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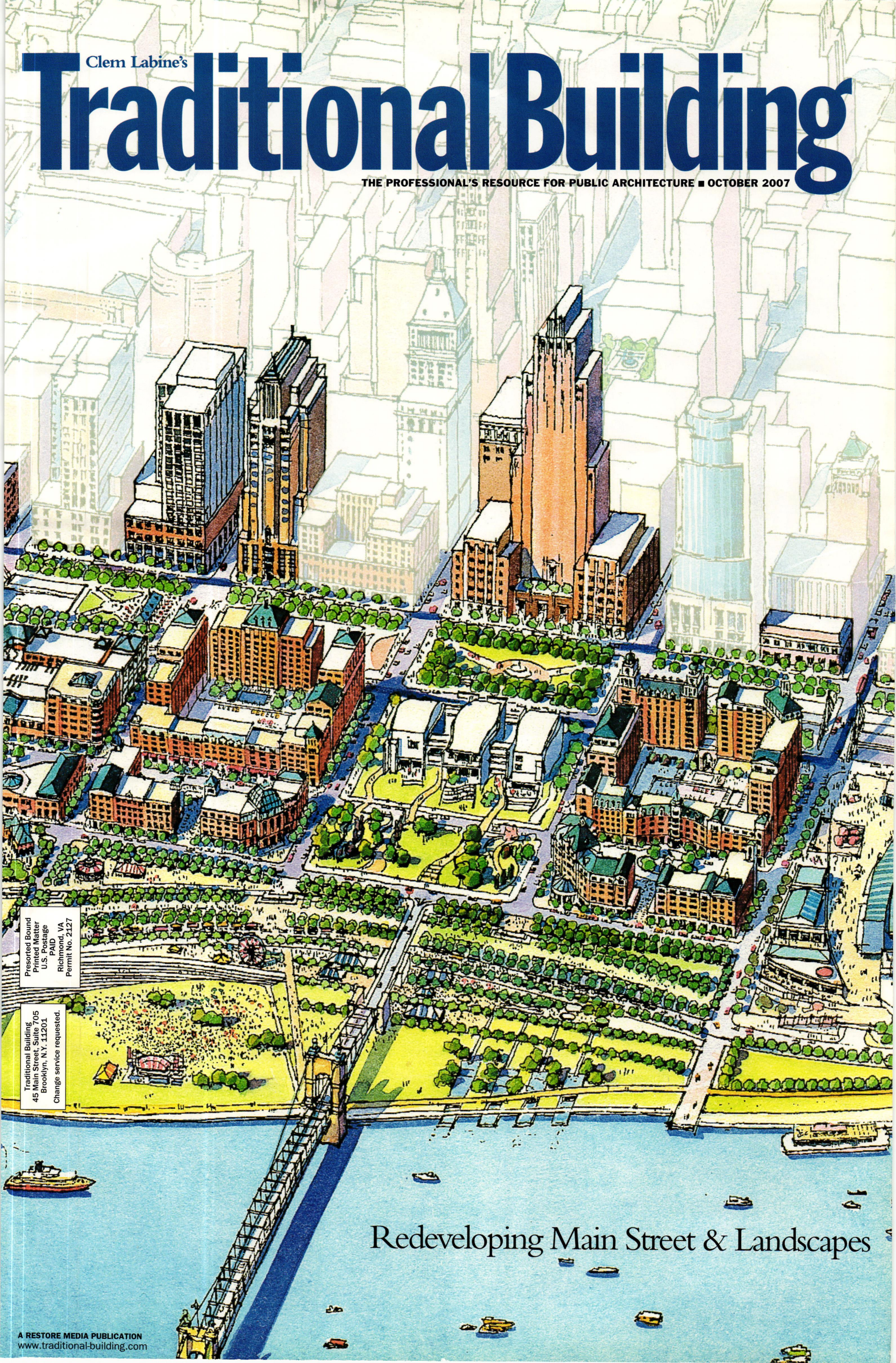

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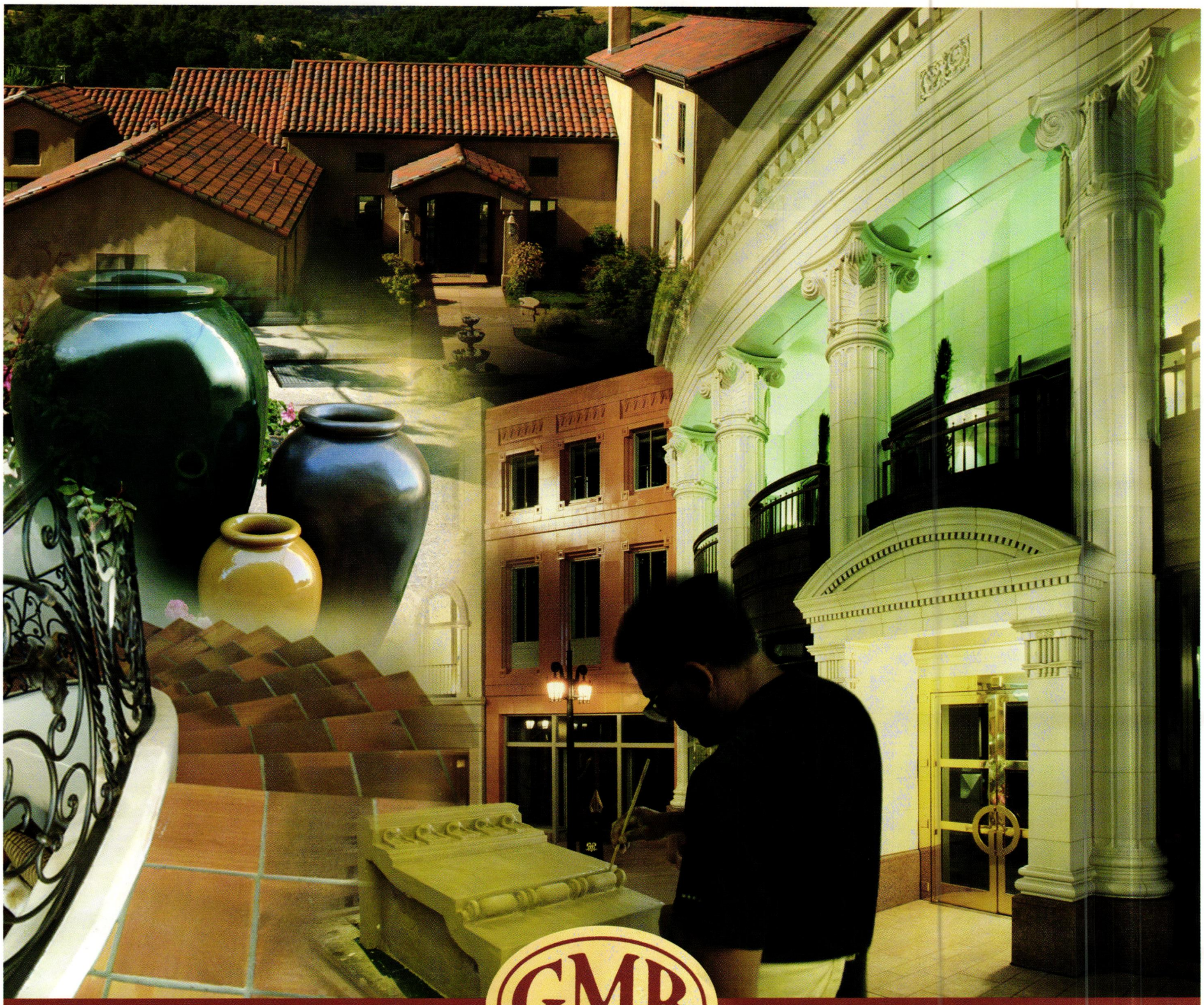

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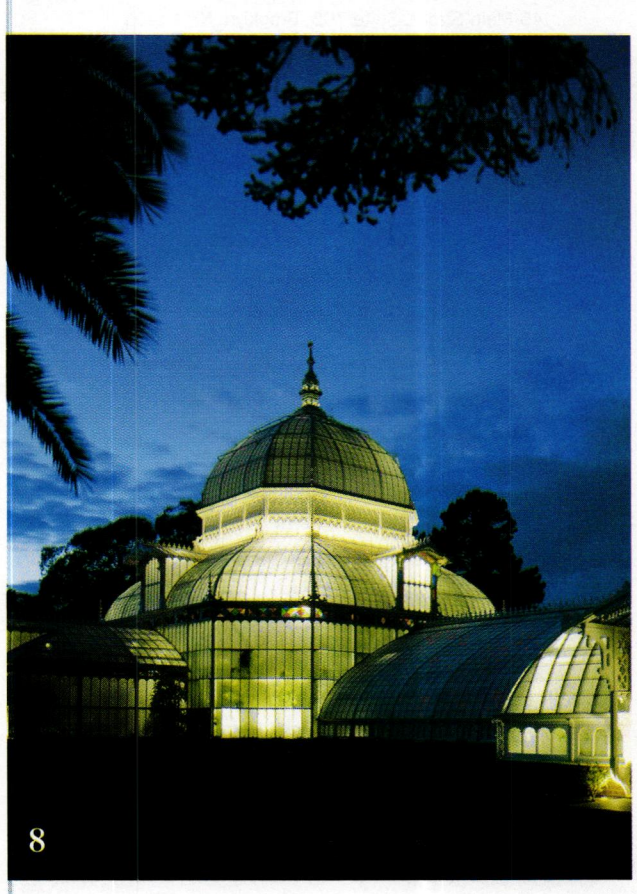
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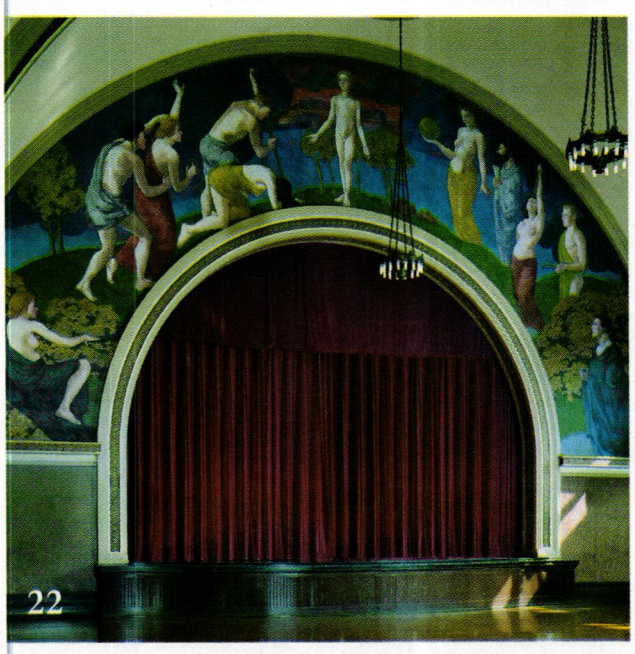
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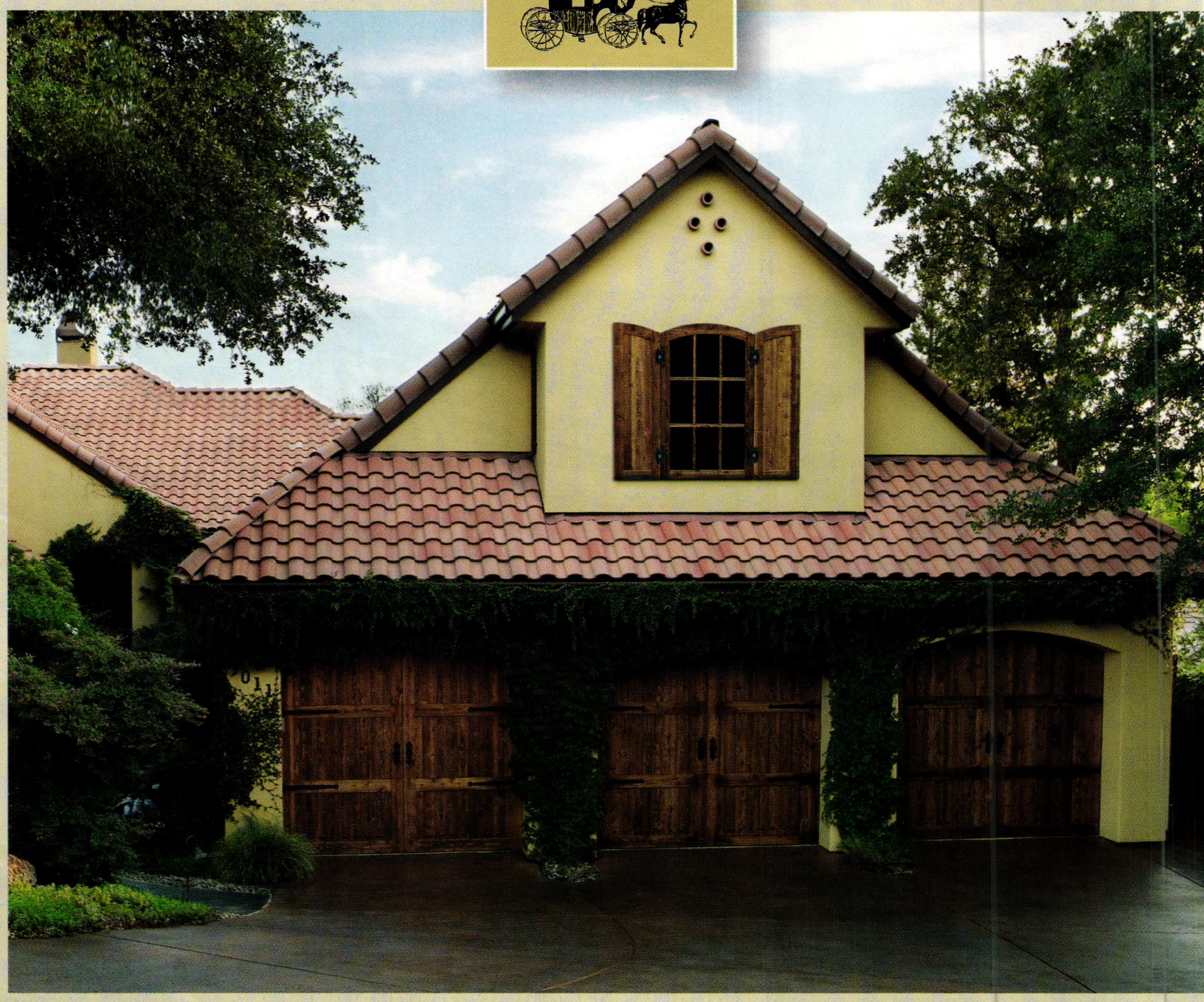

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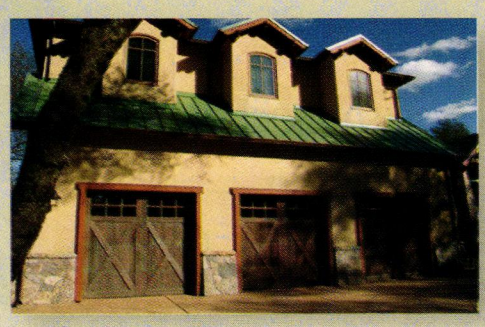

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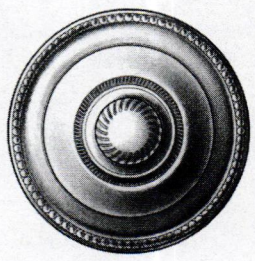

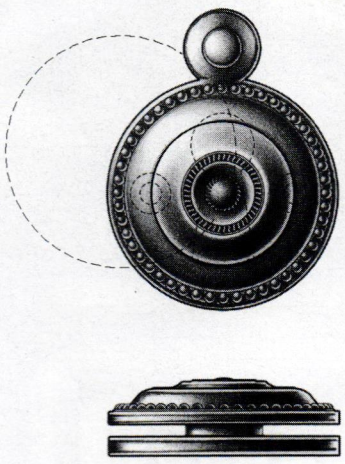

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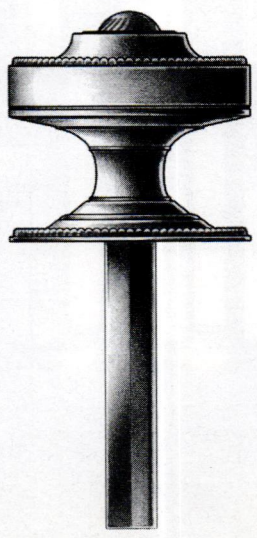

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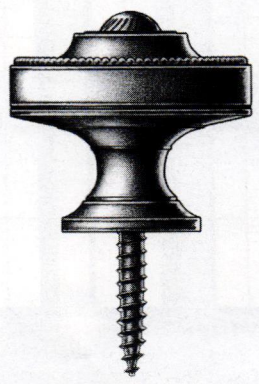

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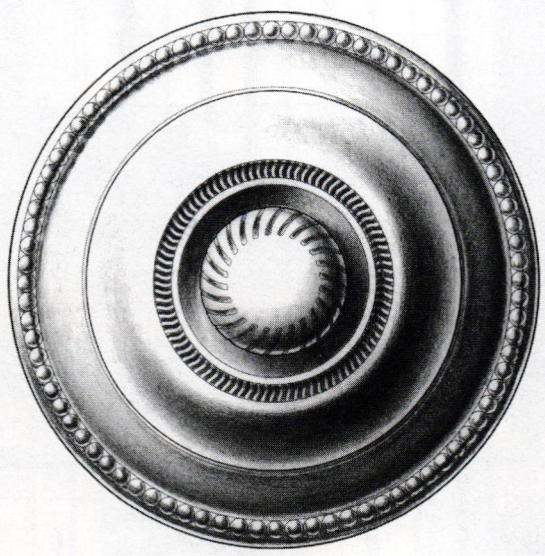

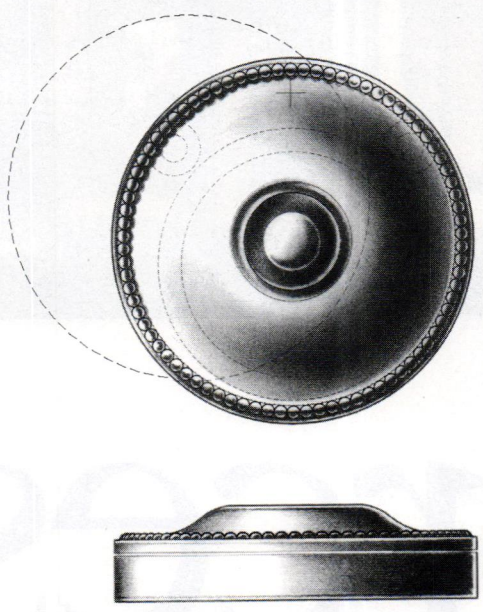

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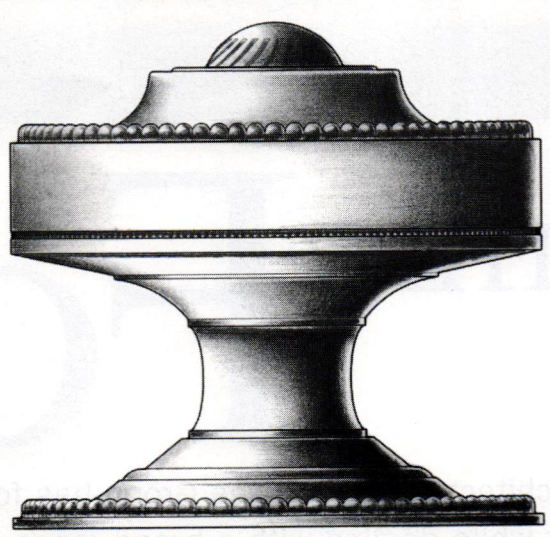

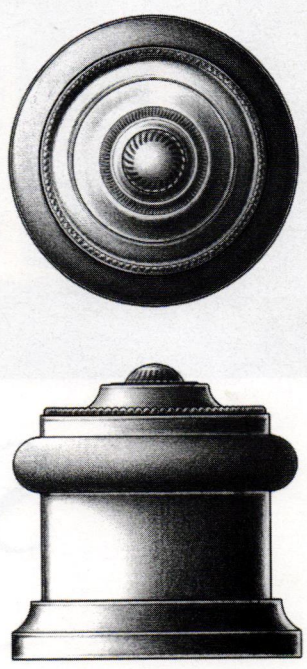

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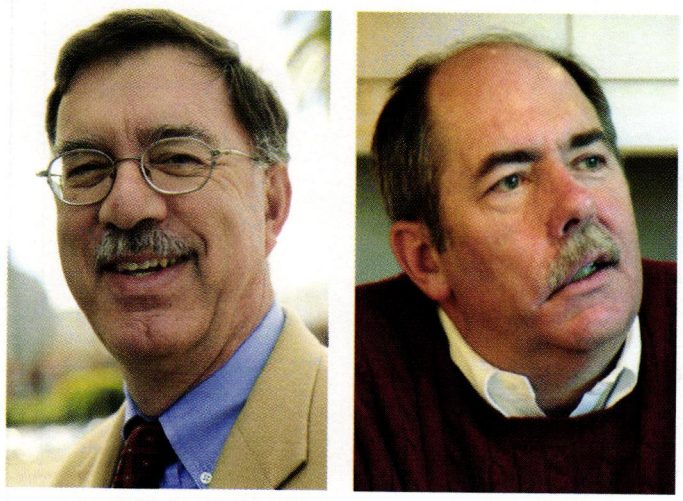
Seismic Forces

Since 1980, Architectural Resources Group has fostered a strong sense of tradition on the West Coast while dealing with a broad range of clients and problems – including earthquakes. **By Kim A. O'Connell**



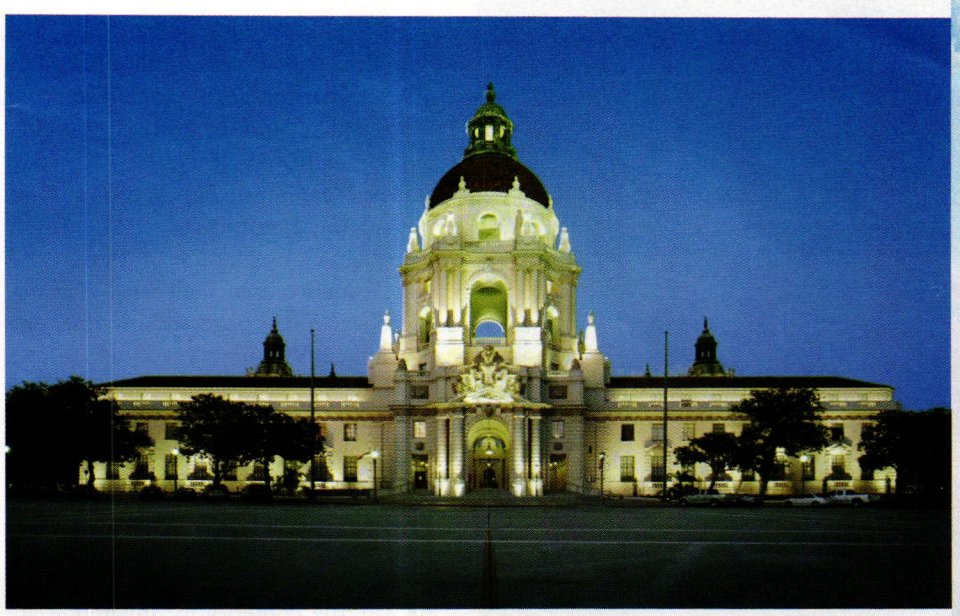
As the founding principals of Architectural Resources Group, Bruce Judd (left) and Steve Farneth were passionate about historic preservation and sustainable design long before these concepts became the buzzwords they are today. All photos: courtesy of Architectural Resources Group

Top: A gorgeous Italianate structure in the heart of California's storied wine country, the Napa Valley Opera House contains one of only two second-floor theaters in the state. ARG oversaw a 15-year, three-phase restoration that girded the Opera House against future seismic activity, while restoring its elegant 19th-century details.

During the City Beautiful Movement in the early-20th century, the civic leaders of Pasadena, CA, issued a lyrical mandate for its proposed city hall. It was to be, in their words, "an official building of imposing beauty, massive yet graceful, and suited to a land of flowers and sunshine." Designed by the San Francisco architecture firm of Bakewell and Brown (for a review of the recent *Arthur Brown Jr.: Progressive Classicist*, see *Traditional Building*, August 2007, page 167) and completed in 1927, Pasadena City Hall features ornamental sculpture and scrolls, a massive arched dome and a garden courtyard. The building was deemed so architecturally significant that it was listed on the National Register of Historic Places in 1980. It was also only a matter of time, however, before the building would crumble to the ground.

Like many other buildings located on California's geological fault lines, Pasadena City Hall had suffered worsening damage through several earthquakes, including the famous 1991 Sierra Madre quake. Deep cracks, water damage and other problems had appeared in the building, particularly affecting two of the stair towers and the dome's lantern. In addition, mechanical and electrical systems had become outdated. In the 1990s, studies found that future earthquakes were likely to destroy the building and even result in loss of life.

Clearly, the city needed to take serious steps to strengthen the building against future seismic activity while restoring its historic elements and updating its infrastructure. For this, the city turned to Architectural Resources Group (ARG), an architecture, preservation and planning firm headquartered in San Francisco, to serve as the lead contractor on the project team (which included Forell/Elsesser



Above: Suited to "a land of flowers and sunshine," as city leaders had hoped it to be, Pasadena City Hall was the focus of a major "base isolation" project that strengthened the National Register-listed building's ability to withstand major earthquakes.

Right: Designed by the San Francisco architecture firm of Bakewell and Brown, Pasadena City Hall is an exceptional example of the California Mediterranean style, notable for its a massive arched dome.

Engineers, DMJM Management and Clark Construction). The three-year, $117.5-million project featured a complete seismic retrofit using a "base isolation" system, in which mechanical isolating devices are placed between a structure and its foundation, thus relieving most of the destructive forces during an earthquake and protecting the building. Some 240 isolators were installed at Pasadena City Hall, which had a grand reopening ceremony in July.

Seismic retrofitting may not sound like typical historic preservation work, but it's the reality along the West Coast, according to ARG's founding principals, Bruce D. Judd, FAIA, and Stephen J. Farneth, FAIA, LEED AP. Since starting their firm in 1980, Judd and Farneth have forged a practice that places great emphasis on tradition, while recognizing and respecting the diversity of resources, disciplines and demands in the western United States.

"One of the things that we do pretty well is mediating between all the different forces that go into making a building," Farneth says. "Preservation is one of the most important elements of our work, but not the only element. We help the client to understand how all those forces can be shaped and adjusted to meet their needs." At the same time, Judd adds, "we strongly feel that what we're doing is just one step in the history of the building, and we have to respect that."

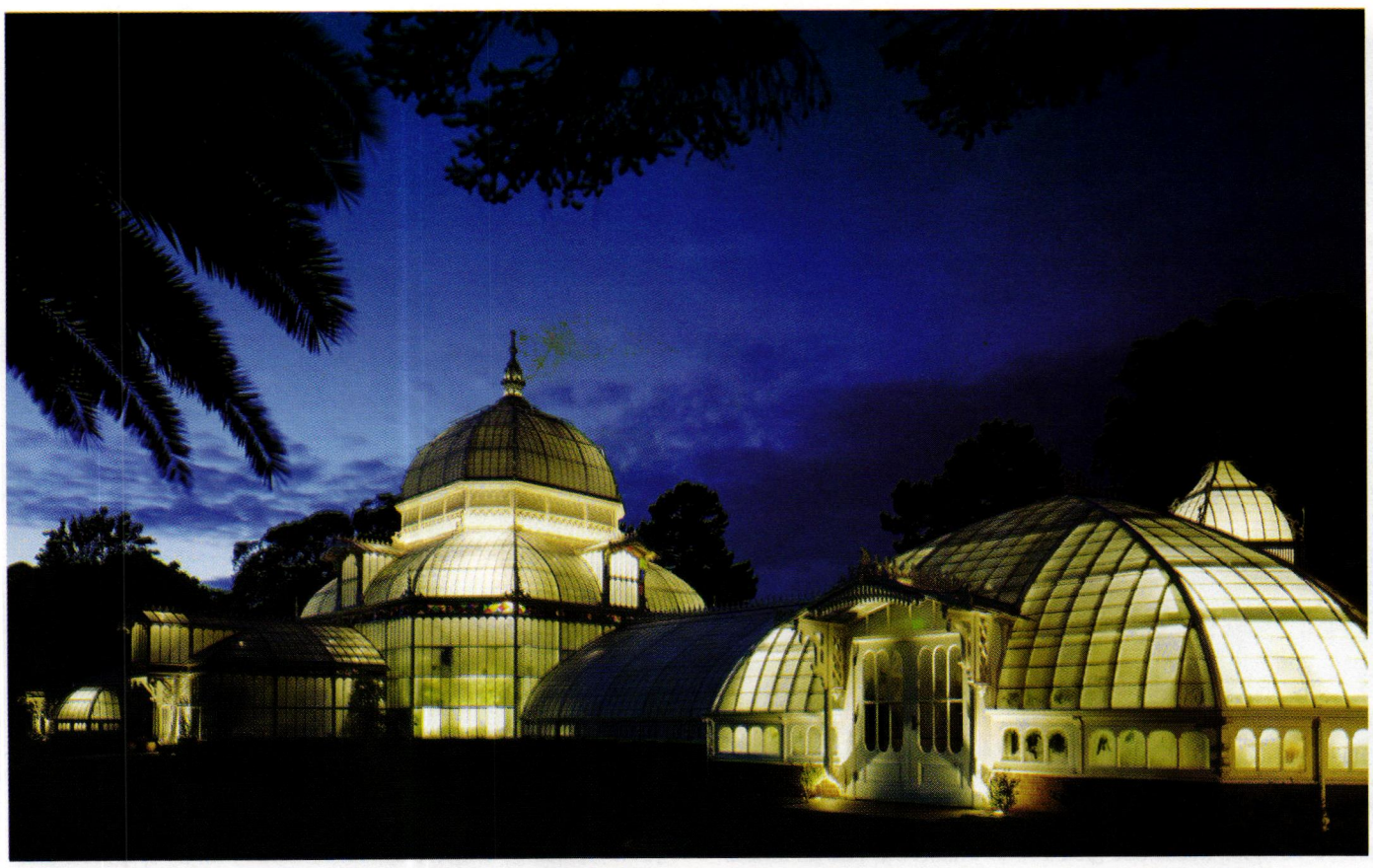
Making the Case

By the 1970s, the Classical design advocated by the City Beautiful Movement had largely been relegated to the history books as corporate Modernism took hold in both decaying downtowns and rapidly growing suburbs. Yet the nascent historic-preservation movement was gaining ground nationwide, especially in progressive cities like Berkeley, CA. Incorporated in 1974, the Berkeley Architectural Heritage Association was a well-organized and active preservation group, and one of its most dedicated volunteers was Bruce Judd.

After graduating with a Master of Architecture from the University of California, Berkeley, Judd took a position as a young architect with a San Francisco-based firm called Page, Clowdsley & Baleix. "They basically did commercial architecture that was fairly routine – but it never leaked," Judd recalls. "It wasn't very exciting work. At the same time I was volunteering with the Berkeley Architectural Heritage Association. I hadn't received any training in preservation, and I wanted to meet other like-minded people."

Judd moved on to Charles Hall Page and Associates, a relatively new firm that soon attracted Steve Farneth, who had earned his Bachelor of Architecture degree at Carnegie Mellon University in Pittsburgh, PA. "There was no program in preservation there, but I was very interested," Farneth says. "Pittsburgh was a rich historical environment." After working summers with the Historic American Buildings Survey, Farneth was lured to California to do some residential design with an apprentice of Frank Lloyd Wright. Later, after determining their compatibility as colleagues with Charles Hall Page, Farneth and Judd launched their own practice.

They started with two desks and a coffee pot in Farneth's living room. Today their office is located on a pier at the Embarcadero along San Francisco's bustling and historic waterfront. Judd and Farneth chuckle when they recall one of their first projects – renovating the bathroom of a Victorian house. "We wanted to do the most interesting and best projects in historic preservation on the West Coast," Judd says. "It didn't have to be big or prestigious."



The 1879 Conservatory of Flowers in San Francisco had remained standing through decades of earthquakes, yet by the 1990s was on the verge of collapse. ARG led a major restoration and seismic-strengthening project that preserved its delicate appearance.

After about five years of practice, Judd essentially ran the firm solo so that Farneth could undergo additional training at ICCROM – the International Center for the Study of the Preservation and Restoration of Cultural Property – based in Rome. Both men were and remain highly attuned to the European emphasis on materials conservation and appreciation for the patina of age, especially when compared to the 1980s "American disposal culture, particularly in the West," as Judd describes it. "In Europe and Great Britain, they have a tendency to reuse and restore and conserve. In the United States, we had to deal with clients that didn't understand what we were trying to do. There was a lot of misunderstanding about the Secretary of the Interior's Standards [for rehabilitation of historic structures]. We were continually making the case for historic preservation."

Early on, Judd and Farneth also strived to cultivate long-term institutional clients – and ongoing source of work and an ongoing source of inspiration. One early client, the Dominican Convent in San Rafael, CA, hired

Against the stunning backdrop of Yosemite National Park, ARG designed new housing that complements the existing rustic cabins of the Curry Village Historic District, a National Register-listed area that dates back to the 1920s.

the firm to update the chapel located in its Victorian-era motherhouse building. The nuns had assumed that the chapel's primary ceilings would be lowered to accommodate the new infrastructure until the principals encouraged them to consider an alternative method that hid the new systems while protecting historic fabric – an expected solution today but a novel approach back then. Although the convent building burned down in 1990, the firm has stayed in touch with the sisters over the years. "We like to develop a very close relationship with a client," Farneth says. "I think that's one of the things that has held our firm together through 27 years."

Having grown to 50 people, and with additional offices in Pasadena and Portland, OR, the firm works on a wide range of projects encompassing architectural design and conservation, master planning, design guidelines, historic-structures reports and seismic strengthening. In keeping with the objective of providing integrated services, ARG started the first in-house conservation lab on the West Coast. The firm's other principals are Naomi O. Miroglio, AIA, who oversees diverse projects such as the seismic-strengthening project at the Filoli Estate in California; Takashi Fukuda, who manages information technology, special projects and contracts for the firm; David P. Wessel, AIC, FAPT, the firm's principal conservator who recently completed the restoration work at Watts Towers in Los Angeles; and Aaron Jon Hyland, AIA, who specializes in institutional and university clients such as the Sunset Center in Carmel-by-the-Sea, CA.

As a result of its work in materials conservation analysis, the firm has spun off another company named ARG Conservation Services, a general contracting firm whose staff includes architectural conservators, maintenance specialists and construction managers.

Flowers and Sunshine

Despite the breadth of the firm's portfolio, its architecture and preservation work tend toward certain categories, all of which reflect a distinct western sensibility. The firm has worked in national parks and recreation areas, at wineries in Napa Valley and in several churches and other historic buildings that have survived some of this nation's most devastating earthquakes.

The Conservatory of Flowers in San Francisco (see *Traditional Building*, October 2005, page 18) is just one example. A Victorian beauty made primarily of old-growth redwood and glass, the 1879 conservatory is the oldest extant structure in Golden Gate Park. Remarkably, the 12,000-sq.ft. greenhouse withstood the devastating 1906 earthquake that left many of San Francisco's grandest buildings in ruins. Instead, the conservatory suffered a fate that was far less dramatic but just as damaging – decades of deferred maintenance.

By 1995, the structure was so compromised that a severe windstorm nearly destroyed it, forcing the city to shutter the building. In a six-year restoration, however, ARG and San Francisco-based Tennebaum-Manheim Engineers completely rehabilitated the building, including lateral strengthening and a historically accurate reconstruction of the building's delicate wooden skeleton.

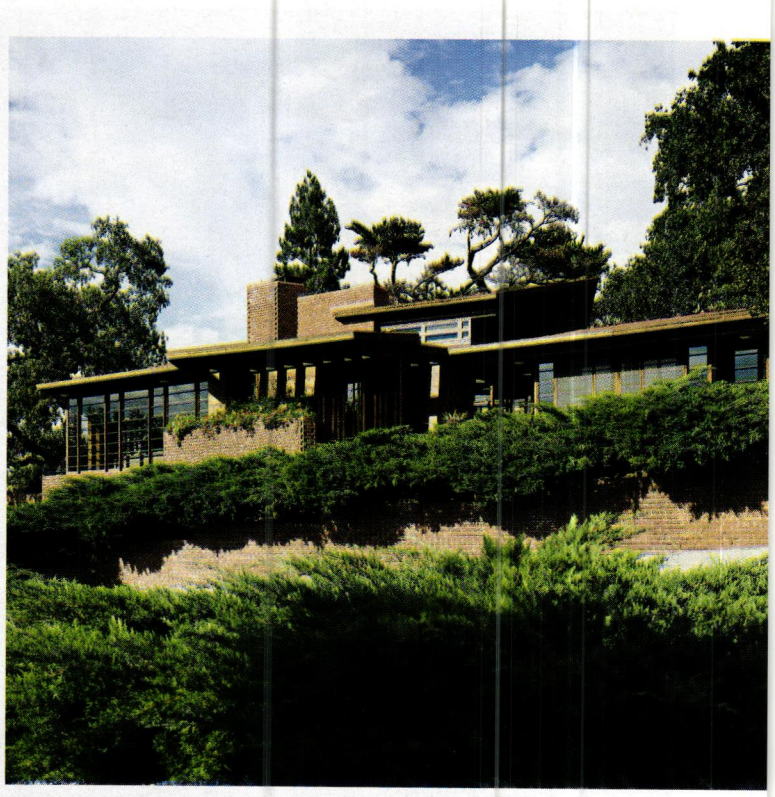
One of the firm's more challenging projects involved the seismic retrofit and restoration of Frank Lloyd Wright's Hanna House on the grounds of Stanford University. Built in 1937 for a Stanford professor, the house is famous for its "honeycomb" design – an open floor plan of connected hexagons covered in the architect's signature broad, flat roofs. After the family donated the house to the university in the 1970s, it was used as a provost's residence until it nearly collapsed in the 1989 Loma Prieta earthquake.

ARG was charged with shoring up the structure and preparing it for a new use, which involved stiffening the walls and roof. Much of the work was below grade, protecting the historic appearance and materials to the greatest extent possible. "It was challenging because Wright tended to under-build things," Farneth says. "It was an exercise in problem solving. We tried to get to the root of the problem, which was less about building structure and more about the interaction between the building and the soil."

In Napa Valley, ARG oversaw a 15-year restoration of the 1879 Italianate opera house, which had fallen into a state of boarded-up disrepair by the 1990s. After a passionate advocacy effort by local residents, which included a fundraising challenge grant from vintner Robert Mondavi, ARG was retained to implement a three-phase restoration, including seismic strengthening and façade restoration; lobby restoration and the addition of a new theater and bar; and finally the complete renovation of the main theater, which was completed in 2003.

Two other projects showcase ARG's complementary ability to design new construction in a historically sensitive way. At Yosemite National Park, ARG designed new employee housing near the Curry Village Historic District, a tent-cabin complex in Yosemite Valley that is listed on the National Register and dates back to the 1920s and '30s. For this project, ARG developed 22 two-story housing structures and four two-story common buildings that are well suited to the natural surroundings and complement the existing rustic cabins.

In Woodside, CA, the Filoli Estate features a historic Georgian house and grounds, for which ARG won an invited competition to design a new visitor center. ARG responded with a Georgian building that echoes the historic house while meeting modern needs.



Designed by Frank Lloyd Wright, the famed Hanna House at Stanford University features the architect's signature flat roofs, yet it represents Wright's experimentation with an open floor plan of connected hexagons. The building nearly collapsed in the 1989 Loma Prieta earthquake.

At Frank Lloyd Wright's Hanna House, ARG was charged with strengthening the walls and roof. Much of the work was below grade, protecting the historic appearance and materials to the greatest extent possible.

Working with a design team and a developer, ARG is involved in the adaptive re-use of the Fort Baker military installation, which will be converted to a conference and retreat center. When completed, the project is expected to be LEED-certified at the silver level.

Similarly, at Filoli, a historic Georgian house and lush garden estate in Woodside, CA, ARG won an invited design competition for a new visitor center and education building at the edge of the property's oak forest. The architects crafted a contemporary Georgian pavilion that echoes the historic house while providing updated visitor service areas.

"We feel that architecture and preservation are both part of the design process," Farneth says. "We work hard at that. But we love the constrained nature of existing buildings. They help you make decisions."

Speaking the Language

Having worked in the field of historic preservation for three decades, Judd and Farneth are bemused that the sensitive, ecological approach to building they espoused at the start of their careers has gained new currency with the advent of "sustainability" and the LEED rating system. "We formed during the first energy crisis, and we strongly felt that demolishing buildings was a real waste of resources," Farneth says. "These cities had good urban design, and the way buildings went together in neighborhoods was of great value."

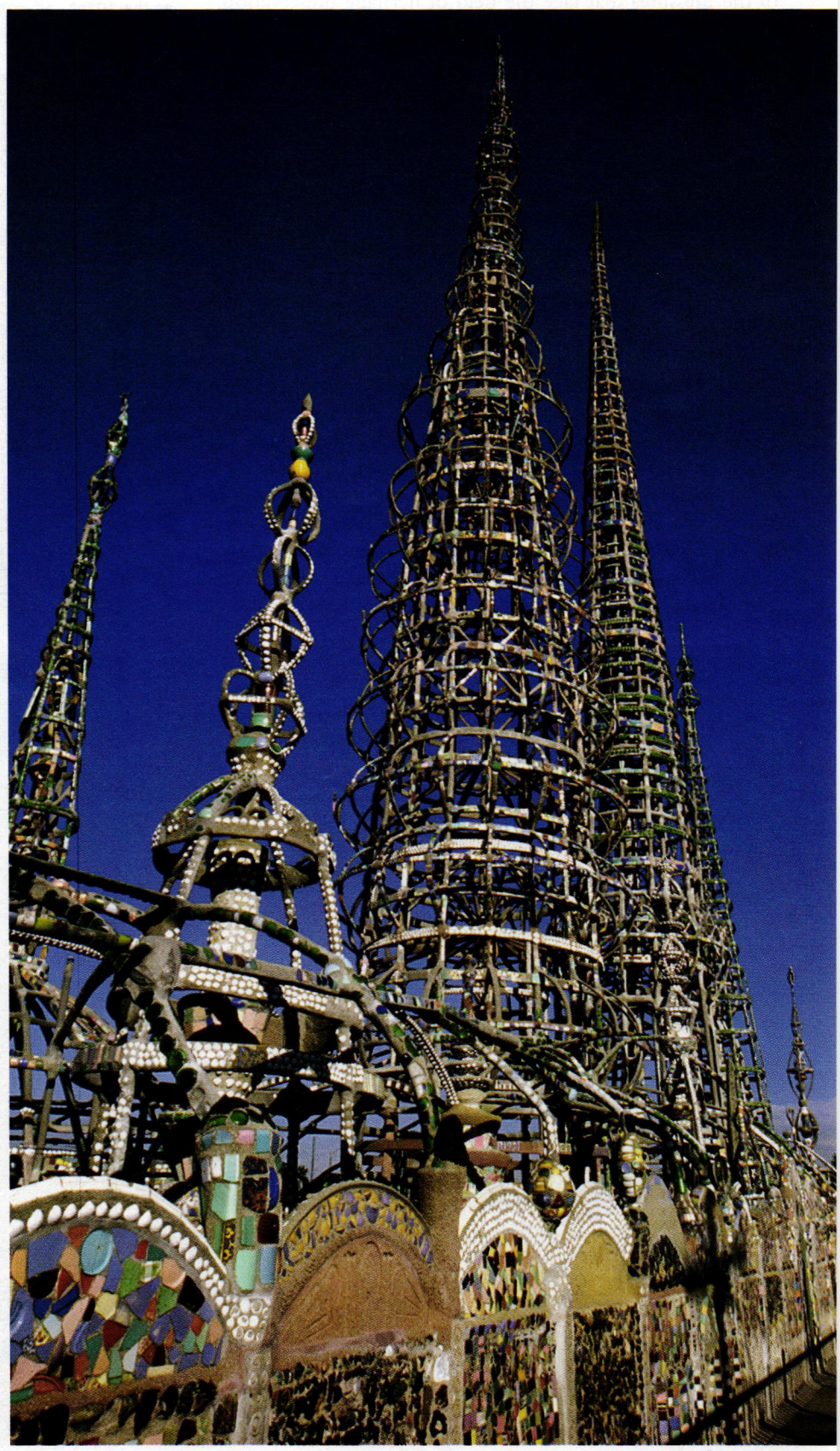
Today, Farneth is a LEED accredited professional, and the firm continues to work on projects that are registered and certified under the popular U.S. Green Building Council system. One of those involves the adaptive re-use of the Fort Baker military installation near the Golden Gate Bridge, for which the firm is working as part of a design team and with a developer to convert the site to a conference and retreat center. ARG is responsible for master planning, programming and rehabilitation of buildings within the historic district, which is expected to be LEED-certified at the silver level. "It's been a great challenge and we're really excited," Farneth says.

Both principals are heartened by the fact that young architects have many more opportunities to study preservation than they had years ago. Clients, too, have a greater appreciation for traditional buildings and conservation techniques.

Above: Built in 1925, the Sunset Center, a community and cultural center in Carmel-by-the-Sea, CA, is known for its large Gothic auditorium. ARG has been involved in a long-term effort to assess alternatives for the restoration and adaptive use of the structure, including the upgrade of patron facilities, acoustics, access and seismic safety.

At the same time, Judd and Farneth are concerned that today's preservationists are somewhat distanced from the rigors of the architecture profession. "They've never actually done drawings or worried about egress," Farneth says. "You get specialists and architects speaking slightly different languages. Our belief is that you need to speak both languages." In the overlapping and complex fields of architecture, planning and preservation, ARG has certainly proven its fluency.

When asked about what the future holds, Judd and Farneth joke about retirement. But both men remain passionate about their work, and neither is likely to give up his day job as long as the great buildings of the West remain threatened by nature and neglect. "We have always been most interested in designing meaningful places for people," Judd says. "Historic buildings are places of memories and meaning, and they should be preserved. That remains a driving philosophy." **TB**



Right: David P. Wessel, ARG's principal conservator, recently completed restoration work at Watts Towers, the massive vernacular sculptures in Los Angeles that date from the first half of the 20th century.

100 Most Endangered Sites

The 2008 Watch List from the World Monuments Fund includes endangered cultural and historical sites in 59 countries.

The United States tops the World Monuments Fund's (WMF) 2008 list of 100 most endangered sites with seven locations, followed by Peru and Turkey with six each and Mexico and Italy with four each. Founded in 1965, the New York City-based WMF launched the Watch List in 1995. It is published every two years as a call to action, drawing attention to the threatened cultural sites so they can be preserved for future generations.

The 2008 list shows that human activity has become the greatest threat to the world's cultural heritage. Pollution, tourism, the rapid growth of cities and suburbs, political discord and armed conflict are destroying buildings and communities and endangering the world's cultural sites. In addition, the destructive effects of global climate change have become even more apparent in the past two years, prompting the WMF to note this category in its 2008 report.

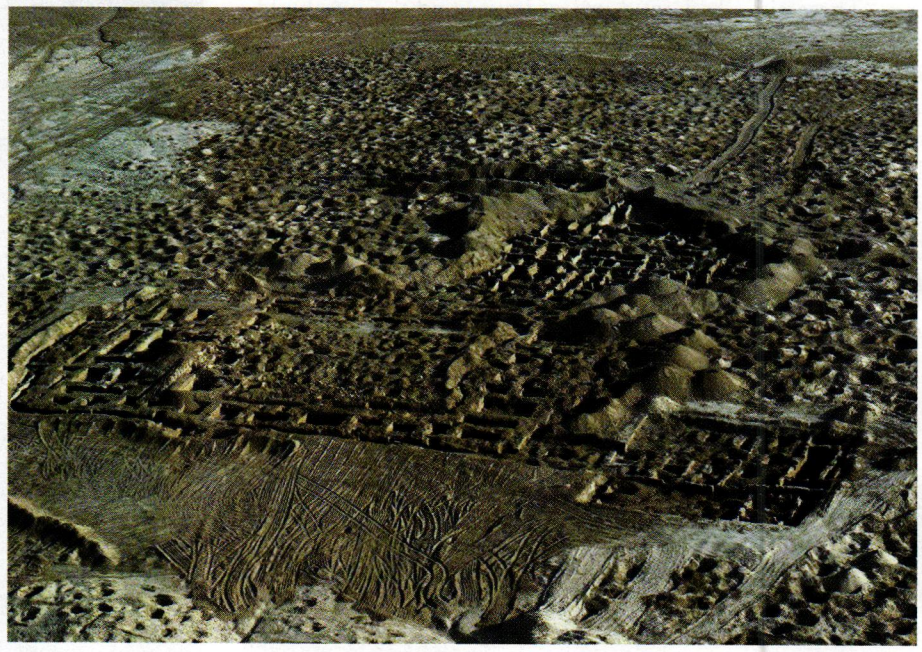
"The World Monuments Watch List is our best indicator of the pressures that face the field of heritage preservation," said WMF president Bonnie Burnham at a presentation announcing the 2008 report. "On this list, man is indeed the real enemy. But, just as we caused the damage in the first place, we have the power to repair it."

Global climate change is seen as a particular threat to historical sites as the world becomes more crowded and industrialized. In the U.S., New Orleans is one of the 2008 sites affected by climate change. In 2005, Hurricane Katrina pummeled the city, creating the largest natural disaster in the history of this country. More than 80 percent of the city was flooded when the levees broke, displacing as many as 450,000 residents. Following the storm, New Orleans and the Gulf Coast were added to the 2006 Watch List as the 101st site.

Other areas cited as threatened by global warming include Leh Old Town in Ladakh, India, Scott's Hut in Antarctica, Herschel Island in Canada, Sonargaon-Panam City in Bangladesh and the Chinguetti Mosque in Mauritania.

Conflict has also been a major factor in the destruction of historic sites. The new WMF list notes that the ongoing conflict in Iraq has led to catastrophic loss in some of the world's oldest and most important sites. Known as the cradle of civilization, the country is home to more than 10,000 cultural

After Katrina hit in 2005, New Orleans and the Gulf Coast were added to the World Monuments Fund 2006 Watch List as the 101st endangered site. Still struggling to rebuild, New Orleans now appears on the 2008 list. All photos: courtesy of the World Monuments Fund



Because of the immense losses already sustained and the ongoing war in Iraq, the entire body of the country's cultural heritage appears on the WMF Watch List for the second time.

The proposed 300-meter (984 ft.) Gazprom skyscraper in St. Petersburg, Russia, would ruin the city's historic skyline, according to the WMF. The city currently has a law prohibiting new buildings taller than 48 meters (157 ft.).

heritage sites, ranging from the 5,500-year-old cities of Sumer to archaeological remains, Ottoman palaces and public buildings. Many have suffered as a result of the conflict and widespread looting.

Economic and developmental pressures are also leading to the destruction of many historic places. The 2008 Watch List includes a number of historic cities, such as St. Petersburg in Russia and Tara Hill in Ireland, that are affected adversely by growth. The proposed Gazprom skyscraper would dramatically change the historic skyline in St. Petersburg, according to the WMF, a city that is often called the "Venice of the North." If built, the new tower would ruin the low skyline and integrity of the city and could set a precedent of putting inappropriate towers in historic areas.

In Ireland, not far from Dublin, Tara Hill is the center of a large archaeological landscape with hundreds of significant sites. Because of a booming economy and development, it is threatened by a proposed highway that would destroy historic material, while the noise and pollution would forever change the landscape.

Citing threats to modern buildings, the WMF has placed a number of U.S. sites on the 2008 list. For example, it notes that the post-World War II civic buildings found in many American cities are threatened either by demolition or inappropriate renovations. A number of specific buildings were noted, namely Paul Rudolph's 1957 Riverview High School in Sarasota, FL, and Marcel Breuer's 1953 Grosse Pointe Public Library in Grosse Pointe Farms, MI.

Also threatened is the Florida Southern campus in Lakeland, FL, which has the largest collection of Frank Lloyd Wright buildings in the world. He specified that these were to be built using a technique he developed and called textile-block technology. Water damage and deferred maintenance have taken their toll on these buildings.

In Queens, NY, a remnant from the 1964 World's Fair, the Philip Johnson/Richard Foster New York State Pavilion complex, is now in danger of collapsing. It consists of an open-air elliptical structure called the Tent of Tomorrow, a theater in the round and three towers topped with circular platforms. A suspended roof of translucent, colored plastic panels tops the "tent" and large works by artists such as Andy Warhol and Robert Rauschenberg appear on the exterior of the theater.

On the West Coast, the 1959 Salk Institute in La Jolla, CA, considered one of Louis Kahn's greatest buildings, is threatened by a proposal for new construction that would block the courtyard view. The courtyard is one of the most significant features of the property.

And those thinking of taking a sentimental journey on the famous Route 66, a symbolic image of American culture, might want to hurry. The road, along with its motels, gas stations, cafes and trading posts, is threatened by decay and development in urban areas.

Burnham noted that sites that appear on the WMF's 100 Most Endangered lists often receive some sort of aid. "The Watch really does work," she said. "It calls attention to the projects." She pointed out that the WMF has given more than 500 grants to 214 Watch sites in 74 counties, totaling $47 million, and these funds have leveraged more than $124 million from other sources. Of the more than 450 sites that have appeared on the Watch List since 1996, 75 percent have been saved or are now out of danger. TB

The 2008 Watch List includes Modern civic buildings in the U.S. designed by architects such as Walter Gropius, Ludwig Mies van der Rohe, Paul Rudolph and I.M. Pei.

Designed by Frank Lloyd Wright in 1938, the master plan for the Florida Southern campus in Lakeland, FL, was never completed, but a number of the buildings were built using textile-block technology. Described by Wright as "the first uniquely American campus," it features nearly two kilometers of esplanades.

Flushing Meadows-Corona Park in New York City is the home of the New York State Pavilion, which was designed for the 1964 World's Fair. The complex includes an open-air elliptical structure, a theater and three towers topped with circular platforms.

A highway that developed along with America and reflected an increasing dependence on the automobile, Route 66 was for many years the shortest year-round route between the Midwest and the Pacific Coast. It is now threatened by decay, demolition and development.

A New Leaf

Above: In a neighborhood officially called the South Boston Historic Tobacco Warehouse District, the Prizery is the most richly detailed survivor, and sports the only tower. Photo: Ian Bradshaw

Left: Despite decades of abandonment and some roof holes, the structure suffered surprisingly little water damage, and almost all of the 150 windows were salvageable. Photo: courtesy of Hanbury Evans Wright Vlattas + Company

THE PRIZERY – it sounds like a place where treasure is kept. It actually refers to tobacco-industry buildings where machines pressed out the leaves' juice before the drying stage. But in South Boston, VA, near the North Carolina border, a former prizery does in fact contain treasure: state-of-the-art facilities for theatrical productions, studio-arts demonstrations, performing-arts classes and tobacco-heritage displays. This treasure has extended its reach beyond the building, has is also fueling the revitalization of the community. Other facilities are moving into the area, the unemployment rate is down and tourism spending has increased since the restoration of the building.

What makes these resources even more precious, in a sparsely populated region called Old Southside, is that the sprawling rooms are lined with salvaged artifacts and historic fabric. From the heart-pine floors to the ceiling-mounted old elevator gears, the Prizery is a hardworking, revitalized museum piece.

"We wanted to keep the 'wow' factor of the 14-ft.-tall open spaces with columns running down the middle," explains Greg Rutledge, project architect at Hanbury Evans Wright Vlattas + Company, the Norfolk, VA, firm that oversaw the building's $6.5-million metamorphosis. "Not a single new wall touches those columns throughout the building, no wall goes to the ceiling, and the mechanicals are exposed. You see the beams and the wood subfloor above. The hard surfaces are very resonant, so when people walk in, they realize things are really happening here."

The ca. 1907 Prizery is the crown jewel of a neighborhood officially called the South Boston Historic Tobacco Warehouse District. A dozen other vast brick buildings are nearby, including one that has been taken over by the Southern Virginia Higher Education Center, a consortium of colleges. "The Prizery is the most richly detailed of the group, the most pristine, and the only one with a tower," notes Chris Jones, the arts center's executive director.

The whole district bustled a century ago, sending tens of millions of tons of tobacco to market. Tobacco festival parades were led by the likes of Clark Gable. The town supplied 90 percent of the world's tobacco seed, and produced the first bagged, granulated smoking tobacco. (The local brand, Bull Doze, was later sold to a North Carolina outfit and famously re-christened Bull Durham.) When the industry died after World War II, other major regional employers – including textile and chocolate makers – went with it.

PROJECT

The Prizery Community Arts Center, South Boston, VA

Architects

Hanbury Evans Wright Vlattas + Company, Norfolk, VA; Greg Rutledge, project architect

In the early 1990s, some local entrepreneurs developed plans to convert the vacant Prizery into housing, but then realized the numbers wouldn't crunch. In 1996, they donated the building to an eager nonprofit called the Community Arts Center Foundation, which first held performances at the Prizery in 1997 – despite holes in the roof and no heat. "We have a very tenacious core group," Jones explains. "And our blind faith carried us through."

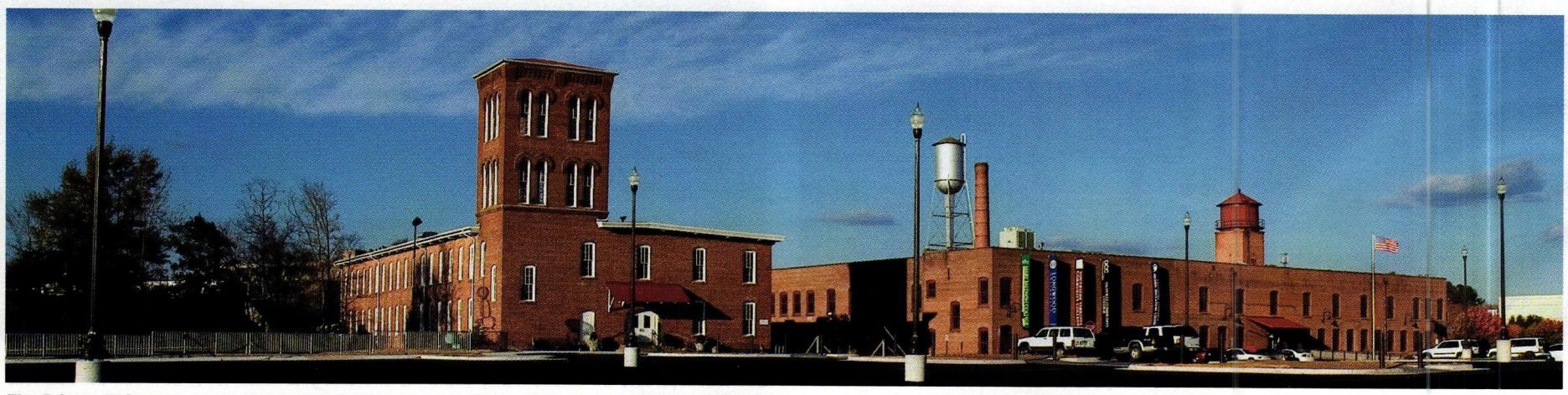
Hanbury Evans originally devised a 10-year, six-phase restoration plan. "But then we figured out that preservation tax credits could practically fund it all at once," says Rutledge. Financing also came from the city, the county and private donors. Checks were sometimes written as soon as Jones or Rutledge gave benefactors a tour. "It's everybody's favorite warehouse in South Boston," the architect explains. "Even in its raw state, it was amazing."

The structure had been engineered to support rows of 1,000-pound hogshead barrels. So even while partially roofless, it held up well. "We only had to create a few flitch beams where timbers were water-damaged," Rutledge notes, "and almost all of the 150 windows and their panes were salvageable."

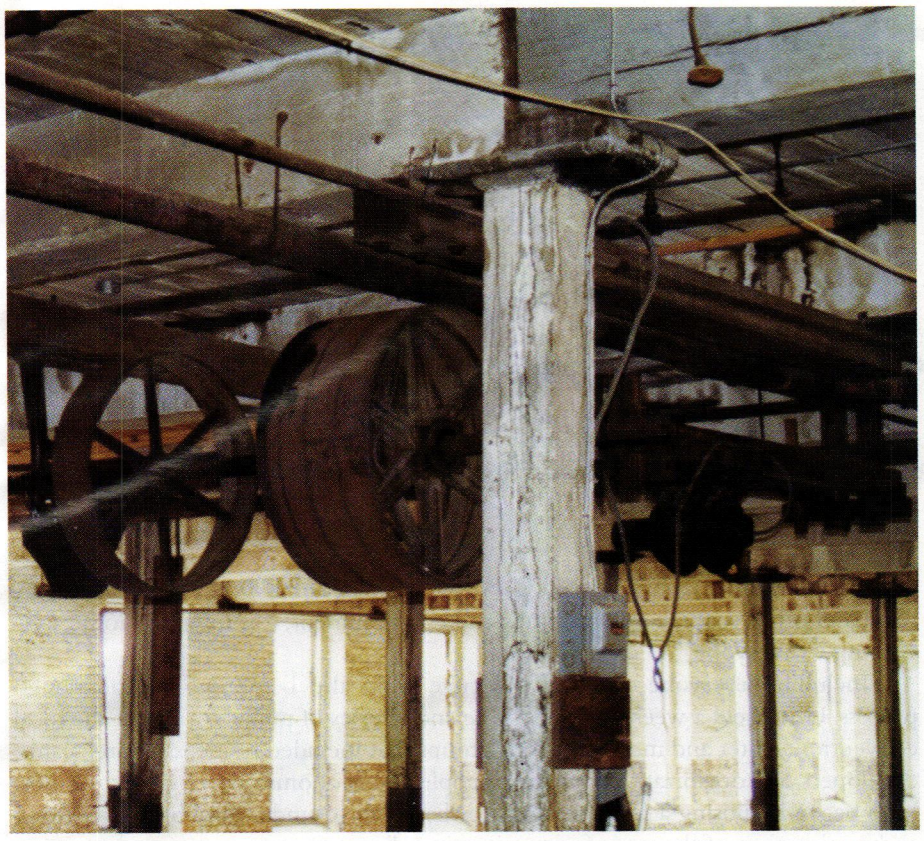
Still, he adds, he proceeded with great caution while reconfiguring the 38,000-sq.ft. interior. "Early on, we decided to nestle a theater with a raked floor into the body of the building, and leave the third floor open for banquets. But the structure is like Tinkertoys: you can't take out any one piece without shoring up all around it. So we threaded 60-ft. trusses for the theater through the building; we crane-hoisted them into an open window, rolled them through on dollies, and hoisted them up on jacks. Only then did we dare start dismantling the timber structure."

Sawn-out timbers were recycled as supports for the theater's new back-of-house, a ground-floor ell added on the exact footprint of a long-demolished boiler room. More timbers were preserved to frame the proscenium arch. Neoprene pads, a spring-mounted ceiling, a floating floor and double-layered drywall keep the theater acoustically cocooned from the banquet hall, offices, classrooms, meeting rooms and galleries. These spaces are full of salvage, too: elevator pulleys, cables, and gears, plus heart-pine boards taken from a nearby linen mill that FEMA had condemned due to the flooding of the Dan River.

The restoration of the Prizery has been a major instrument in transforming the character of the area. Statistics from the Travel Industry Association for the Virginia Tourism Corp. show that spending by travelers in the county increased by nine percent from $29.88 million in 2004 to $32.7 million in 2005.



The Prizery (left) towers over its neighbor, a tobacco warehouse turned community college. Photo: courtesy of Hanbury Evans Wright Vlattas + Company



Elevator gears and cables survived and have been preserved in situ. Photo: courtesy of Hanbury Evans Wright Vlattas + Company

New walls don't touch the columns or ceilings and mechanicals and wood subfloors are exposed, so the interior retains its industrial atmosphere. Photo: Matt Wargo

In addition, the unemployment rate has dropped from about 11 percent in 1996 to under six percent in 2006. This growth has encouraged others to come to the area. At least two new major projects, a major hotel chain and Founder's College, with its hotel/conference center, have been announced

On any given day, the Prizery's packed agenda might include a middle-school theater performance, a lecture about a Revolutionary War battle on the Dan River, dance classes for preschoolers from across the county, an historical society meeting or a potter's demonstration of working with Dan River clay. The facility, in fact, could use some more room; plans are afoot to convert part of the tower stairs into another studio. The foundation is also eyeing an empty factory next door, which once produced drawstring bags for tobacco.

"We get a lot of visits from people who are looking for role models, for ways to reuse the abandoned warehouses in their towns," Jones says. "We get all these wonderful 'oohs' and 'aahs' when anyone walks in for the first time. Photos don't convey the energy you find here, you have to see it for yourself." So if you're traveling near the Virginia/North Carolina border, plan to stop by. See www.prizery.com for driving directions. – *Eve M. Kahn*

A preserved freight-elevator shaft (right) adjoins new gallery space. Photo: Matt Wargo

Above: A top-floor banquet hall offers views of Virginia hills through a forest of raw framing timbers. Photo: Matt Wargo

Left: Tongue-and-groove railings endure in the tight-bending tower stairwell. Photo: Matt Wargo

Reclaiming the Waterfront

WHEN IT WAS SETTLED in 1788, the city of Cincinnati, OH, was concentrated at the Ohio River waterfront. The area grew quickly with the rise of the shipping and steamboat industries, but its prominence did not last long: After the Civil War, the steamboat industry declined, banking moved north and Chicago, IL, eclipsed Cincinnati as a prime commercial area. By 1918, the city had expanded inland, where a new downtown was established, and the waterfront had fallen into disrepair. The last straw was the construction of Fort Washington Way, a one-mile section of depressed freeway built between 1958 and 1961, which decisively separated the waterfront from downtown.

PROJECT

Waterfront Master Plan, Cincinnati, OH

Planner

Urban Design Associates, Pittsburgh, PA; Donald K. Carter, FAIA, FAICP, president; Paul B. Ostergaard, AIA, managing principal

Two-hundred years after the settlers arrived, Cincinnati began the process of revitalizing its waterfront. The Bicentennial Commons at Sawyer Park, designed by Andrew Leicester in collaboration with Meyer, Scherer and Rockcastle of Minneapolis, MN, was built in 1988 in place of an abandoned railroad yard and factory. Ten years later, a master plan for the waterfront area to the west of Sawyer Park was developed by Pittsburgh, PA-based Urban Design Associates (UDA).

The plan, developed for the City of Cincinnati and Hamilton County, involved siting two sports stadiums, creating regional attractions, accommodating public transit and reconnecting the waterfront to downtown. After these projects were underway, UDA was hired by the newly founded Port of Greater Cincinnati Development Authority to create a mixed-use neighborhood and park between the stadiums. "The Banks, as the neighborhood is called, includes both private and public developments," says Donald K. Carter, president of UDA. "With restaurants, retail and office space, condominiums and entertainment, it is intended to be welcoming to everyone."

Including everyone was the objective from the beginning of the design process. UDA held a week-long charrette and a series of public forums at the local convention center and met with focus groups that included residents, sports teams, developers, arts organizations, business people and economic-development groups. "We began by posing a few questions to the locals to understand both the strong and weak points of the waterfront as it existed," says Carter.

People liked the historic Public Landing, the existing green space and the location of the old stadium. There was reverence for the old warehouses as well as the steamboats and people enjoyed the ethnic festivals, fireworks, concerts and other events that were held at the waterfront. But many criticisms had to be acknowledged. People were worried about the frequent flooding and didn't approve of the old stadium structure or the parking deck that was built next to the water. They complained that Sawyer Park was too small and too far from the west bridge, that there was very little retail and few restaurants and that Fort Washington Way separated the waterfront from downtown.

Though a large number of issues were raised, UDA was prepared to address all of them. "I was most pleased, actually," says Carter. "It's best to come in at the early stages and deal with all of the pieces simultaneously. Also, we had a lot of cooperation from all of the participants and in the end there was consensus. The climate was ripe for change."

Riverfront Stadium/Cinergy Field, which had served Cincinnati's professional baseball and football teams, stood next to the Ohio River from 1970 to 2002. Two new stadiums were constructed to compensate for the loss of Cinergy Field:

Armed with hard data – such as floodplain information, zoning ordinances, geotechnical information and historical facts – and personal input from community groups, Pittsburgh, PA-based Urban Design Associates was able to develop an informed, comprehensive plan for the Cincinnati, OH, waterfront. The development is bounded by two sports stadiums, and also includes a museum, park, reconfigured roads, transit center and a mixed-use development. All drawings and photos: courtesy of Urban Design Associates

Above: UDA's plan reconfigured many of the streets in the waterfront district to boulevards with plantings and traditionally styled street lighting. Mehring Way, near the partially completed Riverside Park, was one street that received such treatment.

Left: In the recent past, the waterfront was a depressed area of abandoned warehouses, factories and train yards. A number of large roads, including Fort Washington Way and those of three bridges, converge upon the area and effectively cut it off from downtown Cincinnati.

UDA positioned Great American Ballpark adjacent to the site of the old stadium and a new home for the Cincinnati Bengals football team, Paul Brown Stadium, was built four blocks to the west.

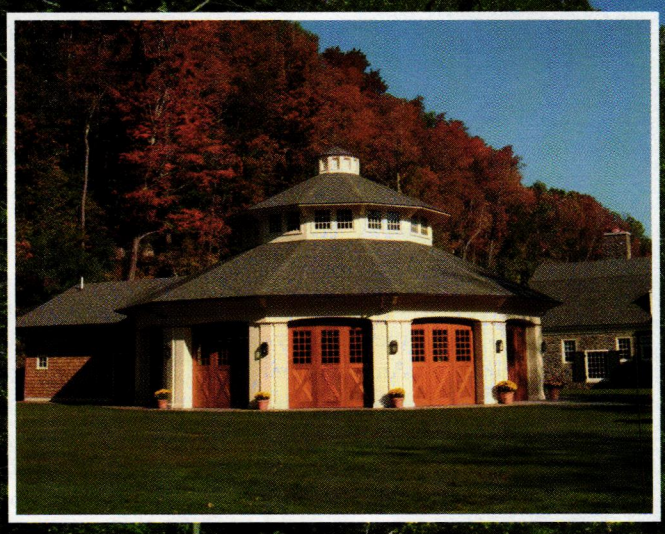
"We had no preconceived notion about where to place the stadiums," says Carter. "At first, everyone involved in the charrette had different ideas about where to locate them, but after reviewing about six or seven sites, we reached a consensus." The other sites did not work as well as the ones that were eventually chosen due to the network of roads and bridges as well as the need to accommodate the growth projected for the area.

After the stadiums were completed, the Cincinnati Reds Hall of Fame & Museum was built just to the west of Great American Ballpark; it opened in 2004. The same year, the National Underground Railroad Freedom Center, a Smithsonian institution, was built between the stadium sites. Designed by Blackburn Architects of Indianapolis, IN, the building features two façades made of rough travertine stone and two façades made of copper panels. "The museum is very meaningful for the waterfront," says Carter. "Cincinnati was one of the stops on the Underground Railroad and it's wonderful to have that recognized."

The Freedom Center is located in the middle of The Banks in what will be a 40-acre park along the water. The partially completed Riverfront Park will extend west from Sawyer Park and the Public Landing and north from the Ohio River to Fort Washington Way. Designed by landscape architect Sasaki Associates of Watertown, MA, the park will feature a great lawn, gardens, water features, playgrounds, a carousel, boat docks and pedestrian and bike paths. It will also provide venues for festivals and community events. The park will serve a vital purpose as well: bank stabilization and flood-control assistance.

Riverfront Park is well sited not only because it is along the Ohio River. The John A. Roebling Suspension Bridge, an iron bridge designed by Roebling and constructed in 1866, is now honored in its position above the center of the park. "The park will showcase the bridge quite nicely, making it a centerpiece," says Carter.

Paul Brown Stadium (far left), home of the Cincinnati Bengals football team, was built to the west of the 1866 John A. Roebling Suspension Bridge. Four blocks to the east and on the other side of the bridge, is the new Great American Ballpark.



At the Farmers' Museum in Cooperstown, NY, Altonview Architects based a carousel pavilion on traditional cupola-topped polygonal carousel architecture, while also honoring a nearby fieldstone farm complex. The gabled, cedar-shingled rear wing (left) contains bathrooms and mechanicals. Cedar doors (inset) can be rolled down to protect the carousel off-season. In keeping with the museum's collection of vernacular 19th-century buildings, Doric pilasters separate the pavilion's doors, exposed brackets support the roof overhang and 12-lite sash ring the clerestory. Photos: Richard and Elizabeth Walker

A Carousel Pavilion Turns Heads

CAROUSEL ANIMALS SOMETIMES GET LOOSED from their moorings and end up nomads. That is, when amusement parks shut down, the carvings get sold off and separated for antiques collections or wind up piled together in storage. In the New York City area alone, three famous, beloved sets of horses and chariots have been packed away and inaccessible for years. A ca. 1920 example from Coney Island is lingering in city warehouses, and a Brooklyn developer's 1922 model imported from Ohio is displayed at a gallery where it can't spin. On Long Island, a 1912 carousel is slated to reopen next year after a decade stashed at an aviation museum's hangar, amid much protest from amusement-park aficionados. Those cognoscenti have been flocking to upstate New York for the past year, because a long-homeless, Long Island-carved carousel is twirling again on the grounds of the Farmers' Museum in Cooperstown. The assortment of 25 animals is sheltered under an elegant, versatile, 12-sided new pavilion that looks a century old.

PROJECT

Empire State Carousel pavilion, Cooperstown, NY

Architect

Altonview Architects PC, Cooperstown, NY; Kurt Ofer, AIA, principal in charge

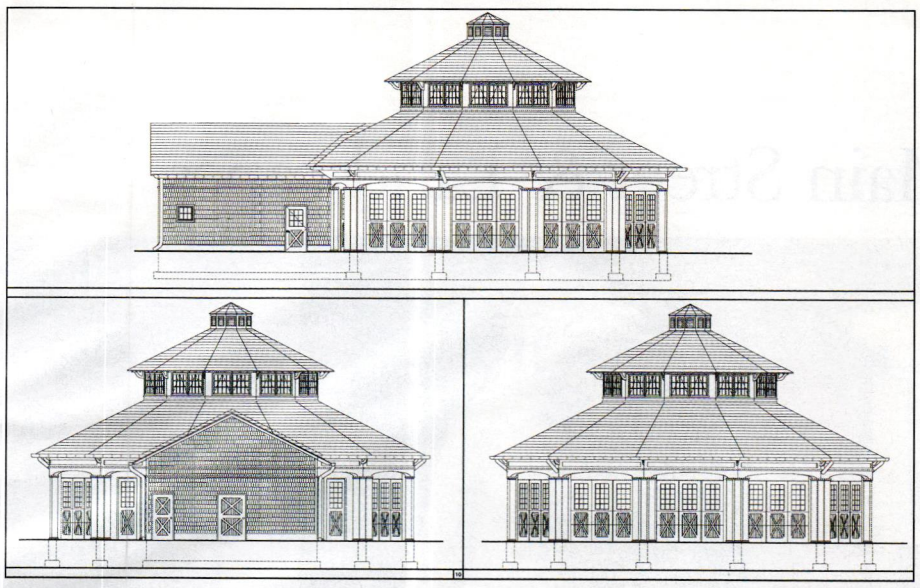
"We based the form on historical carousel buildings," explains the architect, Kurt Ofer, principal of Cooperstown-based Altonview Architects. "And for the details, we set out to selectively cull local design traditions, without ever being hokey."

The Farmers' Museum commissioned the pavilion in 2005 for a small lawn alongside a century-old fieldstone farm complex that is original to the site. Nearby stand some two dozen village buildings from the 1800s – including a tavern, pharmacy, church and blacksmith shop – that museum staff have been transporting to the property since the 1940s. Altonview managed to complement the varied surrounding architecture as well as one of the most colorful, intricate, meaning-laden carousels in the world.

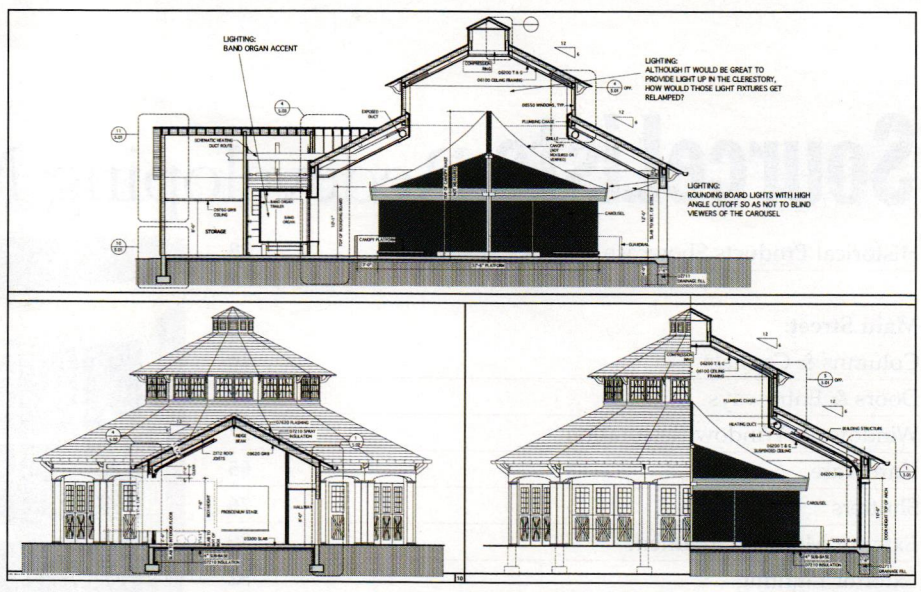
Although the carvings look much older, they only date back to 1984. That year, a Long Island woodworker and carousel restorer named Gerry Holzman started organizing a non-profit group of volunteers to sculpt and paint an attraction called the Empire State Carousel. On a 1947 rotating platform donated by a carnival supply company called All County Amusements, Holzman's ever-changing teams (eventually totaling 1,000 artisans) spent 20 years producing the New York-themed opus. "We wanted to keep alive folk-art traditions, pay tribute to the state's achievements and bring some joy into the world," Holzman explains. "We call it 'a museum you can ride on.'"

The animals – including Freddie de Frogge, Sofia Skunque and Bucky Beaver – represent New York native species. A mule named Sal pulls an accurately detailed miniature of an Erie Canal barge, which is ADA compliant. Models of New York landmarks (Niagara Falls, the Statue of Liberty) and reliefs of major historical

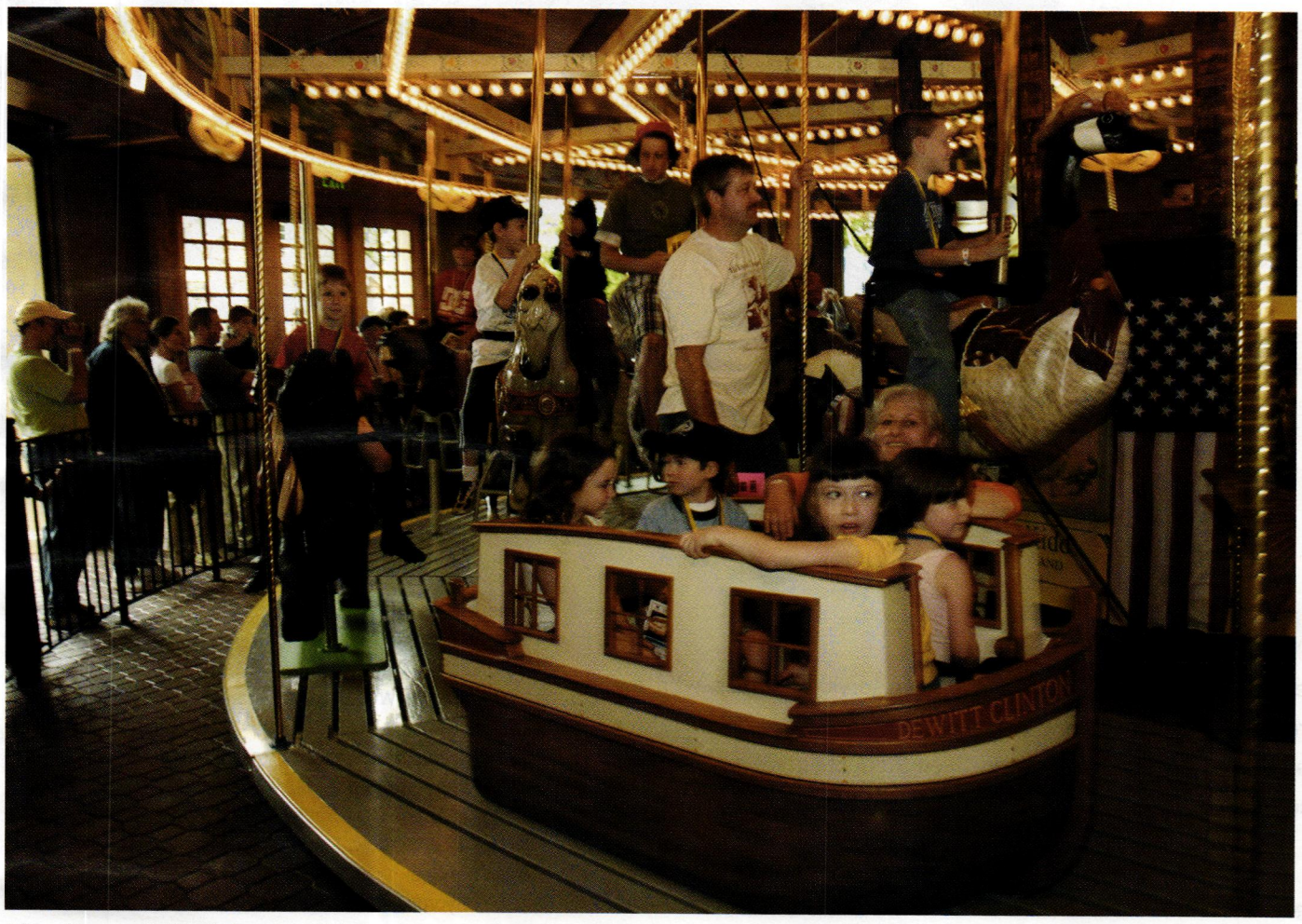
The museum's visitor and member head counts have risen since the carousel opened in May 2006, and the demographics are skewing younger. Photo: Richard and Elizabeth Walker



Altonview Architects had just a few months to finalize working drawings of the small but complex structure and supervise construction. Drawings: courtesy of Altonview Architects



On a pre-engineered steel frame, the pavilion provides a buffer circulation zone around the carousel as well as climate controls to protect the carvings. Drawings: courtesy of Altonview Architects



A favorite carved ride at the carousel is an accurate miniature of an Erie Canal barge, which is ADA compliant. Photo: Van Zandbergen Photography

moments (the sale of New Amsterdam, the founding of the United Nations) surround the creatures. Dozens of portraits of celebrated New Yorkers also make appearances; the varied crew includes Grandma Moses, Jackie Robinson, Alexander Hamilton and Theodore Roosevelt. The shell of the organ, which pumps out tunes by New Yorkers, is carved with musicians and composers – the figure of John Philip Sousa has mechanized arms for conducting marches.

Holzman's group debuted the piece in 2003 at a town park in Brookhaven, NY. Some 6,000 riders visited during its three-week run inside a rundown prefab building. Then the town shut it down, due to local politicians' squabbles (the official explanation was that the town could not figure out how to issue a certificate of occupancy for its own property). During the frustrating closure, by coincidence, some Farmers' Museum administrators – including Joseph Siracusa, operations director, and Garet Livermore, vice president for education – happened to contact Holzman, looking to buy an antique carousel. Holzman recalls that he wrote back a note that said, in effect, "Have I got a girl for you!"

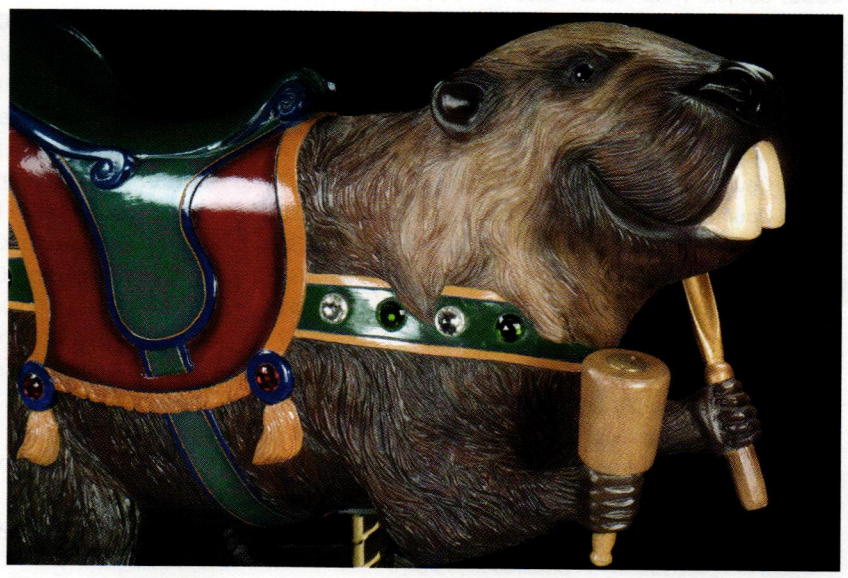
Upon accepting the gift of the Empire State Carousel, the Farmers' Museum gave Altonview just six months to design the $950,000 pavilion and supervise construction. "It was an incredibly tight deadline," Ofer recalls. "I said, 'You want what, where, by when? Okay, here we go!'" For precedents, Holzman provided numerous vintage images, and Ofer also studied surviving old carousels in New York City's Bryant Park and Central Park (the architect's children very happily provided research assistance by riding around and around).

To suit the Cooperstown lot, Ofer says, "We knew we wanted a traditional polygonal shape, but the exact proportions were very tricky to get right. It had to be big enough to accommodate a buffer circulation zone around the carousel, but it couldn't be so big that it overwhelmed the site. And it couldn't look too light-hearted, either, in the midst of those authentic, weathered old farm buildings." The architects also had to engineer the structure for year-round use and provide climate control to protect the carvings.

In close collaboration with Siracusa, Altonview wrapped a subdued palette of traditional materials around a pre-engineered steel frame. Painted wooden pilasters separate arched, 15-lite cedar doors (from Hahn's Woodworking in Branchburg, NJ). Window sash with 12 lites ring the clerestory. Cedar shingles wrap a gabled rear wing for bathrooms and mechanicals. In the winter, radiant-heating pipes warm the brick floors. In the summer, the doors roll up at the touch of a button into slots amid sprinkler pipes overhead. When the doors are open, Ofer says, "they tuck one above the other like petals, with a tight one-inch clearance in between."

In spring 2006, the museum purchased a used tractor-trailer bed for hauling the carousel northward. The museum construction crew finished the pavilion in time – "everyone was so excited about the project, they really pulled together to get it done," Siracusa says. Since it opened, head counts of visitors and members have risen, and the demographics are skewing younger. "It's having a long-term positive effect on the museum," he says.

One frequent guest is Holzman, who's delighted with the Altonview building. "It evokes the past and perfectly fits the essence of the carousel," he says. "After 23 years, there's been a happy ending to this amazing saga. Sometimes I just sit and watch the children all over the carousel, and the adults on it smiling and feeling a little younger. In one of the murals we painted a folk saying: 'Every time you ride a carousel, one more day on earth you will dwell.'" – *Eve M. Kahn*



Above: All of the 25 carved animals represent New York native species; the beaver is the official state mammal. As sculpted by carousel founder Gerry Holzman, the beaver carries a mallet and gouge, emphasizing his natural woodcarving skills. Photo: Richard and Elizabeth Walker

Left: On the rounding boards just above the animals' heads are 23 portrait panels of famous New Yorkers, including Walt Whitman. The carvers aimed to preserve folk-art traditions, hence the homespun look of many carvings. Photo: Richard and Elizabeth Walker

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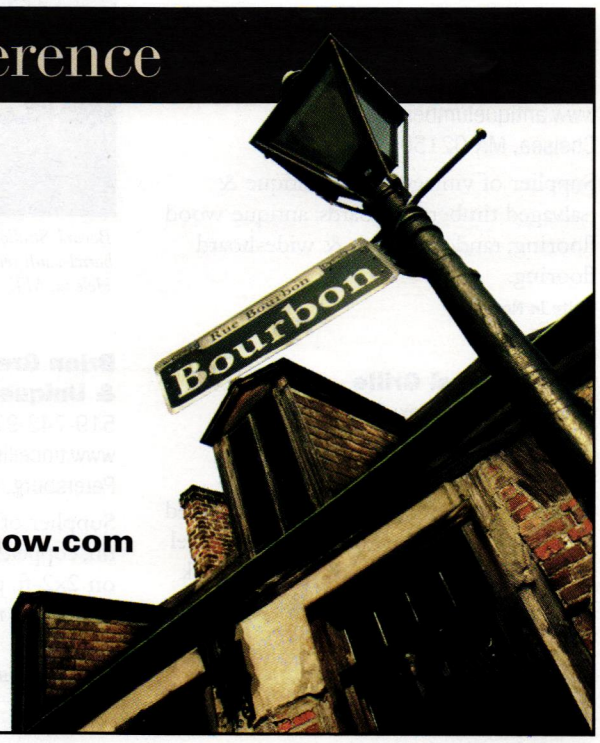

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AAMSCO Lighting, Inc.
843-278-0000; Fax: 843-278-0001
www.ferrowatt.com
Summerville, SC 29483

Manufacturer of Ferrowatt-brand Edison-reproduction light bulbs: early carbon, 1910 Mazda tungsten & other models.

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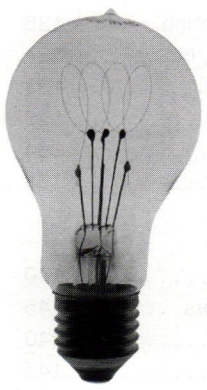

This replica 16-candle-power, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO.

Above View by Tiles, Inc.
414-744-7118; Fax: 414-744-7119
www.aboveview.com
Milwaukee, WI 53221

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

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

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

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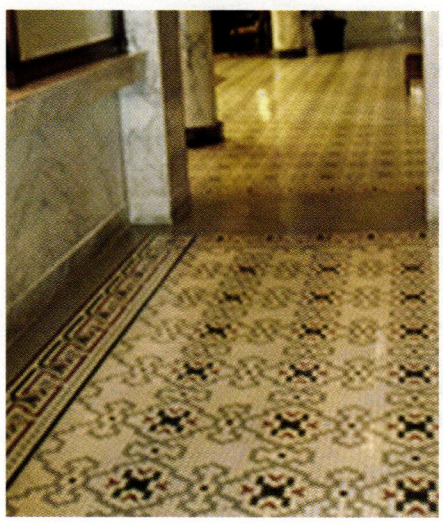

American Restoration Tile manufactured this 1-in. hexagonal, unglazed porcelain tile for the Capital Hotel in Little Rock, AR.

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

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Architectural Grille
800-387-6267; Fax: 718-832-1390
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Brooklyn, NY 11215

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

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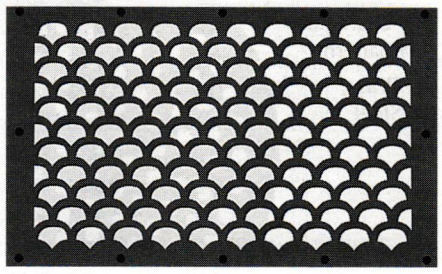

Security grilles from Architectural Grille are available in various thicknesses and perforation patterns, and are fastened with tamper-proof screws.

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

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

Write in No. 1725 for plumbing

This Roman-style bathtub is one of the many fixtures available from Bathroom Machineries.

Bovard Studio, Inc.
800-452-7796; Fax: 641-472-0974
www.bovardstudio.com
Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; protective glazing systems; replicates lost stained-glass windows; faceted glass; mosaics; hand-painted kiln-fired original art glass.

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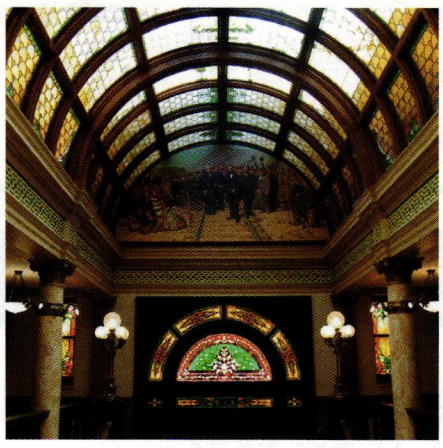

Bovard Studio reconstructed this historic stained-glass barrel-vault ceiling for the Montana State Capitol in Helena, MT.

Brian Greer's Tin Ceilings, Walls & Unique Metal Work
519-743-9710; Fax: 519-570-1447
www.tinceiling.com
Petersburg, ON, Canada N0B 2H0

Supplier of decorative tin ceiling panels: tin, copper, brass, chrome & pewter finishes on 2x2-ft. panels; can be painted or left bright tin; moldings, fillers & cornices available.

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Ceiling panels with historical patterns, such as this model #36, are the specialty of Brian Greer's.

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

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning.

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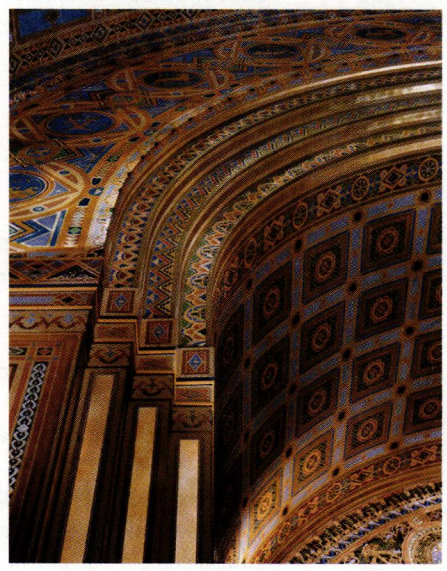

Canning Studios executed the elaborate decorative-painting scheme at the Rodeph Shalom Synagogue in Philadelphia, PA.

Carlisle Wide Plank Floors
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Custom manufacturer of traditional wide-plank flooring & paneling: hand selected from antique & old-growth pine & hardwoods; deals directly with homeowners, builders, architects & specialists in historic restoration & reproduction.

Traditional wide-plank flooring is available from Carlisle Wide Plank Floors in hand-selected antique and old-growth pines and hardwoods.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

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

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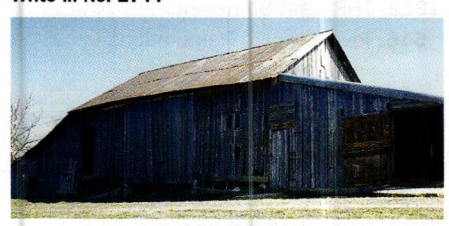

Carlson's Barnwood reclaims antique wood from old barns and turns it into hardwood flooring.

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

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

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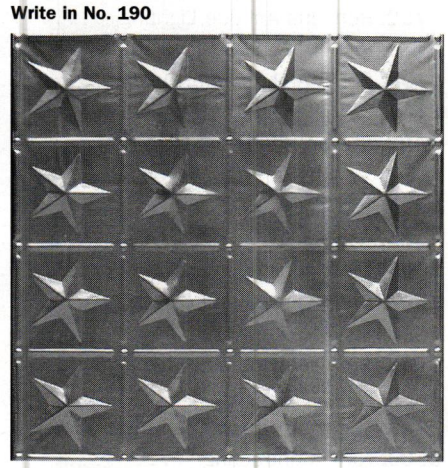

This Victorian-style pressed-tin panel is available in 6-, 12- and 24-in. squares from Chelsea Decorative Metal.

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

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

Write in No. 379

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

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

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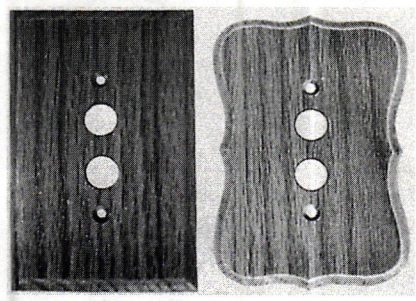

Switchplates are available from Classic Accents in a number of styles, including these two Early American oak models.

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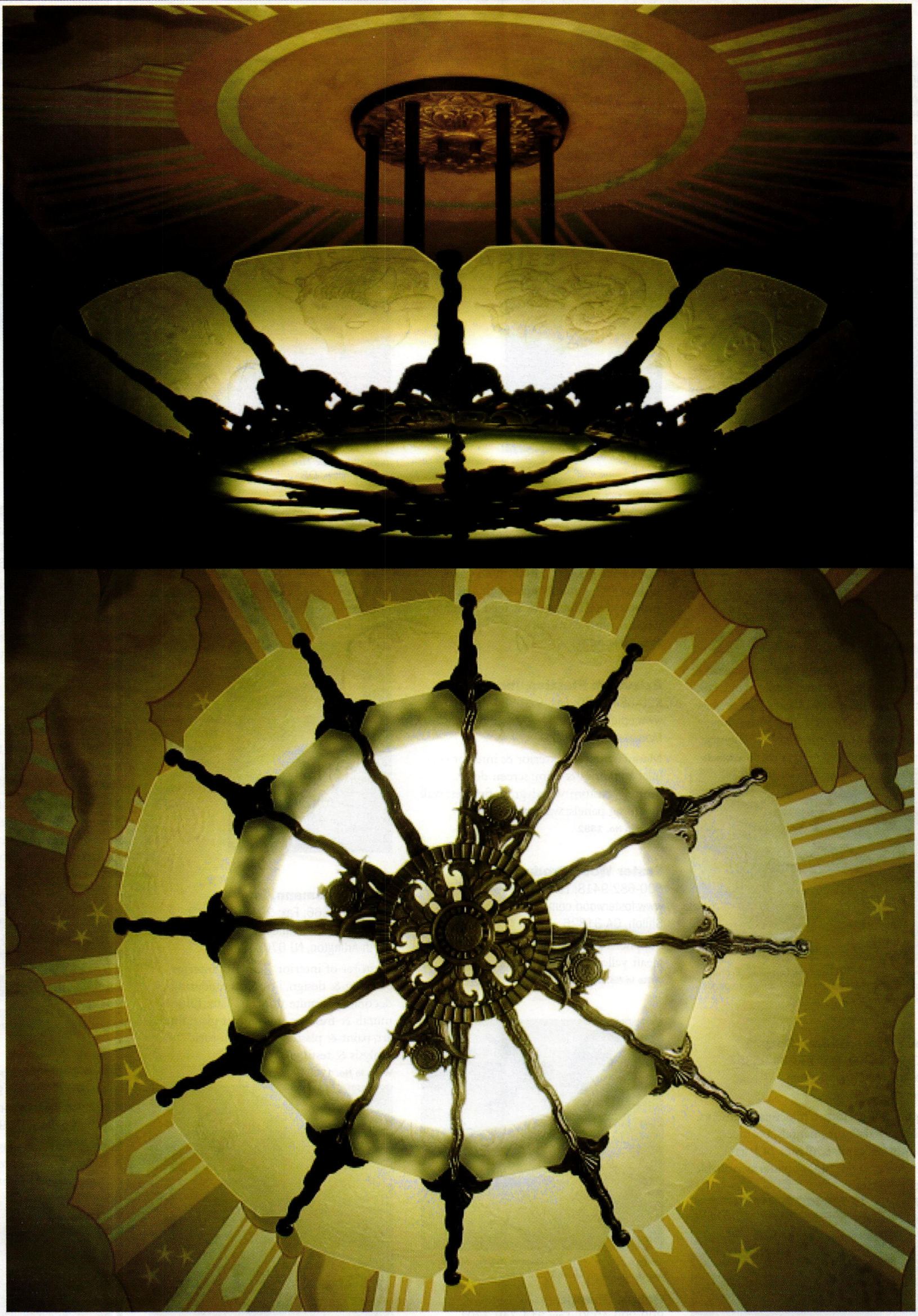

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NASHVILLE, TENNESSEE

ARCHITECTS: BARGE WAGGONER SUMNER AND CANNON
PRESERVATION ARCHITECTS: MESICK, COHEN, WILSON, BAKER
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www.classicceilings.com
Fullerton, CA 92831

Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more.

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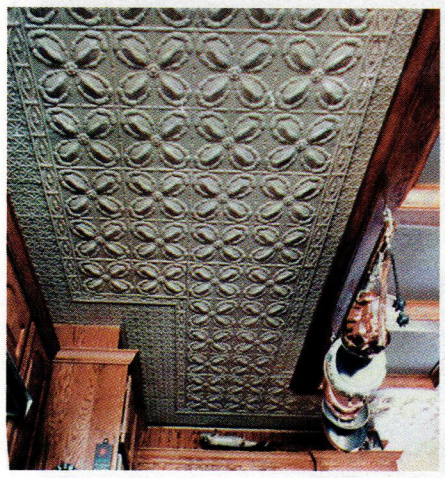

Tin ceilings that are hand finished in antique copper, antique brass and pewter can be acquired from Classic Ceilings.

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

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

Write in No. 7480 for flooring; 1416 for cabinets

Along with wide-board and random-width flooring, Country Road Associates supplies antique wood for cabinetry, furniture and paneling.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of period architectural elements: ceiling medallions, mantels, cornices, columns & capitals; plaster of Paris, compo & wood; 14,000 patterns available.

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This Colonial-style wood mantel from Decorators Supply is 57 in. tall x 75 in. wide.

Enkeboll Designs
800-745-5507; Fax: 310-532-2042
www.enkeboll.com
Carson, CA 90746

Custom fabricator of interior wood carvings: capitals, columns, corbels, moldings, onlays, panels & stair components; maple, red oak & cherry.

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Interior wood carvings from Enkeboll Designs can be used in many applications.

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303-777-8700; Fax: 303-777-8787
www.eronjohnsonantiques.com
Denver, CO 80203

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www.epiplastics.com
Manitowoc, WI 54220

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Write in No. 1892

Foster Wood Products
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of wood flooring: heart & longleaft yellow pine; large timbers.

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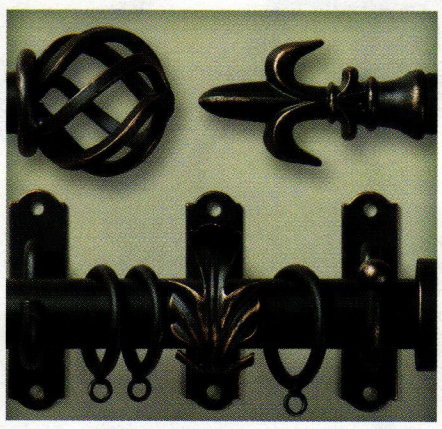

Gaby's Shoppe offers a selection of drapery-hardware designs in six powder-coated finishes.

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

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

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610-444-5382; Fax: 610-869-3589
www.hughloftingtimberframe.com
West Grove, PA 19390

Designer, fabricator & installer of custom timber-frame structures: residential, commercial & outbuildings; insulated panel systems; throughout the mid-Atlantic region.

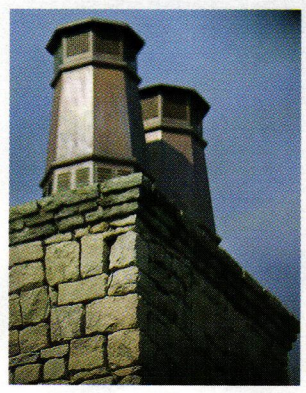
Write in No. 663

Hugh Lofting designs and builds timber-frame structures, such as the Historic Inn at Montchanin Village in Wilmington, DE.

Jack Arnold – European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74136

Manufacturer of custom copper chimney pots: patina finish; UL listed & patented.

Write in No. 1719



Chimney pots with patina finishes are part of the European Copper line manufactured by Jack Arnold.

John Tiedemann, Inc.
877-600-2666; Fax: 201-991-3419
www.johntiedemann.com
North Arlington, NJ 07031

Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

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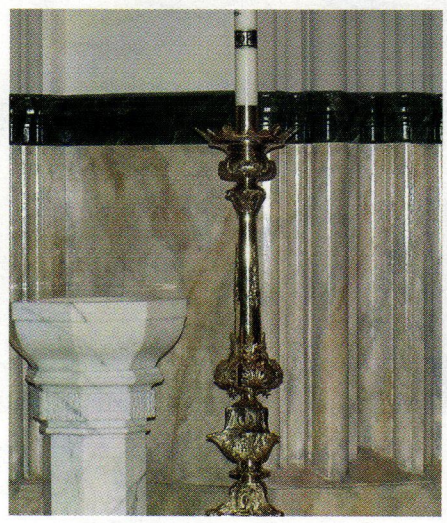

This faux marble finish was painted by John Tiedemann.

Modello Designs
619-477-5607; Fax: 619-477-0373
www.modellodesigns.com
National City, CA 91950

Designer of stenciling: education through video series & workshops at San Diego School of Decorative Arts & other fine painting institutions nationwide.

Write in No. 1601

Monarch Products Co.
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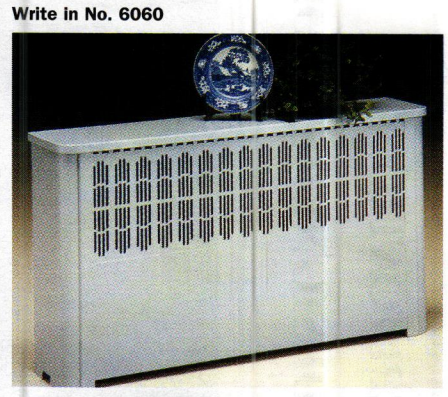
www.monarchrad.com
Carlstadt, NJ 07072

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

Write in No. 6060



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

Pompei Mosaic Tile
310-312-9893; Fax: 310-996-1929
www.pompei-mosaic.com
Los Angeles, CA 90064

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Write in No. 1884

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

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

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This ornate grille from Reggio Register is patterned after traditional Victorian designs.

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www.signofthecrab.com
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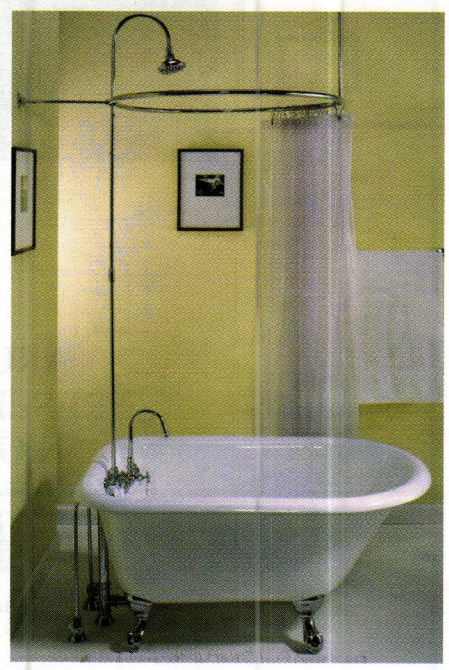
Supplier of solid-brass plumbing fixtures & bath accessories: reproduction fixtures, clawfoot & period tubs, showers & fittings; period sinks.

Write in No. 153



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www.tremontnail.com
Mansfield, MA 02048

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Write in No. 2669

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www.trowandholden.com
Barre, VT 05641

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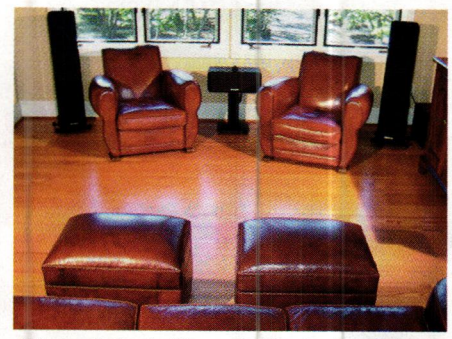

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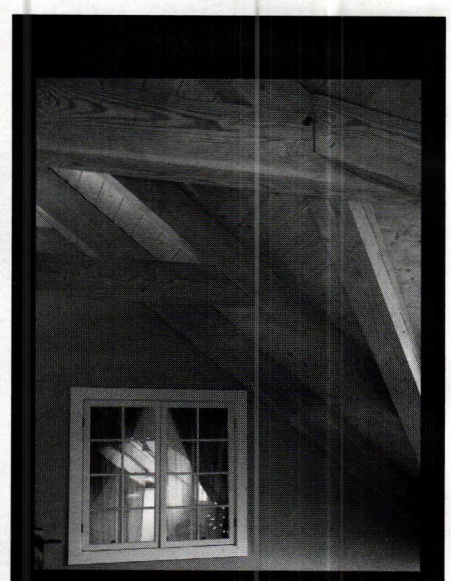
What It's Worth
512-328-8837; Fax: Same as phone
www.wiwpine.com
Austin, TX 78716

Supplier of antique longleaf heart-pine flooring, dimensional lumber, posts & beams: clear vertical-grain quartersawn cuts.

Write in No. 1464

WRITE IN NO. 190



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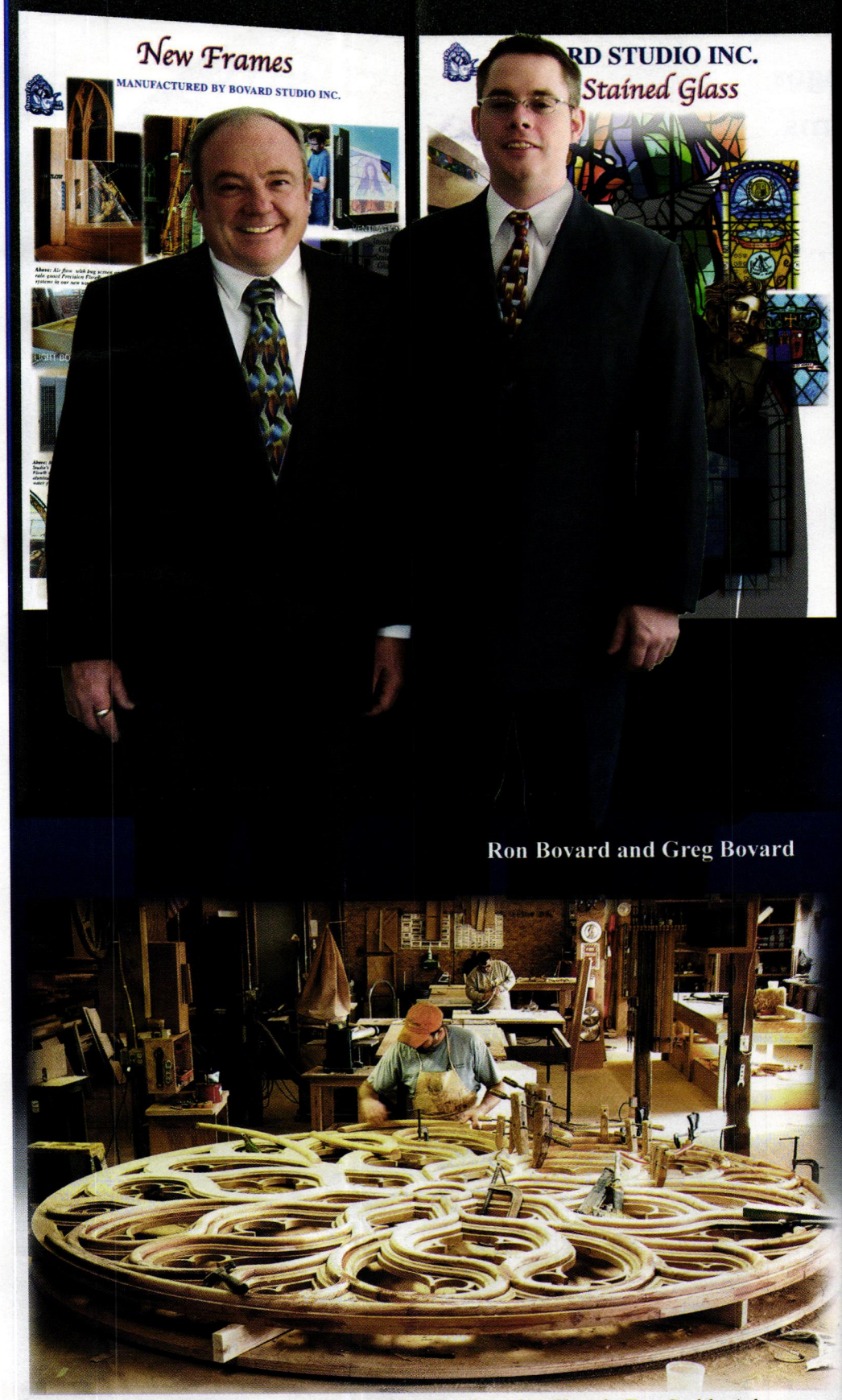
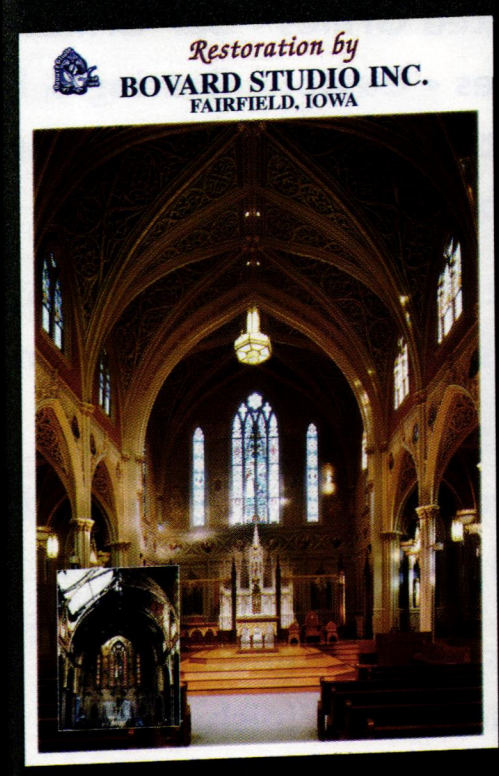
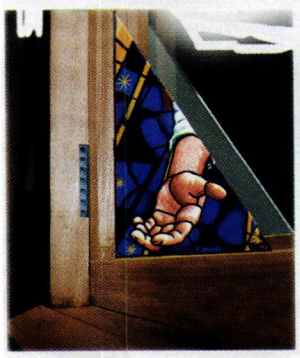
RESTORATION



Ron Bovard and Greg Bovard



Rose window, First Presbyterian Church, Fort Smith, Arkansas. Our woodshop replicates damaged and destroyed window frames using plantation grown Honduras mahogany and old growth white pine.



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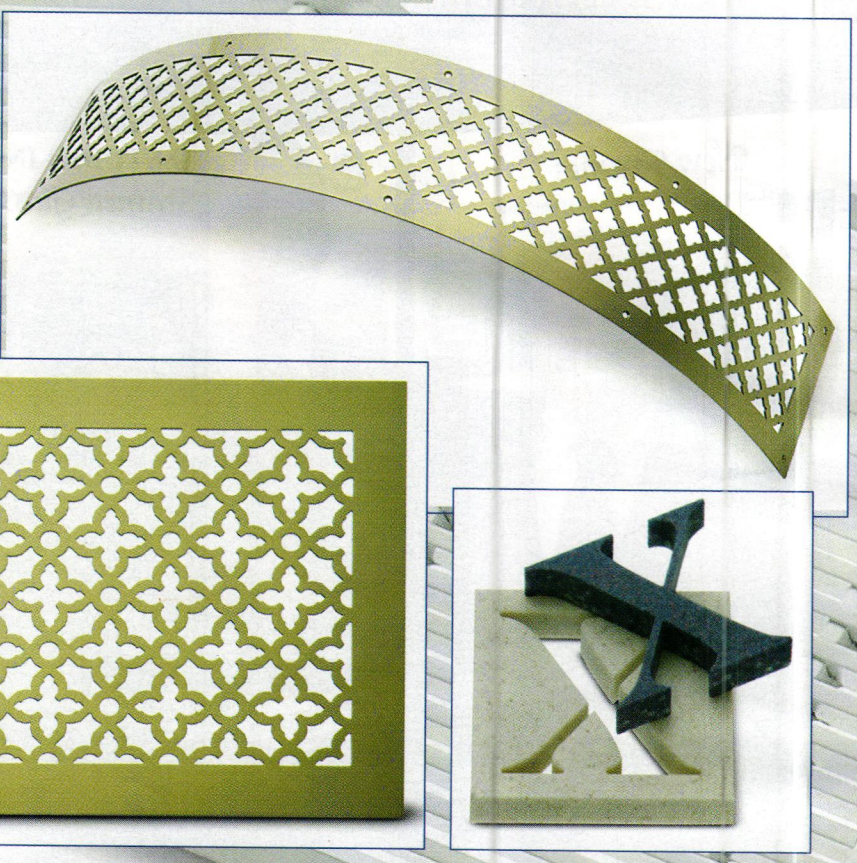

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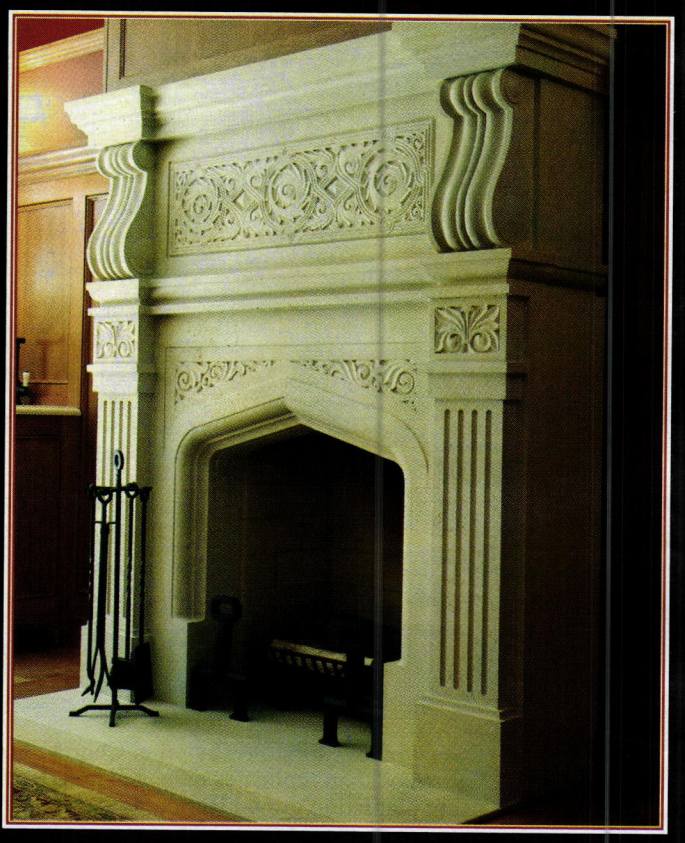

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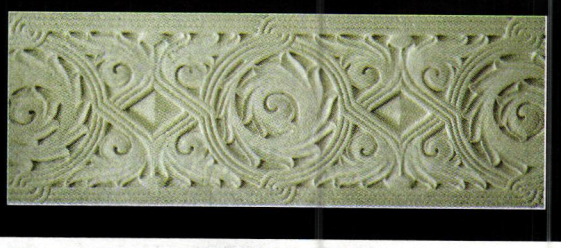

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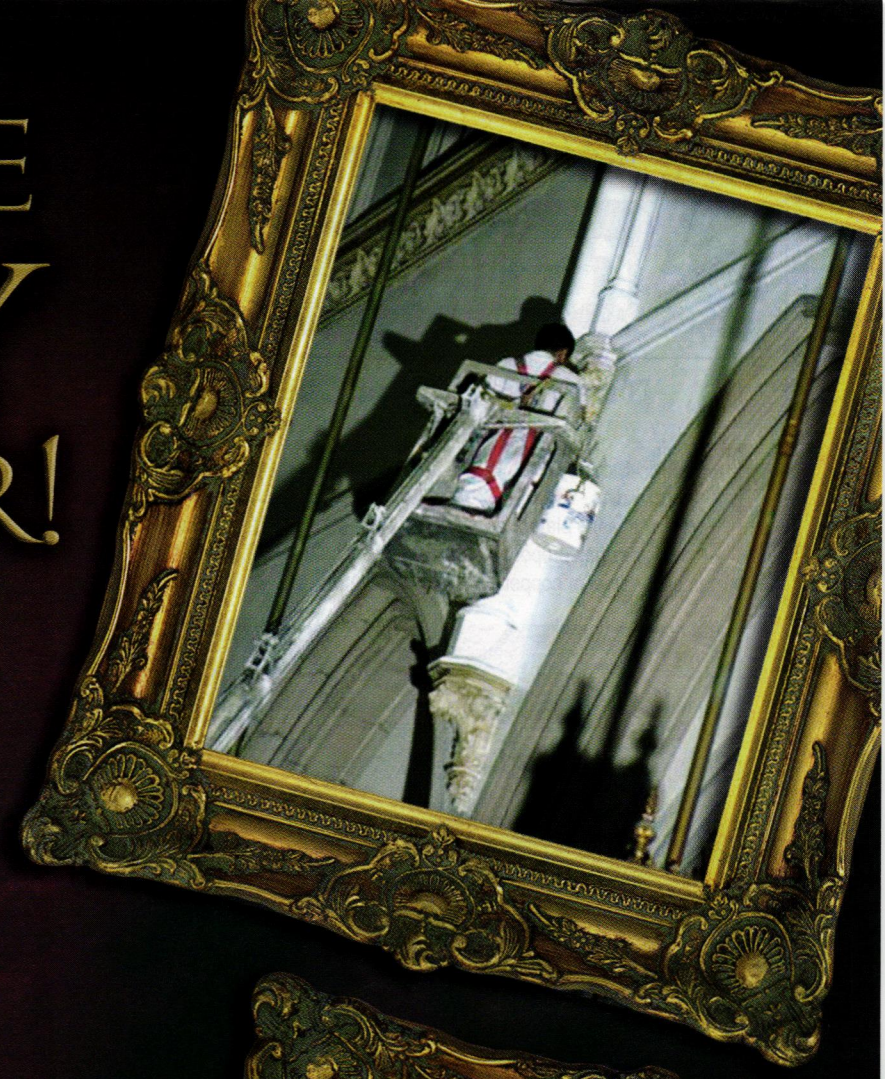

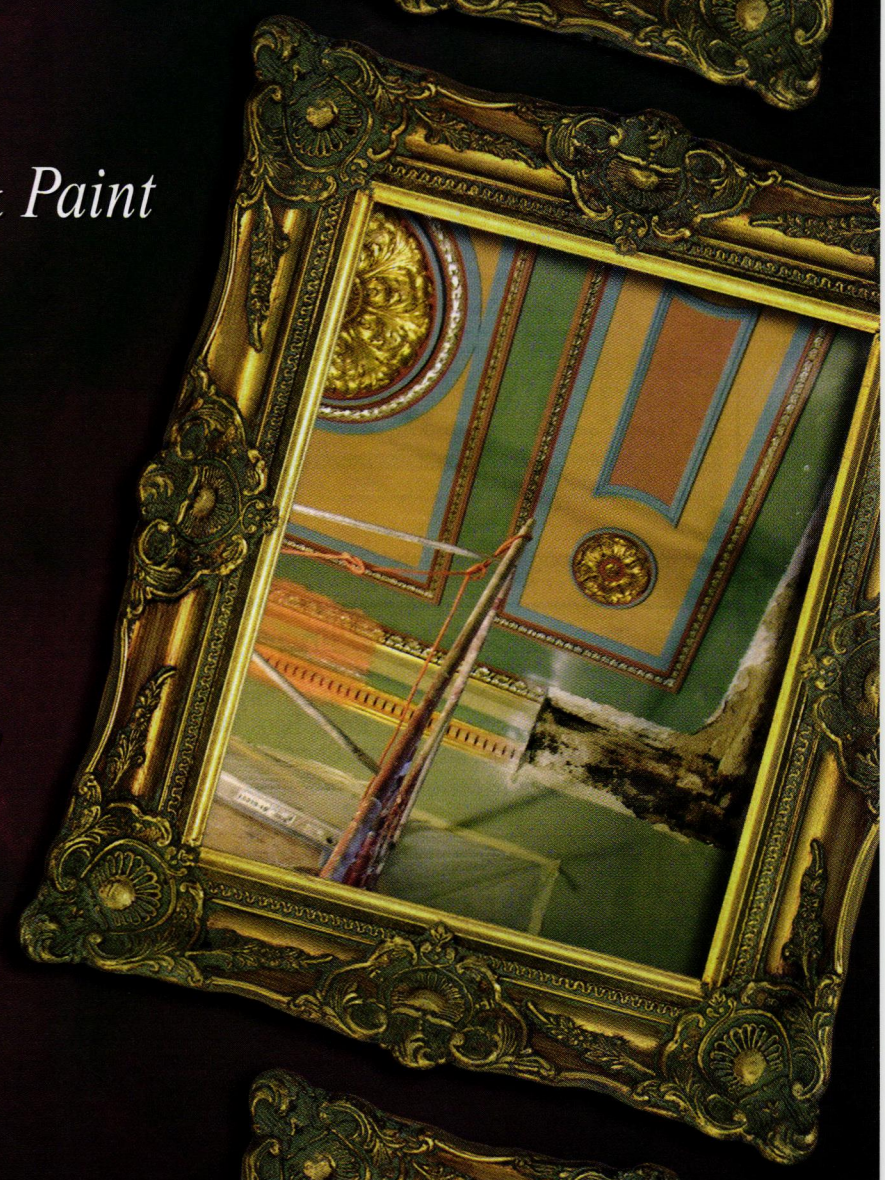

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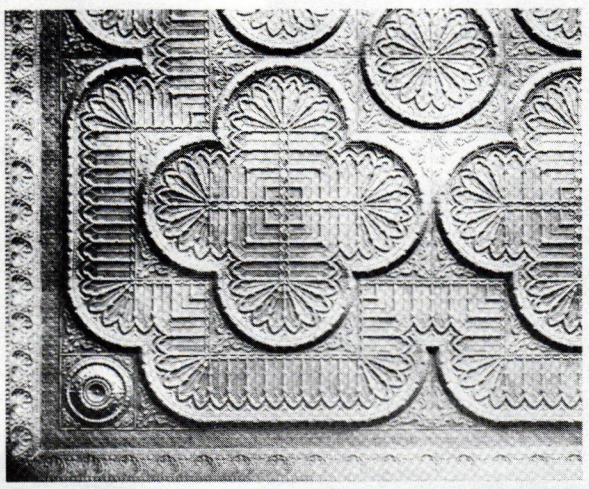

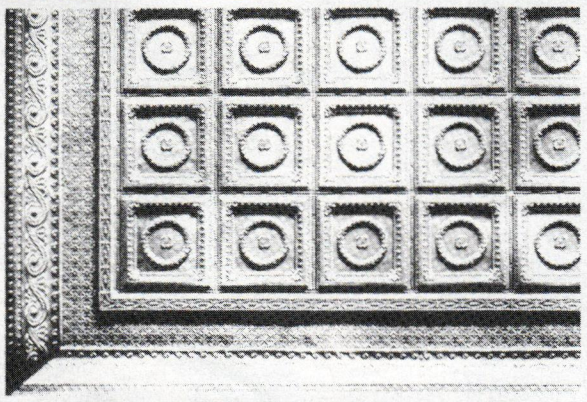

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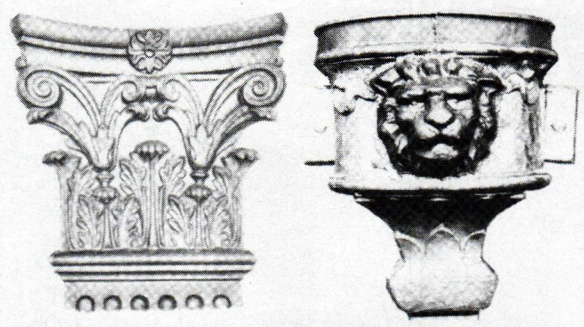

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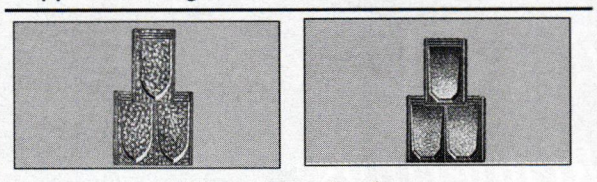

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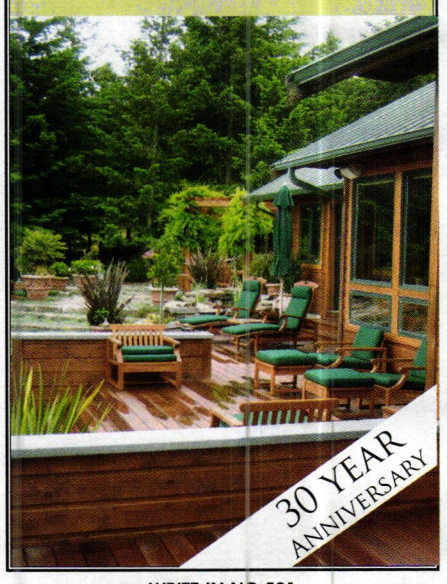

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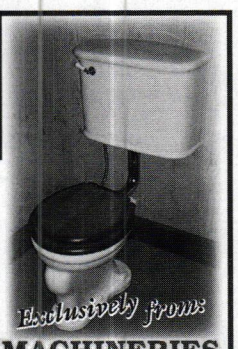

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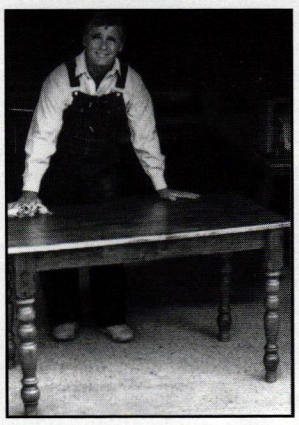

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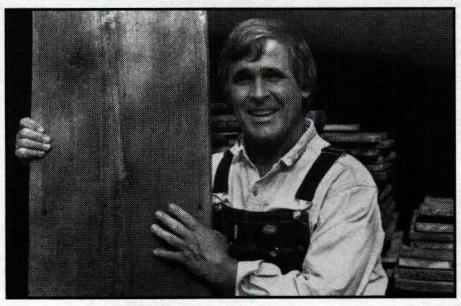

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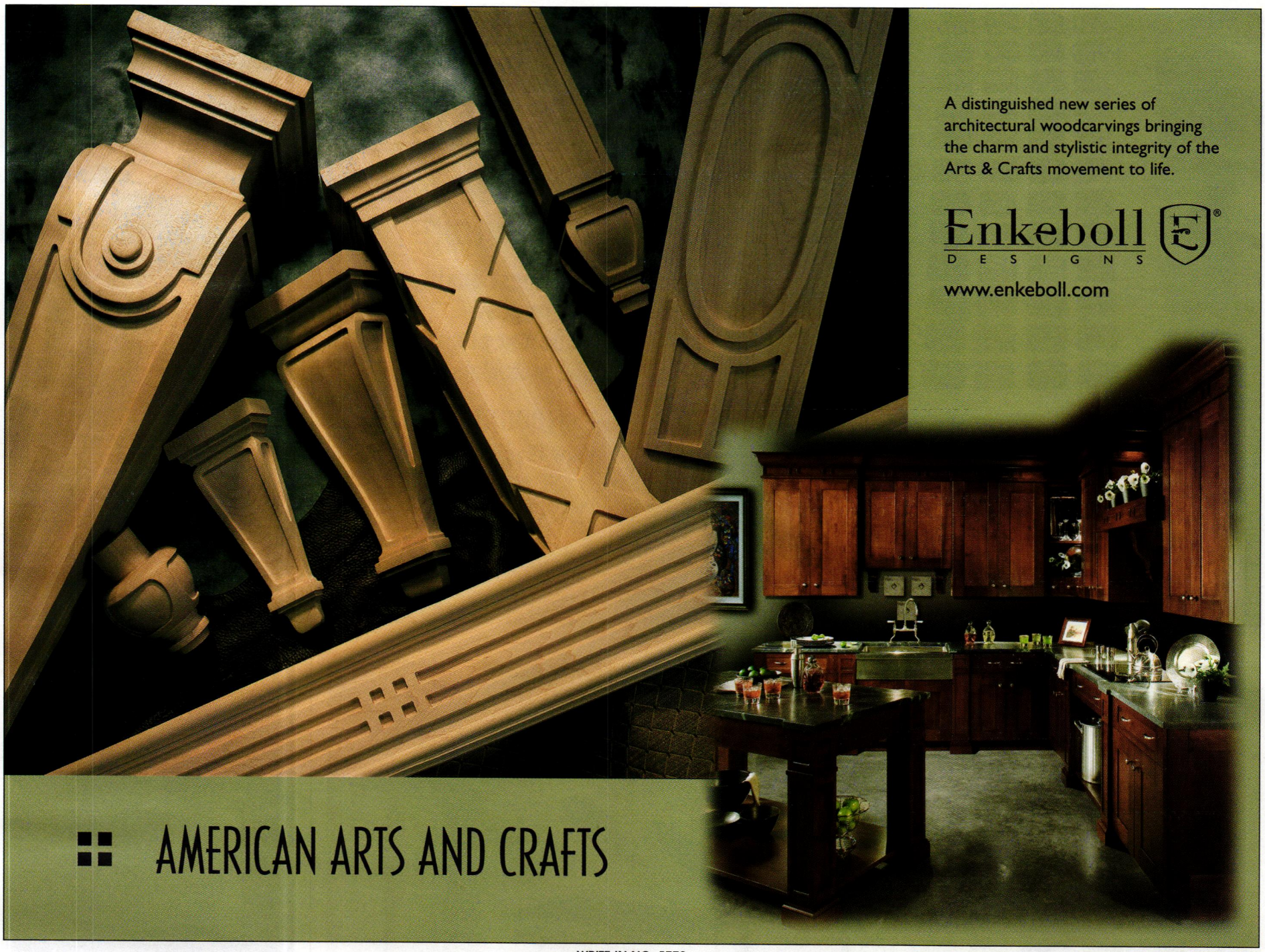

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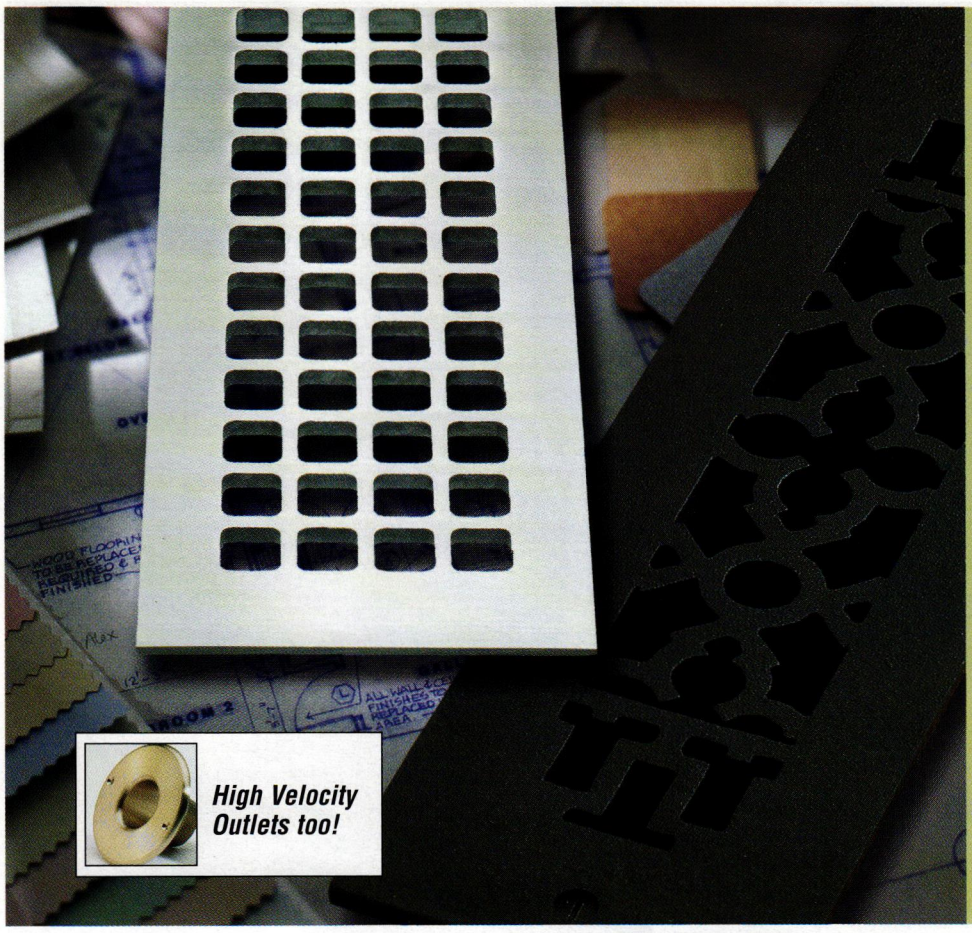

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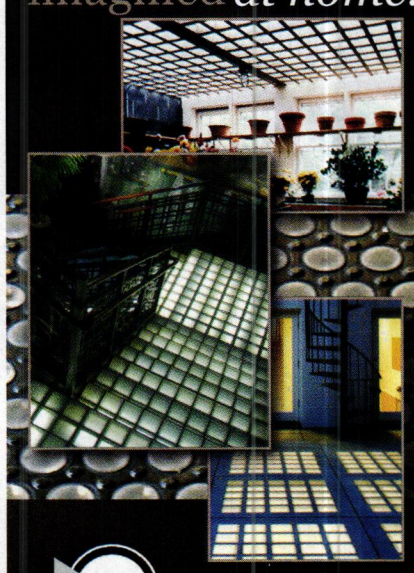

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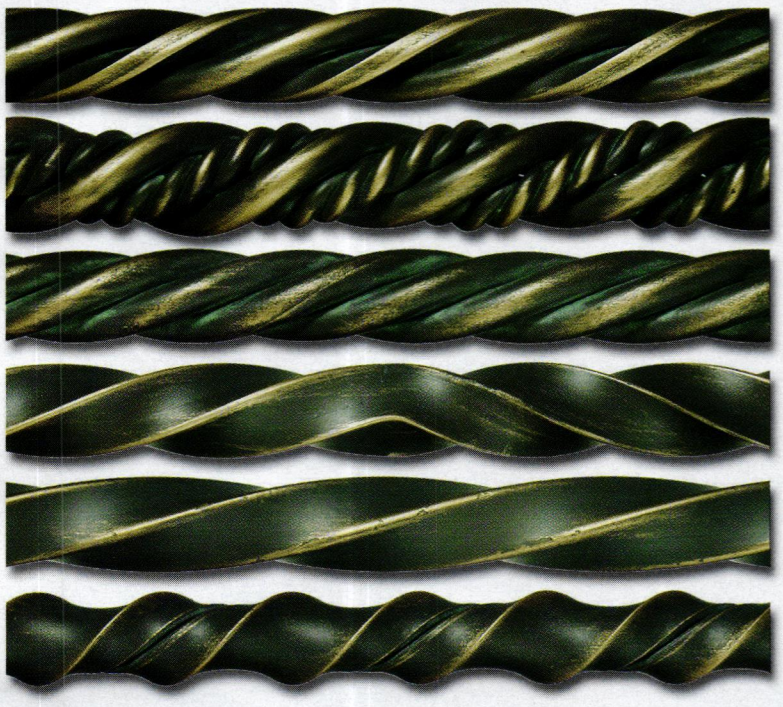

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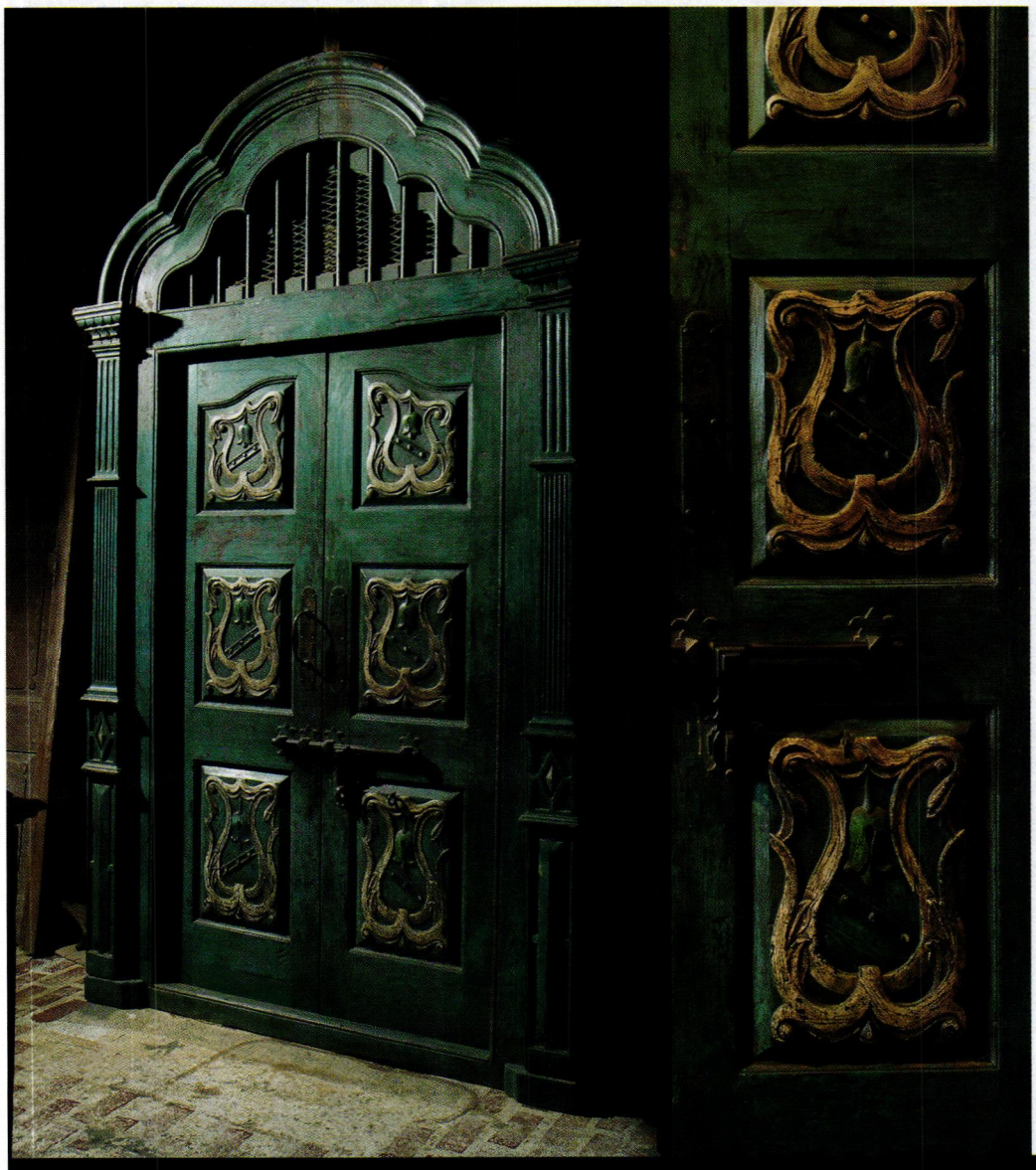

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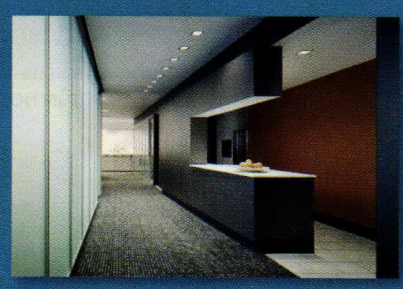
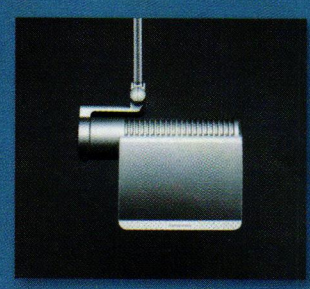
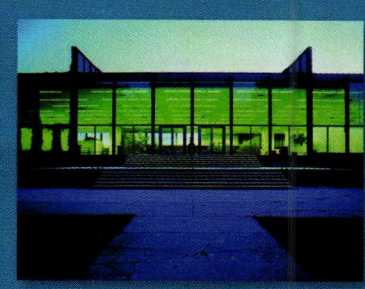
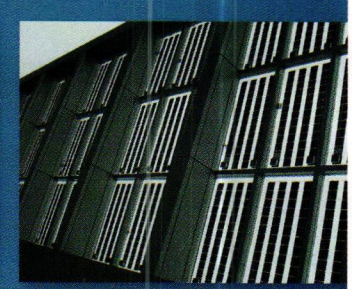

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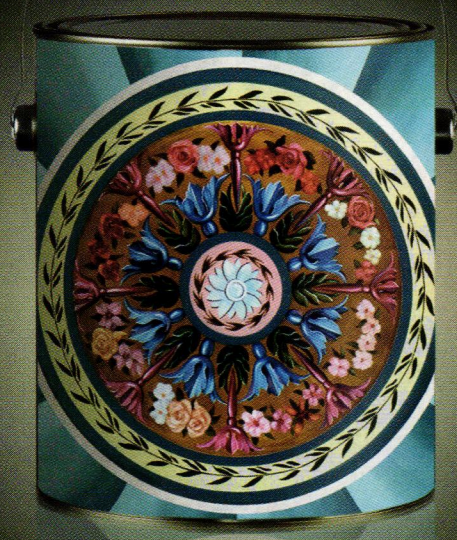

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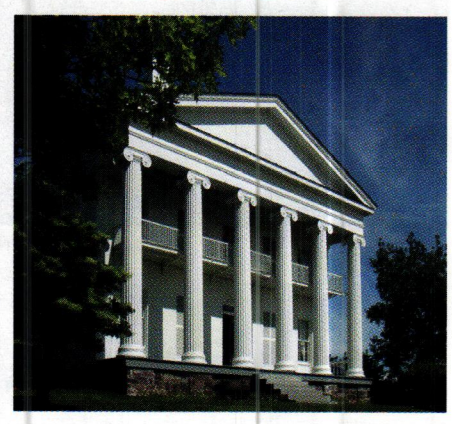

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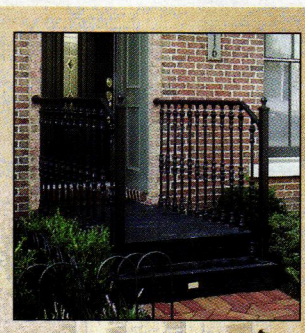

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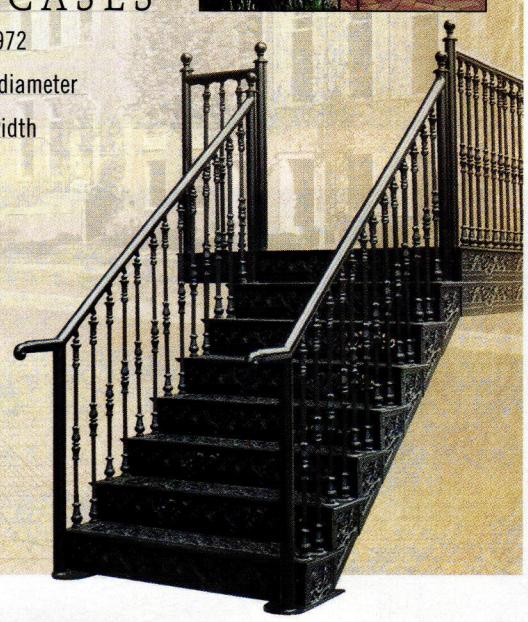

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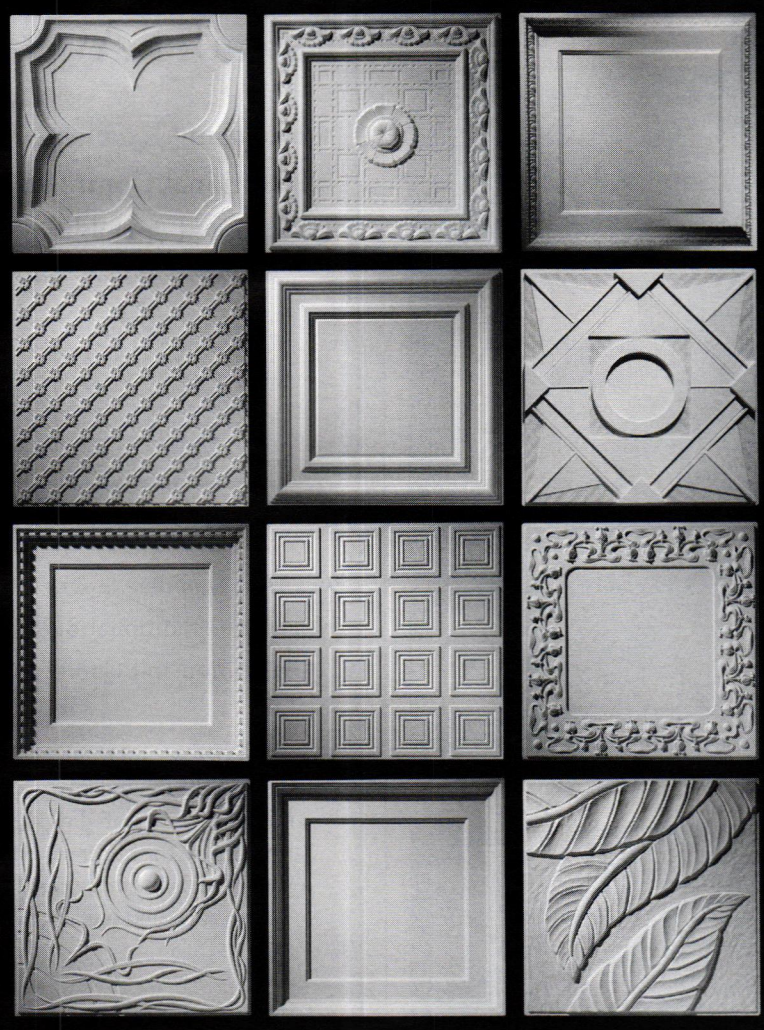

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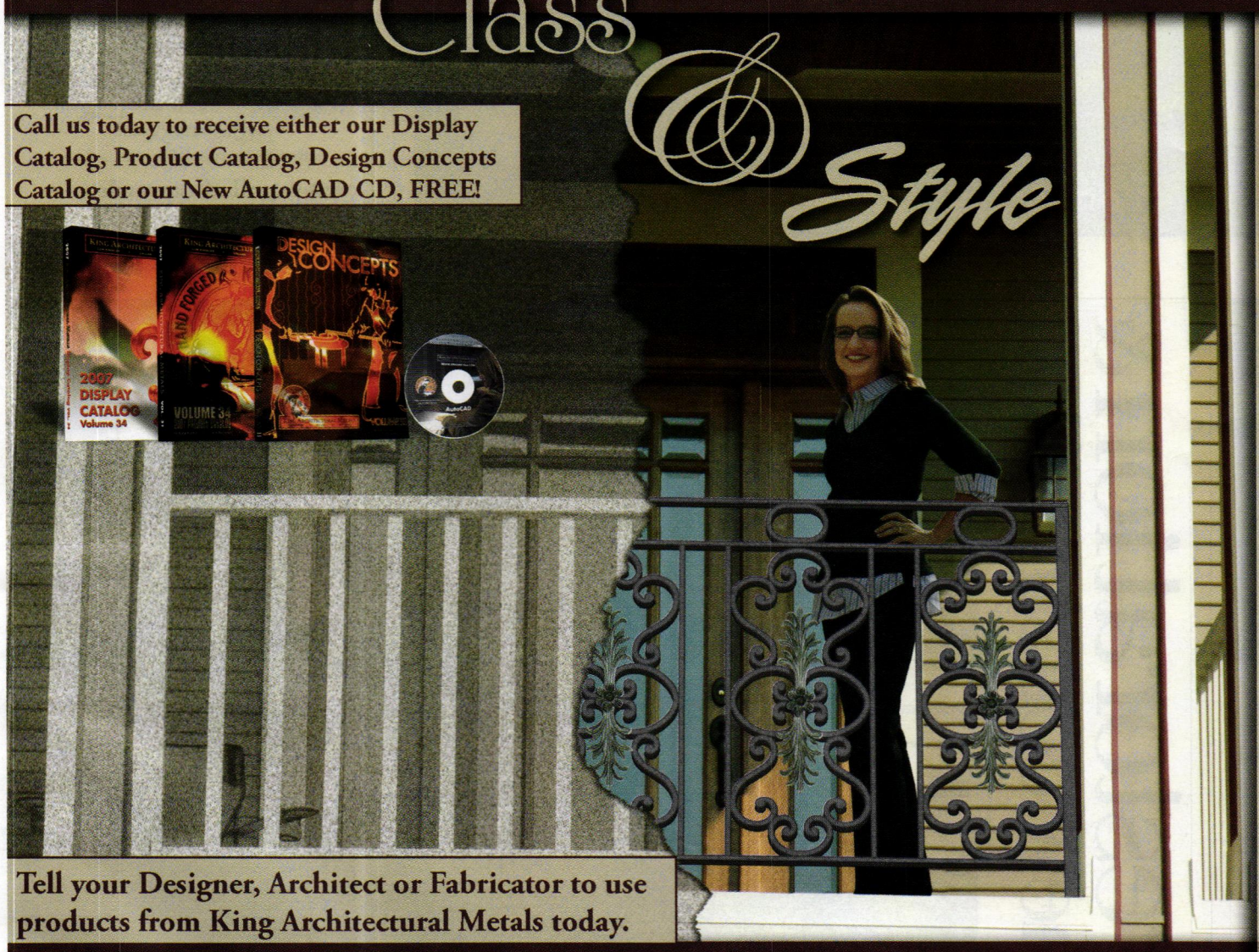

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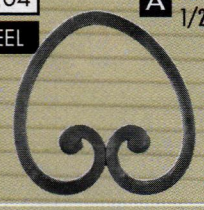

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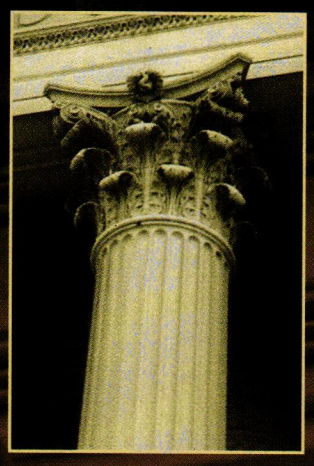

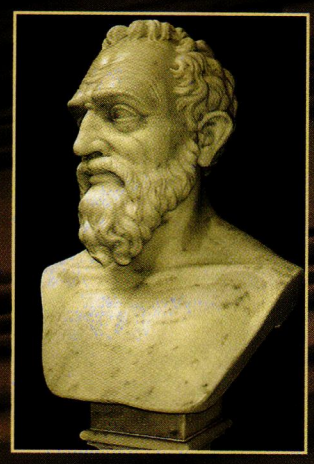

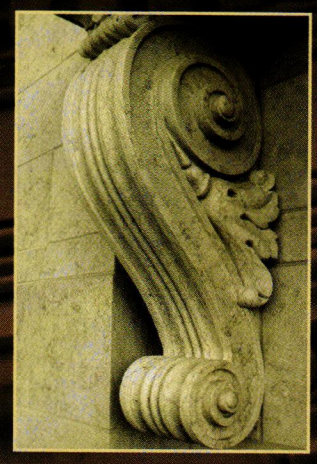

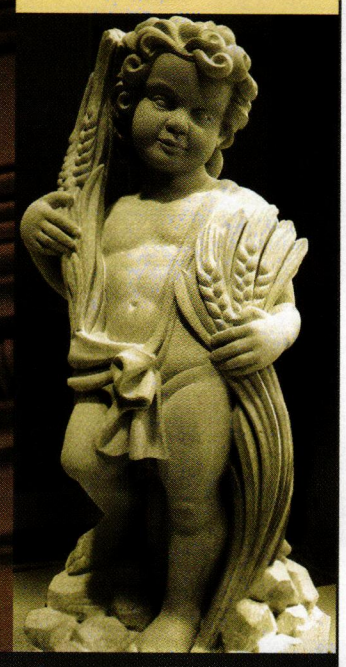

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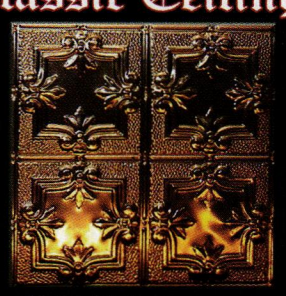

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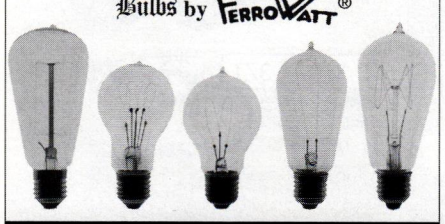

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Talladega, AL 35161

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

Write in No. 1005

Architectural Columns & Balustrades by Melton Classics
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Manufacturer of architectural elements: columns, moldings, balustrades, door & window features, cornices & trim; wood, fiberglass, polyurethane, marble/resin composite, GFRC, GRG, cast stone & synthetic stone.

Write in No. 4100

Melton Classics created the 30-in.-dia. architecturally correct fluted Roman Corinthian columns in fiberglass for this building.

Architectural Fiberglass Corp.
800-439-2000; Fax: 631-842-4790
www.afcornice.com
Copiague, NY 11726

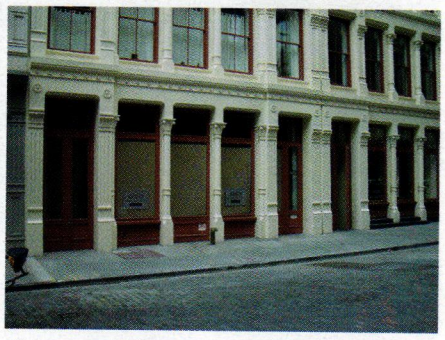
Fabricator of reproduction ornament: cornice molding, columns, capitals, balustrades & themed interior environments; lightweight FRP; molded-in colors & textures; class-1 fire-retardant material; weather resistant; easy to install.

Write in No. 6400

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.windowweights.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Write in No. 1504

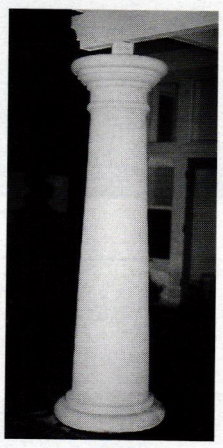


Columns and pilasters are specialties of Architectural Iron Co.

Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.

Write in No. 20

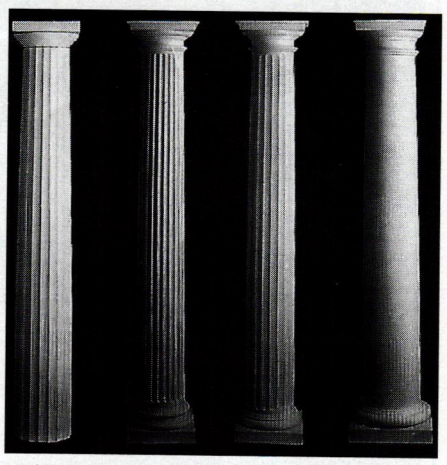


Architectural Pottery offers columns made of fiberglass and concrete.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

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

Write in No. 1088

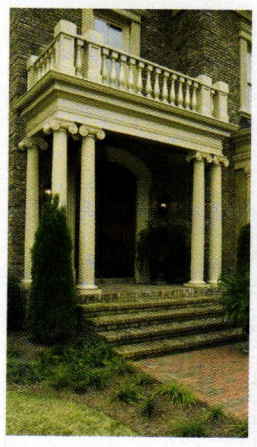


Columns, capitals and plinths are available from Outwater in a variety of materials, including wood, fiberglass, aluminum, polyurethane and polyethylene.

Architectural Reproductions by Timeless
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Manufacturer of architectural ornament: balustrade systems; interior & exterior architectural fiberglass & wood columns; decorative capitals, molding & millwork.

Write in No. 1414



This entrance features Scamozzi Decorative Capitals and architectural fluted columns from Architectural Reproductions by Timeless.

B&H Art in Architecture, Ltd.
718-858-6613; Fax: 718-522-0342
www.bandhartinarch.com
New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation.

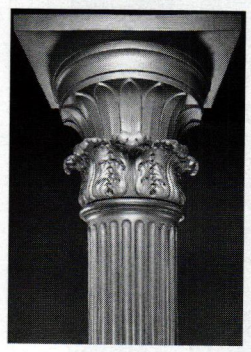
Write in No. 1009

B&H Art in Architecture restored all of the capitals during the re-storation of the Tweed Courthouse in New York City.

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Write in No. 160



Boston Valley custom manufactures columns for restoration and new construction.

Brown Wood Products Co.
800-328-5858; Fax: 847-673-7381
www.brownwoodprod.com
Chicago, IL 60659

Manufacturer of stock & custom wood components: cabinets, columns, porch parts & turnings.

Write in No. 1396

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42718

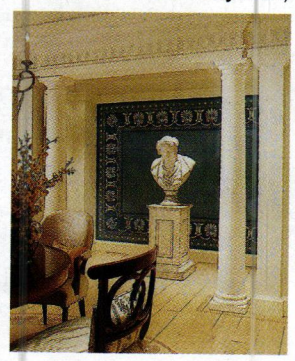
Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper.

Write in No. 2730

Chadsworth Columns
800-486-2118; Fax: 919-778-5177
www.chadsworth.com
Wilmington, NC 28401

Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.

Write in No. 1580 for PolyStone; 180 for wood



Chadsworth's plain PolyStone column, measuring 10 in. x 8 ft., has a Roman Doric capital and Attic base.

Colonial Columns Mfg. Inc.
713-681-0044; No fax
www.colonialcolumns.com
Houston, TX 77092

Manufacturer of western red cedar columns: round, square, plain or fluted; pilasters, plinths, capitals; interior hardwood stain-grade columns; duplicate existing columns; sizes from 6 in. to 30 in. in dia.

Write in No. 33

Columns.com
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

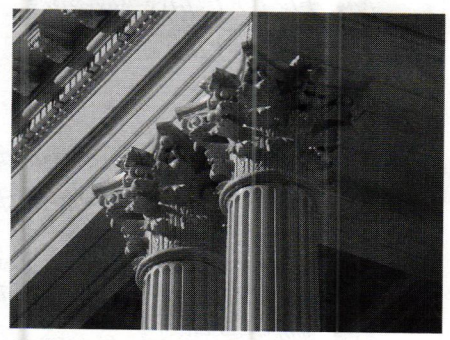
Internet distributor & web-based mall for architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; can rate & compare various manufacturers; job-site delivery, worldwide shipping.

Write in No. 1899

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375

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

Write in No. 1023



DeAngelis Iron Work supplied and installed 12 cast-iron capitals for the exterior restoration of the Massachusetts State House.

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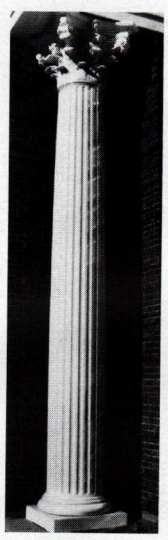
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.
Write in No. 9100

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of columns & turnings: stain grades in any wood species; Classical orders; stock & custom; worldwide supplier.
Write in No. 8210



This fluted Roman Corinthian redwood column by Fagan Design has a Roman Doric base and aluminum plinth.

Fiberglass Specialties, Inc.
800-527-1459; Fax: 903-657-2318
www.fsiweb.com
Henderson, TX 75653

Manufacturer of FRP steeples, domes, cupolas, columns, railings & baptismal pools: dozens of stock designs plus modifications, replications & custom solutions; architect on staff to assist with design process.
Write in No. 7310

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Supplier of architectural products: cornice moldings, columns, capitals, balustrades, door & window surrounds, ceiling medallions, niches, domes, brackets, corbels, mantels & more; polyurethane, FRP & hardwood millwork.
Write in No. 806

These custom columns were fabricated by Goodwin Associates in Forton MG.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.
Write in No. 4020

Haddonstone's line of architectural cast stonework includes columns and capitals.

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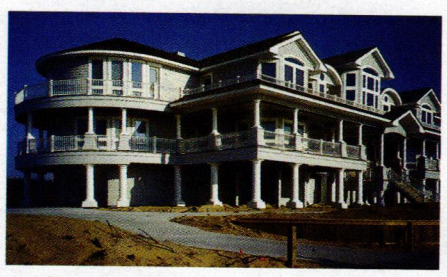
Write in No. 380



HB&G's PermaWrap columns in cellular PVC offer durability and weather resistance.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.
Write in No. 1210

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.
Write in No. 5390

Limestone Concept specializes in the custom design and carving of columns, balustrades, fireplaces, fountains and sculpture.

Michigan Ornamental Metals
201-945-4930; Fax: 201-945-4931
www.michiganornamental.com
Ridgefield, NJ 07657

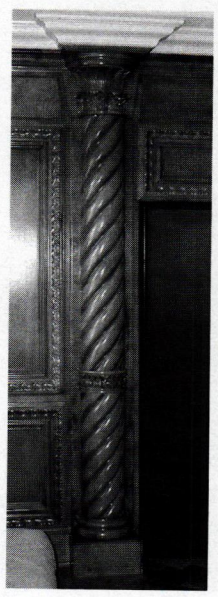
Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped/pressed sheet metal; replications & historic reproductions.
Write in No. 9520

O.K. Foundry Co., Inc.
804-233-9674; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

Custom fabricator of cast-iron elements: sculpture, columns & capitals, bollards, stanchions, mantels, fireplaces, chimneys & accessories.
Write in No. 1894

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

Supplier of architectural millwork & more: columns, balustrades, wainscoting, door & window trim, metal ceilings & walls, moldings, niches, brackets, medallions, wood carvings & louvers; variety of wood species; urethane millwork.
Write in No. 88



This roped maple column with a carved Temple of Winds capital was produced by Pacific Columns; the company also manufactures these columns in full rounds up to 18 in. in dia.

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240

Rossato Giovanni
011-39-0444-9284-99; Fax: 011-39-0444-9287-11
www.vicenzastone.com
36100 Vicenza, Italy

Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries.
Write in No. 6110

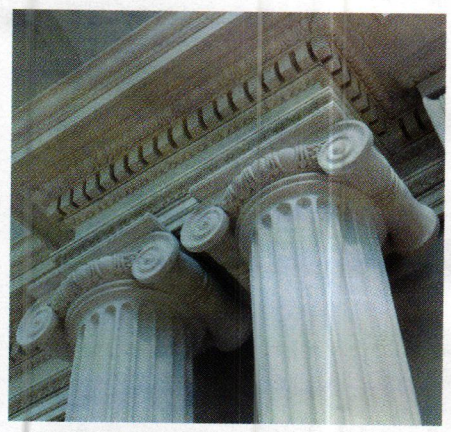
The cast-iron details for this capital were fabricated by Steptoe & Wife Antiques.

Steptoe & Wife Antiques Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

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

Stonesculpt
650-575-9683; Fax: 650-322-5002
www.customstonecarving.com
Palo Alto, CA 94303

Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.
Write in No. 371



THR Cast Stone custom fabricated columns, bases, capitals and architraves in GRC to replicate travertine marble for the 19th-century galleries at the Metropolitan Museum of Art.

THR Cast Stone, Inc.
802-655-0500; Fax: 802-655-0577
www.thrcaststone.com
Winooski, VT 05404

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sconces, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field surveys, shop drawings & engineering; terra-cotta restoration.
Write in No. 1912

Towne House Restorations
718-497-9200; Fax: 718-497-3556
www.townehouserestorations.com
Brooklyn, NY 11206

Manufacturer of molded ornament: columns, capitals, cornices, balustrades, sculpture & more; cast stone & GFRC; pattern restoration, color matching, field molds, field surveys, shop drawings & engineering; terra-cotta restoration.
Write in No. 545

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 151

European master carvers: architectural ornamentation & monumental statuary; carved-stone mantels; columns; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.
Write in No. 2902

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, gates, grilles, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; hardware; CAD services.
Write in No. 1223

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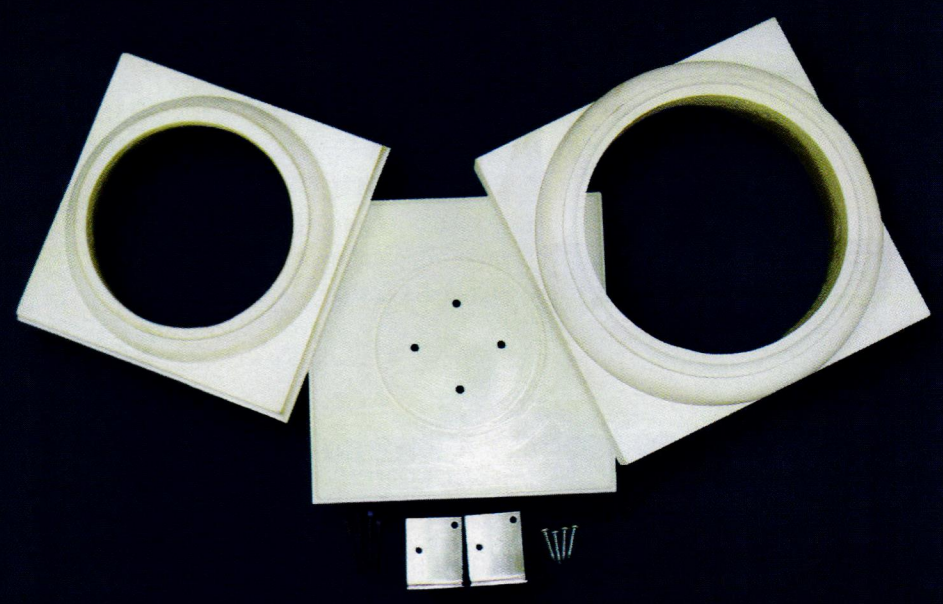

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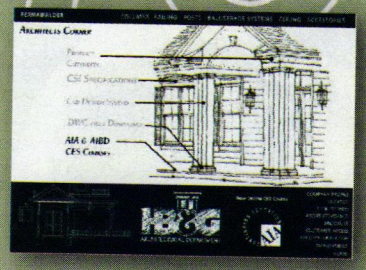

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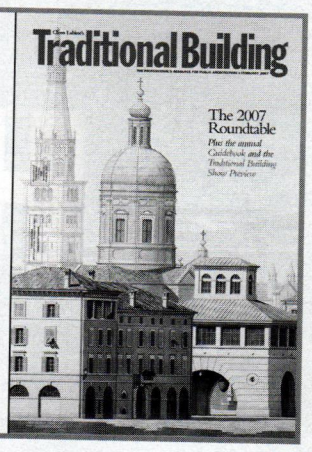

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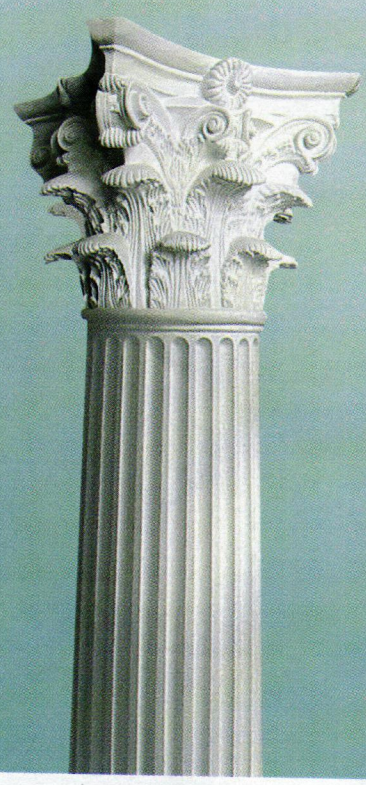

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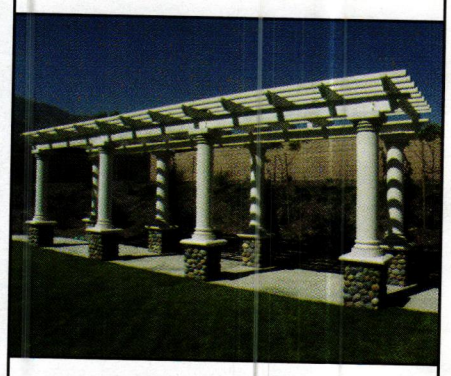

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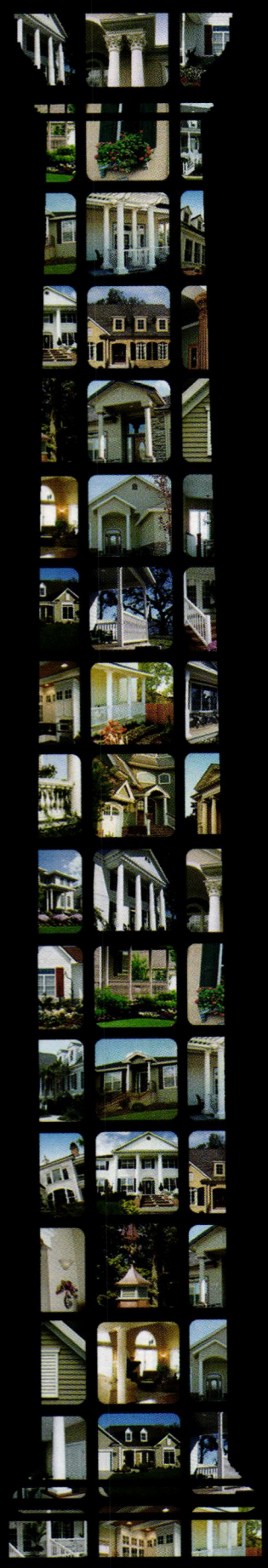

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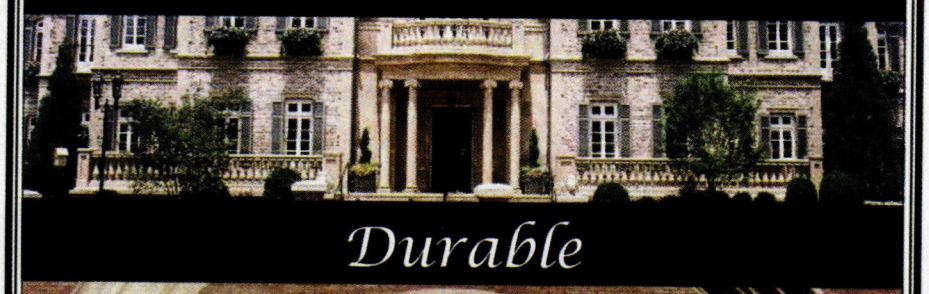

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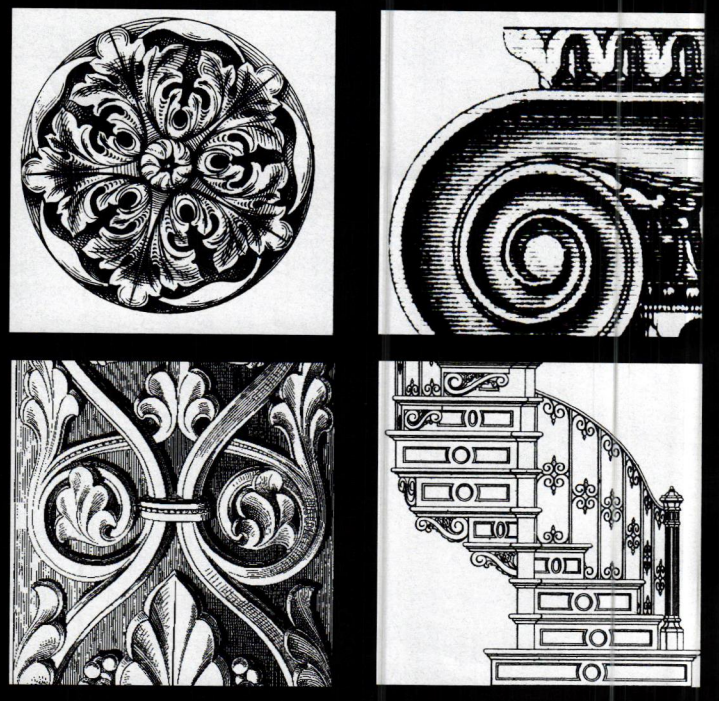

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WRITE IN NO. 2950

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

Jim Illingworth Millwork, LLC
877-390-2392; Fax: 315-232-3645
www.jimillingworthmillwork.com
Adams, NY 13605

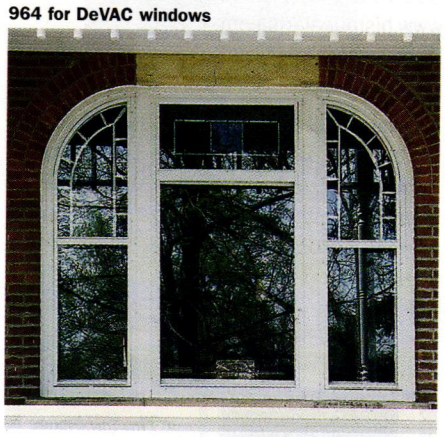
Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

Write in No. 1696

Mon-Ray, Inc.
800-544-3646; Fax: 763-546-8977
www.monray.com
Minneapolis, MN 55427

Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: replacements for existing windows & interior or exterior storms for existing windows; operating & fixed; for historical residential & commercial projects.

Write in No. 1042 for storm windows; 964 for DeVAC windows



Mon-Ray designs, manufactures and installs secondary glazing window systems that conserve energy and abate outside noise.

New York Window Corp.
347-538-2075; Fax: 914-206-4654
12G White St.
Buchanan, NY 10511

Manufacturer of period screen products: storm panels for steel casement windows.

Write in No. 1809

Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

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

Write in No. 3003

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

Re-View
816-741-2876; Fax: 816-746-9331
www.re-view.biz
North Kansas City, MO 64116

Manufacturer of historic wood windows: all wood species & glass types; wood- & steel-window restoration; can replicate any historic detail; field installation, abatement & finishing; wood doors; commercial projects nationwide.

Write in No. 744

In order to preserve William Jewell College's Jewell Hall, located in Liberty, MO, Re-View restored all of the window frames and had the sash replicated with insulated-glass units.

Restoration Works, Inc.
815-937-0556; Fax: 815-937-4072
www.restorationworksinc.com
Kankakee, IL 60901

Restorer of wood windows & doors: in-situ or in the shop; epoxy consolidation or custom milling to match; conversion to insulating glass for all window types; accepts windows from anywhere in the U.S.

Write in No. 8910

Restoration Works manufactured and installed replacement windows for the Chicago Symphony Center Orchestra Hall.

Rohlf's Stained & Leaded Glass Studio
800-969-4106; Fax: 914-699-7091
www.rohlfstudio.com
Mount Vernon, NY 10550

Designer, fabricator & installer of new stained & leaded glass: restoration & replication; protective glazing; beveled, carved & fused/slumped glass; steel casement retrofitting; mosaics; established in 1920.

Write in No. 1480

Rohlf's Studio designed, fabricated and installed 125 stained-glass door and window panels for the entrance, lobby and offices of this commercial office complex.

Seekircher Steel Window Repair Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566

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

Write in No. 3590

Seekircher Steel Window Repair restored these original steel windows for a project in Corbett, OR.

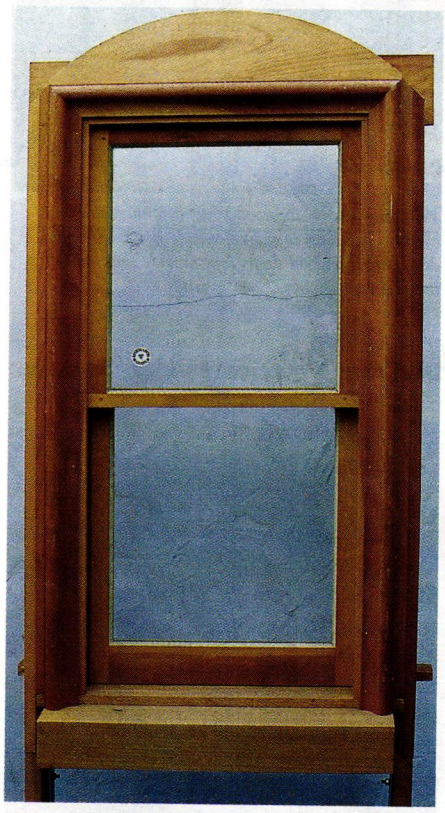
Weather Shield Mfg. Co.
800-477-6808; Fax: 715-748-6999
www.weathershield.com
Medford, WI 54451

Manufacturer of wood & vinyl windows & doors: tilt, double hung, casement, entry doors & more; historical replacement & new construction; window hardware.

Weston Millwork Co.
816-640-5555; Fax: 816-386-5555
www.westonmillwork.com
Weston, MO 64098

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

Write in No. 1316



This custom-fabricated double-hung window from Weston Millwork is typical of the company's historical reproductions.

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
www.woodwindowworkshop.com
Utica, NY 13501

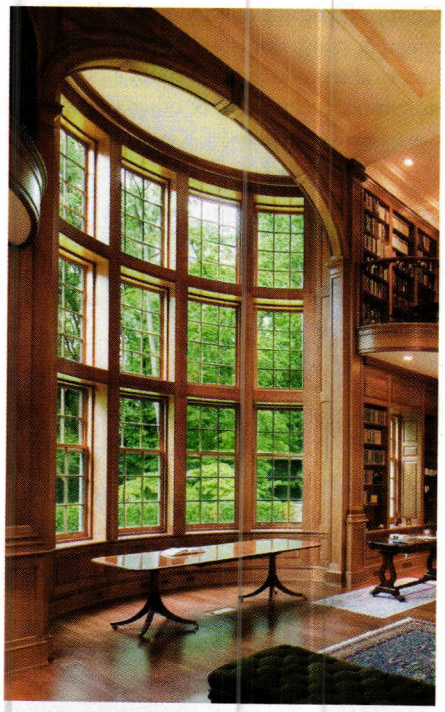
Custom fabricator of wood windows, doors, storms & screens: any size, shape & species; full mortise-&-tenon construction, true-divided lite, hard-to-find hardware & restoration & insulated glass; factory finishes; reproductions.

Write in No. 9640

Wood Window Workshop custom fabricated this circular window with four-leaf-clover panes.

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

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



This large, bowed custom window was designed and fabricated by The Woodstone Co.

Zeluck Doors & Windows
800-233-0101; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

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

Write in No. 6920

This European open-cut casement from Zeluck features a concealed locking system integrated with a special guide stay.

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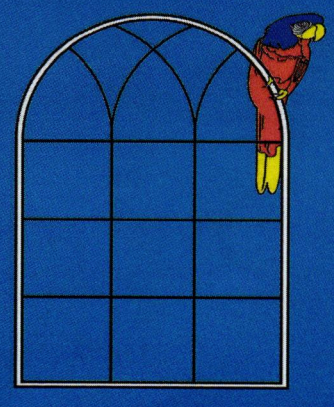

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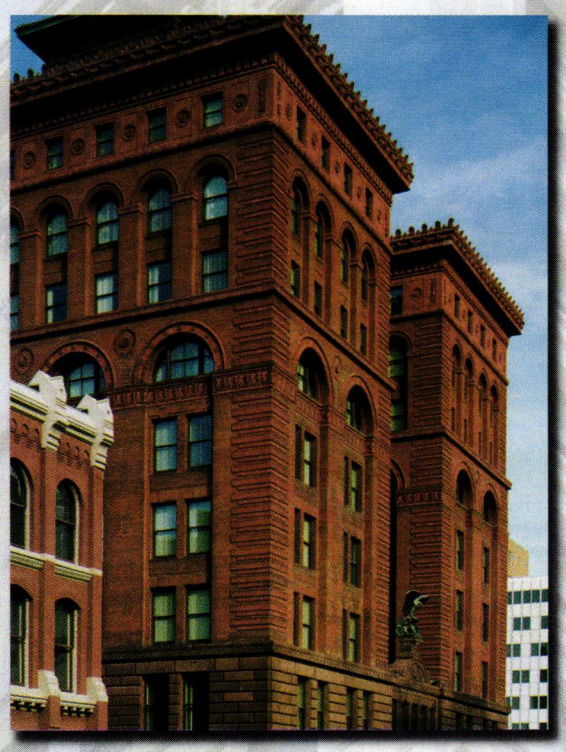

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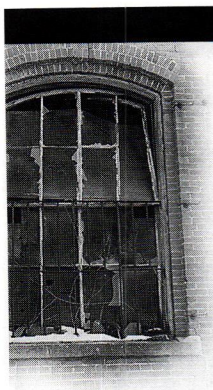

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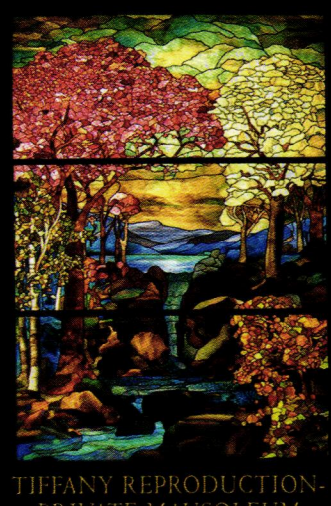

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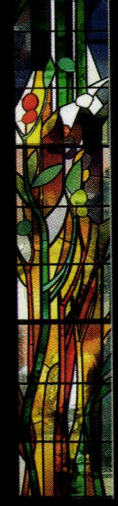

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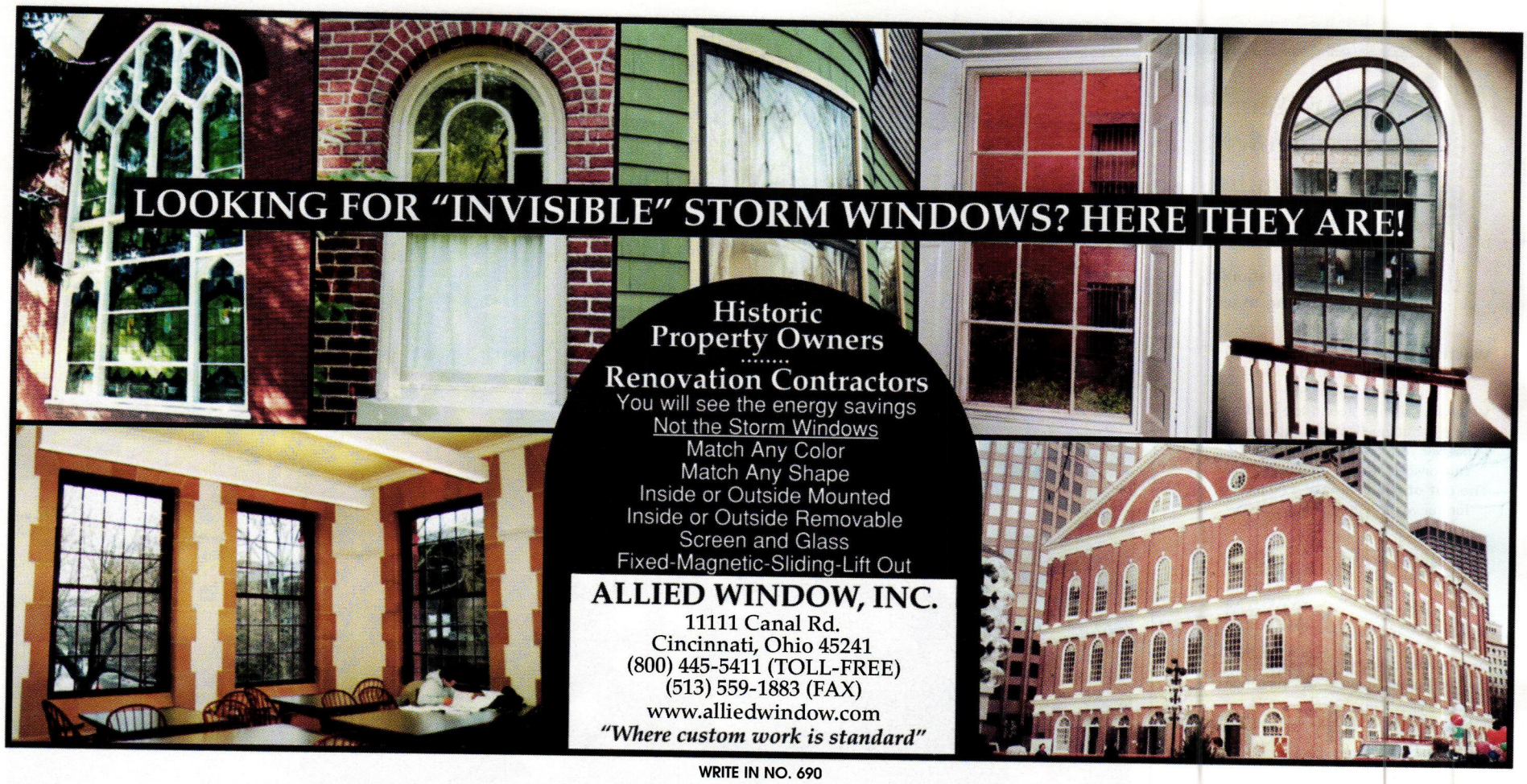

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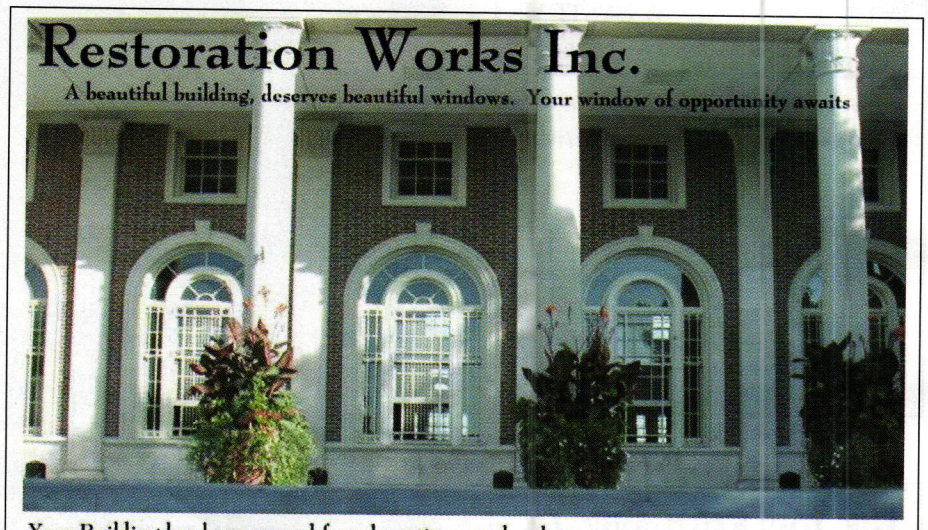
Restoration Works Inc.

A beautiful building, deserves beautiful windows. Your window of opportunity awaits



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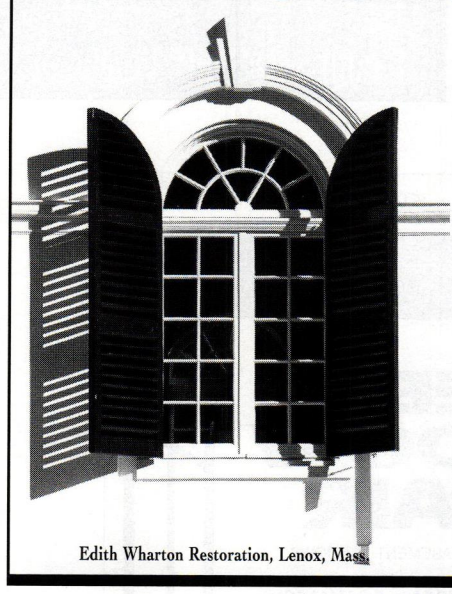

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WRITE IN NO. 1004

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

Hardware

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9972**.

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; hand-forged decorative-head nails.

Write in No. 1690

Colonial-style hardware, such as this 7-in. shutter dog, is available from Acorn Forged Iron.

Al Bar-Wilmette Platers
866-819-7324; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

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

Write in No. 2636

Al Bar-Wilmette Platers restores antique iron doorknobs and plates them with nickel.

Alloy Casting Co.
800-527-1318; No fax
www.alloynet.com
Mesquite, TX 75180

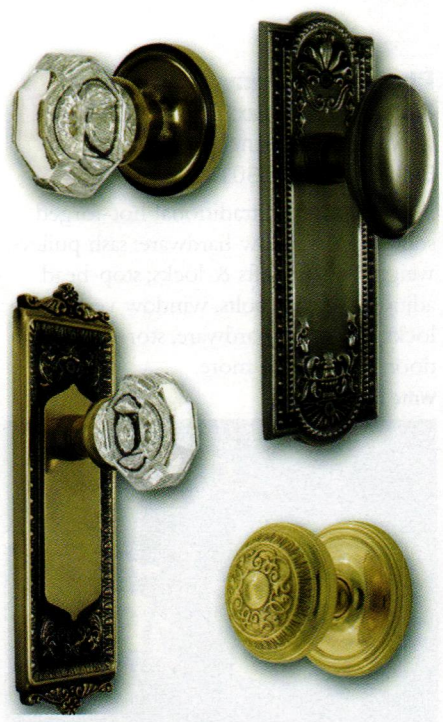
Supplier of ornamental aluminum & brass-plated aluminum castings: mailboxes, hardware, fences, grilles, cresting & sundials; traditional catalog items, custom designs & renovation/restoration projects.

Write in No. 4050

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.windowweights.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Write in No. 1504



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

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

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

Write in No. 1088

Architectural Resource Center
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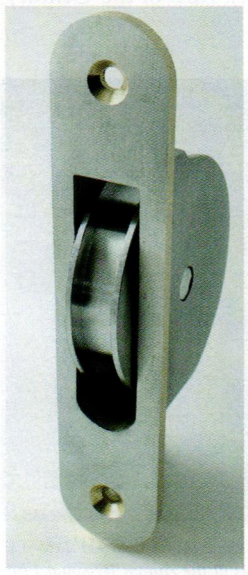
www.aresource.com
Northwood, NH 03261

Supplier of historically styled hardware: sash pulleys, lifts & locks, sash chain & rope; weather stripping; patented sash weights.

Write in No. 1670



Architectural Resource Center offers a selection of sash pulleys, sash lifts and locks and sash chain and rope.

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

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

Write in No. 2930

This iron rat-tail hinge, item #H41 from Ball & Ball Hardware, comes in hand-forged and semi-hand-made versions.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper; lighting.

Write in No. 6980

Craftsmen Hardware manufactured this hand-hammered Arts and Crafts-style door pull in copper.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.crowncityhardware.com
Pasadena, CA 91104

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

Write in No. 432

Crown City Hardware stocks an extensive collection of restoration and decorative hardware, such as the Windsor Series cabinet knobs.

D.J.A. Imports, Ltd.
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www.djaimports.com
Bronx, NY 10466

Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.

Write in No. 495

Traditonally styled door hardware is available from Decorative Hardware Studio.

Decorative Hardware Studio
914-238-5251; Fax: 914-238-4880
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Custom manufacturer of solid brass/crystal drapery & curtain hardware; primary line is the American Heritage collection; can modify existing line or fabricate a total custom drapery hardware scheme to spec.

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E.R. Butler & Co.
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www.erbutler.com
New York, NY 10012

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

Write in No. 2260

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800-643-7237; Fax: 818-717-5016
www.gerberhinge.com
Canoga Park, CA 91304

Importer & distributor of ornamental hardware: cabinet, door & window; cremone bolts/espagnolettes; iron, bronze & brass; from France, Italy & England; special finishes upon request.

Write in No. 2540

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

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

Write in No. 1166

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

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210

House of Antique Hardware
888-265-1038; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

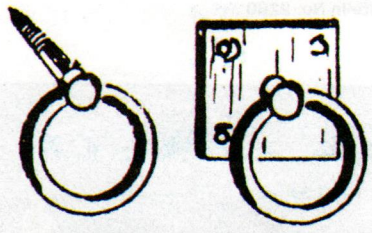
Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; grilles & registers.

Write in No. 1096

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

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

Write in No. 1240

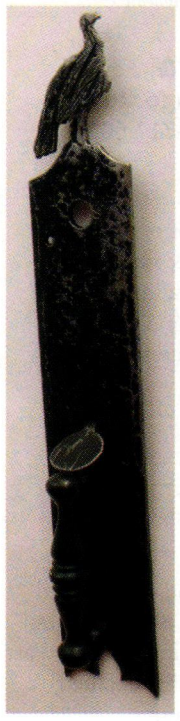


The range of wrought-steel, period-style shutter hardware from James Peters & Son includes these shutter rings.

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration services.

Call for more information.



This thumblatch with a turkey motif was fabricated by Kayne & Son Custom Hardware.

Kestrel Shutters
800-494-4321; Fax: 610-326-6779
www.diyshutters.com
Stowe, PA 19464

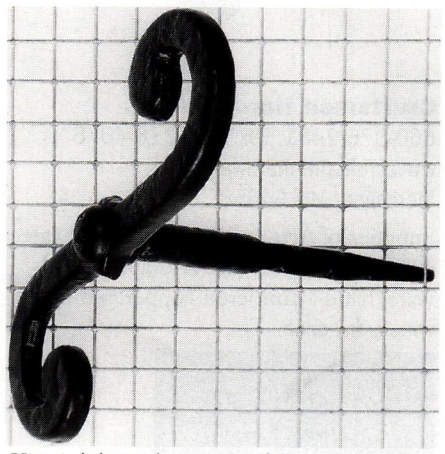
Manufacturer of interior & exterior shutters, closet & cabinet doors & related hardware: custom & standard sizes, DIY or fully assembled; true mortise-&-tenon construction; louvers, panels, bead board, radius & more; shutter kits.

Write in No. 7990

Lighting by Hammerworks
603-279-7352; Fax: Same as phone
www.hammerworks.com
Worcester, MA 01603

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

Write in No. 5090



Historical shutter dogs are one of the many types of traditional hardware available from Maguire Iron.

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; grilles.

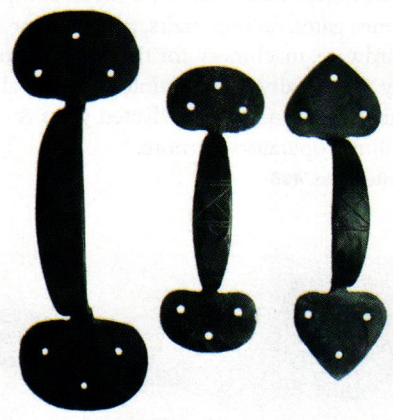
Write in No. 7600

Notting Hill's decorative furniture knobs are available in a variety of plating options, including brass, pewter and nickel.

Notting Hill Decorative Hardware
262-248-8890; Fax: 262-248-7876
www.nottinghill-usa.com
Lake Geneva, WI 53147

Distributor of high-end hardware: knobs & pulls of hand-cast pewter or bronze, additional plating options, semi-precious stones, enameling & hand painting; Classical, old world, island & lodge motifs.

Write in No. 319



Old Smithy Shop offers a selection of pulls.

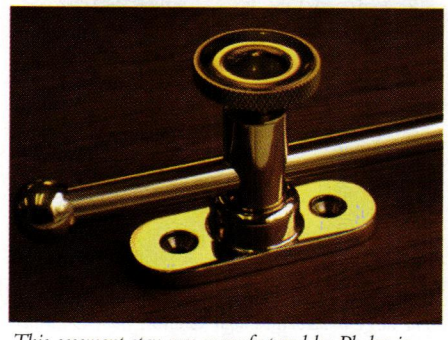
Old Smithy Shop
603-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03033

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

Phelps Company
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

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

Write in No. 6001



This casement stay was manufactured by Phelps in polished brass.

Pullman Window Counterbalance Co.
585-334-1350; Fax: 585-359-4460
www.pullmanbalances.com
Rochester, NY 14623

Manufacturer of counterbalances: for window sashes (to replace weights, chains, lifts & pulleys); residential, historical, commercial & industrial applications; since 1886.

Write in No. 1048

Richards-Wilcox, Inc.
630-264-4520; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506

Manufacturer of historical reproduction door hardware: for slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.

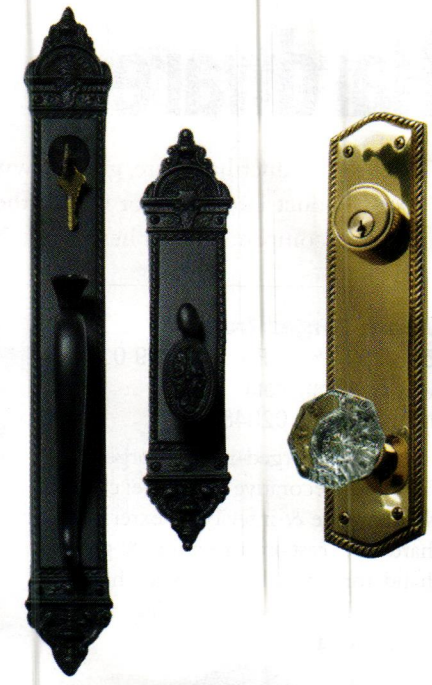
Write in No. 1579

Black iron strap hinges made by Richards-Wilcox support the 600-lb. doors of the Aurora Regional Fire Museum in Aurora, IL.

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

Manufacturer of interior & exterior shutters: cedar & mahogany; all sizes; movable & fixed louvers, raised panels, board-&-batten & cut-outs; hinges & holdbacks; interior shutters in poplar, basswood & red oak; painting services.

Write in No. 1321



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

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

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

Write in No. 1376

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www.nanz.com
New York, NY 10013

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Call for more information.

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706-672-1214; Fax: 706-672-1122
www.theshutterdepot.com
Greenville, GA 30222

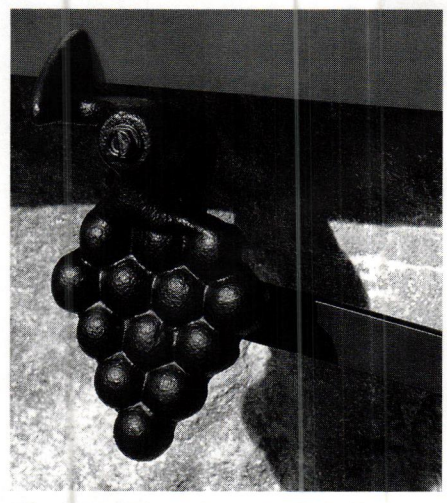
Supplier of shutters & shutter hardware: 2½-in. movable, raised-panel & fixed louvers; interior & exterior; finished & unfinished; custom & stock.

Write in No. 6830

Timberlane, Inc.
215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles & custom design; available in maintenance-free Endurian or traditional western red cedar; large selection of exterior shutter hardware.

Write in No. 1056



This decorative shutter dog was handcrafted by Timberlane.

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WRITE IN NO. 1166

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www.vixenhill.com
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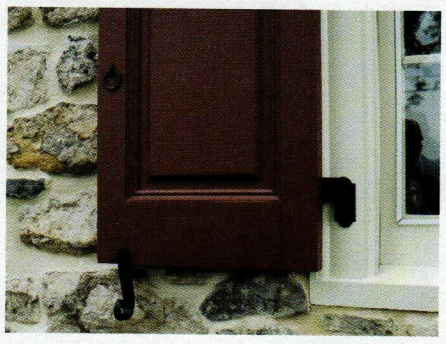
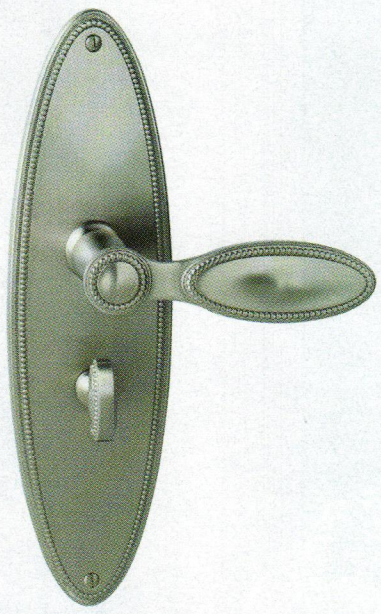
Custom fabricator of shutters: blind-pocketed & teak-pegged (no glue); old-growth red cedar; more than 26 styles; pair sizes to 6x10 ft.; shutter hardware.

Write in No. 1230



These traditional shutter dogs are available from Vixen Hill.



This beaded door pull and escutcheon are available from Von Morris.

Von Morris Corp.
800-646-6888; Fax: 800-646-8988
www.vonmorris.com
Camden, NJ 08102

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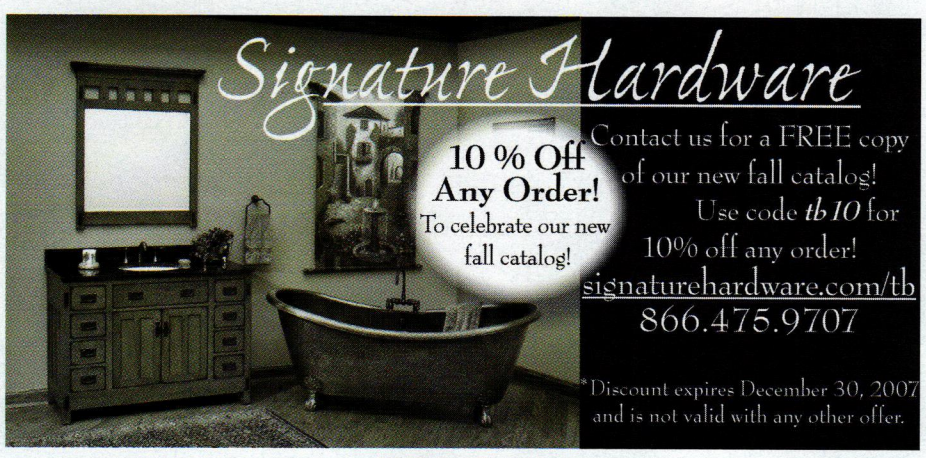

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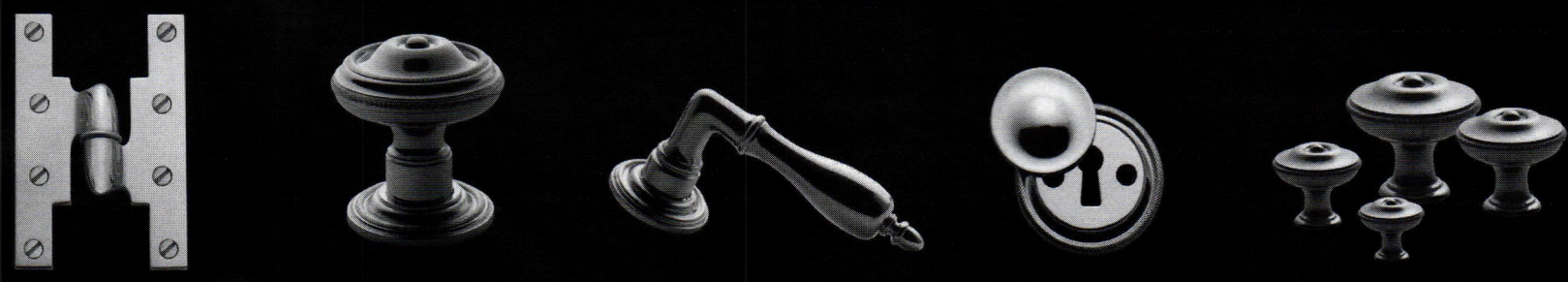
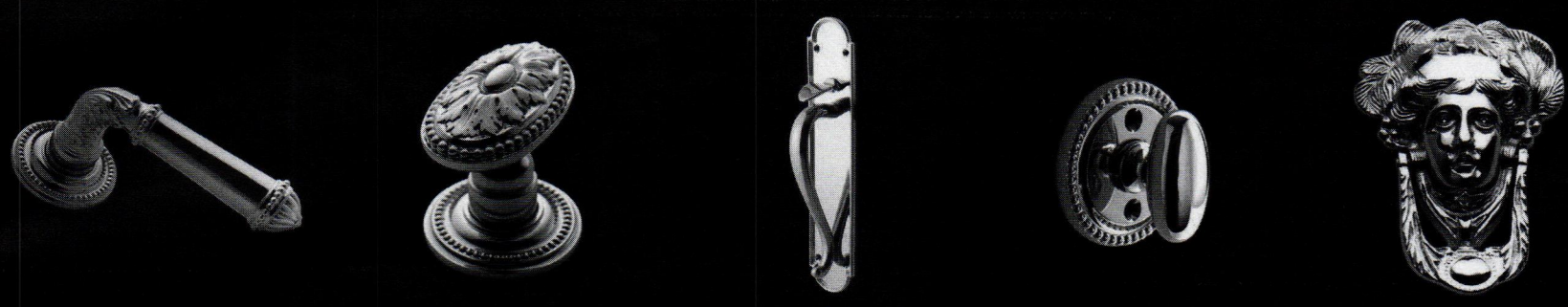
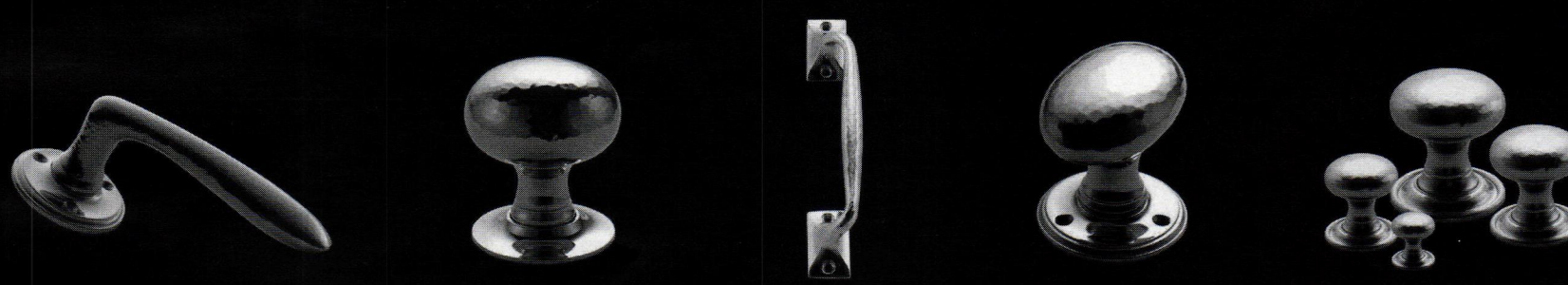


No 3004R olive knuckle hinge - three sizes. No 1085 georgian knob - four sizes. No 2135A georgian acorn lever. No 5830R traditional keyhole escutcheon. No 8305R georgian cabinet knob - eight sizes.

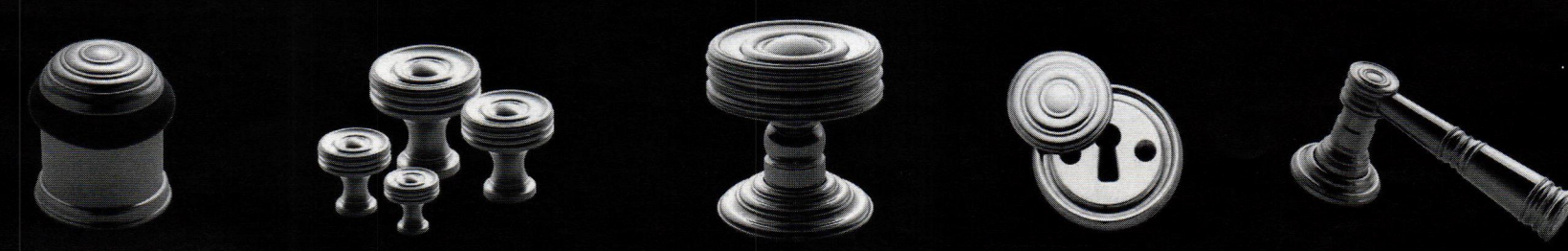


No 2015 neoclassic beaded lever. No 1114 scrolling acanthus leaf knob. No 5708 colonial thumblatch with demilune escutcheon. No 4004B traditional beaded thumbturn. No 9702 anna livia door knocker.

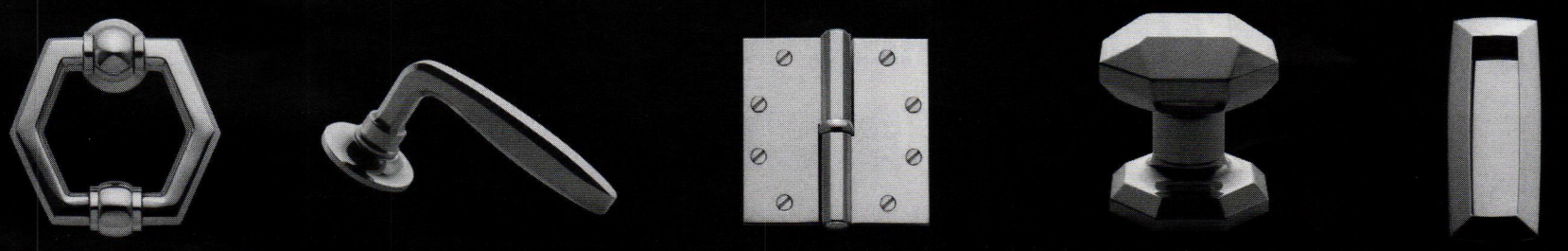
No 1053 segmented melon knob. No 3582 reeded two knuckle butt hinge. No 8053 segmented melon cabinet knob - eight sizes. No 2055 18th century neoclassic reeded georgian lever. No 5820 oval reeded keyhole.



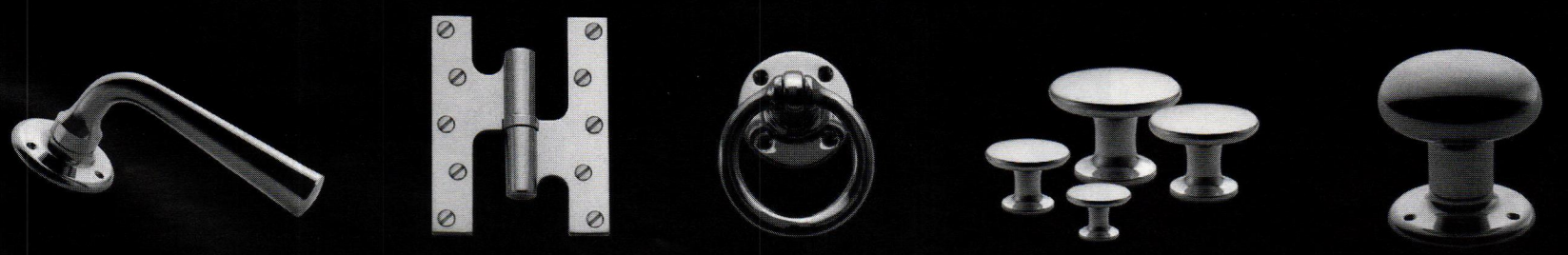
No 2004H french moderne hammered lever. No 1018H hand hammered knob - four sizes. No 6220H hammered door pull - four sizes. No 1019H elliptical hammered knob. No 8018H hammered cabinet knob - four sizes.



No 9088 floor mounted doorstop. No 8011 bull's eye cabinet knob - four sizes. No 1011 sclaroff bull's eye door knob - three sizes. No 5888 edawrdian keyhole escutcheon. No 2111 french bull's eye lever.



No 9708 hexagonal knocker - two sizes. No 2012 french moderne faceted lever. No 3581 octagonal two knuckle butt hinge. No 1013 faceted octagonal knob. No 6003 cushion faced faceted recess pull.



No 2017 early 20th century classic functional lever. No 3754 moderne paumelle hinge. No 6021 traditional flared drop ring pull. No 8415 moderne cabinet pull - four sizes. No 1017 classic functional knob.

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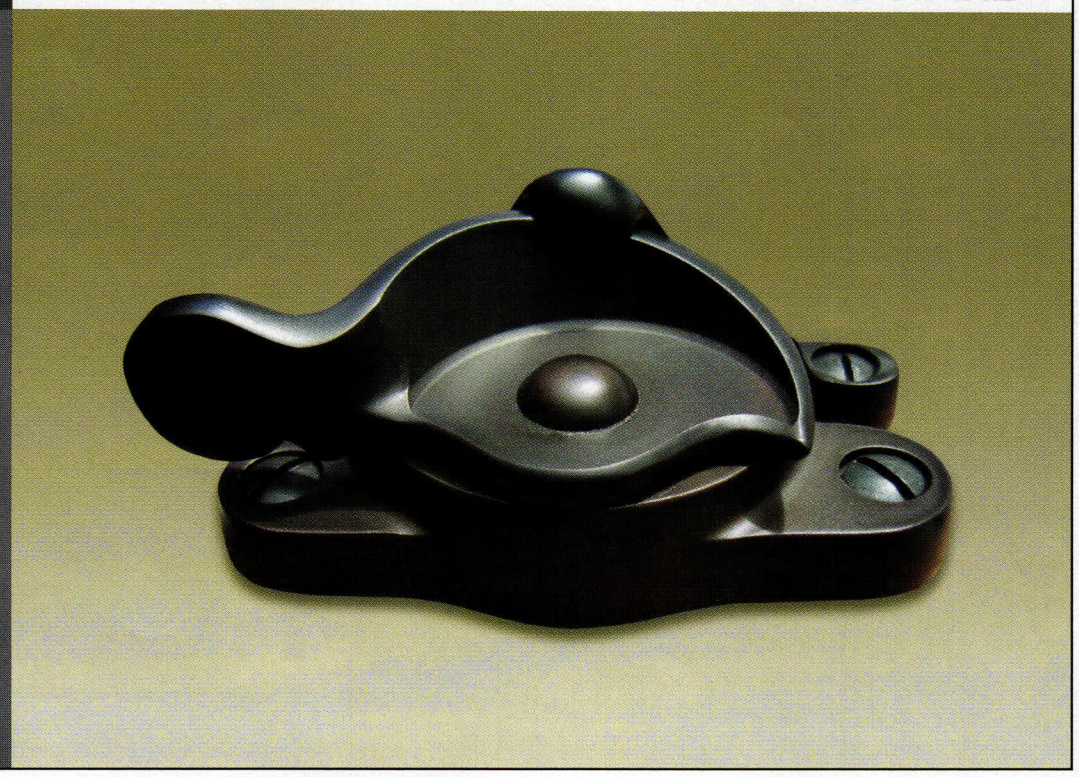

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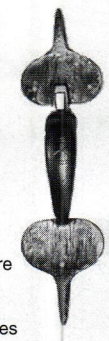

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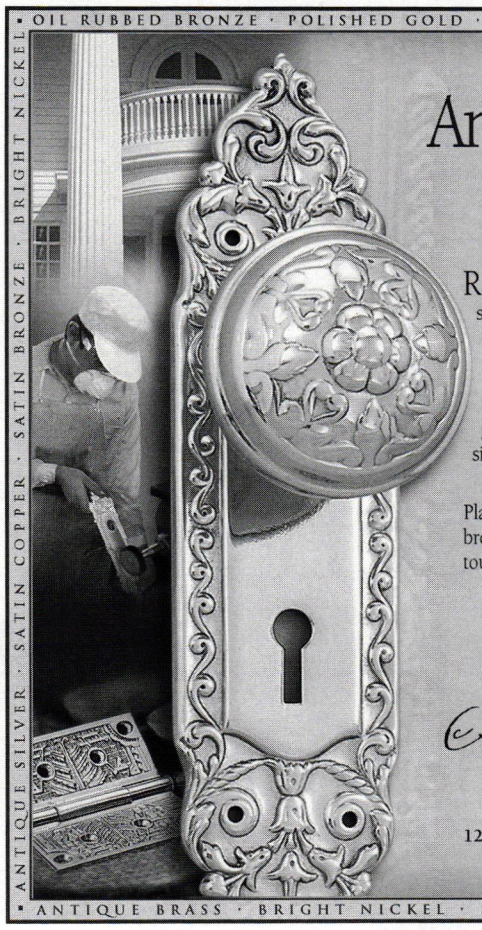

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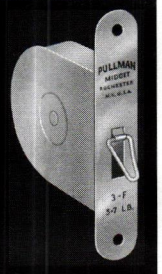

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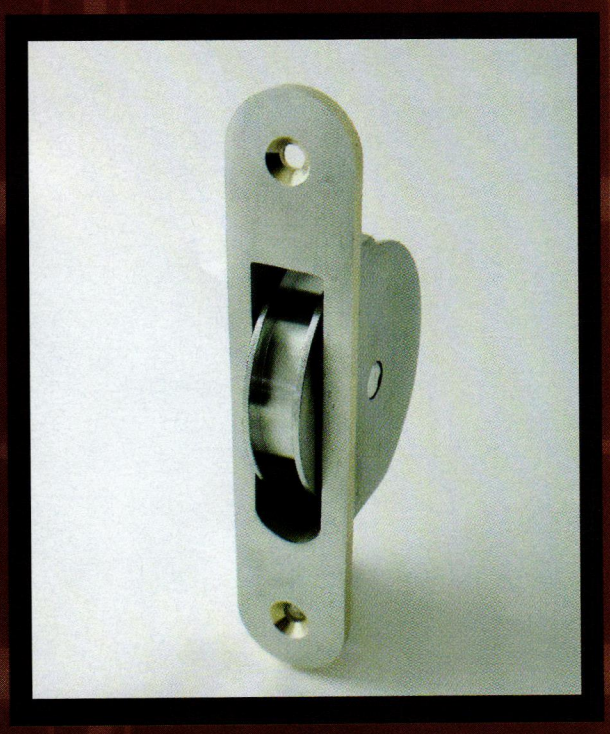

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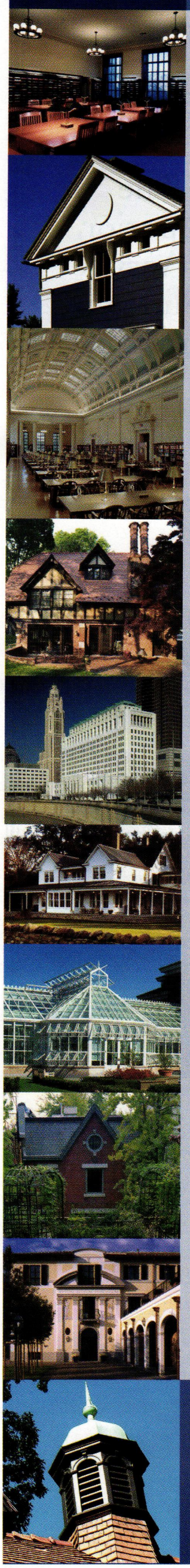

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Corresponding awards will also be given for residential projects.

Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT, – at the annual Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the June 2008 issue of *Traditional Building*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program, go to

www.palladioawards.com

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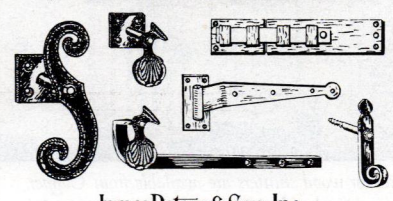

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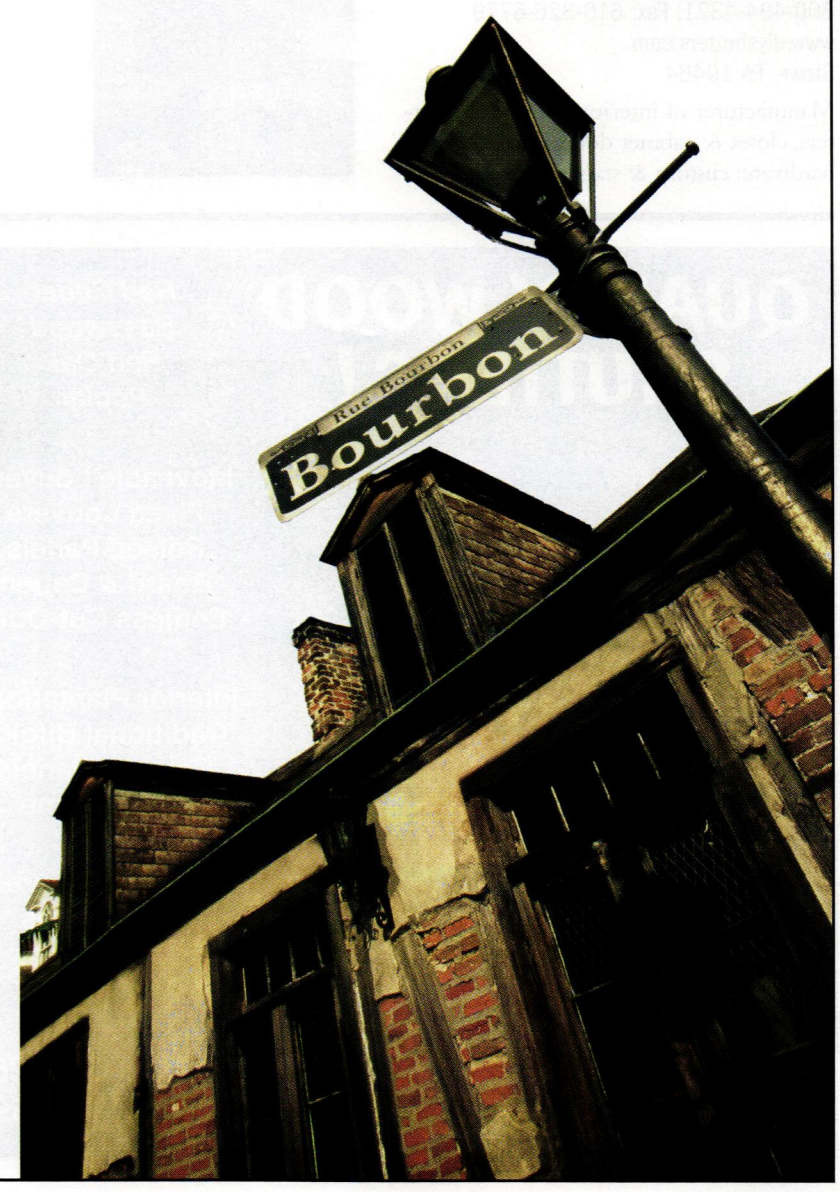

Mark Your Calendar! October 17-20, 2007
Ernest N. Morial Convention Center
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Shutters

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9973**.

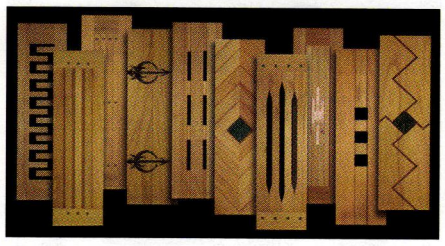
Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

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

Write in No. 1088

Copper Moon Woodworks
610-434-8740; Fax: 610-434-0230
www.coppermoonwoodworks.com
Allentown, PA 18104

Fabricator of custom exterior shutters.



Exterior wood shutters are available from Copper Moon Woodworks in a variety of designs in solid African mahogany or Spanish cedar.

Hahn's Woodworking Co., Inc.
908-722-2742; Fax: 908-722-2736
www.hahnswoodworking.com
Branchburg, NJ 08876

Custom manufacturer of wood entry doors, garage doors, windows & shutters: historical reproductions; institutional projects.

Write in No. 6640

Kestrel Shutters
800-494-4321; Fax: 610-326-6779
www.diyshutters.com
Stowe, PA 19464

Manufacturer of interior & exterior shutters, closet & cabinet doors & related hardware: custom & standard sizes, DIY or fully assembled; true mortise-&-tenon construction; louvers, panels, bead board, radius & more; shutter kits.

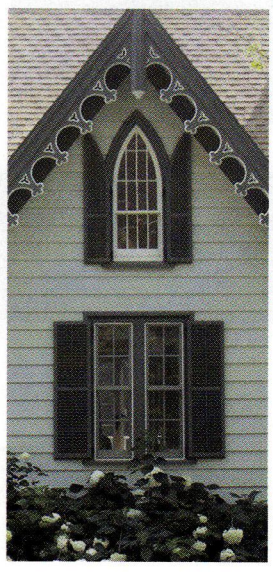
Write in No. 7990

Kestrel offers several historically accurate designs including the Philadelphia Federal style.

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

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

Write in No. 196



Custom shutters are available from the Kingsland Co.

Shuttercraft offers a wide selection of wood shutters with various cutouts and in various styles.

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

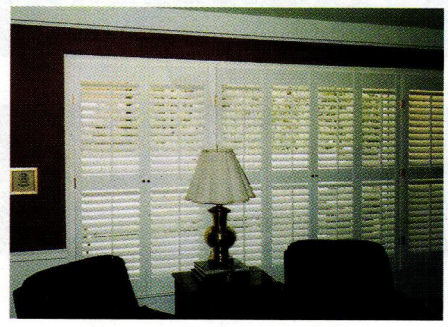
Manufacturer of interior & exterior shutters: cedar & mahogany; all sizes; movable & fixed louvers, raised panels, board-&-batten & cutouts; hinges & holdbacks; interior shutters in poplar, basswood & red oak; painting services.

Write in No. 1321

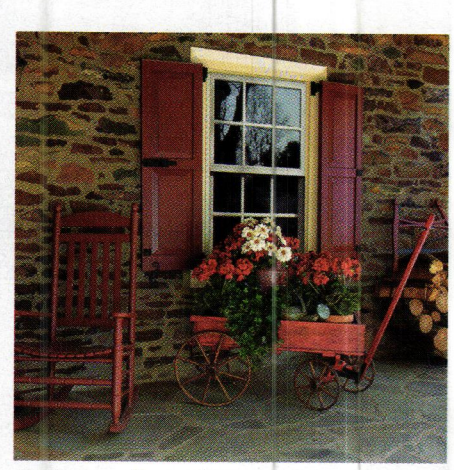
The Shutter Depot
706-672-1214; Fax: 706-672-1122
www.theshutterdepot.com
Greenville, GA 30222

Supplier of shutters & shutter hardware: 2½-in. movable, raised-panel & fixed louvers; interior & exterior; finished & unfinished; custom & stock.

Write in No. 6830



Movable-slat wood shutters from The Shutter Depot are available unfinished or with a custom finish.



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215-616-0600; Fax: 215-616-0749
www.timberlane.com
Montgomeryville, PA 18936

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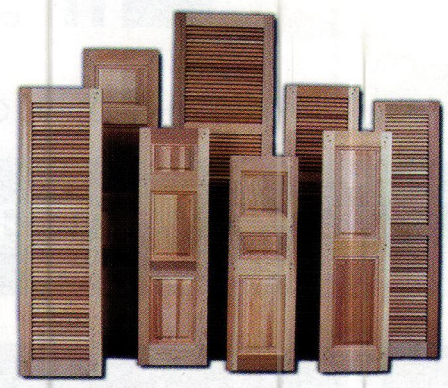
Write in No. 1056



Vixen Hill supplies cedar shutters in a variety of styles and sizes.

Vixen Hill Shutters
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

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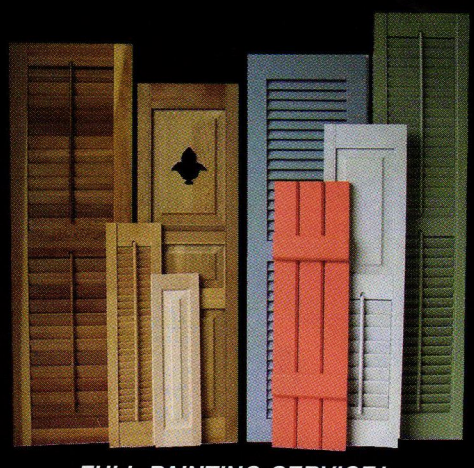

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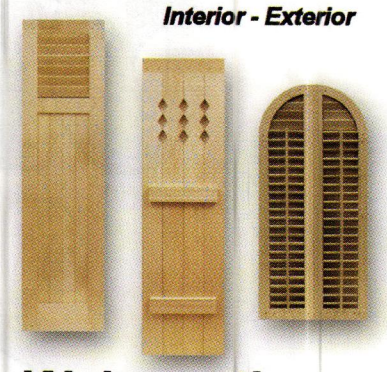

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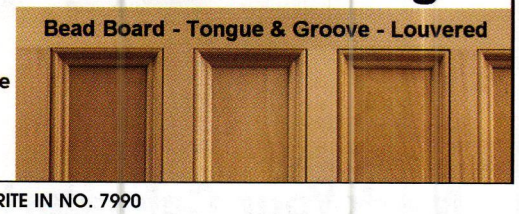

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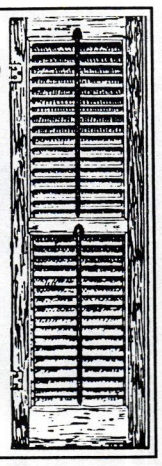

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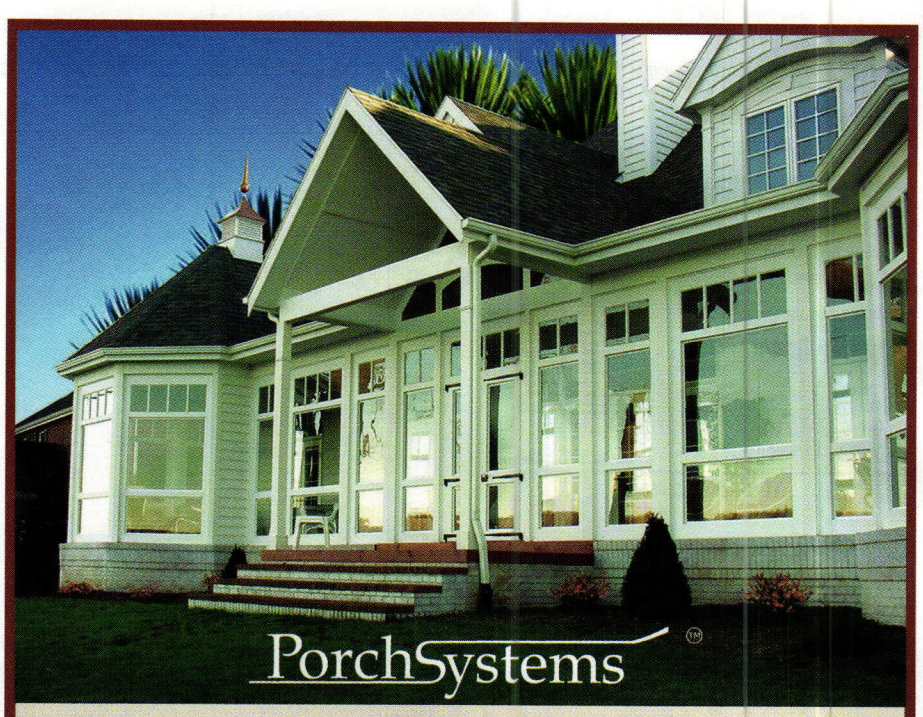

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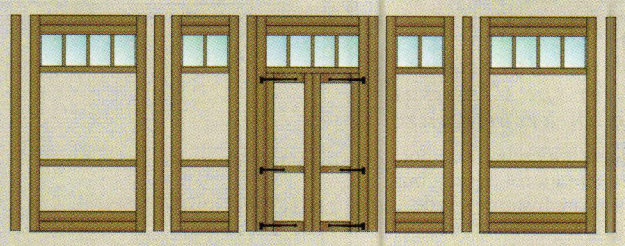

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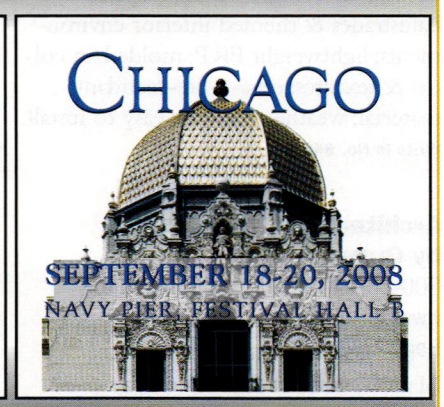

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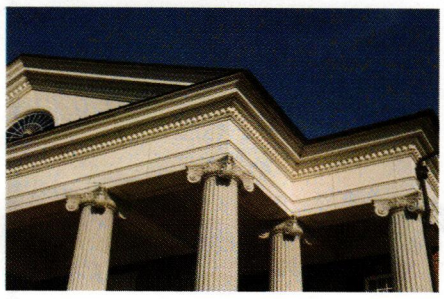

This fiberglass exterior cornice and these GFRC Scamozzi columns were supplied by Architectural Columns & Balustrades by Melton Classics.

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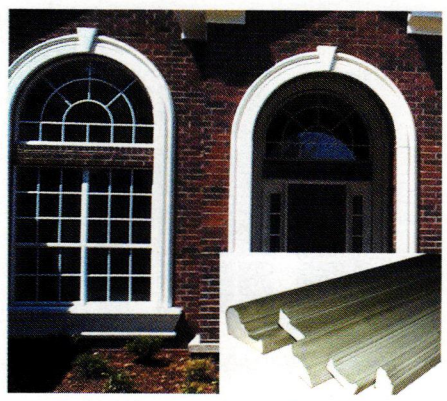

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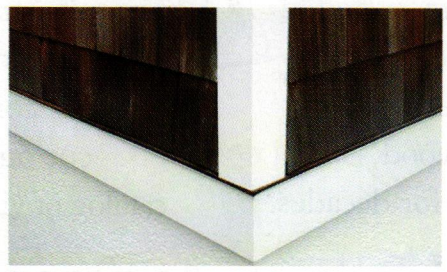

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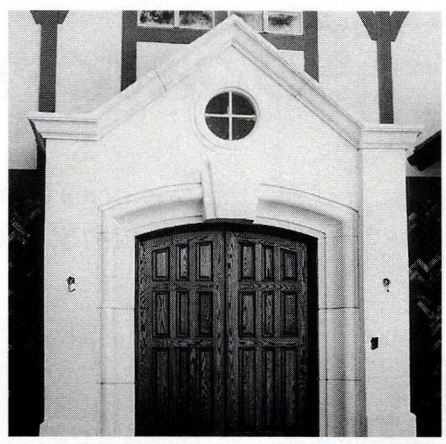

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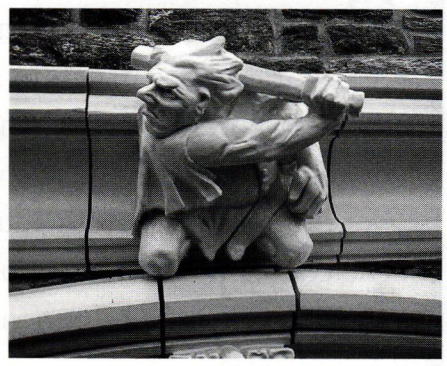

This terra-cotta gargoyle was fabricated by Gladding, McBean for Wingate Hall at City College of New York to replace one that was lost.

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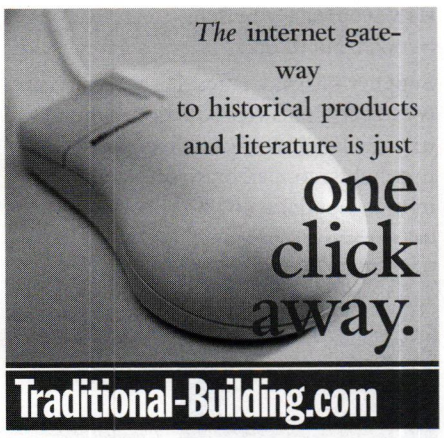

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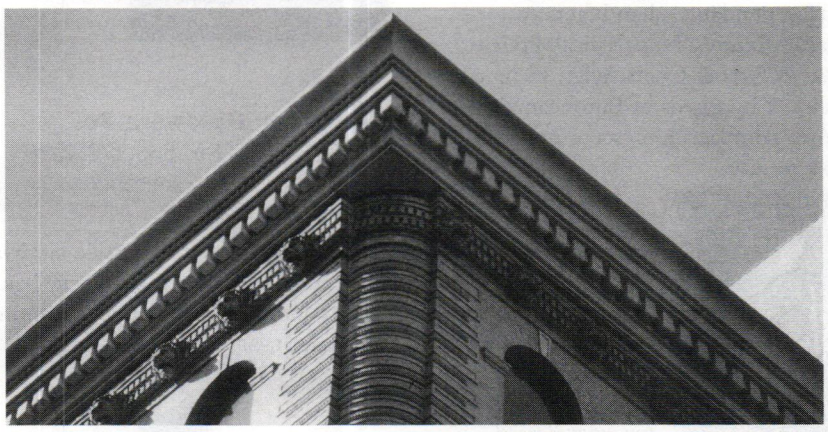

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To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9975**.

Al Bar-Wilmette Platers
866-819-7324; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

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

Write in No. 2636

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

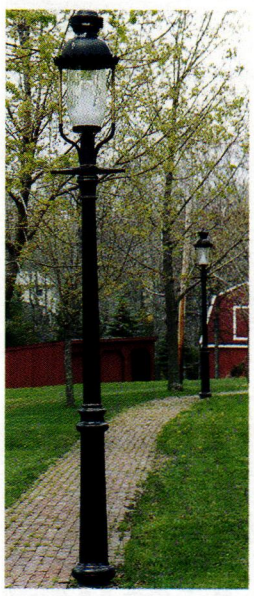
Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, fountains, bollards, railings & grilles; variety of alloys & finishes.

Write in No. 1005

Alloy Casting Co.
800-527-1318; No fax
www.alloynet.com
Mesquite, TX 75180

Supplier of ornamental aluminum & brass-plated aluminum castings: mailboxes, fences, grilles, cresting & sundials; traditional catalog items, custom designs & renovation/restoration projects.

Write in No. 4050



The Quincy decorative pole from Alloy Castings comes in heights of 9 ft. and 10 ft. 7 in.

Alloy Castings Co., Inc.
800-421-3882; Fax: 508-378-1240
www.alloycastings.com
East Bridgewater, MA 02333

Manufacturer of cast-aluminum decorative & historical poles & bollards: traffic bases & poles & fire-alarm pedestals; street lighting & accessories; historical reproductions & custom castings; for streets, parks & more.

Write in No. 2711

Architectural Area Lighting, Inc.
714-994-2700; Fax: 714-994-0522
www.aal.net
La Mirada, CA 90638

Manufacturer of specification-grade traditionally styled lighting: lanterns, poles & arms; floodlights, steplights, wall sconces, bollards & custom-designed fixtures; many sizes & materials.

Write in No. 1702

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776

Manufacturer of historical lighting fixtures: chandeliers, lanterns, sconces & table lamps; brass, copper, terne & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder $15.

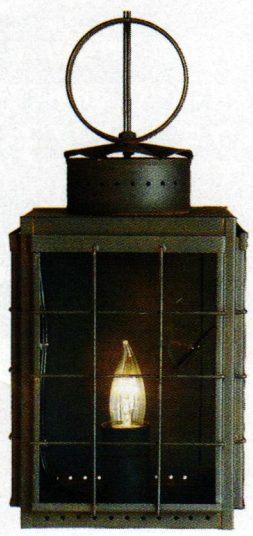
Write in No. 60

This lantern, model #SM LT 51-W from Authentic Designs, measures 12 in. tall x 5½ in. wide x 5¼ in. deep.

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

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

Write in No. 7660



This electrically powered hanging lantern is model #432-001 from Ball & Ball Lighting.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

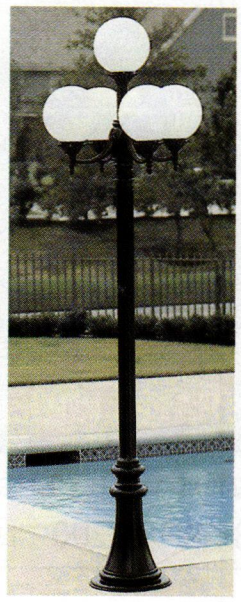
Manufacturer & distributor of lighting fixtures: hand riveted, antique copper, natural gas, propane & electric; residential, commercial, landscapes & streetscapes; custom scaling & style proposals.

Write in No. 166

Brandon Industries, Inc.
800-247-1274; Fax: 972-542-1015
www.brandonindustries.com
McKinney, TX 75069

Manufacturer & distributor of Classical ornamental metalwork: lampposts, wall sconces, deck mounts, signage & plaques, mailboxes & more in aluminum.

Write in No. 73

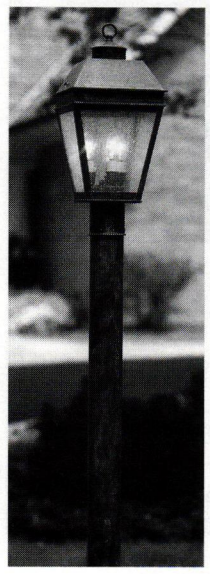


Classically designed aluminum lampposts are the specialty of Brandon Industries; the model #1250BK stands 8 ft. 8 in. tall.

Brass Light Gallery, Inc.
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53201

Designer & manufacturer of lighting: sconces, pendants, chandeliers & alabaster fixtures; Neoclassical, Prairie, Rustic & Arts & Crafts styles; 15 metal finishes & hundreds of European shades; ADA & compact fluorescent options.

Write in No. 890



Brass Light Gallery's post-mounted model EX-5309-AZZ with a verdigris finish and clear seeded glass measures 16 in. tall x 9 in. wide.

Cole & Co., C.W.
626-443-2473; Fax: 626-443-9253
www.colelighting.com
South El Monte, CA 91733

Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use.

Write in No. 488

Conant Custom Brass, Inc.
800-832-4482; Fax: 802-864-9490
www.conantcustombrass.com
Burlington, VT 05401

Manufacturer of lighting: sconces, pendants & chandeliers; interior & exterior; brass, bronze, iron, copper & more; dozens of finishes; UL listed; new designs, antique/salvaged originals & period reproductions.

Copper Sculptures
800-235-6725; Fax: 601-992-9350
www.coppersculptures.com
Brandon, MS 39047

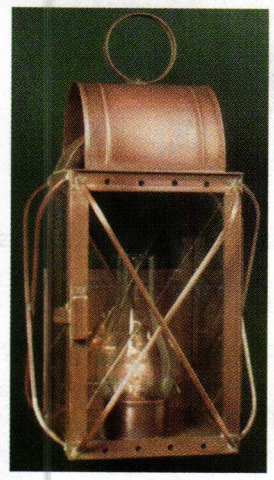
Manufacturer of gas lanterns: replicated from pre-Civil War photos, with added convenience of electronic ignition; mailboxes, street lighting, signage, statuary, trash receptacles & fountains.

Write in No. 300

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Supplier of handcrafted Early American & Arts & Crafts reproduction lighting fixtures: lanterns, chandeliers, sconces & post lights; copper, brass, tin, wrought iron & wood; catalog $3.

Call for more information.



Colonial-style lighting fixtures are custom made by Josiah R. Coppersmythe to fit individual specifications.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; hand-hammered copper; lighting.

Write in No. 6980

Arts and Crafts-style hanging lamps, such as this model #CS2HLM, are available from Craftsmen Hardware in various finishes with mica or colored glass.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.crowncityhardware.com
Pasadena, CA 91104

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

Write in No. 432

Custom Home Accessories, Inc.
800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

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

Write in No. 527

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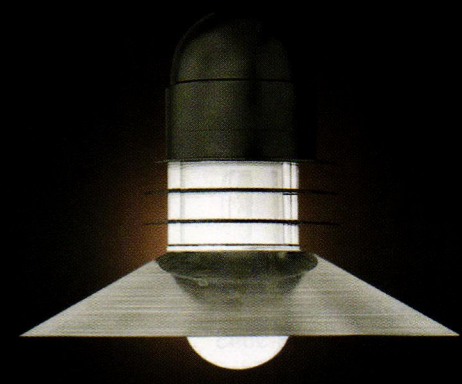

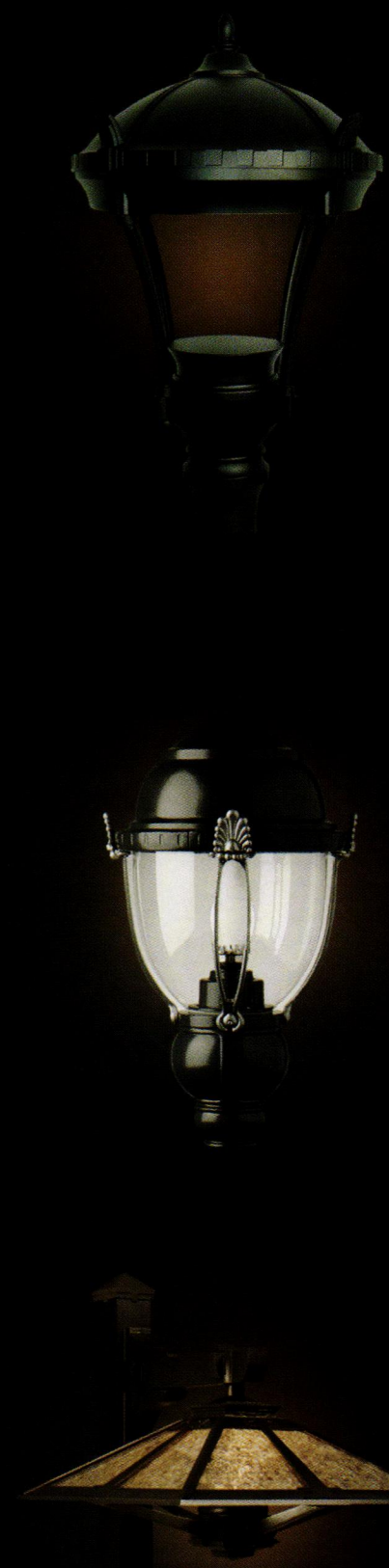

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WRITE IN NO. 1702

architectural area lighting

This electric lantern is available from Customlightstyles.com.

Customlightstyles.com
707-547-9909; Fax: 707-538-5543
www.customlightstyles.com
Santa Rosa, CA 95409

Designer & fabricator of lanterns, sconces, chandeliers & landscape lighting: hand-forged iron, brass & copper; more than 90 painted finishes & 16 natural metal finishes; historic reproductions & custom designs.

Write in No. 2545

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

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

Write in No. 2767

Dahlhaus Lighting manufactured this ornate European-style lantern and bracket.

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

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

Write in No. 1195

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

Part of the new Chinoiserie collection in the style of Virginia, ca. 1765, this lantern was handmade and hand finished by The Federalist.

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

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

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

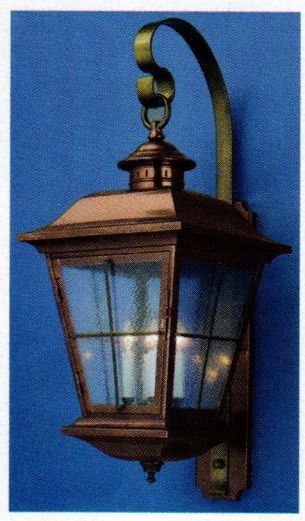
Designer & custom fabricator of ornamental metalwork: period-appropriate motifs; custom lighting; curved, straight & monumental stairs; driveway & garden gates; hand forged & wrought iron, bronze & aluminum.

Write in No. 2640

This lantern with dragon motif was fabricated by Fine Architectural Metalsmiths.

Fourteenth Colony Lighting
800-297-9719; Fax: 901-272-0365
www.fourteenthcolonylighting.com
Memphis, TN 38104

Manufacturer of handcrafted solid-brass & copper light fixtures: sconces, chandeliers, pendants, bell jars & iron rings; post- & wall-mounted & hanging lanterns; several exterior models are UL listed for natural gas.



This exterior lantern from Fourteenth Colony Lighting's Regency Park Series was handcrafted using traditional techniques; it is available in copper or brass.

Heritage Lanterns
207-846-3911; No fax
www.heritagelanterns.com
Yarmouth, ME 04096

Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protection, concealed wiring & more.

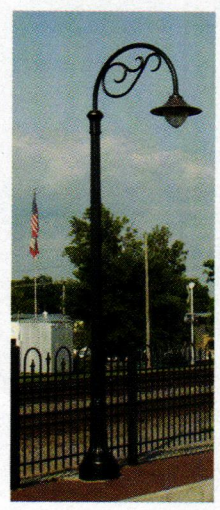
Write in No. 1908

The Austen Barn Light from Heritage Lanterns, the design of which dates back to the mid 1700s, is available in antiqued bronze as well as other finishes.

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

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

Write in No. 9130



This 16½-ft. cast-aluminum lantern post was reproduced by Herwig from an original photograph of fixtures at a train depot.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

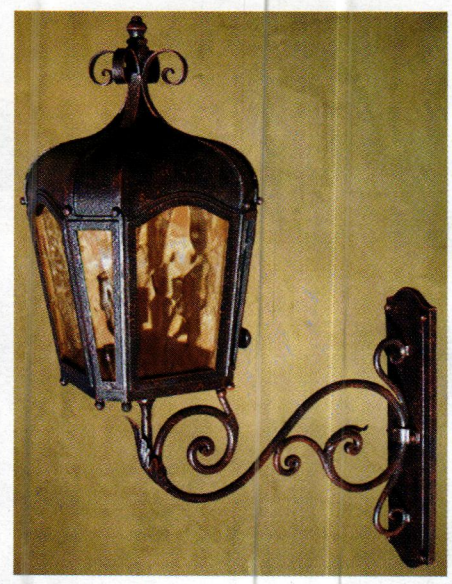
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210

Iron Gallery Store, Ltd.
714-493-1012; Fax: 866-550-7276
www.theirongallerystore.com
Anaheim, CA 92817

Custom designer & manufacturer of wrought-iron elements: iron entry doors, gates, staircase railings, residential & commercial custom lighting & more; Mediterranean & Arts & Crafts styles.

Write in No. 1661



This traditionally styled exterior sconce is available from the Iron Gallery Store.

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & manufacturer of interior & exterior lighting: chandeliers, pendants, ceiling flushes & sconces; wall, pendant, post & pilaster exterior models; many architectural periods; historical reproductions.

Write in No. 1239

Lantern Masters custom crafted this exterior wall-mounted lantern, which is a reproduction of an antique.

Lighting by Hammerworks
603-279-7352; Fax: Same as phone
www.hammerworks.com
Worcester, MA 01603

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

Write in No. 5090

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; exterior lighting; grilles.

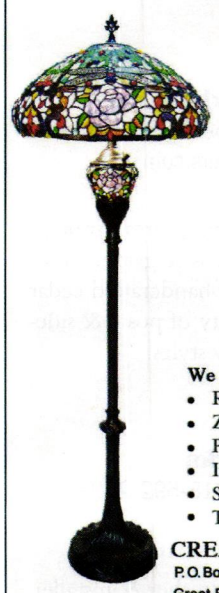
Write in No. 7600

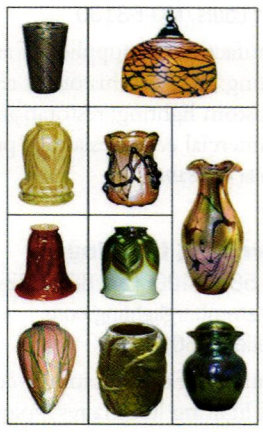
Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Supplier of historically inspired lighting: interior & exterior; many styles from Arts & Crafts to Cottage to Old West.

Write in No. 1608

This wall-mounted lantern is one of about 900 models manufactured by Old California Lantern.





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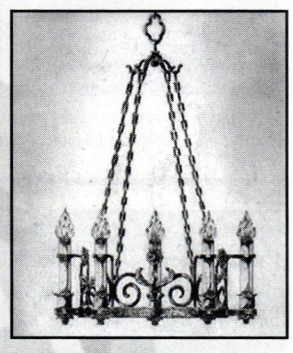

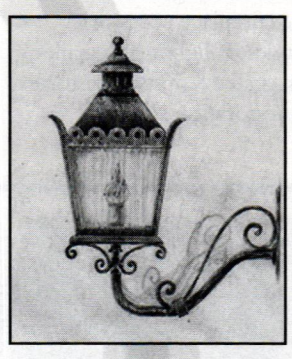

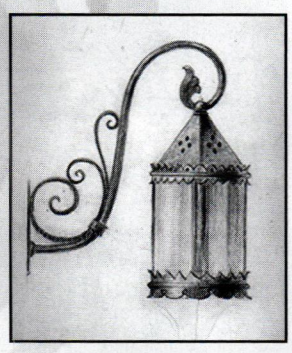

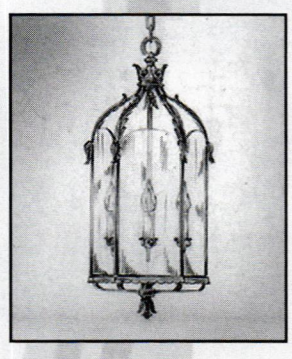

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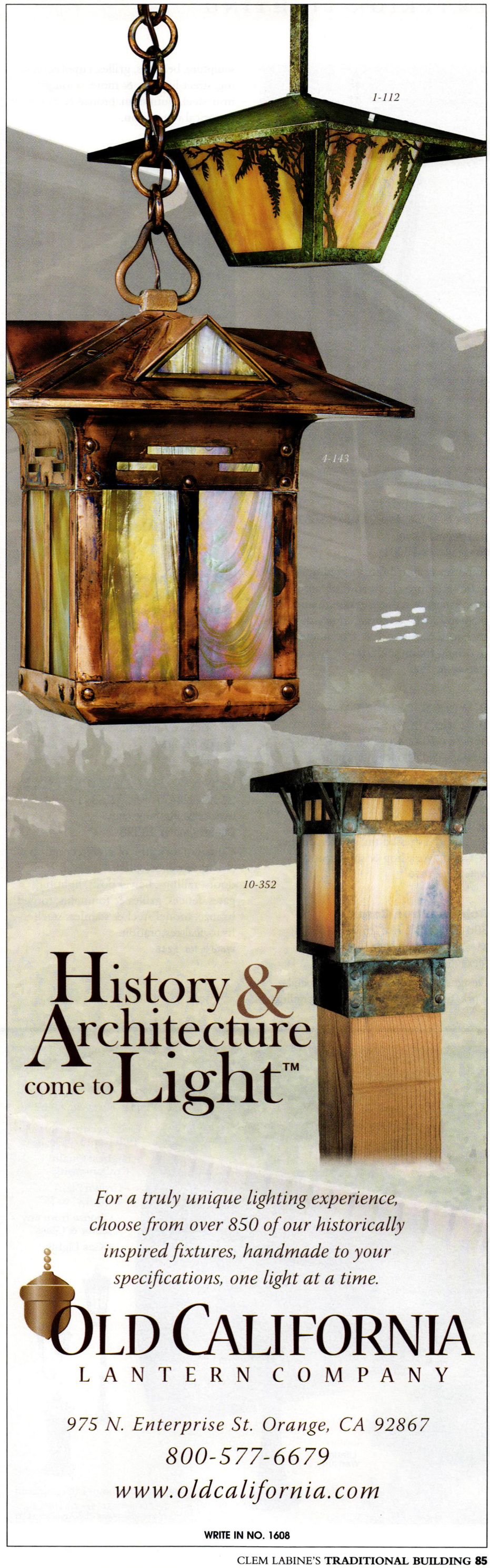

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800-577-6679
www.oldcalifornia.com

WRITE IN NO. 1608

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

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

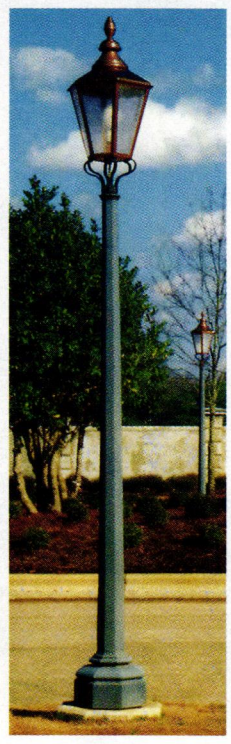
Importer & distributor of traditional lighting fixtures: thousands of antique chandeliers & sconces restored; some made by 19th- & 20th-century designers such as E.F. Caldwell & Co.; new wall & ceiling fixtures; UL listed.
Write in No. 792

Richard D. Scofield Historic Lighting
860-767-7032; Fax: 860-526-2378
www.scofieldhistoriclighting.com
Ivoryton, CT 06442

Manufacturer of handmade reproduction chandeliers, sconces & lanterns: based on designs from the 18th & early-19th centuries; distressed tin, pewter, copper & wood; workshop & showroom.
Write in No. 4170

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240



Robinson Iron supplied these custom lampposts for a building development in Montgomery, AL.

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.
Write in No. 7730

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.
Write in No. 1218

Shop Tin 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 sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post lanterns; photometric site-specific design & 3D CAD services.
Write in No. 1663

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of bathroom supplies: cast-iron & acrylic clawfoot bathtubs, porcelain sinks, brass faucets, shower rods & rings; floor registers & air returns: decorative door, window & gate hardware; lighting; mailboxes.
Write in No. 1376

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
801 N. Skinker Blvd.
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.
Write in No. 6190

Sternberg Lighting
847-588-3400; Fax: 847-588-3440
www.sternberglighting.com
Roselle, IL 60172

Manufacturer of traditional & architectural lighting luminaires, poles, bollards, site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & NightSky optical systems for luminaries.
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Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.
Write in No. 483

Steven Handelman produces handcrafted exterior lanterns with a variety of finishes.

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.texasmetalindustries.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel.
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508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081

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www.wiemanniron.com
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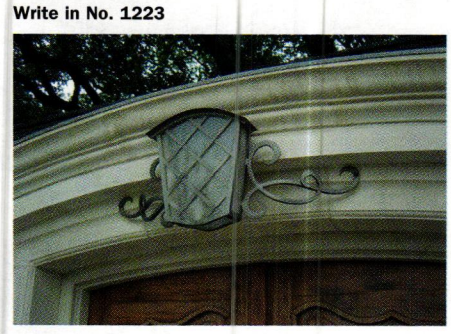
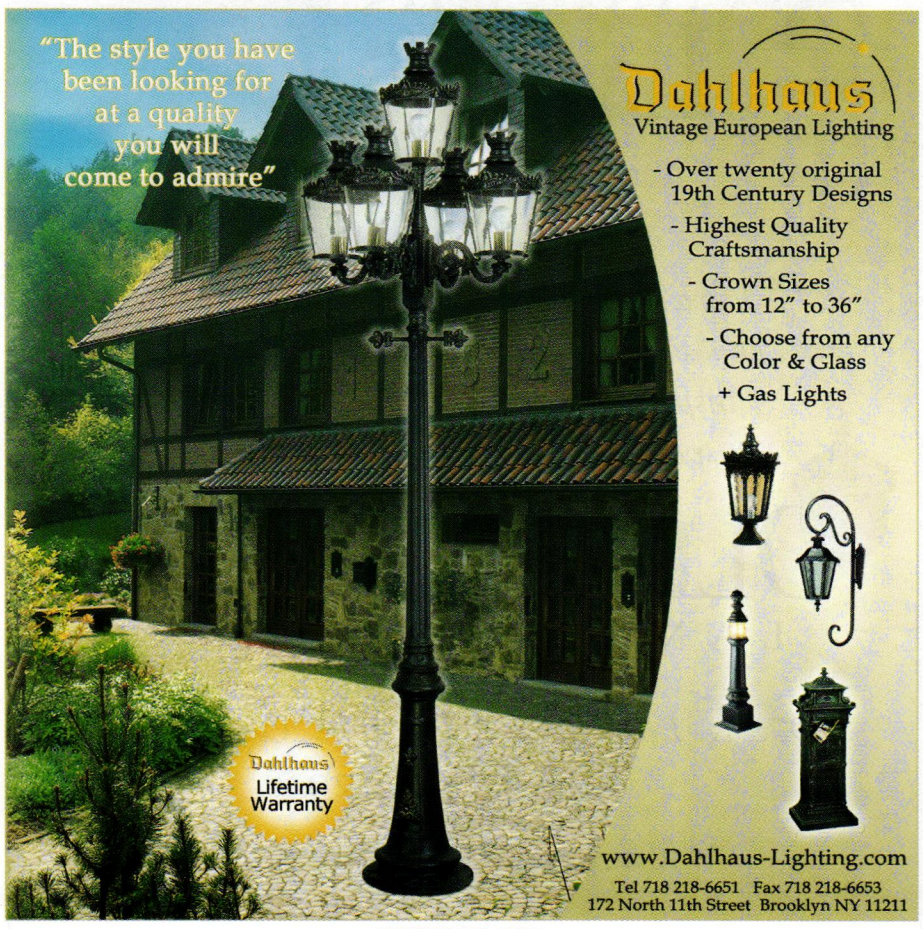


Wiemann Ironworks custom manufactured this lantern, the Youngblood, in bronze with scroll tiebacks.



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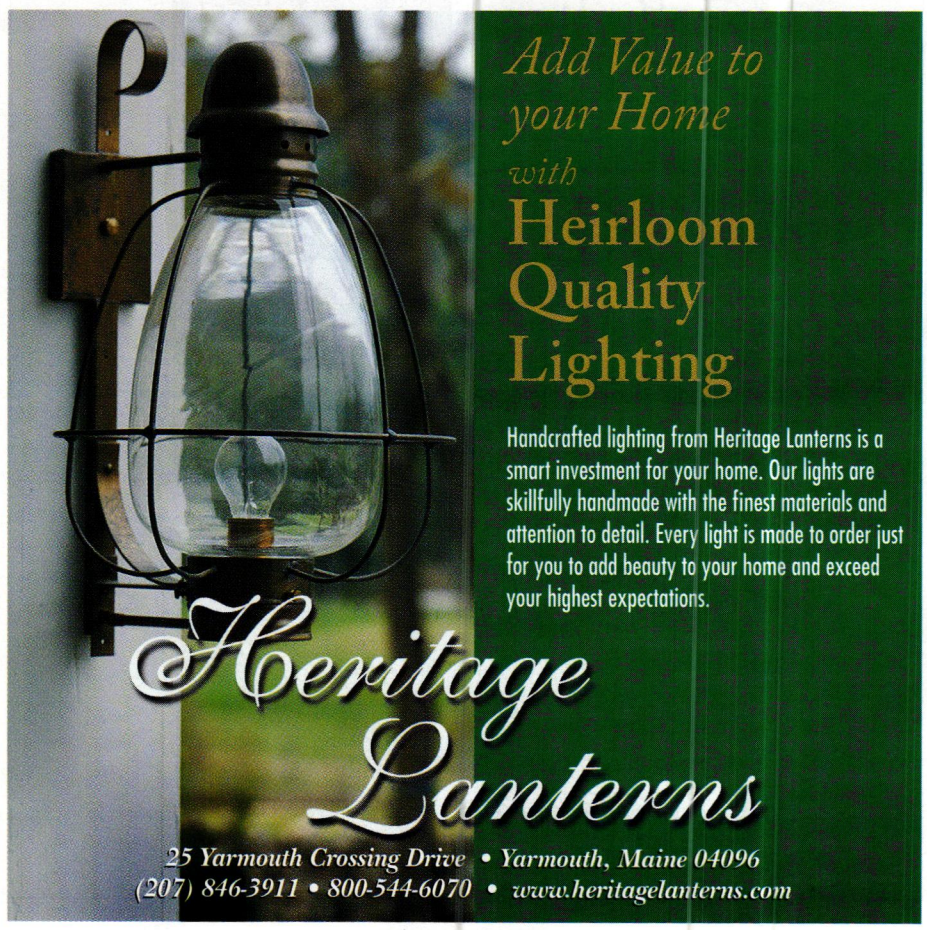

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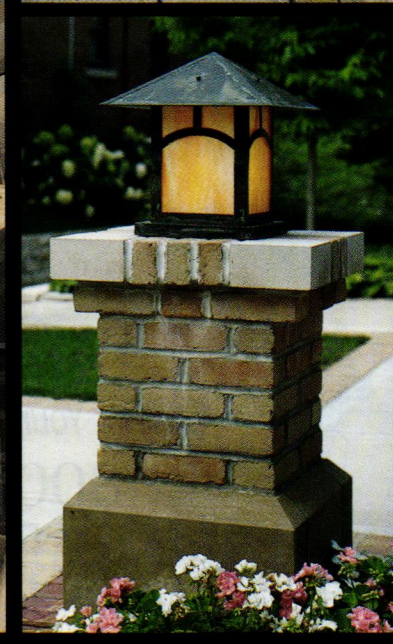

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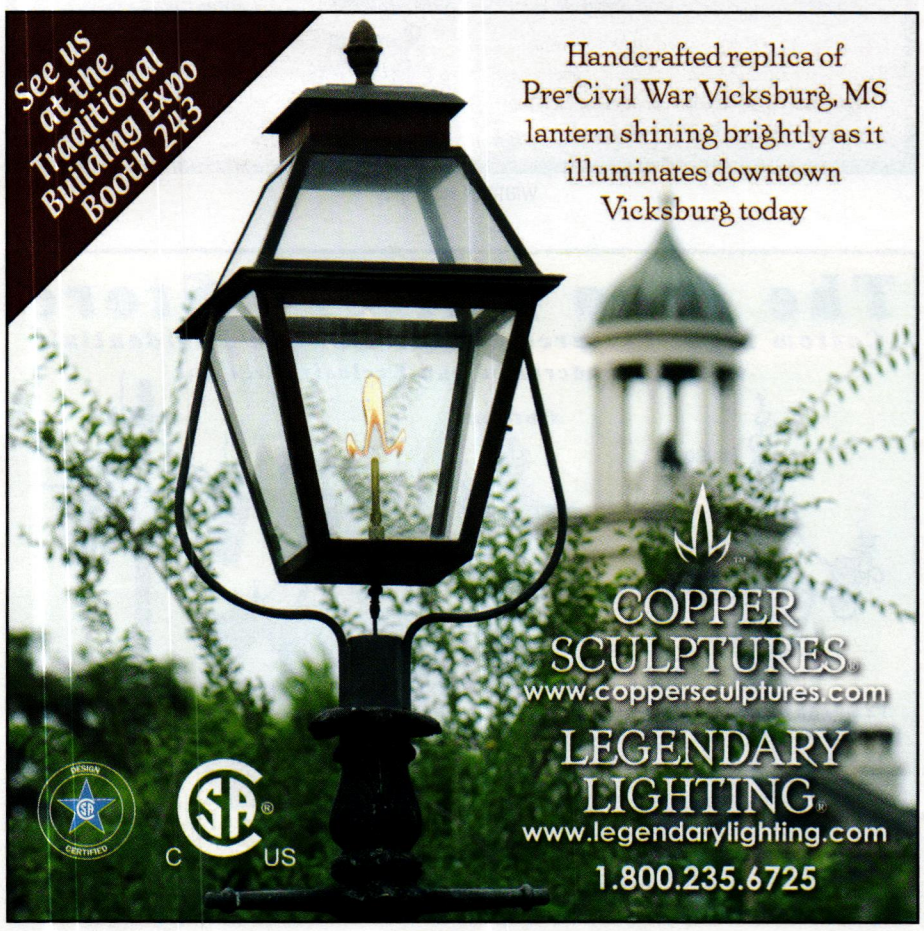

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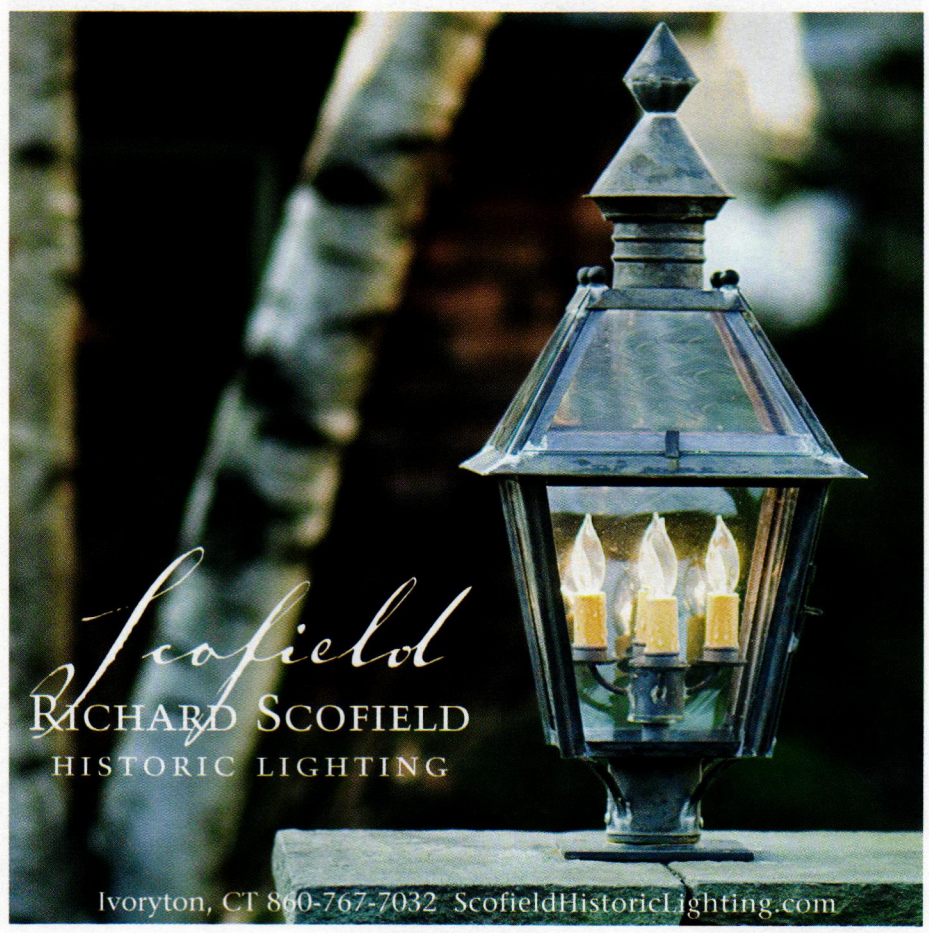

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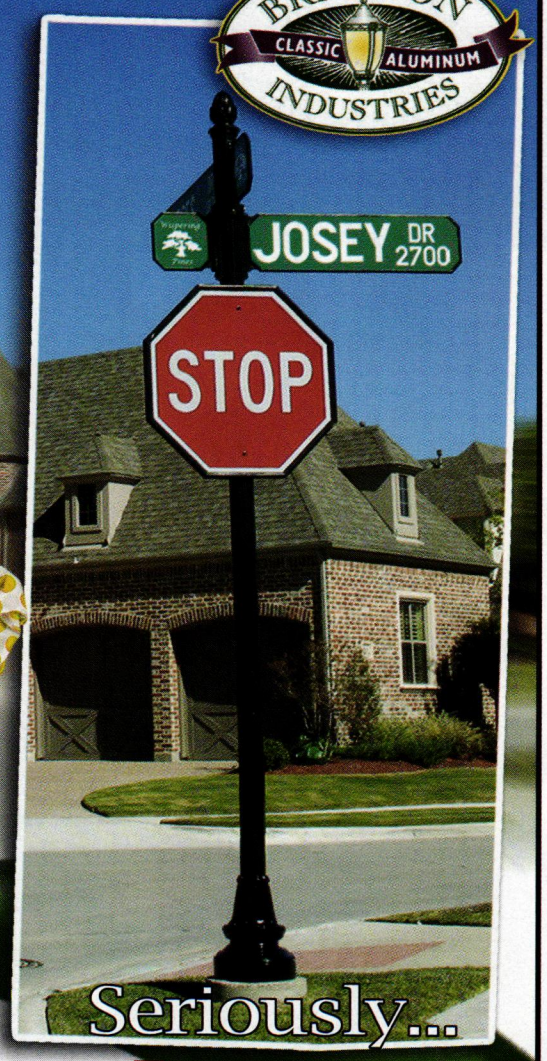

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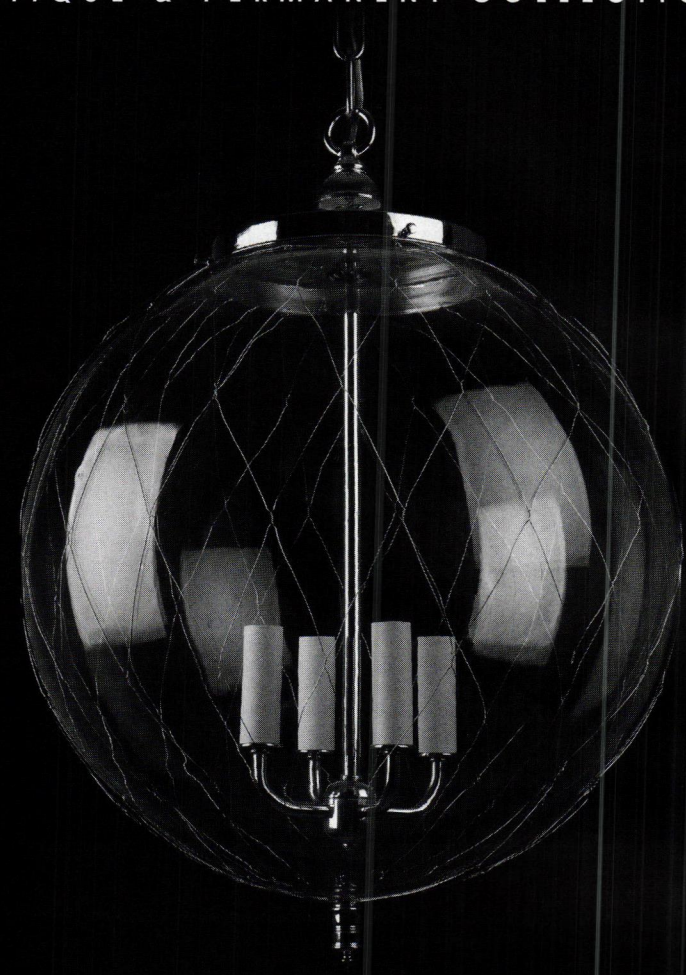

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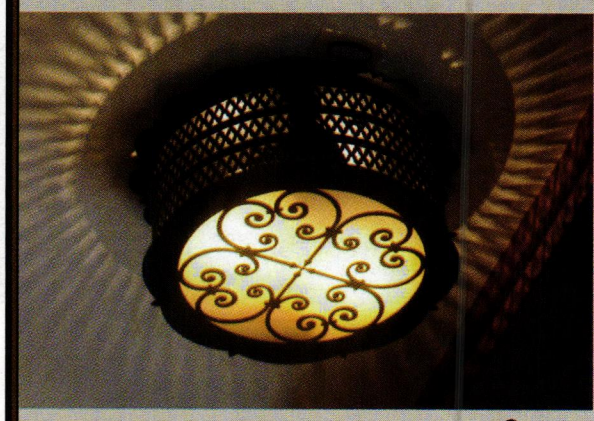

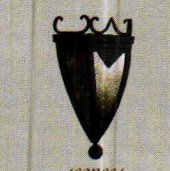
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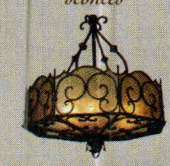
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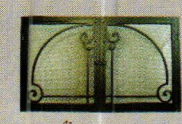
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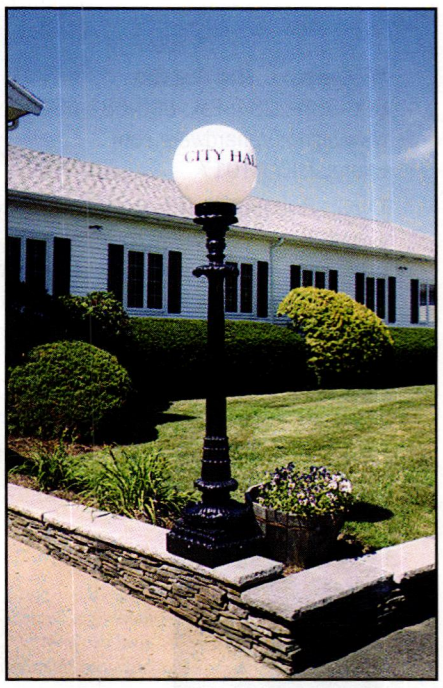

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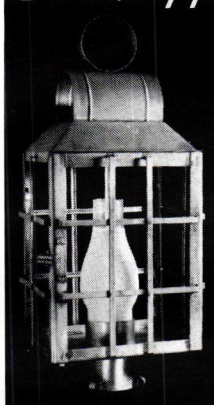

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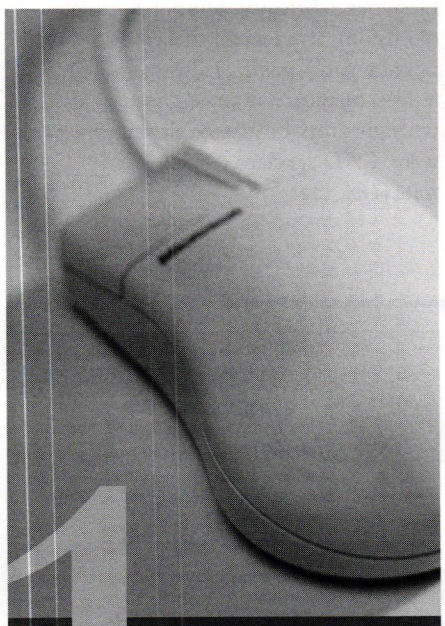

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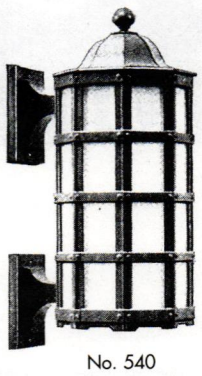

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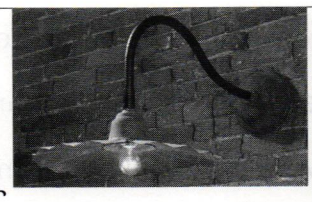

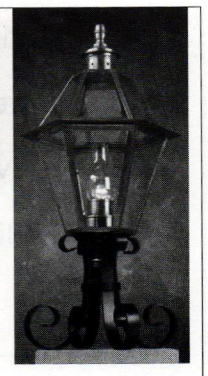

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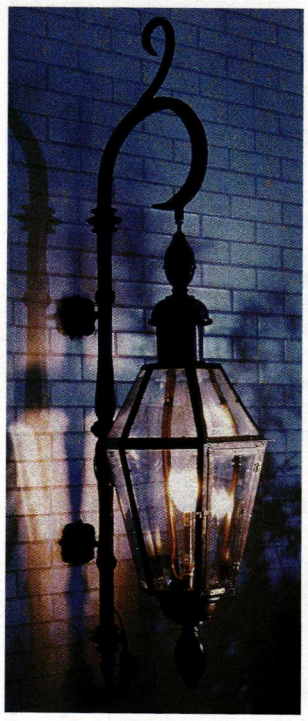

Bevolo manufactured this six-sided gas lantern.

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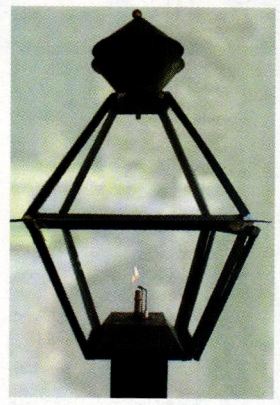

This gas-burning lantern from Shop Tin Lighting is available in eight finishes.

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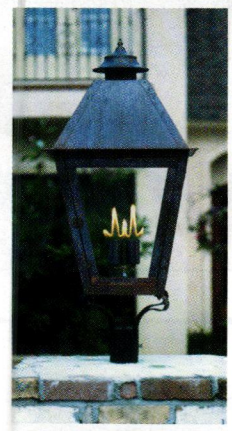

The Atlas I post-mount gas lantern is available from Signature Hardware.

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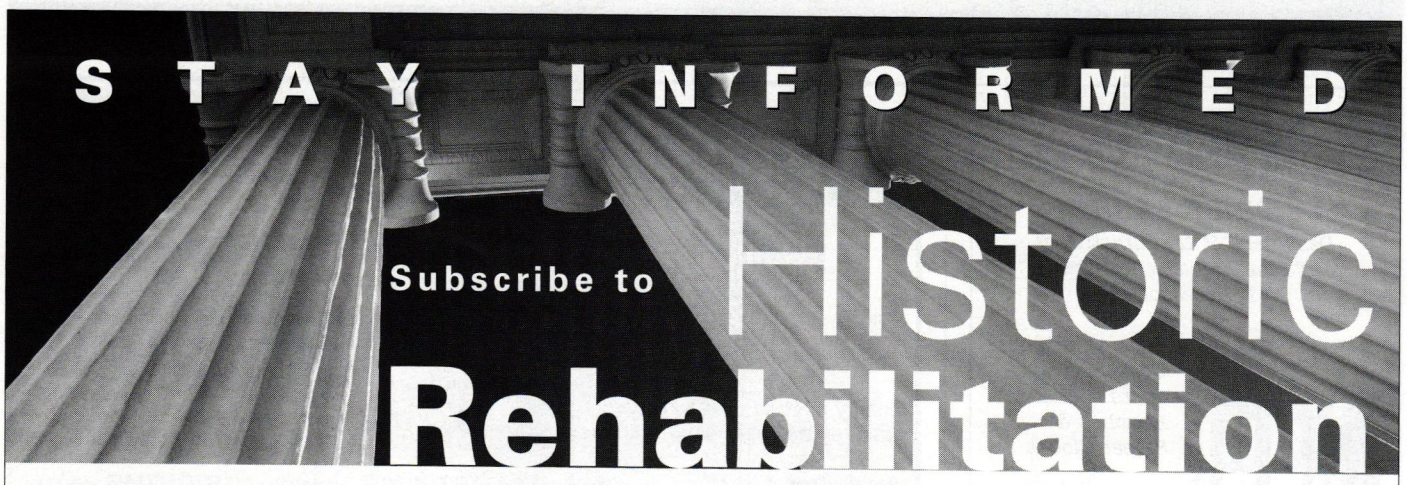

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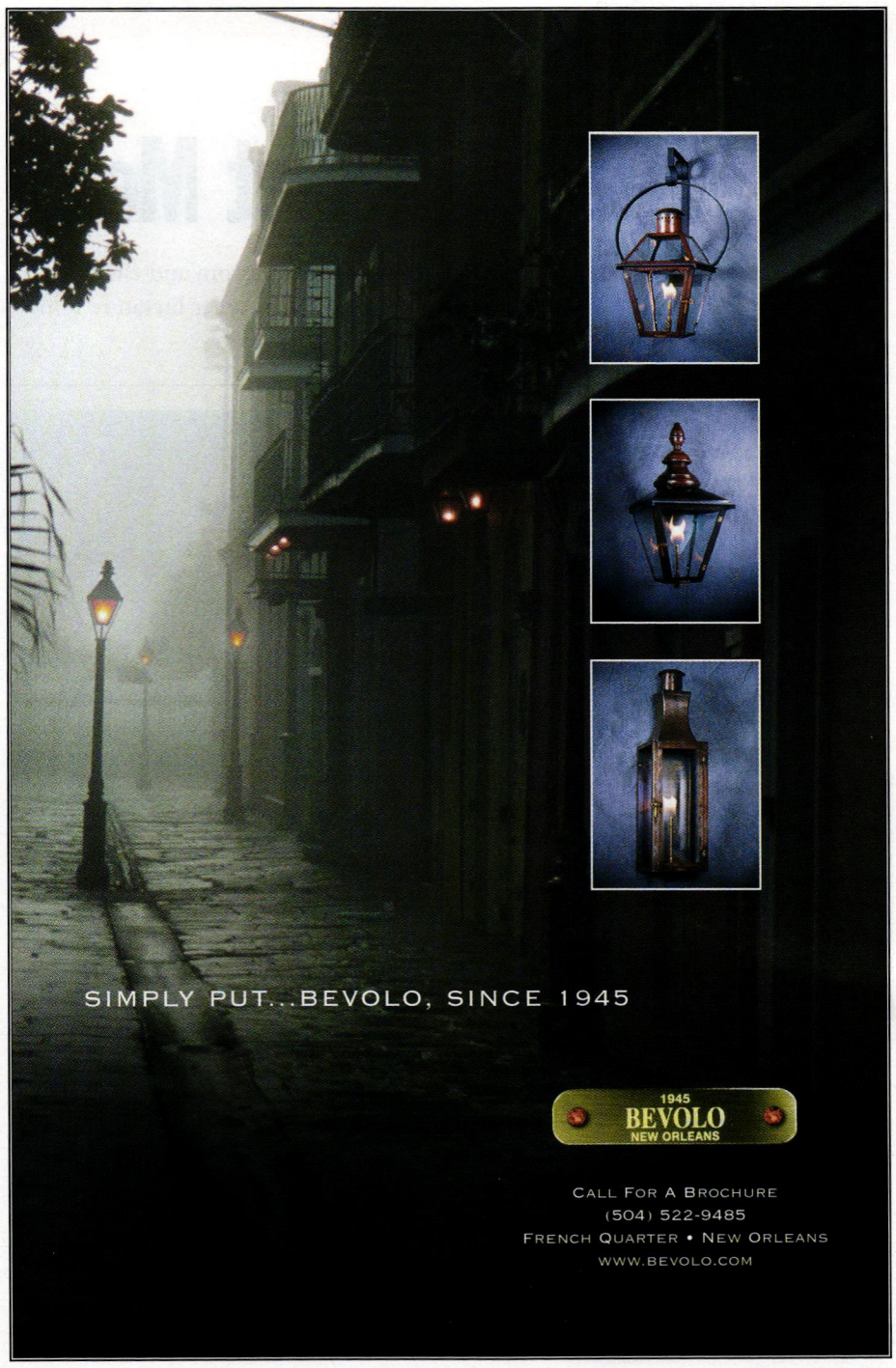

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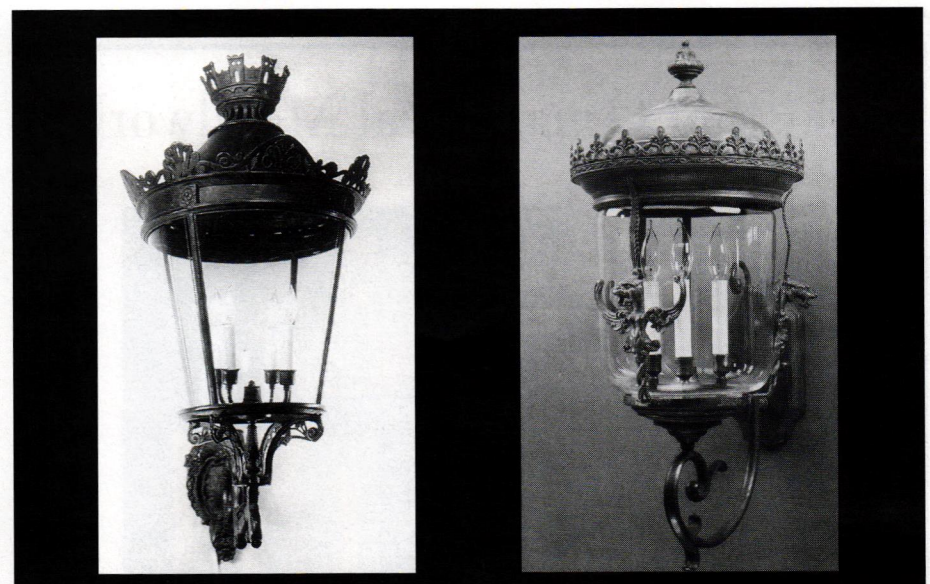

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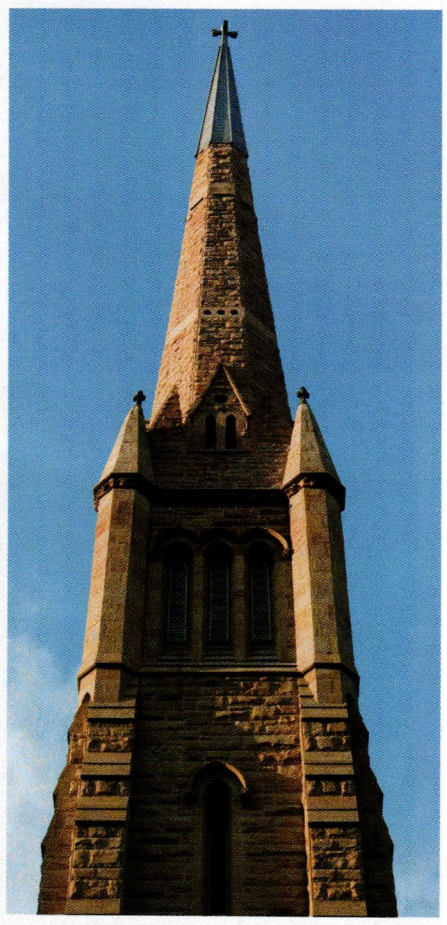

The Durable Restoration Co. replicated the steel steeple clad in lead-coated copper for the Ephesus Seventh Day Adventist Church in New York City. Photo: Chris Agostino

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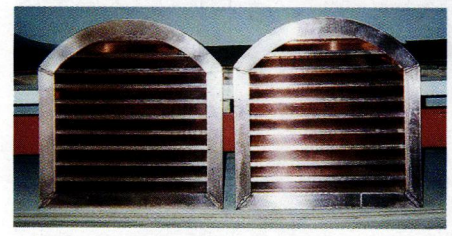
www.durablerestoration.com
Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.
Write in No. 3720



These copper arch-topped louvers were crafted by EJMcopper.

EJMcopper, Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, chimney caps & more.
Write in No. 1377

This ornate metal window medallion was created by Michigan Ornamental Metals.

Michigan Ornamental Metals
201-945-4930; Fax: 201-945-4931
www.michiganornamental.com
Ridgefield, NJ 07657

Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped/ pressed sheet metal; replications & historic reproductions.
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Munns Mfg., Inc.
435-257-5673; Fax: 435-257-3842
www.munnsmfg.com
Garland, UT 84312

Manufacturer of aluminum steeples, pinnacles, spires, cupolas & towers: variety of styles & designs; weathervanes optional; custom copper & aluminum dormers.
Write in No. 1356

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.
Write in No. 8300

Ornametals, LLC
256-350-7410; Fax: 256-309-5921
www.ornametals.com
Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.
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Vulcan Supply Corp.
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www.vulcansupply.com
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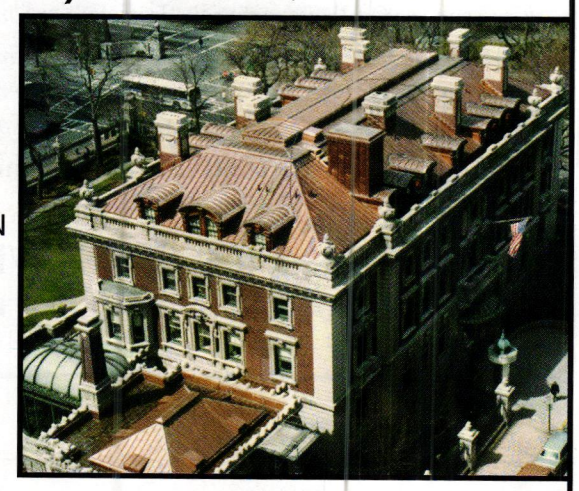

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3434 Parkview Ave., Pittsburgh, PA 15213

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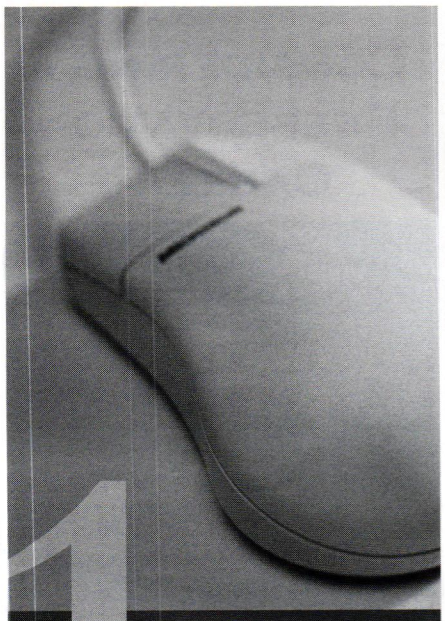

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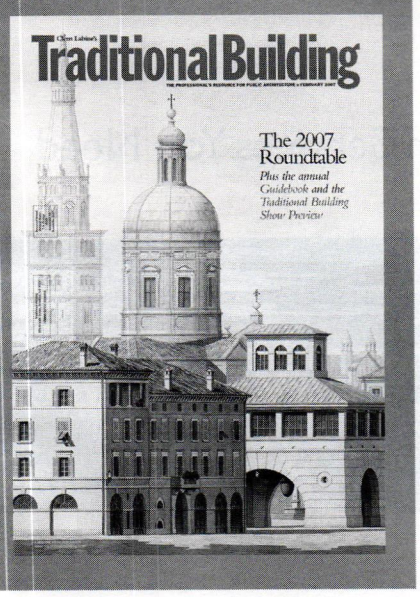

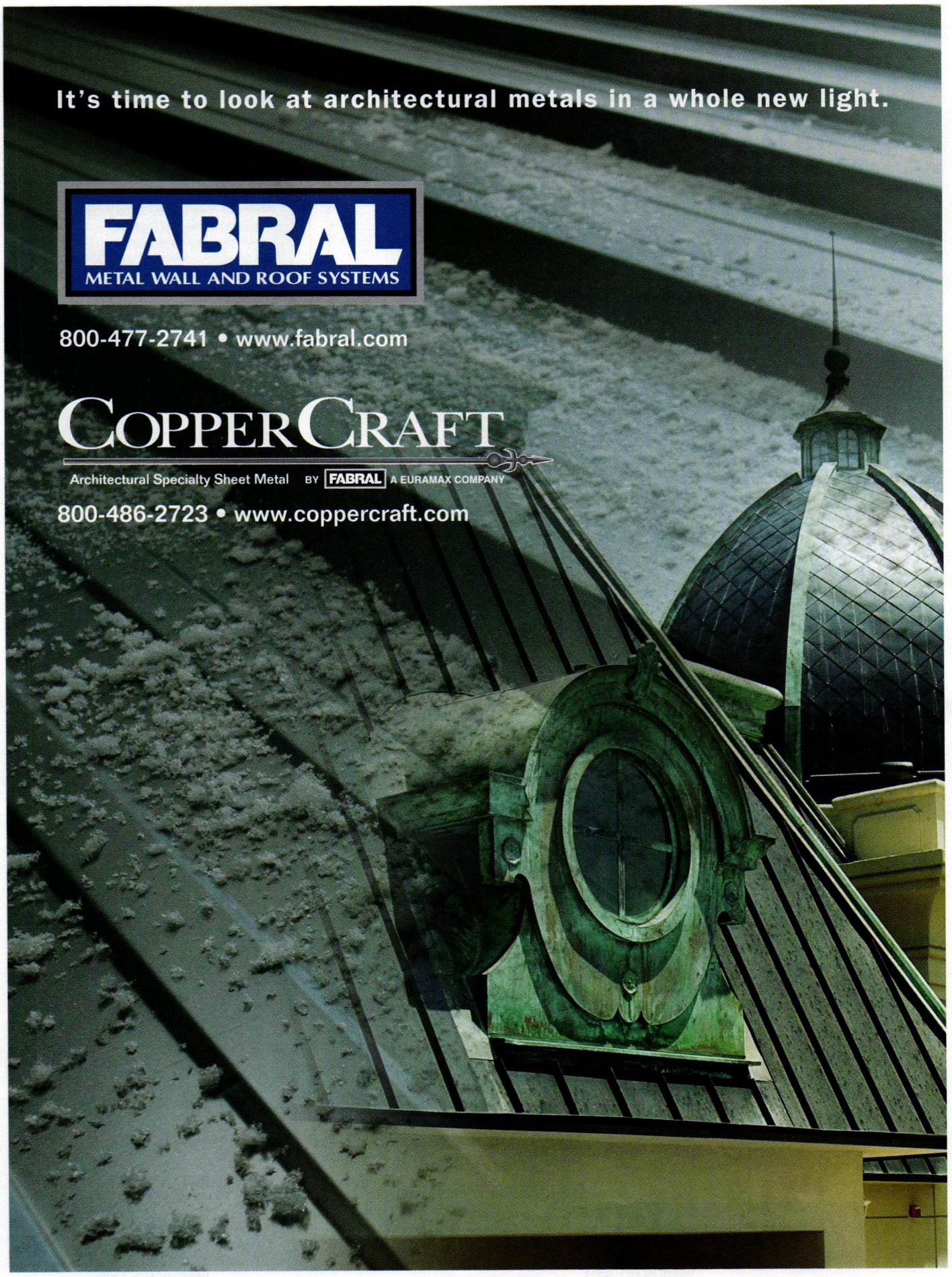

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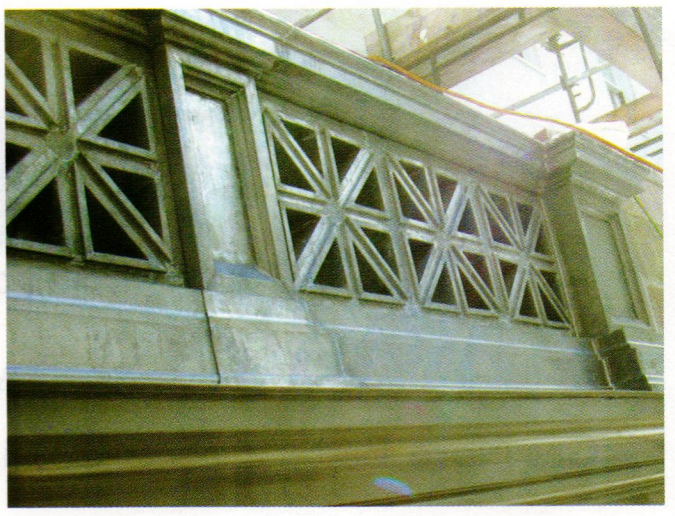

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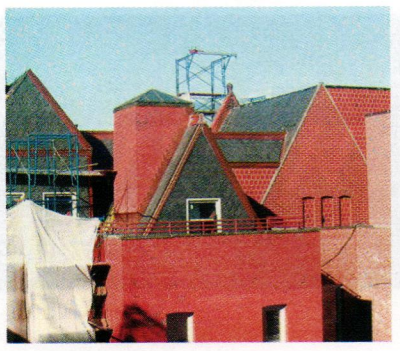

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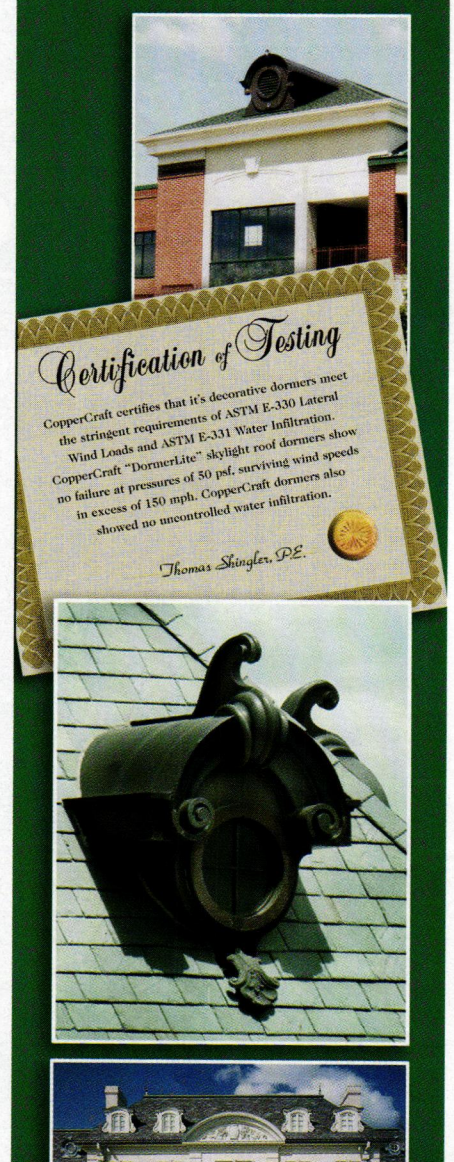

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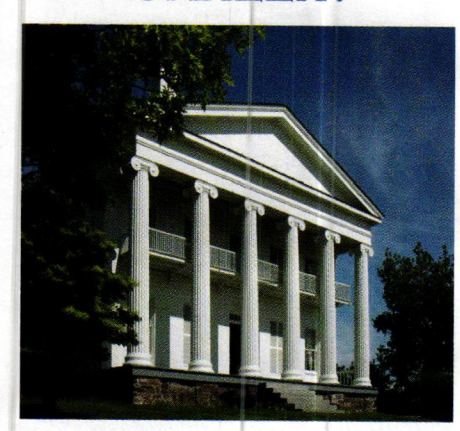

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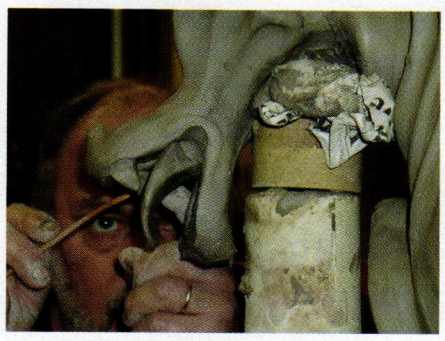

The final touches are being applied to this terra-cotta dragon chimney pot by Marek Drzazga of No 9 Studio.

No 9 Studio UK
011-44-1769-5404-71; Fax: 011-44-1769-5408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF

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; restoration.
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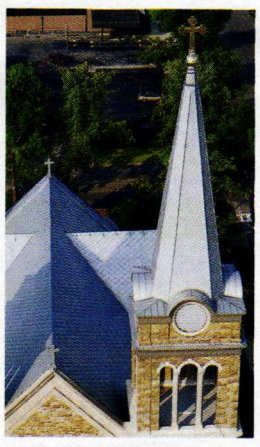

Ornametals fabricated the zinc roof of the Sacred Heart of Jesus Catholic Church in Cullman, AL.

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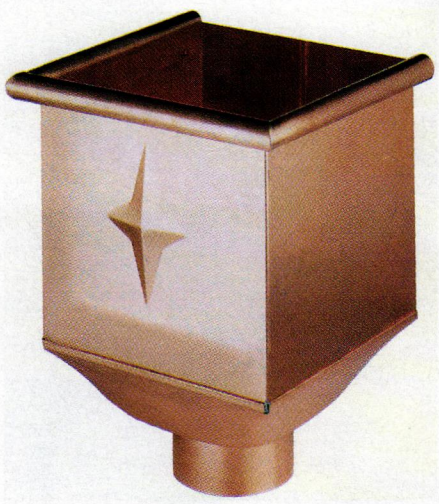

This square leader head is available from Park City Rain Gutter in copper or zinc.

Park City Rain Gutter
435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84068

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.
Write in No. 957

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: Classical designs; handcrafted mahogany components; custom designs.
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Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
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Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
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Rutland Gutter Supply
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Manufacturer of roof drainage systems: copper gutters, leader heads, chimney caps, finials, soffit vents, elbows, miters, pipes, end caps & copper balls.
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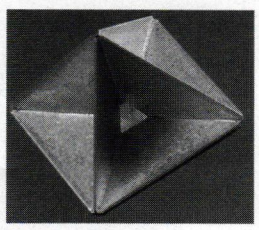

The original metal snowguard from Sno-Gem is 2½ in. tall, 3½ in. deep and 3½ in. wide and can be used with slate, asphalt or metal roofing.

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

Steptoe & Wife Antiques Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
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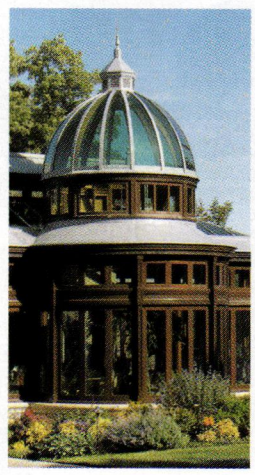

This glass and lead-coated copper dome was designed and constructed by Tanglewood Conservatories for a naturally stained mahogany conservatory.

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.texasmetalindustries.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel.
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Tile Roofs supplied the salvaged slate used in the restoration of this ca. 1900 cupola.

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Supplier & installer of clay tile, concrete tile & slate roofing: architectural sheetmetal; historic restoration; large inventory of salvaged slate, clay tile, concrete tile, finials & hard-to-find fittings; all tile in stock.
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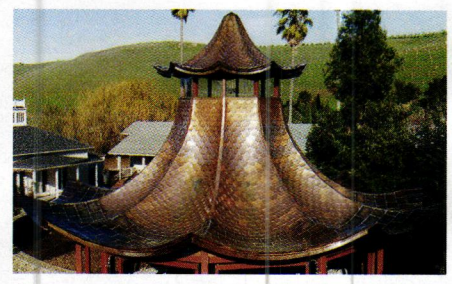

Vulcan Supply custom fabricated the shingles for this copper pagoda in its Vermont shop before completing the installation on site.

W.F. Norman Corp.
800-641-4038; Fax: 417-667-2708
www.wfnorman.com
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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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Project Profile

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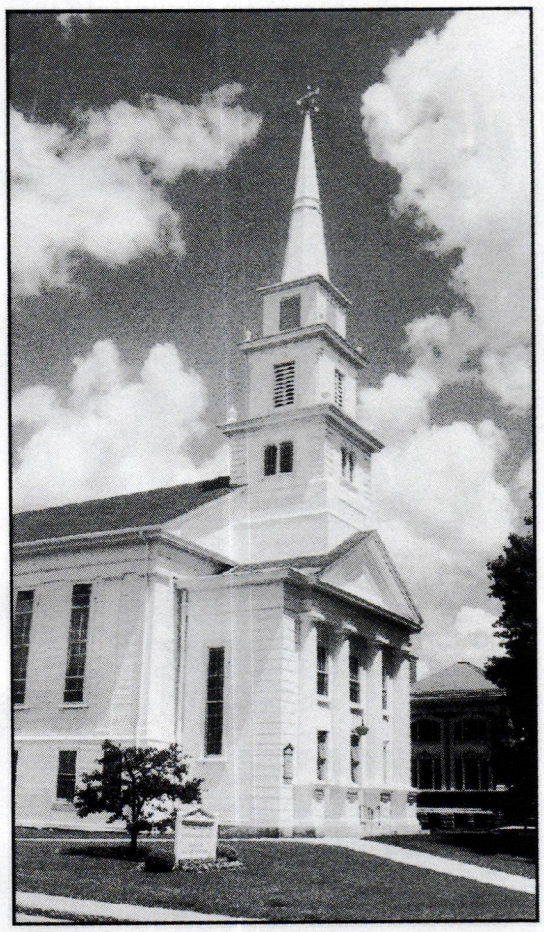
Westborough, Massachusetts



Built in 1834, the historic Congregational Church in Westborough was thoroughly renovated in the early 1990's. Fiberglass Specialties was chosen to fabricate the spire, top cupola, and eight urns. The shingle effect on the spire and the simulated wood siding of the cupola are in fact molded into the fiberglass laminate. And since the white color is an integral part of the laminate, eliminating the need for scraping and repainting, the church will save on maintenance costs in the future.

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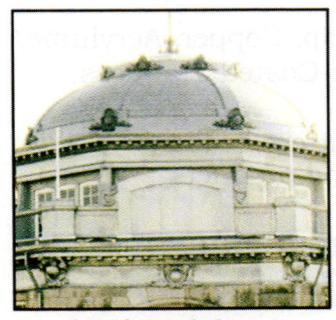

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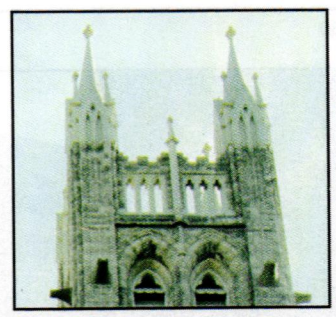

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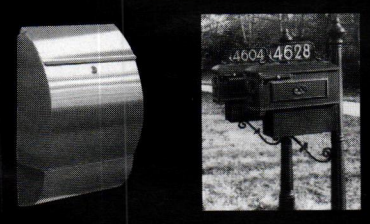

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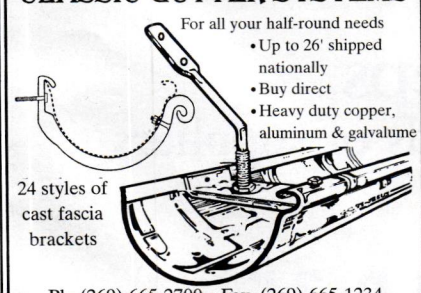

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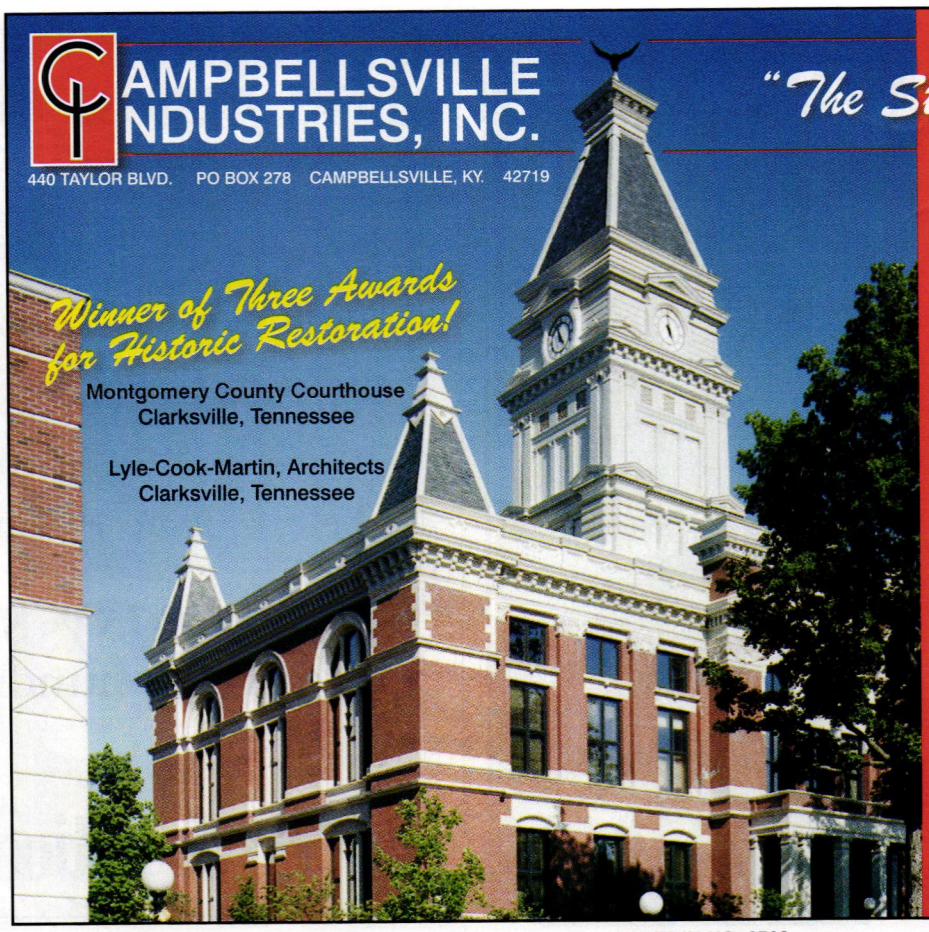

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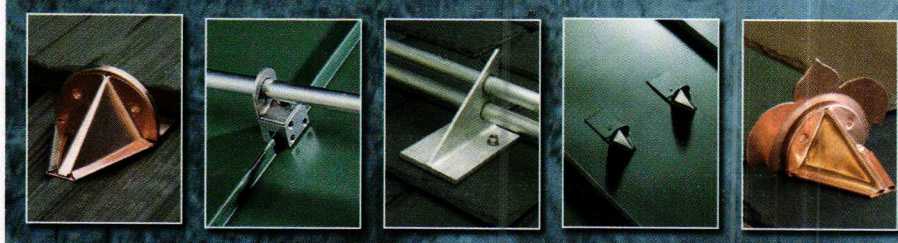

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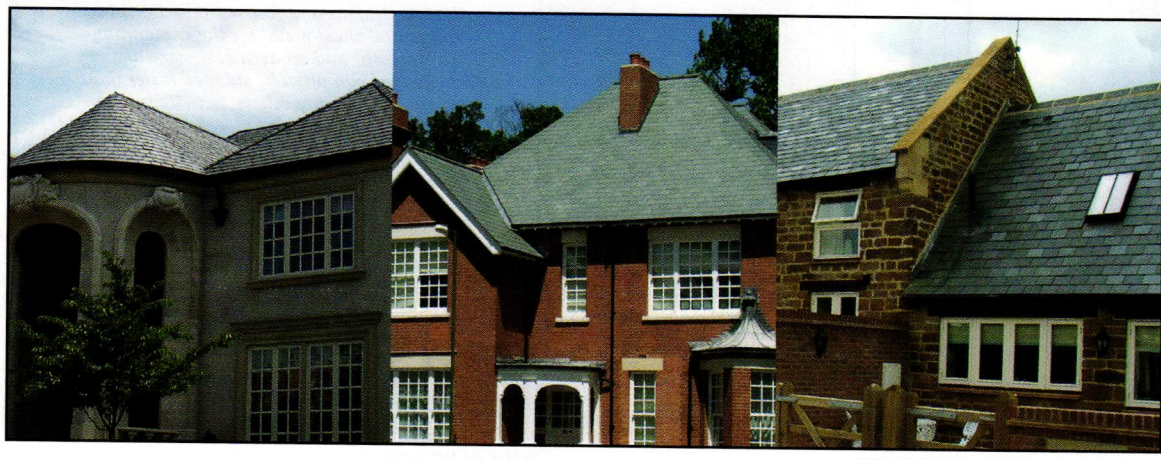

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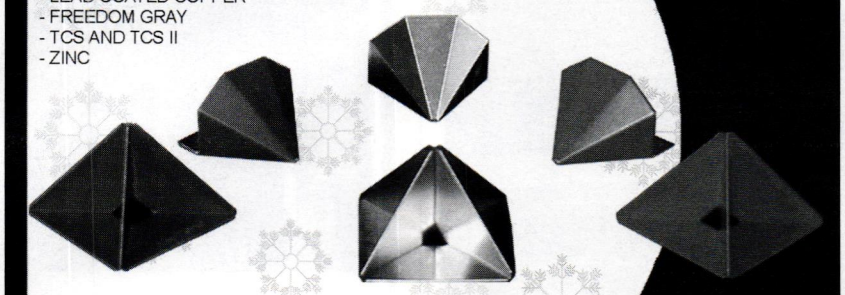

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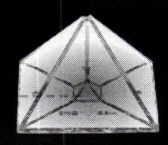

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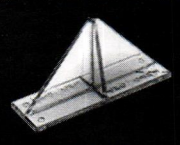

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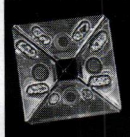

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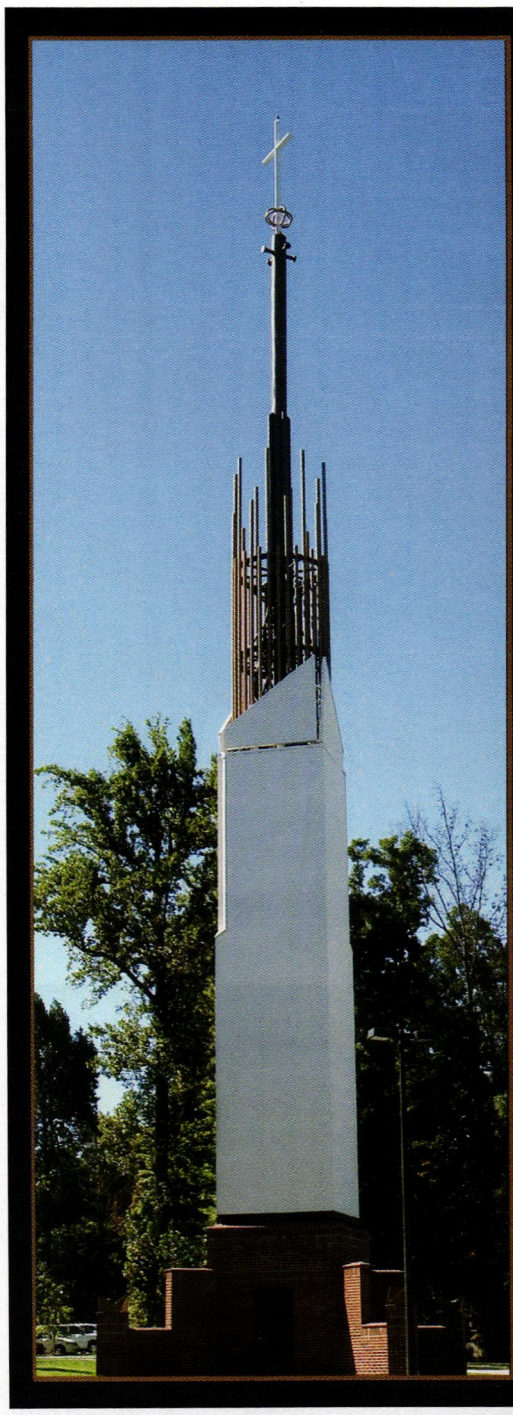

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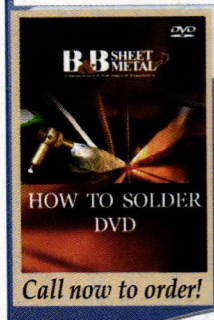

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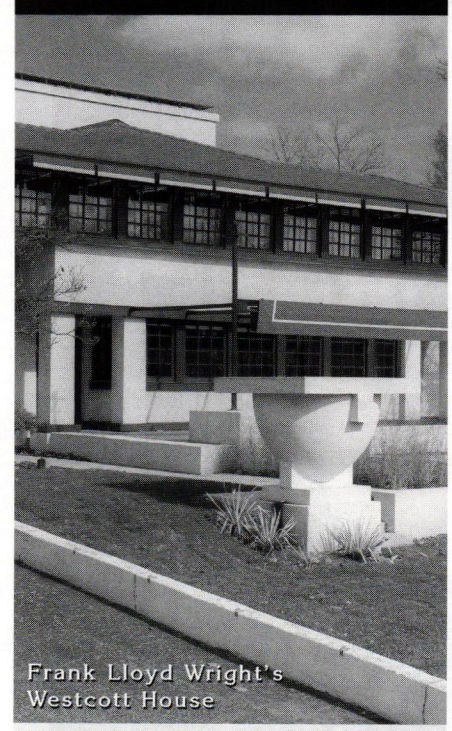

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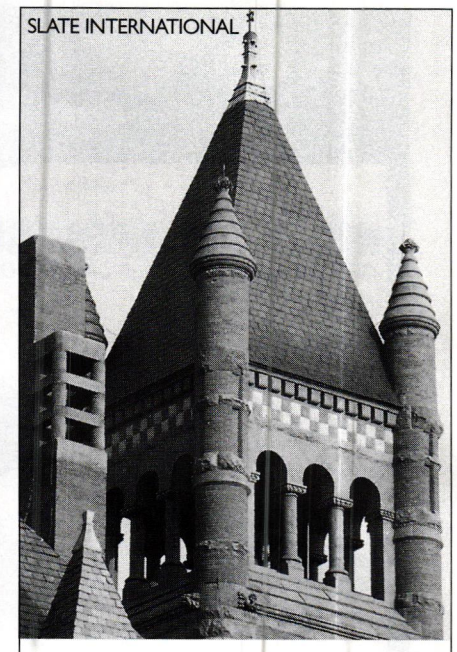

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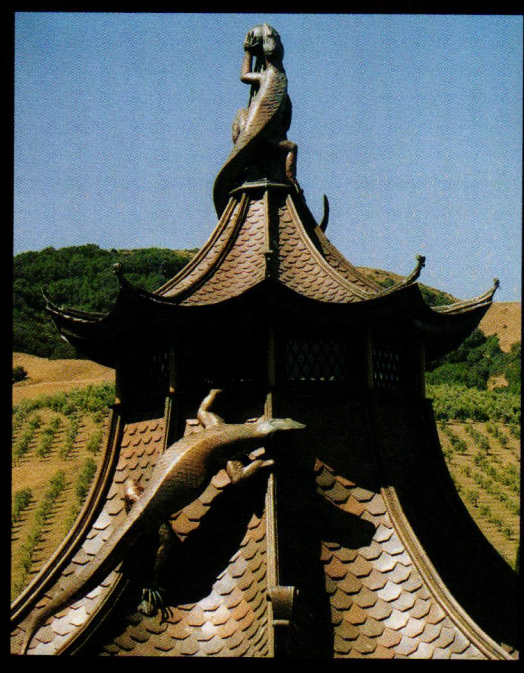

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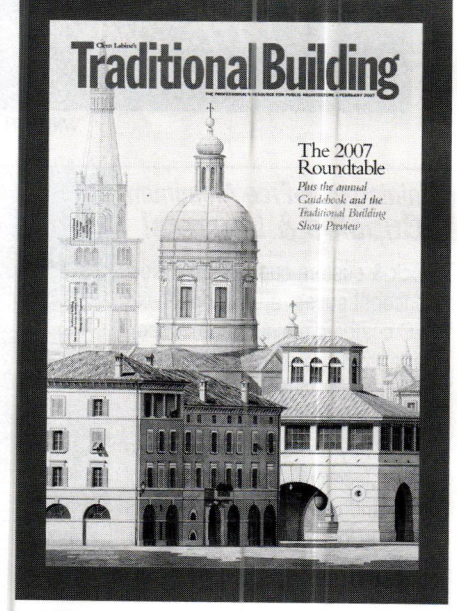

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For the Birds

Pest birds can be controlled with a wide variety of humane and effective methods.

By Nicole V. Gagné

In the summer of 2007, a lake favored for swimming in upstate New York had to be closed to the public because of a massive E. coli contamination of the water. Was the culprit a sewer-main break, cesspool leak or renegade sewage disposal? No. It was birds – the lake had been polluted by the droppings of migrating geese.

That incident represents just a minor woe in the endless litany of problems we encounter with birds. There are some 60 known diseases, transmittable to humans, that are found either on birds or in their nests and droppings. Some of the most ubiquitous – pigeons, starlings and sparrows – are regular germ factories, carrying an array of diseases, including bacterial (including streptococosis and tuberculosis), mycotic (including cryptococcosis and histoplasmosis), protozoal (including toxoplasmosis), and viral (including encephalitis and meningitis). And there are parasitic cestodes, nematodes, and trematodes too.

Anyone who cleans out an attic where birds have roosted must, at the very least, wear protective gloves, eye protection and a respiratory mask, because these diseases are most frequently contracted by humans who've inhaled the dust of dried and powdery droppings; the job also requires using a bactericide and a surface disinfectant, along with a surface deodorizer (so the previous birds' scent won't attract more birds).

The other significant problem caused by birds is of course property damage, as their highly corrosive droppings eat away at virtually all building materials – wood, stone, metal and masonry – and discolor paint, short-out electrical equipment and clog gutters.

What is needed is some way to render undesirable the location to which birds are attracted. This survey examines three different companies that specialize in humanely controlling birds: Nixalite of America, Inc., of East Moline, IL; Bird-X Inc., of Chicago, IL; and Avian Flyaway, Inc. (AFI), of Rockwall, TX.

"I'm third generation. Our company was started by my grandfather Charles Kaufmann in 1950," says Cory Gellerstedt, co-president of Nixalite. "He invented the very first bird spikes ever made. He passed away in 1957 and my mother took over. I've been in and out of the business since I was a kid, and went fulltime in 1988."

The spikes he is referring to are Nixalite's strongest seller, a stainless-steel wire-and-strip arrangement of bristling needle-like spikes upon which birds cannot land. They are available in several configurations, depending on the width of the space and the way in which they are to be used, and although intimidating, are perfectly safe. "The United States Humane Society has not only endorsed it, but they've also used our products," says Gellerstedt. "We have never had any problems with birds getting stuck or impaled. They come down and try to get a footing, and when they can't, they just fly away and find someplace else."

Although the narrow wire points are fine enough to be barely noticeable once installed, Nixalite offers its models in eight standard colors plus a custom-color line, enhancing their ability to blend in with their surroundings. There are also economy lines available, combining either stainless-steel wires and a flexible UV-stabilized plastic base or all-plastic wires and base.

Other physical-barrier products from Nixalite include nets and mesh barriers and the Flite-Line Bird Wire, with spring-tensioned stainless-steel wire run between stainless-steel posts to deter large birds from landing or roosting.

The firm also offers various chemical repellents and fear devices for protecting crops and spaces such as golf courses, lawns, parks and cemeteries. Fog Force is a bird-dispersal agent designed specifically for fog application; Migrate Goose Repellent makes grass and turf unpalatable to geese and other grazing birds; Ropel, another taste repellent, is used for woodpeckers; Crop Guardian, sprayed on cherry, grape, and blueberry crops, reduces feeding losses from pest birds. All are biodegradable, non-toxic, and safe for humans and pets.

Nixalite also offers Tanglefoot, a sticky compound that's non-drying, non-toxic, colorless and odorless that birds dislike stepping into. Like other chemical methods, Tanglefoot requires regular reapplication. "After about a year the paste will have caught dust and debris and bugs and leaves, and it can discolor too," says Gellerstedt. "We always recommend, where possible, to put down duct tape on the surface first and then apply the Tanglefoot, so when clean up comes around, you can simply pull the tape up to remove everything, throw it away, and start over again."

Nixalite of America, Inc., offers eleven different bird-spike models, each providing different capabilities and features. All perform the same service: the effective and humane control of pest birds by rendering a roosting or nesting area uninhabitable. Photo: courtesy of Nixalite of America, Inc.

Fright devices from Nixalite display a range of ingenuity. Bird Scare Predator Eye is a balloon adorned with owl eyes. "We did not come up with the balloons," says Gellerstedt, "but we've sold them for many years. They're strictly temporary measures – birds will get used to them. But the eyes work better than the plastic owls that some people sell, because they move in the wind. It also helps if you change the color of the balloons and move them around frequently; it makes it more effective. But eventually, especially with severe problems, the birds will get used to them and just ignore them. The same type of situation holds for the Repeller Ribbon." Repeller Ribbon is a holographic tape, cut into long strips and hung from trees, which produces a discomfort zone for birds, from both the light it reflects and its metallic rattling sound.

No bird, however, can get used to Nixalite's new Scarecrow Motion-Activated Sprinkler, thanks to its battery-operated motion/heat sensor that releases a short pulsating stream of water to frighten away birds. "Those work great for smaller garden areas," says Gellerstedt. "A lot of people put them over hot tubs or pool areas, where birds can land and make a mess."

Bird-X established itself as the premiere source for ultrasonic bird repellers back in 1964. Mona Zemsky, the firm's marketing manager, has been with Bird-X since 1991. "We've been functioning in this niche of humane bird control for over 43 years," she says. "We're often referred by government agencies and USDA and humane societies as a good choice for getting rid of birds without harming them – or harming people or the environment."

The ultrasonic repellers originally had a different purpose. "They were being sold to warehouses for access control in a security-alarm system," says Zemsky. "Then some customers began calling, saying 'I've had pigeons in my warehouse for decades, and suddenly they're not here anymore. What is this thing you sold me?' That was the genesis of Bird-X. The ultrasonic frequency is at a range above human hearing, but it's still not recommended for use, say, where people are working a shift at their station. Normally these units are used up at the level of the birds – the rafters of a building, near the roof."

Chicago's Lincoln Park Zoo suffered its share of pest-bird damage until it turned to Nixalite. The strategic placement of the firm's celebrated bird spikes banished the birds – along with the health problems and property destruction that comes in their wake. Photo: courtesy of Nixalite of America, Inc.

One of Bird-X's innovations has been ultrasonic deterrents for exterior use. "It used to be that ultrasonic sound didn't travel very far and had to be used with the benefit of an enclosure, so that you got some reverberation," says Zemsky. "But people were clamoring to use it on balconies and patios, for a restaurant or hotel's outdoor eating area, for gas stations and on billboards. We have over 30 products that we work with, and the UltrasonX was developed for exteriors. I'm not going to argue that it would be great for an airfield or the roof of a huge government building, but in semi-small, semi-defined areas where you don't expect the ultrasonic sound to travel all that much anyway, it's a great option." Bird-X also offers a line of sound repellers that scare birds with prerecorded distress calls and predator calls.

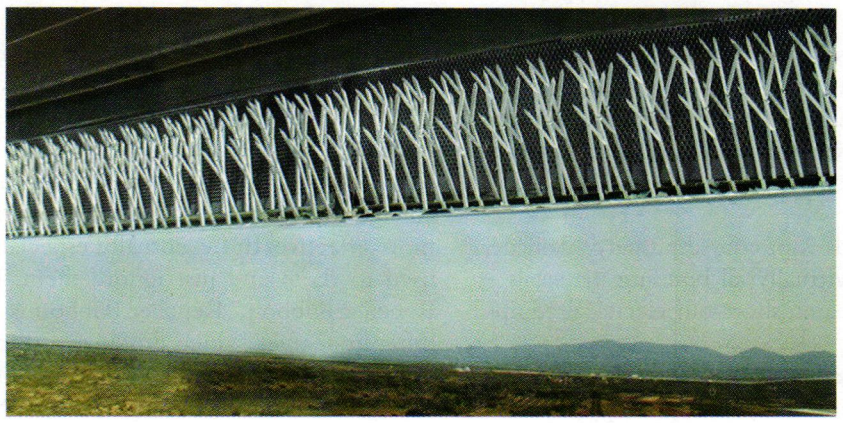
For maximum effectiveness, Bird-X encourages buyers to combine ultrasonic and sonic devices with visual deterrents. "Terror-Eyes is a big orange ball with holograms for eyes, and there is no chance that any bird has seen anything in nature like this," says Zemsky. "Other people prefer something more natural looking, like our Prowler Owl." The Prowler Owl is moved by the wind in a "hunting posture" and has a windsock body, plastic owl head, and Tyvek patented flapping wings that span 44 in. There's also Bird-Lite, a stroboscopic bird repeller that emits white, red, and blue light flashes 75 times per minute, and the holographic Irri-Tape.

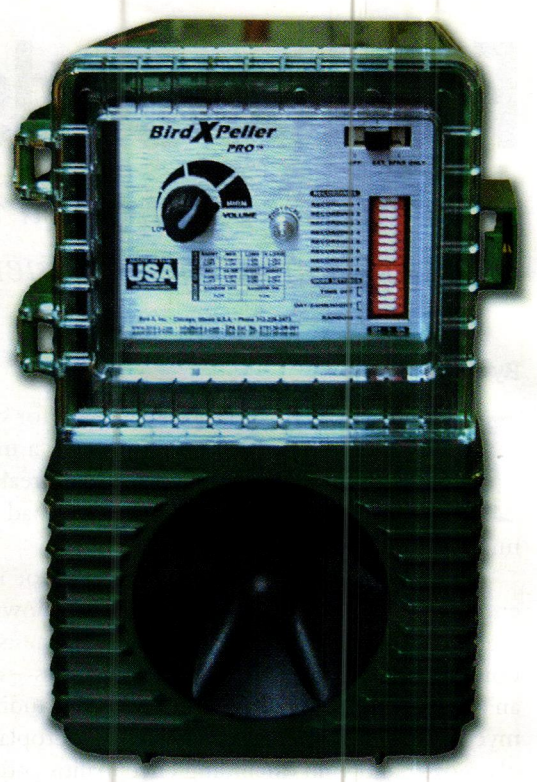
Along with sound repellers and visual deterrents, Bird-X also offers physical roost inhibitors and

chemical taste aversions. The former includes net barriers and the firm's "SPIKES" line of roosting inhibitors in various configurations, with polycarbonate base and stainless-steel spikes, or polycarbonate base and spikes; other products include Bird-Proof Gel or Liquid, non-toxic, sticky chemicals that makes a surface tacky and uncomfortable for birds.

Biodegradable, non-toxic taste-aversion chemicals include BirdShield, which is sprayed on crops; Goose Chase, which is sprayed on turf and lawns; and FruitShield, which is sprayed on fruit and foliage. "The chemical repellents are really the newest thing on the horizon," Zemsky points out, "and we're really excited about them, because some people reject all the other options and don't want anything that can be seen or heard. That's where the taste aversions work great. They use methyl anthranilate, the same flavoring compound in grape-flavored bubble gum and candy. But if you spray it on the grass, geese and ducks don't want to eat it; if you spray it on a building, its odor repels the birds. Of course, they'll need to be re-applied, so it becomes a matter of how you want to tackle the problem. It can last up to 14 days on grass and up to a month on roofs or siding."

Seven Bird-X UltrasonX units and seven Super BirdXPeller PRO units were installed in the trusses under the upper deck roof overhang and in the lower deck corners of Chicago's Wrigley Field to repel pigeons. Photo: courtesy of Bird-X Inc.





Above: Along with ultrasonic bird repellers that use sound waves above the range of human hearing, Bird-X, Inc., also offers its BirdXPeller PRO line of sonic repellers, using species-specific distress calls and predator cries to scare away pest birds. Photo: courtesy of Bird-X, Inc.

Left: A line of inhibitor spikes is available from Bird-X in a range of sizes; once they're installed, they render any surface, such as this windowsill, uninhabitable by birds. Photo: courtesy of Bird-X Inc.

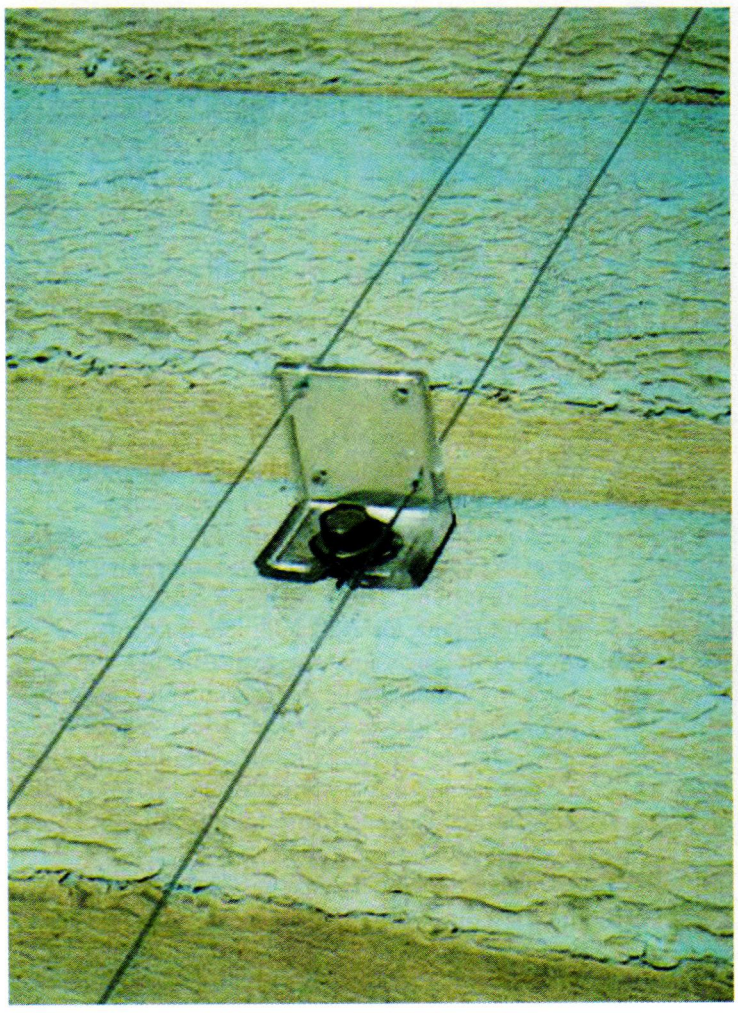
Avian Flyaway deals with three basic types of pest birds: nesting birds, primarily pigeons; soaring birds, such as gulls and hawks; and migratory birds, such as starlings and grackles. The firm has been in operation since 1989 and Sheridan Jones, the corporate office regional manager, has been an employee since 1995.

"All of the services that our company provides are non-lethal," she says. "We consider ourselves a 'green' company and are proud of that. In fact, Audubon societies confer with us and agree with what we do. Also, we are a turnkey operation, where we actually do the installations ourselves. In that way, we can definitely confirm that everything is going to be installed correctly and will not harm the birds."

AFI's unique hands-on approach is essential, considering that its Avian Averting System relocates nesting birds by giving them a slight electric shock that's startling but harmless. "In the 12 years that I've been with the company, I've never had any complaints or heard of any instance of the Avian Averting System harming anyone," says Jones. "We install it in areas that are inaccessible to people, such as a building rooftop. But even if someone did touch it, they would feel only a mild shock – enough to get your attention, but not enough to harm anyone." The system is virtually invisible, using clear polycarbonate insulators or AFI's new moldable barrier strip.

This method of relocating nesting birds represents some 75 percent of AFI's business, according to Jones. "The migratory-bird control is another 20 percent and we do only a small amount, maybe 5 percent, in relocating soaring birds with our Grid Systems," she says. AFI's migratory-bird control relies upon visual and sonic deterrents but eschews chemical repellents. "It's sold as a service that we provide," says Jones. "We actually go onto properties and administer startle techniques – and these are proprietary techniques – to displace the birds from roosting in trees. Most of our contracts are annual but some are seasonal because the birds migrate and flock in mass quantities mostly during the migratory time of year – it depends on the species. Our Avian Averting and Grid Systems are designed to last years. They are one-time installations and we can guarantee those installations."

To relocate soaring birds, AFI installs a system of carefully strung wires in overlapping grids. "It distorts their field of vision," says Jones. "When they see the wires, they're not sure if they can get in there or if they can get out again without clipping their wings, and they decide they don't want to enter." Jones reminds us that all of AFI's techniques – like those of Nixalite and Bird-X – are always based on the safety of the birds. "A lot more people are going towards the humane methods these days," she says. "In the past, there have been chemicals used to poison birds – never in our business, but in others – and I know that's gone pretty much by the wayside." TB



Above: The relocation of migratory birds is a special concern of the pest-control experts at Avian Flyaway. When starlings, grackles, or other birds roost in trees and debilitate landscaped areas, the firm's solution is to combine visual and sonic deterrents into its own network of proprietary startle techniques that banish the birds. Photo: courtesy of Avian Flyaway, Inc.

Left: The Avian Averting System from Avian Flyaway, Inc., adapts Pavlovian concepts of behavior modification to the relocation of nesting and roosting birds. A mild electric shock, uncomfortable but harmless, startles the birds when they touch the wires and prompts them to fly away and stay away. Photo: courtesy of Avian Flyaway, Inc.

Bird Control

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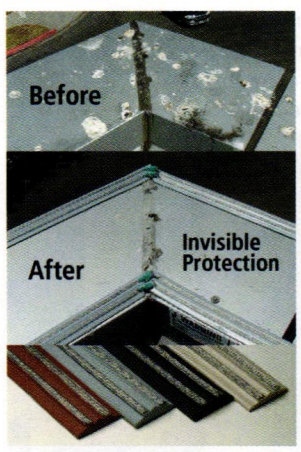

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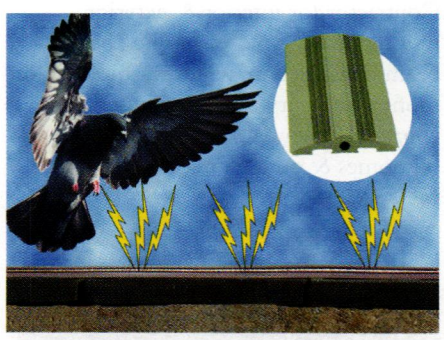


Bird-B-Gone's Jolt FlatTrack low-profile track system does not harm birds; it emits a mild shock if birds land on its surface.

Bird-B-Gone
800-392-6915; Fax: 949-472-3116
www.birdbgone.com
Mission Viejo, CA 92692

Manufacturer of bird-control products: Bird Spike 2001, Bird Gel Repellent, Bird Chase Ultrasonic & Bird Netting; has base of authorized installers who can come to your site & recommend appropriate products.

BirdMaster
800-562-2473; Fax: 978-528-5709
www.birdmaster.com
Billerica, MA 07821

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

Birdmaster's Trident bracket supports three stainless-steel cables on a roof parapet.

Bird-X, Inc.
800-662-5021; Fax: 312-226-2480
www.bird-x.com/tbd
Chicago, IL 60607

Manufacturer of bird & pest control products: SPIKES Needle Strips, sticky gels, nets, ultrasonic & visual devices; for landmark status, museums, industrial, commercial & residential properties.

Write in No. 3230

This electronic sound unit, the BirdXPeller Pro, is protecting a Santa Monica balcony from pest birds.

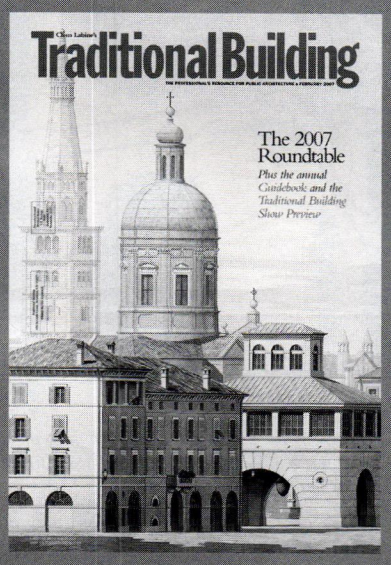
Nixalite of America, Inc.
800-624-1189; Fax: 309-755-0077
www.nixalite.com
East Moline, IL 61244

Manufacturer of humane bird-control products: stainless-steel needle strips, Fliteline wire deterrent & 3 types of bird netting; visual, chemical & audible systems; free technical & planning services with direct order.

Write in No. 370

Nixalite's Copper-Blocker packs into openings to keep small birds, bats, rodents and insects away.

If you'd like to order a **gift subscription** for a colleague, just call **800-548-0193**



WRITE IN NO. 3230

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

Masonry Restoration & Cleaning

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9980**.

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

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

Write in No. 1300

Abatron's Abocrete can be used to patch, resurface and restore concrete and is especially suitable for high-traffic areas.

ArmaKleen Co.
800-332-5424; Fax: 609-497-7176
www.armex.com
Princeton, NJ 08543

Manufacturer of ARMEX blast media: baking-soda-based abrasives for cleaning & paint removal without damaging most substrates; for stone, brick, wood, metal, glass & composites.

Write in No. 406

ArmaKleen's baking-soda-based brick and masonry cleaners will not damage most substrates.

B&H Art in Architecture, Ltd.
718-858-6613; Fax: 718-522-0342
www.bandhartinarch.com
New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation.

Write in No. 1009

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Write in No. 160

C.K. Arts, Inc.
310-440-9494; Fax: 310-476-9216
www.ckarts.com
Los Angeles, CA 90049

Masonry restoration contractor: stone, terra cotta, brick, concrete, plaster & block; caulking, waterproofing, plaster repair, coatings & pressure washing.

Durable Restoration Company, The
800-666-7445; Fax: 614-299-7100
www.durablerestoration.com
Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

Write in No. 3720

Gladding, McBean
800-776-1133; Fax: 916-645-1723
www.gladdingmcbean.com
Lincoln, CA 95648

Manufacturer of sculptural ornamentation, machine-extruded terra cotta, roof tile, chimney tops, pavers, garden pottery & vitrified sewer pipes: terra-cotta balustrades, copings, cornices & more; custom-glaze development.

Write in No. 6010

Hydrochemical Techniques, Inc.
800-278-7681; Fax: 860-527-4067
www.hydroclean.com
Hartford, CT 06145

Manufacturer of Hydroclean Restoration Cleaning Systems: for interior & exterior masonry cleaning; paint remover.

Write in No. 5760

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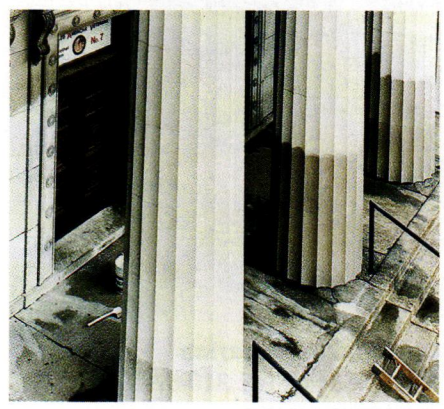
K&E Chemical Co.
800-331-1696; Fax: 216-341-1651
www.klenztone.com
Cleveland, OH 44105

Manufacturer of stone restoration & preservation products: Klenztone cleaners & more; brick & masonry architectural elements.

Write in No. 4970



K&E Chemical developed Klenztone, a cleaning formula that penetrates the pores of a masonry surface so that dirt can be released and washed away.

Kronenberger & Sons Restoration
860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

Write in No. 536

Kronenberger & Sons restored the exterior of the Mark Twain House Museum in Hartford, CT, a job that involved masonry raking and re-pointing.

Lehigh Cement Company, White Cement Div.
800-523-5488; Fax: 610-366-4638
www.lehighwhitecement.com
Allentown, PA 18195

Manufacturer of white cement: used in cast stone, precast, GFRC, architectural concrete masonry, stucco, tile grout & cast in place; for swimming pools, spas, ornament, concrete roof tile, terrazzo & infrastructure.

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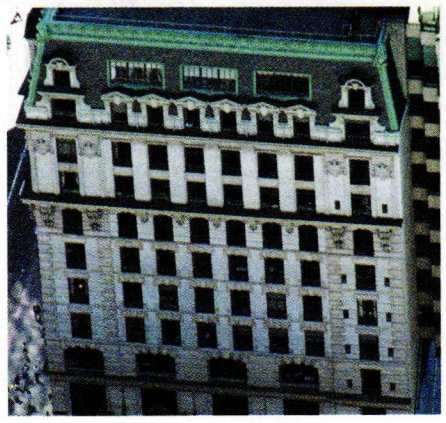

Nicholson & Galloway restored the slate roof, copper cornice and brick and limestone façade of this building.

Nicholson & Galloway
516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545

Full-service exterior & historic façade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; cupolas & domes of all metals; chimney restoration.

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Mississauga, ON, Canada L5S 151

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Write in No. 2902

Traditional Cut Stone used British red sandstone for a restoration project at Toronto's Old City Hall.

Watertrol, Inc.
908-389-1690; Fax: 908-389-9480
www.watertrolinc.com
Scotch Plains, NJ 07076

Restorer of exterior masonry & terra cotta: reconstruction, structural stabilization, specialty roofing, exterior building cleaning & specialty anchoring.

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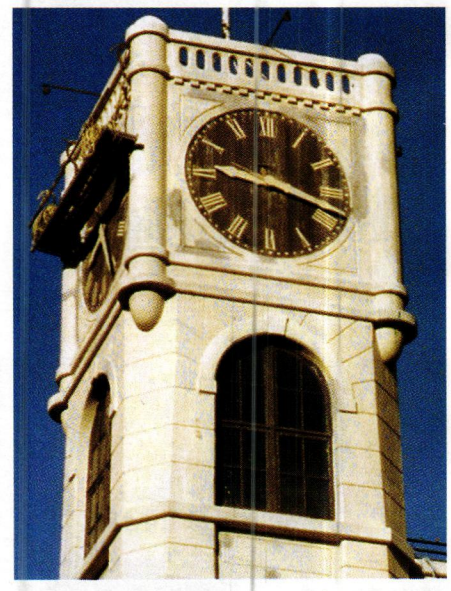

The concrete restoration and waterproof coating application for this building in Hoboken, NJ, was carried out by Watertrol.

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

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

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Abatron Restoration Systems meet and surpass the restoration and maintenance standards for wood, stone, concrete, metal, composites and other materials. Developed and manufactured by Abatron, they are based on **epoxies, urethanes, acrylics, vinyls, silicones, polyesters and other materials** in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties.

Examples of some of our popular products by category:

Wood Restoration

WoodEpox: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpox** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

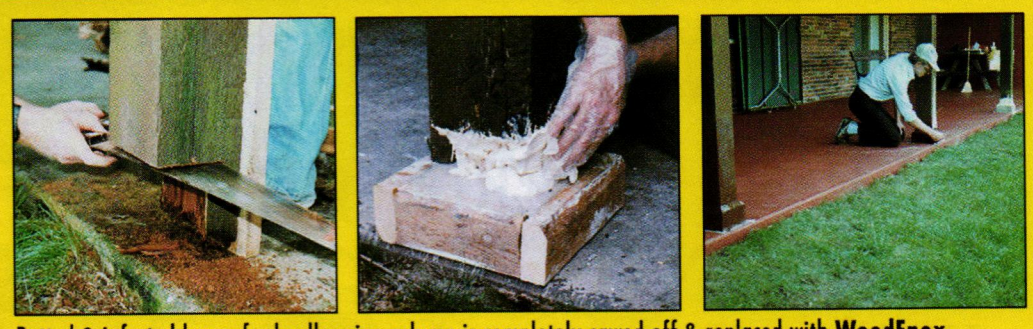
meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

Many other products are also available. Their number increases continuously to meet any new requirement or preference.

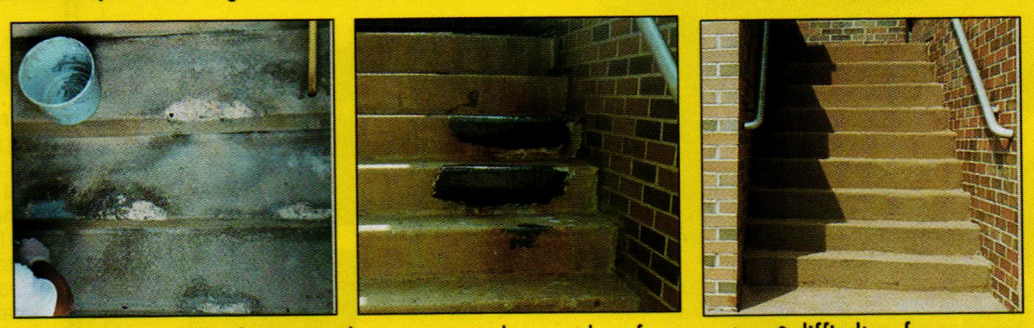


Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpox.**

Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpox.**

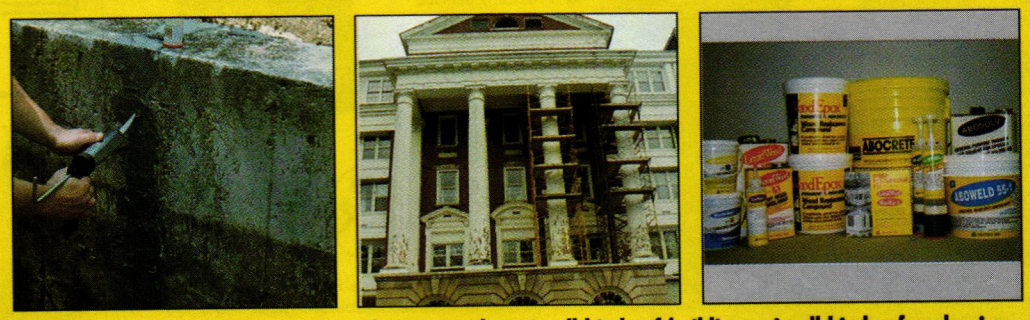
Consolidation & rebuilding of rotted windowsill with **LiquidWood** & **WoodEpox.**

AboCrete, is much stronger than concrete, bonds permanently & does much more, quickly & for much less money.



AboWeld 55-1, is much stronger than concrete & shapes without forms on steps & difficult surfaces.

MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.



AboJet series for structural crack-injection

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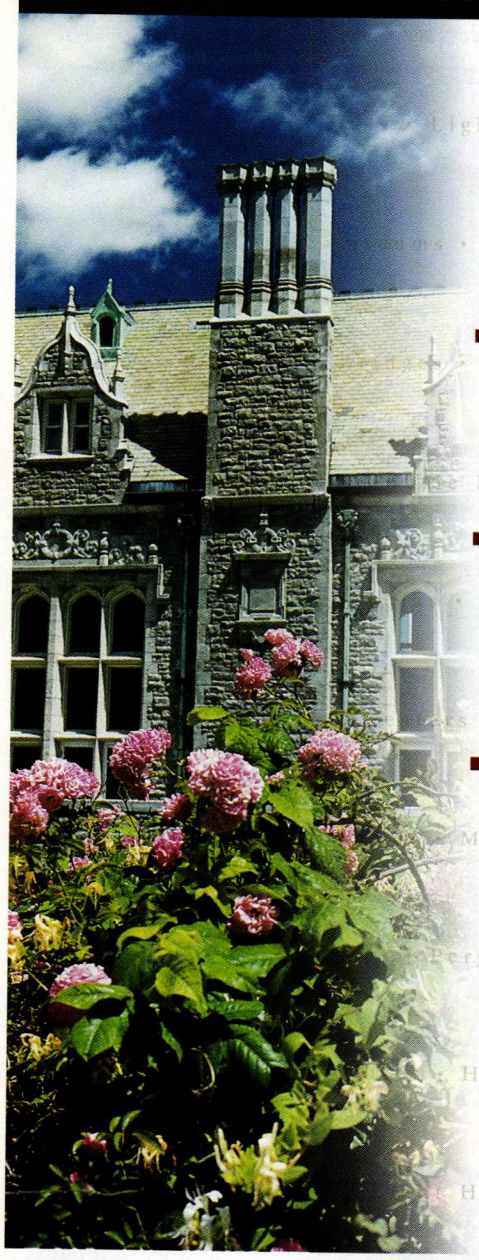
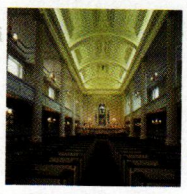
KRONENBERGER & SONS RESTORATION, INC.

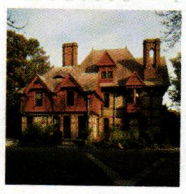


Specialists in the restoration, preservation and adaptive re-use of historic structures.

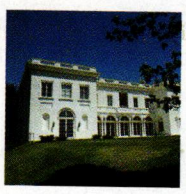


- Serving the industry as general contractors, project managers and historic consultants.

- Financial and administrative flexibility to meet your project requirements.



- Providing service throughout the United States.



Kronenberger & Sons Restoration, Inc.
80 East Main Street, Middletown, CT 06457
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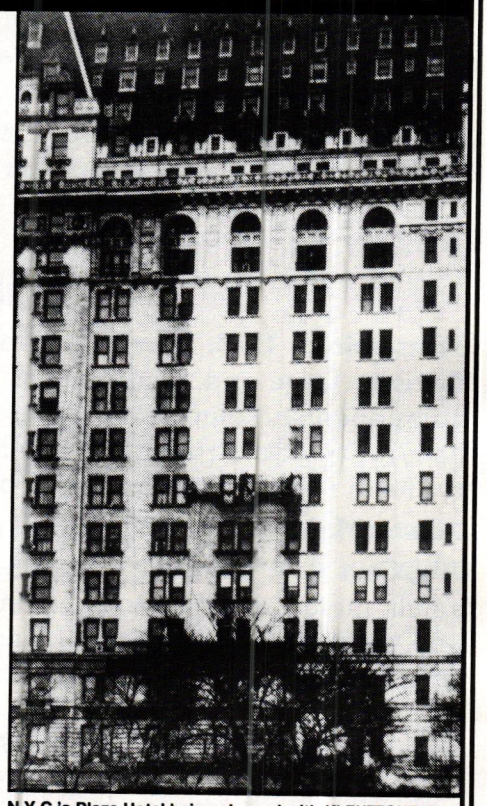

N.Y.C.'s Plaza Hotel being cleaned with KLENZTONE #2.

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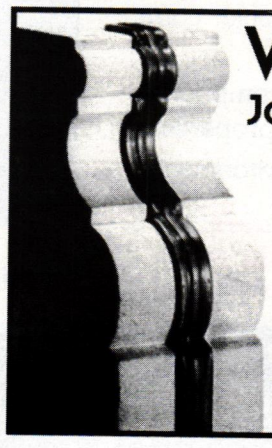

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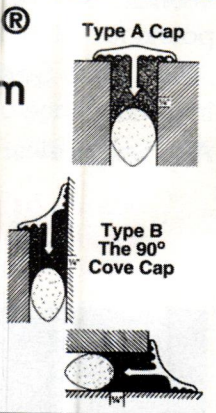

WRITE IN NO. 504

Architectural Terra Cotta

Marquette Building - Chicago, Illinois *Photography: © Brett Drury Architectural Photography, Inc.*
Architect/Engineer: Wiss Janey Elstner Associates
*Masonry Contractor: Central Building & Preservation, Chicago, **Illinois***

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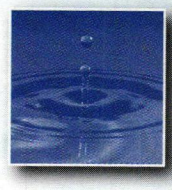

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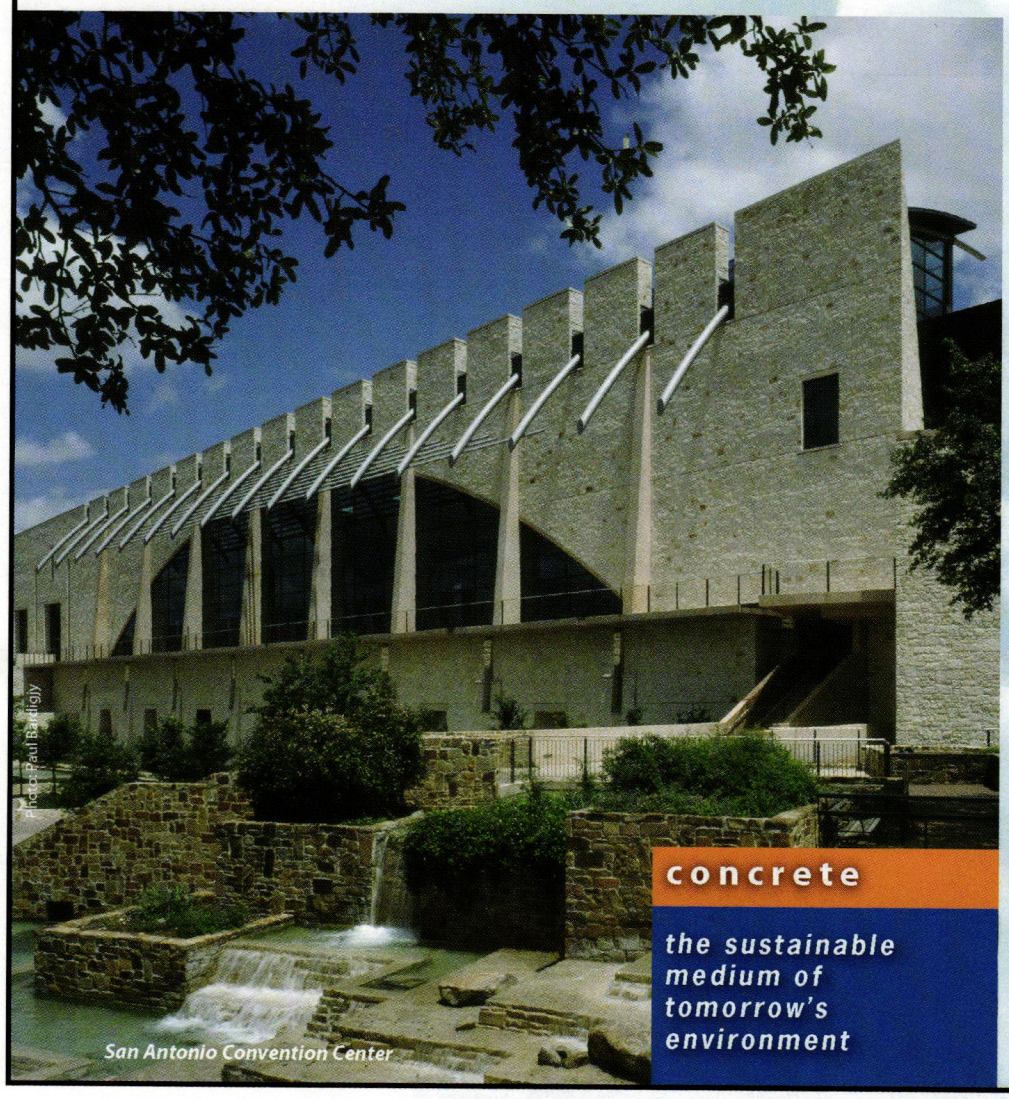

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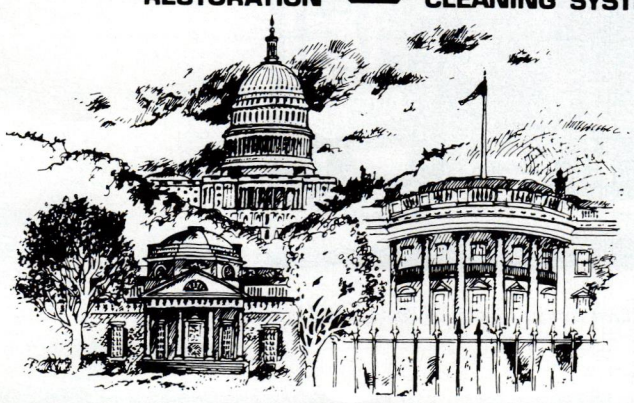

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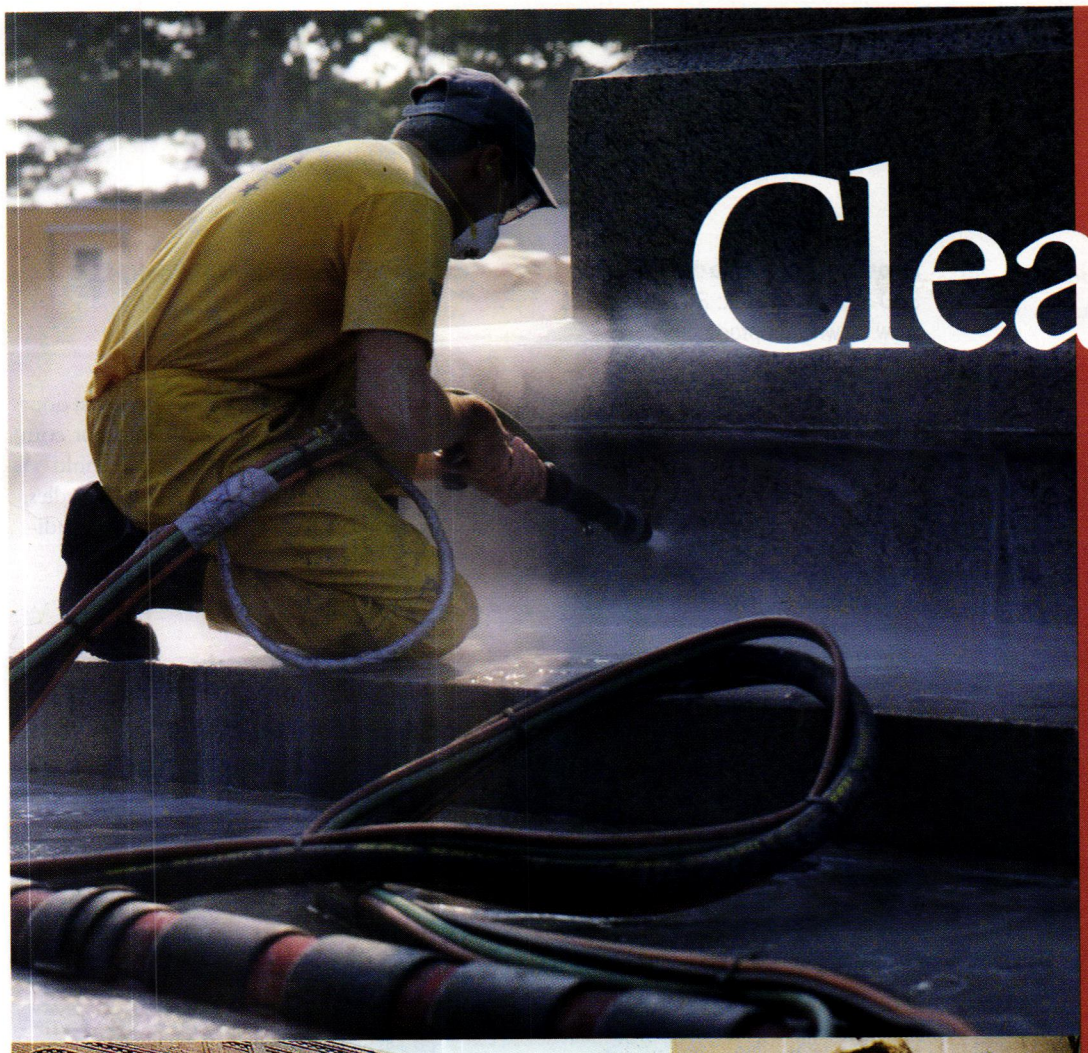

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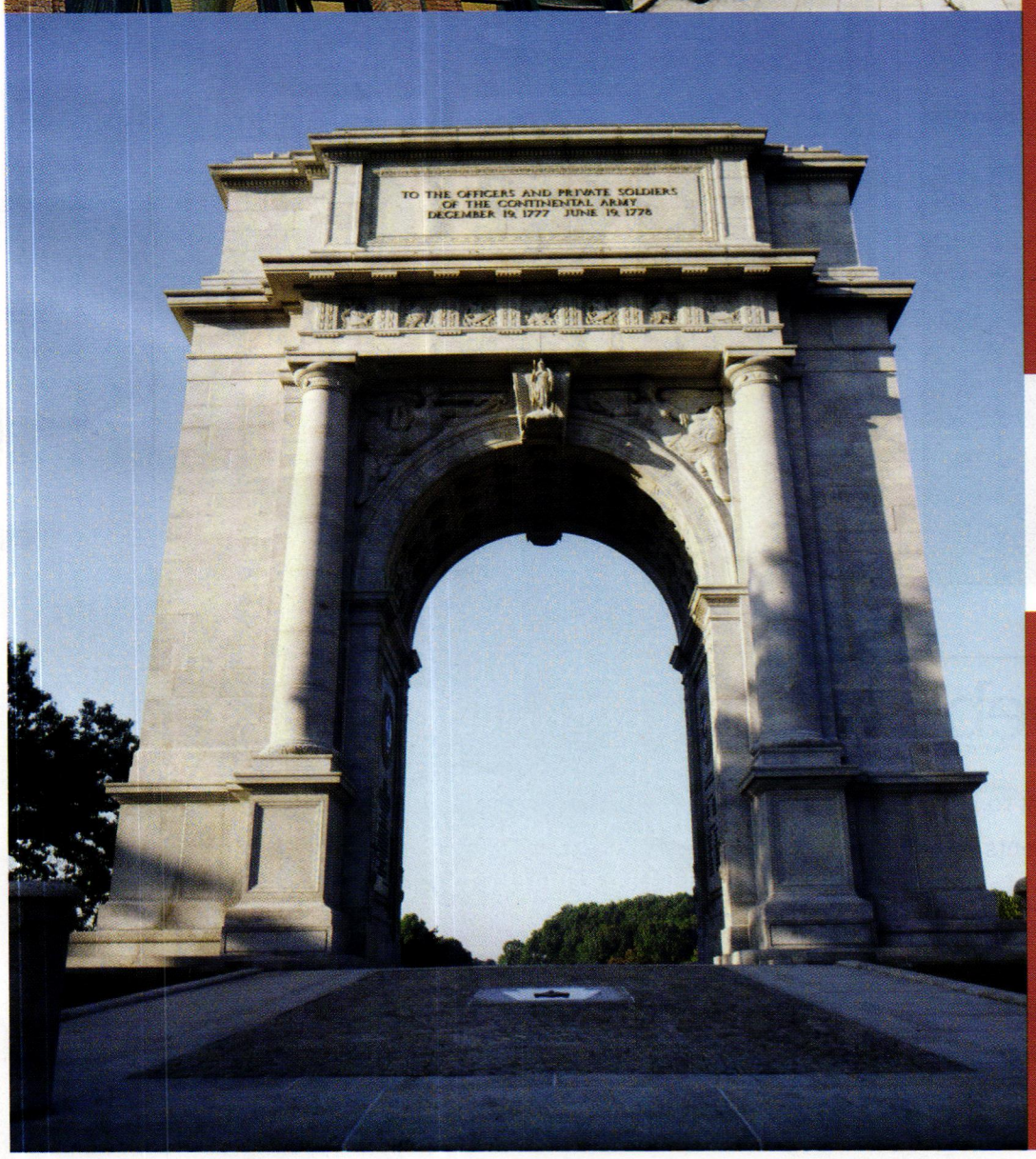

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Exterior Woodwork

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

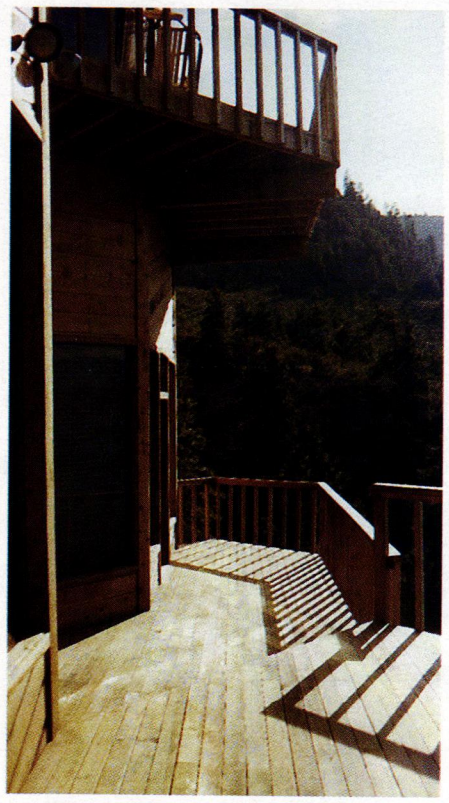
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.

Write in No. 1088

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of high-quality clear-grade siding, decking, paneling, ceiling, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, ipe, cypress, pine, fir, hemlock, jatoba & more.

Write in No. 521



Bear Creek Lumber supplies decking in Douglas fir, western red cedar and Alaskan yellow cedar.

Brown Wood Products Co.
800-328-5858; Fax: 847-673-7381
www.brownwoodprod.com
Chicago, IL 60659

Manufacturer of stock & custom wood components: cabinets, columns, porch parts & turnings.

Write in No. 1396

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of columns & turnings: stain grades in any wood species; Classical orders; stock & custom; worldwide supplier.

Write in No. 8210

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

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

Write in No. 806

Jim Illingworth Millwork, LLC
877-390-2392; Fax: 315-232-3645
www.jimillingworthmillwork.com
Adams, NY 13605

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

Write in No. 1696

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Manufacturer & supplier of Victorian millwork: wood porch parts, turned posts, turned & sawn balusters, railings, brackets, corbels, custom-length spandrels, screen/storm doors, mantels, wood shingle & more; cellular PVC profiles.

Write in No. 1061

Large brackets such as the Dove's Wing are available from Vintage Woodworks.

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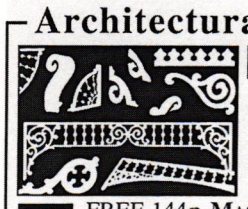
Architectural Details



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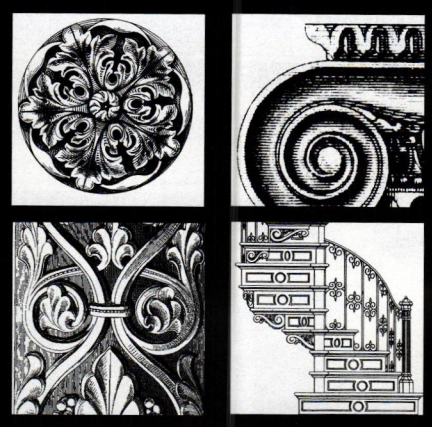

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Public Sculpture

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Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.

Write in No. 20

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

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

Write in No. 1088

Art Design Group
717-290-1304; Fax: 717-290-1309
3050 Industry Dr.
Lancaster, PA 17603

Sculptor: custom & standard designs; monumental, garden sculpture; fountains.

Art Design Group created several historic scenes for the Maxwell Street Project in Chicago, IL, including this statue of a woman with her groceries on a bench.

B&H Art in Architecture, Ltd.
718-858-6613; Fax: 718-522-0342
www.bandhartinarch.com
New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation.

Write in No. 1009

B&H Art in Architecture fabricated this 30x14-in. limestone sculpture, "Flying Angel."

Bennett Studio
319-592-3228; Fax: 319-592-3463
www.bennettstudio.com
Keosauqua, IA 52565

Sculptor of monumental commissions: bronze & all other materials; cast or carved; interior & exterior display; specializes in portraying the most appropriate composition, thematic symbolism & form for each request.

"Architecture Continuum" by Bennett Studio features life-size aluminum figures in aluminum framing; it was fabricated for the Innovative Teaching and Technology Center at the University of Northern Iowa in Cedar Falls, IA.

Boston Valley Terra Cotta
716-649-7490; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

Custom fabricator of architectural terra-cotta products: roof tile & Terraclad (rain-screen system); columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Write in No. 160

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www.canterburyintl.com
Los Angeles, CA 90016

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

Write in No. 1750

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.

Write in No. 262

DMS Studios offers traditional custom sculpture in marble and limestone.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: freestanding & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.

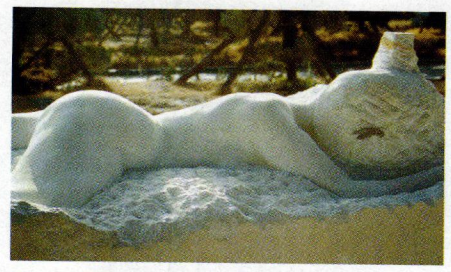
Call for more information.

This 45-in.-tall statue of Neptune, fabricated in lead by Florentine Craftsmen, includes an iron trident.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 309-408-5403
www.geraldsicilianostudio.com
Brooklyn, NY 11215

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

Write in No. 187



Gerald Siciliano custom fabricates sculpture for both interior and exterior applications.

Goodwin International
714-241-0942; Fax: 714-241-1874
3121 S. Oaks St.
Santa Ana, CA 92707

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

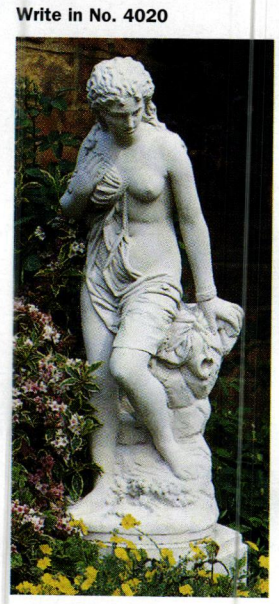
Write in No. 4160

These two statues from Goodwin International represent spring and summer.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

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

Write in No. 4020



Andromeda, model #E640 from Haddonstone, is a replica of a 19th-century Italian white-marble statue.

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.

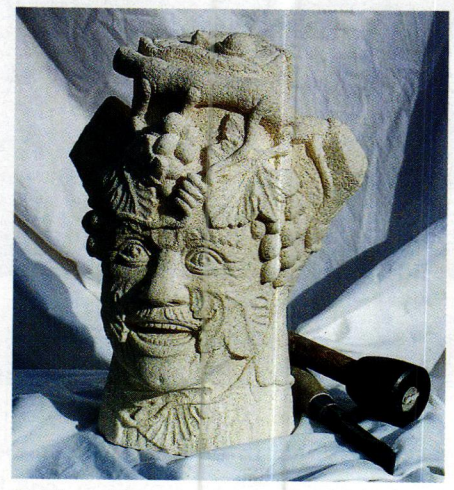
Call for more information.

This 28-in.-tall statue of a child fishing was fabricated by Kenneth Lynch & Sons.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

Write in No. 5390



Hand-carved limestone statues, such as this head adorned with leaves and branches, can be acquired from Limestone Concept.

J. Seward Johnson

PHOTO BY: DAVID STEELE

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Astoria, NY 11105

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Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
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This lion statue was handmade in Vicenza stone by the artisans at Rossato Giovanni.

Rossato Giovanni
011-39-0444-9284-99;
Fax: 011-39-0444-9287-11
www.vicenzastone.com
36100 Vicenza, Italy

Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries.
Write in No. 6110

Stonesculpt
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www.customstonecarving.com
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Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.
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The Sculpture Foundation
310-264-2400; Fax: 310-264-2403
www.sewardjohnson.com
Santa Monica, CA 90404

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Towne House Restorations
718-497-9200; Fax: 718-497-3556
www.townehouserestorations.com
Brooklyn, NY 11206

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This 9½-ft.-tall statue of Lord Nelson was produced by the artisans at Traditional Cut Stone.

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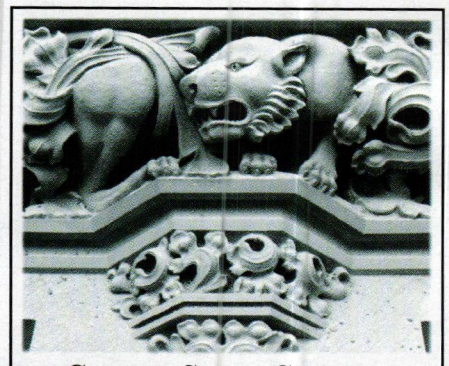

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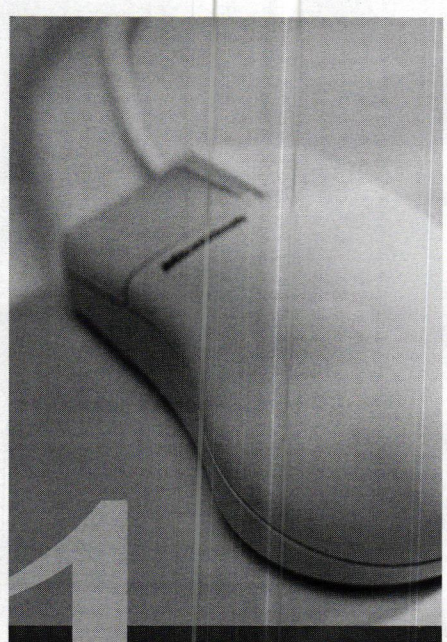

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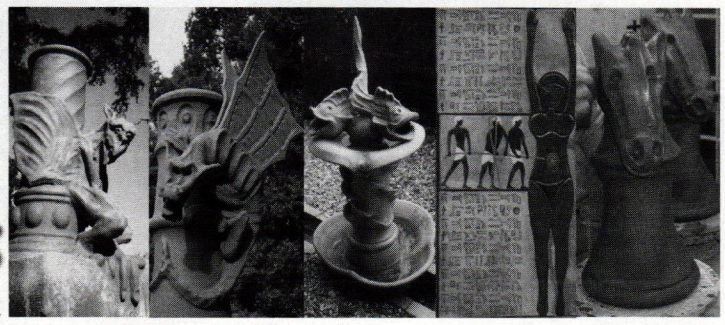

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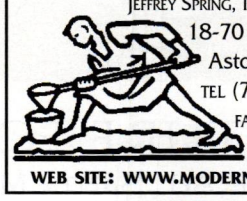

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Wiemann Ironworks fabricated this gazebo, fence and trellis from cast and wrought iron for the Gilcrease Museum Victorian Rose Garden in Tulsa, OK.

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918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, gates, grilles, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; hardware; CAD services.

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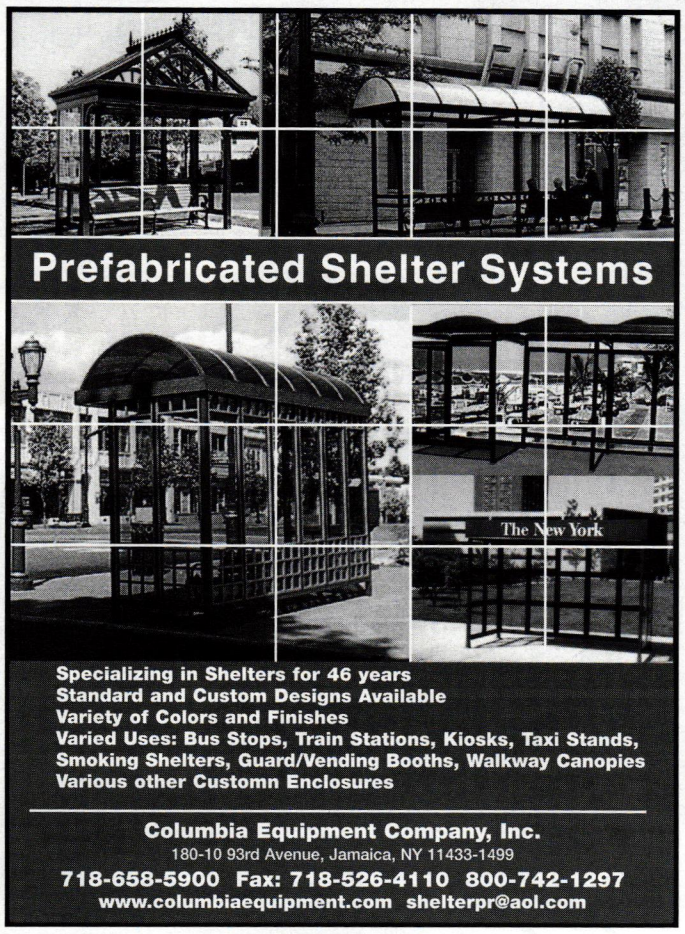

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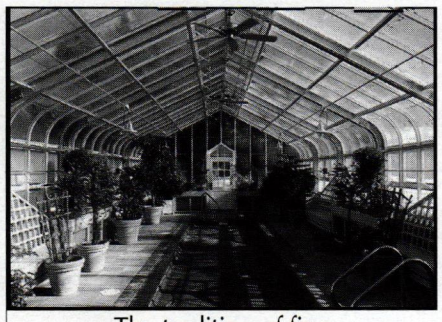

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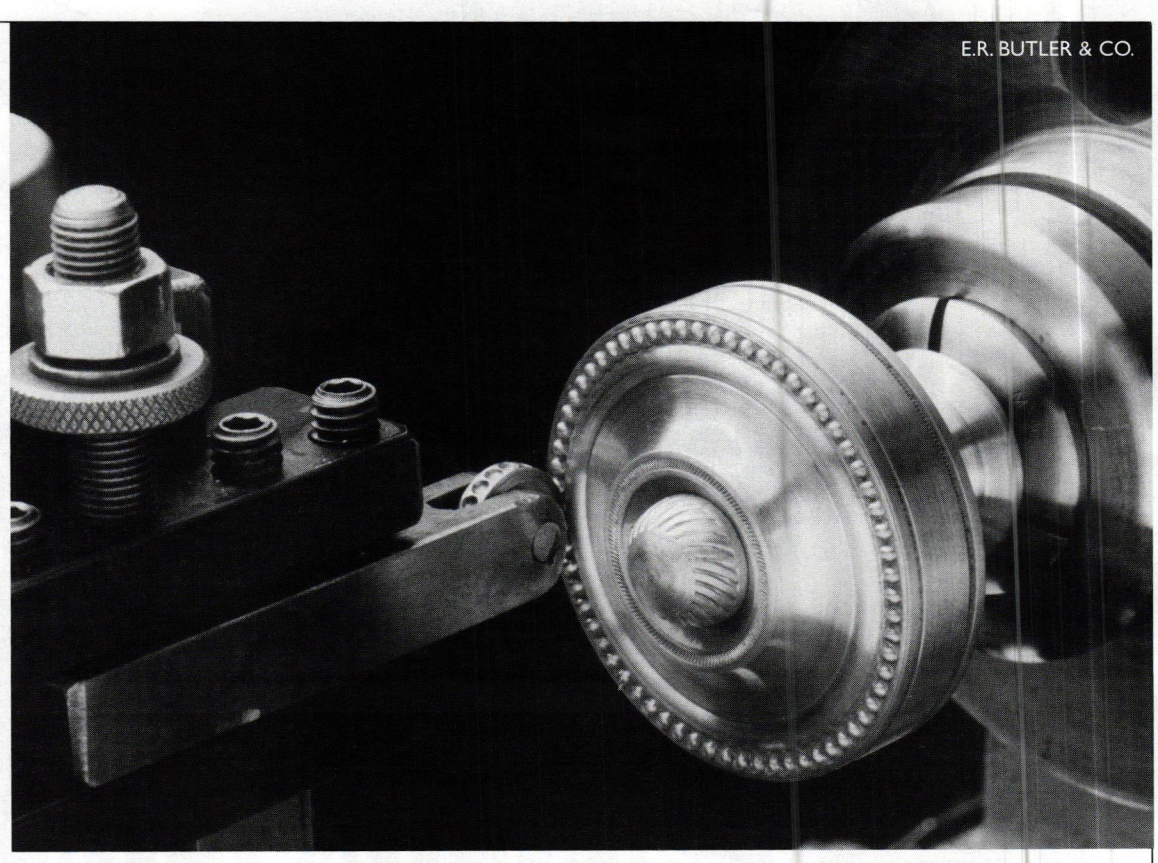

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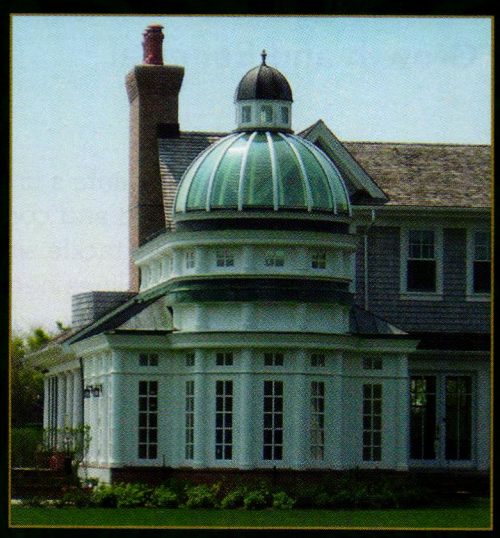

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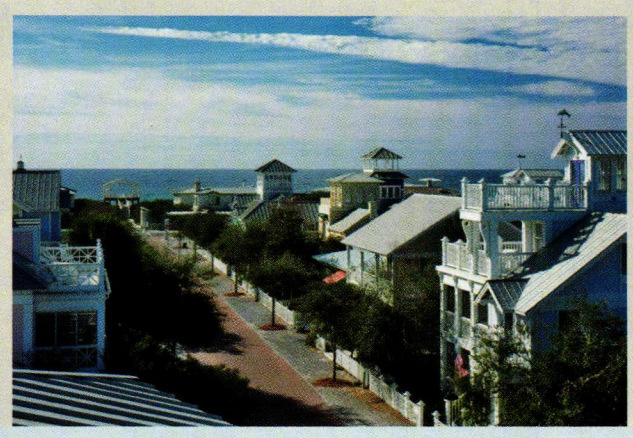
The Seaside Institute is a non-profit educational organization that promotes the building of community in cities and towns through design, education and the arts. The Institute aims to provide the information and the tools to drive and inspire the successful communities of today and tomorrow through a variety of educational and cultural programs. The educational programs, which focus on community enhancement, the built and natural environment, urban planning and architecture, appeal to an international constituency. Seminars and workshops concentrate on the training of professionals in the fields of design and development: architects, planners, builders, developers, public administrators, engineers, realtors, civic activists and others whose daily job it is to design and develop our communities.

The Institute also promotes a variety of cultural programs including the annual Escape to Create artist-and-scholar residency, Ex Tempore Drawing Guild, Senior Artists Program, and guided Town Walking Tours. To learn more about The Seaside Institute and its programs, please visit www.theseasideinstitute.org.



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Creating Unique Places and Enduring Legacies

October 18-20, 2007
Carmel, CA

Developers on the West Coast are re-defining New Urbanism. Hear about the latest techniques in financing New Urbanism, creating successful workforce and mixed income housing and crafting vibrant retail. This seminar in beautiful Carmel, CA will address nationwide challenges, such as building education into the community, building green and sustainable communities, marketing the positive health impacts of New Urban living and creating a common vision and consensus through the planning process.

Atlanta on the Cutting Edge: Models for Growth and Renewal

November 7-10, 2007
Atlanta, GA

Atlanta has been known for its urban sprawl. What isn't so well known is that Atlanta's urban and suburban governments are using New Urban principles and practices to do something about it. This conference's broad and comprehensive agenda will give public and private practitioners the tools and design strategies that will enable them to successfully tackle similar issues, projects and challenges in their own cities and towns. Speakers will represent places that illustrate the different disciplines needed to enact change - design, development, policy-making, community building, civic activism and business leadership. Participants will learn specific details of development from case studies of projects that represent the change from the very bad to the very good.

Participants will also be able to see firsthand how to implement new design and development techniques through a series of guided tours to a few of Atlanta's New Urbanism and Smart Growth projects.

Building and Rebuilding Traditional Neighborhoods

December 13-14, 2007
New Orleans, LA

Presented by Andres Duany, along with other experts in the fields of design, marketing, town centers/retail, finance and development, this seminar is for anyone involved in the urban development process - architects, builders, planners, developers, engineers, elected & appointed officials, civic activists and others who want to learn the tools and techniques of New Urbanism and Traditional Neighborhood Design. Learn what works and acquire the skills necessary to make a difference in your own community.

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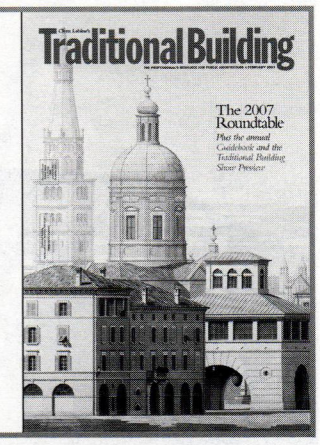
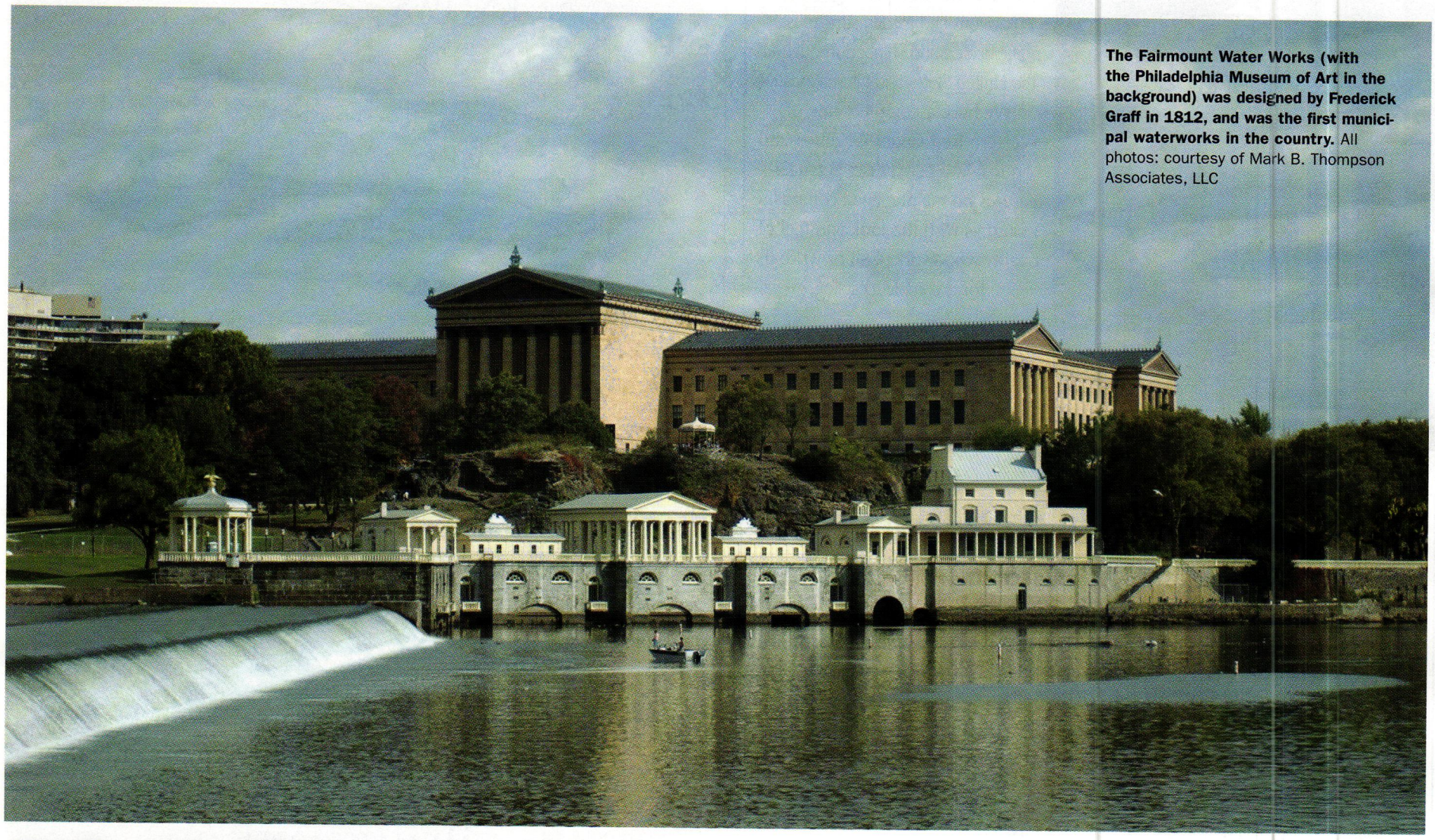




The Fairmount Water Works (with the Philadelphia Museum of Art in the background) was designed by Frederick Graff in 1812, and was the first municipal waterworks in the country. All photos: courtesy of Mark B. Thompson Associates, LLC

A Path Taken

The complex architectural metalwork at the Fairmount Water Works in Philadelphia was recently restored.

By Lynne Lavelle

While they are a vital community resource, waterworks do not usually inspire the same affection, or levels of preservation activism, as religious buildings, courthouses, theaters or monuments. The Fairmount Water Works in Philadelphia, PA, is an exception. It was designed in 1812 by local engineer and architect Frederick Graff and, upon opening, was hailed as a marvel of both fields.

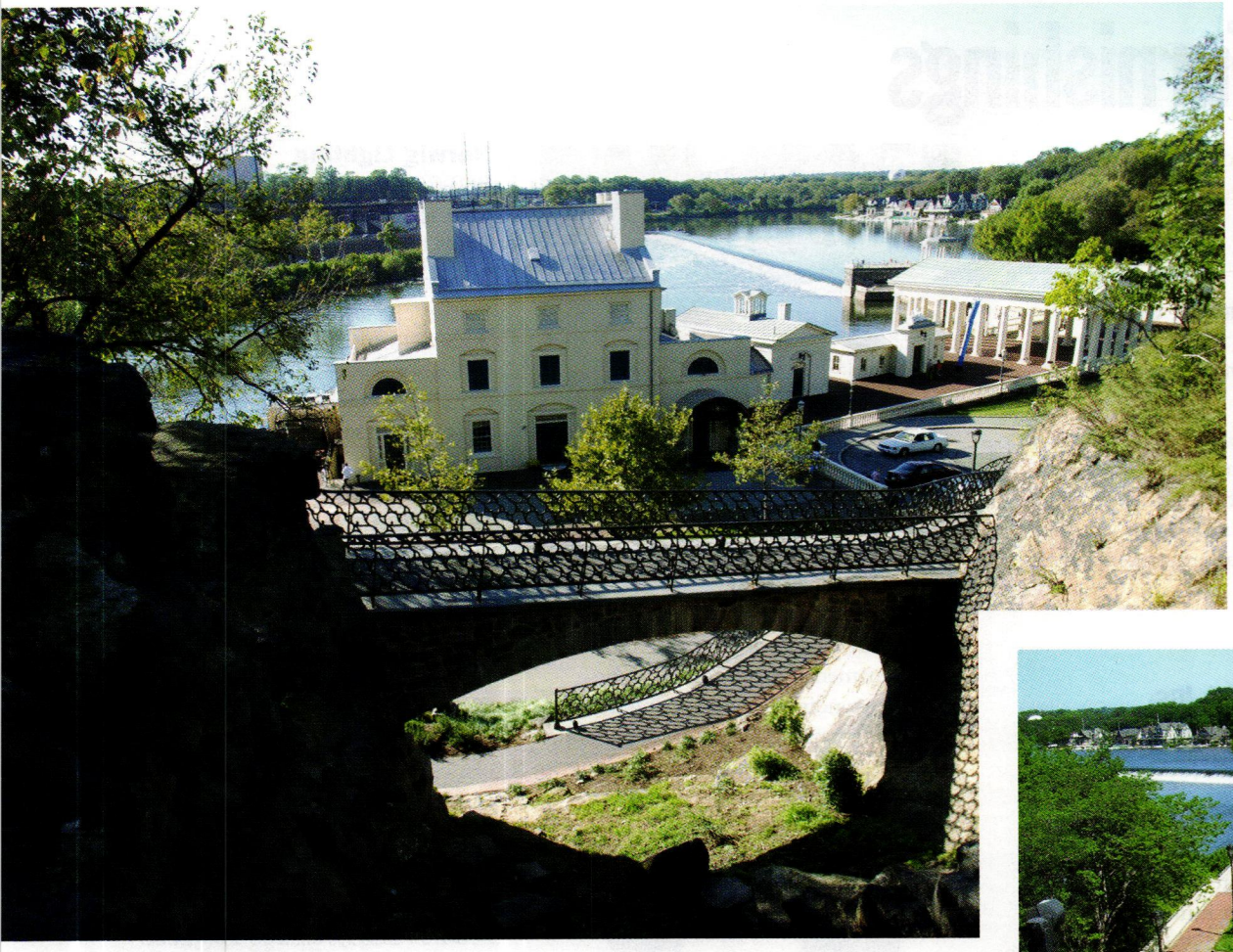
At a time when yellow fever outbreaks were common, the city was the first in the country to regard the delivery of safe water a municipal responsibility. The Fairmount Water Works may have resembled a collection of stately buildings, but behind the scenes, steam engines, then waterwheels (1822), then water-driven Jonval turbines (1872) lifted water from the river – water that was clean and safe.

The waterworks formed the basis for what would become the Fairmount Park System – incorporating the cliff side and several gardens – and was considered one of the most beautiful spots in the city. Breathtaking views of the Schuylkill River were an added bonus. Fairmount remained a city attraction for almost a century, but fell into disrepair after the waterworks was decommissioned in 1909.

The site was placed on the National Register of Historic Places in 1976, boosting fundraising initiatives by the Fairmount Park Conservancy, the Fairmount Park Commission and The Fund for the Water Works for its restoration. Work began in 1995, under local firm Mark B. Thompson Associates LLC, to restore and reuse the Engine House, stabilize the New Mill House, install new deck paving, waterproofing systems, architectural and pedestrian lighting, and extend the Schuylkill River Recreation Trail (For the roof restoration, see "A New Roof Proves Its Mettle," *Traditional Building,* April 2005, page 149).

In 2006, the firm enlisted Robinson Iron of Alexander City, AL, to carry out restoration work on the architectural metalwork in the South Garden and Cliffside

Above and left: Robinson Iron relied on historical images to re-create the railing on the Cliffside path. The firm used a three-dimensional router to replicate the complex curves and changes of angle.



At the entrance to the South Garden, the original fence, designed by Frederick Graff, has been re-cast. The original was removed from the garden during a period of abandonment.

Above: The masonry arch bridge on the Cliffside path connects the waterworks to the Philadelphia Museum of Art.

Right: The Fairmount Water Works looks north to Boathouse Row and the Fairmount Dam crossing the Schuylkill River.

path. The engineers, designers, patternmakers and fabricators of this family-owned business have an impressive resume, including projects at the White House and the Library of Congress in Washington, DC; the Raffles Hotel in Singapore; and Carnegie Hall in New York, NY.

Phase one, completed in June of that year, included the restoration of the railing surrounding the Cliffside path, which connects the waterworks to the Philadelphia Museum of Art. The railing performed an important safety function, as the path is steep and, at one point, the drop is sheer on either side. However, after years of exposure to the elements and abuse from passersby, only a small piece of iron remained, embedded in the stone. "Cast iron is a fairly brittle metal," says Scott Howell, vice president of Robinson Iron. "We think the material failed as a result of pressure applied by the stone footing as it expanded and contracted over the years. It gradually broke apart."

In the absence of a physical guideline, the firm relied heavily on historical images to re-create the railing. From these, renderings were made of all of the component parts, and the original pattern was replicated using a three-dimensional router. Though the firm often handles projects that are larger in scale, the railing was unusually complex. "The Cliffside path railing is quite unique," says Howell. "We tried to be as faithful as possible to the historical images, so there were a lot of curves and changes of angle. We basically form-fitted the railing to this very complex pathway."

Robinson Iron completed the second and final phase of the restoration – the re-casting of an original fence designed by Graff's son Frederic and the fabrication of a commemorative urn – in June of this year. The original fence, which was erected in 1847, had been removed from the South Garden during a period of abandonment. And like the Cliffside path railing, it was complex in design. Tall intermediate posts were interspersed with pickets and bordered with Gothic tracery. At the base of the Cliffside path, an urn planted with flowers honors Ernesta Drinker Ballard, a local horticulturist and political activist, and a guiding force behind the restoration campaign. Modeled on a traditional Roman urn, as shown in the Janes & Kirtland's catalog of 1876, it bears a tribute cast in bronze to a lady described as "a civic leader, a feminist, a beloved friend."

Rather than use cast iron for the new work, Robinson Iron opted for a ductile iron. With roughly twice the strength of normal grade cast iron, the new material is better suited to both the grade and the exposure of the site. According to Howell, the new railing, fence and urn may see the waterwork's tricentennial. "As long as coatings are maintained, and everything is scraped and repainted every 6-8 years," he says, "the iron should last at least 100 years." TB

Above: Upon Graff's death in 1847, the Watering Committee commissioned the Graff Memorial in the South Garden to commemorate his 35 years of service to the Fairmount Water Works. The restored memorial is reached by the Cliffside path.

Right: At the base of the Cliffside path, an urn planted with flowers honors the late Ernesta Drinker Ballard, who was a guiding force behind the restoration.

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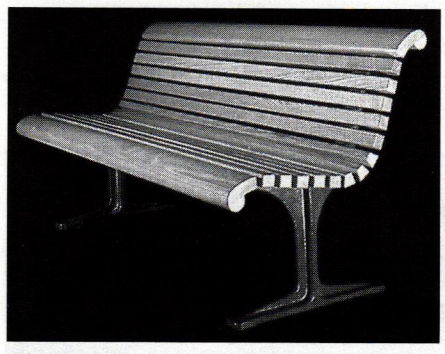

This wood contoured bench, model #502-3 from Canterbury International, is available in freestanding, embedded and cantilevered models with aluminum or iron castings.

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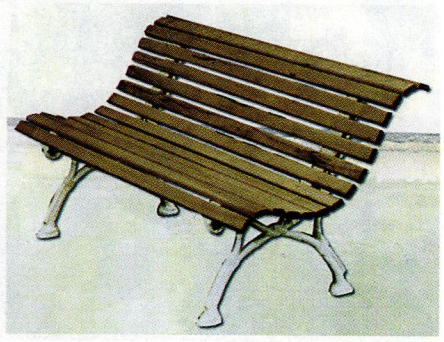

The model #406 is one of several garden-seating options from Dahlhaus.

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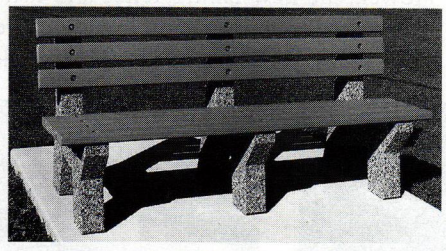

The Park Style Bench from Doty & Sons is made with recycled plastic lumber; it is available in 6- and 10-ft. lengths.

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This steel bench, #162 from DuMor, features a cast-iron support.

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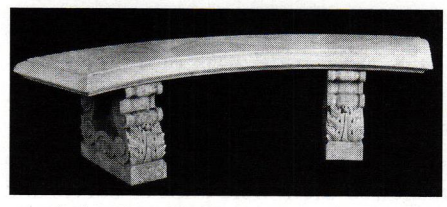

Standard- and custom-sized benches, including the Baroque Bench with Curved Top, are available from Goodwin International.

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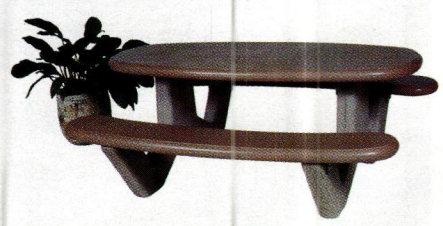
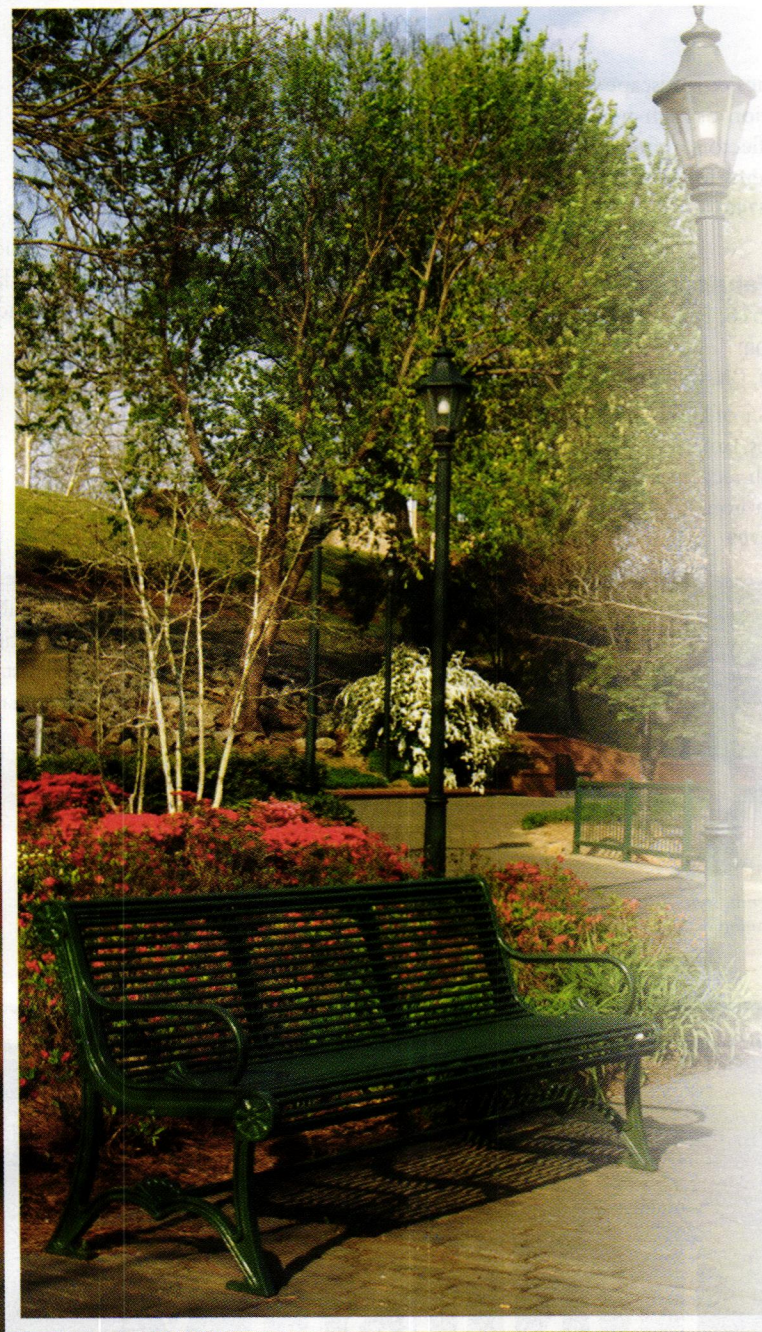


The model #RTOV-72 outdoor table with benches from Petersen Mfg. measures 72x66x30 in. and weighs 1,400 lbs.



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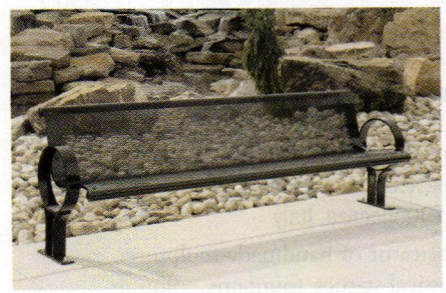

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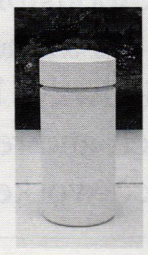

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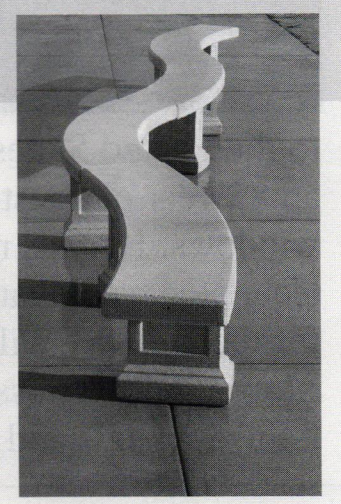

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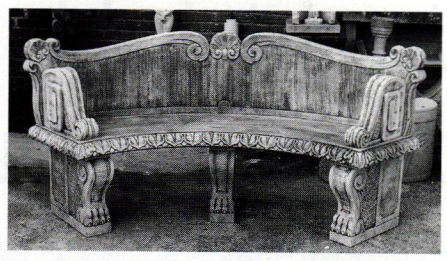

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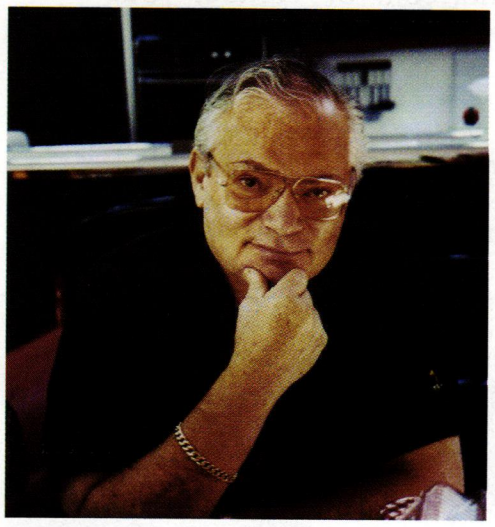

Morris Zeluck, retired Chairman of Zeluck, Inc., passed away on July 5th, 2007. In the custom window and door industry, Morris was an innovator and pioneer by introducing European style windows to the United States. His company, Zeluck Inc. is an 85 year old custom manufacturer of doors and windows. He was responsible for many new technological advances to the industry. His passion for the industry will always be remembered. Morris will be missed and remembered by his family, friends and co-workers.

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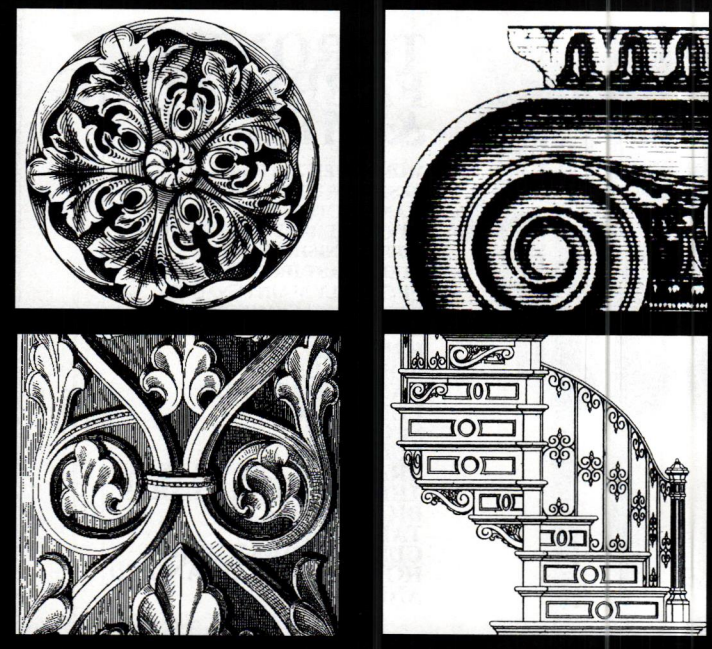

Online data & links for over 673 suppliers of products & services for restoration, renovation and historically inspired new construction for civic & commercial projects.

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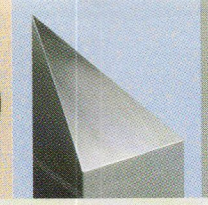
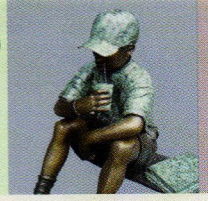
clocks

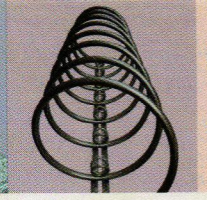

bollards

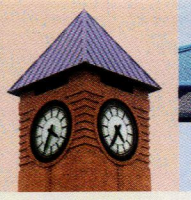
plaques

tree grates

trash receptacles

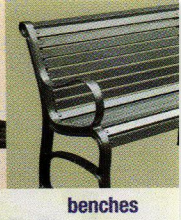

sculptures


bicycle racks


tower clocks

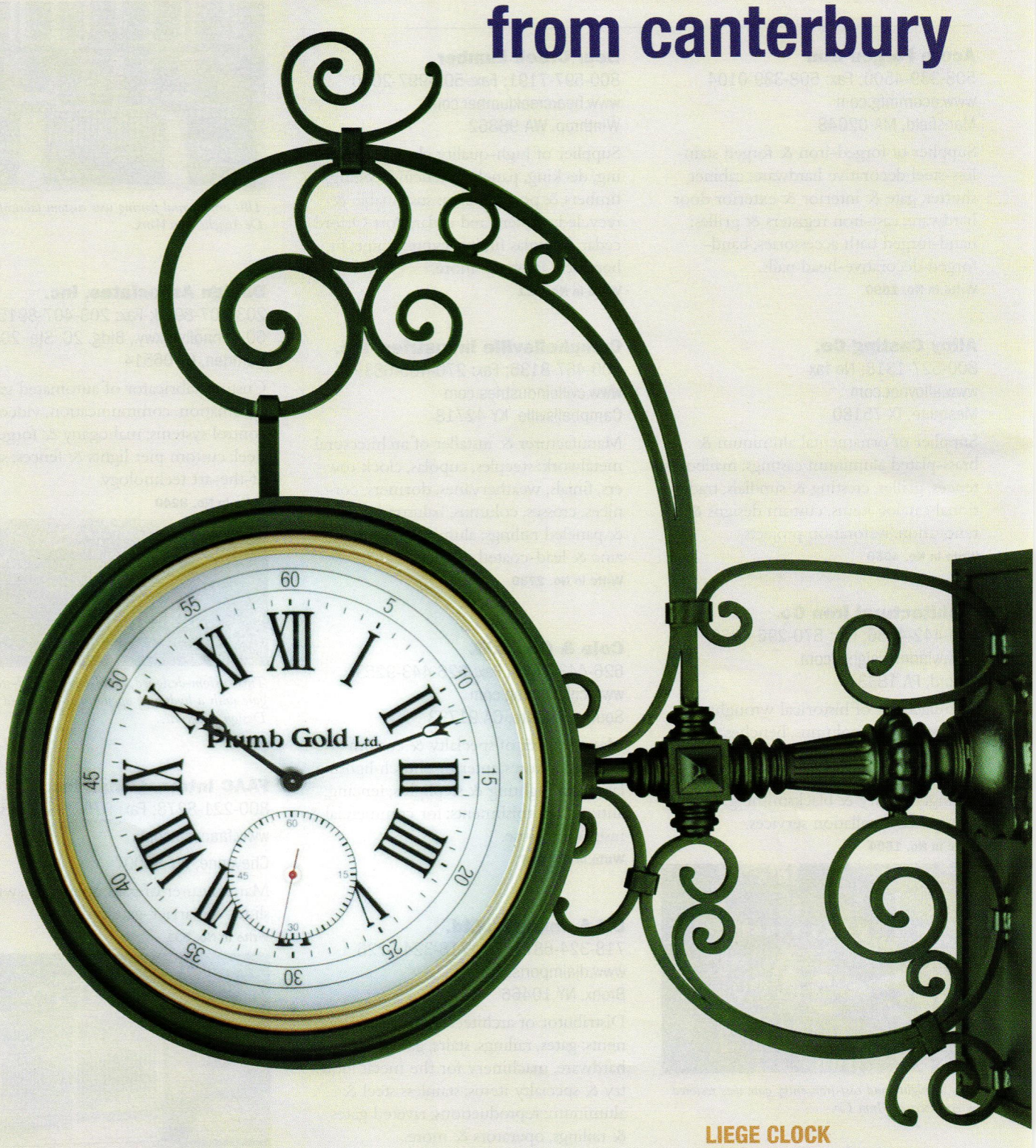
umbrellas

drinking fountains

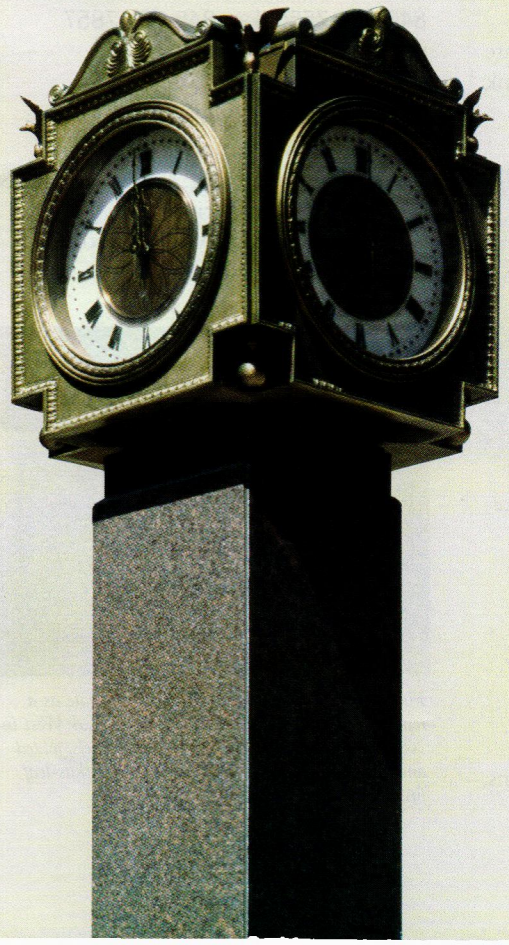

benches

traditional clocks
from canterbury

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



LIEGE CLOCK
Size: 20" dia. with twin backlit dials. Dials have roman numbers. Sweep second hand dial. Cast aluminum case. Wrought steel scroll, cast iron post. Wall or ceiling mount.



LINCOLN CLOCK
Size: 37-1/2" square case with four 24" dia. dials. Backlit dials. Cast aluminum or bronze. Finish: To Architect's specifications.

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Fences & Gates

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9985**.

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Supplier of forged-iron & forged stainless-steel decorative hardware: cabinet, shutter, gate & interior & exterior door hardware; cast-iron registers & grilles; hand-forged bath accessories; hand-forged decorative-head nails.

Write in No. 1690

Alloy Casting Co.
800-527-1318; No fax
www.alloynet.com
Mesquite, TX 75180

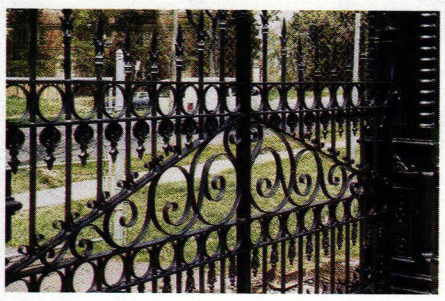
Supplier of ornamental aluminum & brass-plated aluminum castings: mailboxes, fences, grilles, cresting & sundials; traditional catalog items, custom designs & renovation/restoration projects.

Write in No. 4050

Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.windowweights.com
Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

Write in No. 1504

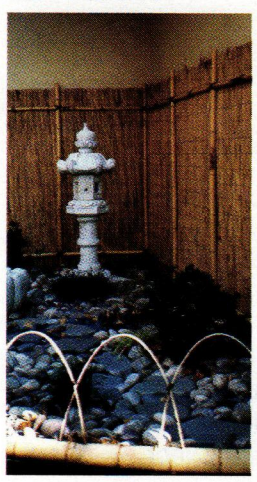


This wrought- and cast-iron entry gate was restored by Architectural Iron Co.

Bamboo & Rattan Works, Inc.
800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701

Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more.

Write in No. 5830



Bamboo & Rattan Works fencing is displayed at Longwood Gardens in Kennett Square, PA.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862

Supplier of high-quality clear-grade siding, decking, paneling, fencing, ceiling, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, ipe, cypress, pine, fir, hemlock, jatoba & more.

Write in No. 521

Campbellsville Industries, Inc.
800-467-8135; Fax: 270-465-6839
www.cvilleindustries.com
Campbellsville, KY 42718

Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper.

Write in No. 2730

Cole & Co., C.W.
626-443-2473; Fax: 626-443-9253
www.colelighting.com
South El Monte, CA 91733

Manufacturer of specialty & custom lighting fixtures: interior church lighting; landscape lighting & steplights; fencing; antique refurbishments; for commercial & institutional use.

Write in No. 488

D.J.A. Imports, Ltd.
718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

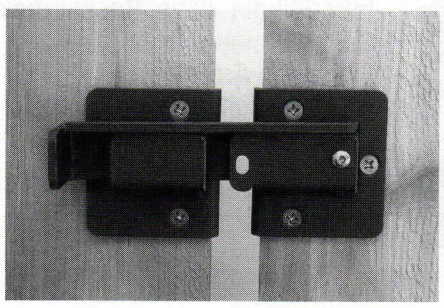
Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.

Write in No. 495

DAC Industries, Inc.
800-888-9768; Fax: 616-235-2901
www.dacindustries.com
Grand Rapids, MI 49504

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

Write in No. 1853



The heavy-duty double-gate Sentry Latch from DAC Industries features a black powder finish and is adjustable for a 1- to 2½-in. gap.

DeAngelis Iron Work, Inc.
888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375

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

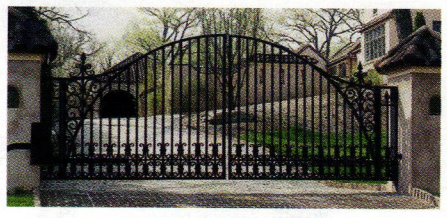
Write in No. 1023

This ornamental fencing was custom fabricated by DeAngelis Iron Work.

Design Associates, Inc.
203-407-8913; Fax: 203-407-8915
60 Connolly Pkwy., Bldg. 2C, Ste. 208B
Hamden, CT 06514

Custom fabricator of automated gates: automation, communication, video & control systems; mahogany & forged steel; custom pier lights & fences; state-of-the-art technology.

Write in No. 8240



This custom-designed, hand-forged, solid-steel gate with a hydraulic opener was fabricated by Design Associates.

FAAC International, Inc.
800-221-8278; Fax: 970-223-2588
www.faacusa.com
Cheyenne, WY 82007

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

Write in No. 531

The model #400 heavy-duty hydraulic gate operator is one of many stock items available from FAAC International.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

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

Write in No. 2640

Fine Architectural Metalsmiths built this gate as a replica of the Dakota Gates on Central Park West in New York City; it features forge work panels, folded and cut sheet-metal panels, repoussed acanthus-leaf finials and delicate leaf work.

Heritage Fence Co.
610-584-6710; Fax: 610-287-0180
P.O. Box 121
Skippack, PA 19474

Supplier of historic & custom-manufactured wood fences, arbors, gates, decorative posts, post caps, cedar benches, tables & chairs; PVC fences.

Write in No. 1914

This aluminum fence from Heritage Fence Co. is designed to look like wrought iron.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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

Write in No. 1210

Historical Arts & Casting manufactured this 15-ft.-tall custom gate.

Iron Gallery Store, Ltd.
714-493-1012; Fax: 866-550-7276
www.theirongallerystore.com
Anaheim, CA 92817

Custom designer & manufacturer of wrought-iron elements: iron entry doors, gates, staircase railings, residential & commercial custom lighting & more; Mediterranean & Arts & Crafts styles.

Write in No. 1661

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

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

Write in No. 1240

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration services.

Call for more information.

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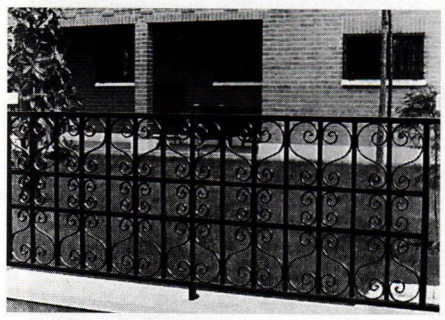
WRITE IN NO. 1005

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

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

Write in No. 418



The scroll work in this section of fencing from King Architectural Metals was forged and hot-hammered at the ends.

Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

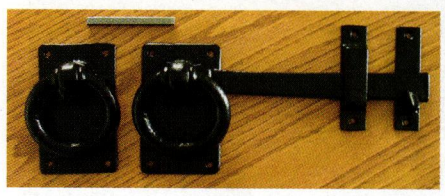
Manufacturer of metal components: die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs.

Write in No. 5340

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of traditional hardware & lanterns: door, cabinet, window, gate & mailbox hardware; knobs & levers with compatible locks, various backsets & functions; wrought iron, pewter, rust, brass & bronze; grilles.

Write in No. 7600

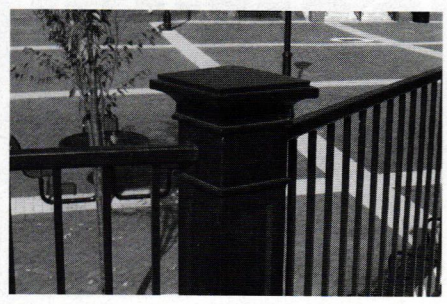


Maguire Iron Corp. offers a selection of gate hardware, including this latch set with a dull black powdercoat finish; other finishes are also available.

O.K. Foundry Co., Inc.
804-233-9674; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

Custom fabricator of cast-iron elements: sculpture, columns & capitals, fencing, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

Write in No. 1894



This custom cast-iron stanchion was fabricated by O.K. Foundry.

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

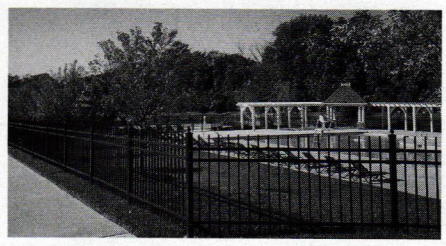
Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Write in No. 7730

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

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

Write in No. 1218



Hand-wrought fences are one of the specialties of Schwartz's Forge.

Signature Hardware
866-855-2284; Fax: 800-682-6826
www.signaturehardware.com
Erlanger, KY 41017

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

Write in No. 1376

Specrail, Inc.
800-243-6256; Fax: 203-248-8489
www.specrail.com
Hamden, CT 06517

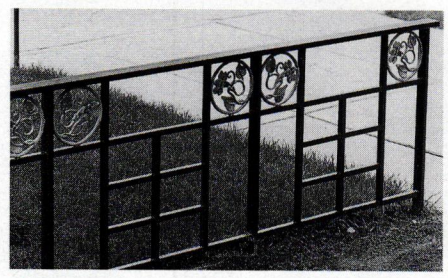
Supplier of ornamental aluminum fencing: 8 style options, 6 standard colors & custom colors; for pool enclosures, residential & commercial properties; fast shipments.

Write in No. 9090

Steptoe & Wife Antiques Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

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

Call for more information.

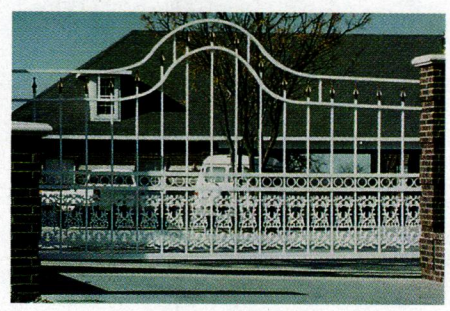


Steptoe & Wife combined a circular leaf motif with straight lines to create this fence.

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.texasmetalindustries.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel.

Write in No. 9430



Fence components such as steel pickets, spears, punched channel for 12-in. pickets, latches, hinges and closers can be acquired from Texas Metal Industries.

The Wagner Companies
888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Write in No. 8035

Trellis Structures, Inc.
888-285-4624; Fax: 978-630-8725
www.trellisstructures.com
E. Templeton, MA 01438

Manufacturer of pergolas, arbors, trellises, gates & garden structures: traditional to contemporary designs; western red cedar with stainless steel fastenings; stock & custom.

Write in No. 1085

Walpole Woodworkers
508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081

Manufacturer of fencing, gates, arbors, furniture, gazebos, sheds & garden amenities: large selection of handcrafted cedar lamp posts; wide variety of post- & side-mount lanterns; many styles.

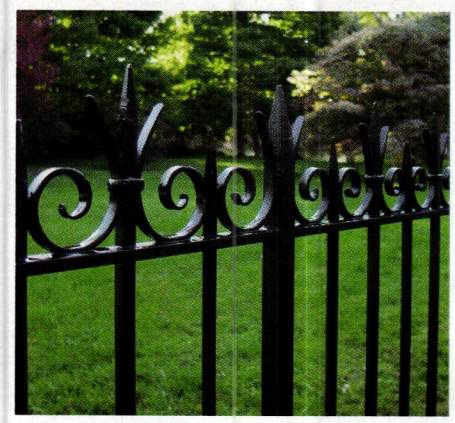
Write in No. 280

This entry gate was manufactured by Walpole Woodworkers.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, gates, grilles, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; hardware; CAD services.

Write in No. 1223



This custom fence was designed and fabricated by Wiemann Ironworks using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.

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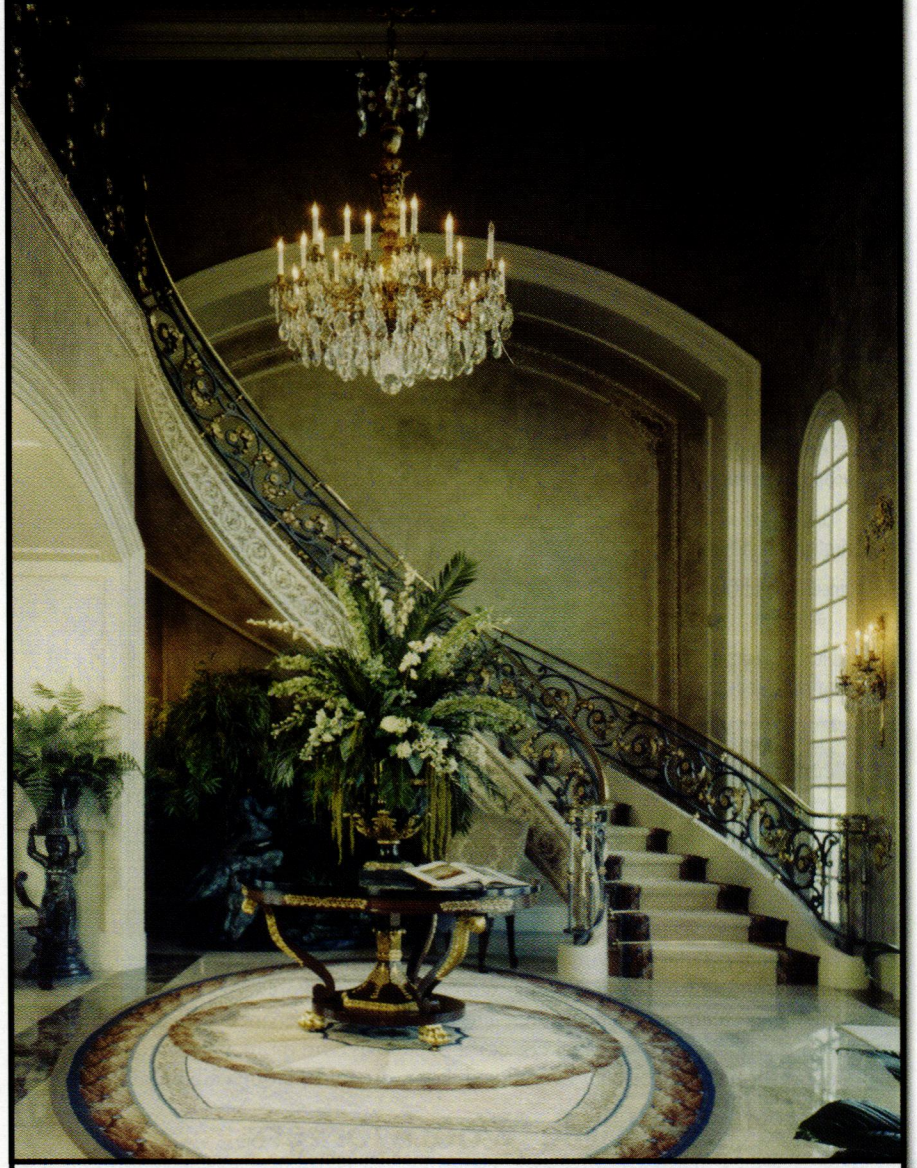

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www.colelighting.com

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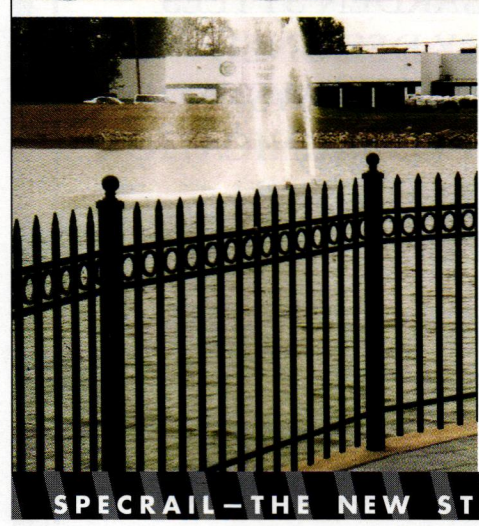

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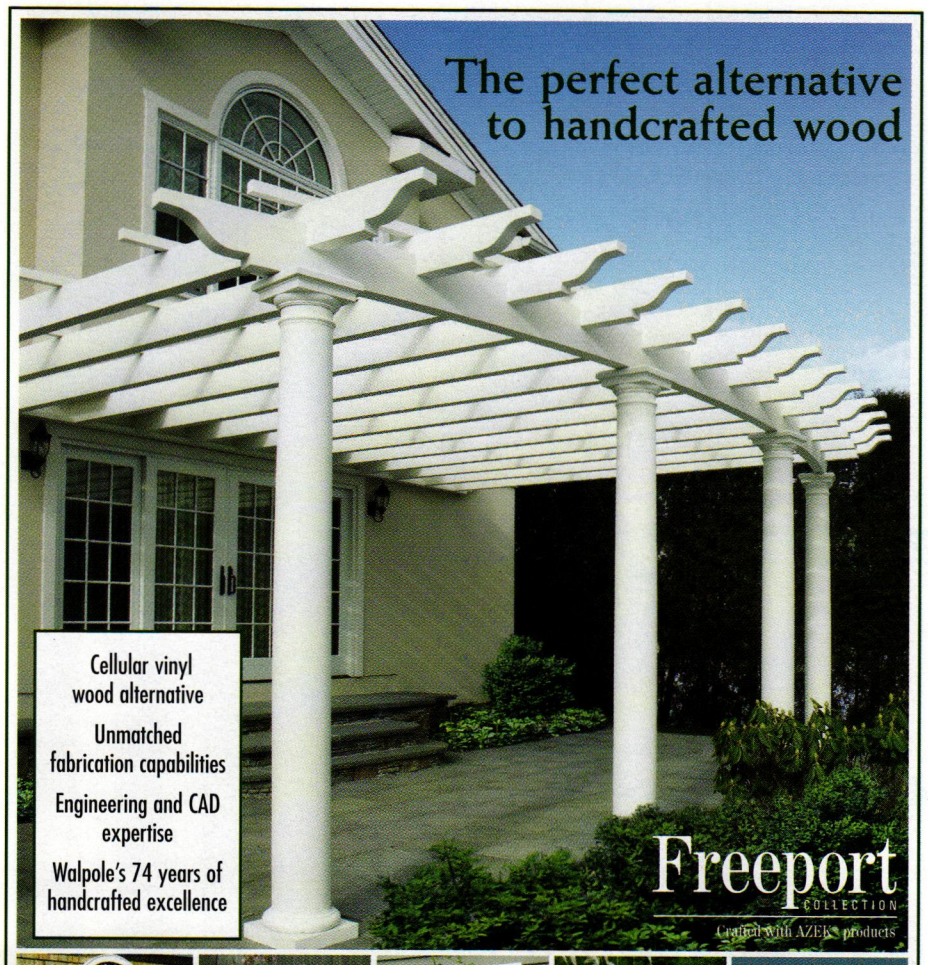

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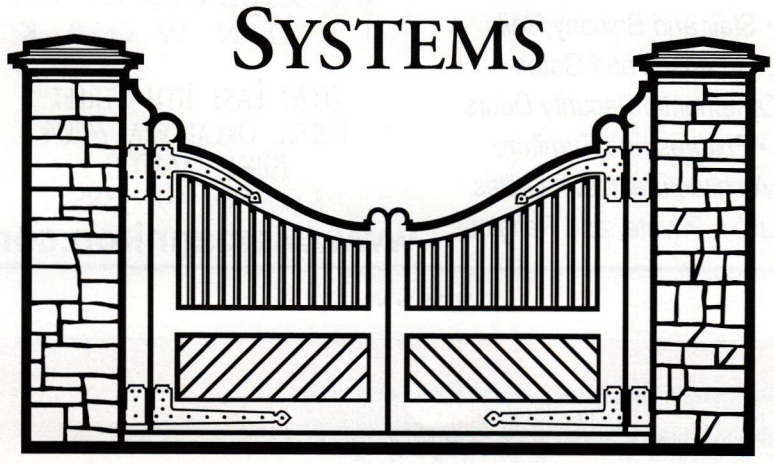
When contacting companies you've seen in this issue, please tell them you saw their listing in Traditional Building.

Traditional-Building.com

AUTOMATED GATE SYSTEMS



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INDIVIDUALLY DESIGNED
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INCORPORATED
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HAMDEN, CONNECTICUT 06514
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bambooandrattan.com

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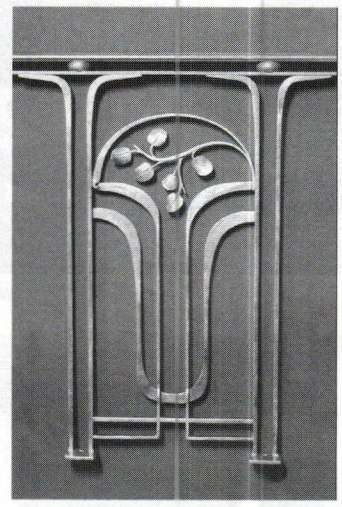

fine custom forgework

P.O. Box 30 Chester, NY 10918
(888) 862-9577

www.iceforge.com

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The internet gateway to historical products and literature is just one click away

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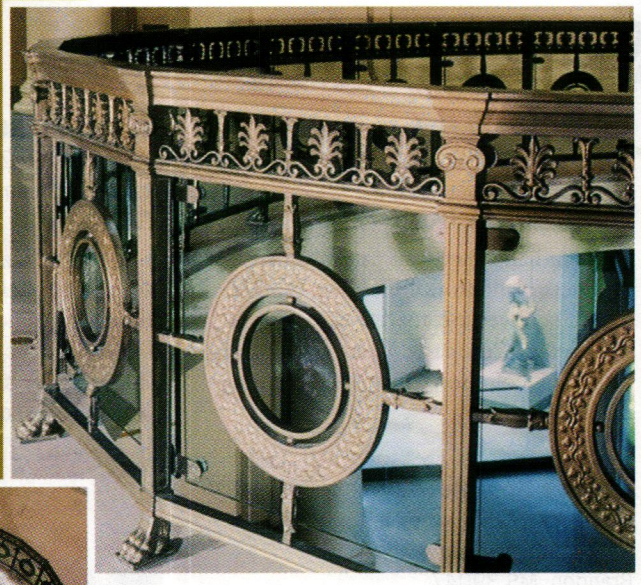
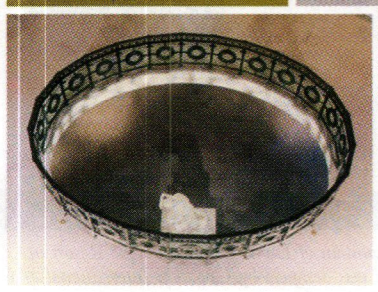
IRONMASTERS





OBJECTIVE: Supply and install new custom cast iron rail at elliptical opening for the Museum of Fine Arts in Boston, MA

DILEMMA: Located in the same space is a historic cast iron rail. The design of this rail must be replicated and the height increased by 6" to be compliant with modern building codes.

SOLUTION: DeAngelis Iron Work, Inc.

DeAngelis IRON WORK INC.

305 Depot Street ▪ P.O. Box 350
South Easton, Massachusetts 02375
(508)238-4310 ▪FAX:(508) 238-7757
Outside MA 1-888-ORN-IRON
(1-888-676-4766)
www.deangelisiron.com

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718-324-6871
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1672 E. 233rd St.
Bronx, New York

Please Welcome The Newest Members To The **DJA** *Family...*

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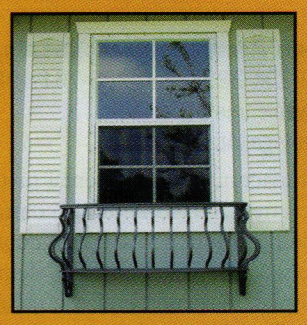

PB04 MINI

DJA 106

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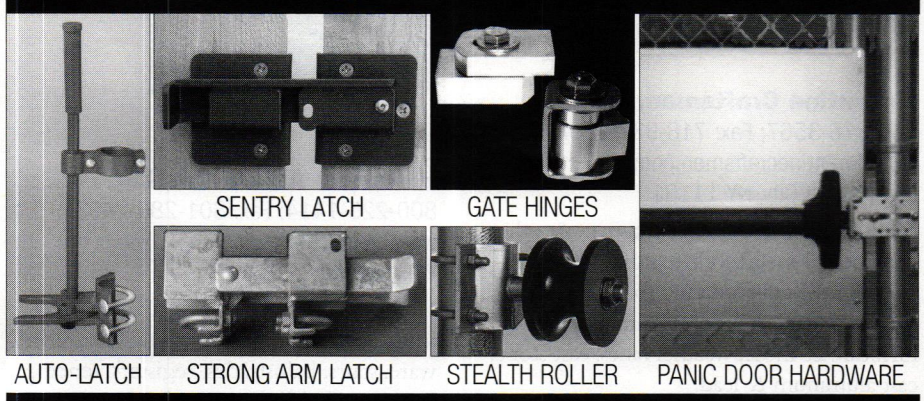

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615 ELEVENTH ST. N.W.
GRAND RAPIDS, MI 49504

PHONE: 1-800-888-9768
FAX: 616-235-2901
WEB: www.dacindustries.com

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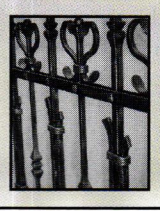
Visit our online Member Locator to find a NOMMA fabricator in your area.

National Ornamental & Miscellaneous Metals Association
532 Forest Parkway, Suite A
Forest Park, GA 30297
404-363-4009 • Fax: 404-366-1852
nommainfo@nomma.org



NOMMA

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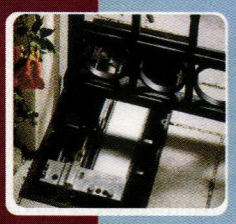
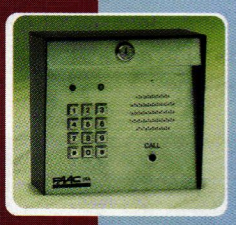
UL 325 COMPLIANT CSI # 02820 - Gate Operators

Perfect Combination



Model 760 In-ground Swing Gate Operator

- *Designed for single family residential.*
- *Ideal for large, ornate gates.*
- *Drive & pump units are located underground for simplified maintenance.*
- *Powerful, quiet hydraulics produce smooth gate operation.*
- *Slow-down feature brings gate to a "soft stop".*



PhoneLink Telephone Entry System

- *50 and 500 code capacity.*
- *Programmable personal master code.*
- *Works with an existing phone line.*
- *Unique double ring cadence.*
- *Night light and optional camera.*

FAAC is the world's largest specialized manufacturer of operators for swing, slide and barrier gate systems

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An ISO 9001 Certified Company

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WRITE IN NO. 531

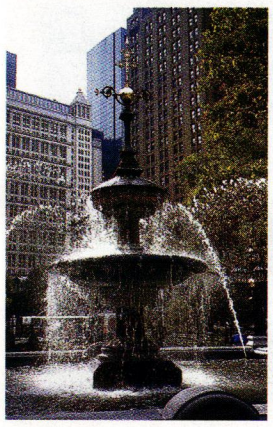
Fountains & Water Features

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9986**.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

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

Write in No. 1005

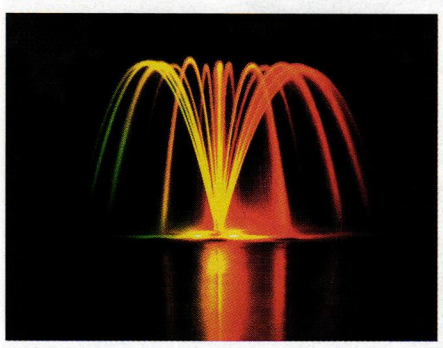


Allen Architectural cast this custom tiered fountain for City Hall Park in New York City.

Aqua Control, Inc.
800-377-0019; Fax: 815-664-4901
www.aquacontrol.com
Spring Valley, IL 61362

Manufacturer of floating display aerators & fountains: more than 30 spray patterns from ½ to 40 hp; floating & bowl fountains, bottom circulators & waterfall pumps; sells internationally.

Write in No. 983

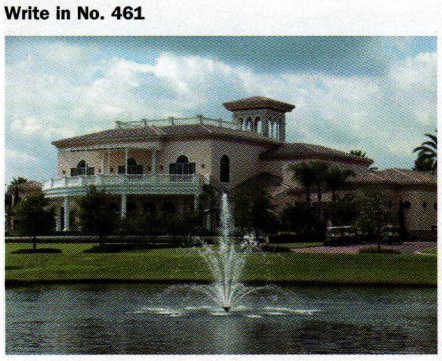


The Aqua Control Stationary Series offers 35 spray patterns and comes in models ranging from ½ to 7½ hp.

AquaMaster Fountains & Aerators
800-693-3144; Fax: 920-693-3634
www.aquamasterfountains.com
Kiel, WI 53042

Manufacturer of fountain aerators: designed to aid decomposition of organic solids & prevent algae blooms; 33 spray patterns with 0.5- to 25-hp motors; all 1-hp & larger units have a 3-year warranty; UL listed.

Write in No. 461

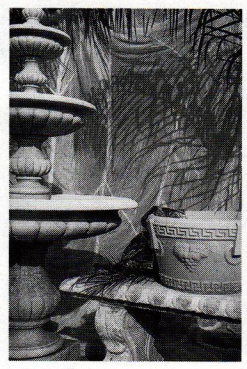


The Masters Series from AquaMaster offers six new patterns, including Captiva, Bayside, Biscayne, Firestone, Prestwick and Sanibel.

Architectural Pottery
888-ARCH-POT; Fax: 714-898-5109
www.archpot.com
Midway City, CA 92655

Importer of handcrafted Italian & Greek statuary & other items: terra-cotta urns & ornament; hand-carved Italian limestone & English-style stone reproductions; balustrades, columns, benches, bollards, fountains & trash receptacles.

Write in No. 20



The three-tiered fountain, bench and terra-cotta planter are a few of the many items available from Architectural Pottery.

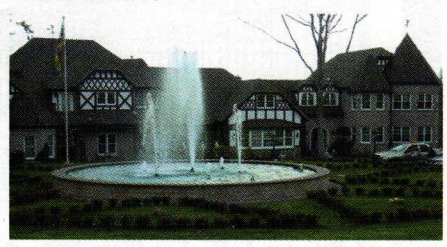
Arnold, Walter S. – Sculptor
847-568-1188; No fax
www.stonecarver.com
Elgin, IL 60120

Sculptor: classically trained carver & sculptor; traditional & innovative works in stone & marble; sculpture, fountains, fireplaces & gargoyles.

Atlantic Fountains
860-669-1188; Fax: 860-669-4488
www.atlanticfountains.com
Clinton, CT 06413

Manufacturer & distributor of architectural, landscape & floating fountains: musical fountains, pools, pumps, nozzles, underwater lighting, wind & level controls & lake-aeration products.

Write in No. 1505

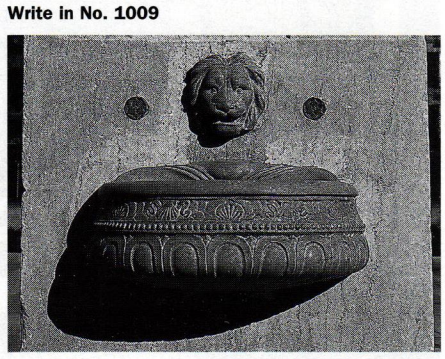


Prefabricated musical fountains from Atlantic Fountains can be used in many applications.

B&H Art in Architecture, Ltd.
718-858-6613; Fax: 718-522-0342
www.bandhartinarch.com
New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation.

Write in No. 1009



B&H Art manufactured this marble basin and lion-head fountain, measuring 24x12x12 in. and 6x6-in. respectively, for a memorial at Tompkins Square Park in New York City.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Custom hand carver of natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding & sculpture.

Copper Sculptures
800-235-6725; Fax: 601-992-9350
www.coppersculptures.com
Brandon, MS 39047

Manufacturer of gas lanterns: replicated from pre-Civil War photos, with added convenience of electronic ignition; mailboxes, street lighting, signage, statuary, trash receptacles & fountains.

Write in No. 300

Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

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

Write in No. 2767

DMS Studios
718-937-5648; Fax: 718-937-2609
www.dms-studios.com
Long Island City, NY 11101

Custom fabricator of hand-carved stone elements: fountains, mantels, statuary, balustrades, capitals & landscape ornament; historically accurate.

Write in No. 9100

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: free-standing & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.

Call for more information.

Florentine Craftsmen supplies this 27x25-in. fountain, Skipper with Jug on Shell, in aluminum and lead.

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 309-408-5403
www.geraldsicilianostudio.com
Brooklyn, NY 11215

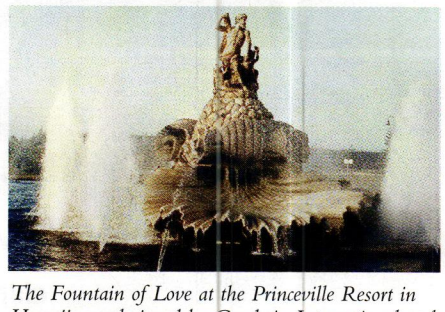
Custom fabricator of fine & architectural sculpture: architectural details, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.

Write in No. 187

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

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

Write in No. 4160

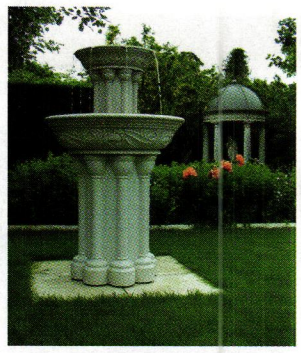


The Fountain of Love at the Princeville Resort in Hawaii was designed by Goodwin International and carved in Italy.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

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

Write in No. 4020



Haddonstone's Classically inspired, double-tiered, cast-stone Bayeaux fountain is self-circulating.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

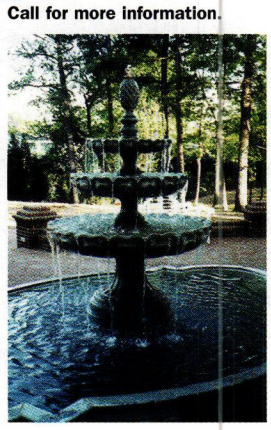
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, fountains, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210

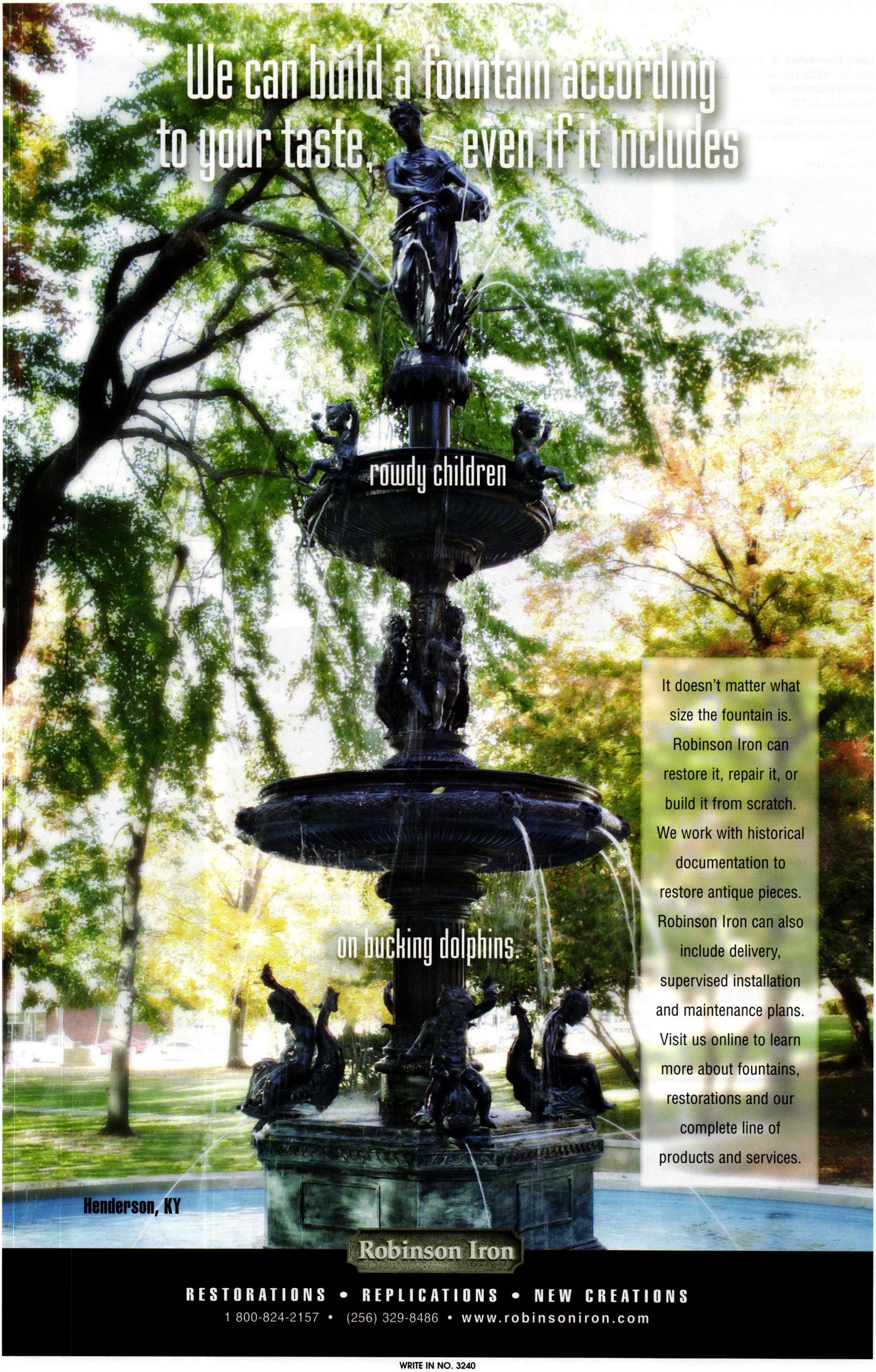
Kenneth Lynch & Sons, Inc.
203-264-2831; Fax: 203-264-2833
www.klynchandsons.com
Oxford, CT 06478

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

Call for more information.



Kenneth Lynch & Sons manufactured this tiered fountain, which is topped with a pineapple.

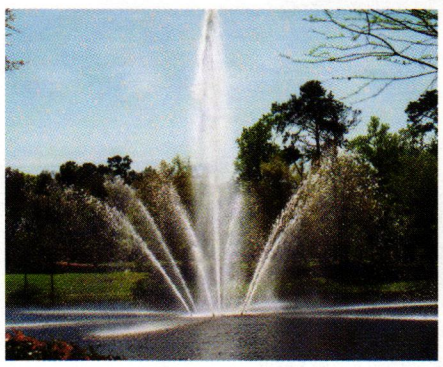


WRITE IN NO. 3240

Lake Fountains & Aeration
800-353-5253; Fax: 407-324-1344
www.lakefountains.com
Sanford, FL 32771

Manufacturer of floating fountains for lakes & ponds: variety of spray heights & patterns.

Write in No. 1109

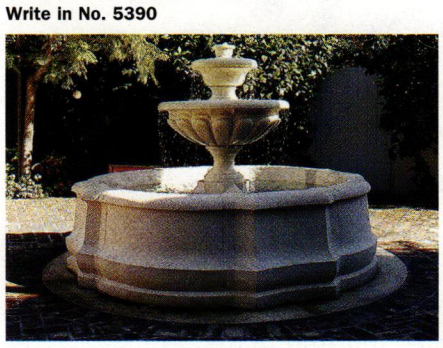


The 15-hp. Lake Forest model from Lake Fountains & Aeration operates up to 40 ft. high with a 50-ft-dia. pattern.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

Write in No. 5390



This tiered fountain was custom designed and fabricated by Limestone Concept.

No 9 Studio UK
011-44-1769-5404-71; Fax: 011-44-1769-5408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF

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; restoration.

Write in No. 1672

Otterbine Barebo, Inc.
800-237-8837; Fax: 610-965-6050
www.otterbine.com
Emmaus, PA 18049

Manufacturer of water-aeration systems: fountains, water-quality management products, surface & sub-surface systems promote natural aerobic digestion of waste, algae & run-off; de-watering pumps, underwater lighting & lake dye.

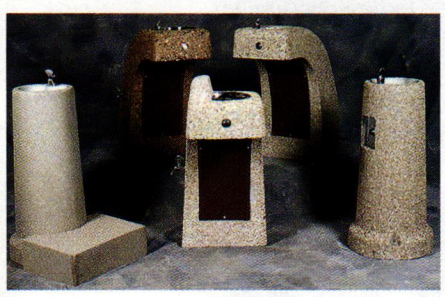
Write in No. 705

Aerating fountain systems from Otterbine Barebo induce oxygen into the water to promote natural aerobic digestion of excessive waste, run-off and algae.

Petersen Mfg. Co.
800-832-7383; Fax: 712-263-5090
www.petersenmfg.com
Denison, IA 51442

Manufacturer of site furniture: fountains, pavers, tables, benches, waste receptacles, bollards, street lighting, tree grates, planters, ash urns & drinking fountains; concrete & steel; specifications for security barriers.

Write in No. 2576



Precast-concrete drinking fountains from Petersen Mfg. Co. have both freeze-proof and tamper-proof features.

Precision Fountains
314-426-1481; Fax: 314-426-1483
www.precisionfountains.com
Saint Louis, MO 63130

Complete fountain services: design, specification, custom fabrication & supply; renovation of existing fountains; pre-wired & pre-plumbed equipment vaults; floating fountains, aerators & waterfall systems for any lake site.

Write in No. 186

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

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

Write in No. 3240

Robinson Iron fabricates historical reproductions of fountains, statuary and site amenities.

Rossato Giovanni
011-39-0444-9284-99; Fax: 011-39-0444-9287-11
www.vicenzastone.com
36100 Vicenza, Italy

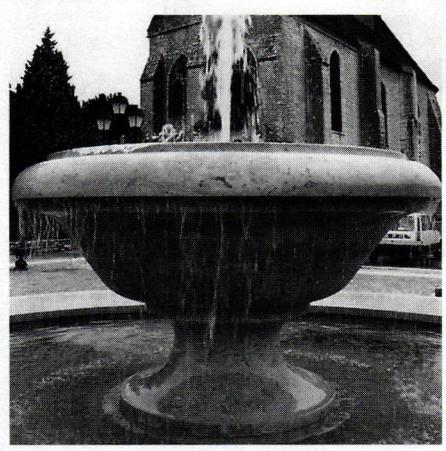
Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries.

Write in No. 6110

Rossi USA Corp.
708-493-2206; Fax: 708-493-2869
www.rossilimestone.com
Bellwood, IL 60104

Quarrier & fabricator of French limestone: dimensional cut, tile, pavers, slabs, cleft stones, castle stones, vanities, fireplaces, fountains, retaining walls & sculpture; inventory & showroom in U.S.

Write in No. 392



Rossi USA quarried the stone used for this fountain, which it also fabricated.

Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Write in No. 7730

The Frank E. McKinney Jr. bowl fountain in Bloomington, IN, was fabricated by Schiff Architectural Detail.

Southern Group Enterprise - Unique Mantel Co.
888-458-3716; Fax: 909-464-1787
www.uniquemantel.com
Pomona, CA 91766

Manufacturer & distributor of architectural fireplace mantels, sculpture, fountains & benches in natural marble: hand carved; distributors pay factory prices.

Stonesculpt
650-575-9683; Fax: 650-322-5002
www.customstonecarving.com
Palo Alto, CA 94303

Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.

Write in No. 371

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 151

European master carvers: architectural ornamentation & monumental statuary; freestanding & wall fountains; carved-stone mantels; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.

Write in No. 2902

Traditional Cut Stone fabricated this cherub and koi fountain in limestone.

The International Network for Traditional Building, Architecture & Urbanism is a worldwide organization dedicated to the support of traditional building, the maintenance of local character and the creation of better places to live. **www.intbau.org**

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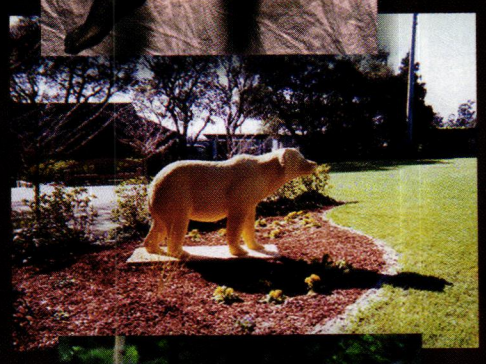

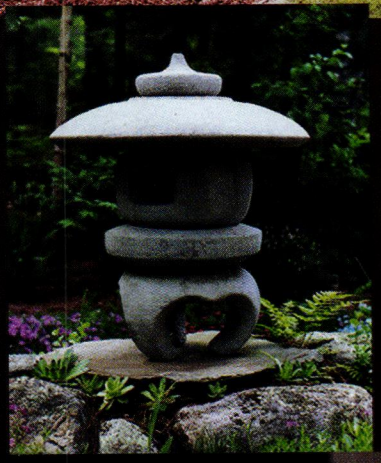

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calendar of events

IPTW 10th Anniversary Workshop, October 11-13, 2007. PTN will hold its 10th Annual Preservation Trades Workshop, in partnership with the National Park Service Historic Preservation Training Center, at the Jenkins Cannery in Frederick, MD. In addition to demonstrations, presentations, hands-on sessions, and the Preservation Trades Jobs Fair, highlights will include the presentation of the 2007 Askins Achievement Award, the annual IPTW auction, music and social events. Within a short distance of the IPTW venue are the Community Bridge Mural, an award-winning trompe l'oeil at the Carroll Street Bridge, and the Delaplaine Visual Arts Education Center. Visit www.iptw.org for updates, schedules and registration information.

Dry Stone Masonry Workshop, October 12-14, 2007. Richard Tufnell, co-founder of the Dry Stone Conservancy Inc. in the United States, will lead a dry stone masonry workshop at the Pine Mount Settlement School in Pine Mountain, KY. The workshop will include presentations on the history of dry stone, demonstrations, and hands-on stone wall projects. Those with little or no building experience, as well as those with more advanced building skills, are welcome. Visit www.pinemountainsettlementschool.com for details on this and other workshops.

Traditional Building Exhibition & Conference, October 17-20, 2007. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be the first design and construction show to return to New Orleans, LA, since Hurricane Katrina. The conference, which will be held at the Ernest N. Morial Convention Center, includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

The fall 2007 Traditional Building Exhibition & Conference will be held in the historic city of New Orleans, LA.

New Urbanism/Smart Growth on the West Coast Seminar, October 18-20, 2007. The Seaside Institute will address challenges such as sustainable building and the creation of mixed-income housing and vibrant retail spaces at this seminar in Carmel, CA. The event is sponsored by Urban Community Partners, Urban Design Associates, LiveWorkLearnPlay, Hunt Hale Jones and East Garrison, and will include a series of interactive workshops on financial pro formas, operations and governance, smart site remediation, design and construction techniques, and creating the development organization. Approximately 15 AIA credits will be available. Visit www.theseasideinstitute.org or call 850-231-2421.

APT Offshore Conference, November 3-7, 2007. The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerta de Tierra, San Juan, Puerto Rico. Three workshops will be held from November 3-4, with the main conference taking place from November 4-7. Workshops include: Traditional Lime and Brick Dust Mortars for Restoration, Preservation of Wood in Historic Structures and Architectural Conservation. Social events will be held at numerous historic sites throughout Old San Juan. For details, visit www.apti.org.

NPI Preservation Seminars, November 14-15, 2007. The National Preservation Institute will present "Preservation Maintenance: Understanding and Preserving Historic Buildings," on the effects of daily, monthly and annual maintenance activities, as well as the nature of historic building materials, how they age, and why they fail. This seminar is offered in conjunction with "Historic Structures Reports: A Management Tool for Historic Properties." The latter will discuss the historic structures report and emerging technologies, such as computer-aided facilities management programs. Both will be held in downtown Greensboro, NC. For details and registration, go to www.npi.org.

AWI Professional Development Event, February 20-23, 2008. The Architectural Woodwork Institute will hold its Winter Professional Development Seminar in Jacksonville, FL. Seminars will focus on fundamental and advanced project management, estimating and more. Visit www.awinet.org for details.

The Architectural Woodwork Institute will hold its Winter Professional Development Seminar in Jacksonville, FL, home of the Cummer Museum of Art & Gardens. Photo courtesy of www.visitjacksonville.com

Classical Architecture Courses, Tours & Programs. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

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

Wood-carving Workshops. Classically trained master wood carver Dimitrios Klitsas conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

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

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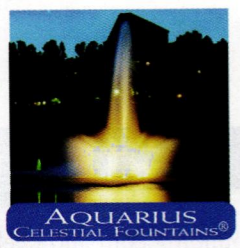

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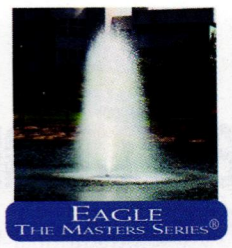

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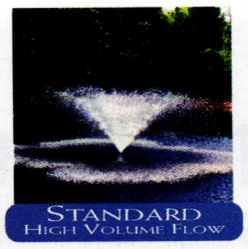

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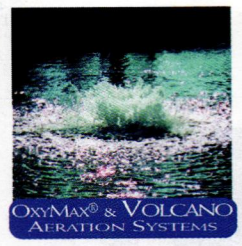

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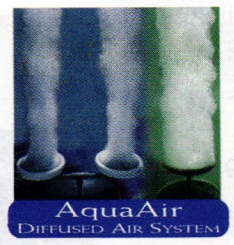

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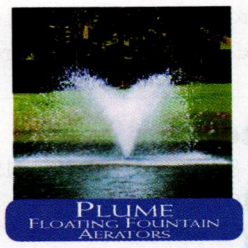

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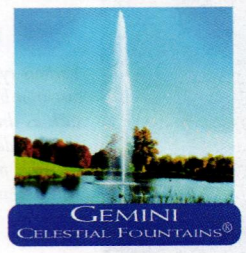

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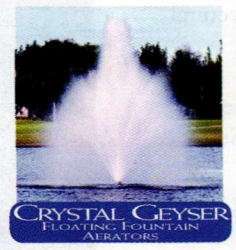

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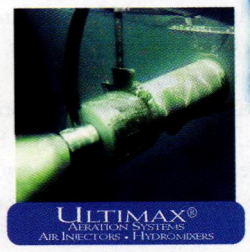

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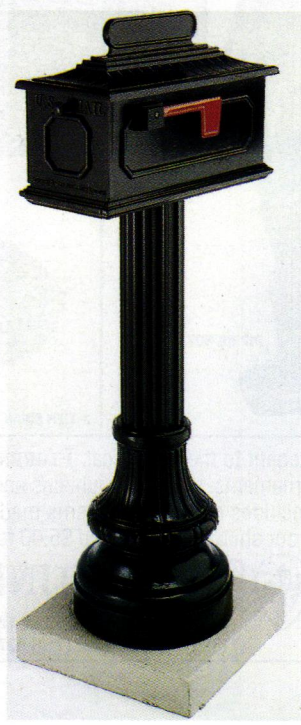

Brandon Industries manufactured this aluminum mailbox post.

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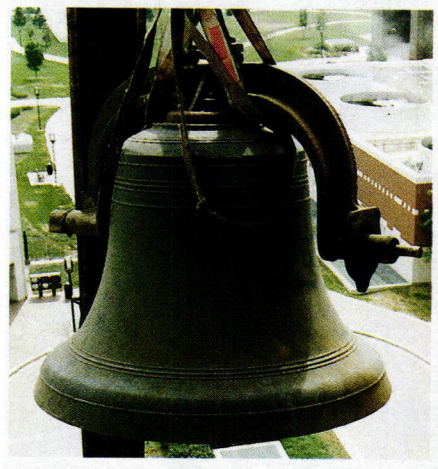

Brosamer's Bells removed this 2-ton, 59-in. bell from a church steeple in Indiana and shipped it to a new owner in Florida.

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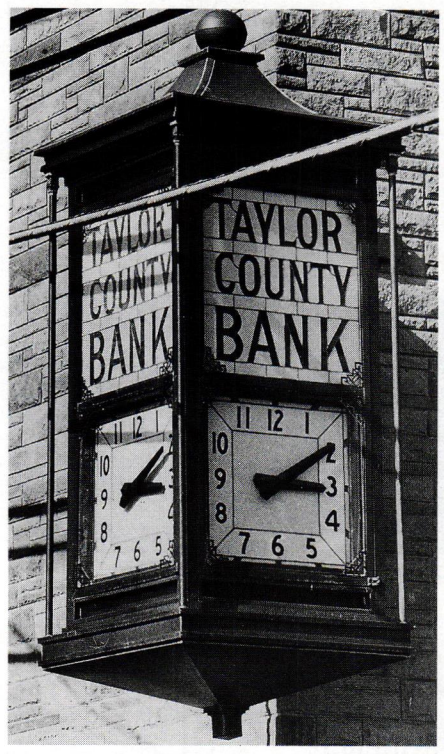

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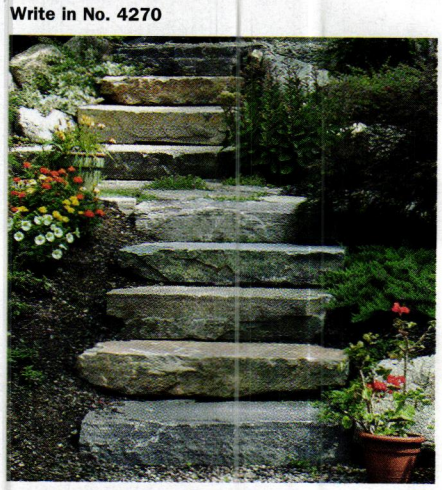

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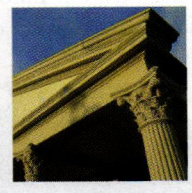

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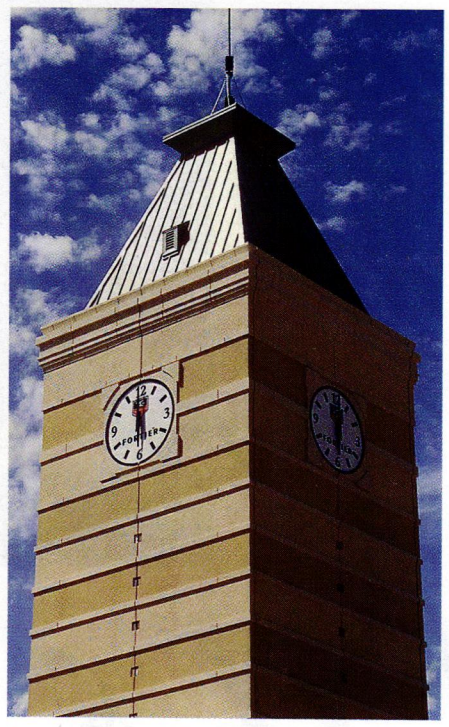

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800-810-7892; Fax: 215-679-3692
www.elderhorstbells.com
Palm, PA 18070

Manufacturer of clock movements & complete clock & bell systems: cast-bronze bells, mini carillons, chimes, moving-figure displays & bell-ringing equipment; controls furnished & installed.

Write in No. 2100

Electric Time, Inc.
508-359-4396; Fax: 508-359-4482
www.electrictime.com
Medfield, MA 02052

Supplier of custom-built clocks: post, silhouette, tower, canister & metal-overlay clocks; clock faces; many traditional styles; custom sizing, styling, materials & finishes.

Endless Mountain Stone Co.
570-465-7200; Fax: 570-465-3524
www.endlessmountainstone.com
Susquehanna, PA 18847

Quarrier & fabricator of dimensional & natural bluestone: architecturally detailed fabrication, pavers, natural cleft flagging, cobblestones, curbing, medallions, hearths, mantels, treads, coping, veneers, fieldstone & wall stone.

Erie Landmark Co.
800-874-7848; Fax: 703-758-2574
www.erielandmark.com
Columbia, PA 17512

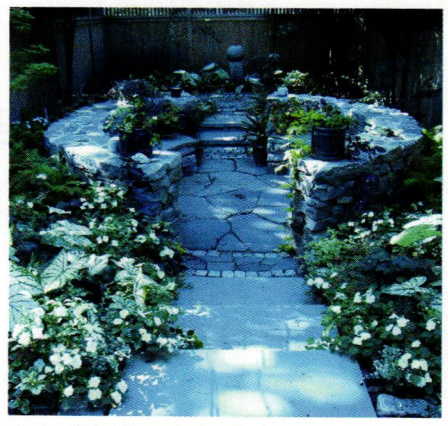
Manufacturer of historical markers & other signage & plaques: oval, rectangular & custom formats.

Cast-bronze and aluminum plaques are the specialty of Erie Landmark.

Evelyn Tully Costa LLC
718-789-1847; No fax
www.evelynproductions.com
Brooklyn, NY 11225

Landscape services: design, installation & consultation.

Write in No. 1901



Evelyn Tully Costa used natural stone to create the bench and pathway in this garden.

Florentine Craftsmen, Inc.
800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: freestanding & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.

Call for more information.

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

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

Write in No. 4160

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

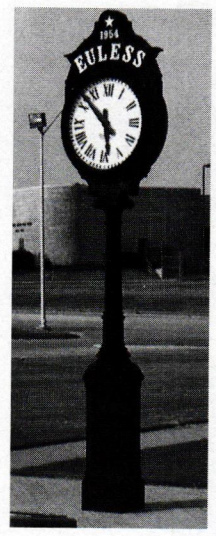
Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.

Write in No. 4020

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

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

Write in No. 9130



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

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

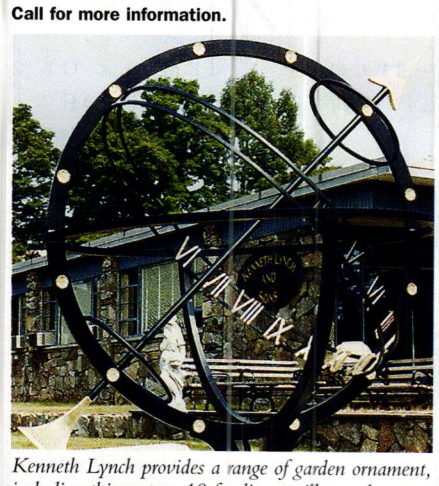
Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210

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.

Call for more information.

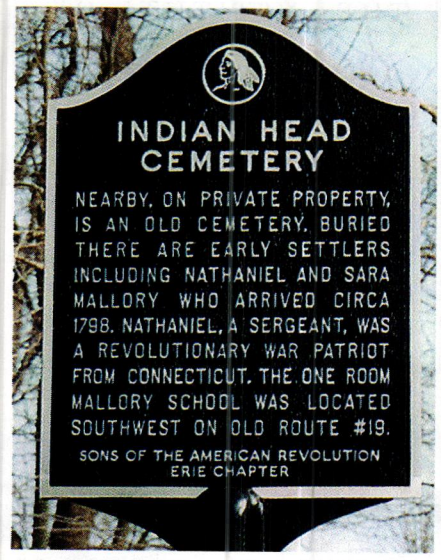


Kenneth Lynch provides a range of garden ornament, including this custom 10-ft.-dia. armillary sphere.

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, fabricated letters, lighted & non-lighted signs & more; cast bases for street sign & lighting posts.

Write in No. 8730



Lake Shore Industries manufactured this 18x24-in. cast-aluminum historical marker to mark the site of an early American cemetery.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

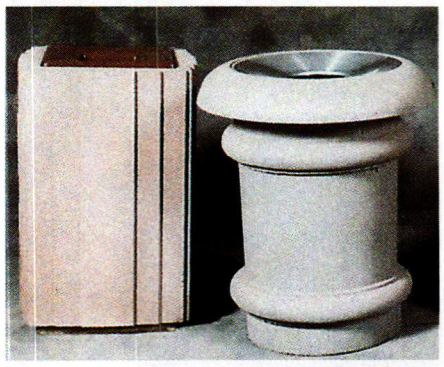
Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

Write in No. 5390

O.K. Foundry Co., Inc.
804-233-9674; Fax: 804-233-6240
www.okfoundrycompany.com
Richmond, VA 23224

Custom fabricator of cast-iron elements: sculpture, columns & capitals, bollards, stanchions, mantels, fireplaces, chimneys & accessories.

Write in No. 1894



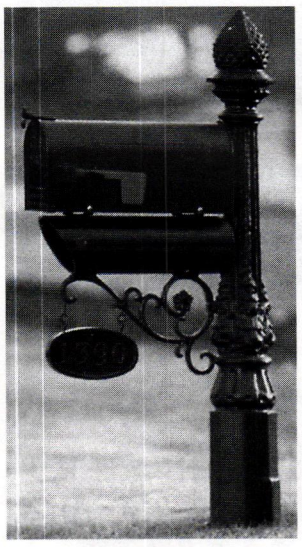
Waste receptacles from Petersen Mfg. are offered in a variety of finishes, including (from left) sand tan and dove gray.

Petersen Mfg. Co.
800-832-7383; Fax: 712-263-5090
www.petersenmfg.com
Denison, IA 51442

Manufacturer of site furniture: fountains, pavers, tables, benches, waste receptacles, bollards, street lighting, tree grates, planters, ash urns & drinking fountains; concrete & steel; specifications for security barriers.
Write in No. 2576

Robinson Iron Corp.
800-824-2157; Fax: 256-329-8960
www.robinsoniron.com
Alexander City, AL 35011

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & more; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.
Write in No. 3240



Robinson Iron's Pineapple mailbox is 7 ft. 3 in. tall and weighs 135 lbs.

Rossato Giovanni
011-39-0444-9284-99; Fax: 011-39-0444-9287-11
www.vicenzastone.com
36100 Vicenza, Italy

Fabricator of handmade sculpture: Classical statues, fountains, columns, benches, vases, planters, putti, urns, wells, statuary & more; made of Vicenza stone to last for centuries.
Write in No. 6110

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

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; custom capabilities; catalog $5.
Write in No. 5500

Sternberg Lighting
847-588-3400; Fax: 847-588-3440
www.sternberglighting.com
Roselle, IL 60172

Manufacturer of traditional & architectural lighting luminaires, poles, bollards, site amenities & landscape furnishings: wide selection of high-performance lamping reflectors, refractors & NightSky optical systems for luminaries.
Write in No. 6740

Stonesculpt
650-575-9683; Fax: 650-322-5002
www.customstonecarving.com
Palo Alto, CA 94303

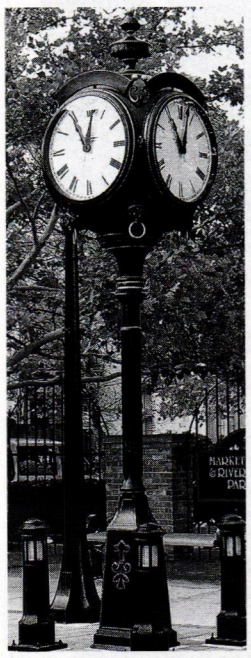
Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.
Write in No. 371

Texas Metal Industries, Inc.
800-222-6033; Fax: 800-472-3807
www.texasmetalindustries.com
Crandall, TX 75114

Supplier of ornamental castings: furniture, gates, fences, mailboxes, signage, finials, balustrades, stair railings, fountains, benches, grilles, lampposts & urns; aluminum, cast iron & forged steel.
Write in No. 9430

The Verdin Company
800-543-0488; Fax: 513-241-1855
www.verdin.com
Cincinnati, OH 45202

Manufacturer of new bells & bell-ringing equipment: electronic carillons, street clocks, clock chiming systems, tower clocks & life-size heroic monuments; representatives throughout the country.
Write in No. 4350



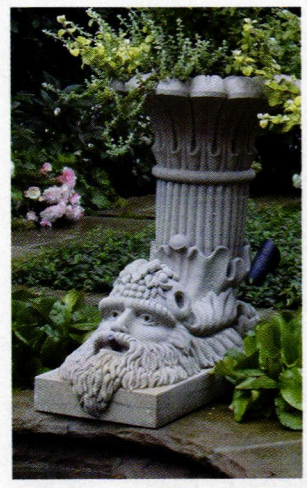
This multi-faced street pedestal clock and bollards were designed and fabricated by Verdin to enhance a city square.

Toronto Fabricating & Mfg. Co.
905-891-2516; Fax: 905-891-7446
www.tfmc.com
Mississanga, ON, Canada L5E 1H2

Manufacturer of landscape & site furnishings: benches, lamp standards, luminaries, sconces, trash receptacles, planters, tree gates & more; cast iron, steel & cast aluminum.
Write in No. 2709

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 151

European master carvers: architectural ornamentation & monumental statuary; carved-stone mantels; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings.
Write in No. 2902



Hand-carved garden ornaments from Traditional Cut Stone feature Classical motifs.

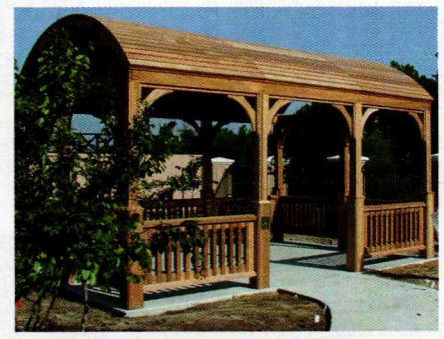
Trellis Structures, Inc.
888-285-4624; Fax: 978-630-8725
www.trellisstructures.com
E. Templeton, MA 01438

Manufacturer of pergolas, arbors, trellises, gates & garden structures: traditional to contemporary designs; western red cedar with stainless steel fastenings; stock & custom.
Write in No. 1085

The Chesapeake Arbor from Trellis Structures was manufactured from western red cedar.

Vixen Hill Cedar Products
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

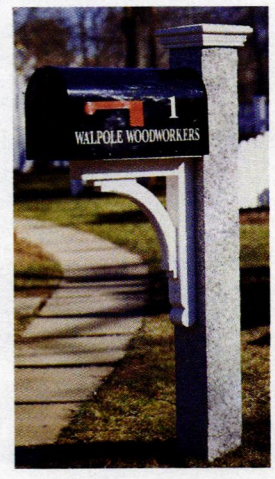
Manufacturer of modular cedar products: gazebos, shutters & hardware, garden houses, pavilions, porch systems, arbors, cabanas, pergolas, cupolas & benches; three-season porch systems; more than 25 years in business.
Write in No. 7100



This pergola was fabricated in cedar by Vixen Hill.

Walpole Woodworkers
508-668-2800; Fax: 508-668-7301
www.walpolewoodworkers.com
Walpole, MA 02081

Manufacturer of fencing, gates, arbors, furniture, gazebos, sheds & garden amenities: large selection of handcrafted cedar lamp posts; wide variety of post- & side-mount lanterns; many styles.
Write in No. 280



The Gray Rock Granite mail post and the Strong Box mailbox are both available from Walpole.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator, finisher & installer of custom ornamental metalwork: capitals, railings, gates, grilles, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; hardware; CAD services.
Write in No. 1223

Wiemann's custom-made aluminum belvedere measures 12½ ft. in dia. and has a bronze painted finish.

www.traditional-building.com

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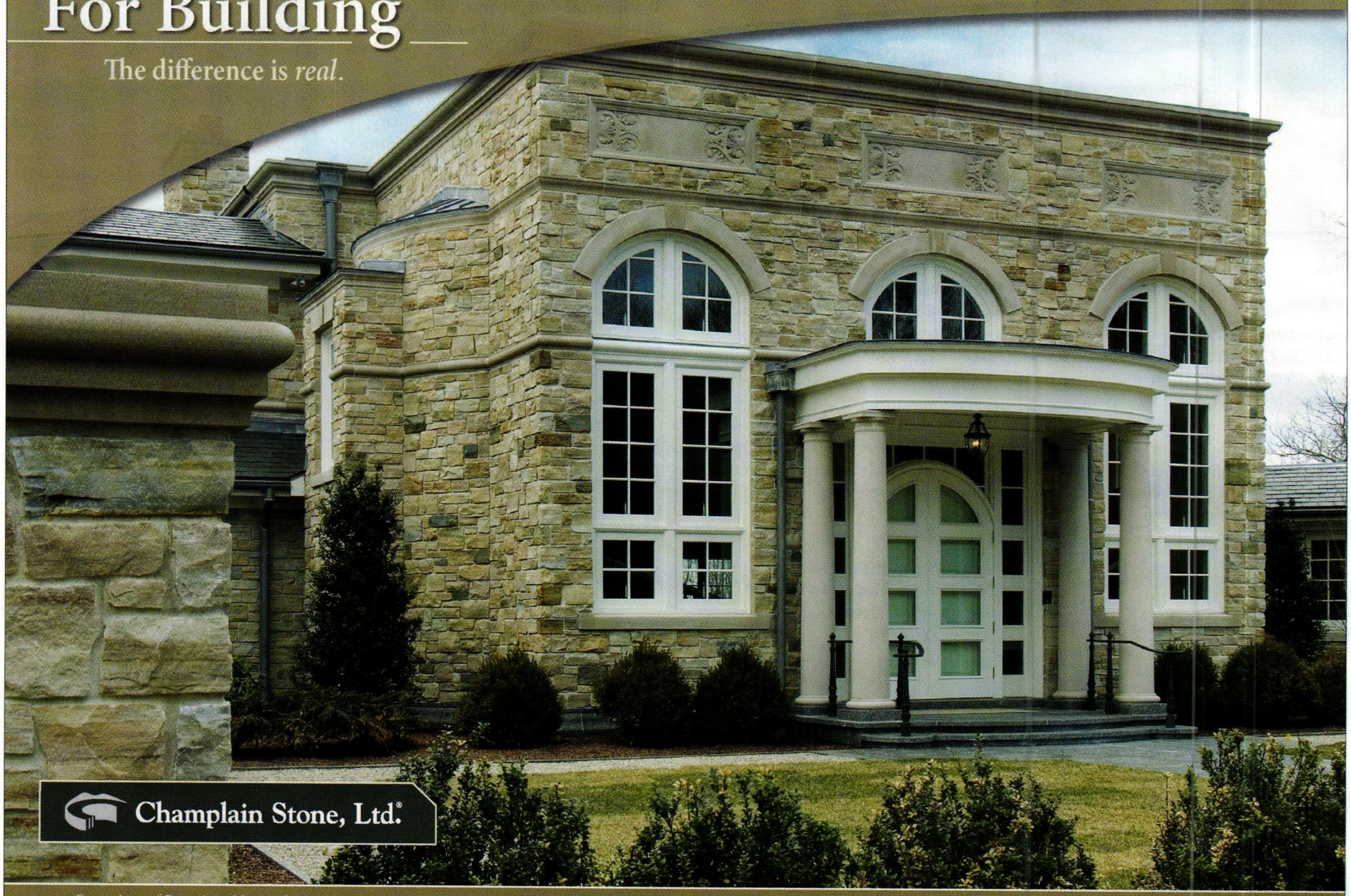

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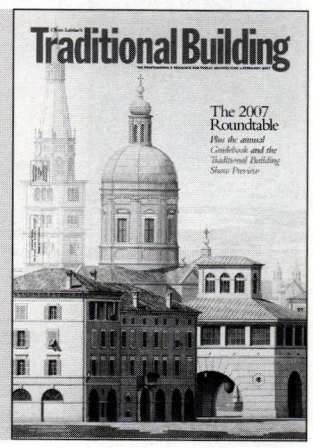
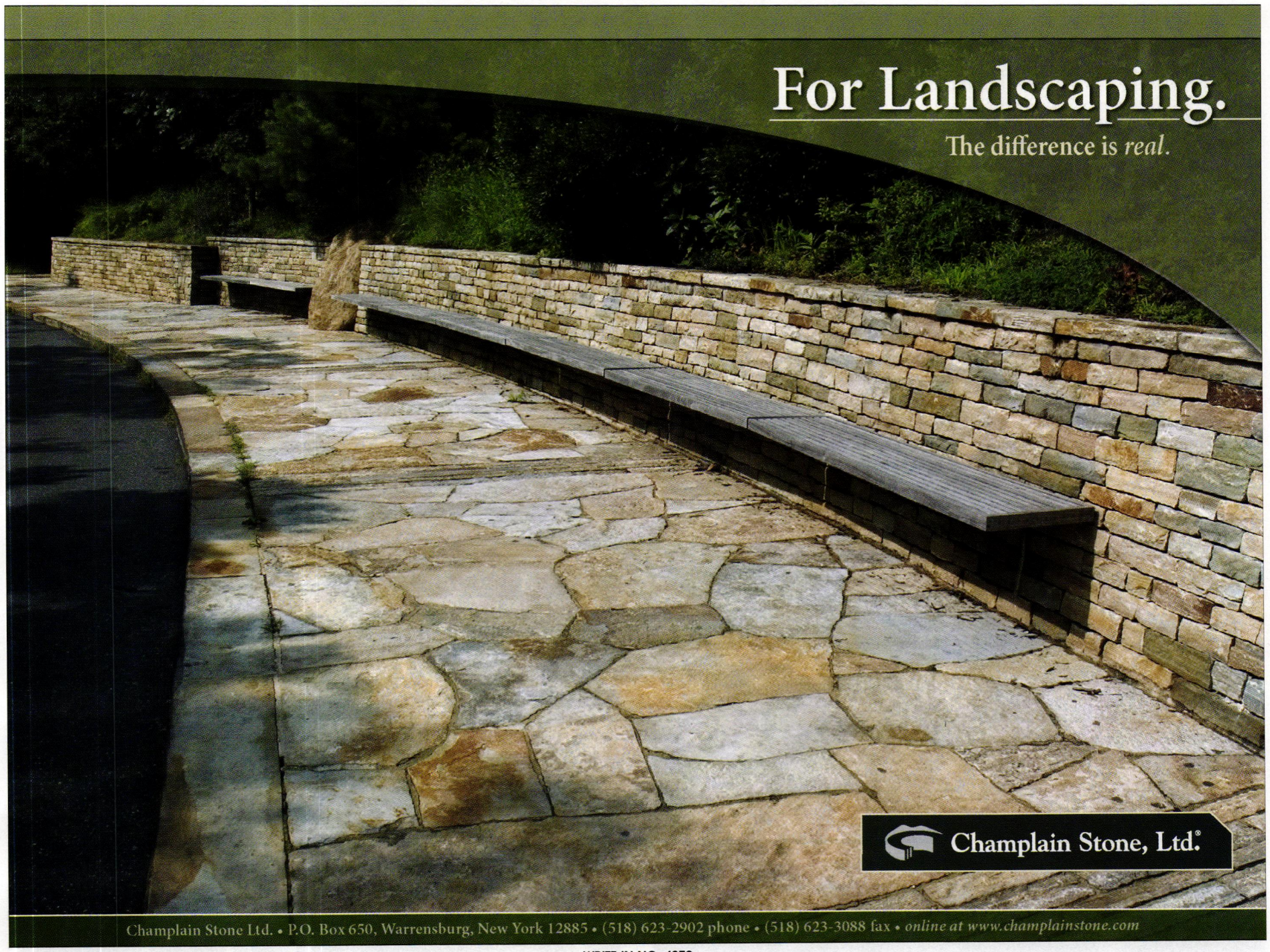


The internet gateway to historical products and literature is just one click away

Traditional-Building.com



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Phone: 517-592-9030 • Fax: 517-592-4511

www.brosamersbells.com

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

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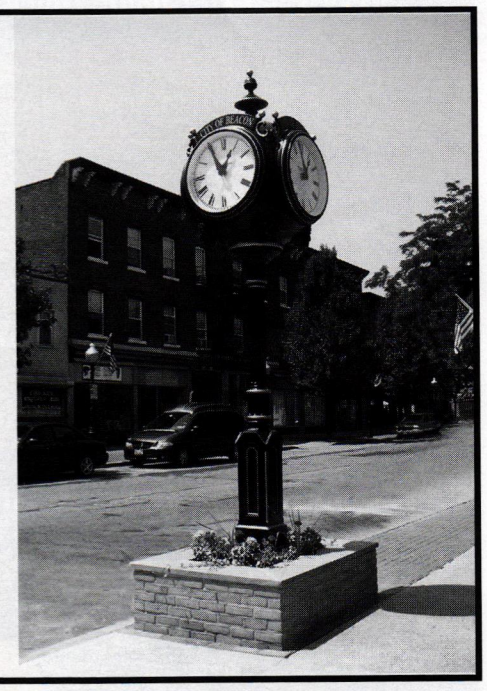

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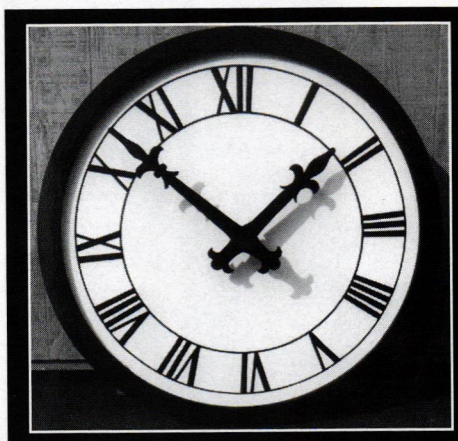

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Supplier and installer of church bells, carillons, automatic ringing apparatus, tower clocks, animated displays, and bells

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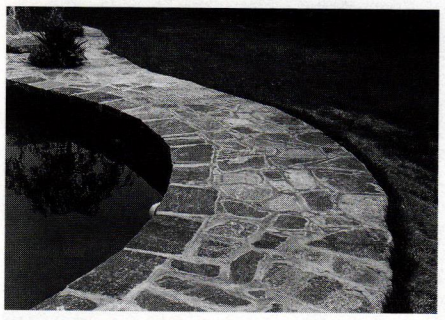
Pavers

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9988**.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

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

Write in No. 4270



Champlain Stone's Corinthian Granite flagging was used to create this curved pool coping.

Limestone Concept, Inc.
310-278-9829; Fax: 310-278-9651
www.limestoneconcept.com
Gardena, CA 90249

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, garden statuary, sculpture, planters & urns; French limestone slabs & tile; antique terra cotta.

Write in No. 5390

Old Virginia Brick Co.
540-389-2357; Fax: 540-389-4716
www.oldvirginiabrick.com
Salem, VA 24153

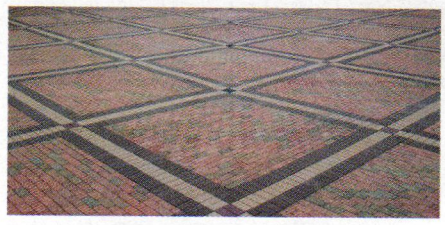
Manufacturer of machine-molded brick in 10 ranges: custom arches & special shapes; full-size machine-molded pavers in 6 colors.

Write in No. 4660

Peacock Pavers
800-264-2072; Fax: 251-368-5080
www.peacockpavers.com
Atmore, AL 36502

Manufacturer of handcrafted concrete pavers: interior & exterior applications; floors, fireplace facing, terraces, decking, waterscapes & more; easy to install; in 1- & 1¾-in. thicknesses; custom colors & four stock colors.

Write in No. 1629



The English Edge series of clay pavers from Pine Hall Brick is available in 2¾-in. thickness and seven colors.

Pine Hall Brick
800-334-8689; Fax: 336-725-3940
www.americaspremierpaver.com
Winston Salem, NC 27116

Manufacturer of clay pavers, face brick & special shapes: English Edge pavers with beveled edges & spacer nibs; Old Series with textured edges & antique color; Rumbled pavers are tumbled after firing for cobblestone look.

Write in No. 5130

Rossi USA Corp.
708-493-2206; Fax: 708-493-2869
www.rossilimestone.com
Bellwood, IL 60104

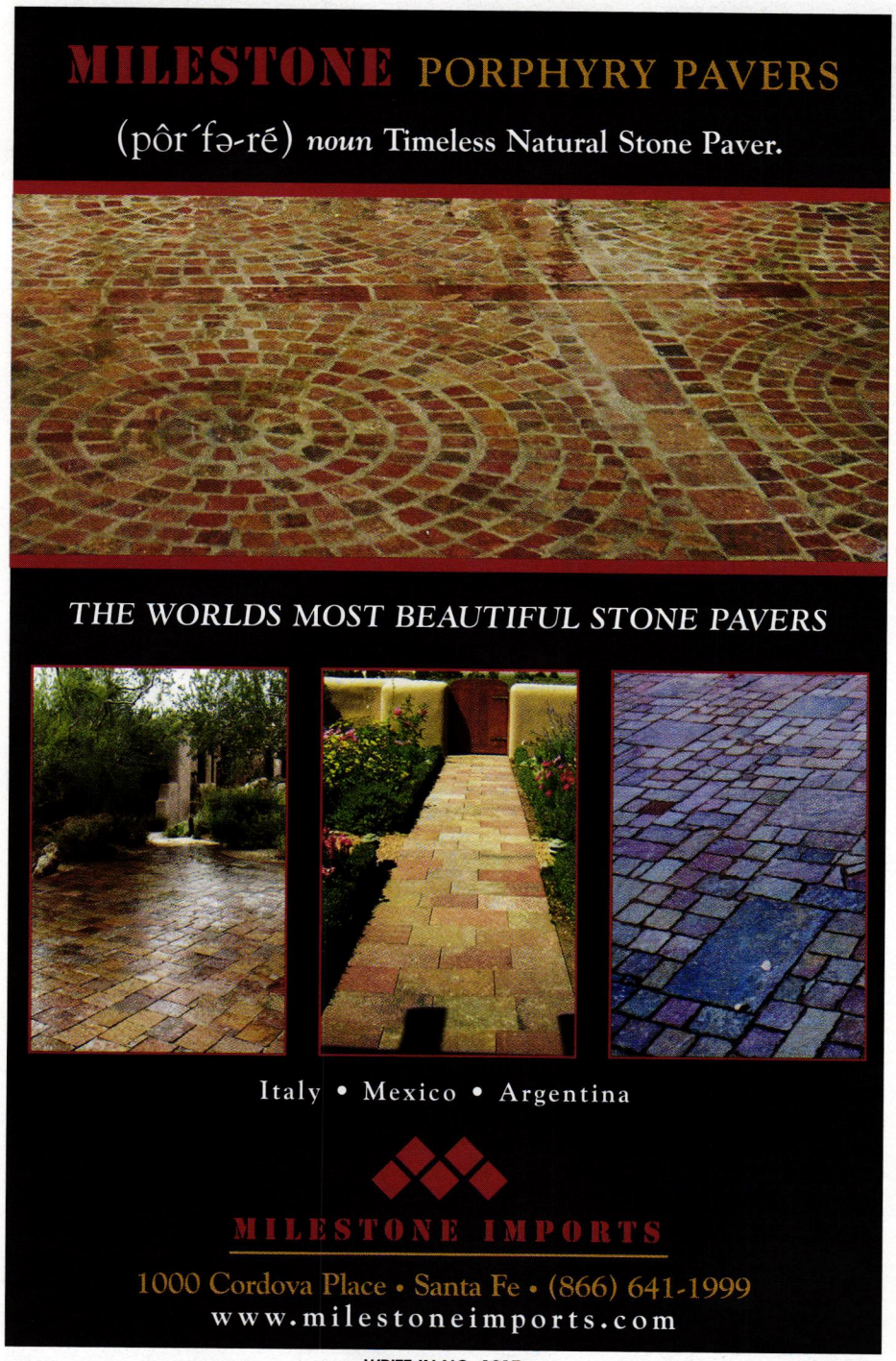
Quarrier & fabricator of French limestone: dimensional cut, tile, pavers, slabs, cleft stones, castle stones, vanities, fireplaces, fountains, retaining walls & sculpture; inventory & showroom in U.S.

Write in No. 392

Traditional Cut Stone, Ltd.
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 151

European master carvers: architectural ornamentation & monumental statuary; carved-stone mantels; fountains; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models; hand-drawn renderings; pavers.

Write in No. 2902



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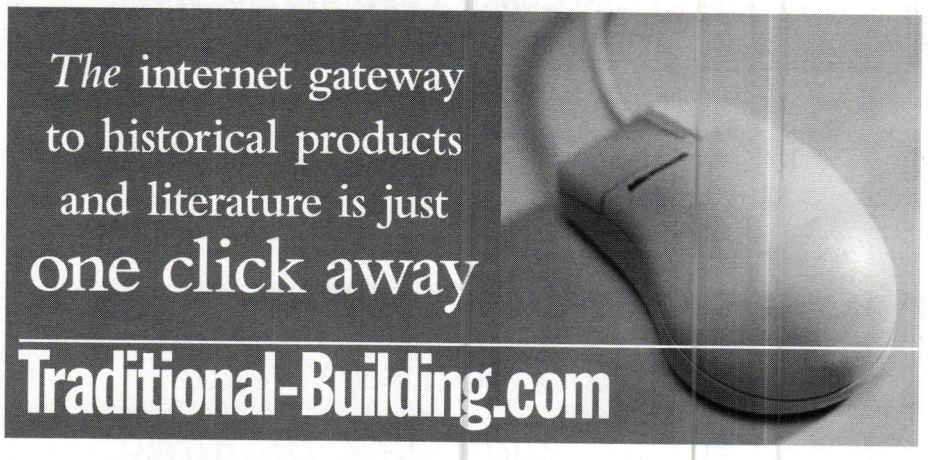
WRITE IN NO. 4660



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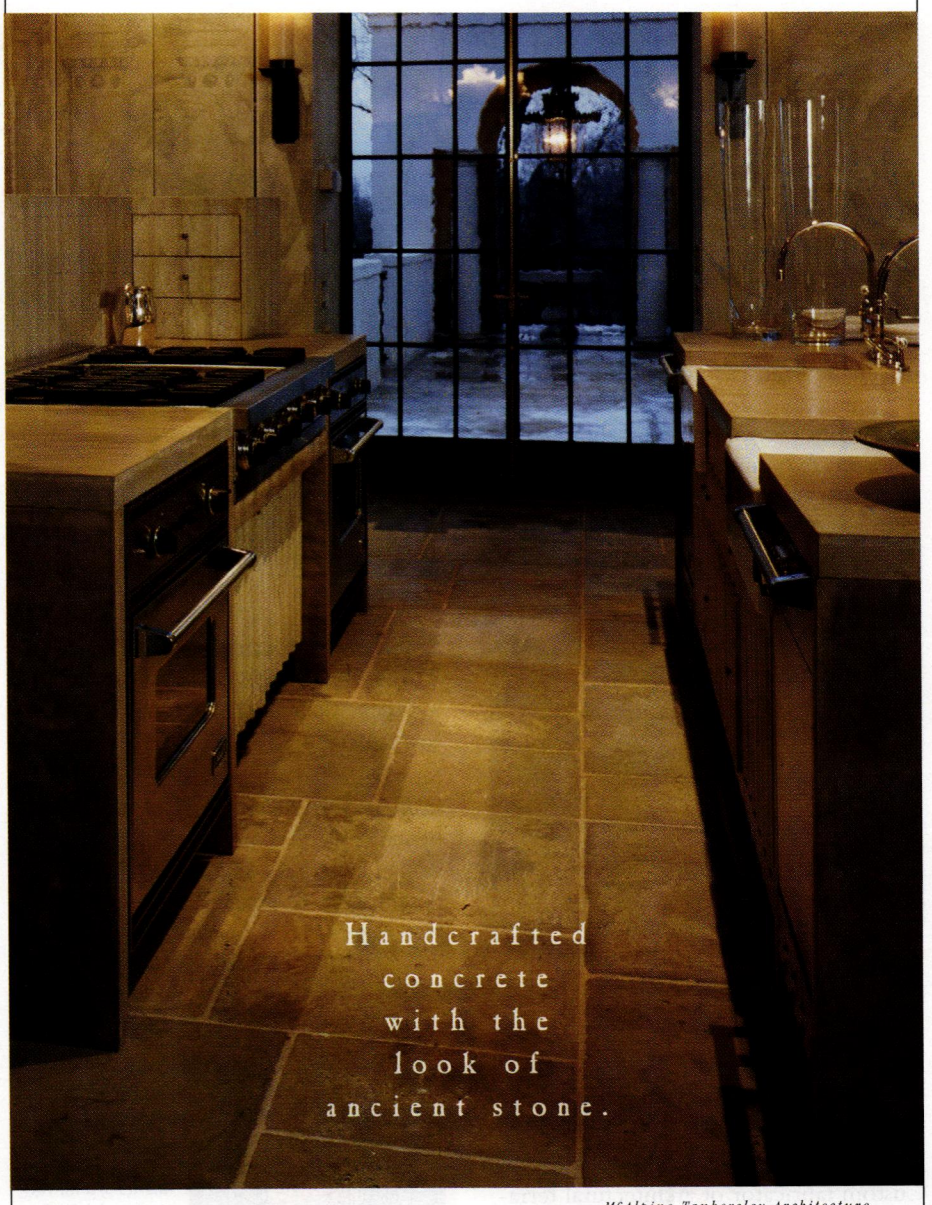

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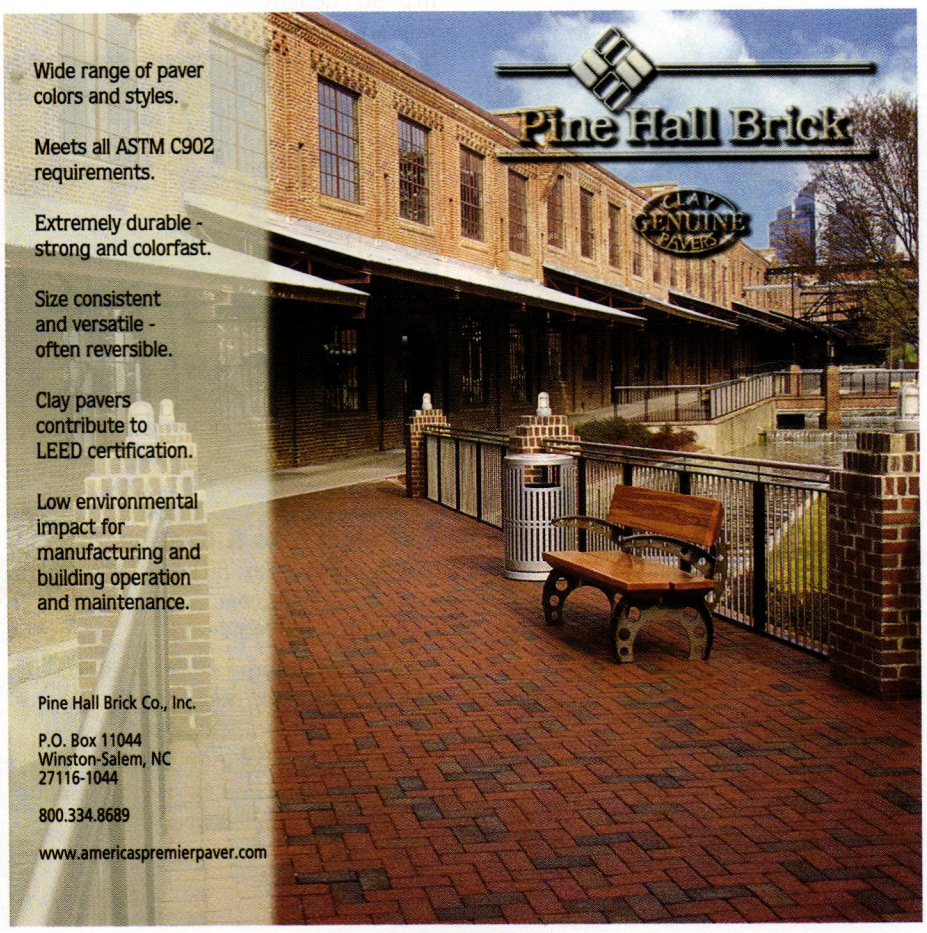

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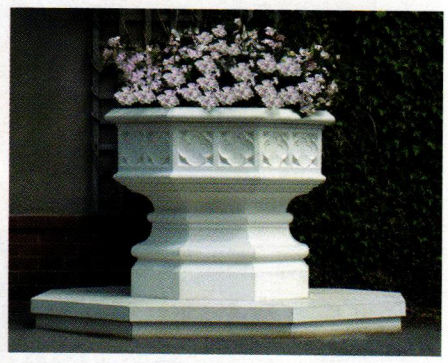

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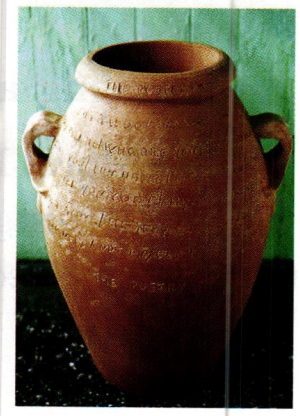

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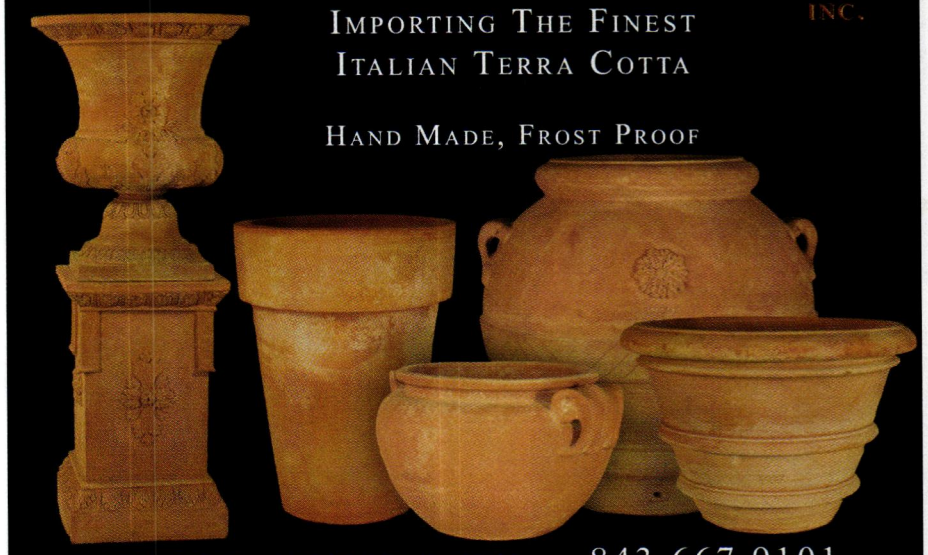

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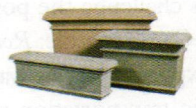

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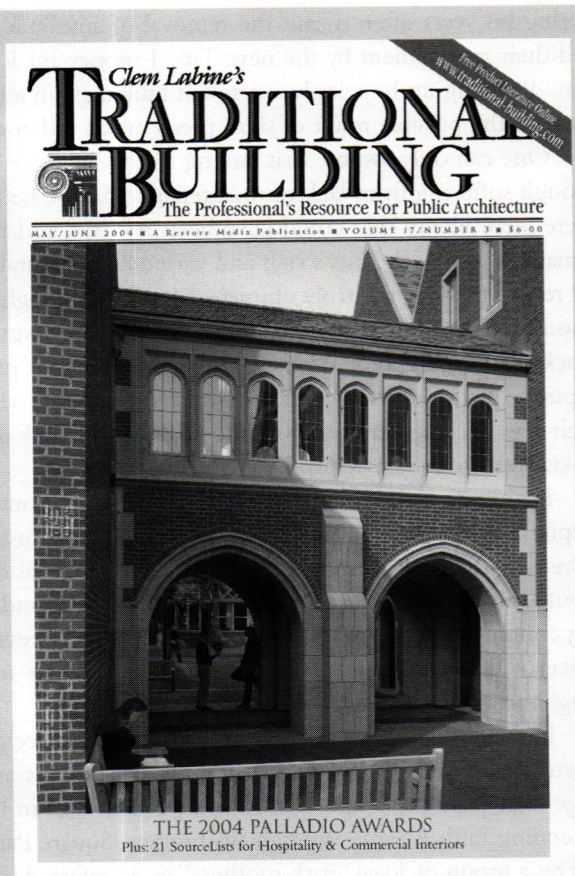

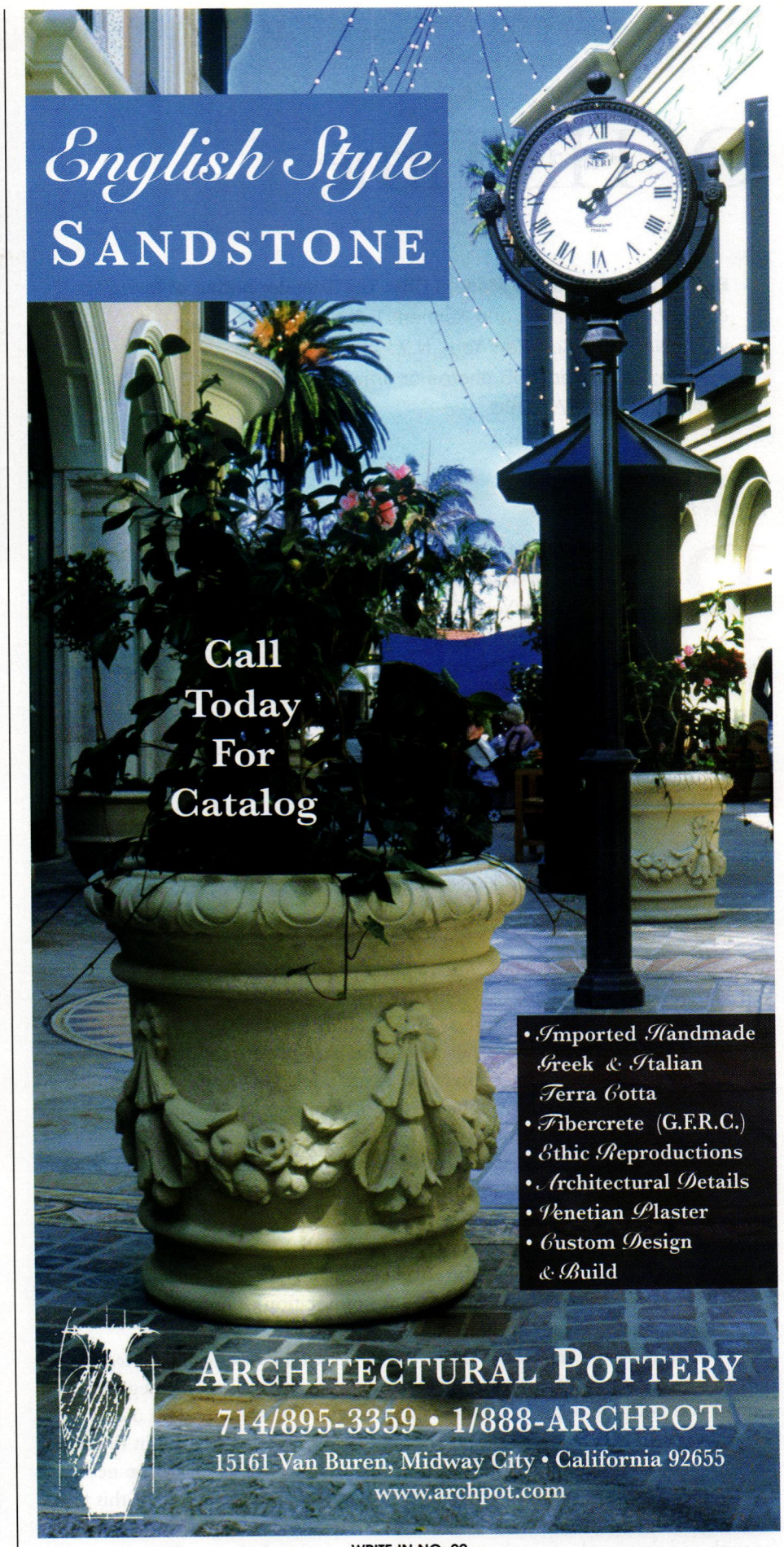

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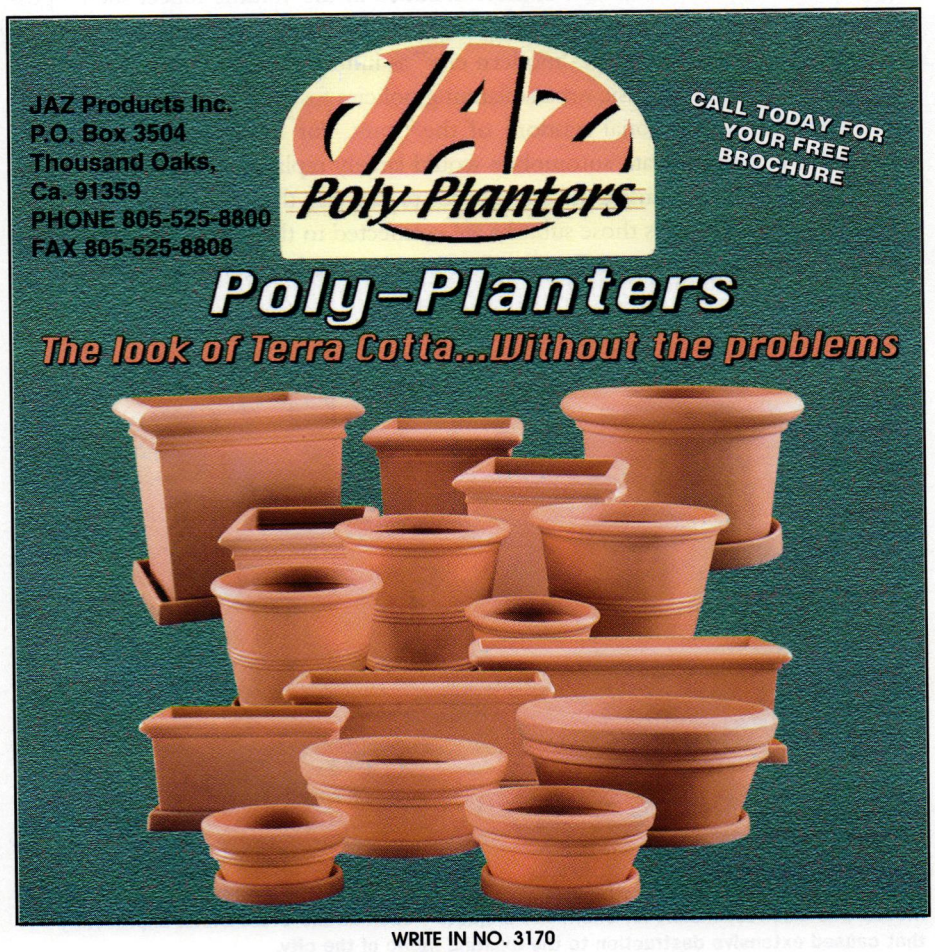


WRITE IN NO. 3170

Of His Time

Robert Moses and the Modern City: The Transformation of New York
edited by Hilary Ballon and Kenneth T. Jackson
W. W. Norton & Co., New York, N.Y.; 2007
336 pp; hardcover; 165 photos or drawings, $50
ISBN 978-0-393-73206-1

Reviewed by Norman Crowe

Robert Moses (1888-1981), as described in the introduction to *Robert Moses and the Modern City*, "had a greater impact on the physical character of New York City than any other individual." The book is the first major work on Moses to appear since Robert Caro's Pulitzer Prize-winning *The Power Broker: Robert Moses and the Fall of New York*, published in 1974. *Robert Moses and the Modern City* includes essays on Moses' works and their impact from the perspectives of scholars of urban history, architectural history, planning history and African-American history; plus there is an extensively annotated and illustrated catalog of Moses' built work and projects from 1934 through 1968, as well as a portfolio of color photographs by Andrew Moore of many of those built works as they are today, some 50 years or more after their inception. This is to say that this book is focused on public works accomplished under Moses' administration, rather than on his life or a detailed account of how he operated in the public realm – as was pursued in Caro's biography.

The editors point out that Moses' works are so much a part of the city today that "we cannot imagine New York without them: the Triborough, Whitestone, and Verrazano bridges; the Henry Hudson Parkway, Brooklyn-Queens Expressway, Cross-Bronx Expressway to name a few." In addition, there are those projects for which Moses was responsible either fully or in part, but are so much a part of the fabric that we take them for granted: the many pools, parks, and playgrounds, the large housing projects, beaches, Lincoln Center, the United Nations complex, and the New York Aquarium among them.

He is of course thanked for some and blamed for others. He was a ruthlessly effective "power broker," as Caro called him, a remarkably effective administrator whose consistent message was that he could get things done. He came to the fore at a time suited to his skills and temperament, with Title I funds from the federal government available for cities, after the advent of a climate of public prowess handed down by the New Deal and the Roosevelt Administration's efforts to get economies started again after the crash of 1929 and the ensuing depression.

The editors and the authors of the essays in *Robert Moses and the Modern City* seek to set the record straight, especially in contrast to the consistently negative characterization from the point of view of Moses' often ruthless methods as described in *The Power Broker*. Ballon and Jackson go so far as to suggest that, taken in the aggregate, the works created under Moses' direction comprise an infrastructure necessary for the success of the city in the post-World War II era; thus the title of this book, which refers not just to New York City, but to "the modern city" that we are familiar with and that can be found across the country today. A thorough reading might suggest, however, that not all the authors included in the volume reflect such a positive view of Moses' accomplishments as those of the two editors, and by extension, not such a positive view of the "modern city" as inherited by the present.

The background to basic urban-planning policies fostered by Moses was, for the most part, the conventional wisdom of the times. For instance, there is Moses' assumption that the private automobile would largely replace public transportation, and therefore the relationship of the suburbs to the city they surround would be a supportive one so long as those suburbs are connected to the city by the continuous and easy flow of vehicular traffic. This is to say that the bridges and highways built

Moses was also responsible for enormous projects – such as the Cross-Bronx Expressway – that caused extensive destruction to the existing fabric of the city.

Moses contributed a host of recreation centers, like the Jackie Robinson Recreation Center in New York City, that were sensitively designed and thoughtfully integrated within existing neighborhoods.

under Moses' administration were seen as necessary to the long-term viability of the central city, while the new parks, playgrounds, beaches and swimming pools were to provide relief and recreational escape from the denser urban fabric for those citizens who did not flee to the suburbs.

In this the editors challenge the position that Moses is responsible for the city's decline, as reflected in Caro's subtitle: *Robert Moses and the Fall of New York*. Fortunately, while Moses built expressways, parkways and bridges for vehicular traffic, he did not reduce the city's public-transportation infrastructure at the same time, even though he seems to have regarded it as appropriately diminishing in importance. New York City remains the least car-dependent city in the country today. The argument that such measures as expanding the peripheral transportation infrastructure are necessary and important to the life of the city in the second half of the 20th century is, of course, a complex and inconclusive one. The necessity for a balance of transportation needs is undeniable, but the extent to which private-automobile access and trucking are accommodated versus mass-transit systems, or the intrusion of above-ground transportation arterials into the existing urban fabric, is an ongoing debate.

Owen D. Gutfreund, one of the essayists in this volume, tackles these concerns in his chapter, "Rebuilding New York in the Auto Age." While I do not wish to get into the complexities of those issues here, it will suffice to say that, under Moses, the parkways, which sought to humanize the experience of highway travel (the Henry Hudson Parkway for instance), may be set against destructive intrusions such as his Brooklyn-Queens Expressway and the Cross-Bronx Expressway proposals. Consistent with the assumption of the day, Moses saw rail-based transit as "associated with the over crowded and dysfunctional cities of the past," and therefore he too "encouraged the dispersal of the huddled masses across the open countryside." In sum, according to the editors, "Moses the visionary was second rate; Moses the builder was in a class by himself."

Robert Moses was, of course, no friend of architectural conservation. "Progress" during his years often meant the removal of any buildings regarded as substandard, and their replacement by the new. Title I money made available for the cities stated that "Patching up hopelessly worn-out buildings on a temporary or minimum basis presents the possible result of slum preservation rather than slum clearance."

One can only assume that among all the buildings that Moses' plans removed – though suffering from lack of maintenance on the heels of the Great Depression – there were plenty that could have been restored and renovated to a second life to remain as part of the city's rich and varied architectural patrimony. Instead of surgical replacement of the truly obsolete, Moses rode roughshod over existing neighborhoods, clearing them to make way for elevated expressways and leveling whole blocks of housing and commercial establishments to produce "mega blocks," interruptions in the normative grid of streets to provide settings for mid-rise slabs and high-rise housing, set back from the edge of the block and spaced out across an otherwise featureless grassy plain.

In this, he was of course simply following the conventional wisdom of the day, inspired by CIAM's Athens Charter and Le Corbusier's schemes for Modernist towers-in-the-park to replace much of the traditional fabric of Paris. In theory this would provide a safe haven for the inner city's poor and it would return sanitary living conditions to the traditional city. In reality, however, it overlooked the importance of the relationship of traditional urban fabric to social patterns that makes neighborhoods possible.

In fact, Moses seemed oblivious to the importance of neighborhoods altogether, often regarding existing neighborhood associations as annoying impediments to his large-scale planning proposals. This is especially clear in his unsuccessful insistence on extending Fifth Avenue through Washington Square Park. He was successfully resisted by a group of local "park mothers," as he referred to them, a situation described in Robert Fishman's chapter, "Revolt of the Urbs." The historical importance of this late defeat of an important Moses initiative is notable. Among those "mothers" was

Jane Jacobs, with her daughter Mary. It was not only Jacob's foresight and leadership that saved the day, but the whole affair served as part of the basis for her writing *The Death and Life of Great American Cities*, now regarded as perhaps the most seminal comprehensive explication of urban theory to emerge in the 20th century, as well as a large part of the basis for today's New Urbanism and the economic and social principles behind Smart Growth.

In marked contrast to his perfunctory disregard for existing social patterns and historic buildings, Moses directed the creation of numerous parks, beaches, playgrounds, community centers and swimming pools throughout the city. In this he may be seen to have established a new architectural patrimony in place of what he destroyed. Concrete evidence of his contribution is beautifully illustrated in the opening section of *Robert Moses and the Modern City*. For instance, Sunset Pool in Brooklyn, a WPA project by architect Herbert Magoon, is a remarkable exercise in brick, with its iconic round entry pavilion anchored by an octagonal central brick column. Astoria Pool in Queens, mostly by architect John Matthews Hatton, although of a rather stern industrially inspired Art Deco architecture, is beautifully landscaped, with an intimate view of the nearby Triborough Bridge, the East River and the Manhattan skyline.

Crotona Pool in the Bronx, also by Herbert Magoon, and Jackie Robinson Recreation Center in Harlem (originally named Colonial Park Pool), designed by architect Aymar Embury, are exemplary celebrations of brick masonry, with repetitive arches and arched lintels and delicate arched balcony balustrades. Each complex is an eclectic combination of Romanesque and Art Deco-inspired architecture. The Jackie Robinson Recreation Center in particular is especially well integrated into a larger landscaped park, with its bandshell and broad stairs and exterior brick walks through arching trees. Especially important, of course, is that these and the other recreation projects built under Moses' aegis continue to provide inspiring places for public recreation, as well as to – somewhat ironically – provide centers of pride for the urban neighborhoods around them.

It is humbling to remember that the mid-century planning theory we now look upon as largely mistaken was born of what was assumed by their proponents to be a flawless logic.

These recreation complexes are perhaps more interesting in terms of their architectural and landscape design than the many housing complexes built under Moses. However, a few of the latter remain today as nonetheless pristine and sometimes even handsome examples of medium-rise multi-family housing. Kips Bay in Manhattan, although a late progeny of an earlier much larger and very destructive proposal – the final complex, downscaled and eventually approved by bodies representing NYU, Greenwich Village and even local preservation advocates – includes an elegantly detailed and carefully proportioned example of emerging concrete-panel construction.

Moses worried that New York City would become a place of only the rich and the poor, without a middle class. He believed in mixed-income housing and the importance of building "affordable housing for teachers, nurses, garment workers, municipal employees – the broad middle class." Lincoln Towers and Washington Square Village, Silver Towers and 110 Bleecker Street as well, may all be found today as well-maintained, viable and sought-after places of residence in vital sections of Manhattan.

Typical for all of these – both the recreation and the residential complexes – is the employment of durable, permanent, construction. Most projects were make-work projects, training grounds for the unskilled, ultimately part of a broader program to reinvigorate the economy and get America working again. The philosophy of their construction was the creation of low-maintenance, handsome and long-lasting embellishments to the city. Few would disagree that New York City is not the better for a great many of them. Each of these projects, and many more, are carefully described and illustrated in the section titled "Catalog of Built Work and Projects in New York City, 1934-1968," a 180-page appendix following the essays in the back of the book.

The conventional wisdom implicit in post-war urban-planning theory virtually precluded considerations for what came to be known as "historic buildings," often even militating against them as an impediment to "progress." In this, Moses was in tune with the times. The typical premise was a tabula rasa approach to urban revitalization. Even a cursory reading of *Robert Moses and the Modern City* cannot help but remind one of the conventional wisdom of Moses' day compared to practices and developing urban theory in the present.

What we see as the mistakes of his times – the multi-lane arterials that slashed through the delicate urban fabric of neighborhoods, or the tacit assumption that cars would make mass-transit systems obsolete or that urban-renewal programs that cleared large areas of the city would necessarily attract development and thereby renew and revitalize the city – stand in contrast to what most think is the appropriate course of action today. Still, it is humbling to remember that the mid-century planning theory we now look upon as largely mistaken was born of what was assumed by their proponents to be a flawless logic. If we have learned one thing about planning theory from that era it is that we must guard against overconfidence.

A comparison with the present reveals a plethora of opposites. Are today's emerging practices infallible or are they largely reactions to the failure of earlier ones? In Moses' time, cities sought to accommodate growing numbers of automobiles and the spreading suburbs that automobile ownership made possible, without questioning where it all would lead. Today we find ourselves searching for ways to tame the car while revitalizing, rebuilding and extending urban transit systems, and restoring neighborhoods and districts to their traditional form and, thereby, to their traditional economic and social functionality. Especially, it is this renewed concern for the delicate social fabric of neighborhoods that stands in contrast to the high-altitude view of the city by Moses and others, whose focus was all to often on large-scale transportation networks and the efficiency of traffic flow.

For Moses and other planners of his day, streets with their flanking sidewalks lined with shops at street level and housing above were signs of the obsolete traditional city waiting to be "modernized" by the example of openness provided by those towers-in-the-park public housing projects. The advent of Smart Growth, The Congress for the New Urbanism and similar methodological approaches to the restoration and re-creation of urban form today is the result of a re-examination of our inheritance of traditional urbanism, especially in comparison with the results of the brave-new-world approach in the mid-20th century.

The logical conclusion is that long-evolved patterns of urban order have built into them complex and often hidden levels of subtlety that foster their sustainability. It sounds like an ecosystem as described by biological science: The more complex and varied an ecology, the more resistant it is to failure induced by unexpected and unprecedented change.

Of course, evolved traditional urban patterns, even with their wonderful complexity, are not infallible. Newly emergent racial tensions, the sweeping advent of popular preference for the private car over other forms of transportation, relocation of rural poor to cities and, consequently, sudden pockets of poverty and the like, can impact traditional urbanism no matter how varied, rendering it almost overnight as fatally diseased. But that does not necessarily mean a radical newly invented world of urban form, one that is pure, easily quantifiable and conceptually obvious, can address the new problems while at the same time accommodating long-evolved traditional social patterns such as is nurtured by the fabric of traditional neighborhoods. It seems to boil down to two distinct approaches – one that erases the past to start all over again, and the other that seeks to innovate on the edge of tradition, always open to change but never loosing sight of evolved forms that actually work.

Moses' doctoral thesis of 1914 at Columbia University reiterated Woodrow Wilson's plea for the importance of policy formation by professionals, as opposed to "the mob rule of the masses." But "mob rule," if you call it that, saved Washington Square and Greenwich Village. The "park mothers" fight to save Greenwich Village in particular finally received support from *The New York Times* in a piece that characterized the Village as an anachronism, a place "where time was allowed to stand still." In other words, it might remain because it serves as an example of what cities used to be like.

This is still a far cry from the notion that such places as Greenwich Village are viable settings that foster an active and satisfying urban life – places of humanism and tradition set against traffic planning and abstract theories of economic efficiency. At least the *Times'* museum-oriented argument helped to save Greenwich Village and, afterward, this sort of rationale eventually helped to save existing neighborhoods threatened by "Urban Renewal" programs across America. And the place-as-a-museum argument continues to be used as a rational to save "historic structures" just as it does "historic neighborhoods." But in the end, it is the intrinsic quality of the thing that counts – not because it represents a past presumably on its way out, but because it is still a viable part of the present.

The theme of *Robert Moses and the Modern City*, as stated in the publisher's promotional literature, stresses Moses' accomplishments as well as his mistakes. The editors and contributors point out the positive importance to New York today of Moses' aim "to strengthen the central city, recapture the middle class, and modernize the nineteenth-century road system to function in the automobile age." Hindsight allows us to see how he could have been much more effective as well as to have avoided the destructive moves we know today were so detrimental to New York City. His arrogance, while it steeled him from distractions that would have reduced his effectiveness at "getting things done," shielded him from arguments that could have humanized his understanding of cities, such as the articulate criticism hurled against him by contemporaries Lewis Mumford and William H. Whyte.

While I believe the editors tend to overstate Moses' positive accomplishments in their introductory essays, the contributors whose essays follow – Martha Biondi, Robert Fishman, Owen D. Gutfreund, Marta Gutman and Joel Schwartz – provide an effective balance for the overall perspective. For the potential reader it is important to note that *Robert Moses and the Modern City*, while focused on Moses and New York City, may be read as a case study of the interaction of planning and politics, architecture and urbanism, pragmatism and ideology, and especially the vicissitudes of history that assert their presence in the evolution of a city.

Without actually saying it, Fishman's chapter "Revolt of the Urbs," especially his account of the fight over Greenwich Village and Washington Square Park, says as much about the conservation and restoration of traditional architecture and traditional design for new architecture as it does about cities. Take for instance Fishman's summation of the Moses-and-mothers confrontation: "Where Moses had asserted that 'cities are created by and for traffic,' Jacobs asserted that they are created by and for neighborhoods, for the intense sociability, diversity, and complexity that only a pedestrian-oriented, densely built city can generate." He goes on to say that "In one great book [*The Death and Life of Great American Cities*], Jacobs completed the 'transvaluation of urban values' that a true critique of Moses demanded."

It seems to me that these values – diversity and complexity, for instance, and their long-evolved embodiment in patterns generated by the trial and refinement of tradition, speak for themselves. They apply to architecture as much as to urbanism because, ultimately, architecture and cities are part and parcel of the same thing. TB

Norman Crowe is a professor of architecture at the University of Notre Dame School of Architecture with a focus on the environment and urban design. He is also the author of numerous books, including Nature and the Idea of a Man-made World: An Investigation into the Evolutionary Roots of Form and Order in the Built Environment *(1995).*

Photographic Survey

The Bridges of Central Park
by Jennifer C. Spiegler and Paul M. Gaykowski
Arcadia Publishing, Charleston, SC; 2006
144 pp.; paperback; numerous b&w contemporary & historic photos; $26.99
ISBN 0-7385-3861-2

Reviewed by Raymond M. Pepi

The designers of New York's Central Park incorporated a revolutionary circulation plan that to this day enables millions of vehicles and 25 million pedestrians to seamlessly navigate through the park each year. The plan included four east-west transverse roads that were a continuation of the street grid, a loop road, miles of bridal paths and carriageways and hundreds of pedestrian paths.

Most of these arteries intersect at various locations but on a casual stroll through the park, you might not be aware of it, thanks to the genius of Frederick Law Olmsted and his collaborators, who came up with a plan that wove it all together without any diminishment of the park experience. The bridal paths, carriage ways and equestrian uses represented important and original recreational features that are now, except for the tourist carriages at the south end of the park, nearly obsolete, as the last riding stable (Claremont Stable) near to Central Park is scheduled to close.

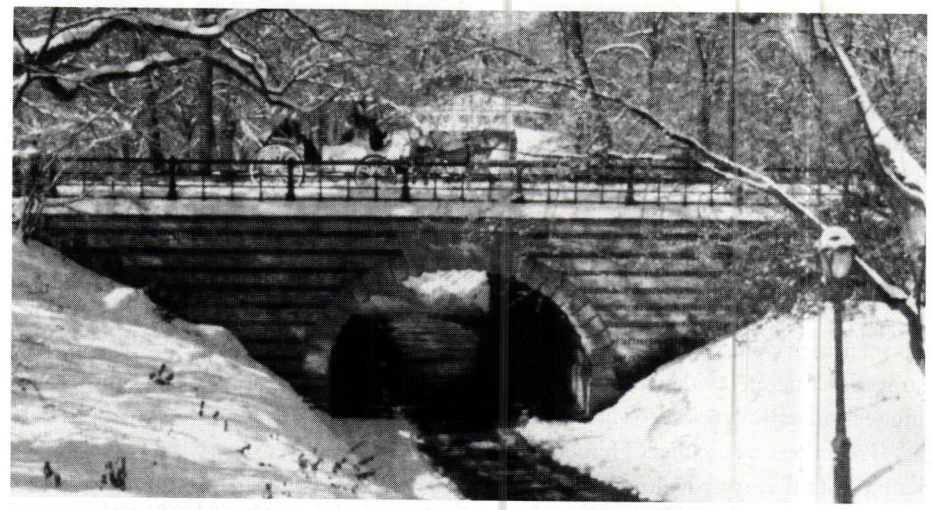
The solution to the intersection of roads and paths seems fairly obvious today but Olmsted solved the problem in his 1858 design of Central Park by avoiding at-grade crossings. He did this by sinking the major east-west cross-town roads – or transverse roads – below the level of the park and bridging over them with utilitarian structures mostly carved out of native stone. For more visible overpasses in the landscape, at the intersection of bridal paths, carriage paths, pedestrian paths and water features, Olmsted's chief collaborators Calvert Vaux and Jacob Wrey Mold designed ornamental bridges using cast iron, pressed brick and colored stones. There are also a number of small rustic wood bridges throughout the park bridging over small streams. All of these structures were carefully sited and finished to harmonize with the landscape and collectively they contribute to the overall character of the park.

Photographers Jennifer C. Spiegler and Paul M. Gaykowski have compiled historic and contemporary photographs into a book that includes most, if not all, of the bridges. *The Bridges of Central Park* grew out of the Spiegler and Gaykowski's longtime fascination with the bridges and years of wandering, examining and photographing. A number of archival photographs and illustrations augment the authors' photos. It is always welcome to have additional documentation about Central Park, but this work has some shortcomings that detract from its potential.

There is virtually no official accounting or documentation in the book, no master index enumerating the original names and numbers to verify what was originally built, so it is difficult to tell what the authors left out, if anything. One needs to turn to other sources, such as *Bridges of Central Park* (1990) by Henry Hope Reed, Robert M. McGee and Esther Mipaas, to learn that there were originally 35 bridges with numbers assigned and four without numbers, plus numerous small rustic (wood) bridges. Three bridges have been demolished – Spur Rock Arch, Marble Arch and Outset Arch – which leaves 36 extant. This corresponds to the number listed on the Central Park Conservancy website (36).

The Board of Commissioner's 1860 Report planned 11 bridges for the transverse roads and "about" 30 ornamental bridges plus "...other smaller bridges of wood, stone, iron, &c., of rustic and other forms..." That number represents two more bridges than we know about, so perhaps they were never built. The commissioners also stated that the bridges over the transverse roads "...are designed to be mainly concealed from view from the Park, and are therefore built in a plain manner, without attempt at adornment..." and, regarding the ornamental bridges, that "...materials and workmanship are intended to be of the best description...the bulk of the stone

A number of small wood bridges cross streams in the park. Balcony Bridge, for example, takes strollers across a stream that once fed Ladies Pond, which was popular with women skaters unwilling to skate in the presence of men. The pond was drained in the 1930s. Historic image: courtesy of the Collection of The New-York Historical Society.



Playmates Arch was designed by Calvert Vaux and Jacob Wrey Mould and built in 1863 of pressed Philadelphia red brick with Milwaukee white brick-belt coursing and granite trim. The cast-iron railings and balustrades were restored and replaced in 1989 by the Central Park Conservancy and the New York City Department of Parks and Recreation. Photo: courtesy of New York City Parks & Recreation Library

used is from the gneiss rock of the Park." They acknowledge the "...facings of two of the bridges that are built, Nos. 2 and 3, are of Philadelphia brick with (New Brunswick) freestone trimmings." Elsewhere in the same report the commissioners disclose their overarching goals regarding the walks and bridges:

> A carriage coming directly upon the course of a pedestrian or of a man on horseback, is often an annoyance, sometimes positively dangerous. A horseman riding close upon a man on foot, on the same path, will unpleasantly disturb him, even without coming in direct contact. The mere consciousness that one's path may be crossed by a horse or carriage, causes with some a feeling of anxiety. The sunken and tunneled street thoroughfares across the Park were planned to remove what would otherwise have been a ceaseless annoyance...all parts of the lower Park may be traversed on foot without encountering a single carriage or horseman. The rides are everywhere in like manner made independent of the drives, but horsemen can enter the carriage-roads if they choose.

Aside from their brief introduction, Spiegler and Gaykowski's book is composed entirely of black and white photographs, historic illustrations and captions. The lack of contemporary color photographs is unfortunate because this is the only way to show the amazing variety of colored bricks and stones used on the bridges and that make them so picturesque. Color would have been a welcome contrast to the stunning historic black and white photos. A minor point is that the authors' photos have a distracting gold border that is meant to avoid any confusion with the historic photos, but unfortunately it is a distraction, marring the layout and graphic design.

The book can be read in one sitting, which is perhaps its strongest attribute. The captions are a miscellaneous collection of facts, but they are well worth reading. There just does not seem to be any logic to it all aside from the fact that they start at the south end of the park and march north. This is essentially a homage to the bridges. The authors do their best to describe the locations, but because the park has no straight lines, this is bound to confuse anyone not already familiar with the park. Most questions regarding location could have been easily addressed by including a map. This simple omission is a serious shortcoming that makes locating the bridges a laborious exercise.

Spiegler and Gaykowski did a good job finding historic photographs and these represent the primary reason to have this book. The historic images are so powerful that they overshadow the authors' own photographs, some of which seem flat and without purpose. On a positive note, the authors' photos of the rustic bridges do a good job of capturing the character of these little gems, possibly because the texture of wood is easier to photograph than stone.

There are two photos on each page but the photos are not numbered, so you often wonder which one is being discussed in the captions. The authors went to some trouble to create contemporary pictures with the same view seen in the archival images and this could be very useful to anyone interested in tracing changes that have occurred on or near the bridges. In some of the authors' photos there are mystery people in the shot – one supposes for scale – who seem to be posing in a staged natural way, not looking at the camera. Perhaps it is purely coincidental, but having these nameless people in the frame throws the composition off balance because they are not subject or background. In the historic photographs people always stopped and posed in a way that locked the image, as though frozen in time, and they looked at the camera so there was an honest visual connection with the subject.

If you are looking for a guidebook that you can use to visit each of the bridges in Central Park, this is not the book. You should instead obtain a copy of Henry Hope Reed's book, which has numerous maps and details. As for contemporary photographs, you can do just as well by visiting one of several websites that can be found by searching "bridges of central park." For more information about the technical construction of the bridges, consult the original commissioner's annual reports, which contain very detailed information, illustrations and maps.

Although *The Bridges of Central Park* has some shortcomings, I still welcome this book and recommend it for the archival photographs. I only wish there were more of them. TB

Raymond M. Pepi is the founder and president of Building Conservation Associates Inc., with offices in New York City, Boston and Philadelphia. His firm has been involved in the restoration of hundreds of historic buildings.

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Function and Form

Lighthouses
by Sara E. Wermiel
W.W. Norton & Company, Inc., New York, NY; 2006
358 pp.; clothbound; 600 b/w illus. with CD-ROM; $75
ISBN 978-0-393-73166-8

Bridges
by Richard L. Cleary
W.W. Norton & Company, Inc., New York, NY; 2007
383 pp.; clothbound; 952 b/w illus. with CD-ROM; $75
ISBN 978-0-393-73136-1

Reviewed by Will Holloway

Cape Hatteras Light, a conical brick lighthouse on North Carolina's Hatteras Island, rises 207 ft. from foundation to roof spire, making the 1870 black-and-white spiral-striped structure the tallest lighthouse in the United States. Gurnet Point Lighthouse, built in Plymouth, MA, in 1843 to replace a Colonial-era structure, is the country's oldest surviving wooden lighthouse. North America's first known lighthouse was a 65-ft.-tall masonry tower built on Little Brewster Island in 1716 at the entrance to Boston Harbor. The Point Arena Lighthouse (1908) in California, the U.S.'s first reinforced-concrete lighthouse, was built to replace a lighthouse destroyed by the San Francisco earthquake of 1906.

These and other facts and figures are presented in Sara Wermiel's *Lighthouses*, the fourth title in the Norton/Library of Congress Visual Sourcebooks in Architecture, Design & Engineering series. Drawing on the Library of Congress' vast collection of historic photographs, drawings, maps and prints, the series is meant to pique readers' interest in structures – including barns, bridges, theaters and canals – that provide unique insights into the history and development of architecture and engineering in the U.S., and, in so doing, foster their preservation.

The Ship Shoal Lighthouse, completed in 1859, projects about 125 ft. above the Gulf of Mexico off the Louisiana coast. Photo: Bill Lebovitch

The introduction, entitled "Building America's Lighthouses," details the development of the modern lighthouse, from the first 17th-century towers in Great Britain to the recent type known as the Texas Tower, so called because of its resemblance to the offshore oil-drilling platforms along the Texas coast. "Essentially a tower supporting a light that can be seen from a distance, intended to orient mariners and warn them of hazards," as Wermiel writes, the lighthouse has fulfilled a role difficult to comprehend in today's planes-trains-and-automobiles era:

> ...from the eighteenth century through the first part of the twentieth century, coinciding with the period of lighthouse construction, water transport was for a time the main – and later, along with railroads, the most important – means of long-distance transport for both people and goods. Ports swarmed with vessels of all types, from small ferries and boats plying the coasts and rivers to large ocean-going and military ships. Cars, buses, trains, and airplanes have largely superseded ferries and ocean-liners for transporting people. Technological innovations have greatly reduced the ranks of longshoremen. The once bustling docks in many port towns are now long gone. Historic images suggest how active ports once were and, consequently, the importance of lighthouses at this time.

The book is broken into seven amply illustrated sections, chronologically detailing lighthouse construction types. The first section focuses on load-bearing-masonry towers built between 1764 and 1852, such as the 103-ft.-tall Sandy Hook Lighthouse in New Jersey, which was completed in 1764 and marks the entrance to New York Harbor; the Sabine Pass Lighthouse (1857) in Louisiana, an unusual brick-and-concrete-buttressed 75-ft.-tall structure that looks a bit like a space shuttle; and a number of the lighthouses that dot the coast of Maine – many illustrated with modern images from photographer Richard Cheek.

Stone and brick towers from 1853 to 1905 compose the second section, including Cape Hatteras Light. Here, as with the rest of the book, commentary is minimal – certainly the strongest aspect of *Lighthouses* are the 600 illustrations culled from the Library of Congress' collection (like all the books in the series, *Lighthouses* includes a companion CD-ROM with downloadable versions of all illustrations). The eight images of Cape Hatteras Light include detail shots of the iron stairway and the roof of and the railing around the lantern room. Drawings include an historical vertical section and modern elevations, sections and floor plans.

The Portland Breakwater Lighthouse in South Portland, ME, modeled after the Choragic Monument of Lysicrates in Athens, Greece, went into service in 1875. Photo: Greta Peterich

The remaining chapters cover cottage-style lighthouses, cast-iron-plate and skeleton towers, lighthouses on marine foundations and 20th-century construction types. Highlights include the cast-iron-plate Portland Breakwater Lighthouse (1875) in South Portland, ME, which was modeled on the Choragic Monument of Lysicrates in Athens, Greece; the skeletal Ship Shoal Lighthouse (1859), which has eight legs arranged in a 40-ft.-dia. circle and projects some 125 ft. above the Gulf of Mexico off the Louisiana coast; and Jeffrey's Hook Lighthouse (1880; moved to current location in 1921) in New York City. Best known as the Little Red Lighthouse, Jeffery's Hook Lighthouse rises 40 ft. next to the easternmost steel tower of the George Washington Bridge – one of the hundreds of structures presented in another title in the Norton/Library of Congress Visual Sourcebooks series, author Richard Cleary's *Bridges*.

The George Washington Bridge, a looming steel frame with a 3,500-ft.-long span, was constructed according to the plans of a design team that included architect Cass Gilbert, who is most famous for the United States Custom House and Woolworth Building in New York City and the Supreme Court Building in Washington, DC. As Cleary – an associate professor at the University of Texas School of Architecture – explains, the bare steel frame of the George Washington Bridge is representative of a change in attitude brought on by the Modern movement:

The Manhattan Bridge, as seen from the Brooklyn side of the East River in this 1909 photograph, was engineered by a team that included Leon Moisseiff, later the lead engineer for the infamous Tacoma Narrows Bridge in Tacoma, WA. Photo: Laving Underhill

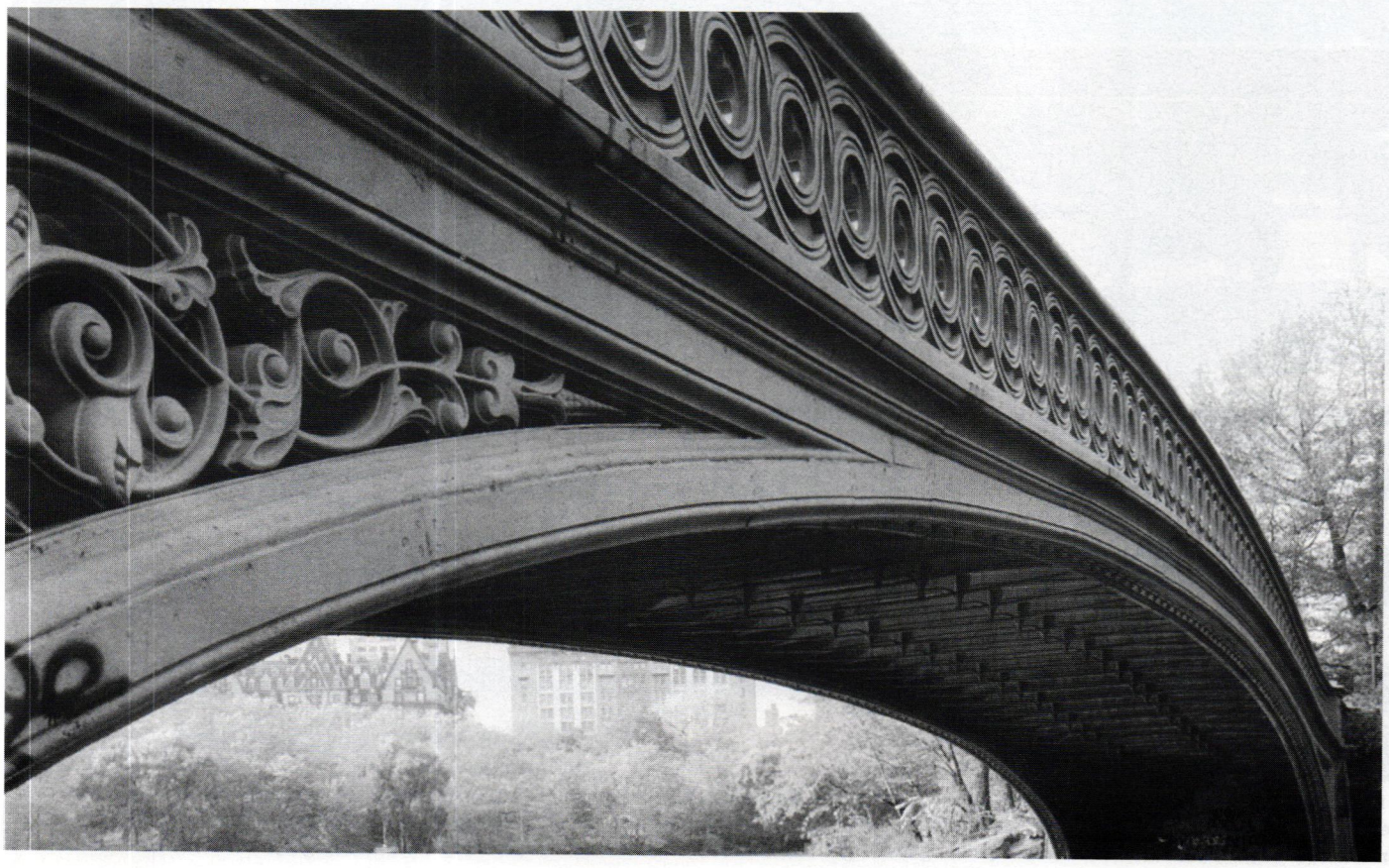
> The masonry cladding Cass Gilbert designed for the steel towers of the George Washington Bridge (1923-1931) in New York City was not executed for financial reasons, but the omission was viewed positively by some who felt that covering the steel structure was dishonest and out of step with the spirit of modernity. Indeed, by the 1930s, the question of what expertise architects could bring to bridge design had considerably more complicated then it had been earlier in the century when their task was understood as beautifying structures according to the widely accepted principles and forms of classical art. In contrast, modernist doctrines of good design variously called for forms that would be uniquely expressive of a new age, informed by the rational thinking of science and engineering, and based on concepts that eliminated distinctions between form and structure.

Of course, that "rational thinking of science and engineering" sometimes produced less than perfect results, as was demonstrated by the dramatic collapse of the Tacoma Narrows Bridge in Tacoma, WA, in 1940. Four months after it opened, "Galloping Gertie" was torn apart by wind-induced oscillations, the victim of the prevailing "deflection theory" – essentially that the longer a bridge was, the more flexible it could be. As Cleary writes, the Tacoma Narrows Bridge "was rebuilt with deeper, stiffer trusses, and the decks of other bridges designed according to deflection theory, such as the Bronx-Whitestone Bridge in New York City, were reinforced similarly."

Leon Moisseiff, the lead engineer of the Tacoma Narrows Bridge, also worked on other less infamous spans, including the Manhattan Bridge (1901-1909) in New York City and the Golden Gate Bridge (1933-1937) in San Francisco, which are both presented in chapter five, "Suspension and Cable-Stayed Bridges." This section also includes historic lithographs and wood engravings and numerous modern detail photographs of the John A. Roebling's Brooklyn Bridge (1869-1883).

Preceding chapters cover beam, arch, truss and movable bridges. The introduction, "Bridge Building in America," details the emergence and development of bridge construction. Like *Lighthouses*, *Bridges* is in many ways a history of transportation in the U.S. – as lighthouses were crucial to the country's maritime commerce, bridges represent the country's continued growth as trains and later automobiles became the predominant modes of transportation. As Cleary writes:

> Over the course of the nineteenth century, the rapidly increasing numbers of shippers and travelers dependent on reliable transportation networks became less tolerant of delays at ferry crossings of rivers once considered beyond the capabilities of bridge builders. Designers responded by developing economical structural systems (including the suspension bridge), materials, and methods of assembly that made it possible to span longer distances and to build intermediate piers in deep river channels.



The Bow Bridge in New York City's Central Park was designed by Calvert Vaux and completed in 1859. Photo: Jet T. Lowe

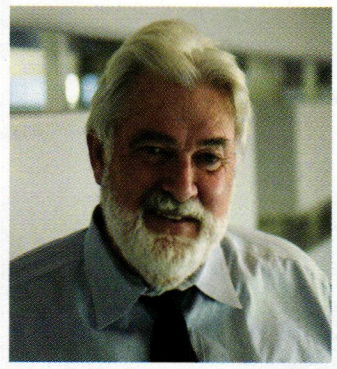
Many of these early bridges stand today, artifacts of another era that still serve their original purpose. A cast-iron, 80-ft. arch designed by Richard Delafield in 1836 still spans Dunlap's Creek in Brownsville, PA. Calvert Vaux' iron and steel Bow Bridge still graces Central Park in New York City. (For more on Central Park bridges, see "Photographic Survey," page 160.) The country's first reinforced-concrete bridge, the 20-ft.-span Alvord Lake Bridge (1889) still stands in San Francisco.

All are presented in *Bridges*, another example that the as-of-now published titles in the Norton/Library of Congress Visual Sourcebooks series are a must have for architectural history buffs and barn, theater, canal, lighthouse and bridge enthusiasts alike. TB

ASLA Awards

The 2007 American Society of Landscape Architects (ASLA) Awards honor a broad range of projects around the country as well as a number of distinguished designers and individuals. The highest honor, the ASLA Medal, was first given in 1971. This year, it goes to William B. Callaway, FASLA, of Sausalito, CA, in recognition of his lifetime achievements and contributions to the profession. Currently the CEO of SWA Group, he joined the firm 38 years ago as a draftsman. He worked his way up to president and then CEO. Callaway has worked on many award-winning projects over the years, both nationally and internationally, and he remains a hands-on designer.

This ASLA Medal, along with other awards, will be presented during the ASLA annual meeting in San Francisco in October. Other 2007 awards include the ASLA Design Medal, the Jot D. Carpenter Teaching Medal, the LaGasse Medals, the Landscape Architect Medal of Excellence, the Olmsted Medal, the Landscape Architecture Firm Award and the Community Service Award. In addition, awards for specific achievements during the past year will be presented in six categories. These include General Design, Residential Design, Analysis and Planning, Research, Communications and the Landmark.



William B. Callaway of Sausalito, CA, is the recipient of the 2007 ASLA Medal. He is the 37th person to receive this annual award.

The ASLA Design Medal is given to an individual landscape architect who has produced exceptional design work for a period of at least 10 years. This year it goes to Richard L. Haag, FASLA, of Seattle, WA, who has participated in more than 500 built projects since 1958, primarily in the Pacific Northwest. Terence G. Harkness, FASLA, of the University of Illinois at Urbana-Champaign will receive the Jot T. Carpenter Teaching Medal in recognition of his contributions to landscape-architecture education.

The LaGasse Medals are given to two individuals who have contributed to conservancy. Charles A. Birnbaum, FASLA, of Washington, DC, founder and president of The Cultural Landscape Foundation, will receive the award in the Landscape Architect category, and Sarah S. Boasberg, honorary ASLA, founder and president for Green Spaces for DC, will receive the award in the Non-Landscape Architect category.

James R. Urban, FASLA, of Annapolis, MD, is the recipient of the 2007 Landscape Architect Medal of Excellence for his contributions to policy, research, education, planning and design. The Olmsted Award this year recognizes Great Valley Center in Modesto, CA, for environmental leadership.

The highest honor the ASLA bestows on a firm is the ASLA Landscape Architecture Firm Award and this year it goes to Sasaki Associates of Watertown, MA, and San Francisco, CA. The Community Service Award will be presented to Frederick R. Steiner, FASLA, dean of the School of Architecture at the University of Texas in Austin, TX.

Other awards are shown below.

In the General Design category, the 2007 Award of Excellence will be presented to Reed Hilderbrand of Watertown, MA, for the M. Victor and Frances Leventritt Garden at The Arnold Arboretum of Harvard University. This garden realizes the evolving scientific and public mission by creating a demonstration garden for more than 150 species of shrubs and vines on an irregularly shaped 3.5-acre hillside. Traditional garden ramps provide access between the terraces, which negotiate 30 ft. of elevation. A dozen Honor Awards will also be awarded in this category. Photo: Alan Ward

In the Residential Design category the Award of Excellence will be presented to Vladimir Djurovic Landscape Architecture of Broumana, Lebanon, for the Elie Saab residence in Faqra, Lebanon. The program was comprised of four spaces: the entrance approach, the upper terrace, the side garden and the lower main terrace. Vladimir Djurovic Landscape Architecture was able to weave these together seamlessly to provide areas for private contemplation as well as for more public gatherings. Ten Honor Awards will also be presented in this category. Photo: Geraldine Bruneel

167 ACRES: FESTIVAL PIER + MIXED-USE

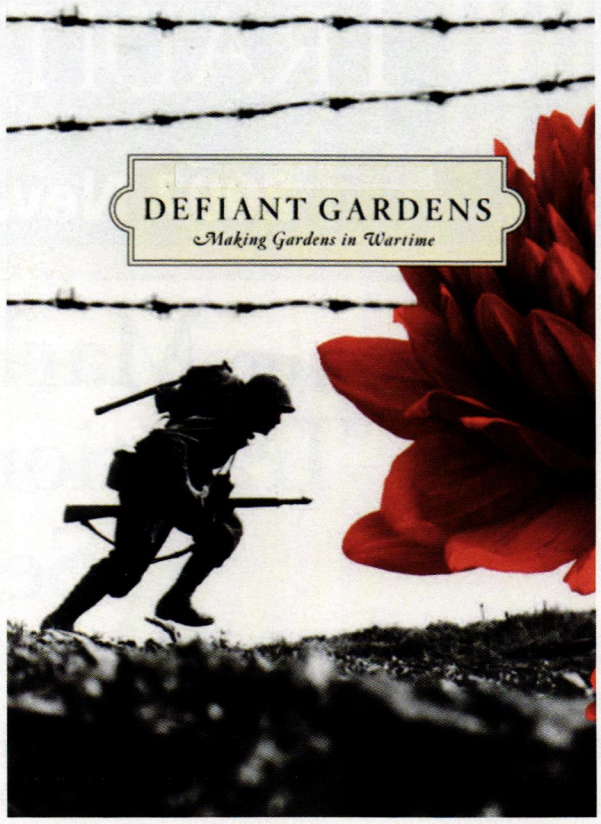
The 167-acre concept wraps around the Shipyard's southern shoreline. This orientation enables the park district to utilize the **re-gunning crane**, an icon of WWII history, and a **regional landmark**. The large-scale plaza is the centerpiece that identifies the park. This scheme **maximizes waterfront connections**, consistent with the **Public Trust**, while leaving more space inland for industrial development. Its integration of the water's edge renders this the most comprehensive waterfront alternative.

Maritime Plaza will accommodate permanent cultural and mmercial facilities and a broad range of temporary events programs, such as a farmers' market.

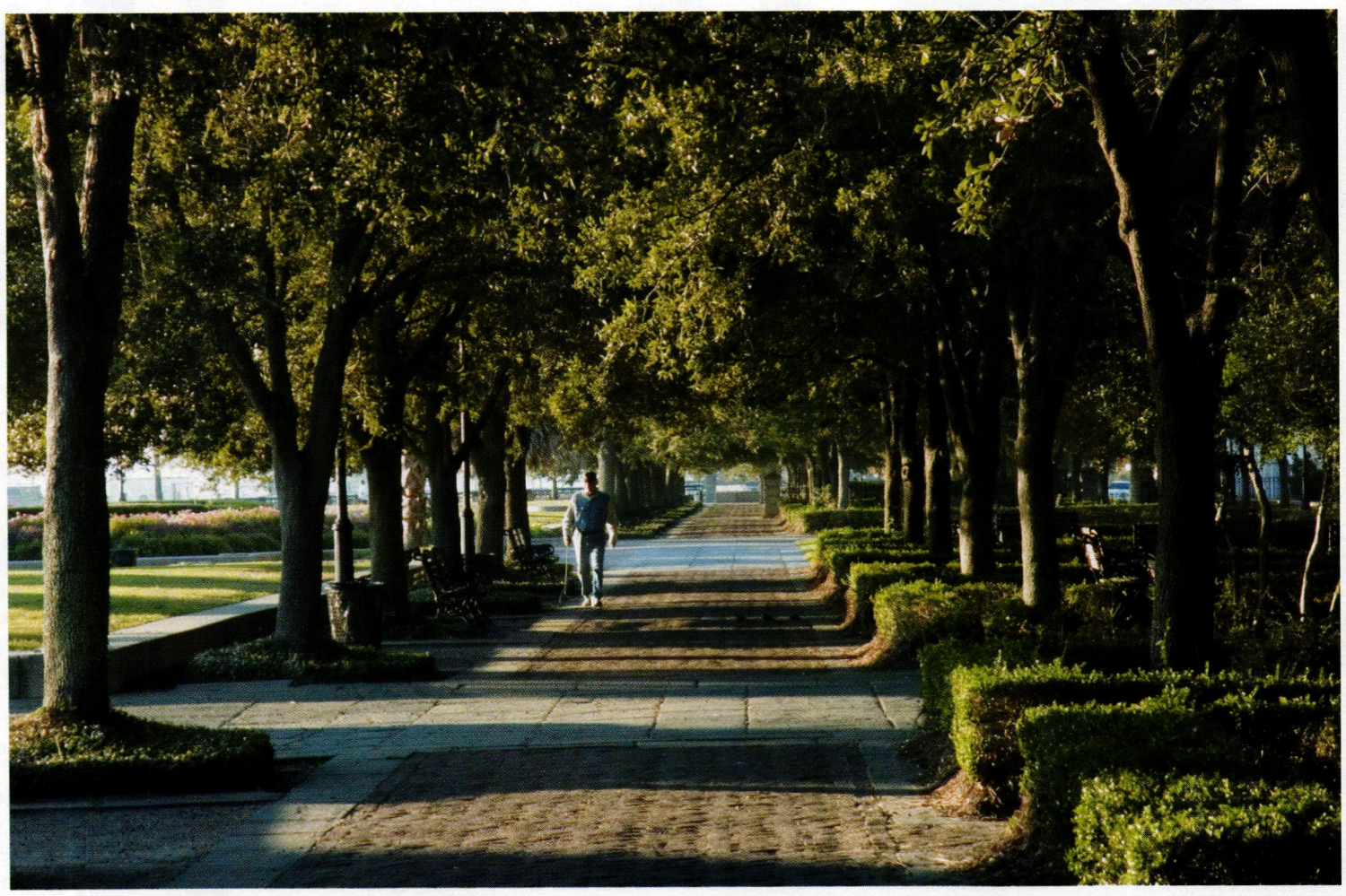
PARK CONCEPT 4 (167 ACRES)

Above: The Award of Excellence for Analysis and Planning goes to Hargreaves Associates of San Francisco, CA, for its Hunters Point Waterfront Park Project. The client, Arc Ecology, an environmental justice non-profit organization, brought the landscape architect in to create concept plans for a park in a polluted and decommissioned military base that the city was eyeing for industrial purposes. The document that Hargreaves created presents four park and cultural development possibilities for the 500-acre former shipyard. Concept 4, shown here, would convert 167 acres for festival pier and mixed-use purposes. The Maritime Plaza would accommodate permanent cultural facilities and a range of events and programs such as farmers' markets. Photo: Hargreaves Associates

Right: The Communications Award of Excellence goes to *Topos* – The International Review of Landscape Architecture and Urban Design, published in Munich, Germany. It is a bilingual professional European quarterly that publishes reviews of successful projects around the world. *Topos* has been writing about landscape architecture and urban design since 1992. Photo: *Topos*, Boris Storz



Co-sponsored by the Council of Educators in Landscape Architecture and Landscape Journal, the Research Award of Excellence goes to Kenneth Helphand, FASLA, for *Defiant Gardens: Making Gardens in Wartime*, published by Trinity University Press in San Antonio, TX. Through research, including interviews with gardeners around the world, the author shows how gardens can create normalcy even in the worst situations. While written about war conditions, it is applicable to many situations, such as school and community gardens, prison gardens as well as other therapeutic gardens.



The Landmark Award, so-sponsored by the National Trust for Historic Preservation, will be given to Sasaki Associates of Watertown, MA, for the Charlestown Waterfront Park in Charleston, SC. Located on marsh soil along the city's Cooper River, the site was formerly used for industry and then abandoned. Sasaki had to overcome not only unstable soil, but also contaminants, an elevation below the flood level and the possibility of hurricanes to create this new park. The 13-acre park reconnects people with the water, providing a gracious lawn overlooking the river and respite from the grid of the city. Shaded by live oaks, the promenade in the waterfront park is paved with handmade brick. Photo: Craig Kuhner

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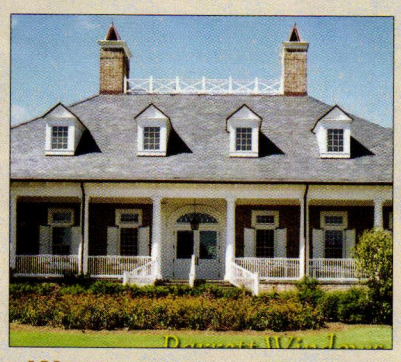

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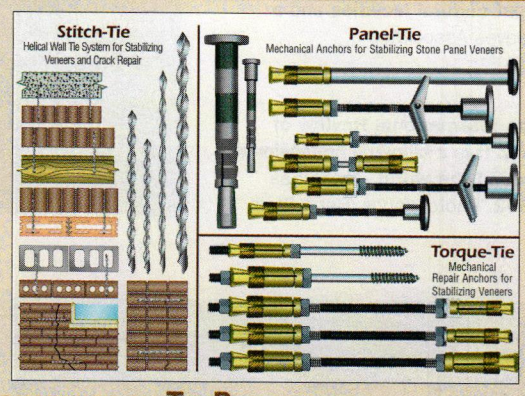

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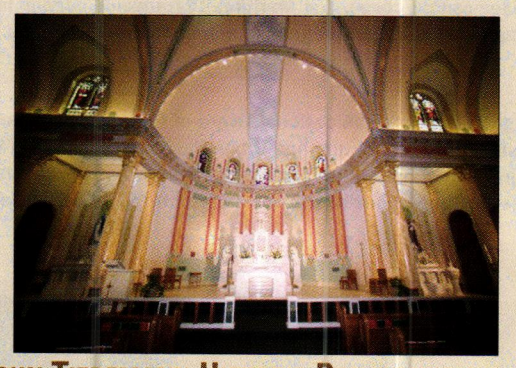

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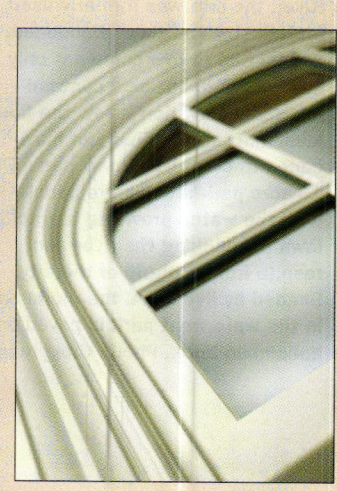

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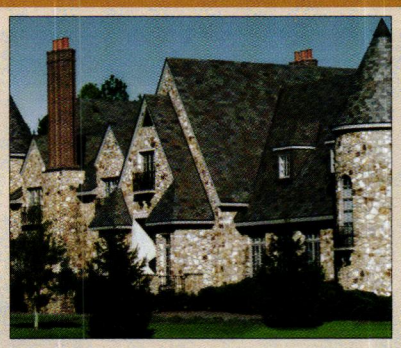

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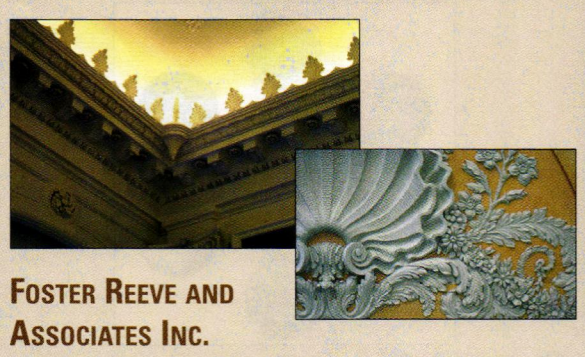

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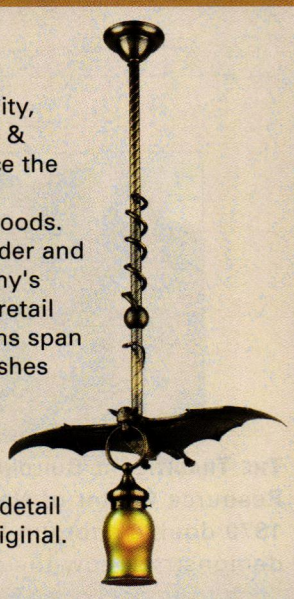

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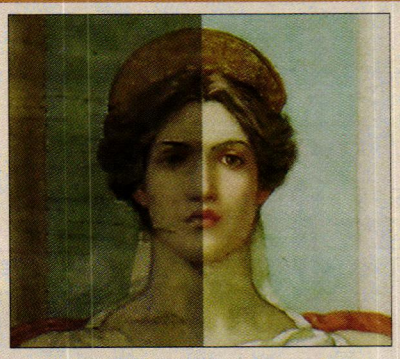

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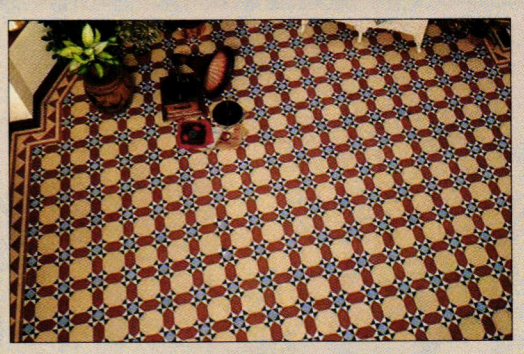

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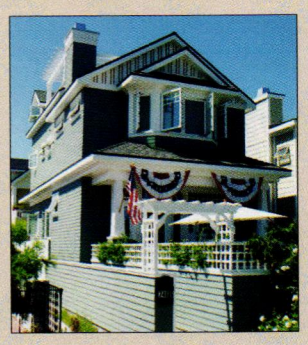

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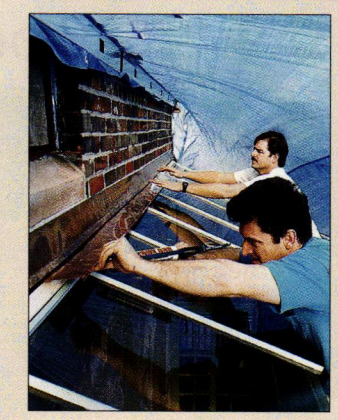

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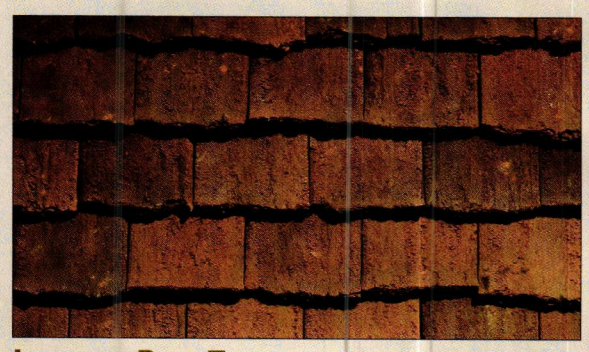

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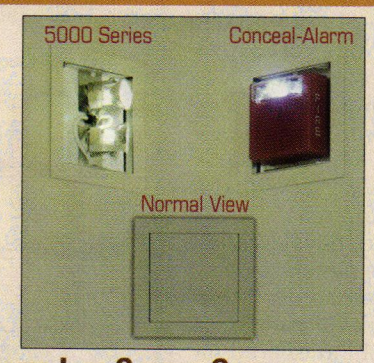

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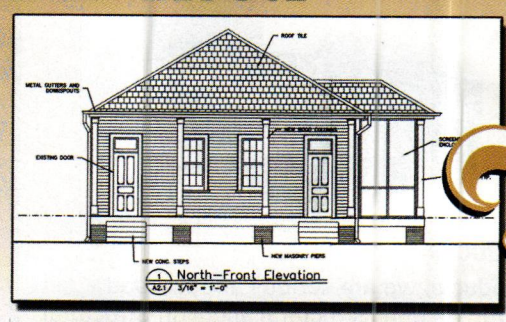

The Traditional Building Exhibition and Conference, in collaboration with the Preservation Resource Center of New Orleans and Louisiana architect David Dillard, AIA, will be restoring an 1870 double shotgun house in New Orleans' historic Holy Cross neighborhood. The project will demonstrate how the city's damaged historic fabric can be preserved and brought back to life despite the ravage of Hurricane Katrina. Tours will be offered daily throughout the conference.

VISIT WWW.TRADITIONALBUILDINGSHOW.COM FOR MORE INFORMATION.

For a complete list of exhibitors, please visit www.traditionalbuildingshow.com

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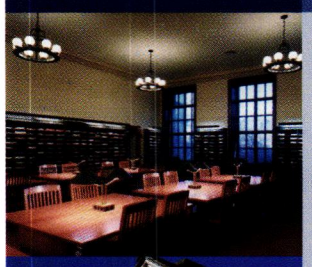
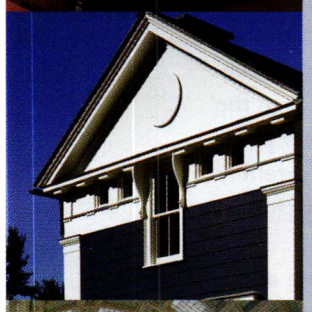
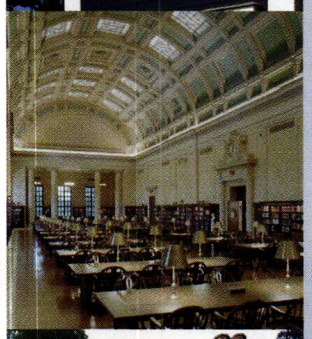
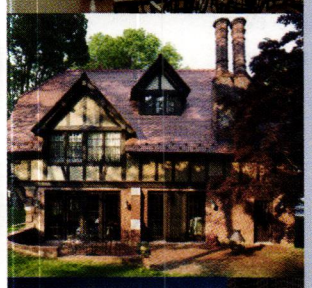
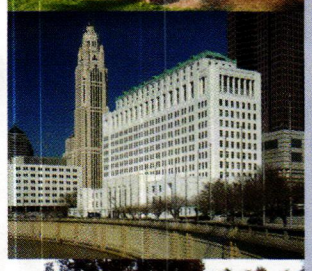
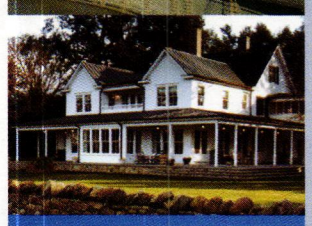

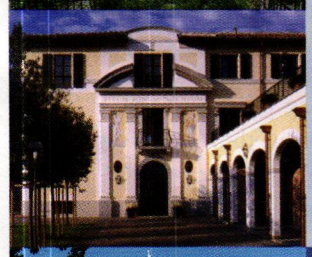
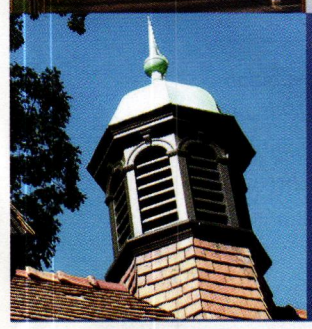

Call for Entries

2008 PALLADIO AWARDS

Honoring Excellence in Traditional Commercial, Institutional & Public Design

Co-produced by *Traditional Building* and *Period Homes*
and the Traditional Building Exhibition and Conference

Categories

Restoration & Renovation

Adaptive Reuse &/or Sympathetic Addition

New Design & Construction – less than 30,000 sq.ft.

New Design & Construction – more than 30,000 sq.ft.

Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards will also be given for residential projects.

Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

Winners

If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium – the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT, – at the annual Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the June 2008 issue of *Traditional Building*. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program, go to

www.palladioawards.com

Something Tangible

By Henry J. Duffy and Lawrence J. Nowlan

THE SUBJECT OF PUBLIC MONUMENTS HAS GAINED ATTENTION IN RECENT YEARS, AS GREAT tragedies and events resonate in the public consciousness: We may think of the Vietnam Memorial, the Oklahoma City Memorial or the new World War II Memorial in Washington, DC.

Each of these has been born from uncommon human tragedy, and each met controversy and struggle in achieving the final form we see today. Monuments are, after all, deeply personal – they may be civic structures designed and built more often than not by committees representing varying interests, but the ultimate need is individual. Survivors, family members and sympathetic others all need something tangible to serve as a lynchpin to their grief and remembrance.

There are other kinds of monuments as well. Now, as always, people want to commemorate great achievements and success. Public sculpture may be erected for sports heroes, civic leaders, celebrities and others. Public portraiture is also still alive. We may not see equestrian statues any more, but standing and bust-length portraits of individuals are still made.

The long tradition of permanent remembrance stretches back to the first cave artist who placed his hand on a rock wall and blew pigment over it to leave a silhouette of his hand. Ancient cultures used structures and figures, often combined, to provide the dead with a place to anchor in the afterlife, and to recall the exploits (real or desired) of kings and warriors. The Greeks made this practice individual and poetic, erecting handsome, naturalistic marble figures of athletes and warriors, philosophers and gods. For the Romans, an intense realism seems to have given a human face to emperors and political leaders who were often brutal in their grasp for power.

In the Renaissance and Medieval times, public art was built on the tradition of the past. In the Renaissance, the Classical drive for naturalism combined intellect and realism with spirituality. The Baroque introduced theater and emotion. The suppressed electricity of Michelangelo's "David" is replaced by all-out energy in Bernini's telling of the same story. By the 19th century, civic beautification and the art of making instructional or "telling" monuments reached a crescendo. The great personalities of the era – people like Rude, Carpeaux and Rodin – took from the past and made it modern. Each expressed public and private triumphs and failures through the medium of public art. The subject matter changed as well. From warriors and kings, portraiture and monuments moved to literary figures, politicians and the social elite. Even the man on the street could find a place in these figures.

In America, one of the great sculptors of the era was Augustus Saint-Gaudens (1848-1907). Trained in Paris and Rome, he stands out in the art of his time because of a complexity of meaning expressed through a simplicity of form. His "Farragut Monument" took the public by surprise. The calmness of a man simply standing seemed opposite to the more histrionic style people expected to see. The "Standing Lincoln" in Chicago captured the image of the 16th president with a verisimilitude described by Robert Lincoln, the president's son, as the best portrait ever done of his father. Humble and powerful, the figure commands our attention. The "Shaw Memorial" in Boston is one of the great works of the 19th century, still seen as a masterpiece to the glory and sacrifice not only of war, but also of a larger humanity as well.

The circumstances of history and the wrenching changes in society following the two World Wars and their aftermath in the 1950s and 1960s have changed our perception of public sculpture. The cultural shift, especially in America, toward a frenetic grasping after newness, has led us to expect less of public art, if we expect anything at all. We have become inured to faceless abstraction – easier for an organizing committee to approve and for socially aware critics to accept. The great examples of abstraction, as in the Vietnam or Oklahoma City Memorials – can be immensely powerful spaces. It is the hundreds of followers of these carefully planned memorials that often deaden our perception of what previous generations saw as greatness in art.

The great examples of abstraction, as in the Vietnam or Oklahoma City Memorials – can be immensely powerful spaces. It is the hundreds of followers of these carefully planned memorials that often deaden our perception of what previous generations saw as greatness in art.

It is often easy to think that traditional art is something of the past, and no organizing committee wants to think that their monument will be outdated. But the number of currently active figural sculptors and the number of commissions for traditional sculpture tell us a different story. People evidently still look for something tangible and immediate in art. Whether it is a celebration or a remembrance, an immediately accessible piece has merit today as it did in the past.

For an individual or a group to take on the commission of a sculpture is daunting. There may or may not be anyone in the organizing group who knows anything about art, or where even to begin looking. One needs to have commitment and energy to pursue the creation of a public sculpture. The project will go nowhere without these qualities, and without patience, courage and hard work. Money is always a brick wall. Sculpture is expensive. But with some effort, the result will be a monument that will last for succeeding generations.

The basic steps in commissioning a monument involve: having a general idea of what you are looking for; having a location for the monument secured; having an idea of what you budget will be for the piece; and choosing a specific sculptor, creating a list of preferred sculptors or an open request for proposals for your piece.

When selecting a sculptor, a commissioning party will want to make sure the artist has plenty of experience creating public art. There are many variables in the process of creating a public sculpture that get more complicated the longer the commission goes on. For instance, the price of bronze has risen drastically in the last several years due to the commodities market and growth of China. The price of gas also has risen and these fluctuations can affect a budget estimate considerably. You do not want to be surprised halfway through the project with an additional cost. An experienced sculptor should be able to educate the committee on all of the nuances of erecting a monument.

Having a good idea of what you are interested in will help your sculptor better design an appropriate piece. This will help the process move along when you are dealing with a committee also. The location of the piece will also be something that the sculptor will take into consideration when designing the piece.

The budget is always a sticking point. The process is much more manageable if you have a set budget, though many times public-art projects are begun without the budget in place. There are many grants and public funds available for these projects, so it helps if a committee member is in charge of researching these options.

One should not be discouraged by the often daunting prospect of bringing a monument to completion. By choosing the right sculptor and working steadily, a result can be achieved that will be a lasting reminder of the subject of the monument, and to the dedication of those who brought it into reality. TB

Henry Duffy is the curator and chief of Cultural Resources for the Saint-Gaudens National Historic Site and a historian specializing in 19th and early-20th-century subjects. He can be reached at Henry_Duffy@nps.gov. Lawrence Nowlan is a figurative sculptor whose monuments, relief portraits and original works are found in public and private collections around the country. For more information, go to www.ljnsculpture.com.

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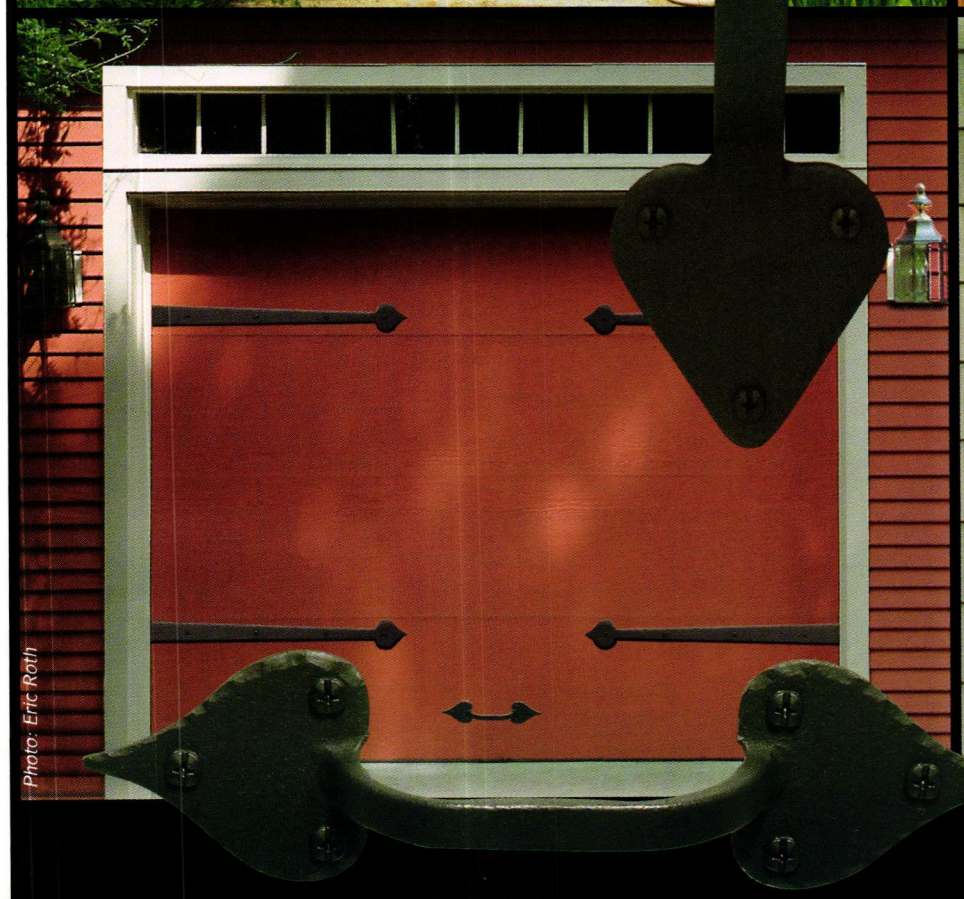

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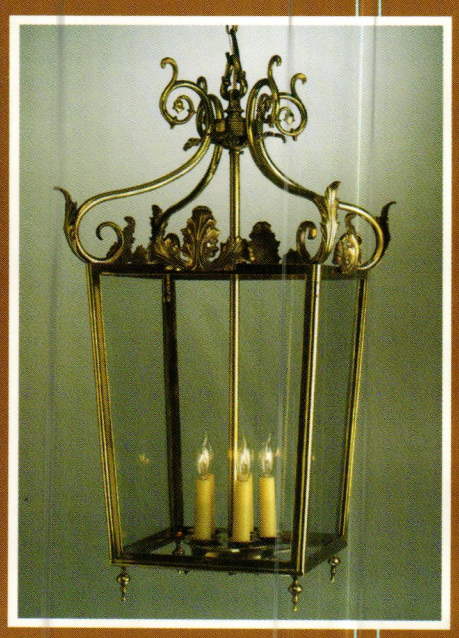

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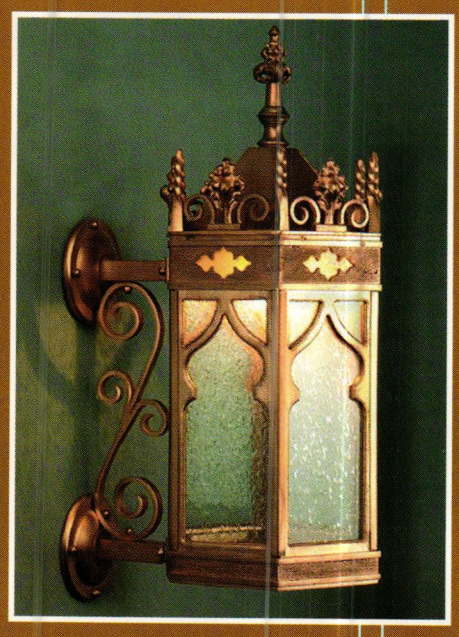

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