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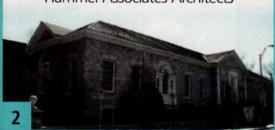
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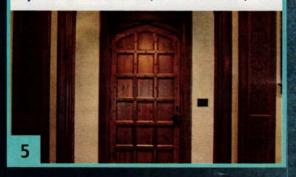


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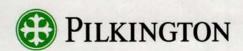
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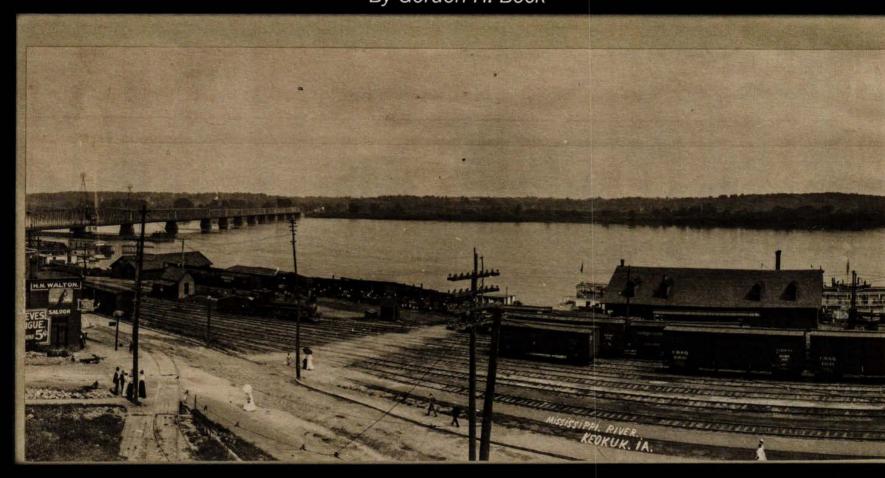
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Small But POWERFUL

By Gordon H. Bock



dvertising is fond of the phrase "Looks small, thinks big" as a tagline for high-tech products that are as powerful as they are compact, but it might apply equally well to philanthropic organizations like the Jeffris Family Foundation of Janesville, WI. Though overshadowed by the Goliaths of the giving world, and with a tightly focused mandate, it nonetheless stands tall in supporting historic preservation projects that are under-theradar, but with outsized impact.

As Thomas M. Jeffris, President, explains, the Foundation was established in 1979 by his parents, Bruce and Eleanor, and Jeffris himself with some down-home goals. "The family felt that it wanted to improve the quality of life of the people of Wisconsin, and through preservation projects in smaller communities because, obviously, these don't have the financial means of the big communities."

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.

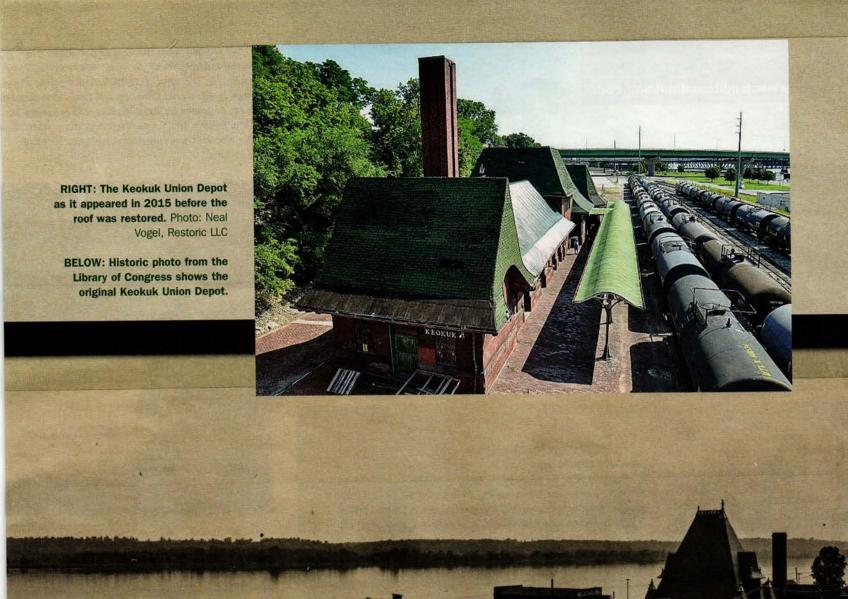
Should the very mention of a foundation conjure up an organization with global numbers and reach, the truth is much more earthbound. "We're not a big, huge foundation—no comparison with the likes of Gates or Rockefeller," says Jeffris. "In reality, we're very small, with just one, full-time staffer—me!" 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 I couldn't find any comparable organizations on whice to base recommendations. With classic Midwester geniality, Jeffris responded, "Well, do what you can."

As he explains, "We just focus on doing a ve few projects, but with relatively sizable grants, so v give away two or three large grants a year." He sa their largest grant to date—for \$1 million, whic approaches the amount they give for an entire yearwent to the Cyrus Yawkey House in Wausau, WI, at helped the local historical society finish a \$3-millior 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 loc "The money was gifted for the benefit of the peop of Wisconsin and small towns," says Jeffris, "and the preservation aspect just sort of evolved from there."



As happens with many organizations, there was natural tendency for the Foundation to follow the terests of its leaders, and Jeffris, one of the founders, id deep interests in historic preservation. After being pointed five times to the State Historical Society pard by Tommy Thompson, Governor of Wisconsin om 1987 to 2001, as well as being chairman of e local landmarks commission reviewing permits r historic properties, he says historic preservation gradually became something about which I felt very rongly."

In contrast to some architecturally oriented fountions that fund a wide range of project types across e country, the Jeffris Foundation keeps a tight rein its largess. "Though in the past we have occasiony underwritten books and workshops related to storic preservation, we generally support just buildgs, and those of regional or national significance," ys Jeffris. 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."

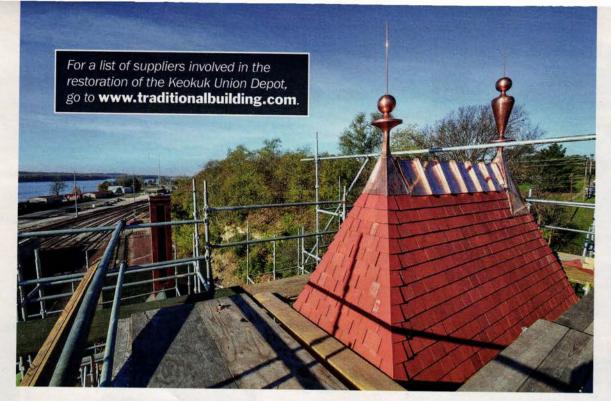
Of course, grants don't grow on trees, and at the Jeffris Foundation a grant is a two-way street that must be earned. "Applicants have to do a Historic Structures Report (HSR)," advises Jeffris, "and it has to be an excellent one."

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.

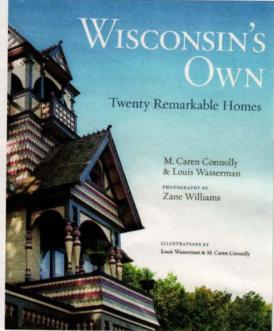
Challenge grants typically stipulate that matching funds must be raised within a specified timeframe and with periodic updates. The main advantage of challenge grants, of course, is that they bring in additional funds, potentially doubling or even tripling the amount of money raised, but they also increase 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 CLEM LABINE'S TRADITIONAL BUILDING

BELOW: A grant from the Foundation made possible the publication of the book Wisconsin's Own, published by the Wisconsin Historical Society Press Written by M. Caren Connolly and Louis Wasserman with photographs by Zane Williams, it presents 20 historic homes and "is dedicated to the preservation of the Midwest's architectural heritage for future generations."



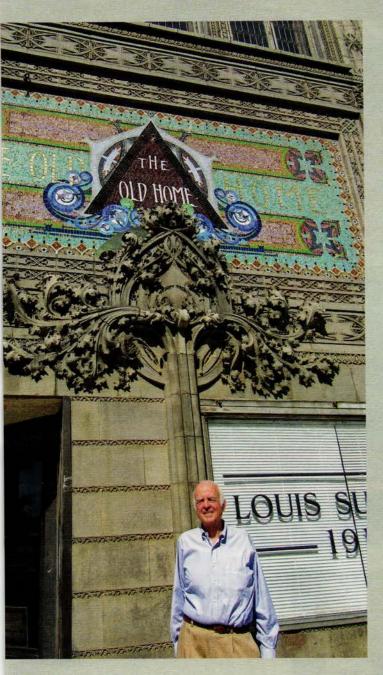
specific properties or operations, maintenance of stabilization projects, acquisitions, debt reduction or operating budgets. Most potential projects conthough the Foundation's own field staff, not unsolidated applications.

Given the generous figures of Jeffris Foundatic grants, the bar for matching funds can, at first, I quite daunting for modest communities, but the results are nonetheless remarkable. "What I find absolutely unbelievable is how these people just rise the occasion," says Jeffris with evident pride. He not that there have been some failures, which is to I expected, "but by and large these small Midwester communities really come through, and about 90% our challenge grants have succeeded."

A case in point he says is the Keokuk Unic Depot in Keokuk, IA. Designed by the fame Chicago architectural firm of Burnham and Ro and erected in 1891, the Depot served all five raroads in this commercial crossroads for some tim Because of consolidations, mergers and bankruptci over the years, by the 1960s it served only the CB& line

In 2012, the non-profit Keokuk Union Dep Foundation was established to help restore the 178-Romanesque Revival building, including its massitile roof. "It was a \$1-million project, and we gave challenge grant of \$330,000," recalls Jeffris, "so the ended up raising some \$700,000 in a town of 10,00 people! We find this kind of interest throughout the Midwest."

Adds Janet M. Smith, president of the Dep Foundation, "The matching grant inspired the hot now nearly fully realized, of actually being able restore the roof to the highest historic preservatic standards, including raising the central tower to original height and using red clay tiles made I the successor maker of the 1891 tiles. This wou not have been possible without The Jeffris Fami Foundation."



A Sullivan ewel Box

JE OF THE LATEST Jeffris Foundation grants is for 1914 The ime Building Association Company Bank (also known as The 1 Home) in Newark, OH, one of architect Louis Sullivan's late reer "Jewel Box" banks. "This one is really special," says Darryl Rogers, AIA, principal at Rogers Krajnak, Architects, Inc., of lumbus, OH, who points to the all-terra-cotta façade that is pre ornate than the brick with terra-cotta accents seen on ner Sullivan banks.

's also a corner building, so there are two elevations that face blic streets, and inside there are Sullivan's hallmark stenciled urals with their geometric motif – all pretty amazing when you ok at the detail," he adds.

ough the building has suffered a lot of damage over the years, th many interior features altered or removed, computer images ow its new future use as the home of Explore Licking County, convention and visitors' bureau. "It's a great adaptive reproject, and our client, the Licking County Foundation, is right kind of steward," says Rogers. "They know they've t something really special, and the grant from the Jeffris undation is really great news."

LEFT: Thomas M. Jeffris, president of the Jeffris Foundation, shown here in front of the Sullivan Bank in Newark, OH, has been supporting historic preservation in smaller communities in the Midwest since 1979. Photo: The Jeffris Foundation

BELOW, FROM TOP: Located on a corner in Newark, OH, the former Home Building Association Company Bank presents two sides to the street. The terra-cotta façade is more ornate than is found on other Sullivan banks. Photo: Rogers Krajnak Architects

The interior of the Sullivan Bank before restoration. Photo: Rogers Krajnak Architects

The building will be restored and adapted for use by the Licking County Foundation's convention and visitors' bureau. Rendering: Rogers Krajnak Architects











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

THIS PAGE & OPPOSITE: At the Villa Louis Historic Site in Prairie du Chien, WI, most of the Jeffris Foundation funding was used for decorative work, allowing the rooms to be restored to their original condition. Photos: Wisconsin Historical Society

that comparing a historic photo of the billiard roc with the same room today shows the accuracy of t restoration.

The goals of a grant can seem even more upl when the matching ratio is 1:2. At the aforeme tioned Yawkey House, the Jeffris challenge grant v for \$1 million if the applicant could raise another million. "A lot of the matching funds came from t Yawkey family, who originally donated the mansi to the historical society, but ultimately the campai and the restoration were successful."

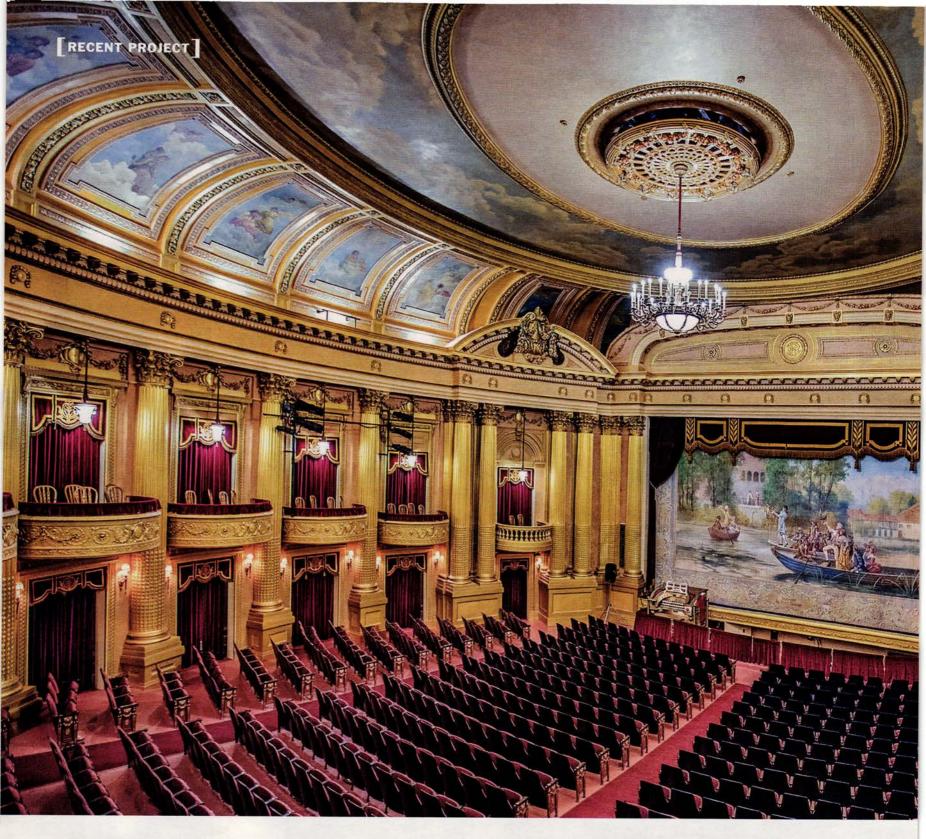
In another instance, Jeffris recalls a grant who the town had three years to raise about \$100,0 before the Foundation would give them \$50,0 "At first they figured, 'Oh Tom, we're never going make it,' but, to their surprise, they fulfilled the ch lenge in six months." Later, the town reported th had only one regret. "I know, I know," he shot ba "you should have asked for more money!"

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

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







Showtime in Wisconsin

By Martha McDonald

PROJECT

Al. Ringling Theatre, Baraboo, WI

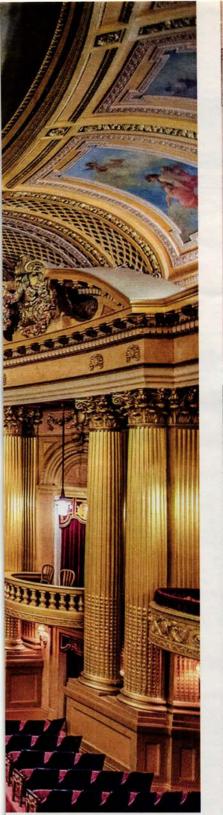
ARCHITECT:

Isthmus Architecture, Madison, WI; Peter R. Rött, AIA, NCARB, Principal UILT 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 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 ti (8 months) and within a very tight budget (\$ million). "The theater is known in the commun and they wanted to give it what it needed for so time," says Peter Rött, AIA, Principal, Isthn Architecture. He explains that he was initial called in to consult on replacing the central pution of the leaky auditorium roof to prevent furt 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 main floor and 70 in 17 private boxes in the m zanine (originally known as the entresol level), considered the more elegant area. There are also the horseshoe shaped foyers, one on each floor, as was restrooms and lounges on each floor.

"Once the roof was replaced, we re-invigora the idea that the restoration was possible," no Rött, adding that tax credits and a generous do tion from the Jeffris Family Foundation made project possible. "Wisconsin offers a state histo



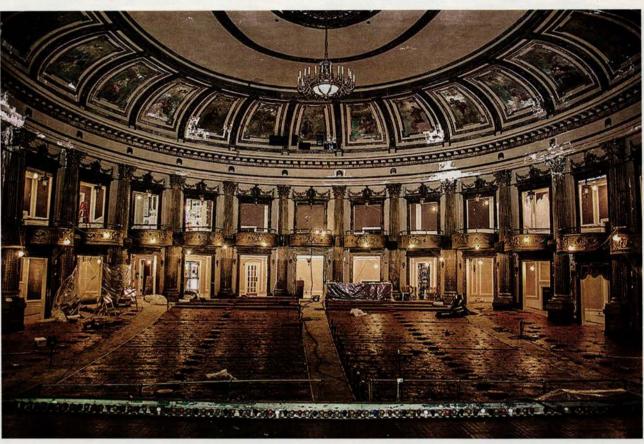
The Ringlings

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.

OPPOSITE: Now restored, the AI. Ringling Theatre in Baraboo, WI, is ready to serve the community for another 100 years. The restoration was led by Isthmus Architecture, Madison, WI. Note the fire curtain and the murals. All photos: Bill Johnsen

BELOW: Shown here before restoration, the theater had become run down and had suffered significant water damage. Note the plaster deterioration, the absence of the cloud mural and the painted out decorative wall treatment.



servation tax credit (20%) and federal is 20%, so tadds up quickly."

"We couldn't be more thrilled," says Stephanie ller-Lamb, Executive Director, Al. Ringling eatre. "It was a public/private project, using h federal and state preservation tax credits and city made a nice contribution. The Wisconsin nomic Development Corporation assisted as I."

"But I cannot say enough about Tom Jeffris I his foundation, the Jeffris Family Foundation" adds. "He did a challenge grant, offering to tch \$1 for every \$2 we raised within a three-r period. Through the Jeffris grant, we raised 2 million right away and that really jump-started 195 for us. We wouldn't have been able to do this ject if it hadn't been for that gift."

The theater had been in various phases of restoon for about 28 years, she adds. The façade was ie decades ago, and then the roof repair and now interior. The Historic Structure Report was completed in 2012.

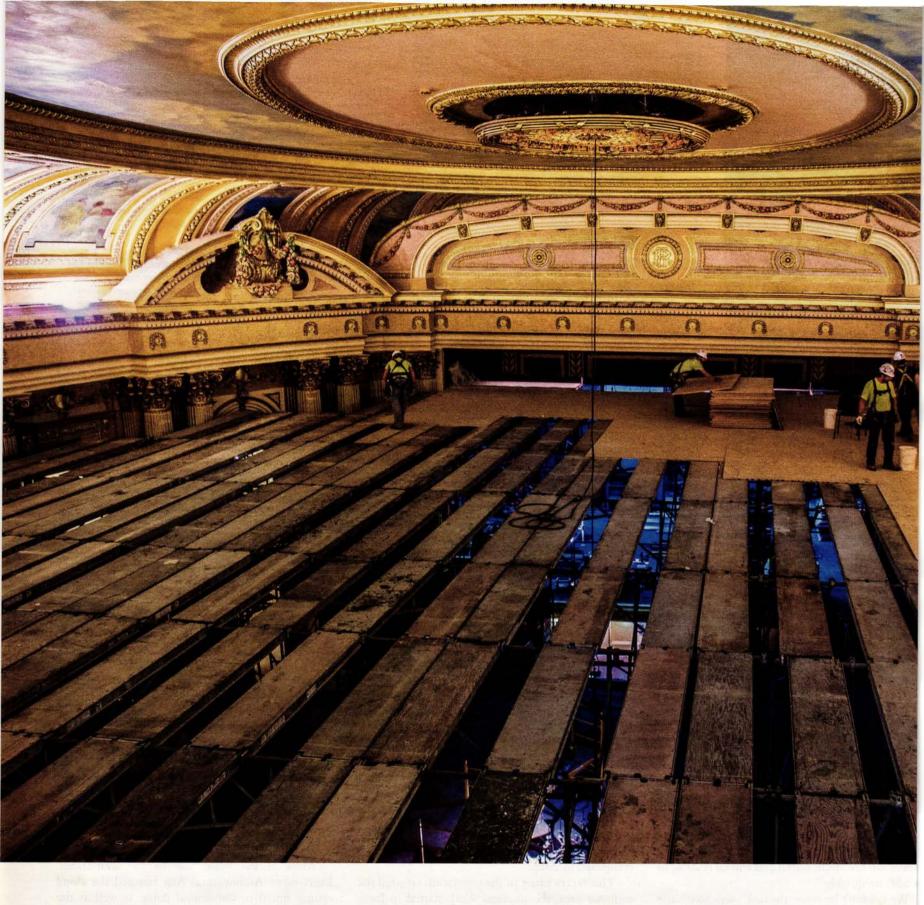
This recent phase of the restoration targeted the audience area, the interior. Work started in June, 2015, at the end of the 2014-15 season, when the theater went dark for the first time in its history. It was completed in February 2016 and the theater reopened on February 20. "When the hall was built it took only 7 months," says Rött, "so we figured a year for the restoration was fair."

One of the distinguishing elements of this theater is its oval plan, which prevented it from being divided into a multiplex, Rött notes. Although the focus was on the interior, the restoration started with roof, ultimately re-roofing the entire theater, followed by the addition of a sophisticated firesprinkler system. The original fire suppression system was no longer functional. The board was concerned about sprinkler piping because the theater had suffered so much water damage to the elaborate interior finishes, but ultimately this system satisfied all of the related agencies and the board agreed to it.

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 Petite (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



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 ladies lounge in the mezzanine, originally known as the ladies retiring room, was also restored to its original, elegant appearance. "We only had a dim black-and-white photo as a basis," says Rött. "It showed an intricate rose pattern on the wall that we were able to recreate."

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 sparent They were able to use certain existing element such as the existing boilers and the under-fluctwork. "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 a fan room that would blow air across cold wand push it through the ducts, so your feet walways cool and clammy," notes Rött. "That ro was re-purposed for a new air handler."

The exterior also received some attention masonry restoration on three sides of the buildi but the main project was the restoration of lighted marquee. It is not the original, but it an early electric marquee that the Ringlings comissioned from Rapp & Rapp. Today's updayersion features LED illumination, some reb



LEFT: 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.

BELOW: 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.



in and new technology to control the lighting, iddition, all of the glazing, the French doors, the isoms, hardware and wood sash, were kept and abilitated.

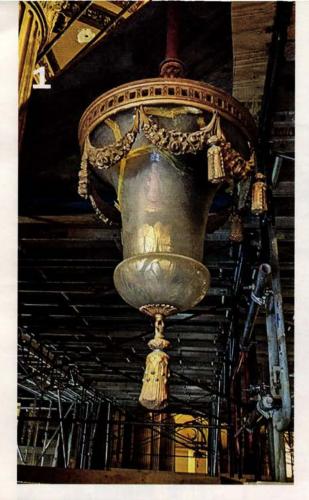
One of the major reasons that the restoration completed with such a small budget was that re was no general contractor. "We didn't have an rriding GC, so there was a bit of savings there," Rött. "We picked up some of that management consibility. Then, we got incredible cooperation in the contractors.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

"The theater looks like it did when it opened in 5," says Miller-Lamb. "EverGreene did fantastic

Rapp & Rapp

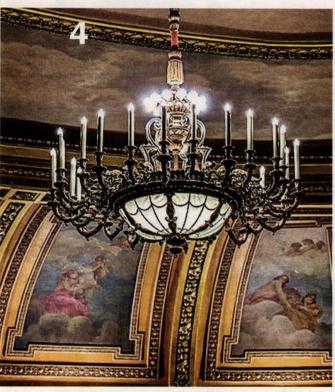
The firm of Rapp & Rapp included brothers Cornelius Ward Rapp (1861-1926) and George Leslie Rapp (1878-1941) and is known for designing movie palaces in the early 20th century. They designed more than 400 theaters throughout the U.S. A third brother, Isaac Rapp, was also a well-known architect.

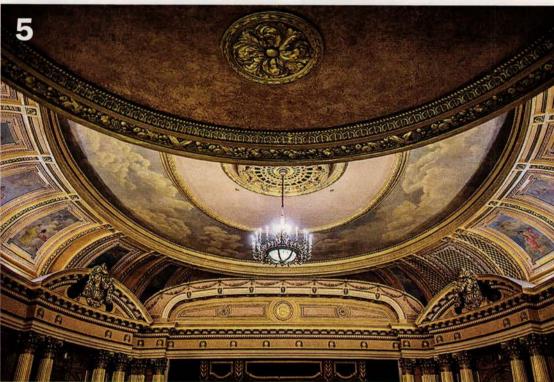
The Al. Ringling Theatre is thought to be the earliest movie palace still operating as such. An earlier theater in Dubuque, IA, the 1910 Majestic Theater was designed by C.W. and George Rapp. It was saved in the 1970s, was listed on the National register of Historic Places in 1972, and currently operates at the Five Flags Center.















20 CLEM LABINE'S TRADITIONAL BUILDING



rork, unbelievable artistry. Some of them were ere 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 roll of general contractor. I think that's unique in this industry."

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

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

"The theater serves everyone," says Milleramb. "We are a small town of 12,000. There's o civic auditorium. We do church concerts, high thool musicals, choir concerts, band concerts, local ance studios, some classic films. It's mostly for live erformances. This is the stage for the city.

Key Suppliers

Engineering Consultants: Henneman Engineering, Madison, WI

Plaster and Decorative Finishes: EverGreene Architectural Arts, New York, NY Custom Theater Seating: American Seating, Grand Rapids, MI

Marquee and Façade Restoration: Joe Daniels Construction, Madison, WI

Theater Consultant: Schuler Shook, Chicago, IL

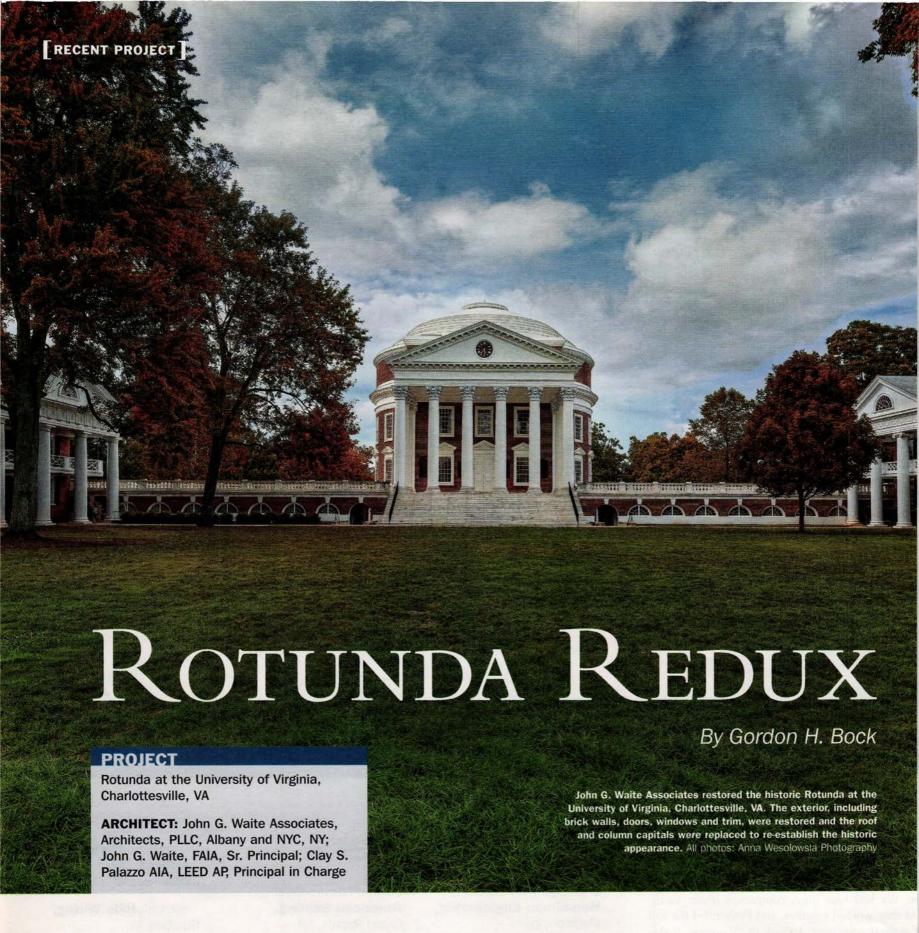
Historic Lighting Restoration: Historic Surfaces LLC, Milwaukee, WI

Electrical: Hills Wiring, Baraboo, WI

HVAC: Pointon Heating and Air Conditioning, Baraboo, WI

Plumbing: Terrytown Plumbing, Baraboo, WI

- 1: A pendant fixture over one of the boxes before restoration. It features "Verre de Soie" glass.
- 2: Before restoration, the lobbies had been painted over.
- 3: A close up of one of the auditorium murals encircling the cloud ceiling, after conservation.
- 4: The restored auditorium chandelier. The historic lighting fixtures were restored by Historic Surfaces, Milwaukee, WI.
- 5: A closer look at the ceiling.
- 6: The non-original orchestra seating was in poor condition.
- 7: Looking at the theater from stage right shows the fire curtain and new seating.



HAT DOES IT TAKE to return a 200-year-old landmark of time-less 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 sor of the University. "It would actually house studer classes, a faculty presence, and the upper dome roor could again be a multi-purpose study space."

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

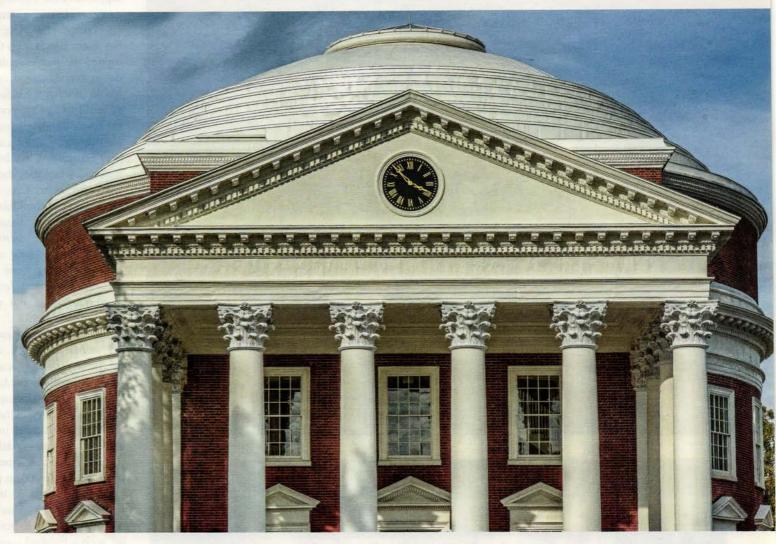
Understanding the building's history was indee the challenge. In 1895, the Rotunda suffered





LEFT: Temporary steel shoring was erected to support the portico roof structure during the removal and replacement of the marble column capitals. The copper sheet metal cornice installed by Stanford White following the disastrous 1895 fire, was removed, stripped of paint, refinished and reinstalled on restored cast-iron framing brackets. The existing north marble stair was dismantled, cleaned, repaired and re-installed above a new waterproof membrane protecting the building construction below.

BELOW: Sixteen new Corinthian marble column capitals were carved to replicate Jefferson's capitals, ten for the south portico and six for the north portico, shown here. The capitals were carved of Carrara marble and weigh approximately 7,000 pounds each. The stone was quarried and carved in Carrara, Italy, as Jefferson's had been nearly 200 years before.



emendous fire that not only destroyed an 1854 mex designed by Robert Mills, but completely itted the Rotunda's interior and wood-frame ome, leaving only the brick outer walls of the ain drum. Shortly thereafter, the University comissioned McKim, Mead & White—specifically anford White—to restore the building. Jefferson signed the Rotunda's upper floor as a library, but nce it had outgrown that space, White redesigned e building to be mostly library.

As Clay S. Palazzo, AIA, LEED AP, explains, White brought in the R. Guastavino Company of ew York City and reconstructed Jefferson's dome id the roof of the south portico using Guastavino e vaulting," a unique clay-tile-in-mortar system ronger 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."

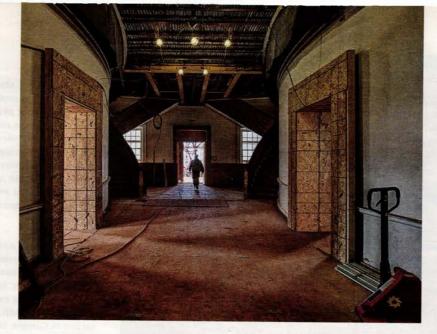
Then, in the mid-1970s with the U.S. Bicentennial looming, the University decided to gut and redo the

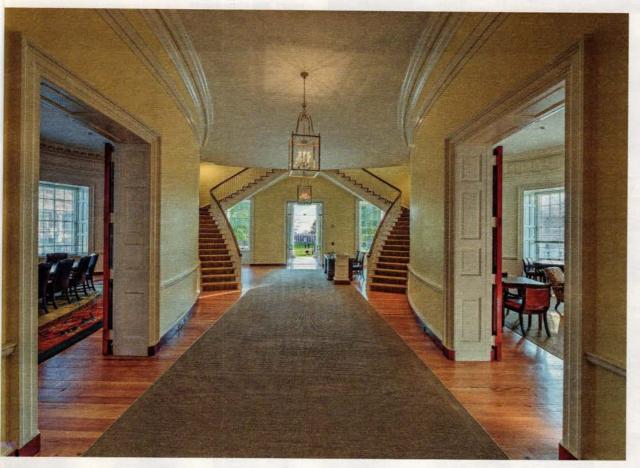
interior yet again. "The intention was to remove Stanford White's design elements and put back what they thought Jefferson had done," says Waite, noting that the project was without adequate research or financial resources. To determine the historic fabric still evident from these various periods, and its significance, the architects turned to extensive physical and archival research as part of an exhaustive historic structures report.

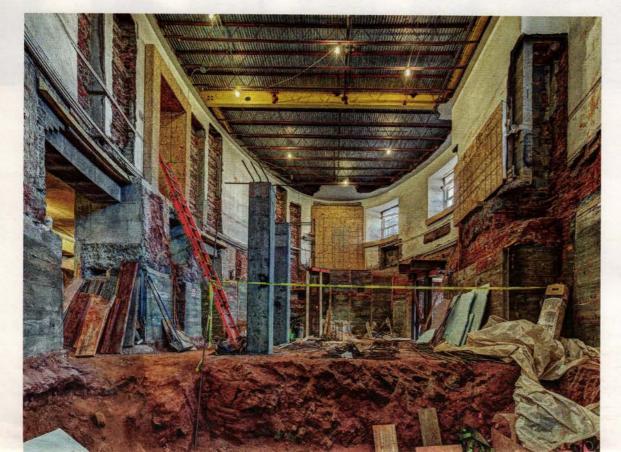
What remained, it turns out, was not that much. "Limited funding meant they really did very little to the exterior, and the loss of the Stanford White interior was irreversible," he says, "so what survived, and what we had to work with, was for the most part a McKim, Mead & White exterior and a conjectural Jeffersonian interior."

RIGHT: The stairways at the ground floor and first floor levels were restored to their historic appearance. 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.

BELOW: The entrance beneath the south portico has been re-established as the primary 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 badle leaking, 1970s terne-coated steel roof, and special ist contractors cleaned, stabilized and repointed the brick walls

Along with rehabilitating the wood window came the issue of the Stanford White sheet-met trim. "We analyzed several methods of paint removal on the exterior copper moldings, architraves an pediments to understand how we could best reston them, whether in-situ or off the building," say Palazzo. Ultimately, they removed the metalword stripped 100 years of paint, restored the molding then put them back. "The intermediate cornic 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 creat a new anchoring system."

Perhaps the longest-missing casualties of the fire were the marble Corinthian capitals that one topped the portico columns. "Stanford White too down the damaged capitals and put up uncarve blocks of what we believe was Vermont marble, by probably in a pretty poor grade," says Palazzo. "Dut to financial shortcomings, the University didractually carve those capitals until almost five yea after Stanford White left the job (perhaps to save he), 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 hope to conserve the 1890s capitals and accept the deterioration as long as they could be made saf "Ultimately, the stone was in such poor condition that the University decided to replace the 16 free standing capitals, but were able to retain the for 1890s pilaster capitals."

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

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

LEFT: 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 was excavated to provide new mechanical and service space. Archaeology conducted beneath the 1970s 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 structur 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 med out, that there was actually no positive gagement between the portico, the column capis, and the column shafts," explains Palazzo. "The bitals were just sitting on the column shafts held in ce by gravity," he says, "so we designed a system pin the portico structure to the capitals, and the bitals to the shafts." They also introduced new inless-steel ties to anchor the porticos back to the ck drum of the Rotunda.

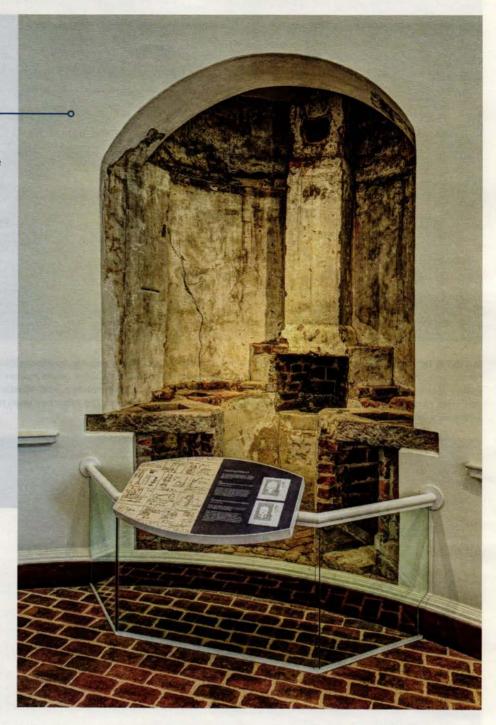
teriors Old and New

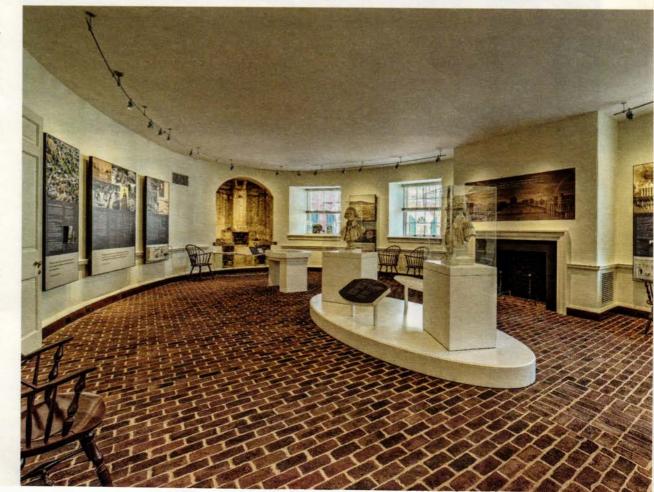
ide the Rotunda, the lost and missing included to only Jefferson's original interior but most of inford White's version as well, so the project came a matter of renovating and modifying the 70s reconstruction to better represent Jefferson's 23 designs.

"In the dome room, we replaced the 1970s forated aluminum ceiling panels with acoustical ster," say Palazzo, "so we actually went back to ferson's idea of a full plaster ceiling." They also proved the intermediate gallery in the dome om, making it accessible to students and the pubwith new stairs, while replacing the cast plaster pitals along the gallery columns with hand-carved od replicas of the originals. Also replaced was skylight in the dome room, using insulated glass nels that produce the same visual appearance of single lapped, glass pane glass in the original alus.

As part of 1970s rehabilitation, the University ntroduced primary stairs from the main level in floor above ground level) up to the dome om. "Those stairs had a modern steel structure instructed with what were thought to be Jefferson's ignal design details," says Waite. To add insult to arry, so to speak, at the same time new stairs were

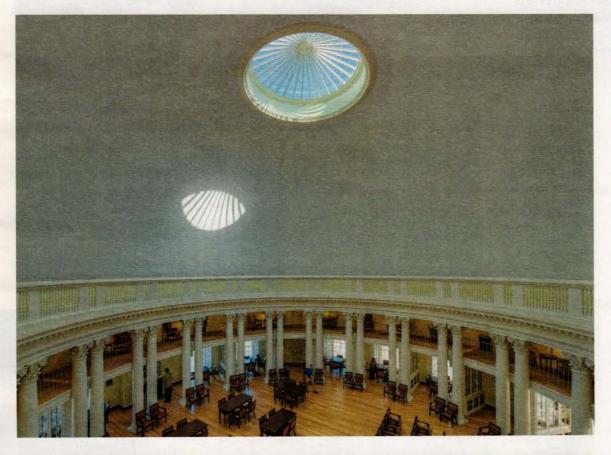
BELOW: The Lower East Oval Room, situated above newly constructed mechanical space, houses museum exhibit space that highlights the preserved Chemical Hearth dating from 1825.

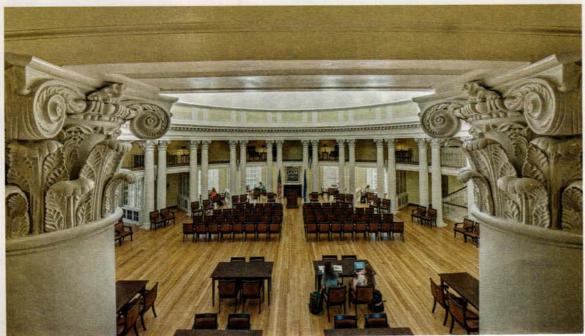






BELOW & BOTTOM: The restored Dome Room is used as a library and study, and can accommodate up to 200 people for lectures, receptions and dinners. A new, contextually designed stairway provides public access to the intermediate gallery surrounding the space. The existing heart-pine floor was sanded and refinished, and 40 new wood column capitals were carved to replace the cast-plaster capitals introduced in the 1970s. The room has been renovated to restore Jefferson's intended design and use.





Key Suppliers

Construction Manager: Whiting-Turner Contracting Co., Richmond, VA

Landscape Architect: Olin, Philadelphia, PA

Stone Sculptor Studio: Pedrini S.p.a. ad Unico Socio, Bergamo, Italy

Sheet Metal Restoration: American Stripping Co., Manassas, VA

Plasterer: Interior Specialty
Construction, Providence Forge, VA

Plaster Conservation: John Canning & Co., Cheshire, CT

Wood Carving and Capital Fabrication: Tektonics Design Group, Richmond, VA

Roofing: W.A. Lynch Roofing Co., Inc., Charlottesville, VA

Window and Masonry Restoration: Centennial Preservation Group, LLC, Columbus, OH

Lighting Restoration: Crenshaw Lighting, Floyd, VA

added from the main level down to the grou level. "Those stairs were every bit as elaborate as primary stairs," explains Palazzo, "but in effect w these lower stairs did was cut off the south-fact windows with a view across the terraced lawn t for Jefferson was all-important."

The solution to the problem was recognizing the stairs to the basement needed to be lesser in sture than the main stairs going up. "So we tucked 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 Rotur would also need extensive new support services a equipment rooms—more than even a technopl like Thomas Jefferson could have imagined. "Inste of jamming everything into the historic buildin says Waite, "we underpinned the Rotunda a introduced a new level for mechanical equipm and service circulation."

An underground vault was an idea the arc tects had proposed from the very outset. "In eastages, it was to be a new sub-basement un the Rotunda," says Palazzo, "which would he required underpinning the entire structure." To transformed into vaults under both the east and we courtyards, which wound up most feasible as un only the east courtyard.

This service level actually takes up the enfootprint of the east courtyard by underpinn the adjacent terraces, as well as the east side of Rotunda. "We were able to create a new serventry that's separated from, and to the east of Rotunda complex and interconnects via a corriwith a new service elevator and a new service s

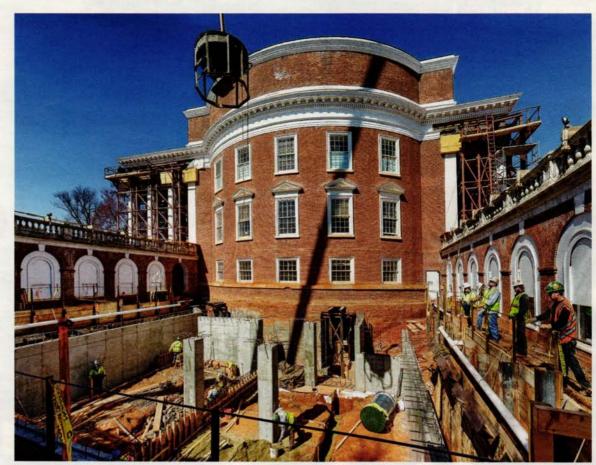
thin the drum of the Rotunda." There's space for echanical equipment and duct distribution, plus pump room for the east courtyard fountain, and achine rooms for the two elevators.

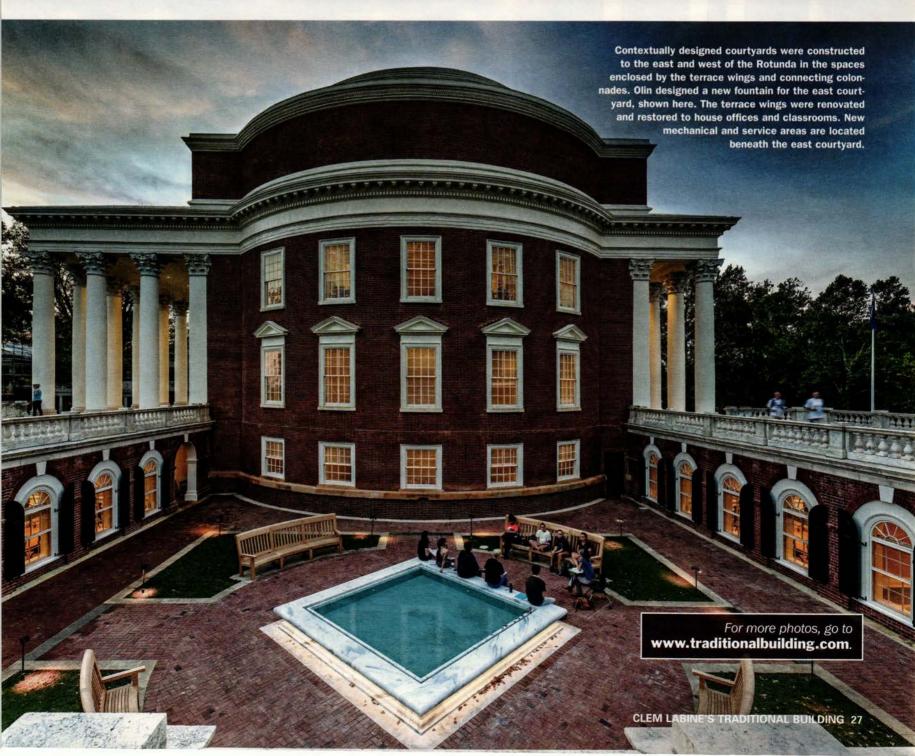
"The elevator that goes from this new space up the dome room fits in a void in the brick wall at had been a service stair originally," says Waite, ut burned up in the fire of 1895." Palazzo adds at while the cab is only four feet across, "it stops at ery level and improves access tremendously."

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

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

HT: The east courtyard was excavated to provide a new sterranean vault that is used to separate mechanical sipment and service areas from the historic spaces. The st walls of the Rotunda were underpinned, and the new sement was extended beneath the building. Temporary ring was constructed at the north and south porticos to littate the replacement of the marble column capitals.







OR A CENTURY AND A DECADE, Patterson Hall served as a dormitory on the University of Kentucky campus. When the red brick and limestone Collegiatestyle 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.

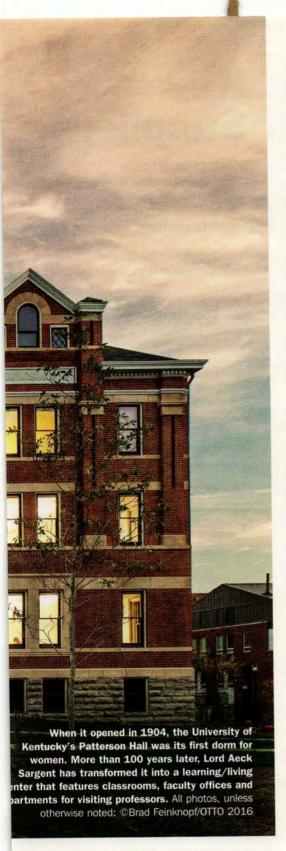
"The university didn't want to change the character of the building and wanted to maintain existing volumes and spaces," says Lord Aeck Sargent Principal Karen Gravel, AIA, LEED AP, who is the director of the firm's historic preservation practice area. "The university also thought it would be a good 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 integr new programs."

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

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

The Patterson Hall project, which drew upon expertise of architects in the Atlanta and Lexing





LEFT: Patterson Hall was definitely showing its age Photo: Lord Aeck Sargent

BELOW: Many of the spaces, such as this faculty office, include original doors and other vintage features. The wood-framed windows are historically accurate replacements.



fices, had special meaning for Gravel, who grew in Cynthiana, KY, and was familiar with the mpus from visiting friends who attended the unirsity.

The \$15-million project, which took nearly two ars to complete, also included restoration work to exterior of the hall.

The Lord Aeck Sargent team, which worked on her significant projects for the university, includ-3 Maxwell Place, the president's house, restored main hall's pressed tin ceiling and replaced the n-historic aluminum windows with new wood ndows. The team researched and painted the terior of the windows in a polychromatic color neme appropriate to the period.

The team also reconstructed and elongated the ont porch, one of the hall's character-defining tures, to its original configuration that had been ortened significantly in a previous rehabilitation. Its was more than a conceit to the taste of the past:

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

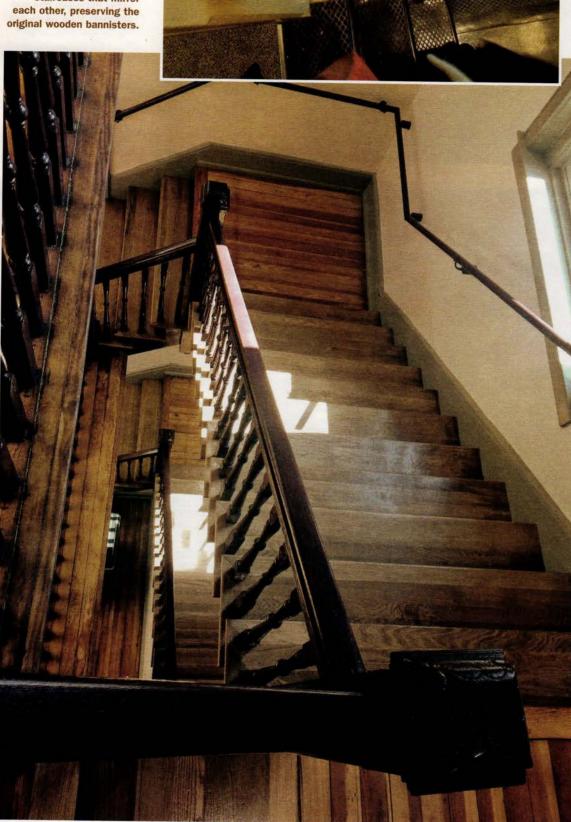
and plumbing systems and created seven 25-person classrooms, two 45-person classrooms, study lounges, faculty offices, several smaller seminar/conference rooms, a pantry where snacks are sold and three apartments for visiting professors.

"We kept as many original features as possible and integrated them into the design," Gravel says. "We restored the existing doors and openings to maintain the feel of the old dorm and only replaced the active door hardware to comply with the Americans with Disabilities Act. We wanted the spaces to feel homey and creaky. It's the creakiness that reminds you of the building's history."

Priority was placed on making the public rooms as historically authentic as possible. To save money, the worn wooden floors of smaller spaces such as faculty offices were carpeted or covered with linoleum instead of being refinished.

The main assembly hall, which had at one point been the dorm's dining area, is a prime example RIGHT: The original staircase was enclosed because of fire regulations. Photo: Lord Aeck Sargent

BELOW: Lord Aeck Sargent "unboxed" a pair of spiral staircases that mirror each other, preserving the original wooden bannisters.



of the seamless melding of past and present. The wood floor and pressed-tin 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

Key Suppliers

Construction Manager:
Congleton-Hacker, Lexington, KY

Surveyor, Civil Engineer: Abbie Jones Consulting, Lexington, KY

Asbestos Abatement:
ACM Construction, Lexington, KY

Construction Consultants:

ADE Construction Consultants Inc., Stone Mountain, GA

Window and Millwork: EC Matthews, Lexington KY

Masonry Restoration: Bates Building Maintenance, Corbin, KY

Structural: Buell, Fryer, McReynolds, Jahed, Inc., Lexington, KY

Lighting: CD+M Lighting Design Group, Atlanta, GA

Mechanical: Davis & Plomin Mechanical, Lexington, KY

General Trades: EC Matthews, Lexington, KY

Glass and Glazing: Kentucky Mirror and Plate Glass, Louisville, KY

Masonry: Mason Structures, Lexington, KY

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Roofing and Sheet Metal: Steinrock Roofing and Sheet Metal, Louisville, KY

another. "They had been enclosed because of f regulations," Gravel says, adding that going up a down the hallways between them was like walkir through a dark tunnel. "We worked very hard open the staircases, ultimately by adding two st towers on the exterior at the rear of the building. The extra effort was worth it, she says, because t space is now bright, open and airy—characterist much sought in the 21st century.

Aside from the staircases, the bathroom floo proved to be the most challenging aspect of t hall's repurposing. "We kept the bathrooms the same spaces, but we removed the commun



LEFT: A glass panel, in a traditional storefront style, gives a classroom a contemporary feel.

BELOW: The assembly hall, the site of a former café, features a pressedtin ceiling, wooden floor and virtually invisible contemporary uplighting.

BOTTOM: One of the dorm's former "living rooms," complete with original fireplace, becomes a center for 21st-century study and socialization.



owers because they were no longer needed and fficult to work around," she says. "The floors ere concrete, and when we opened them up, they ere in terrible shape. It was a significant effort to place them."

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

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

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

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

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

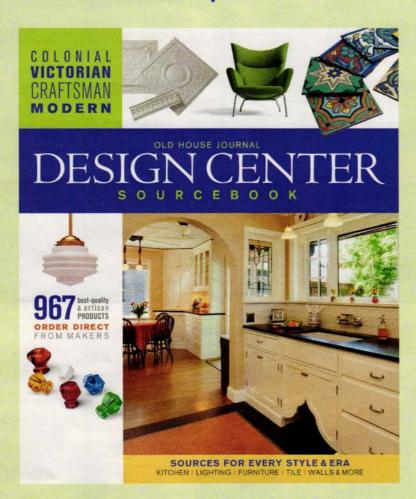
The alumni she's bumped into also are enthusi-



astic 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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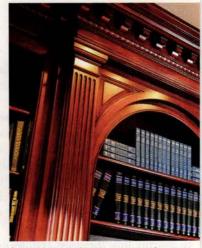
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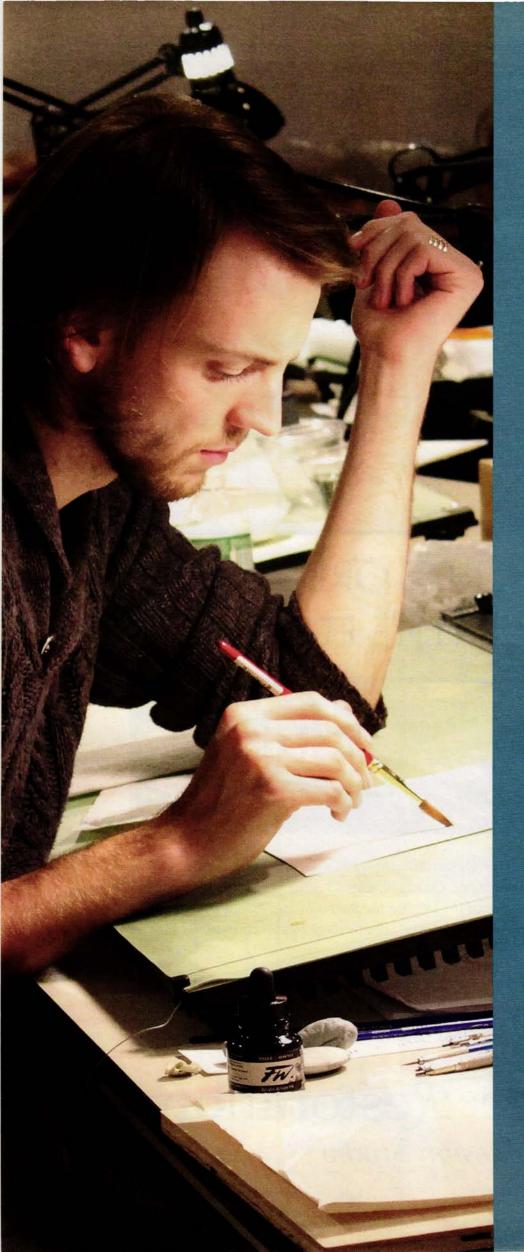
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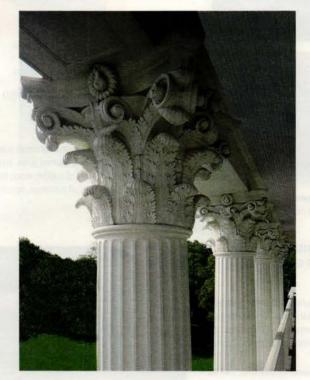
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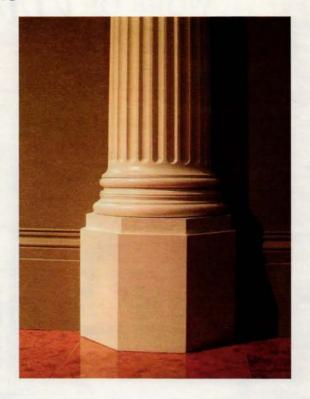
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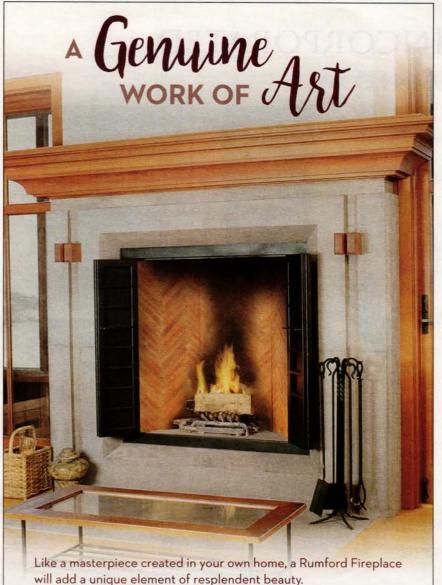
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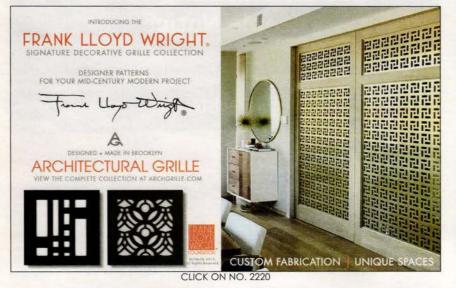


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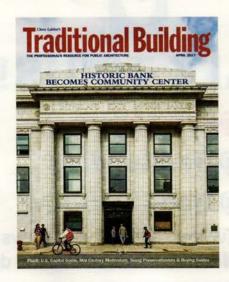
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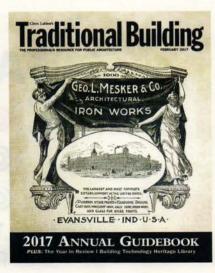


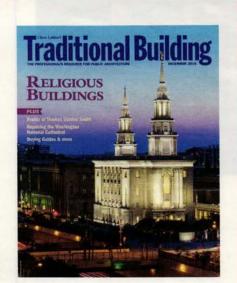
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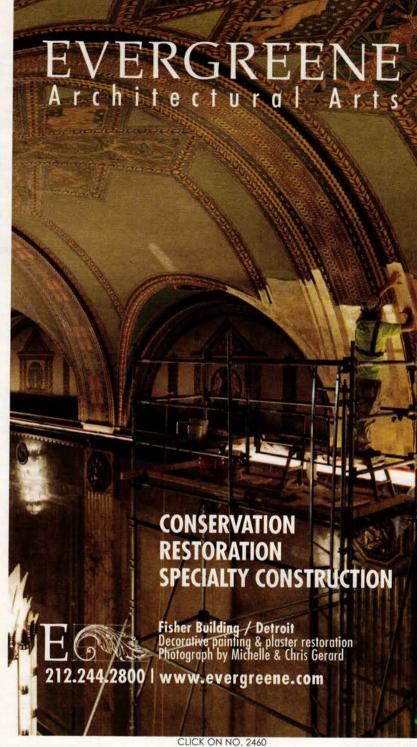
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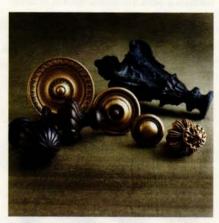
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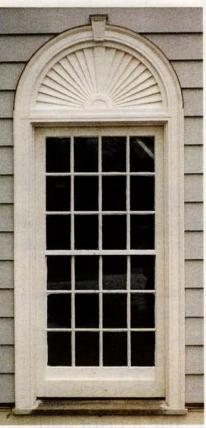
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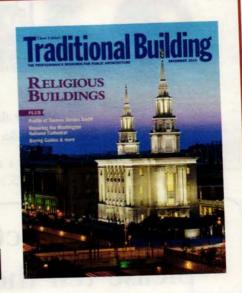
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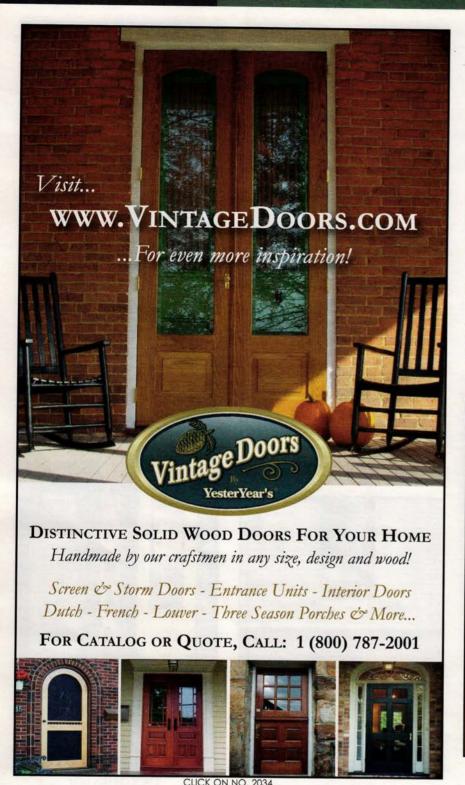








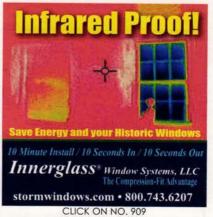












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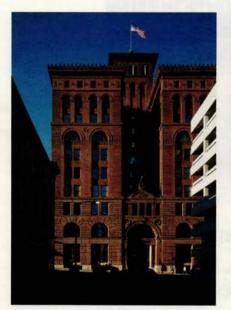
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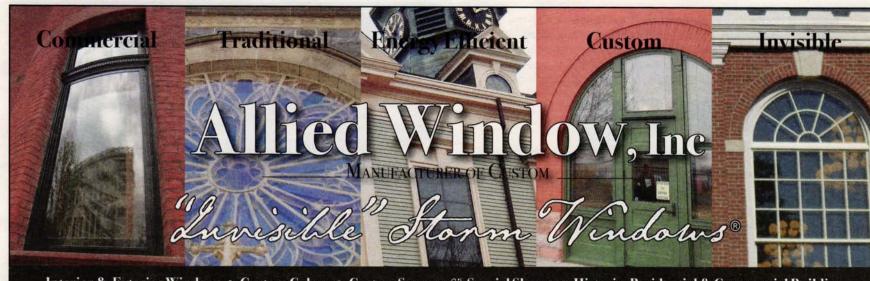
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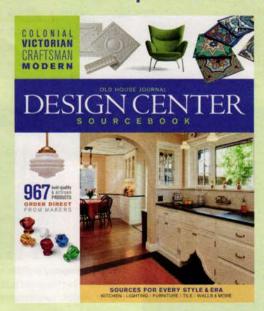


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Designer, fabricator, finisher & installer of fine q ity custom ornamental metalwork: railings, fenc gates, custom, hot-rolled steel doors & window lighting, grilles, bronze & aluminum entry doors; cast- & wrought-metal alloys, finishes & archite tural styles; since 1940.

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

Exterior Lighting



lampost is one of many styles available from hentic Designs.

thentic Designs 844-9416; Fax: 802-394-2422 w.authenticdesigns.com st Rupert, VT 05776

ufacturer of historical lighting fixtures & cialty metal products: chandeliers, lanterns, nces & table lamps crafted in brass, copper, e metal & Vermont maple; Early American & nial; CUL/UL listed for wet & damp locations; ry binder \$30.

c on No. 60



rior lighting is available from **Ball & Ball** in y historic styles.

II & Ball Lighting 363-7330; Fax: 610-363-7639 w.ballandball.com n, PA 19341

icator of historical lighting: chandeliers, ices, pendants, lanterns & table lamps; Early rican & Turn of the Century styles; antique & aged originals, new designs, custom work & oductions; stair handrails; restoration services.

on No. 7660



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

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.



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

Deep Landing Workshop 877-778-4042; Fax: 410-778-4070

www.deeplandingworkshop.com Chestertown, MD 21620

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

Click on No. 809



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

Faubourg Lighting 601-894-9090; Fax: 601-894-5195 www.faubourglighting.com Hazlehurst, MS 39083

Manufacturer of traditional & period lighting: exterior copper gas-burning & electric fixtures; wall mounted, hanging post or any bracket; CSAcertified; custom-design, -color & -size options.



Grand Light has been restoring, replicating and manufacturing custom lighting fixtures since 1929.

Grand Light

800-922-1469; Fax: 203-828-6307 www.grandlight.com

Seymour, CT 06483

Restorer of historic lighting fixtures & manufacturer of custom lighting fixtures: metal fabrication, glass fabrication, metal finishing, polishing, painting, welding, abrasive blasting; historical replication & reproduction.

Click on No. 2006



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.





Herwig Lighting supplies traditionally styled lighting fixtures, such as these 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 seedy glass is available from House of Antique Hardware; it features solid brass construction, authentic aged patina and is CUL listed for damp

House of Antique Hardware

888-223-2545; Fax: 503-233-1312

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, pushbutton 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.

818-706-1990; 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 sol copper and brass by Lanternland.

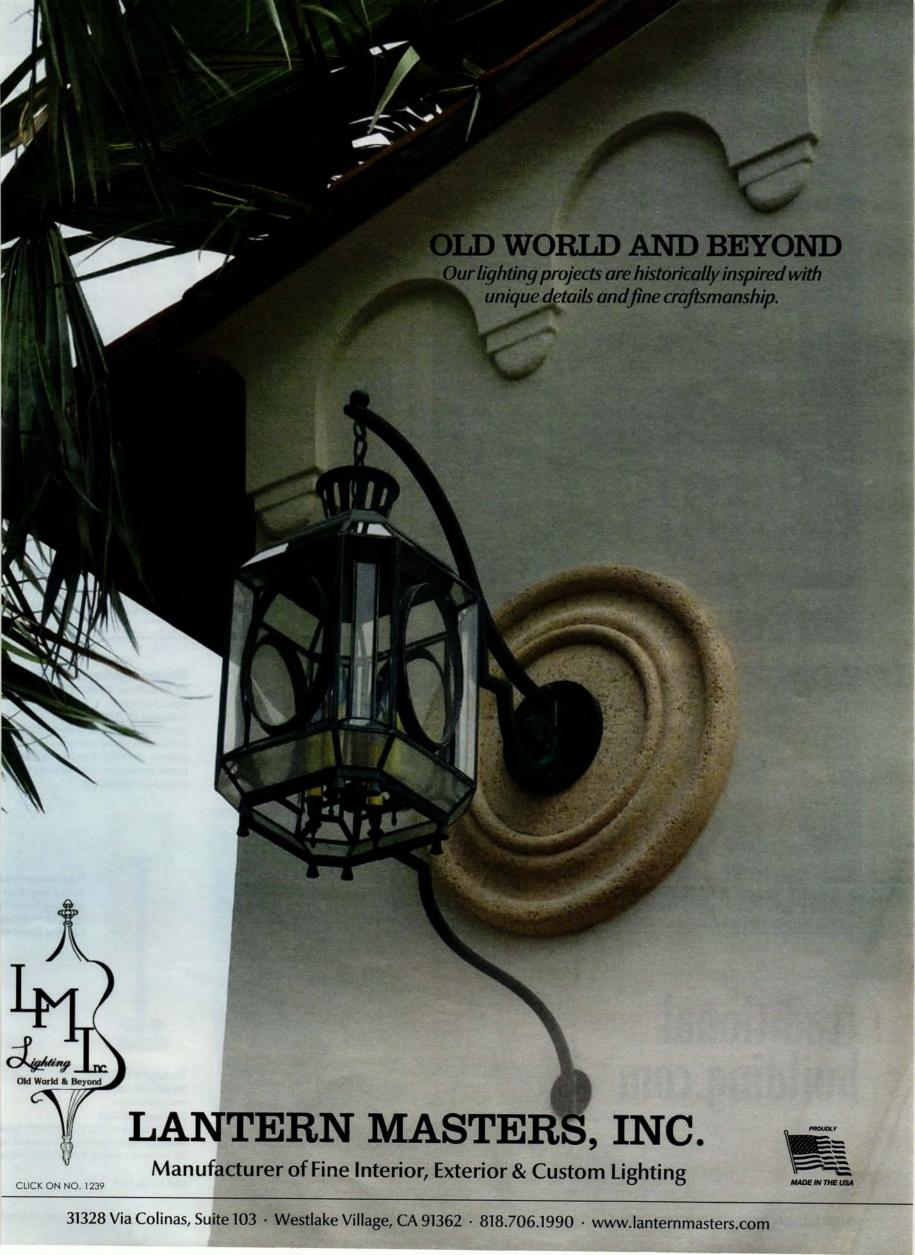
Lanternland

855-454-5200; Fax: 480-962-1997

www.lanternland.com

Mesa, AZ 85210

Manufacturer of lighting: artisan handmade cor & brass lanterns & outdoor lighting; many perio styles.





CLICK ON NO. 7660



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www.HouseofAntiqueHardware.com/tradeplus

CLICK ON NO. 1096

Sheryl Stringer Gas Lanterns & Lighting

713-626-4001; Fax: 713-626-4019 www.gaslanternsandlights.com

Houston, TX 77057

Supplier of lighting: interior, exterior; gas fixtures; historical reproductions; garden & special effect lighting; porch; custom & more.

Shoptin Lighting & Design 877-500-4464; Fax: 336-677-0400

www.shoptin.com

Yadkinville, NC 27055

Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconce pendants, chandeliers & wall & ceiling lanterns exterior post lanterns; photometric site-specific design & 3D CAD services.



Shop Tin Lighting fabricated this period-style reproduction post-mount gas-burning lamp.



This period light fixtur is one of several size and types manufactu by St. Louis Antiq **Lighting Compan**

St. Louis Antique Lighting Co. 314-863-1414; Fax: 314-863-6702

www.slalco.com

Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting all styles; historical reproductions & custom lig ing; restoration services; commercial & eccles cal projects.



MOUNTINGS: WALL, BRACKET, POST & PIER HUNDREDS OF STANDARD DESIGNS & SIZES HANDCRAFTED QUALITY HERWIG LIGHTING P.O. BOX 768 RUSSELLVILLE, AR 72811 www.herwig.com herwiglighting@hotmail.com phone: 479-968-2621 fax: 479-968-6422

CLICK ON NO. 9130

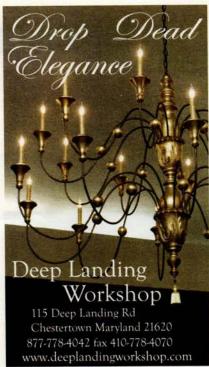


Encanto wall-bracket outdoor lights flankthis entrance are available from Steven ndelman Studios.

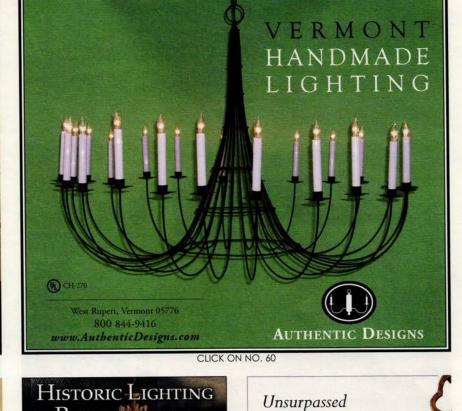
even Handelman Studios 962-5119; Fax: 805-966-9529 w.stevenhandelmanstudios.com ta Barbara, CA 93103

nufacturer of hand-forged traditional lighting, es & fireplace accessories: many types & es of lighting & grilles; fireplace screens, grates serts; historic reproduction & restoration rices.

k on No. 483



CLICK ON NO. 809





Vintage Hardware & Lighting distributes antique lighting in Victorian, Rococo, Deco and Arts and Crafts styles.

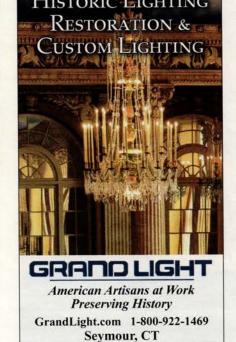
Vintage Hardware & Lighting 360-379-9030; Fax: 360-379-9029

www.vintagehardware.com

Port Townsend, WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes

Click on No. 2078



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CLICK ON NO. 2006

Quality & Attention to Detail. 805-965-5119

stevenhandelmanstudios.com

CLICK ON NO. 483

from a company listed in end of its write-up.



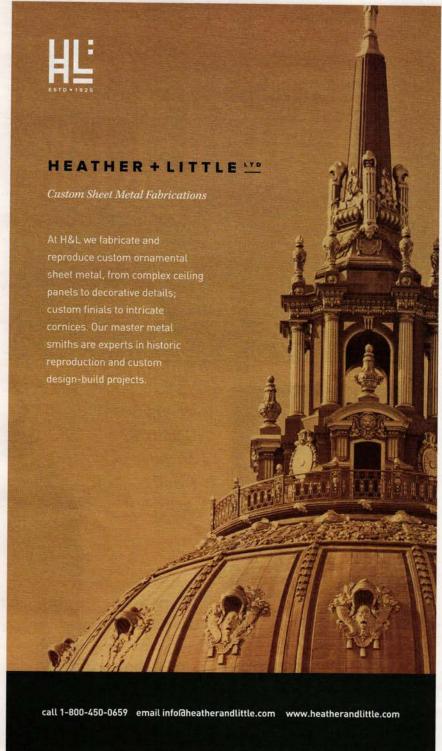
Wiemann Metalcraft custom manufactured this lantern in bronze

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.



Quality Craftsmanship Nationwide Since 1974

ROOFING Slate • Tile • Metal ARCHITECTURAL SHEET METAL WORK and ORNAMENTATION **CUSTOM FABRICATION** HISTORIC RESTORATION

PRESSED METAL CEILINGS



For information on custom fabrication and/or installation contact: Phone (412) 687-1517 3434 Parkview Ave., Pittsburgh, PA 15213

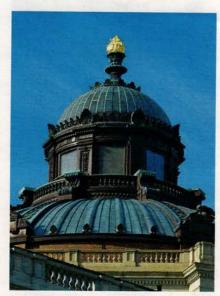
CLICK ON NO. 8300

Architectural Sheetmetal

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, capitals, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects.



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

800-450-0659; Fax: 905-475-9764

www.heatherandlittle.com

Markham, ON, L3R 0H1 Canada

Fabricator & supplier of historical sheet-metal specialties & architectural sheet-metal components: finials, cornices, leader heads, cresting, metal shingles, pressed-metal wall cladding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors, statuary restoration.

Click on No. 2470



NIKO fabricated this custom zinc spandrel panel.

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. 861 for ceilings; 8300 for roofing



Precision Metal Fabricators custom fabricates architectural sheetmetal elements, includ this sign for the Bronx-Whitestone Bridge in New York City.

Precision Metal Fabricators

718-832-9805; Fax: 718-832-9405

www.pmfmetal.com Brooklyn, NY 11232

Custom fabricator of architectural sheet-metal elements: registers & grilles, balcony railings, es

calator & elevator panels, canopies, fascia, copi flashing, storefront cladding, kick plates & more; uses 3D modeling software.



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

Vulcan Supply Corp. 802-878-6415; Fax: 802-893-0534

www.vulcansupply.com Westford, VT 05494

Supplier of replicated architectural sheet-metal namentation: custom & stock finials, weatherva cornices, vented ridge cresting, leader boxes, cupolas, roof vents & more; all periods & styles.



Custom finials from W.F. Norman were incor porated into the restoration design of this histor 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: hundre of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplic tion from samples or drawings.

Roof & Roofing Specialties



en Architectural Metals fabricated this al roof for the Stanford Mansion in California

len Architectural Metals, Inc.

-204-3858; Fax: 256-761-1967 rw.allenmetals.com adega, AL 35161

nufacturer of ornamental metal: casting & metal rication; street amenities, signage, lighting, colns, building components, doors, cupolas, finials, sting, architectural elements, canopies, bollards, ngs & grilles; variety of alloys & finishes.



operCraft provides traditionally styled handved, half-round, quarter-round and ogee gutters opper, lead-coated copper and zinc.

pperCraft, Inc.

486-2723; Fax: 817-490-9661 w.coppercraft.com pevine, TX 76051 nufacturer of sheet-metal products: spires,

Is, louvers, dormers, weathervanes, cupolas, ductor heads, cornices, cladding, chimney s, canopies & more

ather & Little Limited

450-0659; Fax: 905-475-9764 w.heatherandlittle.com kham, ON, L3R 0H1 Canada ricator & supplier of historical sheet-metal cialties & architectural sheet-metal compots: finials, cornices, leader heads, cresting, al shingles, pressed-metal wall cladding, plas, steeples, domes, reproductions; capitals & strades; Kalemein & lot-line metal windows & s, statuary restoration.

c on No. 2470



Heather & Little's restoration of the Toronto Old City Hall required 113,900 sq.ft. of copper roofing, cornices, gutters and sheet-lead work.



Historical Arts & Casting supplied this 13 ft.

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.

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

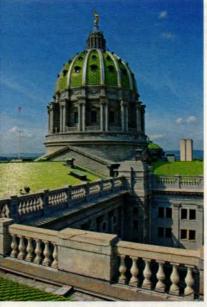
Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025

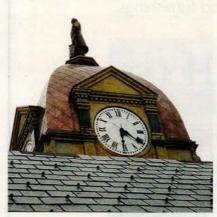
www.ludowici.com

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.

412-687-1517; 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. 861 for ceilings; 8300 for roofing



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: 610-891-0834 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





Acrymax.

High Performance Coating Systems

Weatherproof Protection







Proven Solutions 800-553-0523 preservationproducts.com

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Steetz Copper Craft, Ltd. 403-931-2228; Fax: 403-931-2289 www.steetz.com

Calgary, AB T2J2T9 Canada

Manufacturer of custom architectural copper elements: roofs, dormers, finials, gutter systems & more; supplier of sheet-metal tools & machinery, roofing & masonry tools.

Vintage Hardware & Lighting

360-379-9030; Fax: 360-379-9029 www.vintagehardware.com Port Townsend. WA 98368

Supplier of door hardware, window hardware: window locks & sash lifts; drapery hardware; bathroom accessories; reproduction lighting; weathervanes.

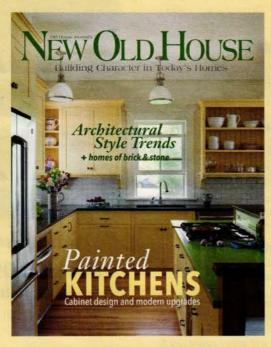
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W.F. Norman Corp. 800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772

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.

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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 padstyle snow guards for metal roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; finials; made in the U.S.



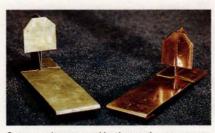
Gough SnoGuards & Accessories supplies snowguards made of heavy copper, seen here installed on a slate roof.

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.nikocontracting.com

www.nikocontracting.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. 861 for ceilings; 8300 for roofing



Snowguards from **Snoblox-Snojax** were laid to eliminate the movement of snow and ice acre this structure.

SnoBlox-SnoJax 800-766-5291; Fax: 717-697-2452 www.snoblox-snojax.com

Mechanicsburg, PA 17055
Supplier of 6 models of polyce

Supplier of 6 models of polycarbonate snow guards: all feature large, forward-mounted faces help prevent the movement of snow & ice on me roofs; vent protection.

Click on No. 1758

Snow Management Systems 802-644-8400

www.snowmanagement.com Colchester , VT 05446

Manufacturer of snowguards: standard & custo complements various roof systems & architectu styles; color matching.

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.

Take Our Free AIA Course at www.SnowRetention101.com



SnoBlox-Snojax.com

671 Willow Street Lemoyne, PA 17043

Ph: (800) 766-5291 Ph: (717)737-4398

Fax: (717) 697-2452

www.snoblox.com www.snojax.com

Stop Snow Slides on Metal Roofs





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5.22" W x 3.25" H The first polycarbonate, adhesive mounted snow quard, invented in 1985. Features an interchangeable mounting base. Adhesive tested: 700 lbs. AX Screw tested: 3750 lbs.



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.





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: 4849 lbs.



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.



SNOW BREAKER

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.



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.



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



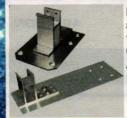
This ingenious product protects vents, chimneys and masts from snow and ice avalanche! Made from non-corrosive, powder coated, aircraft grade aluminum and stainless steel cable or strap.



Attach Accessories To Metal Roofs



Stainless Steel, 82 durable powder coat colors.



New "Slate", "Shingle" and "Membrane" mounts for SnoBar, ColorBar, and ColorRail systems. Available in mill and powder-coated finishes to match your roof.

Marketed by SnoBlox-Snojax As manufactured by Action Manufacturing LLC



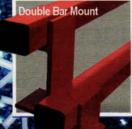
Available in Powder Coated and Mill Galvanized or Stainless Steel finishes, No penetrations! Attach year round! Ice Stoppers prevent snow and ice from sliding under the bar.

SnoBar By Action Manufacturing LLC. Marketed By IceBlox, Inc



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

Marketed by SnoBlox-Snoja



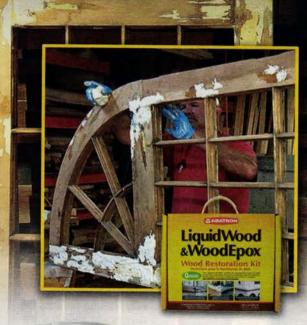
Our new "Double-Bar' mount can be used with SnoBar or ColorBar. Available in mill or powder -coated finishes to match your roof. Mounts with our Patented RoofClamps.

Marketed by SnoBlox-Snojax

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



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ABATRON, INC., Kenosha, WI USA



www.abatron.com

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

Masonry Cleaning & Restoration



Abatron supplies wood restoration compound and solvents for epoxies and other moldmaking materials.

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

Manufacturer of products for restoration & repa wood consolidation & repair, window & door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, struct adhesives, protective coatings, strippers & rela products.

Click on No. 1300



M-1 Structural adhesive/sealant from **Chem L** bonds to many construction materials for repai 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 & wa proofing materials & snow quards.

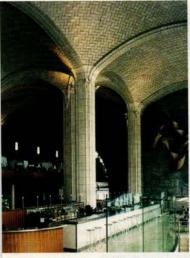


This building on the Milwaukee River has been partially cleaned with 101 Masonry Restorer fro **Diedrich Technologies**.

Diedrich Technologies, Inc. 800-283-3888

www.diedrichtechnologies.com Schenectady, NY 12303

Manufacturer of masonry-restoration cleaners water-repellent sealers & paint removers: inter & exterior applications; ENVIRESTORE 100, a sa restoration cleaner that retains patina.



ciano restored the historic Queensboro ge in New York City.

aciano Corp. 523-5076; Fax: 412-963-6662 w.graciano.com burgh, PA 15238

cialist in masonry concrete restoration & ric preservation: has restored Rockefeller er, Queensboro Bridge, Shea Stadium; services de terra cotta, stone, tuck pointing, waterfing, caulking & pressure grouting.



Omni Shoreham Hotel in Washington, DC, undergone major refurbishment and now ires numerous standard and custom-made donstone elements.

ddonstone (USA), Ltd. 348-4554; Fax: 719-948-4285

w.haddonstone.com plo, CO 81001

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

on No. 4020



• Works.us provides restoration and repoinervices for masonry projects.

Lime Works.us

215-536-4482 ; Fax: 215-536-2281

www.limeworks.us Telford, PA 18969

Masonry & restoration services: full-service company; professional restoration; builds sustainable structures.



Nawkaw applied its patented masonry color treatments to the Margaret Mitchell House, restoring 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 statuary as well as columns and other stone products.

North Shore Architectural Stone

516-759-2156; Fax: 516-671-2885

www.nsastone.com

Glen Head, NY 11545

Supplier of stone architectural products & restoration services: statues, signage, benches, vases; restoration; rigging; sculpture & statuary repair & restoration; onsite engraving; masonry; granite, limestone & bluestone.

Trow & Holden 800-451-4349; Fax: 802-476-7025

www.trowandholden.com Barre, VT 05641

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

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OUR MORTAR REMOVAL SET INCLUDES:



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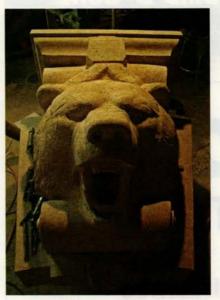
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www.weathercap.net 985-649-4000 Fax: 985-847-1237

CLICK ON NO. 504



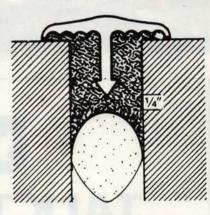
This architectural keystone by sculptor Sean Williams at the Barre Sculpture Studio, Barre, VT, was repaired using **Trow & Holden** pneumatic hammer and carbide-tipped chisels.

Weathercap, Inc. 985-649-4000; Fax: 985-847-1237 www.weathercap.net

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

Click on No. 504

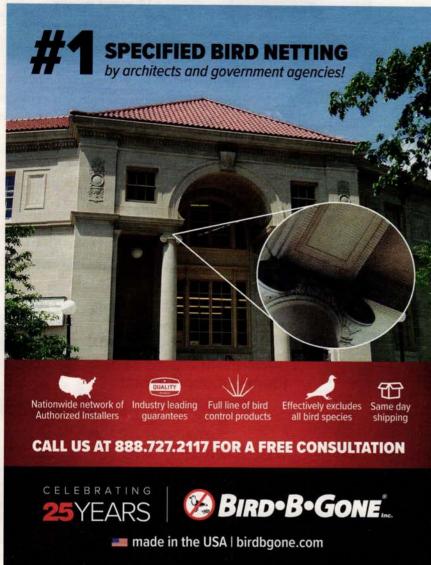
Slidell, LA 70459



Weathercap's joint protection system is a softlead strip embedded in caulk to form a cap or seal for any masonry joint.

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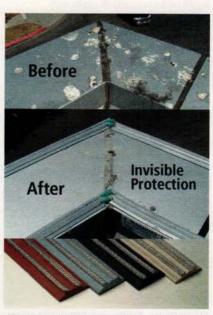
Bird Control



Avian Flyaway installed a bird-control system for Washington, DC's Lincoln Memorial.

Avian Flyaway, Inc. 800-888-0165; Fax: 972-722-0165 www.avianflyawavinc.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 1/4 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.

800-331-2973; Fax: 814-455-9336

www.hirdguard.com Erie. PA 16501

Supplier of bird-control solutions for residential commercial applications: stainless-steel spikes line of sonic repellents.



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

Bird-B-Gone

800-392-6915; Fax: 949-472-3116 www.birdbgone.com Irvine, CA 92618

Manufacturer of humane, effective bird control products: professional-grade bird spikes, bird n ting, electric bird track, visual, chemical & audil systems; stainless steel & polycarbonate spike: Bird Net 2000, Bird Jolt Flat Track & Bird Shock Track; extensive base of authorized installers w are available for consultation & installation

Click on No. 1352



BirdMaster equipment and supplies are use prevent birds from roosting in this historic build

BirdMaster

800-562-2473; Fax: 978-528-5709 www.birdmaster.com Billerica, MA 01821

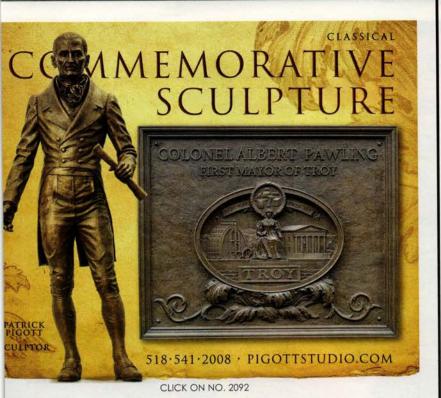
Designer & installer of bird-control systems: for buildings & structures; past projects include the U.S. Capitol, U.S. Supreme Court Building & the Washington Square Arch in New York City.

Wildlife Control Technology, Ir 559-490-2262; Fax: 559-490-2260

www.wildlife-control.com

Fresno, CA 93727

Supplier & installer of products & services for t control of birds & wildlife: industrial & commer applications; netting, scare devices, exclusion products & more.



Public Sculpture



rald Siciliano created this size plaster sculpture.

rald Siciliano Studio sign Associates 636-4561; Fax: 702-442-7847

w.geraldsicilianostudio.com oklyn, NY 11215

tom fabricator of fine art: liturgical sculpture, nitectural details, capitals, fountains, fireplack mantels; bronze, granite, marble & stone; rior & exterior; repair & restoration; studio & work; 30 years of experience.



pture is one of the specialties of

Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com

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

Pueblo, CO 81001



Pigott Studio created this family bas-relief portrait sculpted in clay and cast in tinted Hydrostone.

Pigott Studio 518-541-2008

www.pigottstudio.com Mechanicsville, NY 12118

Sculptor: specialing in the human form in freestanding or bas-relief formats; from small interior pieces to monumental works; portraits; trained in classical architecture & sculpture design.



This lion was hand carved in natural stone by the artisans at Stonesculpt.

Stonesculpt 650-575-9683; Fax: 650-322-5002 www.customstonecarving.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



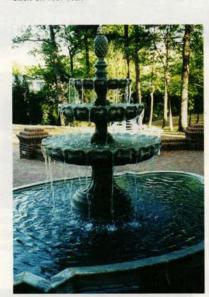
This Gothic style fountain with a lion centerpiece is one many fountains available from Haddonstone.

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

Kenneth Lynch & Sons, Inc. 203-264-2831; Fax: 203-264-2833

www.klynchandsons.com Oxford CT 06478

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

No 9 Studio UK

011-44-1769-5404-71; Fax: 44-1769-5408-64 www.no9uk.com

Umberleigh, 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: 256-329-8960 www.rohinsoniron.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: 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.

Traditional Cut Stone, Ltd. 416-652-8434; Fax: 905-673-8434 www.traditionalcutstone.com

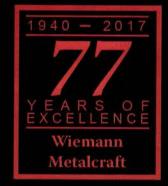
Mississauga, ON L5S 1S1 Canada European master carvers: architectural ornamentation, fountains, ecclesiastical specialties

& monumental statuary; columns & capitals; restoration; historical reproduction in limestone, sandstone & marble: stone design with clay & plaster models.



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sales@wmcraft.com 918-592-1700 www.wmcraft.com

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Fences & Gates



This decorative metal gate was designed and fabricated by Bill's Custom Metal Fabrications.

Bill's Custom Metal Fabrications 516-333-3562; Fax: Same as phone www.ironcrafters.com Westbury, NY 11590

Manufacturer of ornamental metalwork: railings, gates, furniture, fireplace doors, mantels, hardware

& candelabras; handcrafted & hand forged.

Compass Ironworks 717-442-4544; Fax: 717-442-1948 www.ironworkclassics.com Gap, PA 17527

Fabricator of wrought-iron metalwork: gates, fences, railings, décor, family owned; hand crafted; historical styles; recycled content.



Compass Ironworks created this gate made of aircraft-grade aluminum based on an 1861 English design; it has the appearnace of iron and is guaranteed against corrosion.



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

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.



This intricately forged gate was made by the skilled artisans at **Heritage Metalworks**.

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



Designed and fabricated by Wiemann Metalcraft, this wrought-iron gate features repousse and gilded-brass leaves and roses.

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

Designer, fabricator, finisher & installer of fine qity custom ornamental metalwork: railings, fencigates, custom, hot-rolled steel doors & window: lighting, grilles, bronze & aluminum entry doors; cast- & wrought-metal alloys, finishes & archite tural styles; since 1940.

Gazebos & Outbuildings

lumbia Equipment Co., Inc. 442-3340; No fax

w.columbiaequipment.com port, NY 11520

nufacturer of prefabricated aluminum passenshelters, smoking shelters, bus shelters, kiosks, ches & related street furniture: variety of stanl & custom designs; streetscape improvement els; gazebos & outbuildings.



post-and-beam barn is one of many styles lable from **Country Carpenters**.

untry Carpenters, Inc.

228-2276; Fax: 860-228-5106 w.countrycarpenters.com

w.countrycarpenters.com ron, CT 06248

ufacturer of pre-cut, pre-engineered New and-style post-&-beam carriage houses, garsheds & country barns: family owned & oper; since 1974; catalog \$5.

c on No. 1439

hroom.com

293-2339; Fax: 724-444-5301

w.fifthroom.com

onia, PA 15044

olier of garden furnishings: furniture, garden ses, gazebos, greenhouses, pavilions, arbors, shes & bridges; ceiling fans.



Haddonstone's Venetian folly combines architectural stonework components to create a Classical garden structure.

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

Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com

Denton, MD 21629

Designer & manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, domes, cupolas & pool enclosures: Honduras mahogany, custom designs; fully engineered.



CLICK ON NO. 1439

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



This forged-iron canopy is part of a large gazebo fabricated by **Wiemann Metalcraft** and installed in Sugarland, TX.

Pavers



ing from **Belden Brick** was used to create decorative pattern.

Iden Brick Co., The

456-0031; Fax: 330-456-2694 w.beldenbrick.com

ton, OH 44702

nufacturer of brick: variety of colors, textures, s & stock & custom shapes; color matching; arches, water tables, bullnoses, coping caps, ers, face brick, brick sculpture/murals & more.

vin Historical Bricks, Inc.

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

plier of antique paving & building materials: cialists in new construction with an Old World as well as historic restoration projects; pavers, blestones, clinker brick & more.

k on No. 8079



Reclaimed Metropolitan street pavers from **Gavin Historical Bricks** were used to create this circular drive in Birmingham, AL.

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

Stone Legends

800-398-1199; Fax: 214-398-1293 www.stonelegends.com

Dallas, TX 75217 Manufacturer of h

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; restoration.

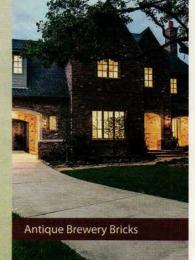


319-354-5251

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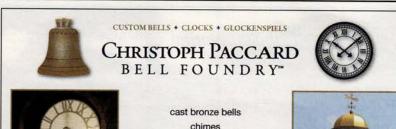
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info@HistoricalBricks.com www.HistoricalBricks.com



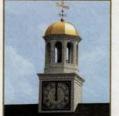
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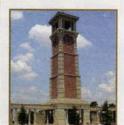
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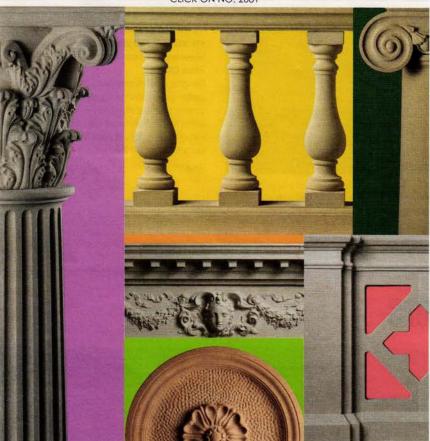
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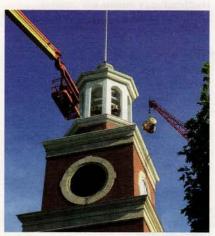
Landscape & Streetscape Specialties

Barlow Tyrie, Inc. 800-451-7467; Fax: 856-273-9199

www.teak.com

Moorestown, NJ 08057

Supplier of solid, all-weather teakwood outdoor & garden furnishings; made in England, inventories in the U.S. for immediate shipment; wide range of benches (4 to 8 ft.), planters, chairs, tables & occasional pieces.



Christoph Paccard Bell Foundry completed the design and installation of a 49-bell carillon to replace its current electronic system in Miller Tower at Union University, Jackson, Tennessee.

Christoph Paccard Bell Foundry 800-849-6670

www.christophpaccard.com Charleston, SC 29414

Foundry specializing in installation of cast bronze bells, chimes, carillons, electronic carillon systems, tower clocks & turn-key bell & clock towers; custom design & installation services as well as service, restoration & repairs for new or existing bell & clock systems.

Click on No. 208



Historically styled planters and urns are 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



Street clocks in historical styles are a specialty **Herwig Lighting**.

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 & moraluminum & bronze; since 1908.

Click on No. 9130

King Architectural Metals 800-542-2379; Fax: 800-948-5558 www.kingmetals.com

Dallas, TX 75228

Wholesale supplier of ornamental & architectur metal components: staircases, handrails, gates, fences, furniture, mailboxes, lampposts, finials & fireplace screens; wrought iron & aluminum.



Porter Corp. offers the Via signs as part of its Poligon line of outdoor products.

Poligon by PorterCorp. 800-354-7721; Fax: 616-399-9123 www.portercorp.com Holland, MI 49424

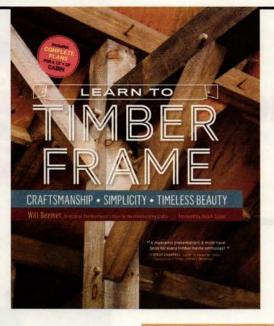
Manufacturer of pre-engineered, bolted tubular steel gazebos, shelters, pavilions & enclosed st tures: for parks, gardens, streetscapes, benche courtyards & recreational facilities.

Reviewed by Judy L. Hayward

The Title Says It All

Learn to Timber Frame

By Will Beemer Storey Publishing, North Adams, MA; 2016 Hardcover; many color photos & illustrations; 192 pages; \$24.95; ISBN: 978-161-2126685



RIGHT: The joining of the rafter peak illustrates the level and helpfulness of detailed drawings found throughout the book.

BELOW: The author encourages his audience to be mindful that since timber framing uses large dimensional wood (greater than 5 by 5 inches) that a few tools should be used to "bring the tools to the work piece rather than the other way around."

f 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

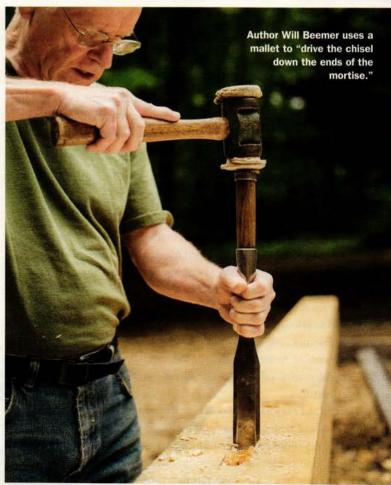
Will has translated his practical hands-on experience into a readable form that gives the reader the courage to build. The book is carefully organized into nine chapters that define timber framing, help the novice to get started, and then systematically work from plans to tools to cutting to raising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





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Reviewed by Kristen Hopf

Back to the Future

The Past and Future City, How Historic Preservation is Reviving America's Communities

By Stephanie Meeks with Kevin C. Murphy Island Press, Washington, DC, 2016 352 pages; 11 photos, 15 illustrations. Hardcover ISBN 9781610917087; \$60 Paperback ISBN 9781610917094; \$30 E-book ISBN 9781610917100; \$14.99

ith 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.

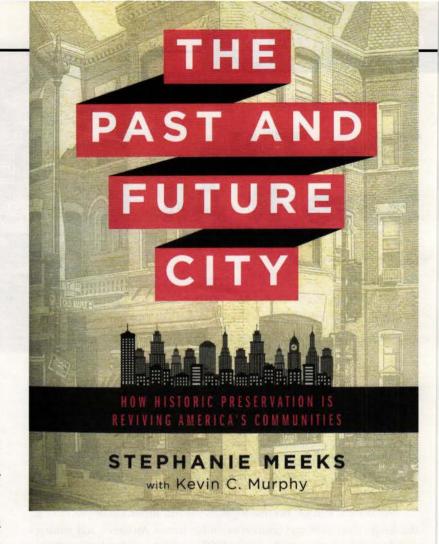
In the hierarchy of needs, the most powerful after physiological needs such as air, food, and safety is the feeling of belonging. This feeling can be found deeply intertwined within our culture, and Meeks contends in *The Past and Future City* that "old places speak to the need for belonging in a way 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 wistful 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 Greenest 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 heritages 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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Statues In Urbanism

rbanism 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 plastic 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 opposition.

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 enmeshed 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



Historic postcard showing Monument Avenue in Richmond, VA.

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.

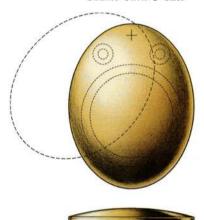
Each local community needs to decide whom to add. Richmond's candidates might be Sojourner Truth, Abraham Lincoln, Frederick Douglass, Harriet Tubman, Martin Luther King, Jr., Thurgood Marshall, L. Douglas Wilder

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.

— Carroll William Westfall



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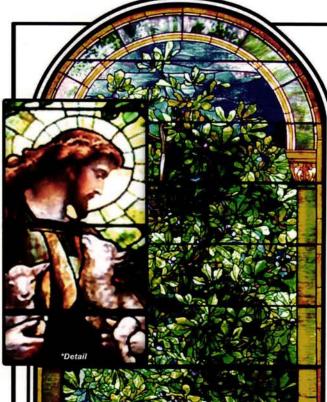
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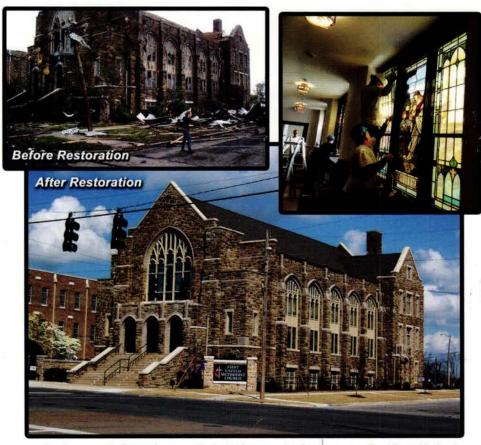


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