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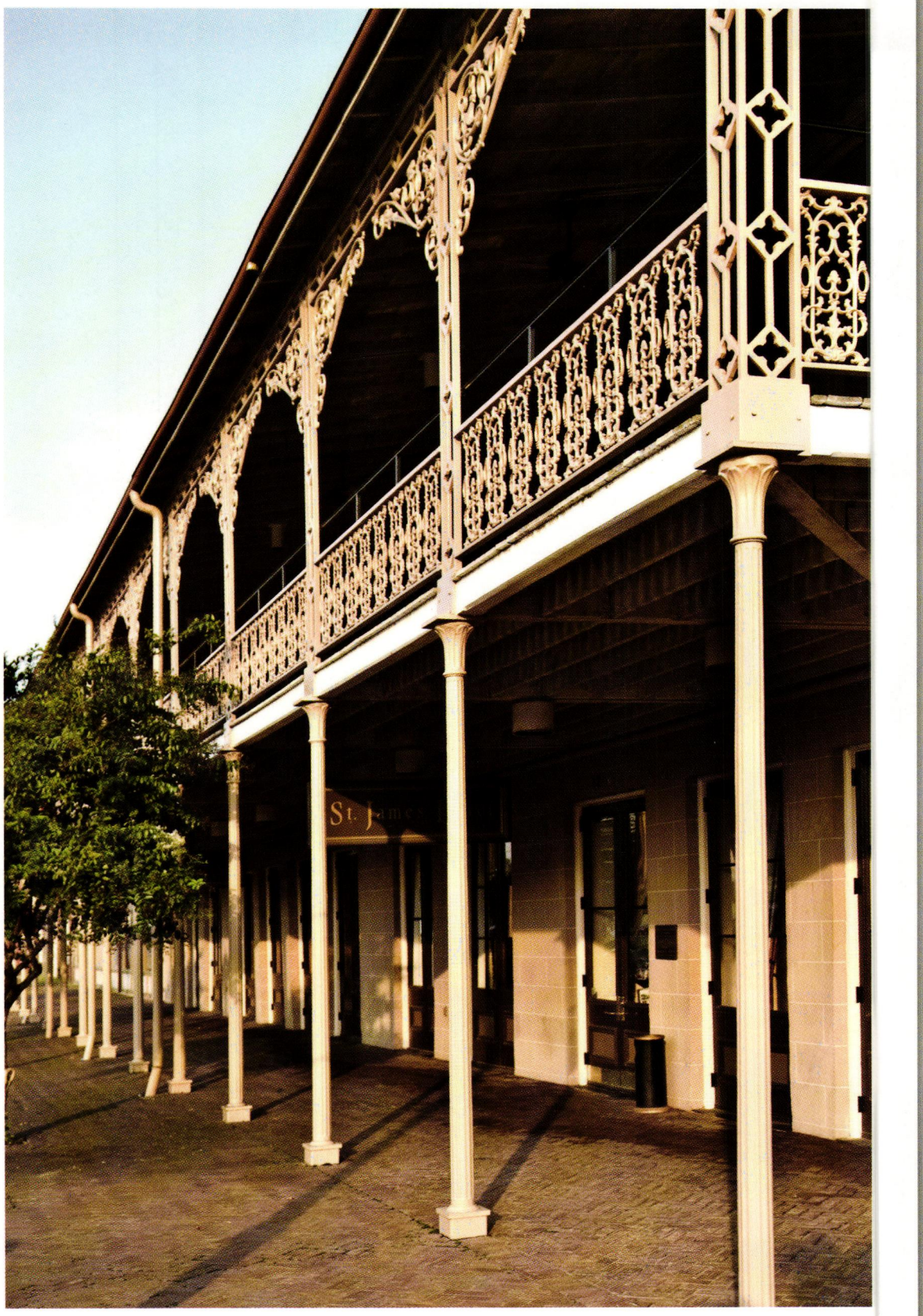

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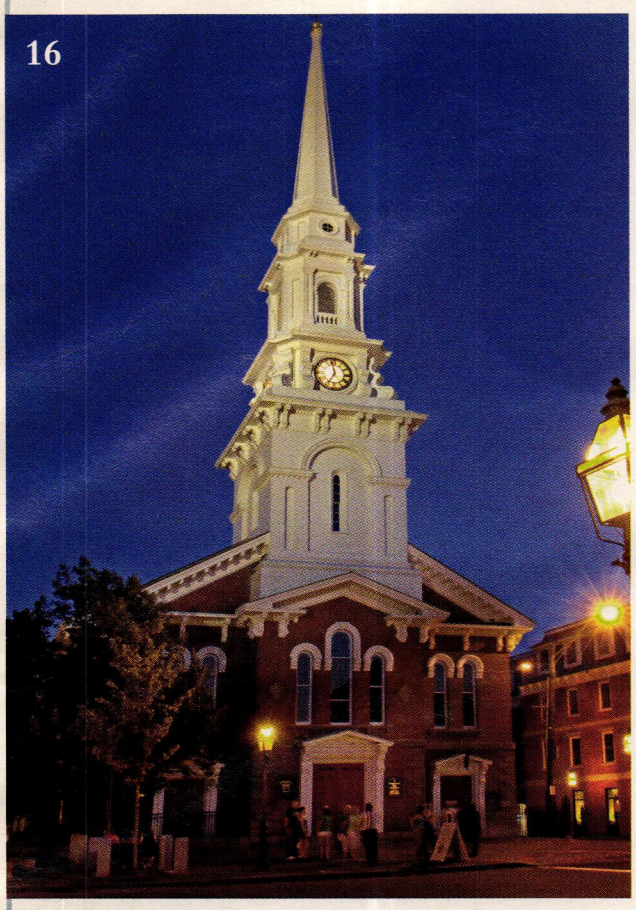

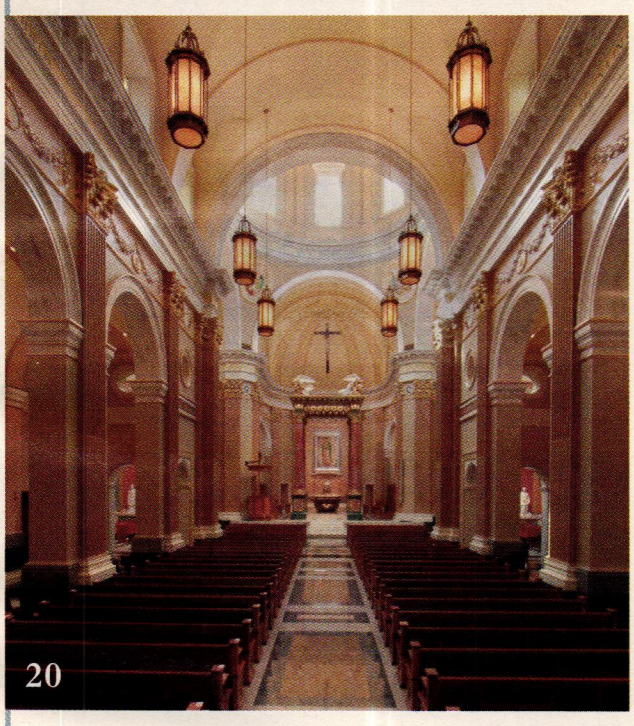

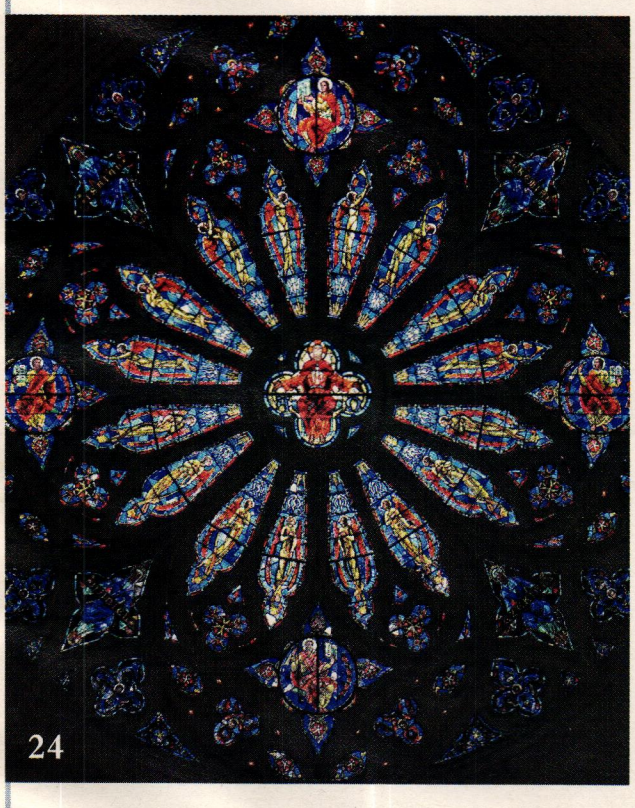

On the cover: Completing an 18-year renovation project (overseen since 2000 by Water Sedovic Architects), Aurora Lampworks of Brooklyn, NY, restored the original Victorian-era lighting fixtures at New York City's Eldridge Street Synagogue. See page 80.

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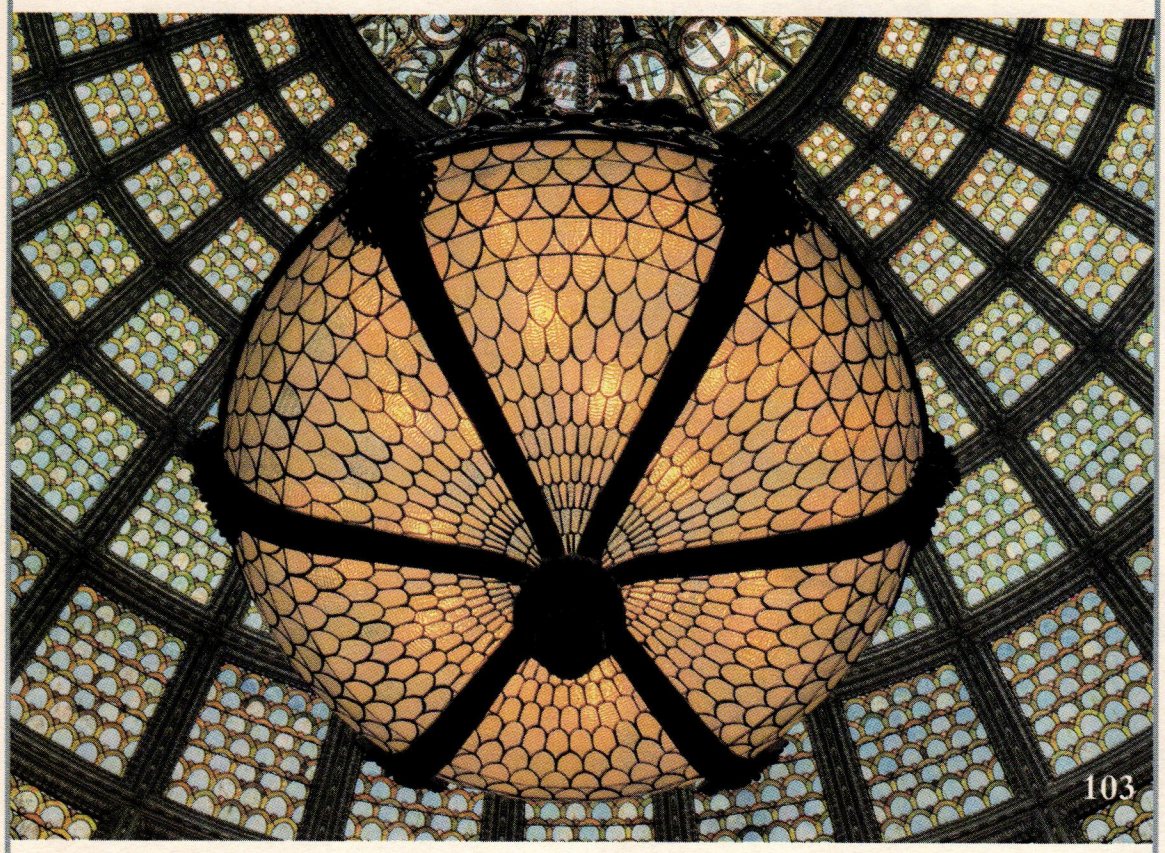

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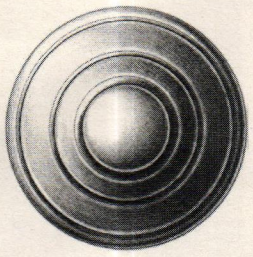

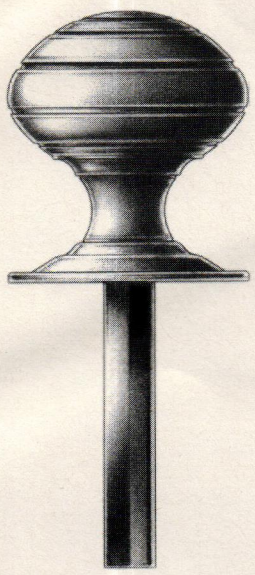

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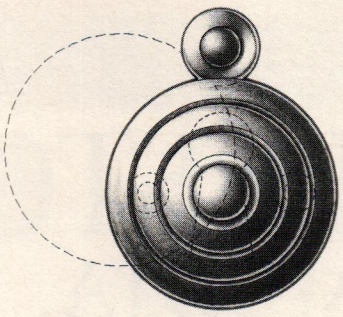

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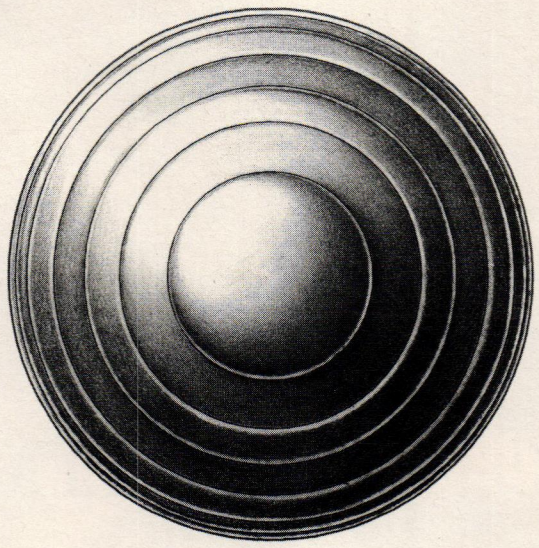

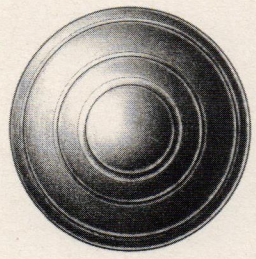

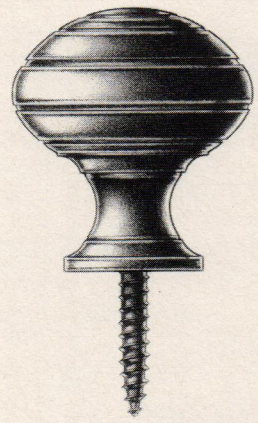

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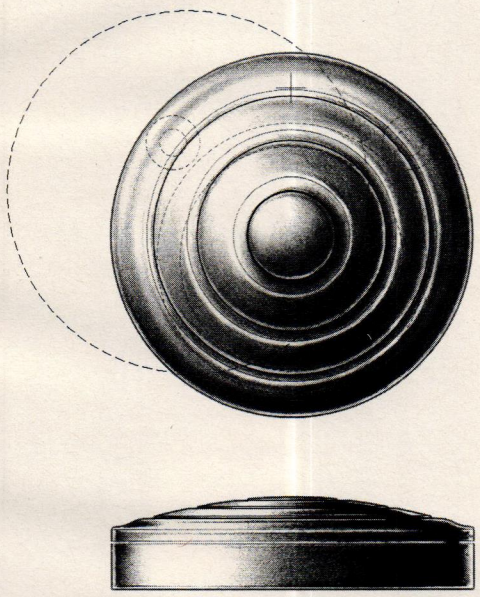

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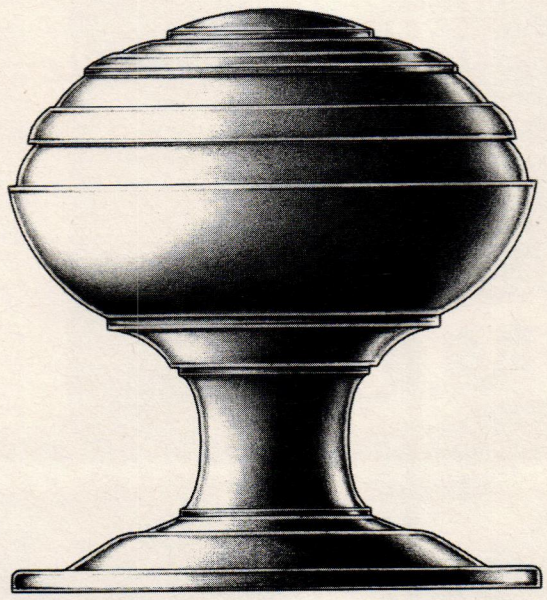

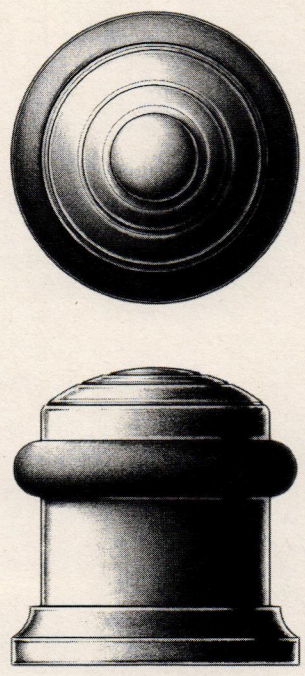

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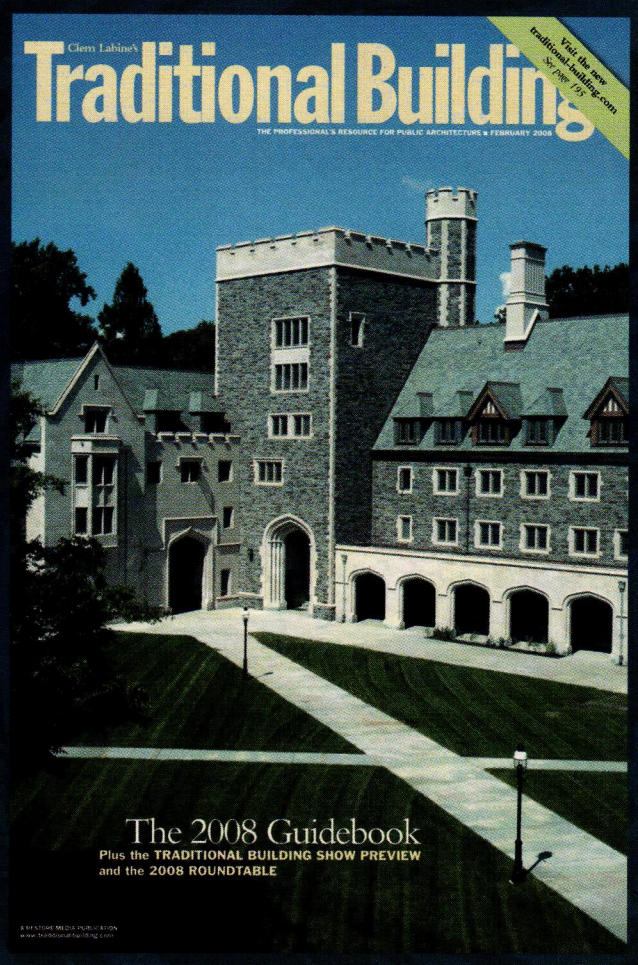

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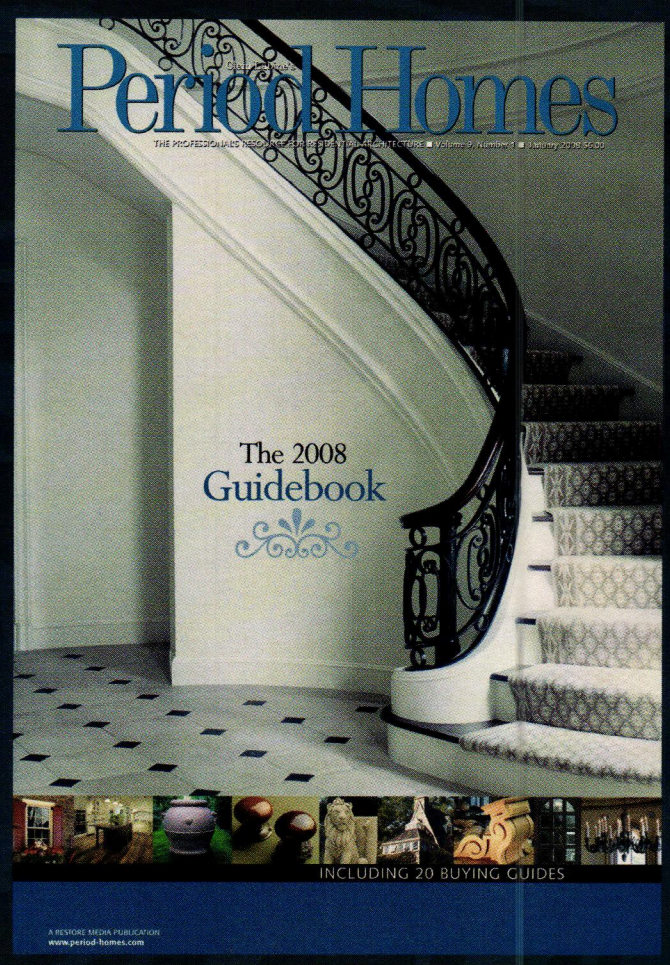

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A Commitment to Community

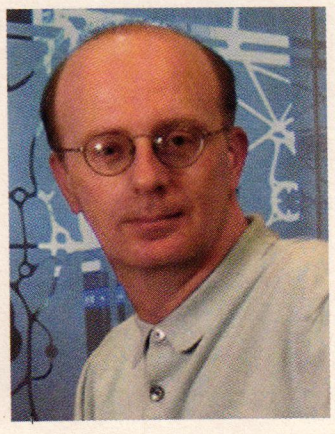
Goody Clancy takes a rigorous approach to designing buildings and neighborhoods that have a strong sense of history and urbanism. **By Kim A. O'Connell**

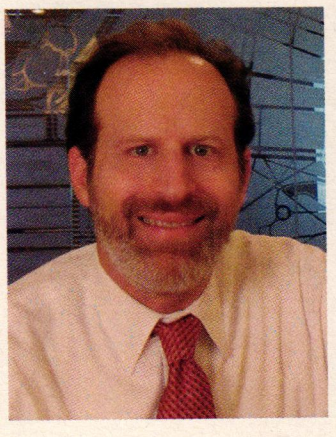
Above: Goody Clancy's work on Boston's storied Faneuil Hall in the early 1990s featured the restoration and repair of many aspects of the 1742 building. In some cases, because of the lack of appropriate preservation technologies, the firm merely stabilized certain areas and sought to "do no harm." Windows and plasterwork were just two areas of special concern during the restoration. Photo: Steve Rosenthal

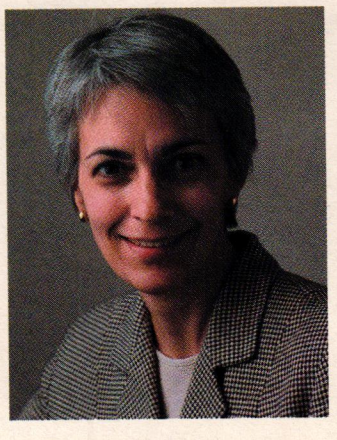
Below: From its Boston headquarters, Goody Clancy has turned its attention to place-making and preservation in cities and towns across America. Sustainability and urbanism are important concepts to the firm's principals (l to r) Joan Goody, David Spillane, Roger Goldstein and Jean Carroon. Photos: Goody Clancy

As a work of architecture, the Monsanto House of the Future was about as non-traditional as it gets. Designed by two professors from the Massachusetts Institute of Technology (MIT) and displayed at Disneyland from 1957 to 1967, this futuristic house was made almost entirely of plastic, with four curvy modules radiating out from a central column. The house drew more than seven million visitors, who marveled at its then-innovative microwave oven, molded one-piece bathrooms and video telephone system.

Of the million dollars that went into the house, reported *The New York Times*, 90 percent was devoted to research into plastics technology and construction. "The house is not a model home meant for mass copying," the *Times* wrote, "but a composite of advanced ideas intended to challenge the thinking of homeowners, designers, builders and equipment suppliers." Somewhat ironically, the two architects responsible for the house's ultra-modern look – the late Marvin Goody and the late Richard Hamilton – formed a partnership that would eventually become Goody Clancy, a Boston-based firm that is known for its work in historic preservation and traditional design.







"The House of the Future was quite a fascinating building, and some of the components are part of the normal building technology of today, such as the prefab bathrooms," says firm principal Joan Goody, FAIA, who visited the building with Marvin Goody after it was built and later married him. "What's fascinating to me was this interest on the firm's part in a sensible way to build, and how to make a building material viable, which led us to appreciate traditional building in the New England area. Although we

The roots of Goody Clancy lie in the Modernist design of the 1957 Monsanto House of the Future, which was on display at Disneyland for ten years. Founding partner Marvin Goody (standing) and project manager Robert Whittier (seated) applied a rigorous scientific approach learned at the Massachusetts Institute of Technology to determining the viability of novel building materials such as plastic. Photo: Goody Clancy

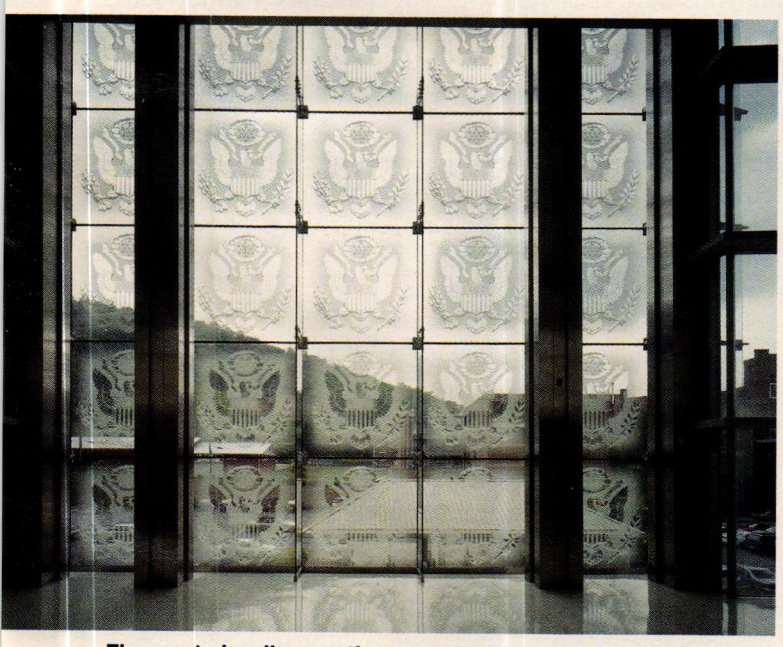
do a lot of contemporary work, studying traditional buildings has given us a more skeptical way of looking at new systems. Just because it's different doesn't mean it's better."

Today, more than a half-century later, Goody Clancy is a multifaceted firm that employs more than 100 architects, preservationists and urban designers. Their work has ranged from large new civic buildings like courthouses to the restoration of nationally significant landmarks like Faneuil Hall and Trinity Church in Boston. They often design and restore academic buildings and work with scientists to create state-of-the-art research facilities and laboratories. The firm's planning practice has developed strategic visions for dozens of communities stretching from Maine to Texas and is currently leading efforts to create a comprehensive plan and zoning for New Orleans. Sustainability continues to be a deep focus for the firm, which employs more than three-dozen people who have become certified as LEED-accredited professionals by the U.S. Green Building Council.

"We're rarely asked to build something brand new on a greenfield site with no context," says Goody. "A building is often in a historic district, or it's on a college campus that has its own tradition. It might even be a contemporary building, but it's part of a larger complex of buildings and spaces. We're always sensitive to context."

Civic Pride

Until relatively recently, a city block in downtown Wheeling, WV, resembled countless others across the country: Located in an older part of town, the buildings were sound and retained a strong sense of place, yet the block was littered with vacant lots and lacked vitality. The most prominent structure was the Wheeling Federal Building and U.S. Courthouse, dating to 1905 and designed in the Beaux Arts style. In the mid-1990s, Congress had appropriated funds to restore the historic building and construct an annex, but the funding was partially rescinded in ongoing budget negotiations and the project languished. Eventually, the U.S. General Services Administration revived the project and hired Goody Clancy to head up the design team under the auspices of its Design Excellence Program.



The most visually arresting aspect of the new Wheeling Courthouse addition is a wall of glass covered in a repeating pattern of the Great Seal of the United States, which acknowledges the seriousness of the building's mission, albeit in a light, airy way. Photo: Anton Grassl/Esto

In Wheeling, WV, the firm designed an 87,000-sq.ft. courthouse annex that complements the historic original building and is connected to it through a stunning glass-enclosed atrium. Photo: Anton Grassl/Esto

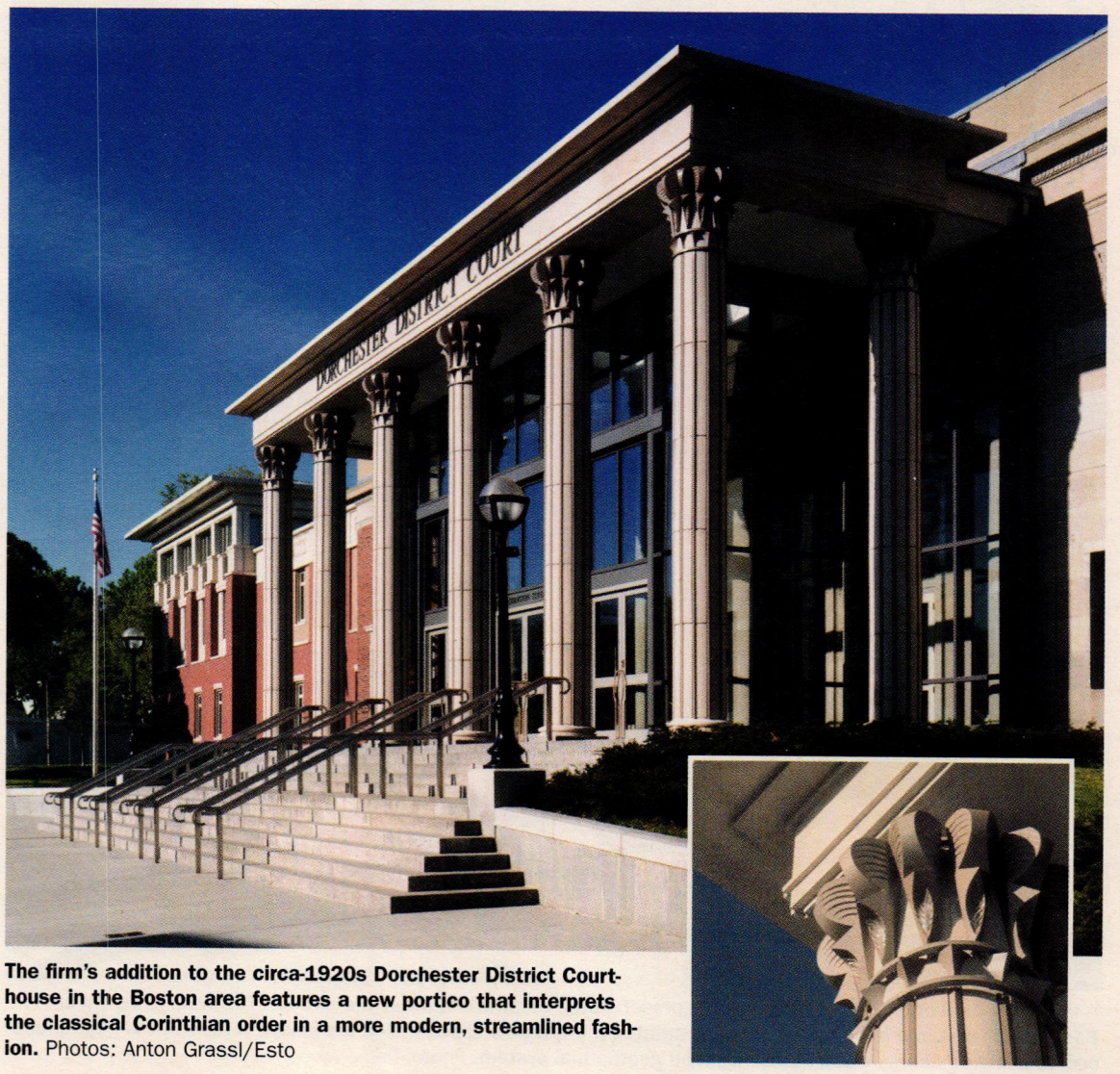
Working in association with HLM Design, the firm designed an 87,000-sq.ft. annex that complements the massing and proportions of the historic building while offering a vibrant new façade to the streetscape. A four-story, glass-enclosed atrium links the 1905 structure to the addition and serves as the new entrance for the entire complex. The most visually arresting aspect is a wall of glass etched with a repeating pattern of the Great Seal of the United States.

"We as an office are very much committed to urban values, to the city, to public spaces, to common meeting grounds for all aspects of the citizenry," says Goody. "This naturally leads to projects like courthouses, which are one of the meeting places between the public and the government. You want these buildings to project authority and dignity and you also want them to feel open and accessible and transparent, because what goes on in there has to be transparent."

In Boston, the firm designed an addition to the circa-1920s Dorchester District Courthouse that reinterprets the traditional design of the original building. For the portico, the firm worked with sculptor Ann Sperry to create a series of column capitals that emulate the classical Corinthian order in a stylish and more streamlined way. Brick and granite masonry lend suitable heft to the building, but ample windows allow in natural light as well. "We purposely designed it in a way to feel like it belonged in the neighborhood," says Goody. "At the same time, with the interpretation of the Corinthian column, to the person who walks by and sits on the steps, it feels like a courthouse."

Learning Spaces

Given the firm's roots in MIT, it is perhaps not surprising that much of Goody Clancy's work takes place in academic settings. The firm has designed new classroom buildings or additions, as well as numerous residence halls and dining facilities, on such campuses as Georgetown University, Harvard University, Washington University at St. Louis and Dartmouth College, among many others. Although the buildings vary from site to site, the firm always finds subtle ways to inflect toward



The firm's addition to the circa-1920s Dorchester District Courthouse in the Boston area features a new portico that interprets the classical Corinthian order in a more modern, streamlined fashion. Photos: Anton Grassl/Esto

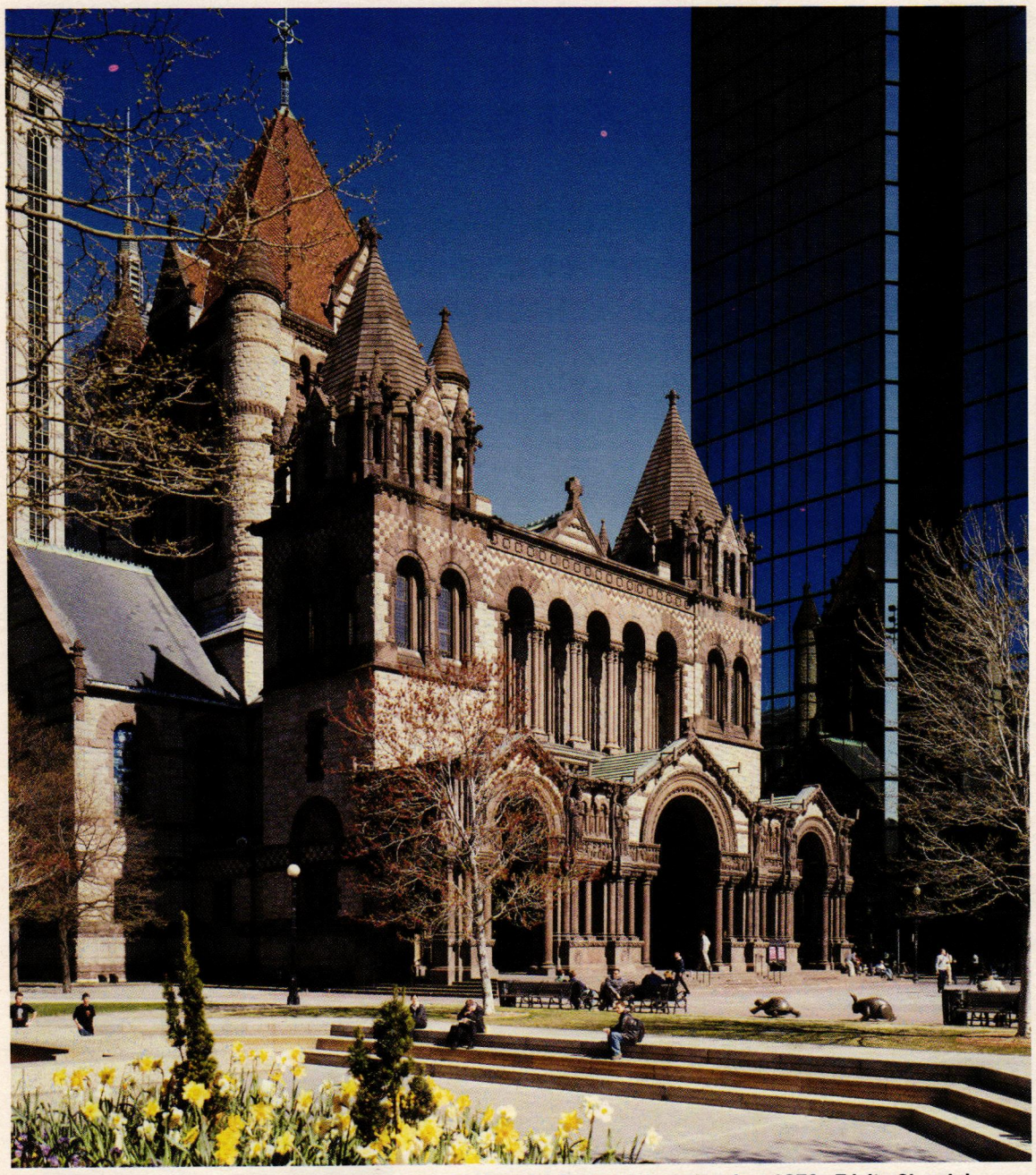
The new McDonough School of Business at Georgetown features a large, glassy, light-filled atrium flanked by two more traditional volumes that recall the Gothic verticality and Georgian symmetry of the rest of the campus. Drawing: Goody Clancy

a campus's historic core while remaining utterly contemporary and technologically advanced. At Georgetown, for example, the new McDonough School of Business features a large, glassy, light-filled atrium flanked by two more traditional volumes that recall the Gothic verticality and Georgian symmetry of the rest of the campus.

At Harvard's Austin Hall, an 1882 law school building designed by the iconic architect H.H. Richardson, Goody Clancy was tasked with a major rehabilitation and restoration, which would provide improved accessibility. The challenge was that, in addition to the inherent mandate to protect Richardson's classic Romanesque design, the firm had to maneuver around an existing tunnel system and rigid egress points. "It was a very tricky building," says principal Roger Goldstein, FAIA, LEED. "We explored lots of options with the Cambridge Historical Commission." Among other interventions, Goldstein adds, the firm ultimately developed an exterior lift system in which an elevator drops into a pit in the ground, virtually disappearing from view and preserving the historic appearance of the building.

Research facilities may pose the greatest challenges of all. In addition to the normal constraints of designing contemporary buildings that honor their historic contexts, research facilities and laboratories must also adhere to very strict technical and scientific demands. The firm has designed several labs and research centers at MIT, as well as other universities. This work ranges from a careful renovation of a Brutalist I.M. Pei-designed chemistry lab at MIT and the David Koch Biology Building there, which was built with MIT's signature limestone but updated with large glass and metal panels. Among other features, the biology building's interior is designed to be flexible, so that spaces can be shifted to accommodate laboratory needs. Energy conservation was also a major objective, and the building includes several green features such as occupancy sensors to control lighting. The latest project at MIT is the Brain and Cognitive Sciences Complex, a world-class center for brain science. The building, which straddles an active rail and transit corridor, has been certified as LEED Silver.

"With research buildings, what's fun is you're working with really smart people, some of whom are very challenging to work with – they know exactly what they want or don't want," says Goldstein. "The technical complexities also make them interesting, and the overlay of the increased emphasis on sustainable design has rejuvenated this work even more."



A landmark project in terms of sustainable preservation, the firm's work at the circa-1870s Trinity Church in Boston both restored historic features and created a brand-new space called the Undercroft, which is heated and cooled using an energy-efficient underground geothermal system. Photo: Peter Vanderwarker

Enhancing History

In addition to its work in such historic contexts as college campuses and urban downtowns, Goody Clancy has worked on several iconic historic structures that are regionally and nationally significant. Projects have involved assessments, restorations and rehabilitations, and the firm is often tasked with updating historic buildings with modern mechanical systems or new technology.

In the early 1990s at Boston's famed Faneuil Hall, for instance, the firm developed a restoration plan that made new allowances for accessibility while preserving the original fabric of the 1742 building. The mammoth effort included the repair and replacement of deteriorating plasterwork, the restoration of historic lighting, and the removal of inappropriate interventions. The firm also restored the building's beloved windows, installing interior storm panels with laminated glass to protect interior spaces and provide a thermal barrier.

With a building as old and sensitive as Faneuil, sometimes the best move is to simply protect the structure from further decline, says Goody. "Although it's mostly brick,

Like Trinity Church, the firm's recent sustainable restoration of the 1930s Byerly Hall at Harvard also relies on a geothermal heating and cooling system, as well as a completely renovated interior that includes several sustainable materials such as low-emission paints and carpeting. Photo: Anton Grassl/Esto

there's a belt of brownstone around the middle of Faneuil Hall and it had really deteriorated," she says. "There was really no good brownstone repair methodology, and we came to the conclusion that the best approach was to just stabilize the material and then wait until someone would come up with a repair system that works. Basically, to do no harm."

But Goody Clancy's preservation practice is not simply waiting for the development of new technology; its employees are also actively involved in creating new approaches to historic preservation, working with such groups as the Association for Preservation Technology International (APTI), the National Trust for Historic Preservation, and U.S. ICOMOS. "I feel very strongly that part of the responsibility of our practice or any practice is the sharing of information and a dialogue with other professionals," says Jean Carroon, FAIA, LEED, the firm's principal for preservation, who has been prominent in the growing effort to achieve greater alignment between the green building industry – and particularly the LEED system – and historic preservation.

"I'm pretty confident that the greenest thing we can do is reuse our existing buildings," say Carroon. "There is a cultural memory that even mediocre buildings provide that I find very interesting and reassuring. It's my touchstone when I get discouraged, when I think the green world is too much about achieving a platinum rating." The firm strives to achieve a balance between environmental sustainability and historically accurate and sensitive preservation, whether the solution fits handily into the LEED checklist or not. Few projects express this commitment so elegantly as the firm's restoration and addition to Trinity Church in Boston, a national historic landmark designed by H.H. Richardson.

Built in the late 1870s, the church is known for its remarkable collection of stained-glass windows and murals, designed by artists such as William Morris and John LaFarge. In addition to restoring the church's historic features – including stained glass, paint and statuary – the firm designed a 13,000-sq.ft. addition below the main church that transformed a basement crawlspace into the Undercroft, a vibrant new space for meetings and gatherings. To provide air conditioning for this new space and the restored church, the firm installed a geothermal cooling system with six wells driven 1,500 ft. into the ground next to the building. Geothermal systems are energy efficient methods of heating and cooling that rely on the earth's relatively stable temperature to maintain comfortable interior spaces.

More recently, the firm completed a sustainable restoration of the 1930s Byerly Hall at Harvard that also relies on a geothermal heating and cooling system. Although the historic exterior has been preserved, the interior has been thoroughly updated with low-flow water fixtures, low-E glazing in the windows, paints and carpeting with low volatile organic compounds, and occupancy sensors connected to the lighting system.

"It's an interesting and exciting time in preservation and architecture," Carroon says. "There's a lot of 'greenwashing' out there, but the U.S. Green Building Council and the LEED system have jump-started a lot of technological changes. We have more sophisticated conversations with engineers and manufacturers and more choices in how we're caring for and updating buildings."

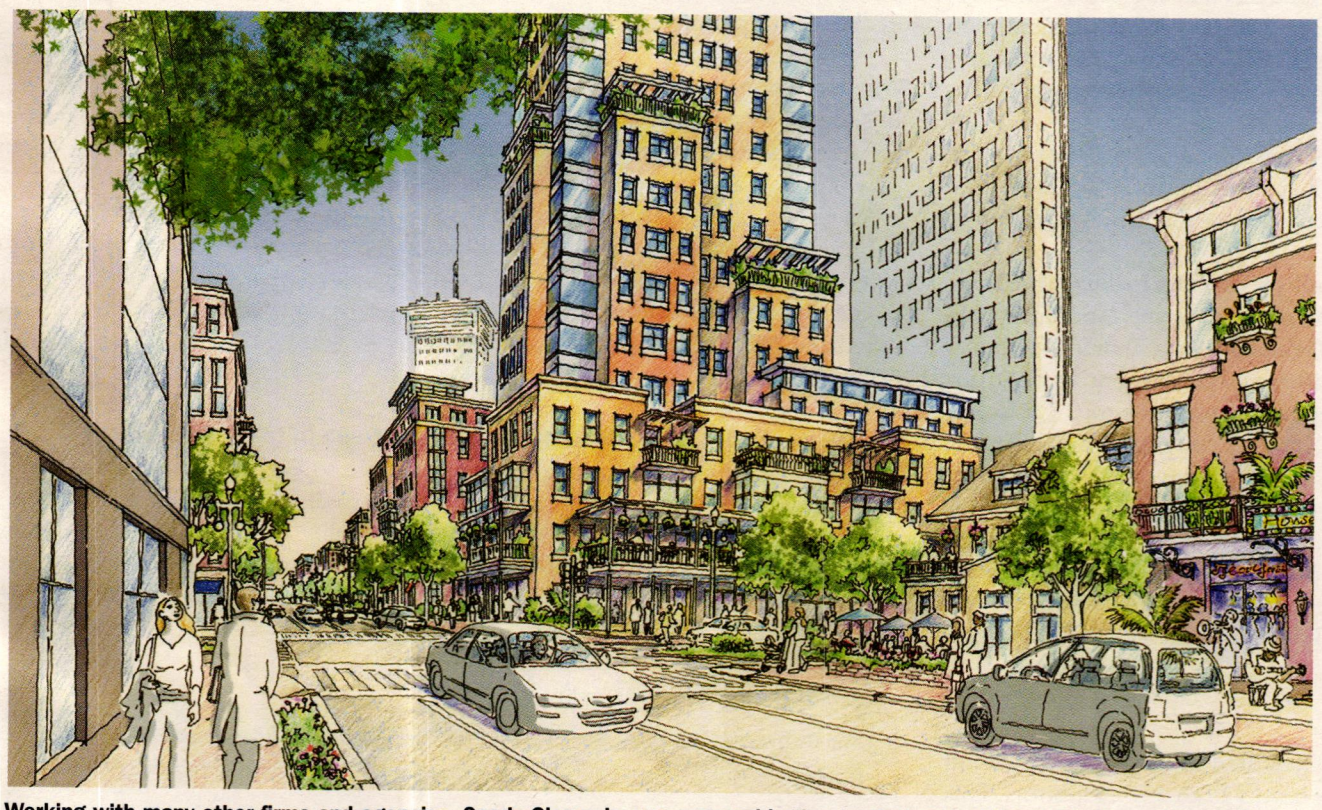
Planning for the Future

Every Monday morning, the employees of Goody Clancy gather together for coffee and muffins, listening to their colleagues give brief presentations about new and ongoing projects. "One week we may hear about a particular laboratory or historic building, and the next week it's a discussion of our citywide plan in New Orleans," says David Spillane, AICP, RIBA, the firm's director of planning and urban design. "But these presentations always highlight the common themes that link every aspect of our practice."

One of those themes is maintaining a strong sense of civic engagement and community, whether through the restoration of a landmark building or the development of a comprehensive plan. In the last 15 years, Goody Clancy's planning practice has grown from two or three people to nearly two dozen. The firm has worked on a wide variety of planning projects, from neighborhood master plans to mammoth citywide vision documents.

Recent efforts include the UrbanRiver Visions project in Massachusetts, a statewide initiative that engaged citizens in the development of plans for 14 downtowns and urban riverfronts ranging in population from 1,500 to 150,000. The plans grew out of one-day workshops that brought together a range of stakeholders. "Some plans have involved big initiatives," Spillane says, "but sometimes these workshops helped people discover that if they just talked to Joe from Public Works and trimmed three branches from the tree across the street, people would have a view toward the river. Very often the barriers to progress are people's inability to talk to each other, and doing that built the confidence to take the next steps. These are now empowered communities."

The firm is now engaged in the development of the New Orleans Master Plan and Comprehensive Zoning Ordinance, which is building on post-Katrina recovery planning to establish a 20-year citywide framework for preservation, growth and resilience in an era of climate change. This project represents the first time that new zoning districts and regulations will be developed to reflect the policies of the master plan, making it easier to implement the changes needed to revitalize this unique city. "Our projects most typically engage a very diverse range of people," Spillane says. "That's essential to our success. We bring ideas and understanding and knowledge about place-making with us, but our process relies heavily on learning from the community."



Working with many other firms and agencies, Goody Clancy is now engaged in the development of the Unified New Orleans Plan, the first large-scale document to address recovery and rebuilding plans for the entire city since it suffered the devastation of Hurricane Katrina in 2005. The plan includes the development of a new mixed-use downtown neighborhood, the replacement of public housing with new housing, and new commercial centers. Drawing: Goody Clancy

At first glance, it may be hard to understand how the firm that once designed the Monsanto House of the Future can now be installing geothermal wells at Trinity Church, or to discern what a Brutalist laboratory building has in common with the 9th Ward in New Orleans. Carroon speaks for her colleagues when she says they all have a common thread. "On the surface it looks like we do wildly different projects," she admits, "but they all have this commitment to community. It's all about making spaces where you can interact and bring pleasure to people. I think we're all hopeless idealists at heart." TB

Show Time

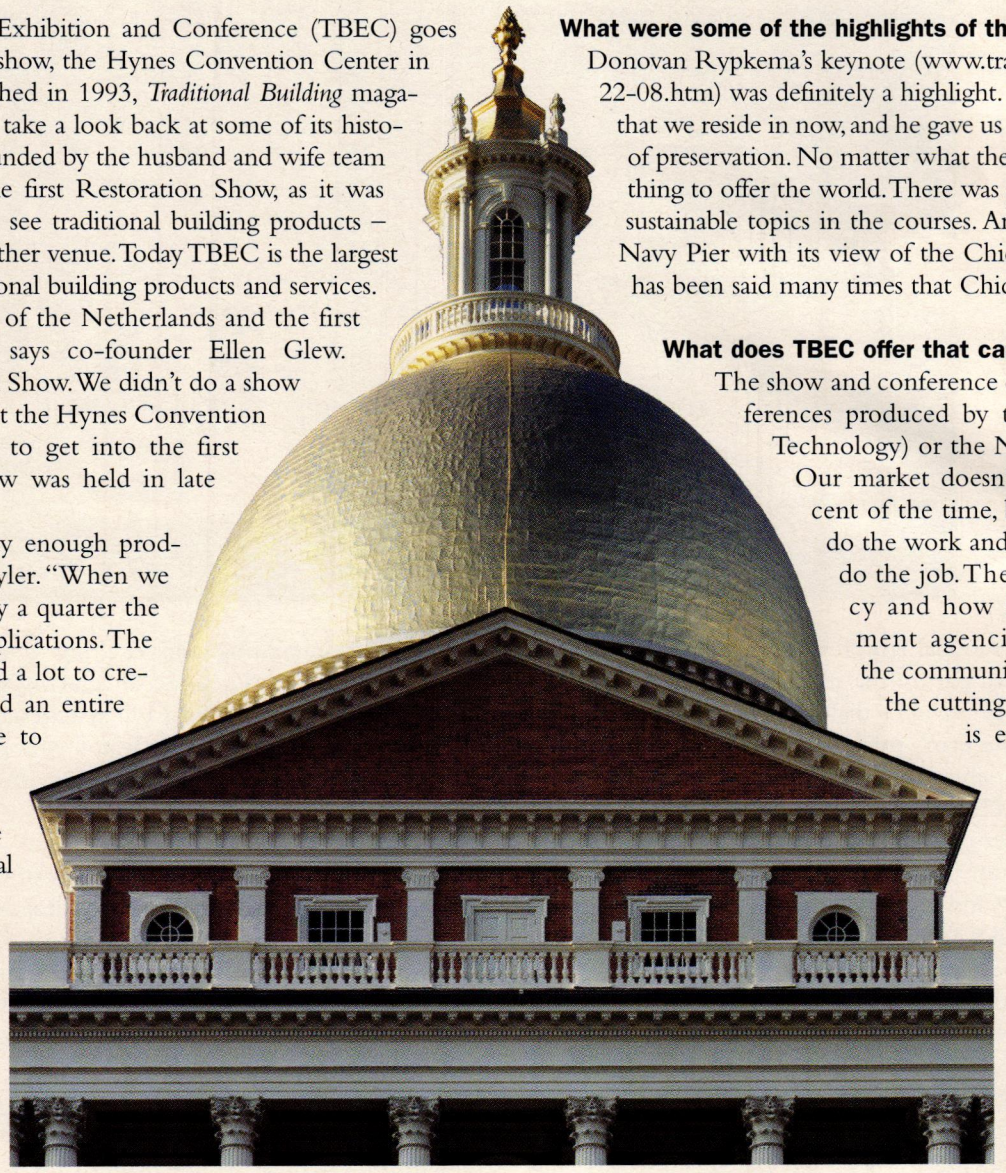
The Traditional Building Exhibition and Conference returns to its origins.

As the Traditional Building Exhibition and Conference (TBEC) goes back to the site of its first show, the Hynes Convention Center in Boston, where it was launched in 1993, *Traditional Building* magazine decided it was time to take a look back at some of its history, while also looking to the future. Founded by the husband and wife team of Ellen Glew and Steve Schuyler, the first Restoration Show, as it was called, drew a large crowd, anxious to see traditional building products – items that could not be found in any other venue. Today TBEC is the largest show in the country devoted to traditional building products and services.

"I formed a company with RAI of the Netherlands and the first show was in December of 1993," says co-founder Ellen Glew. "Initially, it was called the Restoration Show. We didn't do a show in 1994, so the second show was also at the Hynes Convention Center, in February, 1995. I wanted to get into the first quarter," she explains. The third show was held in late 1995 in San Francisco.

"Back in 1993, there were hardly enough products to fill the floor," says Steve Schuyler. "When we first did the show, there were probably a quarter the number of products for traditional applications. The show and Clem Labine's magazine did a lot to create this market. Clem Labine devoted an entire issue of *Traditional Building* magazine to the show and also ran full-page four-color ads promoting it, at no cost."

In the early days, the show was the only place to learn about traditional building products and services, and it focused both on homeowners as well as professionals. The exhibits and the conference programs offered two tracks – one for homeowners and one for professionals. "There were huge crowds for some of the sessions. There was nothing else you could go to. Ours was the only game in town," says Schuyler.



Tours of historic neighborhoods in Boston will be offered during the show in March.

In 2000, the show was sold to Restore Media, LLC, which also acquired *Old House Journal*, *Traditional Building* and *Period Homes* magazines. The name was soon changed to the Traditional Building Exhibition and Conference (TBEC) (www.traditional-buildingshow.com) but the message and the essence of the show remained the same – the importance of historic preservation and traditional building and the availability of information about companies supplying products and services for this industry.

The industry has grown and matured and many now turn to the web for information. "The show has evolved to be much more concerned with the bigger picture issues of neighborhood and urban planning," says Glew.

Responding to these changes, Restore Media has updated its websites, including the sites for *Traditional Building* magazine (www.traditional-building.com) and *Period Homes* (www.periodhomes.com) and for the show (www.traditionalbuildingshow.com). There are also many, many more products and sources of information for traditional builders and preservationists. The TBEC is still the largest trade show in the U.S. devoted to this industry and it continues to draw more and more people, especially as the downturn in the economy encourages people to seek new sources of work and income.

As the show enters its 17th year, Judy L. Hayward, Conference Director since 2004, looks to the future. She is also executive director of Historic Windsor, Inc., and its Preservation Education Institute, having worked for the Windsor, VT, nonprofit since 1982.

Hayward has been a leader in developing historic preservation building skills education throughout her career. She has worked on contracts and grants for the National Park Service, National Center for Preservation Technology and Training, National Trust for Historic Preservation, U.S. Justice Department, the Vermont Division for Historic Preservation, and others to produce educational programs on topics as diverse as accessibility and historic preservation, building craft education, and bridge repair. She is a co-author of *The Americans with Disabilities Act: A Self-guided Training Course for Historic Preservation Commissioners*. She is a member of the Windsor, VT, Design Review Commission (a certified local government (CLG), a past president and current secretary of the Preservation Trust of Vermont, and secretary of the Fire Safety Institute. Hayward was also recently recognized by the Preservation Trades Network (PTN) for 25 years of innovative and distinguished accomplishment in preservation education and contributions to the traditional trades.

How is the TBEC different from other shows?

This is the largest trade show in North America dedicated to historic preservation and traditionally inspired new construction. We have 125 to 150 exhibitors. This is the one show that focuses on the business aspects and provides business-to-business information on making sales. And, it provides an incredible networking opportunity.

What were some of the highlights of the Fall 2008 show?

Donovan Rypkema's keynote (www.traditional-building.com/News/News 09-22-08.htm) was definitely a highlight. He accurately summarized the economy that we reside in now, and he gave us hope in terms of looking at the real value of preservation. No matter what the economy is doing, we really have something to offer the world. There was also a continuing and growing interest in sustainable topics in the courses. And as always, being in the historic site at Navy Pier with its view of the Chicago skyline adds to the environment. It has been said many times that Chicago is the city of architecture.

What does TBEC offer that can't be found elsewhere?

The show and conference content are very different from the conferences produced by the APT (Association for Preservation Technology) or the National Trust for Historic Preservation. Our market doesn't necessarily do preservation 100 percent of the time, but these people need to know how to do the work and where to find qualified professionals to do the job. The National Trust focuses on advocacy and how individuals, nonprofits and government agencies can help support preservations for the communities. APT runs sessions that are more on the cutting edge, looking at technology and how it is evolving. It offers new topics about old buildings for full-time professionals. We take some of that material and reinterpret that for the person who does preservation work some of the time or builds traditionally inspired new construction. We have many hands-on sessions for those working in the trades too.

What can we look forward to at the upcoming Spring 2009 event in Boston?

There will be a day-long conditions assessment course, a great opportunity to spend a full day learning how to do building diagnostics. This workshop will be conducted by the AIA Historic Resources Committee. And we are also planning tours of the South End and Arts and Crafts churches of the Back Bay area. As usual, we will have at least 60 conferences available, plus the presentation of the 2009 Palladio winners, a keynote speaker and the annual gala party.

Also noteworthy are two sessions that will be offered free to all conference participants. Peter Harkness, the founding publisher of *Governing* magazine will deliver the keynote address on "The Comeback of the City." In addition, Notre Dame professors Sallie Hood and Ron Sakal will share their insights in a plenary session called "Fixing the Worst First: Recovering Downtowns, Cities and Suburbs." (See *Traditional Building*, October, 2008, page 12 or go to www.traditional-building.com/Previous-Issues-08/OctoberFeature08.html). Their program is based on the work being done through the University of Notre Dame Center for Building Communities. We are particularly strong in programs for the institutional market for this conference.

Why is it important to attend these shows?

In addition to seeing the exhibits, education and networking are important reasons for attending the shows. Not only can attendees walk the aisles and learn about new products and services, but they can also earn as many as 24 CEUs.

A number of our participants have shared with me that they come to the show because they get jobs as a direct result of speaking, demonstrating in TB Live, or exhibiting. I ran into an architect who did a presentation at our show in Chicago. There was a small turnout in her session, but a week later, someone in the class called and hired her for a job. She was just the person he needed. Things like that really reinforce the importance of networking.

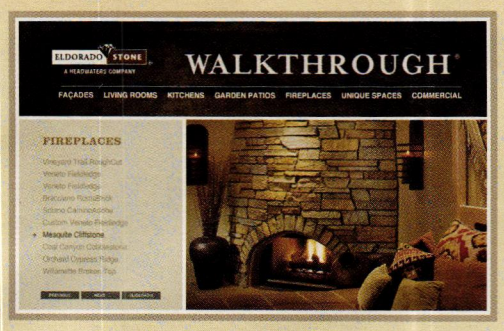
How does all of this relate to the problems we see in today's economy?

During times of economic upheaval, it's important to keep the momentum going, to advertise, to look at projects and to look for partners. At our event you can meet people, and find out what they are doing. The reality is that when the economy gets tight we really need to network. I am convinced that we will beat back the fear and panic if we work together, and the show is the place to do that. TB

2009 TBEC Show Dates

For more information, go to www.traditionalbuildingshow.com or contact Eric Peterson, show director, epeterson@restoremedia.com.

March 12-14, Hynes Convention Center, Boston, MA
October 22-24, Baltimore Convention Center, Baltimore, MD



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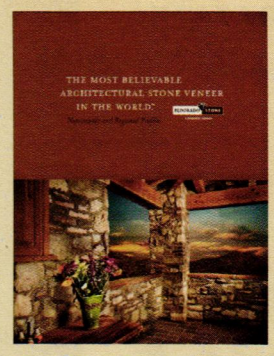

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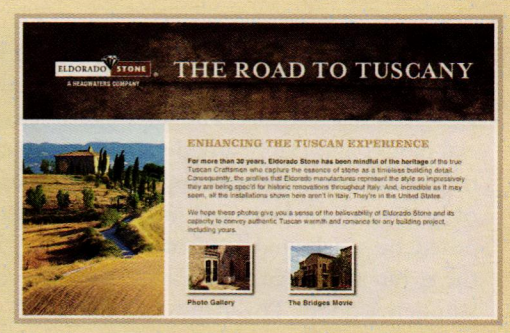

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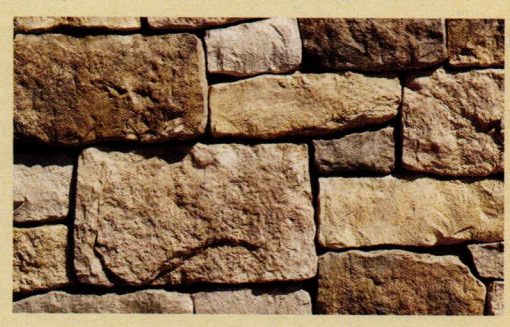

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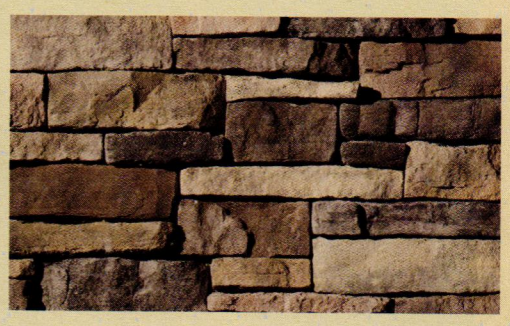

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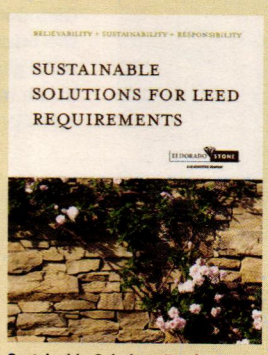

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WRITE IN NO. 1877

Community Outreach

I'M STANDING AT the highest point in Portsmouth, NH, near the top tier of an 1855 steeple built by shipwrights along the town square. The view spans across brick commercial blocks and clapboarded waterfront cottages, and the lacy trusswork along the horizon – on harbor cranes and the tops of bridges over rivers and inlets – seems to have been composed by a talented landscape artist. The breeze is stiff up there, but that's not why I have to hurry down the narrow wooden ladders. The hands on the 1893 steeple clock are closing in on noon, and I don't want my eardrums near the belfry's 1863 bell that echoes across town.

PROJECT
North Church,
Portsmouth, NH

Architects
Samyn-D'Elia Architects,
Ashland, NH

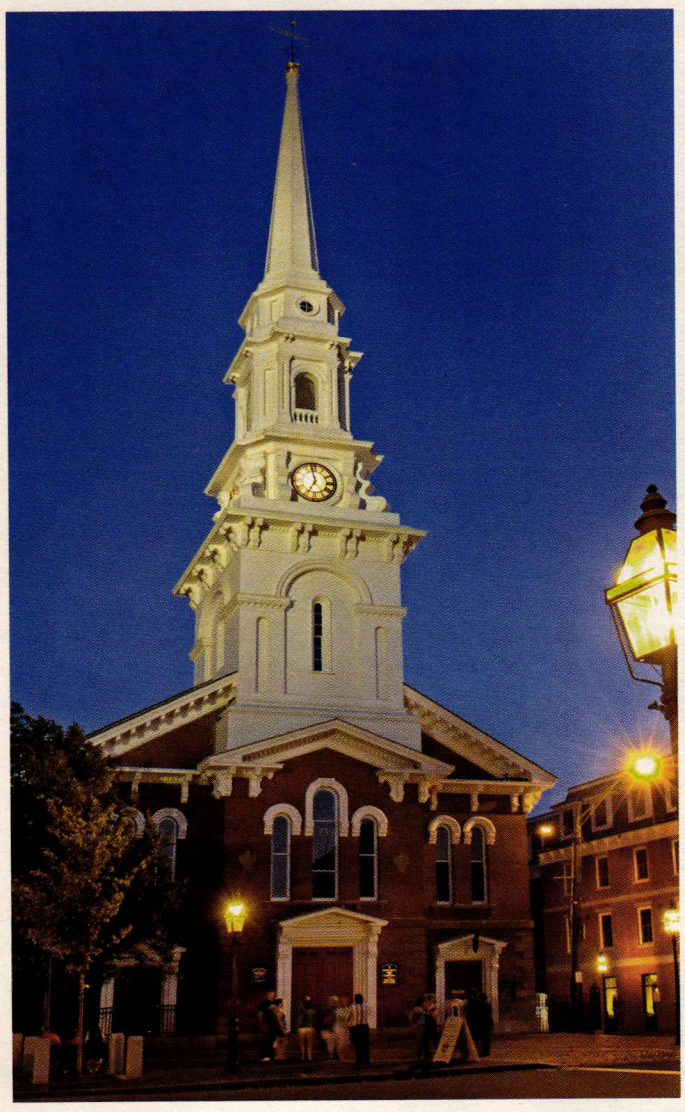
Contractor
Milestone Engineering &
Construction, Concord,
NH

Steeplejack
American Steeple &
Tower Co., Salem, MA

My climb up could have been unsafe just over a year ago. The tapered 195-ft. tower crowns North Church, designed by Boston-based ecclesiastical architects Towle & Foster, which has just undergone a thrifty $1.5 million restoration. Half the funding came from the congregation's members, and the rest from concerned citizens around the country – 670 individual grants flowed in, ranging from $1 to $30,000, and the city chipped in $100,000. Much of the money arrived in summer 2006, after a July storm nearly dealt North Church a deathblow.

"The steeple timbers were so rotted you could put your fist right through, and the sheathing was turning to powder," says Bob Levesque, head of American Steeple & Tower Co., which has rebuilt the spire. When the storm hit, his crews had fortunately just started adding 16x18-in. timber reinforcements at the base. Without those Douglas fir patches, he says, "the whole structure would probably have been totally leveled."

North Church had reached such a dire state partly because its surface seemed to be aging rather gracefully. Many of the condition problems were indeed largely cosmetic: delivery trucks over the years had mangled some ornate iron fence posts around the site, Lexan sheets on the 1890 arched windows had clouded, and the clock faces were paint-clogged. A fifth of the mortar on the brick base was failing, however, and brownstone trim was spalling. Worst of all, no one could figure out why rust stains kept forming on the steeple, despite fresh whitewashing every few years.



The restored steeple is an invaluable focal point and timekeeper for the harbor town. Gilded in 23K leaves, the original weathervane glints again in the sun. Photos: John Gauvin/Studio One

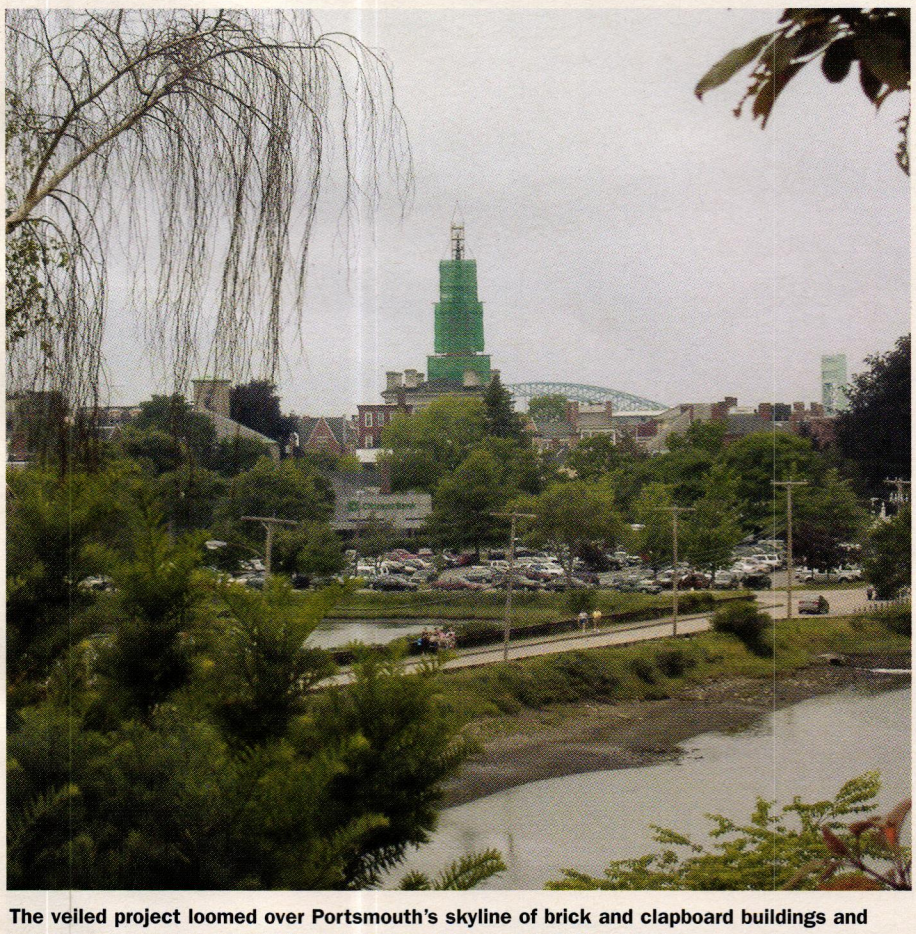
The congregation was founded by British colonists in 1671, and North Church is its fourth home (the others burned or were razed). In spring 2006, they hired Levesque for detective work. "We rigged up a bosun's chair and spent five days on a complete inspection, opening up areas to figure out what was really going wrong," he says. The underlying fault: well-intentioned restorers in 1910 had laid copper panels over rusting Victorian layers of steel sheet metal. The copper installers, says Levesque, "clad the steeple from the top down, without overlapping pieces, putting in lock-seam joints, or burying fasteners. They just slid each piece up under the one right above it and then face-nailed everything, so water got in and condensation formed. The rust was just dripping down from between the incompatible metals. That gave the steeple an awful orange-y look." David Baer, the project superintendent at Milestone Engineering & Construction, speculates that when restoration began in April 2006, "probably just the metal was holding everything up."

Water damage had caused deep rot in the steeple timbers and sheathing. Photo: David Baer, Milestone Engineering & Construction

The July storm felled the new scaffolding and timbers along with much of the old wood; the gilded pineapple finial smashed to the pavement. "But it was a godsend that no one was killed," Baer notes; the pelting rain had driven almost everyone indoors during the rush-hour squall. After the skies cleared, the sight of the sheared-off spire "certainly galvanized support" for the restoration, Jameson French, the chair of the project's nonprofit support arm, the Market Square Steeple Fund Campaign, told WMUR, a local television station. "The decapitation of the steeple," he added, "was such a shock to people."

TV and newspaper reporters started tracking every step in North Church's recovery, until the 23K-gold-leafed weathervane was at last hoisted back into place. Dramatic moments kept occurring along the way: "The city closed the streets a dozen times for us, everyone was very supportive and invested in getting it done right," says Baer. On windier days though, the job site was often quiet, because crews could not safely work on the exterior. There were days, Levesque told WMUR, "you couldn't even put a piece of copper down, because the wind would take it."

In addition to the high-profile tower work, the restoration team subtly spiffed up the church base and interior. Cassidy Bros. Forge of Rowley, MA, replaced lost fence sections and their granite-block bases. Northeast Masonry of Bow, NH, repointed brickwork and built up sedimentary layers of mortar patches wherever brownstone had spalled. Milestone hand-excavated the dirt basement by 1.5 feet, poured a concrete slab floor, replaced a 25-year-old oil furnace with a propane-fired forced-air system, and replaced brick piers with steel columns.



The veiled project loomed over Portsmouth's skyline of brick and clapboard buildings and bridge trusses. Photo: David Baer, Milestone Engineering & Construction

Above: The 1893 clock faces were clogged with paint. Photo: David Baer, Milestone Engineering & Construction

Left: Massive scrollwork brackets, sheathed in copper flashing, frame the six-foot-wide new clock faces made of laminated glass. Photo: David Baer, Milestone Engineering & Construction

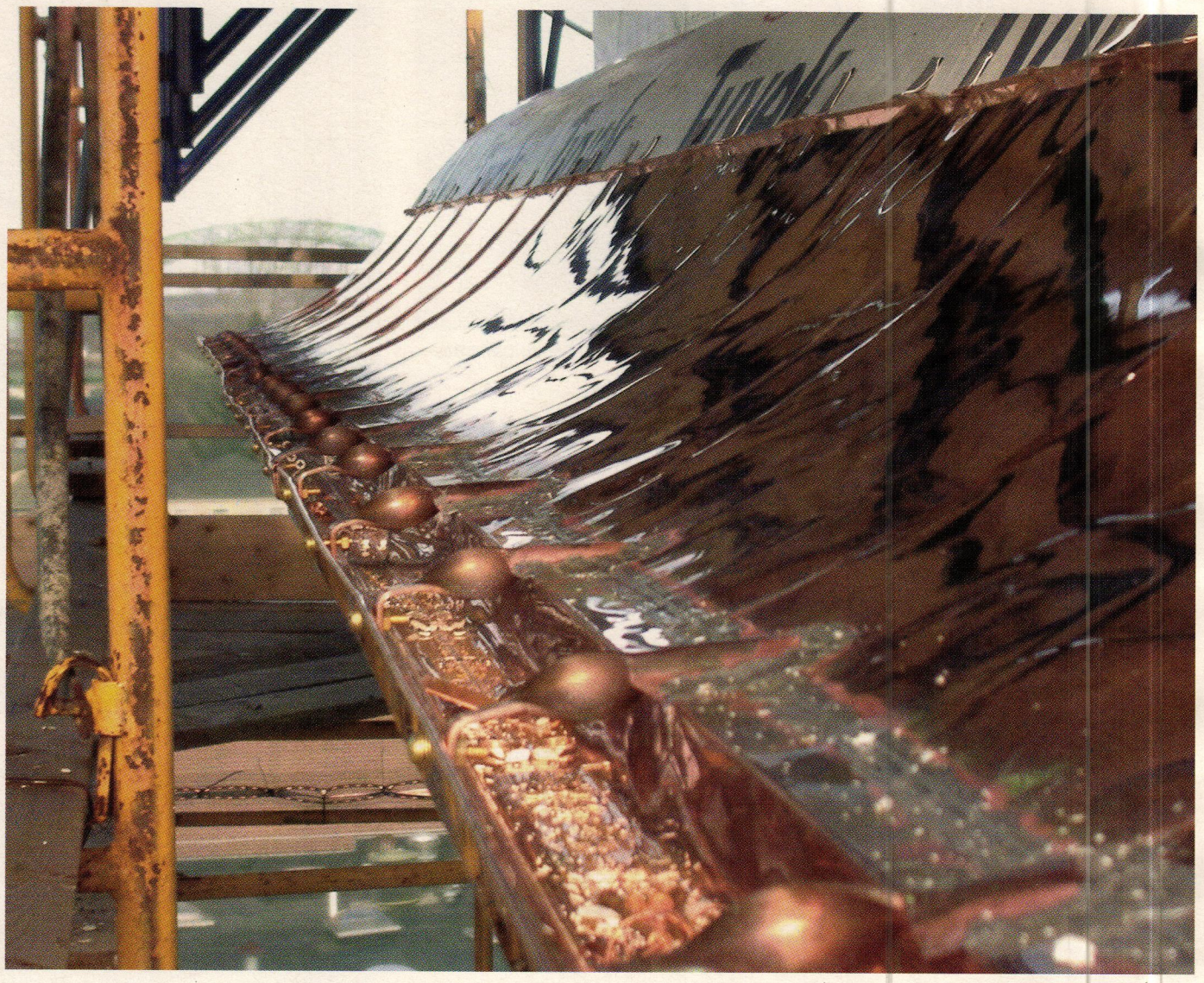
Streets were closed a dozen times for dramatic hoists during the reconstruction. Photo: David Baer, Milestone Engineering & Construction

Left: Restoration crews could not work on windy days. Photo: David Baer, MilestoneEngineering & Construction

Right: Tempered glass storm panels have replaced cloudy Lexan sheets on the arched stained-glass windows. Photo: David Baer, Milestone Engineering & Construction

To brighten the vaulted main sanctuary, Milestone replaced yellowed Lexan window coverings with vented, tempered glass storm panels (from Granite State Glass in Gilford, NH). Quarter-sawn oak floors and mahogany pew trim have been refinished to high polish. The dark woodwork contrasts with high-relief whitewashed ornament overhead: the balcony rests on deep scrollwork brackets and cylindrical columns with lotus-leaf capitals, and thickets of leaves spiral around the ceiling medallions. (Evidence has turned up, Baer reports, that gilding and stenciling lie underneath the whitewash; recreating those delicate patterns, he says, "could be another huge undertaking for the church.")

Much historic fabric has even survived in the once-decapitated steeple. Amid webs of unpainted beams and trusses in the attic, Milestone gently wove a ventilation duct the length of the building. Behind new laminated-glass clock faces, new tongue-and-groove paneling shelters a refurbished original clockworks from Boston maker E. Howard & Co. The church keeps the original Howard instructions posted on the wall; clock winders are perplexingly reminded, "Pull out the pin that goes through the centre-wheel, and into a hole in a plate that has 60 holes." Right outside the clockworks closet, representatives of the restorers, congregation members and fundraisers all signed and dated a wooden wall in 2007. They wrote a motto, too: "Restored with pride and the support of the entire Portsmouth community." – *Eve M. Kahn*



Above right: Copper flashing was laboriously finalized onsite. Tight joints on the snugly fitted flashing deter water penetration. Photo: David Baer, Milestone Engineering & Construction

Right: Deep scrollwork brackets support the church's balcony. Photo: David Baer, Milestone Engineering & Construction

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Completed earlier this year after a seven-year effort, Our Lady of Guadalupe is situated on a 70-acre site in the hills of Wisconsin. River Architects of La Crosse, WI, worked with Duncan G. Stroik Architect of South Bend, IN, to create this new shrine. Photo: Bob Metcalf Commercial Photography, La Crosse, WI

Classical Shrine

PROJECT
Our Lady of Guadalupe, La Crosse, WI

Architect
River Architects, La Crosse, WI

Design Architect
Duncan G. Stroik Architect, LLC, South Bend, IN

Construction Manager
Fowler & Hammer, Inc., La Crosse, WI

NESTLED IN THE BLUFFS of Wisconsin on a 70-acre site is a new jewel of architecture, craftsmanship and faith. Conceived by and executed under the direction of His Excellency Raymond L. Burke, Prefect of the Apostolic Signatura (formerly Bishop of La Crosse, WI), the Shrine of Our Lady of Guadalupe is a rare example of new church construction in the classical style. In fact, it is said to be one of the few churches built in the classical style in the U.S. in the past 50 years.

The shrine includes not only the 21,000-sq.ft. church, but also a number of other buildings. It is the church itself, however, with its campanile and extraordinary interior ornamentation that makes it so exceptional. "There have been some buildings like this built in the past 50 years," design architect Duncan G. Stroik of Duncan G. Stroik Architect, LLC, of South Bend, IN, notes, "but this is extraordinary both because of the emphasis on quality and the integration of the arts, including painting and sculpture. It was a once-in-a-lifetime project for everyone involved."

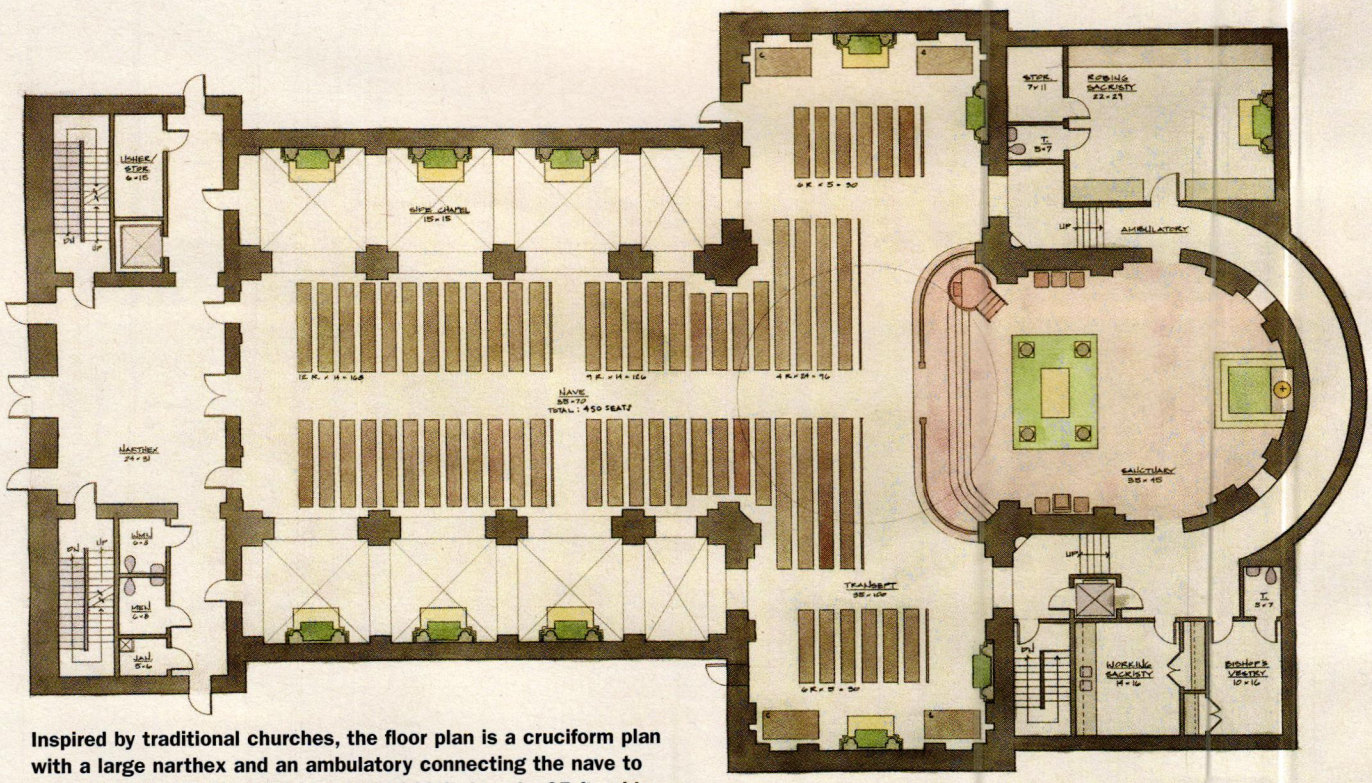
Completed earlier this year, the church was a seven-year project, says Stroik, explaining that it included three years in the design phase and four years of construction. While the exterior is simple, "like a Tuscan church, stone and tough," the interior is more like a high renaissance or baroque church, he adds. "The interior architecture is the equivalent of Bach in music, it is a fairly complex composition, with themes that develop as one visits the temple. This is the grandest building we have ever done in terms of design work, ornamentation, artistry and complexity."

One of the greatest challenges, according to Stroik, was designing a relatively small church with a "sense of grandeur and generosity. We were restricted by the size of the location where the county would allow us to build so we didn't have the flexibility on size and location on the side of the hill. It was also difficult getting the materials to the site."

Other challenges involved the classical design. "There are all types of problems that come up when you are designing a complex classical building," Stroik explains, "in creating the dome, the large pilasters, how to create a rhythm that would have an interruption at the dome and go back to the sanctuary. And the interior/exterior needed a certain relationship. We had no desire to make the exterior as complex as the interior." The simpler exterior is made of stone from Minnesota and Wisconsin that was blended to get a colorful mixture. Gray limestone was used for the cut details.

"As much as the exterior of Our Lady displays the special nature of this shrine, it is its breathtaking interior that embodies its spirit," says David Riccio, principal and project manager with John Canning Studios of Cheshire, CT, the firm that was contracted for the ornamental plastering and design and execution of the decorative painting in the interior. "In a day and age of minimalist interpretations where 'less is more,' this ambitious project dared to awe the visitor with prolific ornamentation and decoration. It was to be achieved through a high level of attention to classical detailing, using traditional materials and techniques."

"Everything has meaning, and there is a rationale for all the design elements, details and colors" says founder and president John Canning. "We wanted to create a glow, somewhat of a mystique. The space is filled with a glorious blending of cast ornamental plaster, decorative treatments, ecclesiastical iconography and artwork." He adds that much of the interior was inspired by the interior of Santa Maria Maggiore in Rome.



Inspired by traditional churches, the floor plan is a cruciform plan with a large narthex and an ambulatory connecting the nave to two sacristies. The interior measures 146 ft. long by 95 ft. wide. It typically seats 450, but with additional chairs, can seat up to 650 people. Drawing: Duncan G. Stroik Architect

The church building is part of a complex of buildings in the hills outside of La Crosse, WI. The exterior was designed to look like a simple Tuscan building. Stone from Minnesota and Wisconsin was blended to create the colorful appearance, while gray limestone was used for the cut details. Bob Metcalf Commercial Photography, La Crosse, WI

This stained-glass window showing the Resurrection is one of 31 original windows created by Rohlf's Studio for Our Lady of Guadalupe. It is approximately 44 x 122 in. Photo: Rohlf's Studio

"Perhaps the most ambitious undertaking of all in the design and creation of this shrine was in its ornamental plaster," Riccio notes. "Almost every architectural element throughout the massive interior has been carefully detailed and crafted from cast plaster, including the six-ft. tall classical entablature which encircles the nave, transepts and sanctuary. It presented the greatest challenge as it transitioned around pilasters, the central crossing below the dome, and into the radius of the apse. A custom framework needed to be erected around the full perimeter of the space to hold the great weight of the plaster."

Canning's plasterers produced some of the moldings on site; however, Canning employed Felber Ornamental Plastering Corp., Norristown, PA, as the supplier for the majority of the plaster moldings. "Shop drawings of the plaster castings were reviewed down to sixteenths of inches in order to correctly represent classical design proportions," explains Riccio. "Once the castings were secured in place, each joint, each miter, required precision tooling similar to that of fine carpentry, but on a much grander scale. You might think it all comes together like a giant erector set, but the huge scale of these pieces inherently results in minor twists and warps. It truly requires an experienced hand to ultimately align the work and make it magically appear monolithic."

In addition to the great entablature, cast plaster embellishes the central dome, columns, piers, pilasters, window openings and entranceways. "The finely detailed ornamental plaster continues beyond these strictly architectural elements and into the realm of symbolism as well," says Riccio.

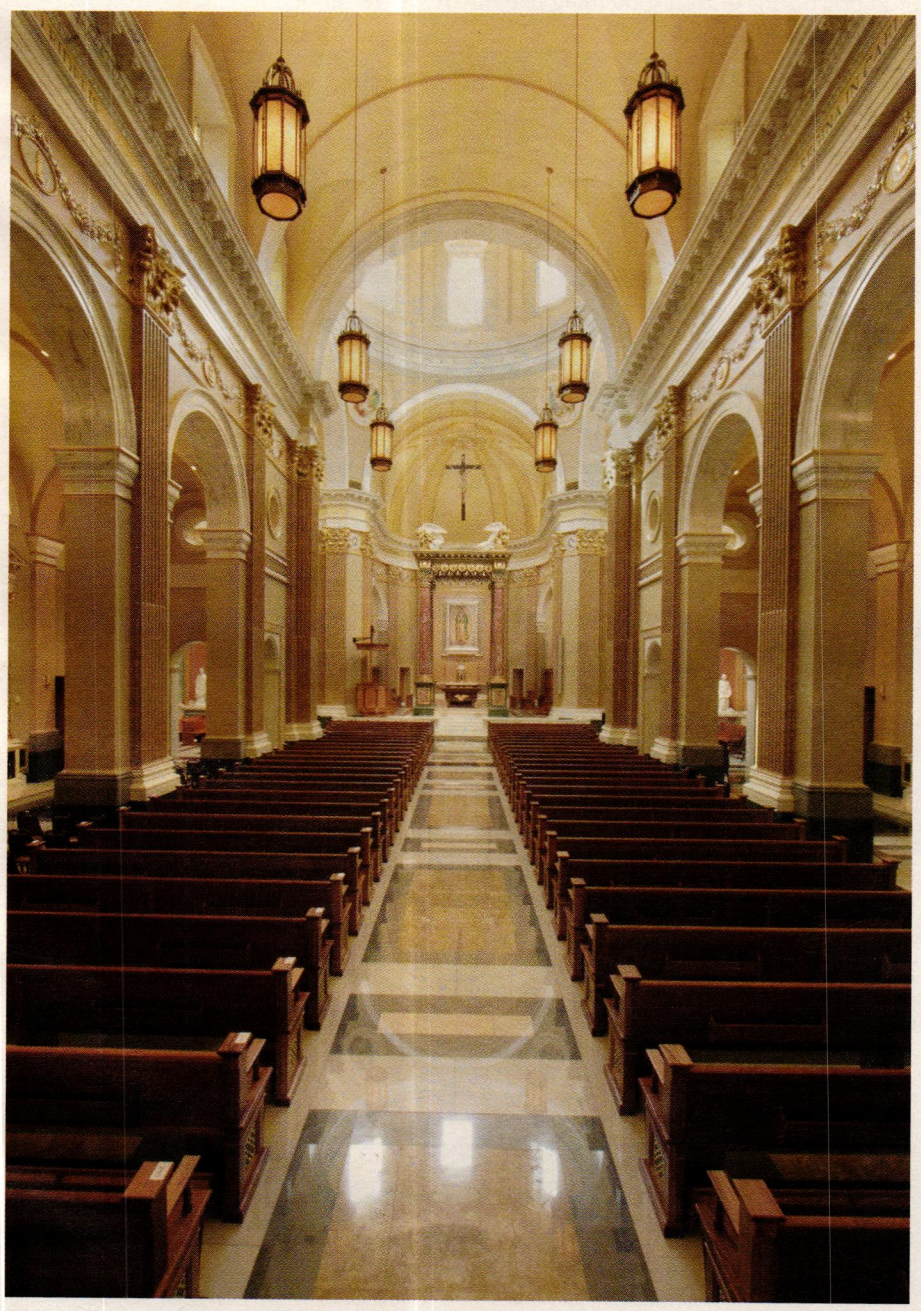
Dominating the transepts are classical major shrines to the Sacred Heart and the Immaculate Heart. Cast plaster columns and a colossal pediment, frame natural polished stone (rosso orobico) at each of these shrines. Lining the side aisles, classical minor shrines have been created from cast plaster in a similar fashion to the grander transept shrines, to frame newly commissioned commemorative artwork.

Among the greatest of tributes to Santa Maria Maggiore is the marble baldacchino. It features a coffered dome, delicately curved cornice and intricate angel valence created by skilled craftsmen. At comparatively smaller scales, custom sculpted and cast plaster artwork punctuates the architrave and frieze with floral garlands along with some 30 unique iconographic symbols, once again melding the artistic, architectural and religious nature of the space.

For the decorative painting, Canning understood that the decoration needed to draw its inspiration from two separate sources: the architecture and the sacred symbolism. On the first count, Canning quotes notable 19th century British architect, decorative artist and author of *The Grammar of Ornament*, Owen Jones, when he said, "Form without color is like a body without a soul." His Proposition 1 states, "The Decorative Arts arise from and should properly be attendant upon, Architecture."

On the second count, Canning grasped the significance of Our Lady of Guadalupe. "Before Our Lady appeared to Juan Diego in December 1531, only the Aztec emperor could wear the turquoise color," Canning relates. "Every element of Her image, every nuance and motif, was an important teaching tool in the 16th century New World. Those are the elements we drew on for this interior."

Canning blended a raw umber based color for the walls to act as a backdrop for the colorful shrines in the side aisles and transepts, for the magnificent baldacchino in the sanctuary, and the mosaic image of Our Lady at the altar. "The palette was not chosen from manufacturer's paint chips, but rather mixed and developed just for this space," says Canning, "first in our studios, and then tweaked and perfected on site. The creamy yellow used on the vaulted ceiling is inspired



The dramatic interior of the sanctuary of Our Lady of Guadalupe was designed to look like a high renaissance or baroque church. John Canning Studios was responsible for the decorative work, including the cast plaster ornament and painting. Lighting fixtures were supplied by Winona Lighting, Winona, MN. Photo: Bob Metcalf Commercial Photography, La Crosse, WI

Inspired by Santa Maria Maggiore in Rome, the marble baldacchino features a coffered dome, delicately curved cornice and an intricate angel valence. This view shows the baldacchino's plaster ceiling with its faux marble and gilded finish. Photo: Bob Metcalf Commercial Photography, La Crosse, WI

Approximately 28 different marbleized finishes and three granite finishes were executed by artists from Canning Studios. In the side aisles, the columns of the minor shrines are leafed using a "tone-on-tone" technique. Much of the gilding is glazed, stenciled or textured to simulate other finishes, such as bronze. Photo: Duncan G. Stroik Architect

The 35-ft. dia. dome rises approximately 98 ft. above the marble floor. It is decorated with a mural depicting the various constellations as they were thought to have appeared in the sky above Mexico City on the day Our Lady of Guadalupe appeared on December 12, 1531. Photo: Duncan G. Stroik Architect

by the tones of the quarries in the stained glass windows, and the turquoise color strategically placed throughout is taken from Our Lady's mantle. These neutral backgrounds and highlights were painstakingly selected to create the warm glow and mystique that I sought."

The rich detailing of the cast plaster architectural elements was further enhanced with traditional decorative techniques. Approximately 28 different marbleized finishes and three granite finishes were executed by artists from Canning Studios. Gold, aluminum and Dutch metal gilding further embellish the traditional detailing. In the side aisles, the columns of the minor shrines are leafed using a "tone-on-tone" technique. Much of the gilding is glazed, stenciled or textured to simulate other finishes, such as bronze.

In the transepts, the masculine tones of red and gold dress the Sacred Heart shrine, while cream shades and soft silver create a style that is appropriately feminine to the Immaculate Heart imagery. Flanking the sculpted and brightly painted Marion symbols along the architrave, are silver leafed swagged garlands of Castilian roses, continuing the feminine theme. Above, on the marbleized entablature, a simulated gold mosaic frieze bearing turquoise-colored ecclesiastical inscriptions bands the interior and the base of the dome.

The ornate baldacchino employs more of the traditional decorative vocabulary used in its surroundings: a marbleized inner dome and cornice, and a gilded and glazed metallic valance. Directly above it on the ribbed sanctuary ceiling is the detailed plaster medallion with gilded and glazed rosettes. Canning refers to the completed decoration as "a tour de force of marble and metals."

Stroik notes that a great deal of attention was paid to the selection of the marbles used throughout the church. "My goal was to build an American interpretation of a high Renaissance Italian church," he states, "so we were very interested in the marble. We were looking for something classic, so it would look timeless. Then Canning took our initial designs and developed the decorative painting scheme. The faux marbling, for example, had to work together with the actual marble. We looked at examples in Europe and in America. John would do parts of the building and decide it wasn't right, so he would redo it. They did a splendid job."

Most of the marble was supplied by Twin City Tile and Marble Co. of St. Paul, MN, and their Italian counterpart, Italmarble Pocai SRL of Pietrasanta, Lucca, Italy.

The project also included 31 new stained-glass windows that were designed, fabricated and installed by Rohlf's Stained & Leaded Glass Studio of Mt. Vernon, NY. "This was a very extensive, once-in-a-lifetime project for us," says Peter Rohlf, CEO. "We won the project through an international competition. We have done a lot of churches, but nothing like this. They wanted Romanesque-style traditional windows. It was a dream come true to do this job." Rohlf's supplied various sizes of windows for the church, featuring different designs, some figurative and some symbolic. The Rohlf's stained-glass artist for the project was Alex Siderov.

Woodwork throughout the church including the pews, doors and scaristies is all mahogany. It was fabricated by Heebink Architectural Woodwork, Baldwin, WI.

One of the most striking parts of the church is the 35-ft. dia. dome that rises approximately 98 ft. above the marble floor at the crossing. It has been decorated with a unique design inspired by the sacred symbolism of Our Lady of Guadalupe. Our Lady's mantle is covered with stars mapping out various constellations consistent with what astronomers believe was in the sky above Mexico City the day her image was formed on December 12, 1531. With the assistance of astronomers at the Talcott Mountain Science Center in Avon, CT, a sky map of the constellations for that date and geographic location was obtained. Using this information, Canning Studios craftspeople developed the design and layout of stars for the dome.

The stars are eight-pointed to represent Holy Baptism, and their sizes vary in correlation to the range of five stellar magnitudes visible by the unaided human eye. Each star is hand stenciled and gilded with 23k gold leaf, and is set against a turquoise color night sky to match the color of Our Lady's mantle.

Surrounding the central image of Our Lady at the altar is a hand stenciled backdrop composed of the glyphs seen on her tunic; they are representative of flowers and leaves important to the Indians. Similarly, Canning Studios also designed stenciled diaper patterns for backgrounds at the shrines of Juan Diego and St. Joseph which flank the sanctuary.

Stroik notes that seven years is a long time for a contemporary project, but not that long when compared to the construction of other historic churches. "Most of today's clients don't have a four-year construction frame in mind," he says. "The church was raising money the whole time, so that allowed us to be diligent about the construction. You don't want to rush something like this. It will be around for a long time." TB

Classical minor shrines were created in the side aisles with cast plaster columns and pediments to frame newly commissioned commemorative artwork. These shrines are faux marbled and the pilasters have a simulated faux granite to complement the marble floor. Photo: Bob Metcalf Commercial Photography, La Crosse, WI

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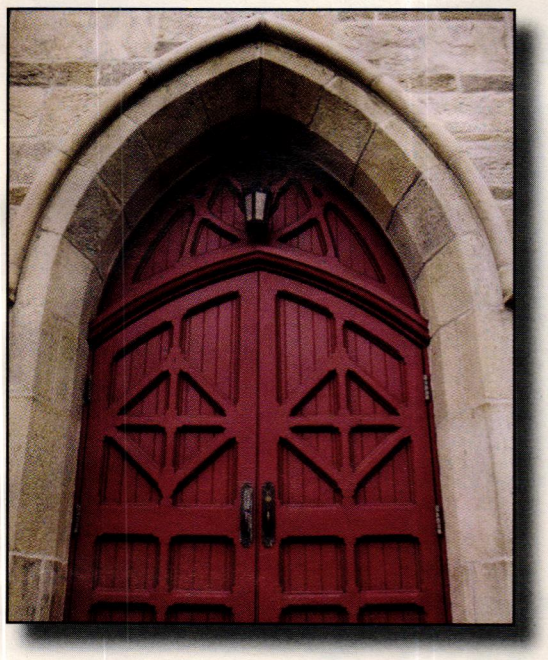

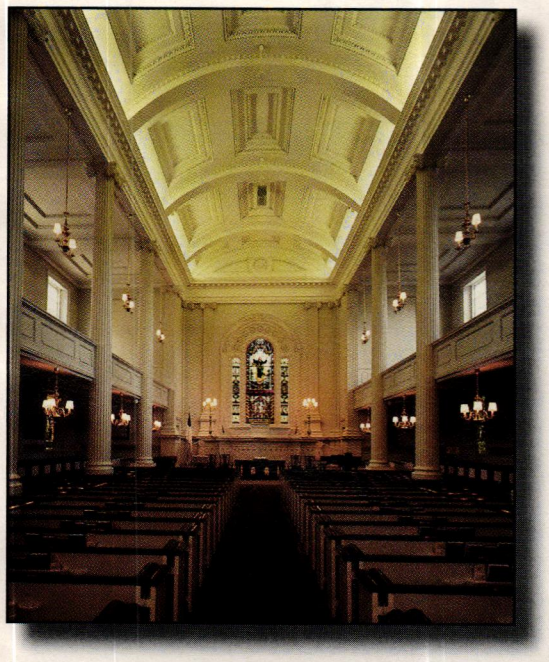

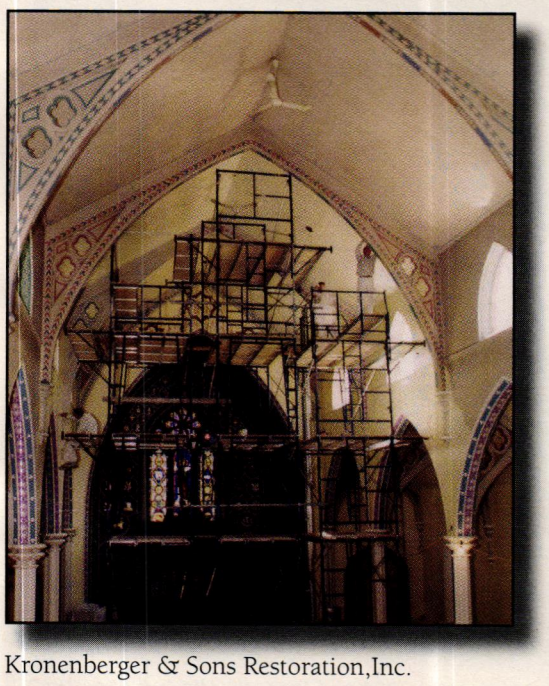

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Despite unfinished towers, St. John the Divine looms majestically over Manhattan's Upper West Side. Photo: Kara Flannery

High Aspirations

CONSTRUCTION HAS BEEN ONGOING at St. John the Divine, the world's largest cathedral, on Manhattan's Upper West Side, since 1892 and will likely continue for the next century. And its incompletion can be considered a kind of advantage. "There's symbolism to our imperfections," says Stephen Facey, the cathedral's executive vice president. "Like all human beings, and like the city itself, we are always a work in progress."

PROJECT

St. John the Divine,
New York, NY

Architect
Polshek Partnership Architects, New York, NY

Restoration Consultant
Historic Resources Group, Los Angeles, CA

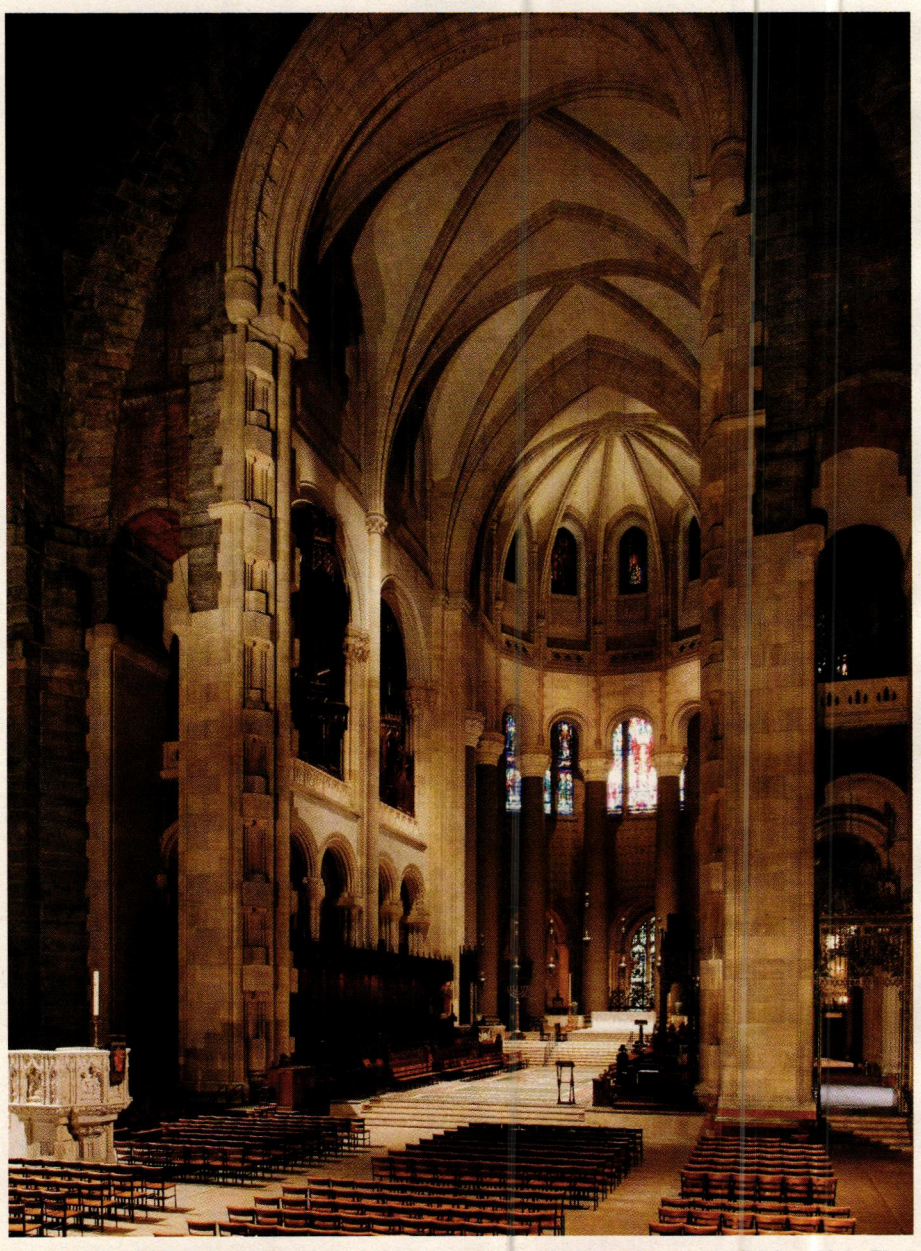
Engineers
Robert Silman Associates, New York, NY

Construction Manager
JS Mitchell & Sons, New York, NY

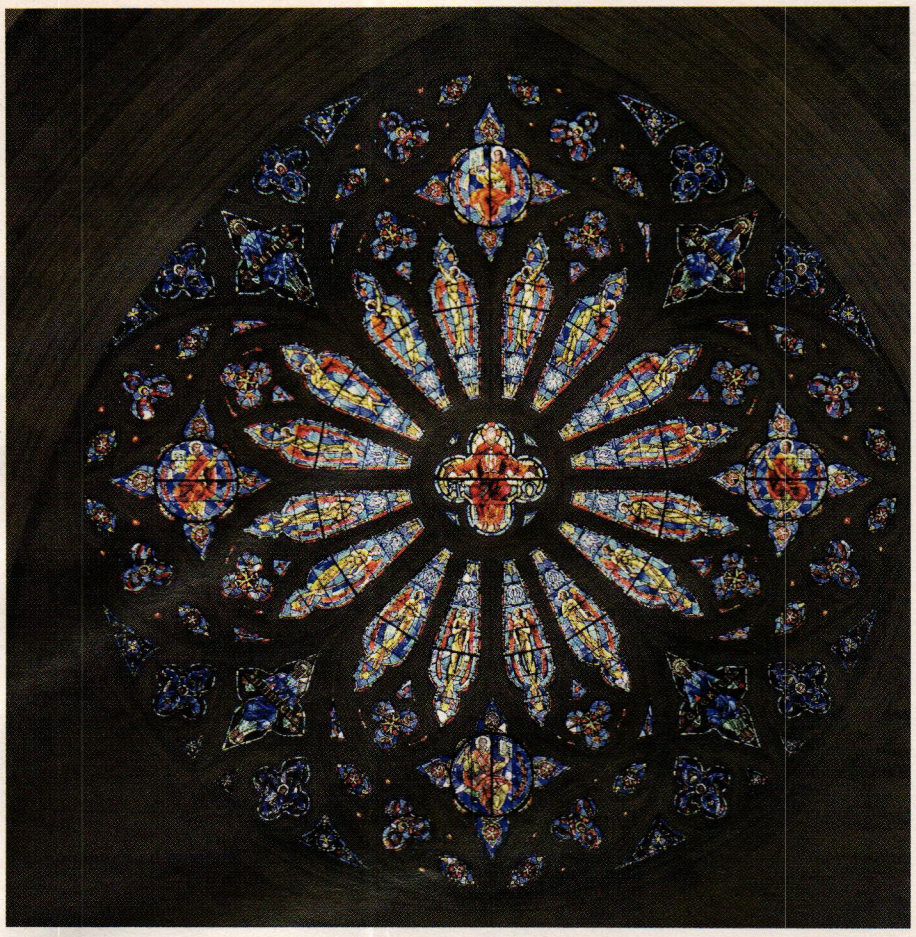
This fall, the cathedral's progress made great visible leaps. In November, a restored nave, sanctuary, ancillary chapels and 8,000-pipe organ were unveiled after a four-year overhaul. The place has not looked so majestic since the 1910s, when half a dozen architectural teams collaborated on designs for vaulted polychrome spaces in styles ranging from austere Norman to flamboyant High Renaissance.

The church's variety of colors and textures had long lain concealed under uniformly gray grime. But the original specifications, by the young New York partnership of George Heins and Christopher Grant La Farge, called for marble and granite floors and columns and brightly painted gates and plaster reliefs. Around the nave, Heins & La Farge laid out "The Chapels of the Seven Tongues," dedicated to various immigrant groups and their patron saints. Heins & La Farge designed two of the seven (a Romanesque one for worship of Ireland's Saint Columba and an English Gothic hall devoted to prophets from Asia and Africa), while other schemes came from practitioners as prominent as Henry Vaughan (the first architect of Washington's National Cathedral) and Carrère & Hastings (best known for the New York Public Library). The Guastavino Fireproof Construction Company lined the cathedral's spiral staircases and ceilings with tile vaults, and sculptor Gutzon Borglum, later famous for Mount Rushmore, carved dozens of stone angels and saints.

The early phases of the load-bearing construction took so long – partly because the subsoil was unexpectedly soft, and foundations had to be dug deep to reach bedrock – that Heins & La Farge were blamed for delays and cost overruns. Their outdated tastes for domed Romanesque design also came under fire, and shortly after Heins died of meningitis in 1907 (at just 47 years old), church leadership brought in Gothic specialist Ralph Adams Cram to complete the building. He created a 601-ft.-long limestone sanctuary, 124-ft. high, with a rose window covering 1,240 sq.ft. Note the digits that add up to seven, referring to the number



St. John the Divine's awe-inspiring sanctuary measures 601 feet long and 124 feet high. The digits add up to seven, which is no accident; the number refers to, for instance, the number of sacraments, days of the Creation week, and holy virtues. Photo: T. Whitney Cox



On a 40 ft. wide rose window executed by Boston-based artisan Charles J. Connick, the central figure of Christ measures a lifelike 5 ft. 7 in. Photo: Bernardo Nuñez

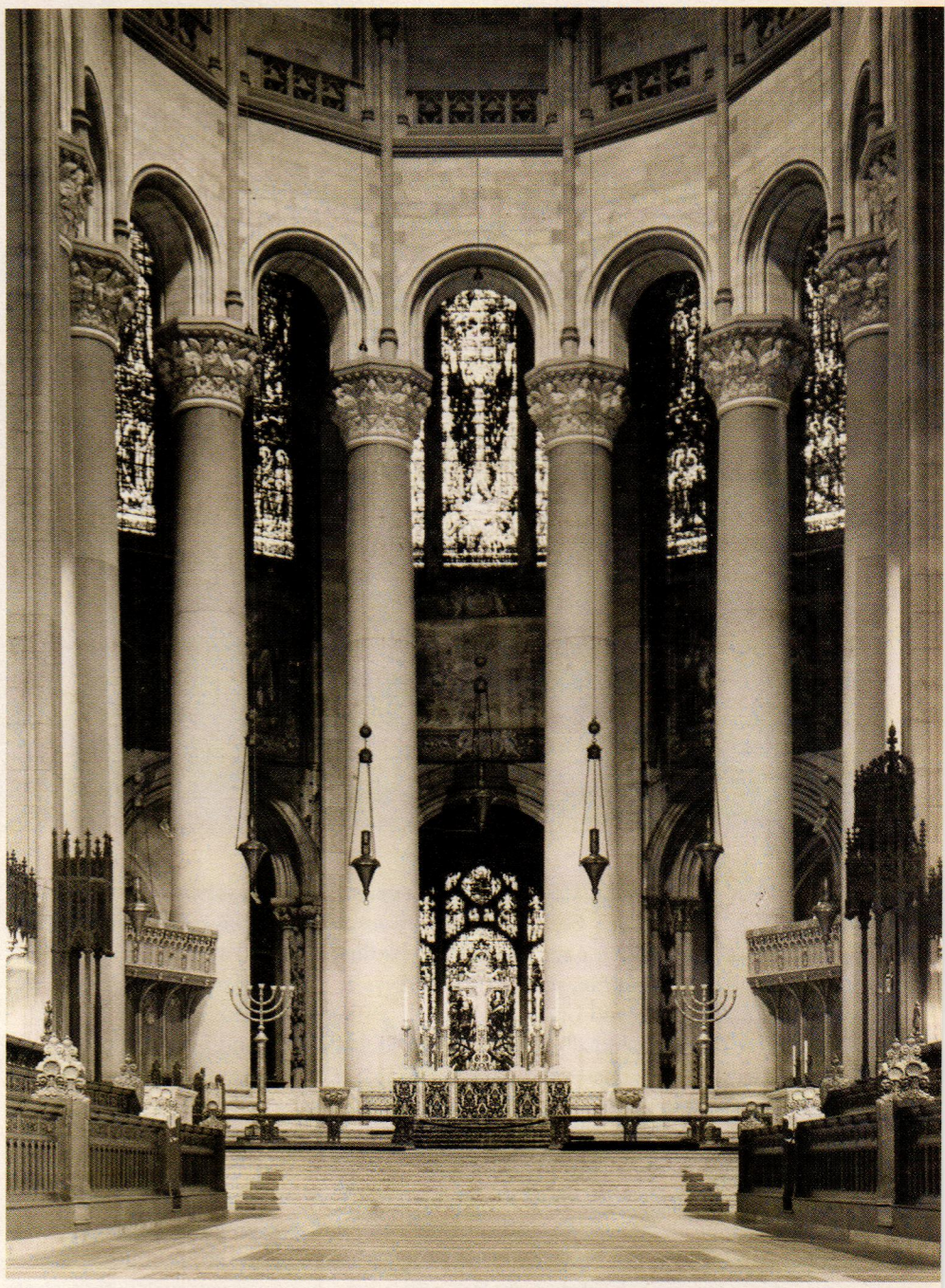
of sacraments, days of the Creation week, and holy virtues. Seven pairs of cathedral side bays are dedicated to human endeavors, including law, medicine, sports and communication; stained-glass windows depict everything from Moses' tablets and Michelangelo's statuary to a television and telephone pole.

Public services were first held in the sanctuary just before Pearl Harbor; Cram died a few months later, and wartime shortages blocked further construction of his envisioned three towers and two transepts. In the 1980s and '90s, a southwest tower was extended from 150 to 205 ft. (of Cram's planned 300), but then the carvings supplier went bankrupt. The cathedral optimistically left up the tower scaffolding. Hopes for expansion, however, seemed dashed in December 2001, when a fire broke out in a gift shop inside the unfinished north transept.

"The fire blew through the nave like a blowtorch, and smoke deeply penetrated the porous limestone," Facey says. "We convinced the fire department to not blow out the stained glass windows to fight the fire, to fight it instead from inside the concrete-roofed nave. And no fireman was allowed to touch the organ," an Aeolian-Skinner model which has its own staff curator (Douglass Hunt) and pipes weighing up to one ton apiece.

There were a few saving graces to the tragedy. The cathedral had already commissioned a preservation and site-improvement plan from a blue-chip team including Polshek Partnership and Building Conservation Associates. Days after the fire, the consultants glumly toured the site. "We walked through waist-high wet debris, deciding what the immediate priorities should be to prevent further deterioration," says Claudia Kavenagh, BCA's project manager. "We documented how the smoke had soiled literally every surface. Later on, we made close-up inspections of areas that no one had seen in decades, and found conditions that had needed repair anyway before the fire, work that would make sense to complete while the scaffolding was up."

An insurance settlement of some $41 million financed the restoration and repairs. "It's been a tight budget for the world's largest cathedral," says Facey. Funds were also allocated to peel rusted scaffolding off the south tower and, based on consultations with New York architect James R. Gainfort, to re-waterproof and



The high altar's 55-ft. granite columns were quarried in Vinalhaven, ME. The twin menorahs, gifts from *New York Times* founder Adolph Ochs, reflect the church's mandate as "a house of prayer for all people." Photo: Cathedral Archives

copper-clad the complicated apse roofline. Under the supervision of organ curator Douglass Hunt, the instrument has been dismantled, repaired at Quimby Pipe Organs in Warrensburg, MO, and reinstalled in the apse.

On the flowery gates to the chapels, Manhattan-based conservator Steven Tatti has replicated red and gold highlights: "No one knew the metal there had ever been anything but black," says Facey. Decades-old water stains are being poulticed out of the limestone – and those marks only became visible in the past year or so, thanks to a comprehensive interior cleaning by masonry restorers Nicholson & Galloway of Glen Head, NY. The soot-removal method, chosen after extensive BCA testing, was a latex dispersion system named Arte Mundit, from the Belgian firm FTB-Remmers, which had never been applied in the U.S. before. "You brush

Most of the cathedral vaults are lined in lightweight interlocking tiles manufactured by the Guastavino Fireproof Construction Company. Photo: T. Whitney Cox

The scaffolding allowed restorers access to details that had not been examined, let alone cleaned, in decades. Despite lofty scaffolding, the cathedral remained open throughout its $41-million restoration. Photo: Bernardo Nuñez

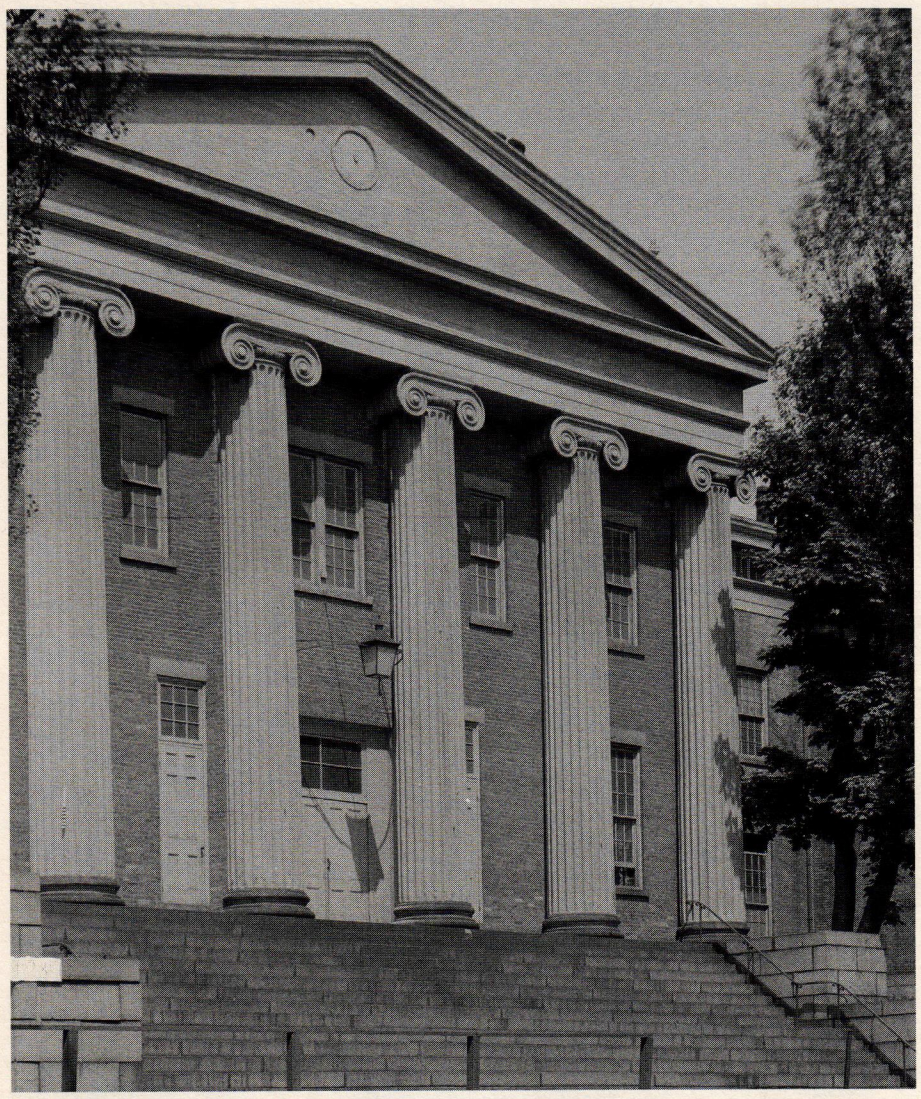
Left: Designed by original cathedral architects Heins & La Farge, St. Saviour's Chapel was finished in 1904, and then the rest of the building grew up around it. In this English Gothic space, angels carved by Gutzon Borglum (the sculptor of Mount Rushmore) flank gilded gates. Photo: T. Whitney Cox

Below: Designed by Heins & La Farge in Norman mode, St. Columba's Chapel is dedicated to Celtic and English immigrants (Columba was a 6th-century Irish monk). Gilded mosaic vaults with Celtic motifs crown grisaille windows executed by Walter H. Burnham Studios in Boston and Clayton & Bell in London. Photo: T. Whitney Cox

it on and leave it there for a day or two, like a giant facial mask, then peel it away and scrub off any residue" says Facey. A small section of soot damage has been left on a sanctuary wall, alongside a photo of firemen battling the 2001 blaze.

During the restoration, up to 100 workers at a time were crawling over the site. Yet the church stayed open (aside from a six-day closure after the fire). And visitors have been dazzled all along, despite the scaffolding and plywood partitions. As each chapel or bay was revealed, says Susan T. Rodriguez, the Polshek partner spearheading the cathedral work, "It's been breathtaking to see the rich variety of materials, put there by so many different architects, honoring a wide range of cultural traditions, re-emerging in all their glory."

There's still some roof work to complete, and circulation routes to improve at an 1843 former orphanage that adjoins the cathedral. Designed by Greek Revival pioneer Ithiel Town, the building houses the cathedral's community outreach programs, a nine-person homeless shelter, and a textile-conservation lab that treats fabrics for museums and private collectors worldwide. "We want to preserve, conserve, secure and complete what we already have here, in our time and for our time," says Facey. "We're serving this generation, and creating a foundation for however the next generation wants to proceed. We're only 108 years old, which isn't much in the grand scheme of cathedral time." – *Eve M. Kahn*



This 1843 former orphanage, designed by Greek Revival pioneer Ithiel Town and recently restored, houses the cathedral's community outreach programs, a nine-person homeless shelter, and a textile-conservation lab. Photo: E.P. MacFarland, Historic American Buildings Survey, 1934

Right: Gutzon Borglum statues of Orthodox bishops, saints, and scholars frame a stained-glass triptych (fabricated by Hardman & Co. in Birmingham, England) facing east in St. Saviour's Chapel. Rohlf's Stained and Leaded Glass Studio, which cleaned and restored windows throughout the cathedral, has rebuilt the window. Photo: T. Whitney Cox

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WRITE IN NO. 1484

PTN NEWSLETTER

PRESERVATION TRADES NETWORK
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E-MAIL: info@PTN.org WEBSITE: www.PTN.org *or* www.IPTW.org

The Spirit of IPTW

By Ken Follett, PTN Newsletter Editor

The traditional fare at an IPTW event usually includes a music night, with members performing on a variety of instruments ranging from dobro to drums to saws and chisels, folks dancing, and an all around hoedown atmosphere. Tradespeople are physically active by nature and if given an opportunity, they love to get up, spin, jump around and otherwise cause a general ruckus. That said, a whole lot of talking goes on between the traditional trades during the ruckus, comparison of notes, sharing of adventures, jokes and stories. The net result is the building of a network, with relationships that last beyond the event into the years.

This lion, carved by Deborah Mills on a log hewn by Timothy Wilkinson and Tom Leslie of Christian & Sons, was carried back to Brooklyn via Rhode Island.

It has often been noted that the most important time spent at an IPTW is not during the demonstrations but in the spaces between them, when folks get into haggling over the nitty-gritty of technique, technology, and how to keep their businesses healthy. If you come to an IPTW for the demonstrations that is good, but you should keep in mind that the spirit of PTN does not stop there. It may be at least one reason why so much PTN energy is funneled down to New Orleans, where there continues to be an incredible need for help, hands and hope.

We also have an annual auction. At the auction that was held in Barre, VT, at the IPTW in July 2008, Timothy Wilkinson and Tom Leslie from Christian & Sons hewed a log as a demonstration. Deborah Mills, wood carver and PTN member who was set up near them, saw the log/timber and offered to carve a lion onto it for the auction. She quickly designed a lion and started carving. That led to a timber with the carved outline of a lion being entered into the live auction. I was working the auction floor, one of those tedious tasks that go to old members who have nothing better to do, and when the dust was cleared at the end of the evening I found I had won the auction on the log/timber without yet a lion.

We had arrived in Vermont in a Prius (go green!) filled up with people and stuff, so there was no way we were going to be able to tie the 15-ft. long timber to the roof. So we connected with Rob Cagnetta, PTN treasurer and director, who agreed to move the log in his van to Rhode Island. From there he had reason to meet us on Long Island a month or so later. From there we took the timber to Deborah's studio in Brooklyn, NY.

From July to November, interspersed between her working gigs. Deborah has been working on carving the lion. It has led to visits to her studio in North Greenpoint, Brooklyn, to a mess of e-mail exchanges, to attending at least one party, and to an overall getting-to-know-each-other experience. I think this exchange has much more value than the object of a log with a lion carved on it. But, lo! Something that looked not much like nothing in July but a hacked up log (that mysteriously got a green stripe disease when in Rob's possession) turns into what you see here.

This is what PTN is about – people stories like these. If you have a story that you would like to share about your experience with PTN, then please send it on to rchristian@ptn.org. We need to hear from you. ◆

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs.

Rejecting Modernism

HDB/Cram and Ferguson Architects of Boston, MA, designed this new French Romanesque style church in Farragut, TN, for the St. John Neumann Catholic Church. All Photos: Ethan Anthony

AFTER SELLING THEIR 1968 Modernist-style church in the winter of 2006, Father Dowling and the congregation of St. John Neumann Catholic Church in Farragut, TN, had a new goal in mind. They envisioned building a new and larger French Romanesque-style church, reminiscent of the Cathedral Basilica in Saint Louis, MO. Towards the end of 2006, Father Dowling and the building committee for the new church approached Ethan Anthony, AIA, president of Boston, MA-based HDB/Cram and Ferguson Architects, with their plans. "They wanted a celebrated location for God in the tradition of facing the liturgical east, which is based on the idea that the rising sun represents the resurrection," says Anthony. "The other thing they were clear about is that they wanted a very traditional form of architecture. They wanted the ability to have a strong procession, a long rectilinear aisle leading up to the altar and a powerful sanctuary area."

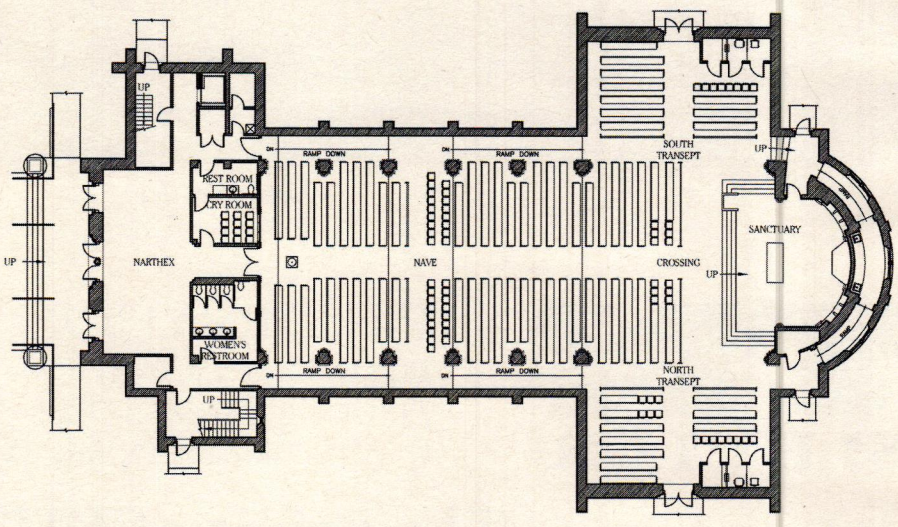
The church has a school nearby, from which students attend morning mass three days a week. Therefore, the building committee also wanted the new church to serve as a teaching tool. Anthony suggested using a cruciform floor plan that would not only allow for a long rectilinear nave leading to a wide and open altar, but would also demonstrate the symbolism behind the historic development of church structures. "In the Middle Ages people started to look at floor plans as a representation of the body of Christ on the ground with arms and a head; that's where the cruciform plan came about," says Anthony. "The building committee really liked the idea of using a cruciform plan."

PROJECT

St. John Neumann Catholic Church, Farragut, TN

Architect

HDB/Cram and Ferguson Architects, Boston, MA; Ethan Anthony, AIA, president; Kevin Hogan, project manager; Sarah Kinney, design assistant

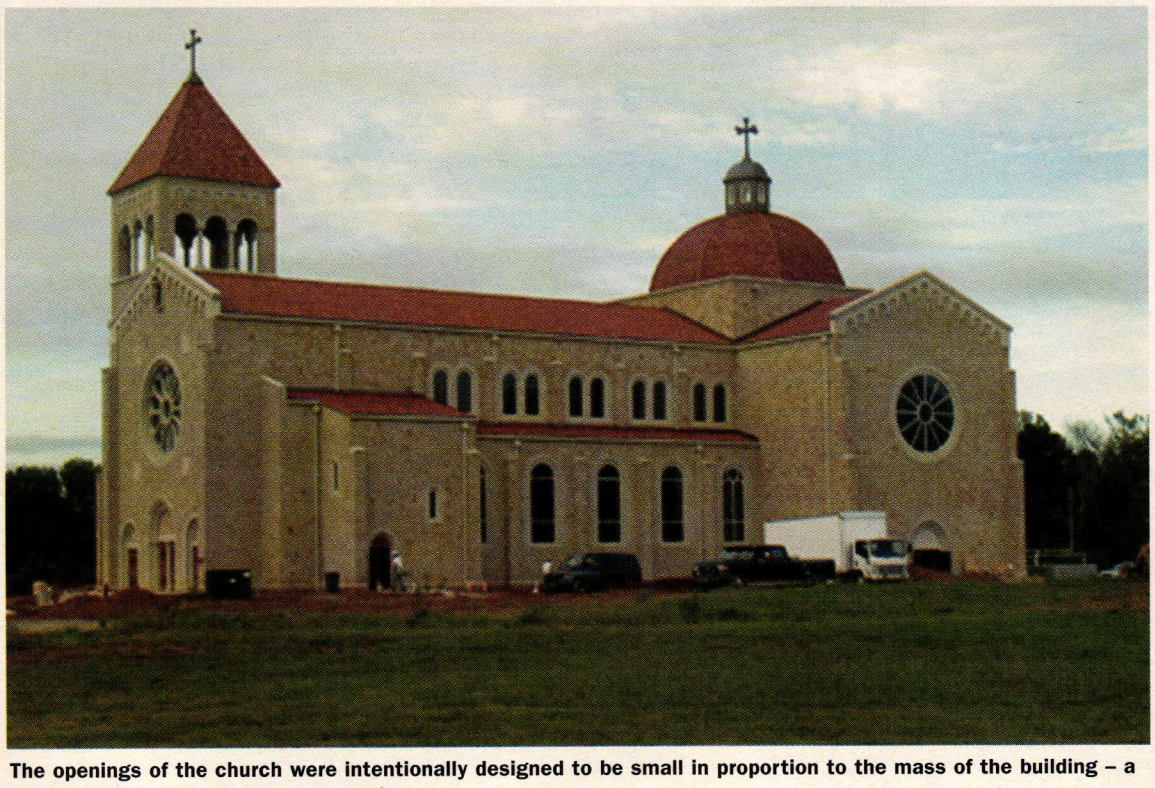


The building is designed in a cruciform plan to pay homage to traditional Catholic Church architecture. The new floor plan allows for more than 900 seats and follows the tradition of facing the liturgical east. Floor plan: courtesy of HDB/Cram and Ferguson Architects

With the wishes of Father Dowling and the building committee in mind, Anthony drew a rough sketch of the exterior during their first meeting. "Romanesque is a transitional style to Gothic," says Anthony. "It is based on round arches and has relatively less ornament on the exterior design. The style tends to have thicker walls with fewer and smaller openings, as the stone work, at the time, had not been perfected to allow for larger openings."

Indeed, the openings on the exterior of the new St. John Neumann Catholic Church, which was scheduled for completion in November 2008, are small in proportion to the building's mass. There are three round arched portals for the main entrances on the front façade – the east side of the church. Rounded arched elements are also found in the design of the cornice along the gabled roof and in the openings of a square bell tower. To achieve the appearance of thick heavy walls, Anthony opted to use 4-in. rock-faced Texas limestone veneers, trimmed with cast stone. A visible terra-cotta roof using tiles by Ludowici Roof Tile, based in New Lexington, OH, was incorporated in the design, as were a basilica interior with a clerestory and other design elements based on the St. Louis Cathedral.

To help finalize the interior details, Anthony decided to take a trip to the Burgundy region of France, where he familiarized himself with the French Romanesque style. Prior to the project, it had been 70 years since the firm worked on a Romanesque-style design, and Anthony had never worked in the style before. He visited many buildings and drew inspiration mainly from the churches at Amiens, Vezelay Abbey and the Abbey of Fontenay.



The openings of the church were intentionally designed to be small in proportion to the mass of the building – a characteristic of the Romanesque style.

Compared to those in other regions, Anthony found the French Romanesque style's high-pitched roofs and slopes quite distinct. He added these characteristics in his design for the bell tower and also incorporated a 55-ft.-high ceiling over the nave and an 85-ft.-high dome over the altar. The high dome, although not found in the Burgundy region, was a common design element of Roman architecture. Father Dowling had specified that he wanted a dome because the mosaic domes of St. Louis Cathedral inspired him. Unfortunately, a mosaic interior was too costly, so he settled on a painted interior instead (the commission was given to Conrad Schmitt Studios of New Berlin, WI). To add a sense of uplift, Anthony included a cupola that allows natural light in to illuminate a painted dove – a traditional symbol of the Holy Spirit – against a gold background at the center of the dome.

Since the cruciform plan included a 100- ft.-long nave, Anthony was able to install, at Father Dowling's request, 20 stained-glass clerestory windows. There are five bays with six supporting piers in the arcade on either side of the nave; the rectangular-shaped piers have half columns of marble added to the side that faces it. The column capital designs were based on figures Anthony saw in Amiens Cathedral during his trip and, like all of the sculpture, they were created by Boston, MA-based, Danielle Krcmar.

During his trip, Anthony was inspired by several groin-vault ceilings – another Romanesque-style detail distinct to

The basilica interior design was inspired by the Cathedral Basilica of Saint Louis, MO, and Romanesque churches in France. The marble floor and painted murals took much longer to complete than anticipated.

Instead of wrapping the entire pier with marble, half columns of marble were added to the side facing the nave.

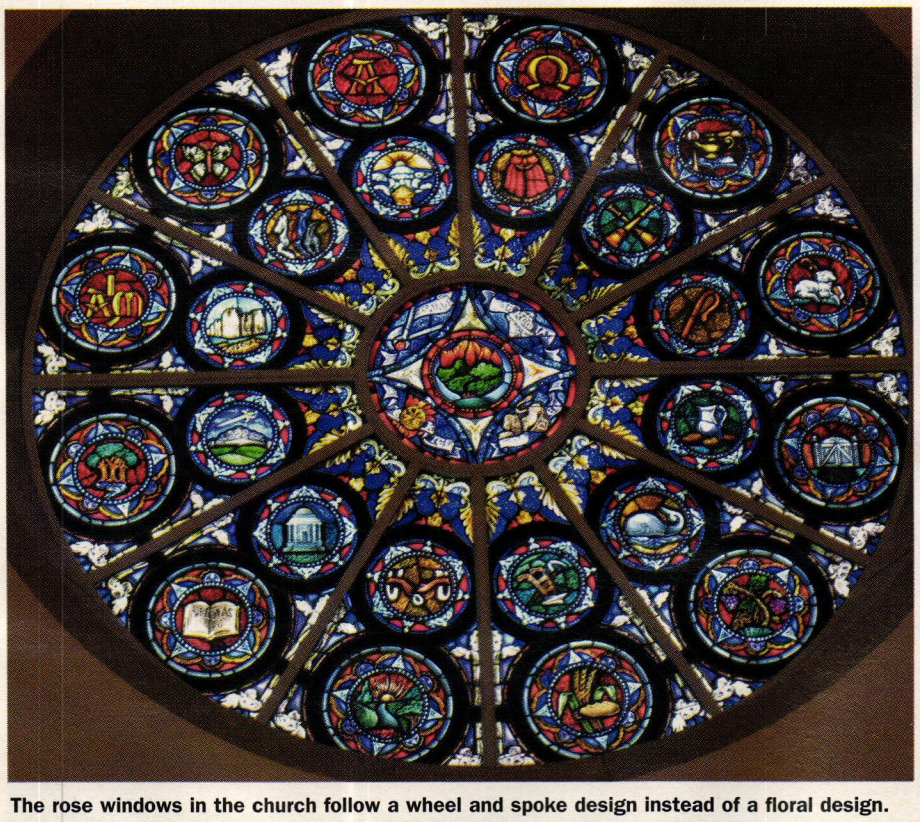
An 85-ft.-high dome, the maximum height allowed in the region, over the crossing and altar provides a sense of uplift.

the Burgundy region. He found a Toronto-based company, Formglas, which used a molding process to create the ceiling design for the church. Formglas used a laser to create a 560-sq.ft. mold, based on three-dimensional CAD drawings provided by Anthony. A gypsum composition, similar to wallboard but mixed with different binders, was placed over the mold to form panels. The panels were then cut into approximately 4x8-ft. sheets and were hung, taped and finished like a wallboard ceiling. "It's a really fascinating process and Formglas is the only company in the world that does it," says Anthony.

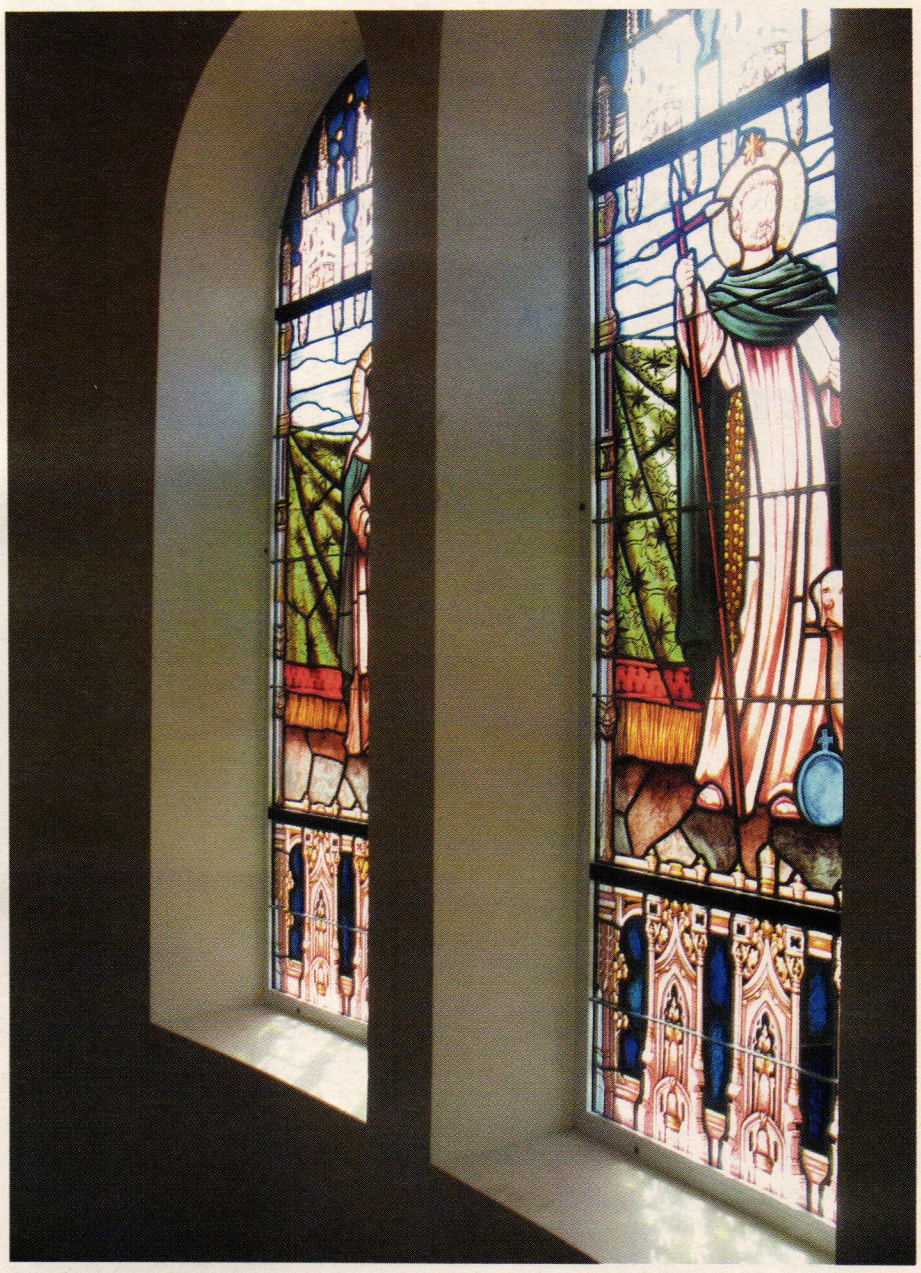
One of the main challenges was meeting the budget. "The budget was a bit low for what Father Dowling and the building committee wanted to do," says Anthony. "We did have a value-engineering component where we significantly reduced the price from the bids." Lower grade materials, such as Texas limestone for the exterior, were chosen. "Our experience has been that Texas limestone is quite a bit less expensive; it does not have the freeze resistance of, for example, Indiana limestone but in Tennessee that wasn't really a concern for us," he says.

To further reduce costs, the church purchased materials directly from the manufacturers. "The church has the ability to avoid taxation through being a tax-exempt organization," says Anthony. "We pre-bid anything that was a single source and arranged for them to purchase the materials in large amounts directly – the church personnel had to physically pay with a check. It saved them approximately $100,000." In the end, the project was 10-20 percent over the allotted budget, but Father Dowling and the members of the building committee were satisfied with the outcome.

Farragut is a town dominated by updated traditional Southern Colonial Style architecture and the Romanesque style church is a subtle addition to the neighborhood's architectural landscape. Against a backdrop of simple brick buildings with gable roofs and round arches dotted here and there, the heavy stone church structure fits right in with its surroundings. "It's not exactly the same as the others," says Anthony, "but the introduction of a traditional form feels quite comfortable." – *Annabel Hsin*



The rose windows in the church follow a wheel and spoke design instead of a floral design. This rose window located in the south transept depicts the major and minor Prophets of the Old Testament.



Aluminum traceries, a low-cost and efficient alternative to steal tracery, from the CAFF Company, based in Pittsburgh, PA, were used on the stained-glass windows.

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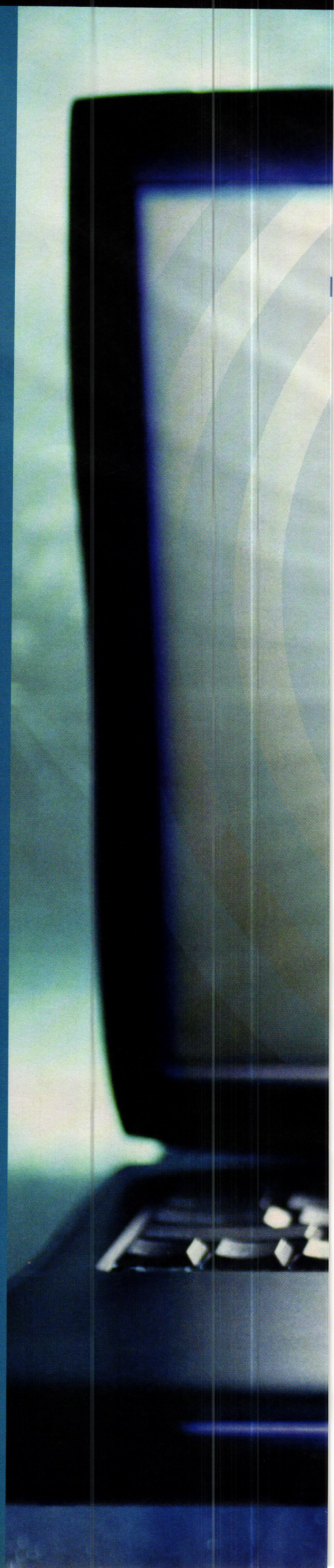

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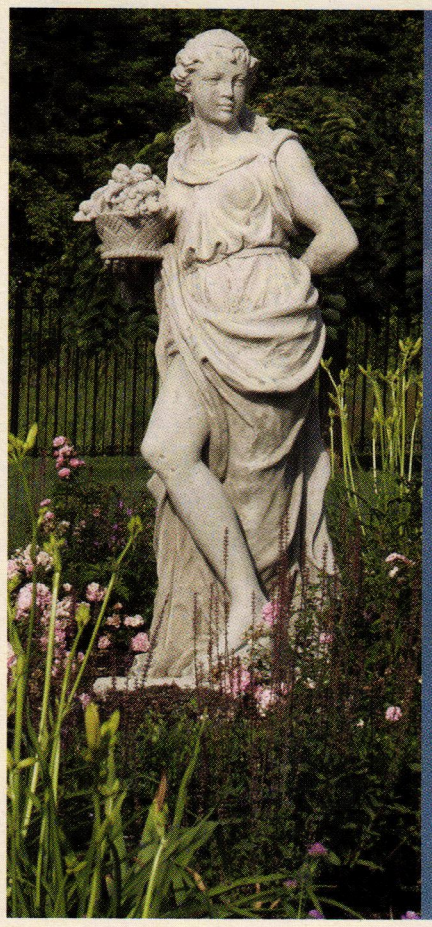

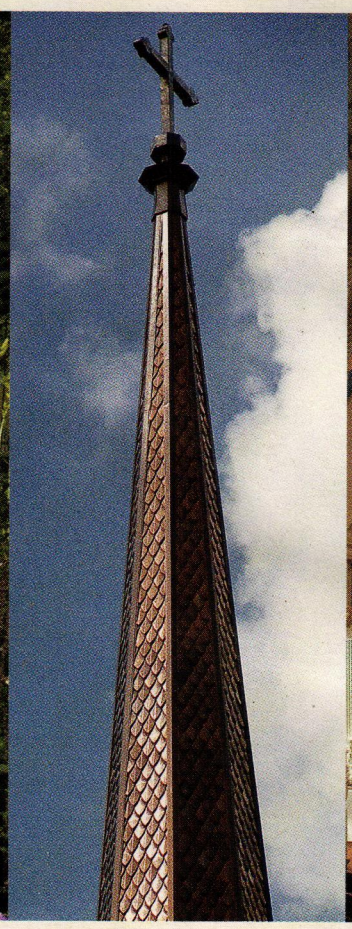

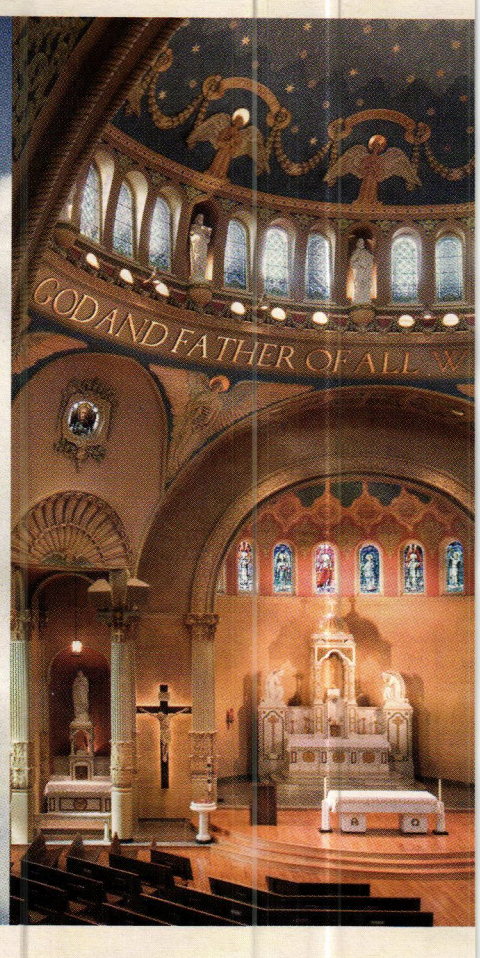

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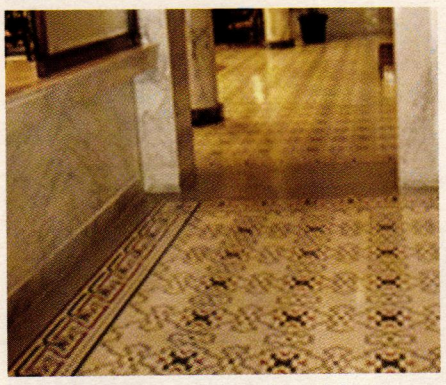

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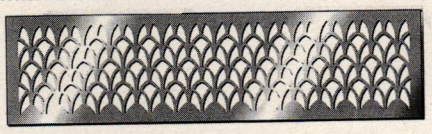

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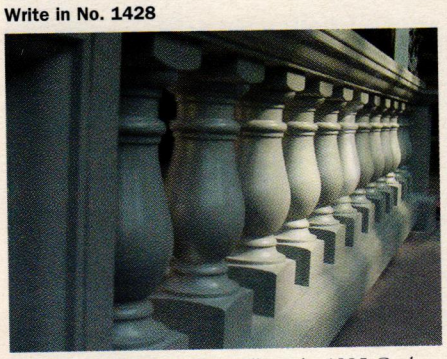

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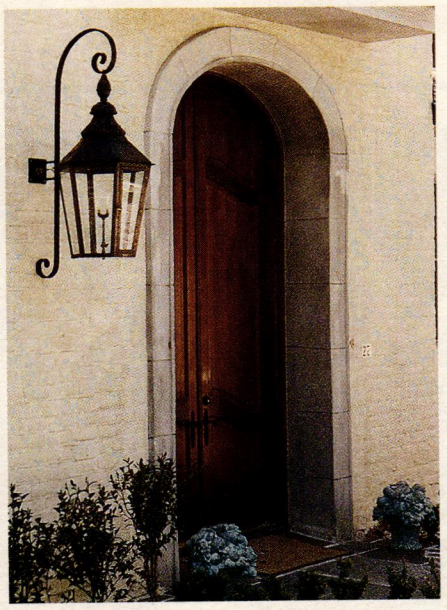

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Supplier of decorative tin ceiling panels: tin, copper, brass, chrome & pewter finishes on 2x2-ft. panels; can be painted or left bright tin; moldings, fillers & cornices available.

Write in No. 966

Ceiling panels with historical patterns are the specialty of Brian Greer's Tin Ceilings, Walls & Unique Metalwork.

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.

Write in No. 190

The Gothic Gold tin-ceiling pattern from Chelsea Decorative Metal features a hand-painted finish.

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

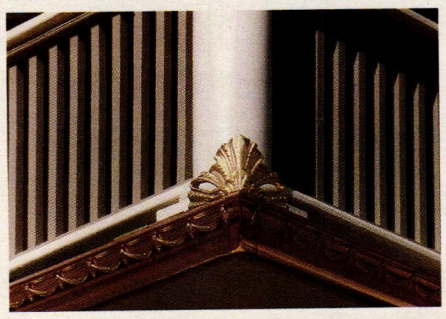
Manufacturer of structurally engineered frames: outbuildings, stairs & flooring; aluminum, steel, precast concrete, stainless steel & cast iron; prefabricated & preglazed with glass block, pavers, bullets or composite plank glass.

Write in No. 379

Classic Gutter Systems, LLC
269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49009

Manufacturer of half-round gutters: heavy 20-oz. copper, heavy-duty aluminum & galvalume with baked-enamel finish; hidden nut-&-bolt adjustable hanger system; cast fascia brackets & decorative components; solid brass & aluminum.

Write in No. 1280



This ornate gutter, fabricated by Classic Gutter Systems, incorporates a hidden adjustable hanger system.

Concealite Safety Products
605-542-4444; Fax: 605-542-3333
www.concealite.com
Elkton, SD 57026

Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation.

Write in No. 1759

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

The Old German Mailbox, model #1526 from Dahlhaus, measures 31.5x19.3 in.

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.

Write in No. 210

Decorators Supply offers thousands of molded period architectural elements.

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

Manufacturer of columns, staircase parts & turnings: stain grades in any wood species; classical orders; stock & custom; worldwide supplier.

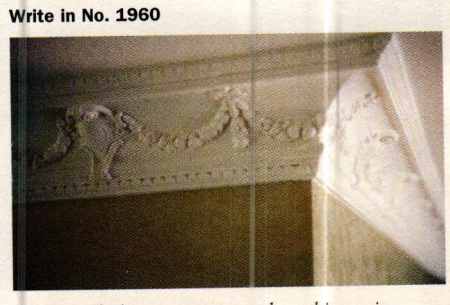
Write in No. 8210

Fagan Design & Fabrication manufactured these Roman Doric columns with Attic bases.

Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

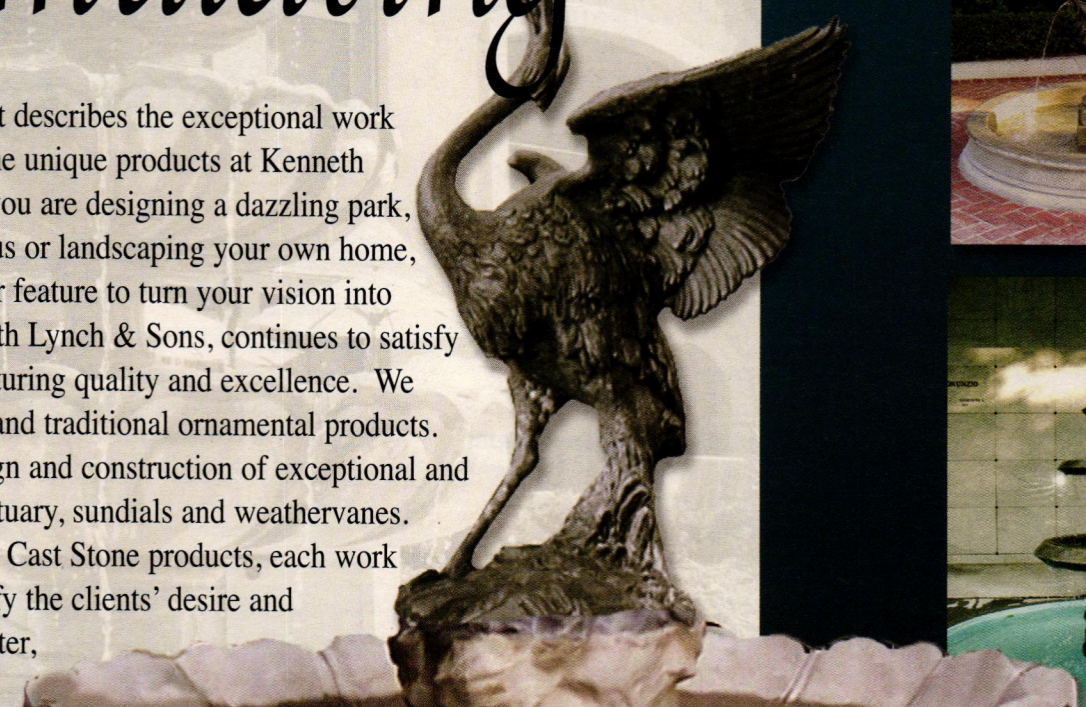
Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.

Write in No. 1960



Traditional plaster ornament such as this cornice molding is the specialty of Fischer & Jirouch.

"Visually Stimulating"



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Providence, RI 02905

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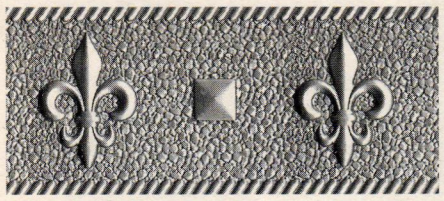
Write in No. 1220

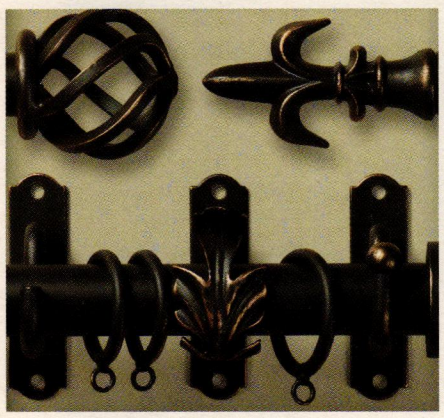


The Fleur-de-Lis banding is one of many styles available from Frank Morrow Co.

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.

Write in No. 2520



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

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www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices.

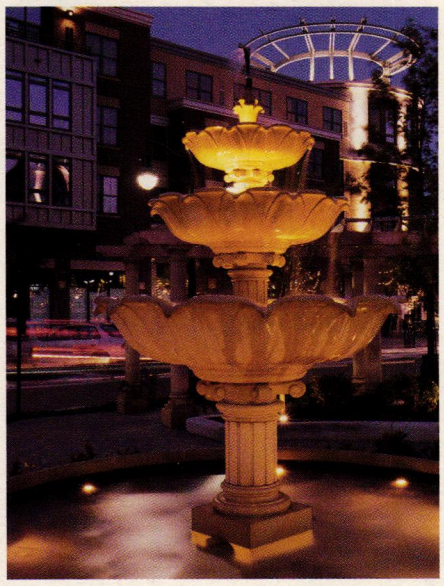
Write in No. 4780

Goddard Mfg. Co. custom fabricated this all-wood curved staircase.

Haddonstone (USA), Ltd.
719-948-4554; Fax: 719-948-4285
www.haddonstone.com
Pueblo, CO 81001

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

Write in No. 4020



Haddonstone supplied this Triple Lotus bowl fountain for the Excelsior and Grand Hotel in St. Louis, MN; each bowl is supported by fluted pedestals featuring stylized Ionic capitals.

Heat Registers.com
509-535-1237; Fax: 509-534-8916
www.heatregisters.com
Spokane, WA 99223

Supplier of registers & grilles: metal & wood; cast & forged metal, sheet metal, metal plate.

Write in No. 1879

Jack Arnold - European Copper
800-824-3565; Fax: 918-495-0824
www.jackarnold.com
Tulsa, OK 74136

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

Write in No. 1719

Jack Arnold–European Copper offers five styles of copper chimney pots measuring up to 3½ ft. tall; they are designed to prevent rain damage and animal infestation while improving draft and reducing the risk of fires.

Kees Architectural Division
800-889-7215; Fax: 920-876-3065
www.kees.com
Elkhart Lake, WI 53020

Custom fabricator of architectural stamped, waterjet-cut & bar grilles & registers: baseboards & radiator covers in stamped & perforated metal; wide variety of patterns & thicknesses.

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www.libertyheadpostandbeam.com
Huntington, VT 05462

Custom designer of timber-framed structures: joined in the Vermont tradition.

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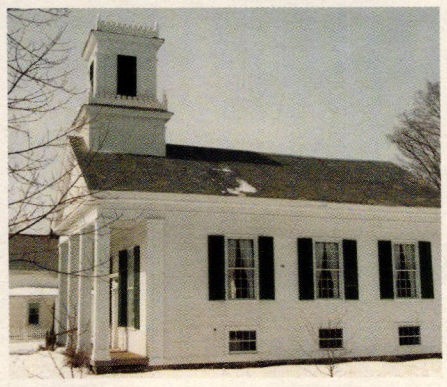
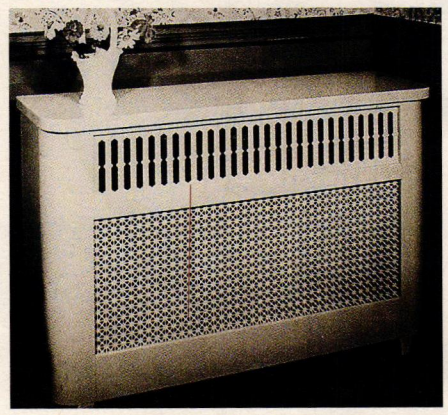


Liberty Head Post & Beam restored the steeple for the Jericho Community Church.

Monarch Products Co.
201-507-5551; Fax: 201-438-2820
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



The Groton model from Monarch Products is made of heavy-gauge steel combined with fine grille work.

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.

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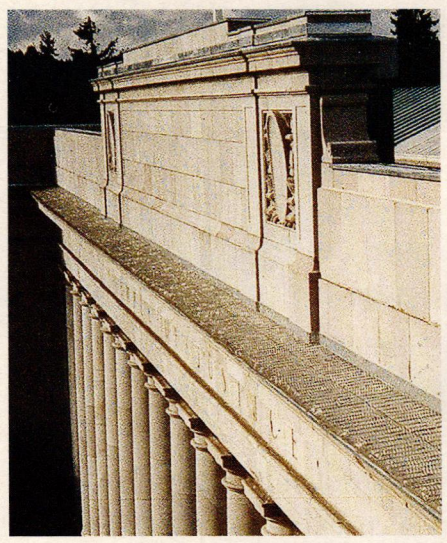


A bird-control system from Nixalite was installed on the large cornice ledge over the main entrance of the Temple of Justice in Olympia, WA.

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction, premium-grade mahogany & double glazing.

Write in No. 6860

Oak Leaf Conservatories custom designed this conservatory, which features a dramatic glass dome and upstands with operable sashes.

Pacific Columns
800-294-1098; Fax: 714-257-9628
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.

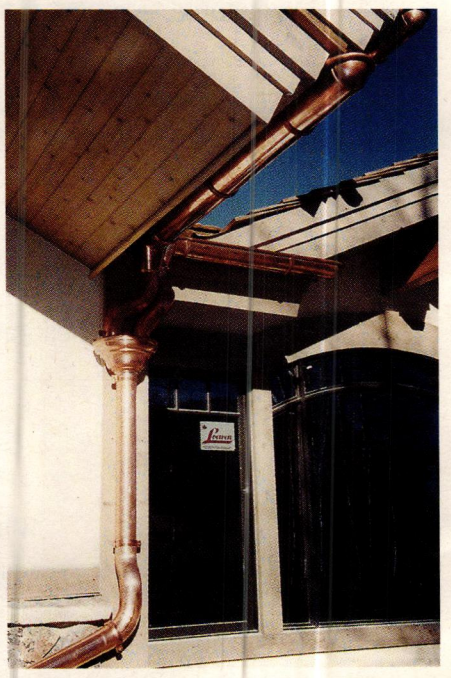
Write in No. 88

This cherry column with a Roman Corinthian capital was fabricated by Pacific Columns.

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



Park City Rain Gutter imports rain gutters and accessories from Europe.

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www.prginc.com
Rockville, MD 20849

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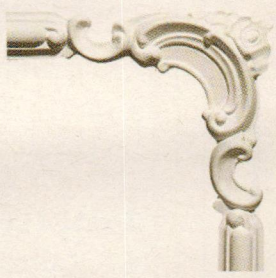

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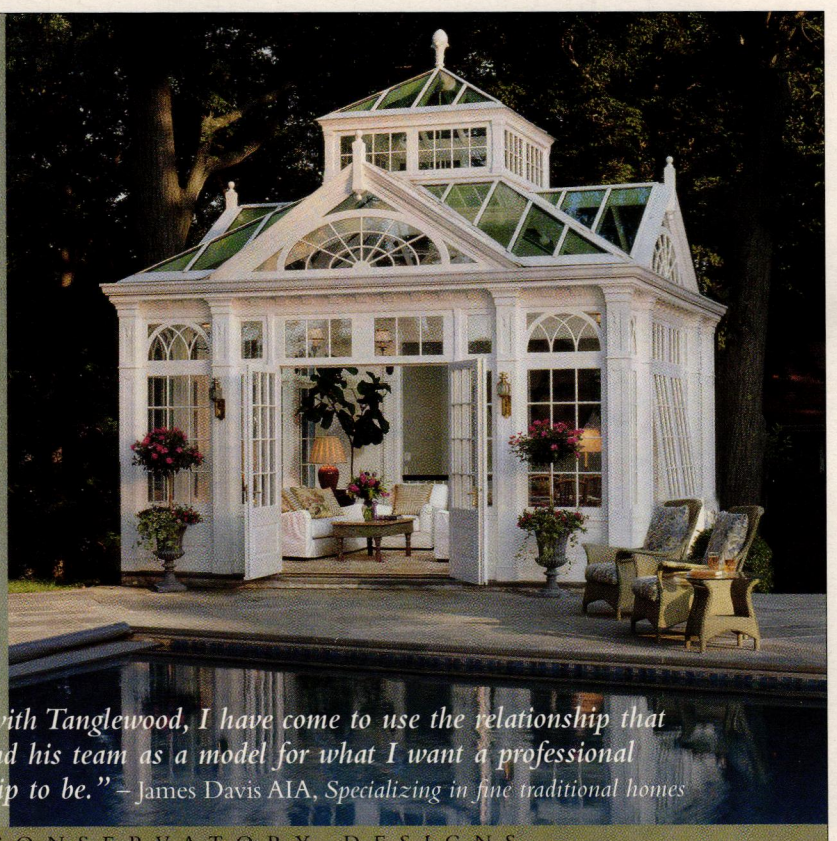

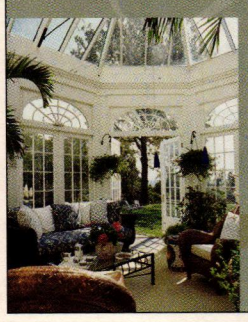

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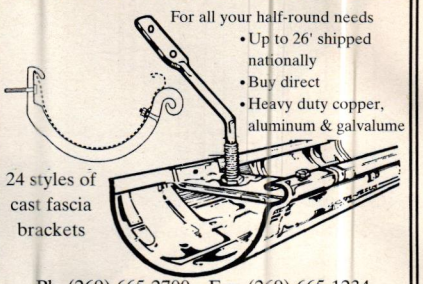

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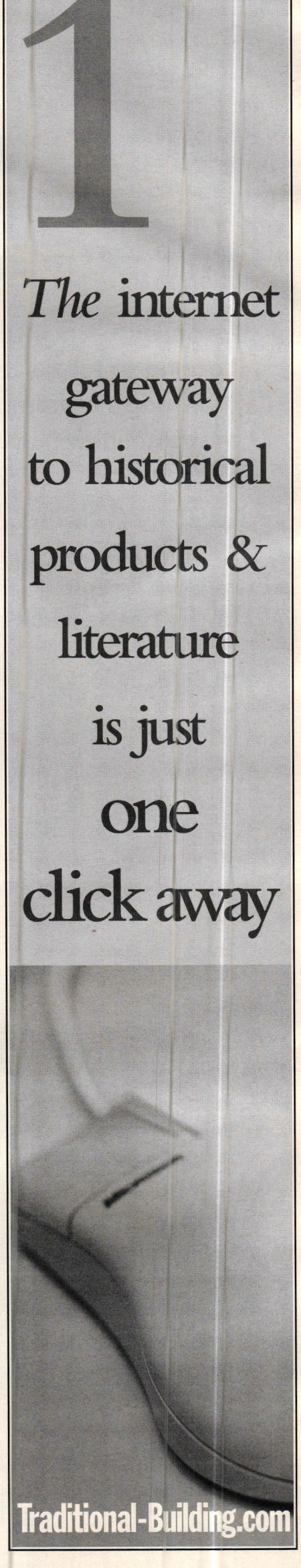

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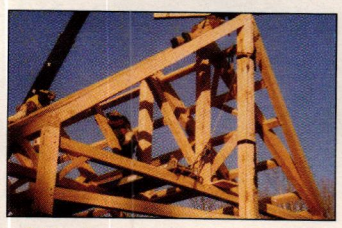

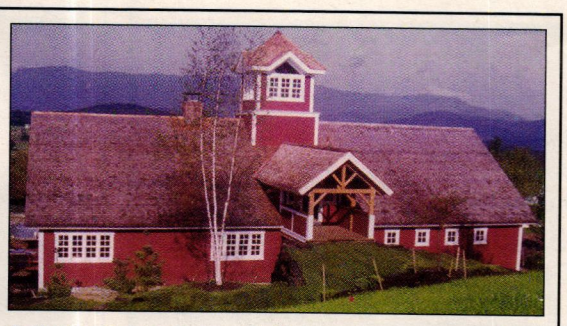

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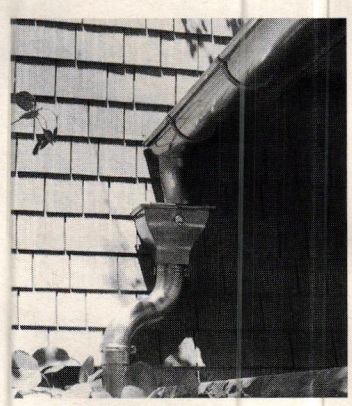

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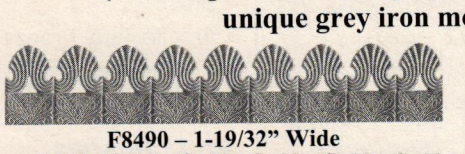
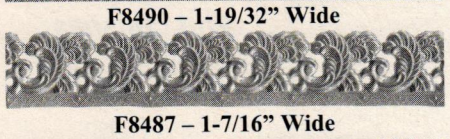
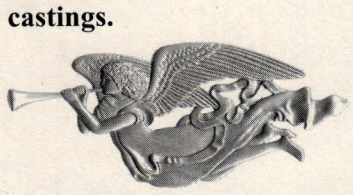

F8490 – 1-19/32" Wide


F8487 – 1-7/16" Wide

F133 RS – 1-3/4" Wide

F8183-1 – 2.234" Wide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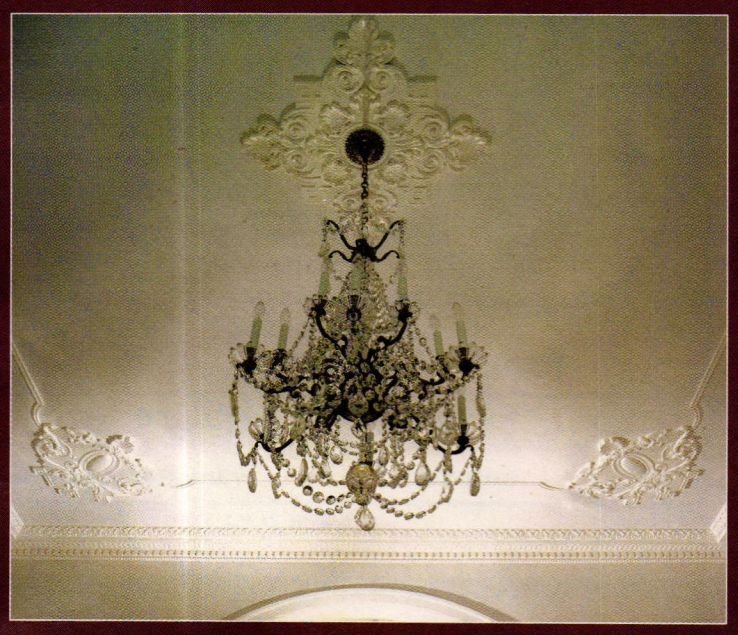

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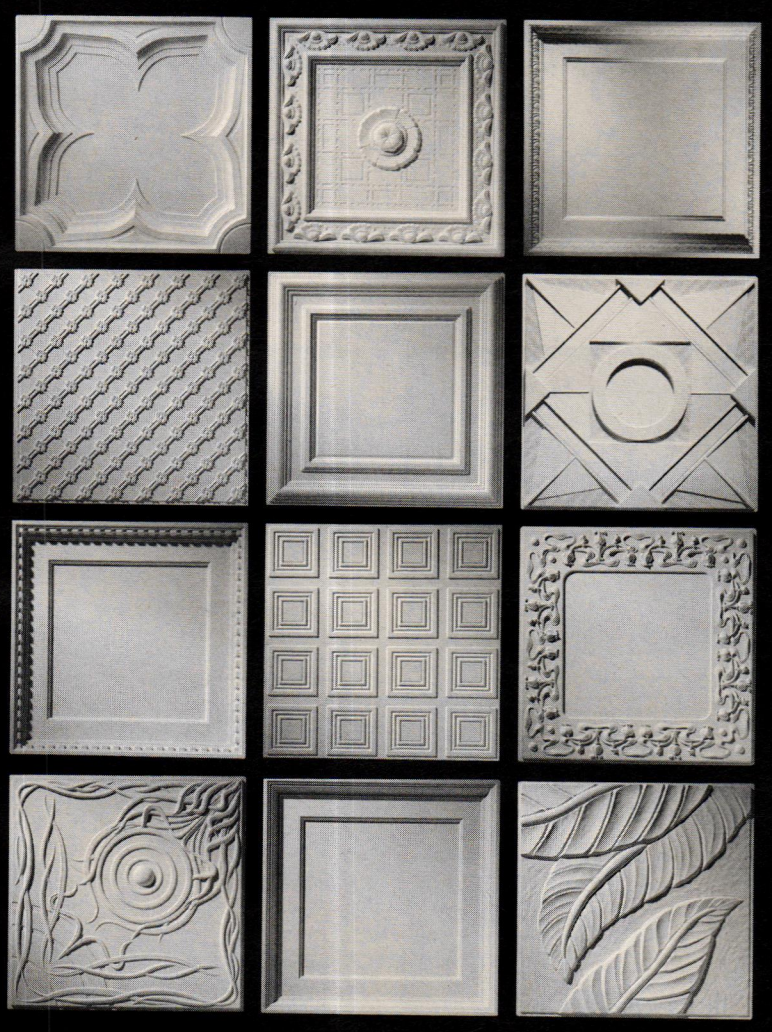

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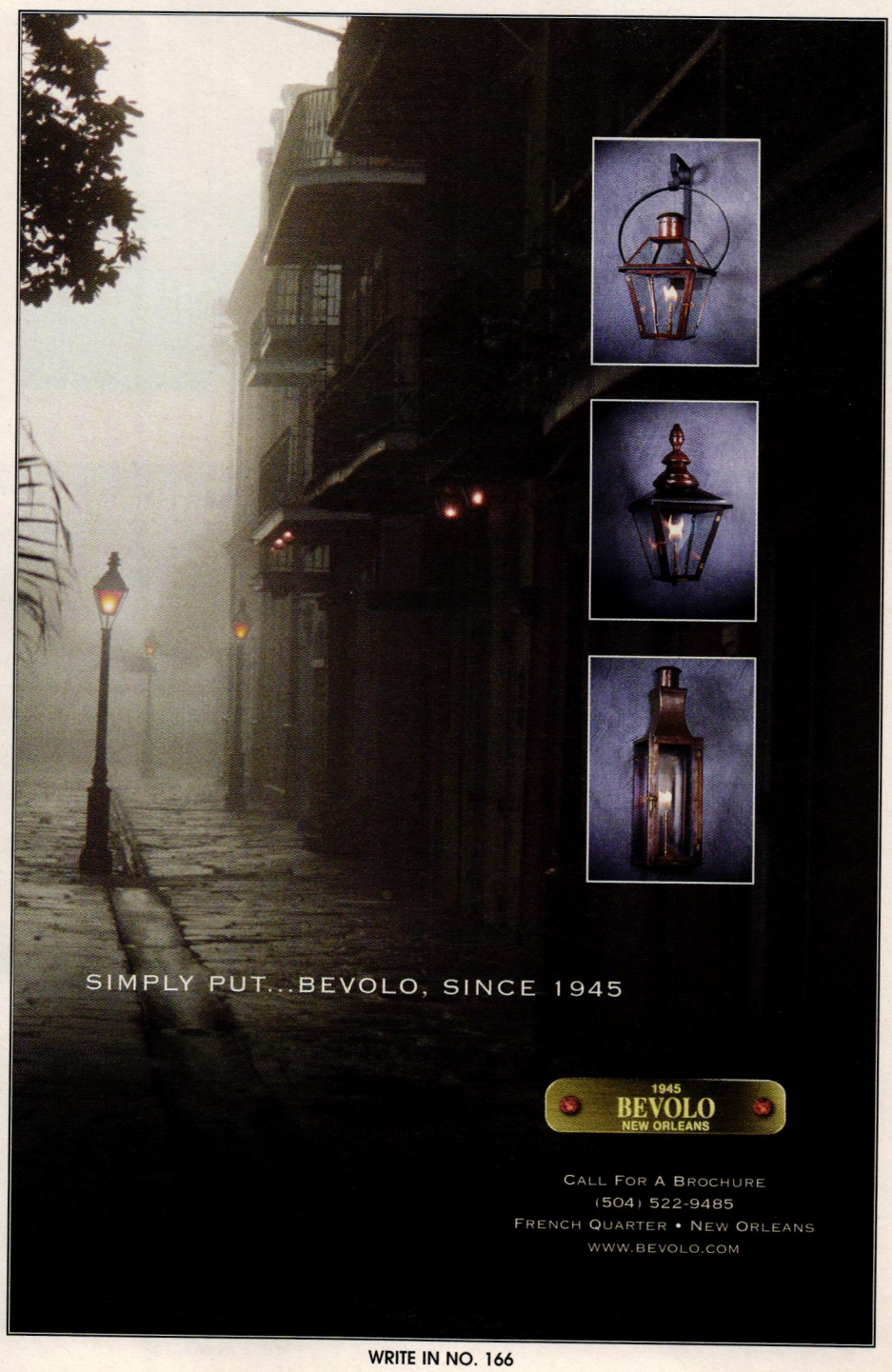

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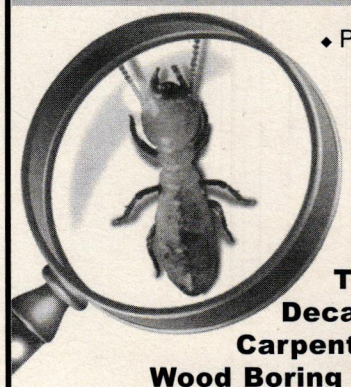

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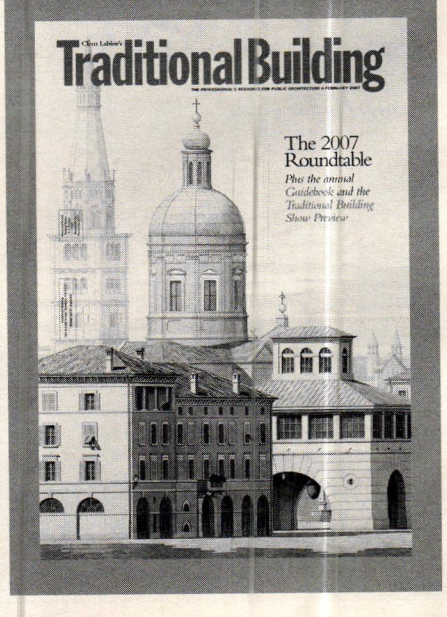

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EMAIL: djmalk@aol.com

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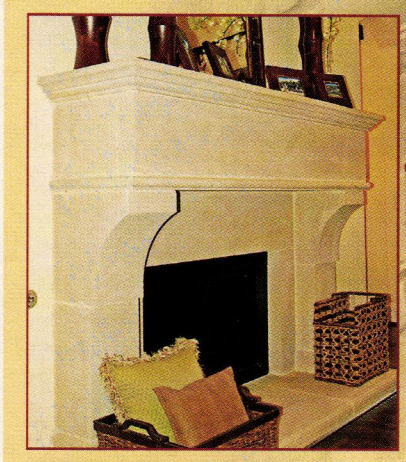

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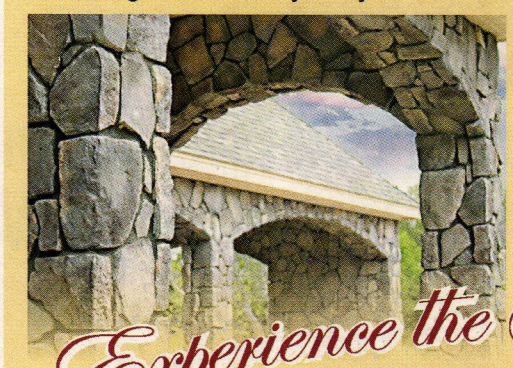

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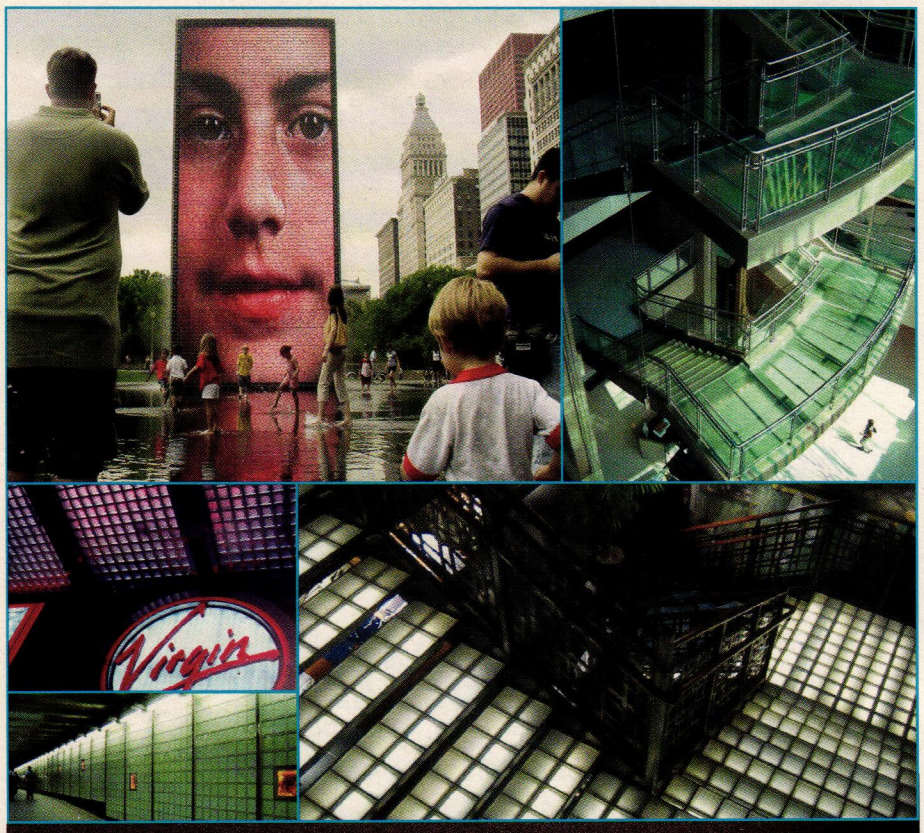

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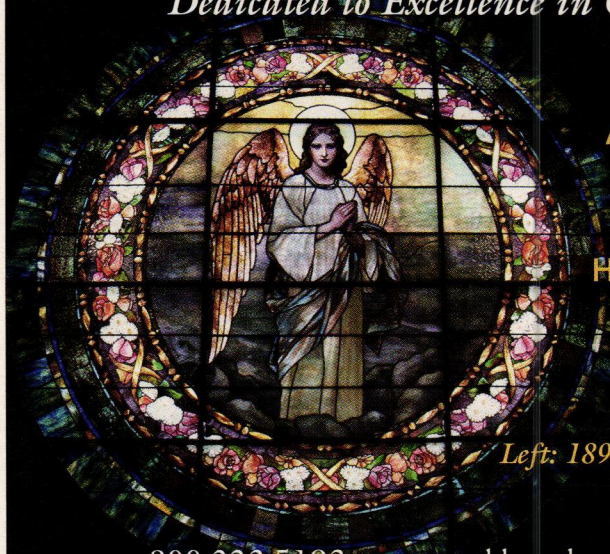

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Canning Studios
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www.canning-studios.com
Cheshire, CT 06410

Restorer & designer of decorative finishes, ornamental plaster & wood: historic-paint analysis; art-glass restoration; plaster consolidation & stabilization; decorative painting, murals, interior & exterior gilding & wood graining; metal & stone cleaning.
Write in No. 5100

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.
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This large stained-glass window was restored by Conrad Schmitt Studios for Grace Episcopal Church in Madison, WI; it was given to the church by Esther Green Vilas in 1837 in memory of her husband and six children.

EverGreene Painting Studios, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

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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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www.reflectionstudios.com
Emeryville, CA 94608

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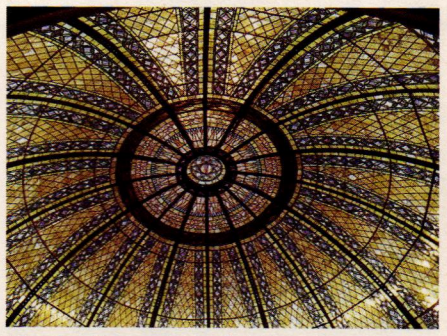

The glass dome at the Pacific County Courthouse in South Bend, WA, was designed and fabricated by Reflection Studios.

Restoric, LLC
847-492-0416; Fax: 847-492-9816
www.restoric.com
Evanston, IL 60201

Restoration & construction management: civic, religious & institutional buildings; consultant on stained glass, accessibility & more.

This detail of a window in the Chicago Theatre illustrates the film strips, reels and monogram of the theater entrepreneurs Balaban & Katz; when restoring it, Restoric was able to preserve more than 90 percent of the original glass and lead came.

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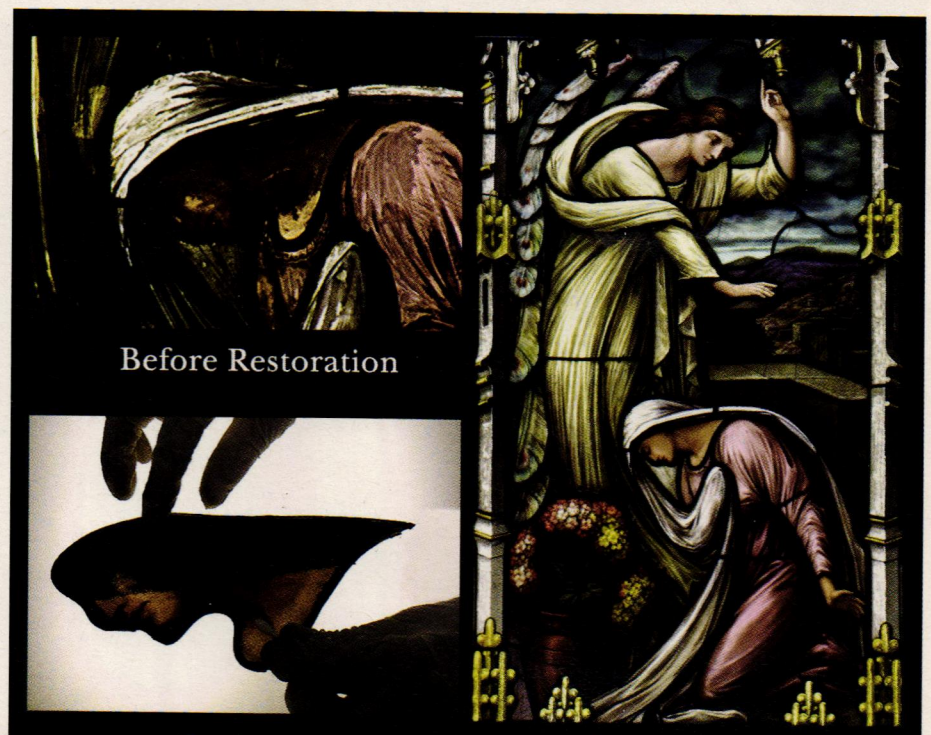

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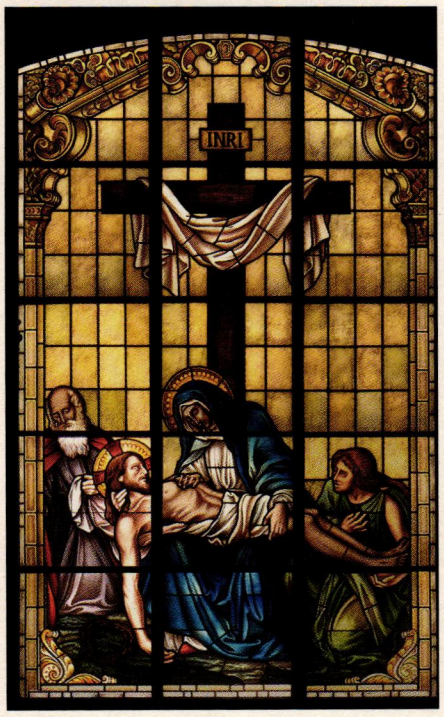

This is one of three dozen custom stained-glass window designs created by Rohlf's Studio for The Shrine of Our Lady of Guadalupe in La Crosse, WI.

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

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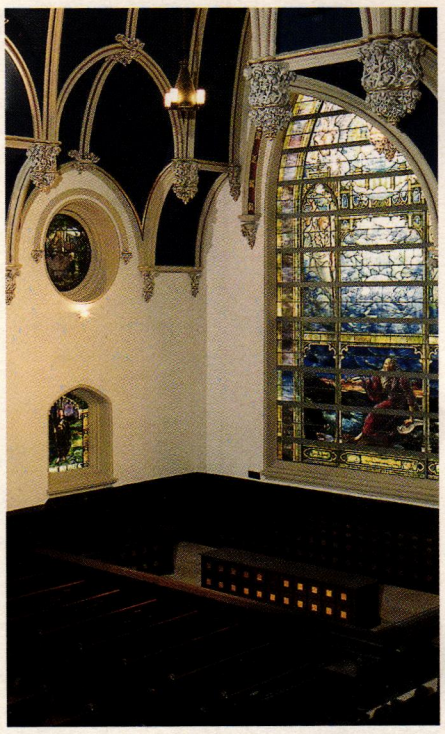
Art-glass studio: hand-carved, leaded & faceted stained glass; design, fabrication, repair & historical restoration; mosaics; for religious, commercial & residential buildings; since 1898.

Write in No. 2674



Willet Hauser Architectural Glass restored two large Tiffany windows for Brown Memorial Park Avenue Presbyterian Church in Baltimore, MD.

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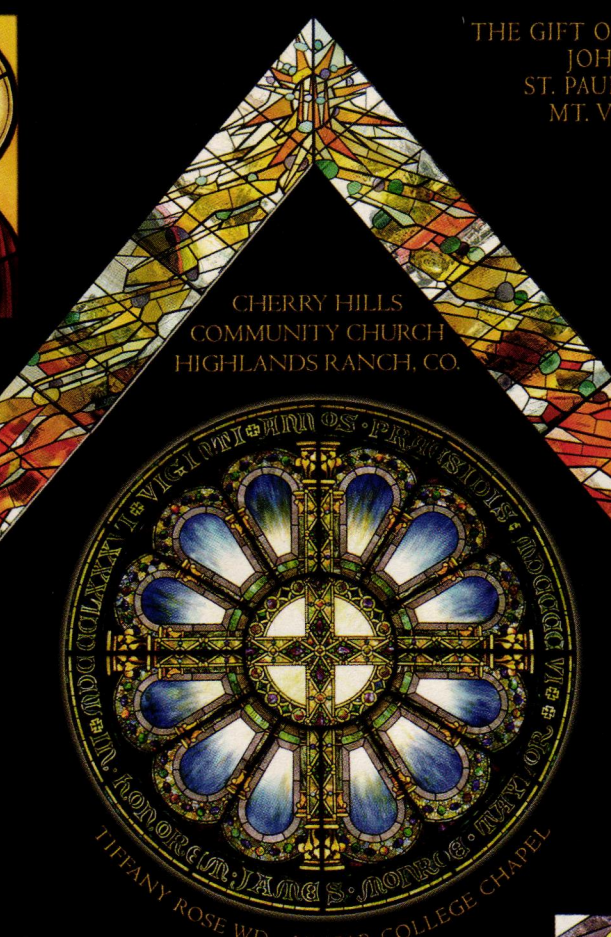

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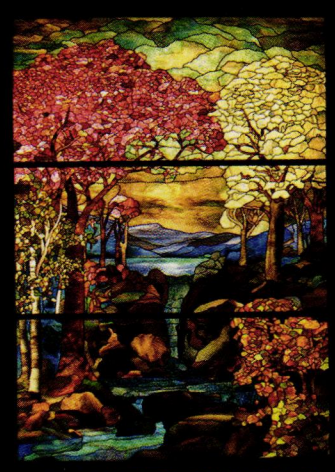

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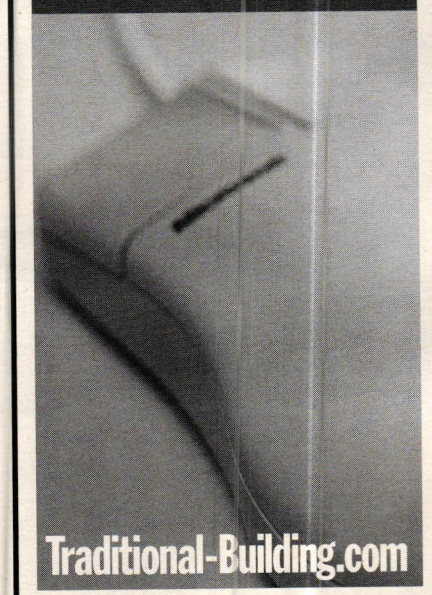

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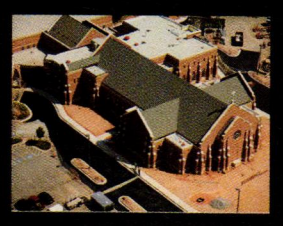

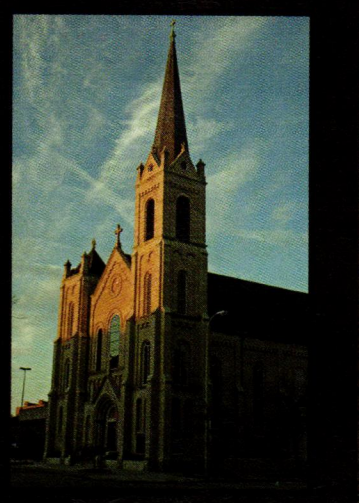

Sacred Heart

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visits England

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Murals & Mosaics

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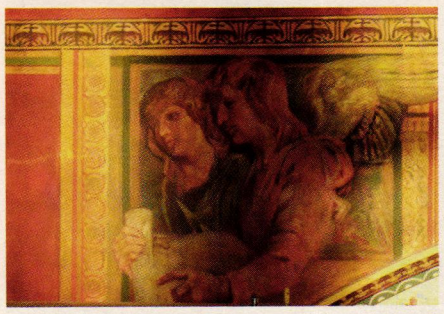
www.canning-studios.com
Cheshire, CT 06410

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.

Write in No. 5100

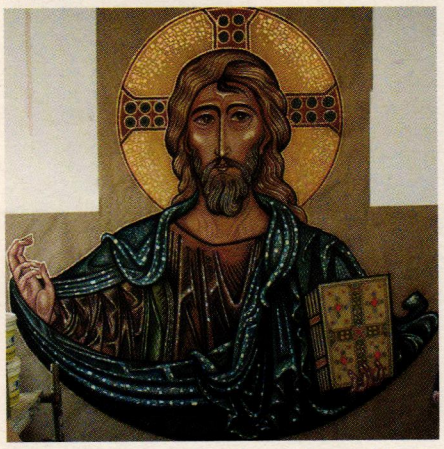


A team from Canning Studios restored the murals and decorative paining at Trinity Church in Boston, MA.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
New Berlin, WI 53151

Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.

Write in No. 8040



When restoring the stained-glass windows and interior decorative painting for The Cathedral of Christ the King, Superior, WI, Conrad Schmitt Studios created this 15½-ft. Pantocrator mosaic for the apse.

EverGreene Painting Studios painted this mural, "The Ascension of Christ," for the Baltimore Basilica.

EverGreene Painting Studios, Inc.
212-244-2800; Fax: 212-244-6204
www.evergreene.com
New York, NY 10001

Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

Write in No. 2460 for decorative painting; 2678 for plasterwork

"Neptune Revisited," created by Fishman Mosaics, pays homage to Roman-era pavements in North Africa.

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami Shores, FL 33138

Designer & fabricator of mosaics: traditional glass smalti & stone; pictorial mosaics in the Classical style; custom mosaic artwork for public spaces, hospitality & religious projects.

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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.

Write in No. 1765

This mural was designed and painted by John Tiedemann, Inc.

Lynne Rutter Murals & Decorative Painting
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www.lynnerutter.com
San Francisco, CA 94107

Creator of fine art murals: trompe l'oeil & wall & ceiling murals; painted onsite or on canvas to be installed anywhere; church work; works nationally & internationally.

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This ornamental ceiling mural was custom painted on canvas by Lynne Rutter Murals & Decorative Painting for an 860-sq.ft. hexagonal ceiling in Orinda, CA; each wedge is different in size and shape but the painting gives the illusion of symmetry.

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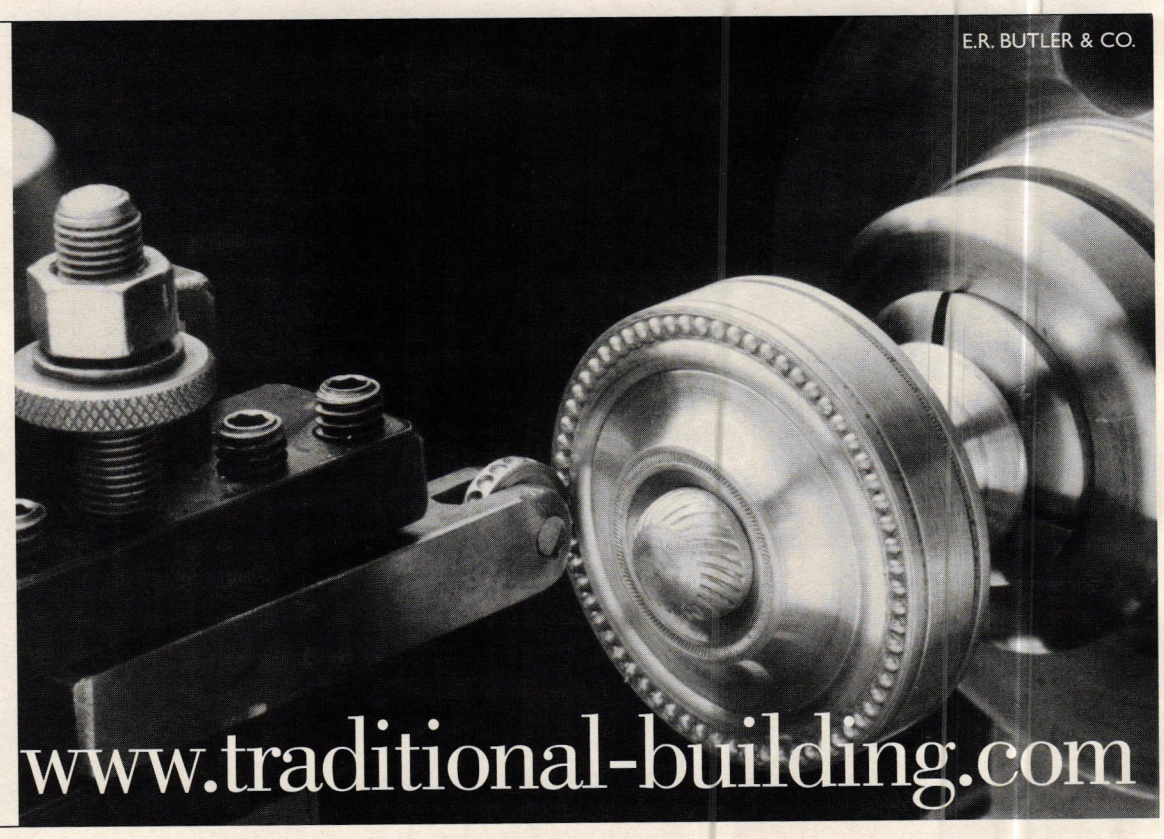
restoration & new construction



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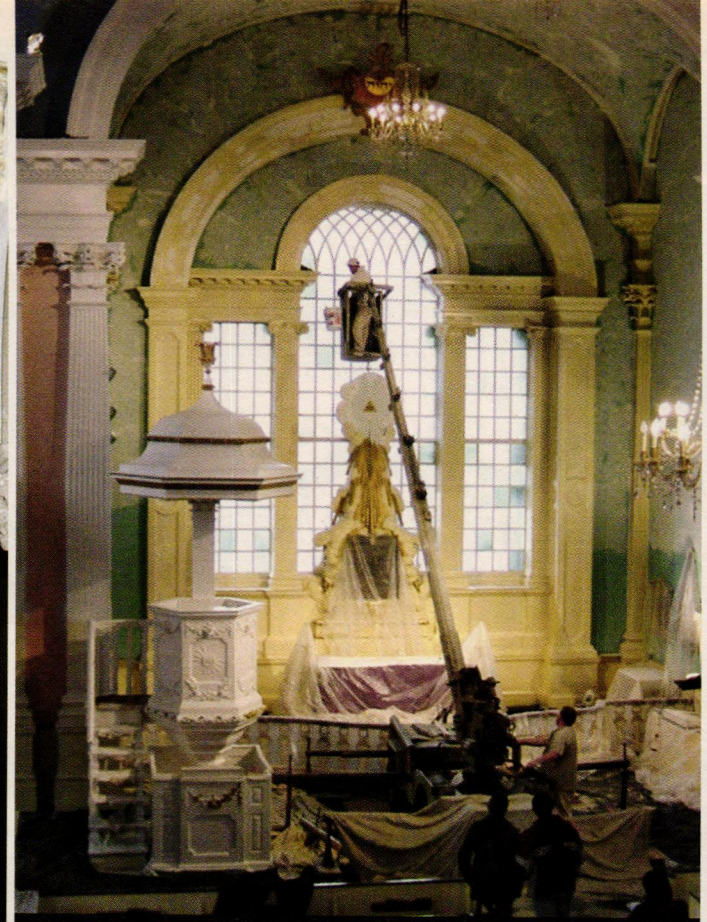

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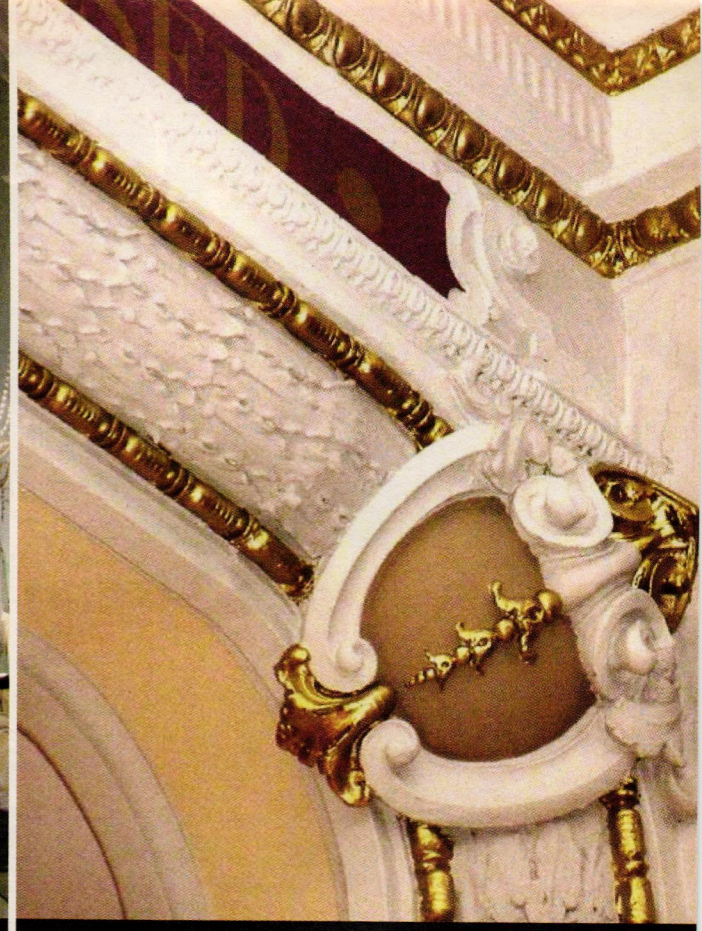
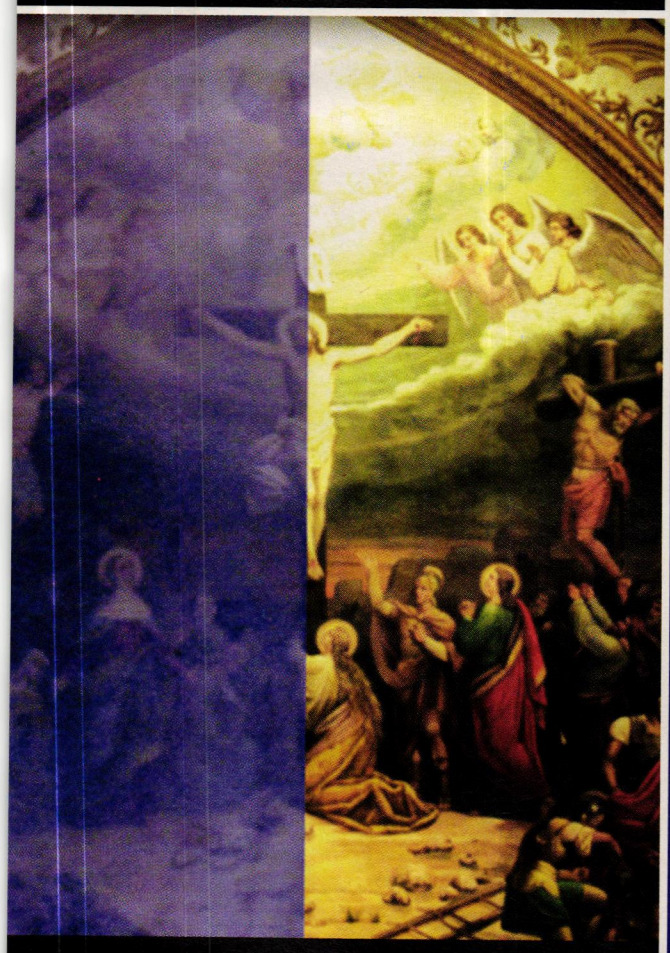


Decorative Finishes



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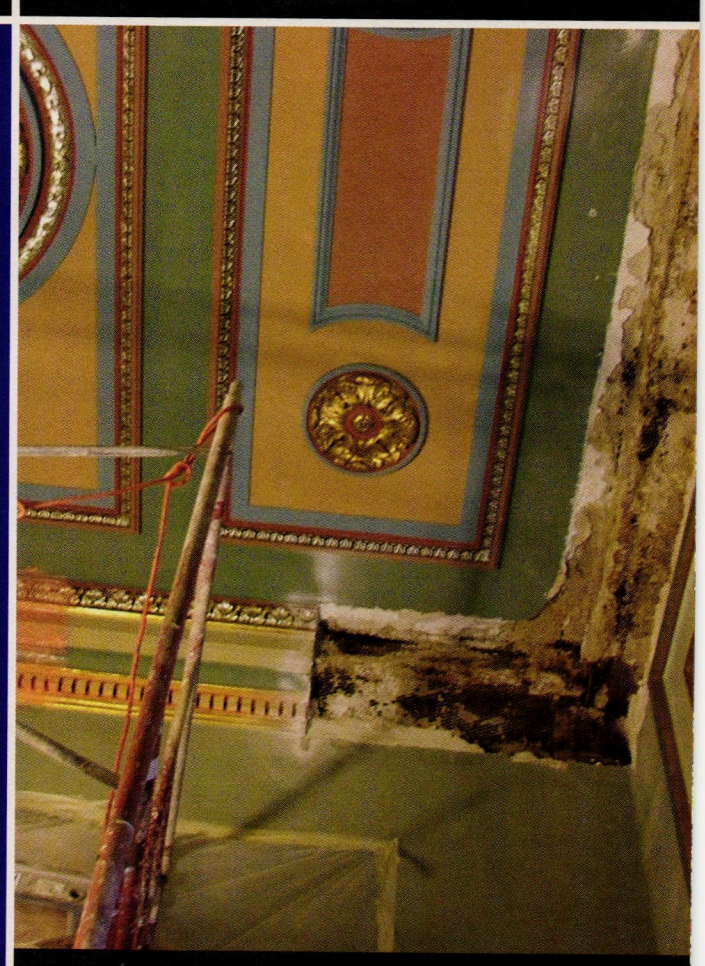

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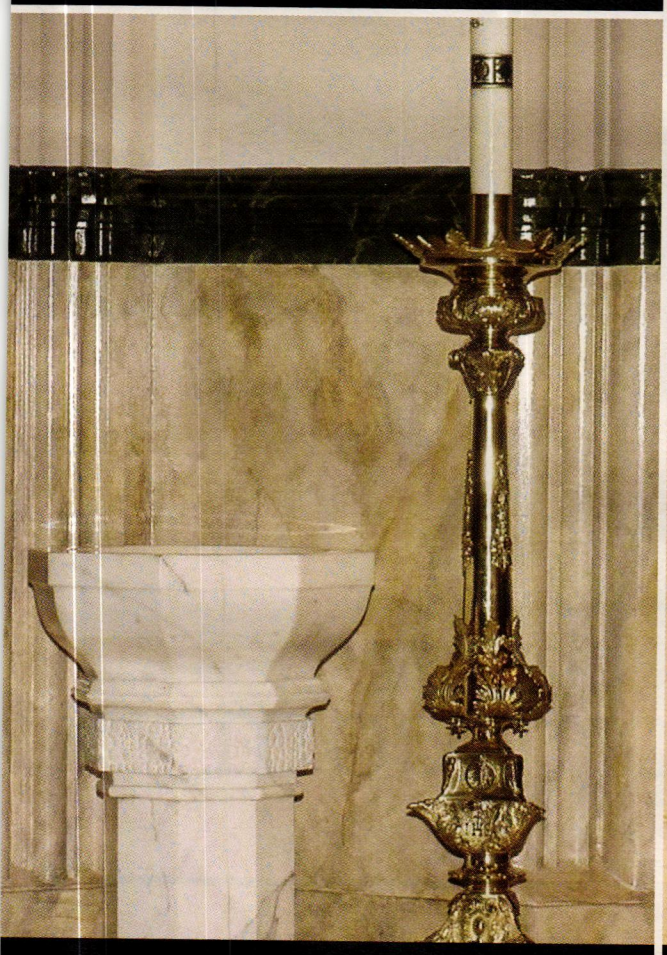

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Conrad Schmitt Studios created this cast-bronze statue of St. Dominic for St. Dominic Church in Brookfield, WI; it is the first of five statues for a new Prayer Garden.

Conrad Schmitt Studios, Inc.
800-969-3033; Fax: 262-786-9036
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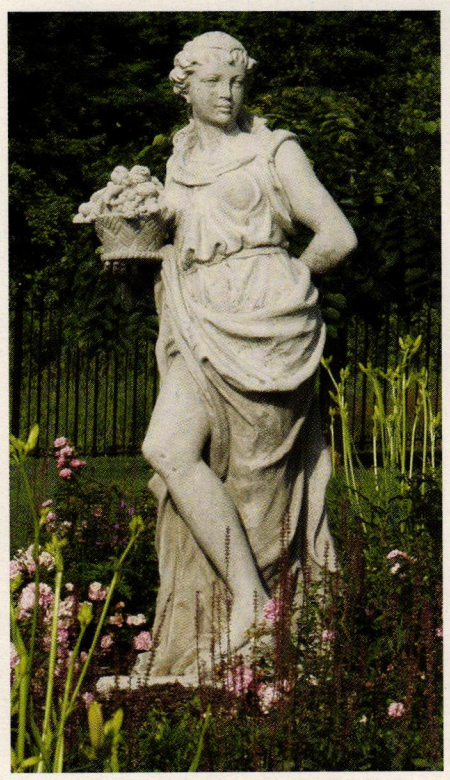

This is one of many cast-stone statues available from Kenneth Lynch & Sons.

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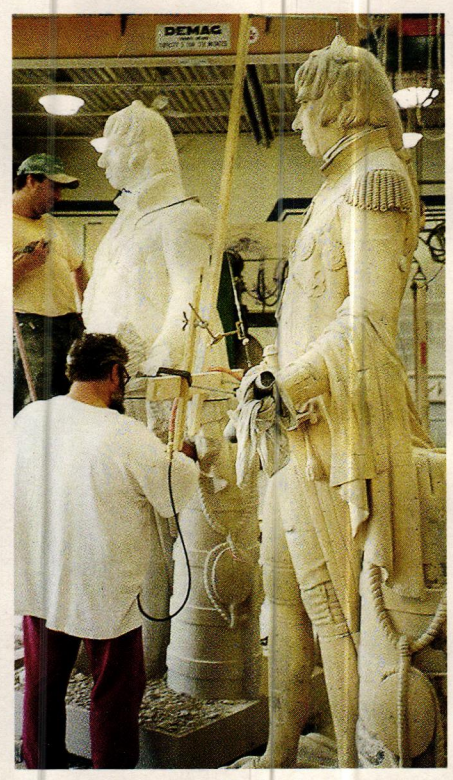

This 9½-ft.-tall statue of Lord Nelson was produced by the artisans at Traditional Cut Stone.

Traditional Cut Stone, Ltd.
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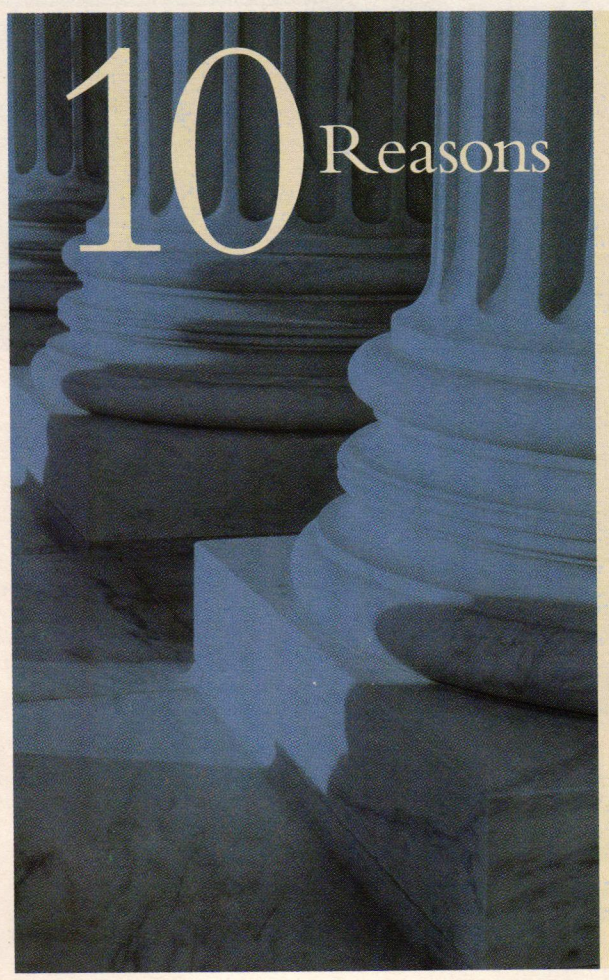

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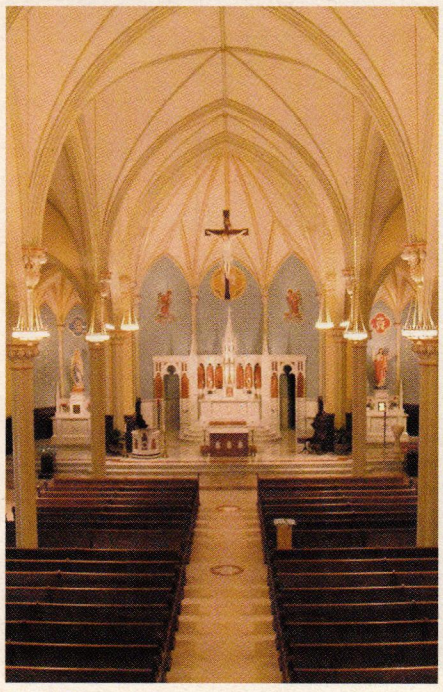

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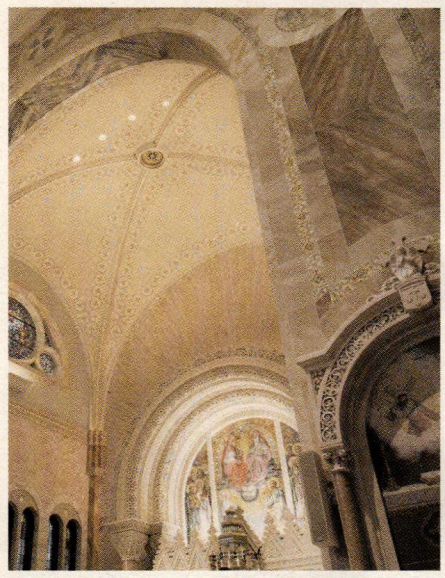

Conrad Schmitt Studios provided decorative painting services, including faux-stone painting, for The Basilica of Holy Hill, National Shrine of Mary, Help of Christians in Hubertus, WI.

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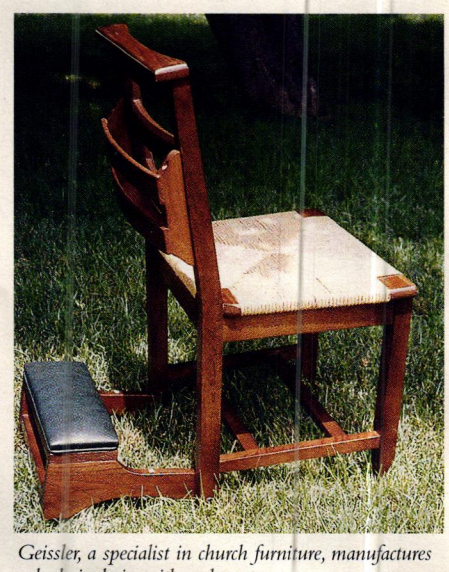

Geissler, a specialist in church furniture, manufactures oak choir chairs with rush seats.

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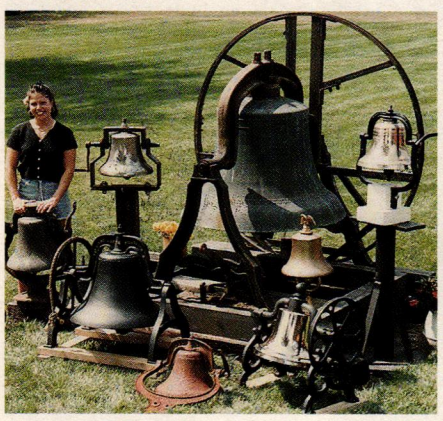

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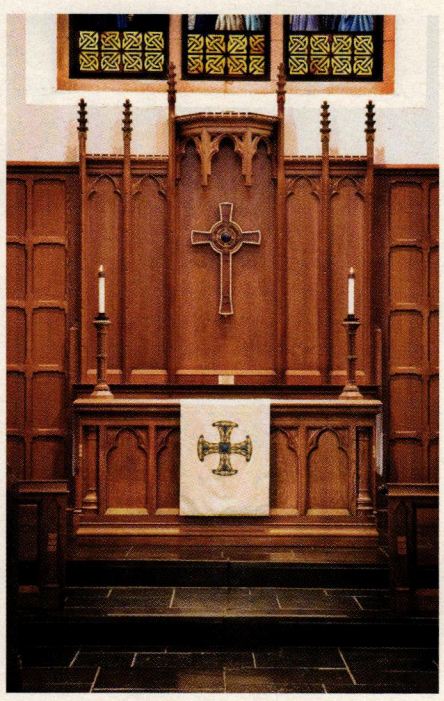

The Century Guild created the quarter-sawn high altar and reredos for the Philips Chapel, Canterbury School in Greensboro, NC.

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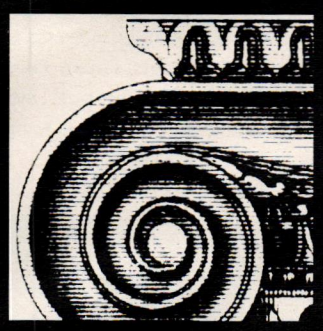
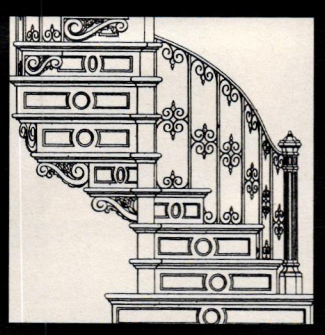
Frederick Wilbur restored the carving and gold-leaf for this baptismal screen at the Grace & Holy Trinity Cathedral in Kansas City, MO.





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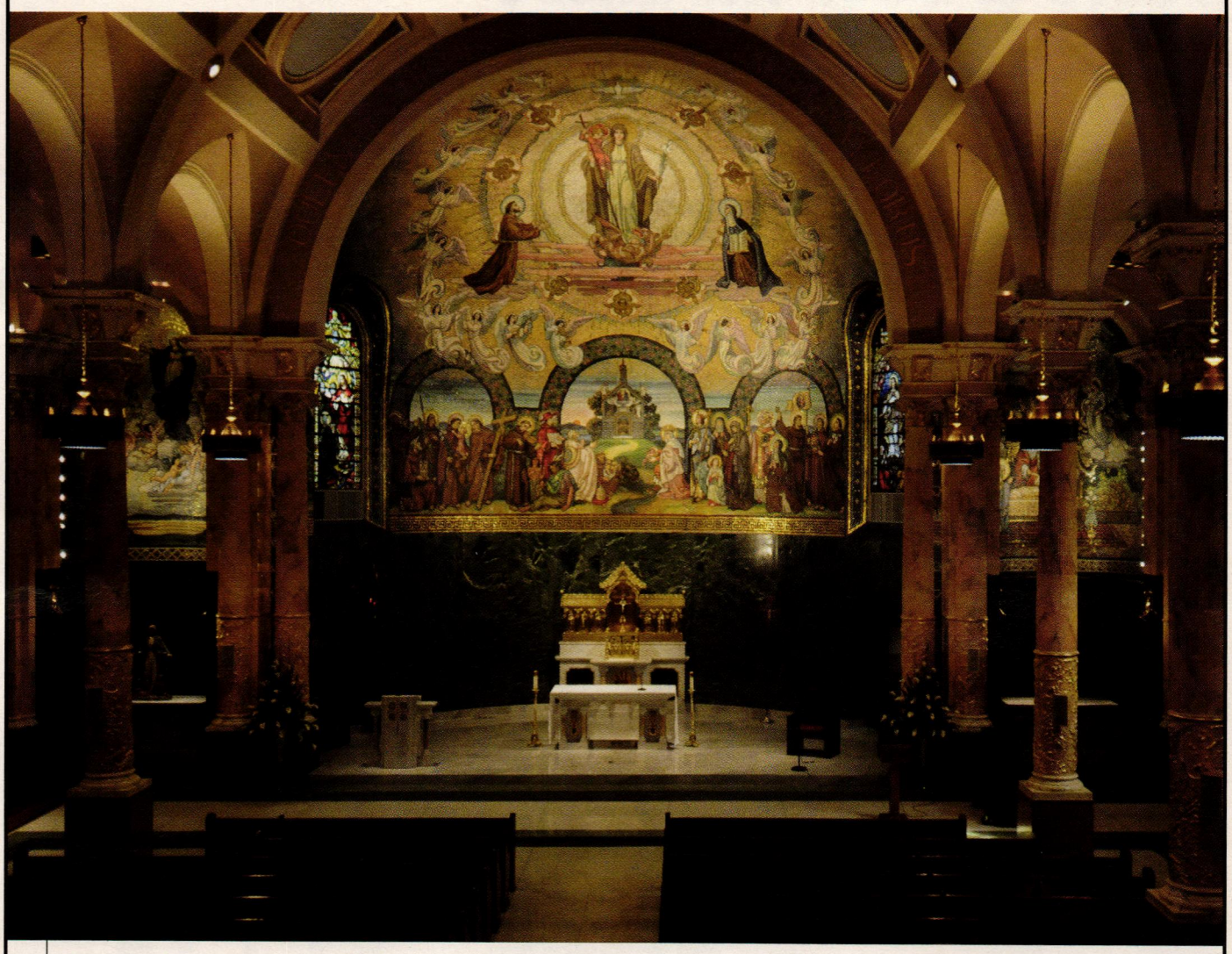

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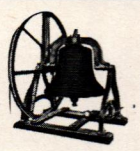

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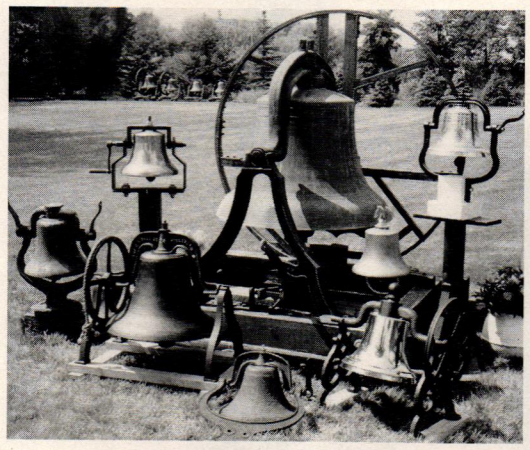

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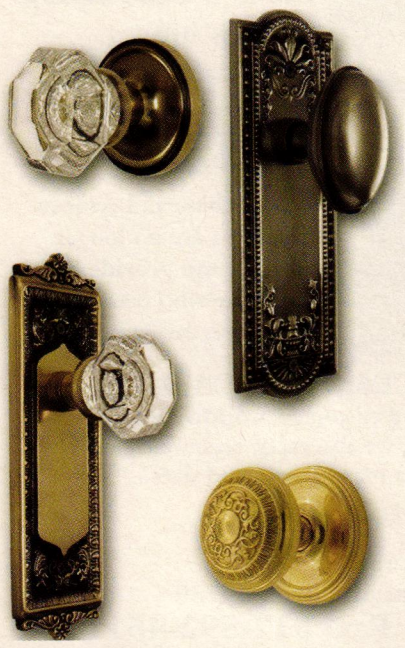

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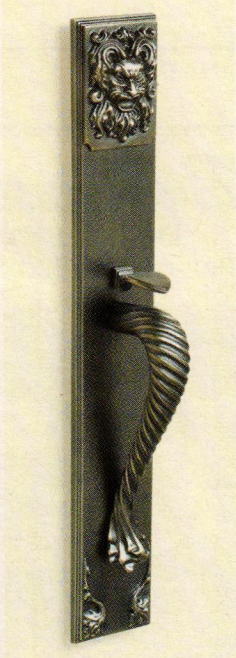

The Davide Como thumblatch hardware for entry doors is available from Baltica in antique nickel.

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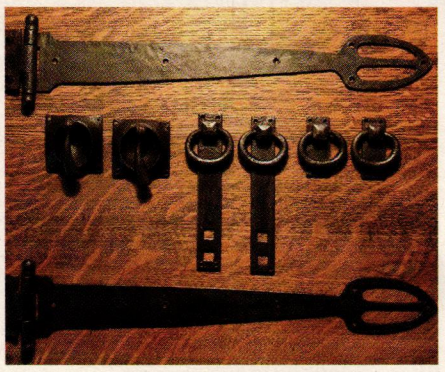

This period-style door hardware was fabricated by Cardine Studios.

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310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
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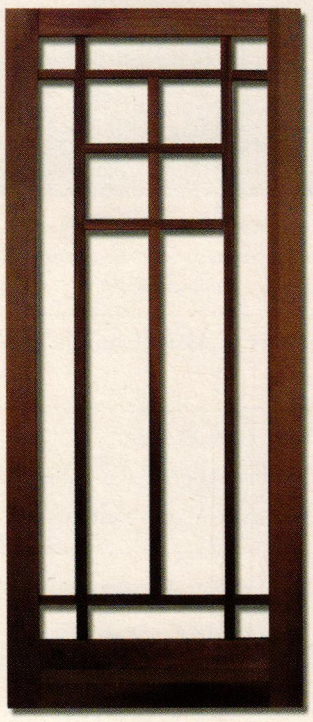

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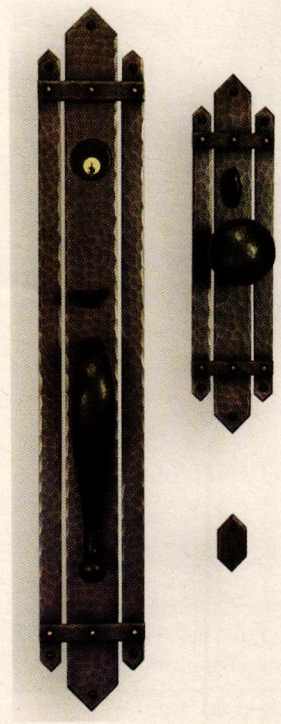
Marceline, MO 64658

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

Write in No. 6980



This entry set from Craftsmen Hardware is a recent addition to the firm's extensive line of period door and cabinet hardware.

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

Supplier of hardware: door 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

These Victorian-style back plates and matching doorknobs are manufactured by Crown City Hardware.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

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

Write in No. 2260

E.R. Butler's model #1426/1335 French door hardware is fit for a castle – complete with a crown on the crest.

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www.restoration.com • The Crown City Collection Vol. 7 • 1047 N. Allen Ave., Pasadena, CA

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"Get lost in the details"

Photos from our Pasadena store and an actual customer quote: "This is not a hardware store, it's hardware heaven!"

WRITE IN NO. 432

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood, bronze & aluminum-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weights & pulleys; residential & commercial.

Write in No. 1910

Grabill manufactured these arched-top mahogany French doors with leaded-glass lites and mahogany/bronze-mesh screen doors.

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, shutters, objets d'art & bathroom accessories; handcrafted sconces & lighting fixtures.

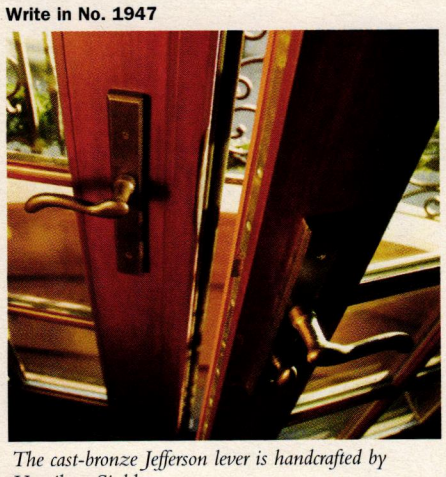
Write in No. 1166

These door hinges are just a few of the many styles offered by P.E. Guerin.

Hamilton Sinkler
866-900-3326; Fax: 212-760-3362
www.hamiltondeco.com
New York, NY 10016

Supplier of window & door hardware, cast-metal registers & bathroom accessories: many historical styles & finishes.

Write in No. 1947



The cast-bronze Jefferson lever is handcrafted by Hamilton Sinkler.

Hammersmith Studios
978-369-5424; No fax
www.hammersmithstudio.com
Concord, MA 01742

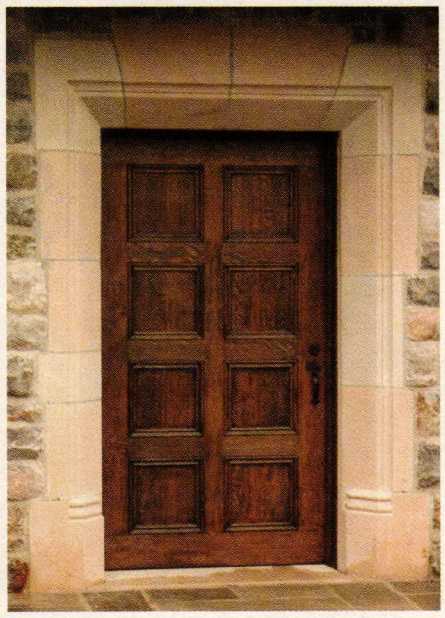
Designer & custom fabricator of ornamental metalwork: doors, windows, light fixtures, hardware & more; restoration services.

Write in No. 1950

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Write in No. 3570



This quarter-sawn white-oak door was built by Historic Doors for an Andrew Carnegie home.

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

This 11-ft. custom bronze door was manufactured by Historical Arts & Casting with a patina designed to age gracefully in any climate.

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

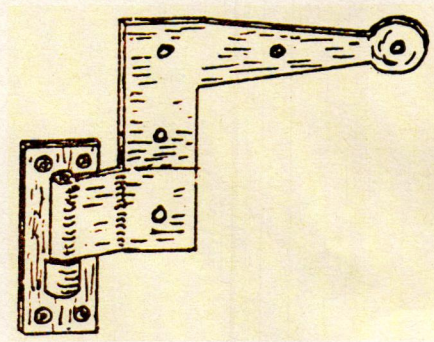
Manufacturer & supplier of vintage reproduction door, window, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; push-button switches & plates; registers & grilles.

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; garage doors.

Write in No. 1240



James Peters & Son produces its traditional-design, heavy-duty, L-type shutter hinges in offsets from zero through 2¼ in.

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

Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

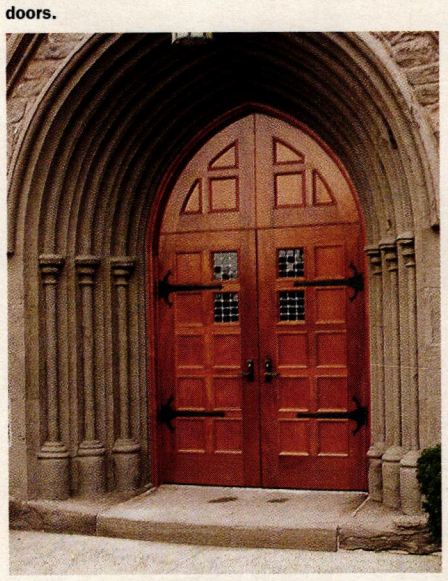
Call for more information.

Kayne and Son fabricated the historically styled hardware for these doors.

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

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

Write in No. 4573 for wood doors; 4574 for screen doors.



Kingsland fabricated these custom-designed Gothic-style paneled doors in Honduras mahogany.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

Write in No. 1907

These arch-top French doors from Marvin Windows and Doors were designed to complement the wood interior of this room; features such as the one-piece exterior extruded-aluminum-clad top rail and the commercial-grade Kynar finish are designed to make the doors long lasting and easy to maintain.

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

This Fleur-de-Lis pull from Notting Hill is available in antique brass, pewter and copper finishes.

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

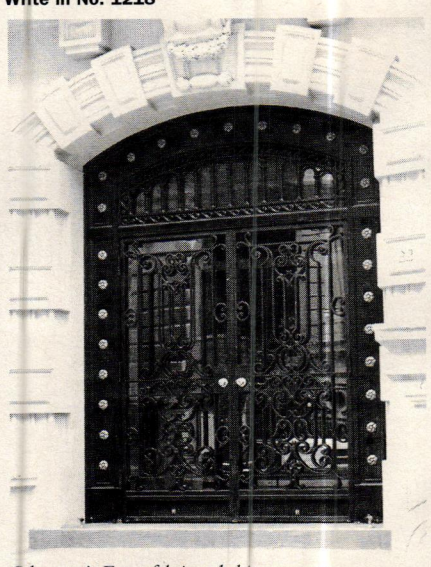
Manufacturer of handcrafted custom wood & clad-wood windows & doors: fixed or operating; any geometric shape; numerous wood species; custom wood doors; complete finishing capabilities; certified & tested; nationwide distribution.

Write in No. 3003

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



Schwartz's Forge fabricated this entryway.

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The Nanz Company
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Designer & manufacturer of period door & window hardware: Gothic, Moderne & other styles; metal finishing; consultation, specification & restoration services.

Call for more information.

The Nanz Company offers a selection of door handles and knobs in many styles, materials and finishes.

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

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

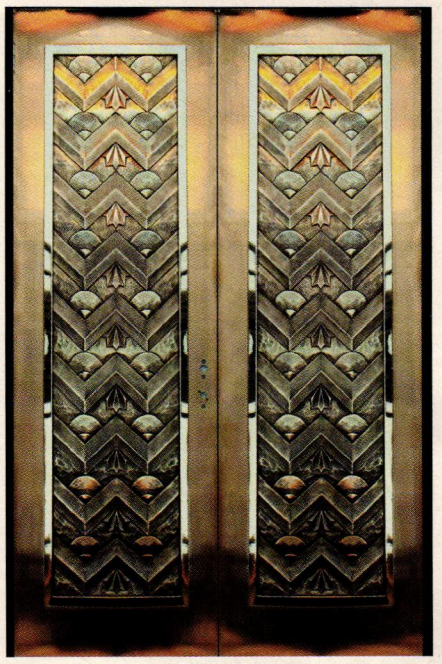
Write in No. 1061

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

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

Write in No. 1316

This French door unit with transom was fabricated by Weston Millwork.



Wiemann Ironworks fabricated these Art Deco bronze door panels.

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, fences, gates, balustrades, lighting, grilles, furniture, doors & more; cast & wrought metal alloys, finishes & architectural styles; since 1940.

Write in No. 1223

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

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

Write in No. 9640

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

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

Write in No. 8430

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- Fabricated From Honduras Mahogany
- Stain Grade or Primed
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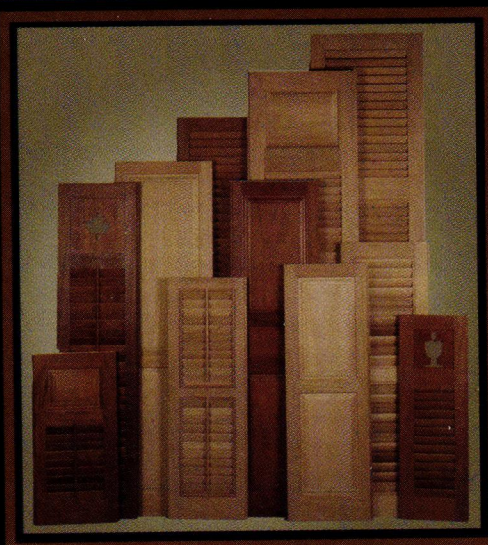
- Shop Drawings



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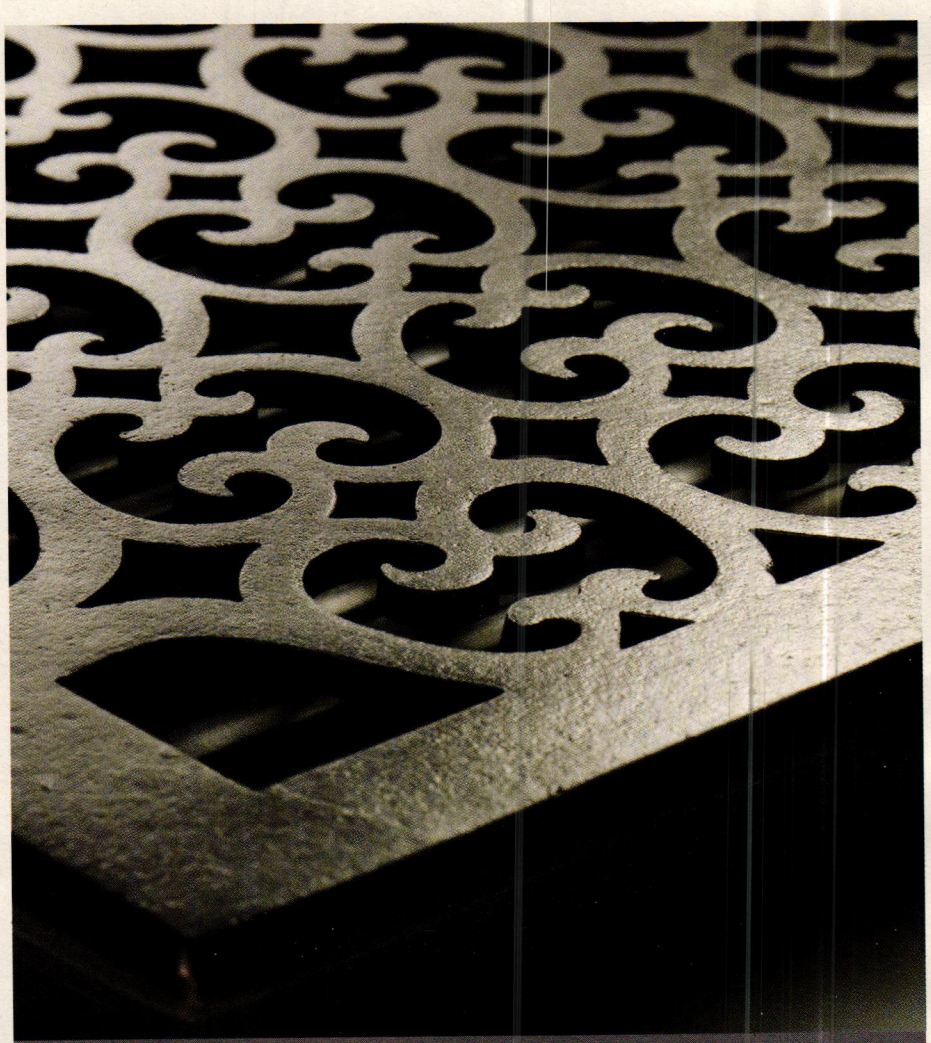

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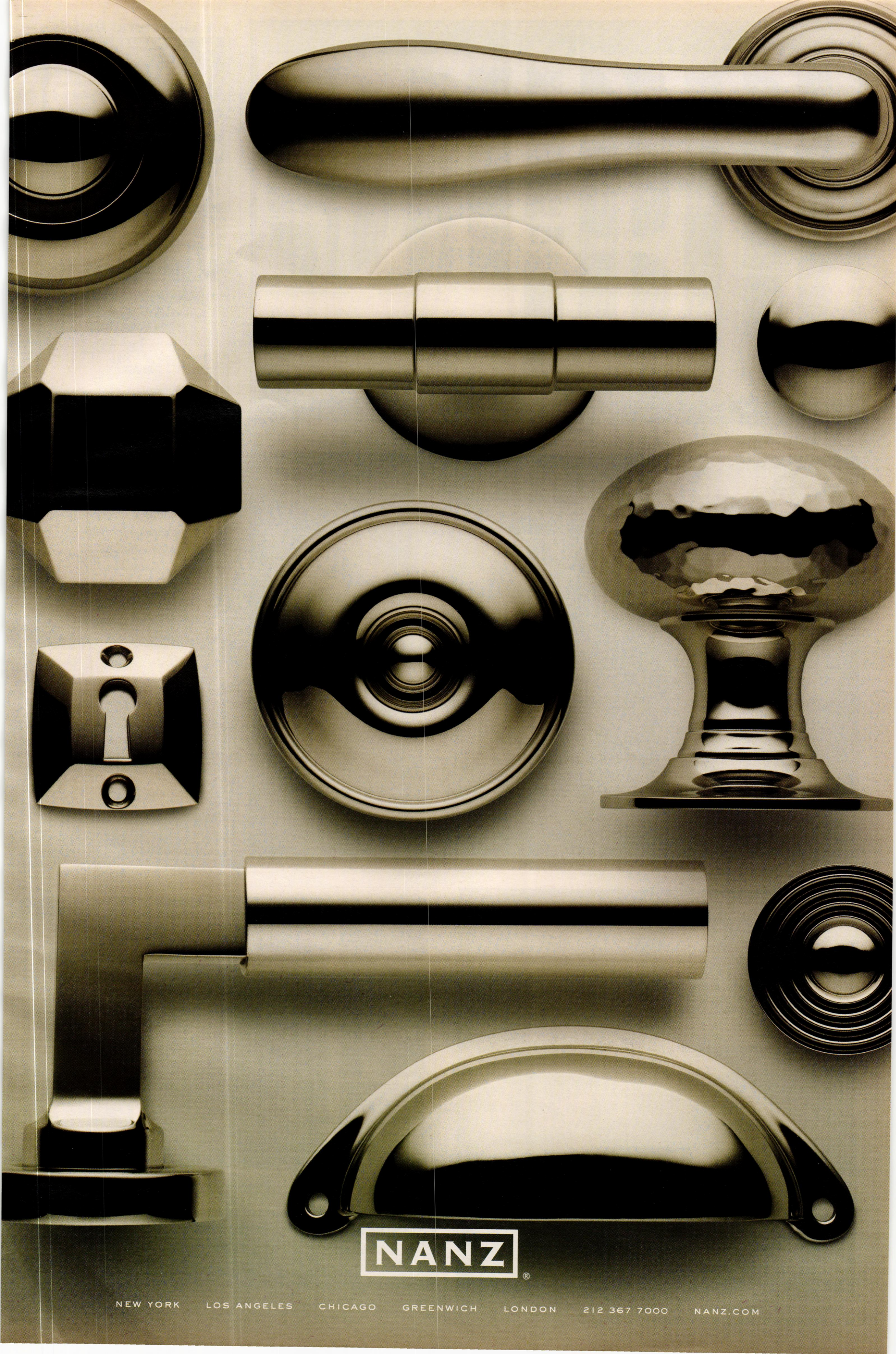

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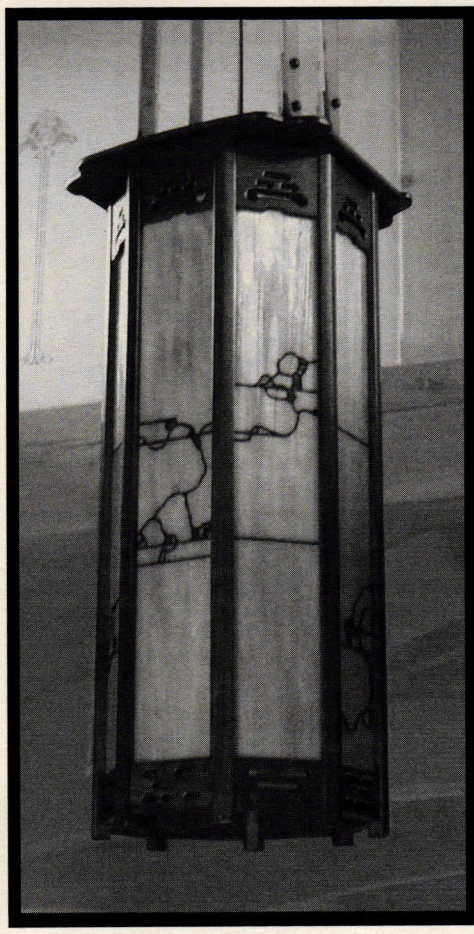

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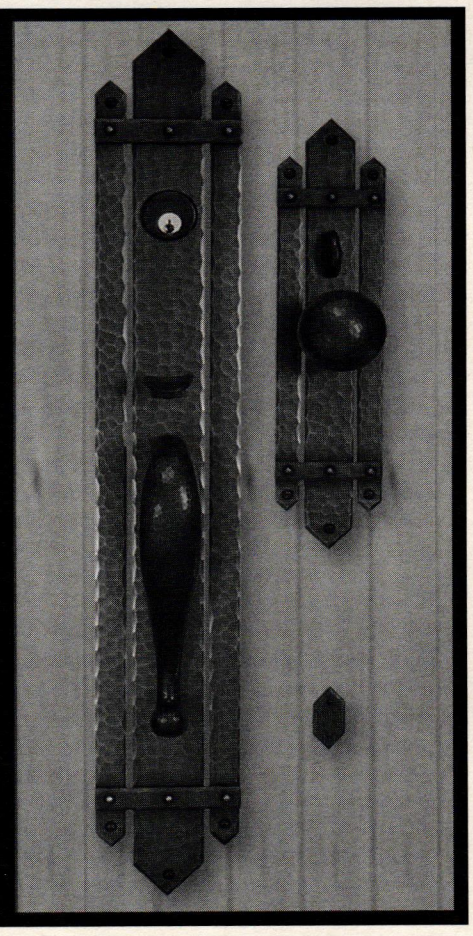

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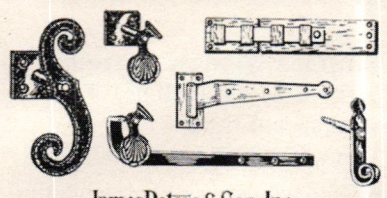

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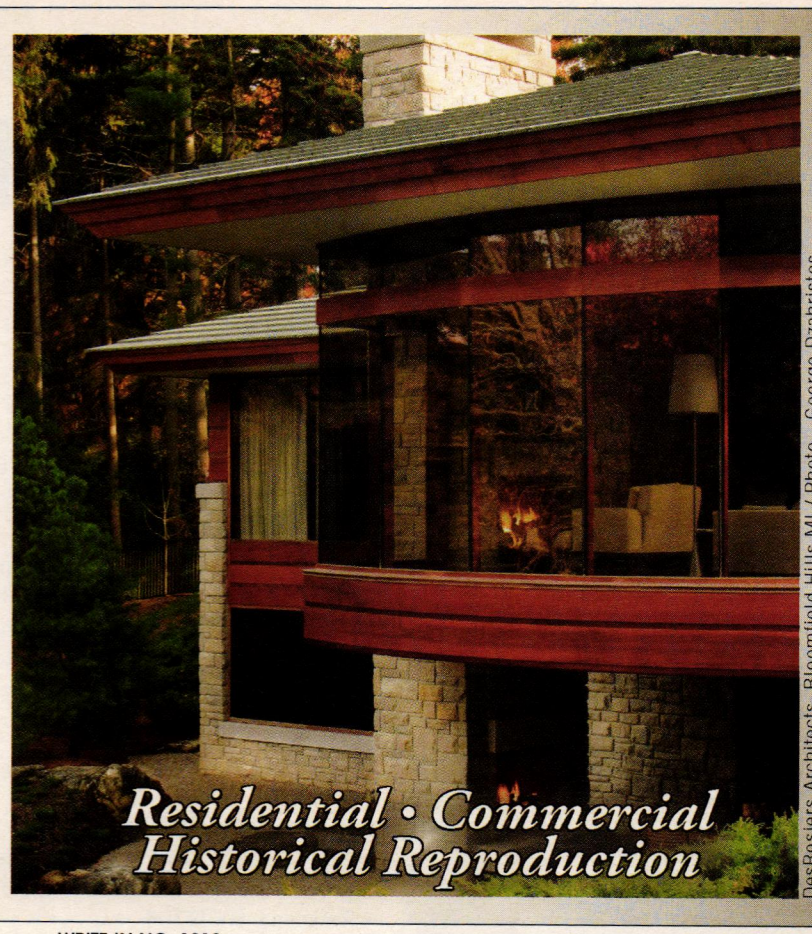

DesRosiers Architects, Bloomfield Hills MI / Photo - George Dzahristos.

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Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; protection from UV & vandalism; interior & exterior; commercial & residential applications.

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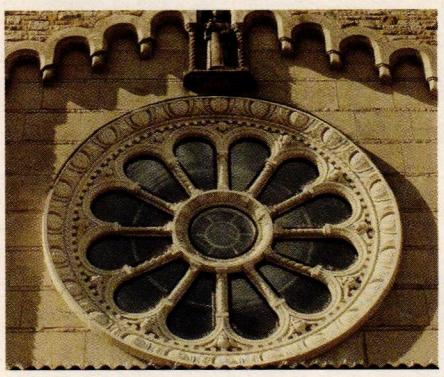

St. William's Church in Cincinnati, OH, used Allied Window's Allied One Lite AOL A tempered storm windows to protect this multifoil window.

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

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

Write in No. 1504

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7669
www.ballandball.com
Exton, PA 19341

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

Write in No. 2930

Baltica
866-830-9174; Fax: 310-349-3443
www.baltica.com
Vilnius, Lithuania LT 01129

Manufacturer of handcrafted, European-made door, window & cabinet hardware: cremone bolts, doorknobs & knockers, hinges, lever handles, push plates & more; Gothic & Baroque; showrooms worldwide.

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Write in No. 9600

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

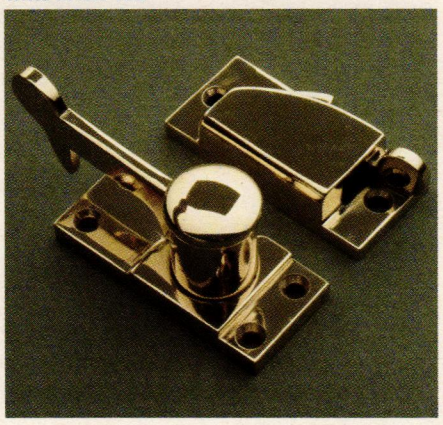
Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

Write in No. 6980

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



This Boston window lock was fabricated by Crown City Hardware.

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

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

Write in No. 2260

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood, bronze & aluminum-clad windows & doors: lift & slide doors, casements, tilt-turn, European in-swing & historically accurate double-hung windows with weights & pulleys; residential & commercial.

Write in No. 1910

This custom bronze-clad tilt-and-turn window was fabricated by Grabill; it has an antiqued patina and an aged-wood interior.

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

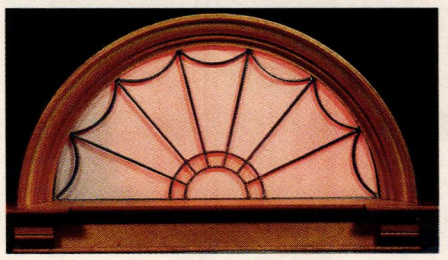
Manufacturer of high-end handcrafted brass & bronze hardware & accessories: for doors, windows, furniture, shutters, objets d'art & bathroom accessories; handcrafted sconces & lighting fixtures.

Write in No. 1166

Historic Doors
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Write in No. 3570



Historic Doors fabricated this wood entryway fanlite.

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.

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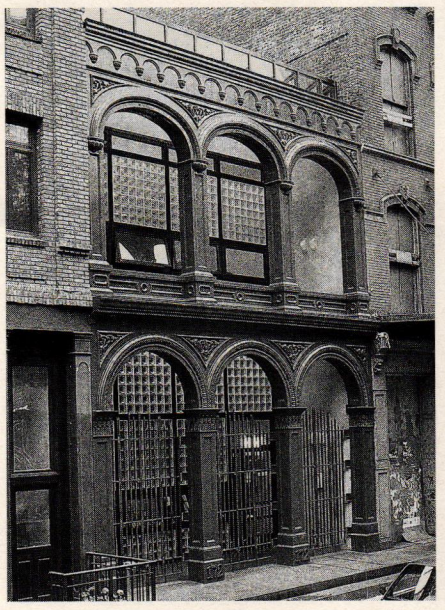

Historical Arts & Casting restored and re-installed the cast-iron windows of this building in New York City.

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

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

Write in No. 1096

Innerglass Window Systems
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www.stormwindows.com
Simsbury, CT 06070

Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options.

Write in No. 909

Glass interior storm windows from Innerglass complement historic windows.

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

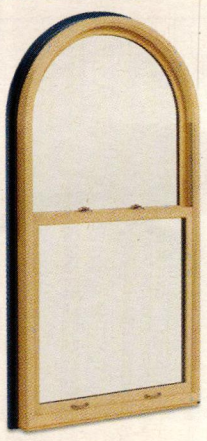
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

Call for more information.

Marvin Windows and Doors
888-537-7828; Fax: 651-452-3074
www.marvin.com
Warroad, MN 56763

Manufacturer of wood windows & doors: clad & clad-wood; solid wood entry doors; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows.

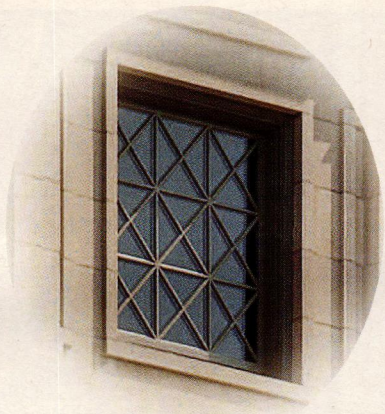
Write in No. 1263



Designed for superior performance against air, water and structural infiltration, Ultimate Double Hung Mangum Round Top windows are available from Marvin in a variety of large sizes and shapes.

There's only one way to replace the windows on a historic courthouse: By the book.

The tiny community of Jackson occupies a significant place on the Minnesota map, with an entire downtown district on the National Registry of Historic Places. The crown jewel is the 1908 Jackson County Courthouse, an impressive Neoclassical construction of Bedford limestone. After almost a century of use, every magnificent detail had been restored to its original glory, down to the worn-out, inefficient windows. The detailed lite pattern in the courthouse's dome windows were replicated perfectly to fulfill the National Registry criteria. In addition, the town was thrilled to find a lower-maintenance solution for the 101 massive double hung windows. With a custom Simulated Divided Lite solution that incorporated a spacer bar for historical accuracy and low-maintenance extruded aluminum cladding, the new Marvin windows ensure that the courthouse will perform its civic duty for generations to come.



The 3-by-3 diamond lite cut is uncommon; Marvin's Simulated Divided Lite with spacer bar solution is equally unique.

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WRITE IN NO. 1263 FOR WINDOWS & NO. 1907 FOR DOORS

Eternal Light

Original Victorian-era lighting fixtures were restored and replicated for an historic synagogue in New York City.

By Lynne Lavelle

Like most major ports of entry in the 19th and early 20th centuries, New York City's architectural and cultural maps were drawn by the immigration boom. More than 12 million people passed through the city's immigration hub, Ellis Island, between 1892 and 1954. While some were destined for elsewhere – more than 40 percent of the U.S. population can trace its ancestry through the facility – a great many people of Irish, Italian, Eastern European and Asian origin went no further than the New York area, and formed communities that endure to this day.

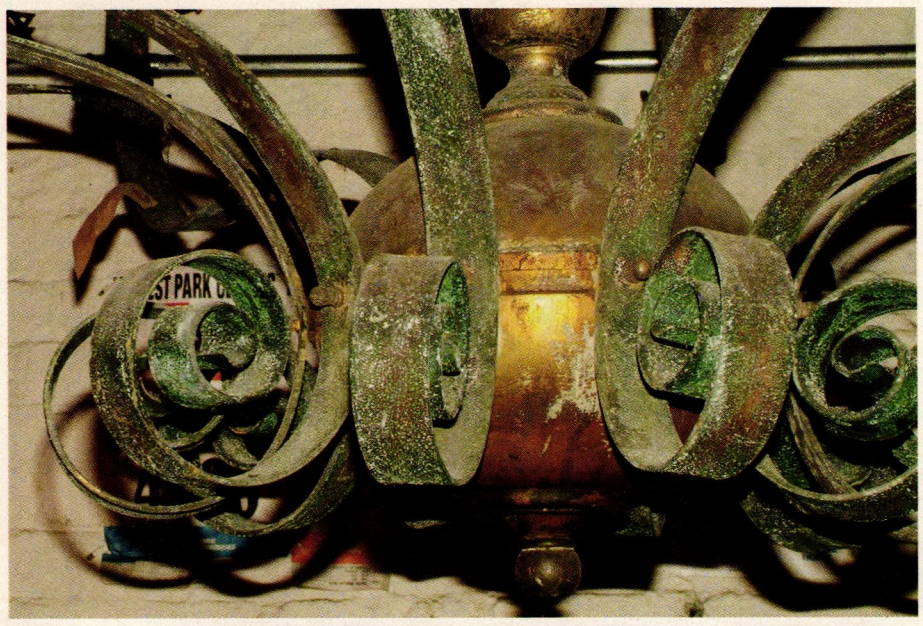
More than 60,000 immigrant Jews, mainly from Eastern Europe, settled in New York City's Lower East Side between 1880 and 1890; by 1910, the Jewish population had grown to approximately half a million, outnumbering Chicago, IL (100,000), and even Vienna, Austria (175,000). Around 60 synagogues served the Lower East Side at the close of the 19th century, acting also as makeshift mutual aid societies and social clubs. They were, for the most part, architecturally unremarkable. However, with its 70-ft.-high vaulted ceiling, stained-glass rose windows, elaborate lighting and hand-stenciled walls, the synagogue at 12 Eldridge Street (1887) symbolized the religious freedom and economic opportunity the new arrivals had come in search of.

Designed by Peter and Francis Herter, the Eldridge Street Synagogue was well attended until the mid-1920s, when membership and finances began to dwindle. Congregants drifted to other parts of the city, and were not easily replenished as immigration quotas stemmed the flow of new arrivals. Those who remained were weakened by the Great Depression, so contributions fell. As a consequence, the main sanctuary gradually fell out of use, and was cordoned off by the congregation in 1955 (it moved to a small chapel downstairs).

The sanctuary remained empty for the next 25 years, and by the 1970s, had fallen into severe disrepair. At this time a local group, Friends of the Eldridge Street Synagogue (a predecessor of the Eldridge Street Project), began to raise funds and seek Landmark designation for its restoration. The effort led to the emergency stabilization of the exterior in 1984, but the interior damage – a collapsed internal staircase, old electrical wiring, extensive water damage, damaged artwork, lighting fixtures and woodwork – remained, and was worsening by the day due to the failing historic slate roof.

In 1990, Jill H. Gotthelf (then of Robert E. Meadows PC Architects) drew up a restoration master plan to address these and other issues at Eldridge Street. It became the blueprint for an 18-year, $20 million restoration, which was completed in December of last year. The project progressed as funds became available, but took off after 2000 when Walter Sedovic Architects (WSA) – where Gotthelf is an associate – became involved. Its work included the façade restoration, accessibility and MEP upgrades, the development of programming spaces for the history and interpretive center, and the interior finishes restoration. (See *Traditional Building*, December 2006, page 28.)

As part of an 18-year, $20 million restoration at New York City's Eldridge Street Synagogue, Aurora Lampworks restored the sanctuary's lighting fixtures, and fabricated replicas including the eternal light and "crown and basket" wall sconces. Photo: Kate Miford



Most of the existing fixtures had suffered extensive corrosion caused by water damage (as shown here), and the by-products of gas combustion, which had turned the metals black and green. Photo: Aurora Lampworks

As Gotthelf explains, the focus was on celebrating, not erasing, the synagogue's past. "We developed an over-arching philosophy of authenticity for the project," she says. "From the ruts in the floor where the congregation shuffled during prayer, right down to the paintwork and the lighting, the patina of time was left in place wherever possible. We didn't want to lose the story."

The final phase of the restoration concerned the sanctuary's Victorian-era light fixtures, many of which had almost disintegrated due to corrosion caused by the chemical by-products of the 247 gas jets. To make matters worse, many of the lights had also sustained water damage from leaks in the roof and skylight. Some, including the eternal light and "crown and basket" wall sconces had gone missing over the years. WSA worked with Aurora Lampworks, Inc. of Brooklyn, NY, who acted as consultants to develop detailed specifications for the restoration of the diverse and unique fixtures, including the 75-light "grand chandelier."

After means, methods and samples had been approved by WSA, Aurora's in-house team of blacksmiths, glassmakers, technicians, metal fabricators and finishers, decorative painters and conservators began the restoration process. Each and every fixture, its components, placement and story was considered relevant and highly valued. The ethos was clear: reuse existing parts wherever possible.

According to Dawn Ladd, principal of Aurora Lampworks, the company and the project were a good match. "Aurora's core is about restoration, and the heart of restoration and conservation is reuse," she says. "Additionally, the size and the scope of the project was a good fit for us. As we are a small company, every staff person got a sense of ownership for their part of the project and consequently, for the project as a whole. Although other projects were still going on, the company was focused on Eldridge Street with a team spirit that would inevitably show up in the quality of the work."

The fragility of the fixtures posed a challenge, but Aurora's artisans experimented with a number of cleaning methods to reveal the original materials without making the fixtures look brand new. Where metal was missing, the material was

Aurora carefully removed the corrosion, matched missing metal pieces, then brushed and refinished each fixture. Photos: Aurora Lampworks

matched with similar vintage metal, soldered in, patinated, coated with a tinted lacquer and then waxed. "We didn't want to remove the character along with the corrosion," says Ladd. "Our work was another chapter in the synagogue's story, not a revision. In fact, we left the arms on the grand chandelier upside down. We knew that they had faced up originally because they were gas burning, but they had been turned down when the building was electrified, presumably to better light the congregation. We decided not to reverse them."

Only one of 18 original "crown and basket" sconces remained, so the project was expanded to include the replications needed. After exhausting all 21st century techniques, the artisans found that there was no substitute for the old-world chasing and repousse process – the method by which the sconces had originally been made. A metal spinning is made in the desired shape, into which a clay-like substance "pitch" – heated to a molten state – is poured (it looks much like pouring a batch of brownies). After several hours, the substance hardens, and the artisan gets to work on the piercing and embossing with specially made chisels and tools. "All of this is extremely labor-intensive, yet rewarding for the artisan," says Ladd.

Replicating the eternal light required some guesswork, as the original piece was missing. Fortunately, Aurora was able to determine its design and dimensions from old photographs. After WSA and the Eldridge Street Project had approved a mock-up, the griffin head was carved in clay then cast in bronze. In keeping with the ethos of reuse, and for symbolical and sentimental reasons, the basket from the only original "crown and basket" fixture was incorporated into the new eternal light.

Without compromising appearance or historic integrity, Aurora brought all of the lighting up to code – every fixture carries a UL label. Tiny flat junction boxes are hidden within each column fixture, thus eradicating the need for junction boxes within the columns themselves. New wires pass through old gas keys, preserving the original look and intent.

After much consideration, a clear 75-watt lamp was chosen for most fixtures. It is rated for a lamp-life of 5,000 hours, and is the lamp that the historic etched green glass shades were designed around. Because the fixtures are on a dimmer, they re-create the soft warm glow of gaslight, but can switch to preset egress lighting levels in the event of an emergency. This solution avoids typical approaches such as adding auxiliary fixtures within the historic space.

The Eldridge Street Synagogue was rededicated in December of 2007, 120 years after it first opened its doors. The congregation, which has never missed a Shabbat since the building was constructed, is now able to worship and spend time in the sanctuary. And for visitors of all faiths, the building is now a New York City Landmark, which through its cultural and educational programs, and regular tours, welcomes up to 20,000 visitors annually. It is, in the words of the Eldridge Street Project, a place for "historical reflection, aesthetic inspiration and spiritual renewal." For more information, please visit www.eldridgestreet.org or www.auroralampworks.com. TB

To replicate the remaining "crown and basket" fixture, Aurora used an old-world chasing and repousse process: a clay-like substance called "pitch" was used to make a mold, then artisans created the delicate piercings and embossed patterns by hand. Photos: Aurora Lampworks

Interior Lighting

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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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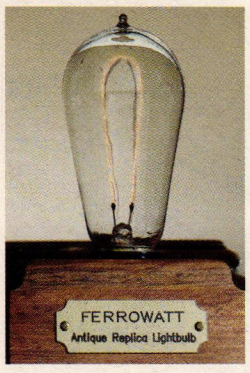


This authentic replica 1900 light bulb from AAMSCO Lighting runs at 30 watts and provides 8-candle luminosity.

Al Bar-Wilmette Platers
847-251-0187; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

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

Write in No. 2636

This chandelier was restored by Al Bar-Wilmette.

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

Authentic Designs manufactured this three-candle electric lighting fixture.

Cardine Studios
540-439-6460; Fax: 540-439-6462
www.cardinestudios.com
Bealeton, VA 22712

Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplace, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.

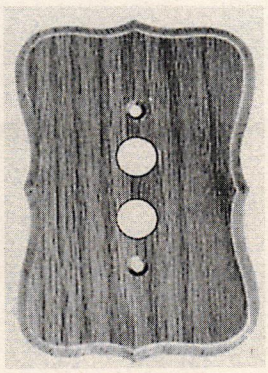
Write in No. 1867

Cardine Studios fabricated this period-style lantern.

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.

Write in No. 4850



The Early American switch plate from Classic Accents is available in either stained or unstained oak.

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.

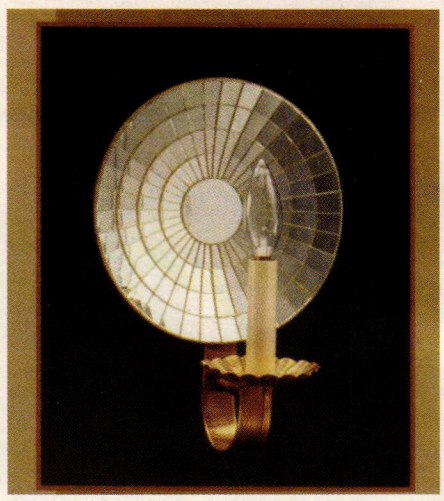
Write in No. 488

Lighting for the City Hall Annex project in Honolulu, HI, was refurbished by C.W. Cole; the renovations consist of 18- and 30-in. chandeliers and a matching 18-in. surface-mounted ceiling fixture.

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.



Wall sconces such as this model #100 are available from Josiah R. Coppersmythe in many Early American styles.

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

Supplier of Arts & Crafts-style hardware: door, window, cabinet & drapery hardware; grilles; hand-hammered copper; interior & exterior lighting; pendants, sconces, chandeliers, lanterns, table lamps & switch plates.

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Craftsmen Hardware fabricated this five-lantern chandelier.

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship.

Write in No. 313

Crenshaw Lighting manufactured this replication fixture for the Pennsylvania State Capitol.

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

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

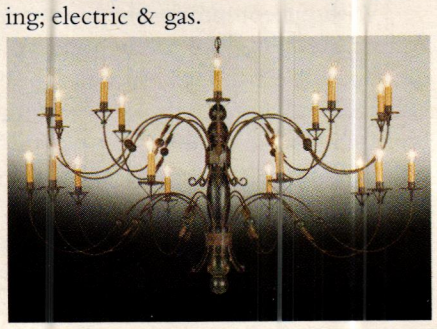
Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades.

Write in No. 809

The model #C-200 double-cone chandelier from Deep Landing Workshop has a 14-in.-tall center.

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.



This 18th-century Massachusetts-style wood and metal 20-light two-tier chandelier with a leaf design is part of The Federalist's handmade reproduction collection.

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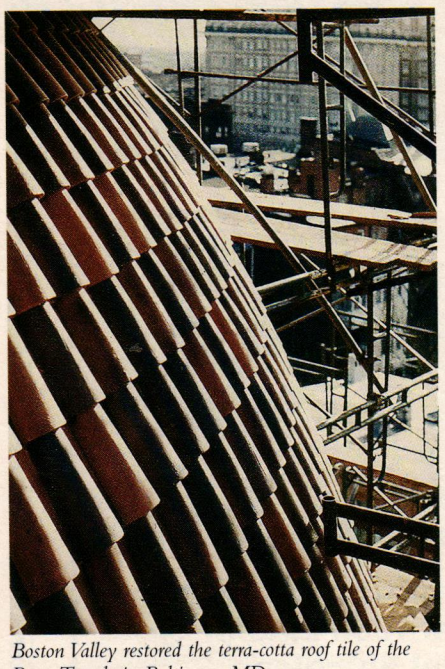

Boston Valley restored the terra-cotta roof tile of the Berea Temple in Baltimore, MD.

Boston Valley Terra Cotta
888-214-3655; Fax: 716-649-7688
www.bostonvalley.com
Orchard Park, NY 14127

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Ashland, VA 23005

Manufacturer of flat concrete shingle tile: various colors & textures; can be customized to resemble wood, slate & other materials; gutter hangers.
Write in No. 6340

Ludowici supplied the clay-tile roofing for this historic building.

Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-5175
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.
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Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFRP, cast stone & metal reproductions.
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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.
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www.vrmtile.com
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Manufacturer of architectural concrete & slate roofing tile: 9 styles, 20 standard colors & unlimited color combinations; trim flashing, snowguards, copper gutters, cupolas & weathervanes; restoration & new construction.
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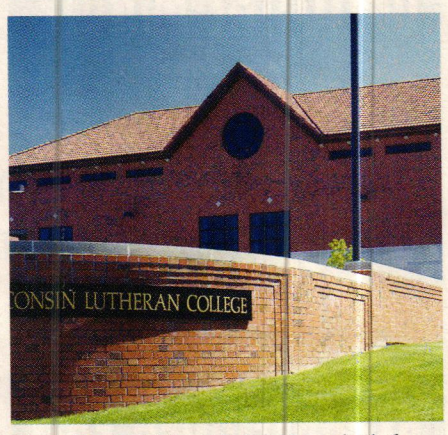

Vande Hey Raleigh supplied the Spanish tile for this building on the Wisconsin Lutheran College campus.

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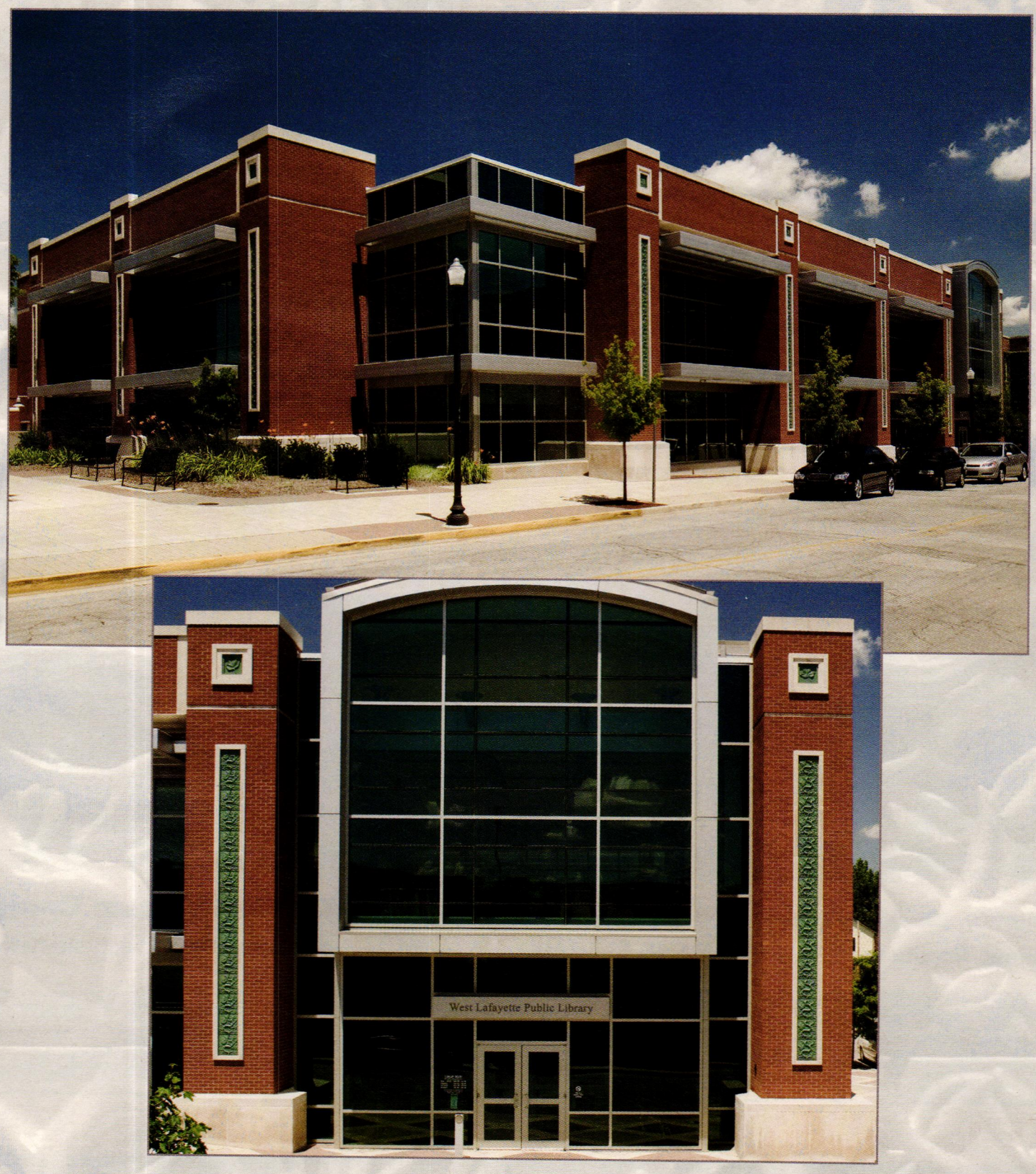

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For this building, American Slate Co. used its Strata Grey roofing tile, model #RHC 107.

American Slate Co.
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www.americanslate.com
Walnut Creek, CA 94596

Supplier of slate roofing tile & flooring: 16- & 24-in. sizes; colors ranging from grays & greens to black, purple & multicolors; other sizes & graduated roofing on request; thickness up to 1¼ in. in some colors; slate flooring.

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www.nicholsonandgalloway.com
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Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFRP, cast stone & metal reproductions.

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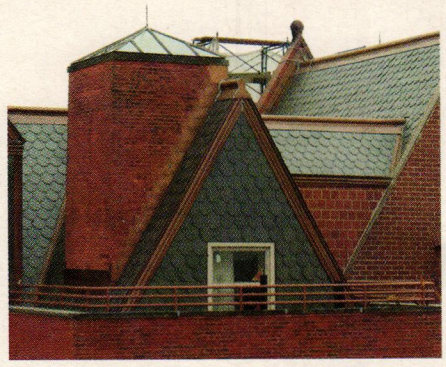

Nicholson & Galloway restored the roof of this historic building, providing the carpentry, coppersmithing, slating, waterproofing and masonry restoration.

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

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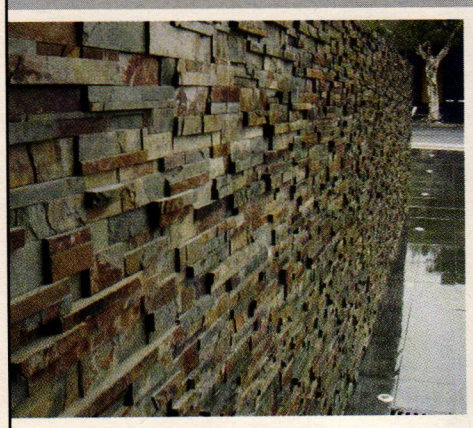

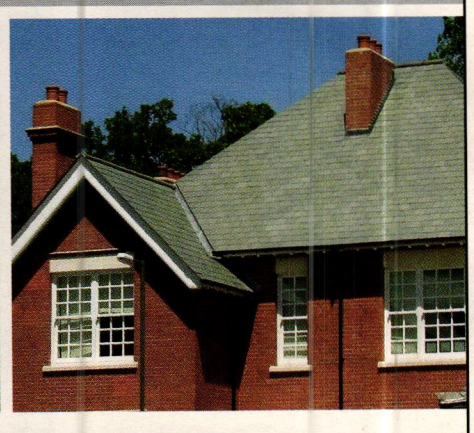

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Tiffany on High

A masterpiece at the Chicago Cultural Center has been restored.

By Neal Vogel

Chicago is home to many spectacular late 19th and early 20th century interiors that influenced the decorative arts throughout the country. Designed and produced by Chicagoans, many of these interiors are off the beaten path and out of public view. However, near the heart of the Loop sits one of the most accessible and finest examples of American decorative arts, created by a collaboration of Bostonians, Chicagoans and New Yorkers. This is no "Second City" interior – it's world class, and it's open to the public year around at the Chicago Cultural Center.

Designed by Charles Coolidge of Shepley, Rutan & Coolidge (Boston), the Cultural Center was originally designed to house two entities, the Chicago Public Library in the south wing, and a memorial hall for the Grand Army of the Republic in the north. The building was commissioned and designed in the heat of planning and showcasing Chicago's 1893 Columbian Exposition to the world, and it was heavily influenced by the architects and decorative artists involved.

The Chicago Public Library opened in 1897 to considerable fanfare and the Delivery Room and ancillary spaces decorated by Tiffany Glass & Decorating Company were praised for their timeless beauty – many design elements were freely adopted from the firm's Exposition chapel. The art glass was housed in a cast-iron dome fabricated by Chicago Ornamental Iron embellished with bead & reel, acanthus leafs and egg & dart motifs. As noted by Department of Cultural Affairs Historian, Tim Samuelson, "The building successfully bridged the ongoing debate between people who advocated looking to the past for artistic inspiration and those who sought a dynamic expression of contemporary design, technology and craft."

Largest Tiffany Commission

The interior represents Tiffany's largest commission in nearly 50 years of production and includes: the largest Tiffany dome (measuring 38 ft. in diameter); the most extensive use of Tiffany mosaics (more than 10,000 sq.ft. adorn the walls); and the earliest known examples of Tiffany's copper-foiled chandeliers, pre-dating the company's patent for the process. Copper-foiled lamps would soon become Tiffany's greatest commercial success, contributing immensely to his world renown and establishing his reputation as America's most accomplished decorative artist.

The art-glass dome contains hand-rippled glass and plating (multiple layers of glass) – a Tiffany trademark. There are approximately 30,000 pieces of glass in 243 "sections" covering more than 1,000 sq.ft. Repetitive fish-scale panels below the oculus are studded with 5,568 sparkling chipped-glass jewels that are copper foiled atop ruby-red backplates and soldered into the matrix. The leading was entirely floated with solder, indicative of the company's impeccable craftsmanship.

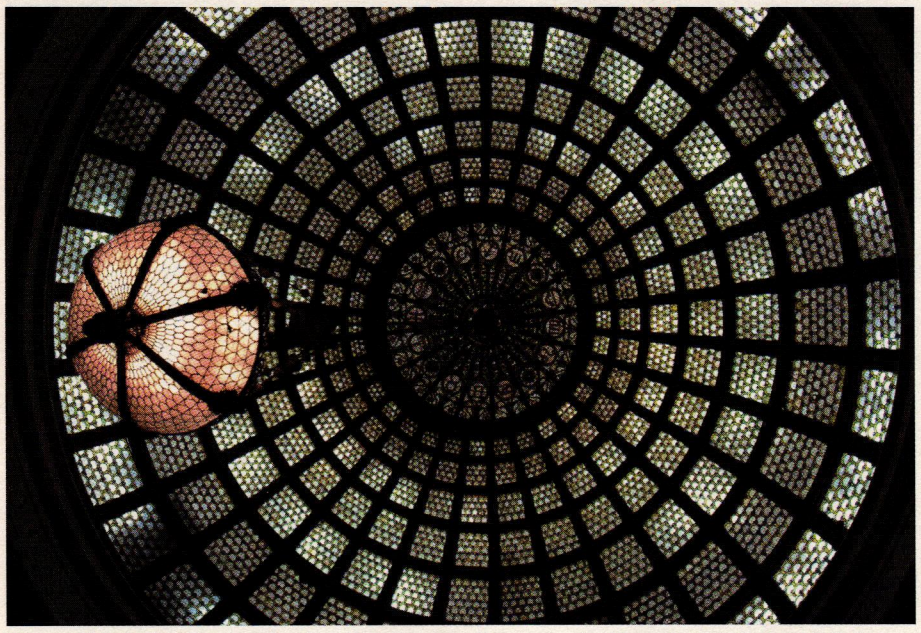
In hindsight, it boggles the mind that this building barely escaped rooftop additions and the wrecking ball over the years. Restoring the grandeur to this fabulous interior – dubbed Preston Bradley Hall when the library vacated in the 1970s and the building was converted into the Chicago Cultural Center – was a preservationist's dream.

Until recently, the giant Tiffany dome hovering over the south wing sat listless and washed out under high intensity discharge lighting that was installed in the interstitial space between the interior art-glass dome and the exterior diffusing skylight. Its inherent beauty was further diminished by several repair and remodeling campaigns. In 1935, the original diffusing skylight above the art-glass dome was replaced with a precast concrete and copper roof, eliminating all daylight. Subsequent decorating projects resulted in damaged decorative finishes on the ornamental cast-iron and plaster cornice beneath the dome and over-painting with dull bronze paint. Original uplighting concealed on top of the cornice, and accent lighting in large plaster rosettes beneath the cornice, were abandoned.

The art glass was in a sad state of repair. Most of the repairs were completed in-situ, which contributed to their poor execution. Approximately 1,700 cracked pieces, 220 Dutchman-lead repairs and 250 replacement pieces were found in the art glass throughout the dome; much of the damage was caused by years of lighting maintenance in the interstitial space. The art glass replacements were poorly executed with bad matches that were too dense and lifeless compared to the original art glass. (Interestingly, Tiffany "phased" the art glass from relatively dense at the top of the dome, to more translucent at the bottom. This helped achieve a uniform appearance in the deep lightwell.) Approximately two-thirds of the retainer clips were missing and many art-glass panels were loosely held in place by gravity alone.

The Hellenistic zodiac in the oculus is an ancient symbol of navigation and exploration. Hovering over the original library Delivery Room, it represents the pursuit of knowledge in books. Photo: Patrick L. Pyszka, courtesy of the City of Chicago.

Top: Preston Bradley Hall's art-glass dome, photographed in early morning light, is rarely seen this blue by the public. Photo: Patrick L. Pyszka, courtesy of the City of Chicago.



Above: This is the Preston Bradley Hall dome as it appeared with metal halide backlighting, installed in the 1970s. Photo: Neal A. Vogel, Restoric, LLC

Right: The original Delivery Room (as it appeared in 1897) where library attendants delivered books from the closed stacks behind; the beautiful mosaic tile floor is no longer intact and is covered by carpeting today. Photo: Special Collections & Preservation: Harold Washington Library Center, City of Chicago

The glass was filthy with a century of dust, oily grime, paint drips and paint overspray from work on the diffusing skylight.

Perhaps the most interesting project discovery was that all of the art-glass panels below the oculus, approximately 90 percent of the dome, were flipped over in their openings with the texture of the ripple glass and chipped jewels facing up. Why the art glass was inverted remains a mystery; possibly to counteract deflection (i.e. "bellying" or sagging), or to create a more "modern" look by flipping the smooth face to the viewer. This probably occurred when the diffusing skylight was covered in 1935 – when streamlined modernity was in vogue. Regardless, when the diffusing skylight was removed, the sparkling daylight filtering through the jewels was rendered obsolete.

The chief goals of the restoration campaign were to: 1) restore daylight to the art glass and interior; 2) eliminate artificial light in the interstitial space between the inner and outer domes; 3) restore the damaged art glass and decorative finishes; and 4) install new lighting to provide optional scenes for evening programs.

To this end, the center oculus of the dome and central chandelier were restored in 2005. A temporary diffusing skylight was installed over the oculus and partial daylight was restored for the first time in 70 years – this inspired the restoration of daylight to the entire dome.

Several alternatives were considered to construct a new diffusing skylight on the roof: a) re-setting glass into the original steel frame; b) piggy-backing a new aluminum skylight on top of the original frame; and c) building a much larger skylight over the entire lightwell.

The client ultimately decided to piggy-back the new skylight, installing insulated glass units along with a cupola ventilator in the spirit of the original design. Original cast iron radiators, HVAC ductwork and artificial lighting that cluttered the interstitial space and caused shadows were removed. New catwalks and chicken ladders were installed to facilitate inspections and maintenance. New hydronic heating was installed to condition the space and melt snow off the skylight. LED lighting was installed in lieu of the original carbon filament incandescent lighting on top of the interior plaster cornice (uplighting the cast-iron frame). The skylight and LEDs substantially reduce the need for incandescent lighting and contribute a "green" aspect to the project. (The 36 carbon filament lights restored in the rosettes are only used intermittently.)

The art glass was completely removed for restoration and temporary faux art-glass graphics mounted on Lexan were installed in its place. The art glass was completely disassembled and re-leaded with new reinforcement. Custom glass was produced to match missing glass and replace previous poor replacements. The saddle bars were re-installed in their original location while new fins were introduced to the topside, bent to conform to the existing lead lines and remain imperceptible from underneath. The original stacked perimeter leads were replaced with monolithic leads and reinforced with a steel bar for better purchase under the retainer clips. The art glass was naturally reinstalled in its original position with the rippled glass and chipped jewels facing the interior and viewer.

The art glass commissioned for the dome was designed to coordinate with the interior decoration. The frame color, natural light and artificial light created the best context for both the art-glass and cast-iron dome. This symbiotic relationship was lost over the years by the elimination of daylight and cornice lighting, and damage to the gilded finish.

As with all projects of this scale, many restoration contractors and professionals were integral to its ultimate success including: Archistoric Products, LLC (chandelier restoration); Botti Studio of Architectural Arts, Inc. (art glass restoration); DesignLab—Chicago (lighting design); EverGreene Painting Studios, Inc. (decorative finishes); Historic Surfaces, LLC (paint analysis & gilding); Holabird & Root, LLC (architectural design & engineering); Kokomo Opalescent Art Glass Company (custom art glass manufacture); Prime Scaffolding, Inc. (scaffolding); Primera, Inc. (electrical and mechanical design); Restoric, LLC (art glass, finishes and historical consulting); Supersky, Inc. (skylight) Wardell Art Glass Company (chandelier shades); Wight Construction, Inc. (general contractor), Wiring, Inc. (electrical) and many other subcontractors and individuals too numerous to mention.

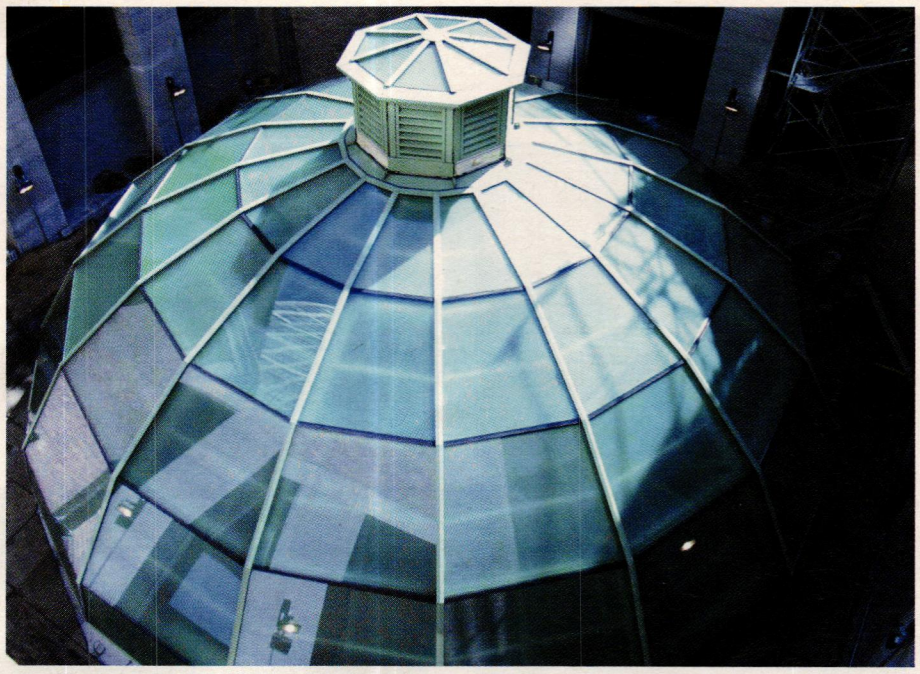
The decorative finishes on the underside of the cast-iron dome were damaged by aggressive cleaning campaigns and corrosion of the cast-iron frame. The original specifications mentioned many layers of spar varnish along with gold and aluminum leaf. However, microscopic investigation of the dome revealed that the actual finishes deviated from these historic specifications. Instead, glazed finishes of aniline dyes were employed over aluminum leaf. No evidence of gold leaf was found but experts indicate that aluminum leaf was more novel and expensive than gold leaf in the 1890s.

Surrounding Ornamentation

Just as the art glass had become muted and lifeless, so had the surrounding ornamentation and finish of the frame, detracting from the overall effect. Re-gilding the ornamental cast iron with aluminum leaf and glazed finishes helped re-capture

The precast concrete installed in 1935 is removed from the original 1897 steel frame; what appears to be art glass below the workers is actually a graphic reproduction on Lexan. Photo: Neal A. Vogel, Restoric, LLC

Insulated glass units weighing several hundred pounds were set with a crane. Photo: Elizabeth Blaisius



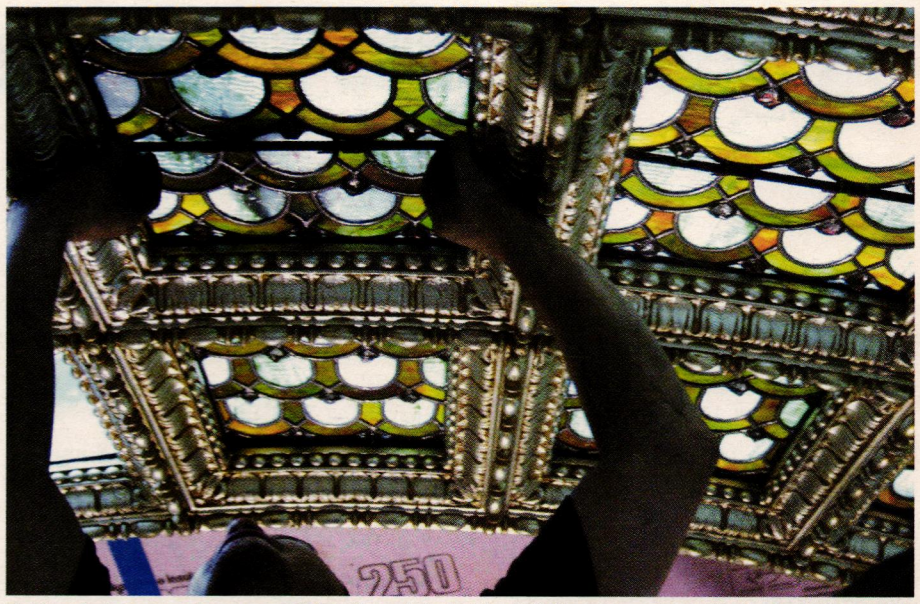
The new custom fabricated SuperSky diffusing skylight features a custom finish to mimic the original copper verdigris patina and a cupola designed in the spirit of the original skylight. Photo: Elizabeth Blaisius

the original luster and restore the dual personality of the dome. In strong sunlight, the vibrant gilt bolsters the structural elements. At night, the glass silhouettes when the modern exterior lighting is dimmed or turned off, allowing the frame to become the dominant architectural feature. Restoration of the plaster cornice was added late in the project but provided the crucial link between the dome and glass mosaics adorning the walls.

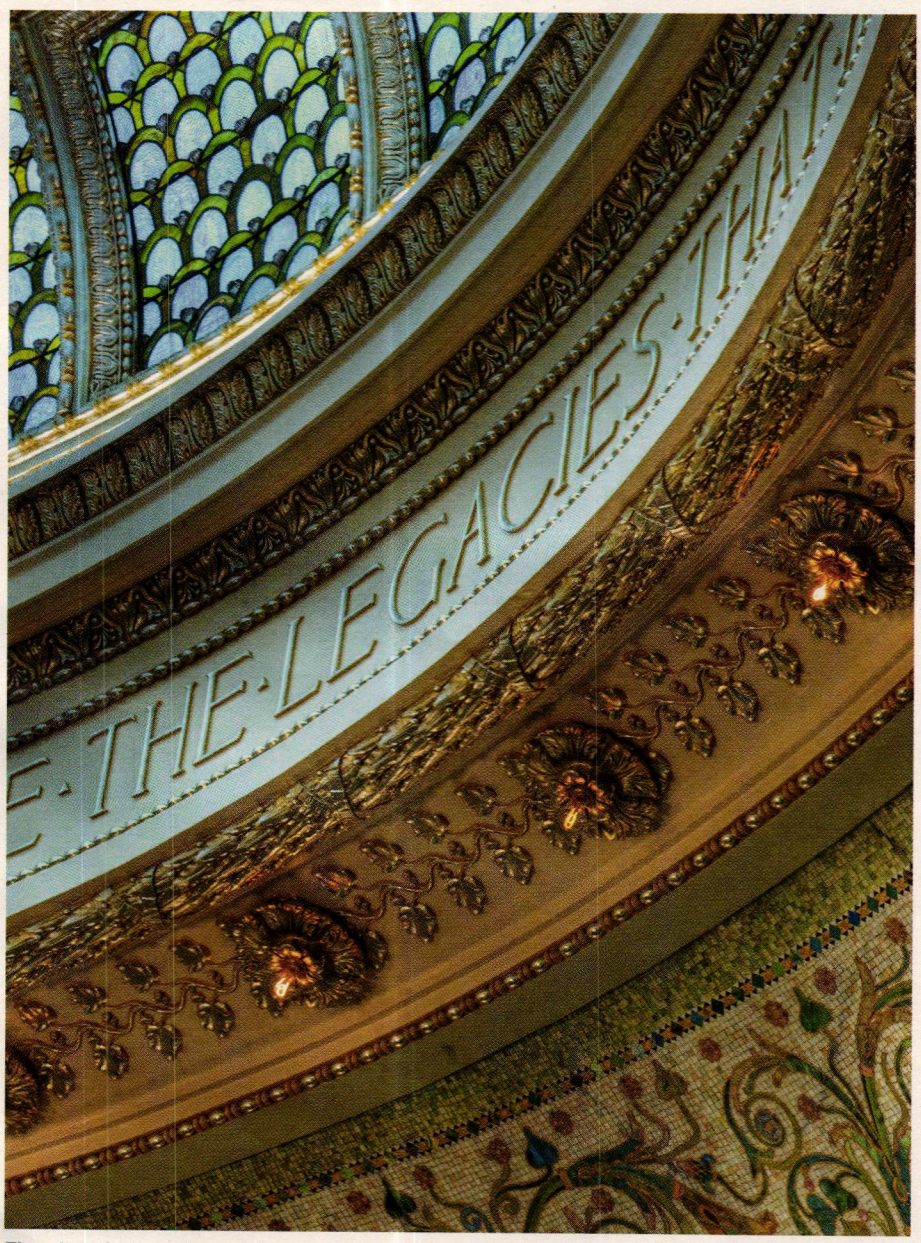
Today, the restored Preston Bradley Hall is among Chicago's most significant architectural treasures and glistens for all who venture inside. Since the restoration, visitation is up nearly 30 percent for a building that serves nearly 800,000 visitors annually, and weekend tours have swelled three-fold. Moreover, concert audiences are now reveling to the sounds of The Chicago Chamber Musicians under an ever-changing array of opalescent glass and gilded aluminum leaf lit by natural daylight. Sunshine, storms and cloud cover are perceived inside, establishing an existential connection with the world outside.

The project was completed for approximately $2.2 million and received an award for preservation excellence from the Chicago Landmarks Commission. If Chicago is your destination, and you love traditional buildings and the decorative arts, Preston Bradley Hall's Tiffany dome should not be missed. Also be sure to venture into the north wing to see the other fine dome in the Grand Army of the Republic Hall by Healy & Millet. The oculus and partial daylight were also restored here in 2005 and the City of Chicago is planning to restore this interior in 2010.

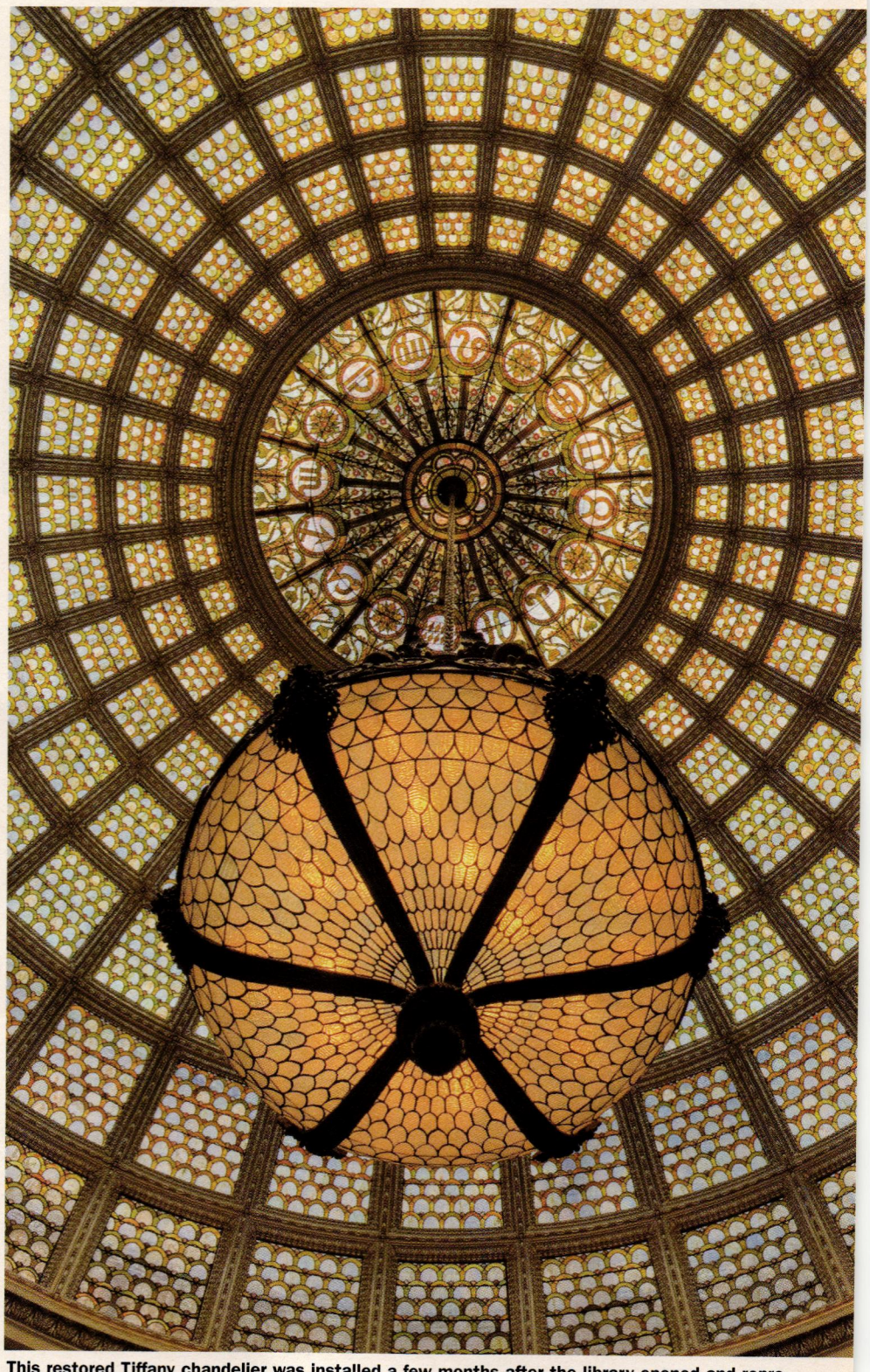
The Department of Cultural Affairs and Department of General Services staff provided the daily on-site guidance, vision and decision making to see this project to fruition and restore the grandeur of Preston Bradley Hall for generations to come. For further information, visit www.chicagoculturalcenter.org. TB



Each art-glass panel was carefully aligned during installation to register the leaded glass with adjacent panels. Photo: Elizabeth Blaisius



The gleaming cornice rosettes and relief were added late in the project, bridging the beautiful mosaics adorning the walls and art glass above. The full inscription reads, "Books are the legacies that a great genius leaves to mankind which are delivered down from generation to generation as presents to the posterity of those who are yet unborn." Photo: Patrick L. Pyszka, courtesy of the City of Chicago



This restored Tiffany chandelier was installed a few months after the library opened and represents the earliest known installation of copper-foiled Tiffany lamps. Photo: Patrick L. Pyszka, courtesy of the City of Chicago.

Neal Vogel is the principal of Restoric, LLC, a restoration consulting and contracting business specializing in historic churches, synagogues, civic and institutional buildings. He teaches restoration classes for The School of the Art Institute, Northwestern University's School of Continuing Studies and The Illinois Institute of Art in Chicago and has authored numerous technical articles on building restoration for the National Park Service, Old House Journal *and* Traditional Building.

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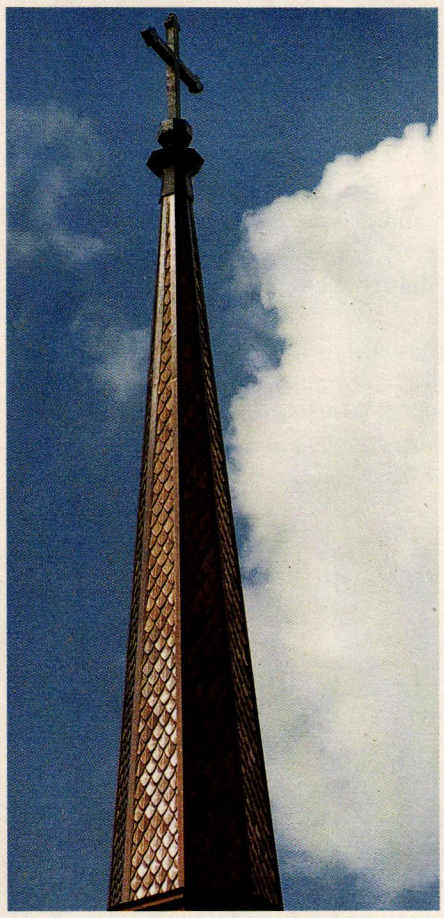

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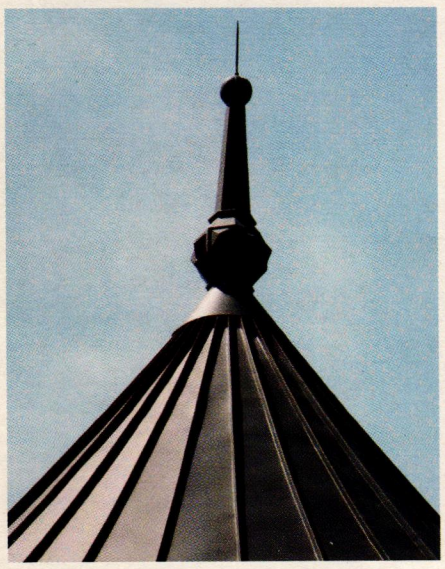

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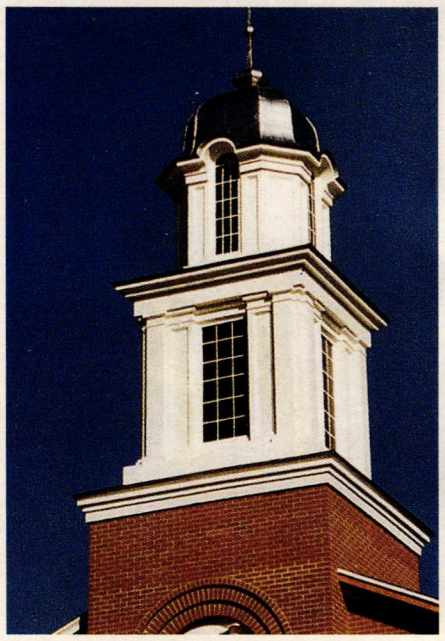

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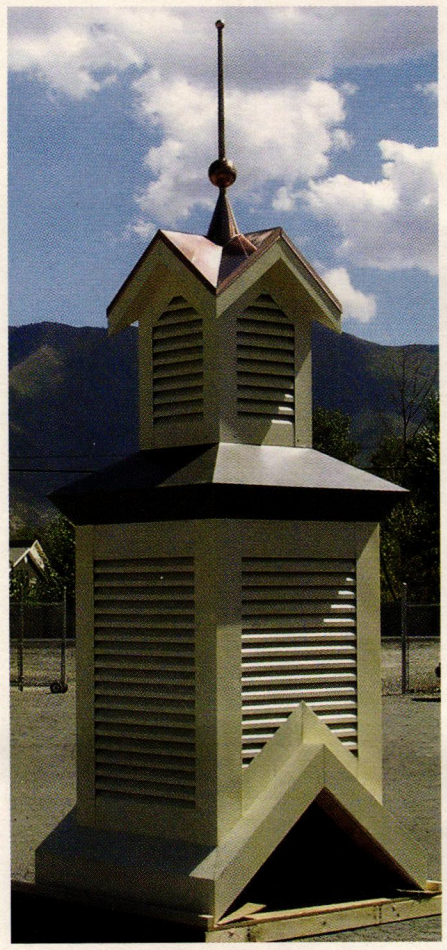

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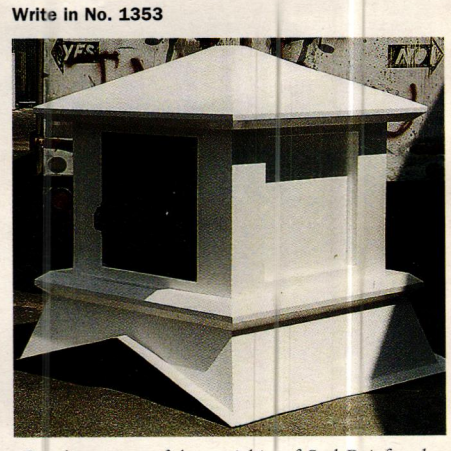

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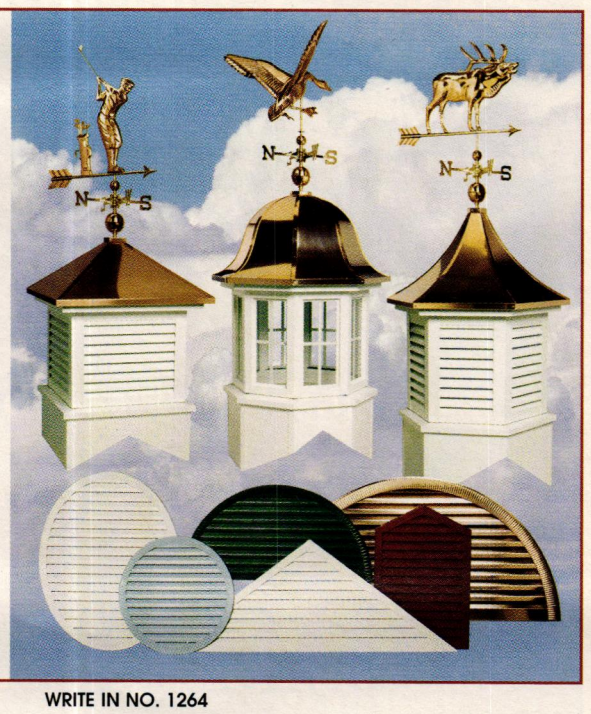

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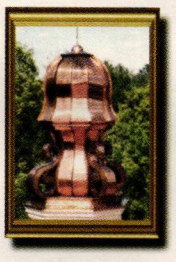

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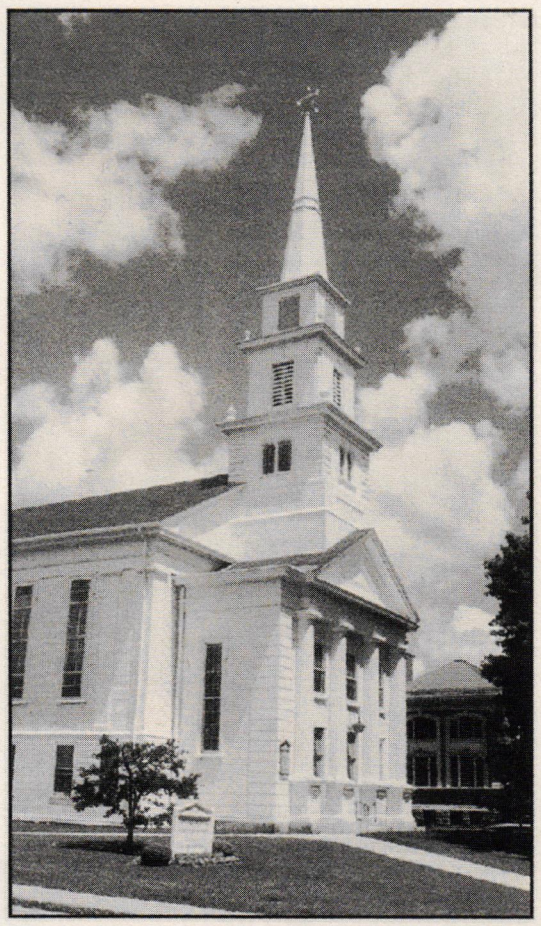

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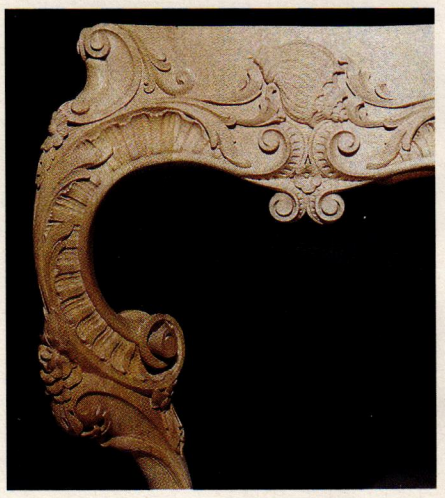

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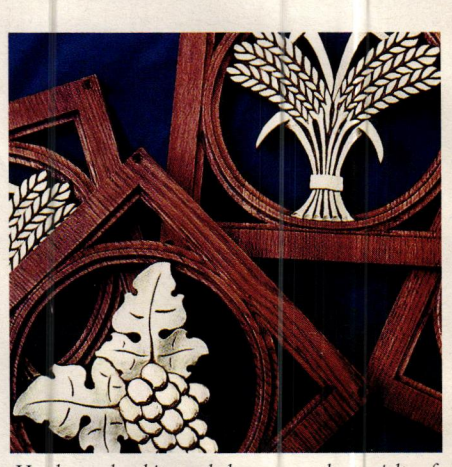

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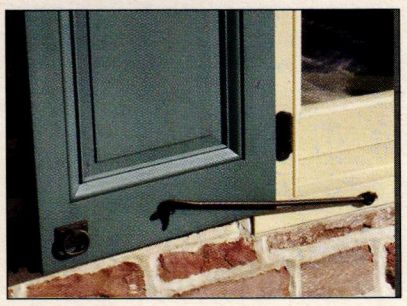
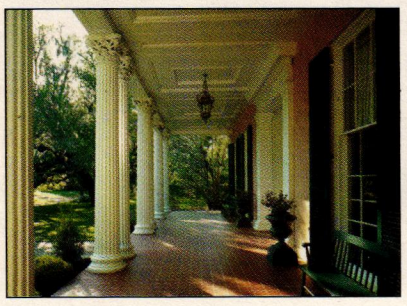

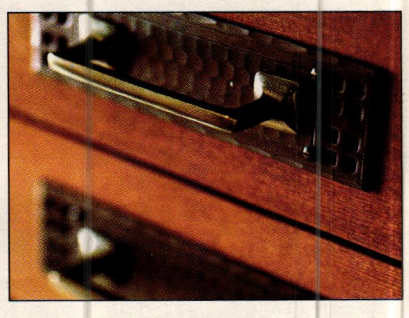

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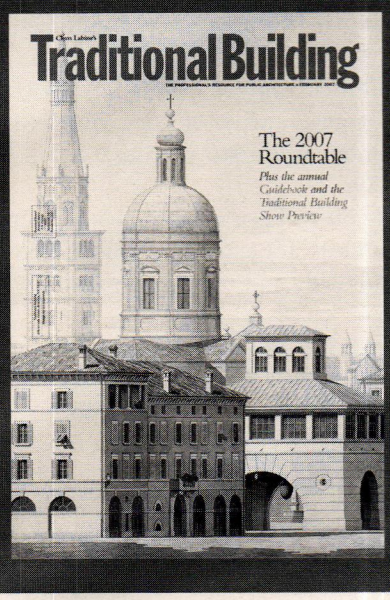

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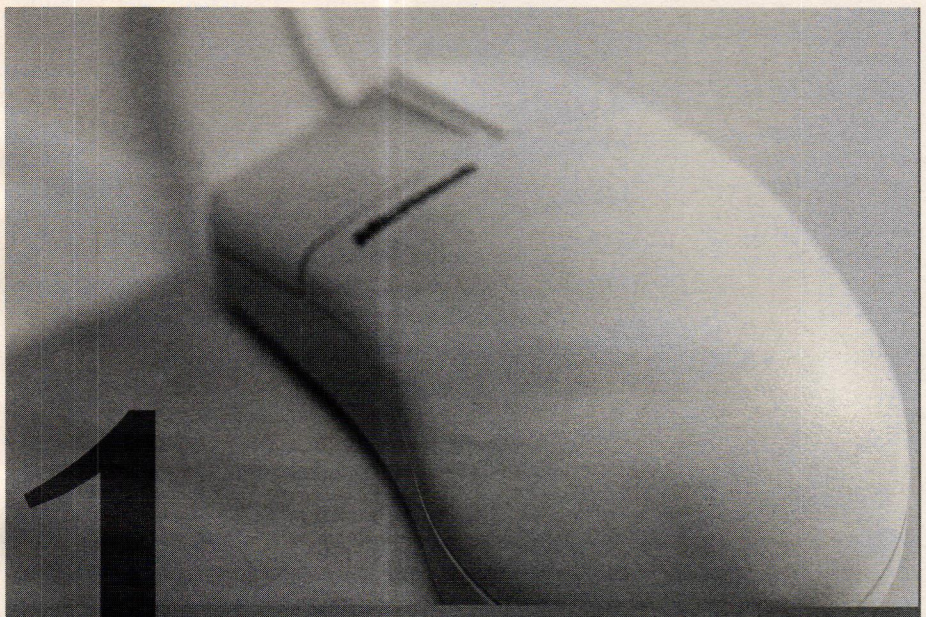

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The Stone Age

Stone Conservation Principles and Practice
edited by Alison Henry
Donhead Publishing, Ltd., Shaftesbury, UK; 2006
352 pp; hardcover; 122 b&w photographs; $84
ISBN 978-1-873394-78-6

Reviewed by Raymond M. Pepi

Buildings constructed with natural stone are subject to the relentless forces of environmental decay and weathering. It is shocking to witness the rate of stone decay and the devastating alterations to beloved monuments, especially outdoor statuary. The common public perception is that acid rain is the main culprit, but the real story is much more complex and nuanced, depending on chemical composition, geologic DNA, exposure, architectural detailing and maintenance.

The process of treating stone and halting or reversing the decay process is the subject of an important new book: *Stone Conservation, Principles and Practice*. This 14-chapter compendium by various experts, mostly from the UK, emerged out of an annual Stone Conservation course at the University of York. I think it is fair to say that it represents current attitudes and accepted practices in the United States as well as the UK. It is, on balance, a book aimed at conservators, architects, curators and contractors, but could be enjoyed by an interested general audience as well.

Consisting of a broad range of technical subjects, it is, with minor exceptions, more descriptive than analytical. The chapters about decay mechanisms contain no chemical formulas or quantitative measures, except for mentioning the chemical names of crusts and by-products. The passages describing chemical cleaners do not explain their basic properties or why they work or don't. Whether this is a shortcoming depends upon your point of view. It could be argued that a deeper understanding of the underlying processes would better inform those responsible for deciding upon a treatment, but this does not take away from the overall value of the book and should not dissuade anyone from reading it.

It will be observed that the term "restoration" is not used in the title. Professionals are careful about the term because it is often misleading and does not adequately capture the current attitude towards the preservation of historic buildings. Perhaps the main reason for this sensitivity is a well-documented record of destruction in the name of restoration. The informative chapter by Michael Drury titled "Restoration Versus Conservation" is a discussion that charts the philosophical evolution of the restoration and conservation field in the UK and, for example, the inherent conflicts facing professionals deciding upon a treatment for stones that are simply beyond saving.

Taken to the extreme does stone replacement qualify as a conservation treatment or is it an admission of defeat? Does replacement represent a loss of authenticity and the fruitless effort to return a building to some earlier appearance, negating the process of aging and cumulative alteration? As you might expect there is no simple answer. He repeats John Ruskin's famous invocation:

"But, it is said, there may come a necessity for restoration! Granted. Look the necessity in the face, and understand it on its own terms. It is a necessity for destruction. Accept it as such, pull the building down, throw its stones into neglected corners, make ballast of them, or mortar, if you will; but do it honestly, and do not set up a lie in their place."

Ruskin was a theorist and did not practice himself; can you imagine the earnest architect delivering such drastic news to the unfortunate owner of a decaying building? However, Ruskin also pronounced the central manifesto of conservation in *The Seven Lamps of Architecture*, published in 1849:

"Take proper care of your monuments, and you will not need to restore them. Watch an old building with an anxious care; count its stone as you would the jewels of a crown…do this tenderly, reverently, continually and many generations will be born to pass away beneath its shadow."

Drury makes the important distinction between restoration that is, on the one hand, based on documentation or sound evidence and, on the other, conjecture. The latter approach inflamed Ruskin: "Do not let us talk then of restoration…the thing is a lie from beginning to end." Conservation as it is practiced today aims for scientific documentation of the fabric to avoid any conjecture.

To fully appreciate the scope of this book it is helpful to know more about trends in the field. Although architects, scientists and artisans have been traditionally involved, architectural conservators are often responsible for making the many decisions regarding treatments. Conservators usually have graduate-level training in the science of historic building materials. They are committed individuals who advocate for the building fabric. Their tools are an interdisciplinary mix of geology, chemistry, physics, engineering, architecture, art history, contracting practice, stone carving, stone setting, rigging, waterproofing and more. Their working method is to review previous alterations and treatments, carefully document building conditions (stone-by-stone), test the performance characteristics of stone in the laboratory and in the field and then draw conclusions and recommendations based on this research.

At Wells Cathedral in Somerset, England, the stone figure on the right was consolidated with lime solution to good effect.

A program of test treatments and full-scale mockups to test their decisions often follows this protocol. The time and expense required to carry out this level of investigation is often beyond the resources of the project or owner, but it must be advocated, whenever possible, to responsibly plan and specify treatments that won't inflict even more damage to fragile materials. Conservators are aware of the fact that, historically, much damage has resulted from well-intentioned treatments. Therefore the "Prime Directive" of conservators is to select treatments that are reversible or sacrificial.

This means that, for example, if a cement-based shelter coating is applied to failing stone it should be softer than the stone itself or capable of being removed if it is not performing as desired or if some future treatment has been found to take its place. Both the selection of the treatment and the ability to remove it are non-trivial matters that sometimes defy best efforts.

The chapter on the "The Role of Archeology" by Jerry Sampson reviews the process of collecting information about existing conditions. He describes the method of manually recording conditions on a drawing. Doing this manually certainly has its place, especially for small buildings. However there is no mention of the latest trend in the use of handheld personal digital assistants (PDA), mapping programs or electronic databases linked to CADD drawings. These new technologies are especially applicable for large buildings. They allow for greater portability, flexibility and manipulation of the data that can be organized or sorted by any

Houses of God

Harris's Guide to Churches & Cathedrals
by Brian L. Harris
Ebury Publishing, London, UK; 2006
512 pp; hardcover; 131 color images, 54 b&w; $45
ISBN 0091912512

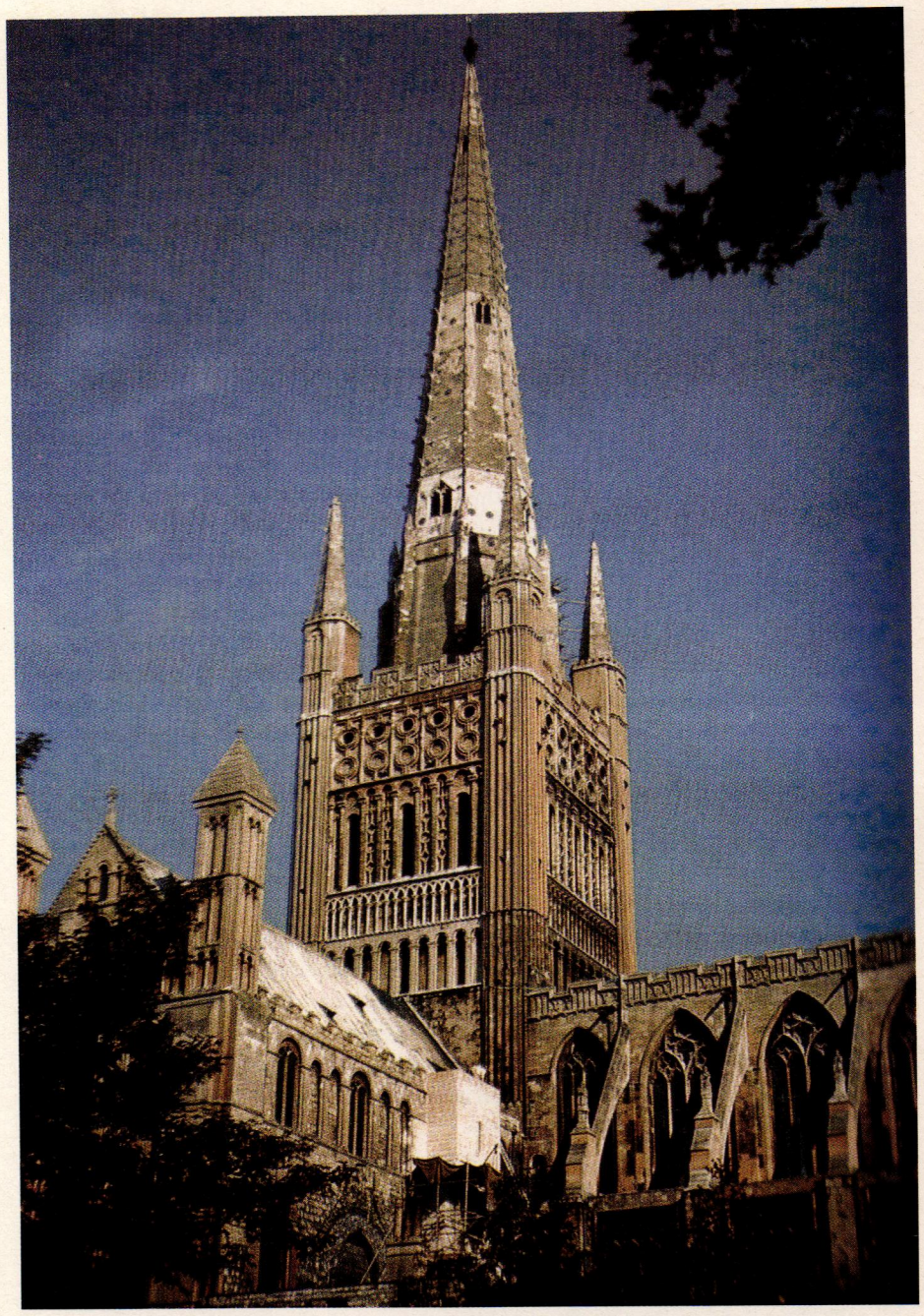
Reviewed by Nicole V. Gagné

"I have been researching and visiting churches for over 50 years," Brian L. Harris announces in the introduction to Harris's Guide to Churches & Cathedrals. But even the most superficial glance at this 500-plus-page tome makes that statement seem almost superhuman: An ordinary person would have to spend closer to 100 years researching and visiting churches in order to write this exhaustive study! However he was able to compile it, Harris has completed one of the most thorough, useful and flat-out interesting accounts of this essential – and all too frequently overlooked – aspect of English history, culture and architecture. Whether you're engaged in historical research or whether you need an authoritative guidebook to take on your UK vacation, you will be continuously thumbing through it.

Harris's Guide offers insightful write-ups of over 500 churches and cathedrals in England and Wales, paying attention to their most unique and unusual features. Harris has organized his book alphabetically by city, from Abbotsham in Devon – where the backs of some of the pews in St. Helen have brass plates from the 18th century, "each differently engraved, indicating where people from every house and farm in the parish should sit" – to Zennor in Cornwall, with its 15th-century bench-end carving of a mermaid with a mirror and a comb – "a very rare depiction for a bench-end." There's also a "County By County Gazeteer" that organizes the lists of cities by their counties, and an index listing all the churches alphabetically by name.

Of course Harris pays special attention to the great houses of worship. More than five pages are devoted to London's mighty Westminster Abbey, the UK's second-largest church. (Did you know that its north transept has a wooden model of the central tower and steeple that had been proposed for the abbey by Sir Christopher Wren but were never built?) York's Minister and Cathedral Church of St. Peter also gets several pages, but how many other sources would point out that it's "the only church in the UK that is allowed to use mistletoe in its Christmas decorations"?

At 140 ft high, Norwich Cathedral's central tower is the highest Norman tower in England. The cathedral's 315-ft. spire is equally noteworthy (and topped only by the 404-ft. spire of Salisbury Cathedral in Wiltshire). The cloisters of Norwich Cathedral are the only two-story monastic cloisters in England; in the south ambulatory is a stone effigy thought to represent Norwich Cathedral's founder, Bishop Herbert de Losinga – "dating from c. 1100, it is England's oldest Christian effigy," notes Brian L. Harris.



Holy Trinity Church in Blyburgh, Suffolk, dates from 1442. With its three-dozen clerestory windows and a relatively small amount of stained glass, this beloved "Cathedral of the Marshes" maintains an interior rich with light. Note the flock of angels under the nave roof. Brian L. Harris' book describes how these sculptures were "damaged in 1664 by Cromwell's soldiers, who used the angels' wings for target practice! New ones were added in 1954. The roof retains much of its original coloring."

That detail is typical of Harris' keen eye, and he's most observant in his entries on the smaller churches. They're the heart and soul of *Harris's Guide*, the places that, over the decades or the centuries, have drawn the faithful, not the tourists. It's in those write-ups that Harris' expertise and his love for his subject really shine.

St. Nicholas Church in Moreton, Dorset, was badly damaged by Nazi bombing in 1940 and rededicated in 1950; its cemetery is the final resting place of Colonel T.E. Lawrence, better known as "Lawrence of Arabia." St. Michael Church in East Coker, Somerset, was immortalized in the poetry of T.S. Eliot; the north door, built in the mid-14th century, still has its original lock in working order. St. Olaf in Wasdale Head, Cumbria, nested in the heart of the Lake District, is one of the smallest English churches, measuring some 40 ft. long by 17 ft. wide; one of its windows features a stained-glass lozenge about four inches square with an inscription from Psalm 121 – "supposedly the smallest inscribed glass window in England."

Harris's Guide also includes sidebar pages examining neglected aspects of church design and appointment. A survey of "Stores About Medieval Brass Lecterns" notes the fate of several lecterns that had to be hidden away during England's 17th-century Civil War. Tributes to sculptors John Bushnell (1630-1701) and Bertel Thorvaldsen (1770-1844) trace the surviving examples of their work, both sacred and secular, which can still be found in England. An appreciation of church clocks combines history with factoids such as a list of the 22 English churches with one-handed clocks.

There's a detailed look at fan-vaulting as roof decoration. Even the role of vamping horns is discussed, although not without some perplexity: "Nobody knows exactly what vamping horns were used for in churches." There are also accounts of stories associated with wooden effigies, the popularity of the Lily Crucifix, and the importance of bells.

Churches with chapels erected on nearby bridges get their own sidebar, as do those with thatched roofs; with dovecotes; with medieval stone pulpits; with lead fonts; with wooden fonts; with fonts of black basalt made by Josiah Wedgewood (1730-1795), founder of the famed pottery firm; with monumental brasses; with stained-glass sundials; even with stone boards for playing the two-person game Nine Men's Morris (sort of a medieval Chinese Checkers).

"For centuries our parish churches have been an integral part of our national heritage, and with 16,000 ancient churches to choose from, there are infinite treasures to see and appreciate." That description by Brian L. Harris could also be applied to his book, insofar as it too overflows with treasures to see and appreciate. So strong is the spell cast by it, that even if you never visit the UK, you will catch yourself gazing with greater attention and appreciation to the churches in your vicinity, and feeling grateful to the legions of unknown craftspeople who labored to erect and appoint them. TB

Windows of Wonder

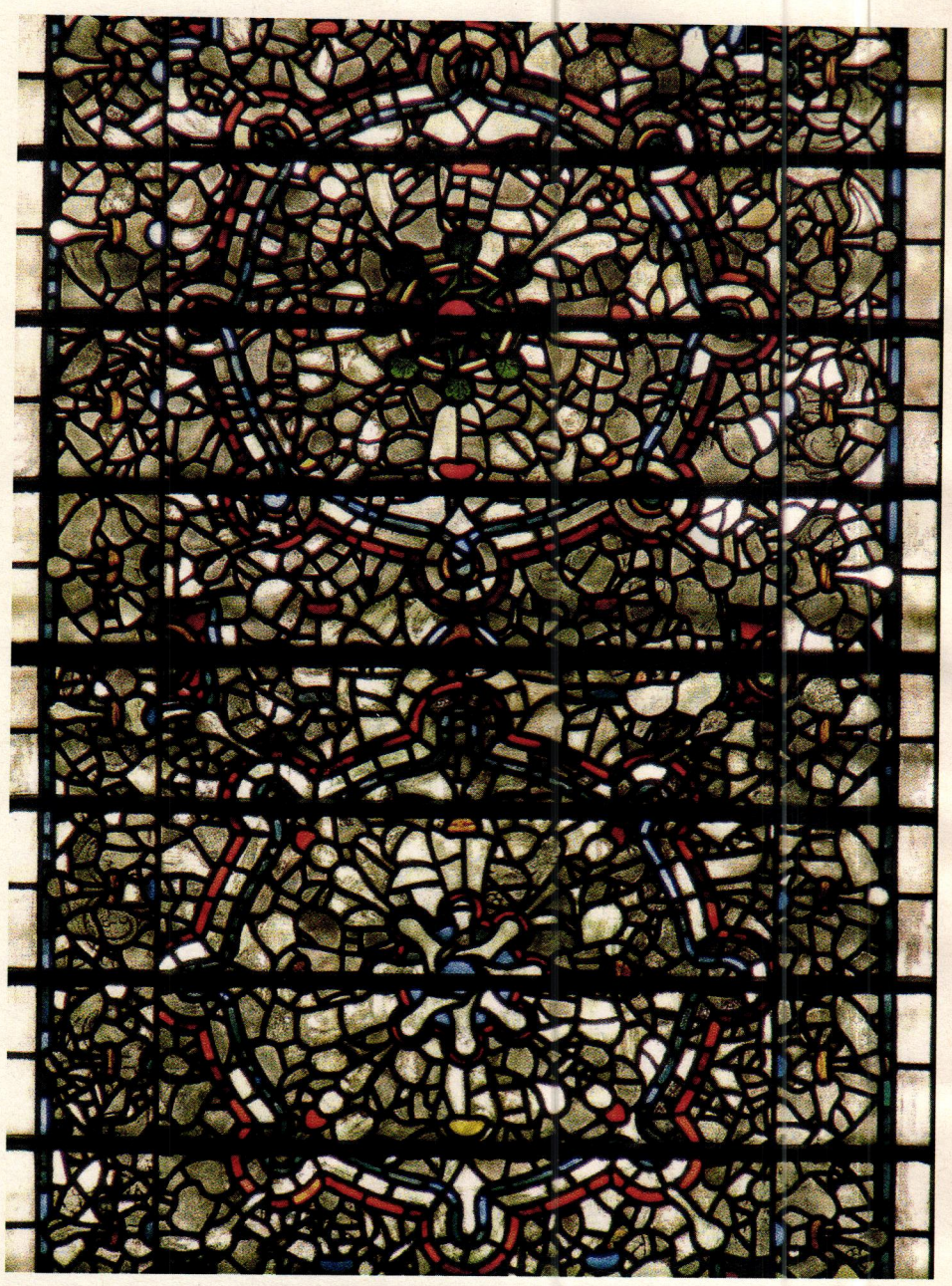
English Stained Glass
by Painton Cowen
Thames & Hudson, Inc., New York, NY; 2008
128 pp; hardcover; 200 color illustrations; $29.95
ISBN 978-0-500-23846-2

Reviewed by Annabel Hsin

Some scholars believe that the transition from the small openings of Romanesque architecture to the soaring heights of Gothic architecture was driven by the desire to achieve larger stained-glass window panels. Despite Gothic architecture's bright and airy aesthetic, the stained-glass windows developed in its early era were dark and the panels were dominated by figures in deep red and blue colors. By the mid 13th century, a clear or pale green grisaille glass gained precedent over the deep-colored glass. The grisaille glass was arranged in geometric patterns and avoided figurative designs. "The Five Sisters" from c. 1250 in York Minster, England, consists of five huge panels of grisaille glass in a geometric floral design. Indeed, a majority of the design was assembled using clear or pale green glass with thin lines of blues or reds to outline the pattern. It is among many famous panels featured in Painton Cowen's latest book, *English Stained Glass*.

In his introduction, titled "The Art of Light," Cowen writes, "English stained glass inhabits a curious position within the study of the visual arts. For many years seen by scholars as having little artistic value, it tended to be of more interest to antiquarians who took delight in poring over the heraldry found in so much English glass." Yet for countless centuries, stained-glass windows have dazzled us, and set trends in many artistic areas such as sculpture, painted murals and altarpiece carvings. Through 200 photographs, most of which are detailed shots of figures in stained glass, Cowen lets his readers decide whether stained glass should be considered art or mere decoration.

The characteristics of English stained glass are defined by different regional schools and Cowen uses these to divide his book into four chapters: "The North," "The Midlands," "East Anglia" and "The South and South-West." The introduction also includes a brief history on the development of stained-glass windows from 1100 to 1530 – the golden age of stained glass. There are also brief sections on window making, window conservation and the symbols and figures depicted in stained glass.



This detail from the c. 1250 "The Five Sisters" in York Minster shows a close-up view of some of the more than 100,000 pieces of glass used to create it. Most of the glass was clear or pale green to allow more light into the church interior.

A unique yellow stained glass technique, which allows for more than one color on a single piece of glass, was used to create the Virgin's hair, the angel's wings and the thatch of the roof on this 15th-century panel.

Located in the north, York is widely considered the most significant city for stained glass. Not only were its painters highly influential – elements such as the bulbous nose were much-copied – but it also had a bearing on glass painters from other regions, including John Thornton of Coventry who created the famous east window in York Minster (the world's largest single expanse of stained glass still in existence).

Construction on the Gothic cathedral York Minster began around the year 1080 and took approximately 250 years to complete. It contains stained glass and window fragments that date from the early 12th century to the 20th century. The rose window in the south transept encompasses work from several centuries; the stonework dates from the mid-13th century; much of the stained glass is from the 16th century; and the glass in the center – William Peckitt's depiction of a sunflower – is from the 18th century.

Also located at York Minster, are the 30 panels depicting the Te Deum, from c. 1420. They demonstrate an important technique developed during the 14th century, when it was discovered that yellow stained glass could be created by simply painting a silver chemical on the surface of glass and heating it. The colors varied from pale yellow to deep orange and, when the technique was applied to green glass, blue. Figures and architectural details in yellow, orange and white were painted on single pieces of clear glass to create the frame that surrounds the colored-glass scenes on the panels of Te Deum. A number of panels from other churches are also housed at York Minister, included the "Tree of Jesse" from New College Chapel, Oxford. As such, Cowen considers the stained-glass collection at York Minster the most important in the field.

English Stained Glass is essentially a guide book on where to find the most significant stained-glass windows in the featured regions. It is filled with close-up shots of windows that would certainly be overlooked even by visitors to the churches (many of the windows are high above ground) and the images are sure to provide inspiration for ecclesiastical specialists. As noted by Cowen, stained-glass windows are subject to damage caused by chemical reactions between air, water and glass. While careful conservation can preserve them, the process is time consuming and expensive. *English Stained Glass* serves as a reminder of why they are worth it. **TB**

Urban Development

Building London: The Making of a Modern Metropolis
by Bruce Marshall
Universe Publishing, a division of Rizzoli International Publications, Inc., New York, NY; 2008
304 pp; hardcover; 350 photographs; $55
ISBN 978-0-7893-1591-5

Reviewed by Will Holloway

The front cover of Bruce Marshall's *Building London: The Making of a Modern Metropolis* features a 1927 photograph of Christopher Wren's St. Paul's Cathedral; the back cover shows Foster & Partners' 2004 Swiss Re Headquarters. In between, the 304 pages of *Building London* present a rich visual history of the development of London's built environment, from the royal palaces, churches, museums and galleries that define the city's architectural fabric to the more recent spectacles – such as the Millennium Dome and the London Eye – that poke out from its skyline.

The roots of modern London extend back to the 17th century, when the city was rebuilt after much of what had been constructed in the Middle Ages was destroyed in the Great Fire of 1666. As the British architect Ptolemy Dean writes in the introduction, London "was rebuilt, miraculously, even more elegantly and crisply in Portland stone by Sir Christopher Wren and his collaborators. This [...] was, perhaps, the finest skyline of any city in Europe."

Jump ahead a few hundred years, and Dean's view has changed as much as the city itself. "Now," he continues, "we are encouraged to admire the exciting muddle of new high rise blocks in the City. But London is not New York, and the scale is wrong and the overall sense of composition has been lost. While New York can be seen from across the broad East River, London now overcrowds the Thames. Stand now on any river bridge and see how the scattering of tall blocks along the river has destroyed the physical focus that London once had.[...] New buildings rise up unexpectedly here and there, like weeds in a lawn, sometimes dramatic and bold, but more often they are intrusive and discourteous.[...] While Christopher Wren consciously sought to glorify the city as a single entity, these new buildings seek to dissolve its boundaries, adding new prominence to random locations simply to inflate the profits of their developers and the reputations of their designers."

But *Building London* is not a debate about architectural styles; it is a visual representation of the full spectrum – a virtual photographic encyclopedia – of the city's architectural history and development. The hundreds of black and white and contemporary color photographs are augmented with bits and pieces of background information in chapters arranged chronologically and by building type – so comprehensive is the book that sections on pubs, public housing, parks and gardens and even public toilets are included.

Above: This stone spiral staircase is in the southwest tower of Christopher Wren's St. Paul's Cathedral, which was built over 40 years following the Great Fire of 1666.

Right: The Jubilee Walkways span the River Thames on either side of the Hungerford Railway Bridge – and in the shadow of the London Eye.

In "Royal Palaces," Marshall's examination includes the Tower of London, the Caen-stone fortress built by William the Conqueror in the 11th century; Buckingham House, which was purchased by George III in 1762 and expanded before becoming Buckingham Palace; and St. James and Hampton Court palaces. "Places of Worship" stretches all the way from Westminster Abby to the postwar churches of the 20th century, including the Baitul Futuh Mosque in the suburb of Morden with its 52-ft.-dia. stainless-steel-clad dome – which, according to Marshall, claims to be the largest mosque in western Europe. But when it comes to churches, the majority of Marshall's admiration is reserved for Wren: "From inspiration both godly and worldly, church-building contributed the city's greatest glories, most notably the triumphant legacy of Sir Christopher Wren. Eighty seven churches were lost in the Great Fire of 1666. In 30 years, Wren rebuilt 51 of them, the crowing achievement being the new St. Paul's Cathedral set among the modest dwellings of Ludgate Hill. Financed by a tax on coal, Wren had first call on the quarries of Portland in Dorset and used 1 million tons of their stone."

In "Museums and Galleries," Marshall offers these tidbits: "The National Gallery began in a Pall Mall townhouse with just 54 pictures; now it takes up the entire north side of Trafalgar Square"; "The National Portrait Gallery's founding purpose, to display 'the most Eminent Persons in British History,' was first served by 57 paintings; now it has 10,000 portraits and 500,000 photographs"; and "The new British Library was looking for overflow space even before it was opened in 1998; its right to a copy of every new British publication requires two additional miles of shelving each year."

And near the end of *Building London*, Marshall gets to the Millennium Dome, one of the most controversial structures of recent times. "The impression the Dome gives from a distance is of some alien spheroid that has thunderously buried itself in the unkempt Thames meander," he writes. "It is a structure whose strength is tensile, light enough for gravity not to be the issue limiting its expanse. But that it is merely some temporary tent is an illusion. The Dome is engineered for a long and active life – if only someone can devise something worthy for it to do." TB

God is in the Details

By Ethan Anthony, AIA

IN THE MEDIEVAL CHURCH AT AMIENS, THE CAPITALS OF THE COLUMNS SHOW PEOPLE IN scenes from the Bible and in scenes from everyday life. In 12th century stained glass, we see ourselves in the simple scenes of everyday people gathered together with royalty in adoration of the Magi. Scenes of everyday life incorporate the viewer, and God, in the details.

Nine hundred years later, Mies van der Rohe would write; "God is in the Details" (*New York Herald Tribune*; June 28, 1959). He was not referring ironically to Gothic architecture, although it was one inspiration for the Modernists, and actually featured God pictorially and symbolically in the details. He had changed the topic from an anthropomorphic representation of God to the concept of God as a material ideal and social statement. The Modernist was replacing the old God of the Second Dispensation with a new God of a third dispensation – science.

Now a grassroots movement for traditionally inspired architecture has taken hold in the United States. New building in Gothic, Romanesque and Classically inspired styles has come to characterize the beginning of the second millennium just as the Modernist movement came to symbolize post-Second World War society.

The essential difference between Modernism and the new traditionalism is the incorporation of arts and crafts, and through them, humanity in the architecture. We want to identify with the buildings of our lives. We come to find God in our religious buildings, just as our predecessors did. We seek visual symbols of the God we know in the details because it is at that level that the building touches us, far more than the grand gesture – sweeping planes of glass, steel beams and aluminum struts.

This detail is from the St. John Neumann Catholic Church in Farragut, TN, designed by HDB/Cram & Ferguson. Photo: HDB/Cram & Ferguson

The Modernist would lead us to a new life through architecture, a brave new world of enlightenment that is materialistic, big, fast but also built on credit – ecologically and financially bankrupt. God has become lost in the details. What new world is this? Where is the place of humanity, the craftsman, everyman and everywoman? Do we find them in the architecture? Do they have a place or are they now forgotten in a world of grand gestures?

Modern architecture through mechanization reduces the contribution of individual labor to the lowest possible percentage. It derives its aesthetic in large part from the machine. Early writers on Modernist architecture emphasized the importance of removing the craftsman from the process. The new work would be organized and routinized, pre-measured and pre-cut to eliminate the craftsman and his quirky insistence on contributing his essence. Clean and removed from the human hand, fussy details would be eliminated and parts standardized like the automobile. But in the process of eliminating the messy errata of the human hand, the Modernist movement eliminated humanity itself. To paraphrase Charles Moore in an aside to Richard Meier, "Where does the family keep the dirty laundry in your houses?"

And the Modernists at first had to rely on the craftsman, in spite of their pronouncements on the importance of the machine. As the late Peter Blake documented in his seminal book for the postmodern movement, *Form Follows Fiasco*, the parts from which early Modernist architecture was made, and that were carefully designed to look machine-produced, in fact were carefully produced one by one, by craftsmen, by hand.

Of course with time, the Modernist has finally gotten it right. Now we architects have a full catalog of perfect, truly machine-made parts at our disposal, from the ready-made window to the ready-made door. The architect can shop the catalogs for everything needed to complete a project. Where once we made form, we are now encouraged to assemble it. How can God be found in the details when design of details is no longer a consequential part of the design process of the modern building?

Details have been a central part of the traditional architecture revival from the first. When in 1998 we visualized our first new Gothic church since World War II, we could not find the parts in any of our catalogs. Instead it was necessary to make the parts we needed one by one. Each part had to be designed, as our predecessors had done, at full size and the necessary craftsman had to be found. A few of the arts and crafts we needed had been fostered by the historic restoration movement. But a full renewal required the development of sufficient demand for new crafted pieces to support the businesses that would supply them to the architects and builders.

Some craftspeople produced work using traditional methods, but it was not creative invention, only reproduction of historical remnants. Paolo Soleri in his prescient book, *The Bridge Between Spirit and Matter is Matter Becoming Spirit*, envisioned a world where routine tasks were performed by automated factories, conveniently located out of view in the lower levels of his imagined worlds, the Arcologies. On the upper levels, humanity would transform matter into objects that would contain the unique spirit of their craft creators.

In Soleri's vision, humanity expresses its spiritual richness through creating arts and crafts. Expressive hardware figures large as an example of the incorporation of spirit in matter. And now this vision is reality in the traditional architecture movement. Handmade parts, from the stone veneer pieces to the sculpted and mono-cast capitals, incorporate the craftsperson at every step in our work.

Here the craftsperson has enormous importance. In new traditional religious architecture, the arts take on an almost equivalent position with the architecture itself. Through the arts, directly and indirectly we see both God and humanity in the architecture. New traditional religious architecture once more incorporates man and spirit in the arts and crafts that compose it. Whether directly, as sculpted people in frozen poetic sculptures and mosaics, or indirectly, in the richness of hand-wrought iron gates and carved wood screens, the spirit is made concrete as Ruskin and Soleri respectively had envisioned.

Craftspeople pour their spiritual and life energy into the objects they make. The making leaves traces of the maker – the humanity leaves a record of itself in marks on the object. The result is both richness of form and completeness of detail. Whether in picture, sculpture or pure form, God is once more truly in the details. TB

Since 1998, Ethan Anthony, AIA, has served as president and principal of HDB/Cram & Ferguson, Inc., after maintaining his own practice and earning his Bachelor of Architecture at the University of Oregon. He has concentrated on the planning and design of new traditionally styled religious and academic buildings in addition to restoration of historically significant buildings. Anthony is an active lecturer and author of The Architecture of Ralph Adams Cram and his Office, *W.W. Norton, 2007. (See* Traditional Building, *February 2008, page 198.)*

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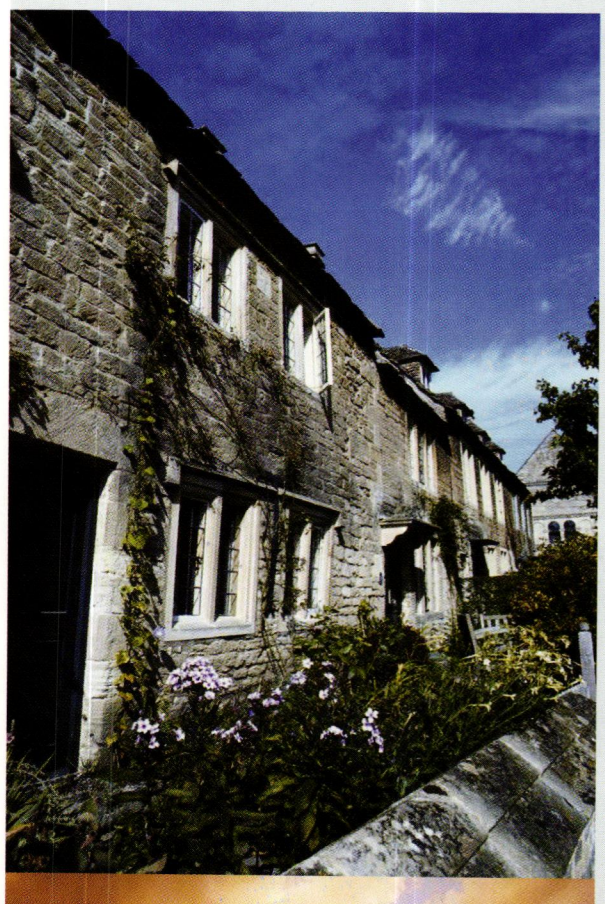

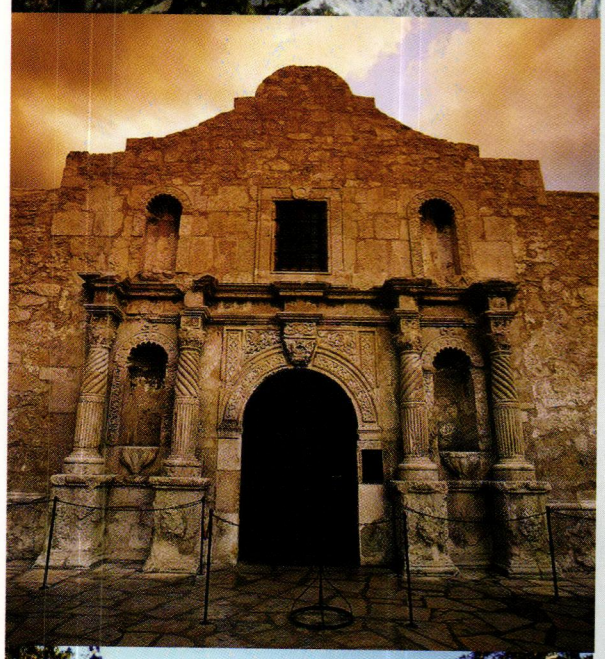

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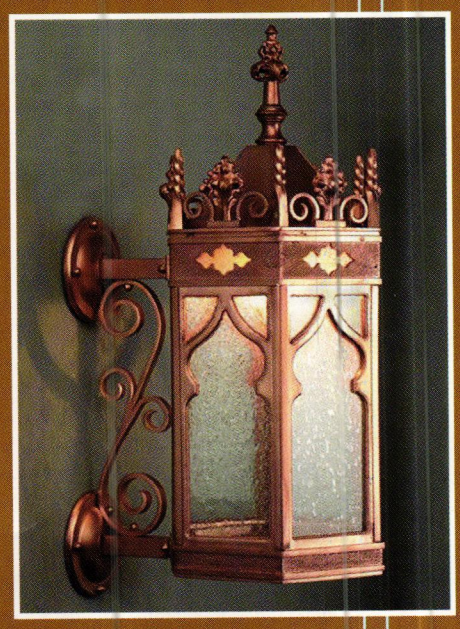

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