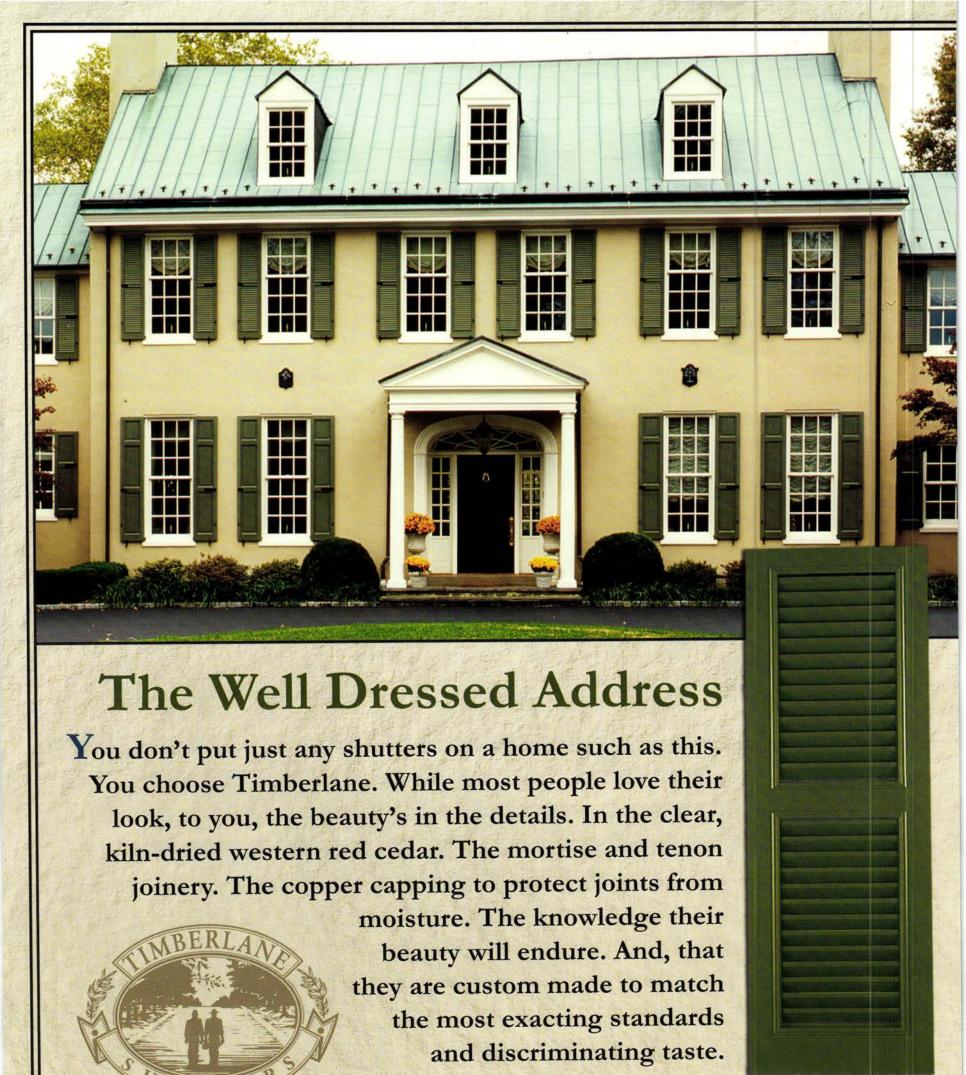
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Public Architecture &

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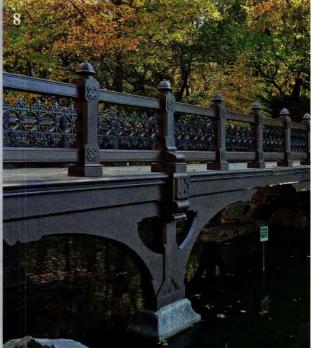
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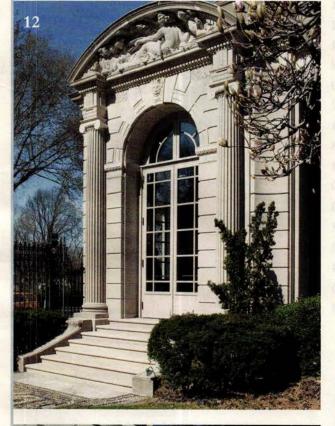
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137 Montague Street, Suite 436, Brooklyn, NY 11201 www.traditional-building.com

EDITOR MARTHA McDonald

ASSOCIATE EDITOR LYNNE LAVELLE

ASSISTANT EDITOR ANNAREL HSIN

CONTRIBUTING EDITORS GORDON BOCK

NANCY A RUHLING

EDITOR EMERITUS CLEM LABINE

ART DIRECTOR MARY CAMILLE CONNOLLY

ASSOCIATE ART DIRECTOR/

WEB DESIGNER LI LINDHURST

AD PRODUCTION COORDINATOR CAITLIN O'CONNOR

PREPRESS SPECIALIST JOY KELLEY

DIRECT RESPONSE ADVERTISING

Sales Manager, East Jennifer Baldwin ienbaldwin1@msn.com

NATIONAL ACCOUNTS ADVERTISING

SALES MANAGER JAMES F. POWERS jpowers@restoremedia.com

ADVERTISING SALES MANAGER, WEST ROBIN J. HABBERLEY rhabberley@restoremedia.com

ADVERTISING SALES ASSOCIATE LAUREY DACHS

INFORMATION SERVICES MANAGER DORIAN HENAO

PUBLISHER PETER H. MILLER



CHAIRMAN, CEO MICHAEL J. TUCKER

PRESIDENT PETER H. MILLER

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Traditional Building Conference Series

EDUCATION DIRECTOR JUDY L. HAYWARD jhayward@restoremedia.com
Toll Free: 866-566-7840; Fax: 202-339-0749

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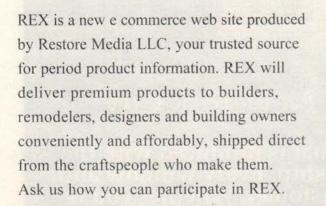
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Defining Decades

JHPA's portfolio reflects the firm's seminal role in the preservation movement and the tenaciousness of its founder.

By Gordon Bock

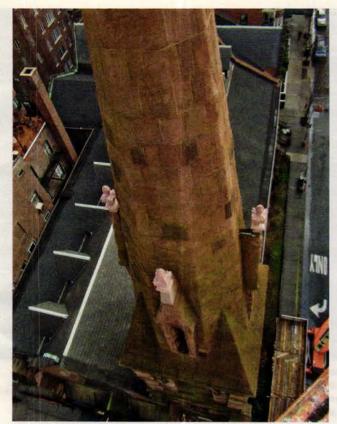
or a field so imbued with the past, preservation is very young — barely half a century old — so it's not easy to find firms dedicated to historic architecture through times when work was scarce and under-appreciated. Among the few who have continued to help define the discipline — indeed even create it — is Jan Hird Pokorny Associates, Inc. of New York. Not only does their project list read like a who's who of landmark structures, the very history of the firm touches many of the premier buildings, people, and events that contributed to make historic preservation what it is today.

The origins of the firm are as colorful as its founder and the career path he helped blaze. Born in what was then called Czechoslovakia, Jan Hird Pokorny was a young man with a military commission by the advent of World War II – in, of all places, the Czech cavalry. "Unfortunately, Jan fell off his horse and was injured," recounts principal Michael Devonshire, director of conservation, "but luckily, his father, who was a very important electrical engineer, had enough political pull to get Jan a sort of plum job where he commuted to headquarters but lived at home."

Then the Nazis invaded Czechoslovakia in March of 1939. As principal Richard Pieper, director of preservation, continues the saga, "Seeing the future, Jan's father got him sent to Sweden as an employee – presumably to study the subway system in Stockholm, which then was about four stops long – and thereby out of the country. With the help of a Swedish group who was getting Czechs to the U.S. on student visas, Jan made it to these shores, where he enrolled at Columbia University in New York City."

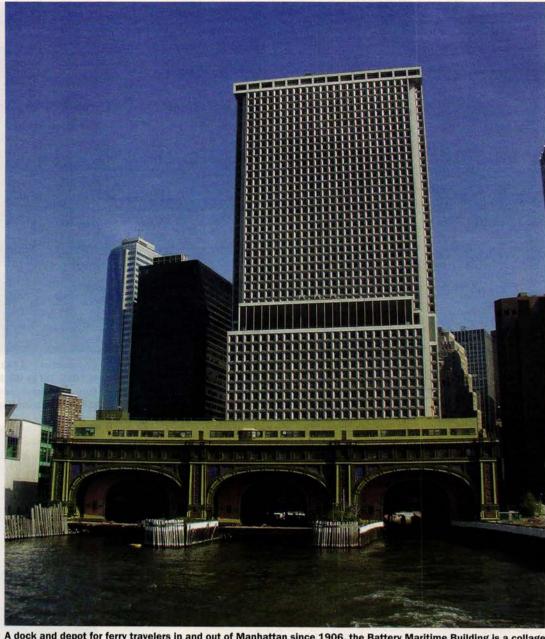
While studying for a Masters Degree in architecture, on top of his training at the Czech Technical University, Jan took a course in historic architecture taught by no less an authority than Talbot Hamlin, the longtime Columbia professor, Greek Revival scholar and Pulitzer Prize-winning historian. This was in the mid-1940s, and well before the dawn of preservation as it is today. "I think Jan was next to the only student in the course," says Devonshire. "Under Hamlin, Jan studied and documented several historic buildings in Manhattan and greater New York, such as the Morris Jumel Mansion; later, he would return to actually work on some of those very same buildings."

As part of an international team, JHPA was invited by the World Monuments Fund to analyze and prepare a study for two castles, Lednice and Valtice, now owned by the Czech Republic and designated a World Heritage Site. All photos: courtesy of Jan Hird Pokorny Associates



The 1864 Church of the Incarnation in New York not only boasts finishes by Tiffany, LaFarge and other Aesthetic-era giants, but also an uncommon corner tower built of brownstone, a notoriously unstable material, that JHPA helped survey and repair.

After starting his own firm in 1947, Pokorny began specializing in the restoration and adaptation of historic structures for reuse in New York, including several significant educational commissions, such as the master plan for Lehman College and the renovations at Lewisohn Hall at Columbia. Then, when James Marston Fitch started the Historic Preservation Program at Columbia in 1965, the first such course of study in the country, Jan Pokorny was a natural as charter member of the faculty.



A dock and depot for ferry travelers in and out of Manhattan since 1906, the Battery Maritime Building is a collage of cast iron, rolled steel, copper, tile and glass in the Beaux-Arts style.

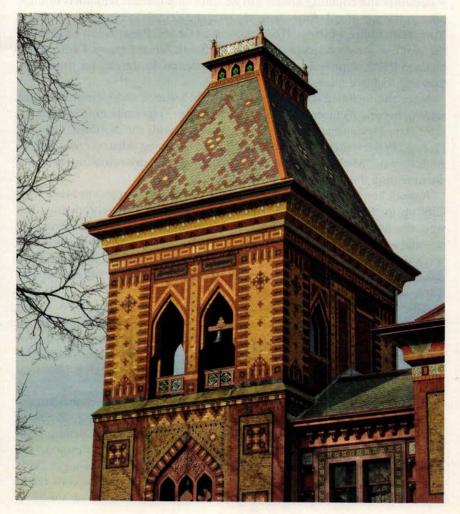
Down to the Sea at Schermerhorn

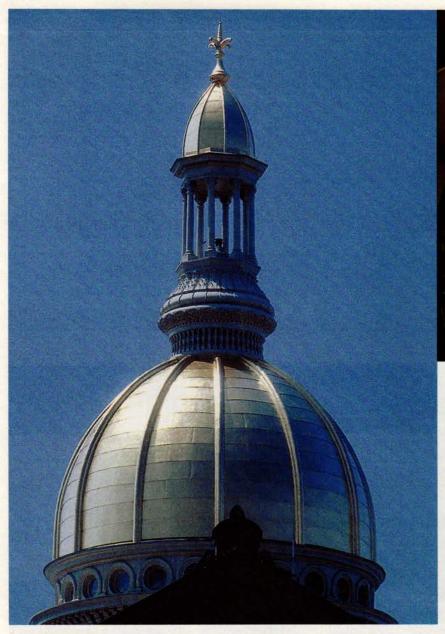
Fast forward to the late 1970s, when several future members of the firm all crossed paths at an auspicious historic site. "When I moved from upstate New York to Manhattan in 1979," says Pieper, "I heard there was work going on at the South Street Seaport Museum." As it turned out, the Seaport, now a prime attraction in lower Manhattan, was not as yet hiring. "However, they suggested that I walk over to New York City Maritime Museum, which in the day consisted solely of a ground-floor office on South Street."

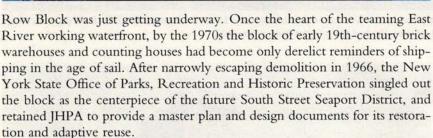
The timing was ideal because, even though the Maritime Museum was also still a-borning, the restoration of what is known today as the Schermerhorn



An early devotee of Middle-Eastern design, landscape painter Frederick Church built his Hudson, NY, home, Olana, as a Moorish fantasy, down to the intense polychrome exterior that JHPA meticulously restored.







Since this included stabilization and careful research and reconstruction of missing historic elements, "Jan also needed help – especially on the materials side," says Devonshire, who had been working with the National Trust for Historic Preservation, "so Pieper and I came in doing whatever we could." Adds Pieper, "Michael and I pulled a lot of windows, disassembling them and documenting their construction for later work."

Indeed, besides being the largest historic preservation project in New York City up to that time, the Schermerhorn Row Block and related structures were the sites of seminal research – "a living laboratory" as Devonshire puts it – and a growth project for many of today's premier firms in the field. "It was a turning point for Jan's office," says Devonshire, "which had previously done more renovations and adaptations of historic buildings, and set the firm firmly on a course of preservation."

The Schermerhorn Row Block also helped set a pattern for JHPA's practice – that is, long-term relationships with clients and the ongoing stewardship of their buildings. Though the firm travels internationally, it has worked consistently with New York State Parks since the 1970s, as well as Monmouth County in New Jersey, and has regular clients in the Brooklyn Historical Society stemming from a Historic Structures Report in 1996.

A good example of a long-term relationship, and how it grows and changes with the client, is JHPA and the Olana State Historic Site, the 1870s home of the Hudson River School painter Frederick Church. The firm, which has been working at the site for over 18 years, just completed its seventh project, and designed and oversaw the restoration of the main building beginning in 2001. "That was a strict restoration," notes Pieper, where, in order to conserve as much original fabric as possible, the process began with a hands-on survey of



Constructed in 1792, the New Jersey State House gained an 80-ft. high rotunda and dome in 1885, but by the 1990s, the flaking gold leaf was only a symptom of larger deterioration. JHPA prepared construction documents for repairing the cast iron in the rotunda (above) and structural steel in the dome, as well as interior finishes and lighting.



An intact jewel of Georgian architecture that once served as George Washington's headquarters, the 1765 Morris-Jumel Mansion is one of several landmarks studied by Jan Pokorny in the 1940s, then restored by his firm in the 1980s and '90s.

each brick on the polychrome, Moorish-fantasy building, and all of the woodwork, before proceeding with masonry re-pointing and woodwork repairs.

An Olana project of almost the opposite ilk, but no less meticulous, was the creation of a new education center at the site. Says, Pieper, "The rules are that they cannot build anything on the site that did not previously exist – no totally new structures – but they can reconstruct structures." This became the premise for designing and reconstructing a wagon house that was once attached to an existing farm stable but long since razed. "The exterior makes fairly literal reference to the historic, though now demolished, building, but the interior is completely new for the education center."

A similar project with an exterior restoration-interior rehabilitation duality was a cottage once occupied by Frederick Church himself. "We reconstructed a wing on the cottage that had been demolished," says Pieper, "and rehabilitated the interior to serve as a board meeting room."

Sometimes extended relationships are born of economic, as well as architectural, win-wins, and that is particularly true of the firm and ecclesiastical buildings. "It seems like we work on a lot of churches," notes Devonshire, "though individual projects often extend over long stretches of time."

Not surprisingly, the reasons why are related. While JHPA often receives referrals through the NYC Landmarks Commission and the city's preservation network, both Devonshire and Pieper suspect that the firm's reputation

for creative budgeting helps spread the name through the religious community grapevine. "We may do a lot of work on a church or temple," explains Devonshire, "but it's divided into \$30,000 and \$40,000 projects because that's the most many congregations can afford in one shot." He adds, "Breaking projects into pieces over time is something other firms don't always like to do, but we're comfortable with scheduling in this way."

No doubt the firm's sensitivity to historic buildings is also part of the reason. A good example is the Church of the Incarnation in New York. Constructed in 1864 from a design by Emlin T. Littel, the church is renowned for containing decorative works by a pantheon of late-19th-century masters, from Tiffany, LaFarge and Morris, to St. Gaudens and Burne-Jones. The church was also FDR's place of worship when he was in town, so when JHPA was commissioned to design an ADA accessibility ramp, the firm approached it as no small task. Nonetheless, "It was extremely successful, a wonderful design that earned awards from a couple of different groups," Pieper says, "because it is extremely referential – not an easy thing to do without altering a building."

JHPA also has a long association with another edifice cherished as a kind of artistic holy ground: the Church of the Ascension, also in New York. Designed by Richard

Upjohn and completed in 1841, the church was updated in the 1880s by McKim, Mead and White, with interiors by Stanford White and John LaFarge, among others.

That is not to say that ecclesiastical projects don't sometimes benefit from an inspired nudge. As Devonshire recalls, "When Pieper and I kept telling the Rector of a certain church (now a good friend) that he needed to do something with his building's tower and spire – which is all brownstone, a material notorious for flaking to pieces – he kept putting us off." It seems the Rector was very skeptical because he'd been through all this before with contractors, spending a lot of money for little results. "Then one day, when his wife was walking under the tower, a small piece of brownstone fell off and whacked her on the head," says Devonshire. "From then on, we were in."

We Have the Technology

Though the firm's projects and expertise span a wide range of building types and activities, they are all linked by some underlying approaches to the work. "Jan Pokorny was an incredible perfectionist," explains Devonshire, "and the firm is known in preservation for its ability to tackle unusual technical problems." In the construction arts, solving technical problems often calls for an understanding of materials, and this too is JHPA's forte. "We're at home and in our 'sandbox' when materials are involved," says Devonshire. "There's not a material with which we don't want to be involved."

If you take the sandbox metaphor to its limit, then a project like the New Jersey State House dome must have been like the proverbial candy store. Originally constructed in 1792, the State House acquired an 80-ft.-high castiron and steel rotunda and dome in the 1880s following a massive fire. After



Garrison Grist Mill, which dates to the early-18th century, is now an interpretation center and office space for the Open Space Institute in Garrison, NY, thanks to a conditions and repairs report prepared by JHPA.



One of the early major features in Central Park, Oak Bridge was designed by Calvert Vaux but had totally succumbed to the elements by the 1930s. The Central Park Conservancy hired JHPA to research the original design and to find more durable materials for this reconstruction.

more than a century of service, however, the exterior gilding was failing, so JHPA was commissioned to look at the condition of the entire dome.

"The list of materials we had to deal with at the State House is long," says Devonshire, "wood, stone, cast iron, steel, concrete, copper, gold leaf, stained glass, and more." Ultimately, the firm's investigation revealed major deterioration of the structural steel supports for the dome, as well as the cast iron in the rotunda, leading to construction documents for their repair.

In the same league material-wise is the Battery Maritime Building. Built in 1909 as a gateway to lower Manhattan via ferries and elevated railways, it was designed in the Beaux-Arts style and is a veritable confection of early modern materials, from copper and stucco to the glazed-tile ceilings of the illustrious Guastavino vault system. Once the twin of the nearby Whitehall Terminal (lost to fire in 1991) the BMB smiles on New York harbor with an unmistakable façade of over 8,000 cast-iron and rolled-steel elements anchored by countless unabashed rivets.

JHPA was initially called in to survey the exterior and structural conditions of the BMB but, after finding severe deterioration and loss of architectural features from a 1957 alteration, wound up directing a full restoration of the building envelope and roof. "On many projects, you can visualize the ideal scope of work in about 40 minutes," says Pieper, "but when you step back and take into account reality – budgets, schedules, logistics – that scope tends to change a lot."

Such was the case at the BMB when it became evident that, in order to perform the necessary structural reconstruction, they would have to remove, and then reassemble, the building's complex outer skin. "The challenge was actually two-fold," according to Pieper. "First, client education – that is, explaining the need for the extra step of removing the outer skin; then second, doing the work."

With their deep roots and experience in New York City and the Hudson River Valley, it's easy to assume that JHPA is a team of regional and historical specialists, but that is far from the case. Indeed Jan Pokorny, who was a pivotal member of the NYC Landmarks Preservation Commission, and chairman from 1997 to 2007 (shortly before his death at 93), was equally well-versed with historic architecture abroad. "We're not pigeon-holed into any one building type or era," says Devonshire, who has worked on the restoration of Manitoga, the home and studio of the famous Modernist furnishings designer and producer Russell Wright.

The firm has been hired by the Maria Mitchell Foundation in Nantucket to survey buildings dating from the 1770s to the 1930s, and periodically they get called by the World Monuments Fund to inspect and advise on foreign structures. In fact, the Fund invited JHPA to help analyze and study Lednice and Valtice Castles in southern Moravia in the Czech Republic, which led the castles to be selected as a World Heritage Site. Jan Pokorny would, no doubt, approve. TB

Gordon Bock, author, consultant, and historian, lists his new lectures, appearances, and books at www.gordonbock.com.

Putting Your Best Face Forward

Quality wood doors create lasting first impressions. By Martha McDonald

ew would deny that an entry door, like a person's face, is one of the most important elements of a building. A visitor looks for the entry when searching for a building, sees it up close when entering, and touches it when entering and exiting the building. And, this happens hundreds, maybe thousands of times a day, in a commercial or institutional setting.

Suppliers agree that wood is an ideal material for an entry door. It offers a sense of quality, warmth and durability. In addition, wood doors can be built to almost any size, shape and style. Look for wood quality, solid-wood construction, joinery, thickness, proven custom capabilities, and hardware, they say, when specifying a wood door.

"Wood is especially important when dealing in the traditional realm," says Michael Iwanyczko, director of marketing, Reilly Windows & Doors, Calverton, NY. "If you are looking for a certain aesthetic and warmth, it's the only material you can use. Imagine a Gothic entry door for a church with a lot of carved details. It would have to be wood."

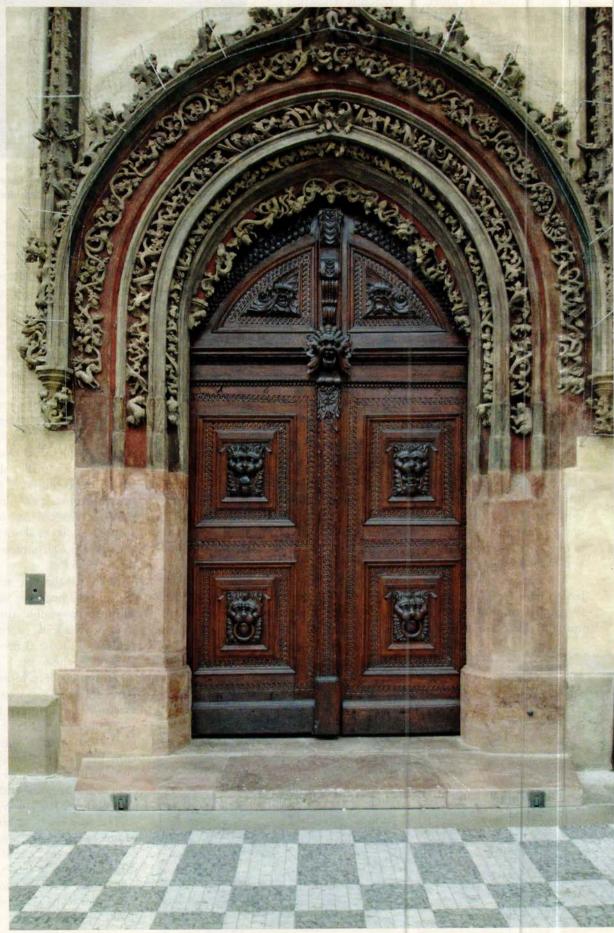
He adds that wood doors can also be used for skyscrapers. "We are working on a new 20-story limestone skyscraper. All three of the entry doors (main, service and retail) are wood, and all of the windows and doors in the public spaces on the two lower floors are wood, creating great warmth and a richness you can't get from aluminum."

At HeartWood Fine Windows & Doors, Rochester, NY, director Tim Forster agrees. "For years, wood was the only material available for commercial doors. Aluminum only came on the scene 60 or 70 years ago. Wood is still very appropriate for entry doors. It has the greatest ability to be customized to the architecture of the building. It creates a sense of warmth, and is unlike any other building material."

"For a traditional door, wood is by far the most used material," Forster adds. "Historically appropriate stops, moldings and panel profiles are only possible with wood. Another option is aluminum, which is not appropriate for a traditional building. Bronze doors can be a beautiful option, but they are very expensive, and heavy."

"Wood has a character that emits warmth and natural beauty that sets it apart from man-made materials," notes Ron Safford, president, Parrett Windows & Doors, Dorchester, WI. "Often the entry door makes a statement about the building. Craftsmen can generate levels of style and beauty in wood that cannot be created with any other material. Furthermore, wood has ecological benefits in that it comes from a renewable resource."

"No other material speaks the way wood does, has the gravitas," adds Steve Hendricks, owner,



This wood entryway to a 1700s cathedral in Prague, the Czech Republic, demonstrates the longevity of well-made wood doors. Photo: courtesy of HeartWood Fine Windows & Doors

The Kaukauna, WI, showroom for Carved Stone Creations features custom French entry doors fabricated by Parrett. They are made of South American mahogany using 2½-in. thick panels ¼-in. laminated glass with a white opaque interlayer and a custom wrought-iron grille. Photo: courtesy of Parrett Windows & Doors

Historic Doors of Kempton, PA. "Also, wood offers design flexibility in fitting the style of the door to the building. Any style of architecture can find its unique expression in the style of door. Wood is a great material for rendering those different ideas."

Durability is also a key factor. Suppliers note that a properly maintained wood entry door can last for centuries. "I was in Europe a couple of years ago, taking photos of very old buildings, 500 to 600 years old, and they still had the original wood doors," Forster points out. "They were made the same way we make doors today, with mortise-and-tenon construction. Wood can be a very durable product if the door is made properly and is maintained."

"Wood will definitely last for a long time," says Iwanyczko. "Sometimes it looks better as it ages. As long as it is maintained, it weathers with the building."

Durability also depends on where the door is placed. "Modern architecture often gives little thought to the placement of an entry door," says Hendricks. "The best entrance is one protected by an overhang, recess or porch roof. These features also help announce where the entrance is.

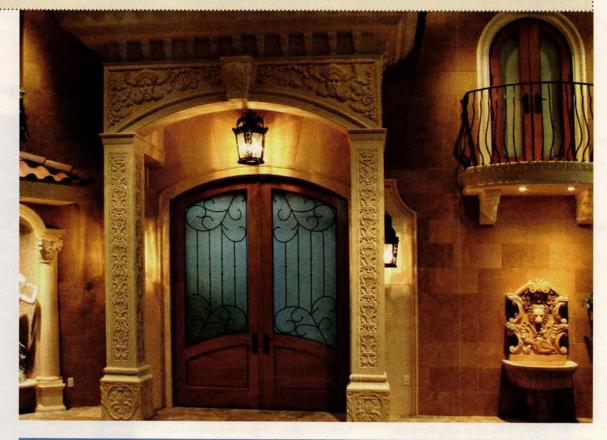
"A correctly situated entry will also help protect its finish," he adds. "Finishes of all sorts have to be maintained. The basic difference between modern and traditional finishes is that modern finishes are a plastic coating that keeps moisture in. Older finishes penetrate the wood and act as a preservative. We use a European linseed finish that our clients will be able to maintain."

Construction

The construction techniques used to build wood doors have remained constant over the years. Rail-and-stile, stave, and batten are typical historic types of construction still used today. A batten



Historic Doors designed and fabricated this entry door and rose window for The Brickman Center at Bryn Athyn College, Bryn Athyn, PA. Photo: courtesy of Historic Doors





This door and transom were manufactured by HeartWood to fit to the original portico of Henry Frick's 1913 home in New York City. Made of mahogany, the doors are 11-ft. tall, with 3 x 3-in. wide thick stiles. Photo: courtesy of HeartWood

Glossary (Courtesy of Historic Doors. For more details, go to http://www.historicdoors.com/glossary.html)

A board fastened across two or more boards or planks, used to hold them together and stiffen their structure. They are used in board-and-batten house construction as well as for doors, panels and window shutters.

Batten Door

A wooden door made of vertical planks or boards fastened together with horizontal boards (battens), which are usually nailed to the inside of the door. Decorative nailheads can be used for ornamentation, as well as distinctive strap or metal hinges. Exterior doors are usually constructed with two layers of planks on either side of the battens. Also referred to as a board-and-batten door. plank-style door, or unframed door, this style was found in early American Colonial architecture in New England.

Carriage Door

A door designed to allow for the entrance and exit of a horse-drawn carriage or automobile. They are found in the carriage houses and garages of private residences, and in public buildings such as firehouses.

Custom Door

As this door is designed specifically for a client or home owner, it does not fall into a standard category or period of architectural style.

Dutch Door

Dutch colonists who settled in the Hudson River Valley introduced this door in the early-1600s. Typically a wooden batten door, many (but not all) Dutch doors were separated into top and bottom halves - a practical feature that kept livestock outside while allowing light and air in through the top half.

Fanlight

The semicircular window above the door, it often has distinctive radius work and glazing that suggests an open fan. An identifying feature of Federal style architecture, fanlights allowed light into the entry hall and brought individuality to the facades of urban rowhouses in the mid-1700s. Sometimes accompanied by sidelights, fanlights were also found in Classical Revival and Colonial Revival houses.

Frame-and-Panel

A style of door construction that features vertical wood stiles and horizontal rails that form one or more frames around thinner recessed inner panels. Doors usually have between one and eight panels, and the door is often referred

to by the number of panels it contains. Introduced as a technical improvement over earlier plank-style doors, this method reduced the seasonal expansion and contraction of wood doors

Frame-and-Plank

A rustic door construction style in which vertical planks or boards are fastened to a supporting frame that is made of vertical wood stiles and horizontal rails. A sophisticated form of the basic plankstyle construction, frame-and-plank doors are often seen in Collegiate Gothic and Gothic Revival style doors in universities and churches. Sometimes planks clad both sides of the frame, thereby hiding the internal frame from view.

Glazing

Refers to panes of glass that are set into windows, doors and other openings, and also to the putty compound used to seal the glass.

Hood

This covering above a door or window provides shelter as well as adding a decorative element to the doorway.

Jamb

Provides vertical support on either side of a door, window or other opening.

Mortise-and-Tenon Joinery

This woodworking method is used to join two pieces of wood. A mortise (cavity, hole, notch or slot) is cut into one piece of wood. The tenon is created by shaping the end of the second piece of wood so that it can slide into the mortise. After fitting the tenon into the mortise, the joint is made secure by drilling a hole through both the mortise and tenon and driving a wooden peg (also called a treenail) into the hole.

Plank

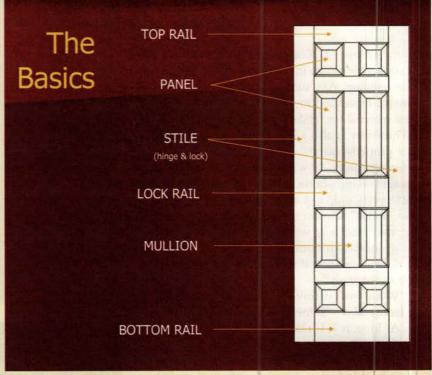
A wide piece of square-sawn timber that today, usually must have a width of at least six to eight inches, with a minimum thickness of one inch (for hardwoods) to two inches (for softwoods). Plank-style doors (also called batten doors) can be found in early-17th-century Colonial homes, as well as in Cottage- and Gothic-style door treatments.

Rail

This horizontal bar of wood connects the vertical bars, called stiles, in a door or window frame.

Sidelights

Vertical framed areas of glass or glass panes, located on either side of a door.



The basic parts of a rail-and-stile door. Photo: courtesy of HeartWood Fine Windows & Doors



Typical mortiseand-tenon construction. Photo: courtesy of HeartWood Fine Windows & Doors

Often associated with fanlights or transom lights, sidelights gained popularity after the American Revolution.

The vertical length of wood in door or window frames, it is connected to other stiles by horizontal bars called rails.

Surround

This term describes the decorative structure around the doorway, and also refers to decorative elements around other openings such as windows and fireplaces.

Threshold

Lies directly beneath a door and covers the joint between two different types of flooring. This strip of wood (or other material) can also serve as a barrier against weather and/or light. It is sometimes referred to as a doorsill, or saddle.

Transom

This window or panel is positioned directly above a door or window, and often hinged to the horizontal crossbar across the top of the door. The term can also refer to the fixed bar of wood or stone that separates a fanlight or other panel from the door below.

Transom lights

Small fixed panes of glass located above a door or window opening. A feature often found in Federal and Georgian style architecture, sometimes accompanied by sidelights.

Parrett fabricated these doors with sidelites and transoms for a reclaimed early-19th-century barn. Photo: courtesy of Parrett Windows & Doors

door consists of horizontal boards (battens) set across a set of vertical boards with braces set at an angle.

A solid-wood rail-and-stile (or frame-and-panel) door is considered more stable than batten because it allows the wood to move with seasonal changes. It is comprised of horizontal (rails) and vertical (stiles) pieces that frame panels. Stave construction involves three layers of wood, laid with the grain in opposite directions. The interior and exterior layers can be a facing or a thinner veneer.

Joinery for traditional doors is often mortise-and-tenon, considered stronger than dowel construction. "We believe a mortise-and-tenon construction is stronger," says Forster. "You carve out a pocket and the tenon is a tongue that slides into it. You get a lot more glue surface and overall strength than with dowels."

Reilly and Historic Doors specialize in stave construction.

Reilly's Iwanyczko explains that with stave construction, the interior layer can be any wood. "We can do a beautiful, substantial door out of oak, mahogany, teak, old-growth Douglas fir or reclaimed heart pine (not new pine) on the exterior, with cherry on the interior layer."

Historic Doors adds that joinery in a superior door will always be mortise-and-tenon, not dowel. "All of our doors are stave-core constructed with mortise-and-tenon joinery. The core is put together much like butcher block, then you sandwich that core with resawn solid lumber. Stave construction actually has a solid wood skin, not a veneer, and it results in a more stable product. It is really a re-engineered wood."

All agree that thicker is better, especially for commercial applications where the door gets a lot of use. "The minimum is 2½ in., depending on building," Reilly's Iwanyczko explains. "You need 3-in. doors in a hurricane zone, and for bigger doors – a 4-ft. wide x 10-ft. high, for example. A door normally measures 3 x 8-ft."

"Most commercial doors are 2½ in. thick," agrees HeartWood's Forster. "For larger doors – one architect wanted an 11 ft. tall door – the doors have to be beefy enough to endure the rigors of opening and closing over time. For this particular door, we made the stiles and rails 3-in. thick."

Species

HeartWood specializes in custom solid-wood railand-stile doors and works primarily in genuine mahogany from South America. "It is the best species for exterior doors," says Forster. "I would say



that 80% of our exterior doors are made of genuine mahogany. It doesn't cost that much more than walnut, cherry or quarter-sawn white oak. The others don't have the same stability and rot resistance."

He adds that while quarter-sawn white oak is also extremely hard and rot resistant, it is not quite as stable in terms of shrinkage and expansion. "Usually, once doors acclimate, which can take from several months up to a year, they tend to

stay stable unless there are extreme circumstances."

"You need quality wood for institutional and commercial projects," Iwanyczko says. "These doors have to last 100 years. I recommend using old-growth wood that has been dried properly." He points out that the 100-year-plus-year-old doors that still exist are made of old-growth wood which is much more stable than today's newgrowth wood.

From Traditional Building magazine:

(http://www.traditional-building.com/Previous-Product-Reports/3-doorwd.htm)

When evaluating a door, here are some factors to consider:

WOOD QUALITY. Doors made from today's fast-growth softwoods have an open, porous grain that – in an exterior door – makes them very susceptible to rot. Look for recycled old-growth woods or plantation-grown hardwoods from ecologically responsible suppliers.

SOLID-WOOD CONSTRUCTION. The sound made by a solid wood door closing is more satisfying to the senses than the clank of cheaper substitutes.

JOINERY. Traditional mortise-and-tenon joinery with floating panels is the hallmark of top-quality construction.

THICKNESS. A thin door usually says "cheap door." Look for thicknesses running from 13/4 in. to 21/4 in.

PROVEN CUSTOM CAPABILITIES. If you need a door with an unusual shape, curvature or size, you'll want to select a shop that can demonstrate a lot of experience with custom work.

HARDWARE. The quality of the hardware should match the quality of the door. Don't install thin sheet-brass hardware on a heavy-duty Honduras mahogany door.

PRODUCT SPOTLIGHT Wood Entry Doors



HeartWood built the historically sensitive wood doors and windows for an expansion of the 1887 Piedmont Driving club, one of the Southeast's premier social clubs. This gallery connects the original buildings on the right to the new dining facilities on the left. Photo: courtesy of HeartWood

"Woods vary greatly in performance," says Parrett's Safford. "Some wood species are better suited for certain climates than others. Also, hardwoods, as opposed to softwoods, will provide better protection from impact. In general, woods that are stable and resistant to decay are preferable."

Hendricks says that the best species for exterior wood doors are the mahoganies, white oak (not red), walnut and Spanish cedar. "These offer a high weatherability rating," he explains. "All oak is not the same. White oak has a closed cellular structure that doesn't allow water to penetrate."

Hardware

Using the proper hardware for a commercial or institutional wood door is also an important consideration. "Your best bet for the exterior hardware is un-lacquered brass or bronze," says Iwanyczko. "These doors get so abused that the raw metal is best, or maybe a living finish like oilrubbed bronze or antique brass. You can also take the raw brass and put a chemical on it to pre-age it, but no actual finish.

"The truth is that the hardware will age from use," he adds. "No matter how good the chrome or nickel plating you put on it, it won't look that way in five years. So you are better off going with an unfinished hardware. Over time, it will patina."

"We often use brass and bronze on traditional doors and they are usually coated to create the desired patina," says Forster. "They tend to be naturally aging finishes, like an oil-rubbed bronze, for example. If you are using bronze with a natural finish it will last forever."

"Use proper size hinges," he also stresses. "A door that will be cycled a lot, like a restaurant's, requires properly sized hinges for the size and weight of the door. We always recommend premium quality heavy-weight ball-bearing hinges."

Safford agrees. "Use proven hardware that is properly suited for the door system," he says.

Hendricks notes that generally speaking, it takes 8 to 12 weeks to fabricate a custom door, including shop drawing and design services. "Certainly, the earlier the better," he adds. He also points out that doors that will be fully exposed to rain should not be built with grooves that capture water. And, he adds that the top edge is often overlooked in institutional doors that swing out into the weather. "This edge should be covered,"

Hendricks points out. "We usually use copper flashing or epoxy."

In conclusion, suppliers agree that custom is usually the best way to go. "I will often try to get clients to go custom even if they don't have the budget to go custom elsewhere," says Iwanyczko. "We work with them on details to increase longevity, thickness, height, selecting the correct species. Clients often don't understand the amount of abuse that these doors take. If you do it right, that door will last 100 years." **TB**

SELECT SUPPLIERS

Architectural Components, Inc.

Montague, MA www.architecturalcomponentsinc.com 413-367-9441

Artistic Doors and Windows

Avenel, NJ www.artisticdoorsandwindows.com 732-726-9400

HeartWood Fine Windows & Doors

Rochester, NY www.heartwoodwindowsanddoors.com 585-254-8191

Historic Doors

Kempton, PA www.historicdoors.com 610-756-6187

Hull Historical

Fort Worth, Texas www.brenthullcompanies.com 817-332-1495

Illingworth Millwork, LLC

Adams, NY www.illingworthmillwork.com 315-232-3433

Kolbe Windows & Doors

Wausau, WI www.kolbe-kolbe.com 715-842-5666

Marvin Windows and Doors

Warroad, MN www.marvin.com 888-537-7828

Parrett Windows & Doors

Dorchester, WI www.parrettwindows.com 715-654-6444

Reilly Windows & Doors

Calverton, NY www.reillywd.com 631-891-6945

Wood Window Workshop

Utica, NY www.woodwindowworkshop.com 800-724-3081

Woodstone Architectural Windows & Doors

North Walpole, NH www.woodstone.com 802-722-9217

Zeluck

Brooklyn, NY www.zeluck.com 718-251-8060

For a more extensive list go to http://www.traditional-building.com/tbdb210.htm.

GRENights

A NEW DEPARTMENT FOCUSING ON ENERGY CONSERVATION IN HISTORIC AND NEW TRADITIONALLY STYLED BUILDINGS

HVAC for Historic Buildings

Finding energy-efficient HVAC systems suitable for historic buildings can be a challenge. Small-duct systems with flexible tubing seem to be one answer that fills the bill.

An example of this type of system is the SDHV (Small Duct High Velocity) system from Unico of St. Louis, MO. This central air system delivers conditioned air using small, unobtrusive jets. One reason that it is suitable for historic applications is because it eliminates the need for conventional ductwork,

This system was installed in the Chesapeake & Ohio (C&O) Canal visitor center in Georgetown, Washington, DC. A total of 62 outlets were installed in the building. The engineer for the project was Dan Foley of Foley Mechanical in Lorton, VA.

Another small-duct system is available from SpacePak. It is also designed for use in historic buildings and in structures without existing ductwork. It uses 2-in. insulated flexible tubing that can be threaded behind walls, floors and ceilings, with virtually no disruption to the living space, according to company information. The outlets are 5-in. in dia., approximately the size of a CD.

The central air conditioning SpacePak system was installed in the St. Rose of Lima Catholic Church, a 115-year-old Gothic church in Penysburg, OH. Mark Evans, president of TII Maumee Equipment of Penysburg, the installer of the system, noted, "The greatest concern was to preserve the integrity of the beautiful structure."

Another system, the Blue Duct, is installed under the flooring. It is designed to provide heating, ventilation and air conditioning that cannot be seen or heard, making it appropriate for buildings such as churches.

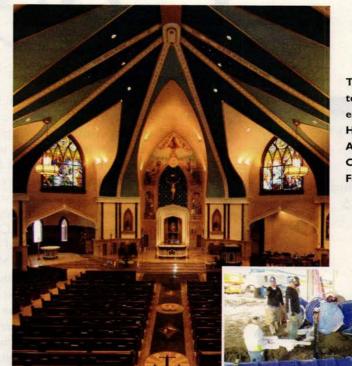
The Blue Duct system was recently installed in Sts. Anne & Joachim Catholic Church in Fargo, ND. It was selected for the sanctuary because the client requested a heating, ventilation and air-conditioning system that churchgoers would not see, hear or feel.

Manufactured by AQC Industries of Shoreview, MN, the Blue Duct velocity system was specified by Obermiller Nelson Engineering (ONE) of Fargo, ND. "Churches have unique heating and cooling needs," says Jeremiah Christenson, managing principal and mechanical engineer from Obermiller Nelson Engineering. "The HVAC system needs to respond quickly to accommodate a large congregation of people within a short period of time. To meet this and other requirements, we needed to combine innovative technology without impacting the beauty of the traditional architecture."

The architect for the project was Brian Berg of Zerr Berg Architects, Fargo, ND. "Energy efficiency had something to do with the choice of the Blue Duct system," said Brian Berg, "but the primary reason that this displacement ventilation was used was for noise control." **TB**



The SpacePak system was specified for this Victorian building.



The Blue Duct system provides quiet, energy-efficient HVAC for Sts.
Anne and Joachim Catholic Church in Fargo, ND.



Unico's SDHV (Small Duct High Velocity) system was installed in the renovated Chesapeake & Ohio Canal visitor center in Georgetown, a 150-year-old building.

Historic Courthouse

Goes Green

PROJECT

Muscatine County Courthouse, Muscatine, IA

ARCHITECT

Douglas J. Steinmetz, AIA, Cedar Rapids, IA IN THE MISSISSIPPI RIVER CITY OF MUSCATINE, IA, a grand county courthouse stands in the center of the old town square. For more than a century, visitors have stopped to admire the imposing three-story Beaux Arts building, whose copper-topped tower glows in the light of the sun. For too many decades, what they saw when they looked up to check the official time as told by the hands of its vintage clock, were not only the muscular Corinthian columns that bookend the magnificent front entrance but also the big-box heating and cooling compressors that all but overtook the rooftop. So when it came time to replace the 30-year-old antiquated HVAC system, which was leaking and beyond repair, the county supervisors sought not only a suitable sustainable solution but also an aesthetically pleasing one worthy of the building's spot on the National Register of Historic Places.

Muscatine, onetime "Pearl Button Capital of the World" and short-time home of Mark Twain (in 1853-54, he reveled in its summer sunsets but joked that he was happy to report that he never saw a single sunrise) is 25 minutes from the Quad Cities. The people of Muscatine take fierce pride in their courthouse, perhaps because the first one burned down in 1864. It was reconstructed to the tune of \$29,081.13 and the current one, which opened with the crack of the gavel on June 9, 1909, cost a whopping \$150,000.

There was no question that this was to be a "green" project. The board was keen on capping energy costs and, several years before, had drilled a geothermal test well and built a 25,000-sq.ft. conservation learning center that used a geothermal heating and cooling system. The courthouse already had earned a federal ENERGY STAR certification when its century-old windows were replaced. The budget for the HVAC project was a little more than \$1 million, and when price comparisons showed that a geothermal system would cost only \$100,000 more than replacing the existing equipment, the supervisors hired mechanical engineer Vic Amoroso, president of North Liberty-based A&J Associates, to take charge of the project. "We were surprised that the cost difference of the two systems was insignificant," says Sherry Seright, the county's longtime budget director.

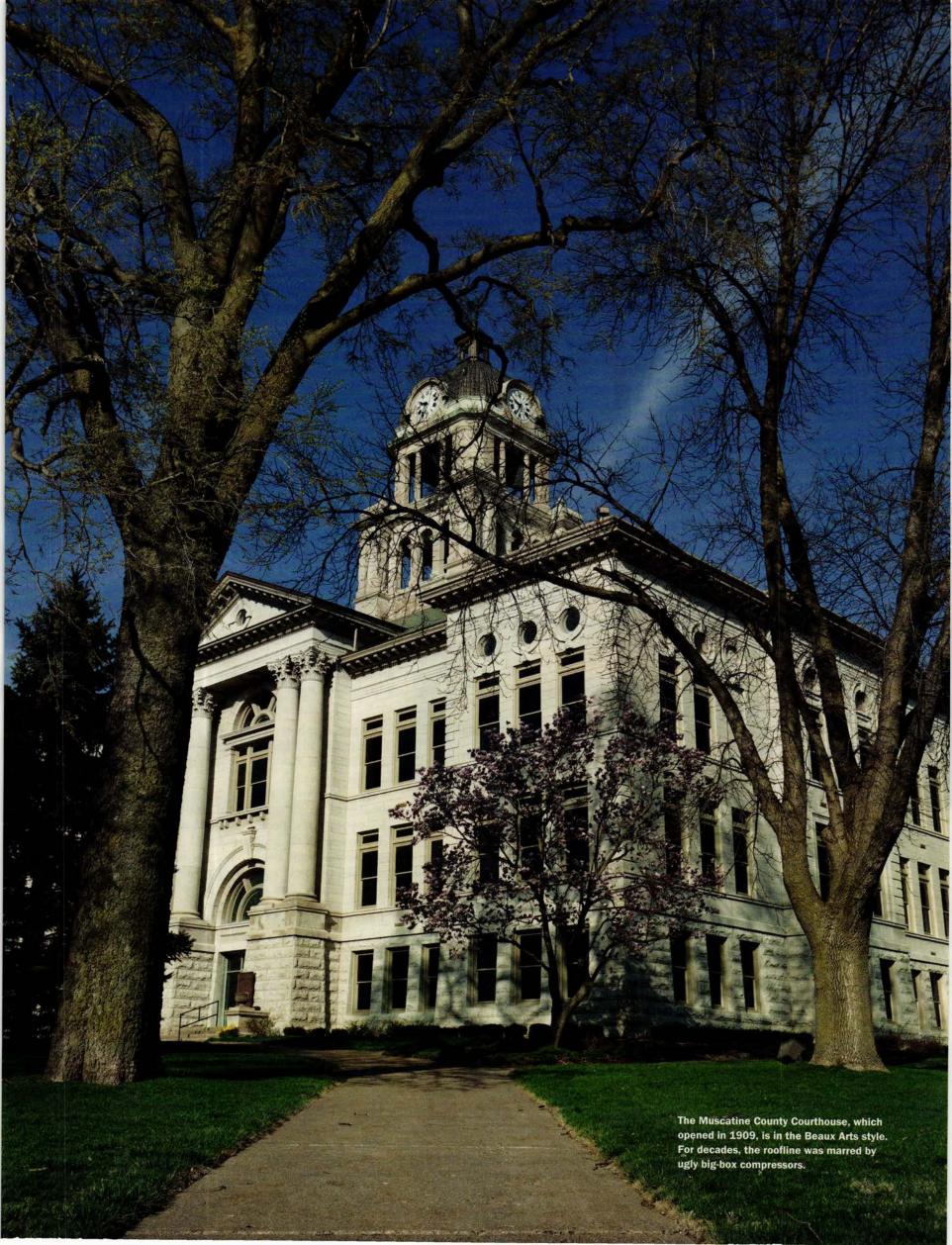
Going green brought additional upfront savings that were all but unexpected. "Everything in the stars lined up," says Amoroso. "It's unusual because we got two grants – one from the U.S. Department of Energy and one from the Iowa State

Department of Natural Resources. I've never had a project that got two. Each of them covered 25% of construction costs. But it wasn't easy – the grant process took as long as the design and construction."

Amoroso has completed a good number of historic projects, including the restoration and renovation of the 1902 Corning Opera House in Corning, IA. For the courthouse,



Muscatine County Courthouse's new system was installed without marring the architectural details of the limestone building, which was placed on the National Register of Historic Places in 1981. All photos: courtesy of On-Site Photography





Architect Douglas J. Steinmetz, AIA, designed period-style oak cabinetry to conceal the fan colls. These cabinets replaced larger metal ones.

he decided to pair a closed-loop geothermal system, which included the new 50,000-sq.ft. jail addition across the street, with a Variable Refrigerant Flow (VRF) zoning system and a CITY MULTI Dedicated Outdoor Air System (DOAS) from Mitsubishi Electric Cooling and Heating. "Although VRF zoning technology has long been popular in Europe, it's just coming into favor in the United States," says Amoroso. "I had used it only once before in a commercial project – in a school in southeast Iowa, but that building was new."

Amoroso says the VRF system, which uses refrigerant instead of air as a heat-exchange medium, is perfect for Iowa, where winters are bone-chilling cold and summers are greenhouse humid. "We have to stay on top of the humidity," he says, "because it degrades the finishes." The refrigerant-based system, he adds, doesn't need backup heat when connected to the geothermal loop. And the DOAS system sucks outdoor air into the courthouse, provides dehumidification without increasing energy use and makes the VRF system more efficient by readying outside air for the HVAC units and lessening the load on them. "The campus concept of the jail/courthouse geothermal loop is the key," he says. "Yes, we could have done them separately, but this way we are spreading out the cost."

The two systems work in tandem to maintain even temperatures in the two buildings. Heat pumps use excess heat to warm cold spots and heat water.



Because the new cabinets were smaller, several portions of the floor tile had to be patched to match the original.

Once the courthouse reaches the right temperature, excess heat is sent to the jail addition by the campus geothermal loop. When both buildings' needs are met, excess heat is stored in the loop field for future use.

"Last summer, for instance, we had three weeks of over 100-degree temperatures," Amoroso says. "The design basis is about 90 degrees. Because of the campus system, at 2 p.m. the temperatures in the geothermal field got too high, so we turned

the air conditioning off in the courthouse, and we didn't pick up a degree until after the sun set. This was a great help to the jail."

The Mitsubishi modular units are small, a prime consideration for installation in the building, whose limestone walls are 2-ft. thick. "We could take them down the stairs to the basement easily," he says. "There was less piping – this is the only two-pipe system on the market – and the wiring fit in tight spaces. We didn't have to worry about adding ductwork, which was good because we didn't want to drop any ceilings. We wanted to show off the splendor of the old ones. We put the pipes in the existing pipe chases without harming or altering the historic fabric of the infrastructure."

Besides being more energy efficient, the new units are so quiet that people often don't realize they are running.

Architect Douglas J. Steinmetz, AIA, who is based in Cedar Rapids, says that the biggest design plus of the HVAC project was the fact that the ugly condensers were finally removed from the roof. "The downsizing of the equipment opened up fun, new challenges," he says. "We needed to repair the floor tile because we no longer needed a 3-in. hole for the pipes. So we had to match the original and patch."

For the public spaces, Steinmetz designed custom stained-oak cabinets to cover the indoor fan coils. They replaced the utilitarian, contemporary-style metal ones that had been installed in the 1970s. "The opportunity to

The HVAC work had one added and unanticipated benefit: It refocused the county's attention on the beauty of the building's original features.

correct some things, like the cabinetry, that adversely impacted the historic character of the courthouse excited me," he says. "It was a good thing to get some of this modern stuff out." The new cabinets were made by Willman Construction of Davenport, IA.

For the new, old-style cabinetry, he let the original architectural elements be his guide. "We looked to the woodwork in the courthouse's law library for inspiration, and we also drew from some of the smaller courtrooms. And then we melded these ideas with the traditional stylistic elements of the time period. The stock cabinets were put in spaces that were less historically significant." Amoroso adds that the toughest part of the design was getting everyone to agree on one style.

The HVAC work had one added and unanticipated benefit: It refocused the county's attention on the beauty of the building's original features. "I'm a long-view guy on these projects," Steinmetz says. "I do what's good for the building now and down the road. This whole process has gotten traction with what's possible with the building and seeing what this has done has inspired people. Now, we can think about things like taking the acoustic tile off the ceiling in some of the courtrooms."

And the project, which was completed in the summer of 2011, proceeded without disrupting justice: The courts operated full time while the work was being done. "There was not much demolition and tear out," says Seright. "There was a little drilling, but mostly it was like rerouting cable. We had more disruption during another project in which we

replaced carpet in a judge's office and moved a wall."

Seright adds that the county, which brought the project in a little under budget, has been "thrilled" with the energy savings. "There's no direct-cost comparison because the geothermal loop also includes the jail addition, but once we disconnected the natural gas from the old gas-fired boiler, we saved \$16,000 to \$18,000," she says. "But the utilities for the jail have not gone up despite the fact that we have doubled its size. We're beyond impressed by how this works."

The project has drawn a lot of public attention, and Seright regularly fields email queries from people and even other institutions that want more information. She's likely to get more mail because there are plans to convert two other county-owned structures – another part of the jail and the Department of Human Services building – to the system.

For his part, Amoroso gives credit to the county for the success of the courthouse project. "These buildings are worth saving," he says, "because to build something like this today would cost \$200 million. It's a wise investment, and it saved a landmark."

While waiting to get the go-ahead to design geothermal systems for the next two Muscatine projects, Amoroso and Steinmetz have completed work on a second courthouse, in Jasper County, and are starting work on another in Ottumwa. "We have 99 counties in the state," Amoroso says, adding that the Muscatine County Courthouse has become the model. "And about 90 of them are historic." – Nancy A. Ruhling



The courthouse is steeped in history. A Civil War Veterans Memorial, dedicated in 1875, is in one corner of the square.



Victorian House of Delegates

PROJECT

Re-creation of the Old House of Delegates Chamber, Annapolis, MD

ARCHITECT

Beyer Blinder Belle Architects & Planners LLP: New York, NY; Hany Hassan, FAIA, partner-incharge, director of Washington, DC, office; James W. Shepherd, AIA, LEED AP, project manager; Susan J. Pommerer, AIA, LEED AP, project architect

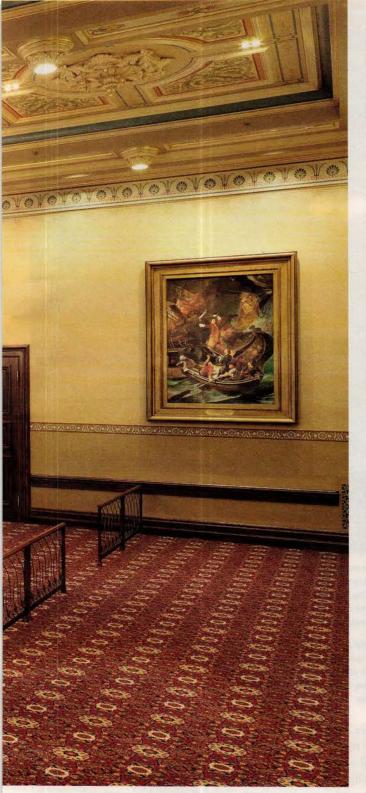
GENERAL CONTRACTOR

The Christman Company, Reston, VA BUILT IN 1779, THE MARYLAND STATE HOUSE in Annapolis, MD, originally consisted of two legislative spaces: the House of Delegates Chamber and the Senate Chamber. Now a National Historic Landmark, it is the oldest state capitol in continuous legislative use in the country. The Georgian red-brick historic building is crowned with an all-wood dome that is said to be built without nails. The Senate Chamber is famous as the location where George Washington resigned as Commander in Chief of the Continental Army on December 23, 1783.

Throughout the years, the rooms were updated and changed. In 1876, the Old House of Delegates Chamber was redesigned in elaborate Victorian décor under the direction of architect George Frederick. Later, a 1902–1905 addition moved the chambers' functions to larger quarters and stripped the historic rooms of details. In 1948, the room was significantly reconstructed again and in 1968 it was subdivided into separate meeting spaces.

The client group, consisting of the Maryland Department of General Services, the Maryland State Archives and the Office of the Speaker of the House, decided that the room should be rebuilt back to its 1876 Victorian style, and they brought in Beyer Blinder Belle Architects & Planners (BBB). "When we came to the job, the room was bare and the 1960s dividing partition had been removed," says Jim Shepherd, AIA, LEED AP, project manager with BBB in the Washington, DC, office. "It was a very different room. It had painted yellow walls, an all-white ceiling with pseudo-Colonial chandeliers, fluorescent lighting and remnant carpeting. The only remaining historic elements were the plaster drop beams, wood baseboards, wood shutters and window surrounds and some paneled wood doors."

Beyer Blinder Belle re-created the Old House of Delegates Chamber in the Maryland State House in Annapolis, MD, back to its ornate 1876 Victorian style, as designed by George Frederick. All photos: courtesy of Beyer Blinder Belle Architects & Planners and Joseph Romeo Photography





One of the significant challenges was creating a decorative color palette for the room. Most of the original paint and plaster had been removed during previous renovations. Black-and-white historic photos provided some guide-lines, as did historic colorized postcards of the nearby Senate Chamber.



This 1893-1904 photo provided by the Maryland State Archives served as a primary source of information.

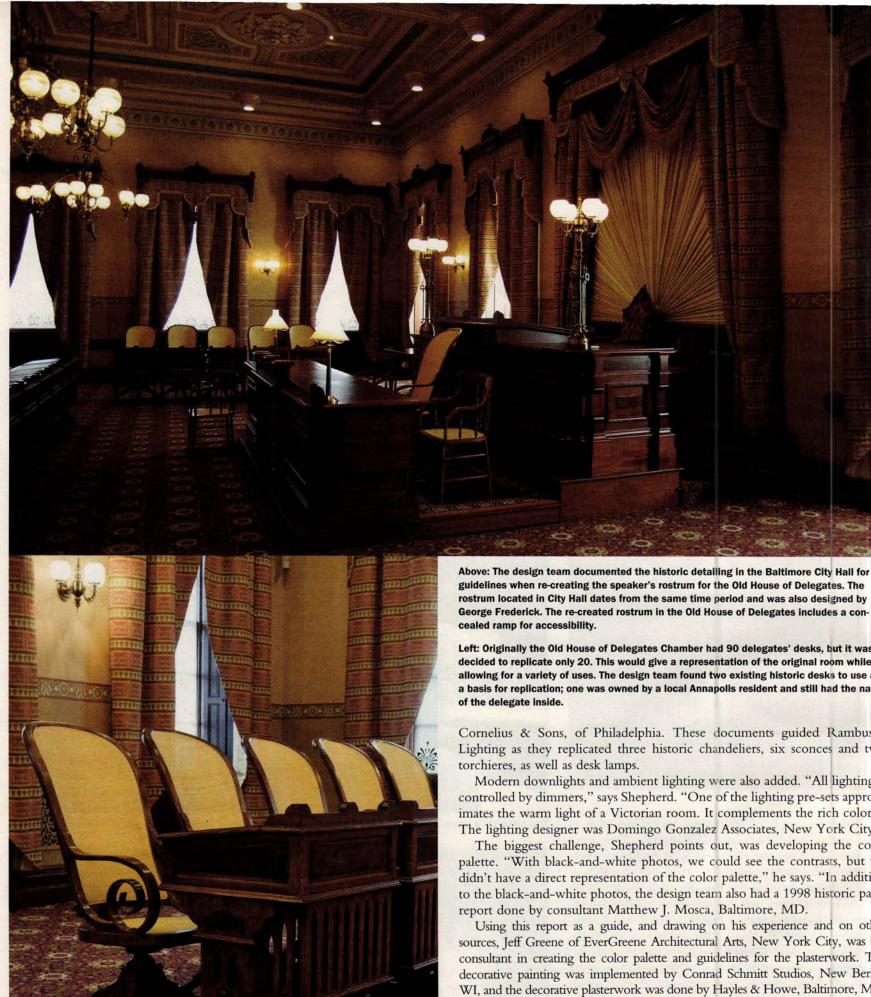
BBB had completed an historic furnishings plan in 2007 that analyzed the room and its history. They were also provided from the Maryland State Archives collection two high-quality photos (ca. 1876 and ca. 1893) of the room that served as the basis for their work. "With so little historic fabric left, we had to use old black-and-white photos to re-create a highly colorful and decorative interior," says Shepherd. "We did have a few things that helped us. The Senate Chamber across the hall also underwent a renovation in the 1870s, and there were some additional photos and postcards of that room, which were colorized. That gave us some flavor of the color palette of the time period."

Also helpful were written descriptions of purchase orders found in the state archives, and the Baltimore City Hall council chamber, designed by George Frederick as well and still significantly intact. "The purchase orders were very descriptive," says Shepherd, "and we were able to review and document the decorative millwork and plasterwork in the City Hall. It was a huge help."

Some of the components in the 2,350-sq.ft. Old House of Delegates chamber were relatively easy to recreate, he adds, noting that the design team had access to 1870s catalogs of the original chandelier supplier,



When Beyer Blinder Belle began work in 2008, they faced a very plain room. It had been stripped of all original Victorian detail in 1902 and later in 1968 a partition was added, dividing it into two meeting spaces. That partition had been removed right before BBB started work.



Left: Originally the Old House of Delegates Chamber had 90 delegates' desks, but it was decided to replicate only 20. This would give a representation of the original room while allowing for a variety of uses. The design team found two existing historic desks to use as a basis for replication; one was owned by a local Annapolis resident and still had the name

Cornelius & Sons, of Philadelphia. These documents guided Rambusch Lighting as they replicated three historic chandeliers, six sconces and two

Modern downlights and ambient lighting were also added. "All lighting is controlled by dimmers," says Shepherd. "One of the lighting pre-sets approximates the warm light of a Victorian room. It complements the rich colors." The lighting designer was Domingo Gonzalez Associates, New York City.

The biggest challenge, Shepherd points out, was developing the color palette. "With black-and-white photos, we could see the contrasts, but we didn't have a direct representation of the color palette," he says. "In addition to the black-and-white photos, the design team also had a 1998 historic paint

Using this report as a guide, and drawing on his experience and on other sources, Jeff Greene of EverGreene Architectural Arts, New York City, was the consultant in creating the color palette and guidelines for the plasterwork. The decorative painting was implemented by Conrad Schmitt Studios, New Berlin, WI, and the decorative plasterwork was done by Hayles & Howe, Baltimore, MD.

"We used the color palette that Jeff developed to guide us with the decorative painting on the walls and ceiling and for the carpeting and drapes," says Shepherd. "We started with the ceiling, and then went to the drapes and then to the carpet, which was probably the most challenging," he adds.

"For the carpet, we tried to zoom in on the historic photo and analyze it, and we also researched period pattern books. We were able to come up with a close facsimile of a six-frame wool carpet that would have been made at that time." The final custom wool carpet was manufactured by Stark Carpet, Washington, DC, on 27-in. wide runs, on looms similar to those used in the 1870s.

BBB worked with a drapery consultant, John Buscemi of Belfry Historic Consultants, Lynn, MA, to design the drapery fabric for the chamber, which has large windows and a 20-ft. high ceiling. "We analyzed patterns on the computer to replicate patterns in gray tones and to develop colors to generate

Drapery for the Victorian room was re-created based on the historic black-and-white photos and a color palette created for the room.

the drapery fabric design that complemented the color palette in the ceiling. We didn't want to exactly duplicate the ceiling palette in the drapes and carpet. Elements of Victorian rooms didn't typically all match," Shepherd notes. The drapery was installed by Historic Textile Reproduction, Williamsburg, VA.

The speaker's rostrum was another interesting element. "We were recreating something that was made of highly decorative millwork, but we had very little to go on," Shepherd notes. "Visiting the council chamber at Baltimore city was very helpful as there was a similar rostrum there."

The new rostrum, built by Zeeland Architectural Components, Zeeland, MI, is historically accurate and also universally accessible, with a pull-out ramp for the lower section. There is also a break-away panel that addresses accessibility at the rostrum desk.

The ash and burled walnut delegates desks in the chamber, also built by Zeeland, were re-created based on an original desk found in the collection of the Maryland Historical Society and on one owned by a local resident. "We found a resident who had a desk that was in better condition than the one in the archives," says Shepherd. "In fact, the name of the delegate who had last used it was still on the inside of the desk. This was wonderful fun for us because could we could very thoroughly document the desk." While the chamber originally had 90 desks, the new plan called for only 20. "The client wanted the flexibility to move the desks around. Using 20 desks gave some shape to the seating area and also allowed for the required flexibility." Delegates' chairs were re-created based on photos.

The client requested that the room accommodate three different uses. It was to be an exhibit room for people visiting the State House, a break-out room for meetings, and a space for presentations. The architects accommodated these contemporary requirements and were able to conceal them, for the most part.

A roll-down screen is nestled behind a wood window valence, and a control panel is integrated into the rostrum for lighting. There is also wiring to coordinate with projectors and some speakers in the ceiling. "The room is well wired for modern technology, but it is all well hidden," Shepherd explains.

Fire protection was another issue. "A number of historic paintings were restored and brought back into the room," he adds. "The curators at the Maryland State Archives were very concerned about these paintings. We were able to install a high-pressure mist system, with tanks in the basement below, that gave them a comfort level about protection of the space and the artwork, and that also wouldn't be too visually intrusive."

Some of these modern systems were integrated into the decorative ceiling. "We had to modify the ceiling slightly to accommodate the fire protection sys-

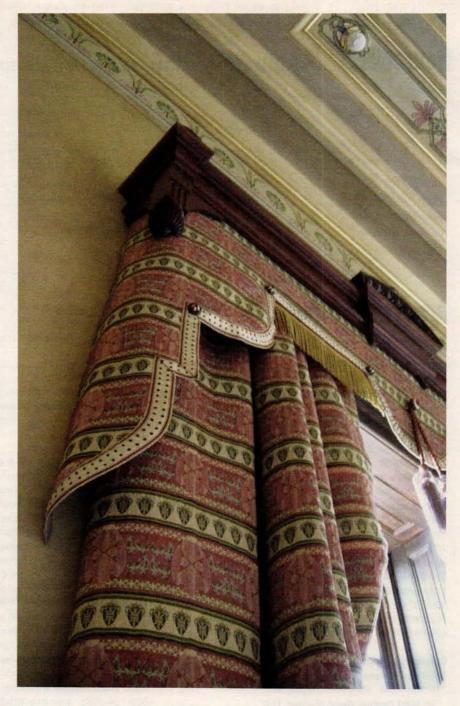
tem nozzles, smoke detectors and new light fixtures," says Shepherd. "In most cases, we were able to paint over them so they blended in with the decorative ceiling patterns."

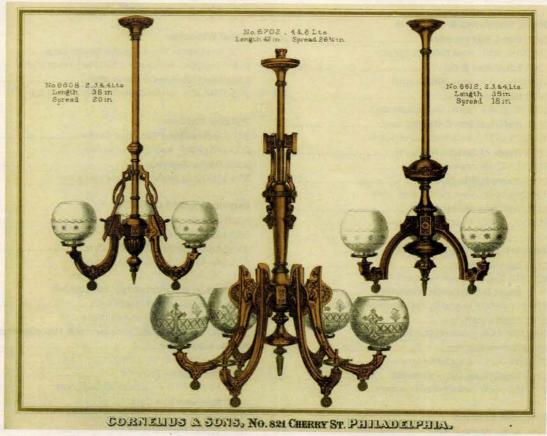
Another component that provided flexibility of use was the decorative ironwork. A historic railing was re-created by Robinson Iron with a new twist – it is movable. It can be placed within the room to allow visitors to enter or placed against the back wall when the room is used for gatherings. This was accomplished by having the railings fit into discreet sleeves in the floor. "We were able to capture the essence of those railings," says Shepherd, "and still accommodate the need for flexibility."

The hardware for the project came from Julius Blum, Inc., San Diego, CA, and Wilmette Hardware, Wilmette, IL. The structural engineer was Keast & Hood, Washington, DC, and the MEP engineer was Mueller Associates, Baltimore, MD.

The \$2.6-million project was completed in 2012. "This was an exciting, once-in-a-lifetime project," Shepherd notes. "Hopefully, the chamber will be here for another 100 years. The new room is a representation of an era that is past, and it is a wonderful contrast to the Senate chamber across the hall, which is being restored to represent the first century of the building's use. It will be a contrast, and a great representation of two different centuries." – Martha McDonald

Web Extras: For additional photos and other content, see the web version of this article by visiting "The Magazine" on Traditional Building's home page – www.traditional-building.com.





Three chandeliers were reproduced based on detailed analysis of historic photographs and drawings from the 1870s catalogs of the original manufacturer, Cornelius & Sons, Philadelphia.

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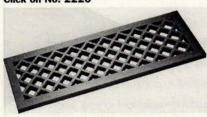
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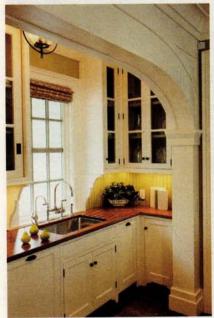
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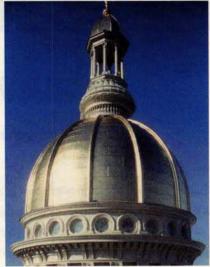
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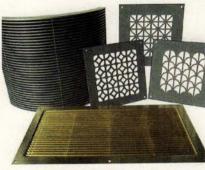
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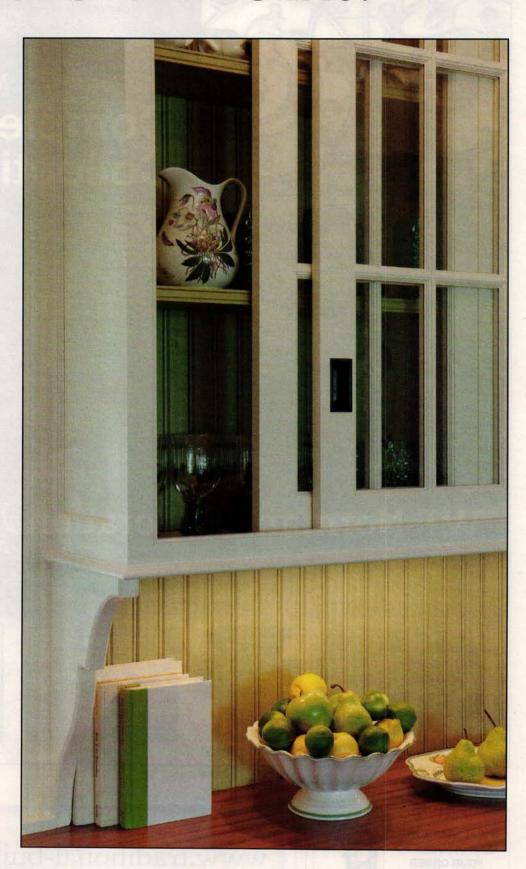
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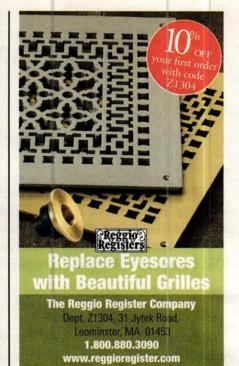
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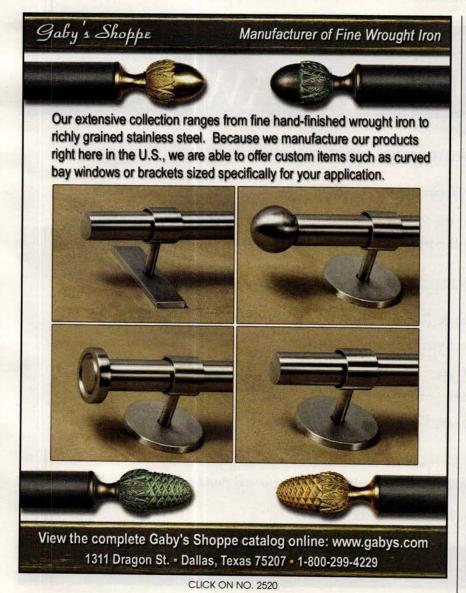
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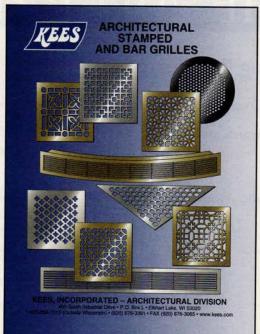
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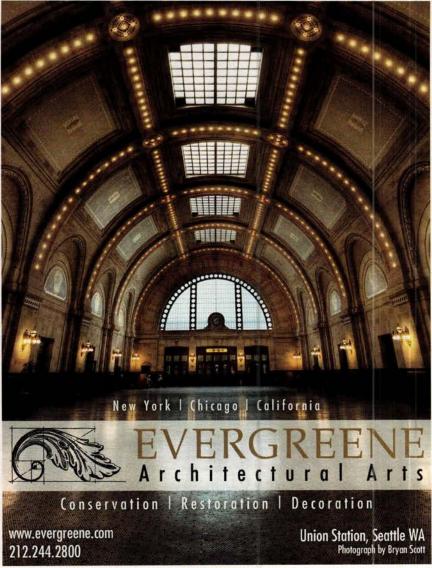
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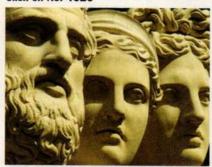
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Shown here are three of Haddonstone's classical statues; Aristotle, Diane Chasseresse and Apollo

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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, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

LeQuire Studio/Gallery

615-298-4611; Fax: Same as phone www.lequiregallery.com Nashville, TN 37209 Figurative sculptor & portrait art-

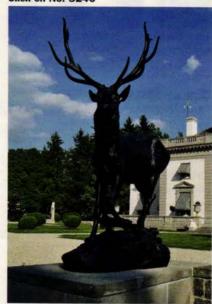
ist: monumental, miniature & lifesize work; fountains; all sculptural materials

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010

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

Click on No. 3240



Robinson Iron restored this pair of late late-19th century French cast-iron stags flanking the grand stair at the Nemours Mansion in Wilmington, DE.

Schiff Architectural Detail, LLC

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Click on No. 7730



This fountain from Schiff Architectural Detail with a 22-in. tall bronze figure and a 36-in. dia. spun-brass bowl, stands on display at the C.F. Edward Conservatory in the Huntington Museum of Fine Art in West Virginia.

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Traditional Product Reports



Columns & Capitals

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

Architectural Fiberglass Corp.

631-842-4772; Fax: 631-842-4790 www.afcornice.com
Copiague, NY 11726
Fabricator of molded fiberglass ornament: cornices, facades, cupolas, columns, capitals & balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1

fire-retardant material; weather resis-

tant; easy to install. Click on No. 6400

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, wood carvings, wrought-iron components, lighting, furniture & cabinet components & more; free catalog.



Stock caps and bases for columns are available from Architectural Products by Outwater in diameters ranging from 6 to 12 in.

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

MWT Custom Wood Working

Supplier of custom wood turnings: roped, twisted, fluted & spiral & stair parts; balusters & columns; Classical styles; exterior & interior.

mwtwoodturning.com 828.322.4061

> Since 1982 "Our Work Speaks for Itself"

> > CLICK ON NO. 50

for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.



These columns and capitals are typical of those manufactured by Chadsworth Columns.

Gotham Metalworks

718-786-1774; Fax: 718-786-7214 www.gothammetals.com
Long Island City, NY 11101
Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.

Click on No. 2042

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001

Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+designs; custom designs.

Click on No. 4020

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081

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

Click on No. 1210

KEPCO+

801-975-0909; Fax: 801-975-9911 www.kepcoplus.com Salt Lake City, UT 84104 Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building facades & storefronts; natural stone, tile & terra cotta; commercial,

institutional & religious buildings.

Click on No. 1492

MWT Custom Wood Working, LLC

828-322-4061; Fax: 828-322-4364 www.mwtwoodturning.com
Hickory, NC 28603
Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns;
Classical styles; exterior & interior.



Custom columns, newel posts and balusters are available from MWT Custom Wood Working.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010 Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



Robinson Iron custom cast and fabricated the components, including the columns for this powder-coated pavilion for Central Alabama Community College in Alexander City, AL.

Schiff Architectural Detail, LLC

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Click on No. 7730

Stone Legends

800-398-1199; Fax: 214-398-1293 www.stonelegends.com Dallas, TX 75217 Manufacturer of handmade architectural & landscape elements in cast stone: columns, signage, niches, pool coping, pavers, caps & finials for piers & walls, planters, fountains, gazebos, statuary, benches, mantels & more;

Wiemann Metalcraft

restoration.

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107 Designer, fabricator, finisher & installer of fine quality custom orn

installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

Balustrades

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Architectural Fiberglass Corp.

631-842-4772; Fax: 631-842-4790 www.afcornice.com
Copiague, NY 11726
Fabricator of molded fiberglass ornament: cornices, façades, cupolas, columns, capitals & balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1 fire-retardant material; weather resistant; easy to install.

Click on No. 6400

Gotham Metalworks

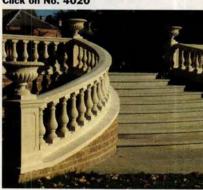
718-786-1774; Fax: 718-786-7214 www.gothammetals.com
Long Island City, NY 11101
Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.

Click on No. 2042

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001 Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+

designs; custom designs.



Haddonstone's spiral balustrading with Clarence Urns enhances the steps in this garden landscape.

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081

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

Click on No. 1210

MWT Custom Wood Working, LLC

828-322-4061; Fax: 828-322-4364 www.mwtwoodturning.com Hickory, NC 28603

Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior.

Click on No. 50



Balusters are one of the specialties of MWT Custom Wood Working.

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, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Click on No. 8300

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010

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

Click on No. 3240

Schiff Architectural Detail, LLC

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

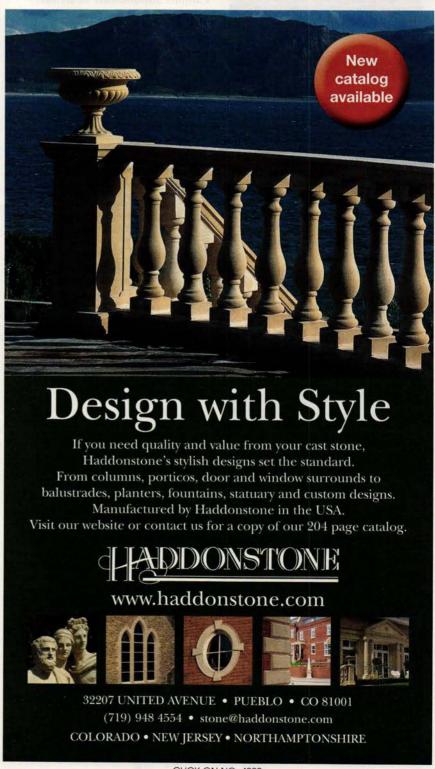
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Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223



CLICK ON NO. 4020

Doors, Entryways & Hardware

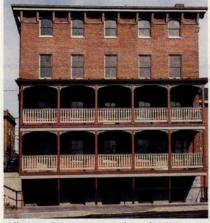
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Allegheny Restoration & Builders Inc.

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.

Click on No. 1004



Allegheny Restoration provides replication, restoration and repair of wooden doors and windows.

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.

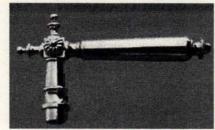


Architectural Components restored the double-hung windows for the Customs House Maritime Museum in Newburyport, MA; the windows feature laminated single-pane glass and are counter-balanced with weights and pullies.

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; pat-

ented sash weights. Click on No. 1670



This solid-brass lever is supplied by Architectural Resource Center.

Artistic Doors & Windows

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001

Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from 1%- to 3-in. thick, 20-90 min. fire-rated 1¾-in. doors; meets IBC 2000 requirements.

Click on No. 8060



Artistic Doors & Windows custom fabricated the wood windows and the entry door of this building.

Ball & Ball Hardware

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

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

Click on No. 2930



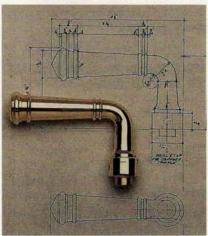
This ornate bronze door hinge was created by Ball & Ball Hardware for the restoration of the Iolani Palace in Honolulu, HI.

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.

Click on No. 2260



E.R. Butler & Co. manufactures historically sytled hardware such as this Early Americanstyle brass handle.

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.

Click on No. 1911



HeartWood fabricated the 2¼-in. thick mahogany doors for the columbarium at the Newton Cemetery, Newton, MA.

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors

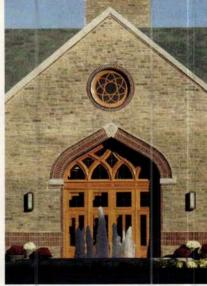
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Historic Doors

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.

Click on No. 3570

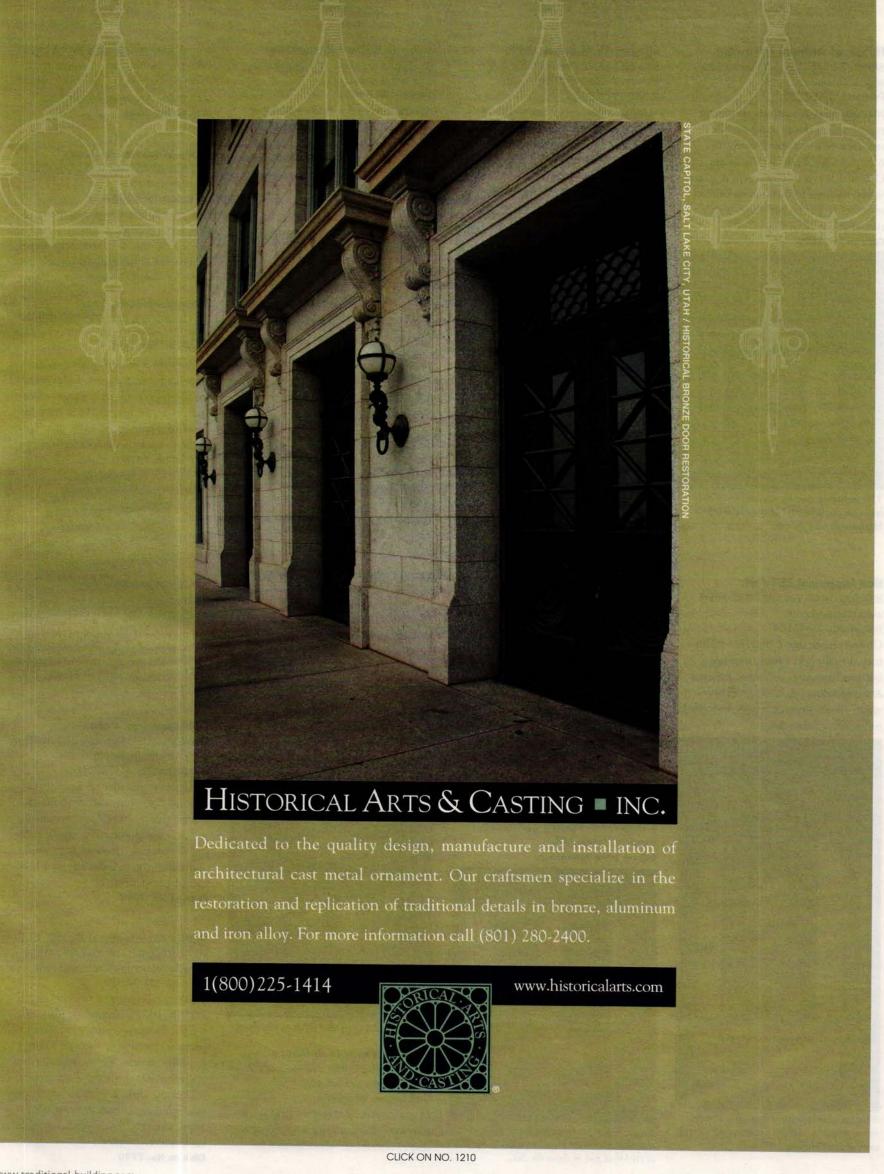


Historic Doors created a new entry and rose window for the Brickman Center at Bryn Athyn College, Bryn Athyn, PA.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel: restoration services.

Click on No. 1210



House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us

Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096



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

Hull Historical Millwork

817-332-1495; Fax: 817-332-1496 www.brenthull.com Fort Worth, TX 76104

Custom fabricator & installer of historical millwork: casing/moldings, built-in furniture, paneling, paneled & carved doors & complete entryways; all old-growth wood; historical millwork; catalog \$20.



This four-centered arched door with an overframe, decorative nail and carved spandrels is the work of Hull Historical Millwork.

Illingworth Millwork, LLC

315-232-3433; Fax: 315-232-3645 www.jimillingworthmillwork.com Adams. NY 13605

Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork.



This arched-top double door was custom manufactured by Illingworth Millwork.

John Wright Co.

800-444-9364; Fax: 717-252-3392 www.jwright.com Wrightsville, PA 17368

Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hardware; for renovation & new construction; since 1880.

Click on No. 2772

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; grilles; bathroom accessories & kitchen equipment; restoration; catalog \$5.

Call for more information.



Kayne & Son fabricated the forged hinges and thumblatches for the renovated doors to the Jack of the Wood pub in Asheville, NC.

Kolbe & Kolbe Millwork Co.

800-955-8177; Fax: 715-845-8270 www.kolbe-kolbe.com Wausau, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum-clad, roll-formed aluminum-clad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

Click on No. 1541



The Ultimate Outswing French Door is one of many traditionally styled doors available from Marvin Windows and Doors.

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; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1263 for windows; 1907 for



Parrett Windows & Doors offers custom doors.

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species &

complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings.

Click on No. 3003

Reilly Windows & Doors

631-891-6945; Fax: 631-208-0711 www.reillywd.com

Calverton, NY 11933

Fabricator & installer of custom wood, steel, bronze windows, doors, screen & shutters for new & historical residential, commercial & institutional construction.

Richards-Wilcox, Inc.

800-253-5668; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506

Manufacturer of historical reproduction door hardware: for gates, 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.

Click on No. 1579



The renovation of this historic firehouse included eco-friendly strap hinges and back plates (37% recycled steel in content and coated with a no VOC powder coat) from Richards-Wilcox.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010

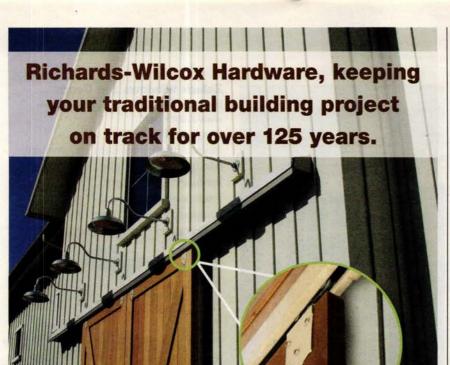
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240

Schiff Architectural Detail, LLC

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.



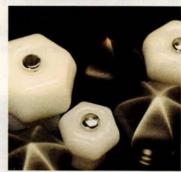
rwhardware.com CLICK ON NO. 1579

1-800-253-5668, Ext. 4678

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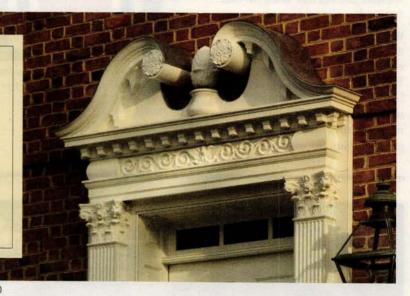
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historic doors

Richards-Wilcox Track and Hanger Hardware for sliding entry, garage or barn doors.

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Designers and fabricators of Classical Doors of Distinction. 610-756-6187 ~ www.historicdoors.com



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WWW.ERBUTLER.COM

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Steel Windows & Doors USA

203-579-5157; Fax: 203-579-5158 www.steelwindowsanddoors.com Stratford, CT 06615

Supplier of bronze, stainless steel & corten windows & doors: hot rolled, cold formed, thermally broken, fire rated; custom colors; variety of finishes available.

Click on No. 1933



Wiemann fabricated these bronze Art Deco door panels.

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors

& windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

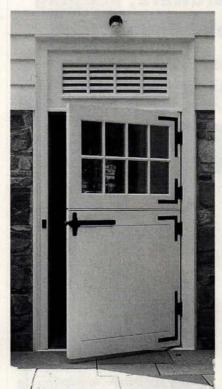
Wood Window Workshop

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; mill-work; reproductions; for storefronts. Click on No. 9640



Wood Window Workshop custom manufactures wood windows and doors in any size, type and species.



This Dutch door from Woodstone features pegged mortise-and-tenon construction and true-divided lites.

Woodstone Co., The

802-722-9217; Fax: 802-722-9528 www.woodstone.com Westminister, VT 05158

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

Click on No. 8430

Zeluck Windows and Doors

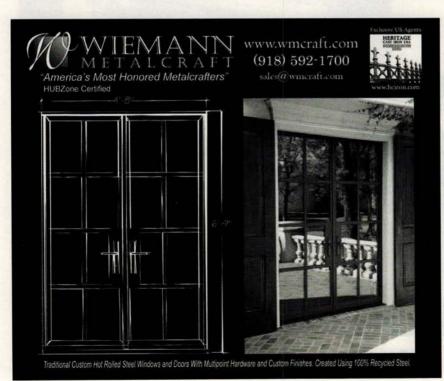
800-233-0101; Fax: 718-531-2564 www.zeluck.com

Brooklyn, NY 11234

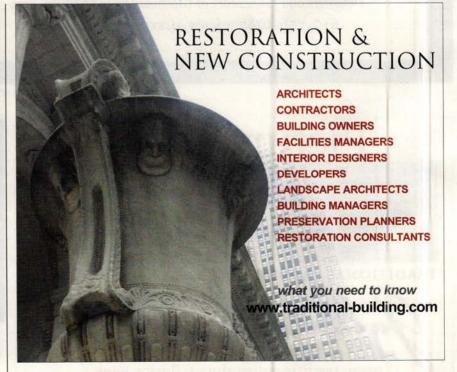
Manufacturer of custom architectural windows & doors: glass, timber & hardware; garage doors; French doors; residential, commercial & historical/landmark projects; since 1921.



Zeluck Windows and Doors manufactured this wood entry door with sidelites.



CLICK ON NO. 1223



Shutters & Shutter Hardware

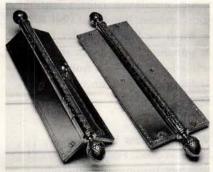
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Ball & Ball Hardware

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

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

Click on No. 2930



Ball & Ball Hardware supplies a complete line of hinges, bolts, thumb latches and shutter hardware in brass, cast iron and hand-forged iron.

E.R. Butler & Co.

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

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

Click on No. 2260

House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us

Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096

John Wright Co.

800-444-9364; Fax: 717-252-3392 www.jwright.com Wrightsville, PA 17368

Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hard-

ware; for renovation & new construc-

tion: since 1880 Click on No. 2772



John Wright's new Offset Strap Hinge for shutters offers a large offset of 2.5 in.; it is made using strong 8-gauge powder-coated steel and the pintle is cast iron with powder coating.

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; grilles; bathroom accessories & kitchen equipment; restoration; catalog \$5.

Call for more information.



These shutter hooks were fabricated by Kayne

Shuttercraft, Inc.

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

Manufacturer of wood shutters: mortise & tenon, cedar & mahogany, exterior movable & fixed louver, board & batten & raised panel;



These raised-panel shutters from Shuttercraft with propeller holdbacks were installed on a stone-sided home with recessed windows.

cutouts, capping, arches & more; hinges & holdbacks; interior louvers, Colonial panels & open frame; painting services; made in USA; 25-yearold family owned company; ships nationwide.

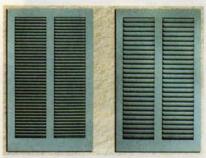
Click on No. 1321

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.

Click on No. 1056; 1925 for Endurian



These Bermuda shutters from Timberlane, available in any louver size with the option of large or small tilt-rods, are designed for sun screening and moderate storm protection.







CLICK ON NO. 2772



Storms & Screens

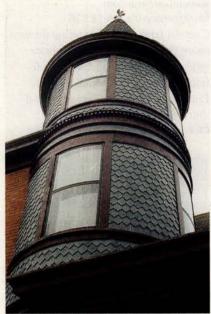
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Allied Window, Inc.

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; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications.

Click on No. 690



Allied Window designed and fabricated the bowed storm windows for this historic building.

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.

Artistic Doors & Windows

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001

Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from 1%- to 3-in. thick, 20-90 min. fire-rated 1%-in. doors; meets IBC 2000 requirements.

Click on No. 8060

Cityproof Windows

718-786-1600; Fax: 718-786-2713 www.cityproof.com
Long Island City, NY 11101
Manufacturer & installer of custommade interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.

Click on No. 2390

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.

Click on No. 1911

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081

Designer & custom fabricator of ornamental metalwork: doors, windows,

hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Click on No. 1210

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 subframe needed; all glazing options.

Click on No. 909



Innerglass Window Systems supplied interior glass storm windows for this historic house.

Steel Windows & Doors USA

203-579-5157; Fax: 203-579-5158 www.steelwindowsanddoors.com Stratford, CT 06615 Supplier of steel, bronze, stainless steel & corten windows & doors: hot rolled, cold formed, thermally broken, fire rated; custom colors; variety of finishes available.

Click on No. 1933

Wiemann Metalcraft

918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107 Designer, fabricator, finisher &

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

Click on No. 1223

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; mill-work; reproductions; for storefronts.

Click on No. 9640

Woodstone Co., The

802-722-9217; Fax: 802-722-9528 www.woodstone.com Westminister, VT 05158

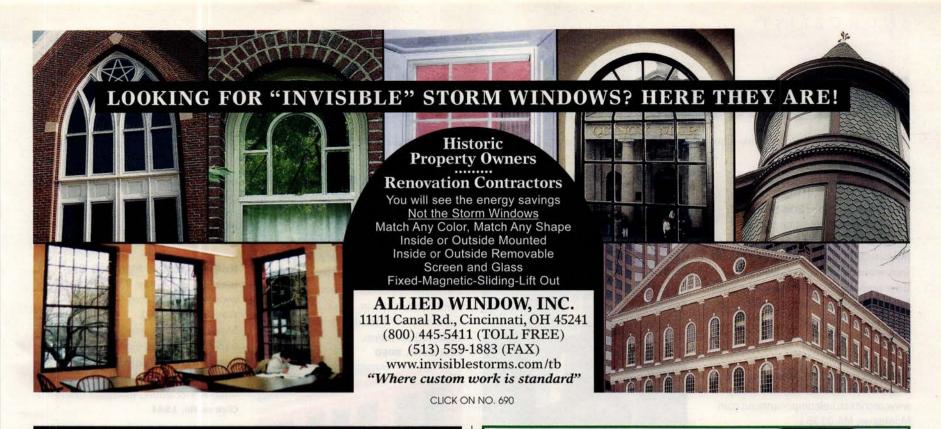
Custom fabricator, distributor & supplier of doors, windows & shutters: paneled doors & complete entryways; storm & screen doors; screen windows; most wood species; coped mortise-&-tenon joinery; historical & landmark specifications

Click on No. 8430



REX, a new e-commerce website, serves the 500,000 building and design professionals and enthusiasts who are already researching building materials and services online via Restore Media's eight websites. REX makes it easy to buy direct.

www.RexSellsDirect.com



The 2014 PALLADIO AWARDS

Honoring Excellence in Commercial & Civic Design

Co-produced by

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Traditional Building Conference

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

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

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

Corresponding awards will also be awarded for residential projects.

Judging will be by a panel of distinguished architectural designers selected by the editors of Traditional Building and Period Homes.

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

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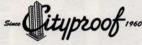
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Allegheny Restoration & Builders Inc.

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.

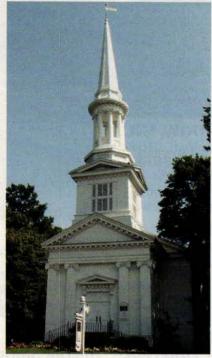
Click on No. 1004

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 Components supplied the 16/16 true-divided-light doube-hung windows for the First Church of Christ in Sandwich, MA; they feature insulated resotration glass with weights and chains

Artistic Doors & Windows

800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001

Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from 13/8- to 3-in. thick, 20-90 min. fire-rated 13/4-in. doors; meets IBC 2000 requirements.

Click on No. 8060



Artistic Doors & Windows specializes in custom hardwood windows.

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.

Click on No. 1911

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.

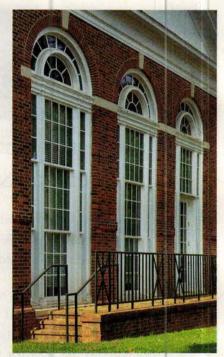
Click on No. 3570

Kolbe & Kolbe Millwork Co.

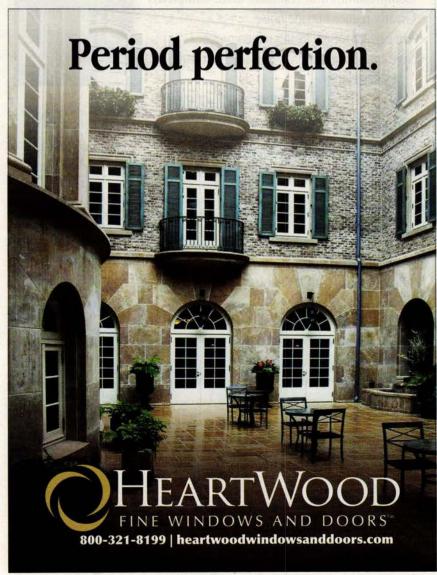
800-955-8177; Fax: 715-845-8270 www.kolbe-kolbe.com Wausau, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum-clad, roll-formed aluminum-clad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

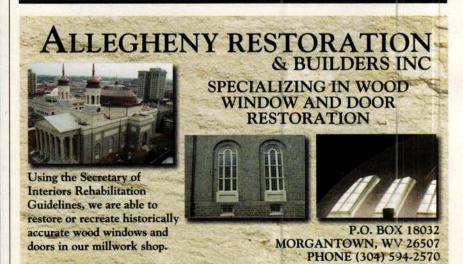
Click on No. 1541



For the historical renovation of Monroe Hall at the University of Virginia, Kolbe created custom triple-hung windows that mimic the look and operation of the building's original windows.



CLICK ON NO. 1911



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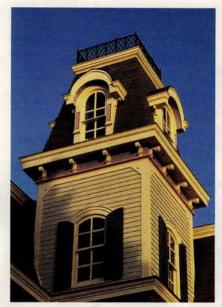
FAX (304) 594-2810



The resident of this majestic NVC building would have been impressed with the workmanship of our windows.



www.ArtisticDoorsAndWindows.com
800-278-3667



Ultimate Double Hung wood windows are available from Marvin Windows and Doors.

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; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1263

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings.

Click on No. 3003



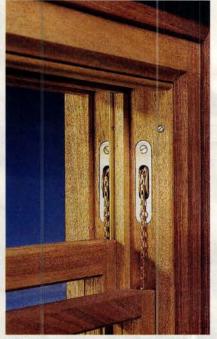
Parrett Windows & Doors offers a variety of historical wood windows.

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; mill-work; reproductions; for storefronts.

Click on No. 9640



This wood window and sash was custom fabricated by Wood Window Workshop.

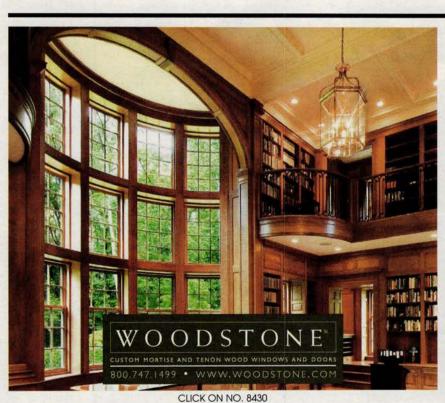
Woodstone Co., The

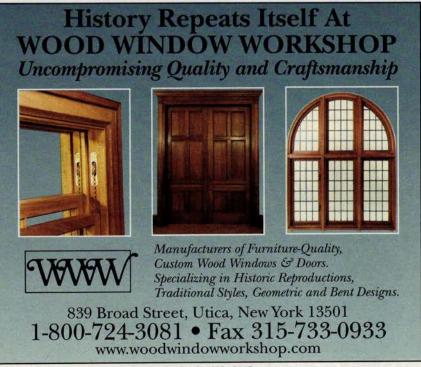
802-722-9217; Fax: 802-722-9528 www.woodstone.com Westminister, VT 05158

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



Woodstone offers windows in a wide variety of species.



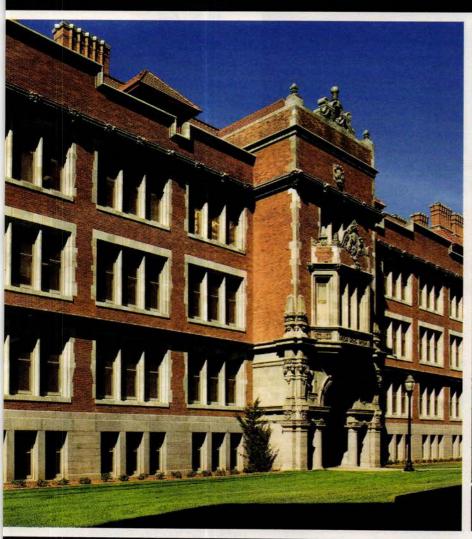


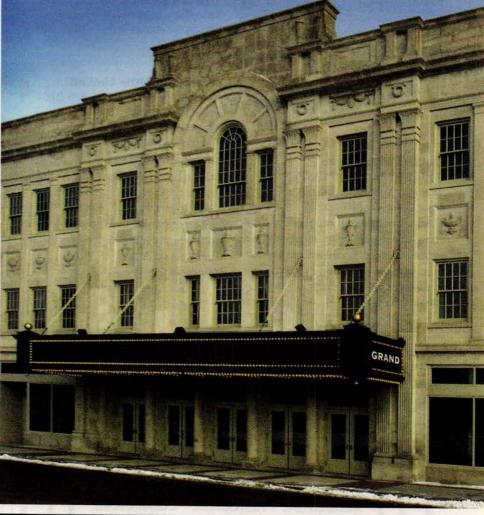




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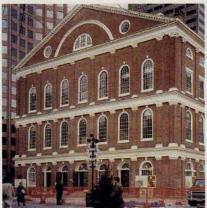
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Allied Window, Inc.

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; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications. Click on No. 690



Allied Window supplied its Allied-One-Lite (AOL-C) windows for historic Faneuil Hall in Boston, MA.

Gotham Metalworks

718-786-1774; Fax: 718-786-7214 www.gothammetals.com Long Island City, NY 11101 Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.

Click on No. 2042



Gotham Metalworks created this oriel window, taking into account the complex angular geometry and the integrity of the building's original architecture

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1 Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081

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



Historical Arts & Casting restored and reinstalled the cast-iron windows in this building in New York City.

Kolbe & Kolbe Millwork Co.

800-955-8177; Fax: 715-845-8270 www.kolbe-kolbe.com Wausau, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum-clad, roll-formed aluminumclad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

Click on No. 1541

Parrett Windows & Doors

800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425

Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings.

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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.

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This vintage steel window was completely refurbished by Seekircher Steel Window Repair.

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Supplier of steel, bronze & stainless steel doors: hot rolled, cold formed, thermally broken, fire rated; custom colors; variety of finishes available.

Click on No. 1933



Steel windows from Steel Windows & Doors offer energy efficiency and traditional styling.

Wiemann Metalcraft

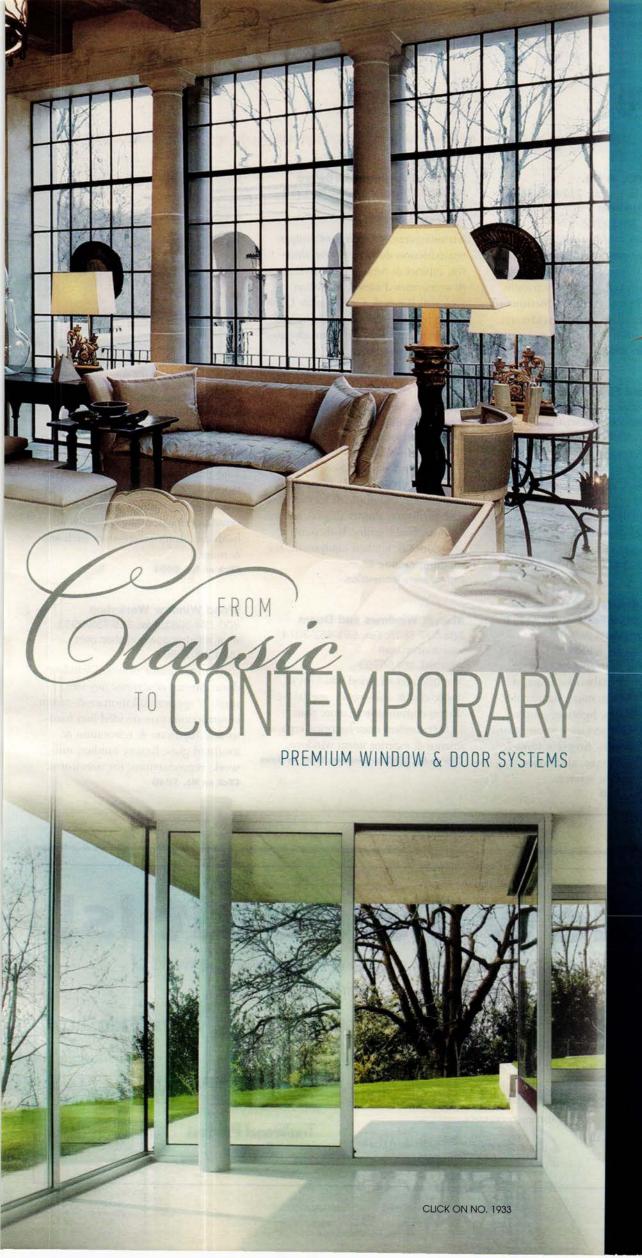
918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107

Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940.

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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.

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

Ball & Ball Hardware

610-363-7330; Fax: 610-363-7639 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.

Click on No. 2930

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.

Click on No. 2260

HeartWood Fine Windows & Doors

585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company.

Click on No. 1911

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of

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

Click on No. 1210

House of Antique Hardware

888-223-2545; Fax: 503-233-1312 www.hoah.us

Portland, OR 97232

Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles.

Click on No. 1096

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; grilles; bathroom accessories & kitchen equipment; restoration; catalog \$5.

Call for more information.

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; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Click on No. 1263 for windows; 1907 for doors



The model LK381 sash lock from Phelps Company combines traditional styling with a locking mechanism that aligns the sash check rails; it is available in five different finishes.

Phelps Company

603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451

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

Click on No. 6001

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; mill-work; reproductions; for storefronts.

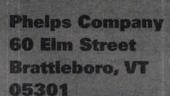


Sash locks

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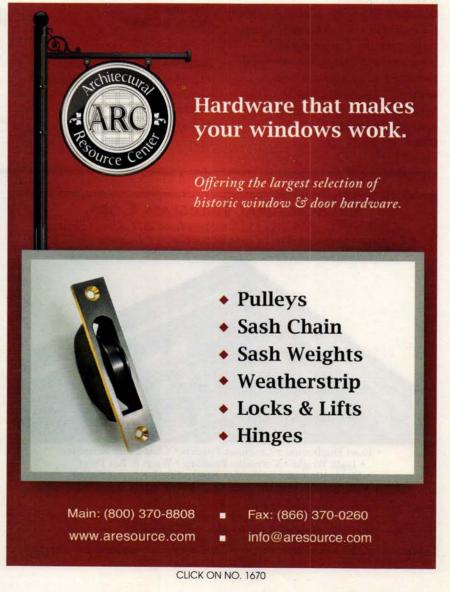


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Abatron, Inc.

800-445-1754; Fax: 262-653-2000 www.abatron.com Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

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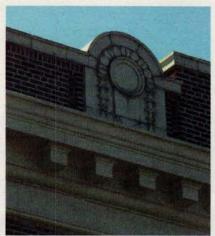


MasterMold, a non-toxic polyurethane paste from Abatron, is used to reproduce both large and small flexible molds.

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tant; easy to install. Click on No. 6400



Architectural Fiberglass Corp. restored the historic cornice for this building in New York City.

Gotham Metalworks

718-786-1774; Fax: 718-786-7214 www.gothammetals.com
Long Island City, NY 11101
Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.

Click on No. 2042

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001 Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+designs; custom designs.

Click on No. 4020



This custom cast-stone pedimented entrance to a shopping mall was fabricated by Haddonstone.

Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010

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

Click on No. 3240

Schiff Architectural Detail, LLC

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.





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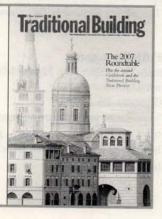
—S.F., Oley, PA

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330-456-0031; No fax 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/murals & more.

Click on No. 1891



This religious image was created for an outdoor area using materials from Belden Brick.

Bill's Custom Metal Fabrications

516-333-3562; Fax: Same as phone www.ironcrafters.com Westbury, NY 11590

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



This gate was fabricated by Bill's Custom Metal.

Fifthroom.com

888-293-2339; Fax: 724-444-5301 www.fifthroom.com Gibsonia, PA 15044 Supplier of garden furnishings: furniture, garden houses, gazebos, greenhouses, pavilions, arbors, benches & bridges; ceiling fans.



The 12x12-ft. Treated Pine Ramada from Fifthroom.com includes a cupola, asphalt shingles and a custom stain.

Flaherty Iron Works Inc.

703-971-7653; Fax: 703-971-8040 www.flahertyironworks.com Alexandria, VA 22310 Custom fabricator of hand-forged metalwork: sculpture, gates, railings & furniture.



Flaherty Iron Works restored the bronze gates at the National Archives in Washington, DC.

Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086 www.historicalbricks.com lowa City, IA 52245

Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.

Click on No. 8079



Gavin Historical Bricks supplied its reclaimed Metropolitan Street Paver for this driveway in Lambertville, NJ.

Goodwin International

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

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



Terra-cotta planters are available from Goodwin International in many styles.

Haddonstone (USA), Ltd.

719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001 Manufacturer of classical & contemporary cast limestone: columns

temporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+designs; custom designs.

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Heather & Little Limited

800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com
Markham, ON, Canada L3R OH1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.

Click on No. 2470

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com
West Jordan, UT 84081
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools &

more; iron, bronze, aluminum &

steel: restoration services.

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Historical Arts & Casting custom fabricated this fountain in cast bronze for the Governor's Mansion in Annapolis, MD.

Lodi Welding Company Inc.

908-852-8367; No fax www.lodiwelding.com Hackettstown, NJ 07840

Ironworks fabricator: forged ironwork in all styles, especially Old World; expertise in railings, fencing, spiral staircases & gates; also balconies, egresses, furniture, sculpture art, fireplace screens, and restoration; founded in 1964 by artisans from Antwerp, Belgium; family owned & operated.



These estate gates featuring scrollwork and ornate designs were fabricated by Lodi from architectural-grade aluminum; the overall span of the 13-ft.-tall gates is 36 ft.

NOMMA - National Ornamental & Miscellaneous Metals Association

888-516-8585; Fax: 770-288-2006 www.nomma.org

Fayetteville, GA 30214

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.

Old Carolina Brick Co.

704-636-8850; Fax: 704-636-0000 www.handmadebrick.com Salisbury, NC 28147 Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches.

Click on No. 3130



This running-bond paving was created using hand-molded brick from Old Carolina Brick.

Robinson Iron Corp.

800-824-2157; Fax: 256-329-8960 www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches,

doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Click on No. 3240



Shown here is a detail of parcel gilt on the 18thcentury English gates restored by Robinson Iron at the Nemours Mansion, Wilmington, DE.

Schiff Architectural Detail, LLC

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

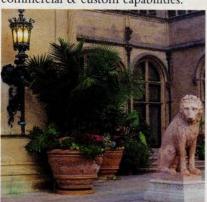
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration.

Click on No. 7730

Seibert & Rice

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

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



Seibert & Rice found the original molds and reproduced 110-year-old terra-cotta urns for the Biltmore Estate in Asheville, NC.

Tuscan Imports

843-667-9101; Fax: 803-753-9922 www.tuscanimports.com Florence, SC 29505 Supplier of handcrafted Italian terracotta & lightweight poly planters: variety of shapes & sizes; frost proof; commercial & residential applications; benches, tiered & freestanding fountains.



The Orcio Rigato from Impruneta, Italy, is one of many items available from Tuscan Imports.

UgMO Technologies

484-690-0570; Fax: No fax www.ugmo.com King of Prussia, PA 19406 Supplier of UgMO ProHome soilsensor system: underground sensors monitor soil & maintain soil moisture at root level.

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Old Carolina Brick Co.

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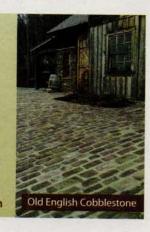
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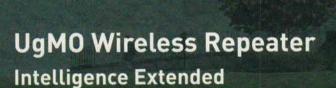


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Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.

Click on No. 1004

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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.

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330-456-0031; No fax 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/murals & more.

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Gavin Historical Bricks Inc.

319-354-5251; Fax: 319-688-3086 www.historicalbricks.com lowa City, IA 52245

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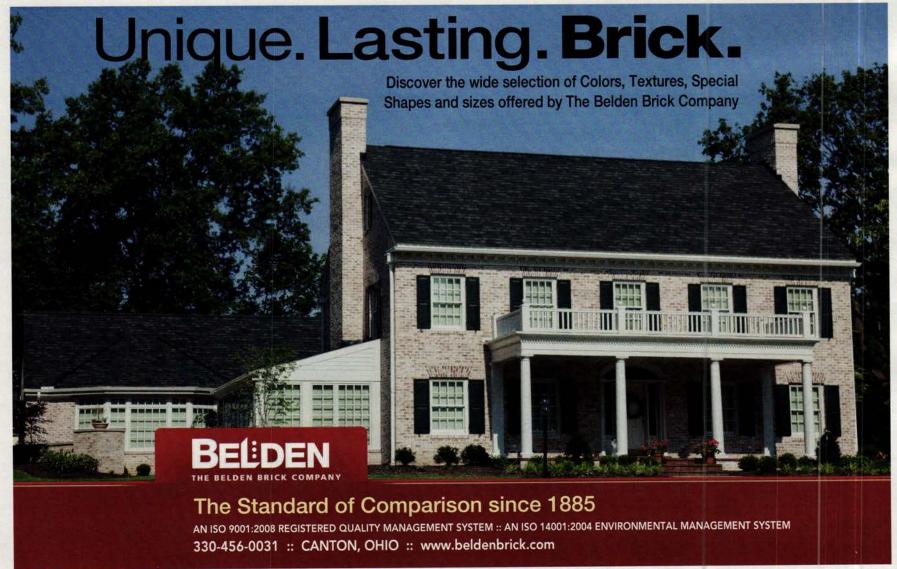
This monumental gate and storefront was fabricated by Historical Arts & Casting for a Gianni Versace store in New York City.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081 Designer & custom fabricator of ornamental metalwork: doors, wir

ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

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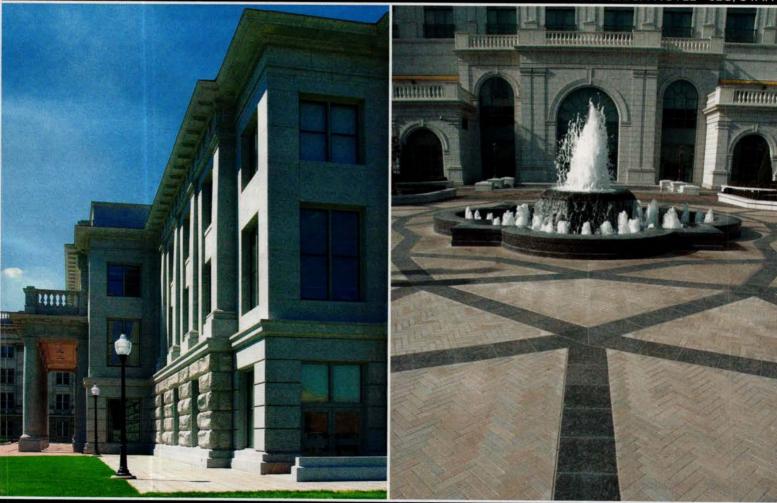
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KEPCO+ restored the façade of the 90 West Building, built in 1908 and damaged during the September 11, 2001, attack in New York City.

Old Carolina Brick Co.

704-636-8850; Fax: 704-636-0000 www.handmadebrick.com
Salisbury, NC 28147
Manufacturer of handmade brick, pavers, arches & special shapes: custom & stock designs; restoration consulting & matches.

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calendar of events

National Preservation Institute: Historic Preservation Seminars, February – June 2013. The National Preservation Institute will conduct a series of training seminars for professionals in management, development and historic, cultural and environmental preservation in many cities across the country. Seminars, case studies and small group exercises will highlight state-of-the-art practices in historic preservation. For more information, visit www.npi.org or email info@npi.org.

ICAA'S A Private View of Italy: Amalfi And Naples, May 9-16, 2013. The ICAA seven-night guided tour of Italy through Amalfi and Naples will give participants the opportunity to visit the Cathedral of Amalfi, the Villa Cimbrone in Ravello and well-known museums as well as private residences. For more information, visit www.classicist.org.

Traditional Building Conference Program, May 21-22, 2013. The second 2013 Traditional Building conference will focus on windows and will be held in Washington, DC. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

CNU 21 Conference, May 29-June 1, 2013. The Congress for the New Urbanism will host its 21st annual conference in Salt Lake City, UT. Focusing on balancing the demands of physical, social, economic and environmental values with stewardship for land and people, the conference theme is "Living Community." For more information, visit www.cnu21.org.

National Covered Bridge Conference, June 5-8, 2013. Dayton, OH, will host this second annual conference, sponsored by the National Park Service and the Federal Highway Administration's National Historic Covered Preservation Program. For more information, go to http://ncptt.nps.gov/second-national-covered-bridges-conference/.

SGAA Annual Summer Conference, June 10-12, 2013. This year's Stained Glass Association of America's summer conference will be held in Indianapolis, IN. The event will focus on "The Art of Restoration" and will feature workshops on enamel, laminating and airbrush painting, as well as a tour of an art and sheet glass manufacturing facility and Riordan windows at St. Patrick's Catholic Church. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

AIA 2013 National Convention and Design Exposition, June 20-22, 2013. The AIA 2013 National Convention & Design Exposition will be held at the Colorado Convention Center in Denver, CO. Featured workshops and symposiums will focus on the conference theme, "Building Leaders." Participants will have a chance to earn Learning Units through education sessions and location tours. For more information, visit www.aia.org.

European Stone Festival, June 22-23, 2013. Stonemasons will gather at the Lincoln Cathedral in Lincoln, U.K., for carving, teaching and learn-

ing. For more information, go to http://lincolncathedral.com/building/european-stone-festival/.

American Building Technology, 1700-1950, July 16-17, 2013. This workshop will be held in Burlington, VT, in cooperation with Preservation Burlington. The instructor is Thomas Visser, UVM Historic Preservation Program. For more information, go to http://www.preservationworks.org/workshops.shtml.

Wood Window Repair Methods, August 14-16, 2013. The Blow Me Down Farm in Cornish, NH, is the location of this workshop given in cooperation with the Saint-Gaudens National Historic Site. The instructor is Sally Fishburn, S.A. Fishburn, Inc. For more information, go to http://www.preservationworks.org/workshops.shtml.

Traditional Building Conference Program, September 19-20, 2013. The third Traditional Building conference of 2013 will be held in Chicago, IL. The theme is "Midwest Traditional Design and Restoration." For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752. For sponsorships, contact Peter Miller, pmiller@restoremedia.com. Or go to www.traditionalbuildingshow.com.

APT NYC 2013 Conference, October 11-15, 2013. The Association for Preservation Technology International will host its annual conference at the New York Marriott Marquis in New York City. Featured workshops, symposiums, exhibits and field sessions will focus on the conference theme of "Preserving the Metropolis." For conference updates, visit www.apti.org/NYC2013.

National Trust For Historic Preservation National Conference, October 29-November 2, 2013. The National Preservation Conference will be held in Indianapolis, IN. The theme is "Preservation at the Crossroads." For more information, go to www.preservationnation.org.

Traditional Building Conference Program, November 6-7, 2013. The fourth and last Traditional Building conference of 2013 will be held in Los Angeles, CA. The theme is "Western Traditional Design and Restoration." For more information, go to www.traditionalbuildingshow.com, or call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752. For sponsorships, contact Peter Miller, pmiller@restoremedia.com.

ASLA Annual Meeting & Expo, November 15-18, 2013. The American Society of Landscape Architects will hold its annual meeting and expo at the Boston Convention & Exhibition Center in Boston, MA. The event includes education sessions, field sessions, tours, workshops and the opportunity to earn up to 21 professional development hours. For more information, visit, www.asla.org.

Greenbuild 2013, November 20-22, 2013. Greenbuild's international conference and expo will be held in Philadelphia, PA. It is dedicated to green building products and services and will feature three days of educational sessions, green building tours and seminars. For more information, visit www.greenbuildexpo.org. **TB**



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This exterior fixture from Ball & Ball Lighting is a reproduction of an 18th-century Philadelphia street lantern.

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; stair handrails; restoration services.

Click on No. 7660



The hand-riveted copper Provence fixture from Bevolo features a wrought-iron bracket, is available in 21- and 24-in. sizes, and can be made in natural gas, electric or liquid propane versions.

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.

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.

Crenshaw Lighting

Click on No. 1759

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.

Click on No. 313



This historic replica verdigris brass wall sconce was fabricated by Crenshaw Lighting for the University of Michigan Law School.



Deep Landing Workshop's one-light model L-CLD0203 measures 25 in. tall by 10½ in. wide; it projects 12 in.

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620 Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants

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Historical Arts & Casting custom fabricated this cast-metal gas-burning lantern.

Historical Arts & Casting, Inc. 800-225-1414; Fax: 801-280-2493

www.historicalarts.com West Jordan, UT 84081

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

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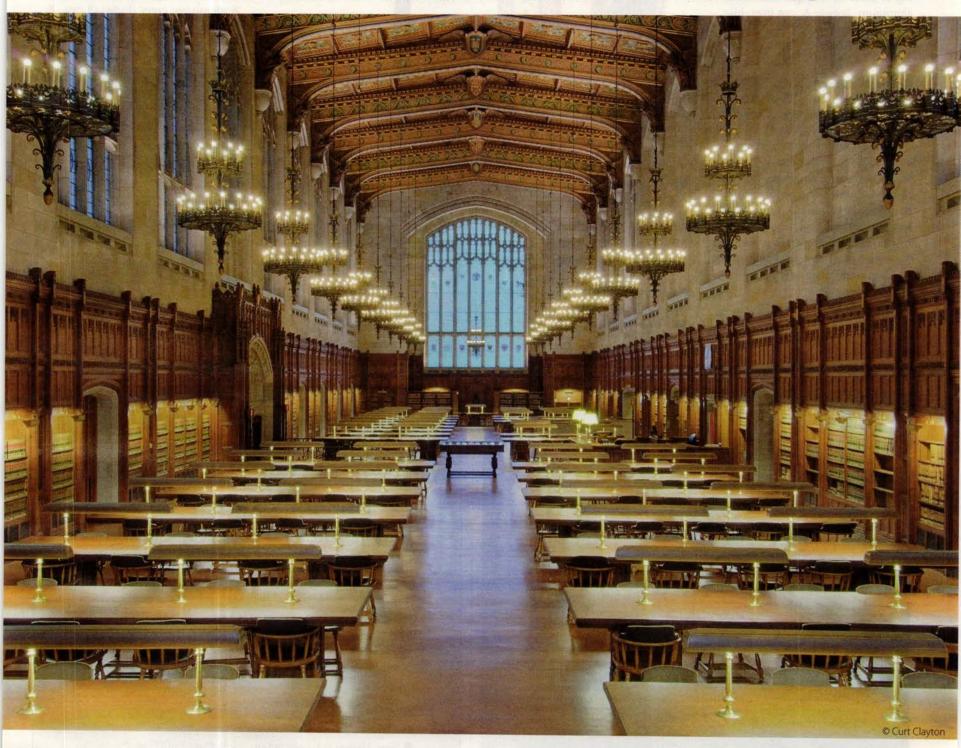


The forged brass and bronze lantern from Lantern Masters, the Kelian Lantern on Sylvia's Arm, combines age-old forging techniques with 21st-century technology.

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Lord Aeck & Sargent Architecture, architect Gary Steffy Lighting Design, lighting design

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These ca. 1920-1930 exterior bronze sconces were refurbished by Schiff Architectural Detail; they are 60 in. tall x 24 in. deep.

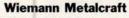
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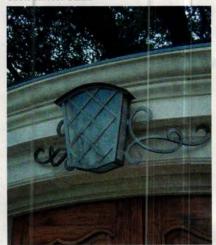
Des Moines, IA;

it incorporates a

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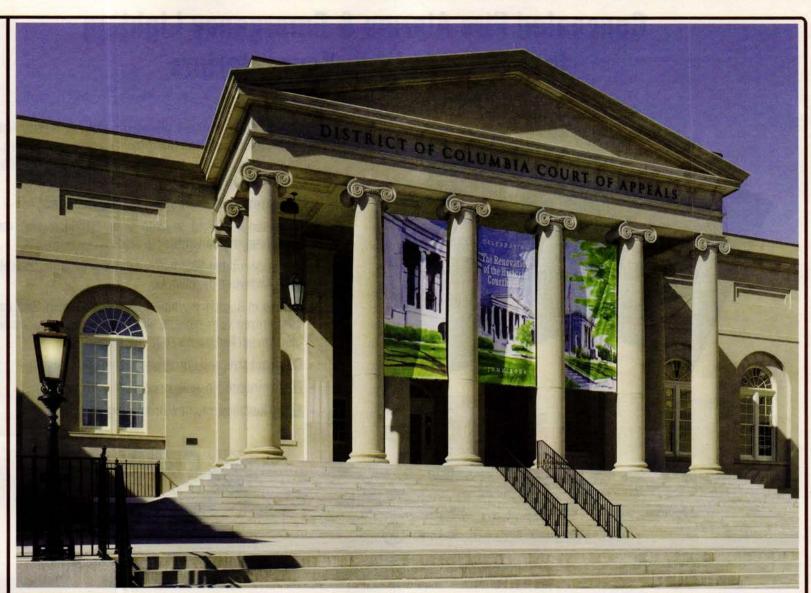
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- Adaptive Reuse &/or Sympathetic Addition
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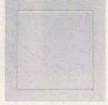


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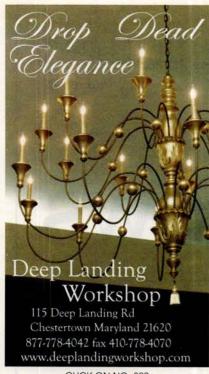


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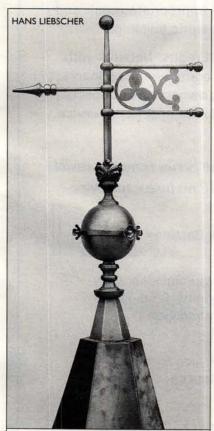
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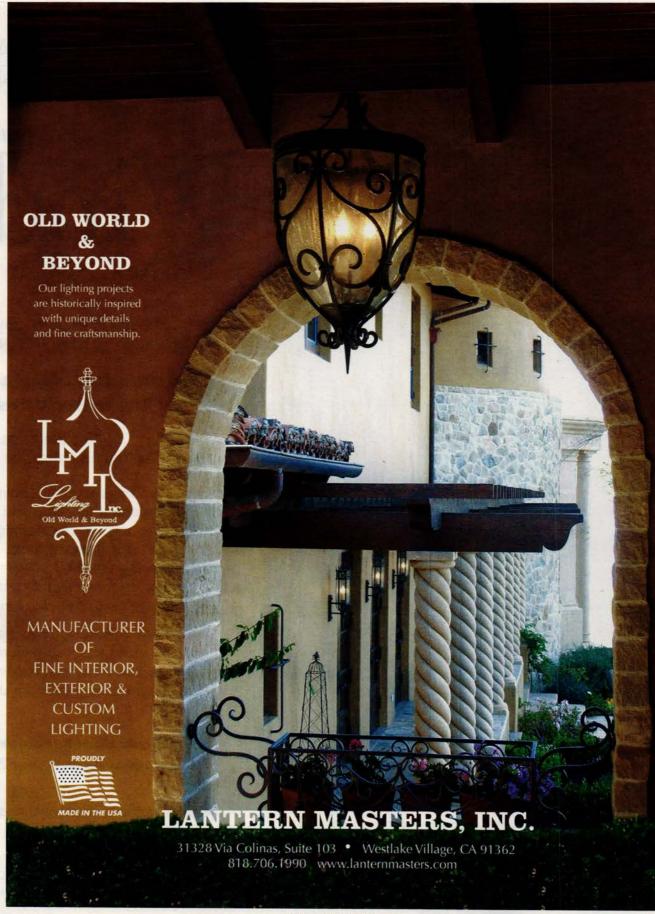
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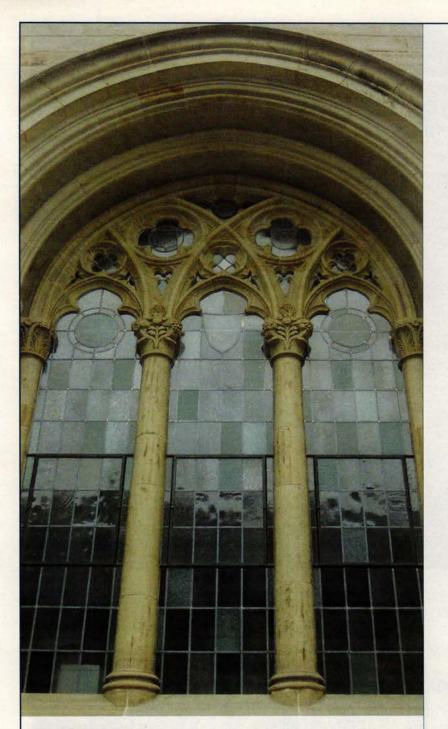
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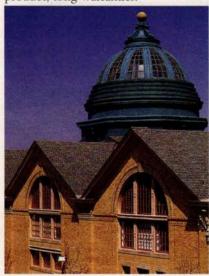
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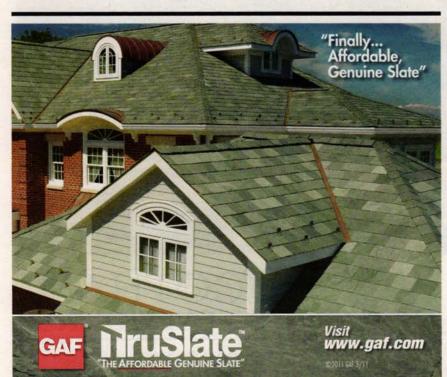


GAF offers a wide variety of roofing products, including these heavyweight Camelot slate-look shingles measuring 17x34½ in.

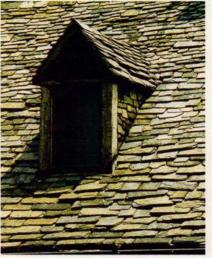
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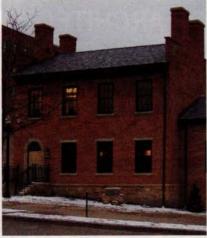


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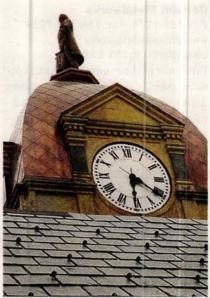
New composite roofing from Inspire Roofing provides an historic slate look for the restored Richard Howe House in Akron, OH.

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Slate Affair installed this slate roofing.

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Heather & Little is seen here craning a cupola into position on the Onondaga Court House in Syracuse NY.

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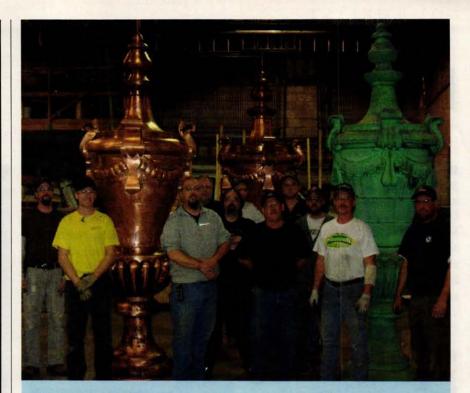
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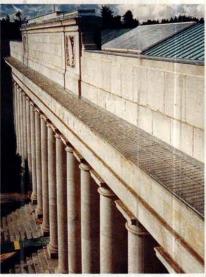
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800-624-1189; Fax: 800-624-1196 www.nixalite.com

East Moline, IL 61244

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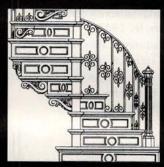
A bird-control system from Nixalite was installed on the large cornice ledge over the main entrance of the Temple of Justice in Olympia, WA.











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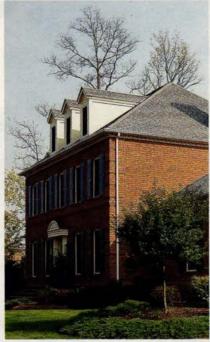
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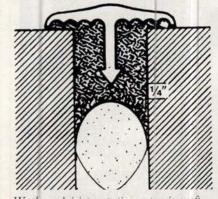
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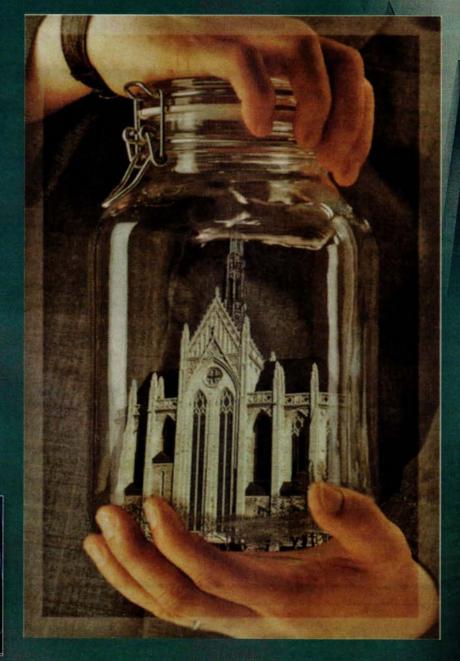
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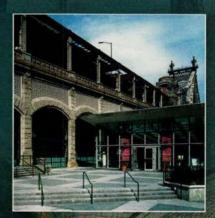


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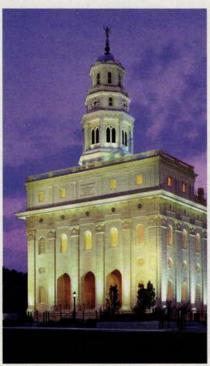
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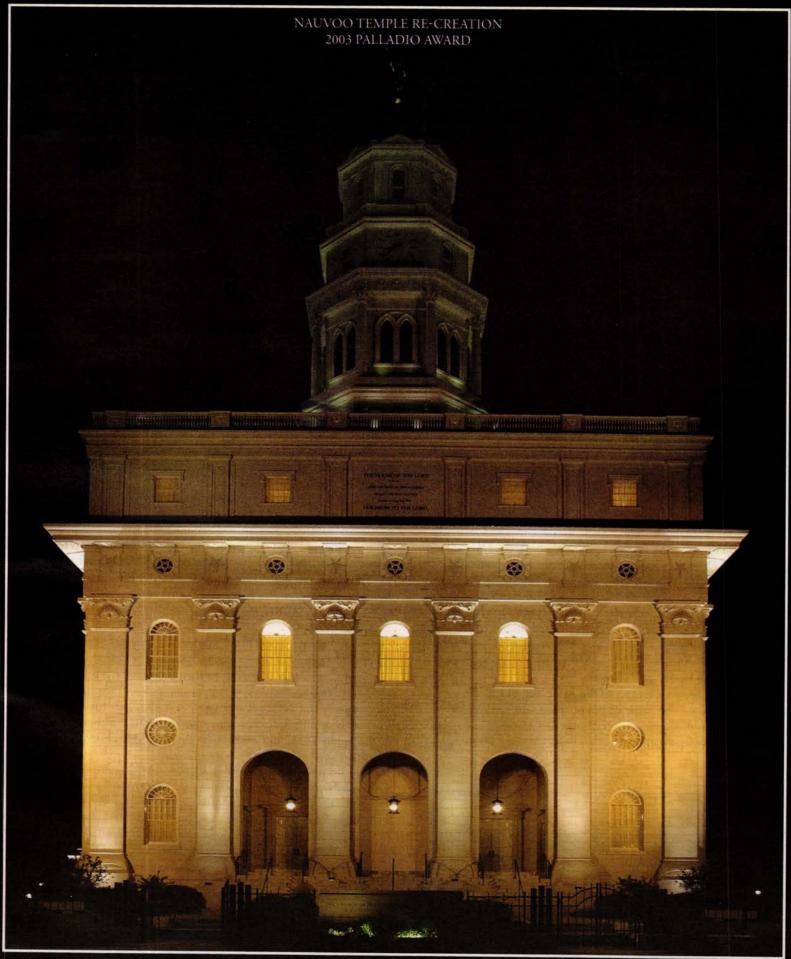
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The Father of American Landscape Architecture

Andrew Jackson Downing Essential Texts

edited by Robert Twombly W.W. Norton & Co., New York, NY, 2012 400 pp; soft cover; a number of b&w illustrations; \$35 ISBN 978-0-393-73359-4

Reviewed by Martha McDonald

rchitect and Gardener to the Republic," the introduction to Twombly's book, highlights Downing's short life (1815–1852) in Newburgh, NY, and points to his reputation as "the father of American landscape architecture, as his profession is now called, and a father of the urban park movement in the United States, as well as the foremost advocate of village, indeed national, beautification."

Downing began writing about horticulture when he was 16. He wrote more than 140 essays, many of then editorials in the journal he founded, *The Horticulturist and Journal of Rural Art and Rural Taste*. He also wrote four books on landscape gardening, fruit trees and residential design. Downing followed his father into the nursery business but eventually devoted all of his time to *The Horticulturist* and offered his services as a professional landscape gardening expertise.

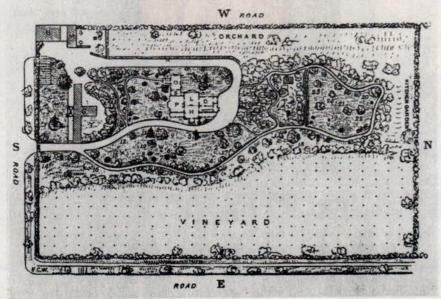
He collaborated with Alexander Jackson Davis from 1942 until 1850 on at least five residential commissions, with Downing as the consultant and Davis as the architect. In 1850, Downing went to England to study landscapes to study landscapes, and returned with a young architect who worked as his assistant for two years, Calvert Vaux.

Downing was working on what would have been his largest project, the "Public Grounds" in Washington, DC, when he died in 1852. He and his family were on board the Henry Clay headed for Washington, DC, when the vessel caught fire and Downing was among 70 people who drowned.

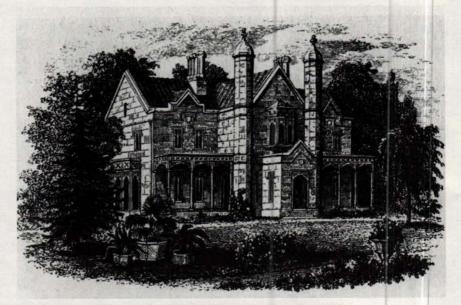
Twombly has selected a number of Downing's writings and presented them in six sections: "Architecture and Building," "Landscape Gardening," "Parks and Other Public Places," "Village Beautification," "Horticulture," and "Agricultural Education." Each section contains a number of Downing's essays, and each one of these is prefaced by an introduction by Twombly. Most of the illustrations (all are black-and-white photos or drawings) are located in a section at the center of the book.

The writings reveal a person devoted to the wellbeing of the general public. He quite often mentions the value of public parks and institutions.

His interests ranged from simple country homes to grand public sites. For example, a chapter in the first section entitled "On Country Houses," writ-



The plan for Downing's estate, drawn by his assistant, Frederick C. Withers, published in The Horticulturalist in 1853.



A.J. Downing's residence in Newburgh, NY, was demolished ca. 1920.

ten in 1846, states that rural homes should be simple with "neat and quiet grounds," and "within the reach of almost every landholder in America." He then proceeds to provide guidelines, including drawings, for a simple country cottage.

The second section on "Landscape Gardening" starts with a letter to the editor of *The New-York Farmer and Horticultural Repository* published in 1832 when Downing was only 17, signed "X.Y.Z. Newburgh." He noted, "That branch of horticulture called landscape gardening is, as yet, completely in its infancy among us," and warned against "straight line planting," and the common fault of "placing the residence too near the public road." Other chapters include "A Chapter on Lawns," "Hints on Flower-Gardens," "The Management of Large Country Places," and "A Chapter on School Houses."

The third section, "Parks and Other Public Places," reveals Downing's belief in the need for public parks "open to all classes of people, provided at public cost, maintained at public expense and enjoyed daily and hourly by all classes of persons."

In "The New York Park," published in 1851, Downing praises Mayor Kingsland's proposal for "a green oasis for the refreshment of the city's soul and body." He only complained that Kingsland's proposal, at 160 acres, was too small, noting that "Five hundred acres is the smallest area that should be reserved for the future wants of such a city." In his notes for this section, Twombly points out that the state legislature authorized the purchase of 778 acres in 1853, and another 65 acres in 1863, bringing New York City's Central Park to 843 acres.

The book concludes with a section on agricultural education in which Downing bemoans the fact that irresponsible farming is depleting the nation's soil and calls for the creation of agricultural schools. A useful detailed index and suggestions for further reading are found in the final pages.

Twombly, a retired professor of architectural history at City College in New York, and author of other books and anthologies, became interested in Downing during visits to the two remaining Jackson-designed landscapes. One is the 1851 Headley property just south of Newburgh, NY, Downing's home town. The other is the 1951-52 Matthew Vassar estate in Poughkeepsie, NY. Twombly was disheartened to see that very little of Downing's original work remained, and that even Downing's home and its 11-plus acres no longer existed. This led him to study more about Downing and his influence on others such as Frederick Law Olmsted and Calvert Vaux, and to develop this most informative book. It is a book that could be read straight through, and revisited often by often by anyone with and anyone with even a passing interest in landscapes and the public environment.

Twombly has brought to light Andrew Jackson Downing's remarkable contributions to the American landscape. As one who greatly appreciates our public parks, and who has, I will admit, often taken them for granted, I will never stroll through one again without thinking of Downing. **TB**

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- Pinpoint how well-designed windows are able to mitigate damage from severe weather, including hurricanes, in coastal impact zones.
- Describe the limitations of window design in deflecting damage from severe storms in impact zones.
- Cite IZ3 and IZ4 codes, which detail ways to improve storm resistance in coastal areas.

Presenters: Gregory F. Shue, principal, Shue Design Associates, Sullivan's Island, S.C. Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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Learning Objectives: After the session, participants will be able to do the following.

- Describe new technologies that enhance windows' energy efficiency.
- Compare and contrast how new technologies will work in historic buildings and how they might not.
- Show how new window technologies can be used to help achieve specific goals and requirements for energy efficiency on large-scale projects.
- Take into account the opportunities and challenges for designers and builders presented by large-scale projects with many windows (more than 200).

Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.

Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors,

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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Learning Objectives: After the sessions, participants will be able to do the following.

- Discuss in detail the federal tax credit program for the rehabilitation of historic buildings.
- Identify essential characteristics—both in design and construction—successful projects share.
- Apply the Secretary of the Interior's Standards for Rehabilitation to individual projects.
- Cite lessons from the tax credit-worthy projects presented during the Webinar.

Presenters: John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.

Albert S. Rex, director, Northeast Office, MacRostie Historic Advisors, LLC, Boston

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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Solving a Building's Problems

Structural Repair of Traditional Buildings

by Patrick Robson

Donhead Publishing, Ltd., Shaftsbury, Dorset, UK; 1999; reprint, 2005

312 pp; hardcover; numerous diagrams; \$79

ISBN 978-1-873394-40-3

Reviewed by Judy Hayward

rofessionals who have the gift of sharing a discipline's overview while backing it up with important details are hard to find. Donhead Publishing is a reliable source of finding such practitioners who can also write. Engineer and author, Patrick Robson, MSc, CEng, FconsE, MAE, FIStructE, MICE, MaPS, has mastered the goals, science and craft of restoration work. He has filled *Structural Repair of Traditional Buildings* with information that students, teachers and professionals will find useful when diagnosing and fixing structural deterioration regardless of the side of "the pond" on which they find themselves at work.

The book is carefully written and divided systematically into five parts: "The Basics," "Defects," "Options," "Management," and a very helpful set of Appendices. Robson does not rely on photographs at all but on line drawings that illustrate everything from the forces of nature to how to avoid a fall from a jobsite ladder. By relying on drawings, he stresses the process of studying and resolving any building's problem and does not confuse the reader with the specifics of given historic structures.

His six-step process emphasizes evaluating the causes of damage by studying the indicators of performance, either good or poor. The steps are observing the building, considering potential cause(s) for the problem(s), listing typical symptoms of the probable causes, gathering or testing performance indicators, matching symptoms to indicators, and finally arriving at a decision about the cause(s).

In Figure 7.2, he illustrates the breadth of items to observe, suggested tests to determine the nature and extent of symptoms, and property records to review. Upon gathering all this data, a matrix can be established to record causes and symptoms (indicators) helping the investigator to arrive at one or more causes of the structural problem. Figure 7.3 is a sample of a simple matrix.

Chapter Five gives an excellent overview of the context of conservation work. Here, Robson provides seven straightforward principles that should guide preservation or conservation work anywhere in the world:

"Ensure that all work has local planning authority consent."

"Do nothing unnecessary."

"Avoid damage to cherished details."

"Match materials like for like."

"Avoid modern materials if possible."

"If modern materials have to be used, avoid clumsy disguise."

"Use reversible methods of repair if possible."

Robson offers seven chapters comprising Part Two, "Defects." Chapter Eight features an impressive list of the causes of structural damage. He segregates the parts of a building from foundation to roof and the common causes of damage for each concluding with a list of what can go wrong with the whole building.

Chapter Nine features information about soils, groundwater, erosion, excavation and the impact of wayward tree roots. Most of the chapters in this section delve into the relationship between the structure and its natural environment. He reminds us that human beings can cause significant damage and loss of equilibrium with seemingly simple alterations: cutting joists, new wall openings that are not properly supported, and temporary propping are a few problematic and frequently occurring human interventions.

He also addresses the impact of fire on structures and chemical reactions in building materials that can contribute to structural failure. For the most part, Robson addresses problems with traditional building materials but he also cites the pernicious problem of chemical attack on concrete in Chapter 14. He succinctly warns of failures in high alumina cement, the impact of

POTENTIAL CAUSES	INDICATORS				
	Damage Pattern	Level of Damage	Distortion Survey	Soil Properties	Possible Agent
Settlement Under Load	1	1	1	×	
Thermal Strain	1	×		-	-
Drying Shrinkage	×	×	-	-	-
Subsidence	1	1	1	1	×
Heave	1	1	1	1	1

Figure 7.3

carbonation on iron reinforcement of concrete, calcium chloride additives, salt spray in marine environments, two types of sulfate attack, alkali-aggregate reaction, and the presence of iron pyrite.

Chapter 15 is a must read for any student of structural engineering or preservation. The cogent descriptions of biological, physical and chemical causes of deterioration are a good overview and warning for anyone in historic preservation work. The reader will finish this section with an appropriate level of wariness about how existing buildings can fail over time.

After giving us the means to figure out what can go wrong and why, Robson comes to the rescue with Part Three, "Options." He believes that one must define the *purpose* of repair and get everyone – owners, funders and the professionals on the team – to agree before the work begins. "Part of the skill of the repairer lies in early recognition and definition of constraints (such as the need to keep the building in use) and opportunities (such as solving non-structural problems during the structural repair contract, and sharing overheads). These should form part of the planning. One point is sometimes more obvious to owners and funders than to their professional advisors: repair competes for funding with other financial options, including the option of leaving the money in the bank."

The book delves into typical repairs in the third section, "Options," with detailed information on timber frames, masonry, foundations, weak materials and restraints, usually created by the junctions of building materials that give a building additional strength. The reader is likely to read this section, and others as well, once and then refer to it again and again when working on projects. For example, in Chapter 20, "Masonry," Robson provides a helpful guide to repairing cracks. Dimensions are given in the metric system but can easily be converted to the English system for U.S. practitioners.

Health and safety are also stressed throughout the book and in an appendix. Robson also provides practical strategies of thinking through the troublesome possibilities before executing the work and recommends identifying every hazard and rating its likelihood and severity to develop a program to mitigate hazards to people and structures. The matrixes and processes are not likely to be shared with clients. They are developed to help the professional arrive at a meaningful diagnosis, the right solution, and a safe worksite for the repairs.

The fourth section of the book, "Management," has good information for facility managers on preventive maintenance. Robson stresses that this is the best long-term economic strategy as well as the best strategy for allowing the building and its materials to perform over time. He compares preventive maintenance and maintenance on discovery in one of his succinct charts in Chapter 23. The chart should be required reading by boards of directors for institutions charged with the care of important historic structures. "Discovery" is a euphemism for lack of maintenance leading to typically costly and sloppy reactions to a discovered problem.

Only a seasoned practitioner would be wise enough to conclude the book with a chapter titled, "Surprises." Robson is indeed a seasoned practitioner. The last two sentences of the book's last paragraph summarize the advice and process the reader has just absorbed with a simple, straightforward warning, "...hence the need for investigators and repairers to have a sound knowledge of defects and material behavior, and an appreciation that, with existing buildings, knowledge is always incomplete. Surprise has to be expected." TB

Judy L. Hayward is executive director of Historic Windsor, Inc. and the Preservation Education Institute. She is the education director for Restore Media's Traditional Building Conference Series and can be reached at jhayward@restoremedia.com or 802.674.6752.

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Underwritten by WindsorONE.

Presented by Brent Hull, head of the Brent Hull Companies and a leading expert in traditional residential design and historic millwork in particular, this 60-minute presentation is a guide to the basics of classical interior design. Using as examples the famed Georgian and Federal-style rooms of Winterthur, Henry Francis du Pont's mansion turned glorious house museum, Hull offers inspiring lessons in the unique orderliness, inventiveness, and creativity behind the design of the traditional American room.

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What Will You Learn?

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Learning Objectives: After the session, participants will be able to do the following.

- Describe and differentiate between and among Georgian, Federal, and Colonial Revival millwork.
- Design more historically accurate moldings, mantels, doors, and millwork.
- Explain how changing values and production capabilities altered architectural detailing over time.
- Compare and contrast different orders, moldings, and arrangement of architectural millwork in American interiors.

Presenter: Brent Hull, founder and owner, the Brent Hull Companies, Forth Worth, Texas

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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Stanford White Awards

The Institute of Classical Architecture & Art presented its first annual Northeast Stanford White Awards at White's landmark Tennis and Racquet Club in New York City.

t was a "Who's Who in Classical Architecture" on December 7, 2012, as architects, designers and builders from the Northeast turned out for the presentation of the first annual regional Stanford White Awards presented by the ICAA. Fifteen awards were presented in four residential categories and one commercial category, as well as in landscape design, historic preservation, and craftsmanship and artisanship.

The jurors for the 2012 awards were Thomas Beeby, FAIA, chairman emeritus, HBRA Architects, Chicago, IL, Calder Loth, Sr. Architectural Historian, Virginia Department of Historic Resources, Richmond, VA, and Russell Windham, principal, Curtis and Windham Architects, Houston, TX. The co-chairs for the awards program were Kate Casanta, Michael Mesko and David Rinehart.

Presenting the awards, Calder Loth noted, "Naming an architectural award in honor of Stanford White sets a very high standard. White was a lead designer of the great firm of McKim, Mead & White and blessed this country with some of its greatest landmarks. How can we think of New York without the Washington Arch, the Century Association, and alas, the lost Madison Square Garden? Just to name a few of White's own commissions."

"It is an honor to have served on the jury for the first Stanford White Awards," he continued. "The jurors reviewed 102 entries, all high quality, covering ten separate categories. Out of those, we selected 15 projects meriting official recognition – very difficult choices. The submissions, of course were anonymous; we had no idea whose projects were whose.

"For selection criteria, the jury kept in mind qualities that biographer Paul Baker wrote were important to Stanford White. Those were:

'Suitability of forms, appropriateness of scale, and harmonizing of proportions and relationships. . . . more so was ornamental detail that would both elaborate architectural motifs and delight the beholder's eye.'"

Noting that 2012 was the 20th anniversary of the founding of the Institute of Classical Architecture & Art, Paul Gunther, president, stated: "In this year of quadruple anniversaries, we celebrate the latest addition to this endeavor with these new regional awards. The Stanford White namesake represents the fifth such local site-specific recognition amongst our 17 chapters. The example of the inaugural winners we have just seen, combined with their many fine competing applicants, sets the bar high."

The following 15 awards were presented:

Residential Architecture - New Construction:

Ferguson & Shamamian Architects, LLP, for a new 16,000-sq.ft. residence and outbuildings in Westport, CT.

Peter Pennoyer Architects for Drumlin Hall, a 7,500-sq.ft. villa in Dutchess County, NY.

Robert A.M. Stern Architects, LLP, for a Shingle-style residence in Westport, CT.

Residential Architecture - Renovation and Additions:

Ferguson & Shamamian Architects, LLP, for alterations and additions to Pepperidge Farm in Fairfield, CT. Wright Architects PLLC with Richard Cameron for the Richard Morris Hunt carriage house in New York City.

Residential Architecture - Townhouses and Apartments:

John B. Murray Architect, LLC, for a 5,800-sq.ft. apartment on Park Avenue in New York City. David Scott Parker Architects for the restoration of an 1882 brownstone in New York City.

Residential Architecture - Multi-Unit Buildings:

Zivkovic Connolly Architects, P.C. and John Simpson & Partners Ltd., for the Carhart Mansion, an apartment building in New York City.

Robert A.M. Stern Architects, LLP, for Fifteen Central Park West, an 886,000-sq.ft. apartment building in New York City.

Commercial, Civic and Institutional Architecture:

George Ranalli, Architect, for the Saratoga Community Center in Brooklyn, NY.

Landscape Design:

Edmund D. Hollander Landscape Architects, for Forest Retreat, a series of garden rooms in East Hampton, Long Island, NY.

Historic Preservation:

Franck & Lohsen Architects, for restoration of the 1907, 2,500-sq.ft. pergola at Old Westbury Estate on Long Island, NY.

Craftsmanship and Artisanship:

Hyde Park Mouldings, Inc., for the creation of a decorative plaster Louis XV mirror surround in New York City.

John Canning & Co., Ltd, for decorative painting in the 1870 Basilica of Saint John the Evangelist Church in Stamford, CT.

Les Metalliers Champenois Corp., for a new bronze entry door created for a building at 151 East 79th Street in New York City.

The final award of the evening was a **patron award** given to **Lloyd Zuckerberg** for his support of the Classical tradition in the built environment. He was cited for various projects, including his work as project manager on the restoration of Grand Central Terminal. "People say that I am anti-Modernist," he said, "but I am not anti-Modernist. I am pro-choice."



Web Extras: For additional photos and other content, see the web version of this article by visiting "The Magazine" on *Traditional Building's* home page – www.traditional-building.com.



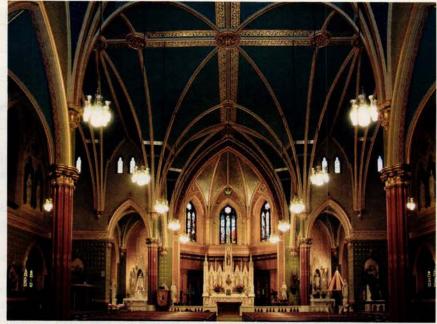
In the category of Commercial, Civic & Institutional Architecture, George Ranalli, Architect, won for a new community center building at the Saratoga Avenue Community Center in Brooklyn, NY. His work included the design of the 5,500-sq.ft. new addition, and 2,500-sq.ft. of renovation. "George Ranalli's design suavely addressed the Housing Authority budget and guidelines, which restricted low windows and required bullet-proof glass," said Loth. "Admittedly, this is not a Classical-style building, but we can't say it's not a classic."



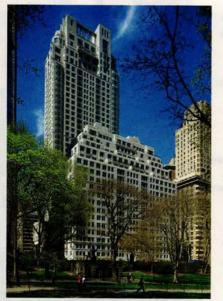
Hyde Park Mouldings was cited in the Craftsmanship & Artisanship category for a decorative plaster Louis XV mirror surround created as part of a larger overall wall panel. "The challenge was to replicate an actual Louis XVth mirror surround, found in the Hotel de Soubise in Paris, seen here – no small challenge," said Loth.



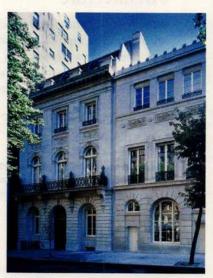
Les Metalliers Champenois Corp. was cited for Craftsmanship & Artisanship for a new Beaux-Arts-style bronze door for a project in New York City. It was inspired by the surrounding stone carving at the existing entrance. "Now, we are certainly aware that Stanford White made use of fine metalwork, most notably, the gates on the Metropolitan Club," Loth stated, "So it is gratifying that artistry of this caliber is still being produced 120 years later."



John Canning Studios won a Craftsmanship & Artisanship award for its decorative painting work at the 1870s Basilica of St. John the Evangelist Church in Stamford, CT. A shortage of funds had left the church with a bare interior. "Now, the Stamford Church is an informed work of Victorian Gothic design," Loth noted.



Robert A.M. Stern Architects won two awards, one for 886,000-sq.ft. Fifteen Central Park West in the category of Residential Architecture, Multi-Unit Buildings. In presenting the award, Loth stated, "Robert A. M. Stern has revived the aspiring tradition of classic New York skyscrapers and given New York a work that once again makes rubbernecking a joy."



Zivkovic Connolly Architects and John Simpson & Partners won in the category of Residential Architecture, Multi-Unit Buildings, for the 50,000-sq.ft. Carhart Mansion apartment building in New York City. "The addition, on the right, is distinct from the original, but is wholly harmonious and wholly beautiful, and establishes a literate dialogue with its neighbor," Loth noted.



In the Historic Preservation category, Franck & Lohsen Architects won for the restoration of a 1907, 2,500-sq.ft. trellis and pergola dome, a national landmark at Old Westbury Gardens on Long Island, NY. Loth noted, "A dominant feature of Old Westbury Gardens is the broad pergola, closing the bottom of the formal garden in the lower left; a complex but fragile structure."

Arthur Ross Awards

The Institute of Classical Architecture & Art (ICAA) has announced the winners of the 2013 Arthur Ross Awards for excellence in preserving and advancing the Classical tradition. This year, honorees were named in the categories of architecture, artisanship, patronage, a board of directors honor and interior design.

More than 100 nominations were submitted to a jury chaired by Barbara Eberlain, principal of Eberlain Design Consultants, Ltd. and president of the ICAA Philadelphia Chapter. She was joined on the national jury by Robert Baird, Kate Brodsky, Melissa del Vecchio, Coby Everdell, John Margolis, Scott Merrill, Peter Pennoyer and Barbara Sallick.

"Our team marveled at the quality and breadth of the entries, which explored and expressed the ideals of Classicism in architecture, landscape architecture, craftsmanship, artisanship and, for the first time, interior design," says Eberlain. "There were also important additions to our body of knowledge in history, research and publishing. We were particularly impressed by the notable accomplishments in stewardship and patronage; without these champions, our built environment would not enjoy such beauty and integrity."

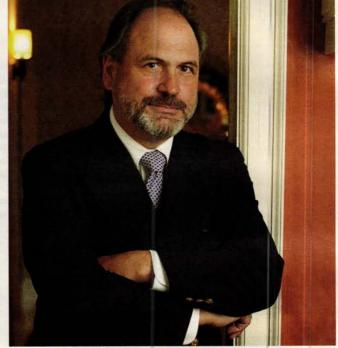
The awards will be presented on May 6 at the University Club in New York City. For more information, go to www.classicist.org. The 2013 winners are:

Architecture

Fairfax & Sammons Architects of New York and Palm Beach was cited for its attention to architectural proportion. "Its partners are renowned for their aesthetic refinement in the design of timeless buildings," states the ICAA.

Fairfax & Sammons Architects partners Anne Fairfax and Richard Sammons. Photos: courtesy of Fairfax & Sammons Architects





Interior Design

Thomas Jayne of New York, NY, was awarded for his ability to draw upon the past to seek details to deepen and enliven interiors. His designs "exquisitely connect history and place."

Thomas Jayne designed this room around an antique Axminster carpet; its strong colors anchor the furniture and counterbalance the muted colors of the upholstery and curtains.

Portrait photo: Josh van Gelder. Project photo:

Reto Halme





Artisanship

Miriam Ellner of New York, NY, was cited for her skills in the unique field of Verre Eglomisé. The ICAA noted that her mastery "adds depth and luster to great works of design, sustaining a rare skill of traditional ornament."

Miriam Eliner created these panels for a private library in New York City. The glass

required multiple passes and was executed in 22-karat gold leaf, palladium leaf, lemon-gold leaf, red-gold leaf, mica powders and polychromes. Photos: courtesy of Miriam Ellner LLC



Patronage

Jonathan Nelson of Providence, RI, was recognized for his generosity and demanding standards for a new sports center at Brown University, which has renewed enthusiasm for traditional architecture in the campus community.

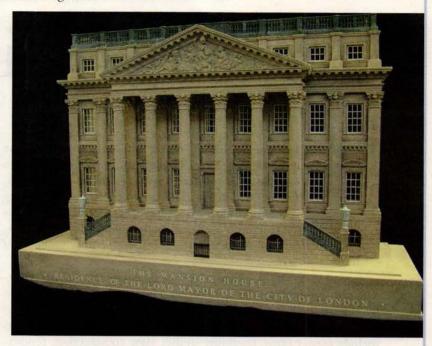
Jonathan Nelson Is one of the patrons of the new 94,000-sq. ft. fitness center at Brown University. The project was designed by Robert A.M. Stern Architects and is targeting LEED Gold rating from the USGBC. "Photo: Lucas Foglia"



Artisanship

The ICAA cited Timothy Richards of Bath, England, for his plaster architectural models that have "advanced the genre of 18th-century art." His work was noted as "a source of inspiration and delight."

This plaster model of the Mansion House, one of the grandest surviving Georgian town palaces in London, was created by Timothy Richards in 2005. The building was constructed after the Great Fire of London and the First Lord Mayor took up residence in 1752. Photo: courtesy of Timothy Richards (W.W. Norton, 2011)



Board of Directors Honor

Richard Cameron of Brooklyn, NY, was awarded the Board of Directors Honor Award. He is the co-founder of the ICAA (then known as Institute of Classical Architecture), a teacher and founder of Atelier & Co. He is noted by the ICAA as, "a 21st century Beaux-Arts Atelier."

Right: Richard Cameron with his daughter Oona. Photo: Jason Grimes
Below: Cameron's firm Atelier was approached to enhance the exterior of the new Jade Hotel in Greenwich Village, New York City. A new street level façade was designed with large iron divided light windows, limestone carvings and urns alongside cobbled brick. Rendering: Irina Shumitskaya





Allan Greenberg Awarded Simons Medal

his year's Simons Medal of Excellence will be awarded to Allan Greenberg, principal of Allan Greenberg Architect, based in New York City, Greenwich, CT, and Alexandria, VA. Greenberg is honored for his "extraordinarily fine work as a Classical Architect and teacher," says Ralph Muldrow, RA, Simons Professor of Architecture and Preservation, College of Charleston.

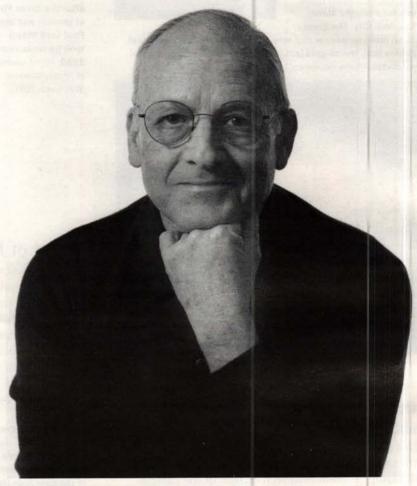
Founded in 1972, Allan Greenberg Architect has an international reputation for combining contemporary construction techniques with the best architectural traditions to create solutions that are both timeless and technologically progressive. Projects include master plans, feasibility studies, new construction, renovations, restorations, and interior and furniture design for academic, institutional, religious, commercial, residential and retail clients. Completed projects are found throughout the United States, as well as in Europe and the Middle East.

Greenberg has taught at Yale University's School of Architecture and School of Law, the University of Pennsylvania, the Division of Historic Preservation at Columbia University, and at the University of Notre Dame. He has also written books and articles on the dynamic and enduring qualities of traditional architecture and design.

A monograph of Greenberg's work was published in 1995, followed by George Washington, Architect, in 1999. His recent books include The Architecture of Democracy: American Architecture and the Legacy of the Revolution, published by Rizzoli in July 2006, and Lutyens and the Modern Movement, released by Papadakis Publisher in 2007, and Rizzoli will publish a monograph of his recent work in October of this year. He received the Richard H. Driehaus Prize for Classical Architecture in 2006

Greenberg was born in Johannesburg, South Africa, and was educated at the University of Witwatersrand, where he trained in Classical, Gothic and modern architecture. He worked with Scandinavian Modernist architect Jørn Utzon on the Sydney Opera House. He also spent two years working in the City of New Haven's Redevelopment Agency after receiving his Master of Architecture degree from Yale University in 1965. Greenberg also served as Architectural Consultant to Connecticut's Chief Justice from 1967 to 1979. He obtained U.S. citizenship in 1973.

The Simons Medal award is named for the 20th-century



Allan Greenberg, recipient of the 2013 Simons Medal of Excellence

Charleston architect Albert Simons. It recognizes lasting achievements in traditional design, historic preservation, planning and pedagogy in the arts. The award is sponsored by the Program in Historic Preservation and Community Planning at the College of Charleston.

The inaugural Simons Medal was awarded to Mayor Joseph P. Riley, Jr. of Charleston in 2010. Other recipients have included John Milner, FAIA, and Andres Duany and Elizabeth Plater-Zyberk. **TB**

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Replacing the Secretary's Standards

By Gary L. Cole AIA, Esq.

"The Standards are neither technical nor prescriptive, but are intended to promote responsible preservation practices that help protect our Nation's irreplaceable cultural resources. For example, they cannot, in and of themselves, be used to make essential decisions about which features of the historic building should be saved and which can be changed. But once a treatment is selected, the Standards provide philosophical consistency to the work."

- Introduction to Standards and Guidelines, National Park Service

On January 25, 2013, U.S. Secretary of the Interior Ken Salazar asked the National Park Service (NPS) to conduct an internal review of the Federal Historic Preservation Tax Incentives Program (HTC) to "... make sure that we are doing everything we can to work in partnership with local communities, developers and other stakeholders to provide guidance and promote restoration efforts."

This is welcome news, though as a former Illinois State Historic Preservation Office (SHPO) staff architect charged with interpreting the Secretary of the Interior's Standards for Rehabilitation (Standards) for the HTC and other historic rehabilitation tax-incentive programs and now as a private practice attorney, I temper expectations. Governmental reform is rarely a swift or revolutionary process.

Many of historic preservation's laws and programs are nearly old enough for their own historic designations and are in dire need of rehabilitation. The public would certainly benefit from a little regulatory tinkering with the HTC program, starting with eliminating application fees and the redundant SHPO and NPS review process.

However, meaningful reform includes reforming the way historic properties and communities are able to attract reinvestment capital for business growth, job creation and local economic stability. This should start by relegating the Standards to their intended role of simply providing philosophical consistency to historic rehabilitation efforts, and not as a *de facto historic building code* by historic preservation administrative entities.

Hardly changed since their inception in 1977, the Standards comprise a ten-point manifesto of historic preservation's essential rehab doctrine as enforced by federal, state and local historic preservation regulatory entities. While philosophical guidance can inform the development of federal regulations with high social and legal aspirations, the vague language of the Standards bars the public from any objective, plain meaning understanding of their text. Published "Interpretations" of the Standards by the NPS have merely transformed doctrine into dogma.

Though most of the Standards have retained their relevance, some, such as the unloved Standard No. 9, is the product of an outdated 1970s Modernist architectural bias and should be eliminated. Communities seeking to redevelop their historic properties compete with other communities for a limited pool of private reinvestment capital. When faced with choices, developers and investors will often chose the more predictable and less risky of those options. The ambiguous Standards and their unpredictable interpretations by administrative entities can decrease the former, increase the latter and discourage reinvestment in historic properties.

But the solution is simple: the Secretary of the Interior should support phasing out the Standards and replacing them with a Model Historic Building Code that conforms to the Federal Plain Language Guidelines, combines the ethics of the Standards with clear performance and prescriptive rehabilitation requirements; embraces 21st-century preservation technology

and materials science; and, incentivizes reinvestment to create economic sustainability. A model code should be created as a deeply integrative collaboration between public regulatory and private development and investment interests with significant contribution from historic preservation, architectural, construction, community development, sustainable design, and accessibility, legal and financial interests.

A Model Historic Building Code should also be adopted and administered at the municipal level according to local conditions and community support in a way the Standards, as intractable federal regulations, cannot. Historic properties are a special type of real estate, but all real estate, as they say, is local. Decisions to adopt the model code should also be local.

Recent legislation may both mandate and foreshadow reforms to the Standards by the passage of the Plain Writing Act of 2010, already implemented by the National Park Service. It requires federal agencies to communicate clearly with the public. In addition, President Obama's Executive Order 13563, "Improving Regulation and Regulatory Review," dated January 18, 2011, states: "Our regulatory system must . . . promote predictability and reduce uncertainty . . . It must ensure that regulations are accessible, consistent, written in plain language, and easy to understand."

And the pending "Plain Regulations Act of 2012," which has as its stated purpose: "To ensure clarity of regulations to improve the effectiveness of Federal regulatory programs while decreasing burdens on the regulated public," speaks directly to the problem with the Standards and makes the development of a Model Historic Building Code all the more timely.

Secretary Salazar's directive to reform the HTC program is commendable, but it should include a mandate to replace the Standards with a Model Historic Building Code the public can objectively understand and that better assists historic properties and communities to attract reinvestment capital.

"Sustainability" is a much-bandied term in historic preservation, but there's really only one kind of sustainability that actually preserves historic properties: economic sustainability. It's certainly the kind that matters most to struggling historic communities. **TB**

Gary L. Cole AIA, Esq. is an Illinois and Florida licensed attorney and Illinois licensed architect with over 20 years of experience in a wide variety of historic preservation roles including state government; as a Visiting associate professor of Architecture/Preservation at the University of Illinois, as General Counsel and Founding Board Member of the Chicago-Midwest Institute of Classical Architecture & Classical America; and in private architectural and law practice specializing in historic property redevelopment. He publishes frequently about a wide range of real estate development, construction, dispute resolution and historic preservation related subjects at http://www.garylcolelaw.com/ and at his new website "Historic Preservation 2.0 — The Future of the Past" at http://www.newhistoricpreservation.com.



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