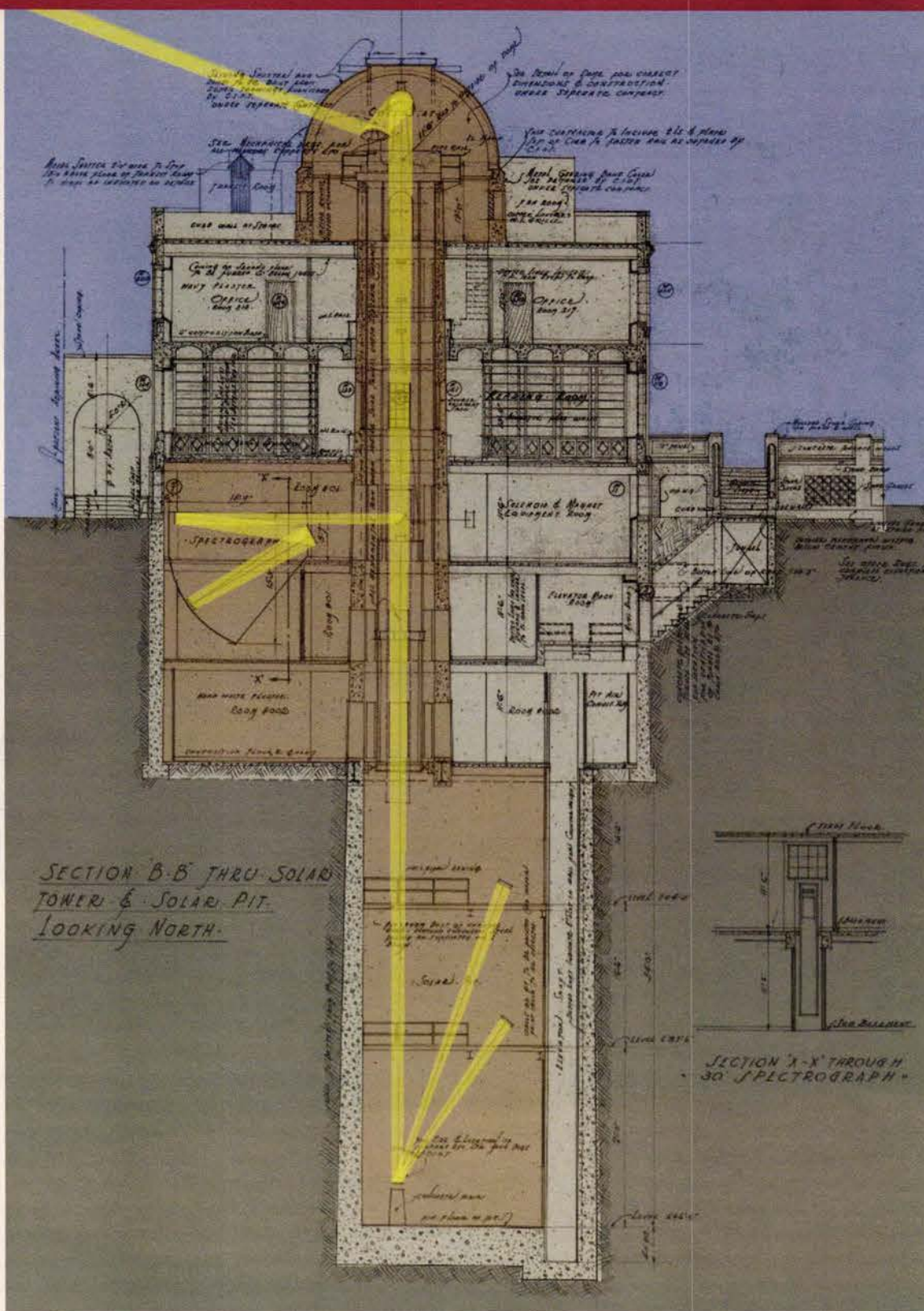
One project that Architectural Resources Group (ARG) is designing now is the Linde Center for Global Environmental Science at the California Institute of Technology (Cal Tech) in Pasadena. Architect Russell Porter designed the building in 1932 to house the team fabricating the world's largest (at that time) 200-in. telescope. Currently used as the Henry M. Robinson Laboratory of Astrophysics, this historic structure will be adaptively reused to house an academic center uniting faculty from chemistry, engineering, geology, environmental science and other fields.

The project has involved a number of innovative and groundbreaking sustainable measures that take advantage of the unique building design including: exploiting the concrete building's thermal mass; maintaining the original sun-telescope

(coelostat) to track the sun and send light deep into the building; and using the lower portion of the telescope pit to hold water to service a radiant heating and cooling system. Combining traditional sustainable and energy saving treatments for historic structures such as weather-stripping and insulation, with the imaginative reuse of the historic coelostat (initially thought to be a liability) to provide daylighting and water storage will result in a demonstration project for Cal Tech in the Linde Center for Global Environmental Science.

We still have some developers and others who believe that tearing down an historic building and then constructing a "green" building in its place is the right thing to do and we need to continue to educate people about how shortsighted this is.

Architectural Resources Group



ARG is directing the adaptive reuse of the 1932 Linde Center for Global Environmental Science at the California Institute of Technology (Cal Tech) in Pasadena. Originally designed to house a 200-in. telescope and currently used as the Henry M. Robinson Laboratory of Astrophysics, it will be used as an academic center. The project has involved a number of innovative and groundbreaking sustainable measures that take advantage of the unique building design, including exploiting the thermal mass and maintaining the original sun-telescope to bring light into the building.

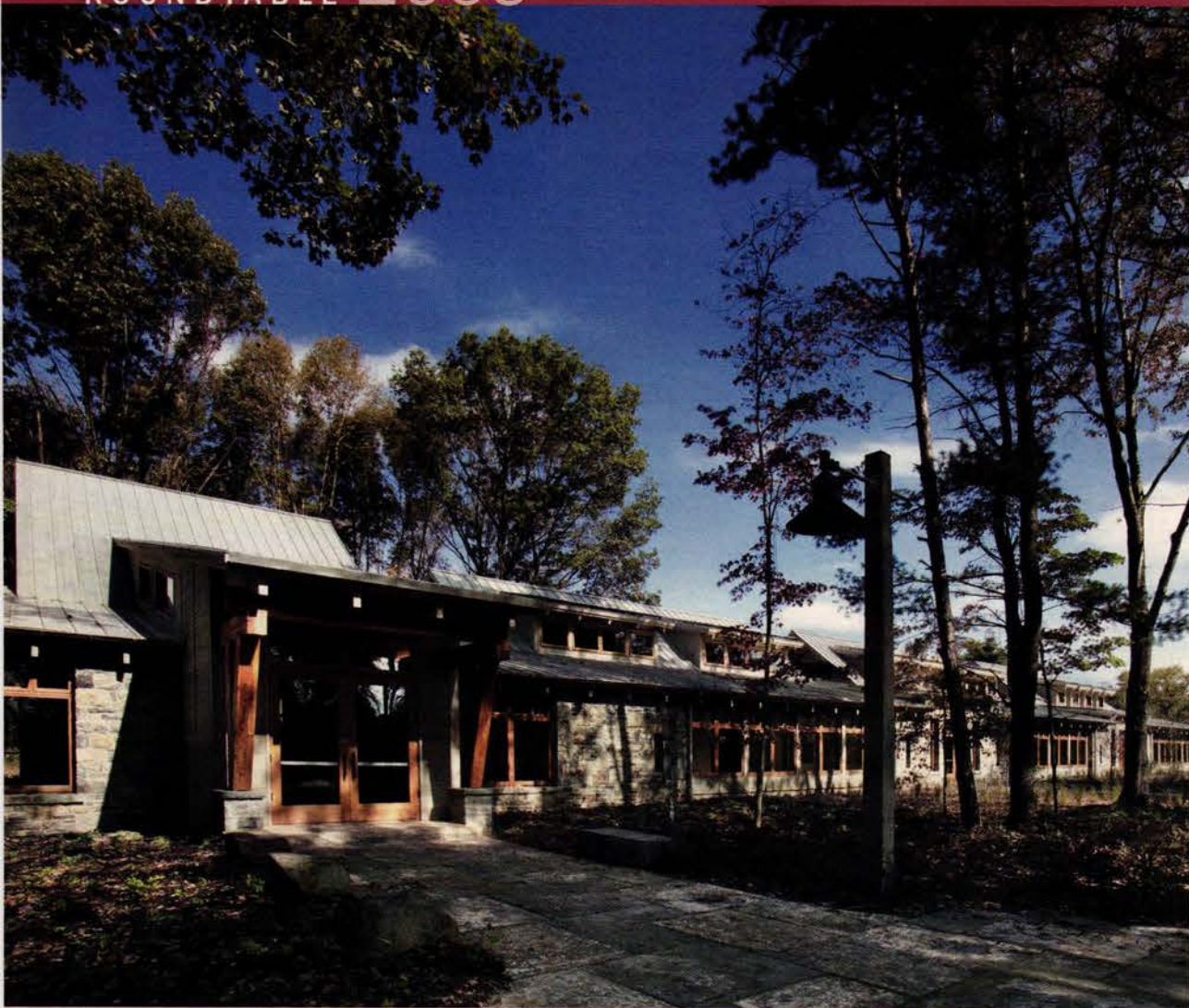
Farewell Mills Gatsch Architects, Michael Farewell and Michael J. Mills

Farewell Mills Gatsch Architects has practiced sustainability for more than 30 years in the preservation and adaptive reuse of existing buildings and in energy-conscious new architecture. Our firm has long had a broadly defined environmental foundation to its work, and the clients who have sought us out have shared that orientation. This "broadly defined environmentalism" goes beyond the core components of green building to include relationships of architecture and landscape, cultural values, and of course, historic preservation and the stewardship of resources. Our practice then, has embraced the full complexity of the environment in generating buildings that are integral to their settings as well as sustainable.

With the growing interest in sustainability in the last ten years, this commitment has expanded to become a principal focus of our firm. We have hired architects and interns who have a demonstrated interest in, and experience with, sustainable design. We encourage staff members to become LEED accredited, with financial support and in-house training programs to prepare for the LEED accreditation examinations. One of our associates prepares a monthly in-house document called "Green Notes" that reviews news, products and projects that might interest our staff and promote dialogue. In our work, we raise the issues of environmentally responsible design even if that is not a stated goal of the project, and we actively pursue projects with clients who are predisposed to a sustainable design approach to their projects, such as the General Services Administration (GSA) and colleges and universities.

The extraordinary upsurge in public interest (especially among institutions such as schools and colleges, churches and museums) in buildings that are not only sustainable but that also make visible their sustainability has been very important. These are institutions that are interested in the economics of sustainability – efficient systems, reduced consumption, cleaner indoor environments – but that also have a philosophical goal in their mission statements of pursuing best practices and encouraging participation. This is a perfect fit for our firm, with its focus on preservation and the integration of new design into sensitive natural and cultural environments.

Unfortunately, many clients do not fully understand that recycling old buildings is one of the most environmentally responsible and sustainable activities. This



Left: The Willow School in Peapack, NJ, (LEED Gold) was designed by Farewell Mills Gatsch to harmonize with its woodland setting and the existing historic farmstead buildings. The project included a master plan for the site, a new 15,000-sq.ft. classroom building and adapting the house for use as an administration building. Photo: Taylor Photography

Below: Goody Clancy is renovating this 50-year-old, five-story, 159,129-sq.ft. building, New Cabell Hall, at the University of Virginia. Although the character of the building is considered uninspiring, the university recognized that it is more cost-effective to renovate than to replace it. The renovation will address systems improvements such as replacing heating and adding central air conditioning, and will update interior finishes and classrooms and create a new lobby.



Unfortunately, many clients do not fully understand that recycling old buildings is one of the most environmentally responsible and sustainable activities.

Farewell Mills Gatsch Architects

situation is slowly changing with, for instance, the National Trust, the American Institute of Architects, the Association for Preservation Technology, and *Traditional Building's* efforts to keep this issue in the forefront of the public dialogue through published articles and conferences.

However, we still see several ongoing challenges to the recognition of preservation as a sustainable activity. Among them, the limited LEED points that are given for the decision to reuse an existing building rather than tear it down; the development of a "recycling" industry for building materials that may actually encourage demolition as opposed to preservation; the lack of understanding of "embodied energy," which is part of the resource represented by the existing building; and the removal of perfectly good old-growth wood windows for new, thermally efficient vinyl or aluminum windows that may not last as long and consume more energy in production than wood.

Our broader definition of environmentalism encompasses historic resources as well as natural habitats; the Willow School in Peapack, NJ, perfectly reflects our firm philosophy. The new school featured an existing 19th century farmstead with main house and barn, adjacent fields, stream corridor and woodland habitat. After a master plan for the site was developed, we implemented a first phase of construction – a 15,000-sq.ft. classroom building – which acted as a bridge between the historic buildings and landscape and the natural landscape to the west. The house was adapted for use as an administration building, with a preservation approach to the exterior and main interior spaces and later, the adaptation of the barn.

The landscape around the historic buildings was maintained as a farmstead – an open space with object-like buildings. The new construction, an LEED-certified building (Gold) features a rigorous attention to materials that are recycled or made of renewable resources, with careful attention to daylighting and ventilation. The new structure is elemental and restrained. This is architecture that recollects historical methods of building while integrating new technologies. The balance of historical site, contemporary school, and natural habitat is emblematic of sophisticated environmentalism.

Goody Clancy, Jean Carroon

If the "Age of Lean" forces recognition of existing resources like buildings and reinforces a culture of reuse instead of replacement then it isn't an "Age of Lean" at all, but an important shift in values essential to creating a sustainable world. Recycling of paper, plastic and aluminum cans is now common, but the general public and much of the building community still doesn't understand that reusing buildings is also good for the planet.

Historic preservation is such an obvious and necessary strategy for a sustainable culture that it continually surprises me how little it is discussed at conferences focusing on green design. The literature and reports from groups as diverse as the United Nations Environmental Programme and the McKinsey Global Institute have all stressed that focusing on existing buildings is absolutely essential to reducing carbon emissions and addressing climate change. This is not the same as acknowledging that cultural values and a sense of place are reinforced by maintaining historic buildings, but this literature also exists. The bottom line is that historic preservation is good for the planet and for people – two of the three legs of sustainability. The

third leg, profit, is possible if we provide incentives that reinforce repair and reuse of buildings and more accurately assign the costs of replacement and sprawl.

Is our design practice being changed by the sustainability movement and the link to historic preservation? No, rather we continue to ask how our practice can more quickly

change the world by making this common sense approach to sustainability common place. We have acknowledged the influence of the U.S. Green Building Council by requiring all professional staff to become LEED accredited. We stress, however, that LEED is just a tool and not the final definition of environmental responsibility. Our design approach has not changed; our designs support and celebrate community through urban planning, new construction and a large portfolio of historic preservation. Our projects are urban and transit-oriented. We build and renew for the long run; seeking durability and low maintenance, introducing energy and water conservation measures and enhancing spaces with daylight and connectivity to nature.

We currently have a wonderful project underway at the University of Virginia – the renovation of a 50-year old building that was almost demolished. The studies completed by the university show that it is more cost-effective to renovate the building than replace with new, but skepticism remains about whether the relentlessly functional but uninspiring character of the building can be improved. Of course, we

Recycling of paper, plastic and aluminum cans is now common, but the general public and much of the building community still doesn't understand that reusing buildings is also good for the planet.

Goody Clancy

know that it can and fortunately, the leadership of the university concurs; David Neuman, Architect for the University, fully endorses the importance of building reuse in moving towards sustainability. His position is, unfortunately, not the norm on campuses that continue to seek carbon neutrality through more construction not less.

We have a great team: John Milner Associates; 2rw Consultants for mechanical, electrical and plumbing; Rolf Jensen & Associates for code and fire protection; Robert Silman Associates for structural engineering; Siteworks as landscape architects; Viridian Energy & Environment as sustainability consultants; and Vermeulens Cost Consultants. The entire team is committed to sustainable design in the broadest sense and seeks solutions that will provide long-term performance and user satisfaction, reinforce community, create a sense of delight and connection to the outdoors and of course, reduce energy consumption. Having just completed design development, we look forward to the project becoming a compelling case study for building reuse not demolition.

Hartman-Cox Architects, Mary Katherine Lanzillotta

Donovan D. Rypkema, in his keynote address at the March 2007 Traditional Building conference in Boston, noted that "historic preservation is, in and of itself, sustainable development." As demonstrated by our practice over more than 40 years, Hartman-Cox Architects concurs. Almost all of our projects have incorporated some aspect of preservation, from designing new buildings that preserve the regional character of the site, to renovating existing buildings for new uses, to adding on to existing buildings. Hartman-Cox designs environmentally, economically and socially responsible buildings in the public realm.

Our firm works in the central cores of cities such as Washington, DC, (our hometown), and Denver, CO, or within the heart of historic campuses such as the

At the center of preservation and sustainability is the reuse of existing structures.

Hartman-Cox

not used to install new, extensive tie-ins to offsite utility infrastructure. The reuse of the systems also means that, since less of the project funds are allocated for utility infrastructure, more of the monies can be used to create an attractive and long-lasting building.

While designing in these various locations, we maintain the regional character of place. To do this we select materials that are, to a large extent, indigenous and match materials in the adjacent buildings. We tend to find that the materials are locally available, as is the Missouri granite used at Washington University or the "Duke" stone quarried within a few miles of Duke University in Durham, NC. The use of locally available materials ties these buildings to their place, and is the responsible approach to design.

According to the 1999 Burra Charter from Australia ICOMOS, "Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences[...] They are irreplaceable and precious." This concept was the guiding philosophy for one of our projects, 16 Market Street in Denver. The developer was specifically interested in maintaining the character of the Lower Downtown Denver neighborhood and re-establishing some of what had been lost to "urban renewal" in the '60s and '70s. At the same time, we created an economically sustainable mixed-use development with residential units on the upper floors, office levels in the middle and retail at the street level. This project served as a catalyst for redevelopment in this neighborhood, spurring subsequent similar development.

At the center of preservation and sustainability is the reuse of existing structures. The Smithsonian American Art Museum and the National Portrait Gallery share the historic Old Patent Office Building, whose supervising architects include Robert Mills, Thomas U. Walter and Adolph Cluss. The building occupies two city blocks in the heart of L'Enfant's plan for Washington, DC, halfway between the President's House and the U.S. Capitol. This 1836 building survived the War Between the States, hosted President Lincoln's Inaugural Ball in 1865 and served as the venue for displaying thousands of patent models in the 19th century. In the 1950s, it almost became a parking lot, but was saved by President Eisenhower who transferred the building to the Smithsonian for use as the American Art Museum and National Portrait Gallery. In 2000, they once again required renovation. It reopened in July 2006 as a 21st century museum. As part of the renovation, historic finishes were restored, historic floors were salvaged, cataloged and reinstalled and the building infrastructure was renewed to continue to extend the life of this building. The notion that this culturally significant building could have been turned into a parking lot is mind-boggling. In addition to the embodied energy which would have been lost, the cost of demolition alone should have dissuaded the consideration.

Hartman-Cox Architects' work has been, and continues to be, focused on urban and campus contexts. Many of the projects have reused older buildings, all of which are designed and constructed for a long life span. As our practice evolves, we will continue pursue preservation as part of our broader approach to sustainability.

Lord, Aeck & Sargent, Jack Pyburn

From my experience in past economic downturns, preservation and investment in existing buildings sustains a higher level of market activity than new construction. Credible current opinion suggests that sustainable design and construction may play a similar role in relieving our present economic doldrums. Preservation and sustainability are, and will continue after this current recessionary period to be, significant forces driving the design and construction market. Based on the current attention being given to sustainability in particular, their presence will grow as a percentage of design and construction output. However, the two are not yet appropriately aligned to be synergistic.

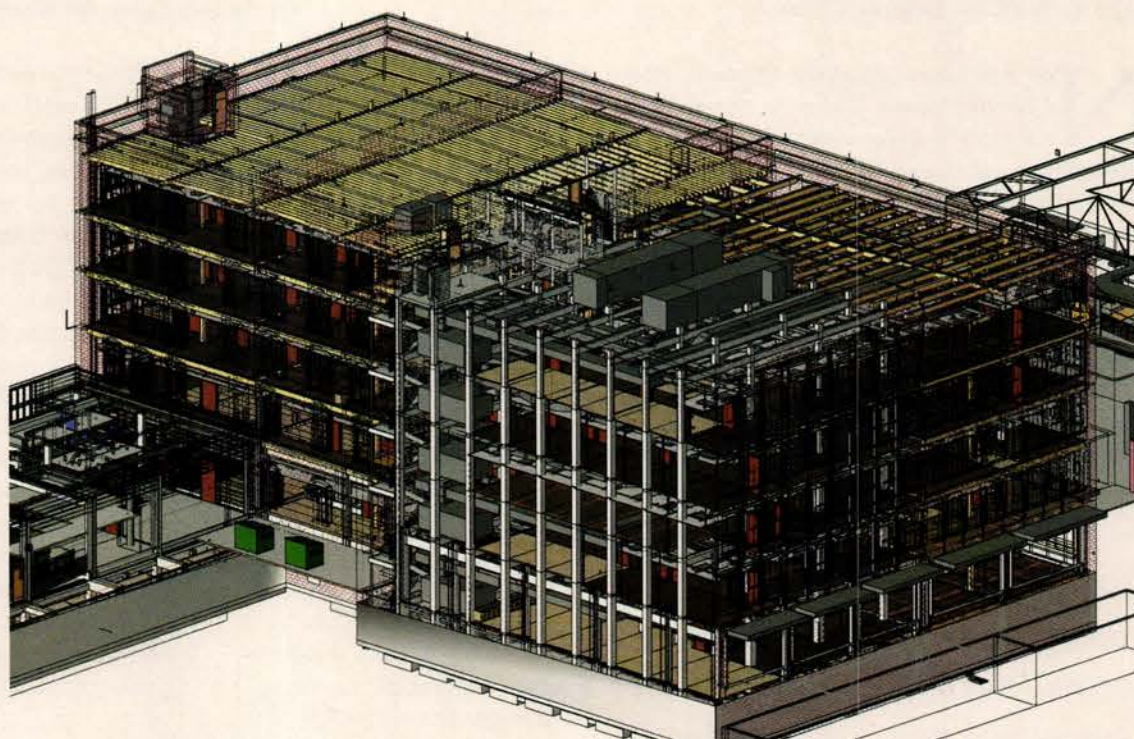
Preservation and sustainability have shared interests and common goals. Preservation addresses the current needs of historically meaningful buildings and communities so they can contribute to our cultural, economic and environmental quality of life and future. Initially, the sustainability movement has to be focused on reducing the environmental impacts of new building construction.

Buildings don't pollute, building systems pollute. The manufacture of building materials and their transportation pollute. This is an important semantic distinction that needs to be consistently communicated and widely understood if preservation is to find its appropriate standing in the sustainability movement.

Lord, Aeck & Sargent



The Smithsonian Donald W. Reynolds Center for American Art and Portraiture, formerly the 1836 Patent Office Building, was adapted and preserved by Hartman-Cox Architects. Historic finishes were restored, historic floors were salvaged and the infrastructure was renewed. In the 1950s, the building was almost destroyed to make room for a parking lot.



Lord, Aeck & Sargent is rehabilitating three historic structures in a downtown Atlanta Historic District and is using building information modeling (BIM) to support preservation design, LEED Silver certification and a design-build delivery method.

The preservation and maintenance of the existing built environment with its massive inventory of embodied energy, resources and value has to date been of secondary or tertiary priority in that "sustainability" movement. However, the process for evolving a "sustained" built environment is currently supporting open discussion and consideration of ways to fully recognize the value of preservation as a sustainability practice.

In the midst of this yet-rationalized relationship, the sustainability movement is having a profound impact on preservation practice and projects. Lord, Aeck & Sargent is a good example of the impact. Lord Aeck & Sargent was a pioneer in sustainable, energy-efficient architectural design as one of the first architecture firms to sign on to the 2030 Challenge. We currently have more than 30 projects that are targeting or have attained LEED certification and 56 LEED-certified professionals. We have five design studios, including an Historic Preservation (HP) Studio of 26. In the HP Studio, which has six LEED APs, LEED-targeted projects are a significant part of our current and projected workload.

One current project that demonstrates the future of both preservation design and sustainability is the rehabilitation and adaptive reuse of three historic structures in a downtown Atlanta Historic District. The \$25-million project is targeting LEED Silver and is being documented using building information modeling (BIM) to support preservation design, LEED silver certification and a design-build delivery method. Another preservation project in the studio that aligns preservation with sustainability practices is the Hardman Farm State (of Georgia) Historic Site where Lord, Aeck & Sargent principal Susan Turner, AIA, LEED AP, is directing the restoration of this intact early 19th century farmstead. In this project, natural ventilation for both interpretative purposes and environmental management is an integral part of the LEED documentation.

Looking to the future, it will be important for the preservation community to

continue working to align preservation and sustainability. Much good work is being done by leaders in preservation and sustainability toward that end. Here is my wish list for progress in the coming year:

- Environmental value will be given to longevity, past and future. Age matters in a sustainable built environment.

- Preservation will become engaged in the design process for new construction by considering future preservation and maintenance issues related to current sustainable new building design.

- Methodologies will be developed to appropriately quantify and compare traditional building assemblies, both pre-modern and recent past, to reduce or eliminate bias for new “sustainable” solutions.

- Cultural significance will be formally recognized in the sustainability value system. This will take refinements to the fundamental structure of the sustainability movement to balance quantifiable performance data of building systems with the intellectual and social importance of a coherent history in our built environment.

- A clear message will be presented regarding the value of existing buildings. I have recently read, more than once, statements about how existing buildings pollute. Buildings don’t pollute, building systems pollute. The manufacture of building materials and their transportation pollute. This is an important semantic distinction that needs to be consistently communicated and widely understood if preservation is to find its appropriate standing in the sustainability movement.

Page & Turnbull, John D. Lesak

New York Times columnist Thomas Friedman believes we have entered the Climate-Energy Era, with climate change, population growth and globalization putting increased pressure on natural and cultural resources. Preservation and sustainability are tremendously important in this time of change, now made even more urgent by the economic crisis. But if preservation professionals are to remain relevant, things must change.

Most Page & Turnbull clients come to us because we have similar goals. However, much of the general public still believes that something new is better than something old. Like climate scientists, preservationists need to get beyond debating factual evidence. Reusing old buildings is smart.

Preservation professionals know how to upgrade for energy efficiency – and we did it before LEED. Preservation Brief 3 Conserving Energy in Historic Buildings (1978) and the Trust’s New Energy from Old Buildings (1981) provided guidance.

We also do windows. The NCPTT, English Heritage, Historic Scotland and Parks Canada have all published studies that show replacing older windows does not equate to energy savings. Even Energy Star says replacing windows for efficiency alone doesn’t pay.

We need to quit arguing these points, accept the benefits of embodied energy, and start tackling the larger issues of sustainability.

We frequently discuss with our clients how to achieve higher performance with simple design or intervention, making the best use of inherent and time-tested building features such as thermal mass, building orientation and operable windows.

Page & Turnbull

It is time to replace the National Trust “gas can” with a fuel cell.

In developing and using preservation tools such as Historic Structures Reports (HSRs) or Building Preservation Plans (BPPs), preservation professionals examine past, present and future performance of buildings. More and more these documents not only include LEED-Existing Building measures, but also disaster preparedness planning in response to climate change. This life-cycle mentality of the plans helps owners to be smarter and more effective stewards of their properties and enables planners to frame comprehensive and long-term strategies.

We’re pleased, too, that newer iterations of the LEED rating system are moving toward a Life-Cycle Assessment (LCA) methodology, which assesses environmental impacts over the lifetime of a building and its materials. Current emphasis, rightly so, is on CO₂ reductions, but what about environmental toxins? Compact fluorescent lights, now all the rage, use mercury. In fact, 20 tons of mercury² will be added to residential interiors per year if all the households in the U.S. switch to CFLs. Many photovoltaic panels rely on selenium- or cadmium-arsenic to produce a current.

Small amounts of mercury and arsenic are harmful to humans. As professionals who have dealt with the fallout from lead and asbestos, shouldn’t we question the future ramifications of energy-saving products? LCAs can keep us from fooling ourselves.

We’re lead to believe that “smart” buildings equal higher performance, but we are skeptical. Newer systems controls tend to have much shorter life spans than older systems. As any user over the age of six knows, blue-toothed technologies wear out or quickly become obsolete. Besides, does the efficiency of flat-panel displays justify the use of nitrogen trifluoride, a greenhouse gas with 17,000 times the global warming effect of carbon dioxide?

We frequently discuss with our clients how to achieve higher performance with simple design or intervention, making the best use of inherent and time-tested building features such as thermal mass, building orientation and operable windows. At The Webb Schools in Southern California, for example, we did not install air conditioning in several 1930s and 1960s masonry dormitories. Controlling solar gain and allowing rapid air-exchange during relatively cool nights created com-



Page & Turnbull’s preservation plan for Charleston, SC, specifically identifies rising water levels and intensification of storms as threats to cultural resources. It also calls for appointing a sustainability coordinator to work with historic building owners.

fortable environs for students during the school year. “Dumb” buildings, maybe, but they work for the long haul.

We also designed a new black box theater at Webb, the Copeland Donahue. Its central site increases campus density while avoiding sprawl and provides disabled access to other buildings on campus. The design incorporates thermal mass, regional materials that are durable and environmentally friendly, recycled products, efficient lighting, and water-efficient landscaping. The theater also expands to make use of the outdoors, with one of its walls opening to a patio.

Like design, assessment tools and rating systems must be flexible enough to accommodate concerns particular to the project at hand. In collaboration with the National Park Service, our firm is using Value-Based-Analysis (VBA) to evaluate projects at Yosemite and Grand Canyon national parks. VBAs enable project stakeholders to define and assign points to categories ranging from impact on endangered species to speed of construction. Scores from these defined metrics are balanced against cost to determine best value relevant to the specific project and location.

As preservation professionals, we must hold our ground on measures long proven to be sound, continue our efforts to educate the public about stewardship, carefully choose the technologies we insert into historic structures, and find useful ways to blend new and old. Along the way, we need to be vigilant in preventing new generations of mistakes.

QUINN EVANS | ARCHITECTS, Ilene R. Tyler

Sustainability and preservation are related, and together they are a driving force in the market, now and in the future. Every client wants to know what we can do to make their project more sustainable, whether or not they should pursue LEED certification, and how this objective impacts overall project cost. QUINN EVANS | ARCHITECTS has always applied this kind of thinking to our projects, but now we do so more methodically. Everyone in the firm, from principals to interns, is urged to become an LEED Accredited Professional and increasingly, we are meeting that goal. As we increase our level of participation and commitment to practicing sustainability, we promote the culture of LEED thinking. My partner, Carl Elefante, did us all a great service by making the phrase “the greenest building is the one already built” common language.

Within the firm, QUINN EVANS | ARCHITECTS uses a “right foot” guide at the beginning of each project to gather the project team together and begin our work on the right foot. In addition, we have instituted a Sustainability Right Foot Guide that addresses in more detail the key issues relating to sustainability. These are organized into two topic areas, one that focuses on environmental conditions and sustainability goals, and another that considers the sustainability best-practices that should be adopted for new buildings, substantial additions and/or comprehensive rehabilitation projects.

Although not every client is prepared to pursue LEED certification, our team continually looks for every opportunity to incorporate sustainable design principles into all projects. We view this as a primary responsibility of our profession. We strongly believe that the values of sustainable design are synonymous with the needs of a learning, working and sales environment. Many of the same design elements that create these environments are also sustainable: maximizing natural lighting and

There is always a bias against preserving old buildings, if the work is perceived as more trouble than it’s worth, or if it is perceived as costing more to execute than a conventional gut-and-rehab or teardown-and-build-new project.

QUINN EVANS



QUINN EVANS | ARCHITECTS rehabilitated the Pere Marquette Depot in Bay City, MI, after it had been abused and vacant for more than 50 years. Instead of going to the landfill, the extant brick walls, heavy timber attic framing, second floor original offices and almost all of the original windows and doors were saved, repaired and reused.

ventilation; providing superior indoor air quality; using natural, non-toxic and renewable materials; reducing water use within the building and using recycled water for site irrigation; reducing energy use for HVAC, hot water, and lighting and employing renewable energy sources; and protecting and enhancing the surrounding environment while creating opportunities for interaction with nature.

On some elementary level, our clients assume that preserving old buildings is the truest form of sustainability, but they generally do not understand the potential costs and benefits to justify that decision. There is always a bias against preserving old buildings, if the work is perceived as more trouble than it's worth, or if it is perceived as costing more to execute than a conventional gut-and-rehab or tear-down-and-build-new project. Because most of our work involves rehabilitation or restoration of older buildings, we begin with an expectation that recycling old buildings will be a good thing; it is then up to us to negotiate common ground for making the project also meet quantifiable, accepted sustainable standards.

We often use a simple online calculator to estimate the embodied energy of an existing building, and compare that to the energy expended in demolition plus construction of an entirely new building. This exercise illustrates the hidden energy cost of demolition and replacement over working with an existing building, and can be expressed in something as simple as gallons of gas.

Not all projects are candidates for LEED certification, but each project merits consideration of the scope of work against a sustainability checklist. Using the LEED ratings checklist, it is possible to identify the "low-hanging fruit" where the project will earn the easiest points, and what additional efforts may be required to attain certification. Even when not pursuing LEED certification, the checklist is helpful in guiding project decisions.

A case in point is the recent comprehensive rehabilitation of the Pere Marquette Depot in Bay City, MI. The project scope was built around restoring the character-defining features of the former train station, at the same time making the building viable for a new use. The benefit to the community of saving this iconic structure can not be measured or quantified by LEED or any other rating system. Pride of place, bootstrap accomplishment and self-respect are the just rewards of such determination and commitment to this project. Work was accomplished largely by local trades; materials were sourced locally to restore the masonry and woodwork.

Urban Design Associates, Rob Robinson

The work at UDA typically begins at the community scale, whether it is an urban infill initiative or a new community. Architecture grows out of the urban design for these communities. The growing environmental awareness of the general public has indeed created a demand for "smart growth" where compact and multi-use projects can support pedestrian engagement, plug into existing infrastructure and support transit use.

This sometimes has a preservation component and sometimes does not. High visibility mechanical and energy systems often seem to dominate the professional focus. LEED certification is indeed a recognized benchmark by the general public and increasingly, the public policy administrators. The emergence of a neighborhood design standard for this program will further entrench the LEED standard for performance.

There is a fundamental connection between health, environmental conservation and protection and reduction of

energy consumption that has been established in the consumer market. This now drives the approach to design and the evaluation of budgets and building performance.

Preservation does not seem to have achieved an equivalent status with new construction in the general market as a "sustainable" practice. The perception of new technologies and building performance, etc. tends to associate "green" with "new." This is unfortunate, but not necessarily a given as we move forward. The embedded qualities of many traditional communities and buildings far outperform the current crop of performance-based buildings, which rely on intensive production of metals and composites with tremendous shipping distances and costs. We certainly need both, it is not "either or."

It is interesting that the most innovative and desirable agricultural movements in this country have returned to more organic methods and processes with the aid of technology. This simpler, less energy intensive and less pollutant-laden approach speaks to the consumer on many fronts – we associate with a "back to the earth" movement, a family farm etc. It is more difficult to talk to the consumer about the benefits of high-tech, sophisticated manufacturing and production techniques and facilities.

Traditional architecture and preservation need a campaign to reinforce the qualities and methods that reinforce these attributes of sustainability, building performance and public health. Additionally, we find a strong preference for reinforcing regional and local character. How do we design and build in a way that reflects the hallmark qualities of a particular place in a way that is an evolution of character based on the climate, culture and history of place.

We find that most of our clients do strive to reuse older buildings, and now a growing number are recycling materials from them if the building is not restored or renovated. Our approach to design is one that draws from an intensive survey of urban context, architecture, environment and the cultural influences that have shaped the sense of place. We are using this research to generate the next layer of architecture and urbanism that evolves within this time period. Rather than a complete break with tradition, we use tradition as the bridge to the future.

In cities like Norfolk, VA, where for more than 25 years we have worked with city leadership to reintroduce urbanism into the downtown and surrounding neighborhoods, traditional buildings are restored adjacent to new mixed-use buildings at a density that now allows for expanded light rail transit. The new Slover Library in downtown Norfolk will be a mix of restoration and renovation as well as new expansion to create a civic centerpiece that reflects an attitude of preservation and innovation.

Our work in Richmond, VA, with the Better Housing Coalition includes catalyst projects like Jefferson Mews, which combines new and restored housing in a compact, urban form to demonstrate the opportunities for reinvestment in the inner city. The core practice of recycling and reinvesting in existing infrastructure and buildings, institutions and neighborhoods, is still a strong message for the market. It just needs a little more voice in the marketplace of building performance, environmental responsiveness and sustainability in order to stick with the general public. ■

The perception of new technologies and building performance, etc. tends to associate "green" with "new." This is unfortunate, but not necessarily a given as we move forward.

Urban Design Associates



The new Slover Library in Norfolk, VA, combines restoration and renovation and is part of UDA's plan to reintroduce urbanism into the downtown and surrounding neighborhoods.

Differentiated and Compatible

The Secretary's Standards revisited. By Steven W. Semes

Curiously, historic preservation has once again become a hot topic as architects, preservationists, public officials and citizen activists debate the criteria used to evaluate proposed additions to historic structures or infill buildings in historic districts. This comes in response to growing public opposition to recent decisions by some preservation authorities to approve starkly contrasting Modernist additions to historic buildings or dissonant new structures in traditional settings.

The debate has been particularly lively in New York City and Charleston, SC, where preservation commissions have approved a series of contrasting Modernist structures in historic settings. However, it has also aroused students, faculty and alumni at the University of Virginia, where the debate has spilled onto the pages of the student newspaper and the internet. In the historic center of Rome, Richard Meier's Ara Pacis Museum stirred such intense opposition that upon being elected, the new mayor of Rome called for a referendum to decide whether to remove the new building!

If the purpose of historic preservation is to safeguard historic buildings and neighborhoods, how does one justify such recent interventions as Norman Foster's glass tower on top of the landmark Hearst Building or Renzo Piano's additions to the Morgan Library, to take but a couple of New York City examples? Weren't the preservation laws passed decades ago precisely to prevent these kinds of intrusions on historic fabric? The debate has arisen now because we are seeing the logical consequences of policies developed decades ago when the architectural culture was quite different. Those policies now must be reconsidered in light of a changed landscape.

The key document of the post-war historic preservation movement in the United States is without question *The Secretary of the Interior's Standards for Rehabilitation*. Drafted in 1977 by W. Brown Morton III, Gary Hume, Kay Weeks and Charles Fisher of the National Park Service (NPS), the standards defined criteria for determining the eligibility and compliance of preservation projects under the Tax Reform Act of 1976. In addition to the matching grants given annually by the NPS to the states in support of their local preservation programs, the act



Richard Meier's Museum of the Ara Pacis in Rome has been seen as an "alien intrusion" into the heart of the archetypal classical city. All photos: Steven W. Semes unless otherwise noted

established federal tax incentives for the rehabilitation of properties in private ownership listed on the National Register of Historic Places. The NPS published the standards to formalize the review of projects applying for both of these programs. (They have been revised several times, most recently in 1995.)

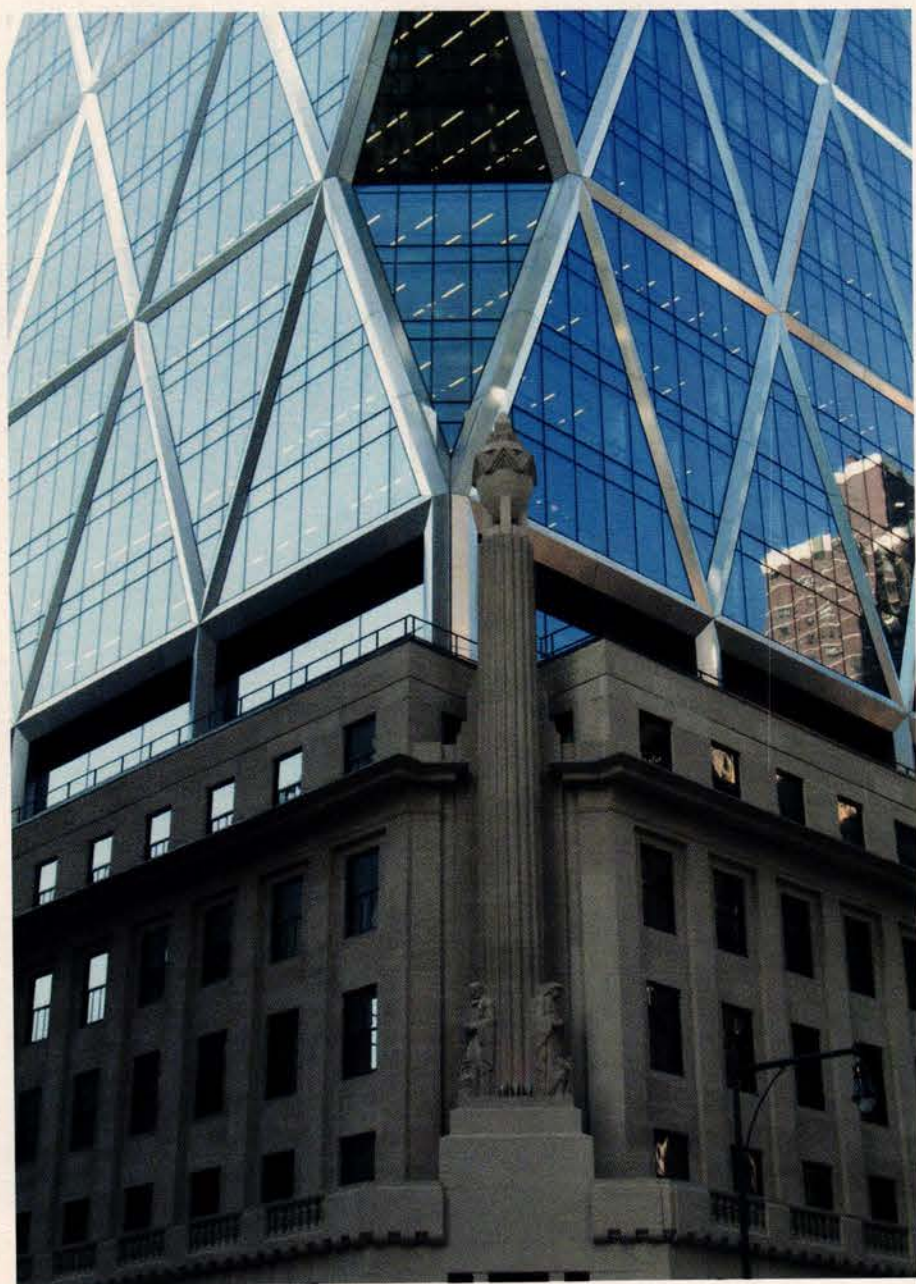
These federal programs gave an essential boost to the vigorous "back to the city" movement that has renovated many of America's historic centers from the late 1970s to the present. According to the NPS, by 2005 over \$36 billion had been invested in over 33,000 projects nationwide. Historian and preservationist Calder Loth has pointed out that the rehabilitation tax credit program is "the only successful urban renewal program because it is the only one that has actually renewed urban areas." While not in fact subject to them in many cases, local preservation officials have tended to use *The Secretary of the Interior's Standards for Rehabilitation* to guide their own programs, lending the document a far broader authority than originally intended. Indeed, the standards have become the *de facto* national policy governing preservation activity in the United States.

The preservation philosophy enshrined in the standards was informed by the 1964 Venice Charter, the foundation of post-war preservation theory and practice, promulgated worldwide to this day by UNESCO. The charter declared that additions to historic monuments "must be distinct from the architectural composition and must bear a contemporary stamp," revealing a prejudice in favor of Modernist design in historic settings. The standards, in their original version, were more moderate, having been designed to encourage rehabilitation rather than strict restoration and avoiding any direct reference to style. To their credit, the NPS provisions sought to strike a balance between doing justice to the historical and artistic significance of a site and promoting its continuance in beneficial economic use, which was after all, the main intent of the Tax Reform Act. This balance has, for various reasons, become noticeably weaker in recent years and a growing number in the preservation community believe a clarifying further revision of the standards is needed.

Setting Benchmarks

For the most part, the standards are unexceptionable, setting benchmarks for the appropriateness of rehabilitation work, emphasizing repair and renovation rather than restoration or reconstruction. They call for retaining and preserving the historic character of a site, "recognized as a physical record of its time, place, and use." The standards recognize that "properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved." Finally, the standards endorse the concept of reversibility, so that contemporary additions or alterations might be removed in the future without permanent damage to the historic fabric.

Other provisions have proved more problematic, such as the following passage in Standard Three: "changes that create a *false sense of historical development*, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken" (emphasis added). There is a complex philosophical subtext underlying that



Norman Foster's glass tower on top of the landmark Hearst Building in New York City is a glaring example of excessive differentiation.



The National Park Service denied tax credits to the new wing of the Kennedy-Warren Apartments in Washington, DC, because it faithfully carried out the original design.

italicized phrase, but the main intent of the provision was to prevent *kitsch* – including uninformed “traditional” design intended to make the building “look more historic than it actually was,” in the words of *Standards* author W. Brown Morton III. In the 1970s this was perceived as a real problem because the knowing application of traditional architecture was a rarity at the time.

Standard Three also banned the practice, common in the pre-war decades, of cobbling together buildings or entire districts by relocating elements or structures from other sites. Such practices as the creation of “period rooms” or “outdoor historical parks” raised the specter of fakery and potentially supported a market in architectural salvage that encouraged demolition or relocation of old buildings. But the reconstructions of medieval Spanish chapels and courtyards at The Cloisters (part of the Metropolitan Museum of Art in New York) or the remarkable Melrose plantation in Natchitoches Parish, LA, (with its congeries of wings and pavilions taken from houses about to be demolished nearby) are now considered historic partly because of their ingenious integration of salvaged pieces from elsewhere.

While the advisability of prohibiting such practices is at least arguable, Standard Three was also widely interpreted to preclude the addition of new features, no matter how informed or scholarly, in the same style as the landmark building or the later completion of an unfinished building according to its original design. This standard, for example, was the basis for the NPS denial of tax credits to the completion of the south wing at the Palladio Award-winning Kennedy-Warren Apartments in Washington, DC, featured in the July 2006 issue of *Period Homes* magazine.

The application was denied because the completion of the missing wing some 70 years after the original construction changed how the public would perceive the building “as it has come down to us in history,” according to the official of the NPS responsible for administering the program at the time. This is quite a stretch from the original intent of Standard Three.

Standard Nine has proved the most troubling due to its ambiguity: “The new work shall be differentiated from the old and shall be compatible



The opaque brick box, a 1981 addition to the Harry Weese's Romanesque Revival Newberry Library in Chicago, is an unfortunate example of “recommended” practice.

with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.”

While the standards do not call for new additions to be contrasting in character or require them to be in a Modernist style (as implied by the Venice Charter’s “contemporary stamp”), they do require new construction to be “differentiated” without defining how, by whom, or to what degree, and to be “compatible” without offering criteria for achieving a harmonious relationship. The standards do not suggest where the balance between “differentiation” and “compatibility” should be placed, leaving broad latitude for interpretation. In a less fragmented architectural culture this latitude would be welcome, but under current conditions – in particular, the aggressive stance of the contemporary avant-garde – it has led to confusion that threatens the fundamental mission of the preservation movement.

Differentiation vs. Compatibility

In practice, interpretation of Standard Nine has tended to prioritize differentiation over compatibility. For NPS reviews of projects during the last decade or so, the compatibility requirement was typically met by consistency of abstract relationships like size, massing and horizontal façade alignments to tie new and old together. Differentiation was usually achieved by using a readily distinguishable Modernist style, albeit “toned down” so as to qualify as “compatible.” An addition to a traditional building in the same style as the original would be disqualified under this reading of the standards because it would be seen as insufficiently differentiated. (This interpretation was personally explained to me by the same NPS official at a National Trust conference, in October, 2006. Current NPS practices may have changed under new leadership.)

This interpretation is also reflected in NPS literature. For example, the guidelines published by the NPS (and accessible on the NPS website) highlight preservation treatments which are described as either “recommended” or “not recommended.” In these examples a clear preference for Modernist additions has long been apparent; indeed, no traditional additions are illustrated. The large 1981 addition to the



McKim, Mead and White's Brooklyn Museum is one of many buildings in New York City that received a starkly contrasting addition approved by the Landmarks Preservation Commission.



Thomas U. Walter's cast-iron dome and House and Senate wings on the U.S. Capitol were designed to continue the style of Thornton, Bulfinch and Latrobe's earlier work. Photo: courtesy of the Architect of the Capitol

Newberry Library in Chicago by Harry Weese is offered as an example of "recommended" practice, despite its incongruous character – a scaleless, opaque-brick box added to the back of a robust and handsomely arcaded Romanesque Revival stone building that was left incomplete upon its construction. Here differentiation has altogether eclipsed compatibility, which is apparently satisfied by nothing more than maintaining the same building height and inscribing a shallow pattern of arch-like shapes in the otherwise unrelieved brick walls of the addition. (See the NPS website at http://www.cr.nps.gov/hps/tps/standguide/rehab/rehab_approach.htm.)

The ambiguous language of the standards and the examples illustrated in the guidelines have persuaded numerous officials around the country to err on the side of differentiation, and in some places preservation commissions and officials have interpreted the standards as mandating Modernist design for new construction in historic settings, however discordant such interventions may be.

The city of Charleston recently considered rewriting its pioneering 1931 Zoning Ordinance, removing the existing requirements for conformance of new construction with the historical character of the district and instead simply referencing the standards. Critics of the old ordinance said that insisting on maintaining historical character in new buildings was creating a "simulated architectural environment" or "museum" city. Given their recent approvals of a number of high-profile projects proposing Modernist structures in the district, the proposal may be seen as an attempt by the local Board of Architectural Review to operate under what they saw as the more accommodating language of the standards. Ultimately, the city adopted a customized version of the standards that specifically avoids an implication that additions must be in a contrasting Modernist style or that new work in a historical style is insufficiently differentiated.

Numerous examples (including those pictured here) could be cited of local officials approving or demanding unsympathetic additions to landmark buildings and districts – decisions routinely justified by pointing to the standards. Growing opposition to such imposition of non-conforming interventions in historic districts has led to calls for further revisions to the standards to clarify the criteria for differentiation and compatibility in a way that is biased neither in favor of Modernist interventions nor against new traditional design, but simply sustains the character-defining elements of the

place. Despite this emerging debate, a recent internal review by the NPS determined that there was no need for revising the standards at this time.

Overcoming Contradictions

The apparent contradictions of Standard Nine can be overcome, in my view, only by recognizing that the fundamental interests of preservation require that compatibility be prioritized over differentiation. This is necessary because the inherently oppositional attitude of Modernist architecture toward traditional buildings and settings must be counterbalanced by a sufficiently robust defense of historic character. To insist on differentiation by means of a contrasting Modernist style for new construction condemns historic (non-Modernist) buildings and districts to growth and change that is alien to their historic patterns and typologies. The gradual erosion of their historic character is then the inevitable consequence of the preservation effort itself – an unacceptable contradiction at the heart of contemporary preservation policy.



The Grand Place in Brussels, the capital of Belgium, is a great European square, a harmonious urban environment that has grown organically over time as a variety of different styles were added.

An altogether different attitude has been taken when making additions to Modernist landmarks, which typically are treated with far greater sympathy than those in traditional styles. Consider, for example, the controversy over the several failed proposals to make additions to Marcel Breuer's New Brutalist Whitney Museum in New York – schemes proposed successively by Michael Graves and Renzo Piano – all rejected by the city's Landmarks Preservation Commission as inappropriate. The same commission approved much more starkly contrasting additions to classical buildings, like McKim, Mead and White's Harvard Club, Brooklyn Museum and Morgan Library, not to mention the Hearst Tower. (While these decisions were not governed by the standards, they reflected the preservation philosophy that mainstream policy-makers nationwide have adopted based on their interpretation of them.)

Conversely, federal preservation officials approved a seamlessly "replicative" extension to Eero Saarinen's terminal building at Dulles Airport, which added additional bays identical to those of the original design. On the other hand, Kevin Roche's extension of the Jewish Museum in New York was criticized precisely because its "seamless addition" was not sufficiently differentiated from the original traditional building. Clearly a double standard has been used to evaluate proposed additions: "differentiation" for traditional landmarks and "compatibility" for Modernist ones. Would it not be more reasonable to define one set of criteria for all projects, regardless of style, favoring compatibility over contrast?

Prior to the Second World War, additions to monuments in the same style were common practice – for example, in the gradual expansion of the Louvre in Paris or the United States Capitol in Washington, DC. We do not object to Thomas U. Walter's cast-iron dome or House and Senate wings on our most important national monument because they were designed to conform to the style of Thornton, Bulfinch, and Latrobe's work decades before. Indeed, this very large building has grown tremendously over the course of two centuries while retaining a remarkable stylistic unity. And yet, Walter's work would likely not be approved under current interpretations of the standards, and recognizing this should prompt us to question the underlying philosophy behind present policies. It makes little sense to prohibit the very processes that brought our most treasured landmarks into being in the first place.

Stylistic Bias

The truth of the matter is that the doctrine of differentiation has been routinely used as a mask for stylistic bias. The standards and the Venice Charter on which they were based assumed that the Modernist aesthetic would be normative for contemporary building culture forever and sought to discourage any suggestion that preservation was an anti-Modernist enterprise. But preservation regulations, including the standards, should not be construed to require the acceptance or rejection of any proposed addition solely on the basis of style. Additions may be in the same style as the historic buildings, provided that the new construction is consistent with the typologies, composition, scale, proportion, ornament, materials, and craftsmanship that define the historic character of the setting. Violation of these same attributes for the sake of a questionable theoretical principle simply leads to the loss of historic character and betrays the fundamental purpose of preservation. The key concepts should be respect for the historic resource and the cultivation of the appropriate – meaning the fitting and exemplary – not simply projecting the date of construction of each part of the building.

The only legitimate reason for differentiation – to avoid deception about what is actually deemed historic – can be addressed by requiring that new interventions in historic settings are distinguishable from the historic fabric by informed observers or trained professionals. No differentiation should be made that would result in an incongruous or ugly contrast, just as no addition or alteration should obscure or conceal the historic structure it joins. Where the new construction would not be readily distinguishable by the public at large, interpretive materials should clarify the construction history of the site rather than expecting this information to be self-evident from architectural appearance alone. The "contemporary stamp" required by the Venice Charter might be nothing more than the date carved into the new stone or a mark on the new bricks identifying them as belonging to a later phase of construction.

Drafters of policy regulations on this issue face a problem in basic logic. Differentiation has the advantage of being easy to define – simply make something different. Compatibility is more difficult to grasp because it is not clear how to



The Carhart Mansion in New York City by Zivkovic Connolly Architects is an example of a current addition that is compatible with its historic neighbors. Photo: Zivkovic Connolly Architects PC

draw together into an ensemble old and new work, particularly if the new is in a conspicuously different style. We get an idea how a compatible relationship among buildings of different eras may be developed by studying historic urban ensembles like the great European squares – the Grand Place in Brussels being an outstanding example – or American places revealing similar continuity of character over time and irrespective of style. In these cases we see that compatibility does not mean uniformity and buildings can be quite varied in size and style without sacrificing a sense of ensemble.

The way to make buildings from different eras and styles compatible is for them to share the same generative principles, sustaining a decorous conversation about space, structure, elements, composition (including arrangement and scale), proportion, ornament and character. If these principles are shared by the buildings along a street or around a square, they will be compatible, regardless of style. If the principles of some of the buildings are antithetical, no alignment of building heights or adjustments of massing will be sufficient to maintain a relationship of civility between them.

The NPS would perform a great public service if it were to clarify the intent of Standards Three and Nine to prevent their use as justification to exclude new traditional design. The preservation community would only benefit from guidance more attuned to the new pluralism in contemporary architecture and more accepting of the broader range of choice that architects and preservationists have before them. Second, it would be a great help if the NPS were to create a new set of guidelines including many of the projects that have appeared over the years in the pages of this magazine or have received a Palladio Award for sensitive additions, such as the Carhart Mansion addition featured in the September 2006 issue of *Period Homes*. These would make better exemplars than the buildings currently illustrated by the NPS. There is no shortage of good examples of new buildings in historic settings that are both "differentiated" and "compatible," but our preservation officials must be persuaded to place the best of these in the "recommended" category. **TB**

Steven Semes is the Academic Director of the Rome Studies Center for the University of Notre Dame School of Architecture. This article is based on his forthcoming book, The Future of the Past: A Conservation Ethic for Architecture, Urbanism, and Historic Preservation, to be published by W.W. Norton & Co. in 2009. He is also the author of The Architecture of the Classical Interior (W.W. Norton & Co., 2004) and writes frequently for Traditional Building and Period Homes magazines, among other publications.



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March 12-14, 2009

Restoring the Past, Building the Future

For the past 16 years, architects, designers, contractors, builders, facilities managers, building owners and homeowners involved in restoration, renovation and traditionally inspired new construction have convened twice yearly at the Traditional Building Exhibition and Conference (TBEC). This spring, the TBEC returns to Boston, MA, home of the Massachusetts State Capitol, historic South Station and the Ames Building.

Held at the Hynes Convention Center, the conference will run from March 12-14, and the exhibit hall will be open from March 13-14. The TBEC is the place to learn about traditional products and services, earn as many as 24 continuing-education credits and network with traditional building enthusiasts and professionals in the field.

This year's theme, "Smart Solutions for a Challenging Market," will focus on how to survive in today's difficult economy. Seminars and workshops will cover topics ranging from historic plaster and slate roof repair to window life-cycle costs, materials testing and the restoration of timber-frame church steeples. Seminar highlights include University of Notre Dame School of Architecture professors Sallie Hood and Ron Sakal's "Fixing the Worst First" (see "One Lot at a Time," www.traditional-building.com/Previous-Issues-08/OctoberFeature08.html) and New Urbanist Steve Mouzon's "The Original Green." (see www.traditional-building.com/Previous-issues.08/AugustFeature08Green.html) Other highlights include a walking tour of Arts and Crafts tradition in Boston's Back Bay area and the Gala Reception – a chance to meet and mingle with industry insiders.

Peter A. Harkness, founder and publisher emeritus of *Governing* magazine, will deliver the keynote address, "The Comeback of the City," on Friday, March 13. Citing social, economic and demographic trends, Harkness will explore the resurgence of residential downtown areas and new ways of growing and revitalizing urban areas.

And in the exhibit hall, live demonstrations will include a "lunch and learn" with AZEK, a preservation roundtable featuring Rebecca Williams of the National Trust for

Historic Preservation, and the Design Challenge presentation and awards.

In addition to the core conference program, the spring show will feature the presentation of the 2009 Palladio Award-winning projects. Now in its eighth year, the awards program is named in honor of Andrea Palladio – the Renaissance architect who created modern architecture for his time while drawing on the past for inspiration and guidance. Previous winners include RMJM Hillier of Philadelphia, PA (see www.traditional-building.com/Palladios/Pall_TB08_Hillier.htm) and Hartman-Cox Architects of Washington, DC (see www.traditional-building.com/Palladios/Pall_TB07_Reynolds.htm). This year's presentations will take place on Thursday, March 12.

The Hynes Convention Center is located in the center of historic Boston and connected to the Sheraton Hotel on Dalton Street. It is close to all major transportation centers as well as many shops and restaurants on Newbury Street.

For further information on the spring 2009 Traditional Building Exhibition and Conference, including links to the aforementioned seminars and topics, go to www.traditionalbuildingshow.com.

Conference Schedule

Wednesday, March 11, 2009

Pre-conference workshops

9 am-5 pm

T1A Doors and Windows – A Builder Workshop with the New Urban Guild. Intermediate-Advanced; 6 AIA HSW CEUs. Stephen Mouzon, AIA, LEED, and CNU, New Urban Guild, Miami, FL, and carpenter to be announced.

P1A Conducting an Historic Building Assessment with the AIA-Historic Resources Committee. Introductory-Intermediate; 6 AIA HSW CEUs. James J. Malanaphy, Historical Architect, St. Paul, MN, and W. Lewis Barlow, IV, FAIA, FAPT, Senior Historical Architect, National Park Service, Charleston Navy Yard, Boston, MA

Thursday, March 12, 2009

8:30-11:45 am

W01 Historic Plaster – 1500 to 1940. Introductory-Advanced; 3 AIA HSW CEUs. Rory Brennan, Principal, Preservation Plastering, Ltd., Brattleboro, VT, and John Speweik, U.S. Heritage Group, Inc., Chicago, IL

W02 Assessing Slate Roof Assemblies. Intermediate-Advanced; 3 AIA HSW CEUs. Bill Marcum, Martech Associates, Inc., Millheim, PA

W03 Restoring Stained Glass: Workshop & Field Assessment. Introductory-Advanced; 3 AIA HSW CEUs. Arthur Femenella, President, Femenella & Associates, Inc., Annadale, NJ

8:30-9:30 am

RR1 Windows: Lifecycle Costs and Project Management. Intermediate; 1 AIA HSW CEU. Carl Jay, Director of Historic Preservation, Shawmut Design and Construction, Boston, MA; James McBain, AIA, LEED AP, Principal, CBT/Childs, Bertman Tseckares, Boston, MA, and Peter Scozzari, President, The Cheviot Corporation, Needham Heights, MA

P01 Classicism 101: Applying Principles of an Ancient Building System to Today. Introductory-Intermediate; 1.5 AIA HSW CEU. (90 mins.). Sheldon Richard Kostecky, Principal, Sheldon Richard Kostecky Architect, Lexington, MA

RR2 Restoring the Red Lion Inn: Lessons on Energy Retrofit and Modern Systems. Introductory; 1 AIA HSW CEU. Mark Thaler, AIA, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, NY; Nancy FitzPatrick, Owner, The Red Lion Inn, Stockbridge, MA, and Michael Goard, Associate, Einhorn Yaffee Prescott, Architecture & Engineering, P.C., Albany, NY

S01 Sustaining the Sustainable: Gustav Stickley's Craftsman Farms. Introductory; 1 AIA HSW CEU. Stephanie M. Hoagland, Sr. Associate, Jablonski Building Conservation, Inc., New York, NY

P02 Diagnosing & Solving Masonry Failures: From Testing through Effective Project Administration. Intermediate-Advanced; 1 AIA HSW CEU. Joan C. Berkowitz, Director of Conservation, Superstructures, New York, NY

10-11 am

RR3 Sympathetic Additions to Historic Buildings. Intermediate; 1.5 AIA HSW CEU; (90 mins.). Jeffrey M. Hoover, Principal, Tappe Associates, Boston, MA

P03 Historic Bell Exchanges: Moving Large Objects from High Places over Great Distances. Introductory - Intermediate; 1 AIA HSW CEU. Chris Dabek, Project Manager, Consigli Construction Co., Inc., Milford, MA, Arthur MacLeod, Principal, MacLeod Consulting, Belmont, MA, and Elizabeth Acly, Associate, Structures North Engineering, Salem, MA

P04 The Palladio Awards: Commercial, Institutional and Public Winners. Introductory; 1.5 AIA CEUs (90 mins.). Martha McDonald, Editor, *Clem Labine's Traditional Building*, Brooklyn, NY

P05 Specifying Cast Stone for Historic Preservation. Intermediate; 1 AIA HSW CEU. Ivan Myjer, Principal, Building and Monument Conservation, Arlington, MA

S02 Lessons from the First LEED Double Platinum Preservation Project: The Christman Building. Introductory - Intermediate; 1 AIA HSW CEU. Gary Scheuren, Project Executive, The Christman Company, Lansing, MI

1-4:15 pm

W04 Managing Maintenance for Historic Buildings: Good Planning and Fiscal Responsibility. Introductory-Advanced; 3 AIA HSW CEUs. John Leeke, Preservation Consultant and Craftsman, Portland, ME

W05 Boston Revival Architecture Tour. (4 hrs.). Introductory-Intermediate; 3 AIA HSW CEUs. Ethan Anthony, AIA, President, HDB/Cram and Ferguson, Boston, MA

W06 Paint Practices for Historic Structures. Introductory – Advanced; 3 AIA HSW CEUs. Duffy Hoffman, Preservation Consultant, Pipersville, WV

W07 Moisture Problems in Historic Masonry: Causes and Solutions. Intermediate; 3 AIA HSW CEUs. Mario Machnicki, President, Marion Inc., Chicago; John Speweik, CSI, Director of Education, U.S. Heritage Group, Inc., Chicago.

1:30-2:30 pm

S03 LEEDing the Way in Heritage Preservation: Geothermal Wells. Intermediate; 1 AIA HSW CEU. Tom Perry, LEED AP, Managing Director, Engineering Services Division, Shawmut Design and Construction, Boston, MA; Carl Jay, Director of Historic Preservation, Shawmut Design and Construction, Boston, MA, and Michael Williamson, P.E., LEED AP, Director of Building Performance Engineering, Cosentini Associates, Inc., Cambridge, MA

RS1 The Palladio Awards: Residential Design Winners. Introductory; 1.5 AIA CEUs; (90 mins.). Will Holloway, Editor, Clem Labine's Period Homes, Brooklyn, NY

S04 Traditional Design and High Performance Building Standards for Sustainable Dormitories. Intermediate; 1 AIA HSW CEU. Michael Schade, AIA LEED AP, Principal, Atkin Olshin Schade Architects, Philadelphia, PA, and Jack Wilson, AIA, Associate Director, Planning Design and Construction, Dartmouth College, Hanover, NH

3-4 pm

T01 Repair and Restoration of Slate and Tile Roofing. Introductory; 1 AIA HSW CEU. John Chan, Vice President, The Durable Slate Company, Columbus, OH

S05 Assessing Energy Performance in Historic Buildings. Intermediate; 1.5 AIA HSW CEU. Mark Thaler, AIA, Principal, and Peter Ottavio, PE, LEED AP, Principal, Director of Engineering, Einhorn Yaffee Prescott, Architecture & Engineering, Albany, NY

T02 The American History of Shutters. Introductory; 1 AIA HSW CEU. John Sandor, Architectural Historian, U.S. National Park Service, Washington, DC, and Bill Amari, President, Cobblestone Mill Woodworks, Ball Ground, GA

P15 The Recent Past: Moving beyond the 50-year rule. Intermediate. 1 AIA HSW CEU. David Fixler, AIA, Principal, Einhorn Yaffee Prescott, Boston MA, and others to be announced.

5-6 pm

G01 Fixing the Worst First: Reviving Neighborhoods One Lot at a Time. Introductory-Advanced; 1 AIA HSW CEU. Sallie Hood, Professor and Director of Design, and Ron Sakal, Professor and Executive Director, School of Architecture, University of Notre Dame, Center for Building Communities, South Bend, IN

Friday, March 13, 2009

8 am-12:30 pm

W08 Original Green Places: The Case for Preservation and Building New Traditional Places. (Part 1). Introductory-Advanced; 3 AIA HSW CEUs. Stephen Mouzon, AIA, LEED, CNU- Architect and Founder of the New Urban Guild, Miami, FL

8-9 am

P06 Tax Credits: Complying with the Secretary of the Interior's Standards. Introductory; 1.5 AIA CEUs (90 mins.). John Sandor, Architectural Historian, Dept of Interior, National Park Service, Washington, DC

T03 Caring For Historic Wood and Painted Finishes. Introductory; 1.5 AIA HSW CEU. (90 min.). Ted Eayrs and Walter Eayrs, Partners, Blackburn Restoration Services, LLC, Middelboro, MA

RS2 Restoring An Old House: How To Do It The Right Way. Introductory-Intermediate; 1 AIA HSW CEU. Matthew David Cummings, President, Cummings Architects, LLC., Boston, MA, and James Whidden, Woodwright, Ashburnham, MA

T04 Architectural Terra Cotta: Ancient Material Shaping Our Future. Intermediate; 1 AIA HSW CEU. Sheri L. Carter, Boston Valley Terra Cotta, Orchard Park, NY

P07 Designing Good Buildings: Commodity, Firmness, and Delight. Introductory; AIA HSW CEU. Eric Inman Daum, AIA, Merrimack Design Associates, Amesbury, MA

P08 Spalling, Rust and Rot: Why Traditional Materials Perform the Way They Do. Intermediate. 1 AIA HSW CEU. Ray Tschoepe, Director of Conservation, Fairmount Park Historic Preservation Trust, Philadelphia, PA

S06 How to Make Historic Buildings Green. Intermediate; 1 AIA HSW CEU. Michele Murphy, Managing Director, Cultural and Historic Group, Shawmut Design and Construction, Boston, MA; Tom Perry, LEED AP, Managing Director of Engineering Services, Shawmut Design and Construction, Boston, MA, and Jean Carroon, Principal, Goody Clancy, Boston, MA

9:45-10:45 am

G02 The Comeback of the City is Good for Historic Communities. Intermediate; 1 AIA HSW CEU. Peter A. Harkness, founder and publisher emeritus of *Governing*, Washington, DC

11 am-5 pm — Exhibit Hall Open

Noon-1:30 pm

W09 Substitute Materials: The Changing Face of Trim Products. Introductory; 1 AIA HSW CEU. Kristen Baer, Territory Sales Manager, Azek Trimboards, Moosic, PA

P09 Preservation Resource Roundtable-Live in the Exhibit Hall. Introductory; 1 AIA HSW CEU. Rebecca Williams, Field Representative, National Trust for Historic Preservation, Boston, MA, will moderate and regional groups will be invited. Invited participants include the Northeast Office of the National Trust, Preservation Massachusetts, Historic New England, and others.

2-5 pm

W10 New Urbanists & Preservationists: Walking & Working Together. Introductory-Intermediate; 1.5 AIA HSW CEUs. Shelby Graham, Project Manager, Historic Boston, Inc., Boston, MA, and Michael Behrendt, Chief of Planning, City of Rochester, Rochester, NH

W11 Original Green Buildings: The Case for Preservation and New Traditional Buildings. (Part 2). 3 AIA HSW CEUs. Stephen Mouzon, AIA, LEED, CNU, Architect and Founder of the New Urban Guild, Miami, FL

2-3 pm

RR4 Modern Construction Methods & Materials and Their Impact on the Maintenance of National Historic Landmarks. Intermediate; 1 AIA HSW CEU. Carl Jay, Director of Historic Preservation, Shawmut Design and Construction, Boston, MA

T05 Secrets, Mysteries and Technical Aspects of Hardwood Floors. Intermediate; 1.5 AIA HSW CEUs. Thomas D. Osborn and Frances G. Welson, Mosaic Hardwood Floors, Holyoke, MA

RR5 Protecting the Irreplaceable: How to Protect Historic Fabric During Construction. Introductory; 1 AIA HSW CEU. Robert J. Stelma, Project Manager, The Christman Company, Lansing, MI

S07 Window Repair: A Green Alternative. Introductory; 1 AIA HSW CEU. Jade Mortimer, Heartwood Building and Restoration, Hawley, MA; Dave Bowers, Olde Window Restorers, Weare, NH; Andy Roeper, Winn Mountain Restoration, Lyndeborough, NH; James M. "Pat" Patrick, Old Town Repair, Marblehead, MA; Alison Hardy, Window Woman of New England, Topsfield, MA

P10 Historic Tax Credits: The Nuts And Bolts of Syndication. Introductory-Advanced; 1 AIA CEU. Andrew S. Potts, Partner, Nixon Peabody, LLP, and Dan Kolodner, Partner, Nixon Peabody, LLP

RS3 Designing Traditional, Functional, and Ecological Kitchens. Introductory; 1.5 AIA HSW CEUs. Sandra Vitzthum, AIA, Sandra Vitzthum Architect, LLC., Montpelier, VT

3:30-4:30 pm

T06 Replacing and Maintaining Roofs: Tips for House Tops. Introductory-Advanced; 1.5 AIA HSW CEU. Gordon Bock, Principal, gordonbock.com, Editor-at-Large, *Old-House Journal*, and Blogger, www.bocktalk.com, Silver Spring, MD

P11 Concealing Modern Systems in a Collegiate Gothic Masterpiece. Introductory-Intermediate; 1 AIA HSW CEU. Chris Dabek, Project Manager, Consigli Construction Co., Inc., Milford, MA; Tyler Smith, Principal, Smith Edwards Architects, Hartford, CT; and Sally Katz, Director of Facilities, Trinity College, Hartford, CT

T07 Looks Great! But Will It Last? Practical Testing for Products, Materials, and Methods. Intermediate; 1.5 AIA HSW CEUs. John Leeke, Historic Building Specialist, Historic HomeWorks, Portland, ME

T07 Traditional American Millwork and Interiors. Intermediate; 1 AIA HSW CEU. Brent Hull, President, Hull Historical, Fort Worth, TX, and Christine G.H. Franck, Christine G.H. Franck, Inc., New York, NY

T08 Who Put the History in the Historic Paint Color Palette? Introductory; 1 AIA HSW CEU. Sally Zimmerman, Preservation Specialist, Historic New England, Waltham, MA

5:30-8:30 pm — Gala Reception

Saturday, March 14, 2009

8-10 am

W12 Wooden Window Repair Workshop. Introductory-Advanced; 2 AIA HSW CEUs. Duffy Hoffman, Preservation Consultant, Pipersville, WV

8:30-9:30 am

RS4 Traditional Timber Framing In a Contemporary Building Environment. Introductory -Intermediate; (90 mins.). 1.5 AIA HSW CEU. Stewart Elliott, Eastern Regional Manager, Riverbend Timber Framing, Blissfield, MI 49228

P12 Boston's Oldest House: New Discoveries. Introductory; 1 AIA HSW CEU. John Goff, Restoration Architect, Jerry Eide, Restoration Contractor, and Ellen Berkland, Archaeologist, Dorchester Historical Society, Dorchester, MA

S08 Ten Tips for Energy Conservation in Historic Buildings. Introductory; 1 AIA HSW CEU. Jean Carroon, AIA and LEED; Principal, Goody Clancy Architects and Planners, Boston, MA

10-11 am

T09 Timber Framing – Historic Styles, Repairs, and Reuse for New Old Houses. Introductory; 1 AIA HSW CEU. Jim DeStefano, P.E., AIA, President, DeStefano & Chamberlain, Inc., Fairfield, CT

S09 Sustainability & Historic Preservation: Advocating for Green Guidelines. Introductory; 1 AIA HSW CEU. Jennifer Goodman, Executive Director, New Hampshire Preservation Alliance, Concord, NH

RS5 The Modern House. Introductory; 1 AIA HSW CEU. Gary Wolf, AIA, president, Gary Wolf Architects, Boston, MA

11 am-Noon

T10 An Introduction to Wrought Iron. Introductory -Intermediate; 1 AIA HSW CEU. Carl L. Close, Jr., Master Blacksmith, Hammersmith Studios, Concord, MA

11 am-4 pm— Exhibit Hall Open

12:15-1:15 pm

T11 Preservation Trades Roundtable. Introductory; 1 AIA CEU. Judy Hayward, TBEC Conference Director & Executive Director HWI's Preservation Education Institute, Windsor, VT, and Lisa Sasser, AIA, National Park Service, President, Preservation Trades Network

1:30-2:30 pm

T13 Traditional Materials vs. Modern Materials: Which is Better and Why? Intermediate; 1 AIA HSW CEU. Charles Groshong, Artisan Craftsman, and Danielle Groshong-Keperling, Historic Restorations, Lancaster, PA

T14 An Introduction to Building Dry Stone Walls. Intermediate; 1 AIA HSW CEU. Dan Snow, Master craftsman, Dry Stone Waller and Environmental Artist, Dummerston, VT

T15 The Restoration of Church Steeples and Bell Towers. 1 AIA HSW CEU. Arron J. Sturgis, Preservation Timber Framing, South Berwick, ME

S10 Maintaining the View: New Data on Old Windows. Intermediate; 1 AIA HSW. Walter Sedovic, Principal and CEO, and Jill Gotthelf, Associate; Walter Sedovic Architects, Irvington, NY

2:30-4 pm

RS6 Traditional Building Design Challenge Review and Awards. Introductory-Intermediate; 1.5 AIA CEUs

On the web: For more information, go to
www.traditionalbuildingshow.com

The Guidebook

How to use the Guidebook

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To find a comprehensive list of product or service providers in a particular field, consult the Index. Here you will find more than 750 categories in 20 sections. If you are searching for ornamental plaster ceilings, for example, first identify the appropriate section, in this case, Section 8, "Interior Elements, Ornament & Finishes." Then locate the category, "Ceilings, Ornamental, Plaster." Here you will find a list of manufacturers and suppliers. You can then find full contact information, including website addresses and a brief description of the companies, in the alphabetical Sourcelist. To browse through photos of the work of the companies listed in the Guidebook, turn to the Portfolios. To locate a company's ad, consult the Advertiser Index below.



Advertiser Index

This index lists the page number for the company's ad as well as the reader service number. You can order product literature from a company by going online to www.traditional-building.com/rs and keying in the appropriate reader service number.

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- 2 Find craftspeople skilled in traditional building trades
- 3 Get free product literature offered by the hundreds of companies in our database
- 4 Read about recent traditional new construction and restoration projects
- 5 Read architect profiles
- 6 Discuss current issues with your colleagues in the Talk section
- 7 Keep up to date on important issues such as sustainability
- 8 Read reviews of important recent books
- 9 Read provocative opinion pieces
- 10 Save time, money and energy by satisfying all of your traditional building and historic preservation needs in one place

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Product & Service Index

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1 Artwork, Art Glass & Furnishings

Art Glass Restoration

Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
John Tiedemann, Inc.
Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.
Rohlf's Stained & Leaded Glass Studio
Willet Hauser Architectural Glass

Art Glass Supplies

Architectural Products by Outwater, LLC
Michael Davis Stained Glass

Art Glass, Antique Original

Carlson's Barnwood Co.
Conrad Schmitt Studios, Inc.
Michael Davis Stained Glass
Willet Hauser Architectural Glass

Art Glass, Beveled

Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.
Rohlf's Stained & Leaded Glass Studio
Willet Hauser Architectural Glass

Art Glass, Cut/Engraved

Michael Davis Stained Glass
Willet Hauser Architectural Glass

Art Glass, Etched

Conrad Schmitt Studios, Inc.
Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.
Rohlf's Stained & Leaded Glass Studio
Willet Hauser Architectural Glass

Art Glass, Leaded

Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.
Rohlf's Stained & Leaded Glass Studio
Willet Hauser Architectural Glass

Art Glass, Stained & Painted

Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Michael Davis Stained Glass
Rambusch Decorating Co.
Rohlf's Stained & Leaded Glass Studio
Willet Hauser Architectural Glass

Furniture Hardware

Architectural Products by Outwater, LLC
Brusso Incorporated

Cardine Studios
Craftsmen Hardware Co.
Decorative Hardware Studio
E.R. Butler & Co.
House of Antique Hardware
Martin Pierce Hardware, Inc.
The Golden Lion

Furniture, Custom

Bill's Custom Metal Fabrications, Inc.
Cardine Studios
Gaby's Shoppe
Rambusch Decorating Co.
Wiemann Ironworks

Furniture, Standard Designs

Gaby's Shoppe
Martin Pierce Hardware, Inc.

Mosaics, Figurative & Pictorial

Art Effects LLC
Canning Studios
Cardine Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Fishman Mosaics
Oakbrook Esser Studios, Inc.
Rambusch Decorating Co.
Tile Art/Subway Ceramics

Mosaics, Geometric

Art Effects LLC
Canning Studios
Cardine Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Fishman Mosaics
Willet Hauser Architectural Glass

Murals, Exterior

Canning Studios
Cardine Studios
EverGreene Painting Studios, Inc.
Fishman Mosaics
Guided Imagery Designs & Productions
No 9 Studio UK

Murals, Interior

Art Effects LLC
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Fishman Mosaics
Guided Imagery Designs & Productions
No 9 Studio UK
Rambusch Decorating Co.

Sculpture, Custom

Art Effects LLC
Boston Valley Terra Cotta
Conrad Schmitt Studios, Inc.
Deborah Mills Woodcarving
Modern Art Foundry
No 9 Studio UK
Rambusch Decorating Co.
Traditional Cut Stone, Ltd.

Sculpture, Custom Casting

Modern Art Foundry
O.K. Foundry Co., Inc.
Wiemann Ironworks

Sculpture, Garden

Architectural Facades Unlimited
Architectural Pottery
Boston Valley Terra Cotta
No 9 Studio UK
Tuscan Imports

Window Treatments

Architectural Products by Outwater, LLC
Gaby's Shoppe
Decorative Hardware Studio
Willet Hauser Architectural Glass

2 Columns & Capitals

Capitals, Carved Stone

Kopelov Cut Stone, Inc.
Traditional Cut Stone

Capitals, Carved Wood

1.800.COLUMNNS
Architectural Products by Outwater, LLC
Chadsworth Columns
Columns.com
Deborah Mills Woodcarving
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver

Capitals, Cast Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Architectural Products by Outwater, LLC
Cardine Studios
DeAngelis Iron Work, Inc.
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Michigan Ornamental Metals
Wiemann Ironworks

Capitals, Cast Stone

A&M Victorian Decorations, Inc.
Aristone Designs, Inc.

Columns.com
Goodwin Associates
North American Stone Co.

Capitals, Fabricated Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Cardine Studios
DeAngelis Iron Work, Inc.
Michigan Ornamental Metals

Capitals, Fiberglass

Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Columns.com
Goodwin Associates

Capitals, Gypsum

Architectural Facades Unlimited
Felber Ornamental Plastering Corp.

Capitals, Plaster

A&M Victorian Decorations, Inc.
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Columns.com
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.

Capitals, Polymer

Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Columns.com
Goodwin Associates

Capitals, Polymer-Modified Gypsum

Architectural Facades Unlimited
Architectural Products by Outwater, LLC
Columns.com
Felber Ornamental Plastering Corp.

Capitals, Polymer/Stone

Chadsworth Columns
Columns.com

Columns, Cast Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Architectural Products by Outwater, LLC
Campbellsville Industries, Inc.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
Michigan Ornamental Metals
Robinson Iron Corp.
Wiemann Ironworks

FOR CONTACT INFORMATION ON THESE COMPANIES, CONSULT THE SOURCELIST ON P. 40.

Columns, Cast Stone

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Architectural Pottery
Aristone Designs, Inc.
Goodwin Associates
Haddonstone (USA), Ltd.
North American Stone Co.

Columns, Exterior

1.800.COLUMNNS
A&M Victorian Decorations, Inc.
Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Boston Valley Terra Cotta
Campbellsville Industries, Inc.
Cardine Studios
Chadsworth Columns
Columns.com
Goodwin Associates
Haddonstone (USA), Ltd.
Illingworth Millwork, LLC
Michigan Ornamental Metals

Columns, Fabricated Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Cardine Studios
DeAngelis Iron Work, Inc.
Michigan Ornamental Metals

Columns, Fiberglass

1.800.COLUMNNS
Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Campbellsville Industries, Inc.
Columns.com
Goodwin Associates

Columns, Gypsum

Architectural Facades Unlimited
Felber Ornamental Plastering Corp.

Columns, Interior

1.800.COLUMNNS
A&M Victorian Decorations, Inc.
Architectural Products by Outwater, LLC
Aristone Designs, Inc.
Chadsworth Columns
Columns.com
Goodwin Associates
Illingworth Millwork, LLC

Columns, Plaster

1.800.COLUMNNS
A&M Victorian Decorations, Inc.
Aristone Designs, Inc.
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Goodwin Associates

Columns, Polymer

1.800.COLUMNNS
Architectural Products by Outwater, LLC
Columns.com
Flex Moulding, Inc.
Goodwin Associates

Columns, Polymer-Modified Gypsum

Architectural Facades Unlimited
Felber Ornamental Plastering Corp.

Columns, Polymer/Stone

1.800.COLUMNNS
Chadsworth Columns
Columns.com
Traditional Cut Stone, Ltd.

Columns, Solid Wood

Architectural Products by Outwater, LLC
Campbellsville Industries, Inc.

Goodwin Associates
Illingworth Millwork, LLC

Columns, Turned Stone

Alcamo Marble Works, Inc.
Kopelov Cut Stone, Inc.

Columns, Wood Stave-work

1.800.COLUMNNS
Architectural Products by Outwater, LLC
Chadsworth Columns
Columns.com
Fagan Design & Fabrication, Inc.

3 Conservatories & Outbuildings

Barns

See Section 18

Bridges

See Section 9

Conservatories, Custom

Cardine Studios
Glass House, LLC
Oak Leaf Conservatories of York
Renaissance Conservatories
Solar Innovations, Inc.
Tanglewood Conservatories
Town & Country Conservatories

Conservatories, Standard Designs

Glass House, LLC
Renaissance Conservatories
Solar Innovations, Inc.
Tanglewood Conservatories

Follies

Haddonstone (USA), Ltd.
Oak Leaf Conservatories of York
Wiemann Ironworks

Garden Houses

Cardine Studios
Country Carpenters, Inc.
Oak Leaf Conservatories of York
Renaissance Conservatories
South County Post & Beam
Tanglewood Conservatories
Town & Country Conservatories

Gazebos, Custom

Allen Architectural Metals, Inc.
Cardine Studios
Columbia Equipment Co., Inc.
Robinson Iron Corp.
South County Post & Beam
Steptoe & Wife Antiques Ltd.
Tanglewood Conservatories
Wiemann Ironworks

Gazebos, Standard Designs

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Haddonstone (USA), Ltd.
Solar Innovations, Inc.
Tanglewood Conservatories

Greenhouses, Custom

Glass House, LLC
Oak Leaf Conservatories of York
Renaissance Conservatories
Solar Innovations, Inc.
Tanglewood Conservatories
Town & Country Conservatories

Greenhouses, Standard Designs

Glass House, LLC
Renaissance Conservatories
Solar Innovations, Inc.
Tanglewood Conservatories

Orangeries

Oak Leaf Conservatories of York
Solar Innovations, Inc.
Wiemann Ironworks

Pavilions

Architectural Facades Unlimited
Cardine Studios
Haddonstone (USA), Ltd.
South County Post & Beam
Tanglewood Conservatories
Town & Country Conservatories

Pergolas

See Section 9

Pool Houses

Cardine Studios
Country Carpenters, Inc.
Glass House, LLC
Oak Leaf Conservatories of York
Renaissance Conservatories
Solar Innovations, Inc.
South County Post & Beam
Tanglewood Conservatories
Town & Country Conservatories

Salvaged Buildings

See Section 16

Sunrooms

See Conservatories

4 Doors, Windows, Shutters & Hardware

Barn Door Hardware

Acorn Forged Iron
Ball & Ball Hardware
Cardine Studios
Carlson's Barnwood Co.
James Peters & Son, Inc.
Kayne & Son Custom Hardware
Old Smithy Shop
Richards-Wilcox, Inc.

Cabinet Hardware

Acorn Forged Iron
Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
Architectural Resource Center
Ball & Ball Hardware
Bathroom Machineries, DEA
Brusso Incorporated
Cardine Studios
Craftsmen Hardware Co.
Decorative Hardware Studio
E.R. Butler & Co.
Kayne & Son Custom Hardware
Notting Hill Decorative Hardware
Old Smithy Shop
Rejuvenation
Signature Hardware
The Golden Lion

Door Hardware, Antique Original

Al Bar-Wilmette Platers
Ball & Ball Hardware
Baltica
Brandt, Sylvan
Cardine Studios
House of Antique Hardware
Martin Pierce Hardware, Inc.
Rejuvenation
Richards-Wilcox, Inc.

Door Hardware, Brass & Bronze

Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
Architectural Resource Center
Ball & Ball Hardware
Baltica

Blaine Window Hardware, Inc.
Cardine Studios
Craftsmen Hardware Co.
Decorative Hardware Studio
E.R. Butler & Co.
F2 Industries
Historical Arts & Casting, Inc.
House of Antique Hardware
Kayne & Son Custom Hardware
Martin Pierce Hardware, Inc.
Notting Hill Decorative Hardware
Rejuvenation
Signature Hardware
The Golden Lion
The Nanz Company

Door Hardware, Cast Iron

Acorn Forged Iron
Al Bar-Wilmette Platers
Architectural Resource Center
Ball & Ball Hardware
Brandt, Sylvan
Cardine Studios
E.R. Butler & Co.
House of Antique Hardware
Signature Hardware
The Nanz Company

Door Hardware, Custom

Al Bar-Wilmette Platers
Ball & Ball Hardware
Baltica
Blaine Window Hardware, Inc.
Cardine Studios
Craftsmen Hardware Co.
Kayne & Son Custom Hardware
Notting Hill Decorative Hardware
Old Smithy Shop
Potter Arts Metal Studios
Richards-Wilcox, Inc.

Door Hardware, Glass

Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
House of Antique Hardware
Rejuvenation
The Nanz Company

Door Hardware, Nickel

Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
Ball & Ball Hardware
Baltica
Blaine Window Hardware, Inc.
Decorative Hardware Studio
E.R. Butler & Co.
House of Antique Hardware
Rejuvenation
Signature Hardware
The Nanz Company

Door Hardware, Porcelain

Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
Brandt, Sylvan
E.R. Butler & Co.
House of Antique Hardware
Rejuvenation
Signature Hardware
The Nanz Company

Door Hardware, Reproduction Services

Acorn Forged Iron
Al Bar-Wilmette Platers
Architectural Resource Center
Ball & Ball Hardware
Blaine Window Hardware, Inc.
Craftsmen Hardware Co.
Decorative Hardware Studio
E.R. Butler & Co.
F2 Industries
Kayne & Son Custom Hardware
Notting Hill Decorative Hardware
Old Smithy Shop

FOR CONTACT INFORMATION ON THESE COMPANIES, CONSULT THE SOURCELIST ON P. 40.

Richards-Wilcox, Inc.
The Nanz Company

Door Hardware, Standard Designs

Al Bar-Wilmette Platers
Architectural Products by Outwater, LLC
Decorative Hardware Studio
Kayne & Son Custom Hardware
Richards-Wilcox, Inc.

Door Hardware, Wrought Iron

Acorn Forged Iron
Al Bar-Wilmette Platers
Ball & Ball Hardware
Cardine Studios
E.R. Butler & Co.
F2 Industries
House of Antique Hardware
Kayne & Son Custom Hardware
Old Smithy Shop
Richards-Wilcox, Inc.
Signature Hardware
The Golden Lion
The Nanz Company

Entryways, Metal

Allen Architectural Metals, Inc.
Cardine Studios
F2 Industries
Steel Windows & Doors USA

Entryways, Wood

Architectural Components, Inc.
Architectural Products by Outwater, LLC
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Zeluck Doors & Windows

Furniture Hardware

See Section 1

Garage Doors, Out-Swing

Fimbel Door Corp.
Illingworth Millwork, LLC
James Peters & Son, Inc.
Zeluck Doors & Windows

Garage Doors, Sectional

Fimbel Door Corp.
Illingworth Millwork, LLC
Zeluck Doors & Windows

Garage Doors, Sliding

Fimbel Door Corp.
Zeluck Doors & Windows

Gate Hardware

See Section 9

Glass, Architectural

Circle Redmont, Inc.
Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.

Glass, Art

See Art Glass in Section 1

Glass, Bull's Eye

Circle Redmont, Inc.
Michael Davis Stained Glass

Glass, Clear

Circle Redmont, Inc.
Michael Davis Stained Glass

Glass, Curved & Slumped

Michael Davis Stained Glass

Glass, Custom

Circle Redmont, Inc.
Michael Davis Stained Glass

Glass, Historical Replicas

Circle Redmont, Inc.
Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.

Glass, Insulated

Circle Redmont, Inc.

Hardware Restoration

Al Bar-Wilmette Platers
Ball & Ball Hardware
Blaine Window Hardware, Inc.
Cardine Studios
E.R. Butler & Co.
Kayne & Son Custom Hardware
Old Smithy Shop

Metal Door Restoration

Allen Architectural Metals, Inc.
Cardine Studios
F2 Industries

Metal Doors, Aluminum

Cardine Studios
Solar Innovations, Inc.
Wiemann Ironworks

Metal Doors, Bronze

Cardine Studios
Historical Arts & Casting, Inc.
Potter Arts Metal Studios
Wiemann Ironworks

Metal Doors, Custom

Allen Architectural Metals, Inc.
F2 Industries
Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Solar Innovations, Inc.
Wiemann Ironworks

Metal Doors, Steel

Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Steel Windows & Doors USA
Wiemann Ironworks

Metal Window Restoration

Allen Architectural Metals, Inc.
F2 Industries
Restoric, LLC
Seekircher Steel Window Repair Corp.
Wiemann Ironworks

Metal Windows, Aluminum

Allied Window, Inc.
Solar Innovations, Inc.
Wiemann Ironworks

Metal Windows, Bronze

Wiemann Ironworks

Metal Windows, Custom

Allen Architectural Metals, Inc.
Solar Innovations, Inc.
Steel Windows & Doors USA
Wiemann Ironworks

Metal Windows, Steel

Seekircher Steel Window Repair Corp.
Steel Windows & Doors USA
Wiemann Ironworks

Screen Doors, Metal

Blaine Window Hardware, Inc.
Solar Innovations, Inc.
Wiemann Ironworks

Screen Doors, Wood

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Blaine Window Hardware, Inc.
Coppa Woodworking
Grabill Windows & Doors

Illingworth Millwork, LLC
Vintage Woodworks
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Screens, Window

Allied Window, Inc.
Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Blaine Window Hardware, Inc.
Coppa Woodworking
Grabill Windows & Doors
Illingworth Millwork, LLC
Innerglass Window Systems
Solar Innovations, Inc.
Weston Millwork Co.
Wood Window Workshop

Shutter Hardware

Acorn Forged Iron
Architectural Products by Outwater, LLC
Ball & Ball Hardware
Blaine Window Hardware, Inc.
E.R. Butler & Co.
House of Antique Hardware
James Peters & Son, Inc.
Old Smithy Shop
Timberlane, Inc.
Vixen Hill Shutters

Shutters, Exterior

Architectural Products by Outwater, LLC
Goodwin Associates
Illingworth Millwork, LLC
Timberlane, Inc.
Vixen Hill Shutters

Shutters, Interior

Architectural Products by Outwater, LLC
Illingworth Millwork, LLC
Timberlane, Inc.
Vixen Hill Shutters

Storm Doors, Metal

Cityproof Windows
Steel Windows & Doors USA

Storm Doors, Wood

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Coppa Woodworking
Grabill Windows & Doors
Illingworth Millwork, LLC
Vintage Woodworks
Weston Millwork Co.
Wood Window Workshop

Storm Windows, Exterior

Allied Window, Inc.
Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Coppa Woodworking
Grabill Windows & Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Mon-Ray, Inc.
Oakbrook Esser Studios, Inc.
Weston Millwork Co.
Wood Window Workshop

Storm Windows, Interior

Allied Window, Inc.
Architectural Components, Inc.
Cityproof Windows
Grabill Windows & Doors
Illingworth Millwork, LLC
Innerglass Window Systems
Marvin Windows and Doors
Mon-Ray, Inc.
Wood Window Workshop

Window Hardware, Balance Systems

Blaine Window Hardware, Inc.

House of Antique Hardware
The Nanz Company

Window Hardware, Custom

Ball & Ball Hardware
Baltica
Blaine Window Hardware, Inc.
E.R. Butler & Co.
Kayne & Son Custom Hardware
Old Smithy Shop
The Nanz Company

Window Hardware, Sash Chain

Architectural Resource Center
Blaine Window Hardware, Inc.
House of Antique Hardware
Illingworth Millwork, LLC
Kayne & Son Custom Hardware
Phelps Company
The Nanz Company

Window Hardware, Sash Lifts

Architectural Resource Center
Ball & Ball Hardware
Blaine Window Hardware, Inc.
E.R. Butler & Co.
House of Antique Hardware
Phelps Company
Rejuvenation
Signature Hardware
The Nanz Company

Window Hardware, Sash Locks

Architectural Resource Center
Ball & Ball Hardware
Blaine Window Hardware, Inc.
E.R. Butler & Co.
House of Antique Hardware
Illingworth Millwork, LLC
Kayne & Son Custom Hardware
Phelps Company
Rejuvenation
Signature Hardware
The Golden Lion
The Nanz Company

Window Hardware, Sash Pulleys

Architectural Resource Center
Ball & Ball Hardware
Blaine Window Hardware, Inc.
E.R. Butler & Co.
House of Antique Hardware
Illingworth Millwork, LLC
Phelps Company
The Nanz Company

Window Hardware, Sash Weights

Architectural Iron Co.
Architectural Resource Center
Ball & Ball Hardware
Blaine Window Hardware, Inc.
House of Antique Hardware
Phelps Company
The Nanz Company

Window Hardware, Standard Designs

Architectural Resource Center
Blaine Window Hardware, Inc.
Phelps Company
The Golden Lion
The Nanz Company

Window Restoration Materials

Abatron, Inc.
Grabill Windows & Doors
Parrett Windows

Window Restoration Services

See Metal Windows; Wood Windows

Window Treatments

See Section 1

Window Trim, Polymer

Architectural Products by Outwater, LLC
Flex Moulding, Inc.
Goodwin Associates
Vintage Woodworks

Window Trim, Wood

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Illingworth Millwork, LLC
Vintage Woodworks
Wood Window Workshop

Wood Door Restoration

Allegheny Restoration, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Parrett Windows
Restoric, LLC

Wood Doors, Custom

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Parrett Windows
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Doors, Exterior

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Doors, Historical Replicas

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Parrett Windows
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Doors, Interior

Architectural Components, Inc.
Brandt, Sylvan
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Doors, Standard Designs

Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Illingworth Millwork, LLC

Wood Doors, Stile & Rail

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners

Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Window Restoration

Allegheny Restoration, Inc.
Bergerson Cedar Windows, Inc.
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Parrett Windows
Zeluck Doors & Windows

Wood Windows, Custom

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Fenestra America
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Parrett Windows
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Windows, Historical Replicas

Allegheny Restoration, Inc.
Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Fenestra America
Grabill Windows & Doors
Historic Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Parrett Windows
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Windows, Metal Clad

Fenestra America
Grabill Windows & Doors
Marvin Windows and Doors
Parrett Windows

Wood Windows, Polymer Clad

Fenestra America

Wood Windows, Premium Grade

Fenestra America
Grabill Windows & Doors
Maurer & Shepherd, Joyners
Wood Window Workshop
Zeluck Doors & Windows

Wood Windows, Special Shapes

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Fenestra America
Grabill Windows & Doors
Marvin Windows and Doors
Maurer & Shepherd, Joyners
Parrett Windows
Weston Millwork Co.
Wood Window Workshop
Zeluck Doors & Windows

Wood Windows, Standard Designs

Architectural Components, Inc.
Bergerson Cedar Windows, Inc.
Fenestra America
Grabill Windows & Doors
Illingworth Millwork, LLC
Marvin Windows and Doors
Parrett Windows
Weston Millwork Co.

5 Elevators, Lifts & Dumbwaiters**Elevator Cabs, Historical Replicas**

Wiemann Ironworks

6 Exterior Elements, Ornament & Finishes**Balustrades, Cast Metal**

Allen Architectural Metals, Inc.
Architectural Iron Co.
Architectural Products by Outwater, LLC
Cardine Studios
Historical Arts & Casting, Inc.
Steptoe & Wife Antiques Ltd.
Wiemann Ironworks

Balustrades, Cast Stone

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Aristone Designs, Inc.
Cardine Studios
Goodwin Associates
Haddonstone (USA), Ltd.
North American Stone Co.

Balustrades, Fabricated Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Architectural Products by Outwater, LLC
Campbellsville Industries, Inc.
Cardine Studios
F2 Industries
NIKO Contracting Co., Inc.
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Wiemann Ironworks

Balustrades, Fabricated Stone

Aristone Designs, Inc.
Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Kopelov Cut Stone, Inc.
Traditional Cut Stone, Ltd.

Balustrades, Fiberglass

Architectural Fiberglass Corp.
Columns.com

Balustrades, Polymer

Architectural Products by Outwater, LLC
Columns.com
Goodwin Associates

Balustrades, Thin-Shell Composites

Architectural Fiberglass Corp.
Columns.com
Steptoe & Wife Antiques Ltd.

Balustrades, Wood

Goodwin Associates
Illingworth Millwork, LLC
Vintage Woodworks

Brackets, Composite

Architectural Products by Outwater, LLC
Decorators Supply Corp.
Fischer & Jirouch Co.

Brackets, Fiberglass

Architectural Fiberglass Corp.
Goodwin Associates

Brackets, Polymer

Architectural Products by Outwater, LLC
Goodwin Associates
Vintage Woodworks

Brackets, Wood

Architectural Products by Outwater, LLC
Goodwin Associates

Illingworth Millwork, LLC
Vintage Woodworks

Cast-Stone Exterior Elements

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Aristone Designs, Inc.
Goodwin Associates
Haddonstone (USA), Ltd.
Nicholson & Galloway
North American Stone Co.

Cast-Stone Exterior Ornament

A&M Victorian Decorations, Inc.
Aristone Designs, Inc.
Haddonstone (USA), Ltd.
Nicholson & Galloway
North American Stone Co.

Decking, Recycled Plastic

Architectural Products by Outwater, LLC

Decking, Rot-Resistant Composites

Architectural Products by Outwater, LLC

Decking, Rot-Resistant Wood

Architectural Products by Outwater, LLC
Bear Creek Lumber

Exterior Carved Ornament

Architectural Products by Outwater, LLC
Kopelov Cut Stone, Inc.
Nicholson & Galloway
Traditional Cut Stone, Ltd.

Exterior Cornices, Cast Stone

A&M Victorian Decorations, Inc.
Haddonstone (USA), Ltd.
Nicholson & Galloway
North American Stone Co.

Exterior Cornices, Fabricated Stone

Kopelov Cut Stone, Inc.
Nicholson & Galloway
Traditional Cut Stone, Ltd.

Exterior Cornices, Fiberglass

Architectural Fiberglass Corp.
Goodwin Associates
Nicholson & Galloway

Exterior Cornices, Sheet Metal

Campbellsville Industries, Inc.
Nicholson & Galloway
NIKO Contracting Co., Inc.

Exterior Cornices, Terra Cotta

Boston Valley Terra Cotta
Nicholson & Galloway
Superior Clay Corp.

Exterior Cornices, Thin-Shell Composites

A&M Victorian Decorations, Inc.
Architectural Fiberglass Corp.
Nicholson & Galloway

Exterior Cornices, Wood

Illingworth Millwork, LLC
Vintage Woodworks

Exterior Molded Ornament

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Architectural Fiberglass Corp.
Architectural Products by Outwater, LLC
Boston Valley Terra Cotta
Columns.com
Felber Ornamental Plastering Corp.
Flex Moulding, Inc.
Goodwin Associates
Haddonstone (USA), Ltd.

Exterior Molded Ornament, Custom Casting

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Architectural Fiberglass Corp.
Felber Ornamental Plastering Corp.
Goodwin Associates
Haddonstone (USA), Ltd.

Exterior Molded Ornament, Custom Models & Moldmaking

Abatron, Inc.
Architectural Facades Unlimited
Architectural Fiberglass Corp.
Ball Consulting, Ltd.
Felber Ornamental Plastering Corp.
Haddonstone (USA), Ltd.

Exterior Polymer Millwork

Architectural Products by Outwater, LLC
Columns.com
Goodwin Associates
Vintage Woodworks

Fiberglass Architectural Elements

Architectural Fiberglass Corp.
Goodwin Associates

Fiberglass, Custom

Architectural Fiberglass Corp.
Goodwin Associates

Gilding Services, Exterior

Art Effects LLC
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.

Gilding Supplies

See also *Gilding Supplies in Section 8*
Leo Uhlfelder Co.

Paint Analysis Services

Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.

Paint Color Consulting

Canning Studios
Color People, The
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.

Porch Parts, Polymer

Architectural Products by Outwater, LLC
Goodwin Associates

Porch Parts, Wood

Bear Creek Lumber
Fagan Design & Fabrication, Inc.
Goodwin Associates
Illingworth Millwork, LLC

Siding, Clapboard

Bear Creek Lumber
Chestnut Specialists, Inc.

Siding, Quartersawn

Bear Creek Lumber

Siding, Shingles

Bear Creek Lumber
Vintage Woodworks

7 Flooring**Non-Wood Flooring, Mosaic**

American Restoration Tile, Inc.
Art Effects LLC
Fishman Mosaics

Non-Wood Flooring, Tile

American Restoration Tile, Inc.
Tile Source, Inc.

Resilient Flooring, Cork

Longleaf Lumber, LLC

Resilient Flooring, Linoleum

Longleaf Lumber, LLC

Wood Flooring, Antique

Antique Lumber Corp.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Craftsman Lumber Co.
Longleaf Lumber, LLC
Old Barn Wood Co.
South County Post & Beam

Wood Flooring, Bamboo

Longleaf Lumber, LLC

Wood Flooring, Hardwood Strip

Bear Creek Lumber

Wood Flooring, Random Width

Antique Lumber Corp.
Bear Creek Lumber
Brandt, Sylvan
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Craftsman Lumber Co.
Longleaf Lumber, LLC
South County Post & Beam

Wood Flooring, Wide Board

Antique Lumber Corp.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Craftsman Lumber Co.
Longleaf Lumber, LLC
Old Barn Wood Co.
South County Post & Beam

8 Interior Elements, Ornament & Finishes**Brackets, Plaster**

A&M Victorian Decorations, Inc.
Architectural Products by Outwater, LLC
Felber Ornamental Plastering Corp.
Goodwin Associates
White River Hardwoods-Woodworks

Brackets, Polymer

Architectural Products by Outwater, LLC
Flex Moulding, Inc.
Goodwin Associates

Brackets, Polymer-Modified Gypsum

Felber Ornamental Plastering Corp.

Brackets, Wood

Architectural Products by Outwater, LLC
Deborah Mills Woodcarving
Illingworth Millwork, LLC
Vintage Woodworks
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver

Cast-Stone Interior Elements

A&M Victorian Decorations, Inc.
North American Stone Co.

Cast-Stone Interior Ornament

A&M Victorian Decorations, Inc.
North American Stone Co.

Casting, Custom

See *Interior Molded Ornament, Custom Casting*

Ceiling Domes

A&M Victorian Decorations, Inc.
Architectural Products by Outwater, LLC
Canning Studios
EverGreene Painting Studios, Inc.
Felber Ornamental Plastering Corp.
Goodwin Associates

Ceiling Medallions

A&M Victorian Decorations, Inc.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Goodwin Associates

Ceilings, Ornamental, Gypsum

Above View by Tiles, Inc.
Felber Ornamental Plastering Corp.

Ceilings, Ornamental, Metal

Architectural Products by Outwater, LLC
Brian Greer's Tin Ceilings, Walls & Unique Metal Work
Chelsea Decorative Metal Co.
Goodwin Associates
Michigan Ornamental Metals
NIKO Contracting Co., Inc.
Steptoe & Wife Antiques Ltd.
W.F. Norman Corp.

Ceilings, Ornamental, Plaster

Architectural Products by Outwater, LLC
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Felber Ornamental Plastering Corp.
Goodwin Associates
White River Hardwoods-Woodworks

Ceilings, Ornamental, Polymer

Goodwin Associates

Ceilings, Ornamental, Polymer-Modified Gypsum

Above View by Tiles, Inc.
Felber Ornamental Plastering Corp.

Ceilings, Ornamental, Wood

Goodwin Associates
Wilbur, Frederick - Woodcarver

Ceramic Tile, Antique

American Restoration Tile, Inc.
Dutch Delft Tiles by Oudolf Jr.

Ceramic Tile, Custom Duplication

American Restoration Tile, Inc.

Ceramic Tile, Embossed

American Restoration Tile, Inc.
Tile Source, Inc.

Ceramic Tile, Encaustic

Tile Source, Inc.

Ceramic Tile, Exterior Paving

See *Pavers, Ceramic, in Section 9*

Ceramic Tile, Fireplace

American Restoration Tile, Inc.
Tile Source, Inc.

Ceramic Tile, Flooring

See *Non-Wood Flooring, Tile, in Section 7*

Ceramic Tile, Geometrics & Mosaic

See also *Mosaics in Section 1*
American Restoration Tile, Inc.
Fishman Mosaics

No 9 Studio UK

Tile Art/Subway Ceramics
Tile Source, Inc.

Ceramic Tile, Hand Painted

American Restoration Tile, Inc.
Decorated Porcelain Company
Dutch Delft Tiles by Oudolf Jr.
Tile Source, Inc.

Ceramic Tile, Historic Patterns

Decorated Porcelain Company
Dutch Delft Tiles by Oudolf Jr.
Tile Art/Subway Ceramics
Tile Source, Inc.

Ceramic Tile, Pool & Fountain

American Restoration Tile, Inc.

Cornice Moldings, Composites

A&M Victorian Decorations, Inc.

Cornice Moldings, Gypsum

Felber Ornamental Plastering Corp.

Cornice Moldings, Plaster

A&M Victorian Decorations, Inc.
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Goodwin Associates

Cornice Moldings, Polymer

Flex Moulding, Inc.
Goodwin Associates
Vintage Woodworks

Cornice Moldings, Polymer-Modified Gypsum

Felber Ornamental Plastering Corp.

Cornice Moldings, Wood

Goodwin Associates
Vintage Woodworks
Weston Millwork Co.
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver

Decorative Painting, Faux Finishes

Art Effects LLC
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Guided Imagery Designs & Productions
John Tiedemann, Inc.
Leo Uhlfelder Co.

Decorative Painting, Graining

Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Guided Imagery Designs & Productions
John Tiedemann, Inc.
Leo Uhlfelder Co.

Decorative Painting, Marbleizing

Art Effects LLC
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Guided Imagery Designs & Productions
John Tiedemann, Inc.
Leo Uhlfelder Co.

Decorative Painting, Murals

See *Murals in Section 1*

Decorative Painting, Stenciling

Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
Guided Imagery Designs & Productions
John Tiedemann, Inc.
Modello Designs

Gilding Services, Interior

Canning Studios
 Conrad Schmitt Studios, Inc.
 EverGreene Painting Studios, Inc.
 Guided Imagery Designs & Productions
 John Tiedemann, Inc.

Gilding Supplies

See also *Gilding Supplies* in Section 6
 Leo Uhlfelder Co.

Grilles, Metal

See Section 12

Interior Molded Ornament

A&M Victorian Decorations, Inc.
 Abatron, Inc.
 Above View by Tiles, Inc.
 Architectural Facades Unlimited
 Architectural Fiberglass Corp.
 Ball Consulting, Ltd.
 Decorators Supply Corp.
 Felber Ornamental Plastering Corp.
 Fischer & Jirouch Co.
 Flex Moulding, Inc.
 Goodwin Associates
 Vintage Woodworks
 White River Hardwoods-Woodworks

Interior Molded Ornament, Custom Casting

A&M Victorian Decorations, Inc.
 Architectural Facades Unlimited
 Aristone Designs, Inc.
 Felber Ornamental Plastering Corp.
 Flex Moulding, Inc.

Interior Molded Ornament, Custom Models & Moldmaking

Abatron, Inc.
 Architectural Facades Unlimited
 Aristone Designs, Inc.
 Ball Consulting, Ltd.
 Canning Studios
 EverGreene Painting Studios, Inc.
 Felber Ornamental Plastering Corp.

Moldings, Plaster

Decorators Supply Corp.
 Felber Ornamental Plastering Corp.
 Fischer & Jirouch Co.
 Goodwin Associates

Moldings, Polymer

Flex Moulding, Inc.
 Goodwin Associates
 Vintage Woodworks

Moldings, Wood

See Section 20

Moldmaking Materials

See *Interior Molded Ornament, Custom Models & Moldmaking*

Mosaics

See Section 1

Painting Conservation

See *Conservation Services, Art, in Section 14*

Plaster

Felber Ornamental Plastering Corp.

Scagliola

EverGreene Painting Studios, Inc.

Tile

See *Ceramic Tile*

Venetian Plaster

Art Effects LLC
 Canning Studios
 Conrad Schmitt Studios, Inc.
 EverGreene Painting Studios, Inc.

Wallpaper, Custom

Canning Studios
 EverGreene Painting Studios, Inc.
 Guided Imagery Designs & Productions

Window Treatments

See Section 1

9 Landscape & Garden Specialties**Arbors**

1.800.COLUMNS
 Bear Creek Lumber
 Columns.com
 Historical Arts & Casting, Inc.
 Wiemann Ironworks

Benches

A&M Victorian Decorations, Inc.
 Architectural Iron Co.
 Architectural Pottery
 Doty & Sons Concrete Products, Inc.
 Herwig Lighting
 Historical Arts & Casting, Inc.
 Traditional Cut Stone, Ltd.
 Wiemann Ironworks

Bridges, Ornamental

F2 Industries
 Historical Arts & Casting, Inc.
 South County Post & Beam
 Steptoe & Wife Antiques Ltd.

Bridges, Pedestrian

South County Post & Beam

Cascades

See *Waterfalls & Cascades*

Cast-Stone Ornament

See *Cast-Stone Exterior Ornament in Section 6*

Fencing, Metal

Allen Architectural Metals, Inc.
 Architectural Iron Co.
 Bill's Custom Metal Fabrications, Inc.
 Campbellsville Industries, Inc.
 DeAngelis Iron Work, Inc.
 F2 Industries
 Fine Architectural Metalsmiths
 Historical Arts & Casting, Inc.
 Liberty Ornamental Products
 O.K. Foundry Co., Inc.
 Schwartz's Forge & Metalworks, Inc.
 Steptoe & Wife Antiques Ltd.
 Wiemann Ironworks

Fencing, Wood

Bamboo & Rattan Works, Inc.
 Bear Creek Lumber

Flagpoles

Historical Arts & Casting, Inc.

Fountains, Freestanding

Architectural Facades Unlimited
 Architectural Pottery
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.
 Maine Millstones
 Robinson Iron Corp.
 Tuscan Imports

Fountains, Pool

Architectural Facades Unlimited
 Haddonstone (USA), Ltd.

Fountains, Sculptural

Potter Arts Metal Studios

Traditional Cut Stone, Ltd.

Tuscan Imports

Fountains, Tiered

A&M Victorian Decorations, Inc.
 Architectural Facades Unlimited
 Architectural Pottery
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.
 No 9 Studio UK
 Robinson Iron Corp.
 Tuscan Imports

Fountains, Wall

A&M Victorian Decorations, Inc.
 Architectural Facades Unlimited
 Architectural Pottery
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.

Garden Furnishings

Fine Architectural Metalsmiths
 Historical Arts & Casting, Inc.

Garden Ornament

Architectural Facades Unlimited
 Architectural Pottery
 Bamboo & Rattan Works, Inc.
 Fine Architectural Metalsmiths
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.
 Maine Millstones
 No 9 Studio UK
 Traditional Cut Stone, Ltd.
 Tuscan Imports
 Wiemann Ironworks

Gate Hardware

Acorn Forged Iron
 Ball & Ball Hardware
 Historical Arts & Casting, Inc.
 James Peters & Son, Inc.
 Kayne & Son Custom Hardware
 Old Smithy Shop
 Richards-Wilcox, Inc.
 Signature Hardware

Gates, Metal

Allen Architectural Metals, Inc.
 Architectural Iron Co.
 DeAngelis Iron Work, Inc.
 F2 Industries
 Fine Architectural Metalsmiths
 Historical Arts & Casting, Inc.
 Liberty Ornamental Products
 Potter Arts Metal Studios
 Schwartz's Forge & Metalworks, Inc.
 Steptoe & Wife Antiques Ltd.
 Wiemann Ironworks

Gazebos

See Section 3

Greenhouses

See Section 3

Landscape Stone

Haddonstone (USA), Ltd.
 Maine Millstones

Lattice & Treillage

Historical Arts & Casting, Inc.

Lighting, Landscape & Garden

See *Exterior Lighting, Garden, and Exterior Lighting, Landscape, in Section 10*

Mailboxes, Post Mounted

Custom Home Accessories, Inc.
 Historical Arts & Casting, Inc.
 New Concept Louvers Inc.
 Signature Hardware
 Wiemann Ironworks

Mailboxes, Wall Mounted

Custom Home Accessories, Inc.
 Historical Arts & Casting, Inc.
 New Concept Louvers Inc.
 Rejuvenation
 Signature Hardware
 Wiemann Ironworks

Pavers, Brick

Belden Brick Co.
 Old Virginia Brick Co.

Pavers, Ceramic

Gladding, McBean - Div. of Pacific Coast Bldg.
 Tile Source, Inc.

Pavers, Concrete

A&M Victorian Decorations, Inc.
 Architectural Facades Unlimited
 Aristone Designs, Inc.

Pergolas

1.800.COLUMNS
 Bear Creek Lumber
 Columns.com
 Goodwin Associates
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.
 South County Post & Beam
 Wiemann Ironworks

Planters & Urns

Architectural Pottery
 Doty & Sons Concrete Products, Inc.
 Haddonstone (USA), Ltd.
 Historical Arts & Casting, Inc.
 North American Stone Co.
 Tuscan Imports
 Wiemann Ironworks

Sculpture

See Section 1

Signage

A&M Victorian Decorations, Inc.
 A.R.K. Ramos
 Allen Architectural Metals, Inc.
 Custom Home Accessories, Inc.
 Historical Arts & Casting, Inc.
 Lake Shore Industries, Inc.

Sundials

Historical Arts & Casting, Inc.
 New Concept Louvers Inc.

Trash/Ash Receptacles

See *Waste Containers*

Treillage

See *Lattice & Treillage*

Urns

See *Planters & Urns*

Waste Containers

Architectural Pottery
 Doty & Sons Concrete Products, Inc.
 DuMor Site Furnishings
 Tuscan Imports

10 Lighting & Electrical**Candles, Electric**

Ball & Ball Lighting

Exterior Lighting Restoration

Al Bar-Wilmette Platers
 Ball & Ball Lighting
 Bevolo Gas & Electric Lights
 Conservation Lighting Int'l, Ltd.
 Crenshaw Lighting
 Customlightstyles.com

C.W. Cole & Co.
F2 Industries
Fine Architectural Metalsmiths
Herwig Lighting
Lantern Masters, Inc.
Potter Arts Metal Studios
Rambusch Decorating Co.
Rejuvenation
Richard Scofield Historic Lighting
St. Louis Antique Lighting Co.
Steven Handelman Studios

Exterior Lighting, Antique Original

Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Customlightstyles.com
Herwig Lighting
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting

Exterior Lighting, Architectural Accent & Special Effect

Architectural Area Lighting, Inc.
Conservation Lighting Int'l, Ltd.
Customlightstyles.com
Federalist, The
Fine Architectural Metalsmiths
Rejuvenation
Richard Scofield Historic Lighting

Exterior Lighting, Building Mounted

Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cardine Studios
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Customlightstyles.com
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Herwig Lighting
Lantern Masters, Inc.
Rejuvenation
Richard Scofield Historic Lighting
Steven Handelman Studios

Exterior Lighting, Custom

Allen Architectural Metals, Inc.
Authentic Designs
Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
C.W. Cole & Co.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Herwig Lighting
Historical Arts & Casting, Inc.
Potter Arts Metal Studios
Rambusch Decorating Co.
Richard Scofield Historic Lighting
Schwartz's Forge & Metalworks, Inc.
St. Louis Antique Lighting Co.
Steven Handelman Studios
Wiemann Ironworks

Exterior Lighting, Garden

Ball & Ball Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Federalist, The
Fine Architectural Metalsmiths
Herwig Lighting
Lantern Masters, Inc.
Richard Scofield Historic Lighting

Exterior Lighting, Historical Reproductions

Allen Architectural Metals, Inc.
Authentic Designs
Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Fine Architectural Metalsmiths
Herwig Lighting
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
St. Louis Antique Lighting Co.
Steven Handelman Studios

Exterior Lighting, Landscape

Architectural Area Lighting, Inc.
Bevolo Gas & Electric Lights
Conservation Lighting Int'l, Ltd.
Customlightstyles.com
C.W. Cole & Co.
Federalist, The
Herwig Lighting
Richard Scofield Historic Lighting
Steven Handelman Studios

Exterior Lighting, Lanterns

Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cardine Studios
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Fine Architectural Metalsmiths
Herwig Lighting
Lantern Masters, Inc.
Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Exterior Lighting, Porch

Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Customlightstyles.com
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Herwig Lighting
Rejuvenation
Richard Scofield Historic Lighting
Signature Hardware
Steven Handelman Studios

Exterior Lighting, Post Mounted

Architectural Area Lighting, Inc.
Authentic Designs
Ball & Ball Lighting
Bevolo Gas & Electric Lights
Cardine Studios
Coppersmythe, Josiah R.
Crenshaw Lighting
Custom Home Accessories, Inc.
Deep Landing Workshop
F2 Industries
Fine Architectural Metalsmiths
Herwig Lighting
Richard Scofield Historic Lighting
Signature Hardware
Steven Handelman Studios

Fans, Belt Driven

Woolen Mill Fan Co.

Fans, Ceiling

Potter Arts Metal Studios
Woolen Mill Fan Co.

Garden Lighting

See *Exterior Lighting, Garden*

Gas Lighting Restoration

Ball & Ball Lighting
Bevolo Gas & Electric Lights
Crenshaw Lighting
Potter Arts Metal Studios
Rejuvenation
Wiemann Ironworks

Gas Lighting, Antique Original

Ball & Ball Lighting

Gas Lighting, Custom

Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Crenshaw Lighting
Federalist, The
Lantern Masters, Inc.
Potter Arts Metal Studios
Steven Handelman Studios
Wiemann Ironworks

Gas Lighting, Exterior

Ball & Ball Lighting
Bevolo Gas & Electric Lights
Conservation Lighting Int'l, Ltd.
Federalist, The
Lantern Masters, Inc.
Potter Arts Metal Studios
Signature Hardware

Gas Lighting, Interior

Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Federalist, The
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Signature Hardware

Interior Lighting Restoration

Al Bar-Wilmette Platers
Ball & Ball Lighting
Crenshaw Lighting
Customlightstyles.com
C.W. Cole & Co.
F2 Industries
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Potter Arts Metal Studios
Richard Scofield Historic Lighting
St. Louis Antique Lighting Co.

Interior Lighting, Antique Original

Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Customlightstyles.com
Federalist, The
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting

Interior Lighting, Ceiling Flush-Mount

Authentic Designs
Ball & Ball Lighting
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting

Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.

Interior Lighting, Chandeliers

Authentic Designs
Ball & Ball Lighting
Cardine Studios
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Interior Lighting, Custom

Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
C.W. Cole & Co.
Deep Landing Workshop
Federalist, The
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
St. Louis Antique Lighting Co.
Steven Handelman Studios
Wiemann Ironworks

Interior Lighting, Floor Lamps

Authentic Designs
Cardine Studios
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Crenshaw Lighting
Federalist, The
Lantern Masters, Inc.
Oakbrook Esser Studios, Inc.
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
Signature Hardware
Steven Handelman Studios

Interior Lighting, Historical Reproductions

Authentic Designs
Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Oakbrook Esser Studios, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
St. Louis Antique Lighting Co.
Steven Handelman Studios

Interior Lighting, Lanterns

Authentic Designs
Ball & Ball Lighting
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Potter Arts Metal Studios
Remains Lighting
Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Interior Lighting, Pendants

Authentic Designs
Ball & Ball Lighting
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Interior Lighting, Sconces

Authentic Designs
Ball & Ball Lighting
Cardine Studios
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
Customlightstyles.com
Deep Landing Workshop
F2 Industries
Federalist, The
Fine Architectural Metalsmiths
Lantern Masters, Inc.
Oakbrook Esser Studios, Inc.
Potter Arts Metal Studios
Rejuvenation
Remains Lighting
Richard Scofield Historic Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Interior Lighting, Table Lamps

Authentic Designs
Ball & Ball Lighting
Conservation Lighting Int'l, Ltd.
Coppersmythe, Josiah R.
Craftsmen Hardware Co.
Crenshaw Lighting
F2 Industries
Federalist, The
Oakbrook Esser Studios, Inc.
Rejuvenation
Remains Lighting
Signature Hardware
St. Louis Antique Lighting Co.
Steven Handelman Studios

Lampposts & Standards

Ball & Ball Lighting
Bevolo Gas & Electric Lights
Coppersmythe, Josiah R.
Customlightstyles.com
Federalist, The

Herwig Lighting
Lake Shore Industries, Inc.
Lantern Masters, Inc.
Richard Scofield Historic Lighting

Landscape Lighting

See *Exterior Lighting, Landscape*

Light Bulbs, Antique Reproductions

Rejuvenation

Lighting Fixture Glass, Antique Original

Conservation Lighting Int'l, Ltd.
Michael Davis Stained Glass
Rejuvenation

Lighting Fixture Glass, Custom

Conservation Lighting Int'l, Ltd.
Herwig Lighting
Michael Davis Stained Glass
Steven Handelman Studios

Lighting Fixture Glass, Historical Replicas

Conservation Lighting Int'l, Ltd.
Michael Davis Stained Glass
Oakbrook Esser Studios, Inc.
Rejuvenation
St. Louis Antique Lighting Co.

Lighting Fixture Parts

Herwig Lighting

Lighting Fixtures, Exterior

See *Exterior Lighting*

Lighting Fixtures, Interior

See *Interior Lighting*

Lighting System Design

St. Louis Antique Lighting Co.

Switch Plates

Craftsmen Hardware Co.
House of Antique Hardware
Rejuvenation
Signature Hardware

Switches, Push-Button

House of Antique Hardware
Rejuvenation
Signature Hardware

11 Mantels, Fireplaces & Chimneys**Chimney Pots**

Boston Valley Terra Cotta
Jack Arnold - European Copper
New Concept Louvers Inc.
No 9 Studio UK
Superior Clay Corp.

Fire Grates

Kayne & Son Custom Hardware

Fireplace Inserts

Superior Clay Corp.

Fireplace Screens & Tools

Bill's Custom Metal Fabrications, Inc.
Cardine Studios
F2 Industries
Kayne & Son Custom Hardware
Kopelov Cut Stone, Inc.
Old Smithy Shop
Steven Handelman Studios
Wiemann Ironworks

Fireplace Surrounds

See *Mantels*

Fireplaces, Rumford

Superior Clay Corp.

Fireplaces, Stone

A&M Victorian Decorations, Inc.
Alcamo Marble Works, Inc.
Kopelov Cut Stone, Inc.

Mantels, Carved Stone

A&M Victorian Decorations, Inc.
Alcamo Marble Works, Inc.
Kopelov Cut Stone, Inc.
Traditional Cut Stone, Ltd.

Mantels, Carved Wood

A&M Victorian Decorations, Inc.
Deborah Mills Woodcarving
Goodwin Associates
White River Hardwoods-Woodworks

Mantels, Cast Stone

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Aristone Designs, Inc.
Goodwin Associates
Haddonstone (USA), Ltd.
North American Stone Co.

Mantels, Custom

A&M Victorian Decorations, Inc.
Aristone Designs, Inc.
Deborah Mills Woodcarving
Felber Ornamental Plastering Corp.
Forshaw of St. Louis, Inc.

Mantels, Metal

Forshaw of St. Louis, Inc.

Mantels, Plaster

A&M Victorian Decorations, Inc.
Decorators Supply Corp.
Felber Ornamental Plastering Corp.
Fischer & Jirouch Co.
Forshaw of St. Louis, Inc.
Goodwin Associates

Mantels, Resin/Stone

Forshaw of St. Louis, Inc.

Mantels, Stone

A&M Victorian Decorations, Inc.
Alcamo Marble Works, Inc.
Forshaw of St. Louis, Inc.
Kopelov Cut Stone, Inc.

Mantels, Wood

A&M Victorian Decorations, Inc.
Decorators Supply Corp.
Forshaw of St. Louis, Inc.
Goodwin Associates
Heartwood Carving Co.
Longleaf Lumber, LLC
Vintage Woodworks

Stoves, Antique Original

Good Time Stove Co.

12 Metalwork**Balustrades, Metal**

See *Section 6*

Cast Metalwork, Custom Casting

Allen Architectural Metals, Inc.
Architectural Iron Co.
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Lake Shore Industries, Inc.
Michigan Ornamental Metals
O.K. Foundry Co., Inc.
Robinson Iron Corp.

Steptoe & Wife Antiques Ltd.
W.F. Norman Corp.
Wiemann Ironworks

Cast Metalwork, Standard Designs

Allen Architectural Metals, Inc.
Architectural Iron Co.
Craftsmen Hardware Co.
Frank Morrow Co.
Kayne & Son Custom Hardware
King Architectural Metals
Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wiemann Ironworks

Fabricated Metalwork, Custom

Allen Architectural Metals, Inc.
Architectural Iron Co.
Campbellsville Industries, Inc.
Craftsmen Hardware Co.
DeAngelis Iron Work, Inc.
Decorative Hardware Studio
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Michigan Ornamental Metals
Nicholson & Galloway
NIKO Contracting Co., Inc.
Old Smithy Shop
Robinson Iron Corp.
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Wiemann Ironworks
Wylie Metals

Fabricated Metalwork, Standard Designs

Campbellsville Industries, Inc.
Craftsmen Hardware Co.
Frank Morrow Co.
Kayne & Son Custom Hardware
King Architectural Metals
Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wiemann Ironworks
Wylie Metals

Fasteners, Metal

The Wagner Companies

Fencing

See *Section 9*

Forged Metalwork, Custom

Bill's Custom Metal Fabrications, Inc.
Cardine Studios
DeAngelis Iron Work, Inc.
Fine Architectural Metalsmiths
Kayne & Son Custom Hardware
Old Smithy Shop
Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Steven Handelman Studios
Wiemann Ironworks

Forged Metalwork, Standard Designs

Kayne & Son Custom Hardware
King Architectural Metals
Old Smithy Shop
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wiemann Ironworks

Gates

See *Section 9*

Grilles, Cast Metal

Acorn Forged Iron
Allen Architectural Metals, Inc.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
House of Antique Hardware

Reggio Register Co., The
Robinson Iron Corp.
Steptoe & Wife Antiques Ltd.
Wiemann Ironworks

Grilles, Forged Metal

Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
House of Antique Hardware
Kayne & Son Custom Hardware
Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Steven Handelman Studios
The Golden Lion
Wiemann Ironworks

Grilles, Metal Plate

Architectural Grille
Architectural Iron Co.
Craftsmen Hardware Co.
DeAngelis Iron Work, Inc.
Kees Architectural Division
Wiemann Ironworks

Grilles, Sheet Metal

Architectural Grille
Architectural Iron Co.
Craftsmen Hardware Co.
Kees Architectural Division
Wiemann Ironworks

Metal Coatings

Historical Arts & Casting, Inc.

Metal Components, Cast & Forged

Allen Architectural Metals, Inc.
Architectural Iron Co.
Frank Morrow Co.
Wiemann Ironworks

Metal Repair & Restoration Services

Architectural Iron Co.
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Modern Art Foundry
Robinson Iron Corp.

Plaques

See *Signage* in Section 9

Radiator Covers

See Section 13

Railings, Cast Metal

Allen Architectural Metals, Inc.
Architectural Iron Co.
Bill's Custom Metal Fabrications, Inc.
Campbellsville Industries, Inc.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Steptoe & Wife Antiques Ltd.
Wylie Metals

Railings, Custom

Allen Architectural Metals, Inc.
Architectural Iron Co.
Bill's Custom Metal Fabrications, Inc.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Wylie Metals

Railings, Forged Metal

Bill's Custom Metal Fabrications, Inc.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wylie Metals

Railings, Standard Elements

Allen Architectural Metals, Inc.
Architectural Iron Co.
Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wylie Metals

Registers, Cast Metal

Historical Arts & Casting, Inc.
House of Antique Hardware
Reggio Register Co., The
Rejuvenation
Robinson Iron Corp.
Signature Hardware

Registers, Metal Plate

Architectural Grille
Kees Architectural Division
Rejuvenation
Signature Hardware

Registers, Sheet Metal

Architectural Grille
Kees Architectural Division
Signature Hardware

Sheet-Metal Ornament, Custom

Architectural Grille
Campbellsville Industries, Inc.
Michigan Ornamental Metals
NIKO Contracting Co., Inc.

Sheet-Metal Ornament, Standard Designs

Campbellsville Industries, Inc.
Frank Morrow Co.

Sheet Metal, Architectural

Campbellsville Industries, Inc.
EJMcopper, Inc.
NIKO Contracting Co., Inc.

Stair Balustrades, Cast Metal

Architectural Iron Co.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
King Architectural Metals
Robinson Iron Corp.
Steptoe & Wife Antiques Ltd.

Stair Balustrades, Custom

Architectural Iron Co.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
Potter Arts Metal Studios
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
Wylie Metals

Stair Balustrades, Forged Metal

Architectural Iron Co.
Bill's Custom Metal Fabrications, Inc.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
King Architectural Metals
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
The Wagner Companies

Stair Balustrades, Standard Elements

Architectural Iron Co.
Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wylie Metals

Stair Handrails, Cast Metal

Architectural Iron Co.
Historical Arts & Casting, Inc.
King Architectural Metals
Robinson Iron Corp.
The Wagner Companies

Stair Handrails, Custom

Allen Architectural Metals, Inc.
Architectural Iron Co.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schwartz's Forge & Metalworks, Inc.
Wylie Metals

Stair Handrails, Forged Metal

Bill's Custom Metal Fabrications, Inc.
Cardine Studios
DeAngelis Iron Work, Inc.
F2 Industries
Fine Architectural Metalsmiths
King Architectural Metals
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.
The Wagner Companies

Stair Handrails, Standard Elements

Architectural Iron Co.
King Architectural Metals
Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.
The Wagner Companies
Wylie Metals

Stairs, Curved

DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
Liberty Ornamental Products
Schwartz's Forge & Metalworks, Inc.

Stairs, Custom

Allen Architectural Metals, Inc.
Circle Redmont, Inc.
DeAngelis Iron Work, Inc.
F2 Industries
Historical Arts & Casting, Inc.
Liberty Ornamental Products
Potter Arts Metal Studios
Robinson Iron Corp.
Schwartz's Forge & Metalworks, Inc.

Stairs, Kits

Liberty Ornamental Products
Steptoe & Wife Antiques Ltd.

Stairs, Monumental

Allen Architectural Metals, Inc.
Schwartz's Forge & Metalworks, Inc.

Stairs, Spiral

Circle Redmont, Inc.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
Liberty Ornamental Products
Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.

Stairs, Straight

Circle Redmont, Inc.
DeAngelis Iron Work, Inc.
Historical Arts & Casting, Inc.
Liberty Ornamental Products

Schwartz's Forge & Metalworks, Inc.
Steptoe & Wife Antiques Ltd.

Wrought Metalwork

See *Forged Metalwork*

13 Plumbing, Bath & Heating

Bathroom Accessories

Craftsmen Hardware Co.
Decorated Porcelain Company
Rejuvenation
Signature Hardware

Bathroom Sinks, Antique Original

Bathroom Machineries, DEA

Bathroom Sinks, Fittings & Parts

Bathroom Machineries, DEA
Signature Hardware

Bathroom Sinks, Historical Replicas

Bathroom Machineries, DEA

Bathroom Sinks, Traditional Adaptations

Bathroom Machineries, DEA
Decorated Porcelain Company
Signature Hardware

Bathtubs, Antique Original

Bathroom Machineries, DEA

Bathtubs, Fittings & Parts

Bathroom Machineries, DEA
Signature Hardware

Bathtubs, Historical Replicas

Bathroom Machineries, DEA
Signature Hardware

Bathtubs, Traditional Adaptations

Bathroom Machineries, DEA

Faucets & Fittings, Antique Original

Bathroom Machineries, DEA

Faucets & Fittings, Historical Replicas

Bathroom Machineries, DEA

Faucets & Fittings, Traditional Adaptations

Bathroom Machineries, DEA
Signature Hardware

Kitchen Cabinets, Custom

Country Road Associates, Ltd.

Kitchen Sinks, Antique Original

Bathroom Machineries, DEA

Kitchen Sinks, Fittings & Parts

Bathroom Machineries, DEA
Signature Hardware

Kitchen Sinks, Traditional Adaptations

Signature Hardware

Plumbing Parts, Antique Original

Bathroom Machineries, DEA

Plumbing Parts, Historical Replicas

Bathroom Machineries, DEA

Plumbing Parts, Traditional Adaptations

Bathroom Machineries, DEA
Signature Hardware

Porcelain Refinishing

Bathroom Machineries, DEA

Radiator Covers

Architectural Grille
Kees Architectural Division

Registers, Metal

See Section 12

Registers, Wood

See Section 20

Shower Parts, Antique Original

Bathroom Machineries, DEA

Shower Parts, Historical Replicas

Bathroom Machineries, DEA

Shower Parts, Traditional AdaptationsBathroom Machineries, DEA
Signature Hardware**Showerheads**Bathroom Machineries, DEA
Signature Hardware**Sinks, Bathroom**See *Bathroom Sinks***Toilets, Antique Original**

Bathroom Machineries, DEA

Toilets, Historical Replicas

Bathroom Machineries, DEA

Toilets, Traditional AdaptationsBathroom Machineries, DEA
Decorated Porcelain Company
Signature Hardware**Wine Cellars**

Cardine Studios

Wine Cellars, Racks

Potter Arts Metal Studios

14 Professional Services**Books & Publications**Historical Arts & Casting, Inc.
PRG, Inc.**Conservation Services, Architectural**Building Conservation Associates
Restoric, LLC
Watertrol, Inc.**Conservation Services, Art**Building Conservation Associates
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
John Tiedemann, Inc.
Modern Art Foundry**Conservation Services, Mosaics**Building Conservation Associates
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Painting Studios, Inc.
John Tiedemann, Inc.**Conservation Services, Sculpture**Building Conservation Associates
Conrad Schmitt Studios, Inc.
John Tiedemann, Inc.
Modern Art Foundry**Education, Training & Workshops**Modello Designs
No 9 Studio UK**Historical Preservation Consulting**Boston Valley Terra Cotta
Building Conservation Associates
Conrad Schmitt Studios, Inc.
Gladding, McBean - Div. of Pacific Coast Bldg.
Historical Arts & Casting, Inc.

John Tiedemann, Inc.

PRG, Inc.

Restoric, LLC

Watertrol, Inc.

Trade Shows & ExhibitionsNOMMA - National Ornamental & Misc.
Metals Assn.**15 Roofing & Roof Specialties****Asphalt Shingles, Slate Simulation**See *Slate Replicas, Asphalt***Asphalt Shingles, Wood Simulation**See *Wood Shingles, Simulation***Caulking & Joint Sealants**

Nicholson & Galloway

CrestingAllen Architectural Metals, Inc.
Architectural Iron Co.
Castle Metal Products
Copper Exclusive
DeAngelis Iron Work, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
Ludowici Roof Tile, Inc.
Nicholson & Galloway
No 9 Studio UK
Robinson Iron Corp.
Solar Innovations, Inc.
Steptoe & Wife Antiques Ltd.**Cupolas, Custom**Architectural Fiberglass Corp.
Cape Cod Cupola Co.
Copper Exclusive
Custom Home Accessories, Inc.
EJM copper, Inc.
Heather & Little Limited
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Oak Leaf Conservatories of York
Solar Innovations, Inc.
South County Post & Beam
Tanglewood Conservatories**Cupolas, Fabricated Metal**Campbellsville Industries, Inc.
Cardine Studios
Copper Exclusive
Heather & Little Limited
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
Tanglewood Conservatories**Cupolas, Fiberglass**

Architectural Fiberglass Corp.

Cupolas, Sheet MetalCardine Studios
Carlson's Barnwood Co.
EJM copper, Inc.
Heather & Little Limited
Michigan Ornamental Metals
New Concept Louvers Inc.
Nicholson & Galloway
NIKO Contracting Co., Inc.
Tanglewood Conservatories**Cupolas, Standard Designs**Campbellsville Industries, Inc.
Custom Home Accessories, Inc.
New Concept Louvers Inc.
Solar Innovations, Inc.
Tanglewood Conservatories**Cupolas, Wood**

Cape Cod Cupola Co.

Custom Home Accessories, Inc.

South County Post & Beam

Tanglewood Conservatories

Domes, Glass

Oak Leaf Conservatories of York

Domes, MetalCampbellsville Industries, Inc.
Cardine Studios
Heather & Little Limited
Michigan Ornamental Metals
NIKO Contracting Co., Inc.
Solar Innovations, Inc.**Finials**Allen Architectural Metals, Inc.
Boston Valley Terra Cotta
Campbellsville Industries, Inc.
Cape Cod Cupola Co.
Classic Gutter Systems, LLC
Copper Exclusive
Custom Home Accessories, Inc.
EJM copper, Inc.
Gladding, McBean - Div. of Pacific Coast Bldg.
Heather & Little Limited
Historical Arts & Casting, Inc.
Ludowici Roof Tile, Inc.
Michigan Ornamental Metals
New Concept Louvers Inc.
NIKO Contracting Co., Inc.
No 9 Studio UK
W.F. Norman Corp.**Flashing**Castle Metal Products
Copper Exclusive
New Concept Louvers Inc.
NIKO Contracting Co., Inc.**Glass Domes**See *Domes, Glass***Gutter Chains**Classic Gutter Systems, LLC
New Concept Louvers Inc.**Gutter Hangers**

Classic Gutter Systems, LLC

Gutters, Historical ReplicasArchitectural Fiberglass Corp.
Castle Metal Products
Classic Gutter Systems, LLC
EJM copper, Inc.
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.**Gutters, Metal**Castle Metal Products
Classic Gutter Systems, LLC
Michigan Ornamental Metals
Nicholson & Galloway
NIKO Contracting Co., Inc.**Leaders & Leader Boxes**Castle Metal Products
Classic Gutter Systems, LLC
EJM copper, Inc.
Heather & Little Limited
Michigan Ornamental Metals
New Concept Louvers Inc.
NIKO Contracting Co., Inc.**Louvers**See *Vents***Membrane Roofing Systems**GAF Materials Corp.
Nicholson & Galloway**Metal Roofing, Sheet Metal**See *Sheet-Metal Roofing***Metal Roofing, Shingles**Heather & Little, Limited
Nicholson & Galloway
NIKO Contracting Co., Inc.
W.F. Norman Corp.**Roof Coatings & Finishes**

GAF Materials Corp.

Roof Repair ContractingGAF Materials Corp.
Nicholson & Galloway
NIKO Contracting Co., Inc.
Watertrol, Inc.**Roof Repair Materials**

GAF Materials Corp.

Roof Vents & LouversSee *Vents***Sheet-Metal Roofing, Aluminum**Campbellsville Industries, Inc.
Nicholson & Galloway
NIKO Contracting Co., Inc.**Sheet-Metal Roofing, Copper & Coated Copper**Nicholson & Galloway
NIKO Contracting Co., Inc.
W.F. Norman Corp.**Sheet-Metal Roofing, Galvanized Steel**Nicholson & Galloway
NIKO Contracting Co., Inc.**Sheet-Metal Roofing, Lead**Heather & Little Limited
Nicholson & Galloway
W.F. Norman Corp.**Sheet-Metal Roofing, Stainless Steel**Nicholson & Galloway
NIKO Contracting Co., Inc.**Sheet-Metal Roofing, Steel**Nicholson & Galloway
NIKO Contracting Co., Inc.**Sheet-Metal Roofing, Terne Family**Nicholson & Galloway
NIKO Contracting Co., Inc.**Sheet-Metal Roofing, Zinc**Nicholson & Galloway
NIKO Contracting Co., Inc.
W.F. Norman Corp.**Sheet Metal, Architectural**

See Section 12

SkylightsCircle Redmont, Inc.
Nicholson & Galloway
Oak Leaf Conservatories of York
Renaissance Conservatories
Solar Innovations, Inc.
Tanglewood Conservatories
Town & Country Conservatories**Slate Replicas, Asphalt**

GAF Materials Corp.

Slate Replicas, CompositesInspire Roofing Products
NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Slate Replicas, Concrete

NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Slate Replicas, Fiber Cement

Tile Roofs, Inc.

Slate Roofing, Color Matching

Tile Roofs, Inc.

Slate Roofing, New

GAF Materials Corp.
Nicholson & Galloway
NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Slate Roofing, Salvaged

Tile Roofs, Inc.

Snowguards

AlpineSnowGuards.com
Architectural Iron Co.
Classic Gutter Systems, LLC
East Coast Roof Specialties
Nicholson & Galloway
NIKO Contracting Co., Inc.
No 9 Studio UK

Thatch, Natural

Bamboo & Rattan Works, Inc.

Tile Replicas

Tile Roofs, Inc.

Tile Roofing, Clay

Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Keymer Tiles
Ludowici Roof Tile, Inc.
Nicholson & Galloway
NIKO Contracting Co., Inc.
No 9 Studio UK
Tile Roofs, Inc.

Tile Roofing, Concrete

Nicholson & Galloway
NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Tile Roofing, Custom Colors & Shapes

Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Nicholson & Galloway
Tile Roofs, Inc.

Tile Roofing, Salvaged

Tile Roofs, Inc.

Vents

Castle Metal Products
EJMcooper, Inc.
GAF Materials Corp.
New Concept Louvers Inc.
NIKO Contracting Co., Inc.

Waterproofing Materials

GAF Materials Corp.
Gladding, McBean - Div. of Pacific Coast Bldg.
Nicholson & Galloway

Weather vanes, Custom

Architectural Iron Co.
Cape Cod Cupola Co.
Copper Exclusive
Heather & Little Limited
New Concept Louvers Inc.
NIKO Contracting Co., Inc.

Weather vanes, Standard Designs

Cape Cod Cupola Co.
Copper Exclusive
Custom Home Accessories, Inc.
New Concept Louvers Inc.

Wood Shakes, Hand Split

Bear Creek Lumber

Wood Shingles, Machine Sawn

Bear Creek Lumber
Vintage Woodworks

Wood Shingles, Simulation

Ludowici Roof Tile, Inc.

16 Salvaged Materials & Antiques**Architectural Antiques & Salvage**

Brandt, Sylvan
Carlson's Barnwood Co.
House of Antique Hardware
The Golden Lion

Art Glass, Antique Original

See Section 1

Barn Siding, Antique

Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Longleaf Lumber, LLC

Barns, Antique & Salvaged

See Section 18

Brick, Salvaged

Brandt, Sylvan

Building Materials, Salvaged

Chestnut Specialists, Inc.
Old Barn Wood Co.

Columns & Capitals, Antique Original

See Section 2

Fencing, Antique Original

See Section 9

Gates, Antique Original

See Section 9

Glass, Antique Original

Brandt, Sylvan

Green Building Products

Architectural Area Lighting, Inc.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Free State Timbersmiths
Gladding, McBean - Div. of Pacific Coast Bldg.
Longleaf Lumber, LLC
Ludowici Roof Tile, Inc.
Marvin Windows and Doors
Old Barn Wood Co.
Rejuvenation
Remains Lighting
Tile Roofs, Inc.
Tile Source, Inc.

Hardware, Antique Original

See Section 4

Log Buildings, Antique & Salvaged

Old Barn Wood Co.

Mantels, Antique Original

See Section 11

Plumbing Parts, Antique Original

See Section 13

Salvaged Buildings

Carlson's Barnwood Co.
Old Barn Wood Co.

Timber Frames, Antique & Salvaged

See Section 18

Timbers, Antique & Salvaged

Antique Lumber Corp.
Bear Creek Lumber
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Longleaf Lumber, LLC
Old Barn Wood Co.

Wood Boards, Antique & Salvaged

Antique Lumber Corp.
Bear Creek Lumber
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Country Road Associates, Ltd.
Longleaf Lumber, LLC
Old Barn Wood Co.

Wood Flooring, Antique

See Section 7

17 Stone, Brick & Masonry**Balustrades**

See Section 6

Brick, Custom

Belden Brick Co.
Old Virginia Brick Co.

Brick, Face

Belden Brick Co.
Old Virginia Brick Co.

Brick, Handmade

Belden Brick Co.
Old Virginia Brick Co.

Brick, Paving

See *Pavers, Brick, in Section 9*

Brick, Salvaged

See Section 16

Brick, Special Shapes

Belden Brick Co.
North American Stone Co.
Old Virginia Brick Co.

Cast-Stone Architectural Elements

See Section 6 for *Exterior* and Section 8 for *Interior*

Cast Stone, Custom Casting

A&M Victorian Decorations, Inc.
Architectural Facades Unlimited
Aristone Designs, Inc.
Haddonstone (USA), Ltd.
Nicholson & Galloway
North American Stone Co.

Masonry & Stone Tools

See *Tools, Masonry, and Tools, Stone Carving, in Section 19*

Masonry Anchors

Cintec North America

Masonry Cleaners

Abatron, Inc.

Masonry Coloring Materials

Abatron, Inc.
GAF Materials Corp.

Masonry Conservation & Consulting Services

See *Conservation Services, Architectural, in Section 14*

Masonry Paint Strippers

Abatron, Inc.

Masonry Repair Materials

Abatron, Inc.

Masonry Restoration Contracting

Canning Studios
Nicholson & Galloway
Restoric, LLC
Watertrol, Inc.

Masonry Waterproofers

Nicholson & Galloway
Weathercap, Inc.

Mortar Joint Protection

Weathercap, Inc.

Mortar, Lime

Nicholson & Galloway

Pavers

See Section 9

Stone, Building

Kopelov Cut Stone, Inc.
Traditional Cut Stone, Ltd.

Stone, Dimensional Cut

Alcamo Marble Works, Inc.
Nicholson & Galloway
Traditional Cut Stone, Ltd.

Stone, Hand Carved

Alcamo Marble Works, Inc.
Kopelov Cut Stone, Inc.
Nicholson & Galloway
Traditional Cut Stone, Ltd.
Tuscan Imports

Stone, Landscape

See Section 9

Stone, Machine Carved

Alcamo Marble Works, Inc.
Kopelov Cut Stone, Inc.

Stone, Veneer

GAF Materials Corp.
Kopelov Cut Stone, Inc.
North American Stone Co.

Terra-Cotta Restoration Materials

Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.
No 9 Studio UK

Terra-Cotta Substitutes

Architectural Fiberglass Corp.

Terra Cotta, Clay Based

Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
Ludowici Roof Tile, Inc.
No 9 Studio UK

Terra Cotta, Custom Duplication

Boston Valley Terra Cotta
Gladding, McBean - Div. of Pacific Coast Bldg.
No 9 Studio UK

18 Timber Framing & Barns**Barns, Antique & Salvaged**

Carlson's Barnwood Co.
Country Road Associates, Ltd.
Hugh Lofting Timber Framing, Inc.
Old Barn Wood Co.

Barns, Design Services

Country Carpenters, Inc.
Hugh Lofting Timber Framing, Inc.

Barns, Kits
Country Carpenters, Inc.
Hugh Lofting Timber Framing, Inc.

Barns, New
Bear Creek Lumber
Country Carpenters, Inc.
Early New England Homes by
Country Carpenters
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
Old Barn Wood Co.
South County Post & Beam

Barns, Plans
Hugh Lofting Timber Framing, Inc.

Insulating Panels
Hugh Lofting Timber Framing, Inc.

Timber-Frame Design Services
Free State Timbersmiths
Hochstetler Milling
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam

Timber-Frame Restoration Contracting
Free State Timbersmiths
Hochstetler Milling
Hugh Lofting Timber Framing, Inc.
Restoric, LLC

Timber Frames, Antique & Salvaged
Carlson's Barnwood Co.
Hugh Lofting Timber Framing, Inc.
Old Barn Wood Co.

Timber Frames, New
Bear Creek Lumber
Country Carpenters, Inc.
Free State Timbersmiths
Hochstetler Milling
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
South County Post & Beam

Timber Trusses
Country Road Associates, Ltd.
Free State Timbersmiths
Hochstetler Milling
Hugh Lofting Timber Framing, Inc.

19 Tools & Equipment

Safety Equipment
Concealite Safety Products

Tools, Masonry
Construction Tie Products
Trow & Holden

Tools, Stone Carving
Trow & Holden

Water-Jet Cutting
Architectural Grille
Kees Architectural Division

20 Woodwork

Antique Wood
See *Wood Flooring in Section 7 and
Timbers and Wood Boards in Section 16*

Architectural Millwork
See *Millwork*

Balusters
See *Staircase Parts*

Beams
See *Timbers*

Boards, Antique
See *Wood Boards, Antique & Salvaged, in
Section 16*

Boards, Wide
See *Wood Flooring, Wide Board, in Section 7*

Brackets
See *Section 6 for Exterior and Section 8
for Interior*

Cabinets, Custom
Country Road Associates, Ltd.

Carvings, Custom
Deborah Mills Woodcarving
Goodwin Associates
Heartwood Carving
Illingworth Millwork, LLC
Klitsas, Dimitrios - Fine Wood Sculptor
Wilbur, Frederick - Woodcarver

Carvings, Hand Carved
Deborah Mills Woodcarving
Goodwin Associates
Heartwood Carving
Illingworth Millwork, LLC
Klitsas, Dimitrios - Fine Wood Sculptor
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver

Carvings, Machine Carved
Heartwood Carving

Carvings, Standard Designs
Goodwin Associates
Wilbur, Frederick - Woodcarver

Casework
Deborah Mills Woodcarving
Heartwood Carving

Corbels
See *Brackets in Section 6 for Exterior and
Brackets in Section 8 for Interior*

Cornices, Exterior
See *Exterior Cornices in Section 6*

Cornices, Interior
See *Cornice Moldings in Section 8*

Grilles
Reggio Register Co., The
Vintage Woodworks

Millwork, Custom
Architectural Components, Inc.
Bear Creek Lumber
Craftsman Lumber Co.
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Superior Moulding, Inc.
Timberlane, Inc.
Weston Millwork Co.
White River Hardwoods-Woodworks
Wood Window Workshop

Millwork, Exterior
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Superior Moulding, Inc.
Vintage Woodworks
Weston Millwork Co.

Millwork, Historical Replicas
Flex Moulding, Inc.
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Superior Moulding, Inc.
Weston Millwork Co.
Wood Window Workshop

Millwork, Interior
Bear Creek Lumber
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Superior Moulding, Inc.
Vintage Woodworks
Weston Millwork Co.
White River Hardwoods-Woodworks

Millwork, Standard Designs
Goodwin Associates
Illingworth Millwork, LLC

Millwork, Victorian
Illingworth Millwork, LLC
Superior Moulding, Inc.
Vintage Woodworks

Moldings, Compo
Decorators Supply Corp.
Fischer & Jirouch Co.
Illingworth Millwork, LLC

Moldings, Custom
Bear Creek Lumber
Columns.com
Illingworth Millwork, LLC
Klitsas, Dimitrios - Fine Wood Sculptor
Superior Moulding, Inc.
Weston Millwork Co.
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver
Wood Window Workshop

Moldings, Historical Replicas
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Restoric, LLC
Superior Moulding, Inc.
Weston Millwork Co.
Wilbur, Frederick - Woodcarver

Moldings, Polymer
See *Section 8*

Moldings, Wood
Historic Doors
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Superior Moulding, Inc.
Vintage Woodworks
Weston Millwork Co.
White River Hardwoods-Woodworks
Wilbur, Frederick - Woodcarver

Paneling, Custom
Bear Creek Lumber
Deborah Mills Woodcarving
Illingworth Millwork, LLC
Maurer & Shepherd, Joyners
Wood Window Workshop

Paneling, Standard Designs
Bear Creek Lumber
Illingworth Millwork, LLC
Vintage Woodworks

Staircase Parts, Balusters
Deborah Mills Woodcarving
Fagan Design & Fabrication, Inc.
Illingworth Millwork, LLC
Klitsas, Dimitrios - Fine Wood Sculptor
Stairsmiths
Vintage Woodworks

Staircase Parts, Handrails
Illingworth Millwork, LLC
Stairsmiths
Vintage Woodworks

Staircase Parts, Newel Posts
Deborah Mills Woodcarving
Fagan Design & Fabrication, Inc.
Illingworth Millwork, LLC
Klitsas, Dimitrios - Fine Wood Sculptor
Vintage Woodworks
Wilbur, Frederick - Woodcarver

Stair Parts, Stair Rods
Illingworth Millwork, LLC
Stairsmiths

Stairs, Curved
Stairsmiths

Stairs, Custom
Stairsmiths

Stairs, Monumental
Stairsmiths

Stairs, Spiral
Stairsmiths

Stairs, Straight
Stairsmiths

Timber-Cutting Tools
See *Tools, Timber Cutting, in Section 19*

Timbers, Antique & Salvaged
See *Section 16*

Timbers, Custom Cut
Bear Creek Lumber

Timbers, Large
Bear Creek Lumber
Carlson's Barnwood Co.

Turnings, Custom
Fagan Design & Fabrication, Inc.

Turnings, Standard Designs
Vintage Woodworks

Wood Finishes
Abatron, Inc.
Art Effects LLC

Wainscoting
See *Paneling*

Wood Preservatives
PRG, Inc.

Wood Restoration Contracting
Allegheny Restoration, Inc.
Restoric, LLC

Wood Restoration Materials
Abatron, Inc.

2009 Guidebook SourceList

Company	Specialty	Literature
1.800.COLUMNNS 800-265-8667; Fax: 910-763-3191 www.columns.com Wilmington, NC 28401	Catalog distributor of fine architectural products: Chadsworth Columns, Hartmann-Sanders Authentic Architectural Columns, PolyStone Columns, PolyStone Balustrade Series & Classic Pergolas; job-site delivery.	Key in no. 1580 for PolyStone; 180 for wood
A&M Victorian Decorations, Inc. 800-725-7266; Fax: 626-575-1781 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.
A.R.K. Ramos 800-671-0693; Fax: 405-232-8516 www.arkramos.com Oklahoma City, OK 73109	Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & bronze; full line of interior & exterior ADA signage.	Key in no. 1498
Abatron, Inc. 800-445-1754; Fax: 262-653-2019 www.abatron.com Kenosha, WI 53144	Manufacturer of products for restoration & repair: wood consolidation & repair, concrete patching & resurfacing, metal restoration, mold-making & casting, structural adhesives, protective coatings, strippers & related products.	Key in no. 1300
Above View by Tiles, Inc. 414-744-7118; Fax: 414-744-7119 www.aboveview.com Milwaukee, WI 53221	Supplier of suspended plaster ceiling tile & exotic wall panels: gypsum & other non-combustible aggregates.	Key in no. 1537
Acorn Forged Iron 508-339-4500; Fax: 508-339-0104 www.acornmfg.com Mansfield, MA 02048	Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; hand-forged decorative-head nails.	Key in no. 1690
Al Bar-Wilmette Platers 847-251-0187; Fax: 847-251-0281 www.albarwilmette.com Wilmette, IL 60091	Restorer of lighting fixtures & antique hardware: period crystal & metal light fixtures; bronze, brass, copper, nickel, pewter, gold, silver & chrome; matching of existing hardware in restoration projects; will match any finish.	Key in no. 2636
Alcamo Marble Works, Inc. 212-255-5224; Fax: 212-255-4060 541-543 W. 22nd St. New York, NY 10011	Supplier of marble, granite, limestone, slate, onyx, travertine & more: antique & reproduction; marble fireplaces, columns, mosaic tabletops, vanity tops, marble bases; all sizes & colors.	Key in no. 1574
Allegheny Restoration, Inc. 304-594-2570; Fax: 304-594-2810 www.alleghenyrestoration.com Morgantown, WV 26507	Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.	Key in no. 1004
Allen Architectural Metals, Inc. 800-204-3858; Fax: 256-761-1967 www.allenmetals.com Talladega, AL 35161	Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.	Key in no. 1005
Allied Window, Inc. 800-445-5411; Fax: 513-559-1883 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.	Key in no. 690
AlpineSnowGuards.com 888-766-4273; Fax: 888-766-9994 www.alpinesnowguards.com Morrisville, VT 05661	Manufacturer of snow-retention devices for every roof type: pad & pipe styles; copper, aluminum, brass & zinc; custom; easy to install; free advice & recommended layout patterns for delivering snow retention solutions.	Key in no. 145
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.	Key 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.	Key in no. 1457
Architectural Area Lighting, Inc. 714-994-2700; Fax: 714-994-0522 www.aal.net La Mirada, CA 90638	Supplier of exterior lighting: architectural, decorative, high performance, dark-sky friendly; contemporary & traditional luminaires & poles; a carbon-neutral manufacturer.	Key in no. 1702
Architectural Components, Inc. 413-367-9441; Fax: 413-367-9461 www.architecturalcomponentsinc.com Montague, MA 01351	Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog \$5.	Call for more information.
Architectural Facades Unlimited 408-846-5350; No fax www.architecturalfacades.com Gilroy, CA 95020	Supplier of precast architectural ornament: follies, columns, balustrades, cornices, pavers, mantels & fountains; cement, plaster, modified gypsum, GFRC & GRG; on-site drawings, patterning, moldmaking & casting; 15 standard colors.	Key in no. 1470

Company	Specialty	Literature
Architectural Fiberglass Corp. 800-439-2000; Fax: 631-842-4790 www.afcornice.com Copiague, NY 11726	Fabricator of reproduction ornament: cornice molding, columns, capitals, balustrades & themed interior environments; lightweight FRP; molded-in colors & textures; class-1 fire-retardant material; weather resistant; easy to install.	Key in no. 6400
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.	Key in no. 2220
Architectural Iron Co. 800-442-4766; Fax: 570-296-4766 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.	Key in no. 1504
Architectural Pottery 888-ARCH-POT; Fax: 714-898-5109 www.archpot.com Midway City, CA 92655	Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.	Key in no. 20
Architectural Products by Outwater, LLC 800-835-4400; Fax: 800-835-4403 www.outwater.com Bogota, NJ 07603	Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.	Key in no. 1088
Architectural Resource Center 800-370-8808; Fax: 603-942-7465 www.aresource.com Northwood, NH 03261	Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.	Key in no. 1670
Aristone Designs, Inc. 800-369-8118; Fax: 480-967-1181 www.aristonedesigns.com Tempe, AZ 85281	Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house mold-maker; since 1964.	Key in no. 1555
Art Effects LLC 316-265-4286; Fax: 316-689-8935 www.arteffectslcworldwide.com Wichita, KS 67202	Restoration & decorative-painting services: faux finishes, gilding, wood graining, decorative wall & ceiling painting, plaster treatments, murals & more.	
Authentic Designs 800-844-9416; Fax: 802-394-2422 www.authenticdesigns.com West Rupert, VT 05776	Manufacturer of historical lighting fixtures: chandeliers, lanterns, sconces & table lamps; brass, copper, vermeil & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder \$15.	Key in no. 60
Ball & Ball Hardware 610-363-7330; Fax: 610-363-7669 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.	Key in no. 2930
Ball & Ball Lighting 610-363-7330; Fax: 610-363-7639 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.	Key in no. 7660
Ball Consulting, Ltd. 724-266-1502; Fax: 724-266-1504 www.ball-consulting-ltd.com Ambridge, PA 15003	Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.	Key in no. 7260
Baltica 866-830-9174; Fax: 310-349-3443 www.baltica.com Vilnius, Lithuania, LT 01129	Manufacturer of handcrafted, European-made door, window & cabinet hardware: cremone bolts, doorknobs & knockers, hinges, lever handles, push plates & more; Gothic & Baroque; showrooms worldwide.	Call for more information.
Bamboo & Rattan Works, Inc. 800-422-6266; Fax: 732-905-8386 www.bambooandrattan.com Lakewood, NJ 08701	Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more.	Key in no. 5830
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.
Bear Creek Lumber 800-597-7191; Fax: 509-997-2040 www.bearcreeklumber.com Winthrop, WA 98862	Supplier of high-quality clear-grade lumber siding, decking, paneling, ceilings, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, ipe, cypress, pine, fir, hemlock, jatoba & more.	Key in no. 521

Company	Specialty	Literature
Belden Brick Co. 330-456-0031; Fax: 330-456-2694 www.beldenbrick.com Canton, OH 44702	Manufacturer of brick: variety of colors, textures, sizes, stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.	Key in no. 1891
Bergerson Cedar Windows, Inc. 800-240-4365; Fax: 503-861-0316 www.bergersonwindow.com Hammond, OR 97121	Custom manufacturer of historical doors & windows in western red cedar: complete custom units or sash only; interior & exterior storm windows; crisp milling detail; shop drawings included; restoration work; since 1977.	Key in no. 83
Bevolo Gas & Electric Lights 504-522-9485; Fax: 504-522-5563 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.	Key in no. 166
Bill's Custom Metal Fabrications, Inc. 516-333-3562; No fax www.ironcrafters.com Westbury, NY 11590	Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, hardware & candelabras; handcrafted & hand forged.	Key in no. 1270
Blaine Window Hardware, Inc. 800-678-1919; Fax: 888-250-3960 www.blainewindow.com Hagerstown, MD 21740	Manufacturer & distributor of replacement door & window hardware: sash pulleys, weights & chains, tape-balance systems, transom operators & latches, toilet partitions & accessories; antique reproductions; more than 20,000 parts.	Key in no. 730
Boston Valley Terra Cotta 888-214-3655; Fax: 716-649-7688 www.bostonvalley.com Orchard Park, NY 14127	Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.	Key in no. 160
Brandt, Sylvan 717-626-4520; Fax: 717-626-5867 www.sylvanbrandt.com Lititz, PA 17543	Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.	Key in no. 3950
Brian Greer's Tin Ceilings, Walls & Unique Metal Work 519-743-9710; Fax: 519-570-1447 www.tinceiling.com Petersburg, ON, Canada NOB 2H0	Supplier of decorative tin ceiling panels: tin, copper, brass, chrome & pewter finishes on 2x2-ft. panels; can be painted or left bright tin; moldings, fillers & cornices available.	Key in no. 966
Brosamer's Bells 517-592-9030; No fax www.brosamersbells.com Brooklyn, MI 49230	Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes.	Key in no. 7130
Brusso Incorporated 212-337-8510; Fax: 212-337-9840 www.brusso.com New York, NY 10013	Designer & manufacturer of precision cabinetry hardware: commercial & residential use.	Key in no. 1836
Building Conservation Associates 212-777-1300; Fax: 212-777-1606 www.bcausa.com New York, NY 10001	Consulting firm: project management, conditions survey, plans & specs, cost estimating & feasibility reports, materials testing & lab analysis; for historic buildings, monuments & fine art.	Key in no. 1673
Campbellsville Industries, Inc. 800-467-8135; Fax: 270-465-6839 www.cvilleindustries.com Campbellsville, KY 42718	Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.	Key in no. 2730
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.	Key in no. 5100
Cape Cod Cupola Co. 508-994-2119; Fax: 508-997-2511 www.capecodcupola.com North Dartmouth, MA 02747	Manufacturer of cupolas: with windows or louvers; available in finished pine or maintenance-free PVC; weathervanes & finials.	Key in no. 1514
Cardine Studios 540-439-6460; Fax: 540-439-6462 www.cardinestudios.com Beaeton, VA 22712	Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplace, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.	Key in no. 1867
Carlson's Barnwood Co. 309-522-5550; Fax: 309-522-5123 www.carlsonsbarnwood.com Cambridge, IL 61238	Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting; hardware.	Key in no. 2744
Castle Metal Products 847-806-4540; Fax: 847-806-4541 www.castlemetalproducts.com Elk Grove Village, IL 60007	Supplier of ridge vents for slate roofs, sheet-metal flashing & trim: built-in & half-round gutters, leaders, boxes & more.	Key in no. 2901
Chadsworth Columns 800-486-2118; Fax: 919-778-5177 www.chadsworth.com Wilmington, NC 28401	Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.	Key in no. 1580 for PolyStone; 180 for wood

Company	Specialty	Literature
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.	Key in no. 190
Chestnut Specialists, Inc. 860-283-4209; Fax: Same as phone www.chestnutspec.com Plymouth, CT 06782	Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.	Call for more information.
Cintec North America 800-363-6066; Fax: 800-461-1862 www.cintec.com Nepean, ON, Canada K2E 8A5	Manufacturer of anchoring systems for masonry & terra cotta: fireproof, cement based & custom tailored to each application; used on many historic landmark buildings in North America & Europe; chimney repair.	Key in no. 7050
Circle Redmont, Inc. 800-358-3888; Fax: 321-259-7237 www.circledredmont.com Melbourne, FL 32940	Manufacturer of structurally engineered frames: outbuildings, stairs & flooring; aluminum, steel, precast concrete, stainless steel & cast iron; prefabricated & pre-glazed with glass block, pavers, bullets or composite plank glass.	Key in no. 379
Cityproof Windows 718-786-1600; Fax: 718-786-2713 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.	Key in no. 2390
Classic Gutter Systems, LLC 269-665-2700; Fax: 269-665-1234 www.classicgutters.com Kalamazoo, MI 49003	Manufacturer of half-round gutters: heavy 20-oz. copper, heavy-duty aluminum & galvalume with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components; solid brass & aluminum.	Key in no. 1280
Color People, The 303-308-0220; Fax: 303-308-0123 www.colorpeople.com Denver, CO 80204	Designer of exterior color schemes: consultation for residences, businesses, Main Streets & townscapes through photos, via mail & on-site.	Key in no. 5470
Columbia Equipment Co., Inc. 800-742-1297; Fax: 718-526-4110 www.columbiaequipment.com Jamaica, NY 11433	Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; gazebos & outbuildings.	Key in no. 3105
Columns.com 910-763-7600; Fax: 910-763-3191 www.columns.com Wilmington, NC 28401	Internet distributor & web-based mall for architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; can rate & compare various manufacturers; job-site delivery, worldwide shipping.	Key in no. 1899
Concealite Safety Products 605-542-4444; Fax: 605-542-3333 www.concealite.com Elkton, SD 57026	Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation.	Key in no. 1759
Conrad Schmitt Studios, Inc. 800-969-3033; Fax: 262-786-9036 www.conradschmitt.com New Berlin, WI 53151	Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.	Key in no. 8040 for decorative painting; 1839 for ecclesiastical specialties; 1841 for art glass
Conservation Lighting International, Ltd. 215-568-0923; Fax: 215-568-4572 www.glassfiberoptics.net Philadelphia, PA 19103	Supplier & installer of glass fiber-optic ambient lighting: all styles; chandeliers, sconces, pendants, display lighting & more; historic reproductions & custom lighting; restoration services.	
Construction Tie Products 219-878-1427; Fax: 219-874-3626 www.ctpanchors.com Michigan City, IN 46360	Designer & manufacturer of anchors, ties & repair systems for masonry structures.	Key in no. 1955
Coppa Woodworking 310-548-4142; Fax: 310-548-6740 www.coppawoodworking.com San Pedro, CA 90731	Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & round-top, double, French doors, doggie doors, screens & more.	Key in no. 9600
Copper Exclusive 801-400-2515; Fax: 801-691-1175 www.copperexclusive.com Orem, UT 84097	Fabricator of metal roof products: finials, cupolas, dormers, chimney caps, weathervanes & more; copper, zinc & stainless steel; sheet metal tools & classes.	Key in no. 1958
Coppersmythe, Josiah R. 508-432-8590; Fax: 508-432-8587 www.jrcoppersmythe.com Harwich, MA 02645	Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog \$3.	Call for more information.
Country Carpenters, Inc. 860-228-2276; Fax: 860-228-5106 www.countrycarpenters.com Hebron, CT 06248	Manufacturer of pre-cut, pre-engineered New England-style post-&-beam carriage houses, garden sheds & country barns; family owned & operated; since 1974; catalog \$5.	Key in no. 1439

Company	Specialty	Literature
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.	Key in no. 7480 for flooring; 1416 for cabinetry
Craftsman Lumber Co. 978-448-5621; Fax: 978-448-2754 www.craftsmanlumber.com Groton, MA 01450	Manufacturer of wood flooring & custom millwork: wide-plank flooring & clapboards; eastern white pine, red pine, red oak & other native hardwoods; all drying & milling done on premises.	Key in no. 4320
Craftsmen Hardware Co. 660-376-2481; Fax: 660-376-4076 www.craftsmenhardware.com Marceline, MO 64658	Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.	Key in no. 6980
Crenshaw Lighting 540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091	Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.	Key in no. 313
Custom Home Accessories, Inc. 800-265-0041; Fax: 916-635-0228 www.customhomex.com Rancho Cordova, CA 95742	Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps, mailboxes, lighted address plaques, signs & lamp-posts; cast aluminum, bronze, brass & copper; custom sizes.	Key in no. 527
Customlightstyles.com 707-547-9909; Fax: 707-538-5543 www.customlightstyles.com Santa Rosa, CA 95409	Designer & fabricator of exterior & interior lighting: lanterns, pendants, ceiling mounts, sconces & chandeliers; hand-forged iron, brass & copper; custom designs & historical reproductions.	Key in no. 2545
C.W. Cole & Co. 626-443-2473; Fax: 626-443-9253 www.colelighting.com South El Monte, CA 91733	Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use.	Key in no. 488
DeAngelis Iron Work, Inc. 888-676-4766; Fax: 508-238-7757 www.deangelisiron.com South Easton, MA 02375	Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.	Key in no. 1023
Deborah Mills Woodcarving 646-288-7497; No fax www.deborahmillswoodcarving.com Brooklyn, NY 11222	Custom wood carver & sculptor: one-of-a-kind hand-carved liturgical, architectural & decorative elements; torah arks, ecclesiastical furnishings, commemorative plaques, Judaica, doors, screens, mantels, paneling, friezes & more.	
Decorated Porcelain Company 702-897-8131; No fax www.decoratedporcelain.com Henderson, NV 89052	Supplier of one-of-a-kind decorated bathroom fixtures: sinks, toilets, tile, accessories; floral, historic & other designs.	Key in no. 1957
Decorative Hardware Studio 914-238-5251; Fax: 914-238-4880 www.decorative-hardware.com Chappaqua, NY 10514	Manufacturer of drapery, cabinet, furniture & door hardware & stair rods: brass, bronze, nickel, crystal & ceramics.	Call for more information.
Decorators Supply Corp. 773-847-6300; Fax: 773-847-6357 www.decoratorsupply.com Chicago, IL 60609	Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.	Key in no. 210
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.	Key in no. 809
Doty & Sons Concrete Products, Inc. 800-233-3907; Fax: 815-895-8035 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.	Key in no. 2090
DuMor Site Furnishings 800-598-4018; Fax: 717-436-9839 www.dumor.com Mifflintown, PA 17059	Manufacturer of site furnishings: benches, tables, receptacles & planters; metal, wood & recycled plastic; interior & exterior; stock & custom designs & manufacturing.	Key in no. 2180
Dutch Delft Tiles by Oudolf Jr. 011-31-3025-2387-4; Fax: 011-31-3025-2389-1 www.delfttiles.com Utrecht, The Netherlands, DS 3508 AB	Manufacturer of handmade Dutch Delft tile: replicas of tile dating from 16th century; smooth or crackled glaze; antique Delft tile; floor tile.	Key in no. 1808
E.R. Butler & Co. 212-925-3565; Fax: 212-925-3305 www.erbutler.com New York, NY 10012	Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.	Key in no. 2260
Early New England Homes by Country Carpenters 860-643-1148; Fax: 860-643-1150 www.earlynewenglandhomes.com Bolton, CT 06043	Manufacturer of timber-frame structures: houses & barns.	Key in no. 1878

Company	Specialty	Literature
East Coast Roof Specialties 860-379-9072; Fax: 860-379-2046 www.icebrakes.com Winsted, CT 06098	Manufacturer of IceBrakes cast-aluminum pad-style snowguards for metal roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; finials; made in the U.S.	Key in no. 2450
EJMcopper, Inc. 407-447-0074; Fax: 407-447-0075 www.ejmcopper.com Orlando, FL 32804	Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, kitchen hoods, awnings, chimney caps & more.	Key in no. 1377
EverGreene Painting Studios, Inc. 212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001	Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.	Key in no. 2460 for decorative painting; 2678 for plaster
F2 Industries 888-895-4224; Fax: 815-895-4214 www.f2industries.com Sycamore, IL 60178	Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.	Key in no. 1875
Fagan Design & Fabrication, Inc. 203-937-1874; Fax: 203-937-7321 www.fagancolumns.net West Haven, CT 06516	Manufacturer of columns, staircase parts & turnings: stain grades in any wood species; Classical orders; stock & custom; world-wide supplier.	Key in no. 8210
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.	Key in no. 2833
Felber Ornamental Plastering Corp. 800-392-6896; Fax: 610-275-6636 www.felber.net Norristown, PA 19404	Supplier of interior molded ornament: capitals, cornices, friezes, niches, keystones, rosettes, coffers, domes & medallions; custom mantels; plaster, gypsum & GRG; sculptors, model makers & casters on staff; stock & custom.	
Fenestra America 800-397-6060; Fax: 718-209-8273 www.fenestra-america.com Brooklyn, NY 11234	Custom fabricator of all-wood & clad-wood windows: double hung, casement, awning & more; special shapes; wood doors.	Key in no. 1548
Fimbel Door Corp. 908-534-4151; Fax: 908-534-5682 www.fimbeldoor.com Whitehouse, NJ 08888	Manufacturer of wood & metal garage doors: manual & electric; commercial & residential.	Key in no. 1953
Fine Architectural Metalsmiths 845-651-7550; Fax: 845-651-7857 www.iceforge.com Chester, NY 10918	Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; grilles; hand forged & wrought iron, bronze & aluminum.	Key in no. 2640
Fischer & Jirouch Co. 216-361-3840; Fax: 216-361-0650 www.fischerandjirouch.com Cleveland, OH 44103	Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.	Key in no. 1960
Fishman Mosaics 305-758-1141; Fax: Same as phone www.georgefishmanmosaics.com Miami Shores, FL 33138	Designer & fabricator of mosaics: traditional glass smalti & stone; pictorial mosaics in the Classical style; custom mosaic artwork for public spaces, hospitality & religious projects.	
Flex Moulding, Inc. 800-307-3357; Fax: 201-487-6637 www.flexiblemoulding.com Hackensack, NJ 07601	Supplier of moldings & polymer ornament: ceiling medallions, spot decorations, capitals, simulated wood carvings & more; rigid & flexible polyester; restoration casting; window trim; custom casting & moldmaking capabilities.	Key in no. 4900
Forshaw of St. Louis, Inc. 800-367-7429; Fax: 800-845-2689 www.forshawmantels.com St. Louis, MO 63044	Manufacturer of handcrafted mantels & over-mantels: pine, oak, poplar, cherry & other solid hardwoods; unfinished & ready for paint or stain; precast-stone mantels with 33-, 36-, 42- & 43-in. openings; custom & ground shipped.	Key in no. 8174
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, bobèches, animals, motifs & more; grey-iron castings.	Key in no. 1220
Free State Timbersmiths 913-897-5262; Fax: 913-897-1459 www.freestatetimbersmiths.com Stilwell, KS 66085	Custom fabricator & distributor of timber frames: recycled timbers & timber-frame restoration; residential & commercial projects.	Key in no. 1464
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.	Key in no. 2520

Company	Specialty	Literature
GAF Materials Corp. 973-628-3000; Fax: 973-628-3865 www.gaf.com Wayne, NJ 07470	Manufacturer of Timberline fiberglass-asphalt shingles with the look of wood: Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; Grand Slate & Camelot shingles with the look of slate.	Key in no. 1534 for Grand Slate; 1535 for Country Mansion; 1636 for Camelot; 9270 for Country Estates; 2222 for Slateline
Gladding, McBean - Div. of Pacific Coast Bldg. 800-776-1133; Fax: 916-645-1723 www.gladdingmcbean.com Lincoln, CA 95648	Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, finials, pavers & vitrified sewer pipes; terra-cotta balustrades, copings, cornices & more; custom-glaze development.	Key in no. 6010 for terra cotta; 1705 for roof tile; 1706 for pottery; 1707 for floor tile
Glass House, LLC 800-222-3065; Fax: 860-974-1173 www.glasshouseusa.com Pomfret Center, CT 06259	Custom fabricator of mahogany-framed conservatories, glass-roof systems, specialty skylights & solariums: ornamental metal features, custom trim enhancements, copper cladding, true-divided lite sash & doors; available in aluminum.	Key in no. 1870
Good Time Stove Co. 413-268-3677; No fax www.goodtimestove.com Goshen, MA 01032	Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; fully restored & functional; enamel, cast iron, wood & wood/gas combos; electric conversions available.	Call for more information.
Goodwin Associates 585-248-3320; Fax: 585-387-0153 www.goodwinassociates.com Rochester, NY 14618	Supplier of architectural products: cornice moldings, columns, capitals, balustrades, door & window surrounds, ceiling medallions, niches, brackets, corbels, mantels & more; polyurethane, FRP & hardwood millwork.	Key in no. 806
Grabill Windows & Doors 810-798-2817; Fax: 810-798-2809 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.	Key in no. 1910
Guided Imagery Designs & Productions 650-324-0323; Fax: 650-324-9962 www.guided-imagery.com Woodside, CA 94062	Decorative-painting studio: trompe l'oeil; wall, ceiling & exterior murals; limited-edition mural & art-border collection; travels nationally.	Key in no. 2527
Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 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; 500+ designs.	Key in no. 4020
Heartwood Carving 541-868-0666; Fax: 541-683-5219 www.heartwoodcarving.com Eugene, OR 97402	Design & carving company: custom, high-volume & one-of-a-kind projects; architectural ornament, carved doors & murals, textured panels, mantels & mirror frames; corner blocks & landscapes a specialty; 25 years of experience.	Key in no. 1952
Heather & Little Ltd. 800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R 0H1	Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, siding, cupolas, steeples, domes, reproductions; Kalemien & lot-line windows.	Key in no. 2470
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, custom outdoor lighting, clocks, benches, bollards, custom plaques & signs, antique fence posts & more; aluminum & bronze; handcrafted.	Key in no. 9130
Historic Doors 610-756-6187; Fax: 610-756-6171 www.historicdoors.com Kempton, PA 19529	Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.	Key in no. 3570
Historical Arts & Casting, Inc. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84088	Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.	Key in no. 1210
Hochstetler Milling 419-368-0005; No Fax www.hochstettermilling.net Loudonville, OH 44842	Supplier of new barn timbers in oak up to 40 ft. long; planed & rough sawn; 2x6 & 1x6 tongue-in-groove knotty pine.	Key in no. 1954
House of Antique Hardware 888-265-1038; Fax: 503-233-1312 www.houseofantiquehardware.com Portland, OR 97232	Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.	Key in no. 1096
Hugh Lofting Timber Framing, Inc. 610-444-5382; Fax: 610-869-3589 www.hughloftingt看timberframe.com West Grove, PA 19390	Designer, fabricator & installer of custom timber-frame structures: residential, commercial & outbuildings; insulated panel systems; throughout the mid-Atlantic region; eco-friendly construction & materials.	Key in no. 663

Company	Specialty	Literature
Illingworth Millwork, LLC 877-390-2392; Fax: 315-232-3645 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.	Key in no. 1696
Innerglass Window Systems 800-743-6207; Fax: 860-651-4789 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.	Key in no. 909
Inspire Roofing Products 866-288-2726; Fax: 800-709-9109 www.inspireroofing.com Wixom, MI 48393	Supplier of roofing: 100% recyclable blend of limestone & synthetic resins; looks like slate; 6 profiles; Class A fire; Class 4 hail & 110 mph wind uplift ratings; transferable 50-year limited warranty.	Key in no. 1932
Jack Arnold - European Copper 800-824-3565; Fax: 918-495-0824 www.jackarnold.com Tulsa, OK 74136	Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.	Key in no. 1719
James Peters & Son, Inc. 215-739-9500; Fax: 215-739-9779 www.jamespetersandson.com Philadelphia, PA 19122	Manufacturer of ornamental gate, shutter & barn door hardware: gate, barn & stable hinges; shutter bolts, shutter dogs & pull rings; garage doors.	Key in no. 1240
John Tiedemann, Inc. 877-600-2666; Fax: 201-991-3419 www.johntiedemann.com North Arlington, NJ 07031	Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.	Key in no. 1765
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.
Kees Architectural Div. 800-889-7215; Fax: 920-876-3065 www.kees.com Elkhart Lake, WI 53020	Custom fabricator of architectural stamped, waterjet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thicknesses.	Key in no. 1335
Keymer Tiles 615-571-9958; Fax: Same as phone www.Keymertiles.com Burgess Hill, W. Sussex, UK RH15 0LZ	Manufacturer of handmade clay roof tile: plain, ornamental, ridge, hip & valley; custom colors.	Key in no. 1924
King Architectural Metals 800-542-2379; Fax: 800-948-5558 www.kingmetals.com Dallas, TX 75228	Wholesale supplier of ornamental & architectural metal components: staircases, handrails, gates, fences, furniture, mailboxes, lamp-posts, finials & fireplace screens; wrought iron & aluminum.	Key in no. 418
Klitsas, Dimitrios - Fine Wood Sculptor 413-566-5301; Fax: 413-566-5307 www.klitsas.com Hampden, MA 01036	Wood carver: capitals, newel posts, furniture (all periods), fireplace mantels, stairs, moldings & other specialty carvings; variety of wood species.	Key in no. 7380
Kopelov Cut Stone, Inc. 505-867-0270; Fax: 505-867-6787 www.kopelovcutstone.com Bernalillo, NM 87004	Fabricator of stone architectural elements for historic restoration & historically inspired new construction: commercial & residential facades in limestone, marble & sandstone; carved mantels & monuments; columns & capitals.	Key in no. 1945
Lake Shore Industries, Inc. 800-458-0463; Fax: 814-453-4293 www.lsisigns.com Erie, PA 16502-1624	Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, cast bases for street signs, posts, bollards.	Key in no. 8730
Lantern Masters, Inc. 818-706-1990; Fax: 818-706-1988 www.lanternmasters.com Westlake Village, CA 91362	Custom designer & manufacturer of interior & exterior lighting: chandeliers, pendants, ceiling flushes & sconces; wall, pendant, post & pilaster exterior models; many architectural periods; historical reproductions.	Key in no. 1239
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.	Key in no. 810
Liberty Head Post & Beam 802-434-2120; Fax: 802-434-5666 www.libertyheadpostandbeam.com Huntington, VT 05462	Custom designer of timber-framed structures: joined in the Vermont tradition.	Key in no. 1233
Liberty Ornamental Products 800-636-5470; Fax: 419-636-2365 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.	Key in no. 5340
Longleaf Lumber, LLC 617-871-6611; Fax: 617-871-6615 www.longleaflumber.com Cambridge, MA 02138	Supplier of antique wood for flooring, beams & dimensional stock: wide planks; antique heart pine, antique chestnut, reclaimed eastern white pine & antique oak; bamboo & cork.	Key in no. 272

Company	Specialty	Literature
Ludowici Roof Tile, Inc. 800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764	Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.	Key in no. 2760
Maine Millstones 207-633-6091; Fax: 207-633-6095 www.mainemillstones.com Southport, ME 04576	Fabricator of hand-carved traditional granite millstones: all sizes & patterns; half millstones for doorsteps; custom-carved posts & other architectural ornament by request.	
Marvin Windows and Doors 888-537-7828; Fax: 651-452-3074 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.	Key in no. 1263 for windows; 1907 for doors
Maurer & Shepherd, Joyners 860-633-2383; Fax: 860-633-7231 www.msjoyners.com Glastonbury, CT 06033	Supplier of historical reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany.	Call for more information.
Michael Davis Stained Glass 718-383-3712; Fax: Same as phone www.michaeldavisglass.com Long Island City, NY 11101	Art glass studio: vases, stained-glass commissions & restorations, blown-glass replicas & commissions, bulls-eye & clear glass; custom door & window glass; glass casting & fusing, lighting, architectural installation & consultation.	Call for more information.
Michigan Ornamental Metals 201-945-4930; Fax: 201-945-4931 www.michiganornamental.com Ridgefield, NJ 07657	Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.	Key in no. 9520
Modello Designs 619-621-5093; Fax: 619-271-1472 www.modello designs.com Chula Vista, CA 91911	Designer of stenciling: education through video series & workshops at San Diego School of Decorative Arts & other fine painting institutions nationwide.	Key in no. 1601
Modern Art Foundry 718-728-2030; Fax: 718-267-0819 www.modernartfoundry.com Astoria, NY 11105	Bronze casting: lost-wax & sand castings; non-ferrous metals; sculpture & commemorative design services; conservation & maintenance; more than 70 years of experience.	Key in no. 1810
Mon-Ray, Inc. 800-544-3646; Fax: 763-546-8977 www.monray.com Minneapolis, MN 55427	Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: replacements & storms for existing windows; operating & fixed; for historical residential & commercial projects.	Key in no. 1042 for storm windows; 964 for DeVAC
New Concept Louvers Inc. 801-489-0614; Fax: 801-489-0606 www.newconceptlouvers.com Springville, UT 84663	Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.	Key in no. 1264
Nicholson & Galloway 516-671-3900; Fax: 516-759-3569 www.nicholsonandgalloway.com Glen Head, NY 11545	Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRP, GFRP, cast stone & metal reproductions.	Key in no. 3067
NIKO Contracting Co., Inc. 412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213	Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.	Key in no. 8300 for roofing; 861 for ceilings
NOMMA - National Ornamental & Miscellaneous Metals Association 888-516-8585; Fax: 770-288-2006 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.	Key in no. 5170
North American Stone Co. 972-562-9992; Fax: 972-562-0794 www.northamericanstone.com McKinney, TX 75071	Manufacturer of cast-stone architectural elements: interior & exterior; fireplace mantels, balustrade systems, caps, columns, pots, urns, coping, signage, veneer, ornamentation & specialty items; design services.	Call for more information.
Notting Hill Decorative Hardware 262-248-8890; Fax: 262-248-7876 www.nottinghill-usa.com Lake Geneva, WI 53147	Distributor of high-end hardware: knobs & pulls of hand-cast pewter or bronze, additional plating options, semi-precious stones, enameling & hand painting; Classical, old world, island & lodge motifs.	Key in no. 319
O.K. Foundry Co., Inc. 804-233-9674; Fax: 804-233-6240 www.okfoundrycompany.com Richmond, VA 23224	Supplier of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.	Key in no. 1894
Oak Leaf Conservatories of York 800-360-6283; Fax: 404-250-6283 www.oakleafconservatories.com Atlanta, GA 30327	Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.	Key in no. 6860

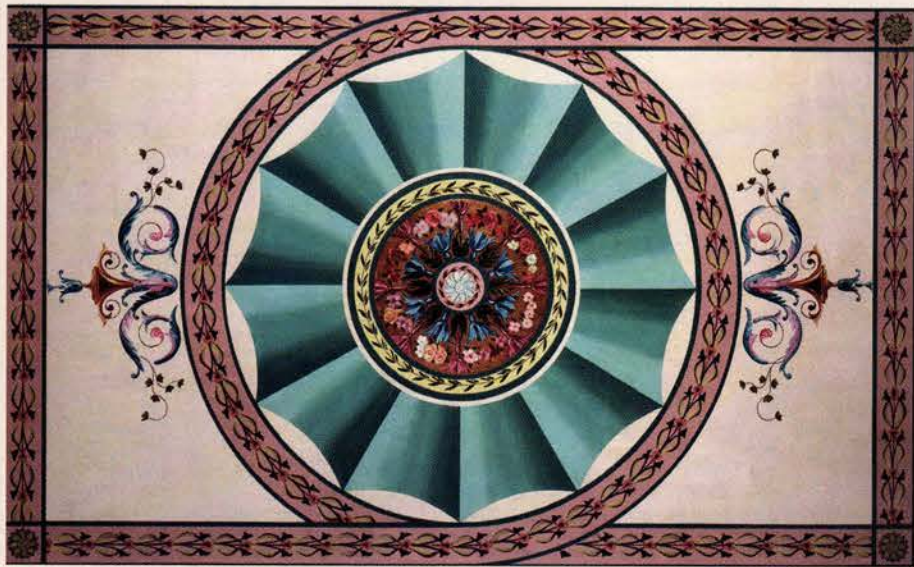
Company	Specialty	Literature
Oakbrook Esser Studios, Inc. 800-223-5193; Fax: By request www.oakbrookesser.com Oconomowoc, WI 53066	Full-service stained-glass studio: restoration & replication; new design, fabrication, installation; retrofitting; all styles & techniques; licensed Frank Lloyd Wright art glass & lighting; liturgical, commercial & residential work.	Call for more information.
Old Barn Wood Co. 608-356-8849; No fax www.old-barn-wood.com Baraboo, WI 53913	Manufacturer & supplier of barns & barn wood: barn dismantler; antique wood flooring, paneling, wood ceilings, beams & large timbers.	Key in no. 1379
Old Smithy Shop 888-672-4113; Fax: Same as phone 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.	
Parrett Windows 800-541-9527; Fax: 715-654-6555 www.parrettwindows.com Dorchester, WI 54425	Manufacturer of handcrafted custom wood & clad-wood windows & doors: fixed or operating; any geometric shape; numerous wood species; custom wood doors; complete finishing capabilities; certified & tested; nationwide distribution.	Key in no. 3003
Phelps Company 802-257-4314; Fax: 802-258-2270 www.phelpscompany.com Brattleboro, VT 05301	Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more.	Key in no. 6001
Potter Arts Metal Studios 214-821-1419; No fax www.potterartsmetal.com Dallas, TX 75207	Fabricator of metalwork: doors, fountains, lighting, grilles, railings, balustrades, stairs & wine cellars.	Key in no. 1956
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.	Key in no. 3030
Rambusch Decorating Co. 201-333-2525; Fax: 201-433-3355 www.rambusch.com Jersey City, NJ 07304	Designer & fabricator of ecclesiastical art & stained glass: altars, ambos, arks, crosses & more; decorative painting; lighting; commercial environments; since 1898.	Key in no. 8002
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.	Key in no. 5810
Rejuvenation 888-401-1900; Fax: 800-526-7329 www.rejuvenation.com Portland, OR 97210	Manufacturer of authentic reproduction lighting: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; mailboxes & registers.	Key in no. 7630
Remains Lighting 212-675-8051; Fax: 212-675-8052 www.remains.com New York, NY 10001	Manufacturer of traditional lighting fixtures: the Remains Permanent Collection, an original line of lighting & mirrors made in NY; restored antique lighting; UL listed.	Key in no. 792
Renaissance Conservatories 800-882-4657; Fax: 717-661-7727 www.renaissanceconservatories.com Leola, PA 17540	Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.	Key in no. 378
Restoric, LLC 847-492-0416; Fax: 847-492-9816 www.restoric.com Evanston, IL 60201	Restoration & construction management: civic, religious & institutional buildings; consultant on stained glass, accessibility & more.	
Richard Scofield Historic Lighting 860-767-7032; Fax: 888-860-9266 www.scofieldhistoriclighting.com Ivoryton, CT 06442	Fabricator of handmade reproduction lighting: antique & custom chandeliers, sconces & lanterns; copper, tin, steel, tin & wood; inspired by American & European designs from 18th & 19th centuries; various finishes.	Key in no. 4170
Richards-Wilcox, Inc. 800-253-5668; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506	Manufacturer of historical reproduction door hardware: for slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.	Key in no. 1579
Robinson Iron Corp. 800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35011	Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.	Key in no. 3240
Rohlf's Stained & Leaded Glass Studio 800-969-4106; Fax: 914-699-7091 www.rohlfstudio.com Mount Vernon, NY 10550	Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.	Key in no. 6240 for stained glass; 1480 for windows
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.	Key in no. 1218

Company	Specialty	Literature
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.	Key in no. 3590
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.	Key in no. 1376
Solar Innovations, Inc. 800-618-0669; Fax: 717-933-1393 www.solarinnovations.com Myerstown, PA 17067	Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood.	Key in no. 1174
South County Post & Beam 800-471-8715; Fax: 401-783-4494 www.scpb.net West Kingston, RI 02892	Supplier of timber framing & wood flooring: custom designer & fabricator of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.	Key in no. 134
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.	Key in no. 6190
Steel Windows & Doors USA 203-579-5157; Fax: 203-579-5158 www.steelwindowsanddoors.com Bridgeport, CT 06607	Supplier of steel, bronze & aluminum windows & doors: custom colors; variety of finishes available.	Key in no. 1933
Steptoe & Wife Antiques Ltd. 416-780-1707; Fax: 416-780-1814 www.steptoewife.com Toronto, ON, Canada M6B 1V9	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.	Key in no. 470 for stairs; 9201 for ceilings
Steven Handelman Studios 805-962-5119; Fax: 805-966-9529 www.stevenhandelmanstudios.com Santa Barbara, CA 93103	Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.	Key in no. 483
Superior Clay Corp. 888-254-1905; Fax: 740-922-6626 www.superiorclay.com Uhrichsville, OH 44683	Supplier of hand-molded & -extruded terra-cotta architectural details: chimney pots in traditional styles; clay flue liners; fired-clay Rumford throats, dampers & smoke chambers; refractory mortar.	Key in no. 785
Superior Moulding, Inc. 800-473-1415; Fax: 818-376-1314 www.superiormoulding.com Van Nuys, CA 91411	Supplier of architectural & ornamental woodwork: molding, straight & curved stairs, rails, balusters, spindles, newel posts, treads, ceiling medallions, furniture legs, columns, capitals & more; custom turnings; all wood species.	Key in no. 138
Tanglewood Conservatories 410-479-4700; Fax: 410-479-4797 www.tanglewoodconservatories.com Denton, MD 21629	Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.	Key in no. 8270
The Golden Lion 310-827-6600; Fax: 310-827-6616 www.thegoldenlion.com Venice, CA 90291	Importer of European hardware & accessories in hand-forged iron & bronze: furniture, window & door hardware; grilles; bronze fountain spouts; traditional & period styles.	Key in no. 115
The Nanz Company 212-367-7000; Fax: 212-367-7375 www.nanz.com New York, NY 10013	Designer & manufacturer of period door & window hardware: Gothic, Moderne & other styles; metal finishing; consultation, specification & restoration services.	Call for more information.
The Wagner Companies 888-243-6914; Fax: 414-214-8324 www.wagnercompanies.com Butler, WI 53007	Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.	Key in no. 8035
Tile Art/Subway Ceramics 888-439-8453; Fax: 608-237-7291 www.subwaytile.com Verona, WI 53593	Supplier of historically-authentic ceramic tile: field tile, moldings & trim pieces; Victorian style.	Key in no. 1794
Tile Roofs, Inc. 888-708-8453; Fax: 708-479-7865 www.tileroots.com Frankfort, IL 60423	Supplier & installer of clay tile, concrete tile & slate roofing: architectural sheet metal; historic restoration; large inventory of salvaged slate, clay tile, concrete tile, finials & hard-to-find fittings; all tile in stock.	Key in no. 4570
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 & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.	Key in no. 2846 for tile; 8121 for plaques
Timberlane, Inc. 215-616-0600; Fax: 215-616-0749 www.timberlane.com Montgomeryville, PA 18936	Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware.	

Company	Specialty	Literature
Town & Country Conservatories 773-506-8000; Do not fax www.townandcountryus.com Chicago, IL 60640	Designer & builder of high-quality custom English conservatories, orangeries, garden houses, greenhouses, roof lanterns (skylights) & swimming pool enclosures; in premium hardwood or extruded aluminum.	Key in no. 739
Traditional Cut Stone, Ltd. 416-652-8434; Fax: 905-673-8434 www.traditionalcutstone.com Mississauga, ON, Canada L5S 1S1	European master carvers: architectural ornamentation, ecclesiastical specialties & monumental statuary; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.	Key in no. 2902
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.	Key in no. 1058
Tuscan Imports 843-667-9101; Fax: 803-753-9922 www.tuscanimports.com Florence, SC 29505	Supplier of handcrafted Italian terra-cotta planters: variety of shapes & sizes; frost proof; commercial & residential applications.	Key in no. 2563
Vintage Woodworks 903-356-2158; Fax: 903-356-3023 www.vintagewoodworks.com Quinlan, TX 75474	Manufacturer & supplier of Victorian millwork: wood porch parts, turned & sawn balusters, posts, railings, brackets, corbels, custom-length spandrels, screen/storm doors, window caps, wood shingles & more; cellular PVC profiles.	Key in no. 1061
Vixen Hill Shutters 800-423-2766; Fax: 610-286-2099 www.vixenhill.com Elverson, PA 19520	Custom fabricator of shutters: blind-pocketed & teak-pegged (no glue); old-growth red cedar; more than 26 styles; pair sizes to 6x10 ft.; shutter hardware.	Key in no. 1230
W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772	Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.	Key in no. 520
Watertrol, Inc. 908-389-1690; Fax: 908-389-9480 www.watertrolinc.com Scotch Plains, NJ 07076	Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring.	Key in no. 218
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.	Key in no. 504
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.	Key in no. 1316
White River Hardwoods-Woodworks 800-558-0119; Fax: 479-444-0406 www.mouldings.com Fayetteville, AR 72701	Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved linden products & adornments for cabinetry & furniture in cherry & maple; in stock lineals, finials, mantels & range hoods; ceiling medallions.	Key in no. 1099
Wiemann Ironworks 918-592-1700; Fax: 918-592-2385 www.wiemanniron.com Tulsa, OK 74104	Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.	Key in no. 1223
Wilbur, Frederick - Woodcarver 434-263-4827; Fax: 434-263-5958 www.frederickwilbur-woodcarver.com Lovingston, VA 22949	Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.	Key in no. 1650
Willet Hauser Architectural Glass 800-533-3960; Fax: 877-495-9486 www.willethauser.com Winona, MN 55987	Art-glass studio: hand-carved, leaded & faceted stained glass; design, fabrication, repair & historical restoration; mosaics; for religious, commercial & residential buildings; since 1898.	Key in no. 2674
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.	Key in no. 9640
Woolen Mill Fan Co. 717-382-4754; Fax: 717-382-4275 www.architecturalfans.com New Park, PA 17352	Manufacturer of decorative ceiling fans: historic & new designs; belt-&pulley models & beltless single-motor units; iron, bronze & aluminum castings.	Key in no. 316
Wylie Metals 800-525-6609; Fax: 905-238-5623 www.wyliemetals.com Mississauga, ON, Canada L4W 1A1	Manufacturer of custom & standard railings: all metals; commercial & institutional projects.	Key in no. 1577
Zeluck Doors & Windows 800-233-0101; Fax: 718-531-2564 www.zeluck.com Brooklyn, NY 11234	Manufacturer of custom architectural windows & doors: glass, timber & hardware; garage doors; French doors; residential, commercial & historical/landmark projects; since 1921.	Key in no. 6920

Artwork, Art Glass & Furnishings

To order product information from a company in this portfolio, go to www.traditional-building.com/rs and key in the appropriate reader service number.



This floral fan design was created by **Canning Studios**. Key in no. 5100



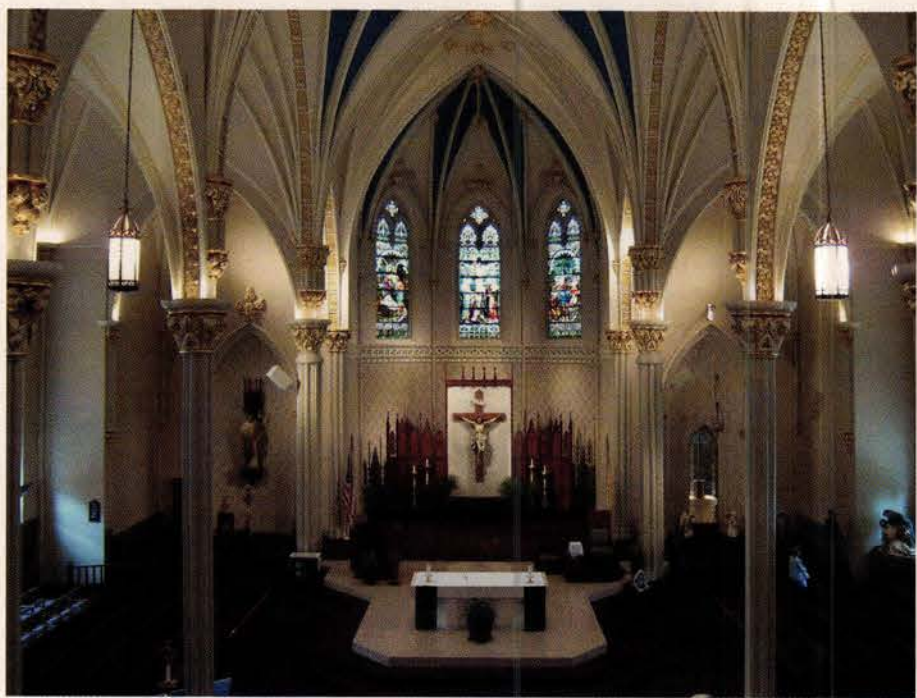
Gaby's Shoppe offers a variety of decorative drapery hardware, including these floral rings. Key in no. 2520



The Tiffany Rose Window at the Vassar College Chapel in Poughkeepsie, NY, was removed, re-leaded and re-installed by **Rohlf's Stained & Leaded Glass Studio**; the firm also retrofitted the double-glazed steel frame system. Key in no. 1480



Michael Davis Stained Glass fabricated and installed this 30x10-ft. stained-glass skylight in a nightclub in New York City. Call for more information.



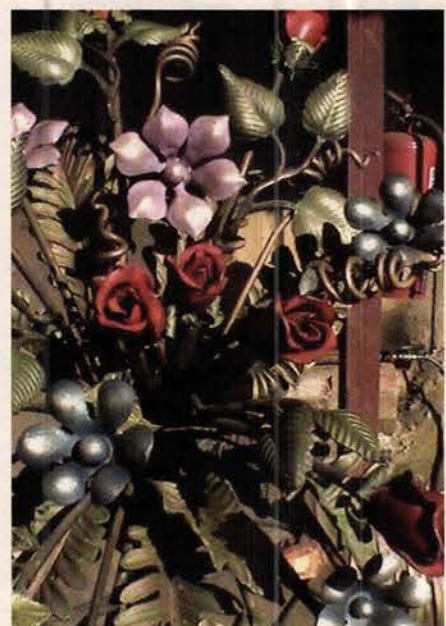
Conrad Schmitt Studios restored the historic interior of St. Joseph Catholic Church, Fremont, OH; the work included creating a new decorative scheme, plaster restoration, glazing, gilding, stenciling and polychroming the 14 stations of the cross. Key in no. 1839



Historical Arts & Casting created this sculpture for San Francisco. Key in no. 1210



Willet Hauser Architectural Glass was commissioned by the City of Carlstadt, NJ, to design, fabricate and install this leaded stained-glass window remembering those who fell on September 11, 2001; it was recently installed in the Carlstadt City Hall. Key in no. 2674



The Wagner Companies offers Baroque Art Gilders Paste, a collection of waxes, resins and pigments made for decorating iron, wood, pottery, etched glass, sculpture and other elements. Key in no. 8035

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New Glass



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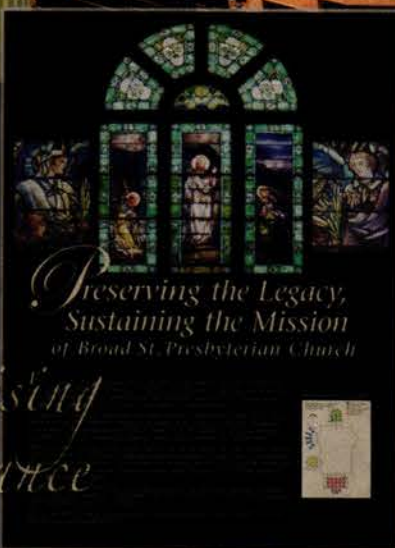
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24" x 36" Display Board



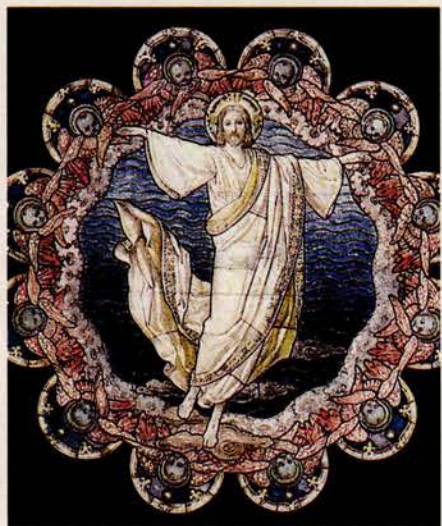
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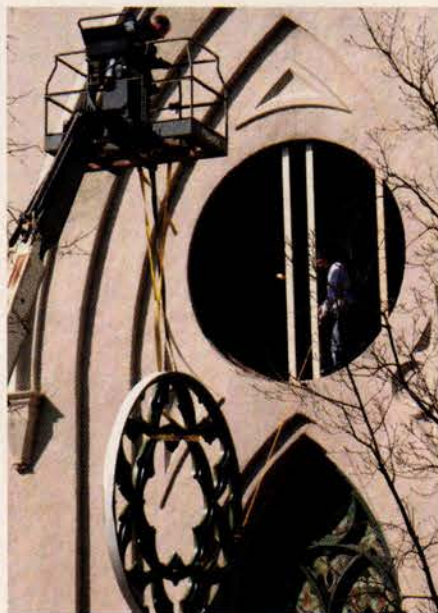
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Rambusch Decorating Co. restored this ca. 1898 window for St. Luke's Episcopal Cathedral in Portland, ME; it is attributed to White Friars of London. *Key in no. 8002*



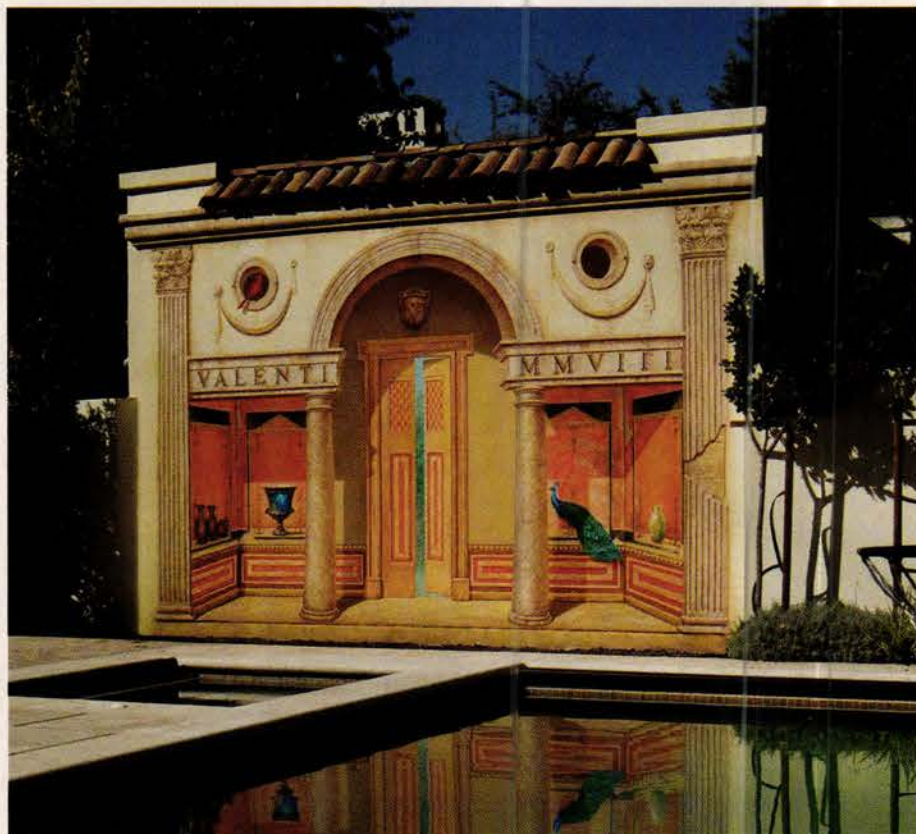
Restoric directed the window restoration at this church. *Key in no. 1664*



This replication of the Civil War Soldiers Monument at Greenwood Cemetery in Brooklyn, NY, was cast in bronze by **Modern Art Foundry** from the 1869 zinc original. *Key in no. 1810*



E.R. Butler & Co. supplies a wide range of furniture hardware in brass, bronze, nickel-silver and wrought iron. *Key in no. 2260*



This Pompeiiian mural was painted by **Guided Imagery Designs & Productions**. *Key in no. 2527*



EverGreene Painting Studios painted this mural, "The Ascension of Christ," for the Baltimore Basilica. *Key in no. 2460*



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KEY IN NO. 6310 FOR LIGHTING & NO. 8002 FOR DECORATING



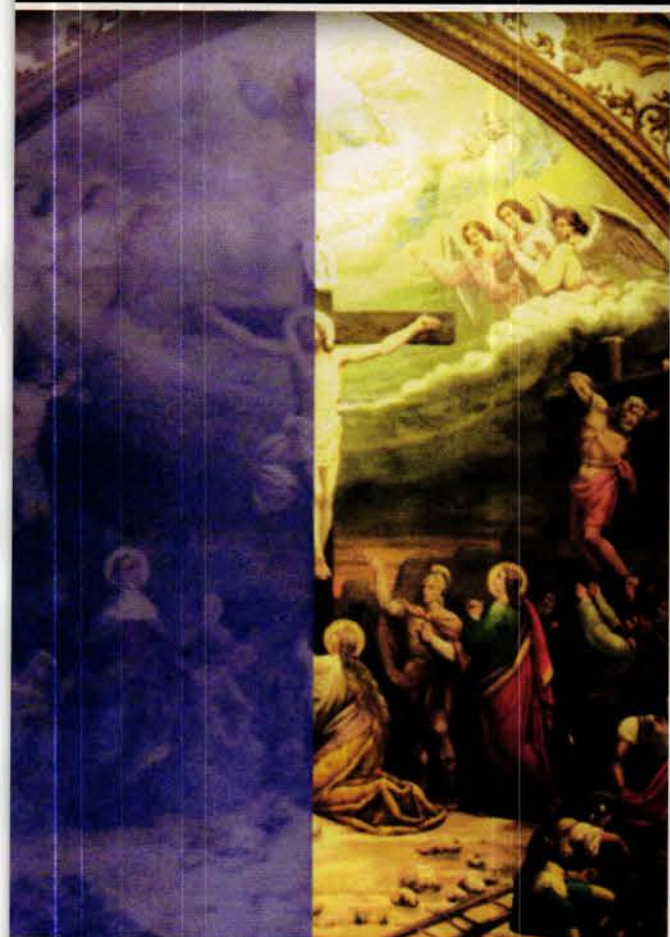
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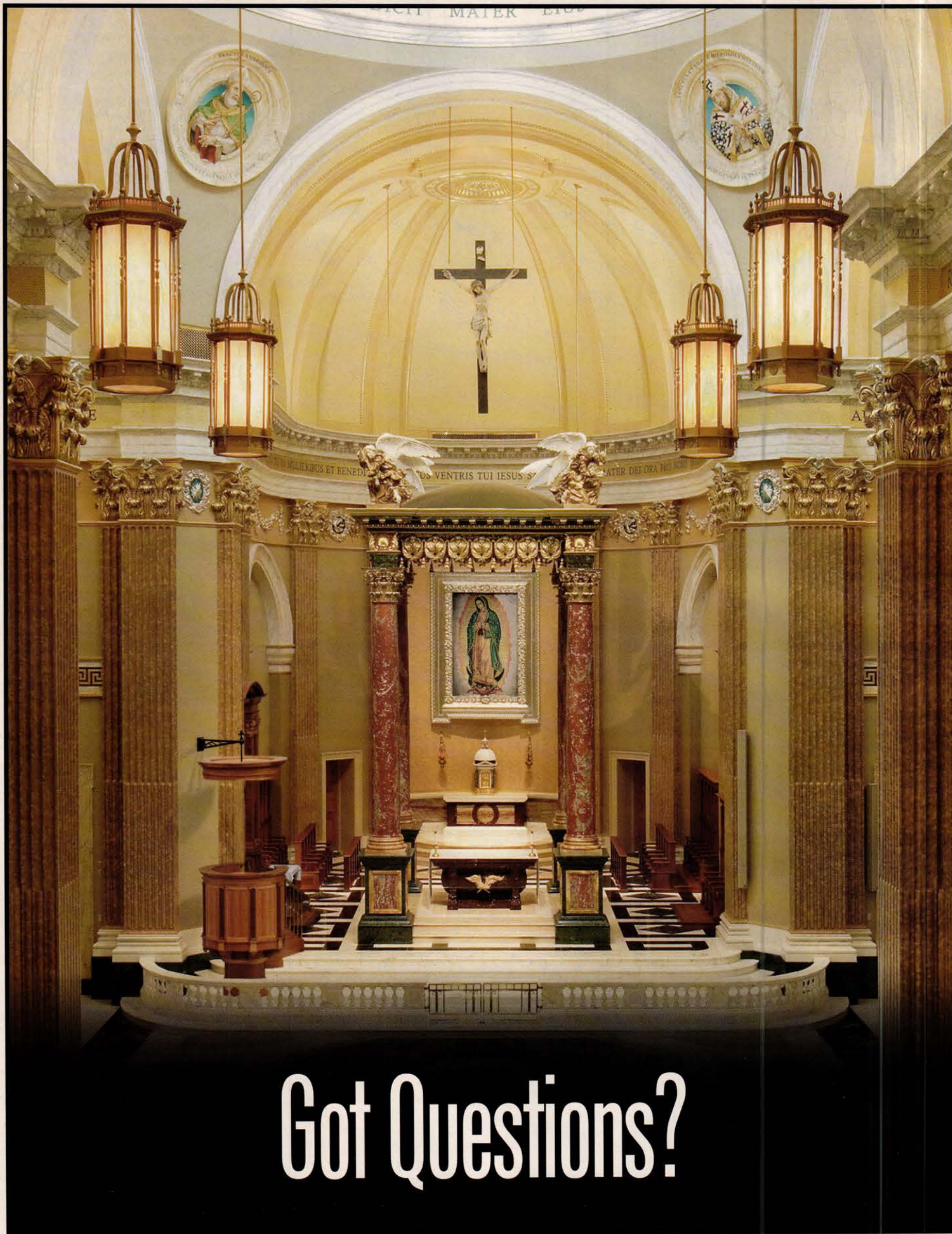


KEY IN NO. 1765

GILDING



MURALS AND FRESCOS



New construction, Shrine of Our Lady of Guadalupe, Lacrosse, Wisconsin. Photo by Bob Metcalf

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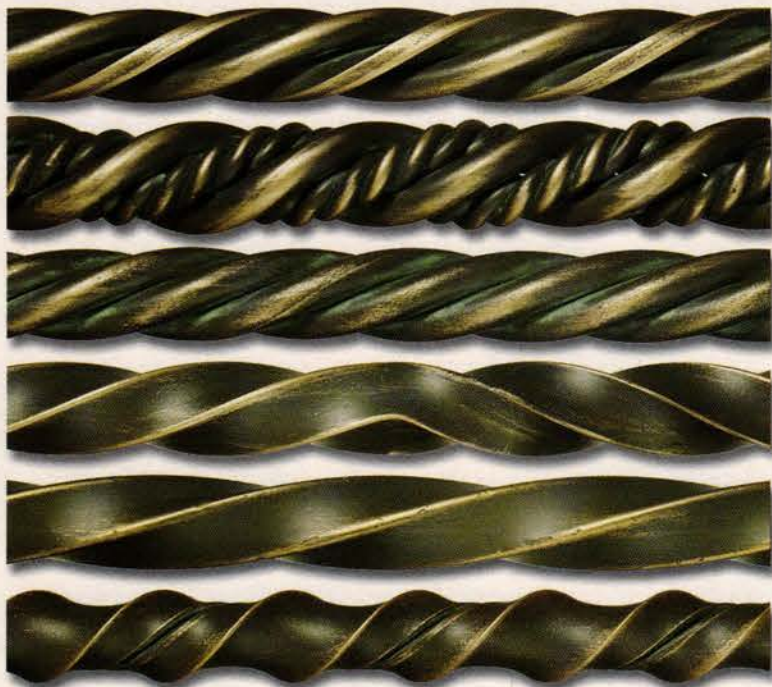
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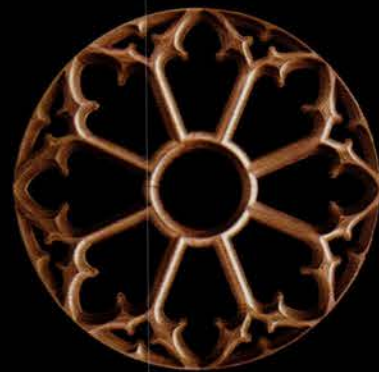


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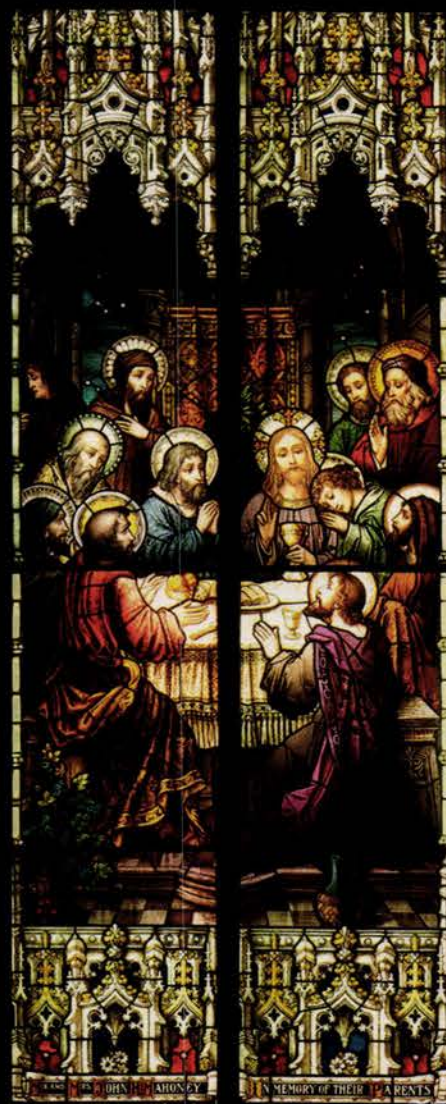
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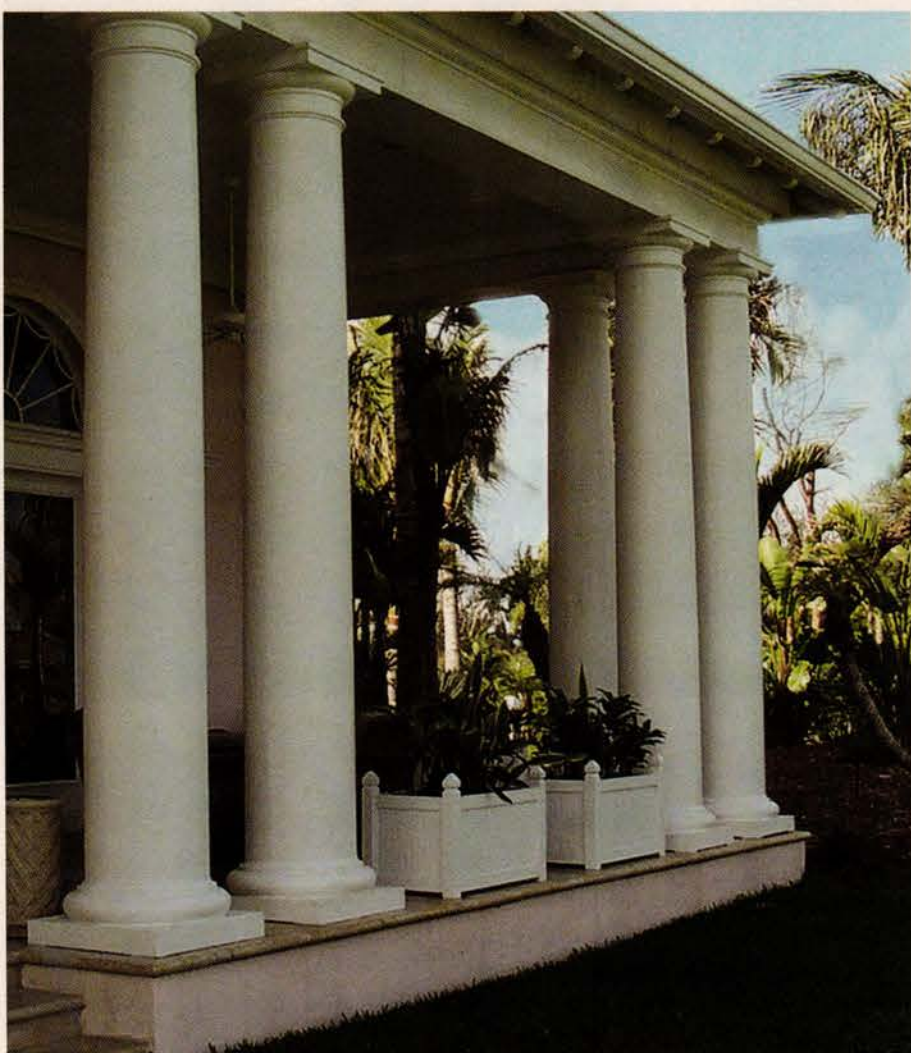
These precast GFR columns and capitals in this curved colonnade were manufactured by **Architectural Facades Unlimited**. Key in no. 1470



Aristone Designs' precast fluted Corinthian columns are available in concrete or GFR for exterior applications. Key in no. 1555



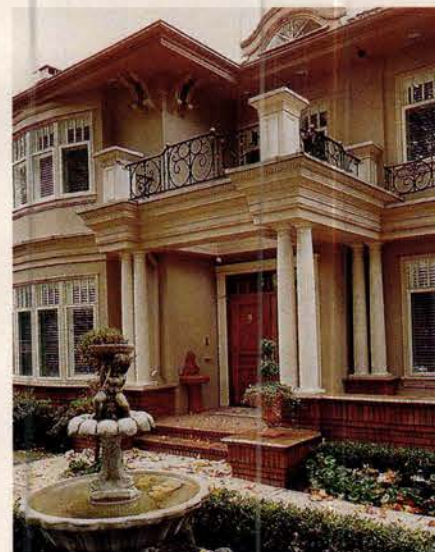
Ball Consulting supplied the GFR for this Neoclassical pediment and Corinthian columns. Key in no. 7260



These Plain Authentic Replication columns with Tuscan capitals from **Chadsworth Columns** measure 16 in x 10 ft.; they were used throughout The Ocean Club on Paradise Island in the Bahamas. Key in no. 1580 for PolyStone; 180 for wood



Historically styled capitals and brackets are available in traditional plaster and compo in a wide range of styles from **Decorators Supply Corp.** Key in no. 210



Goodwin Associates supplied the fluted columns and moldings that surround this entryway. Key in no. 806



These elegant fluted columns were supplied by **Haddonstone**. Key in no. 4020



This modified-Corinthian capital, manufactured by **Campbellsville Industries**, can be paired with 12-in. columns. Key in no. 2730



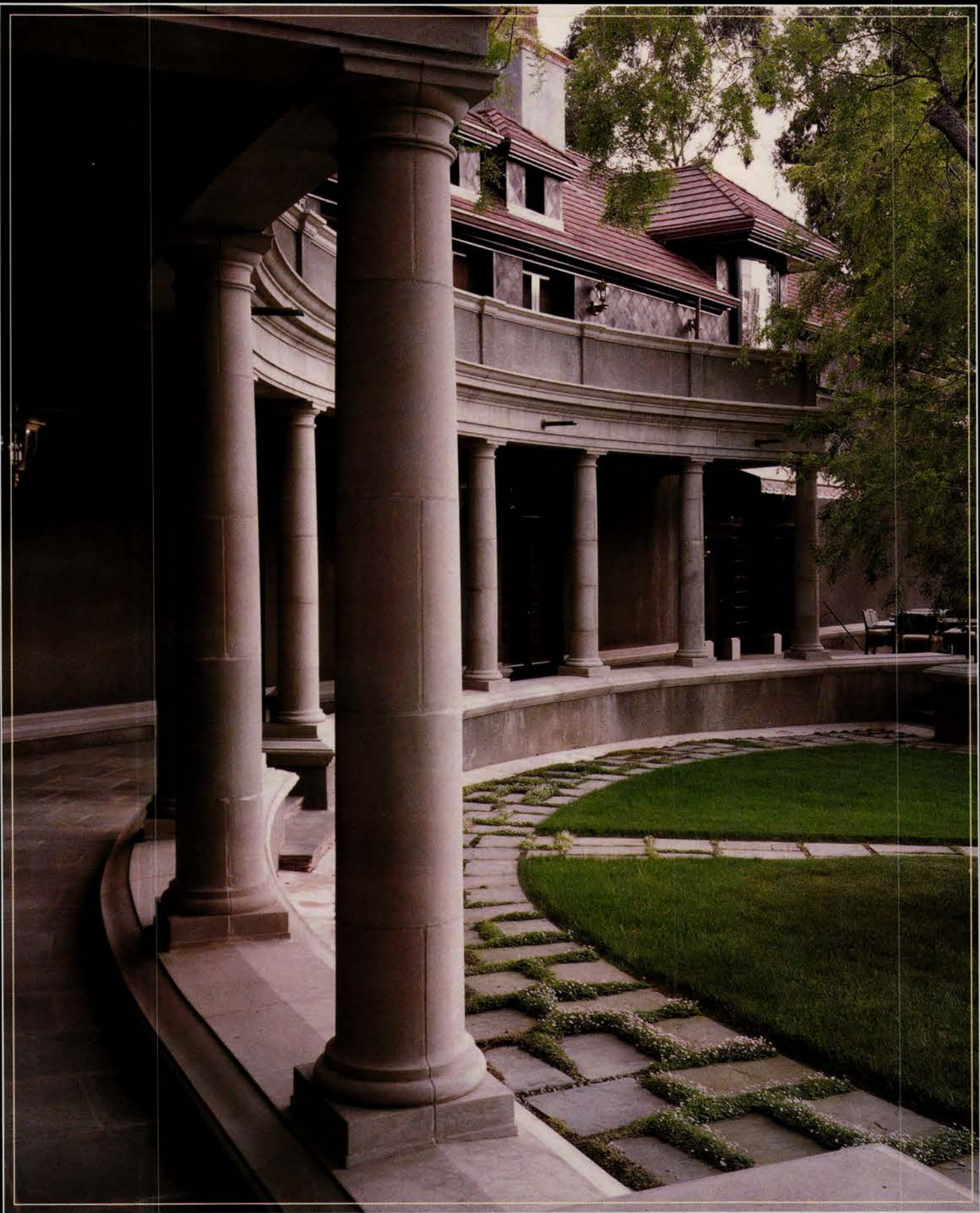
This plaster capital from **Felber Ornamental Plastering Corp.** measures 6½ in. tall x 6¾ in. wide and projects ¾ in. Key in no. 2890



DeAngelis Iron Work, Inc. supplied and installed 12 cast-iron capitals for the exterior restoration of the Massachusetts State House. Key in no. 1023



Frederick Wilbur - Woodcarver carves Classical, Romanesque, Gothic and Renaissance capitals in wood. Key in no. 1650



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Designed specifically for its location, this gazebo from **Tanglewood Conservatories** adds to the beauty and tranquility of this pond. *Key in no. 8270*



This conservatory from **Renaissance Conservatories** is topped with a traditionally styled roof lantern. *Key in no. 378*



Solar Innovations custom manufactured this penthouse conservatory with decorative raised panels, divided transom, ridge cresting and finials. *Key in no. 1174*



The model #GA1 gazebo from **A&M Victorian Decorations** measures 10 ft. in dia. *Call for more information.*



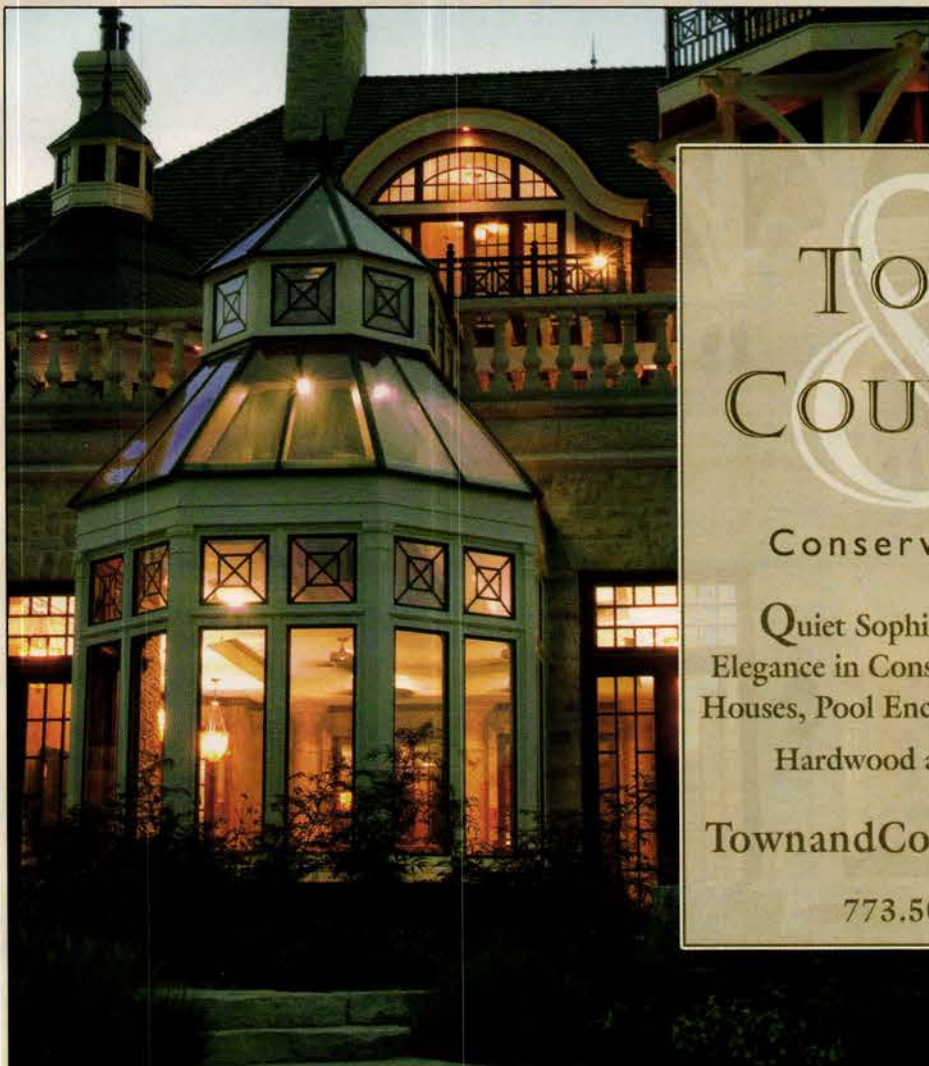
This conservatory was designed and fabricated by **Glass House**. *Key in no. 1870*



Based on a design by AA Architectural, the West Caldwell shelter from **Columbia Equipment Co.** features a hipped standing-seam roof with finials and spires, grille work and decorative moldings. *Key in no. 3105*



This one-of-a-kind conservatory was designed and fabricated by **Oak Leaf Conservatories of York**. *Key in no. 6860*



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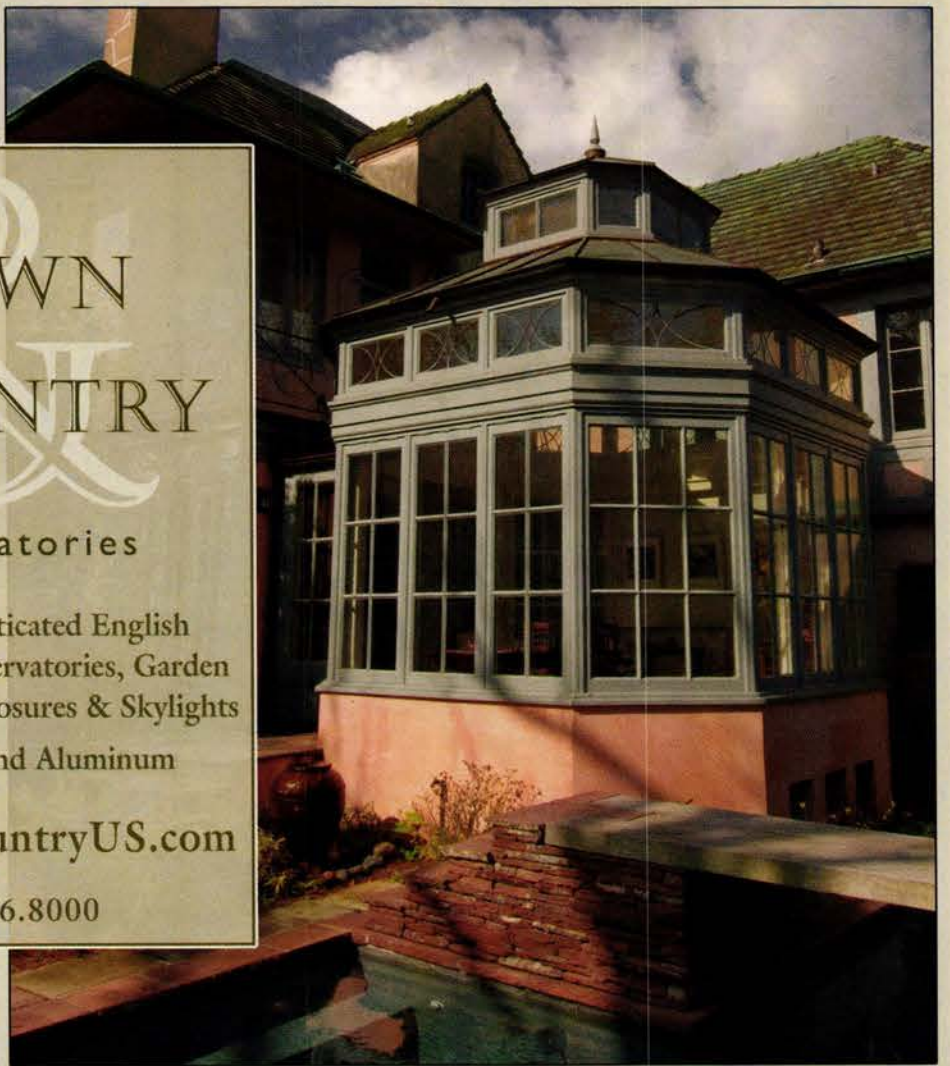
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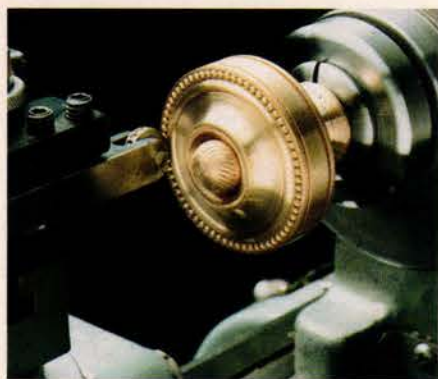
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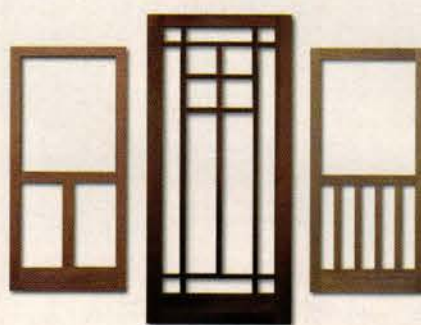
Brusso Incorporated manufactures solid-brass and stainless-steel cabinetry hardware, including pivot hinges L-93 and L-97. *Key in no. 1836*



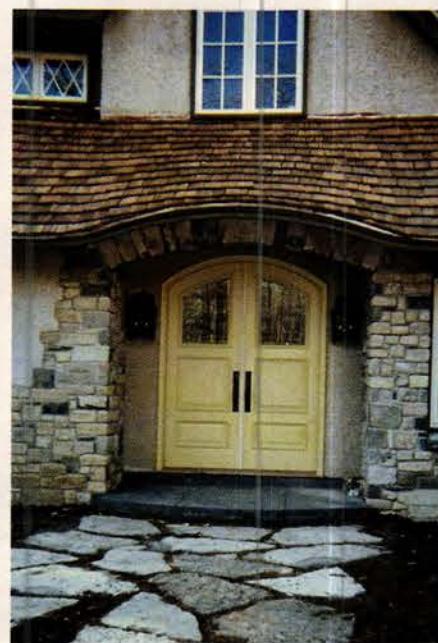
These interior storm windows from **Cityproof Windows** are designed to reduce noise infiltration. *Key in no. 2390*



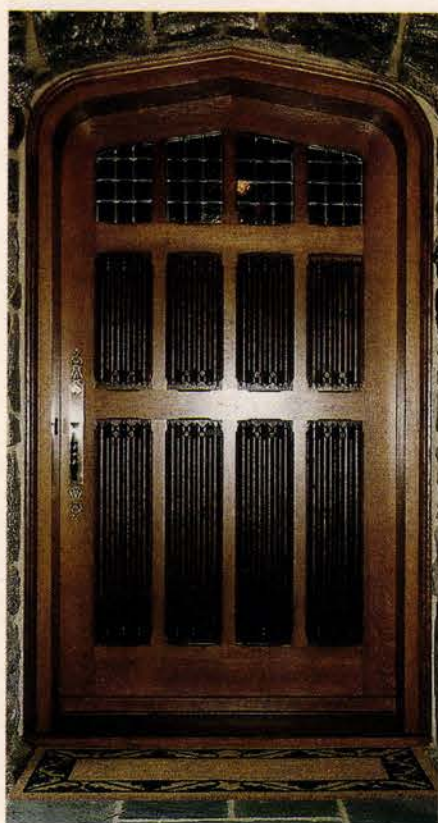
Fimbel Door Corp. supplied the custom wood and glass sectional doors enclosing a pavilion at Bethel Center for Performing Arts in New York state. *Key in no. 1953*



These are just a few of the wood screen and storm doors available from **Coppa Woodworking**. *Key in no. 9600*



Illingworth Millwork built this custom mahogany radius arch-top double entryway door unit; it incorporates double-pane insulated glass with a bevel edge. *Key in no. 1696*



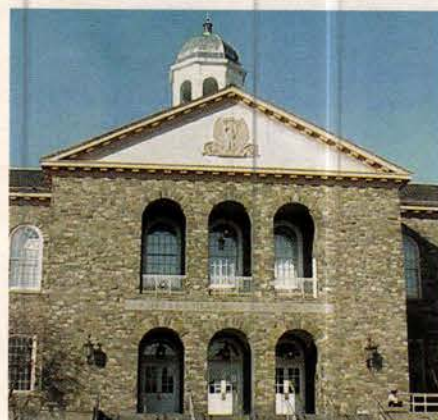
Historic Doors incorporated antique linen-fold panels into this custom Gothic door. *Key in no. 3570*



This Norfolk thumb latch from **Kayne & Son Custom Hardware** features a star on the backplate. *Call for more information.*



These door pulls from **Cardine Studios** are forged in bronze; the leaf work is forged in copper and riveted to the door pulls. *Key in no. 1867*



Grabill Windows & Doors manufactured single-hung and pivot oval windows, round-top transoms and doors for the U.S. Post Office in Poughkeepsie, NY. *Key in no. 1910*



This historically styled bronze-clad door is one of many styles available from **Fenestra America**. *Key in no. 1548*



Innerglass Window Systems created this custom interior storm window, which is designed to eliminate drafts and reduce sound infiltration. *Key in no. 909*



This door pull is typical of the handcrafted Arts and Crafts-style hardware available from **Craftsmen Hardware Co.** *Key in no. 6980*



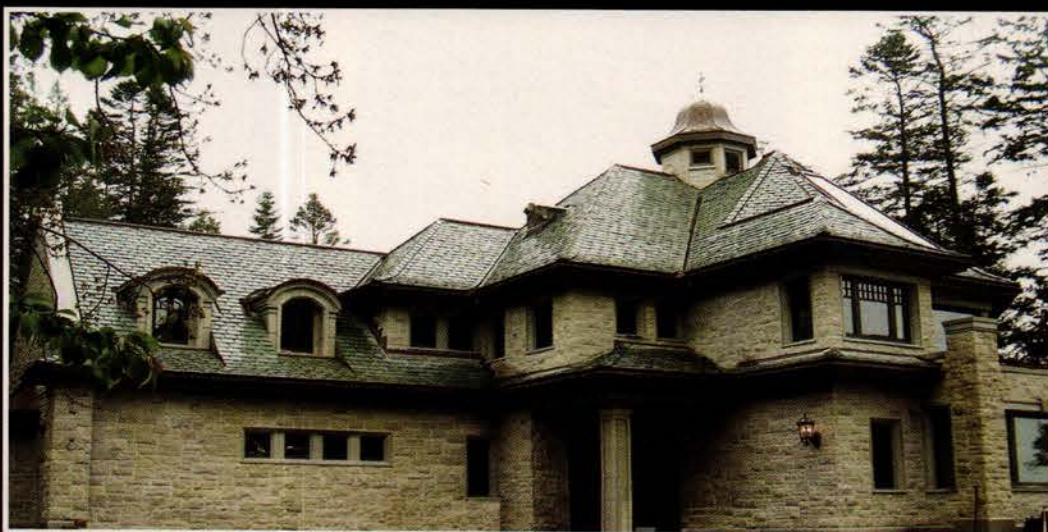
This dummy pull, model #9000 from **James Peters & Son**, is 10 in. tall. *Key in no. 1240*



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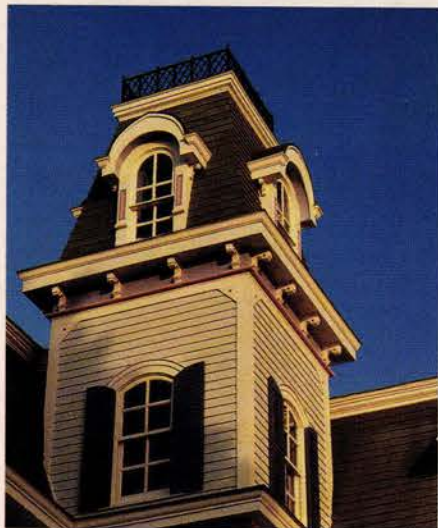


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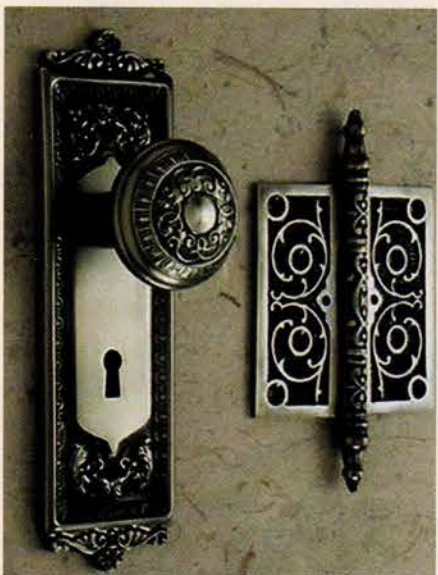
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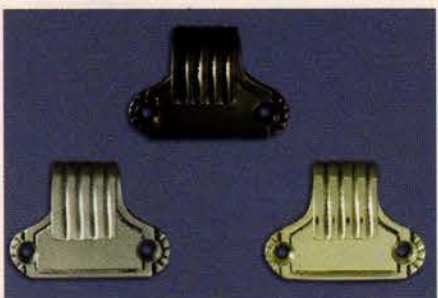
Marvin Windows and Doors' Ultimate Double Hung wood windows are available in a variety of configurations for many applications. *Key in no. 1263*



This traditional door set and steeple-tip door hinge are available from **House of Antique Hardware** in nine different finishes. *Key in no. 1096*



Historic-reproduction architectural mill-work, like this entryway, is manufactured by **Maurer & Shepherd, Joiners** in pine and mahogany. *Call for more information.*



These solid-brass sash lifts from **Signature Hardware** feature a finger grip with a reed design; they each measure 2 in. wide x 1½ in. tall and are available in three finishes. *Key in no. 1376*



The Dragonfly knob, model #NHP-607 from **Notting Hill Decorative Hardware**, is available in a variety of finishes including this Antique Copper finish. *Key in no. 319*



These double-hung windows were custom designed by **Parrett Windows** and installed with weight-and-pulley sash and balance systems. *Key in no. 3003*



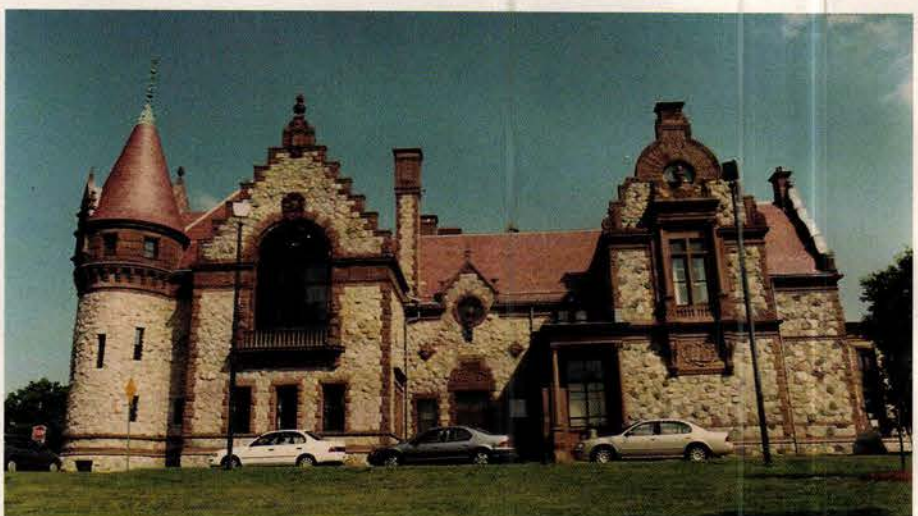
Oakbrook Esser Studios is restoring and replicating the windows, doors, skylights and cabinet doors at the Frank Lloyd Wright-designed Darwin D. Martin House complex in Buffalo, NY. *Call for more information.*



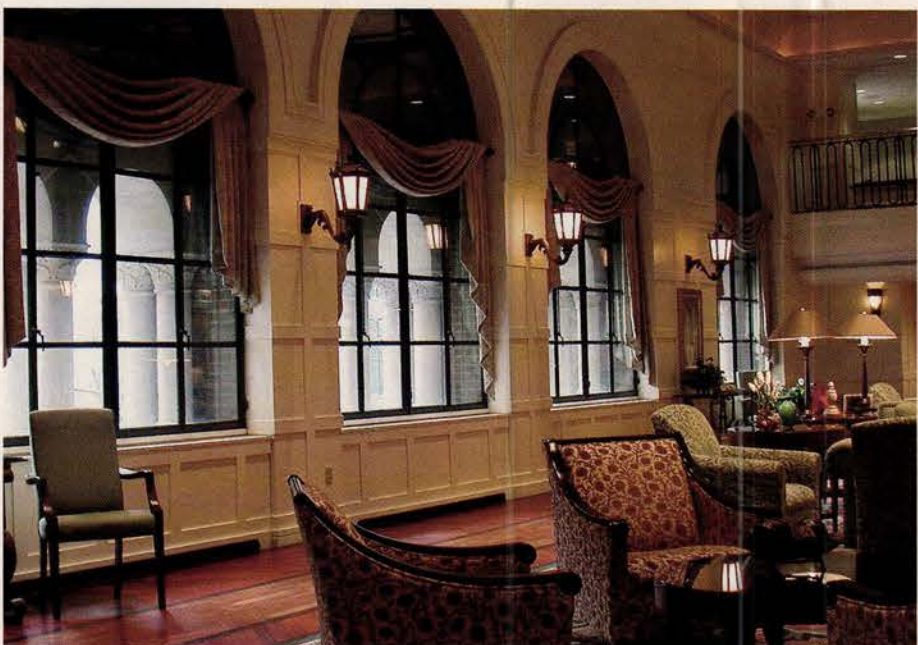
This oil-rubbed bronze casement handle shows one of five finishes available from **Phelps Company**. *Key in no. 6001*



Mon-Ray's aluminum and storm windows can be used in restoration and new construction projects. *Key in no. 1042 for storm windows; 964 for DeVAC*



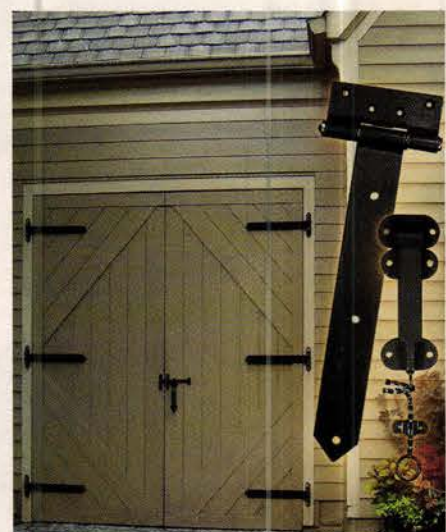
Allied Window supplied the single-glaze storm windows for the Wellesley Town Hall, Wellesley, MA. *Key in no. 690*



Steel Windows & Doors USA supplied these W20 series hot-rolled steel windows by Crittall Windows. *Key in no. 1933*



This forged-steel entry door was fabricated by **Schwartz's Forge & Metalworks**. *Key in no. 1218*



Heavy-duty hinges, latches and handles from **Richards-Wilcox** were used on this traditionally styled carriage house door. *Key in no. 1579*

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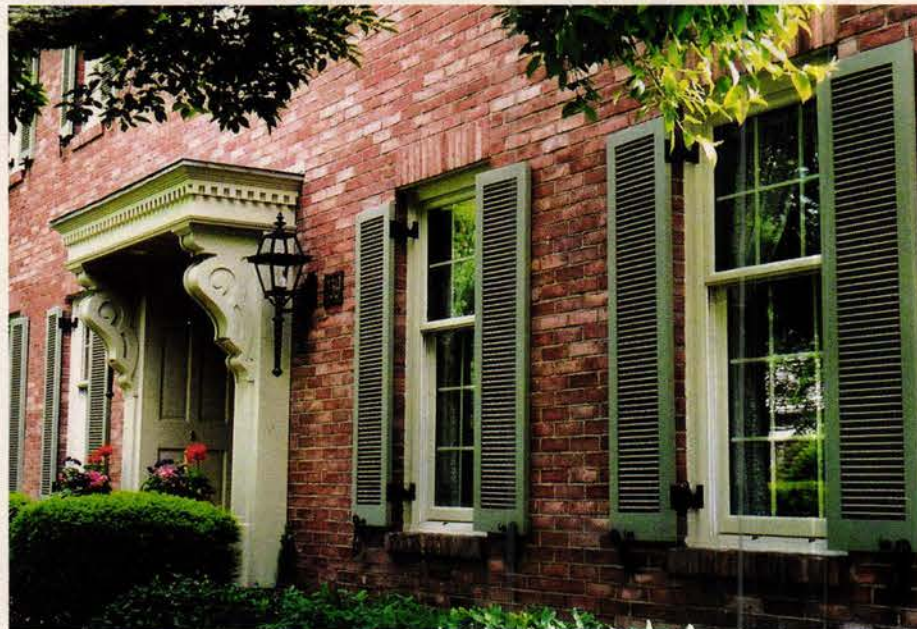
This detail of a wood window custom fabricated by **Wood Window Workshop** shows the fine craftsmanship that goes into each element. Key in no. 9674



Timberlane handcrafted this traditional louvered shutter; it is adorned with a tilt-rod and period-accurate hardware and is available in a multitude of styles and a variety of factory-finished paint options. Key in no. 1056



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Vixen Hill allows clients to design and price shutters on the company's website. Key in no. 1230



These Craftsman-style windows were fabricated by **Weston Millwork Co.** Key in no. 1316



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Wiemann Ironworks fabricated this bronze door, which features insulated glass. Key in no. 1223



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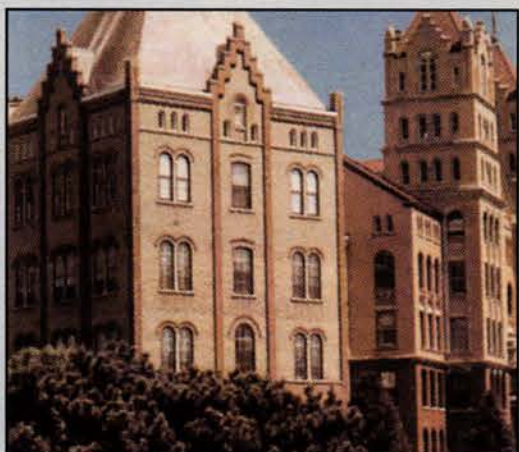
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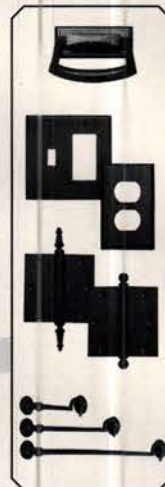
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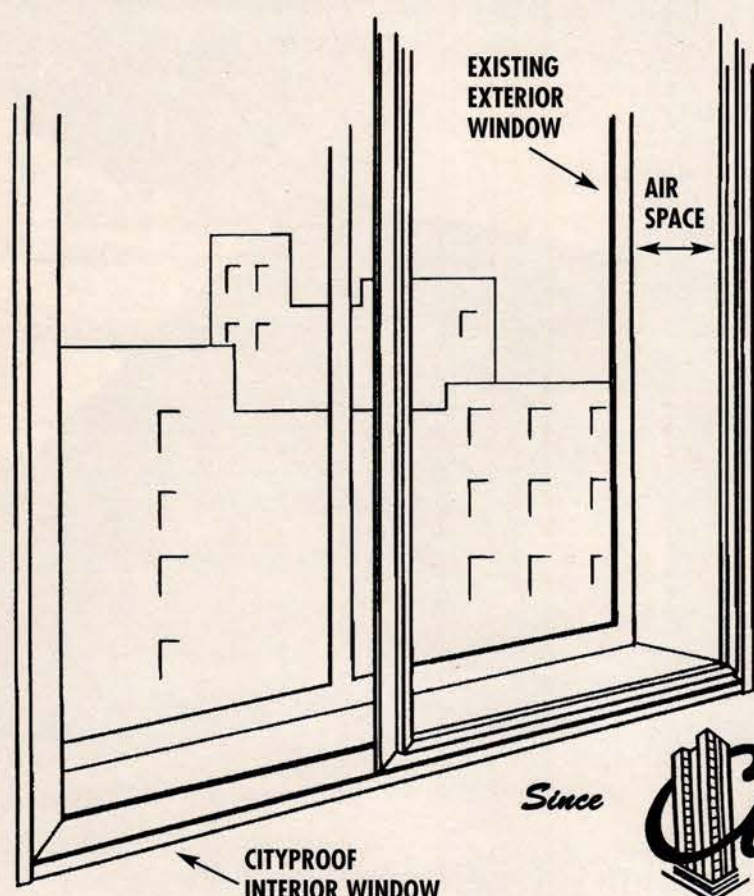
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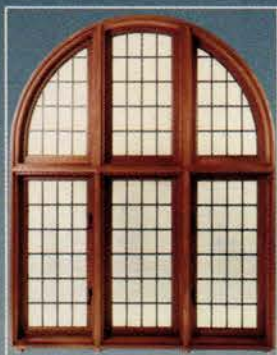


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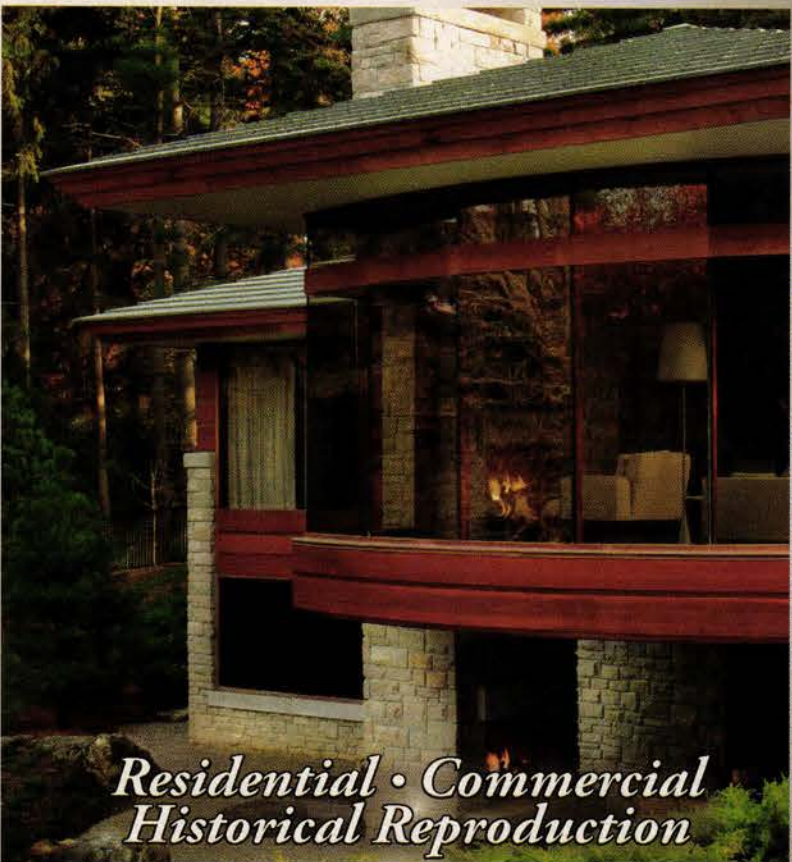
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A&M Victorian Decorations cast new concrete ornamentation for the renovation of the Loretto-Conaty High School in Los Angeles, CA. Call for more information.



This precast arched entry surround to the Lytton Building in Palo Alto, CA, was fabricated by **Architectural Facades Unlimited**. Key in no. 1470



The exterior ornament on this Palm Beach, CA, building was fabricated in French limestone by **Traditional Cut Stone**. Key in no. 2902



Chadsworth's 1.800.Columns' Tuscan non-tapered Architectural Polystone pilasters frame this Serliana window.



The color scheme of the Easy Street Casino in historic Central City, CO, was coordinated by **The Color People**. Key in no. 5470



Haddonstone (USA)'s cast-stone balustrading can be formed into straight, ramped, curved and spiral configurations and used on steps, balconies and parapets. Key in no. 4020



The glass-fiber-reinforced concrete (GFRG) used to re-clad this building on State Street in Chicago, IL, was supplied by **Ball Consulting**. Key in no. 7260



Abatron MasterMold, a non-toxic polyurethane paste from **Abatron** is used to reproduce both large and small flexible molds. *Key in no. 1300*



This ornate balustrade project was designed and created by **Heather & Little Limited**. *Key in no. 2470*



Architectural Fiberglass Corp. fabricated this 61-in.-tall cornice with a 30-in. projection for a restoration project in the Bronx, NY. *Key in No. 6400*



Newel posts and balusters from **Vintage Woodworks** are turned from clear, solid, kiln-dried western hemlock. *Key in no. 1061*



This stamped-sheet-metal cornice was fabricated by **W.F. Norman Corp.** *Key in no. 520*



Gladding, McBean supplied the terra cotta for the restoration of the Broadway Building in Oakland, CA. *Key in no. 6010*

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Antique random-width wide-plank oak from **Chestnut Specialists** can be used to create custom flooring. Call for more information.



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Carlson's Barnwood Co. supplied this antique Americana mixed-species inlay and the antique oak flooring that surrounds it. Key in no. 2744



Wide-plank flooring from **Craftsman Lumber Co.** is dried and machined on the premises. Key in no. 4320



Resawn longleaf yellow heart pine from **Sylvan Brandt** comes in widths of 3 to 5 in. and lengths of 5 to 16 ft. Key in no. 3950



Bear Creek Lumber supplied this hardwood flooring. Key in no. 521



Tile Source's 18x18-in. Disraeli panels were used to create this Victorian-style lobby floor. Key in no. 2846



This antique oak flooring was supplied by **Longleaf Lumber, LLC** for a restaurant in Boston. Key in no. 272



South County Post & Beam specializes in wide-plank flooring as well as timber framing. Key in no. 134

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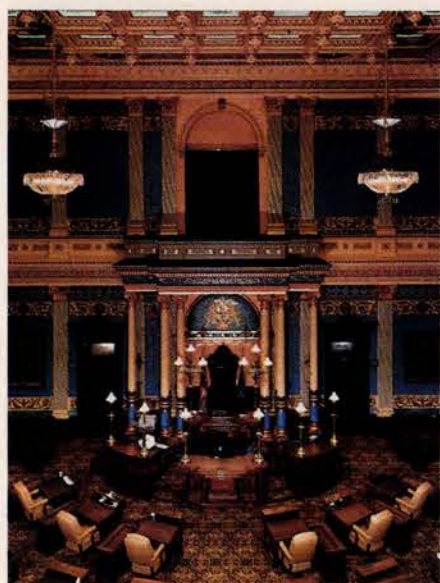
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This wall combines Woodbine, Orchis and Camellia field tile, as well as molding and half tile, supplied by **Tile Source**. Key in no. 2846



Canning Studios restored the decorative painting scheme for the Michigan State Capitol in Lansing, MI. Key in no. 5100



The plaster medallion for this ceiling was manufactured by **Fischer & Jirouch Co.** Key in no. 1960



EverGreene Painting Studios directed the restoration of the decorative-painting scheme for the Colonial Theater in Pittsfield, MA. Key in no. 2460



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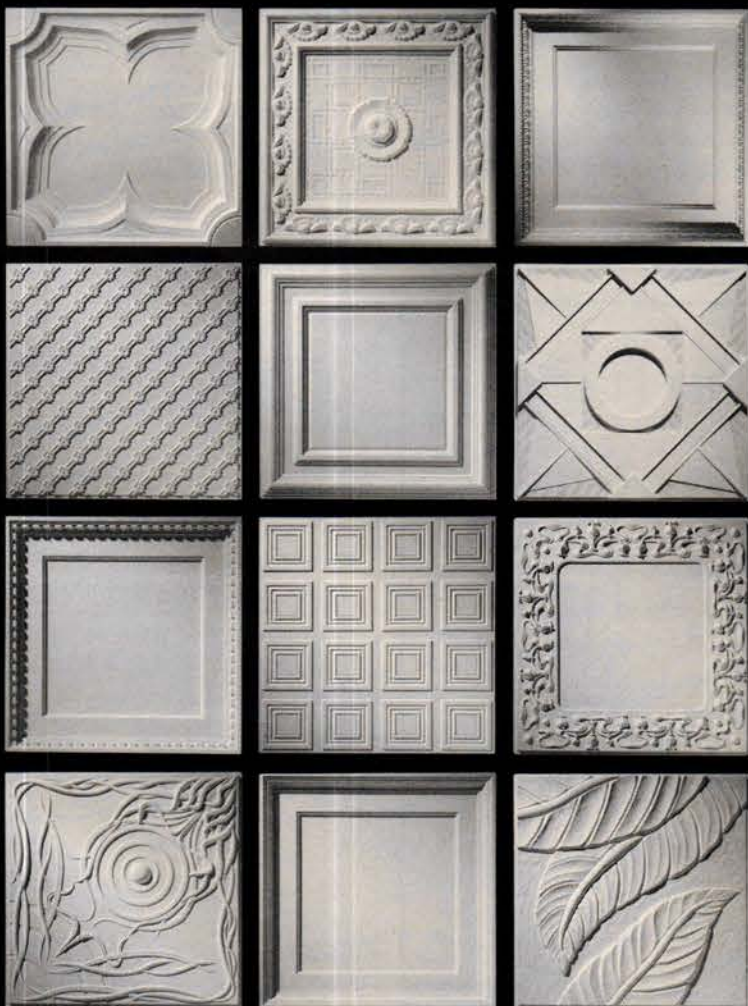
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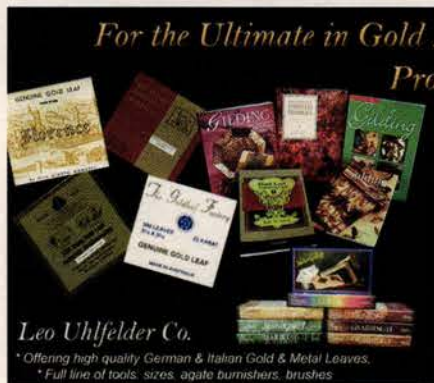
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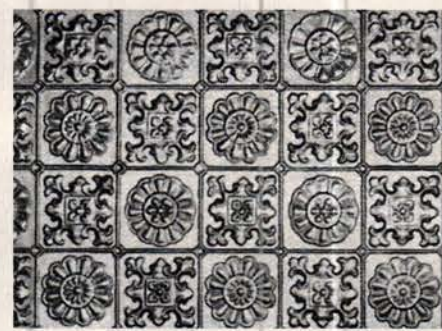
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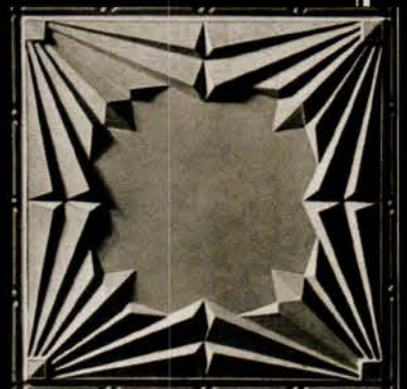
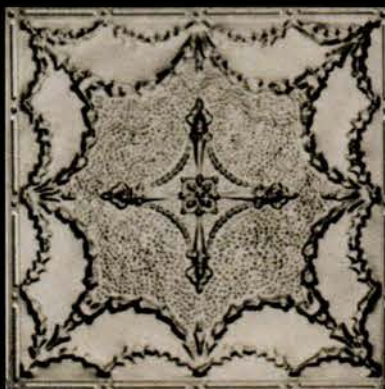
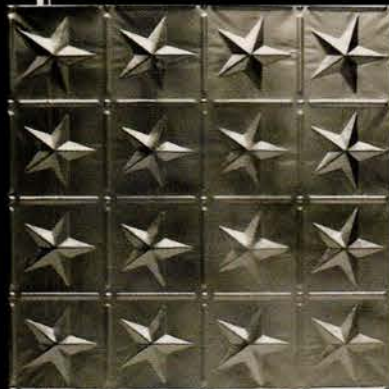
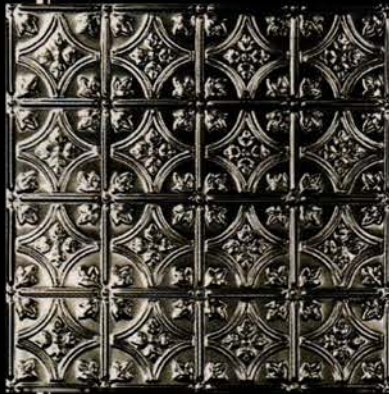
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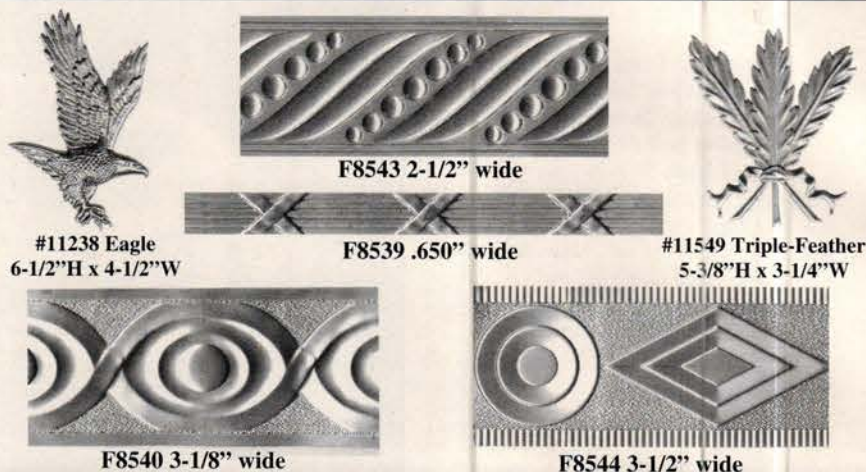
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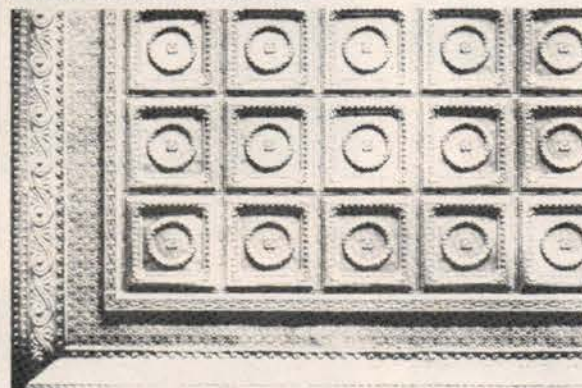
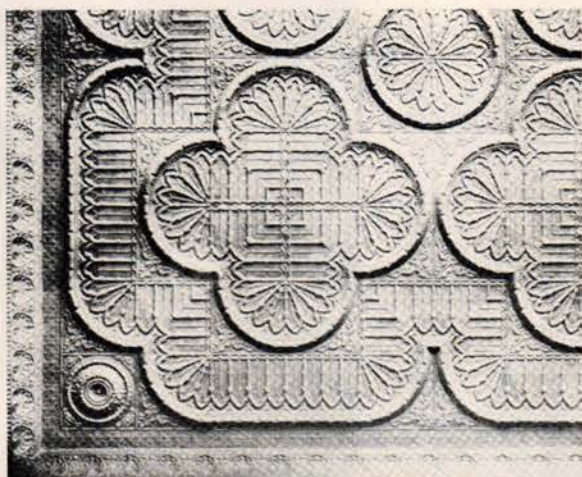
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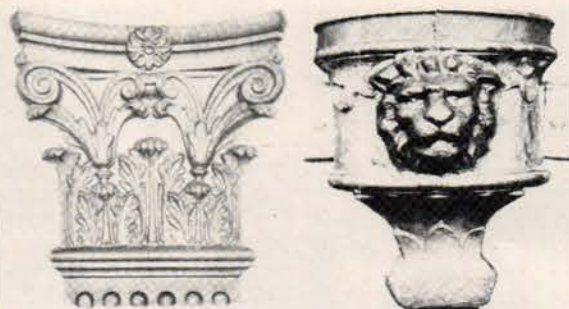
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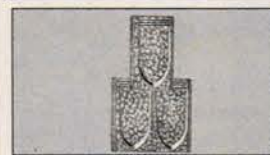
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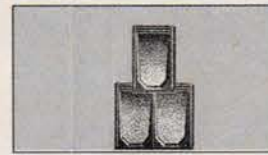
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The cast-iron Hampton bollard is one of many traditional styles available from **Architectural Iron Co.** Key in no. 1504



Architectural Pottery created this handmade Italian terra-cotta wall fountain. Key in no. 20



A&M Victorian Decorations offers a selection of planters, including these lattice-work designs. Call for more information.



The Heritage concrete litter receptacle from **Doty & Sons Concrete Products** features a metal accent ring. Key in no. 2090



Pre-owned cast-bronze bells from **Brosamer's Bells** can be used in a variety of applications. Key in no. 7130



Custom bamboo fencing panels from **Bamboo & Rattan Works** provide garden privacy as well as decoration. Key in no. 5830



Gladding, McBean's Presidio Blend tile was used to create this traditionally styled piazza. Key in no. 1707



Custom gates made with materials supplied by **King Architectural Metals** can enhance appearance while also providing security. Key in no. 418



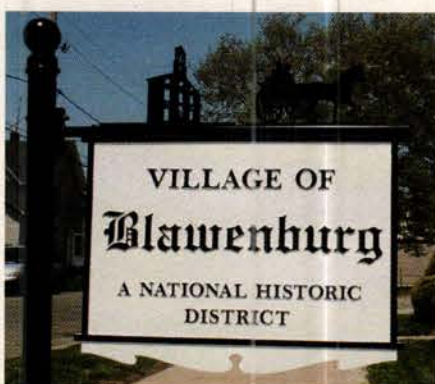
This ornamental fencing was custom fabricated by **DeAngelis Iron Work**. Key in no. 1023



Joel Schwartz of **Schwartz's Forge & Metalworks** created this wrought-iron fountain and gate combination. Key in no. 1218



Egg-and-dart detailing on the bowls of these high-style, formal Roman urns from **Robinson Iron Corp.** is complemented by traditional, ornamental laurel wreaths on the bases. Key in no. 3240



This cast aluminum 32 x 24-in. Esquire double-face sign from **Lake Shore Industries** features a galvanneal-steel arm bracket. Key in no. 8730

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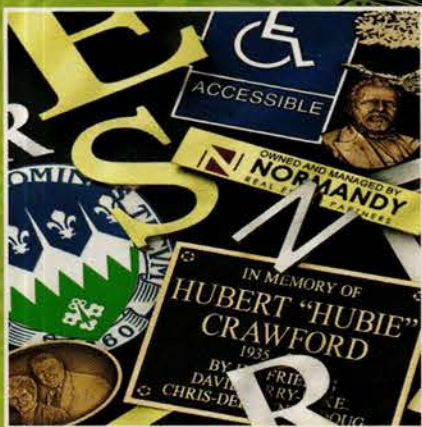


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This steel bench, #162 from **DuMor Site Furnishings**, features a cast-iron support. Key in no. 2180



Fine Architectural Metalsmiths fabricated this country estate gate and matching fencing, with miter-forged terminals on broken-edge pickets, traditional lower picket line and circle frieze in a verde gris patina. Key in no. 2640



This custom pergola from **Goodwin Associates** uses girders and cross rafters of reinforced board that is maintenance-free and rot-resistant. Key in no. 806



The Large Octagonal Jardiniere from **Haddonstone (USA)** is designed without a base to allow shrub roots to reach underlying soil. Key in no. 4020



This wrought-iron gate was fabricated by **Gaby's Shoppe**. Key in no. 2520



This custom bollard was cast in aluminum by **O.K. Foundry Co.** for a shopping mall in California. Key in no. 1894



Custom street clocks are available from **Campbellsville Industries**. Key in no. 2730



This traditionally styled fence was fabricated by **Steptoe & Wife Antiques**. Key in no. 470

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Traditional Cut Stone fabricated this cherub and koi fountain in limestone. Key in no. 2902



The 14-in.-dia cast-aluminum exterior thermometer clock with a pinecone motif is available from **Signature Hardware**. Key in no. 1376



The Regency cluster mailboxes from **Custom Home Accessories** are Postmaster General approved. Key in no. 527

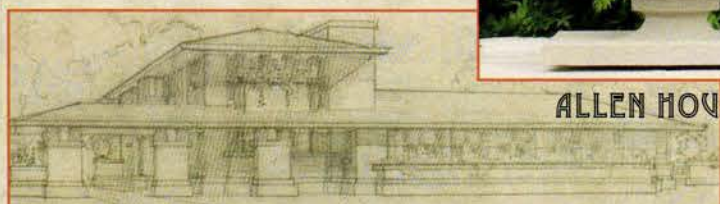


The Vaso Licio from **Tuscan Imports** is one of the models in its new Featherlite Planter line; made of poly, it has the look of terra cotta, but is lightweight. Key in no. 2563

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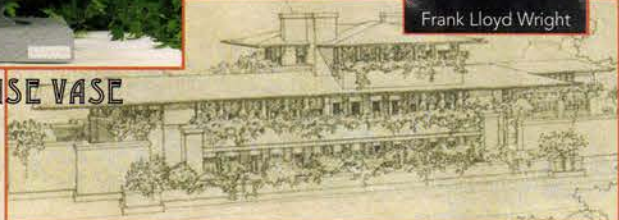
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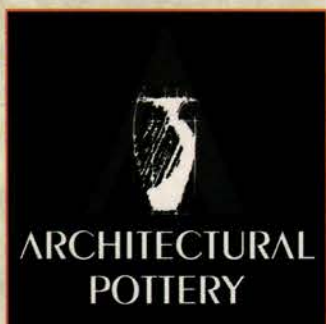
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This custom fence was designed and fabricated by **Wiemann Ironworks** using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied. Key in no. 1223



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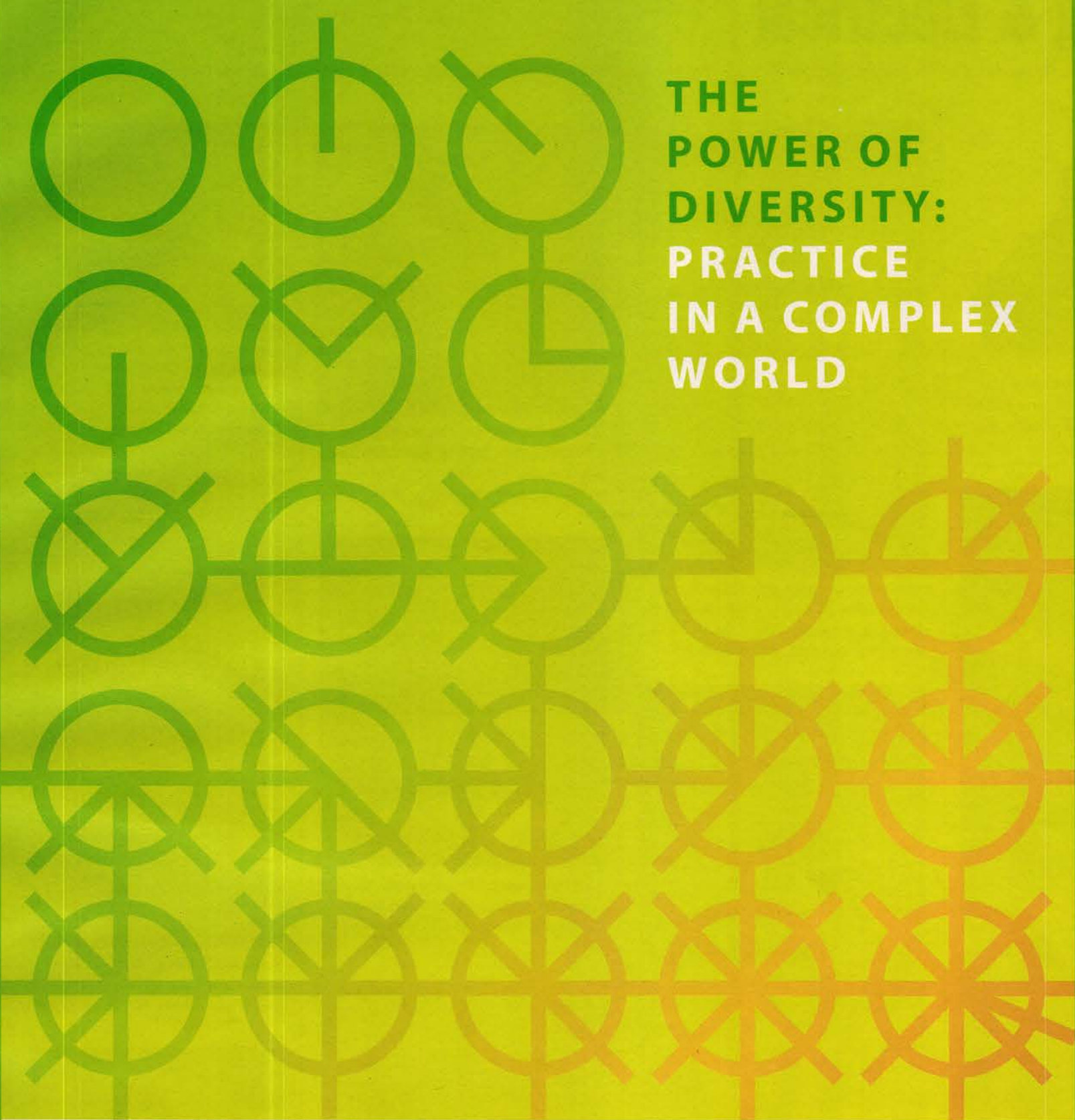
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Architectural Area Lighting's Cubic Indirect is available with efficient LEDs, induction and metal halide sources. Key in no. 1702



This natural-copper three-light lantern, model #SM LT 6 Stirling from **Authentic Designs**, measures 19½ in. wide x 13½ in. tall x 7 in. in dia. Key in no. 60



This lead-coated-copper hanging lantern, model #L-1251 from **Deep Landing Workshop**, is 10½ in. wide and 21 in. tall. Key in no. 809



The 18th-century New England Barn Lantern from **Richard Scofield Historic Lighting** is made of leaded copper with a pewter reflector and restoration glass. Key in no. 4170



The model #W136-E14 brass electrified chandelier from **Ball & Ball Lighting** is a reproduction of an 18th-century candle-burning fixture. Key in no. 7660



The Hammered Chandelier was hand-crafted in solid copper and mica by **Craftsmen Hardware Co.** Key in no. 6980



This handcrafted wood oval chandelier from **Josiah R. Coppersmythe** measures 36 in. long x 25 in. wide x 14 in. tall. Call for more information.



Customlightstyles.com fabricates a large variety of exterior lighting, with 10 finishes and 13 glass selections. Key in no. 2545



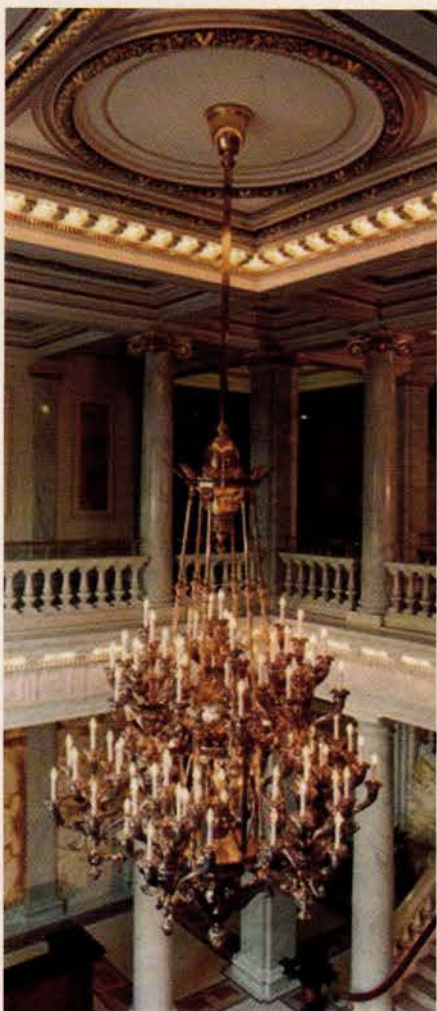
The original 19th-century gas wall sconces at the Georgia State Capitol in Atlanta were retrofit with glass fiber-optics functional architectural lighting by **Conservation Lighting**.



Schwartz's Forge & Metalworks fabricated this hanging lantern, model #ED99, in bronze. Key in no. 1218



This 16½-ft. cast-aluminum lantern post was reproduced by **Herwig Lighting** from an original photograph of fixtures at a train depot. Key in no. 9310



Historical Arts & Casting created this 16-ft. tall cast-bronze chandelier for the Wisconsin Electric Power Co. Key in no. 1210



C.W. Cole & Co. provided these custom bronze lighting fixtures with an antique bronze finish to illuminate a church. Key in no. 488

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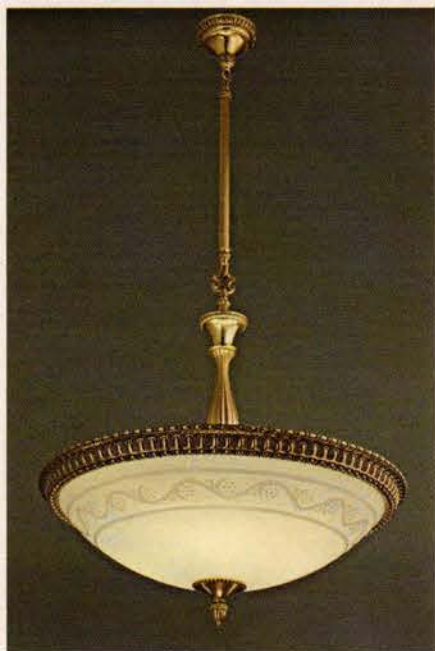
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This bowl fixture from **Crenshaw Lighting** features traditional egg-and-dart cast-brass banding and a white etched-glass bowl. *Key in no. 313*



Rambusch Decorating Co. restored the turn-of-the-century single-arm brass sconces that adorn the walls of Boston Public Library's Cheverus Room. *Key in no. 8002*



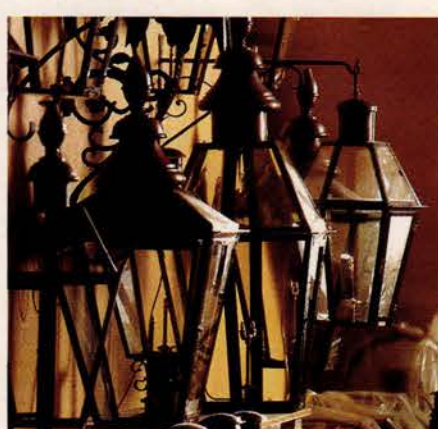
The Slaven sconce from **Lantern Masters** is one of its many period style fixtures. *Key in no. 1239*



The Devon Lantern from **Remains Lighting** is made of brass with clear seeded-glass panels. *Key in no. 792*



St. Louis Antique Lighting Co. restored this pendant and three others for the Frauenthal Theater in Muskegon, MI. *Key in no. 6190*



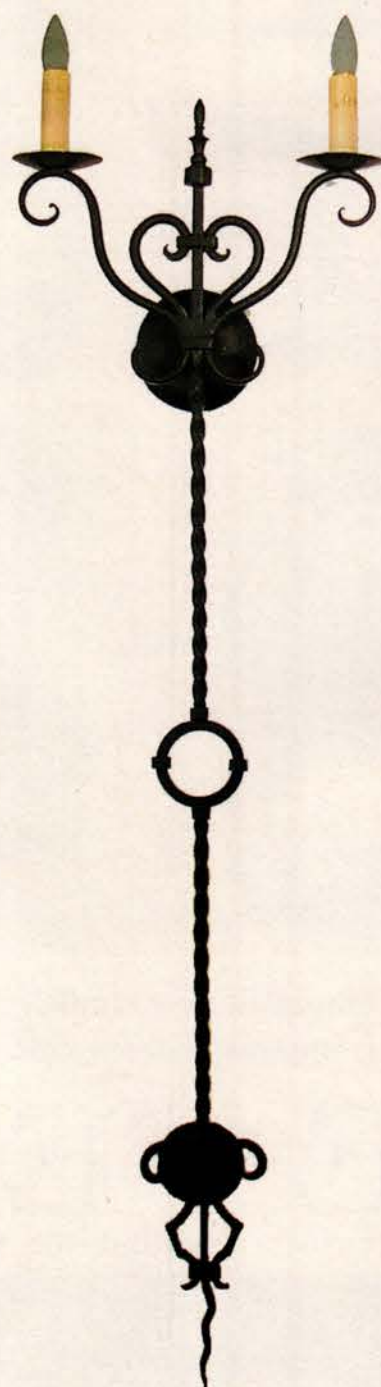
Period copper lanterns from **Bevolo Gas & Electric Lights** are hand riveted. *Key in no. 166*



Michael Davis Stained Glass replicated this 1920s glass shade using sand-blasting technology for the historic St. Louis plantation in Plaquemine, LA. *Call for more information.*



The Jefferson is one of many historic replication lighting fixtures available from **Rejuvenation**. *Key in no. 7630*



Steven Handelman Studios fabricated this elegant wall sconce, which is available in customized versions. *Key in no. 483*



Robinson Iron Corp. designed and fabricated the Grand Rapids street lamp. *Key in no. 3240*



The Atlas I post-mount gas lantern is available from **Signature Hardware**. *Key in no. 1376*



Woolen Mill Fan Co. offers a selection of traditionally styled belt-driven ceiling fans. *Key in no. 316*



This cast brass ca. 1730-1740 Queen Anne style ceiling-mount lantern from **The Federalist** is available in many sizes and finishes. *Key in no. 2833*

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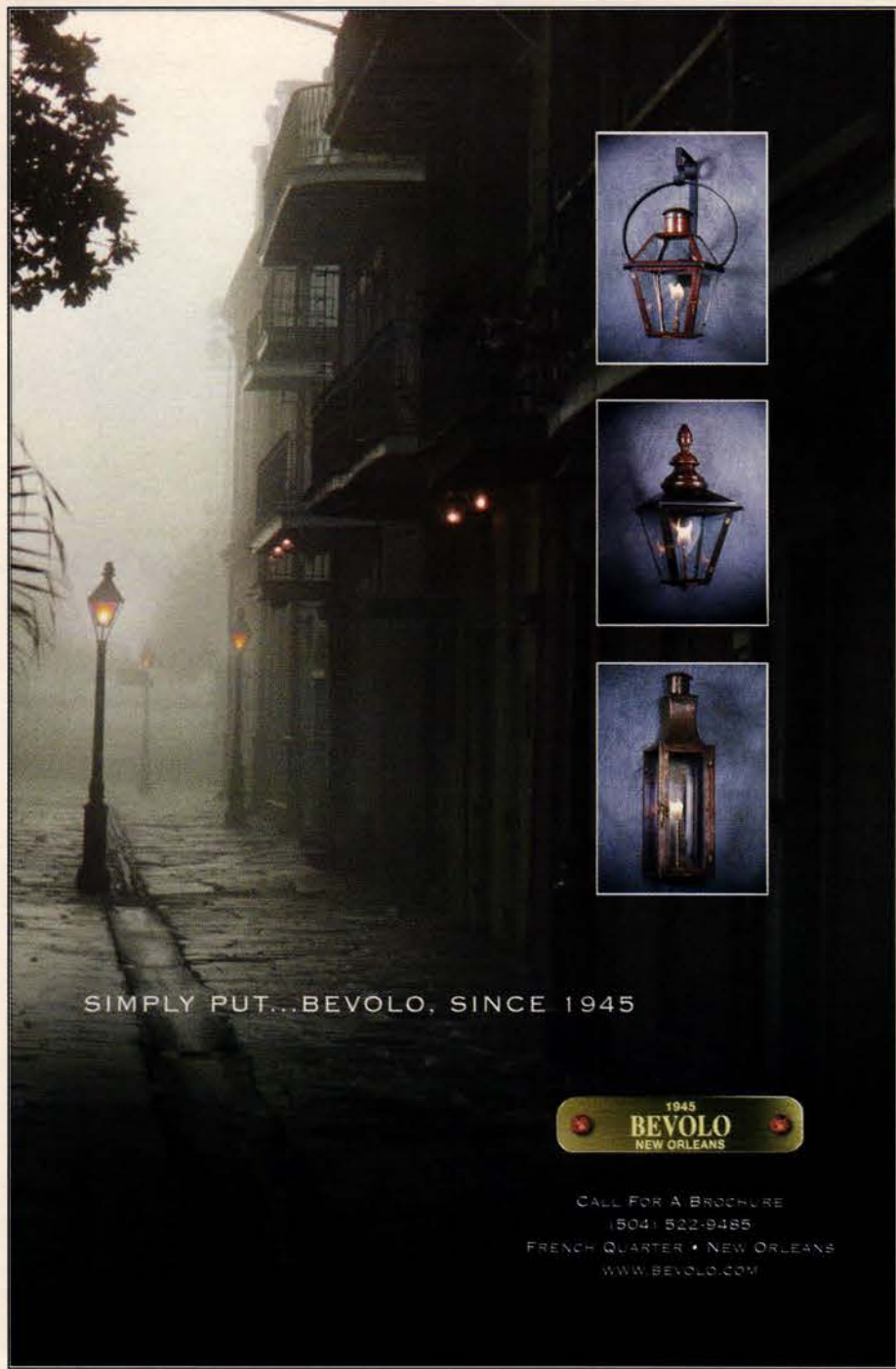
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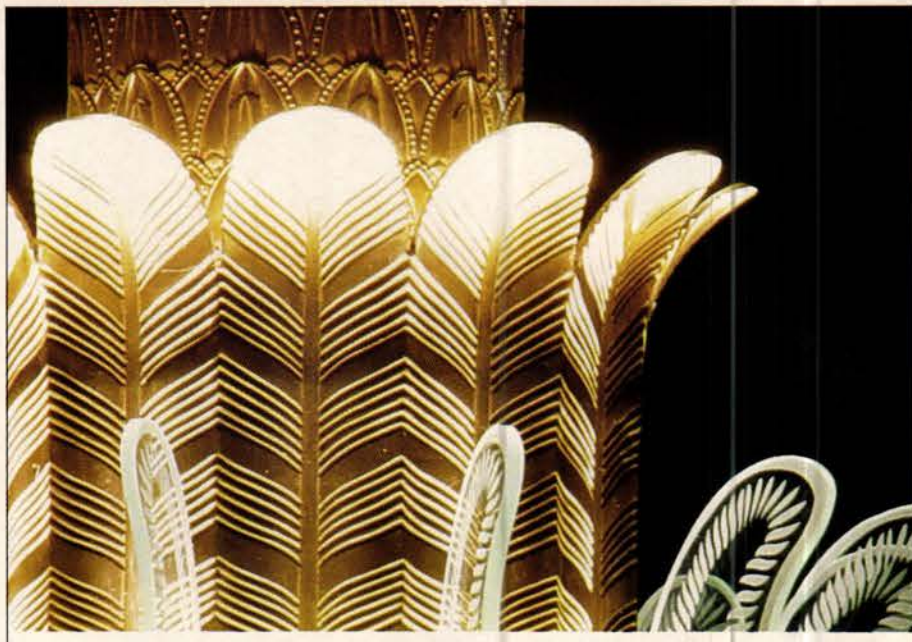
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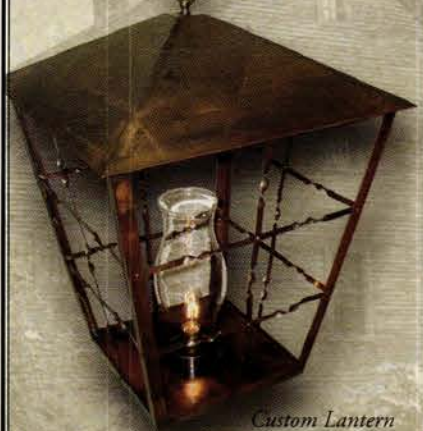
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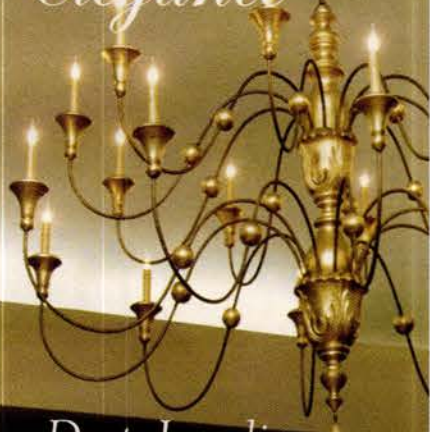
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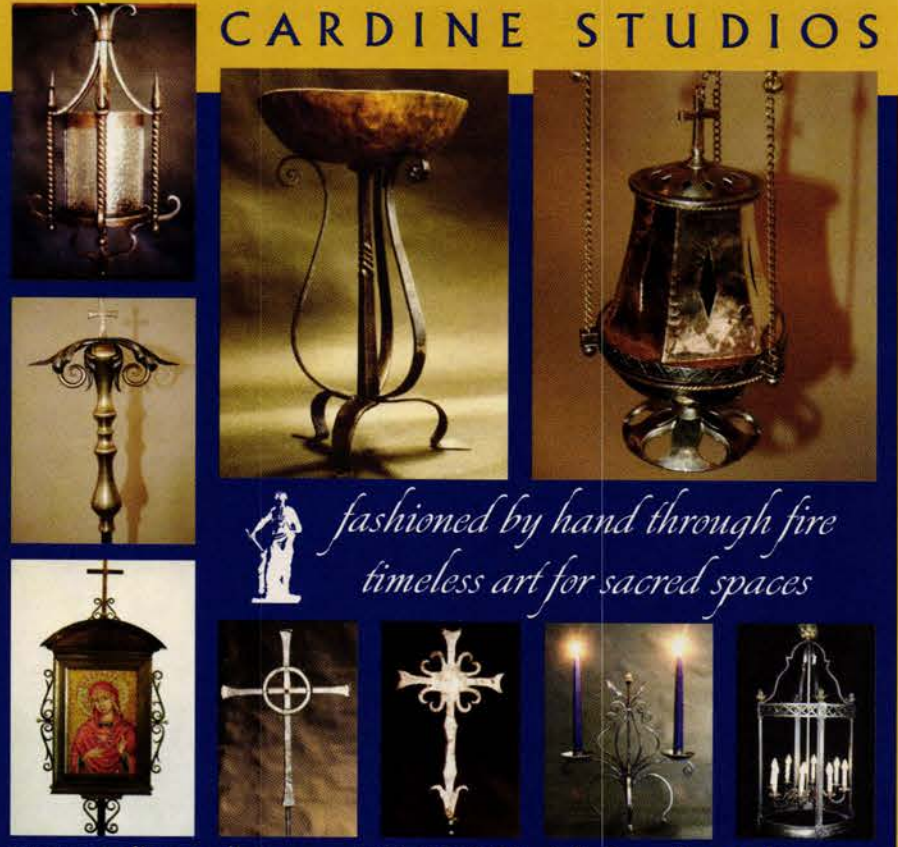
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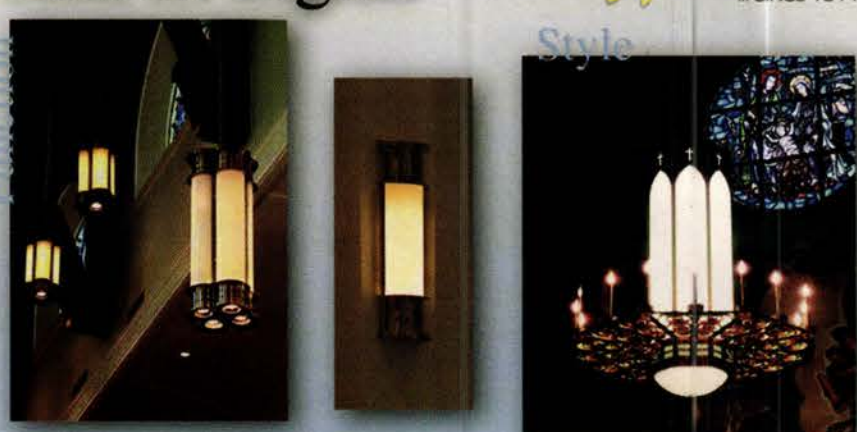
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calendar of events

Ecobuild/Futurebuild 2009, March 3-5, 2009. Ecobuild is an event dedicated to sustainability in design and construction. It is held in conjunction with the Futurebuild exhibition, which focuses on new products, services and methods available in the construction industry. Both events will take place in Earls Court, London, and feature more than 800 exhibitors and 100 free conferences and seminars. For more information, visit www.ecobuild.co.uk.

Traditional Building Exhibition & Conference, March 12-14, 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, as well as the Palladio Awards presentations. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

Annual McKim Lecture, April 1, 2009. This year's annual McKim lecture presented by the ICA&CA in New York City, "McKim, Mead & White: Purveyors of the Old to the New World," will explore images of Europe that influenced the work of McKim and his firm. For more information and reservations call (212) 730-9646, ext. 106.

NOMMA's 2009 MetalFab Convention & Trade Show, April 21-25, 2009. The National Ornamental & Miscellaneous Metals Association (NOMMA) will hold its largest event, the MetalFab Convention and Trade Show in Long Beach, CA. This event will offer workshops, presentations and the chance to learn about the latest services in the ornamental metalwork industry. For more information, visit www.nomma.org.

AIA 2009 National Convention & Design Exposition, April 30 - May 2, 2009. The AIA 2009 National Convention and Design Exposition will take place at the Moscone Center in San Francisco, CA. This year's theme, "The Power of Diversity: Practice in a Complex World," will focus on topics such as globalization of practice, sustainability, new values in design and more. For more information, visit www.aiaconvention.com.

National Green Builders Products Expo, May 27-29, 2009. The National Green Builders Products Expo will be held at the Las Vegas Convention Center in Las Vegas, NV. The expo is a trade-to-trade event focusing exclusively on green building products and services related to new construction, remodeling and renovation. For more information, visit www.ngbpe.com.

SGAA 100th Annual Conference, June 17-20, 2009. The Stained Glass Association of America will celebrate its 100th annual conference at the Renaissance Oklahoma City Convention Center in Oklahoma City, OK. The event includes presentations, art museum tours and suppliers' showcases. The conference theme is "Explorations in Change: Architectural Art Glass and Disaster Restoration." For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

13th Annual International Preservation Trades Workshop (IPTW) & International Trades Education Symposium (ITES), August 25-29, 2009. PTN will partner with the Colorado Mountain College Historic Preservation program to hold its 13th annual workshop in Leadville, CO, alongside the 3rd ITES event. Symposium sessions and hands-on workshops focusing

on preservation techniques will be held at the historic Hayden Ranch, a high country ranch that operated from 1872-1947. For more information, visit www.iptw.org/iptw09-home.htm.

National Preservation Conference, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

Greenbuild 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will be hosted in Phoenix, AZ. The three-day event is known as the world's largest event dedicated to green building and will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

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 or call 413-566-5301.

Woodworking Classes. The North Bennet Street School holds woodworking classes – including fine woodworking and preservation carpentry – year-round in Boston, MA. Class size is limited to 10 to 14 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Jourdan Abel at workshop@nbss.org or 617-227-0155.

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 all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com/events.htm

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



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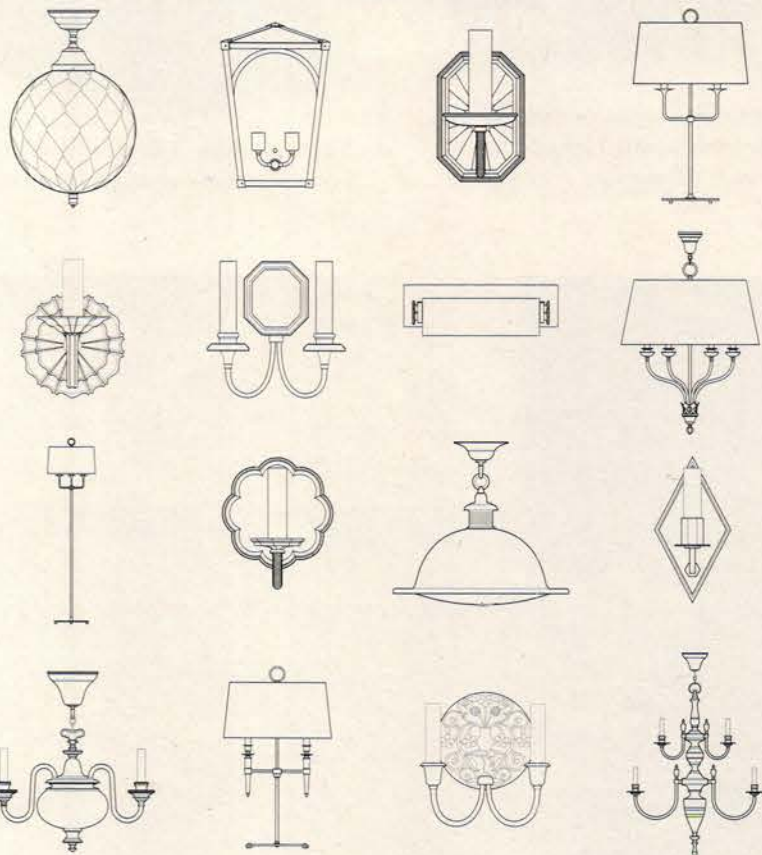
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One of the models in the Estate Series from **Forshaw of St. Louis**, the Wilson II, features Classical styling. *Key in no. 8174*



This custom-built Colonial-style mantel from **Decorators Supply Corp.** can be manufactured in any size and any wood species. *Key in no. 210*



The Glenwood is one of many models available from **Good Time Stove Co.** Call for more information.



Several styles of copper chimney pots are available from **Jack Arnold - European Copper**, including the Bishop and Bishop II models. *Key in no. 1719*



Superior Clay Corp. offers chimney pots in a variety of styles and sizes. *Key in no. 785*



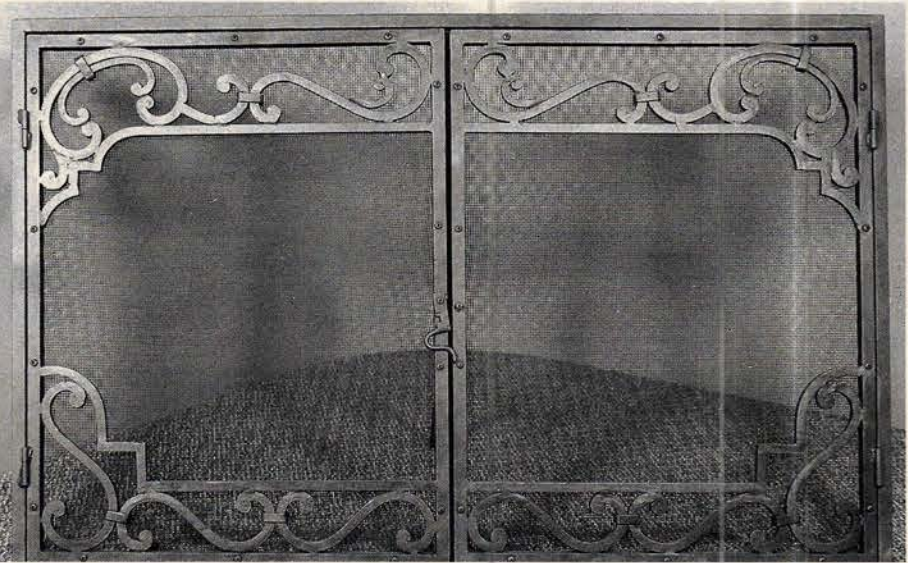
The cast-stone Tall Manor chimney piece by **Haddonstone (USA)** features a simple Gothic arch. *Key in no. 4020*



Frederick Wilbur-Woodcarver hand carved this decorated custom mantel. *Key in no. 1650*



This detail of a **White River Hardwoods-Woodworks** fireplace surround illustrates the variety of ornamentation that can be combined to create a unique mantel. *Key in no. 1099*



Ornate fireplace screens can be obtained from **Steven Handelman Studios**. *Key in no. 483*

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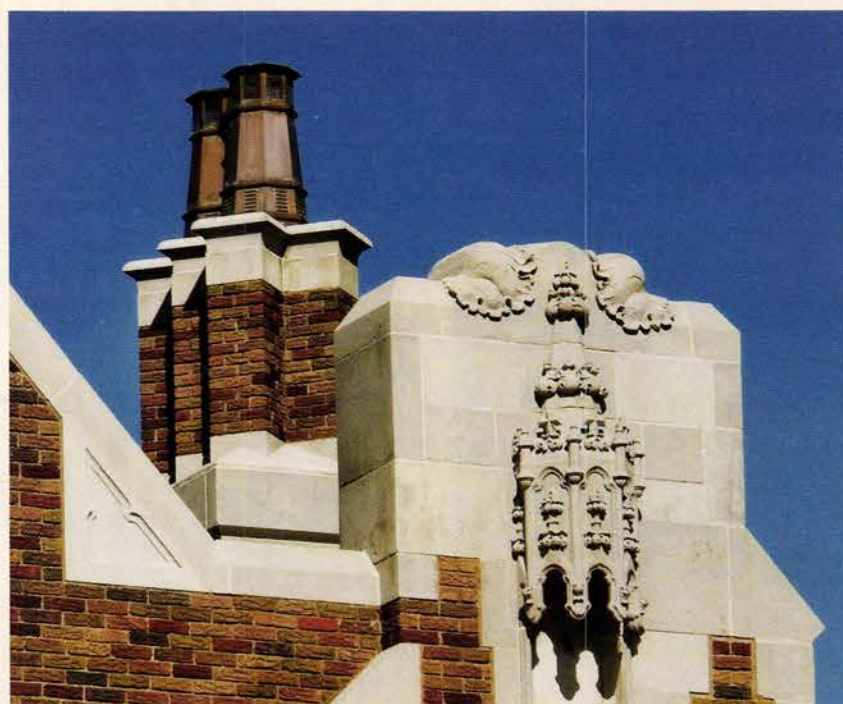
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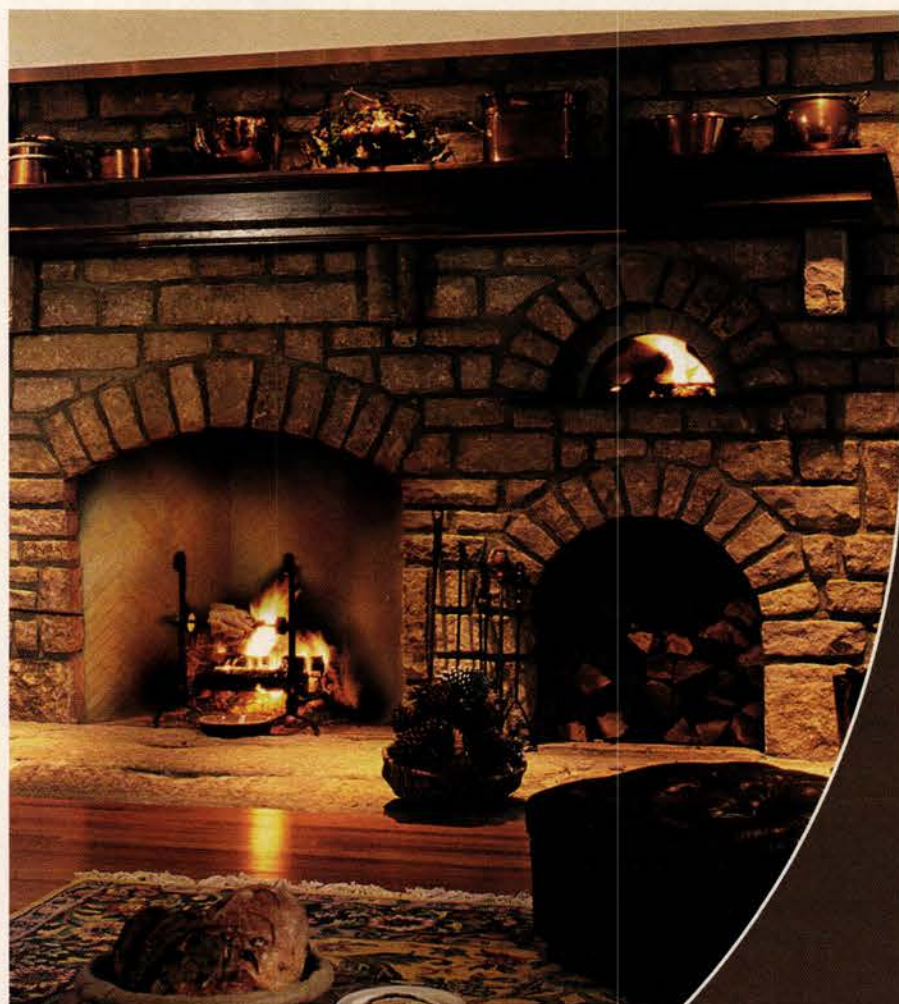


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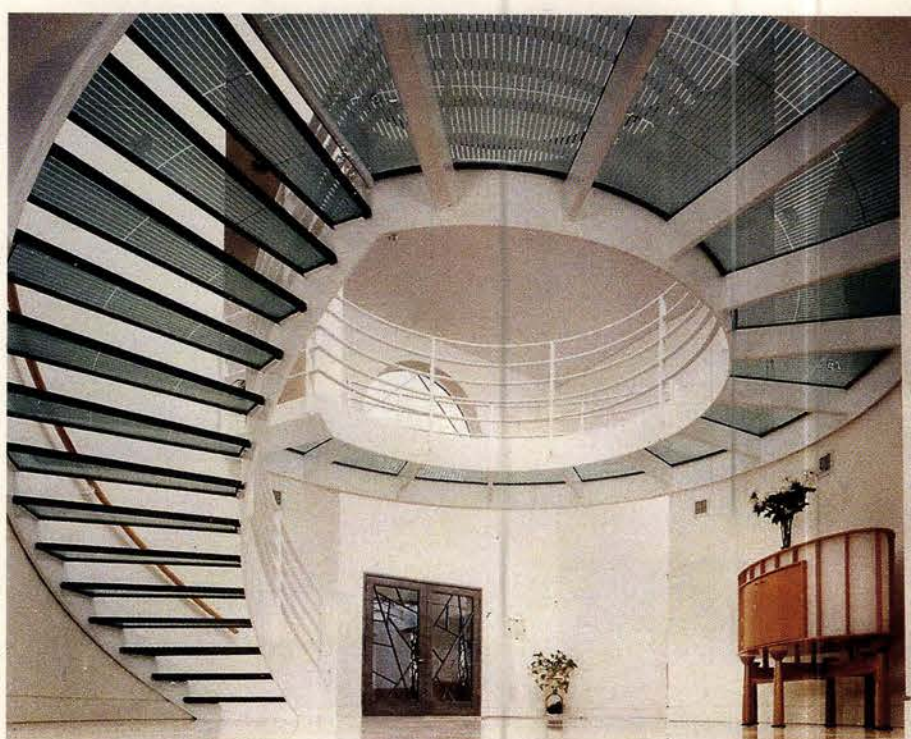
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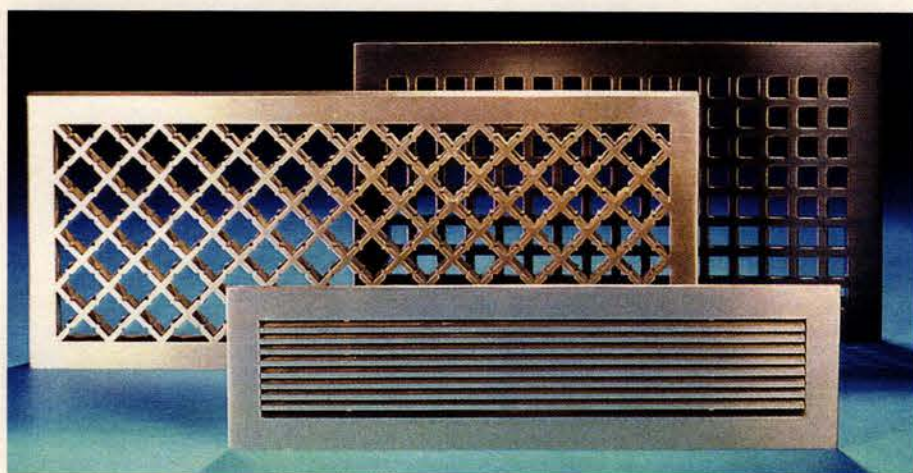
Cast-iron grilles and registers are available from **Acorn Forged Iron** in many styles. Key in no. 1690



This iron railing was hand forged by **Bill's Custom Metal Fabrications**. Key in no. 1270



Translucent circular staircases can be fabricated using materials from **Circle Redmont**. Key in no. 379



Architectural Grille custom designs and manufactures grilles using water-jet-cutting technology. Key in No. 2220



The perforated steel Grape Gallery, model #F8293-1 from **Frank Morrow Co.**, measures 4 in. wide. Key in no. 1220



Allen Architectural Metals replicated and restored the cast-iron facade and railings for this 140,000-sq.ft. 1909 Beaux-Arts landmark building in New York City. Key in no 1005



Fine Architectural Metalsmiths used mixed metals to create a cluster of repoussé oak leaves in this grillework. Key in no. 2640



This railing with artful scrollwork was custom fabricated by **Schwartz's Forge & Metalworks**. Key in no. 1218



This ornate metal window medallion was created by **Michigan Ornamental Metals**. Key in no. 9520



The Reggio Register Co. offers more than 500 register and grille styles and sizes. Key in no. 5810

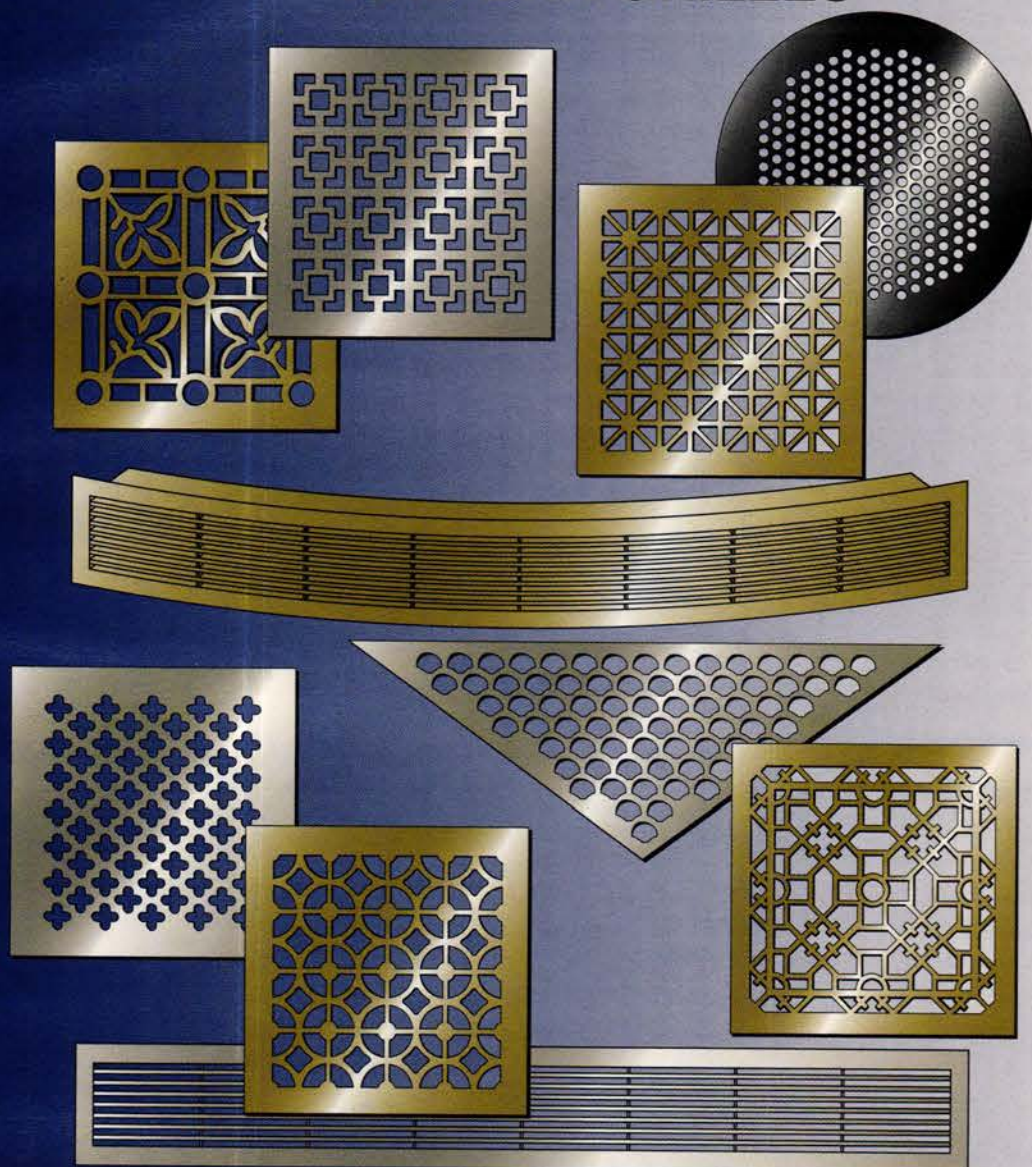


This custom cast-bronze railing was fabricated by **Historical Arts & Casting**. Key in no. 1210

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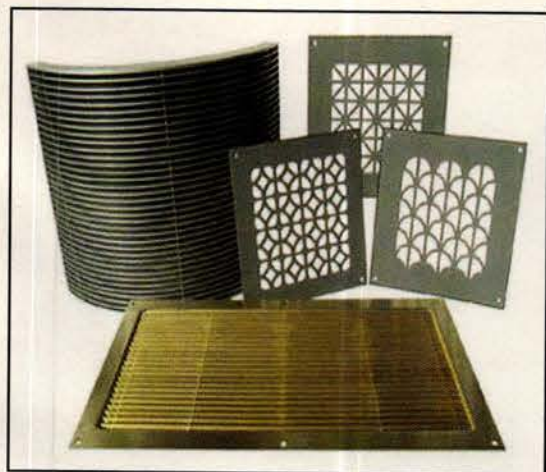
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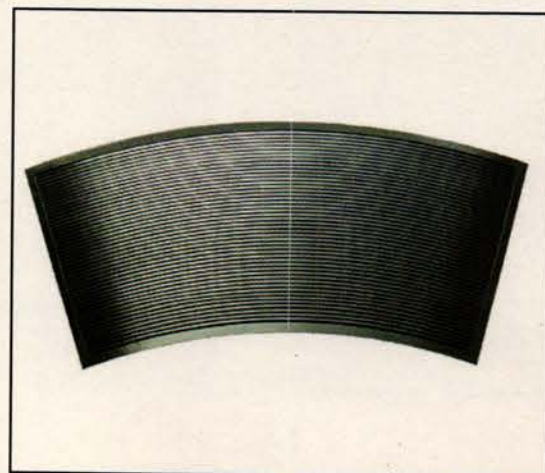
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Cardine Studios fabricated this metal railing. *Key in no. 1867*



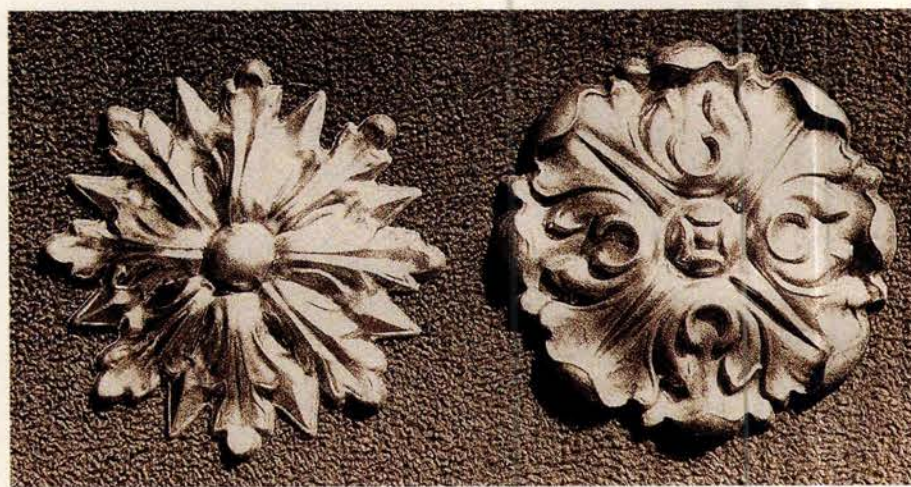
This steel-tube baluster system from **King Architectural Metals** features brass bushings. *Key in no. 418*



Wylie Metals fabricated these custom metal railings for the Gatesworth assisted living building in St. Louis, MO. *Key in no. 1577*



The members of the **National Ornamental & Miscellaneous Metals Association (NOMMA)** produce ornamental metalwork, such as this stair railing. *Key in no. 5170*



W.F. Norman Corp. manufactured these stamped sheet-metal ornaments. *Key in no. 520*

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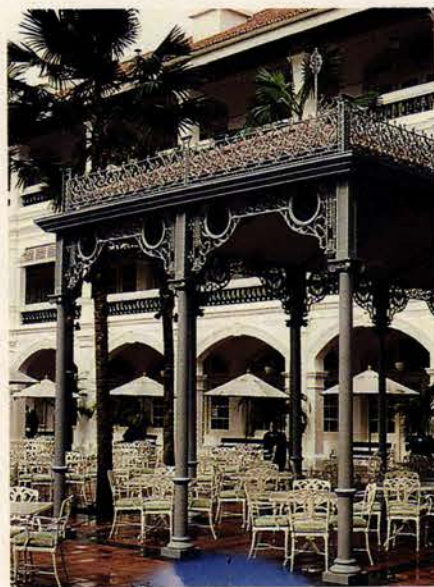
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O.K. Foundry Co. cast this 39x39-in. cast-iron fireback was cast for a client in Atlanta, GA. *Key in no. 1894*



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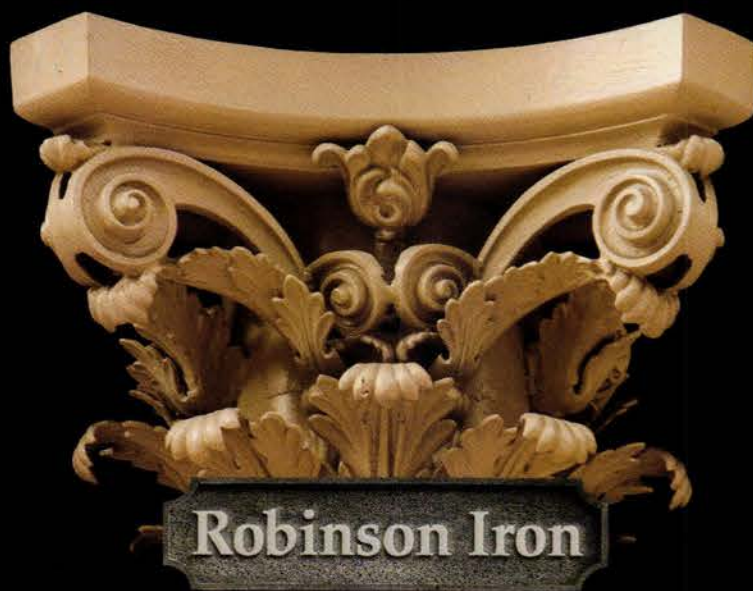
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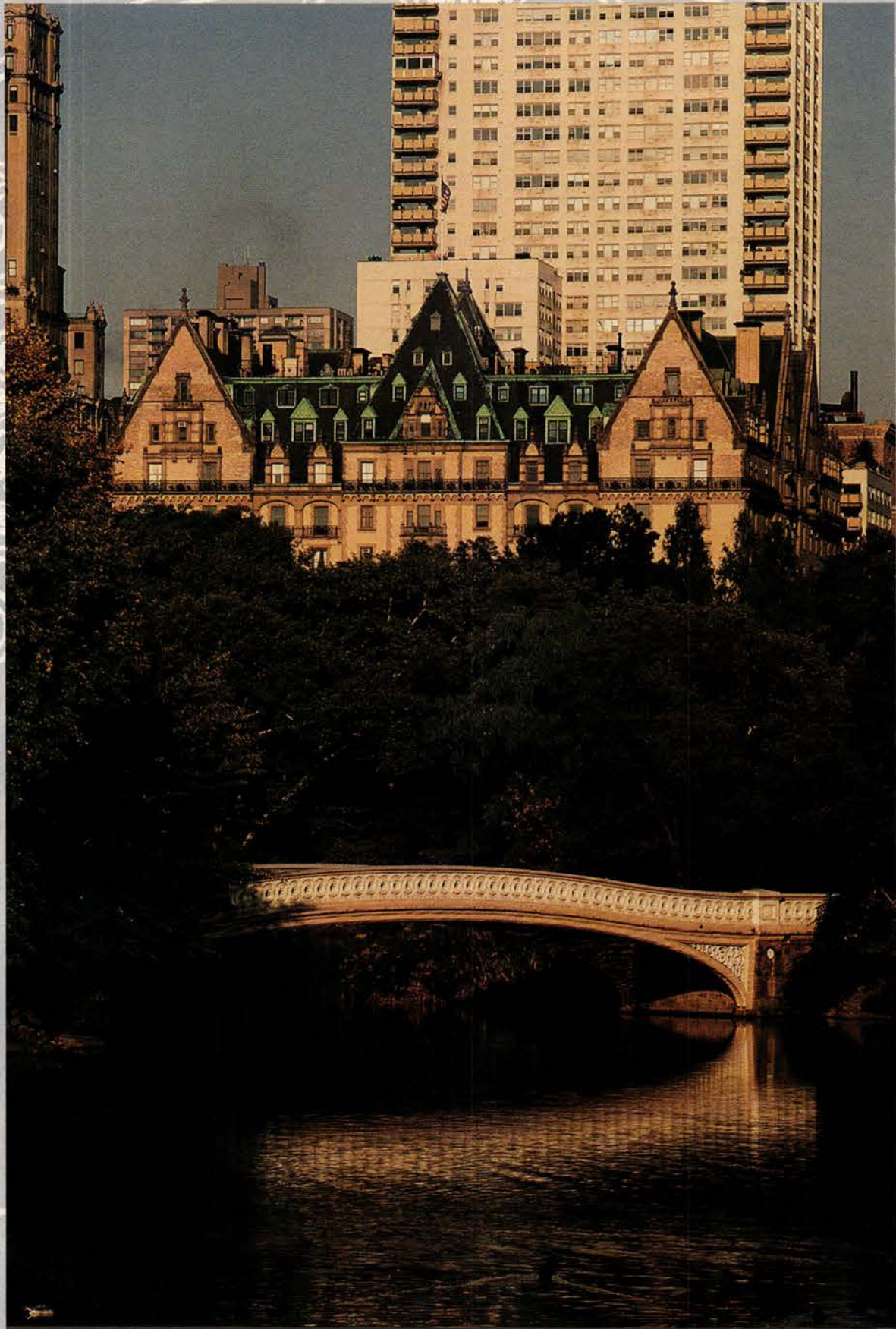
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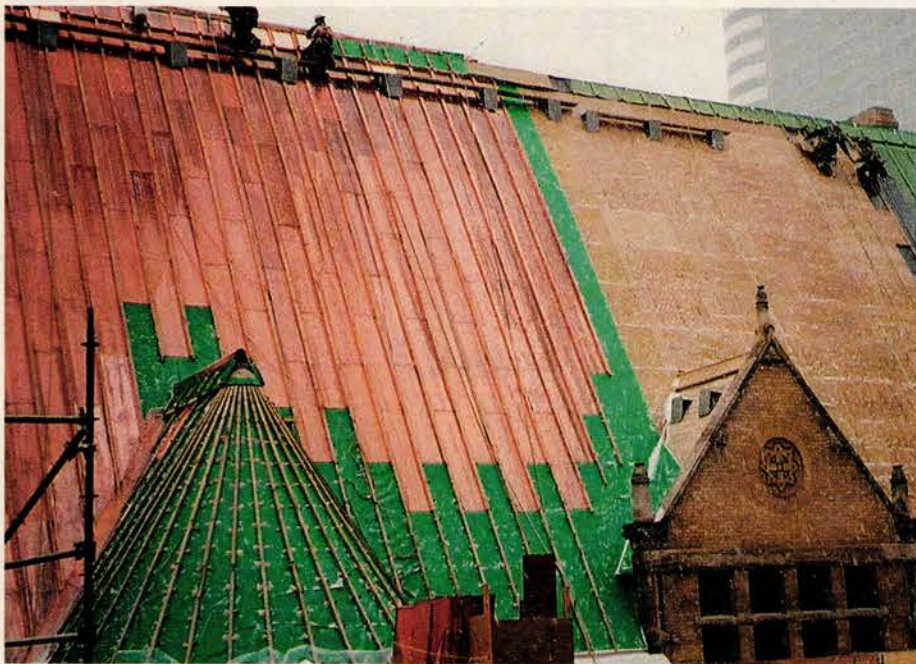
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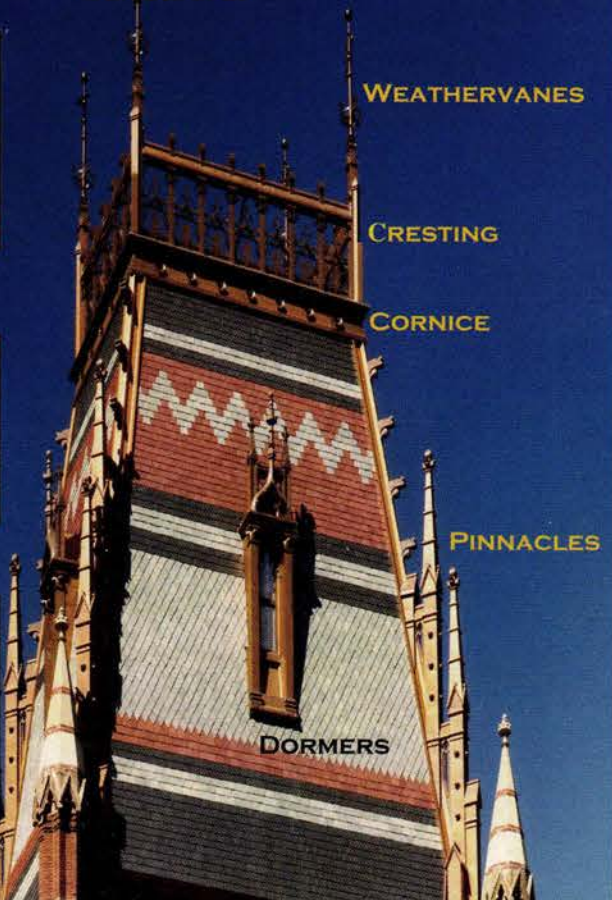
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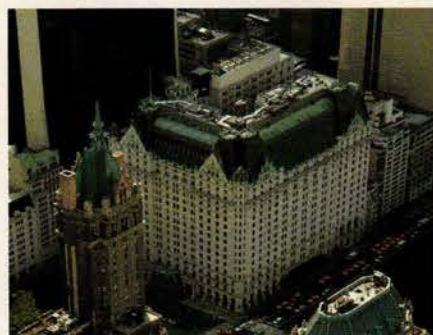


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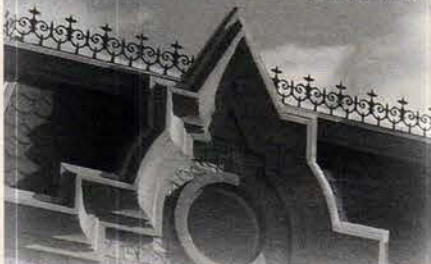
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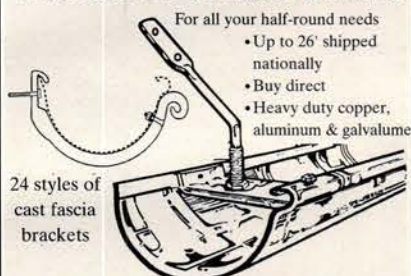


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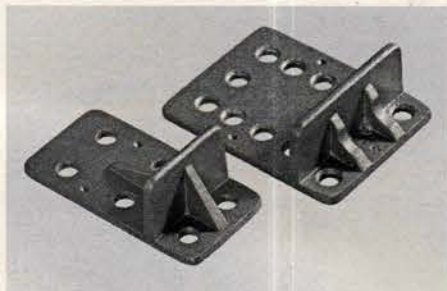
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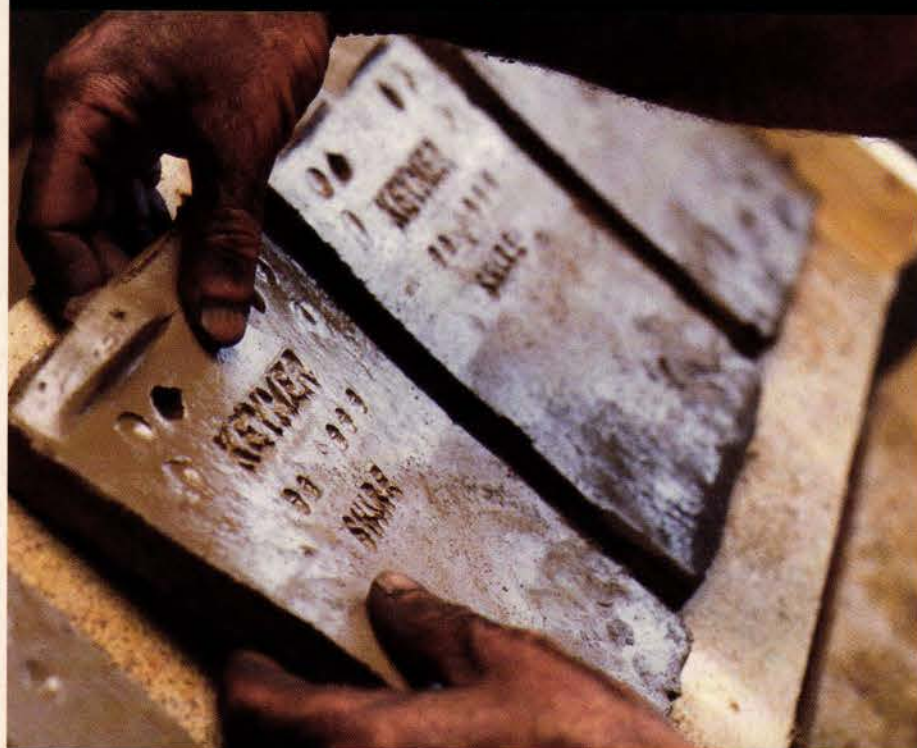
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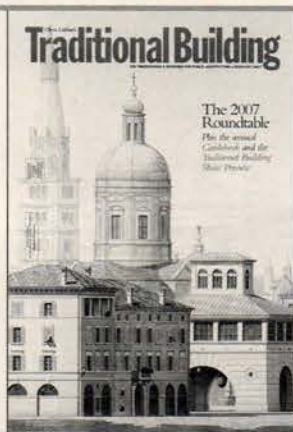


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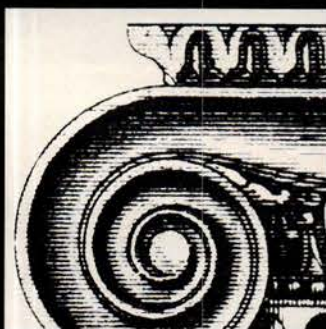
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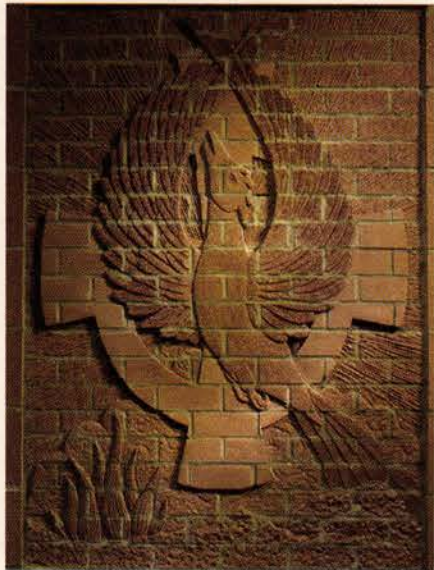
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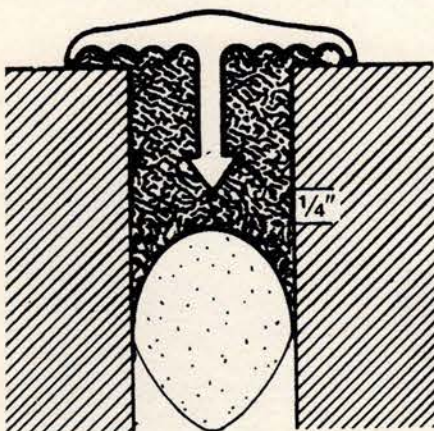
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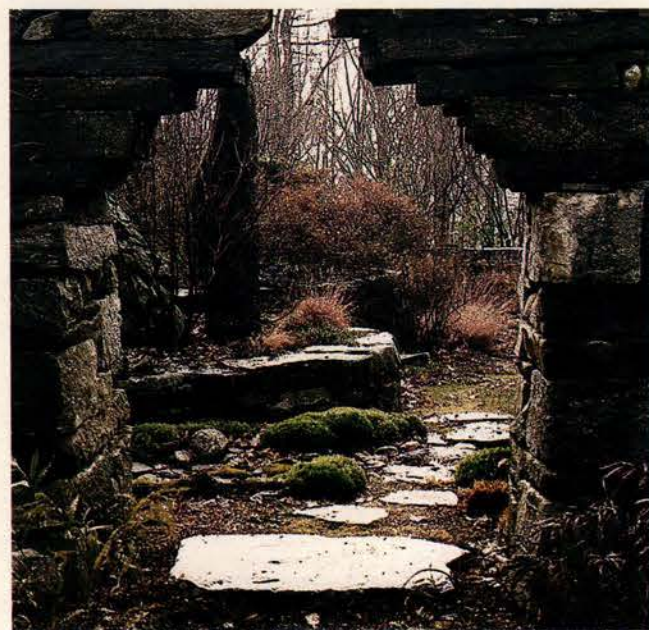
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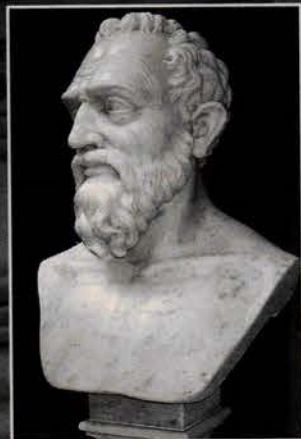
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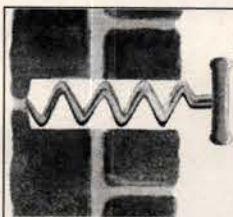
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KEY IN NO. 754

Preservation Camp 2009 to be held in Frankfort, Kentucky

By Rudy R. Christian

The Preservation Trades Network will be trying something new in 2009; actually, a couple of changes are on the horizon. The Kentucky Heritage Council and the Frankfort Tourism Commission will be sponsoring a rendezvous-style event June 27th through July 5th 2009 in historic Frankfort, Kentucky's state capital. This first-time event for PTN will also be the first time PTN will be partnering with the Timber Framers Guild (www.TFGuild.org) to create an educational program.

Those of you that have attended PTN's annual International Preservation Trades Workshops (IPTW) know that PTN events are demonstration-based and Preservation Camp 2009 will be as well, but it will also allow registrants to actually participate in hands-on preservation work. The focus of the main workshop will be to begin the process of restoring the early 19th century log "meat house" at Cove Springs, a Frankfort City Park. The completion of the restoration work will take place during IPTW 2010 to be held in Frankfort.

While the meat house workshop is taking place, the TFG will be holding a timber framing workshop at the River View City Park in Frankfort and conducting classes on various topics including fall protection, raising and rigging practices, square rule and scribe rule layout and natural building. Certification and AIA-CEU credits will be available to all registrants.



At Preservation Camp 2009, the main workshop will begin to restore the early 19th century log "meat house" at Cove Springs, a Frankfort City Park. The project will be completed at IPTW 2010.

Camping will be available, as will lodging at local hotels and Frankfort's numerous historic B&Bs. Historic Frankfort offers many attractions and the Frankfort Tourism Commission will provide guides to the many shops, restaurants and historic buildings that are all within easy walking distance. Evening activities will include music by local musicians or relaxation by the campfire with friends and Frankfort promises a truly spectacular July 4th fireworks display.

If historic restoration and timber framing aren't enough to wet your whistle, plans are also in the works for a dry stone workshop sponsored

by the Dry Stone Conservancy. Frankfort, and the surrounding Kentucky countryside are famous for their fabulous dry stone fences and the DSC will teach registrants this historic craft using Kentucky's indigenous limestone.

Getting to Frankfort is as easy as it is rewarding. The Lexington and Cincinnati airports are both nearby, but for those who have experienced the Kentucky countryside with its sprawling horse pastures and stunning tobacco barns, driving to Frankfort and staying on the back roads is the experience of a lifetime. If time allows, plan a tour of one of Kentucky's distilleries or spend the day visiting historic covered bridges.

Make sure you sign up early for Preservation Camp 2009 because registration will be limited and is on a first-come first-served basis. Information and online registration will be available on both the PTN website www.PTN.org and the TFG website www.TFGuild.org or you can email PTN's executive director Rudy R. Christian at rchristian@PTN.org. We look forward to seeing you in Frankfort and we'll make sure to introduce you to some new friends and teach you some new tricks of the trades. ♦

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs.

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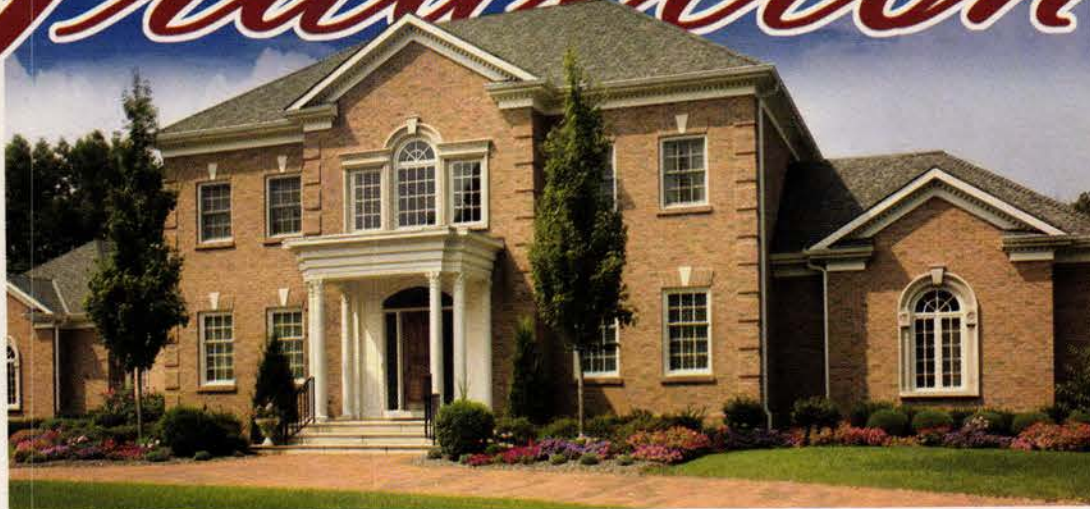


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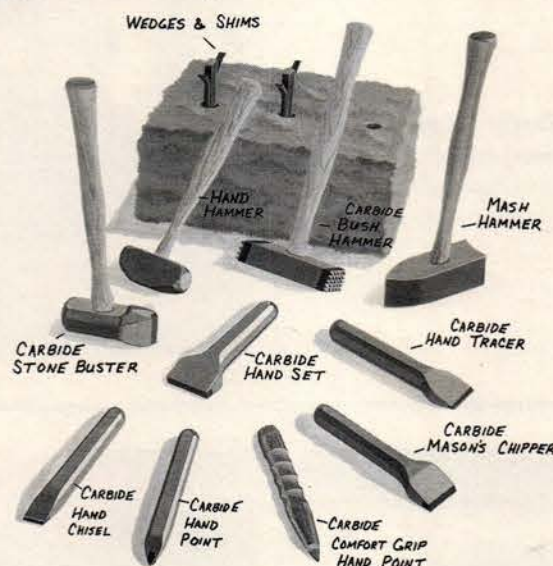


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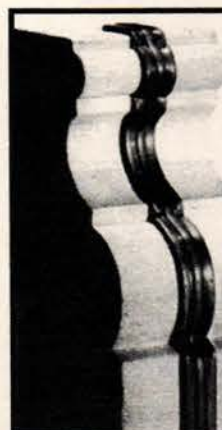
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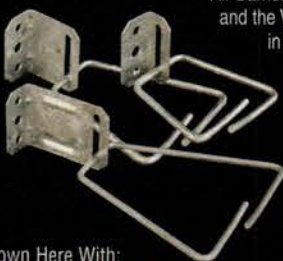
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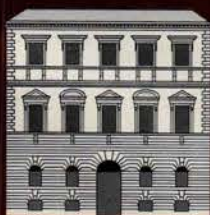
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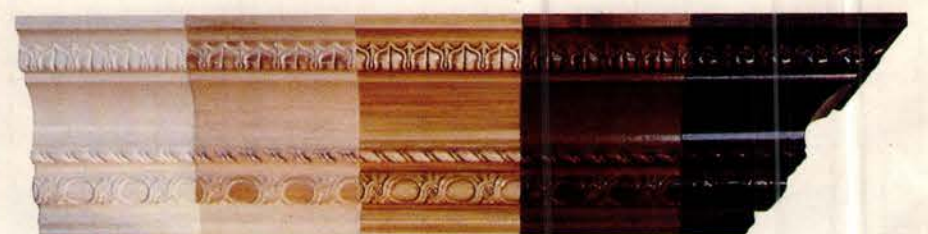
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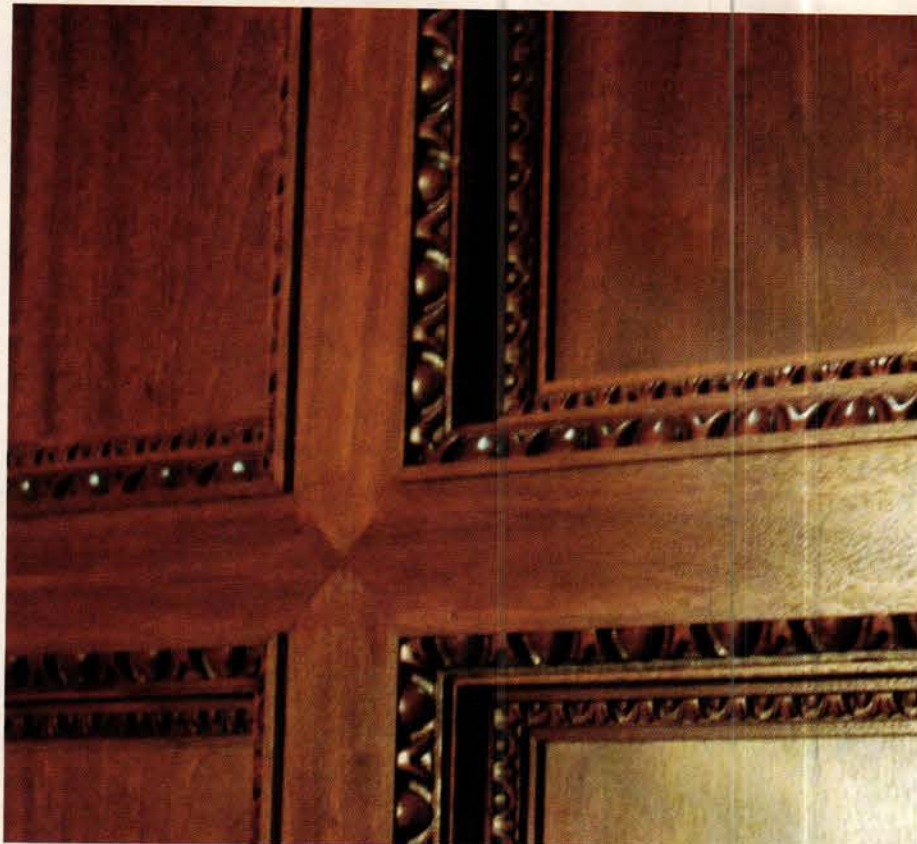
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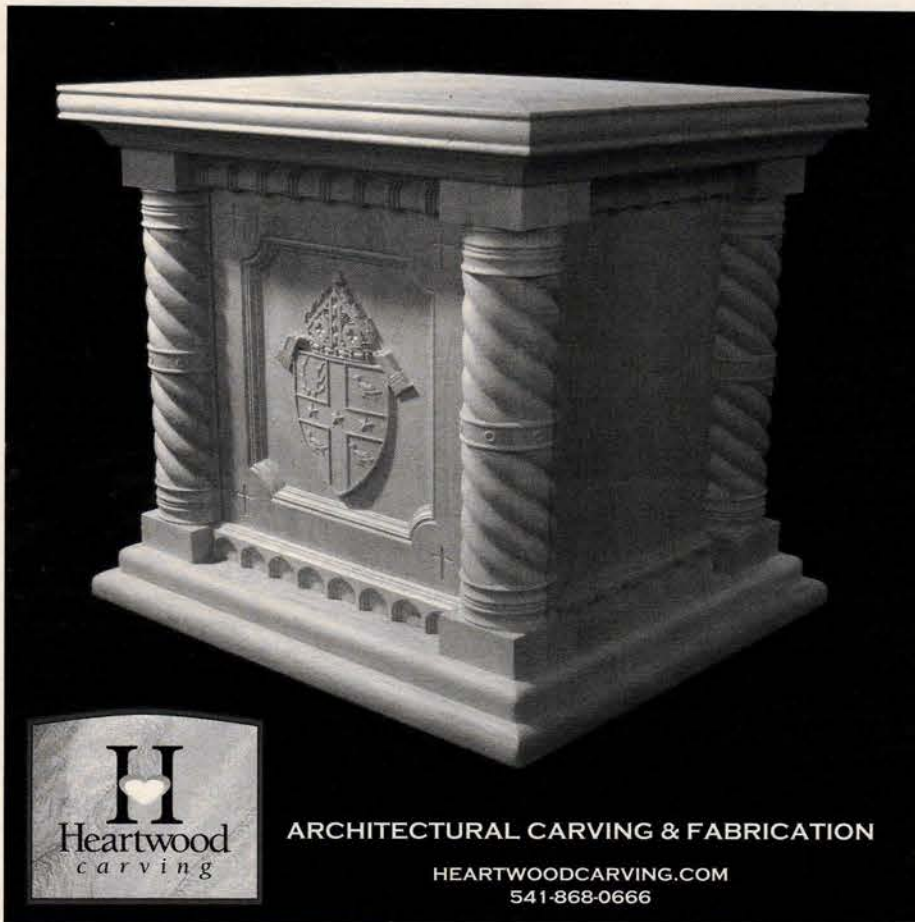


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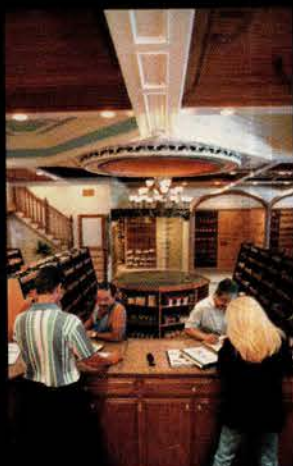
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Whites on White

Stanford White, Architect

by Samuel G. White and Elizabeth White

Rizzoli, New York, NY; 2008

352 pp.; hardcover; 300 color illustrations; \$75

ISBN 978-0-8478-3079-4

Reviewed by Eve M. Kahn

Stanford White (1853–1906) and his firm McKim, Mead & White have already been the subject of dozens of volumes, including full biographies as well as studies of single buildings. Three of the best books on the topic have come from architect Samuel G. White (a great-grandson of Stanford) and his historian wife Elizabeth. In monographs for Rizzoli since 1998, the Whites have covered the houses and other masterworks of McKim, Mead & White and now have pinpointed Stanford's contributions to the firm's oeuvre.

This volume leaves out the White dirt. That is, it doesn't mention how Stanford burned through his wife Bessie's dry-goods inheritance while indulging his notorious fondness for young girls – especially Evelyn Nesbit, whose husband Harry K. Thaw fatally shot the architect with three point-blank bullets during a summer evening show at Madison Square Garden (ironically the building was a White design). Samuel and Elizabeth focus instead on how a gregarious, tireless architect with no formal training built a bustling, influential practice by synthesizing historical design vocabularies. "White was an acute observer of the language of style, but he was also fearless in his disregard for conventional usage," the authors write.

The five chapters, containing two-dozen building profiles, are organized somewhat confusingly; churches, mansions and clubhouses are scattered under headings like "Collaboration," "Architecture of Assembly" and "Public Buildings." Floor plans are few and far between, captions are missing for dozens of intriguing close-up shots, and the current condition and usage of White's surviving buildings are rarely noted. In fact the whole text seems rather skimpy at first glance – the margins span nearly three inches wide.



On the 1894 Cable Building in Manhattan, stringcourses delineate the base, piano nobile and attic. Terra-cotta ornament and a massive copper cornice project from the yellow-brick façade.



A floral-pattern skylight by Louis Comfort Tiffany illuminates a Baltimore townhouse's helical mahogany staircase, where White applied Jacobean strapwork motifs to balusters along spiral stairs modeled after the 16th-century stone façade of France's Château de Blois. Photos: Jonathan Wallen

Nobody analyzes Stanford White designs as lucidly, thoroughly and open-mindedly as Samuel and Elizabeth. The two-dozen structures profiled range in scale from a single bluestone statue base (for a bronze of Admiral Farragut by Augustus Saint-Gaudens in a Manhattan park) to the short-lived Madison Square Garden where White was murdered (the 1890 complex was razed in 1925). Samuel and Elizabeth White don't gush, nor do they drone on in National Register nomination-form speak. They just pithily, vividly describe each project's inspirations, materials and forms and the walk-through experience.

Here's a typical juicy summation, of the Veterans Room at Manhattan's Park Avenue Armory, an 1880 gathering space for blueblood regiments: "Described as 'Greek, Moresque, and Celtic, with a dash of Egyptian, Persian, and Japanese,' the decorative scheme was a tour de force in adapting military iconography and materials to ornamental use. Massive columns were tightly wrapped in chains; clusters of bosses were embedded in the wainscoting; and a frieze composed of panels depicting the history of warfare from antiquity to the Civil War, alternating with roundels of military emblems set in a continuous band of Celtic tracery, surrounded the room just below a ceiling of rough-hewn beams originally multicolored and covered with silvery stenciling. Richly carved wood, intricate wrought-iron lighting fixtures, Tiffany stained glass, and brilliant blue tiles heightened the effect."

Further enlivening the prose are choice quotes from White's correspondence. He badmouthed clients behind their backs, calling one patron "his royal highness" and complaining about "small hells that encircle us on every side – women who want closets!" The Whites entertainingly quote Stanford's contemporary critics as well: Mariana Griswold Van Rensselaer suggested that the firm change its name to "McKim, Mead, White & Gold," and Montgomery Schuyler noted that at White's granite-walled church for a Methodist congregation in Baltimore, "a hood seems to have been dropped down on an unfinished tower."

But what really puts this book into the buy category are photos by Jonathan Wallen (who also supplied images for the Whites' previous Rizzoli monographs), plus a well-reproduced stock of vintage shots. Often in full-bleed format or two-page spreads, the pictures reveal the flamboyance and at times mesmerizing strangeness of White's work. Who else would have cut Piranesian tiers of colonnaded openings into a helical mahogany staircase? Or stretched Venetian Renaissance and Bavarian Rococo gilded filigree across mirrored walls? Or flanked a jewelry store staircase with improbably impassive rams' heads, or studded house facades with glittering broken glass and anthracite nuggets? White clearly had enormous fun on the job (whatever his personal failings after hours), and left a legacy of hugely enjoyable spaces. **TB**

On the web: More photos from *Stanford White, Architect* can be found at www.traditional-building/extras/Feb09RevWhite.htm

Defining Universal Architectural Excellence

Architectural Excellence in a Diverse World Culture

by William T. Baker

Images Publishing Group Pty. Ltd., Mulgrave, Victoria, Australia; 2008

144 pp; clothbound; 133 illus.; \$49.95

ISBN 978-186470-279-8

Reviewed by Clem Labine

William T. Baker has shown in more than two decades of architectural practice that he can create traditionally inspired residences of elegance and refinement. His work has been published in this magazine (among many other places) and he has received the Arthur Ross Award for Architecture as well as several other design awards.

However, designing a home with exquisite proportion and detail is one thing; creating a set of guidelines for defining universal excellence in architecture is a very different undertaking. Yet that's the challenge Baker sets for himself in his new book, *Architectural Excellence in a Diverse World Culture*. His goal is to set forth "objective criteria by which architecture may be properly judged"—and not just architecture in the U.S., but architecture for the world's various societies. He feels universal yardsticks for measuring excellence are needed because of growing uniformity in building design around the world—creating a global sense of "placelessness." All too often, the author states, designers ignore regional tradition and ornament and thus impoverish the world's built environment. Baker's hope is to "promote discussion and further study among the professional community... to embolden each culture to develop its own unique voice in its architectural expression in a dynamic way." Certainly that's a laudable goal.

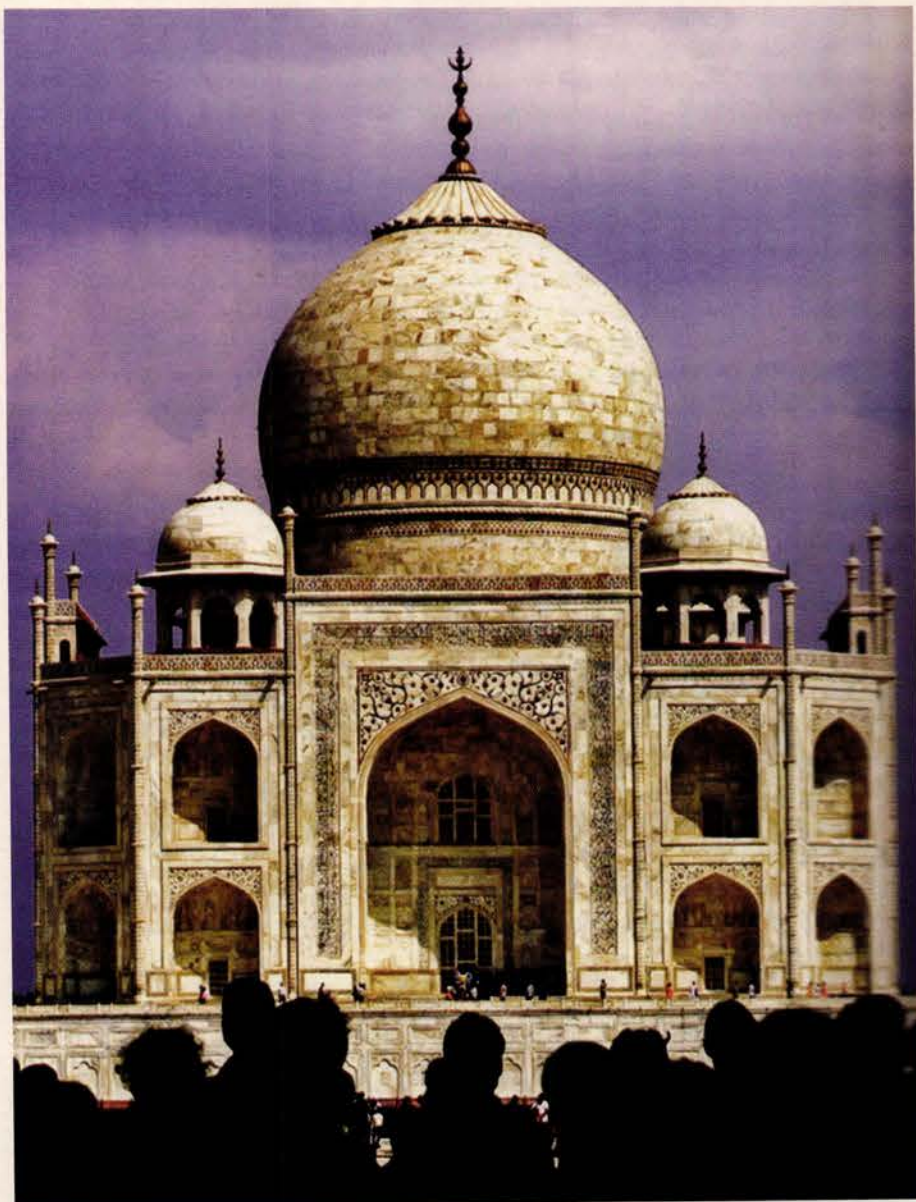
The book's central thesis is that there are five culturally neutral principles that produce great architecture. According to Baker, great architecture: provides continuity with the tradition of a shared past; has rationalism as its basis; follows Nature's scale, proportion, rhythm, and symmetry; bases its form on function; is wise in its choice of materials. Architecture that adheres to these five principles, asserts the author, is most likely to endure over time and come to be considered architecture of excellence.

In addition to the five principles, there are a number of other corollary factors that Baker believes also contribute to excellence, including culturally relevant ornament, regionally unique building forms and reproducibility. On this last point, in the book's introduction, architect and teacher Michael J. Crosbie declares: "Architecture that is socially relevant and responsible is always reproducible."

Baker boldly contends that there is such a thing as good taste and bad taste—certainly not a universally popular idea in these relativistic times. He follows by stating that "an understanding of the principles underlying aesthetics is necessary to adequately form judgments about the merits of a building's design."

After setting forth his central thesis, the author follows with five chapters, each devoted to further exploration of the five principles. Beautiful full-color plates of great buildings of the world illuminate these five chapters, including such architectural icons as the Parthenon, the Pantheon, Hagia Sophia, St. Mark's Basilica in Venice, Trinity Church in Boston, etc.

Baker is most persuasive when showing how historic landmarks from various cultures follow the five principles he has laid out. When he gets to contemporary buildings that apparently deviate from many of the five principles, however, Baker falls back on generic descriptions and seems to shrink from rendering critical judgments. For example, as part of his chapter on "Materials and Design," Baker introduces the idea of "architecture as sculpture," and among the examples he presents



The Taj Mahal conforms to all of Baker's five principles for architectural excellence: It's a variation of the Mughal garden tomb tradition; it's a highly rational structure; it relates to human scale and symmetry; the form admirably fits its function; the materials of marble and inlaid stone emphasize its status as a royal building.

are Frank Gehry's Guggenheim Museum in Bilbao and the Disney Center in Los Angeles. Although to this reviewer neither project seems to adhere to Baker's five principles—and don't offer much in the way of reproducible prototypes—the author seems reluctant to register a critical comment.

The penultimate chapter is titled "Time Is the Final Arbiter," and that's where it seems the author inadvertently throws his five principles under the bus. Barker states that "... time is the ultimate arbiter in matters of aesthetics" and then reviews a sampling of 20th century architectural landmarks. For instance, Baker gives a descriptive analysis of the Farnsworth House by Mies van der Rohe, which seems to violate several of the five principles. Yet Baker demurs from declaring whether or not the house passes his test for excellence; he's willing to defer to "time" to make that call. A similar treatment is accorded the Pompidou Center (see photo).

The "time will tell" argument seems to undercut the case the author makes in the final chapter where Baker argues for more aesthetic rigor in architectural education and the profession in general: "... architecture schools need to adopt principles for architectural excellence that will provide a foundation for future work." And then further in the chapter: "To forego the training of design professionals in the principles of aesthetics is to condemn a culture to a built environment of uninspired architecture." Yet this reviewer would find it difficult to teach objective principles of aesthetics if at the same time one has to tell students to wait for the passage of decades to discover if their application of the principles has been successful and thus architecturally excellent.

Baker deserves great credit for raising the question of how to critically evaluate architectural excellence—and asserting that there are objective aesthetic principles that can be taught. But for this reviewer, the author doesn't develop the practical applications of his principles to a satisfying degree. The final sentence in the book should be: "To be continued..." **TL**



The famous Pompidou Center in Paris would seem to contravene most of the book's five principles. But in analyzing the building, the author doesn't say whether he considers it architecturally excellent. The closest Baker comes to a critical comment is: "Located in a historic residential district of Paris, it stands in marked contrast to the surrounding buildings, neither relating to what came before nor adding grace to its immediate environment."

Clem Labine is the founder of Old House Journal, Traditional Building and Period Homes magazines. He has received numerous awards, including awards from The Preservation League of New York State, the Arthur Ross Award from Classical America and The Harley J. McKee Award from the Association for Preservation Technology (APT).

Driehaus Prize and Henry Hope Reed Award

Abdel-Wahed El-Wakil, a leading practitioner of contemporary Islamic architecture who is known worldwide for his traditional form and technique, has been named the 2009 Richard H. Driehaus Prize laureate. The prize is awarded annually to an outstanding architect whose work applies the principles of classicism, including sensitivity to the historic continuum, the fostering of community, and consideration of the impact to the built and natural environment. Established in 2003 by Richard H. Driehaus, founder and chairman of Driehaus Capital Management in Chicago, IL, the award is administered by the University of Notre Dame School of Architecture.

In a related announcement, Fabio Grementieri, Argentine scholar and preservationist, has been named recipient of the 2009 Henry Hope Reed Award. It is given to an influential supporter of the classical architecture movement.

El-Wakil has built mosques, public buildings and private residences throughout the Middle East. He is also known for his design of the Oxford University Centre for Islamic Studies in the UK. His work "celebrates the overall principles of Islamic architecture and culture while reflecting the regional character and locality in which each structure resides," according to the announcement from the University of Notre Dame School of Architecture.

His craftsmanship can be seen in mosques such as the King Saud Mosque in Jeddah, Saudi Arabia, which features a dome made of indigenous brick that is constructed without the use of concrete. He also designed the Al-Suleiman Palace and several mosques in Jeddah, Saudi Arabia, as well as mosques in Medina, Mecca and Riyadh, Saudi Arabia; residences in Agamy and Giza, Egypt; mosques in Bahrain and South Africa. He was an Aga Khan award recipient for the Halawa house in Agamy, Egypt. He is currently working on three projects in Beirut, Lebanon, including the Ministry of Foreign Affairs, and a master plan for Qatar.

"Abdel-Wahed El-Wakil is a remarkable architect, craftsman and advocate for traditional architecture," says Michael Lykoudis, dean of the University of Notre Dame School of Architecture. "His extraordinary work embodies the principles of classical architecture and shows the importance of the traditional language in architecture today."

"It is with great pride and happiness that I accept the Richard H. Driehaus Prize," says El-Wakil. "This award represents the principles and truths on which my life's work has been based. Traditional expression and techniques in architecture continue to create new masterpieces that are cherished and loved, and that are completely relevant and appropriate for our times."

Previous Driehaus winners include Leon Krier (2003), Demetri Porphyrios (2004), Quinlan Terry (2005), Allan Greenberg (2006), Jaquelin T. Robertson (2007), and Elizabeth Plater-Zyberk and Andres Duany (2008). The jury included Richard H. Driehaus, Michael Lykoudis, Paul Goldberger, architecture critic for *The New York Times*; David M. Schwarz, president and CEO of David M. Schwarz Architects; Adele Chatfield-Taylor, president of the American Academy in Rome; Robert Davis, principal at Arcadia Land Company and founder of Seaside, FL; and Leon Krier, architect, scholar and inaugural Driehaus Prize recipient.

Grementieri has served as the project manager of some of Buenos Aires' most delicate and culturally significant architectural preservation projects, including the Palacio Bosch, the Errazuriz Palace, the Pereda Palace and Villa Ocampo. He is currently working to preserve architectural treasures in Buenos Aires, including the famous opera house, Teatro Colon, and is releasing a new book co-authored with Pablo Zunino, *Argentina's Cultural and Natural Heritage – The Bicentennial's Album*.

"I am truly honored to receive the Henry Hope Reed Awards for my preservation work in Argentina," said Grementieri. "The built environment is a precious and too often ignored part of our cultural heritage. Awards like the Henry Hope Reed Award help us preserve and protect our shared communities and treasured buildings by celebrating their intrinsic value."

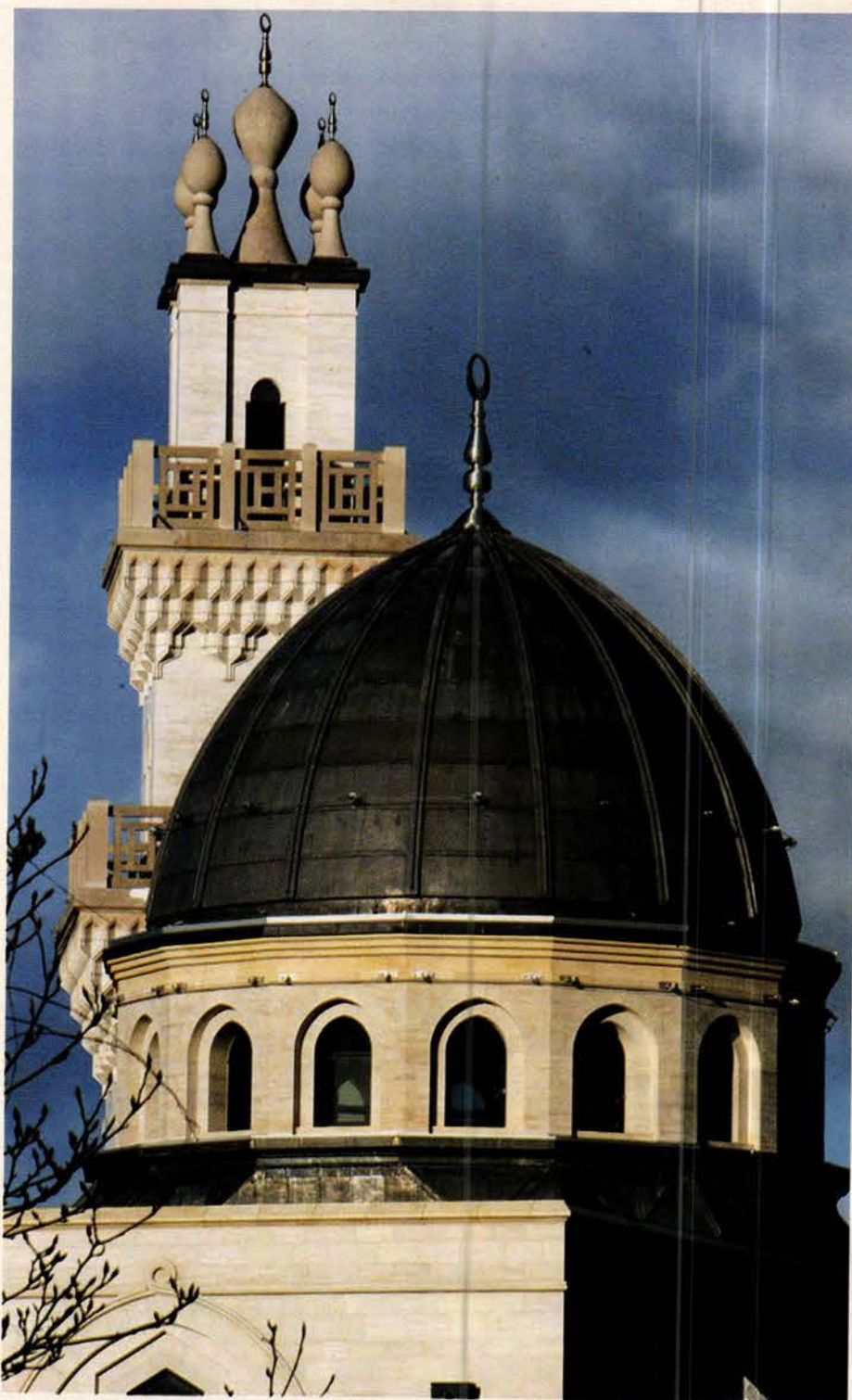
In 2008, the Driehaus Prize was doubled to \$200,000 and the Henry Hope Reed Award was doubled to \$50,000. They represent the most significant recognition for classicism in the contemporary built environment. "The Richard H. Driehaus Prize and Henry Hope Reed Award celebrate the best of humanity," says Driehaus.

The awards ceremony will be held on March 28, 2009 in Chicago. For more information, email driehaus@nd.edu, or call 574-631-5720. **TB**

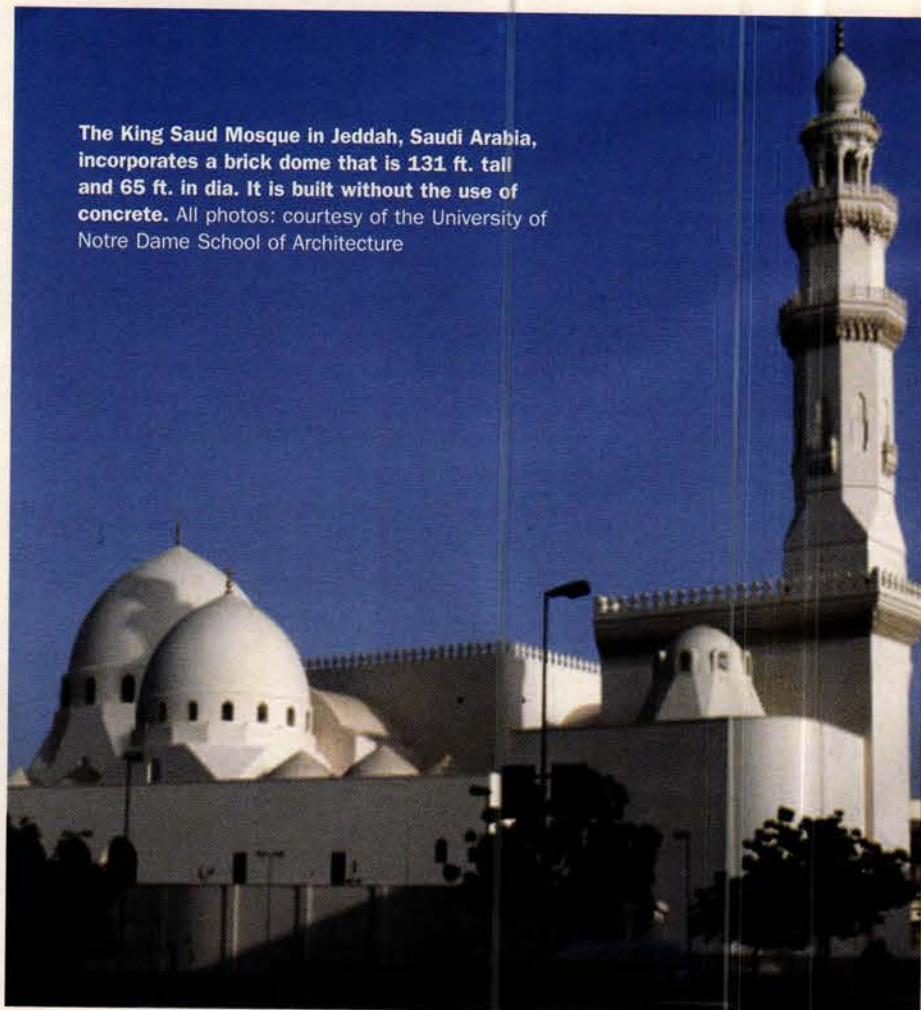
On the web: Additional photos of El-Wakil's work at www.traditional-building/extras/Feb09Driehaus.htm



Argentine scholar and preservationist Fabio Grementieri is the recipient of the 2009 Henry Hope Reed Award.



The Oxford University Centre for Islamic Studies integrates traditional Oxford architecture with Islamic design concepts. It includes a prayer hall, library, lecture theater, exhibition gallery, classrooms, dormitories, gardens and courtyards.



The King Saud Mosque in Jeddah, Saudi Arabia, incorporates a brick dome that is 131 ft. tall and 65 ft. in dia. It is built without the use of concrete. All photos: courtesy of the University of Notre Dame School of Architecture

Student Drawing Awards

The National Park Service's Historic American Buildings Survey (HABS) program, The Athenaeum of Philadelphia and the AIA have announced the 2008 Charles E. Peterson prize winners. Founded in 1933, HABS is currently celebrating its 75-year history, while the Charles E. Peterson prize has just completed its 25th year. The prize is awarded for the best sets of measured drawings by a student or group of students and it honors Charles E. Peterson, FAIA, founder of the HABS program. To date, more than 2,000 students from 68 colleges and universities have completed more than 500 entries to the Charles E. Peterson prize and contributed more than 5,000 sheets of measured drawings to the HABS collection.

The competition presents awards totaling \$9,000 to the winning student teams. Drawings must be of a building that has not been recorded by HABS through measured drawings, or an addendum to an existing set of HABS drawings that make a substantial contribution to the understanding of the significance of the building.

The winning entry in 2008 came from students in the Bucks County Community College Preservation Certificate Program, Newtown, PA. Working with instructor Kathryn Auerbach, they submitted drawings of the stone barn at the Best Farm, known as L'Hermitage, at the Monocacy National Battlefield in Frederick County, MD. Records show that the barn was probably built in 1798 with a stone wall laid in a random pattern using rubble flat limestone and a mix of mortars.

The student team included: Diana Barbera-Horwitz, Petrona Charles, M Scott Doyle, Jennifer Eagen, Patricia Fisher-Olsen, R. Stephen Gray, Mirka John, Kevin Keating, Lisa Mroszczyk, Geoffrey Raiké, Lexa Rio, Steven Russell, Christopher Smith, Suzanne Stasiulatis, Vickie Stauffer and Maureen Victoria. The first prize is \$3,000.

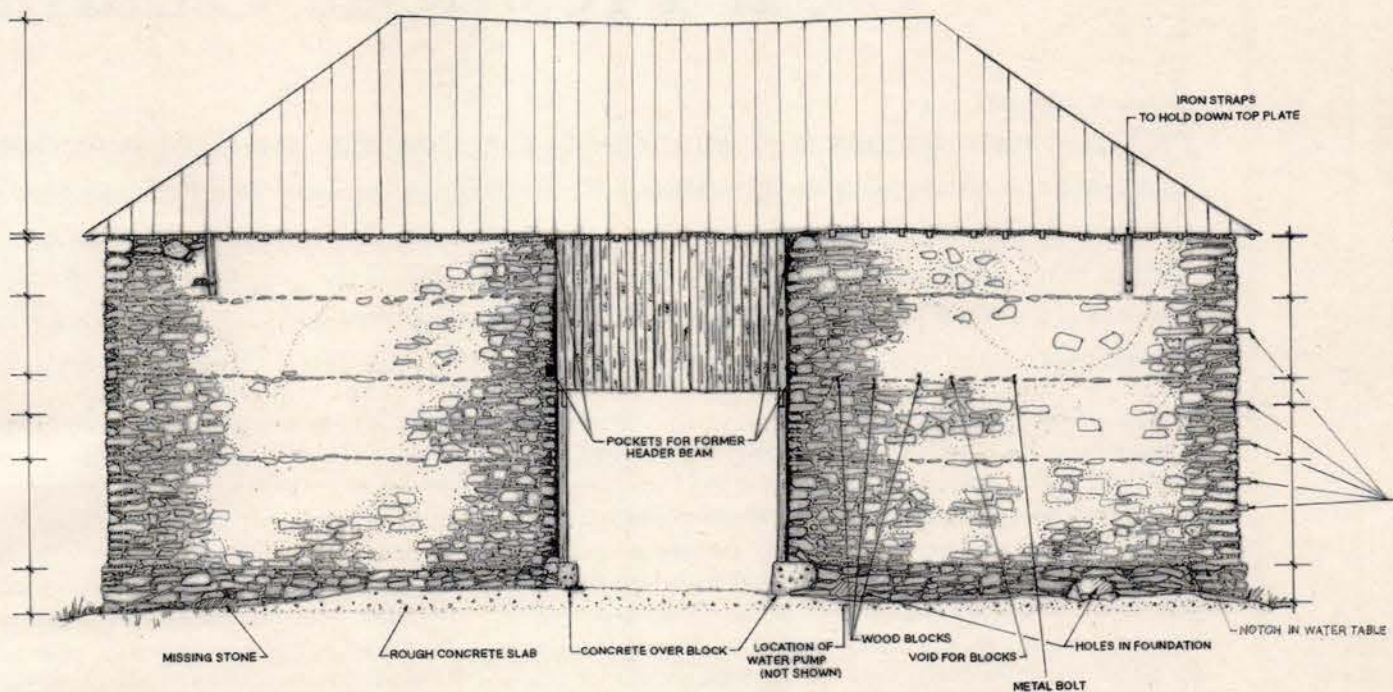
Second place, \$2,500, went to students working with Professor Elizabeth Corbin Murphy, FAIA, at Kent State University College of Architecture for their drawings of the Samuel Findley School in Akron, OH, which was demolished before the drawings were finished. The student team included Lee Aviv, Jeremy Baronner, Carly Butcher, Joe Cantanzariti, Catherine Ceralo, Tim Coerver, Ashley Cramer, Ben Hughes, Joseph Knott, J. Ryan McNutt, Darell Nelson, Marsha Robinson, Jason Senske, Mike Serdinak, Bruce Short and Ashlie Sisinger.

There was a tie for third place (\$1,750) between the Historic Preservation Department of the School of the Art Institute of Chicago and the Graduate Program in Historic Preservation at the College of Charleston, Clemson University. The former, working with instructor Charles Pipal, AIA, completed drawings of the Pullman Greenstone Church in Chicago, IL, while the latter did drawings of Farmer's & Exchange Bank in Charleston, SC.

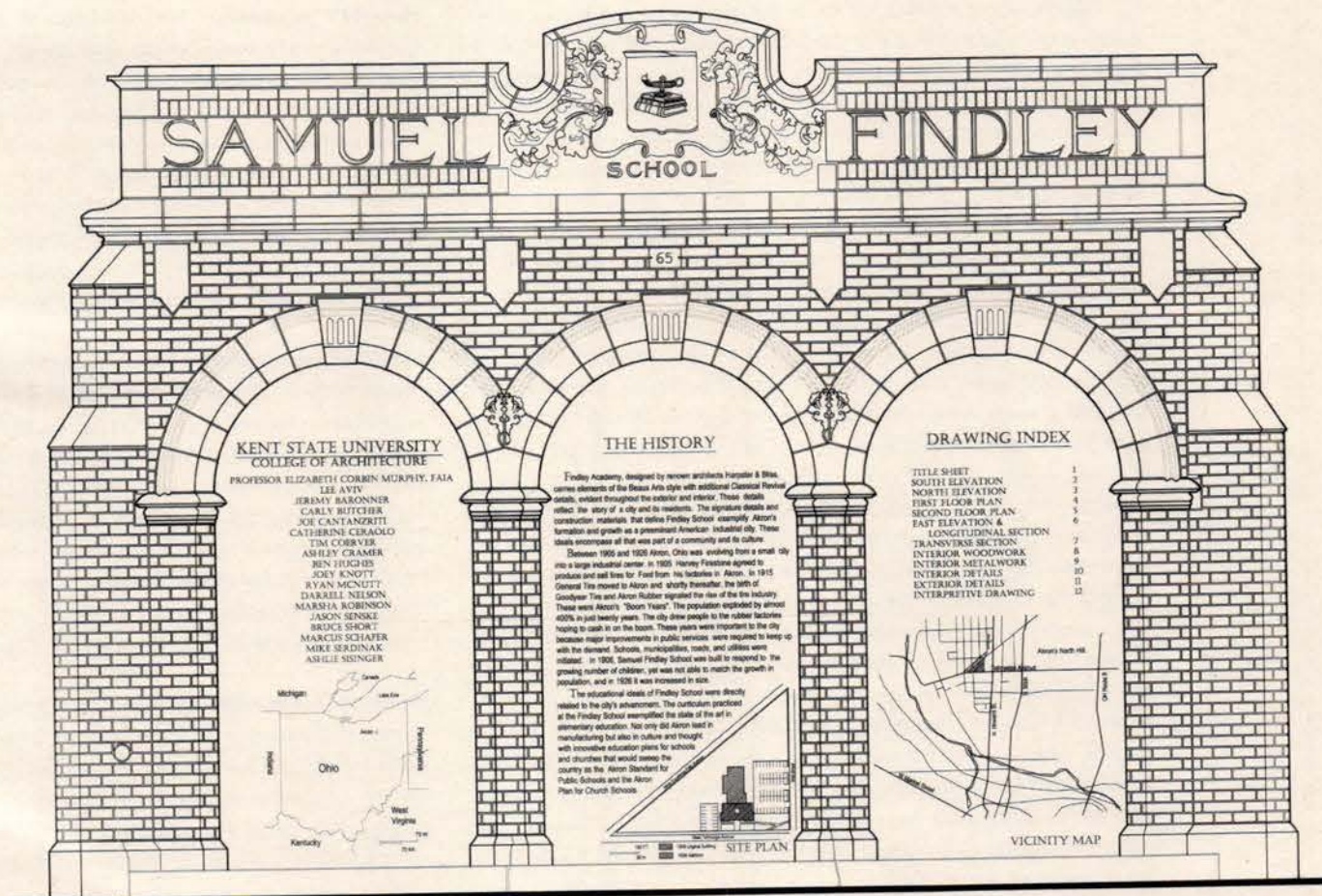
The student team in Chicago included Sharon Berner, Christine Bernick, Vicki Birenberg, Kathryn Gallagher, Jennifer Harrmon, Katherine McManus, Mary Ottoson, Amy Porter, Molly Sargent, Emily Spreng, Sherine Sublette and Nivine Tawancy.

The team in Charleston, SC, was comprised of Meagan Baco, Jeremy Bradham, Laura Burghardt, Jessica Golebiowski, Sarah Kollar, Emily Martin, Bridget O'Brien, Matt Pelz, Meg Peters, Sarah Welniak and Chase Williston.

Honorable mention awards were given to four groups: Cory Edwards of the College of Architecture at Texas Tech University was cited for his drawings of the



Probably built in 1798, the stone barn at the Best Farm in Frederick, MD, was built with rubble limestone walls. Students from the Bucks County Community Preservation Certificate Program took top honors for their drawings of the barn.



Students from the College of Architecture at Kent State University won second place for their drawings of the Samuel Findley School in Akron, OH.

XIT Ranch, Channing headquarters in Channing, TX. His instructor was Dr. Elizabeth Loudon. Charles Pipal, AIA, led two other honorable-mention groups – students from the School of Architecture at the University of Illinois at Urbana-Champaign for drawings of Library Hall in Urbana, IL, and a team from the Historic Preservation Department at the School of the Art Institute of Chicago for drawings of the Chicago Athletic Association.

The Chicago team included Caroline Andrews, Allan Bernhart, Kimberly Gareiss, Katherine Lipes, James mangrum, Timothy Penich, Joshua Ream, Mark Stoner and Crystal Whitters. The Urbana team was comprised of Weston Davey, Mary Ottoson, Mira Patel, Jennifer Reep, Benjamin Roberts, Molly Sargent, Nicole Seguin, Nicola Spasoff, Emily Spreng and Rebecca Young.

The fourth honorable mention went to students at Texas A&M's College of Architecture, working with David Woodcock, FAIA, for their drawings of the Sharrock-Niblo Farm in Dallas, TX. The team included Nina Chick, Justin Curtsinger, Jeff Daulton, Filipa Godinho, Anne Green, Morgan Harrison, Leslie Leffke, Alexis McKinney and Dana Pertermann. **TB**

For information on the competition, contact HABS Peterson Prize Coordinator Mark Schara, AIA, at Mark_Schara@nps.gov or call 202 354-2166. For more information on the Charles E. Peterson prize, go to <http://www.nps.gov/history/hdp/jobs/peterson.htm>.

On the web: To see more 2008 student drawings, go to www.traditional-building/extras/Feb09HABS.htm

Dear President Obama

By Judy L. Hayward

I BET YOU HAD NO IDEA HOW MUCH HOPE YOU INSPIRED WHEN YOU MENTIONED THE LOSS OF historic sites as a serious problem in your address to U.S. Governors in December 2008. The preservation community was grateful to learn that historic preservation was already on your radar screen. The news of your statement spread like wildfire over the internet. Thank you for standing up for one critically important part of the work we do. With that recognition in mind, this essay started as a "Dear Mr. President" letter, where I thought I might be so bold as to suggest a preservation agenda for YOU. Instead, it has evolved into some humble reflections on what WE can do TOGETHER toward building a stronger nation.

As you are well aware, unemployment, financial distress and an overall sense of uncertainty are running rampant here in the United States, and in fact, throughout the world. While I am saddened by all of these problems, I am troubled that all this mayhem is impeding the progress that has been made by proponents of historic preservation and its compatriots, New Urbanism and traditional architecture for the past 30 years. I hope that doesn't sound selfish, but our industry has been busy trying to fix neighborhoods, strengthen local economies, reuse embodied energy, provide affordable and workforce housing and build anew based on sound building practices that have stood the test of time. We would like to continue to do so with your help and leadership. The world may be in a muddle, but we can combat global problems by working harder than ever to make our own local communities better.

While historic preservation is not a panacea for all the political or social problems of the world, it has been and can continue to be a key ingredient in combating many of them. New Urbanism and practitioners of traditional architecture and building look to the past for guidance to build the future. The people comprising this world of shared values, whether professionals or volunteers, represent a mighty team that can harness history for a better future regardless of race, color, creed, class, nationality or any other difference that we fight about or celebrate. Our work capitalizes on existing community strengths and restores or builds accordingly.

Merely giving YOU a laundry list of dos "just won't do" (to quote your famous campaign phrase). The troubles facing us require help from our entire citizenry. The buck may stop with you but it starts with our fellow citizens and me. While I do believe that the problems outlined above are a fair summary of the breadth of the present crisis, I believe deeply that one problem underlies them all: apathy. The root problems undermining our stability happened right in front of our own eyes. We thought someone else was paying attention. Citizens must overcome the temptation of apathy if we are to emerge stronger and better despite the current world situation. WE can no longer talk about "they," "them" and "somebody" doing or not doing something. We can help our own agenda by serving on governmental boards and commissions, testifying at city council, legislative, or congressional hearings and by giving good information to our elected officials. We must take an active role in protecting our democracy, our ability to work and earn a living, and our capacity to provide a future for our children and ourselves. To quote Gandhi, "you must be the change you want to see in the world."

So, here's a suggested list of projects, programs and priorities drawn from the work of preservation, New Urbanism and traditional building that cultivate employment, economic growth and energy conservation. Many of them dovetail nicely with the programs you have already announced as possible priorities for your administration in its quest to stimulate economic recovery (as of mid-December 2008).

Reinvest in neighborhood schools. Many neighborhood schools are or could be designated as eligible for the National Register of Historic Places. Continuing to use them for education brings stability and a sense of belonging to neighborhoods. Fixing these structures is a good source of employment. Bringing modern technology to their classrooms and making them energy efficient will ensure continued use of existing building materials in situ and protect embodied energy. Historic buildings comprise a substantial part of the learning environment for many fine private institutions of higher learning throughout the United States; they can serve public education equally well.

Reinvest in infrastructure, public transit and pedestrian amenities for communities. Our neighborhoods need good water delivery systems, repaired streets and sidewalks, more public parks or green spaces for gardens and trees and better lighting for pedestrians. You have already announced initiatives to fix roads and bridges;

please keep in mind that many of the bridges are historically significant and worth preserving. Transportation enhancement projects funded for the past decade have demonstrated that it makes sense to combine preserving historic character with improvements in the transportation system. Americans will continue to love driving automobiles but it also makes sense to rehabilitate and expand public transit. Many historic neighborhoods were developed in an era of expanding streetcar lines and early subway or train systems. Upgrading or returning to some of the historic modes of transit to and from these neighborhoods balances sound energy policy with historic neighborhood revitalization. Infill construction in city lots and historic neighborhoods and suburbs will increase density and give access to public transit for businesses, homeowners or renters.

Support education for traditional building craftsmanship.

Contemporary building practice differs from traditional building practice. We would serve our nation's tradespeople well by offering education in the history of building craft practice and how to repair historic materials. It has been estimated that this kind of work is 50 percent more labor intensive than new construction. New traditionally inspired buildings have become highly desirable. Insuring that our workforce can build traditionally is good for employment and job satisfaction. Investing in local preservation projects and the people who work on them is a great multiplier for local economies.

Make the tax credits for historic preservation stronger and support states in their efforts to do so.

Since 1976, almost 35,000 historic preservation federal tax credit projects have leveraged \$45 billion in private investment in America's aging and historic building stock. In 2007 alone, more than 1,000 projects were approved for a record-breaking \$4.34 billion in expenditures. This program has leveraged a 5 to 1 ratio of private to public dollars invested consistently since its inception. Imagine what the authorization of a tax credit for historic home improvement could do for small and large communities and how it would jump start residential construction.

Reinvest in our national parks and government buildings.

Much of our patrimony is found in national parks and historic government buildings. The backlog of maintenance work on government-owned properties could be a powerful stimulus for commercial construction firms. Reinvesting in public properties protects history and promotes civic pride and provides employment.

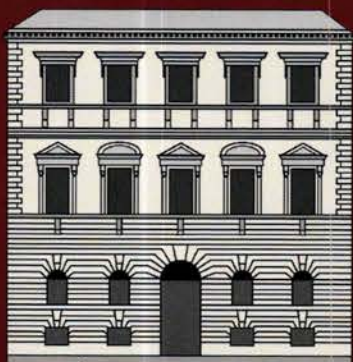
The programs suggested above are good for employment, historic buildings and energy conservation and can be accomplished by government, business and nonprofits working together. By the way, this industry is a big part of the construction market. Preservation, rehabilitation, renovation and traditionally inspired new construction accounted for an estimated \$170 billion dollars in activity in 2006. Let's find a way to do that again in 2009. We're ready to work with you, Mr. President. ■

Judy L. Hayward is the education director for Restore Media, LLC, publisher of Traditional Building magazine, Period Homes magazine and Tradweb Directory, and producers of the Traditional Building Exhibition and Conference. She is the executive director of Historic Windsor, Inc., and the Preservation Education Institute, a nonprofit historic preservation organization based in Windsor, VT. She can be reached at jhayward@restoremedia.com.

Sources and Resources

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