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Small But POWERFUL

By Gordon H. Bock

The Jeffris family immigrated from Scotland to Wisconsin in the 1840s, he says, and has always had a strong Wisconsin commitment. In fact, Bruce Jeffris built a highly successful business career in the state, joining the Parker Pen Company of Janesville after World War I, then rising through the ranks of one of the world’s largest makers of high-end writing instruments to retire as Chairman of the Board in 1960.

Should the very mention of a foundation conjure up an organization with global numbers and reach, the truth is much more earthbound. "We’re not a big, huge foundation—no comparison with the likes of Gates or Rockefeller," says Jeffris. "In reality, we’re very small, with just one, full-time staffer—me!" He adds that the Foundation has two directors which, with Jeffris, makes a board of three persons: "We’ve been told that we’re the only foundation of our size and focus in the nation."

Jeffris says that when they hired a consultant to help with management issues, he reported back he couldn’t find any comparable organizations on which to base recommendations. With classic Midwestern geniality, Jeffris responded, "Well, do what you can."

As he explains, "We just focus on doing a few projects, but with relatively sizable grants, so we give away two or three large grants a year." He said their largest grant to date—for $1 million, what approaches the amount they give for an entire year—went to the Cyrus Yawkey House in Wausau, WI, at helped the local historical society finish a $3-million restoration.

While some philanthropic organizations are response to a crisis, such as a war or natural disaster—think Hurricane Harvey—the inspiration behind the Jeffris Foundation is much more low-key and local. "The money was gifted for the benefit of the people of Wisconsin and small towns," says Jeffris, "and the preservation aspect just sort of evolved from there."
As happens with many organizations, there was a natural tendency for the Foundation to follow the interests of its leaders, and Jeffris, one of the founders, had deep interests in historic preservation. After being appointed five times to the State Historical Society board by Tommy Thompson, Governor of Wisconsin from 1987 to 2001, as well as being chairman of the local landmarks commission reviewing permits for historic properties, he says historic preservation gradually became something about which I felt very strongly.

In contrast to some architecturally oriented foundations that fund a wide range of project types across the country, the Jeffris Foundation keeps a tight rein on its larges. "Though in the past we have occasionally underwritten books and workshops related to historic preservation, we generally support just buildings, and those of regional or national significance," Jeffris says.

That being said, in 2009 the Foundation expanded its scope beyond Wisconsin to Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri and Ohio, "but we stick to just this Midwest, eight-state region."

Of course, grants don't grow on trees, and at the Jeffris Foundation a grant is a two-way street that must be earned. "Applicants have to do a Historic Structures Report (HSR)," advises Jeffris, "and it has to be an excellent one."

He says the most important criterion is that the Foundation fund projects with a comprehensive HSR that documents the history and condition of the property and recommends appropriate treatment of the building's significant elements. "An HSR is the best means to prepare for and support quality restoration and rehabilitation efforts, including a path to restoration." Separately, the Foundation looks for a detailed construction document itemizing window costs, roof repairs, and so forth.

The other quid pro quo at Jeffris is that applicants must fulfill challenge grants, a popular fundraising mechanism for foundations and non-profits. Here, the grantor stipulates that before the applicant can receive any grant funds it has to raise a certain amount of funds on its own as described in the challenge—commonly in ratios of 2:1 ($1 donated for every $2 raised by the applicant), 1:1, or 1:2.

Challenge grants typically stipulate that matching funds must be raised within a specified timeframe and with periodic updates. The main advantage of challenge grants, of course, is that they bring in additional funds, potentially doubling or even tripling the amount of money raised, but they also increase participation and publicity at many levels.

The Jeffris Foundation limits funding to documented 501(c)(3) 509(a)(1) or (2) non-profit organizations. As outlined in the grant criteria, it does not fund privately owned sites, endowments to support
Here & Above: The Keokuk Union Depot Foundation received a grant from the Jeffris Foundation to help restore the roof. The 50-year-old leaky asphalt roof was replaced with a new roof following the original Burnham and Root design. This included raising the central tower to its original height and design with turrets and dormers, and using red clay tiles made by the successor to the company that made the original 1891 tiles. Photos: Neal Vogel, Restoric LLC.

Specific properties or operations, maintenance or stabilization projects, acquisitions, debt restructurings or operating budgets. Most potential projects come through the Foundation’s own field staff, not unsolicited applications.

Given the generous figures of Jeffris Foundation grants, the bar for matching funds can, at first, be quite daunting for modest communities, but the results are nonetheless remarkable. “What I find absolutely unbelievable is how these people just rise to the occasion,” says Jeffris with evident pride. He notes that there have been some failures, which is to be expected, “but by and large these small Midwestern communities really come through, and about 90% of our challenge grants have succeeded.”

A case in point says is the Keokuk Union Depot in Keokuk, IA. Designed by the famous Chicago architectural firm of Burnham and Root in 1891, the Depot served all five railroads in this commercial crossroads for some time. Because of consolidations, mergers and bankruptcies over the years, by the 1960s it served only the CB&Q line.

In 2012, the non-profit Keokuk Union Depot Foundation was established to help restore the 178-Romanesque Revival building, including its massive tile roof. “It was a $1-million project, and we gave a challenge grant of $330,000,” recalls Jeffris, “so this ended up raising some $700,000 in a town of 10,000 people! We find this kind of interest throughout the Midwest.”

Adds Janet M. Smith, president of the Depot Foundation, “The matching grant inspired the hog now nearly fully realized, of actually being able to restore the roof to the highest historic preservation standards, including raising the central tower to its original height and using red clay tiles made by the successor maker of the 1891 tiles. This would not have been possible without The Jeffris Family Foundation.”
A Sullivan Jewel Box

ONE OF THE LATEST Jeffris Foundation grants is for 1914 The Home Building Association Company Bank (also known as The Jewel Home) in Newark, OH, one of architect Louis Sullivan’s late-19th-century “Jewel Box” banks. “This one is really special,” says Darryl Rogers, AIA, principal at Rogers Krajnak, Architects, Inc., of Columbus, OH, who points to the all-terra-cotta façade that is more ornate than the brick with terra-cotta accents seen on other Sullivan banks.

It’s also a corner building, so there are two elevations that face public streets, and inside there are Sullivan’s hallmark stenciled murals with their geometric motif – all pretty amazing when you look at the detail,” he adds.

Although the building has suffered a lot of damage over the years, much interior features altered or removed, computer images show its new future use as the home of Explore Licking County, the convention and visitors’ bureau. “It’s a great adaptive reuse project, and our client, the Licking County Foundation, is the right kind of steward,” says Rogers. “They know they’ve got something really special, and the grant from the Jeffris Foundation is really great news.”
Though many historic restoration projects are dominated by the structural and mechanical needs of the building, Jeffris grants are by no means exclusively for the practical, as demonstrated by the Villa Louis Historic Site in Prairie du Chien, WI. Along with the Mark Twain House in Hartford, CT, and the Glessner House in Chicago, the interiors of Villa Louis are considered among the top examples in this country of the ideas of William Morris, the designer, purveyor and proponent of the English Arts & Crafts movement.

"The overall project had a very large, non-decorative component—electrical, HVAC, foundation repairs, wheelchair lift, painting—but that being said, close to 90% of the Jeffris Foundation funding was for decorative work." According to Samantha Mantern, lead interpreter at the site, "These rooms were all completely transformed by the restoration," adding that comparing a historic photo of the billiard room with the same room today shows the accuracy of the restoration.

The goals of a grant can seem even more uplifiting when the matching ratio is 1:2. At the aforementioned Yawkey House, the Jeffris challenge grant was $1 million if the applicant could raise another million. "A lot of the matching funds came from the Yawkey family, who originally donated the mansion to the historical society, but ultimately the campaign and the restoration were successful."

In another instance, Jeffris recalls a grant where the town had three years to raise about $100,000 before the Foundation would give them $200,000. "At first they figured, 'Oh Tom, we're never going to make it,' but, to their surprise, they fulfilled the challenge in six months." Later, the town reported that they had only one regret. "I know, I know," he shot back, "you should have asked for more money!"

After funding over 100 projects, Jeffris continues to be as amazed as he is pleased, "It's always interesting to see how enthusiastic these people are about getting a large challenge grant for their local historic property—and from a foundation that nobody's ever heard about."

Cordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npl.org), and a speculator. For more information, go to www.gordonbock.com.
Showtime in Wisconsin

By Martha McDonald

PROJECT
Al. Ringling Theatre, Baraboo, WI

ARCHITECT:
Isthmus Architecture, Madison, WI;
Peter R. Rött, AIA, NCARB, Principal

BUILT IN LESS THAN YEAR in 1915 in Baraboo, WI, the Al. Ringling Theatre was a gift for the city from the eldest of the famous Ringling Brothers. The elaborate 16,325-sq.ft. oval-shaped theater was one of the earliest theaters designed by Rapp & Rapp of Chicago and is adorned with ornate features such as a domed ceiling with a cloud painting, a series of historic murals, velvet draperies and a rare fire curtain with a hand-painted mural.

The restoration was completed in record time (8 months) and within a very tight budget ($9 million). “The theater is known in the community and they wanted to give it what it needed for so long,” says Peter Rött, AIA, Principal, Isthmus Architecture. He explains that he was initially called in to consult on replacing the central portion of the leaky auditorium roof to prevent further damage to the interior, during the 2008 recession but “they had much more than a roof problem.”

The two-story theater now seats 644 on the main floor and 70 in 17 private boxes in the mezzanine (originally known as the cote level), considered the more elegant area. There are also horseshoe shaped foyers, one on each floor, as well as restrooms and lounges on each floor.

“Once the roof was replaced, we re-invigorated the idea that the restoration was possible,” notes Rött, adding that tax credits and a generous donation from the Jeffris Family Foundation made the project possible.”Wisconsin offers a state histo...
The Ringlings

The Ringling family included seven brothers and one sister. The eldest, C. August Albrecht Ringling was known as Al to differentiate him from Augustus Gustav "Gus" Ringling and Alfred "Alf" Theodore Ringling. Other brothers included Otto, Charles Edward, John Nicholas, and Henry. The sister was Ida Loraina Wilhelmina Ringling.

Five of the seven brothers founded the Ringling Brothers Circus in Baraboo, WI, in 1884. In 1907 they acquired the Barnum & Bailey Circus and merged to become The Ringling Brothers and Barnum & Bailey Circus. The circus did its final performance in May, 2017.

Most of the work was in the auditorium. EverGreene Architectural Arts restored the cloud ceiling mural in the central dome as well as the side murals and the fire curtain and repaired all of the damaged plaster ornament. "The dome had been painted beige at some point," says Rött. "EverGreene's workers removed the beige paint and restored the clouds."

As for the fire curtain in front of the main drape, Rött notes that in most theaters the public never sees the fire curtain. "A few, like this one, had murals painted on the face of the fire curtain," he says, noting that the Al. Ringling Theatre boasts elaborate fire-curtain mural known as Serenade au Petit (Petit) Trianon. It was in fairly good condition, requiring only cleaning and repairs.

The theater also held on to its auditorium draperies, valences, and swags and it was decided to clean and repair them as well, rather than replace them. "Everybody worked on them—architects, contractors, and volunteers," Rött says. "They bounced

The Ringling family included seven brothers and one sister. The eldest, C. August Albrecht Ringling was known as Al to differentiate him from Augustus Gustav "Gus" Ringling and Alfred "Alf" Theodore Ringling. Other brothers included Otto, Charles Edward, John Nicholas, and Henry. The sister was Ida Loraina Wilhelmina Ringling.

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back quite nicely, and I think we will get another 20 years of service from them. It was a community effort. Replacing them would have been a significant expense. We saved tens of thousands of dollars by repairing them."

The fixed seats in the orchestra level were not original, and the existing seating was considered very uncomfortable, so it was decided to replace them and to try to duplicate the original Bergere (upholstered armchair) style. "We worked with the seating company to create hybrid, comfortable seats," says Rött. "The seat back is custom to match the existing seating, then we used standard theater components."

While the balcony chairs in the mezzanine are the original 102-year-old seats, each box now offers four instead of six seats in order to offer more comfort to a modern audience. "The extra seats were placed in the upper foyer," says Rött.

The two horseshoe-shaped foyers were also restored to their original appearance. "They are subtly different, but you got a better level service upstairs," says Rött. "They had been painted gray, and were dark." To restore the decorative treatment on the lobby walls, they relied on a considerable amount of field research as well as the original stencils. For budgetary reasons, and to save time, EverGreene re-created those in wall coverings.

The mechanicals in the basement were also updated. Rött notes that it was a quite a challenge to squeeze the new mechanicals into the small space. They were able to use certain existing elements such as the existing boilers and the under-floor ductwork. "We did have to bring in more electric conduit and the sprinkler main."

The theater was built with an early type of conditioning, using city water and coils. "There was a fan room that would blow air across cold water and push it through the ducts, so your feet were always cool and clammy," notes Rött. "That room was re-purposed for a new air handler."

The exterior also received some attention. Masonry restoration on three sides of the building was completed. The main project was the restoration of the lighted marquee. It is not the original, but it is an early electric marquee that the Ringlings commissioned from Rapp & Rapp. Today's updated version features LED illumination, some reb
The workers from Badger Ladder and Scaffolding constructed scaffolding in the theater so Evergreene Architectural Arts could work on the murals. This area became known as the dance floor.

The restored ladies lounge on the mezzanine (formerly known as the entresol) level. This level was intended for the upper class and included a private "retiring lounge" for the ladies.

The theater looks like it did when it opened in 1915, says Miller-Lamb. "Evergreene did fantastic restoration, all of the glazing, the French doors, the sash, hardware and wood sash, were kept and abilitated.

One of the major reasons that the restoration was completed with such a small budget was that there was no general contractor. "We didn't have an irriding GC, so there was a bit of savings there," Rott. "We picked up some of that management responsibility. Then, we got incredible cooperation in the contractors. Jeff Greene, for example, he had worked on a number of Rapp & Rapp theaters and he really wanted to work on this one. We use it was the first and most tasteful of their movie palaces. He was very generous, as were the other contractors."

"The theater looks like it did when it opened in 1915," says Miller-Lamb. "Evergreene did fantastic restoration."

Rapp & Rapp

The firm of Rapp & Rapp included brothers Cornelius Ward Rapp (1861-1926) and George Leslie Rapp (1878-1941) and is known for designing movie palaces in the early 20th century. They designed more than 400 theaters throughout the U.S. A third brother, Isaac Rapp, was also a well-known architect.

The Al. Ringling Theatre is thought to be the earliest movie palace still operating as such. An earlier theater in Dubuque, IA, the 1910 Majestic Theater was designed by C.W. and George Rapp. It was saved in the 1970s, was listed on the National register of Historic Places in 1972, and currently operates at the Five Flags Center.
Some of them were there for a year. They started plaster casting before we even closed for the restoration. And, Peter Rött was incredible. We didn't have a general contractor. We had four main contractors (three local), and they worked together, and Peter filled the role of general contractor. I think that's unique in this industry.

The four contractors included Daniels Construction, Madison, WI; Hills Wiring, Baraboo; Pointon Heating and Air Conditioning, Baraboo; and Terrytown Plumbing, Baraboo.

“This is one of the most enjoyable jobs I have worked on,” says Rött. “We had some people come in and start crying when they saw the cloud ceiling restored. They had not seen this detail since they were children.”

“The theater serves everyone,” says Miller-amb. “We are a small town of 12,000. There’s no civic auditorium. We do church concerts, high school musicals, choir concerts, band concerts, local dance studios, some classic films. It’s mostly for live performances. This is the stage for the city.

Key Suppliers

Engineering Consultants:
Henneman Engineering, Madison, WI

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Theater Consultant: Schuler Shook, Chicago, IL

Historic Lighting Restoration: Historic Surfaces LLC, Milwaukee, WI

Electrical: Hills Wiring, Baraboo, WI

HVAC: Pointon Heating and Air Conditioning, Baraboo, WI

Plumbing: Terrytown Plumbing, Baraboo, WI
WHAT DOES IT TAKE to return a 200-year-old landmark of timeless classical design, and by some legendary architects, to its original concepts for today's needs? A recent project by John G. Waite Associates, Architects, PLLC, of Albany and New York City sheds light on some creative answers.

Completed in 1828, the brick-and-marble Rotunda at the University of Virginia is one of the masterworks of Thomas Jefferson as architect, and designed to be the centerpiece of his Academical Village. A domed cylinder 77 ft. high and equally wide inspired by the Pantheon in Rome, it is renowned as a paragon of Palladian architecture and, along with Jefferson's home Monticello, is one of only three cultural UNESCO World Heritage Sites in the United States. Nonetheless, the Rotunda has seen repeating rounds of physical changes, devastating trauma, and even lost purpose that cycled into the 21st century.

In 2006, the University commissioned the firm to research and write a historic structures report that would not only guide a comprehensive restoration and renovation of the building but also lead to its revitalized position in the life of the University. Not as straightforward a task as it sounds. "In the 1970s, the Rotunda was planned to be the President's office," says John G. Waite, FAIA, "but, subsequently, a new President chose another building and because of this and other reasons the Rotunda was never fully utilized."

From here plans looped back to Jefferson's original concept of the building as the heart and soul of the University. "It would actually house student classes, a faculty presence, and the upper dome room could again be a multi-purpose study space."

Before that could happen, however, the University and the architects had to examine what this 200-year-old structure had become and what they were dealing with. "When we started, there was still a belief among some people that the building should be purged of the 1890s alterations; by doing research in the extensive UVA archives, we had a better understanding of the building and were able to explain why it was important to retain that fabric."

Understanding the building's history was indeed the challenge. In 1895, the Rotunda suffered...
a tremendous fire that not only destroyed an 1854 annex designed by Robert Mills, but completely gutted the Rotunda's interior and wood-frame dome, leaving only the brick outer walls of the main drum. Shortly thereafter, the University commissioned McKim, Mead & White—specifically Stanford White—to restore the building. Jefferson designed the Rotunda's upper floor as a library, but once it had outgrown that space, White redesigned the building to be mostly library.

As Clay S. Palazzo, AIA, LEED AP, explains, White brought in the R. Guastavino Company of New York City and reconstructed Jefferson's dome and the roof of the south portico using Guastavino tile vaulting—a unique clay-tile-in-mortar system stronger than comparable concrete and more fire resistant than concrete or steel. White then added the north Portico—also with Guastavino vaults—and replaced all of the window architraves and pediments over the windows, which had been wood in Jefferson's design, with sheet copper painted white. New north terraces that run across the north side (University Avenue side) of the building are also White's, and he interconnected the north and south terraces with colonnades.

"We have a renewed appreciation for Stanford White's work," adds Waite. "He really paid attention to Jefferson's designs and did his best to restore them while using innovative methods, like sheet metal because of his concern about fire."

Then, in the mid-1970s with the U.S. Bicentennial looming, the University decided to gut and redo the interior yet again. "The intention was to remove Stanford White's design elements and put back what they thought Jefferson had done," says Waite, noting that the project was without adequate research or financial resources. To determine the historic fabric still evident from these various periods, and its significance, the architects turned to extensive physical and archival research as part of an exhaustive historic structures report. What remained, it turns out, was not that much. "Limited funding meant they really did very little to the exterior, and the loss of the Stanford White interior was irreversible," he says, "so what survived, and what we had to work with, was for the most part a McKim, Mead & White exterior and a conjectural Jeffersonian interior."
The basement staircases were rebuilt and enclosed beneath the principal first floor stairs. The reconfiguration of the reconstructed stairs allows access to the windows facing the Lawn.

The principal entrance to the building, as originally designed by Thomas Jefferson.

**Research and Restoration**

As the project advanced to actual restoration, the first step was to make the weather envelope of the building secure. New copper replaced the badly leaking, 1970s terne-coated steel roof, and specialists contractors cleaned, stabilized and repointed the brick walls.

Along with rehabilitating the wood window frame, the chief issue of the Stanford White sheet-metal trim. "We analyzed several methods of paint removal on the exterior copper moldings, architraves and pediments to understand how we could best restore them, whether in-situ or off the building," says Palazzo. Ultimately, they removed the metalwork, stripped 100 years of paint, restored the molding, then put them back. "The intermediate cornice supported by a cast-iron armature was not well anchored to the building, so a big challenge was to supplement the existing cornice structure and create a new anchoring system."

Perhaps the longest-lasting casualties of the fire were the surviving capitals that once topped the portico columns. "Stanford White took down the damaged capitals and put up uncarved blocks of what we believe was Vermont marble, probably in a pretty poor grade," says Palazzo. "Due to financial shortcomings, the University didn't actually carve those capitals until almost five years after Stanford White left the job (perhaps to save his fee), and when they did, they were carved in place. Plus, adds Waite, it was under the direction of a visiting sculptor at the University."

Even as they weathered poorly, UVA hopes to conserve the 1890s capitals and accept the deterioration as long as they could be made satisfactory. "Ultimately, the stone was in such poor condition that the University decided to replace the 16 first story capitals, but were able to retain the for 1890s pilaster capitals."

To authentically recreate the Jefferson capitals, the architects started with surviving fragments and originals. "We laser-scanned about a one-third fragment located near the University's art museum," says Palazzo, "then replicated the piece using a CNC machine followed by hand-carving." Different fragments supplied other information for missing parts along with clay modeling based upon very small photographs made from glass-plate negatives of the Jefferson capitals taken prior to the 1895 fire.

Starting with a 10,000-lb. block of Carrara marble, the CNC machines cut out about 90% of the capital, with the remainder hand-carved, to end up with a finished capital of about 7,000 lbs. "The capitals you see now are extremely accurate representations of Jefferson's design," says Waite. "It's possible to go back to Carrara and get new marble that closely matches the characteristics we know Jefferson had in his capitals."

As originally constructed, the Lower East Oval Room was located at ground level, bearing on red clay soil. The brick walls were underpinned and the space beneath the room excavated to provide new mechanical and service space. Archaeology conducted beneath the 1920s brick-paved flooring confirmed the existence of brick footings for two structural columns, located on the longitudinal axis of the room. These columns would have originally supported the floor structure of the Upper East Oval Room, located at the main floor level. At the north end of the space temporary construction has been installed to protect the newly discovered Chemical Hearth dating from 1825.
Matters of the Hearth

WHILE PREPARING FOR THE RECENT RENOVATION, the architects discovered a void where two of the three oval rooms come together. “What was entombed there is what’s called a chemical hearth,” explains Waite. Turns out, the hearth is an amazing sole survivor. In 1825, Thomas Jefferson brought in Dr. John Patten Emmet as the first professor of Natural History at the University, and for the express purpose of teaching chemistry.

“We believe that this chemical hearth, which is in an alcove in the north end of the room, was Emmet’s personal set-up, and augmented the larger space used for teaching,” says Palazzo. By 1840 when Emmet stepped down as professor, the chemical hearth was obsolete, explains Waite. “so they just bricked it over and that’s how it survived the 1895 fire.”

In fact, he says there is only one comparable laboratory from this period known to be extant in Europe. “Basically, this is an important new find based on new research. It is completely intact, preserved, and on exhibition to educate visitors about Jefferson, his architecture, and the history of chemistry.”

Seismic stability also became mandatory. “It turned out, that there was actually no positive engagement between the portico, the column caps, and the column shafts,” explains Palazzo. “The capitals were just sitting on the column shafts held in place by gravity,” he says, “so we designed a system for pin the portico structure to the capitals, and the capitals to the shafts.” They also introduced new stainless-steel ties to anchor the porticos back to the brick drum of the Rotunda.

INTERIORS OLD AND NEW

Inside the Rotunda, the lost and missing included not only Jefferson’s original interior but most of Rand White’s version as well, so the project became a matter of renovating and modifying the 1970s reconstruction to better represent Jefferson’s original designs.

“In the dome room, we replaced the 1970s perforated aluminum ceiling panels with acoustical tiles,” say Palazzo, “so we actually went back to Jefferson’s idea of a full plaster ceiling.” They also replaced the intermediate gallery in the dome room, making it accessible to students and the public with new stairs, while replacing the cast plaster columns with gallery columns with hand-carved wood replicas of the originals. Also replaced was the skylight in the dome room, using insulated glass panels that produce the same visual appearance of a single lapped, glass pane glass in the original gable.

As part of 1970s rehabilitation, the University introduced primary stairs from the main level (the floor above ground level) up to the dome room. “Those stairs had a modern steel structure constructed with what were thought to be Jefferson’s original design details,” says Waite. To add insult to injury, so to speak, at the same time new stairs were
added from the main level down to the ground level. "Those stairs were every bit as elaborate as the primary stairs," explains Palazzo, "but in effect with these lower stairs did was cut off the south-facing windows with a view across the terraced lawn that for Jefferson was all-important."

The solution to the problem was recognizing that the stairs to the basement needed to be lower in structure than the main stairs going up. "So we tucked the basement stairs under the main stairs, re-establish the visitors' ability to stand in the lobby and walk to the south windows," explains Palazzo.

For a renewed use and extended life, the Rotunda would also need extensive new support services and equipment rooms—more than even a technophile like Thomas Jefferson could have imagined. "Integrating everything into the historic building, says Waite, "we underpinned the Rotunda to introduce a new level for mechanical equipment and service circulation."

An underground vault was an idea the architects had proposed from the very outset. "In earlier stages, it was to be a new sub-basement under the Rotunda," says Palazzo, "which would have required underpinning the entire structure." This transformed into vaults under both the east and west courtyards, which wound up most feasible as underground vaults only the east courtyard.

This service level actually takes up the entire footprint of the east courtyard by underpinning the adjacent terraces, as well as the east side of the Rotunda. "We were able to create a new service entry that's separated from, and to the east of the Rotunda complex and interconnects via a corridor with a new service elevator and a new service..."
thin the drum of the Rotunda." There's space for mechanical equipment and duct distribution, plus a pump room for the east courtyard fountain, and machine rooms for the two elevators.

"The elevator that goes from this new space up the dome room fits in a void in the brick wall that had been a service stair originally," says Waite, "but burned up in the fire of 1895." Palazzo adds that while the cab is only four feet across, "it stops at every level and improves access tremendously."

Speaking of service, the dome room of the Rotunda hosts approximately 200 dinners a year, so the architects also designed a catering service kitchen part of the underground vault. Sums up Waite, "I think a lot of what we did is unseen—and that's intentional." It's an approach that, in many ways, has served to bring the Rotunda full circle.

Gordon Bock is an architectural historian, instructor with the National Preservation Institute (www.npi.org), and a writer. For more information, go to www.gordonbock.com.

ERT: The east courtyard was excavated to provide a new interior vault that is used to separate mechanical equipment and service areas from the historic spaces. The east walls of the Rotunda were underpinned, and the new element was extended beneath the building. Temporary bracing was constructed at the north and south porticos to facilitate the replacement of the marble column capitals.

Contextually designed courtyards were constructed to the east and west of the Rotunda in the spaces enclosed by the terrace wings and connecting colonnades. Olin designed a new fountain for the east courtyard, shown here. The terrace wings were renovated and restored to house offices and classrooms. New mechanical and service areas are located beneath the east courtyard.

For more photos, go to www.traditionalbuilding.com.
FOR A CENTURY AND A DECADE, Patterson Hall served as a dormitory on the University of Kentucky campus. When the red brick and limestone Collegiate-style Queen Anne opened its doors in Lexington in 1904, it made history: It was the university’s first housing for female students.

At that time, the idea of women going to college was still novel, so, for decorum’s sake, the dorm was sited off campus in the southern city to segregate the sexes. As the public land-grant university grew to become the largest in the state, the campus not only expanded to include the three-floor gabled building but in the 1950s also was surrounded by new dormitories in what would become the North Campus.

This is how things stood until 2014, when the university decided to replace the other aging dorms and move to an alternate management plan for its undergraduate housing. Patterson Hall, which had some 74 rooms that housed 120 to 130 students, was saved and the university chose to reuse it for another program rather than tear it down or continue to use it as a dormitory.

As the demolition of the other dorms proceeded, the university commissioned the award-winning Atlanta-based firm of Lord Aeck Sargent to study the building and determine appropriate uses for the structure. The goal was to repurpose the hall for future students and secure its place in the institution’s history, which dates to 1865 when it opened as the Agricultural and Mechanical College of Kentucky.

“The university didn’t want to change the character of the building and wanted to maintain existing volumes and spaces,” says Lord Aeck Sargent Principal Karen Gravel, AIA, LEED AP, who is the director of the firm’s historic preservation practice area. “The university also thought it would be a good fit for a living/learning center. We liked to think of the structure as the ‘living room’ for the North Campus. We helped them see how the spaces could work and determine the best way to integrate new programs.”

Lord Aeck Sargent, a recipient of the American Institute of Architects’ National Honor Award, specializes in a variety of practice areas, including science and technology, urban design, housing, mixed use, arts and culture, higher education and historic preservation.

It has won awards for a number of college and university preservation projects, including the Andrew Carnegie Building and the Hill Building for the College of Architecture at Georgia Institute of Technology; Ennis Hall at Georgia College and State University; Building at Kennesaw State University; Language Hall Oxford College of Emory University; Sanford Hall at Georgia State University; and Campbell Hall at Agnes Scott College.

The Patterson Hall project, which drew upon expertise of architects in the Atlanta and Lexing
In this new living/learning center, the porch is used as an outdoor lounge/study area that encourages students to collaborate and socialize. The porch’s millwork balustrade was reconstructed from historic photos. “We kept the balustrade the same height as the original and added a 42-in.-high metal guardrail to comply with current building codes,” Gravel says. “We painted it a medium tone so it visually recedes and lets the white historically accurate rail stand forward.”

The team also tuck-pointed the building, replacing the bricks’ hard mortar with a softer, more compatible one, and added an elevator and a pair of egress stair towers on the back to meet requirements of the Americans with Disability Act and Life Safety Code. “We wanted to keep the historic fabric of the building,” Gravel says. “When we started, it was eligible for the National Register of Historic Places, and when we finished, it still was.”

Inside, the team replaced mechanical, electrical and plumbing systems and created seven 25-person classrooms, two 45-person classrooms, study lounges, faculty offices, several smaller seminar/conference rooms, a pantry where snacks are sold and three apartments for visiting professors. All photos, unless otherwise noted: © Brad Feinknopf/OTTO 2016
of the seamless melding of past and present. The wood floor and pressed-in ceiling are original; the replacement windows are historically accurate, and the light level of the period-style lighting—schoolhouse pendants—is supplemented with virtually invisible uplighted wall sconces that look like molding and draw the eye upward. Radiator covers now cleverly conceal boxes for the variable air-volume heating system.

Throughout the hall, a crisp color scheme—white and a peachy-cream with grey window trim—is rooted in the history of the building, yet reads as contemporary clean.

Perhaps the most dramatic difference between Patterson Hall then and now is the opening up of a pair of central staircases that mirror one another. "They had been enclosed because of fire regulations," Gravel says, adding that going up and down the hallways between them was like walking through a dark tunnel. "We worked very hard to open the staircases, ultimately by adding two steel towers on the exterior at the rear of the building. The extra effort was worth it, she says, because the space is now bright, open and airy—characteristic much sought in the 21st century.

Aside from the staircases, the bathroom floor proved to be the most challenging aspect of the hall's repurposing. "We kept the bathrooms the same spaces, but we removed the commu
owers because they were no longer needed and difficult to work around," she says. "The floors were concrete, and when we opened them up, they were in terrible shape. It was a significant effort to place them."

The furnishings, selected by the university, are traditional and technological. The main assembly hall, for instance, is appointed with sleek leather aires that are ideal for doing homework on laptops and tablets. The smaller classrooms feature glass-erase conference tables with individual outlets for each student that are designed for doodling or writing the latest theory or theorem.

To visually link Patterson Hall to its newer siblings, which also are red brick and limestone, the 2016 Sargent team designed the landscape of the courtyard to tie the buildings together and create a cohesive exterior space. A wide pedestrian pathway, flanked by limestone seat walls, connects Patterson's front door to Limestone Street.

People are encouraged to stop and enjoy the interior space: A crushed-brick pathway features seating beneath large shade trees, and large-caliper trees along its way mimic the stone pathway that led the hall in its early days.

Gravel says the "new" Patterson Hall will accommodate the needs of students for 50 to 100 years. She says the project was a success because the university "was willing and excited to work with the existing character and volumes offered by the historic building."

Since the learning/living center opened in the summer of 2016, Gravel has visited it a number of times. "The university wanted Patterson Hall to be a place where people hang out and connect with the university's past," she says. "Every time I go there, people are always active and doing things I never thought they would do."

The alumni she's bumped into also are enthusiastic about the new use. "I've had several people tell me how happy they are that we were able to repurpose the building," she says.

But she says the effects of the transformation will be felt far beyond Patterson Hall. "Our challenge is always to preserve the historic fabric of a building while satisfying the needs of the users for current and future generations," Gravel says. "With Patterson Hall, we retained the character-defining features of the building while implementing technological updates, constructive learning spaces and an advanced design to respond to the ever-changing dynamics a university setting and classroom demand. The university has told me that Patterson Hall will be a model for further projects completed on their historic campus buildings."

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To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its write-up.
Exterior Lighting

Deep Landing Workshop
877-778-4042; Fax: 410-778-4076
www.deeplandingworkshop.com
Chesterount, MD 21620
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.
Click on No. 809

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

Bevolo Gas & Electric Lights
504-322-9488; 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.

Faubourg Lighting manufactures gas-burning fixtures with 16-oz. copper, each handmade to specification.

Faubourg Lighting
601-894-9690; Fax: 601-894-5195
www.faubourglighting.com
Hazelhurst, MS 38633
Manufacturer of traditional & period lighting: exterior copper gas-burning & electric fixtures; wall mounted, hanging post or any bracket; CSA-certified; custom-design, -color & -size options.

This English Gas Lantern shown with a bronzed copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by Heritage Metalworks. Photo by Jody Doyle

Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335
Atelier of skilled blacksmiths & craftsmen exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.
Click on No. 1742

Deep Landing Workshop handcrafted this wall-mounted electric lantern with 4 lights.

Deep Landing Workshop is one of many styles available from hentic Designs.

hentic Designs
844-9148; Fax: 888-366-2422
www.henticdesigns.com
Rupert, VT 05776
Manufacturer of historical lighting fixtures & sally metal products: chandeliers, lanterns, ices & table lamps crafted in brass, copper, native metal & Vermont maple; Early American & Colonial; CUUL listed for wet & damp locations; ny binder $30.

Ball & Ball Lighting
363-7310; Fax: 610-363-7039
www.ballandball.com
Newtown, PA 18940
Manufacturer of historical lighting: chandeliers, ices, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique copper, new designs, custom work & restorations; stair handrails; restoration services.

ill & Ball Lighting
363-7310; Fax: 610-363-7039
www.ballandball.com
Newtown, PA 18940
Manufacturer of historical lighting: chandeliers, ices, pendants, lanterns & table lamps; Early American & Turn of the Century styles; antique & aged originals, new designs, custom work & restorations; stair handrails; restoration services.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4076
www.deeplandingworkshop.com
Chesterount, MD 21620
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.
Click on No. 809

This English Gas Lantern shown with a bronzed copper finish and standard pendant cluster reflects the craftsmanship of the Scofield collection by Heritage Metalworks. Photo by Jody Doyle

Heritage Metalworks
610-518-3999; Fax: 610-518-7264
www.heritage-metalworks.com
Downingtown, PA 19335
Atelier of skilled blacksmiths & craftsmen exclusively to trade; lighting, hardware, gates & railings; custom & signature lines available in iron, brass, bronze, copper, nickel, zinc & stainless steel.
Click on No. 1742

Deep Landing Workshop handcrafted this wall-mounted electric lantern with 4 lights.
Herwig Lighting supplies traditionally styled lighting fixtures, such as cast-aluminum Art Deco post lamps.

Herwig Lighting
800-643-9523, Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811
Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908.
Click on No. 9130

This Cape Cod flush ceiling light with clear seeded glass is available from House of Antique Hardware; it features solid brass construction, authentic aged patina and is CUL listed for damp locations.

House of Antique Hardware
888-223-2546; Fax: 563-230-1312
www.houseofantiquehardware.com
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

Lantern Masters designs and manufactures electric and gas lighting for residential and commercial applications.

Lantern Masters, Inc.
818-706-1999; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.
Click on No. 1239

The Jackson Wall Light with bracket and scroll a handmade outdoor lighting fixture made of solid copper and brass by Lanternland.

Lanternland
855-494-5200; Fax: 480-962-1987
www.lanternland.com
Mesa, AZ 85210
Manufacturer of lighting: artisan handmade copper & brass lanterns & outdoor lighting; many period styles.
Click on No. 2076
OLD WORLD AND BEYOND
Our lighting projects are historically inspired with unique details and fine craftsmanship.

LANTERN MASTERS, INC.
Manufacturer of Fine Interior, Exterior & Custom Lighting

31328 Via Colinas, Suite 103 • Westlake Village, CA 91362 • 818.706.1990 • www.lanternmasters.com
Open flame burning is an optional light source available in most of our fixture designs or custom made to match your own design. We offer an electronic ignition option for gas burning lanterns, which can be configured to run dusk to dawn. These lanterns also have a feature that will extinguish the flame if it gets blown out by high winds. Ignition systems are proudly US made.

Ball and Ball continues to create authentic reproductions of period designs using period fabrication techniques and superior craftsmanship. We have over 65 years of experience fabricating reproductions of lighting fixtures.

Ball and Ball Lighting Company
6750 Southside Drive
St. Louis, MO 63119
Fax: 314-863-6762
www.ballandball.com

This period light fixture is one of several sizes and types manufactured by St. Louis Antique Lighting Company.
Since 1908
Designer & Manufacturers of Fine Lighting Fixtures & Accessories

CAST ALUMINUM LIGHT FIXTURES, POSTS, ROYALTS, BENCHES & STREET CLOCKS
MOUNTINGS; WALL, BRACKET, POST & PIER
HUNDREDS OF STANDARD DESIGNS & SIZES
HANDCRAFTED QUALITY
HERWIG LIGHTING
P.O. BOX 748 RUSSELLVILLE, AR 72801
www.herwig.com herwiglighting@hotmail.com
phone: 479-984-3621 fax: 479-984-6727

Encanto wall-bracket outdoor lights flank this entrance are available from Steven Handelman Studios.

Steven Handelman Studios
962-5119; Fax: 805-566-9291
www.stevenhandelmanstudios.com

Manufacturer of hand-forged traditional lighting, gas & fireplace accessories; many types & sizes of lighting & grilles; fireplace screens, grates, inserts; historic reproduction & restoration items.

Click on No. 483

Wiemann Metalcraft custom manufactured this lantern in bronze.

Wiemann Metalcraft
918-592-1700; Fax: 918-592-2385
www.wmcraft.com
Tulsa, OK 74147
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

To order free product literature from a company listed in these Buying Guides, go to www.traditionalbuilding.com/rs and click on the reader service number that appears at the end of its write-up.
Architectural Sheetmetal

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

Precision Metal Fabricators
718-832-9805; Fax: 718-832-9405
www.pmmetal.com
Brooklyn, NY 11232
Custom fabricator of architectural sheet-metal elements: registers & grilles, balcony railings, escalator & elevator panels, canopies, fascia, copi flashing, storefront cladding, kick plates & more; uses 3D modeling software.

Vulcan Supply Corp.
802-878-6415; Fax: 802-883-6534
www.vulcansupply.com
Westford, VT 05677
Supplier of replicated architectural sheet-metal ornamentation: custom & stock finials, weathervanes, cornices, vented ridge cresting, leader boxes, cupolas, roof vents & more; all periods & styles.

Heather & Little replicated the pressed ornamental copper stampings and other decorative sheet-metal elements for the building’s main dome, lantern and Flame of Knowledge finial.

Heather & Little Limited
800-450-0069; Fax: 905-675-5764
www.heatherandlittle.com
Markham, ON, L3R 0H1 Canada
Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, creasing, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kaleman & lot-line metal windows & doors, statuary restoration.

Vulcan supplies ornamental sheet metal for a variety of roofing applications, including finials, cupolas, weathervanes and more.

Heather & Little Limited fabricated this custom zinc spandrel panel.

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikometal.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.

Vulcan Supply Corp. fabricated custom zinc spandrel panels.

Custom finials from W.F. Norman were incorporated into the restoration design of this historic building in Toronto.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
Nevada, MO 64772
Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.
Roof & Roofing Specialties

PennCraft provides traditionally styled hand-red, half-round, quarter-round and ogee gutters copper, lead-coated copper and zinc.

PennCraft, Inc.
486-2723, Fax: 817-4061
www.penncraft.com

Jeff Grove, TX 76081
Manufacturer of sheet-metal products: spires, Ice, louvers, dormers, weathervanes, cupolas, dormer heads, cornices, cladding, chimney caps, canopies & more.

ather & Little Limited
450-0559, Fax: 905-475-9764
www.atherandlittle.com

Kham, ON, L8R 0H Canada
Ticker & supplier of historical sheet-metal slates & architectural sheet-metal components: finials, cornices, leader heads, cresting, slate shingles, pressed-metal wall cladding, Arts & Crafts, dormers, reproductions; capitals & straights; Kalemeen & lot-line metal windows & s, statue restoration.

* on No. 2470

PennArchitectural Metals fabricated this zinc roof for the Stanford Mansion in California.

PennArchitectural Metals, Inc.
204-3558, Fax: 256-761-1967
www.pennarchitecturalmetals.com

Addie, AL 35161
Manufacturer of ornamental metal: casting & metal fabrication; street amenities, signage, lighting, columns, building components, doors, cupolas, finials, string, architectural elements, canopies, bollards, ng & grills; variety of alloys & finishes.

Heather & Little's restoration of the Toronto Old City Hall required 112,900 sq. ft. of copper roofing, cornices, gutters and sheet-lead work.

Historical Arts & Casting supplied this 13 ft. 101-in. finial.

Historical Arts & Casting, Inc.
800-225-1444, Fax: 801-280-2483
www.historicalarts.com

West Jordan, UT 84081
Designer & custom fabricator of ornamental metal-works: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services.

Ideal Roofing and Sheetmetal
718-786-8217; Fax: 718-786-3485
www.idealroof.com

Long Island City, NY 11101
Second-generation roofing & sheet-metal firm: more than 48 years of experience restoring NYC landmark facades & building envelopes; specialties include fabricating metal cornices with historically correct methods & materials.

Ludowici Roof Tile, Inc.
800-946-8460; Fax: 704-342-0283
www.ludowici.com

New Lexington, OH 43764
Manufacturer of architectural terra-cotta roof tile & floor tile: more than 40 standard roof tile profiles including barrel, shingle, interlocking & shake & slate alternatives; customize shape, texture & color; historic renovation program: 75-year material warranty includes color.

Ludowici's custom color s-tile was used for the roof of the Pennsylvania State Capitol.

NIKO replaced the slate roof and sheathed the clock-tower dome in copper on the Hancock County Courthouse in Findlay, OH.

NIKO Contracting Co., Inc.
412-687-1998; Fax: 412-687-1980
www.nikocovering.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. 861 for ceilings: $300 for roofing

Acrymax High Performance Coating Systems
Weatherproof Protection

Proven Solutions
800-553-0523
preservationproducts.com

Click on No. 8180

The Acrymax system from Preservation Products can be used to weatherproof metal roofs and other materials such as wood, asphalt, concrete and masonry.

Preservation Products, Inc.
800-553-0523; Fax: 610-261-8324
www.preservationproducts.com

Media, PA 19063
Manufacturer & distributor of Acrymax restoration & preservation systems for historic metal roofs: durable weatherproof membrane can be used as complete roof system or for repair; Acrymax is an energy star partner.

Click on No. 8180

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New Old House showcases homes and additions built with the integrity of yesterday and the modern innovations of today. Unique coverage and lavish photo spreads bring together past and present. Regular focus on period-inspired architecture, kitchens & baths, appropriate building products and furnishings.

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$9.99 (U.S.) + shipping

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**Snow Guards**

**East Coast Roof Specialties**
860-379-9072; Fax: 860-379-2046
www.icebrakes.com
Winsted, CT 06098
Manufacturer of IceBrakes cast-aluminum pad-style snow guards for metal roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; finals; made in the U.S.

**Gough SnoGuards & Accessories** supplies snowguards made of heavy copper, seen here installed on a slate roof.

**Gough SnoGuards & Accessories**
708-485-6272; Fax: 708-485-6273
www.snoguard.com
Brookfield, IL 60513
Manufacturer & designer of snow guards: for all types of roofing; easy to install new & retrofit; in copper & painted metal; free layout patterns; custom.

Ornamental copper and lead-coated copper snow guards are available from NIKO Contracting.

**NIKO Contracting Co., Inc.**
412-687-1517; Fax: 412-687-7969
www.nikoecontracting.com
Pittsburgh, PA 15213
Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guard & leader heads; copper, lead-coated copper, zinc, stainless steel, metal ceilings.

Click on No. 661 for ceilings; 8030 for roofing

Snowguards from SnoBlox-Snojax were laid to eliminate the movement of snow and ice across this structure.

**SnoBlox-Snojax**
800-766-5291; Fax: 717-697-2452
www.snoblox-snojax.com
Mechanicsburg, PA 17055
Supplier of 6 models of polycarbonate snow guards: all feature large, forward-mounted face; help prevent the movement of snow & ice on roofs; vent protection.

Click on No. 1758

**Snow Management Systems**
802-644-8400
www.snowmanagement.com
Colchester, VT 05446
Manufacturer of snowguards: standard & custom; complements various roof systems & architectural styles; color matching.

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**Coming in the December issue:**

Our annual issue focusing on religious buildings will profile David B. Meleca Architects of Columbus, OH, and will include projects from around the country.

Plus: Buyers Guides.
Stop Snow Slides on Metal Roofs

**Without Snow Guards**

**With Snow Guards**

Same Day Shipping On Most Items!

**Snojax**

5.22" W x 3.25" H

**SnowBreaker**

Safely break up sliding snow and ice! Cutting edge design reduces the dangers of sliding snow and ice by breaking it up into smaller pieces. Available with "Peel & Stick" 3M tape option.

**Face:**
- **Snojax**
  - 5.22" W x 3.25" H
  - The first patented polycarbonate snow guard introduced in 1976 for mechanically fastened applications only. Screw tested: 1800 lbs.

**Ace**

Face: 5" W x 3" H
Base: 3" W x 5" L
Waffled base increases bonding power. "V" shape fits most panels and does not trap water. Adhesive tested: 1449 lbs. Screw tested: 4949 lbs.

**Deuce**

Face: 3" W x 2.5" H
Base: 1.5" W x 4" L
Fits most common 36" panels with 9" flats. Sits in flat area between minor ribs. No rib straddling. Adhesive tested: 1379 lbs. Screw tested: 3456 lbs.

**Icejax II**

5" W x 3" H
Based on the proven Snojax II design. Features an interchangeable mounting base. Embossed logo enhances bonding power. Adhesive tested: 1561 lbs. Screw tested: 6388 lbs.

**Icejax I**

3" W x 2.5" H
Based on the proven Snojax I design. Interchangeable mounting base. Fits most panel brands. Never undersold! Adhesive tested: 500 lbs. Screw tested: 4200 lbs.

**VentSaver**

This ingenious product protects vents, chimneys and masts from snow and ice avalanches! Made from non-corrosive, powder coated, aircraft grade aluminum and stainless steel cable or strap.

**ROOFCLAMP**

Attach Accessories To Metal Roofs

**Metal SnowCatchers**

Maple Leaf, Sunburst, Standard, Fleur-de-lis, and Mustang Shapes.
Stainless Steel, 82 durable powder coat colors.

**SnoBar**

Available in Powder Coated and Mill Galvanized or Stainless Steel finishes. No penetrations! Attach year round! Ice Stoppers prevent snow and ice from sliding under the bar.

**ColorBar**

Features a Kynar® painted "No Paint - No Wait" slide in, 2 inch metal strip. No seam penetrations! Attach year round! Ice Stoppers Prevent snow and ice from sliding under the bar.

**Double Bar Mount**

Our new "Double-Bar" mount can be used with SnoBar or ColorBar. Available in mill or powder-coated finishes to match your roof. Mounts with our Patented RoofClamps.

Visit our website www.SNOBLOX-SNOJAX.com to view snow guards price breaks.

www.METALROOFSSNOWGUARDS.com
Abatron supplies wood restoration compounds and solvents for epoxies and other moldmaking materials.

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

Click on No. 1300

M-1 Structural adhesive/sealant from Chem Link Inc. bonds to many construction materials for repair on rooftops and other construction.

Chem Link Inc.
269-679-4440; Fax: 269-679-4448
www.chemlinkinc.com
Schoolcraft, MI 49087
Manufacturer of caulking & joint sealants & waterproofing materials & snow guards.

FREE CATALOG (800) 445-1754
ABATRON, INC., Kenosha, WI USA
www.abatron.com

When contacting companies you’ve seen in the issue, please tell them you saw them in Traditional Building.
ciano restored the historic Queensboro ge in New York City.

ciano Corp. 523-5076; Fax: 412-963-6662
rgraciwio.com
burgh, PA 15238

masonry concrete restoration & eric preservation; has restored Rockefeller ac, Queensboro Bridge, Shea Stadium; services ide terra cotta, stone, tuck pointing, water-

ting, caulking & pressure grouting.

Nawkaw applied its patented masonry color treatments to the Margaret Mitchell House, restor-
ing the mortar to its original appearance.

Nawkaw Corp. - GA 706-355-3217; Fax: 706-355-9199
www.nawkaw.com
Bogart, GA 30622

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

North Shore Architectural Stone offers statu-
ary as well as columns and other stone products.

North Shore Architectural Stone 516-759-2156; Fax: 516-671-2285
www.nssstone.com
Glen Head, NY 11545

Supplier of stone architectural products & restora-
tion services: statues, signage, benches, planters, rs, fountains, gazebos, interior ornament, als, statuary & more; 500+ designs; custom

gs.

om Shorhem Hotel in Washington, DC, under
gone major refurbishment and now

nostone (USA), Ltd. 948-4594; Fax: 719-948-4285
w.haddonstone.com
io, CO 80101

ufacturer of classical & contemporary cast stone: columns, balustrades, benches, planters, rs, fountains, gazebos, interior ornament, als, statuary & more; 500+ designs; custom

gs.

Works.us provides restoration and repoin-
services for masonry projects.
Avian Flyaway installed a bird-control system for Washington, DC's Lincoln Memorial.

Avian Flyaway, Inc.
800-888-0165; Fax: 972-722-6165
www.avianflyawayinc.com
Rockwall, TX 75087
Manufacturer & installer of bird-control systems: stainless-steel electrically charged open-wire system; eliminates nesting & roosting birds; non-lethal, virtually invisible & easily maintained; conforms to U.S. Std. 69; netting.

Bird Barrier's Bird-Shock projects only ¼ in. and comes in four colors; it provides almost invisible electrical-shock protection from all birds.

Bird Barrier America
800-503-5444; Fax: 310-527-8005
www.birdbarrier.com
Carson, CA 90746
Supplier of comprehensive bird-control products: spikes, coils, netting, electrified tracks & tensioned wires; low-visibility solutions for sensitive areas; 30+ years experience in specialty roofing.

Bird-B-Gone's Jolt FlatTrack low-profile track system does not harm birds; it emits a mild shock as birds land on its surface.

Bird-B-Gone
800-302-0855; Fax: 949-472-3116
www.birdbgone.com
Lake Forest, CA 92630
Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird netting, electric bird track, visual, chemical & audit systems; stainless steel & polycarbonate spikes; Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers are available for consultation & installation.

BirdMaster equipment and supplies are used prevent birds from roosting in this historic building.

BirdMaster
800-562-2473; Fax: 978-528-5709
www.birdmaster.com
Billerica, MA 01821
Designer & installer of bird-control systems: for buildings & structures; past projects include the U.S. Capitol, U.S. Supreme Court Building & the Washington Square Arch in New York City.

Wildlife Control Technology, Inc
559-496-2262; Fax: 559-496-2260
www.wildlife-control.com
Fresno, CA 93727
Supplier & installer of products & services for control of birds & wildlife: industrial & commercial applications; netting, scare devices, exclusion products & more.
Public Sculpture

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

Pigott Studio created this family bas-relief portrait sculpted in clay and cast in tinted Hydrostone.
Pigott Studio
518-501-2008
www.pigottstudio.com
Mechanicville, NY 12118
Sculptor: specializing in the human form in free-standing or bas-relief formats; from small interior pieces to monumental works; portraits; trained in classical architecture & sculpture design.
Click on No. 2092

This lion was hand carved in natural stone by the artisans at Stonesculpt.
Stonesculpt
650-575-9603; Fax: 650-322-5002
www.customstonesculpting.com
East Palo Alto, CA 94303
Custom fabricator of hand carvings in natural stone: stone carving, masonry restoration, custom stone work & sculpture.

Fountains & Water Features

This Gothic style fountain with a lion center-piece is one many fountains available from Haddonstone.
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

Kenneth Lynch & Sons manufactured this tiered fountain, which is topped with a pineapple.
Kenneth Lynch & Sons, Inc.
203-264-2831; Fax: 203-264-2833
www.lychandsons.com
Oxford, CT 06478
Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weather-vanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.

No 9 Studio UK
011-44-1769-5408-78; Fax: 44-1769-5408-64
www.nos9uk.com
Umbberleigh, Devon, UK EX37 9HF
Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; flooring; restoration.

Robinson Iron fabricated this fountain for a botanical garden.
Robinson Iron Corp.
800-824-2157; Fax: 256-329-8950
www.robinsoniron.com
Alexander City, AL 35010
Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

The Frank E. McKinney Jr. bowl fountain in Bloomington, IN was fabricated by Schiff Architectural Detail.
Schiff Architectural Detail, LLC
617-887-0202; Fax: 817-887-0127
www.schiffarchitecturaldetail.com
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BOOK REVIEW

The Title Says It All

Learn to Timber Frame
By Will Beemer
Hardcover; many color photos & illustrations;

If we were to judge Learn to Timber Frame by its title and cover, we would assume that this book is a dandy text for do-it-yourselfers. We would be right but not completely right. In truth, Learn to Timber Frame is an education in timber framing for professionals, too. Yes, as the book's cover promises, it delivers "complete plans for a 12' x 16' cabin." It is possible to read and build with this book as a guide. But that is just the beginning.

This book is valuable because it guides anyone, aficionado or pro, through the design, tools, craft, and erection of timber frames. Architects and architectural historians can benefit from a read if they want to understand the timber frame phenomenon of the past 40 plus years. Newly hired workers in timber frame companies can benefit from reading it as an introduction to work. Young people in vocational carpentry programs yearning for something more than stick framing or modular construction can read it for inspiration and courage to as Beemer writes, "work with hand tools that can be carried in one tool box." Homeowners can read it to familiarize themselves with terms and design in advance of interviewing timber framers for a project.

This book is valuable to so many types of readers because it is written by an educator, Will Beemer, co-director of the Heartwood School for the Homebuilding Crafts in Massachusetts. Will and his wife have been at the helm of the Heartwood School since 1985. He is a founding member of the Timber Framers Guild and currently active in the development of the Guild's Apprenticeship Training Program. He has taught timber framing all over the world.

Will has translated his practical hands-on experience into a readable form that gives the reader the courage to build. The book is carefully organized into nine chapters that define timber framing, help the novice to get started, and then systematically work from plans to tools to cutting to raising the frame.

Beemer has thoroughly augmented the text with detailed photos and drawings to make the process clear. The book has excellent graphics. Call-out boxes expand on such practical topics as the difference between softwood and hardwood and whether more timber should be ordered. There are "Timber Tips" freely shared throughout the book that appear just when the student might have a question on craft detail such as, "Both the tenon and the mortise should be shaped to be parallel with the grain of their respective members." He finishes the book with a chapter on foundations and enclosure systems, a glossary, resource list and bibliography.

Traditionally journeyman took their journeys after having served an apprenticeship. Master builder and educator, Will Beemer, accelerates the process with this book. Whether you build the cabin or not, you'll want to!

Judy L. Hayward is executive director of Historic Window and its Preservation Education Institute in Windsor, VT, and she is also the education director for the Traditional Building Conference Series produced by Active Interest Media. She can be reached at jhayward@aimmedia.com.
With fervor and clarity, *The Past and Future City* highlights the significance of honoring the varied and vivacious history of America, and explains why and how the preservation of historic buildings and places is essential in the present and future world of urban planning.

Author Stephanie Meeks explores the power of place, various visions of the “ideal American city,” how older buildings enhance urban vitality, and looks ahead to imagine the effect historic preservation will have on climate change, the environment, and the future of liveable cities.

During Meeks’ tenure as president and chief executive officer of the National Trust for Historic Preservation, the organization has broadened its work to focus on the profound bond between older buildings and vibrant cities, while leading research demonstrating the benefits of historic preservation in today’s urban areas. One such benefit is the significant power that place can play in the lives of citizens—of all urban, suburban, and rural areas—across the country.

In the hierarchy of needs, the most powerful after physiological needs such as air, food, and safety is the feeling of belonging. This feeling can be found deeply intertwined within our culture, and Meeks contends in *The Past and Future City* that “old places speak to the need for belonging in a way that little else can.” She points out that such places give us the chance to feel a connection to others, to the broader community of human experience, and convince us that the lives we lead are meaningful—that what we do often has a direct and consequential impact on the future.

In *The Past and Future City*, Meeks explains that emotional and personal connections with places are necessary in order for people to find psychological balance, and that these connections give people the feelings of support, groundedness, and security they often need in this perpetually changing world.

It is these powers of place that have led Meeks to the work of historic preservation. “Saving places that define a community so that future generations can know their past, feel a connection to those who came before, and build a foundation for the future—is the heart of historic preservation,” she states.

While acknowledging that the soul of a place is what makes it special in a society, Meeks not only commends the substantial role of historic preservation in the revival of America’s cities, she also candidly and clearly analyzes the challenges preservation often faces—challenges such as gentrification, elitism, and wasteful nostalgia.

In *The Past and Future City*, Meeks ponders what makes a building become loved, and was met with a succinct and meaningful answer: age. The longer a building ages, the more respect and fondness a society may have for its conspicuous maturity, for the accumulated human investment it displays, for the charming patina it bears. She contends that people love old buildings. They love their character, their history, and the sense of connection they provide—put simply, that power of place.

Looking to the past and present as evidence, Meeks also explores how old and historic places bring tourists to cities, which is significant, because tourism is the biggest industry in the world. It is the first, second, or third largest industry in every single American state. “Among cities with no particular recreational appeal, those that have substantially preserved their past continue to enjoy tourism…. Tourism does not go to a city that has lost its soul.”

In *The Past and Future City*, Meeks argues that historic preservation is not only important for the emotional sake of humans, but that it can and should play a significant role to ensure a more sustainable and environmentally friendly future for our planet. Throughout the book’s seven chapters, Meeks covers such topics as “Downtown Is For People: Competing Visions of the Ideal American City,” “Building Reborn: Keeping Historic Properties in Active Use,” and “The Greener Buildings: Preservation, Climate Change, and the Environment.” She uses both anecdotal case studies—on topics such as suburban sprawl—and informative graphics, charts, and historical photos to explain how preservation can enrich cities across America in a way that is both practical and sustainable.

Though climate change has added urgency to preservation efforts, the concept that older and historic buildings have a major role to play in creating greener, more sustainable communities is not new. In 1980, the National Trust had a poster that showed a building in the shape of a gasoline can that read, “It takes energy to construct a new building—it saves energy to preserve an old one.” The poster explained why preservation is so fundamentally important to our future health and well-being.

Throughout the book, Meeks’ tone is informative, passionate, urgent, and hopeful. Historic preservation is one of the most intriguing aspects of restoring communities of all sizes, and understanding, caring for, and improving unique heritage is what makes these special communities come truly alive. In *The Past and Future City*, Meeks presents her case in a way that is coherent, rooted in exhaustive economic data and observational evidence, and provides us with an eager and enthusiastic perspective of the future of city building.

Kristen Hopf is a freelance writer based in Philadelphia. She can be reached at kristenhopf@gmail.com.
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Urbanism needs statues. Some simply become old friends, but others shout and you listen.

The statues where I grew up, in the North, were undemanding, and then, on the grounds of the Texas Capitol, for the first time I came face to face with Johnny Reb, and I felt deep revulsion.

I became inured to the Confederacy’s continued presence when living in Charlottesville. I could ignore the Johnny Reb outside the court house and the pair of generals in their own parks nearby in a city rich with statues. Five more were at the University, two Jeffersons, a Washington, the Blind Homer Guided by a Student (1907), and The Aviator. Two more along Main Street, with two local boys, William Clark astride his horse with his party of six, and Sacagawea showing the way to him and Meriwether Lewis. Lately the city has indulged the arts community by buying or accepting modernist works scattered about.

There are 47 or more outdoor sculptures in Richmond where I now live. An equestrian George Washington with six Founders and six virtues installed in 1850 to 1869 outside Jefferson’s Capitol is the star. Elsewhere Lincoln sits with his son Tad, and now various African Americans are found: Arthur Ash, the tennis champion; Maggie Walker, the entrepreneur; civil rights lawyer Oliver Hill, and Bill “Bojangles” Robinson, with 14 figures and one cross memorializing men who served the Confederacy, eight of them as generals.

After the Charleston murders the Confederates’ presence has become an issue. In Charlottesville a murderous rally followed the city council’s decision to remove the equestrian statue of General Robert E. Lee dedicated in 1924 and rename his park Emancipation Park with General Jackson’s Freedom Park with his 1921 equestrian later voted for removal. Black power now shrouds the generals awaiting a court decision concerning the authority to remove them.

Elsewhere statues have tumbled, been removed or become subjected to intense debate. “Unite the Right” that sponsored Charlottesville’s rally cancelled one planned for Monument Avenue, Richmond’s Confederate Valhalla. The mayor had already formed a commission to determine how Richmond’s statues might be “contextualized.” Its first meeting came after the Charlottesville events, and was quite uncivil. Now the mayor and the governor favor removal, and the next meeting has been postponed. Meanwhile the Republican candidate for governor in November’s election advocates leaving them and claims that removing them would cost the city $3 million a year in tax revenue due to the district’s diminished real estate value. Preposterous, says his opponent.

The statues’ role in urbanism intensified the issue. Lost Cause advocates seeking a statue of General Robert E. Lee found a place for it in 1887 in a real estate extension of the better residential district. In 1890 a massive Confederate assembly dedicated the statue in its 50-foot diameter reservation on the divided, treed boulevard. In 1907, the equestrian Jeb Stuart and the standing President Jefferson Davis were added, again attracting large assemblies, but fewer came for Stonewall Jackson on a horse (1919), and the last, Matthew Fontaine Maury in 1929 sitting behind the globe he had mapped. In 1997 L. Douglas Wilder, the first African-American elected as a state’s governor, got the African American Arthur Ash placed on the Avenue, albeit near the county line.

Richmonders love Monument Avenue. On Easter ladies in their invented hats and dogs in costumes parade there, and paving over its noisy asphalt blocks has been blocked. But now, after the murder in Charlottesville, those Confederates, but not the others, are a major issue.

The debate’s intensity attests to urbanism’s role in raising moral issues at the heart of the civil life. Traditional buildings using conventional compositions adjusted to their present time and emmeshed in an ever-changing urbanism identify the purposes they serve in a good city. Statues and figural decoration give them voice clarifying the common good that facilitates each individual’s pursuit of happiness. The debates about those Confederates is about what that voice is saying now.

Some strident voices, thankfully few, want them to remain to inspire a continuing fight of the Lost Cause intended to restore the South’s status quo ante. Others want them kept lest history be edited and forgotten. There are calls to “contextualize” them, perhaps by hanging signs on them: “I did something bad.” A few denounce them as incorrigibles who ought to be banished and forgotten. The National Cathedral in Washington is removing Lee and Jackson from their stained glass window, and Richmond’s Saint Paul’s Episcopal where Lee and Davis worshipped is excising Confederate images and symbols, but not without controversy. Others would ostracize them to museums where, like altar pieces formerly in churches, their aesthetic qualities can be appreciated without engaging their content.

The argument for removal accepts the premise that urbanism is purely a matter of technical management and buildings are aesthetic objects or instruments serving the economy, but treating all those as tools cannot produce urbanism that hosts the good city, the one that facilitates the pursuit of happiness, where people live their lives in the present aware of the past and with hopes for the future.

I suggest that cities that have Confederate statues ought to leave them alone to serve as powerful reminders of a past wrong and add statues of inspiring examples of warriors who fought to right wrongs and urge us to fight the injustices in our present. Making these new statues as prominent as those of the survivors will shame the survivors and remind us not to stand still but to move forward without a backward thought.

Each local community needs to decide whom to add. Richmond’s candidates might be Sojourner Truth, Abraham Lincoln, Frederick Douglass, Harriet Tubman, Martin Luther King, Jr., Thurgood Marshall, L. Douglas Wilder, etc.

Adding them to the urban fabric will make a glorious American Valhalla and quash a problematic Southern display. Doing so as an act of civic good might forge a powerful unity within a divided community.

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