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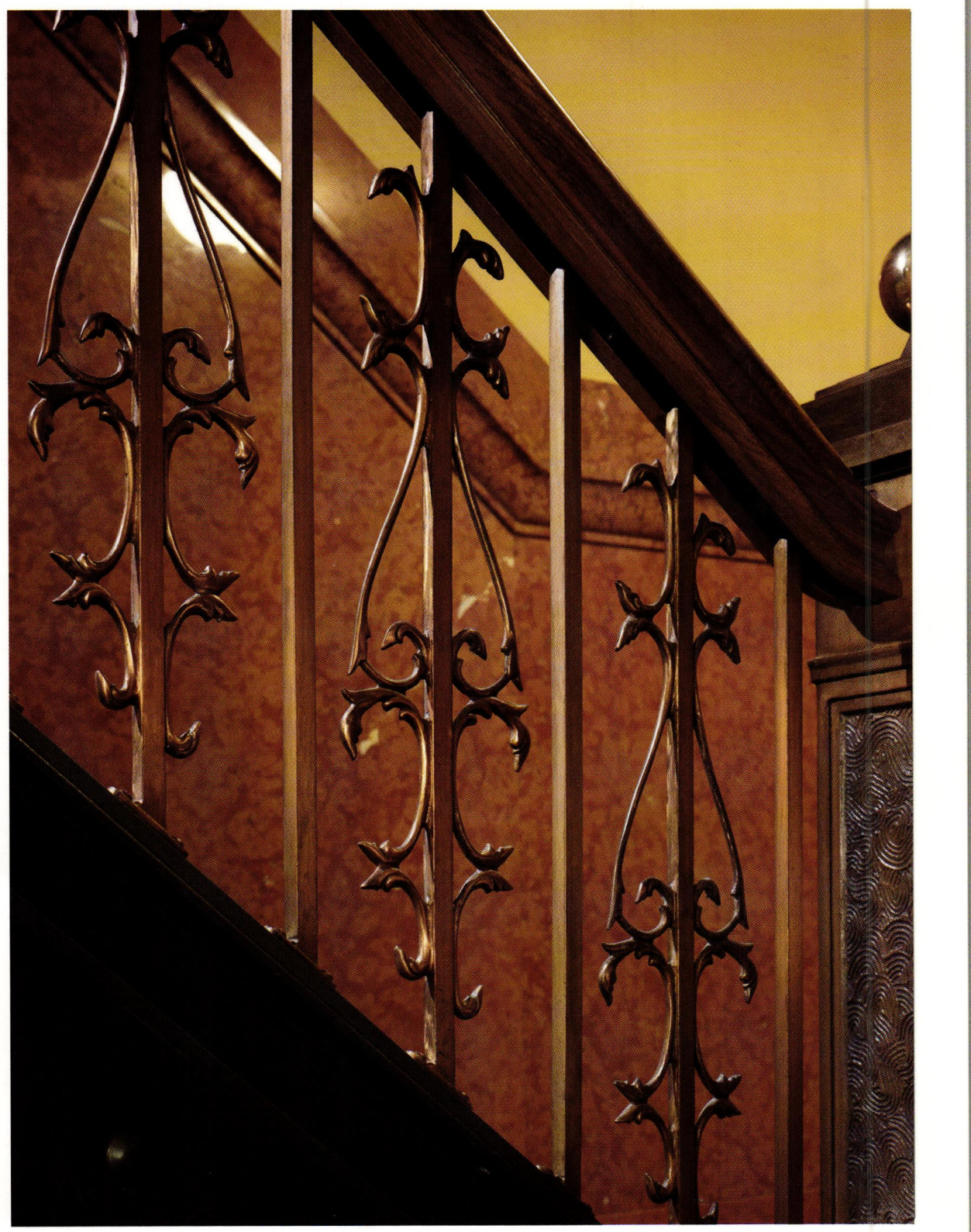

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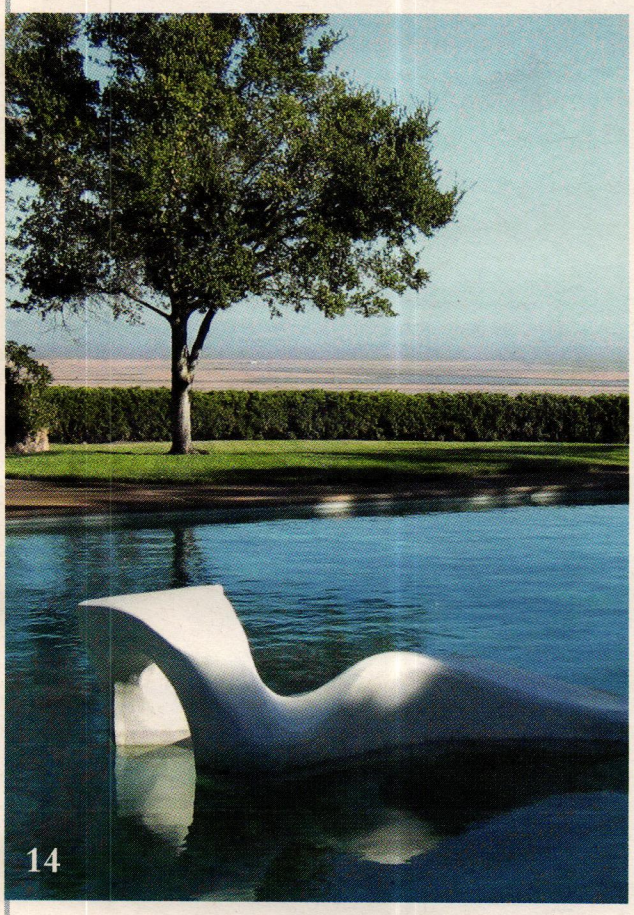
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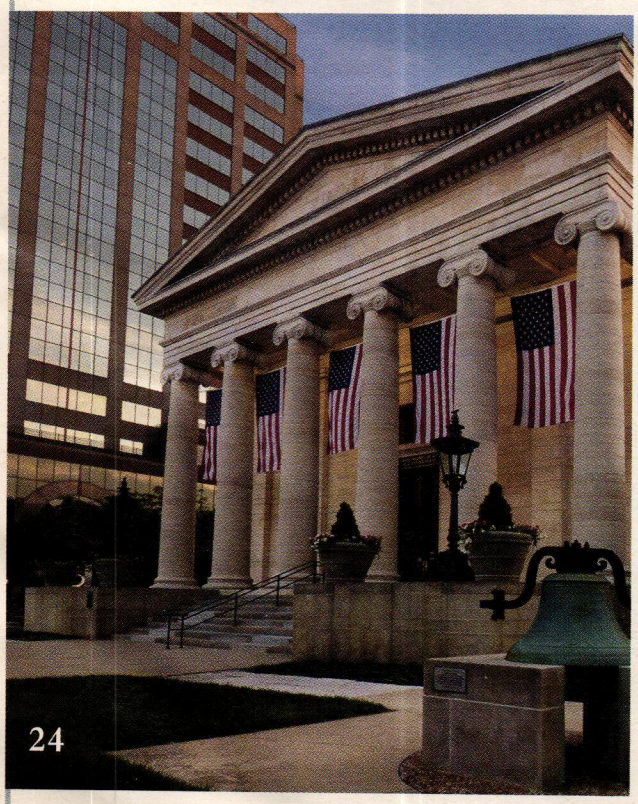
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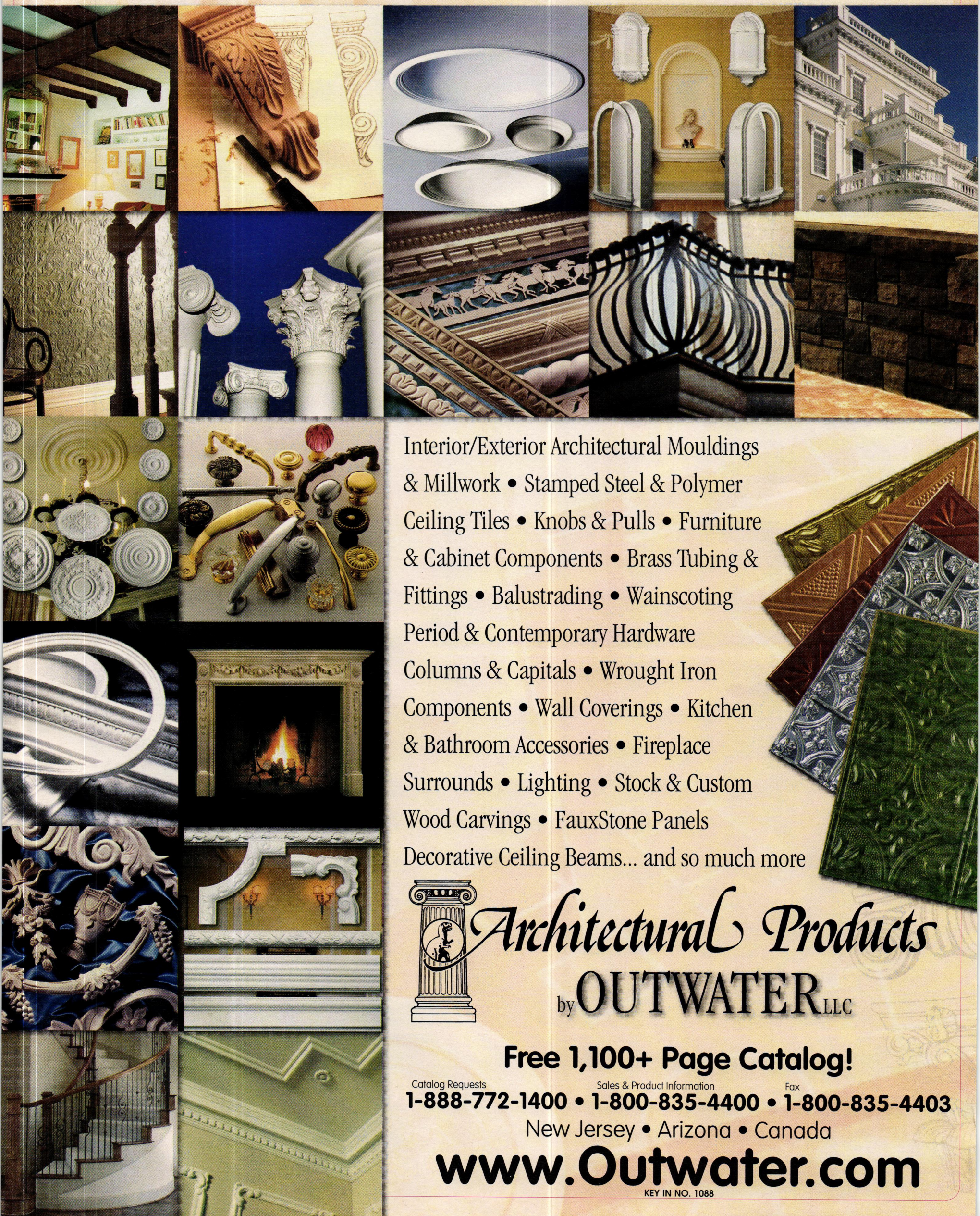

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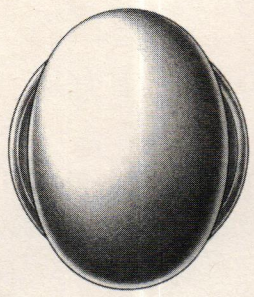

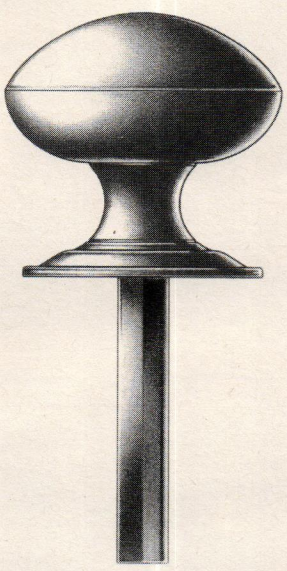

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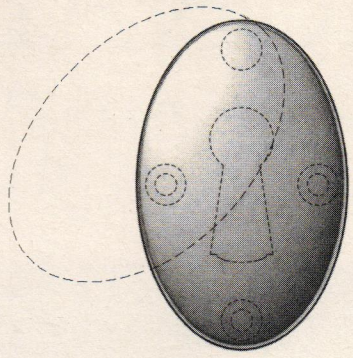

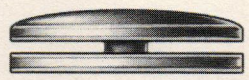

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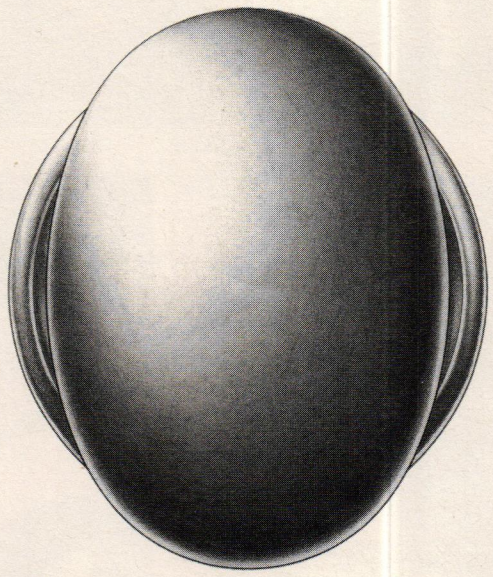

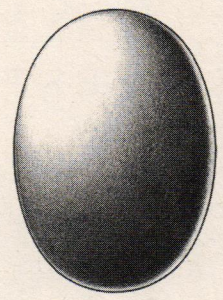

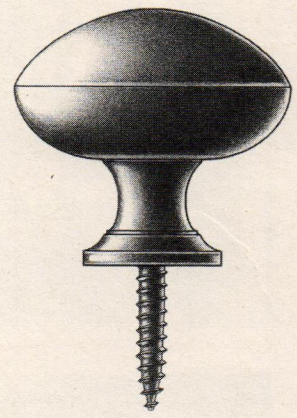

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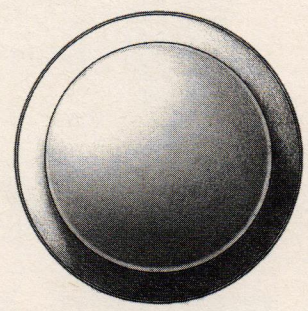

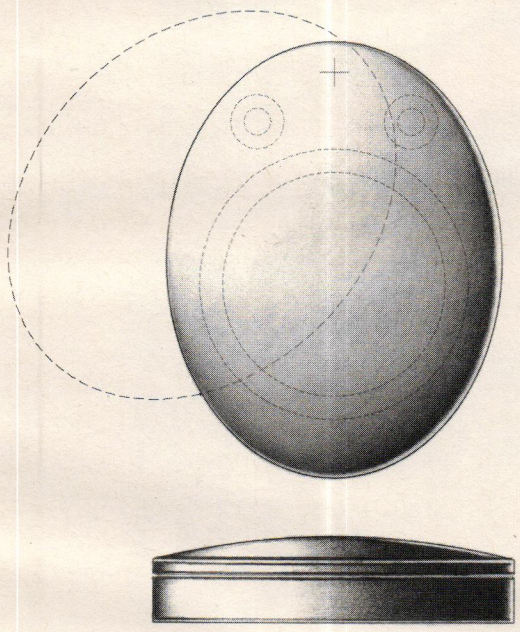



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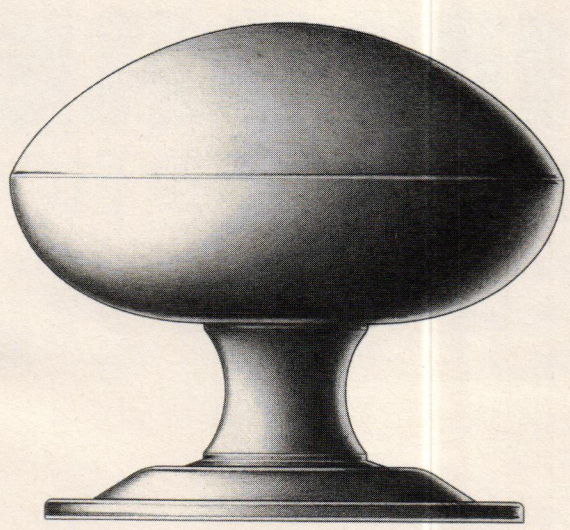

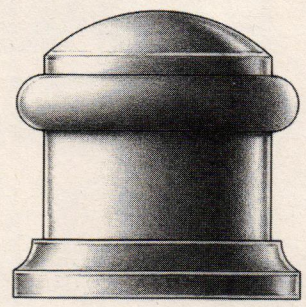

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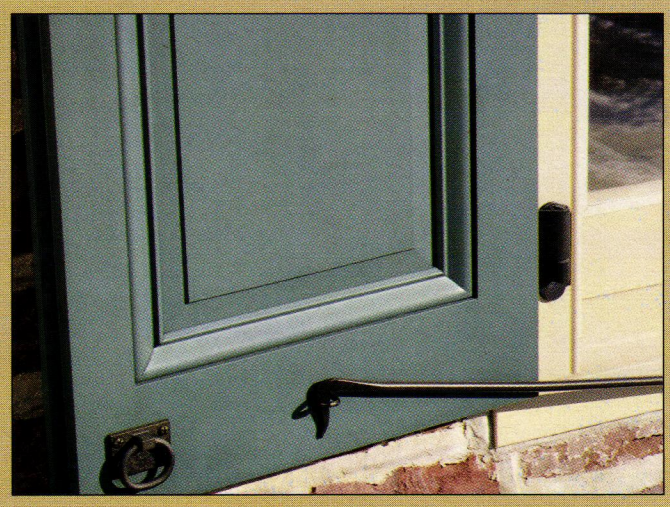

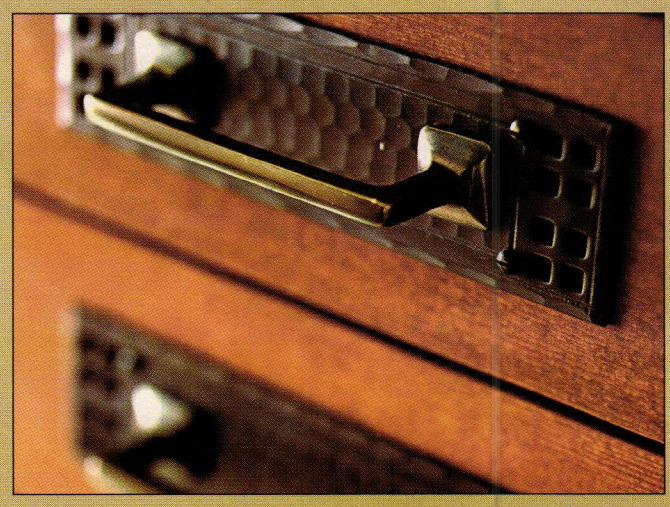

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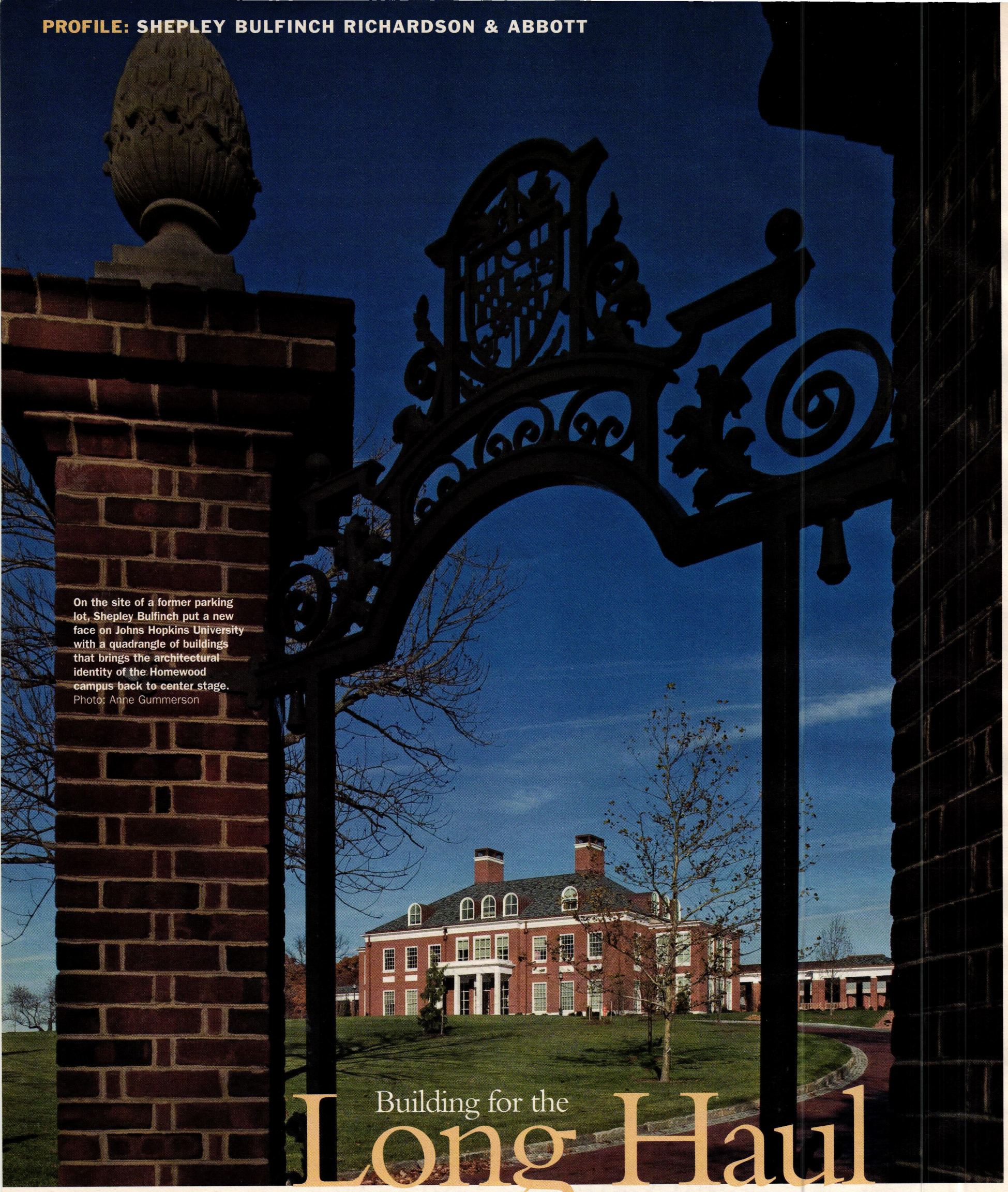
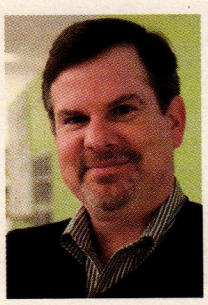
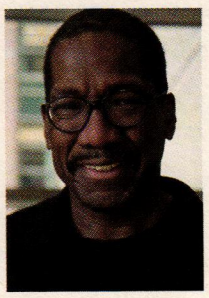


On the site of a former parking lot, Shepley Bulfinch put a new face on Johns Hopkins University with a quadrangle of buildings that brings the architectural identity of the Homewood campus back to center stage. Photo: Anne Gummerson

# Building for the Long Haul





**Above left: Thomas D. Kearns, AIA, principal, notes, "We collaborate with many of the best minds and clients, so we're very exposed to what's going on in the built world."** Photo: Liz Linder

**Above right: "When people come to an office to work," observes Principal Ralph Jackson, FAIA, "it's not just about performing a task, but becoming a part of the civic community of interests."** Photo: Liz Linder

Shepley Bulfinch Richardson & Abbott's reputation is based not on a Boston-Brahmin architectural pedigree, but on a skill for meeting its client's needs. **By Gordon Bock**

Few architectural firms can claim a continuous practice of more than a century, and even fewer can cite the illustrious lineage of projects and principals that lead up to today's Shepley Bulfinch Richardson & Abbott. From its beginnings in the studio of legendary architect Henry Hobson Richardson, this Boston-based firm has been the guiding architectural force behind hundreds of acclaimed buildings since 1874. In 2006, the firm moved to new offices in a building of its own design – a tradition the firm had maintained since 1892. Says Principal Thomas Kearns, AIA, LEED AP, "Everyone who works here has been blessed; we've been given the baton to carry for a while and pass on."

Perhaps it helps to have both the experience and perspective of a firm like Shepley Bulfinch to wrestle with some of the seminal issues of traditional buildings – such as, how to take historic spaces and forms and adapt them to meet the needs of the 21st century? While the solutions aren't always simple, it's a sure bet you won't find the answer – or get to be 135 years old – by simply regurgitating the past.

Very truly yours
H. H. Richardson

**Above: H.H. Richardson.** Portrait: courtesy of National Archives Associates

**Right: Trinity Church in Boston is the 1872 commission that brought Henry Hobson Richardson national recognition and remains one of America's 100 favorite buildings according to an AIA poll.** Photo: Hernan Schlosman

## Springing From Romanesque Arches

Shepley Bulfinch has auspicious origins in the office of one of the most original and influential architects of a young United States, Henry Hobson Richardson. Just the second American to attend the Ecole des Beaux Arts in Paris, Richardson is best known not only for the powerful arches and extroverted masonry of the style that bears his name – Richardson Romanesque – but also as architect of some of the most innovative and beloved buildings in the last 300 years, starting with Boston's Trinity Church. This would be accomplishments enough for most careers, but Richardson is also responsible for designing houses that launched the Queen Anne style and Shingle style, as well as becoming a seminal master of then-new building types such as large hospitals (as in the Buffalo State Hospital in Buffalo, NY) or institutions (like the Allegheny County Courthouse in Pittsburgh, PA).

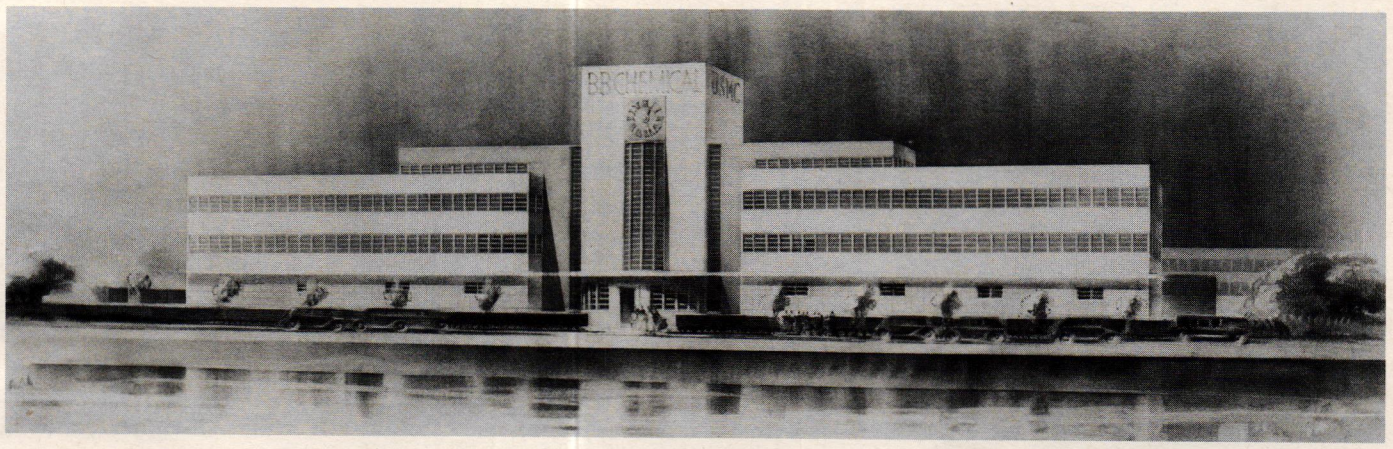
Many of Richardson's public buildings are recognized instantly by their monumental massing and masonry – "My God, he looks like his buildings," was painter Hubert von Herkomer's quip about the heavy-set architect. However, behind the time-honored construction materials and historical decorative vocabulary, Richardson was a brilliant pioneer of design concepts like open plan interiors, and an architect with a thoroughly modern take on how an architectural practice could be marketed and run.

However, the firm that grew from Richardson's career never rested on his laurels. When Richardson passed away at the untimely age of 47 in 1886, he had barely a dozen years of his own Boston office under his belt and, probably, his peak creative years ahead of him. Fortunately, the young assistants he left behind – George Foster Shepley, Charles Allerton Coolidge and Charles Hercules Rutan – did not lack dynamism either. As these three took the helm of the firm, they expanded its scope of activities both architecturally and geographically – literally across the country.

In 1888, Senator and Mrs. Leland Stanford commissioned the fledgling firm of Shepley Rutan and Coolidge to collaborate with landscape architect Frederick Law Olmsted in planning the original campus for Stanford University in Palo Alto, CA, among the first colleges to be entirely designed and built as a complete project. No less of an opportunity were the competitions for designing the 1893 World's Columbian Exhibition in Chicago, IL, the fair that set the course of civic architecture well into the 20th century.

When Shepley Rutan and Coolidge won the design competitions for two major buildings – now known as the Art Institute of Chicago and the Chicago Public Library – they catapulted the firm to the top ranks of the profession, not only in Chicago but across the nation. Charles Coolidge moved to Chicago for eight years to open their new Chicago office and oversee the two commissions.

Following the deaths of George Shepley and Charles Rutan, in 1915, Charles Coolidge offered a partnership to staff architect George Shattuck, and the firm became known as Coolidge and Shattuck. During this period, the firm completed the Peking Union Medical College in China and the Rockefeller Institute for Medical Research in New York City.



**Right top: Built in the depths of the Depression, the 1938 B.B. Chemical Building (also known as the Polaroid Building) was the pet project of Henry Richardson Shepley who coupled European Modernism with shrewd use of new materials like glass block.** Photo: courtesy of Shepley Bulfinch

**Right bottom: The design for the Art Institute of Chicago is one of two competitions for the 1893 World's Columbian Exposition won by Shepley Rutan and Coolidge.** Photo: courtesy of Shepley Bulfinch

**The Karl and Mary Ellen von der Heyden Pavilion at Duke University was conceived as a "third space" nestled between the existing Perkins Library and the 1930s Duke Chapel, which it references with Gothic arch motifs.** Photo: Albert Vecerka, Esto

In 1924, the firm entered a third phase as Coolidge Shepley Bulfinch and Abbot, when Francis Vaughn Bulfinch (a civil engineer), Lewis B. Abbot, and a young Henry Richardson Shepley (son of George Shepley and grandson of H.H.) joined Coolidge as partners. While they continued to work with educational institutions – adding to a long list of commissions at Harvard – the firm also took on the New York Hospital-Cornell Medical Center, its largest project to date, and expanded into laboratories with the Woods Hole Oceanographic Institution on Cape Cod.

In the 1930s and '40s, European Modernists were starting to grab the attention of American architects with the Bauhaus and International styles, and Henry Shepley was among them. "In fact, Shepley was fast friends with Walter Gropius," notes Kearns, "and it was he who sponsored Gropius' application for U.S. citizenship after Gropius immigrated from Nazi Germany."

A good example of how this influence filtered through the firm's work at the time is the 1938 B.B. Chemical Building (later known as the Polaroid Building) in Cambridge, MA. A glass block-walled landmark on the Charles River (and now on the National Register), it anchors what might be called Boston's "Modern Row" along with its near neighbor, the 1949 Baker House dorms of MIT – one of only two American buildings by Finnish architect Alvar Aalto.

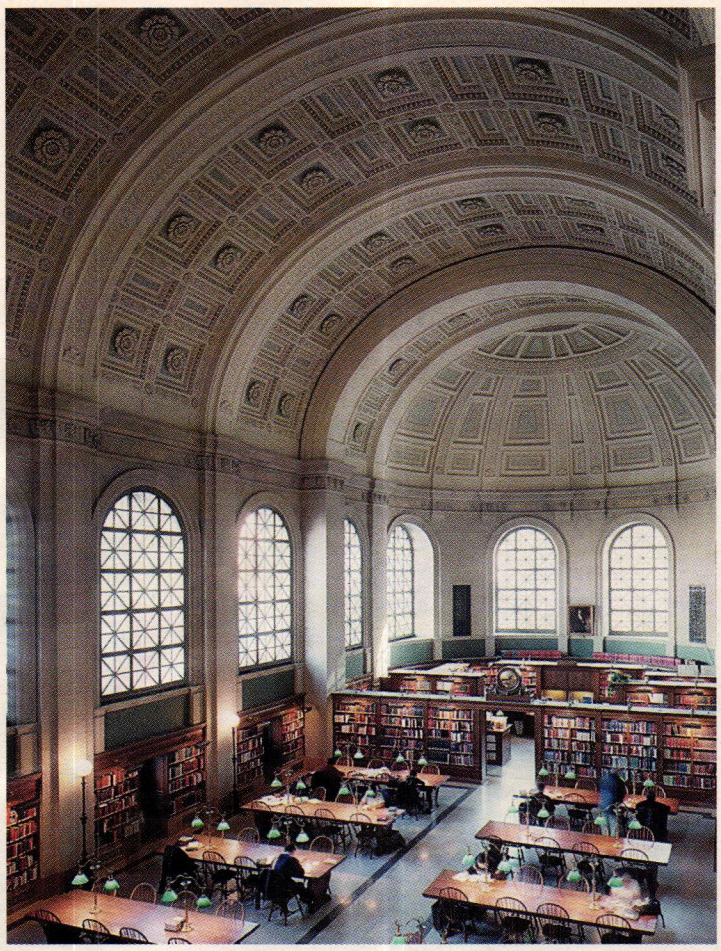
Shepley Bulfinch Richardson & Abbott was incorporated in 1972. Since the retirement of Hugh Shepley – the last descendant of H.H. Richardson at the firm – in 1990, the firm no longer had a direct connection to its founder, but its high standards and many world-class clients have remained a familiar constant. Today the firm continues to grow its core project base in the areas of health care, education and science, along with renowned work in campus master planning and corporate headquarters.

**Among the most recent of many Shepley Bulfinch projects at Harvard is the LEED-NC Gold renovation of Gallatin Hall at the Business school, which turned office space – originally a two-story dining hall – into a lounge.** Photo: Anton Grassl, Esto

## Morphing with Modern Uses

When Richardson was commissioned to design a new classroom building – Sever Hall – for Harvard University in the 1870s, he established an area of practice and a relationship that continues to be a cornerstone of Shepley Bulfinch to this day. From the original campus at Stanford University, to more than 120 projects at Harvard, educational buildings represent a diverse client base, and since campus architecture is part of an institution's identity – often its brand – that means the starting point is always different. "If the campus has a special style," notes Kearns, "we try to find out what makes it a special place." But he adds, "Our challenge is not just to reinforce how the institution got where it is but where it's going – to make that connection with buildings that both resonate and move forward."

Richardson himself faced this very conundrum with Sever Hall. His solution – a sleeping bear of a building with confident Romanesque curves in monolithic brown – stands clearly apart from its crisply pedimented, Georgian campus mates, but complements them without upstaging. No less an observer than architect Robert Venturi called Sever his "favorite building in America," and remarked to critic Robert Campbell, "I have come to understand the validity of architecture as generic shelter rather than abstract-expressive sculpture, and as flexible loft for accommodating evolving functions."



**The Boston Public Library's Bates Hall, the main reading room, is the barrel-vaulted masterpiece of Charles Follen McKim's design, and the largest of many richly decorated spaces to get meticulous conservation and full mechanical upgrades during the Shepley Bulfinch restoration and renovation.** Photo: Peter Vanderwarker

Indeed, the ability to design for "accommodating evolving functions' is another key to Shepley Bulfinch's particular skill with educational buildings and their clients. Principal Ralph Jackson, FAIA, notes that the firm works with institutions with incredible legacies and, "What's beginning to happen is that the kinds of projects they ask for express different aspirations internally – where they want a technologically informed community of shared interest – from the exterior character which anchors the building to a set of timeless values and ambitions."

A typical example might be the Collegiate Gothic lecture hall that is repurposed as a multimedia center. In fact, a few years back the firm compared a list of the known buildings it had designed over the past 100-plus years with a list of the buildings that had survived. Adds Kearns, "Turns out, the bulk of the buildings still in use were not those designed to the needs of the day, but ones that had a larger mission. What's more, many of the late-19th century structures with large, generic spaces – think libraries, museums and academic loft buildings – adapted well to new uses like computer labs."

The "personality split" between the exteriors and interiors of historic buildings is not limited to educational buildings either – or new ones. In 2001 Shepley Bulfinch won the esteemed Harleston Parker Medal for its restoration and renovation of the 1888-92 Boston Public Library (BPL), a multi-year project that included restoring the marble-clad main lobby and grand staircase, replacing all mechanical/electrical/plumbing systems, bringing the lower level back from use as a storage space, and conserving the many artworks and paintings that decorate the space.

In designing the first major public lending library in the country, McKim Mead and White broke new ground by not only commissioning works from the best artists and sculptors in the country, but also housing them in vaulted rooms, halls and corridors of shifting character all within the layout of a Renaissance Revival palazzo. In working on this landmark of urban architecture, Jackson says they began to realize how eclectic a design tradition could be. "In places like the BPL, one could have an enclosing envelope with a relatively strong sort of coherence," he explains, "but then you could go internally and find an array of stylistic spatial types. Whether it's a classical reading room or a sort of medieval banquet hall, it might be next to a space that we could consider rather 19th-century industrial or Victorian." So, after working on historic projects where there is this kind of variation, room-to-room – especially like those in the BPL – the notion of external cohesion with a kind of internal diversity starts to make tantalizing sense.

What, as they say, do you do with this information? "This gives us an idea about being able to use technology to create a dynamic sense of diversity, sort of broadening the spaces repertory, what might seem like contradictory program elements all within the same space," says Jackson, "a broadness to its agenda that helps the space fulfill a larger communal role, a new kind of civic responsibility." For example, using lighting controls, one day a space in the BPL could be lit almost theatrically for a public function, then another day the lights could be brought up for a tour of the space or to further enhance people's appreciation of the building. "Or, in, say, the former card catalog room," adds Jackson, "you have lighting controls that on one day, allow it to be used as a reading space, then you can turn around and use it as a dining room." The idea is that a historic library like the BPL can have all kinds of stakeholders. "People can come there not just for research," says Jackson, "but also for a vast array of cultural rituals, including community interaction, tourism and entertainment."

## On a Smaller Scale

While heritage work on public buildings is part of the mix at Shepley Bulfinch, such projects don't have to be on a grand scale. A good example of a much smaller canvas is the renovation and expansion of the Elizabeth B. Hall Chapel at Concord Academy in Concord, MA. Built in New Hampshire in the early 19th century as a meetinghouse, the chapel was relocated to the campus in the 1950s, where it had become a beloved space – almost too beloved.

The trouble was, by the 1990s the 1,000-sq.ft. sanctuary was no longer able to accommodate all the members of the academy, so Shepley Bulfinch was called in to find a way to grow it. Sensitively adding on to small buildings is no small feat; how do you make a wing work when there's no large main mass? The puzzle was even trickier with this addition, which effectively doubled the space. To meet the challenge, first the Shepley Bulfinch team turned to creative design elements, such as a curved geometry (echoed by an eyebrow eave) that visually attenuates the massing of the addition. Then they worked with a palette of matching historic materials, such as recovered virgin-growth timbers that continued the tight grain and patina of the roof trusses that were already part of the charm of the existing chapel.

At the same time, they addressed the contemporary needs of a modern educational institution by upgrading the heating, lighting and life-safety systems. From vintage timber to sustainable building products, Shepley Bulfinch is "very focused on materials" according to Kearns. "Copper, for example," he notes, "is an excellent example of a material that is beautiful, durable, and speaks to many eras." Moreover, it is the careful interplay between old and new – what Kearns calls a "tender balance" – that distinguishes the Shepley touch. "We're willing to practice in that grey area," adds Kearns.

## Change as a Constant

What becomes clear is that Shepley Bulfinch has a long-term view of not only their own business, but also of the breadth of experience they can offer their clients and the built environment. "We're not a one-generation firm," explains Kearns, "and we're not doing the kinds of buildings that an owner might flip in 20 years." What is also clear is that, from a design perspective, this view is less about building on the past than anticipating and charting the future.

When asked if Shepley Bulfinch is seeing the dawn of any new building types, as was the case when the firm began in the late 19th century, Jackson observes that we're moving deeply into a time where buildings are becoming much more than just building types. As he explains, "A traditional notion of building type would be that a library is a library, a hospital is a hospital, and so on. Now we're finding that buildings are transforming, morphing, so that a library is not simply about storing books, it's about creating an environment where all of the stakeholders – users, visitors, staff, administration – feel the building working for them." This perception goes hand-in-hand with the reality that the uses of building are becoming more interdisciplinary, so that the ideal facility is one that provides people from different disciplines with places and spaces to interact.

What's the flip-side of this phenomenon? Says Kearns, "Buildings that came out of the 'machine for living' ethos of the mid-20th century can be so tightly composed that when their use or site changes, they're functionally obsolete." It's a particularly poignant observation for historic buildings in a new economic age when the costs of maintaining a building as a historic artifact are untenable. Vintage structures have to earn their keep and be useful – indeed, it's better overall for the building.

The point really becomes pivotal here in the early 21st century because the rate of change is now so fast. The ability to anticipate and accommodate change is, in fact, part of the service Shepley Bulfinch offers, with an entire practice area devoted to master planning. Universities are something of a specialty, whether it's projects like the birth of Stanford University in the 1890s, or the next generations of Bucknell University in 2008, which included a 70-year land-use plan. "Clients expect a building that is part of a master plan, a vision," says Kearns, "and clients look to us for this. If you have some sort of course laid out, change – which is inevitable – comes easier." **TB**

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*Gordon Bock, longtime editor of* Old-House Journal *magazine, is a writer, architectural historian, lecturer and technical consultant who shares information about historic buildings on his blog at www.bocktalk.com.*

**For the expansion of the early 19th century Elizabeth B. Hall Chapel at Concord Academy, the Shepley Bulfinch team incorporated curved design elements along the new façade that softened its visual impact while emulating the outline of the 1950s tower.** Photo: Anton Grassl, Esto

Olmsted might have created. America's "least wanted" painting, by contrast, is abstract and flat, a geometric clash of red, ochre and gray – with a cold and calculated Modernist feel.

The reality of modern landscapes, however, varies widely from this two-dimensional perspective. As Birnbaum and his colleagues would assert, these places are many things – historic, striking, beloved, and most of all, significant and worth preserving.

## Marvels of Modernism

Among all the public landscapes in America, Boston's City Hall Plaza may very well be the most reviled. Designed by the then-new firm Kallmann McKinnell & Knowles in the 1960s based on a master plan by I.M. Pei & Partners, this broad plaza covers nearly ten acres in front of City Hall, a hulking Brutalist structure that Mayor Thomas Menino hopes to vacate in favor of another location. If this happens, it is very likely that the existing building and plaza would be demolished, which the majority of Bostonians would probably cheer. For years, critics have assailed the plaza for lacking intimacy and nuance.

**Dan Kiley's highly organized plan for the rectangular garden at the J. Irwin Miller House in Columbus, IN, is considered the designer's masterwork residential commission. The Millers' heirs are now working to secure a partnership that will transition the house and garden into public use and ensure its long-term stewardship.** Photo: The Cultural Landscape Foundation

"The Plaza is at its best hosting ice cream and chowder fests, political protests, concerts, and sports celebrations," writes Boston architect Gary Wolf, AIA, in the modern advocacy group DOCOMOMO-US's Winter 2008 newsletter, which was devoted entirely to modern landscapes. "It is at the everyday level that the Plaza falls short," Wolf states. "Critics observe its inadequate response to the climate, the absence of mid-scale structures and spaces, too little nature, and an overall lack of activity." Wolf believes, however, that design improvements could emphasize and revive the plaza's original intent as a grand civic forum.

Charles Birnbaum agrees. Last fall, TCLF included City Hall Plaza on its 2008 Landslide list of landscapes at risk. Unlike other annual "endangered" lists, TCLF's Landslide lists are thematic; previous years have focused on horticulture, working

**Parkmerced, a post-World War II residential community in San Francisco, features a dynamic and geometric master plan by landscape architect Thomas Church (working with Robert Royston). In addition to their macro-level concept, the designers developed a series of micro-level landscape features and planting schemes that conformed to each lot's particular requirements and topography.** Photo: Tom Fox

**Waterfalls and a series of outdoor "rooms" have made Peavey Plaza a popular attraction for Minneapolis, MN, residents and visitors since its dedication in 1975. Yet a possible expansion of an adjacent building, in addition to general maintenance issues, now threatens the plaza's future.** Photo: Keri Pickett

landscapes, gardens and designed landscapes. This year's theme, Marvels of Modernism, shines a light on 12 threatened landscapes that are icons of modern design. The sites are geographically and artistically diverse, including among them fountains, earthworks and a roof garden.

TCLF and *Garden Design magazine* have partnered with the George Eastman House Museum in Rochester, NY, to produce a photography exhibition of the "marvels," which have been captured by a panel of distinguished photographers. The foundation is also working with local ASLA chapters and Design Within Reach studios nationwide to further publicize these sites through signboard exhibits.

In addition to City Hall Plaza, two other well-known plazas made the Landslide list – Halprin's Heritage Plaza in Fort Worth, TX, and Peavey Plaza in Minneapolis, MN, designed by M. Paul Friedberg, FASLA. Built as recently as 1977, Heritage is now surrounded by chain link fencing and closed to the public. Peavey, by contrast, is still widely used but is also threatened by possible development and deferred maintenance. Two exquisite gardens are listed as well: Dan Kiley's Miller Garden in Columbus, IN, in need of a long-term stewardship framework, and the Kaiser Roof Garden in Oakland, CA, designed by the landscape architecture firm Osmundson & Staley and now threatened by adjacent development and lacking maintenance.

TCLF has created a detailed website that includes the histories of and threats to these sites and the others on the 2008 list: the Estates Drive Reservoir in Oakland, CA, designed by Garrett Eckbo's former collaborator Robert Royston; John O. Simonds' trapezoidal Lake Elizabeth in Allegheny Commons Park, Pittsburgh, PA; Halprin's Manhattan Square Park in Rochester, NY; Herbert Bayer's fascinating Mill Creek Canyon Earthworks in Kent, WA; Hideo Sasaki's gardens for the El Monte apartment complex in Hato Rey, Puerto Rico; Minoru Yamasaki's Pacific Science Center courtyard in Seattle, WA, a precursor to his design for the twin World Trade Center towers; and, finally, Parkmerced, a Thomas Church plan for a postwar residential community in San Francisco.

"We wanted to elevate the stature of these places with this list," Birnbaum says. "Each Landslide site is irreplaceable; each is a unique link to the story of who we are."

studies of all three properties, says Barbara Campagna, FAIA, the Trust's Graham Gund Architect. The organization also has a Save America's Treasures grant to do research on the original landscape design at Pope-Leighey (which has been moved twice), a process that will help determine which elements, if any, might be restored or reconstructed.

This May, the Alliance for Historic Landscape Preservation will hold its annual meeting in St. Louis, MI, in part to highlight the ongoing fight to save the Kiley landscape, says the group's president, Cari Goetcheus, ASLA. The challenge, Goetchus says, is to make not just modern landscapes but all cultural landscapes more relevant and visible to the general public – just as sustainability and green building have become, for instance. "People can be in historic landscapes and not recognize them or appreciate them," she says, "and hence they don't conserve or protect them."

Birnbaum would also make the case, finally, that modern landscapes are relevant to traditionalists. "If you were walking around Kiley's design for the Miller garden or Nations Bank, you could see a lot of classical design principles in those landscapes," he says. "The challenge is not so much about traditionalism, but that we love many traditional landscapes because they have stood the test of time. We grew up with them. Many of these modern landscapes have only been around 20 or 30 years, so there hasn't been enough time for generations to fall in love with them. They have often been much neglected, and it's hard to love something that's neglected. We have a challenge to fall in love with these places again, and to understand them and guide them into the future." TB

## Focusing on Landscapes

Even when a modern landscape is lost, however, something can now be gained. In 2003, for example, one of Halprin's best-known works, Skyline Park in Denver, CO, was demolished – but not before a team of landscape architects surveyed and documented the park for the Historic American Landscapes Survey (HALS), a heritage documentation program established in 2000 that is similar to the Historic American Buildings Survey (HABS) and other such programs under the auspices of the Park Service. HALS was developed in close collaboration with ASLA, whose chapters continually work to document and nominate sites for the survey.

Other groups are considering modern landscapes as well. The National Trust for Historic Preservation, for example, has launched a preservation initiative focusing on modern architecture and the recent past, including the three modern sites it owns – Philip Johnson's Glass house, Mies van der Rohe's Farnsworth House, and Frank Lloyd Wright's Pope-Leighey house. Although the architecture is paramount at these sites, they are all associated with their surrounding landscapes as well, and the Trust is now planning to conduct cultural landscape

**At the Mill Creek Canyon land reclamation site in Kent, WA, Bauhaus artist Herbert Bayer created a landscape that melds a public park and a storm-water detention facility with a series of sculpted earthen shapes and forms. The site is now threatened by development, alterations and deferred maintenance.** Photo: John Hoge

# Righting the Statehouse

THERE WAS ONE BRIGHT SIDE to the Illinois governor's downfall this winter – the constantly televised and photographed proceedings at the Springfield capitol. The statehouse interiors have never looked better, as their gilded coffers and mahogany woodwork recently underwent a painstaking yet fast-track restoration overseen by the Chicago firm Vinci | Hamp Architects.

**PROJECT**

Illinois State Capitol, Senate and House Chambers Restoration, Springfield, IL

**Architects**

Vinci | Hamp Architects, Chicago, IL; Philip Hamp, FAIA, partner; David Hrabal, AIA project architect

**Contractor**

CORE Construction, Morton, IL

Every visible surface has been analyzed and rethought, and through every channel underfoot or overhead, new infrastructure serves shrewdly engineered new mechanicals and AV systems. The rooms appear suitably stately, yet not intimidating or stuffy, and they offer more public transparency and access than ever before in the history of the 140-year-old Second Empire building.

The $17 million project, which has received AIA honors at the local, state, and national levels, has another claim to fame: coming in within budget and on time, it scarcely disrupted government meetings. The House and Senate only had to gather elsewhere for a few months, and then returned to quarters that seem utterly transformed yet retain maximum historic fabric.

"We let the building speak for itself, in a way," says firm partner Philip Hamp, FAIA. "Wherever we needed to design new objects, we based them on the context and spirit of the place."

This smoothly executed, high-profile commission, he adds, had surprisingly modest origins in 2000: "The state just asked us to design new desks for the legislators." The scope soon expanded to chamber-wide restorations, but then was shelved as the government administration changed. By late 2005, Hamp had long put away the files; and then the Illinois Capitol Development Board called to jumpstart the work, adding the likes of ADA-compliant restrooms and corridor restorations to the program.

Hamp's firm was allotted only a year or so to plan and execute everything, down to new stained-glass ceiling panels and bronze stair treads. Two-thirds of Vinci | Hamp's dozen staffers put aside other work to concentrate on the capitol. They held charrettes with state officials and organized road trips to neighboring capitols to see how other states' Houses and Senates live.

The contrast with Springfield conditions at times was striking. Although the Illinois government has been a fairly good steward of the building, which was designed by Alfred H. Piquenard and John Crombie Cochrane, some significant damage was done in the 1930s and '70s. Domed laylights, ruby-red scagliola columns, and mahogany scrollwork brackets were torn out. Plywood panels replaced etched-glass internal partitions, shield motifs stenciled on plaster walls were covered over, the carpets were all bland monochromes and acoustic-tile ceilings had been suspended in hallways.

To determine exactly how much material was missing and where, the architects used jewelers' loupes to scrutinize old photos of capitol interiors. They also studied Iowa's 1870s capitol, the only other statehouse that Piquenard and Cochrane

**Above: EverGreene Painting Studios of New York City replicated the House ceiling's original color scheme, St. Louis Antique Lighting restored the chandeliers, and Brooks Art Glass fashioned the laylight from art and laminated glass plus Lexan.**

**Top: Where bland woodwork, cluttered desks and monochrome carpets had dulled the impression of the Illinois Capitol's House chamber, Vinci | Hamp Architects have renewed every inch of visible surface and invisibly channeled new infrastructure.** All photos: Eric Hausman unless otherwise noted

**A faceted, finial-topped enclosure surrounds the House rostrum and supports new torchères with etched-glass spherical shades.**

designed. Collaborating with Vinci | Hamp on the detective work were some out-of-state experts. Jeff Greene of Manhattan's EverGreene Painting Studios determined and replicated the original palette of cream, beige, gold and Wedgwood blue on high-relief ornament across the House and Senate ceilings. John Burrows of J.R. Burrows & Co. in Rockland, MA, supplied an Axminster reproduction carpet with gold sunbursts on a crimson field (Robert Gfroerer of Cincinnati hand-sewed a linear mile or so of 27-in. wool segments along the chamber floors).

The capitol commission grew so complicated, with so many subs in action simultaneously, that Vinci | Hamp sent project architect David Hrabal, AIA, to live in Springfield for nearly a year in 2006-07. He supervised the gutting and reconstruction of the chambers, all while parts of the building were undergoing a $20 million HVAC upgrade. Contractors and engineers for the HVAC and restoration work (Vinci | Hamp collaborated with Henneman Engineering of Champaign, IL) performed nimble dances around each other, based on some 230 sheets of construction documents.

Huge air-handling units above the House ceiling were moved aside for installation of a steel-framed laylight replica. Within a new fluted and swag-ornamented plaster rim based on period photos, Brooks Art Glass of Springfield fashioned the radial pattern from art and laminated glass plus Lexan. Braces in that ceiling also support 800-lb. chandeliers – the statehouse's original fixtures – which St. Louis Antique Lighting restored.

"At the last minute," says Hrabal, "we realized that we should add motorized lifts to the lights. So we drilled holes for steel pipes in the basketball-size plaster bosses on the ceiling, then epoxied around the holes for the pipes, and braced the whole assembly in the attic. Every day there were issues to deal with like that, details there hadn't been quite enough time to work out in advance."

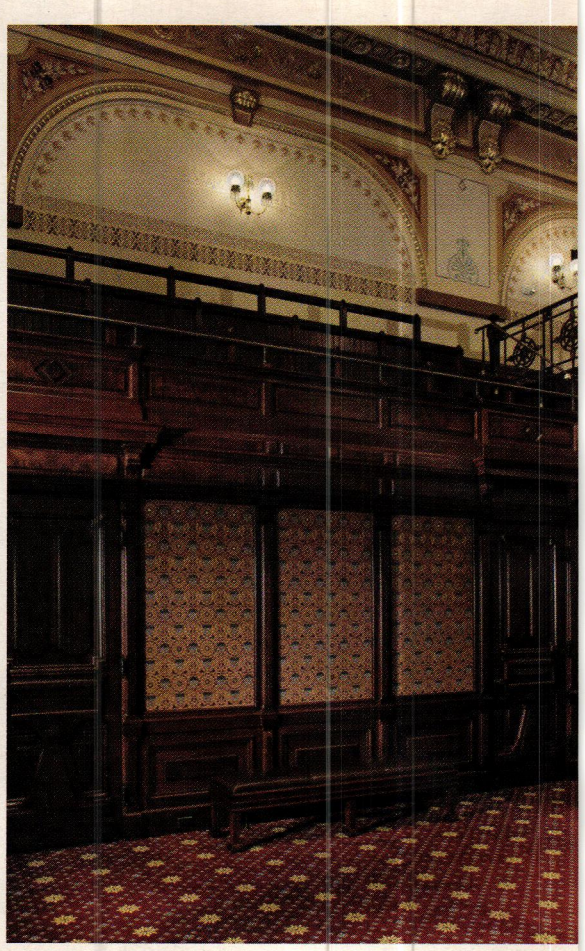
The rest of the building nonetheless remained open as the dramatic work progressed. "The tourists loved watching the craftspeople in action – mortising the hardware, stitching the carpets," says Hamp. "It became part of the public spectacle, part of people's sense of their ownership of the building."

**At the back of the House, long-lost brackets have been replicated and carved with foliage, scrollwork and shields.**

**Above: Dropped ceilings, monochrome carpets, and uninspired spherical light fixtures had crept into side corridors.** Photo: Courtesy Vinci | Hamp Architects

**Left: Side corridors are now graced with stenciled, coffered ceilings, marble paneling, and benches with scrollwork arms.**

New roll-top mahogany desks now serve Illinois' state senators, and luminous etched-glass panels have replaced plywood sheets along the sides of the chamber.



Long-hidden Victorian stencils in shield and star patterns have been replicated along the Senate chamber walls.

In 2007, when the legislature at last moved back in, the public could observe the goings-on either from new cabriole-leg movable benches or balcony seats with lyre-pattern standards. The rooms blaze with new lighting (developed in consultation with Randy Burkett Lighting Design in St. Louis); to the roster of restored chandeliers, Vinci | Hamp added sconces and torchères with etched-glass spherical shades.

The legislators are easier to hear now, too, thanks to new speakers a few inches wide, snuck behind the speakers' podiums and tinted to match the surrounding mahogany or faux marble. Each legislator can lock an assigned mahogany desk: roll-tops for senators, slant-tops for representatives, made like all the rest of the ingenious woodwork by Imperial Woodworking of Palatine, IL. Each desktop is equipped with gooseneck microphones from British maker Clockaudio and custom LED-lit voting buttons (from Morton Automatic Electric of Morton, IL).

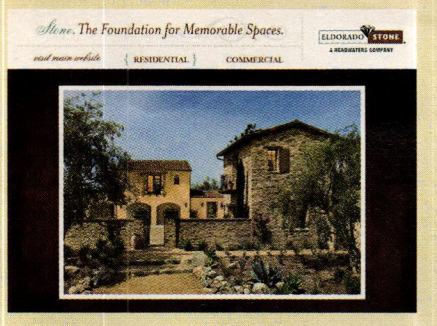
Politicians needing a break can exit through the chambers' 12-ft.-tall doors and relax in the corridors, which Vinci | Hamp has lined with EverGreene stenciled scrollwork, Decorators Supply moldings, and polychrome bands of marble quarried in Tennessee and Belgium.

Despite the project's vast acreage and tight deadline, Hamp says, the capitol administration "was a great client. They made this work their absolute priority." The Office of the Architect of the Capitol has since commissioned a lighting master plan for the building (which Vinci | Hamp is developing with Gary Steffy Lighting Design in Ann Arbor, MI). Building-wide HVAC renovations are still ongoing, and as they extend to the Senate's quarters, the government may well commission a replica of that chamber's long-lost laylight – a delicate radial of art glass in a square frame. "It could be a knockout," Hrabal says, "maybe even more spectacular than the House." – *Eve M. Kahn*

**Web Extra:** More photos of the Illinois State Capitol project can be found at www.traditional-building.com/extras/Apr09Illinois.htm.

Above: Faceted enclosures support torchères around the Senate rostrum.

Right: Acanthus and fleur-de-lis composition reliefs from Decorators Supply are wrapped around the Senate rostrum's torchère bases.

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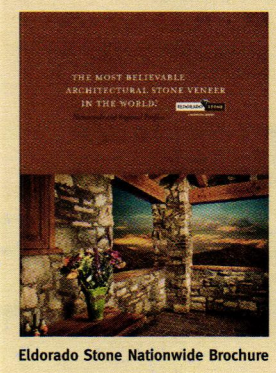


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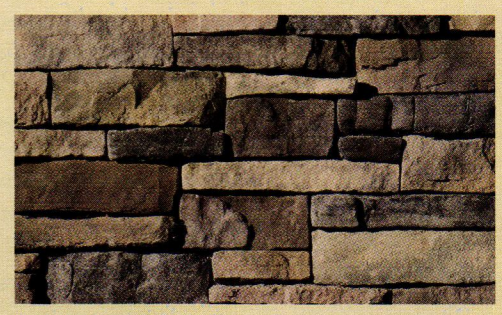

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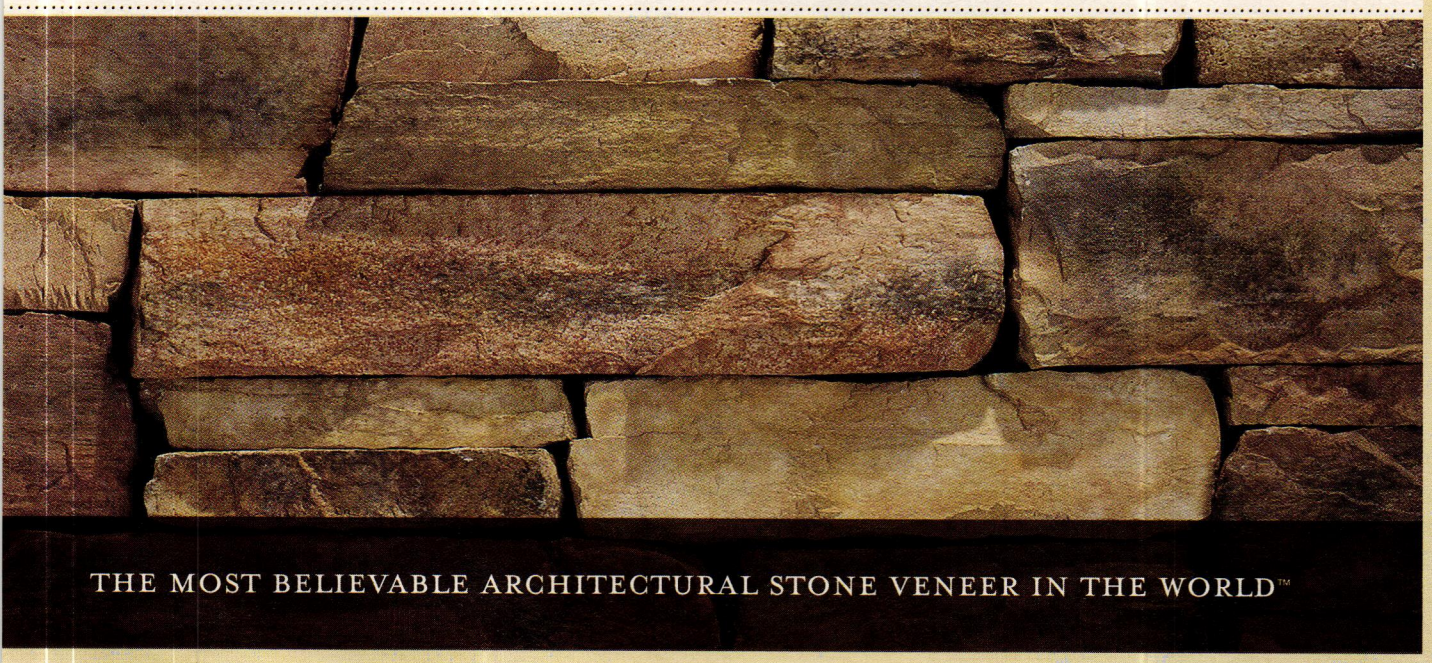


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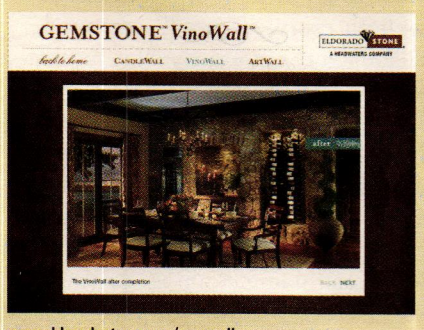


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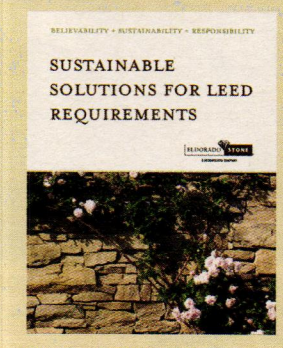


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KEY IN NO. 1877

# Urban Visionaries

MILWAUKEEANS IN THE 1890s spent a million dollars on a hopeful, ambitious scheme for a new city hall. The footprint of its brick, stone and terra-cotta mass measured 315 by 327 ft., and its clock tower, at 393 ft. tall, was ten times the height of any competing roof on the skyline. Only two other structures in America – the Washington Monument and Philadelphia's City Hall (see page 101) – were taller than Milwaukee's civic landmark. The building also stands out because its German-born architect, Henry C. Koch, based its competition-winning design on German precedents like Hamburg's Rathaus, to appeal to Milwaukee's immigrant population. The historic structure report for Koch's masterpiece calls it "the only American city hall to be constructed in the German Renaissance Revival style" as well as "one of the largest city halls in the country."

**PROJECT**

Milwaukee City Hall Exterior Restoration, Milwaukee, WI

**Architects**

Engberg Anderson, Inc., Milwaukee, WI; Charles Engberg, AIA, partner; with Quinn Evans | Architects, Ann Arbor, MI; Ilene Tyler, FAIA

**Contractor**

J.P. Cullen & Sons, Janesville, WI

The downside is that its dormered bulk – a 107,270 sq.ft. trapezoid – requires constant maintenance. Just monitoring conditions has proved daunting. In the early 2000s, after brick and terra-cotta shards began mysteriously falling from the spire, the city had to hire engineers with cliff-climbing skills to explore the sources of the failures.

During initial assessments, investigating teams (including engineers from Chicago's Wiss, Janney, Elstner Associates) "rappelled in multiple drops across all facades, taking photographs and notes," says architect Charles Engberg, AIA, partner and a founder of Milwaukee firm Engberg Anderson. "And we knew there'd still be more problems than the rappellers could see. We knew this would turn into one of the largest civic restorations of the decade in this country."

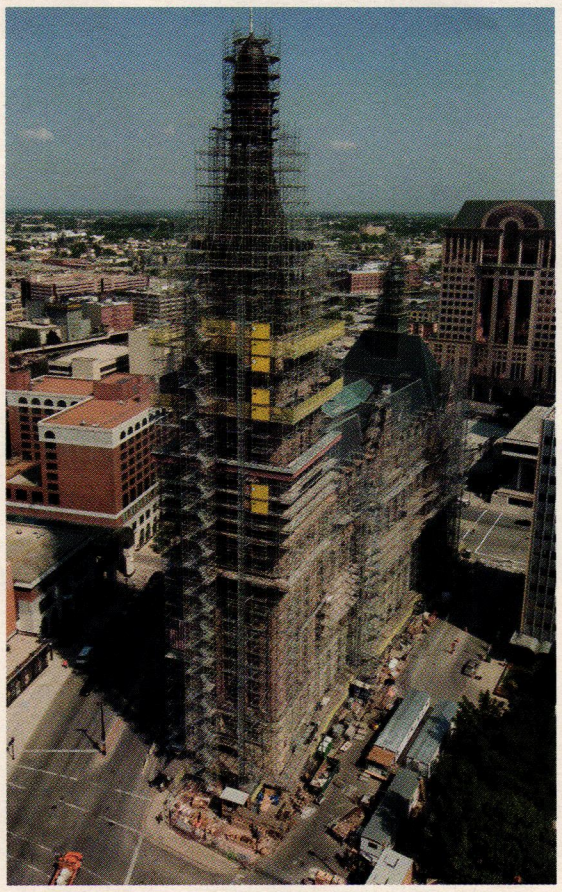
Engberg's firm, in consultation with the Ann Arbor, MI, office of Quinn Evans | Architects and engineers from Simpson Gumpertz & Heger in Waltham, MA, just completed a three-year, $60 million overhaul of the City Hall envelope. The project came in on time and within budget, despite countless unfortunate surprises – rusted beams, severely cracked brick backup at the 20 dormers, eroded sandstone – discovered as the restorers ventured deeper into the building.

"Even while the reports were being written and the funding set aside," says Engberg Anderson project manager James Otto, "the deterioration was accelerating at an exponential rate. More water and ice were getting in." Engberg Anderson senior associate Kevin Donahue adds, "Areas that we'd predicted would require just repairs, like the dormers, turned into areas that needed nearly wholesale replacement." Most perilous, Otto recalls, were the clock tower's steel beams: "The further down we inspected, the more rust we found, until there was nothing left _ there were columns with no bases at all."

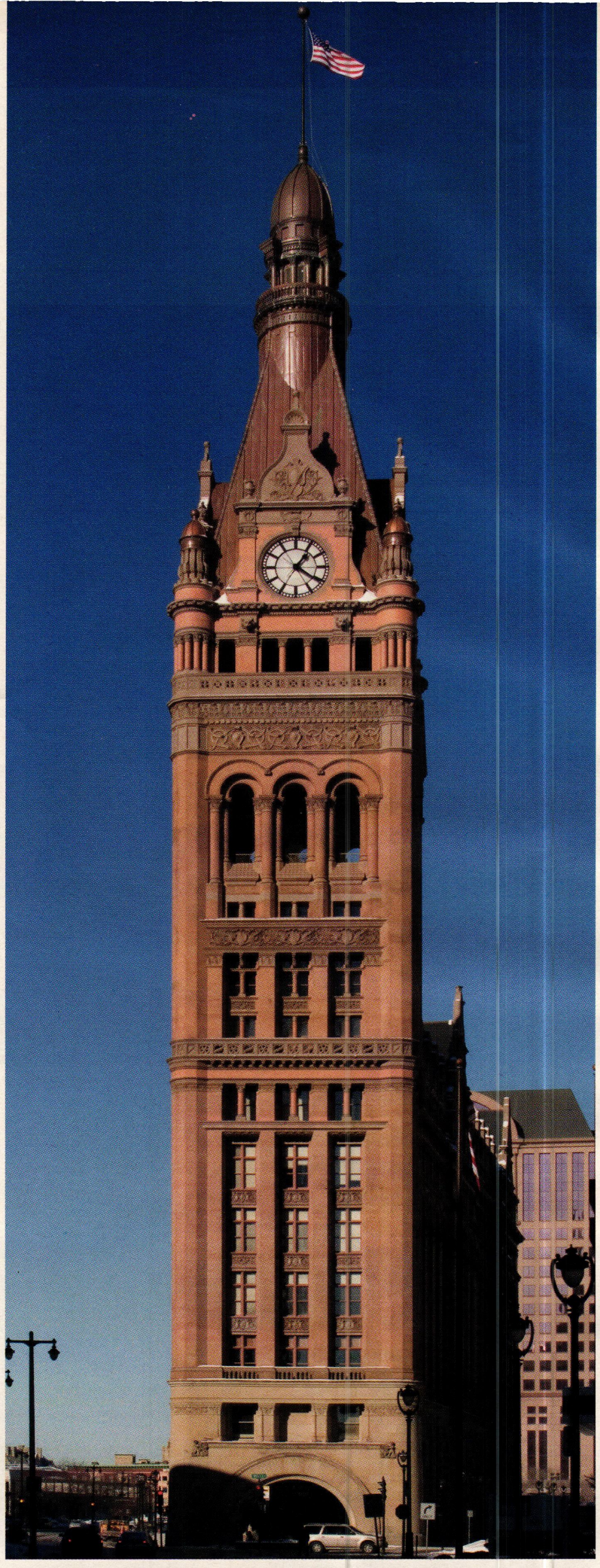
Henry C. Koch's innovative engineering strategies had caused some of the structural problems that Engberg Anderson had to undo. Supported by 2,584 pine pilings driven into Milwaukee's formerly swampy soil, the steel frame is embedded in the thick masonry wall construction. But like most architects of his time, Koch did not foresee how much rust forms when the steel has no chance to dry out. City crews had tried to staunch the deterioration over the past two decades by repairing or redoing copper and slate roofs and re-flashing dormers. But the repairs themselves had started to fail.

"The flashing repairs between the dormers were causing cracks in the terra-cotta caps," says Quinn Evans principal Ilene Tyler, FAIA. "Water was pouring into the cavity walls. Efflorescence was spreading. The insulated glass had fogged up on windows only 20 years-old. And we could see vertical cracks that threatened the stability of the tower, and debris fallen on the deeper ledges. We knew that scaffolding had to go up right away."

As the urgently needed restoration began in 2005, only a few Milwaukeeans grumbled about the expense.



**The building was engulfed in scaffolding in 2005, soon after major structural ailments – bowed walls, rusted steel beams – were diagnosed.**



**Cleaned or replicated masonry and copper roofing and ornament make Milwaukee's City Hall a feast of visual surprises for townspeople long accustomed to a gritty or scaffolding-veiled building.** All photos unless otherwise specified: courtesy of Engberg Anderson

"It became such a fast-track project that the work started even before we'd finished the historic structure report," which turned into a 350-page opus, Tyler explains. Aiding her firm's research were City Hall's own lovingly kept archives, she adds: "There's a huge room of flat files with drawings from every era, neatly organized, stacked and labeled. We could pore over the details and figure out exactly what repairs had been made where over the past hundred years."

To insure that taxpayers understood how their dollars were being skillfully deployed for the work, Engberg Anderson held numerous open meetings with the public, historians, and preservation activists. "There was a constant effort to maintain dialogue," Donahue explains. Local journalists started eagerly documenting the work, and have reported on its sometimes staggering statistics.

The building was engulfed in 75 linear miles of scaffolding components (from ThyssenKrupp Safway of West Allis, WI). Milwaukee roofing contractor Penebaker

**Tower-wrapping signage, shown in this 1970s HABS photo, proved damaging to the masonry and has been removed. But the clock faces, which coal soot had blackened by the 1920s, have been brought back to their original translucence.** Photo: Eric Oxendorf, HABS

**Left: Sinuously curved terra-cotta trim has been replicated along the rebuilt dormers.**

**Below: The German Renaissance Revival façade is lively with terra-cotta personalities.**

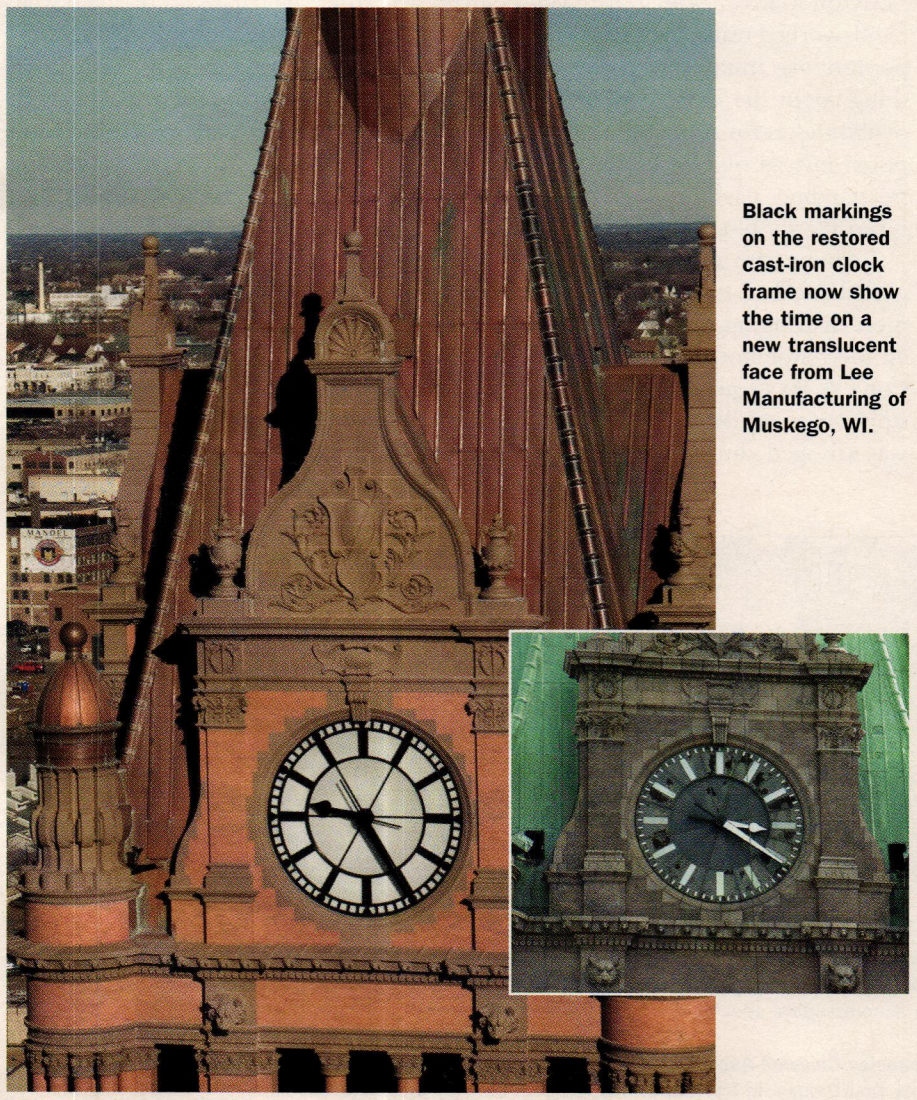
Enterprises, with Milwaukee's F.J.A. Christiansen Roofing, applied 19,000 new slates to dizzyingly steep pinnacles. Christiansen Roofing also installed some 240,000 pounds of new copper sheets and ornaments, including balustrades and Corinthian capitals, from Ontario metal fabricator Heather & Little. Window restoration contractor J.F. Cook of Oak Creek, WI, repaired 2,000 wood windows. General contractor J.P. Cullen & Sons oversaw the installation of some 200,000 bricks from Alberta manufacturer I-XL Industries plus 12,000 terra-cotta ornaments from Gladding, McBean in Lincoln, CA. Engberg Anderson staffers estimate that they fielded 19,000 emails about the project while workers spent some 500,000 person-hours onsite, wearing safety harnesses to clamber along breezy scaffolding and open staircases with 45-degree slopes.

By the time the scaffolding was peeled off in late 2008, and the turreted masonry trapezoid started gleaming again, and the bell-tolling clock – with a new translucent face from Lee Manufacturing in Muskego, WI – told the right time again, some locals had already forgotten how rundown city hall had so recently been. Otto recalls that "one person actually asked us, 'What did you guys do?' Now, putting my architect's ego aside for a moment, and my knowledge of how much effort we'd poured into the building for so many years, I'll take that as a high compliment." – *Eve M. Kahn*

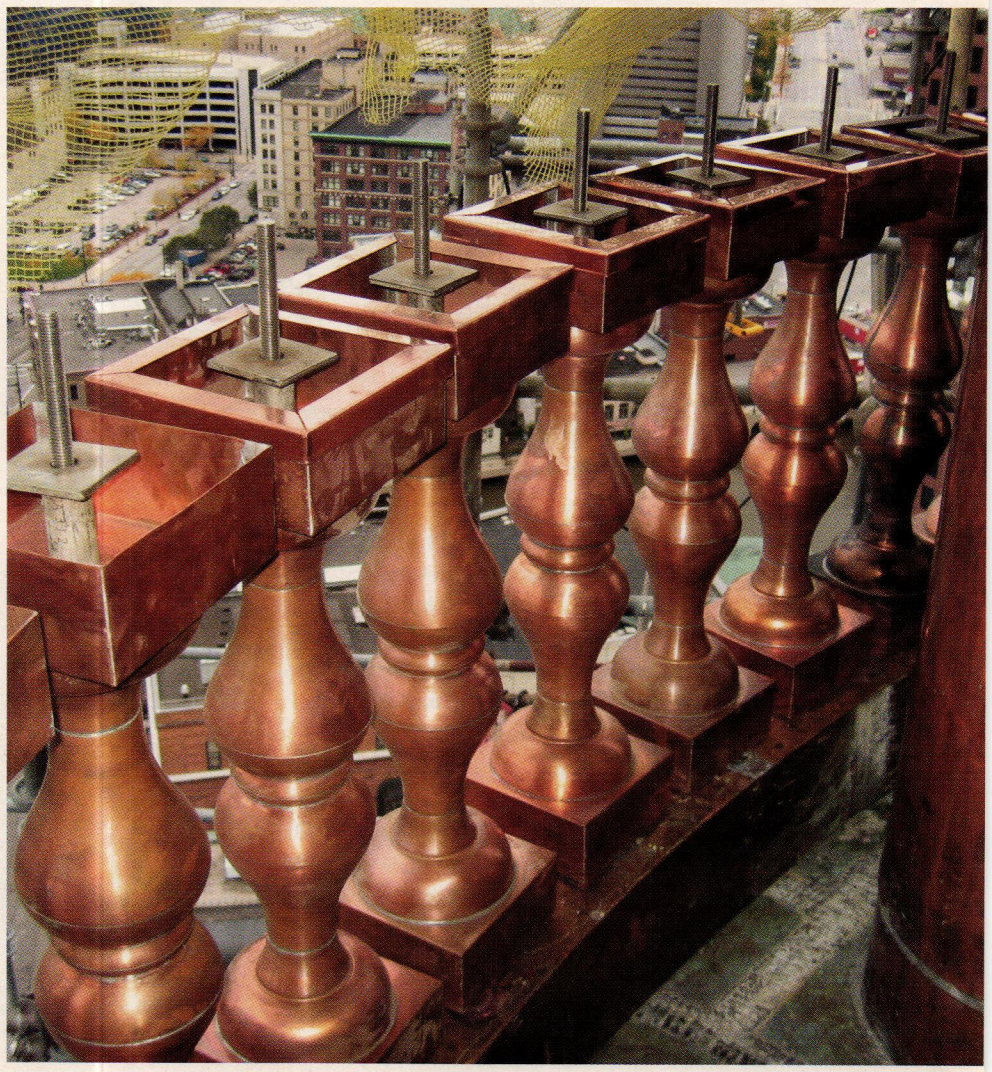
**Above: The deeper the restoration team investigated the tower's steel supports, the more rust was revealed.**

**Right: Below the translucent-faced clock hangs an 11-ton bell named Solomon Juneau, after Milwaukee's first mayor.**

**Web Extra:** To see more photos of the Milwaukee City Hall project, go to www.traditional-building.com/extras/Apr09Milwaukee.htm.



**Black markings on the restored cast-iron clock frame now show the time on a new translucent face from Lee Manufacturing of Muskego, WI.**



**Ontario sheet-metal fabricator Heather & Little supplied tons of new copper ornament, including capitals and balustrades.**

# Pure Style

THE OLD MONTGOMERY County Courthouse in Dayton, OH, is one of the country's finest examples of Greek Revival architecture. Built in 1850, the two-story building was designed by Cincinnati architect Howard Daniels, and modeled after the Theseum, a Greek temple located on the lower slopes of the Acropolis. The courthouse features a front colonnade with Ionic capitals and columns. Through the main entry, the original center hall procession, with brick arches and groin-vault ceilings, leads to the single elliptical-shaped courtroom with a coffered-dome ceiling.

**PROJECT**

The Old Montgomery County Courthouse, Dayton, OH

**Architects**

Schooley Caldwell Associates, Columbus, OH; Robert Loversidge, Jr., FAIA, principal; Jeff Wray Architects, Dayton, OH; Jeffrey S. Wray, AIA, principal

**Historic Consultant**

William Seale, Ph.D.

In 1881, a larger courthouse was built right next to the Old Courthouse, hence the name, and the two buildings were used together for almost a century. The larger courthouse wasn't in a pure architectural style and was harshly criticized for it. When the community outgrew the two courthouses the larger one was torn down for the development of an urban plaza known as Courthouse Square. The Old Courthouse was preserved both for its design and its significance to Dayton's history. In 1859, Abraham Lincoln stood on its stone steps to address the community during his presidential campaign. Other presidents have stood there also, including Andrew Johnson, John F. Kennedy and William Jefferson Clinton.

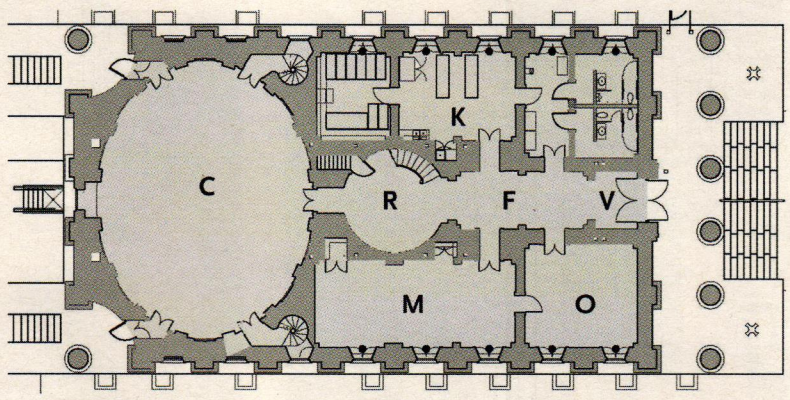
Plans for a restoration project were spearheaded by the Montgomery Historical Society, which used the Old Courthouse as a museum and headquarters. The restoration began in 2003 with a facility assessment conducted by Columbus, OH-based Schooley Caldwell Associates and Dayton, OH-based Jeff Wray Architects; the firms were subsequently contracted for the project.

"The county wanted this to be a functional restoration. It was very important to them that the building had an everyday use, that it was not just a museum," says Jeffrey S. Wray, AIA, principal of Jeff Wray Architects. "With that in mind, they were concerned about the opportunities for restrooms, accommodating crowds, meeting rooms and audio visual systems."

Accessibility was a major concern. Robert Loversidge, Jr., FAIA, principal of Schooley Caldwell Associates, and his team designed a pavilion to house a mechanical lift located on the north side of the main façade. "The courthouse sits on a plinth; the main entry takes a full flight of stairs to enter and it was impossible to install a ramp," he says. "There's a retaining wall that surrounds the building with these interesting columns. We picked up the details on the columns to create the base of the pavilion and we built an enclosure on top with openings so it wouldn't feel closed-in."

The pavilion was constructed of a local fossilized limestone known as "Dayton Marble," which matched the main structure. The details on the base were hand-worked using the same technique as the retaining wall and a matching copper roof was installed to protect the equipment from weather damage. "The good thing about the entry experience is that it's roughly the same for a person with disabilities as for someone using the stairs because the visitor arrives on the front porch instead of a backdoor with rear loading accessibility," says Loversidge. The freestanding pavilion not only complements the main structure but is also reversible should there be a better accessibility solution in the future.

Along with missing stones and details, the exterior mortar joints had deteriorated and had to be replaced. Acquiring the required local limestone became the most challenging aspect of the project. Fortunately, Schooley Caldwell had completed the restoration of the Ohio Statehouse in Columbus, OH, with a very similar stone. A local quarry had been opened for the Statehouse project, so additional stones were available. In addition, the Montgomery County had a small stock that was salvaged during the dismantling of canal locks and retaining walls of the



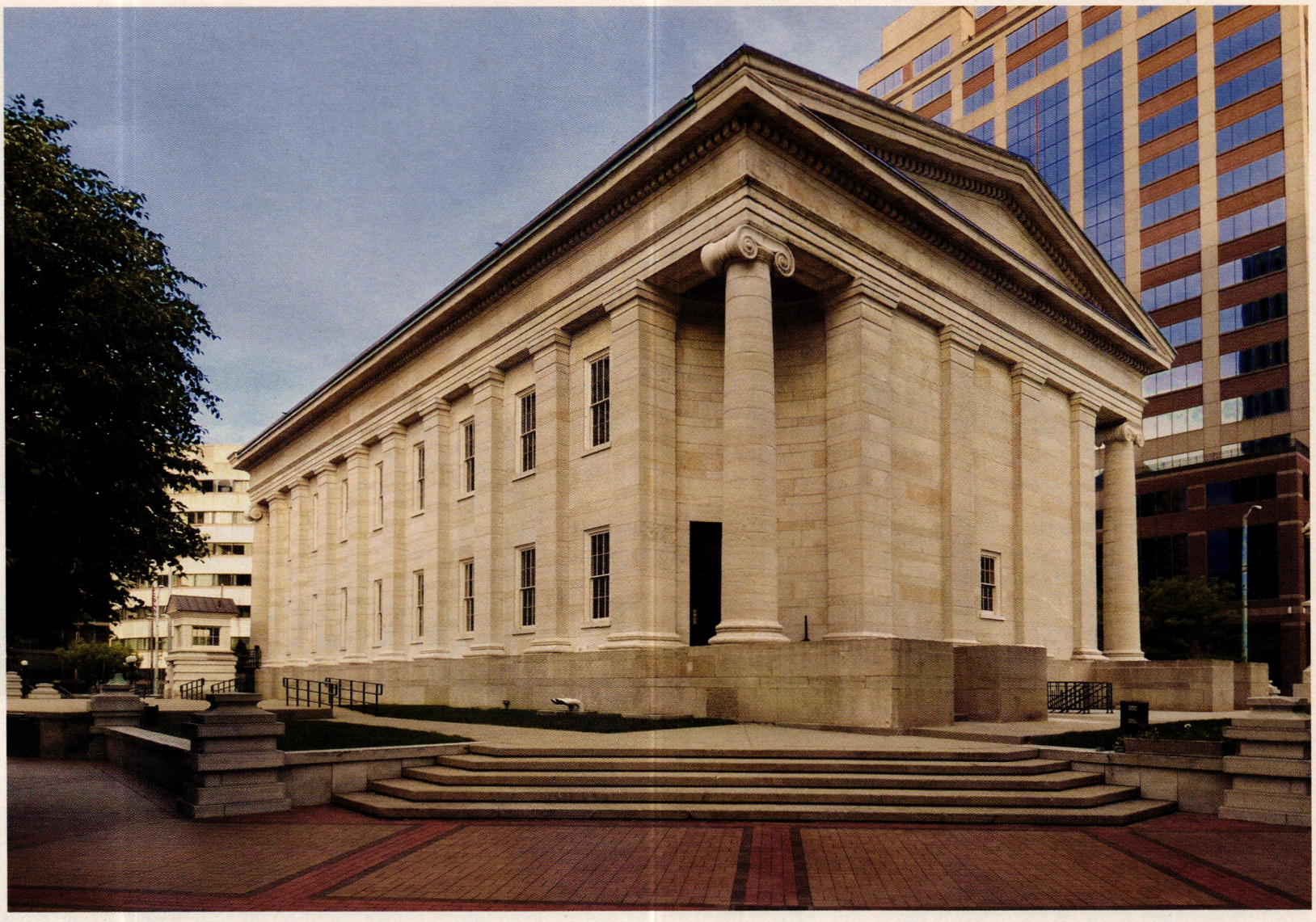

C - Courtroom
R - Rotunda
F - Foyer
M - Meeting Room
O - Sheriff's Office
K - Catering Kitchen
V - Two-story Vestibule

First Floor - After

NORTH

**Above: The interior floor plan is modeled after the traditional Greek temple form, and includes a high-ceilinged vestibule, center hall procession that leads to the rotunda and elliptical courtroom. A catering kitchen and restrooms on the first floor allow the courtroom to accommodate special events.** Floor plan: courtesy of Schooley Caldwell Associates

**Top: Columbus, OH-based Schooley Caldwell Associates along with Dayton, OH-based Jeff Wray Architects restored the 1850 Old Montgomery County Courthouse, in Dayton, OH, reviving its original Greek Revival style.** All Photos: Ken Schory



**Coursings and mismatched head joints on the stones of the rear façade suggested that there might have been a window on the first story. After searching through images for confirmation a new window was installed at the exact location.**

Miami-Erie Canal. Wray also came across the demolition of local public school buildings and arranged to salvage more "Dayton Marble." Some of the larger stones were cut in half to stretch the supply and its surfaces were stained to match the weathered stones on the courthouse.

All of the window sashes and frames were restored to the period, and some still had original glass. "It was an old uneven glass with bubbles of a nice quality," says Wray. "We salvaged as much as we could and consolidated the use of the glass on windows on the first floor. We didn't try to replicate the glass; the replacements are contemporary float glass." The firm also re-created a rear window at the center of the first story, which had been covered over. "We knew the window was there because we had seen photographs of it," says Wray. "It was somewhat visible in the coursing of the stone that there had been some modification. The coursing was interrupted and the head joints were different." Once the exterior stone veneer was removed the opening was easily found and a new window was set in place.

In the two-story vestibule, restrooms had been built above an arch, with exposed piping through the ceilings above. "We think there might have been a bell up there," says Loversidge. "There's no bell tower in this building and bells were an important way to signal people in those days. There's a big opening that has a window in it now that may not have been there and it's at the bell level. It's one of the mysteries we haven't solved." The restrooms and its ceilings were easily removed to

**Restrooms were removed from the top level of the two-story vestibule to reveal a skylight, groin vault ceiling and a balcony that overlooks the entry.**

**Layers of paint were peeled back to determine the original colors of the plaster walls, which were severely water-damaged. The walls were scored and hand-painted to resemble stone.**

**The county sheriff's office has been restored to its 1850s design to serve as an exhibit or meeting room.**

reveal a groin vault and balcony overlooking the main entry. The plaster walls, damaged by leaks and layers of paint, were peeled back to determine its original color. The walls were then painted to look like stone.

The restrooms were relocated to a room that had been considerably modified because it was once a connector to the larger courthouse. A partition of wood beaded board separates the room into two restrooms and a transom was installed above the partition to allow natural light to flow into the otherwise windowless room. The exposed stone floors and plaster details complement the rest of the building and the technique of subdividing the groin vault ceiling in the room was sensitive to the original time period, although the courthouse probably had an outhouse.

"Lighting is always a challenge," says Loversidge. "Our need for light today is much more than it was when the courthouse was built." As such, additional lighting fixtures were added in the style of the original gas lights. "Most of the light fixtures are what I call semi-custom," Loversidge adds. "If I'd had a bigger budget I would have done them totally custom. We took fixtures that were made and asked to rearrange them or use different pieces and parts or finishes. It's easier working with semi-custom because we're working with parts that exist but it's not necessarily better or more accurate."

The courthouse was originally heated with stoves and chimneys in each room that were later removed – the chimney cavities were concealed within the walls. Wood floorboards and sleepers had been laid over the existing stone floors to hide wires and pipes for HVAC but these were removed to expose the stone floors. "We used the attic and basement for the mechanical systems," says Wray. "The attic above had limited access, so we designed mechanical systems that could be broken into components so that we could get them up stairs and through limited openings."

**Audio-visual systems were discreetly installed in the courtroom as well as a custom- removable Axminster wool carpet, which absorbs sound so the room can be tuned for speeches and special events.**

The air handlers were installed in the attic and the basement; the duct work had to be fitted between brick arches and the existing chimney cavities that were reopened to the attic. Holes were cut in the stone floor for iron grilles that were patterned after an existing ventilation grille in the courtroom. Dayton sits on a huge natural aquifer and it is common practice to use the aquifer for heat rejection, so there was no need for a cooling tower on the exterior of the courthouse.

The firm installed audio-visual equipment in the courtroom. "We needed to tune the room for common speech," says Wray. "It's a great place to have music or string quartets but not for the spoken word." Loversidge consulted with Jayne M. Vandenburgh, interior designer at Schooley Caldwell Associates, and William Seale, historic consultant, to create a period-appropriate design for a new wall-to-wall Axminster carpet, which was custom made in wool with a center medallion to mirror the skylight in the coffered-dome ceiling.

The courtroom also needed a period-appropriate judge's bench, but this was one design element that Wray and Loversidge couldn't determine. "We had a photograph that showed a stylized Victorian-style judge's bench but we were pretty sure that wasn't the original," says Wray. While the room would no longer be used as a courtroom, except for mock trials, a simple dais was needed for the meeting center. A custom-built walnut bench was designed to be expanded into a platform or wheeled up against a wall to become a decorative element.

Although the budget didn't allow for the restoration of the six meeting rooms on the second floor, the goals for the Old Courthouse were successfully met. "The county courthouse was a symbol of a growing state," says Loversidge. "It was a statement to the public of the permanence and importance of government. This explains why the county of Montgomery built this magnificent building." Completed in May 2005, the courthouse has a new purpose; it now features a fully restored courtroom that's not only reminiscent of a room in the late 1800s, but is also equipped to efficiently hold special events. – *Annabel Hsin*

**Web Extra:** To see more photos of the Old Montgomery County Courthouse project, go to www.traditional-building.com/extras/Apr09Montgomery.htm.

**The restrooms were relocated to a room that was once a connector to a larger courthouse and period-appropriate hardware and sinks were installed to complement the building's style.**

**The courthouse's original wood windows and fireproof-iron shutters were all in good condition and some windows still had original glass.**

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**The D.A. Blodgett Building Home for Children, in Grand Rapids, MI, has been returned to its original appearance. Constructed in 1908, this monumental Neo-classical building is now home to the Inner City Christian Federation, a faith-based, non-profit affordable-housing organization.** Photo: Mark Thomas Productions

# A Promise Renewed

**PROJECT**

The Blodgett Building, Grand Rapids, MI

**Architect**

Cornerstone, Grand Rapids, MI; Heather DeKorte, RA, LEED AP, project architect

**Contractor**

Rockford Construction Co., Grand Rapids, MI; Kevin C. Wheadley, project superintendent

**LEED-ND**

Gold Certification

PHILANTHROPIST DELOS A. BLODGETT passed away in 1908, shortly before construction was completed of an orphanage in Grand Rapids, MI. Eschewing the humble design of similar institutions, Blodgett had funded a monumental Neoclassical building, ornamented with terra cotta and graced by epic Corinthian columns, four stories high, on its entrance portico. Within, the building boasted terrazzo flooring, cast-iron stairwells, quarter-sawn white-oak woodwork and plaster cove ceilings.

By 1948, the D.A. Blodgett Building Home for Children had become a private hospital for treating polio. As the hospital expanded, four additions were attached, one of which grew out from the entryway, and so the columns were demolished and the portico lost. The 30,000-sq.ft. orphanage eventually became a 56,000-sq.ft. hospital, which in turn was converted into office space in the 1970s. That incarnation proved a failure, and although the building passed through many hands thereafter, it fell into neglect, and by late 2003 the decaying structure was for sale, and targeted for demolition by the city.

Then an angel stepped in: the Inner City Christian Federation (ICCF) of Grand Rapids, a faith-based, nonprofit affordable-housing organization. ICCF President and CEO Jonathan Bradford recognized the Blodgett Building's potential for his organization, which had grown dramatically since its founding in 1974.

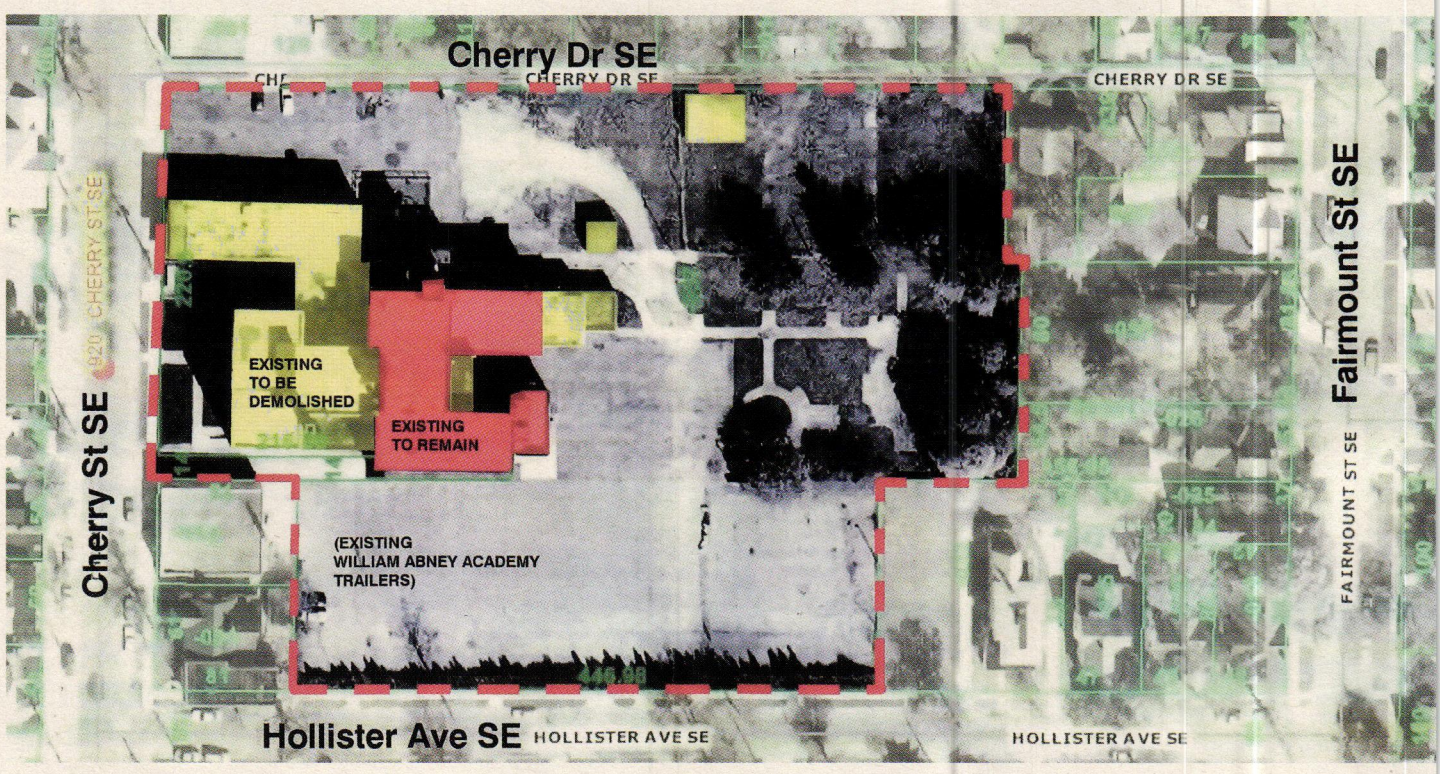
To return the building to its original splendor – and its original square-footage – as well as adapt it to the needs of the ICCF, Bradford turned to Cornerstone Architects of Grand Rapids, a full-service architectural firm established in 1989; Associate Partner Heather DeKorte, RA, LEED AP, served as project architect and historic architect.

DeKorte recalls her first encounter with the leaky, neglected structure: "It was really miserable," she says. "The building had been vacant for many years, and people had been living in it: You could see there had been campfires, and it looked like sometimes they had gotten out of control. But that was minor. I wouldn't say that the squatters did significant damage to the historic parts of the building, other than their graffiti."

"However, there was significant water damage throughout, especially on the upper floors, although water had also gotten down to the main floors in some locations. And that water damage had caused a lot of damage to other components. There was also a nice smell to it!"

A further complication was the lack of primary-source information. "When we started the project," says DeKorte, "we had very little to go on. We were unable to locate any original documentation or drawings or specifications of the building.

"There wasn't anything we could work from except two images that were always on my desk: a postcard of the original building, from around the time that it was constructed, and a photograph showing the demolition of the great columns – they had sections that were like drums stacked on top of each other,




**This drawing gives a good idea of just how much had to be demolished in order to restore the Blodgett Building: Some 26,000-sq.ft. of ugly additions had to go, returning the building to its original 30,000-sq.ft.** Plan: Cornerstone Architects

**When Cornerstone Architects began work on the Blodgett Building, it was the anonymous hulk seen here. Converted into a hospital in 1948, the building had four large additions grafted onto it as the hospital expanded, and its grand portico and majestic columns were long gone.** Photo: Cornerstone Architects

and you could see them separating as the column was falling. You could kind of put these two pictures together and reassemble what it was supposed to be like."

As work started on this project, people began to bring their own information to DeKorte – what they knew or recollected, or photos or images they had. "Someone would say, 'I ran across this postcard,' and sure enough, that image would be something different than the postcard we already had. It all basically confirmed that we were pretty accurate and going in the right direction. I wouldn't say there were any major changes based on this newer information. By the time we were done, we had quite a bit more to work from, but at the start, it was lean."

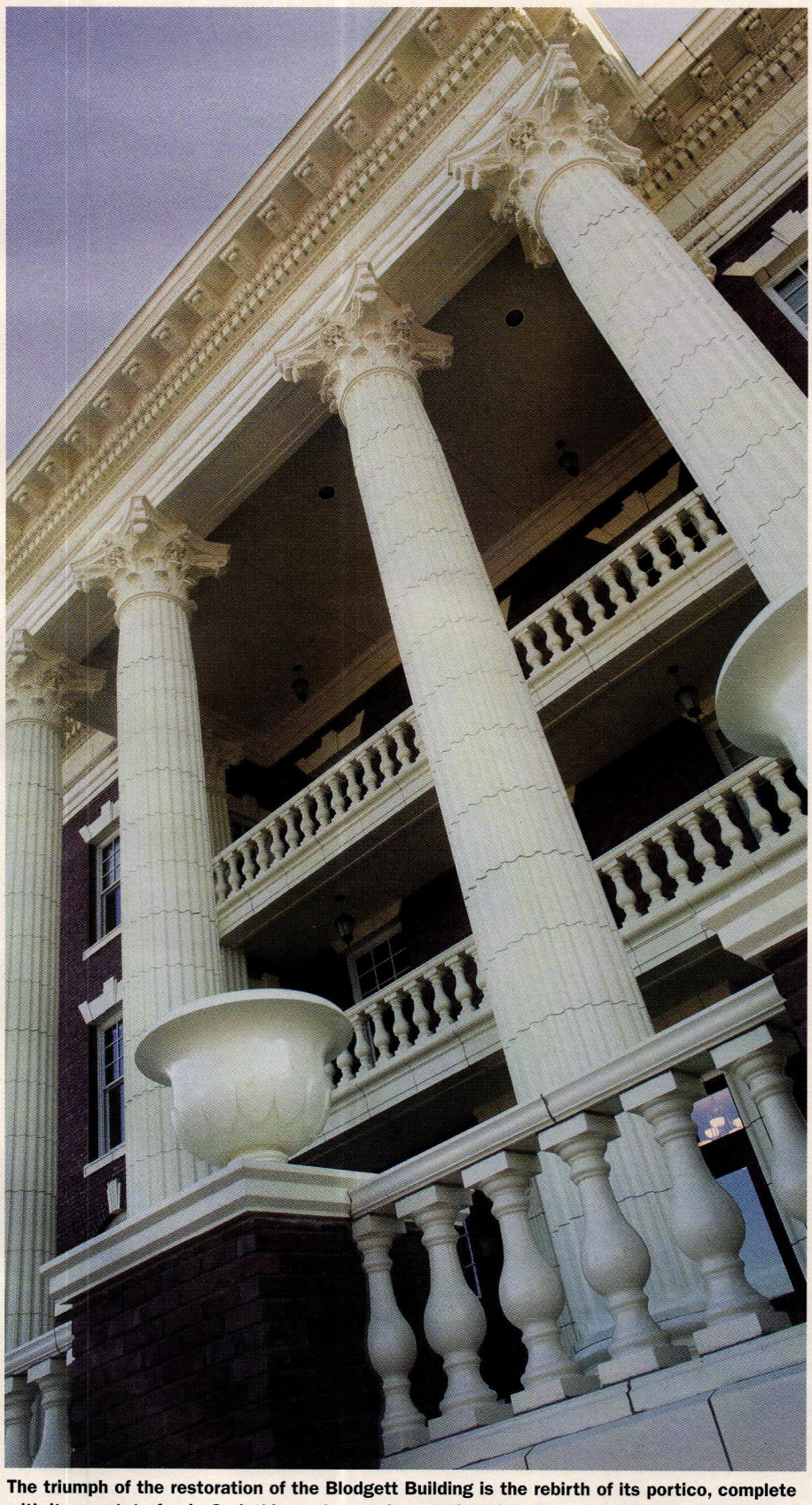
"A lot of what we did was based on proportion" she says. "The demolition photo was actually pretty clear, and you could count the bricks in some instances, or do proportions across the building: 'OK, that lined up with such and such, and such and such is still existing, so...' Because of how certain things related to each other, you could re-create it. It was a challenge, but I think it turned out remarkably well."

Another challenge was the uncertainty about the building's original design, because so much of it was obscured by the additions. "Probably about 25 percent

**After the additions had been demolished, the Blodgett Building was still only a shell of its former self. "We were making a lot of assumptions about what was going to be there when we removed the newer addition," says Heather DeKorte, project architect, "but once it was removed, for the most part we were actually pleased by how much of it was intact."** Photo: Cornerstone Architects

of the historic facade was visible, due to the other building that had been constructed in front of it. That was a big challenge, not knowing what was behind the additions until demolition, and demolition of course doesn't start until after your whole design and construction-document phase is pretty well complete!"

"We made a lot of assumptions about what was going to be there when the newer addition was demolished, but once it was removed, for the most part, we were actually pleased by how much of it was intact," says DeKorte. She adds that one of the bigger surprises was the east facade. "The majority of this building is very symmetrical, very predictable, but when we got around to the east facade, it was not that way. It had been pretty well covered up by another building, and when that was demolished we saw openings that were definitely original – they had original terra-cotta headers and sills – but they were not predictable, they were not symmetrical. They were really unexpected, rather unusual configurations. That



**The triumph of the restoration of the Blodgett Building is the rebirth of its portico, complete with its quartet of epic Corinthian columns, four stories high. Once again this spectacular entry greets all comers to the building.** Photo: Mark Thomas Productions

**This side entry to the Blodgett Building gives a clear sense of just how meticulous the restoration was: lost terra-cotta ornament was replaced in GFRC, missing bricks were replaced with salvaged vintage brick, and period-style exterior lighting was added.** Photo: Mark Thomas Productions

**Above: Today the Blodgett Building has a new lobby space, although the staircase at left is historic. The terrazzo flooring was repaired and refurbished.** Photo: Mark Thomas Productions

**Left: Most of the Blodgett Building's interior spaces were beyond saving, due mostly to years of water damage. But enough of the auditorium had survived for Cornerstone Architects to effectively restore its original appearance while discreetly adding new technologies, new systems and new materials.** Photo: Brian Kelly Photography

facade made it a little more difficult to get a grasp on what was intended there because it was kind of irregular and didn't quite have a method that we could understand as well."

DeKorte found that the question of appropriate design also complicated replacement of the columns: "They were probably the most difficult things to re-create because there was the least amount of information on them," she says. "In a postcard, there's just not that much detail, so you're always studying it with the magnifying glass, trying to make sure you're getting it right! There are some taller buildings downtown that have pilasters that are pretty impressive in scale, but nothing freestanding like this, nothing with this appearance. There wasn't a whole lot in the area which we could reference, and we spent a lot of time and energy trying to get the columns correct."

General contractor Rockford Construction Company of Grand Rapids handled most of the work, but several aspects of the project required specialized talent. The terra-cotta restoration and re-creation was done by Dale Cox of the Draper Group, Grand Rapids, MI.

"There were only a few existing pieces," says DeKorte. "Where there was something on the building that we could work with or re-create a mold was made of it, and then they'd make a casting from the mold and send that to a GFRC manufacturer who replicated the terra-cotta pieces. Wherever there was existing terra cotta on the building, we tried to repair it as much as was possible, but those elements that were missing or broken beyond repair were replaced with GFRC."

In another instance, brick from a downtown building that was slated for demolition was reused in the Blodgett Building. "Its masonry bricks matched this building exactly," says DeKorte. "So they salvaged all the brick from the walls of that building and used them to re-create a lot of the historic facade, and for patching and repairing areas. The mason did a remarkably good job. The match is incredible."

The building's interior had suffered even worse than its exterior had, leaving the architects with little to restore. "A lot of the historic interiors had long since been obliterated. We went through and assessed what spaces might still be even remotely intact, which should be preserved or improved back to their historic state," says DeKorte.

"Only a few spaces were of the caliber that we could consider keeping historic – the front boardroom and the auditorium on one of the upper floors. We really paid close attention to keeping those spaces as historic as possible, and minimizing the impact of new technologies and new systems and new materials."

The rest of the building was much more available for upgrades and technology improvements. However, there was some terrazzo flooring and plaster ceilings that were repaired and restored. (Ritsema & Associates of Grand Rapids restored the decorative plaster ceilings.)

In addition, the millwork in the boardroom and one of the open offices was stripped and reworked, removing white paint from wainscoting to reveal quarter-sawn oak. Ritsema stripped and refinished the existing woodwork and Dave Warwick of Warwick Interiors of Invermere, BC, Canada, restored and repaired the existing materials.

In the final stages, the Blodgett Building became a showcase of green components. More than 170 energy-efficient Pella windows were installed, and some two-thirds of the flat roof now has solar panels (supplied by SUR Energy Systems, Ann Arbor, MI). The parking lot was made water-permeable, and a cistern is used to gather rainwater for the irrigation of the courtyard's garden.

Inside, the newly insulated building features carpets of recycled plastic, sophisticated low-flow plumbing fixtures and solar-driven faucets, and a sophisticated HVAC system. All this work conformed to LEED (Leadership in Energy and Environmental Design) standards, and the restoration has been awarded LEED-NC (New Construction) gold certification.

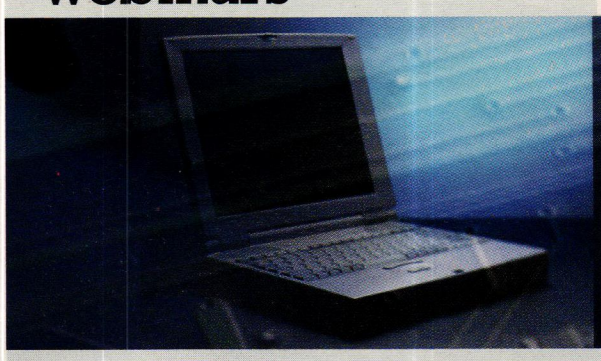
"The owner, Jonathan Bradford of ICCF, was involved on a daily basis," says DeKorte. "He had very definite ideas about how he envisioned this project, and he was very firm that it needed to have LEED certification. Sometimes the historic and the sustainable can clash, but we all kept an open mind as we moved forward with each step, reassessing as we went, and ultimately we were able to achieve a much higher LEED rating than I think anybody anticipated when we started. We made adjustments very quickly and took full advantage of several things that came up as we went along."

"Suddenly there would be a local patron who was willing to invest some monies to make sure that this project became an example. There was one person who donated the money to put solar panels on the roof – certainly, no one had anticipated those at the beginning of the project! You do what you need to do, and at the end of the day you realize that it's good for the environment and good for the building."

Work on the Blodgett Building was completed in time for its centennial in 2008. "ICCF had a definite goal to get this project done by that anniversary," says DeKorte. "They had been occupying two other buildings, and they had their own deadlines to get out of them and consolidate into this one. There were other financing deadlines that put obligations on everybody as well."

On October 25, 2008, a ribbon-cutting ceremony was held in front of the ICCF's new headquarters for the rededication of the Blodgett Building – a renewal of Delos A. Blodgett's commitment to give his city a vibrant center of community care. – *Nicole V. Gagné*

**The wood wainscoting of the Blodgett Building's boardroom had all been painted white years before, so Cornerstone Architects brought in workers to strip the paint and bring the historic quarter-sawn oak woodwork back to life.** Photo: Mark Thomas Productions



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### Presenters

**Jean Carroon**, FAIA, LEED AP, principal for preservation, Goody Clancy

**William H. Harrison**, AIA, principal, Harrison Design Associates

**Christopher Davis**, AIA, LEED AP, LEED certification coordinator and staff liaison, Materials Resource Technology Advisory Group, U.S. Green Building Council

**Tab Colbert**, vice president, sales and marketing, Ludowici Roof Tile

**Moderator:** Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

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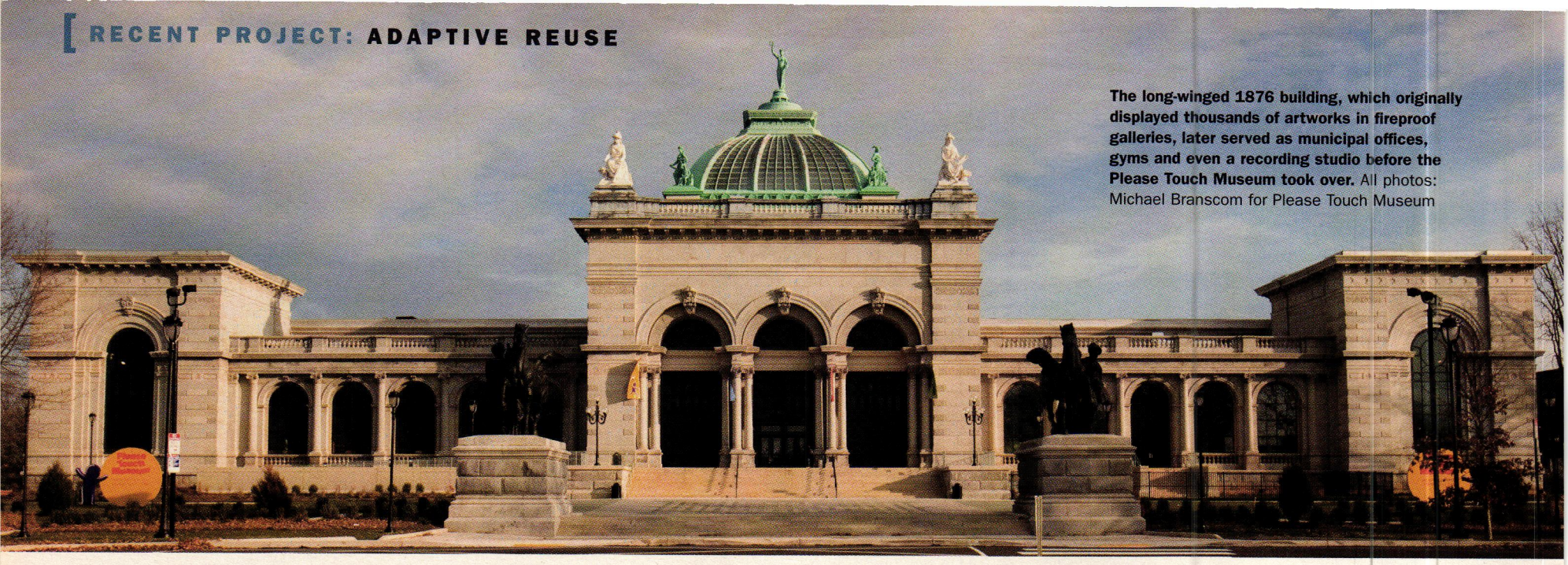


**The long-winged 1876 building, which originally displayed thousands of artworks in fireproof galleries, later served as municipal offices, gyms and even a recording studio before the Please Touch Museum took over.** All photos: Michael Branscom for Please Touch Museum

# Hands-On Preservation

**PROJECT**

Please Touch Museum at Memorial Hall, Philadelphia, PA

**Architects**

Kise Straw & Kolodner, Philadelphia, PA; Philip E. Scott, RA, principal, project manager

**Contractors**

Keating, Bittenbender & McRae, AJV, Philadelphia, PA

WHAT BETTER PLACE to educate and entertain huge crowds of the under-seven set than a Victorian building originally engineered to withstand hundreds of thousands of visitors a day? Such was the reasoning of Philadelphia's Please Touch Museum, a 33-year-old children's museum that just moved into Memorial Hall in Fairmount Park. Dwarfing the museum's previous home (a three-story brick box on a downtown side street), the restored 1876 hall, a relic of the city's heavily attended Centennial Exhibition, now lets children slide down rabbit holes and lope along a 16-ft.-long piano keyboard in 365-ft.-long enfilades of galleries with soaring ceilings.

Kise Straw & Kolodner, a Philadelphia-based architecture firm, has orchestrated a $44-million conversion of the freestanding centennial artifact into the Please Touch Museum without over-prettifying the building. The original architect, Herman J. Schwarzmann, a German-born engineer, also designed dozens of vaulted and domed halls for the fair. Long-winged Memorial Hall, with allegorical statues flanking its central 150-ft.-tall dome, has the austere grandeur and proto-modernity of Parisian train stations.

"We didn't want to make it seem overly precious or off-putting to kids," explains Philip E. Scott, RA, principal of Kise Straw & Kolodner (KSK) and project manager. "We treated much of it as a found object. There was no Botox treatment, just a mixture of sloughing and peels, conservation and restoration."

**Allegorical figures perch around the 150-ft.-tall dome.**

During the six-month 1876 fair, up to 270,000 people per day strolled the park's square mile of pavilions. The spectacle's official title was "International Exhibition of Arts, Manufactures and Products of the Soil and Mine," and the displays emphasized innovation. Among the foresighted product and service debuts were Alexander Graham Bell's telephone, a German-model kindergarten, and Charles Hires' root beer. Within the fireproof granite walls of Memorial Hall, galleries contained some 7,000 paintings, photographs and sculptures. "It's considered America's first Beaux-Arts art museum," says Scott. "It had a huge influence on the design of museums and civic buildings for decades afterward."

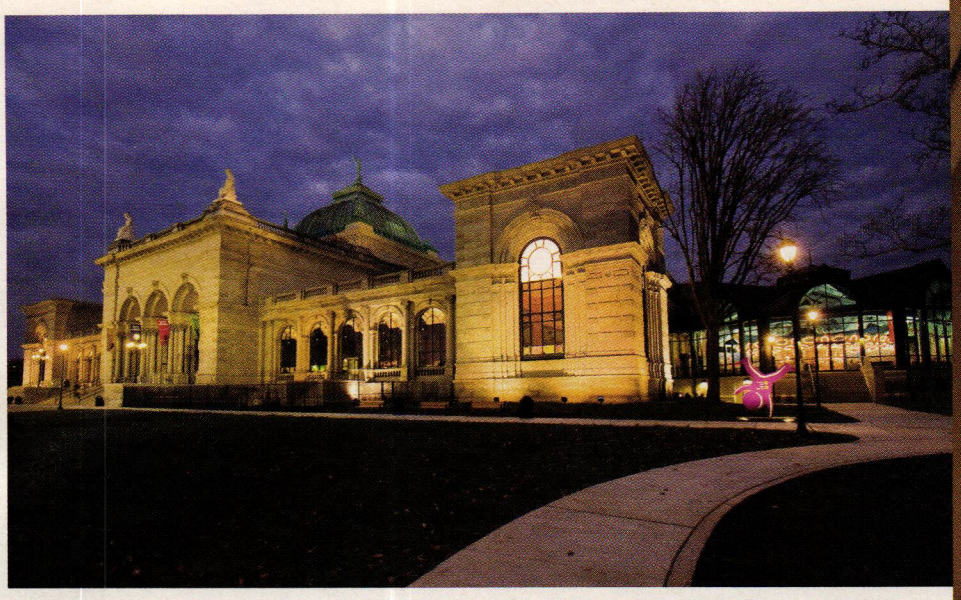
The building was one of only a handful of attractions spared from demolition when the fair closed; it was adapted into the first home for the Philadelphia Museum of Art. When that institution moved into its nearby colonnaded hilltop temple in 1928, the centennial hall became a museum annex as well as display space for a room-sized, circa-1890 scale model of the fairgrounds, which artisans had painstakingly assembled from bits of wood, brass, ivory and isinglass.

By the 1960s, Memorial Hall had been converted into offices for the police and parks department plus a public gym, complete with basketball court, swimming pool and boxing ring. Historic fabric suffered during the rec-center phase: roof steel rusted over the pool, moldings and pilasters along the walls were gashed or erased to make room for mezzanines and partitions, and caryatid ornaments under the central dome suffered chips and water infiltration. (The circa-1890 commemorative fair model meanwhile lingered in a dim basement, protected by a vitrine but viewable only by appointment and scarcely known to the public.)

Still, Scott points out, "to a certain extent the building benefited from neglect. There'd only been organic evolution, without any overarching blitz of renovation, for over a century." Despite a few trees growing through the roof, he adds, "there were no systemic structural problems."

When the contractors started tearing out the athletic facilities to make way for the Please Touch galleries, some of Schwarzmann's 1876 details turned out to be surprisingly intact amid the remains of mezzanines and partitions. Lotus-leaf and pine-cone capitals endured on some columns and pilasters, and 15-ft.-tall pocket doors with original hardware lurked inside walls. Baseboards nearly two ft. tall had survived as well, despite deep infestations of termites.

**On the museum's restored 1908 carousel, 52 animals and two chariots spin around a drum painted with scenes of the attraction's original home, a Philadelphia amusement park that was razed in the 1950s.**



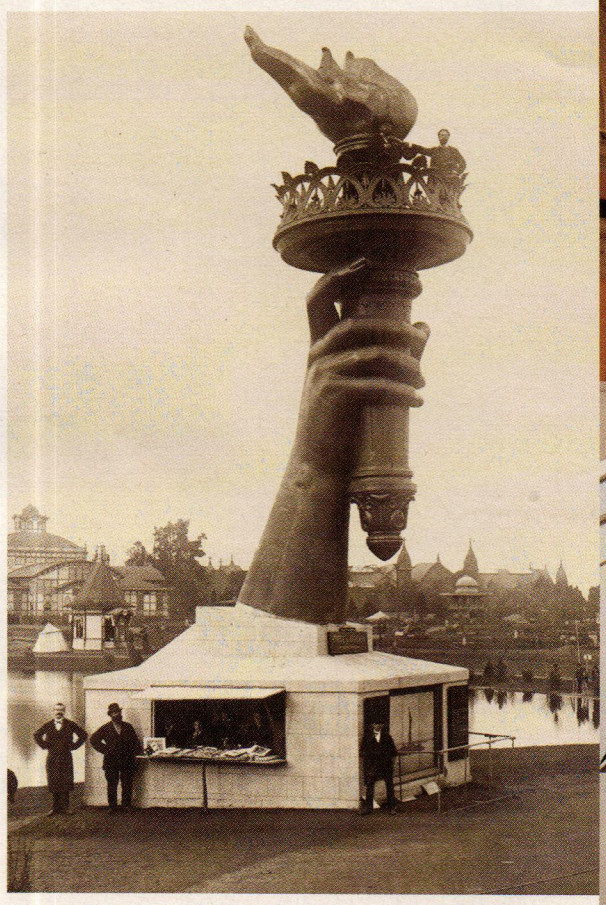
**A new carousel pavilion, tucked behind one wing of the building, glows like a beacon at night and can be rented separately for events.**

KSK has replicated Schwarzmann's peach and gold color scheme and patched baseboards and plaster ornament in most of the ground-floor spaces. The architects also reverentially protected the centennial park model throughout construction in a drywall box, with double sets of doors and a dedicated mechanical system to stabilize heat and humidity levels. But this is not a pristine decorative-arts museum. Ductwork runs visibly along some gallery ceilings. Vertical roof drains are set along inside walls, so that the contractors did not have to excavate into the eight-ft.-thick granite exterior.

Minor cracks have been left unpatched in the marble checkerboard floors. In fact a few wide holes remain in those floors; the cuts were made in the 1960s to accommodate the two-story pool facility. KSK has adapted the gaps for two-story exhibits, including car-sized models of Philadelphia skyscrapers and a steel-frame simulated tree growing in a zone called Alice's Wonderland. Zigzagging past the tree is a new ADA-compliant ramp, with a shallow 1:16 pitch that eases the climb for stroller-pushing grown-ups as well as wheelchair users.

Since the museum opened last fall, crowds have steadily packed not only the galleries and the aisles around the centennial-model vitrine but also another new attraction at one end of the building: a 1908 carousel, in a KSK-designed pavilion with faceted sides and gabled dormers. (The main carousel post is tied to the pavilion's steel frame, to keep the carousel deck from swaying.) Todd Goings of Carousels and Carvings in Marion, OH, has restored the turntable's 52 animals and two chariots, which were fabricated in Philadelphia for Woodside Park, a long-shuttered amusement park that operated a few blocks from Memorial Hall. The museum has painted nostalgic scenes of Woodside Park around the carousel drum.

When there's no line of waiting riders at the carousel ticket booth, Scott reports, "the kids who are already on like to just stay and stay. And we hear about adults in town who don't have young kids, who've been looking around for a friend's kids or relatives to borrow and bring to the museum, as a reasonable excuse to go there. It appeals to everybody, all ages." Although the building has been technically publicly accessible since it opened, he adds, "It was so beat up for so long that in some ways people are only now seeing it for the first time. People tell us that suddenly they can appreciate the monumental architecture." – *Eve M. Kahn*



**Above: The torch-wielding hand of the Statue of Liberty was displayed at the 1876 fair, for fundraising purposes. A model of this surreal exhibit, crafted from discarded toys, has been installed at the Please Touch Museum.** Photo: Please Touch Collection

**Right: Museum-goers can climb a spiral staircase to touch a replica of the Statue of Liberty's torch-bearing arm, which Philadelphia sculptor Leo Sewell has fashioned from thousands of discarded toys.**

**In the museum basement, a circa-1890 model of the 1876 fairgrounds — which artisans painstakingly assembled from wood, brass, ivory and isinglass — is displayed within a vast vitrine.**

**Web Extra:** To see additional photos of the Please Touch Museum project, go to www.traditional-building.com/extras/Apr09PhilMuseum.htm.

# Historic Double Platinum

A DILAPIDATED, 80 YEAR-OLD, five-story building in downtown Lansing, MI. A growing construction and development firm with a reputation for very fine historic preservation work. These two recently came together and the result was more than one plus one equals two. In this case, it equaled a lot more than that. The end result here added up to three – the preservation of an historic building, a contribution to the revitalization of the downtown area, and sustainable design. So sustainable, in fact, that it received two Platinum LEED certifications, CS for Core and Shell and CI for Commercial Interiors, making it the first structure to receive LEED (Leadership in Energy & Environmental Design) certification under two different ratings systems.

**PROJECT**

The Christman Building, Lansing, MI

**Architect**

SmithGroup, Detroit, MI; D. Brooke Smith, AIA, LEED AP, principal in charge

**Construction Manager**

The Christman Company, Lansing, MI; Ronald Staley, FAPT, senior vice president

**LEED Certification**

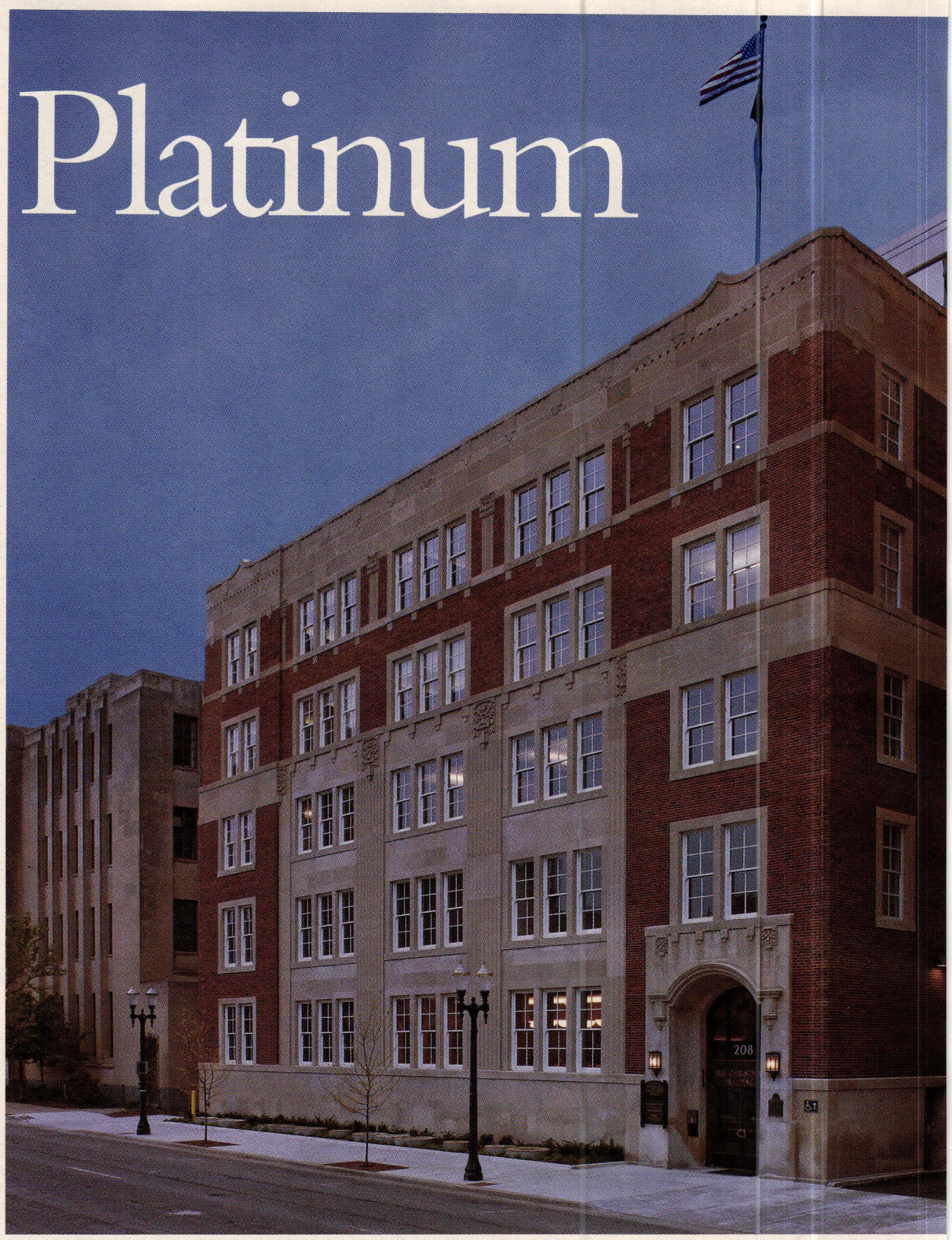
Platinum CI and Platinum CS

Built in 1928 under the shadow of Michigan's Capitol, the U-shaped, 60,000-sq.ft. red-brick building was originally headquarters for the Michigan Millers' Mutual Fire Insurance Co. Christman's real estate development arm, Christman Capitol Development Company, put together a plan to create a new image for Christman's national headquarters, which supports offices in Michigan, Washington, DC, and Augusta, GA. Under the design direction of SmithGroup of Detroit, MI, (the firm has offices throughout the U.S.) the obsolescent building was converted into contemporary, Class A headquarters for The Christman Company and two tenants, the Michigan Municipal League and the lobbying firm of Kelley Cawthorne.

In addition to saving and restoring an historic building that was listed on the National Register of Historic Places, the SmithGroup and Christman Co. also incorporated sustainability into the design

"In this case we had a terrific client who was committed to raising the bar from a sustainability perspective, which was only one facet of the project," says Brooke Smith, AIA, LEED AP, SmithGroup, principal in charge. "They [Christman] were committed to making a strong statement to the community, to sustainability and to preserving this significant architecture in their own backyard."

"We knew upfront it would be a LEED project," says Ron Staley, senior vice president of The Christman Company. "We decided to go for core and shell for the entire building and then for another certification, commercial interiors, on our three floors. We planned from the beginning to be as green as we could, but we didn't realize we could be Platinum on either part at the beginning. During the work, we began to realize it was achievable. What we realized with this project is that a contractor could actually show people how to achieve Platinum LEED ratings on an historic building."



**The SmithGroup and The Christman Company worked closely together to renovate the 1928 Michigan Millers' Mutual Fire Insurance Co. building, turning an abandoned, dilapidated structure into contemporary office headquarters for Christman. High on their list of priorities was making this a sustainable building, which they accomplished with great success. It is the first building to achieve double LEED Platinum certification.** All photos: Gene Meadows Photography, courtesy of The Christman Company

**The exterior of The Christman Building was meticulously restored, including the limestone detailing, the bronze entry doors and lighting fixtures. Capitol Lighting of ADA, MI, restored both the exterior and interior fixtures.**

"It was a wonderful partnership," Smith adds. "We really both came to the table in a collaborative partnership. We were all committed from the beginning to take a holistic approach to the project. It wasn't the typical design process where the architect does the design and then hands it over to the construction firm. They were involved in the design from the beginning and we were involved in the construction process to the very end. We developed common strategies to challenges; and worked closely together."

"There were challenges," Smith notes. "One was the economic issue. Clearly, in today's environment, owners need to pursue every funding option at their disposal. In this instance, SmithGroup worked with Christman to secure $2.5 million in historic preservation tax credits which were key to making this project viable. Without those, and other special funding instruments, it would have been very difficult for Christman to complete the project. It took a great deal of creativity on the part of the owner to put that package together."

Another challenge that Smith cited was the windows. "The Secretary of the Interior Standards for Historic Rehabilitation (compliance is required to qualify for tax credits) and LEED objectives did clash in some areas. The main one was with windows. The Secretary's standards are very strict on what you can do, as it relates to sightlines, profiles and glazing. Generally you find yourself pursing a restoration of existing windows."

"From a sustainability perspective, we would have preferred to remove the original character-defining windows and replaced them with energy efficient ones. We decided not to pursue a specific LEED initiative because we did not want to risk losing the tax credits" Smith notes. "So there are a few instances where goals and requirements from the Secretary of the Interior did, in fact, clash with goals of LEED, but you can work around it."

"As a preservationist I understand that LEED is not the answer for everything," says Staley. "We realize that saving the building is the most important thing you can do. The LEED scoring probably doesn't give us as much credit as we would have liked for saving an existing historic building, but I think USGB will

**The rear of the building shows where the atrium was built over the extensions of the U-shaped building. The steel windows here were fabricated with historic profiles by TRACO and installed by BlackBerry Systems.**

get there. It will just take some time. The bigger part of the market is still new construction."

"Our existing office in Lansing – we had been there since 1928 – had been renovated numerous times, but couldn't add to it because it was in a flood plain," Staley notes. "Just as were exploring options to increase our space, this building became available. Because of the location, history and unique architecture, we realized it was time to move. Downtown Lansing is like other industrial cities. There were a lot of buildings to choose from. This one is near the Michigan Capitol, one of The Christman Company's first major historic preservation projects, and was great architecture, so it was a perfect fit for us," he adds.

One of the major factors contributing to the efficiency of the building is the new high-efficiency under-floor HVAC system. "Environmentally, it is a better system than traditional ducted systems," says Staley. "It also allowed us to keep the heights on the windows, because we didn't have to put duct work in the ceiling. This helped on the LEED scoring because of the day-lighting, but it also meant you had to put the whole floor in before starting the partitions. It was a different construction sequence."

Staley says that Christman considered geothermal, but it would not work in this location. "The site wasn't conducive, even for a deep well," he says. "The end result was magnificent and was certainly worth the cost." Putting in raised access flooring helped with points and also helped with allowing natural day-lighting into 92 percent of the building.

Another significant change to the building was the addition of a sixth floor, recessed so it's not visible from the street, and the addition of the atrium that is accessible from the fifth and sixth floors. (There is also a basement, so the building actually has seven floors.) Originally the design concept of the sixth floor was to provide better views of the nearby Michigan Capitol, but as the program developed, the designers realized they could also incorporate a large conference and board room in the space.

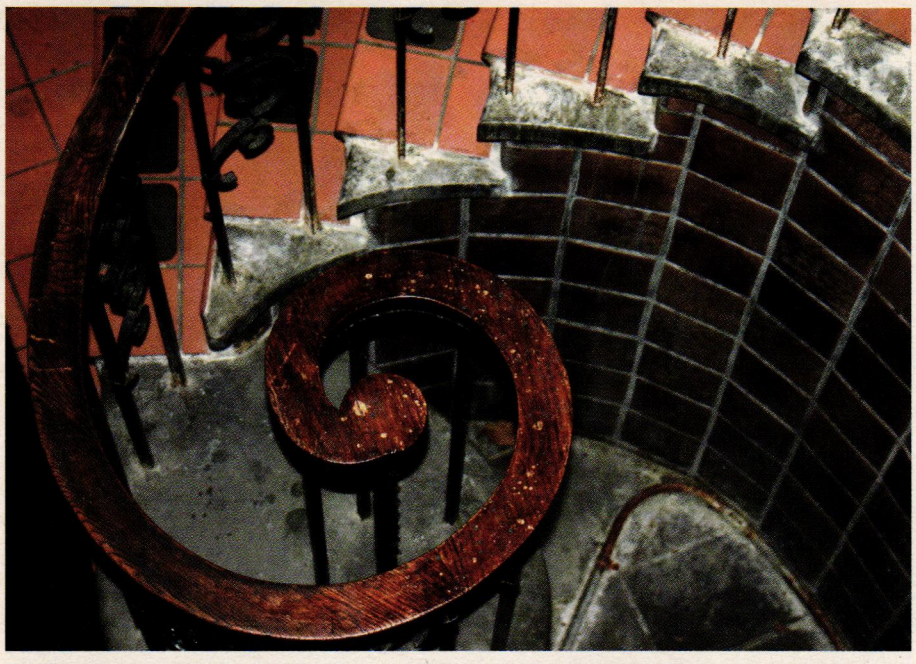
Extending over the space between the legs of the U-shaped building, the new 1,056-sq.ft. atrium creates an inner courtyard now known as Christman Square. It adds both floor space and day-lighting to the building and has become a gathering area at the heart of the Christman workspace, with informal seating clusters, a coffee bar and plants. "There is a nice sense of intimacy and scale about the atrium," says Smith. "It is not a large cavernous space. The Christman people do a lot of work there."

One of SmithGroup's priorities was creating a contemporary hybrid office environment, and the atrium fits that goal. "They [Christman] came from a very traditional work environment that didn't promote collaboration. We came up with flexible hybrid solutions to fit their needs, a blend of spaces for the work environment with amenities to promote collaboration. The atrium was just one of those amenities."

The preservation of the main stairway that connects all floors was another project priority. At some point, it had been covered with bright orange quarry tile. "We can't figure out why this was added," says Staley, "but we took all of it out and restored the original bluestone and Pewabic tile on the stairway and entry way. It is absolutely beautiful." In addition, the original blue-green finish on the iron handrail was restored all the way to the fifth floor. It had been painted black.

Another challenge was handicap access. During the history of the building, at least five different handicap lifts had been added to stairs from the basement to the first floor.

**The new atrium (above) stretches from the fourth to the sixth floors. Now known as Christman Square, it adds day-lighting to the building and provides additional work and meeting spaces. When The Christman Company acquired the building, this area was a shambles (left).**



**Bright orange quarry tile that had been installed over the bluestone floor was removed so the original stone and tile on the floors and walls could be restored. The stairway that goes to all five floors was also restored.**

"The entry was ugly," says Staley. SmithGroup and Christman were able to remove these lifts, put in a new elevator and to restore all of the original bluestone flooring in the entry.

The restoration of the first-floor executive offices was another priority. The newly restored offices now show off their original walnut paneling and ceilings profiles, creating "an absolutely gorgeous space," says Staley.

Windows throughout the building were also addressed. The original steel sash windows in the back and on the sides of the building were replaced with matching aluminum historic profiles, while the ones inside the atrium were kept and retrofitted with clear glass. The wood windows on the front of the building were restored by Re-View, who added insulated glass. The replacement windows were manufactured by TRACO of Cranberry Township, PA, and installed by BlackBerry Systems of Kalamazoo, MI.

The exterior stone and brick masonry of the building was meticulously restored by Cusack's Masonry Restoration, Hubbardston, MI, including the limestone detailing, and the bronze doors that are now back in operation.

Another "green" feature is the white roof that minimizes solar gain. The building wasn't large enough for a green roof, so a white membrane was installed over the entire roof surface and a walk-out terrace, comprised of concrete pavers with a high solar-reflective index, was added. It provides an outdoor meeting space and includes plantings. The roof was installed by Modern Roofing of Dorr, MI. Reduced exterior lighting, task lighting, occupancy sensors, programmed timers in common areas, day-lighting for 92 percent of occupants, and Energy Star office equipment and appliances contribute to the efficiency of the building. Low-flow fixtures reduce water consumption by 40 percent.

In addition, reusing existing materials and components was a goal. For example, 92 percent of the existing walls were reused, as were front windows, historic light fixtures, door hardware, flooring, wall tiles and wood trim, as well as most of the company's former office furnishings. Recycled and regionally manufactured materials and low-emission sealants, paints, carpets and furniture were used extensively. All wood was FSC certified. Also, extensive recycling diverted 77 percent of construction debris (by weight) from the landfill.

Staley says that the success of this project contributed to the National Register registration of a nearby section of downtown Lansing, which he thinks will contribute to the revitalization of the area. "We couldn't have done this without the historic tax credits," he adds. "We are hopeful that others will follow this example."

The Christman headquarters project was able to take advantage of State of Michigan Brownfield Single Business Tax credits; Federal Historic Tax Credits; State Historic Tax Credits; Federal New Market Tax Credits and property tax relief through establishment of a Federal Obsolete Property Rehabilitation Act District.

The 12-month, (plus six months in the design phase) $12-million renovation project was completed in February, 2008 and The Christman Company was able to move into its new headquarters. The firm is continuing to restore historic buildings in the area. It recently purchased a 1938 Art Deco power plant that it is being converted into a 280,000-sq.ft. office building, using the same financial, preservation and sustainability tools.

According to Christman, the cost of achieving LEED core and shell (CS) represented 1.3 percent of the total budget and two-thirds of those costs were related to the LEED certification process. For the Commercial Interior (CI) portion, the costs represented 0.70 percent of the total budget and 95 percent of that was related to LEED certification.

"What this project demonstrates is that you can achieve Platinum with an historic building in a downtown area with conventional historical preservation work," says Staley. "There are no wind turbines or photovoltaic cells attached to the building. This is very conventional historical preservation; we didn't push the envelope in ways that concern a lot of preservationists."

"This is a great model that demonstrates that sustainability and preservation can work very well together," says Smith. "Of course, what is greener than maintaining an existing building, especially if you can redevelop it to become useful as a 21st century office building?" – *Martha McDonald*

**Web Extra:** To see additional photos of the Christman Building, go to www.traditional-building.com/extras/Apr09Christman.htm.

**Above: In the corridors, the Pewabic tile on the walls was restored and the original bluestone flooring was exposed. The blue-green finish on the stairway once again shows its true color; it had been painted black.**

**Right: The walnut-paneled offices on the first floor, including this conference room, were restored to their original condition.**

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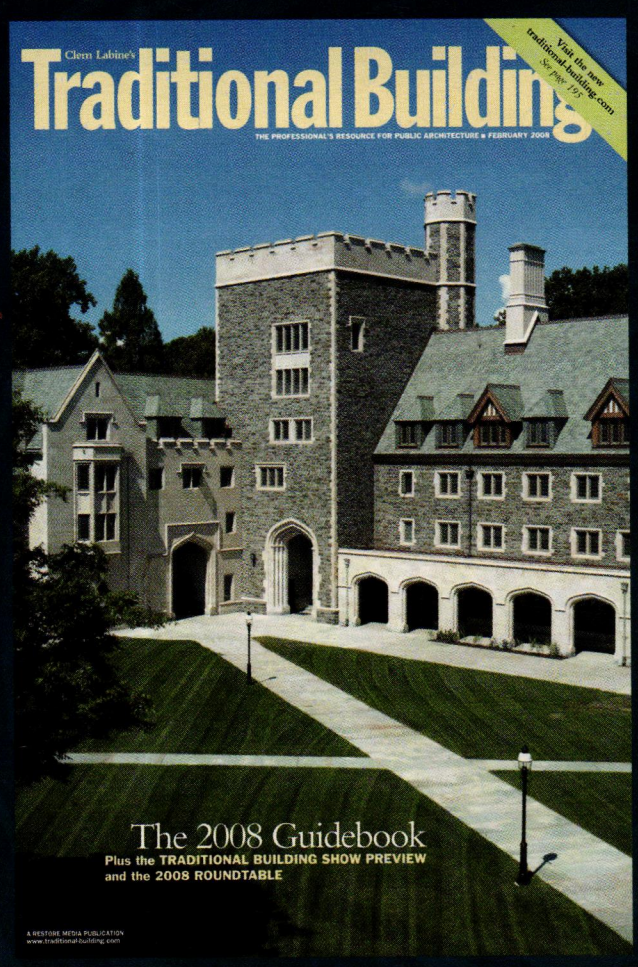


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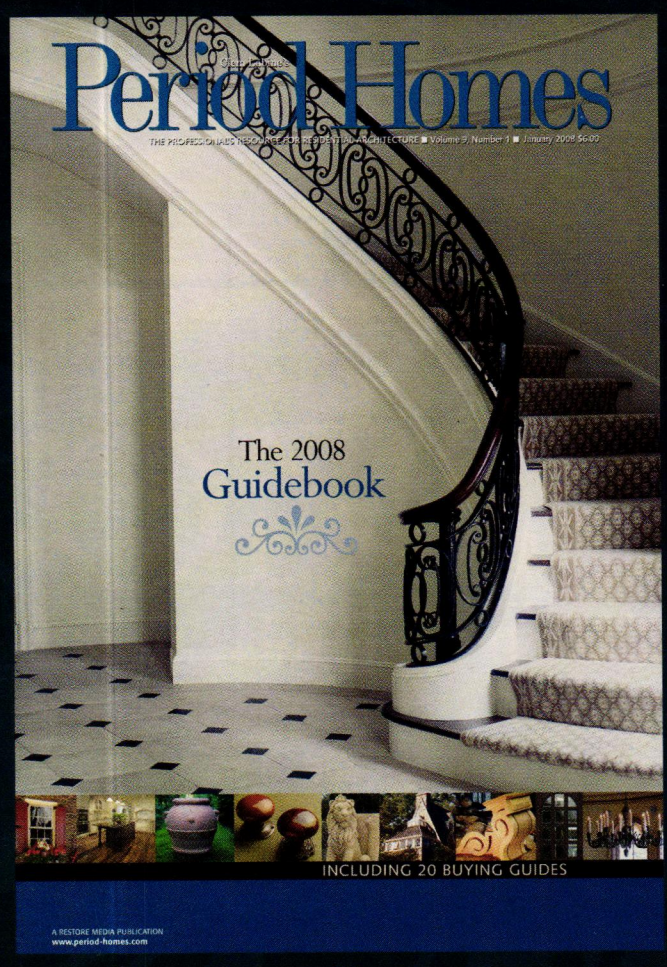


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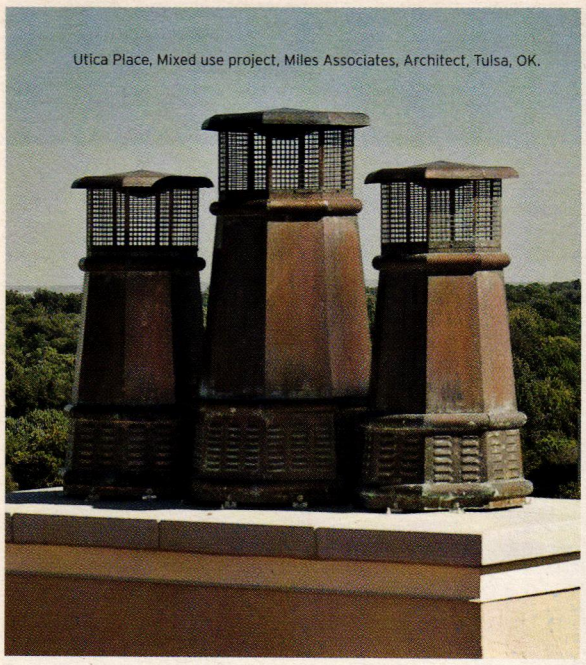
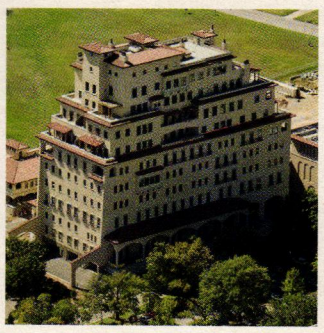

Utica Place, Mixed use project, Miles Associates, Architect, Tulsa, OK.



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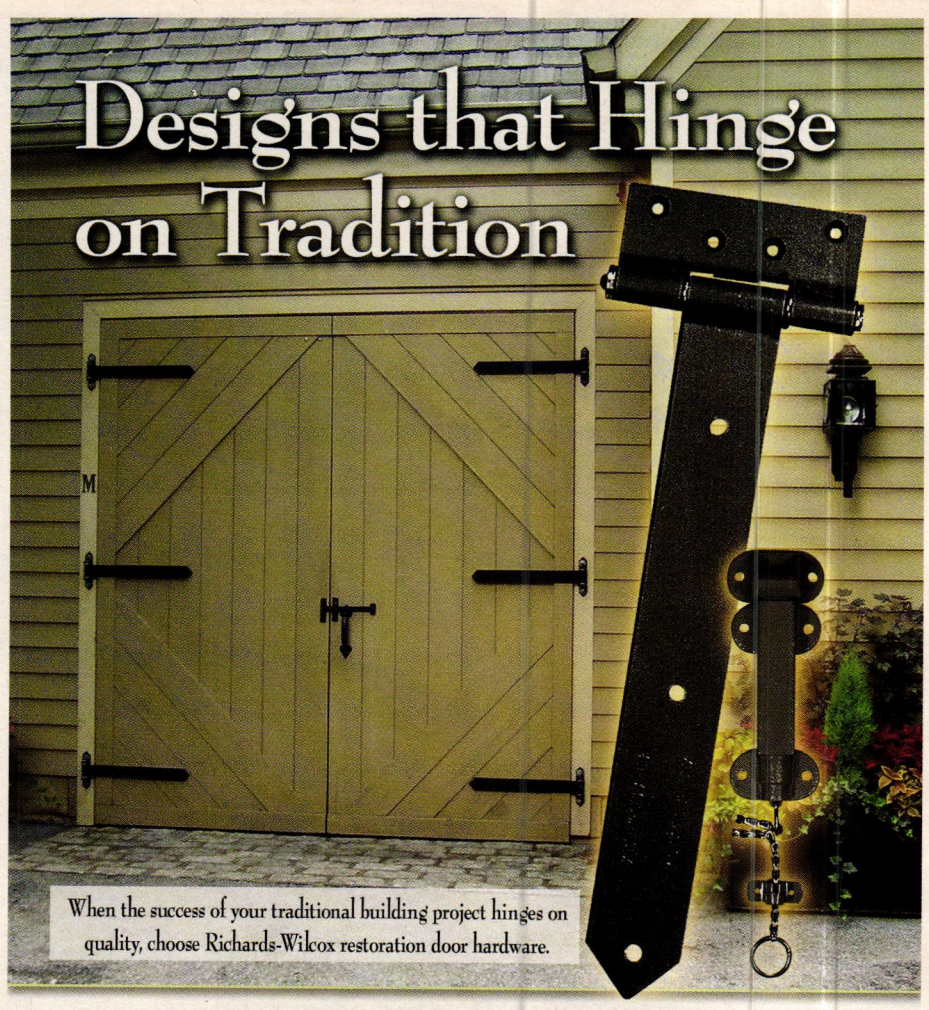


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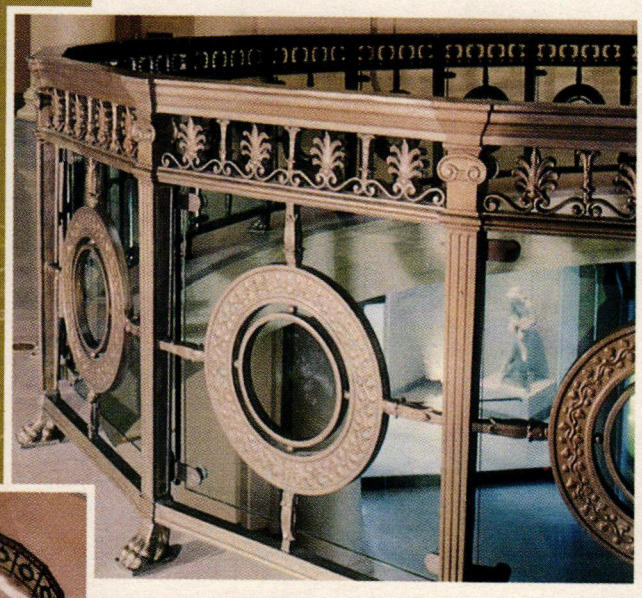

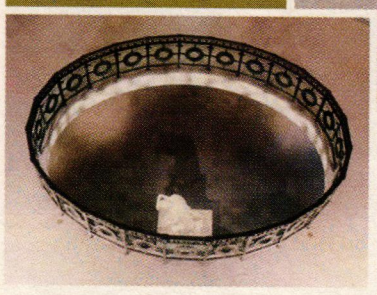

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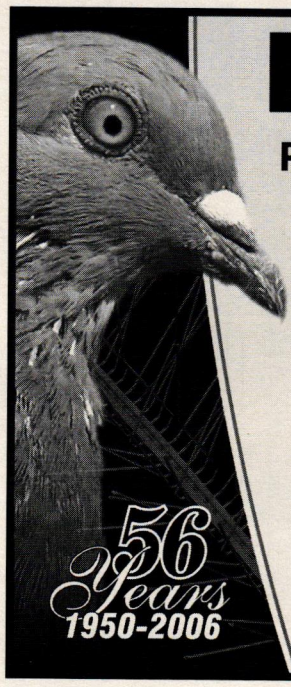

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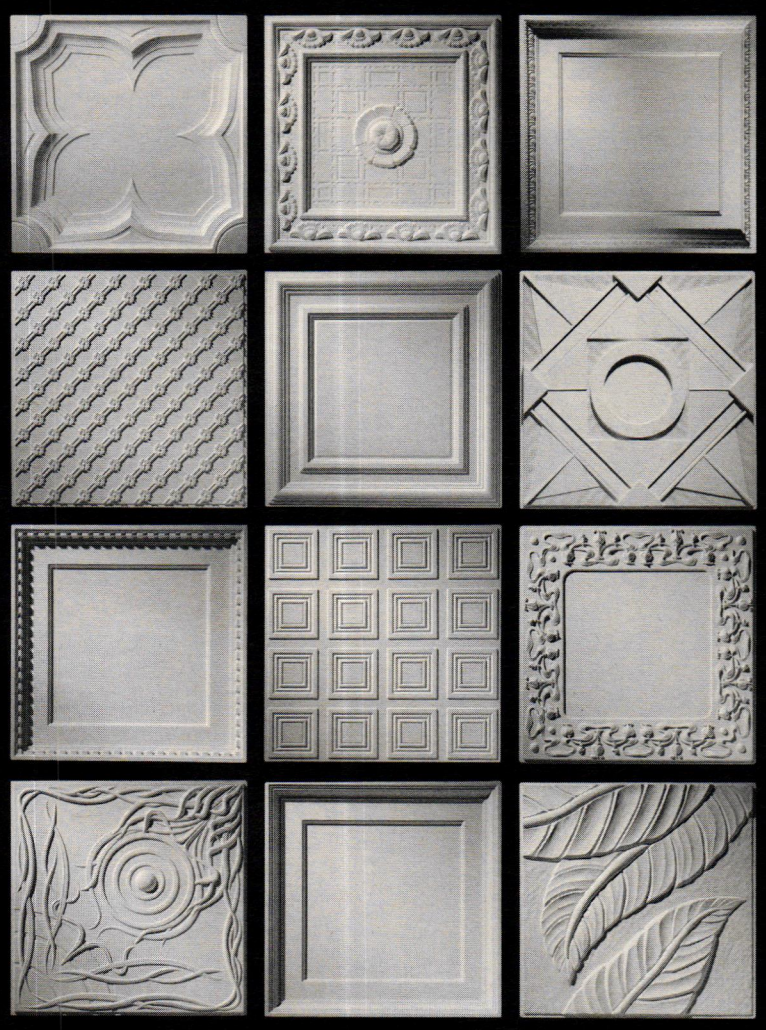

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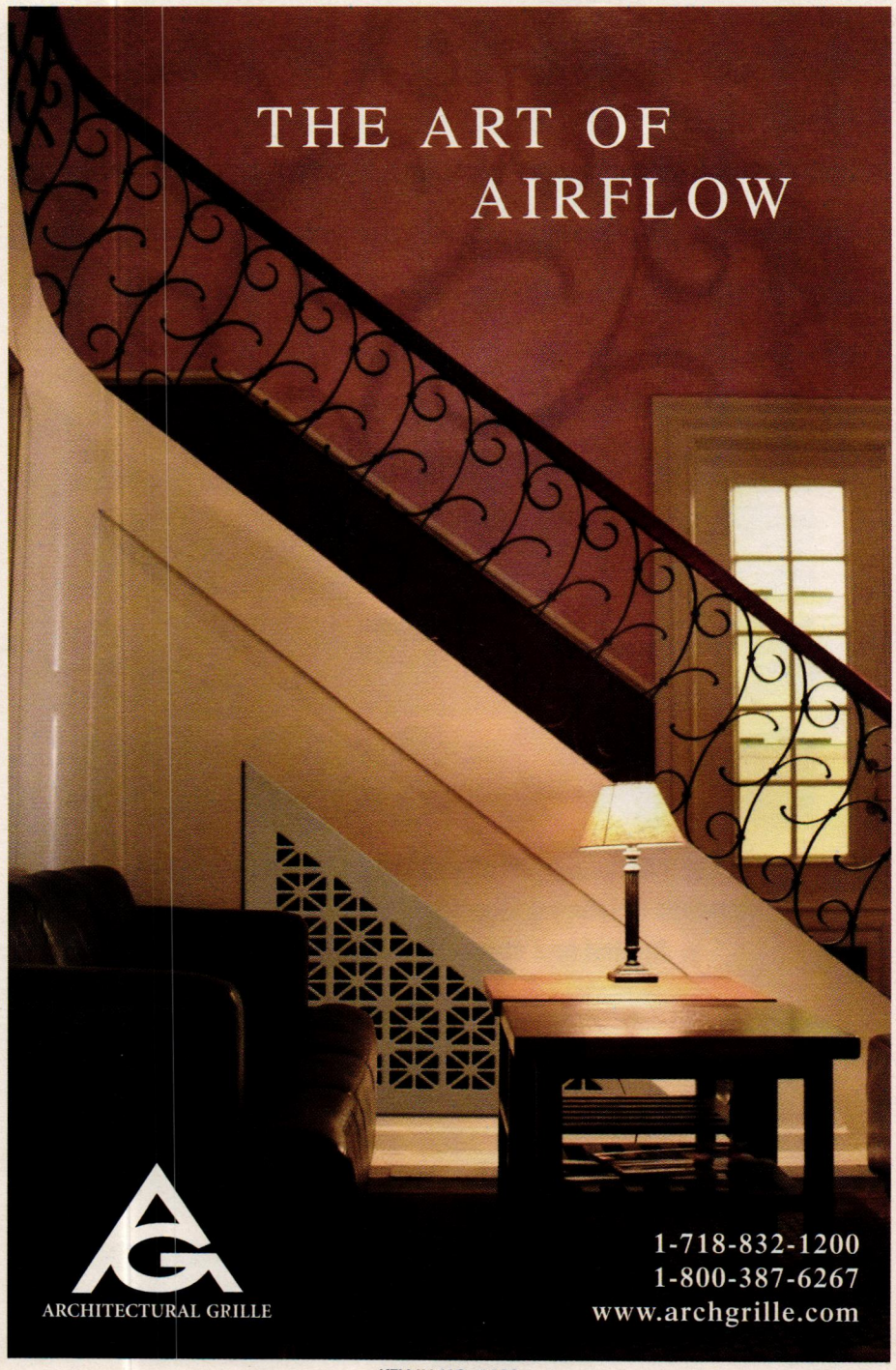


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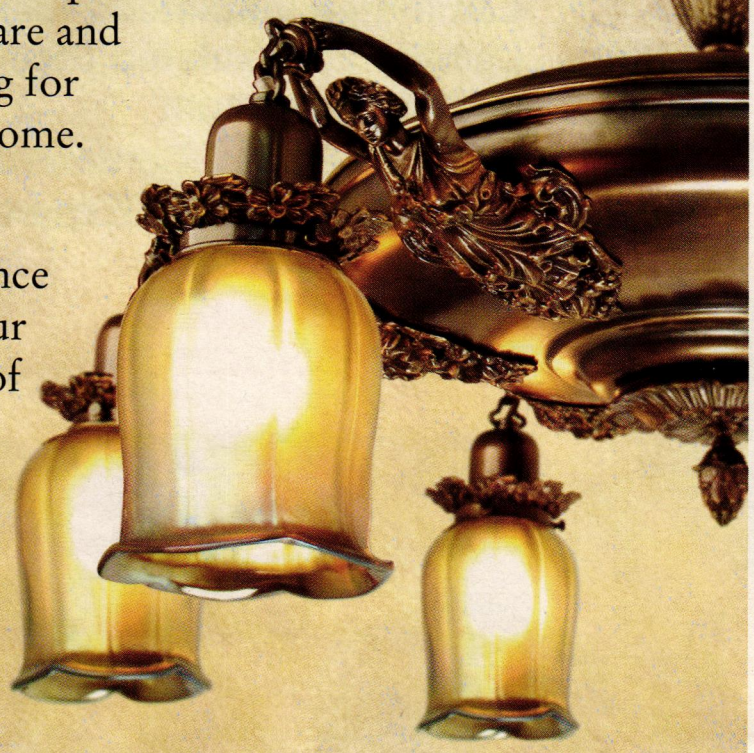

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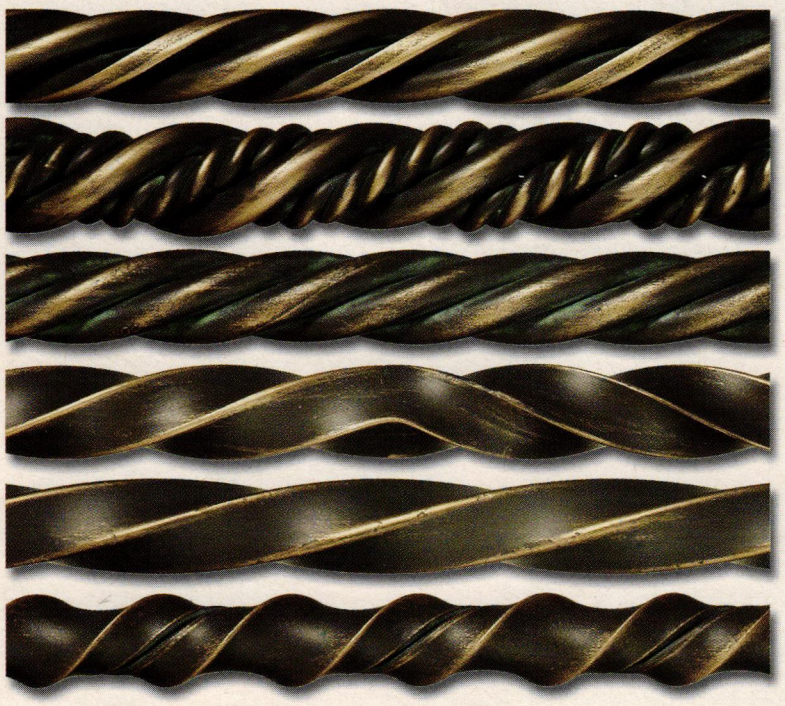

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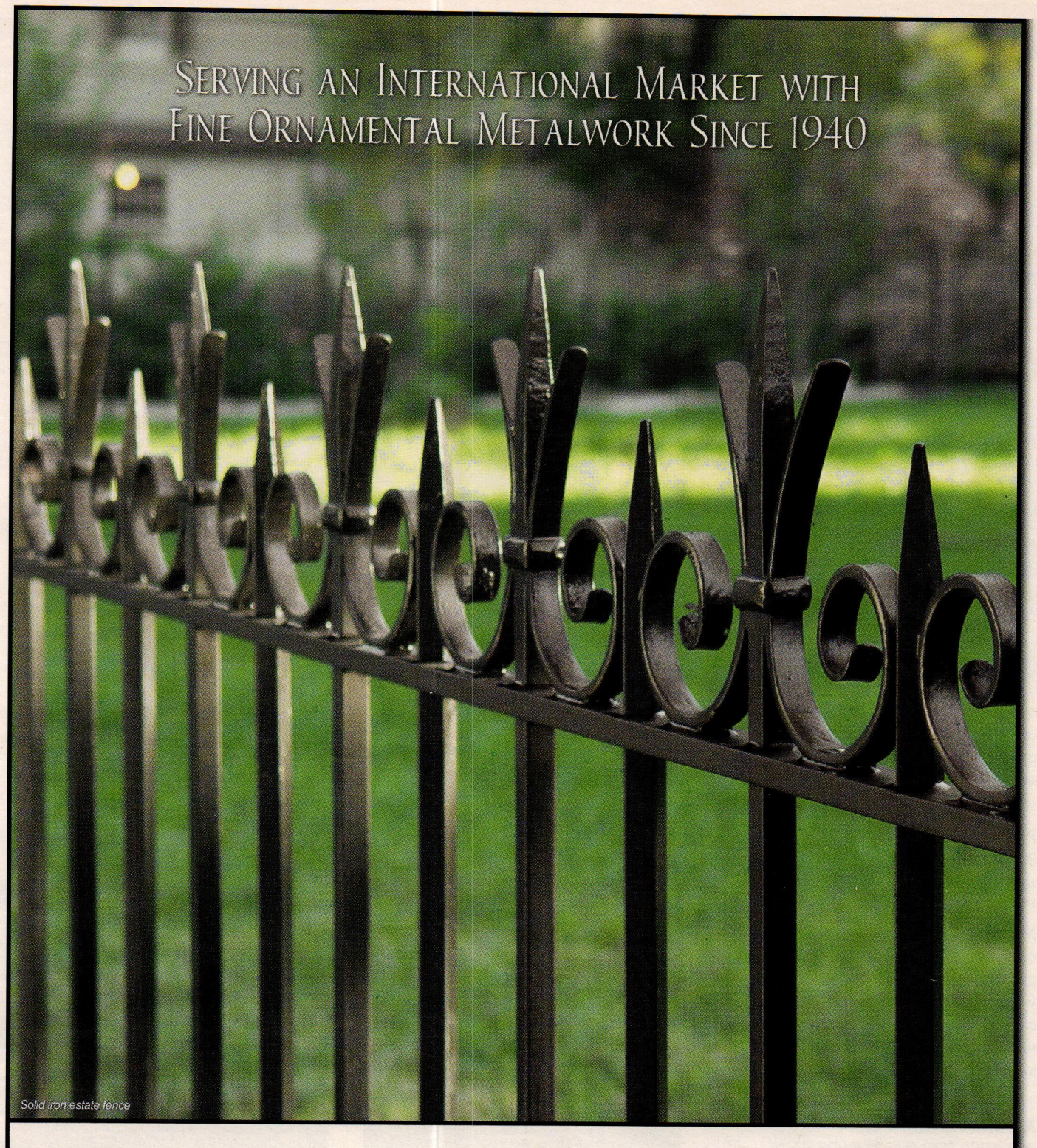

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KEY IN NO. 1638

# Metal Windows

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

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

**Key in No. 1005**

*The Operating Magnetic-One-Lite window, model MOL-OP from Allied Window, is a bottom-operable unit with the option of an exterior half or full screen.*

### Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com/tb
Cincinnati, OH 45241

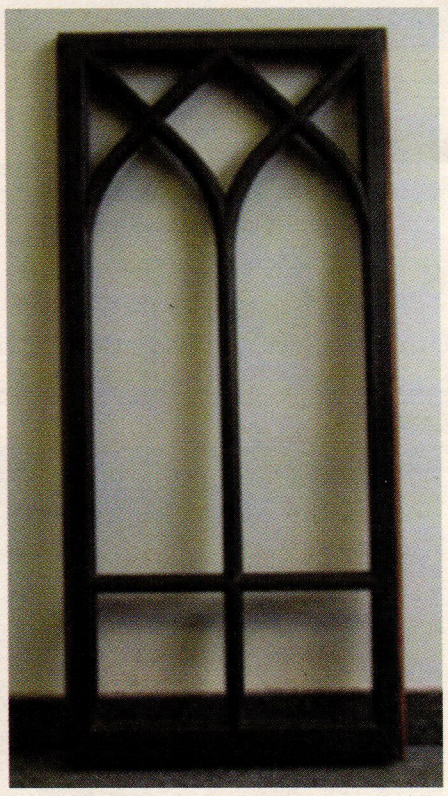
Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; protection from UV & vandalism; interior & exterior; commercial & residential applications.

**Key in No. 690**

### F2 Industries
888-895-4224; Fax: 815-895-4214
www.f2industries.com
Sycamore, IL 60178

Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.

**Key in No. 1875**



*This Kalamein bronze window was fabricated by Heather & Little.*

### Heather & Little Limited
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line windows.

**Key in No. 2470**

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

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

**Key in No. 3590**

*Seekircher, a specialist in steel casement-window adjustment and restoration, rebuilt this window after it was damaged in a storm.*

### Steel Windows & Doors USA
203-579-5157; Fax: 203-579-5158
www.steelwindowsanddoors.com
Bridgeport, CT 06607

Supplier of steel, bronze & aluminum windows & doors: storm doors; custom colors; variety of finishes available.

**Key in No. 1933**

*Steel Windows & Doors supplied these Berkeley series hot-rolled steel windows, which were fabricated by Crittall Windows.*

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

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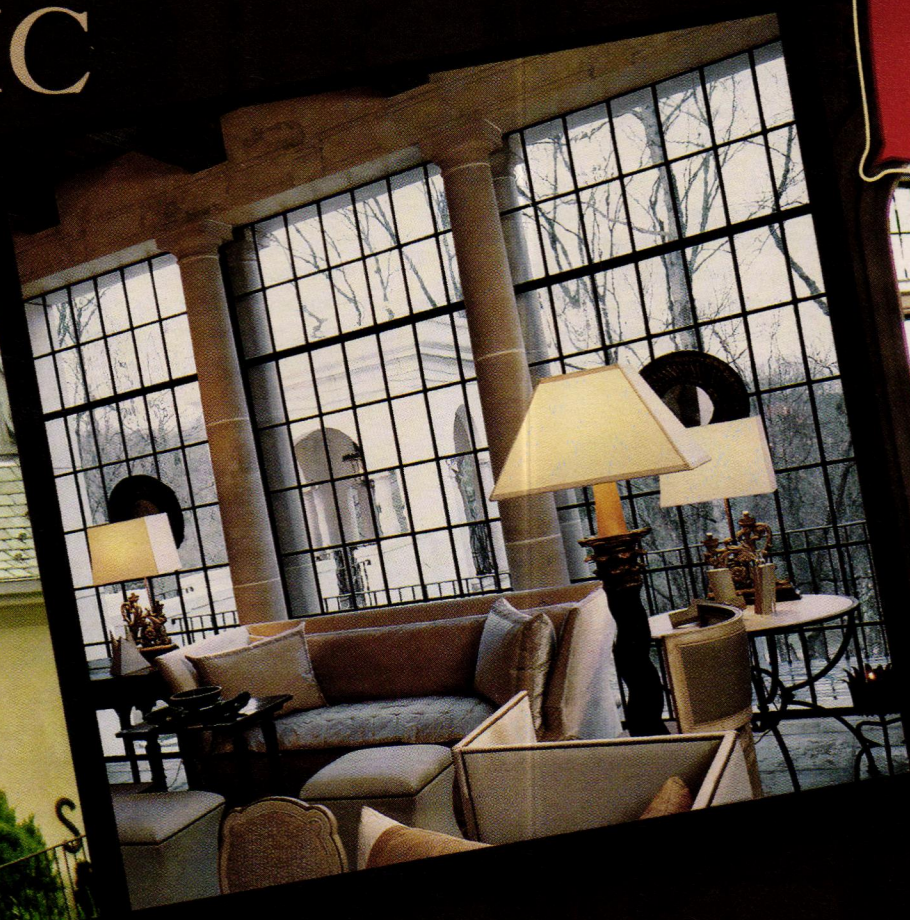

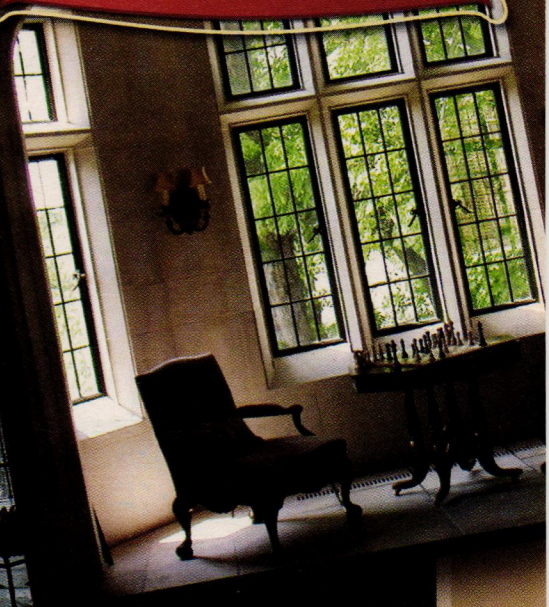

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# Window Hardware

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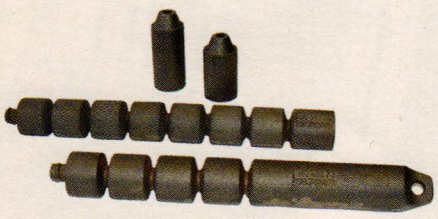
### Architectural Iron Co.
800-442-4766; Fax: 570-296-4766
www.architecturaliron.com
Milford, PA 18337

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.

**Key in No. 1504**

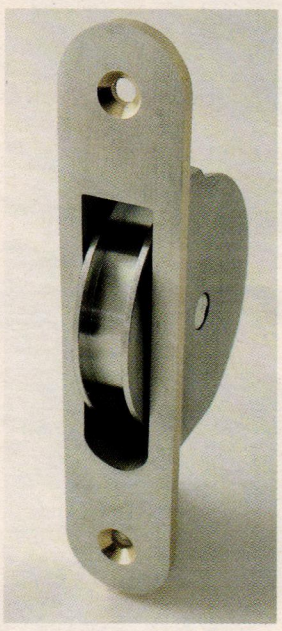


*Architectural Iron Company offers stock cast-iron window weights and custom weights in cast lead and cast iron.*

### Architectural Resource Center
800-370-8808; Fax: 603-942-7465
www.aresource.com
Northwood, NH 03261

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

**Key in No. 1670**

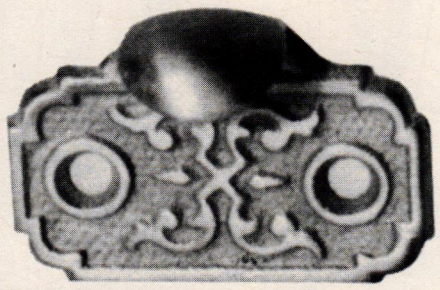


*Architectural Resource Center offers a selection of sash pulleys, sash lifts and locks and sash chain and rope.*

### Ball & Ball Hardware
610-363-7330; Fax: 610-363-7669
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.

**Key in No. 2930**



*This cast-brass sash lift from Ball & Ball measures 2x1 in.*

### 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.

**Key in No. 2260**

### 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.

**Key in No. 1096**

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Adams, NY 13605

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

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### 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.

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

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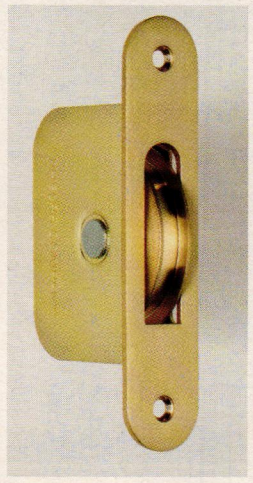
**Key in No. 6001**



*Phelps Company specializes in traditional brass hardware such as sash pulleys, sash locks and lifts, sash weights and traditional casement window hardware.*

### The Golden Lion
310-827-6600; Fax: 310-827-6616
www.thegoldenlion.com
Venice, CA 90291

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**Key in No. 115**

### The Nanz Company
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www.nanz.com
New York, NY 10013

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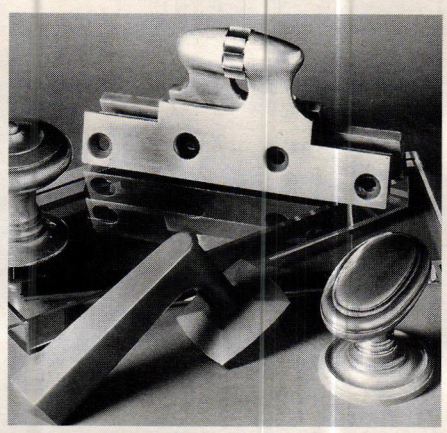
**Call for more information.**



*The Nanz Company offers knobs, levers and knuckle hinges in cast brass or bronze.*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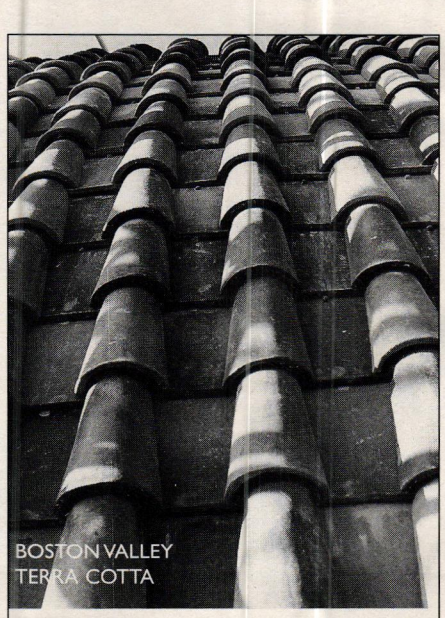


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### Acorn Forged Iron
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www.acornmfg.com
Mansfield, MA 02048

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

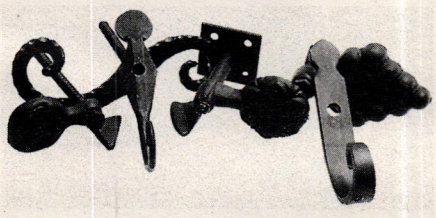
**Key in No. 1690**

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

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

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

**Key in No. 1088**

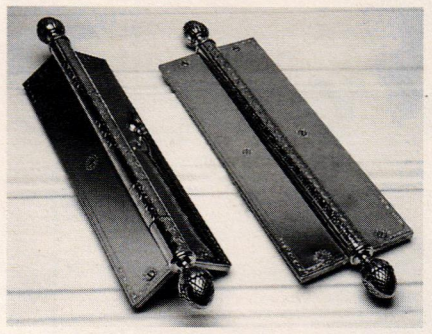


*Architectural Products by Outwater offers seven designs of shutter dogs available in lag, plate or sill mount.*

### 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.

**Key in No. 2930**



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

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

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

**Key in No. 2260**

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

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

**Key in No. 806**

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

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

**Key in No. 1096**

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

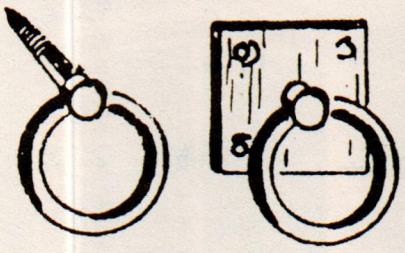
Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; shutters; architectural, traditional & historical.

**Key in No. 1696**

### 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.

**Key in No. 1240**



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

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

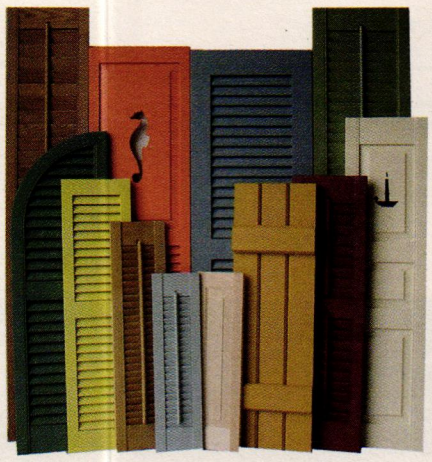
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

**Call for more information.**

### Mohegan Ornamental Iron
888-675-6352; Fax: 914-801-4037
www.moheganiron.com
Buchanan, NY 10511

Manufacturer of metal products: gates, fencing, railings, balustrades, handrails, grilles, fireplace accessories, stairs, door & shutter hardware.

**Key in No. 1962**



*Western red cedar shutters are available from Shuttercraft in traditional exterior styles and all sizes.*

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

Manufacturer of interior & exterior shutters: cedar, mahogany, basswood, red oak & poplar; matches existing historic shutters; all types & sizes; authentic hardware; full painting service.

**Key in No. 1321**

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

Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware.

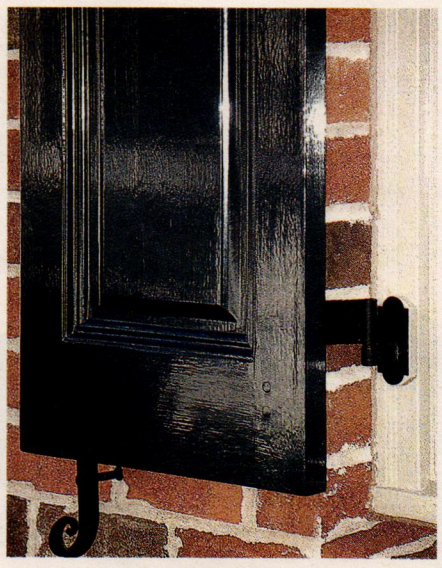
**Key in No. 1056 for shutters; 1925 for Endurian**

*This paneled shutter with period-style hardware was crafted by Timberlane.*

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

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

**Key in No. 1230**



*Vixen Hill uses old-growth western red cedar to create shutters that can be painted or lightly finished.*

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# Storms & Screens

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**Allied Window, Inc.**
800-445-5411; Fax: 513-559-1883
www.alliedwindow.com/tb
Cincinnati, OH 45241

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

**Key in No. 690**

*Allied Window manufactured a storm window for this round-top window.*

**Artistic Doors & Windows**
800-278-3667; Fax: 732-726-9494
www.artisticdoorsandwindows.com
Avenel, NJ 07001

Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from $1^{3}/_{8}$- to 3-in. thick, 20-90 min. fire-rated $1^{3}/_{4}$-in. doors; meets IBC 2000 requirements.

**Key in No. 8060**

**Cityproof Windows**
718-786-1600; Fax: 718-786-2713
www.cityproof.com
Long Island City, NY 11101

Manufacturer & installer of custom-made interior window systems: aluminum, storm/screen combo, arched & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, standard, low-E, tempered, laminated & etched-glass glazing.

**Key in No. 2390**

**Climate Seal**
952-448-5300; Fax: 952-448-2613
www.climateseal.com
Chaska, MN 55318

Manufacturer of storm windows: interior, magnetic; Thermal, Acoustic, Preservation & Pro series; installs in existing window cavity.

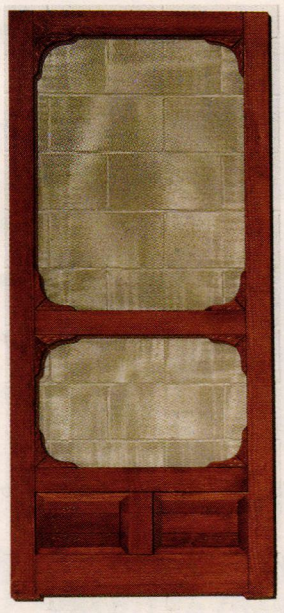
**Key in No. 1963**

*An interior storm from Climate Seal provides insulation while protecting the appearance of this historic window.*

**Coppa Woodworking**
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen doors & storm doors: more than 300 styles; pine, Douglas fir, oak, mahogany, cedar, knotty alder & redwood; any size; many options; arch & roundtop, double, French doors, doggie doors, screens & more.

**Key in No. 9600**



*This screen door from Coppa Woodworking features Victorian detailing.*

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

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

**Key in No. 1696**

**Innerglass Window Systems**
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

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

**Key in No. 909**

*Glass interior storm windows from Innerglass complement historic windows.*

**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.

**Key in No. 1263 for windows; 1907 for doors**

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

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

**Key in No. 1042 storms; 964 for DVAC**

**Steel Windows & Doors USA**
203-579-5157; Fax: 203-579-5158
www.steelwindowsanddoors.com
Bridgeport, CT 06607

Supplier of steel, bronze & aluminum windows & doors: storm doors; custom colors; variety of finishes available.

**Key in No. 1933**

**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.

**Key in No. 1061**

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

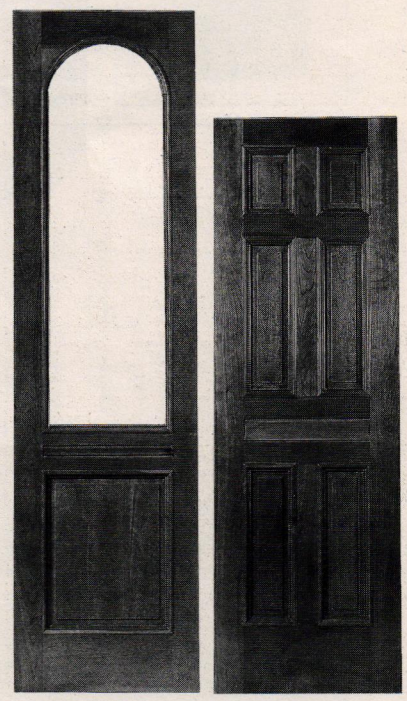
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

**Key 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.

**Key in No. 9640**



*Traditionally styled wood and storm doors are custom made by Wood Window Workshop.*

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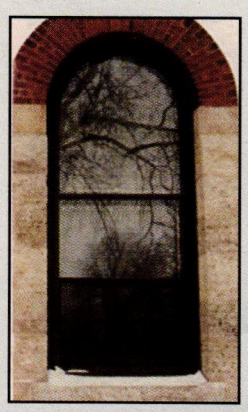
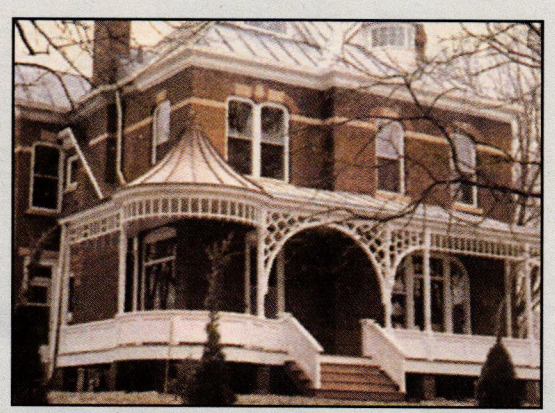
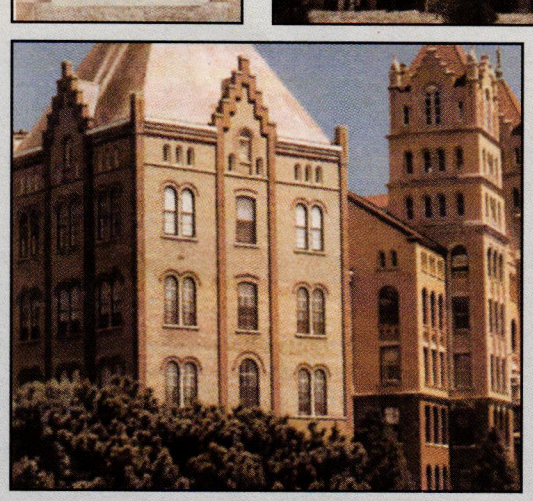

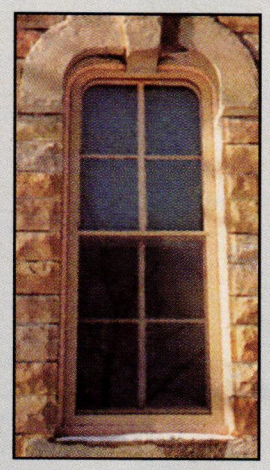
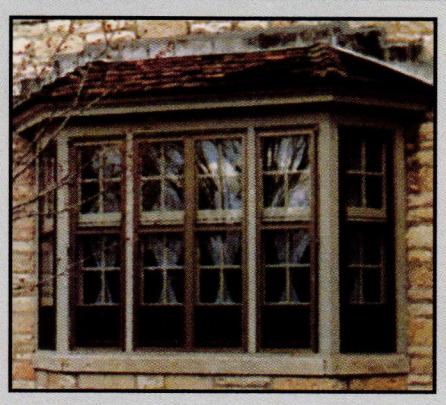
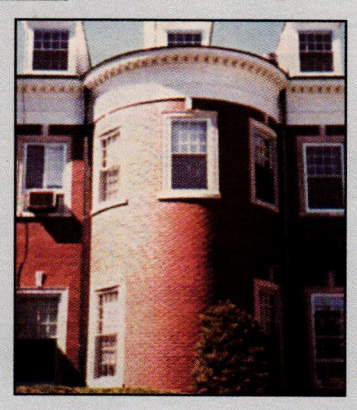

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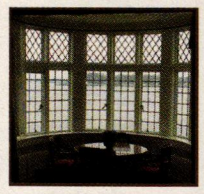
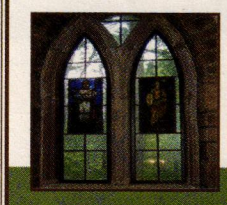

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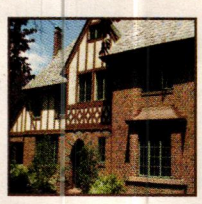

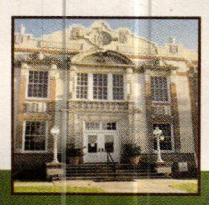

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### Architectural Fiberglass Corp.
800-439-2000; Fax: 631-842-4790
www.afcornice.com
Copiague, NY 11726

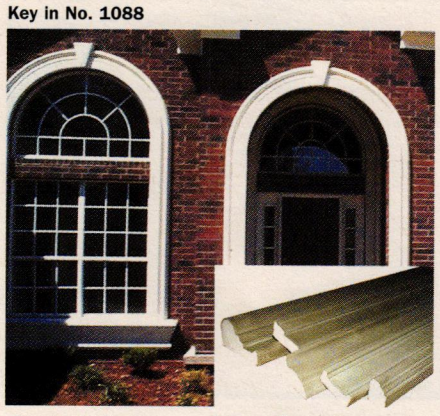
Fabricator of reproduction ornament: cornice molding, columns, capitals, balustrades & themed interior environments; lightweight FRP; molded-in colors & textures; class-1 fire-retardant material; weather resistant; easy to install.

**Key in No. 6400**

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

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

**Key in No. 1088**



*Exterior high-density urethane millwork from Outwater provides the look of wood and is resistant to splitting, weather damage, decay and insects.*

### Ball Consulting, Ltd.
724-266-1502; Fax: 724-266-1504
www.ball-consulting-ltd.com
Ambridge, PA 15003

Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.

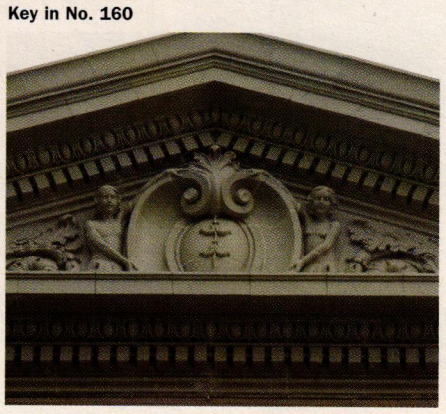
**Key in No. 7260**

*The terra-cotta elements on this commercial building in Chicago were replicated with GFRC elements with technology provided by Ball Consulting.*

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

Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

**Key in No. 160**



*This detail shows some of the work that Boston Valley Terra Cotta did for the Williamson County Courthouse in Georgetown, TX.*

### 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.

**Key in No. 210**

*Decorators Supply offers thousands of molded period architectural elements.*

### Erie Landmark Co.
800-874-7848; Fax: 717-285-9060
www.erielandmark.com
Columbia, PA 17512

Manufacturer of historical markers & other signage & plaques: oval, rectangular & custom formats.

**Key in No. 1638**

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

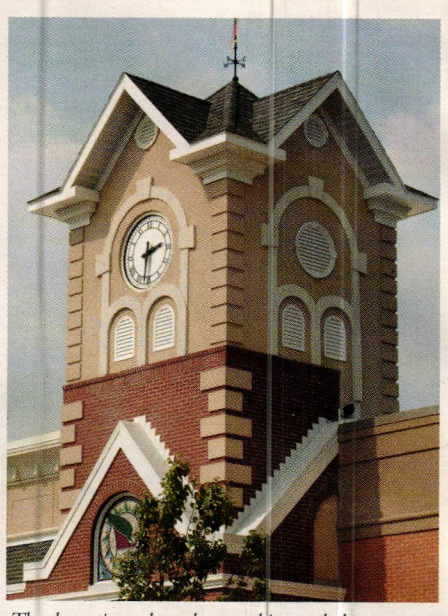
Manufacturer of handcrafted plaster moldings: columns, capitals, ceiling medallions & fireplace mantels; interior & exterior ornament.

**Key in No. 1960**

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

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

**Key in No. 806**

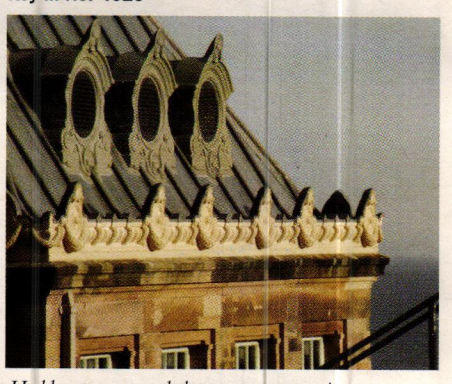


*The decorative polyurethane architectural elements on this quaint clock tower were supplied by Goodwin Associates.*

### 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.

**Key in No. 4020**



*Haddonstone created the cast-stone exterior ornament for this Victorian building in Scarborough, England.*

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

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

**Key in No. 3067**

### Stonex Cast Products, Inc.
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

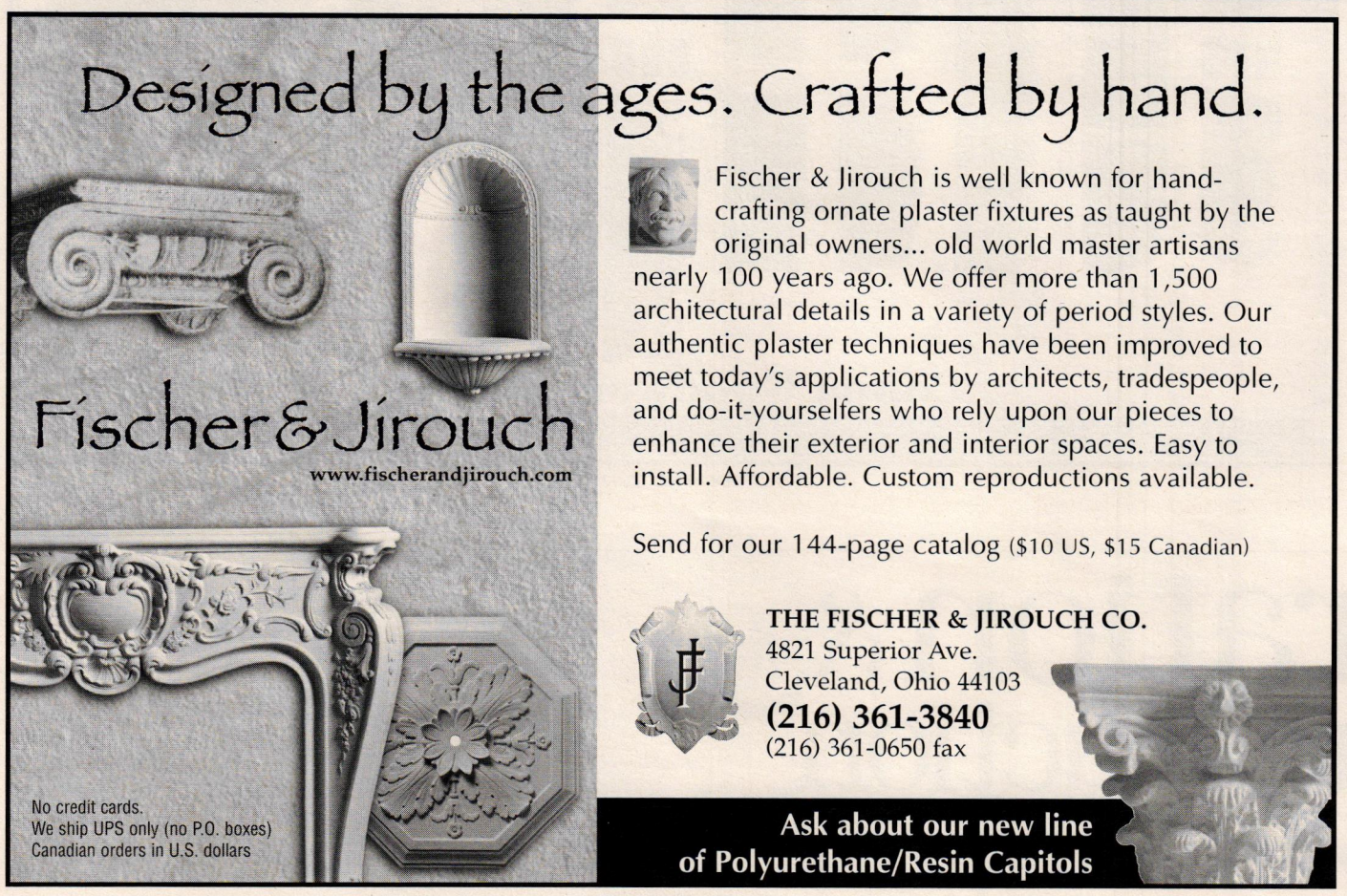
Manufacturer of cast-stone architectural elements: baluster & rail systems, quoins, window sills & surrounds, columns, benches, wall copings, splash blocks, pier caps & more; 8 styles of balusters.

**Key in No. 507**

### 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.

**Key in No. 1061**



KEY IN NO. 1960

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WRITE IN NO. 1340

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KEY IN NO. 7260

# Balustrades

To order product information from any company in this Sourcelist, go to **www.traditional-building.com/rs** and key in the appropriate reader service numbers.

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

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

**Key in No. 1005**

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

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

**Key in No. 6400**

**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, balustrades, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

**Key in No. 1504**

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

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

**Key in No. 1088**

*This balustrade system was manufactured by Outwater in lightweight high-density polyurethane.*

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

Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

**Key in No. 160**

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

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

**Key in No. 2730**

**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.

**Key in No. 1867**

**F2 Industries**
888-895-4224; Fax: 815-895-4214
www.f2industries.com
Sycamore, IL 60178

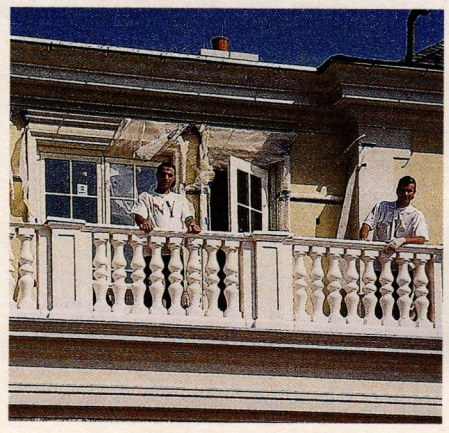
Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.

**Key in No. 1875**

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

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

**Key in No. 806**

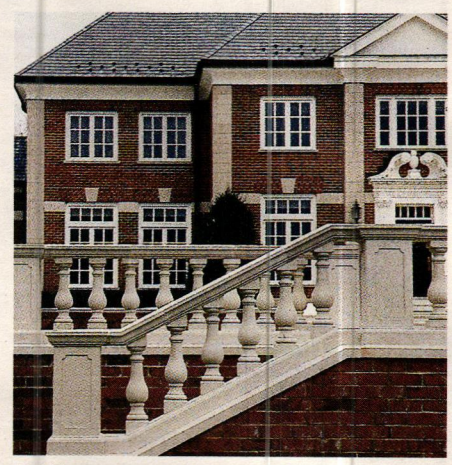


*Goodwin Associates offers custom cast balustrades and other exterior ornament in many sizes.*

**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.

**Key in No. 4020**

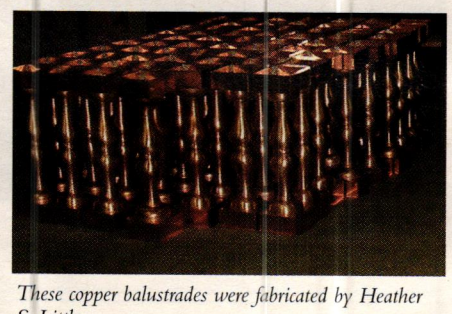


*Haddonstone's line of architectural stonework includes a wide range of balustrade systems.*

**Heather & Little Limited**
800-450-0659; Fax: 905-475-9764
www.heatherandlittle.com
Markham, ON, Canada L3R 0H1

Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line windows.

**Key in No. 2470**



*These copper balustrades were fabricated by Heather & Little.*

**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.

**Key in No. 1210**

KEY IN NO. 507

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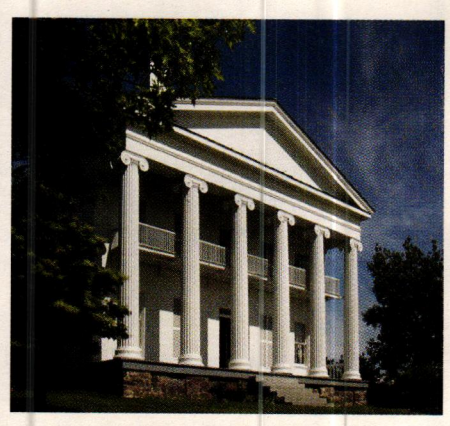

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**www.ncpe.us**

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

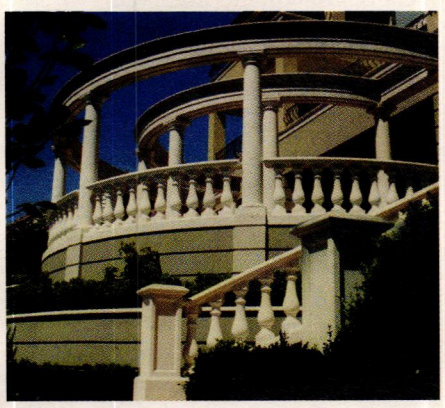
Custom builder of wood windows, doors & moldings: sashes or doors only or complete units; matching of existing moldings; crowns, bases, casings, trim, spindles, balusters & turnings; architectural, traditional & historical.

**Key in No. 1696**

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

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, sculpture, planters & urns; French limestone floors & reclaimed limestone.

**Key in No. 5390**



*Limestone Concept, which specializes in antique reproduction and ornamental limestone carving, created this balustrade system.*

**Mohegan Ornamental Iron**
888-675-6352; Fax: 914-801-4037
www.moheganiron.com
Buchanan, NY 10511

Manufacturer of metal products: gates, fencing, railings, balustrades, handrails, grilles, fireplace accessories, stairs, door & shutter hardware.

**Key in No. 1962**

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

Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, balustrades, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

**Key in No. 861**

**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, balustrades, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

**Key in No. 1218**

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

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

Custom fabricator of hand carvings in natural stone: mantels, sculpture, fountains, monuments, flooring, balustrades, columns, capitals, signage & landscape & other architectural ornament; traditional & contemporary styles.

**Key in No. 371**

**Stonex Cast Products, Inc.**
732-938-2334; Fax: 732-919-0918
www.stonexonline.com
Farmingdale, NJ 07727

Manufacturer of cast-stone architectural elements: baluster & rail systems, quoins, window sills & surrounds, columns, benches, wall copings, splash blocks, pier caps & more; 8 styles of balusters.

**Key in No. 507**

*Stonex offers several different styles of balusters, ranging in size and shape.*

**Traditional Cut Stone, Ltd.**
416-652-8434; Fax: 905-673-8434
www.traditionalcutstone.com
Mississauga, ON, Canada L5S 1S1

European master carvers: architectural ornamentation, ecclesiastical specialties & monumental statuary; restoration; historical reproduction in limestone, sandstone & marble; stone design with clay & plaster models.

**Key in No. 2902**

**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.

**Key in No. 1061**

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

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

**Key in No. 1223**

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# Landscape & Garden Specialties

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**A.R.K. Ramos**
800-725-7266; Fax: 405-232-8516
www.arkramos.com
Oklahoma City, OK 73109

Supplier of plaques, letters & signage: cast & etched aluminum, cast brass & bronze; full line of interior & exterior ADA signage.

**Key in No. 1498**

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

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

**Key in No. 1005**

*Allen Architectural Metals cast this bronze spire for this fountain in City Hall Park, New York City.*

**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.

**Key in No. 1504**

*Various types of cast-iron bollards, such as this Garden City model, are available from Architectural Iron Co.*

*Vaso Decorato, shown with lion feet, is available from Architectural Pottery in three sizes.*

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

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

**Key in No. 20**

**Belden Brick Co.**
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702

Manufacturer of brick: variety of colors, textures, sizes, stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture & more.

**Key in No. 1891**

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

**Bill's Custom Metal Fabrications, Inc.**
516-333-3562; No fax
www.ironcrafters.com
Westbury, NY 11590

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

**Key in No. 1270**

*Brosamer's Bells removed this 2-ton, 59-in. bell from a church steeple in Indiana and shipped it to a new owner in Florida.*

**Brosamer's Bells**
517-592-9030; Fax: No fax
www.brosamersbells.com
Brooklyn, MI 49230

Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes.

**Key in No. 7130**

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

Manufacturer & installer of architectural metalwork: steeples, columns, cupolas, street clocks, railings, balustrades, finials, domes, weathervanes & louvers; aluminum, copper, zinc & lead-coated copper.

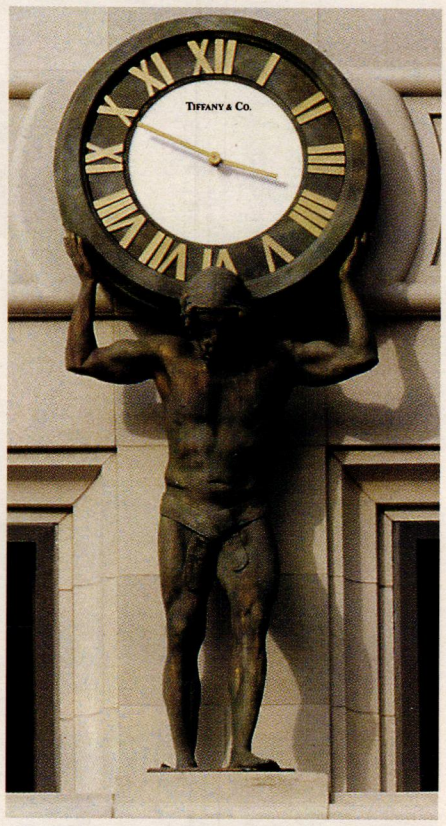
**Key in No. 2730**

*Campbellsville Industries created this clock and tower at Muirhead Plaza in Dearborn, MI.*

**Canterbury International**
323-936-7111; Fax: 323-936-7115
www.canterburyintl.com
Los Angeles, CA 90016

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

**Key in No. 1750**




*This Tiffany Clock in Beverly Hills, CA, was manufactured by Canterbury International and finished in bronze with backlit dials.*

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

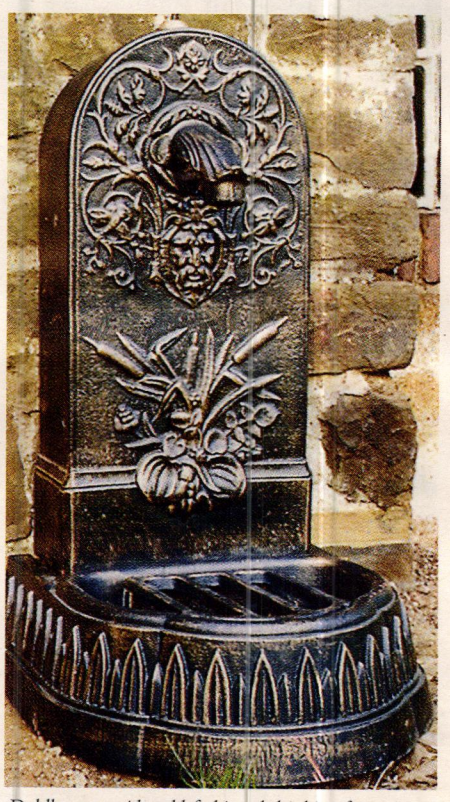
Manufacturer of gas & electric lanterns: mailboxes, street signage, commercial street lighting.

**Key in No. 300**

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

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

**Key in No. 2767**



*Dahlhaus provides old-fashioned drinking fountains in ornamental designs.*

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

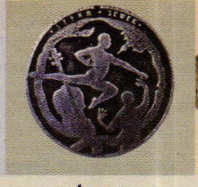
Custom fabricator & installer of ornamental metalwork: fences, gates, columns, capitals, benches, stairs & more; cast & wrought iron, bronze, brass, aluminum, stainless steel & more; cresting; grilles.

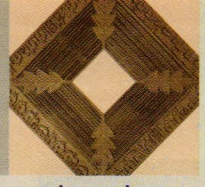
**Key in No. 1023**

*DeAngelis Iron Work fabricated this ornamental metal gate with hand-forged scrolls for a project at Harvard Yard in Cambridge, MA.*

clocks

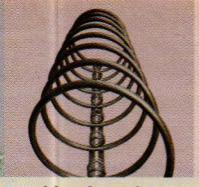
bollards


plaques

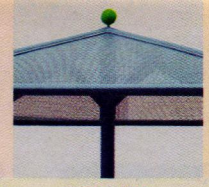

tree grates

trash receptacles

sculptures


bicycle racks

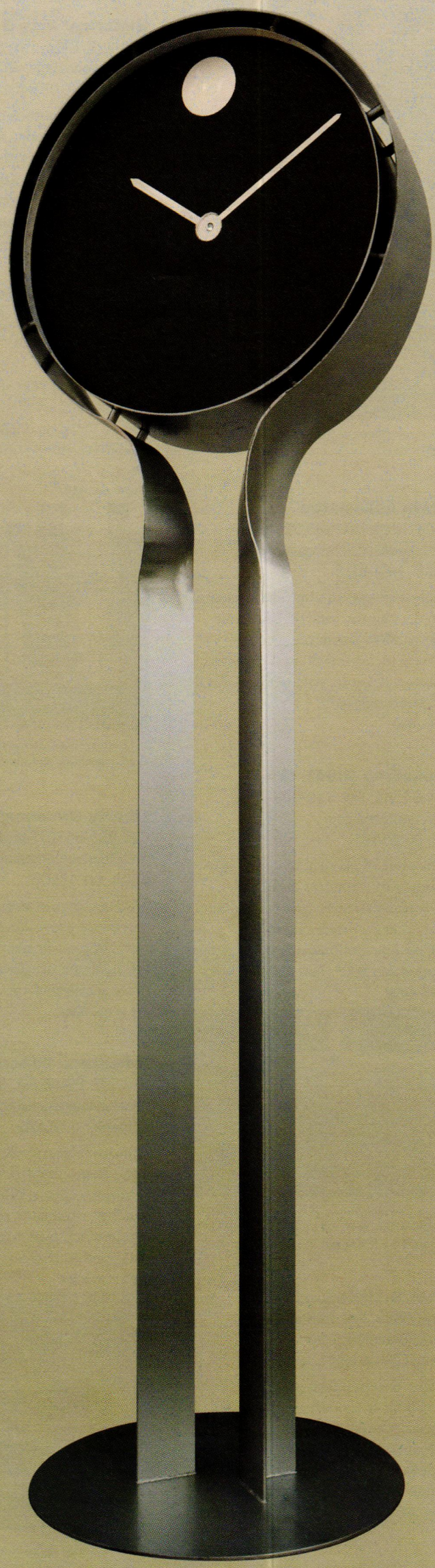
tower clocks


umbrellas

drinking fountains

benches

# clocks: from traditional to contemporary



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

**RIGHT: DOVER PLAZA CLOCK**
**Size:** 16' high with twin dials, GPS control, 8" steel angle frame that conforms to 4' 6" diameter sculptured case. Angle steel frame mounted to 4' round steel base.
**Options:** Front or Back Lit depending on dial type, Westminster chimes, hour strike, carillons. Custom sizes available. **Finish:** Powdercoat (RAL colors). Shown in silver.

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www.dotyconcrete.com
Sycamore, IL 60178

Manufacturer of litter receptacles, planters, bollards & custom concrete products: more than 20 bench styles & sizes; Ipe lumber, recycled plastic & concrete seats & backs.

**Key in No. 2090**

*Concrete planters are available from Doty & Sons Concrete Products in many sizes.*

**Erie Landmark Co.**
800-874-7848; Fax: 717-285-9060
www.erielandmark.com
Columbia, PA 17512

Manufacturer of historical markers & other signage & plaques: oval, rectangular & custom formats.

**Key in No. 1638**

*Cast-bronze and aluminum plaques are the specialty of Erie Landmark.*

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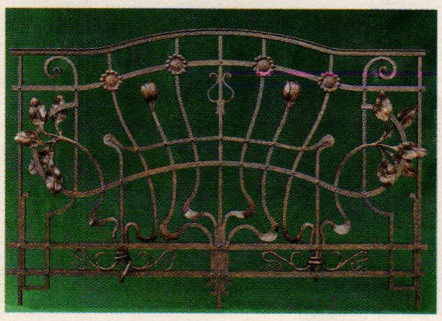
www.f2industries.com
Sycamore, IL 60178

Designer & fabricator of architectural & ornamental metalwork: doors, fences, gates, railings, lighting, sculpture & more; Art Nouveau, Art Deco, French, Italian, Spanish & German styles; restoration services.

**Key in No. 1875**

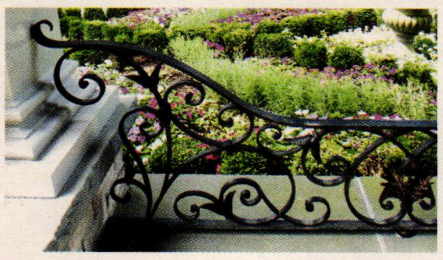


*This decorative railing was designed and fabricated by F2 Industries.*

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

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

**Key in No. 2640**

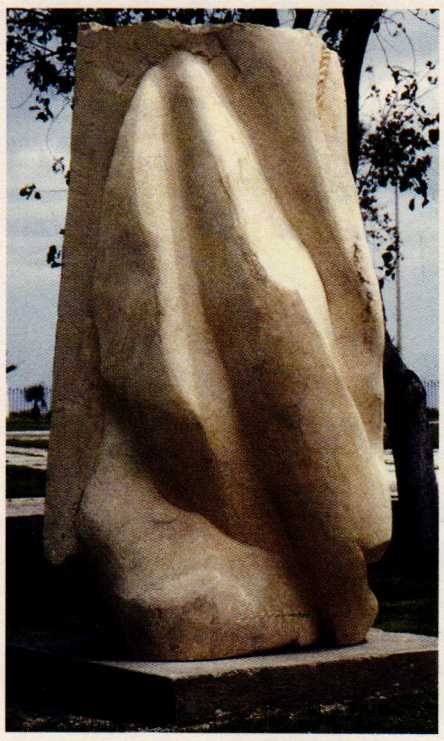


*This free-form railing was custom made by Fine Architectural Metalsmiths.*

**Gerald Siciliano Studio Design Associates**
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215

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

**Key in No. 187**



*"Untitled" was carved in African travertine by Gerald Siciliano.*

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

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

**Key in No. 806**

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www.haddonstone.com
Pueblo, CO 81001

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*The design for Haddonstone (USA)'s Versaille self-circulating fountain, model #HC800, was inspired by the Bosquet de la Colonnade at Versailles.*

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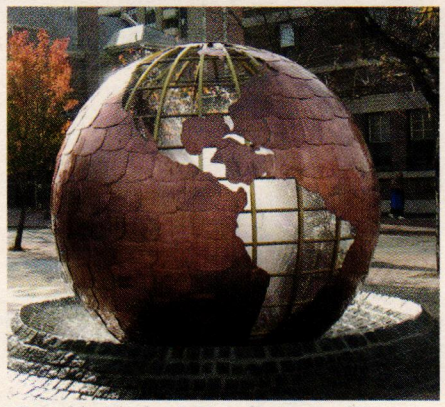

*Created by Heather & Little for the city of Toronto, the World Peace monument is made of plate copper and brass tubing.*

**Historical Arts & Casting, Inc.**
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www.historicalarts.com
West Jordan, UT 84088

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**Key in No. 1210**

**King Architectural Metals**
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www.kingmetals.com
Dallas, TX 75228

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

**Key in No. 418**

*King Architectural Metals fabricated this gate with scroll components and spear points.*

**Liberty Ornamental Products**
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Manufacturer of metal components: fencing & gates; die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs.

**Key in No. 5340**

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

Custom fabricator & distributor of limestone items: fireplaces, fountains, columns, capitals, balustrades, mantels, benches, ornament, sculpture, planters & urns; French limestone floors & reclaimed limestone.

**Key in No. 5390**

*This three-tiered fountain was created by Limestone Concept.*

**Mohegan Ornamental Iron**
888-675-6352; Fax: 914-801-4037
www.moheganiron.com
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Manufacturer of metal products: gates, fencing, railings, balustrades, handrails, grilles, fireplace accessories, stairs, door & shutter hardware.

**Key in No. 1962**

**New Concept Louvers Inc.**
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

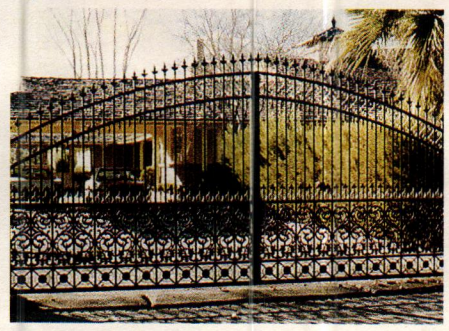
Manufacturer of cupolas & louvers: maintenance-free coated-aluminum in custom & stock sizes; 450 colors; copper finials, weathervanes, spires, turret caps, copper accessories, dormer vents, mailboxes, shutters, flashing & more.

**Key in No. 1264**

**NOMMA - National Ornamental & Miscellaneous Metals Association**
888-516-8585; Fax: 770-288-2006
www.nomma.org
McDonough, GA 30253

Major trade association: membership of more than 1,000 metal craftspeople; goal is to improve levels of professional excellence in metalwork; visit website to find NOMMA members in your area.

**Key in No. 5170**



*Members of NOMMA, the National Ornamental & Miscellaneous Metals Association, fabricate items such as this monumental gate.*

**Oak Leaf Conservatories of York**
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
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**Key in No. 5130**

*The hybrid rose "Veterans' Honor," displayed in a special garden at the Arlington National Cemetery, is ringed in pavers donated by Pine Hall Brick.*

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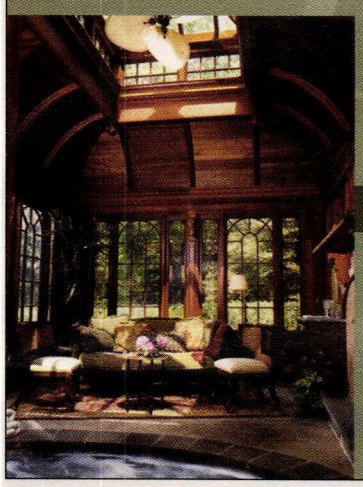

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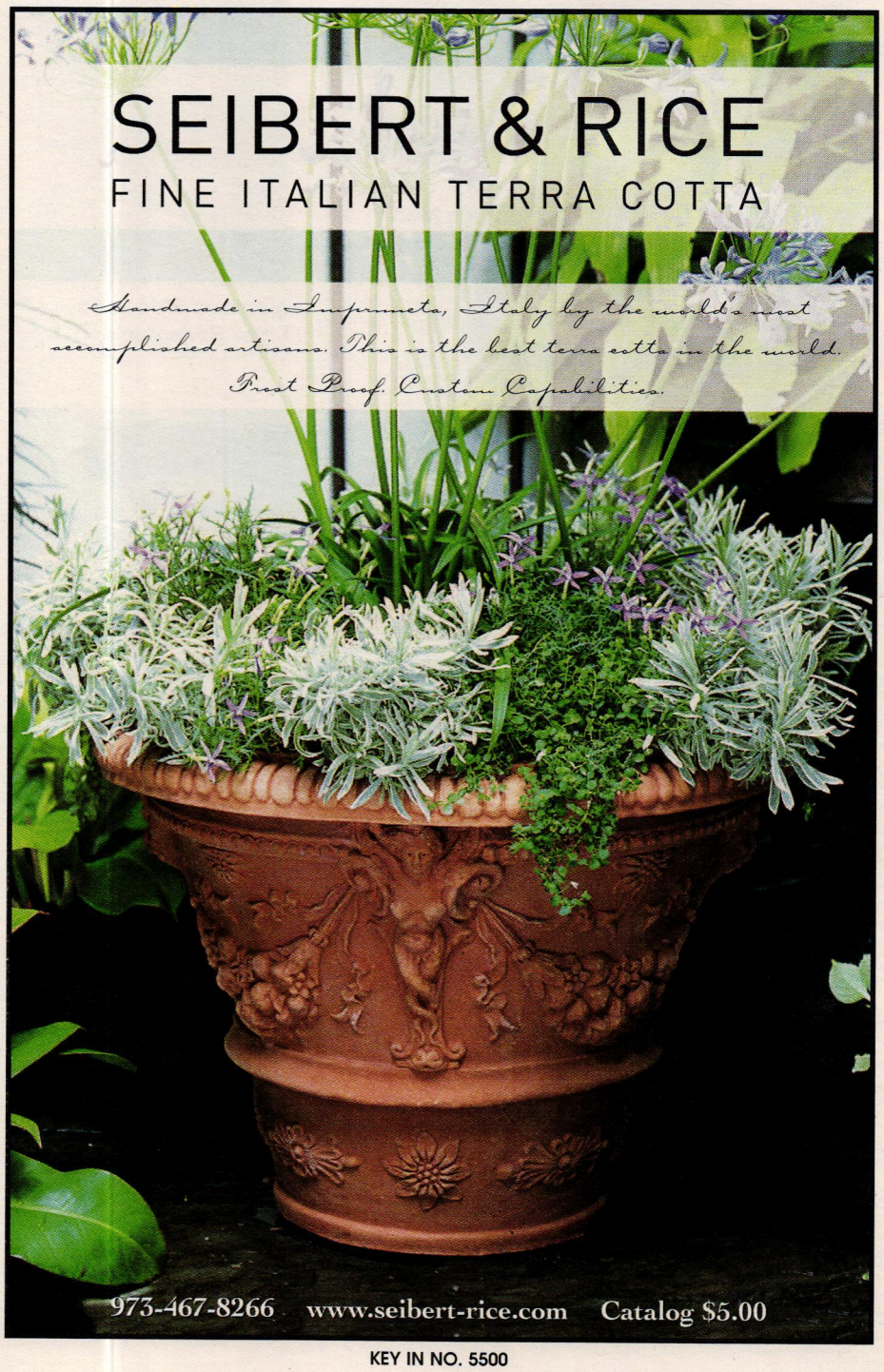


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**Seibert & Rice**
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www.seibert-rice.com
Short Hills, NJ 07078

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

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Manufacturer of cast-stone architectural elements: baluster & rail systems, quoins, window sills & surrounds, columns, benches, wall copings, splash blocks, pier caps & more; 8 styles of balusters.

**Key in No. 507**

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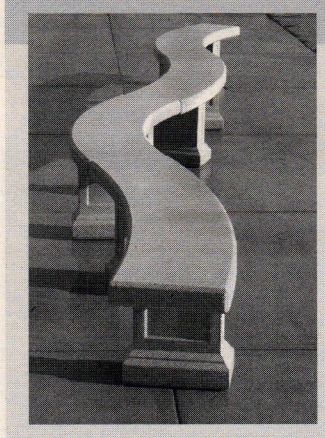
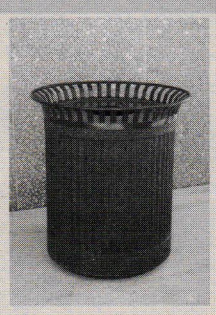
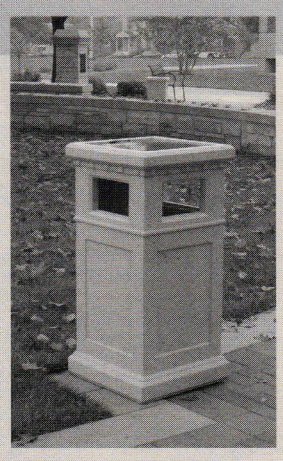


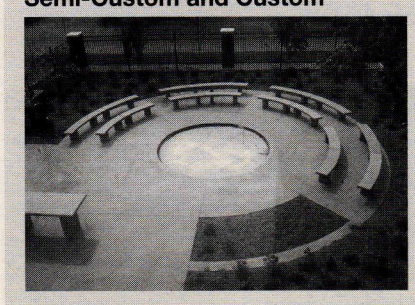
**Curved Benches: Standard Semi-Custom and Custom**



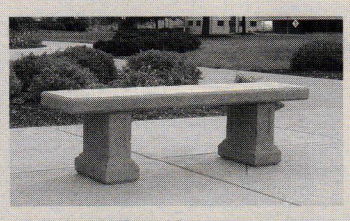
**Heritage Model Litter Receptacle**
Item No. LR1280



**Morrison Side Feed Litter Receptacle**
Item No. LR2142



**Custom curved benches shown for outdoor classroom.**



**Morrison Bench** Item No. B5460

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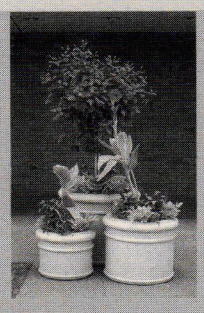

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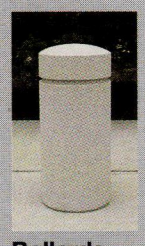

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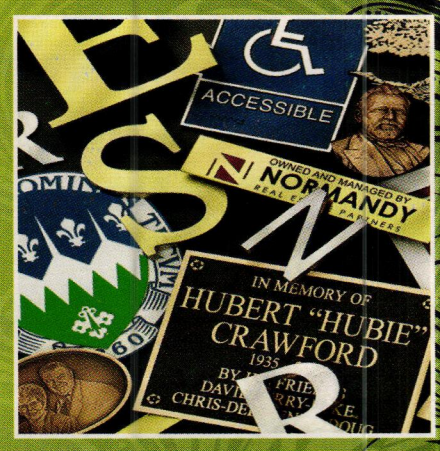


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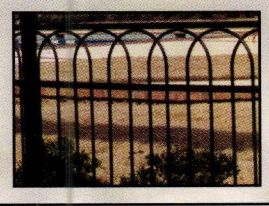

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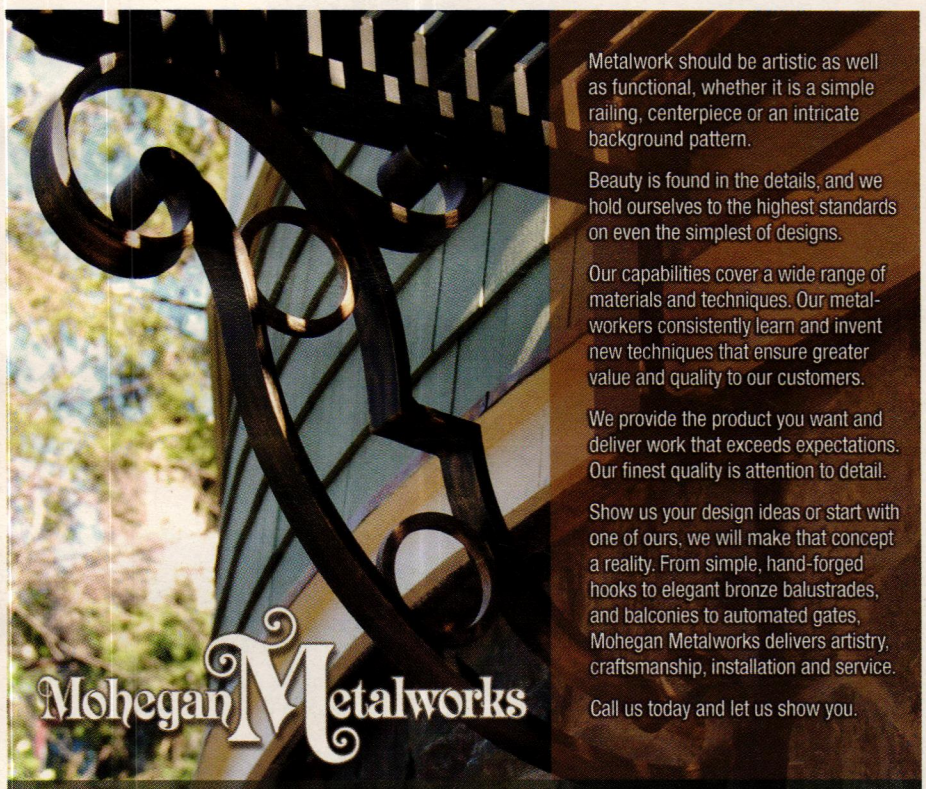


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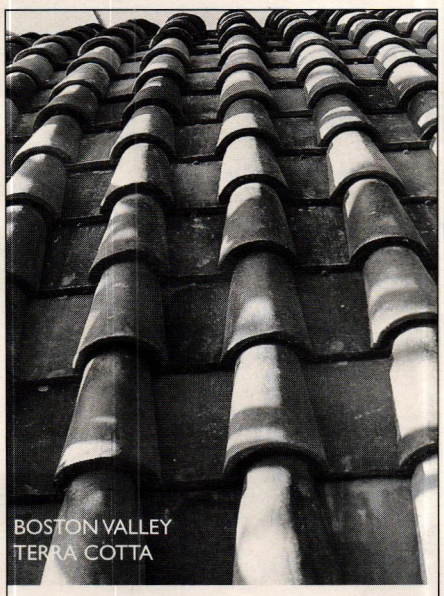


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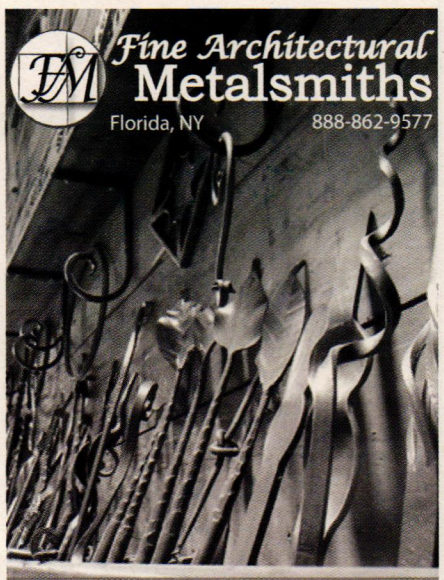


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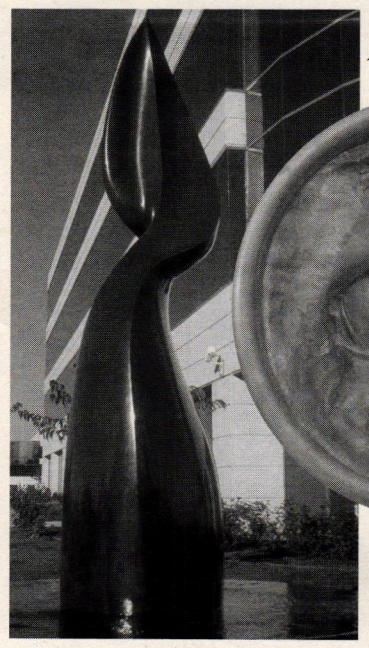

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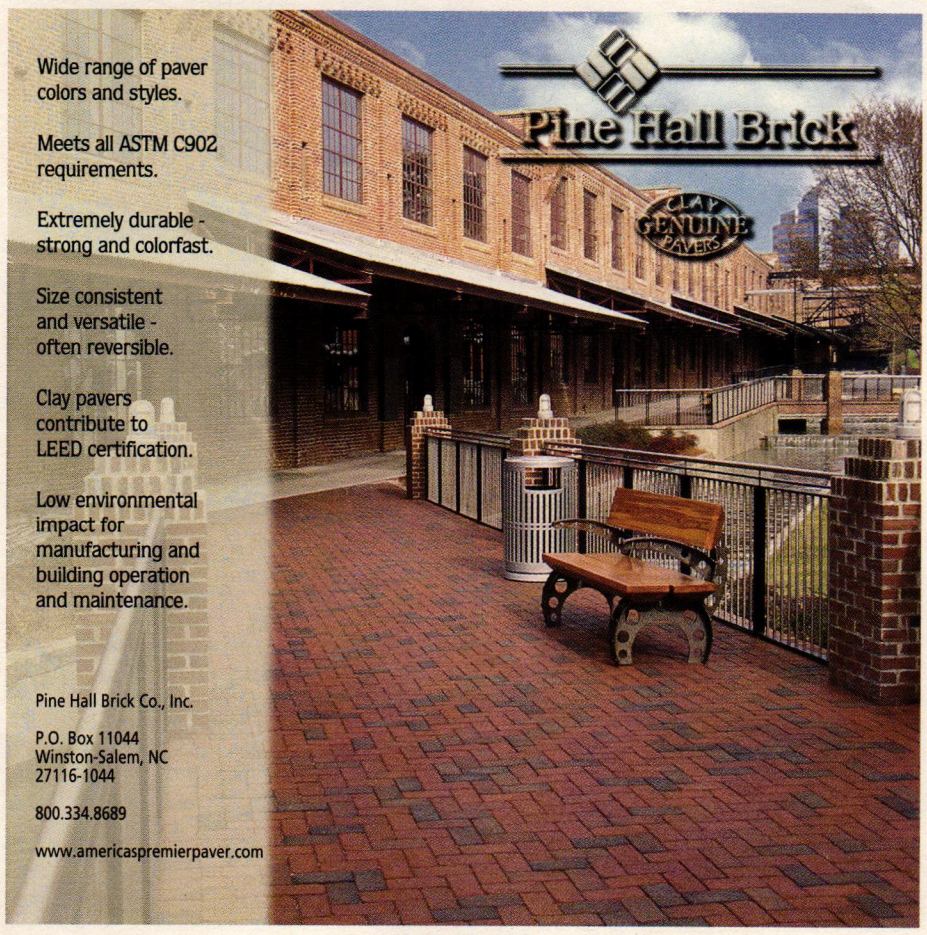


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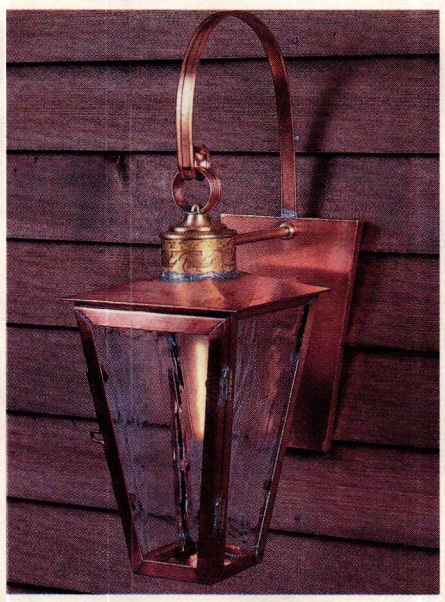

*This period-style wall-mounted fixture, model #SM-LT-11-W from Authentic Designs, is made of copper and rippled glass.*

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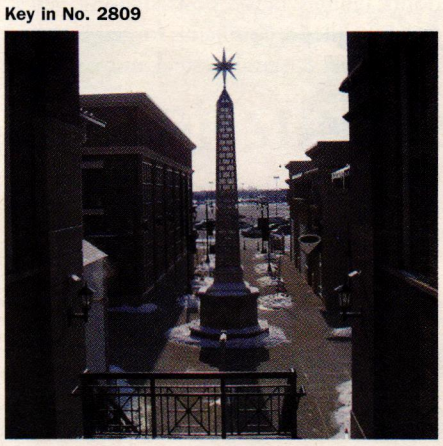

*Capitol Lighting Design and Restoration created this 7-ft. tall star light that sits atop a 60-ft. tower at an outdoor food court at the Polaris Fashion Mall in Columbus, OH.*

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*Cardine Studios fabricated this period-style lantern.*

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*This hand-crafted copper lantern was fabricated by Copper Sculptures.*

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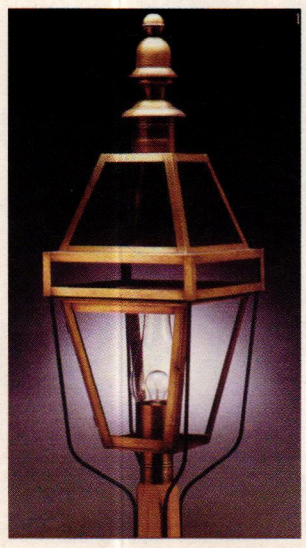

*Josiah R. Coppersmythe's Boston line includes this 43-in.-tall post light.*

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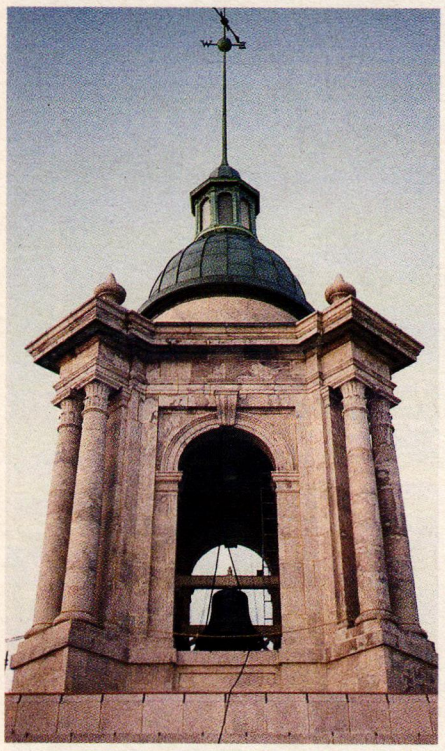
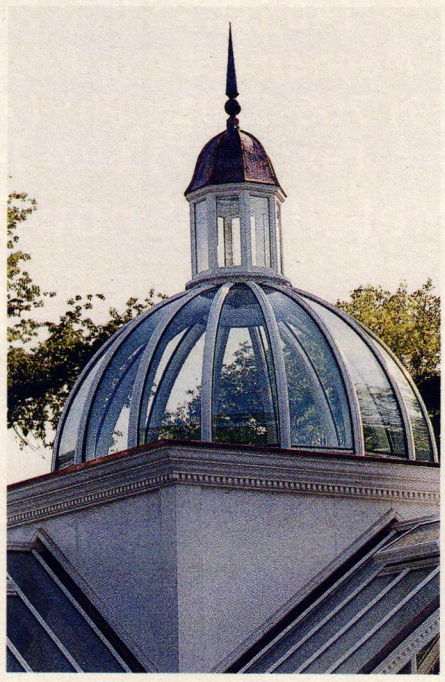


*The weathervane and dome on the Rotunda Clock Tower in Baltimore, MD, were fabricated by NIKO.*



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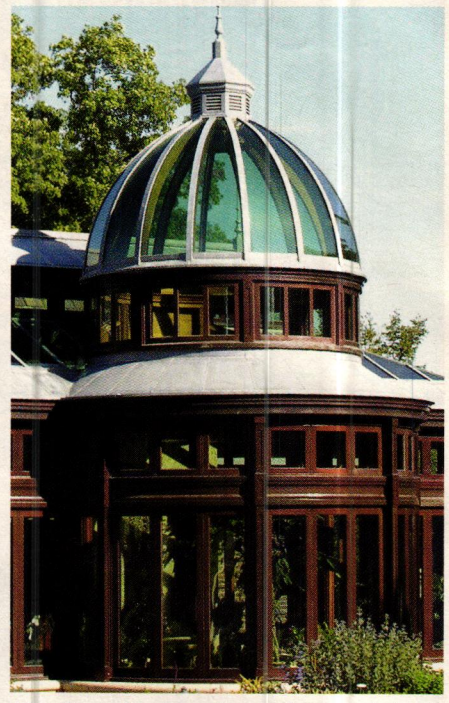

*This glass and lead-coated-copper dome was designed and constructed by Tanglewood Conservatories for a naturally stained mahogany conservatory.*

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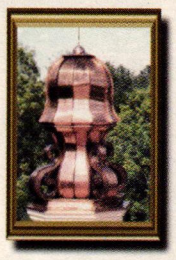

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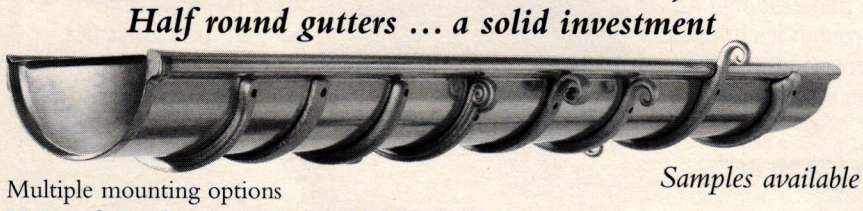

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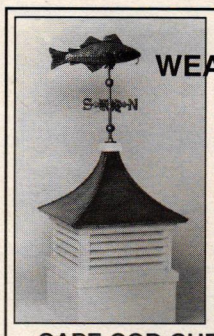

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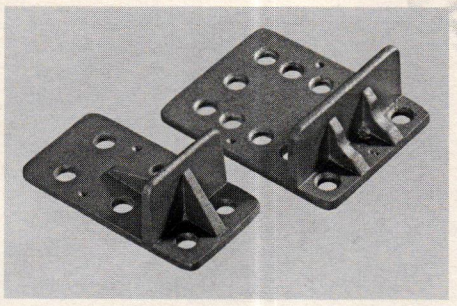

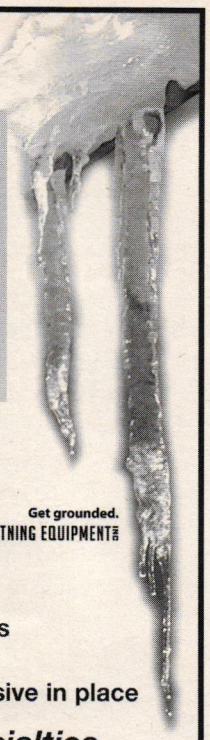

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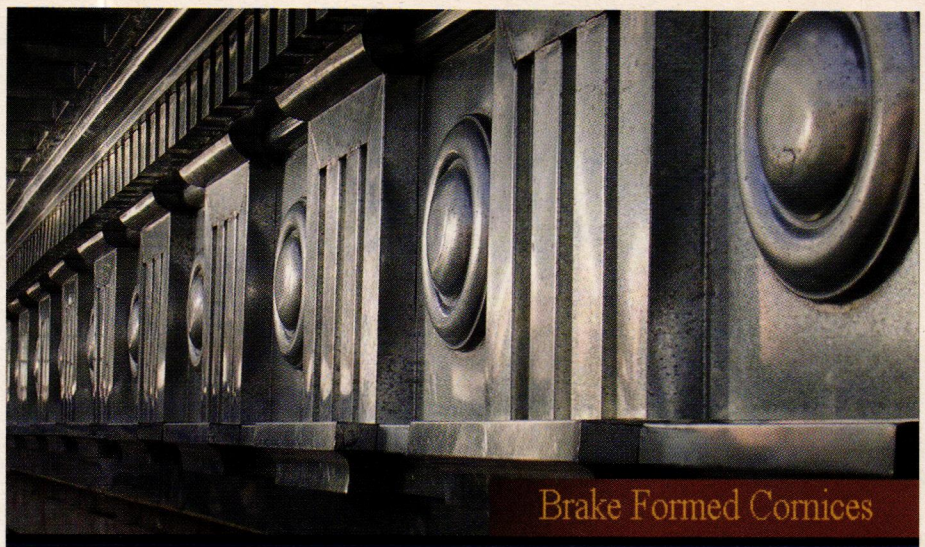


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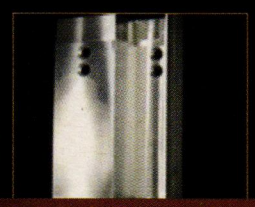


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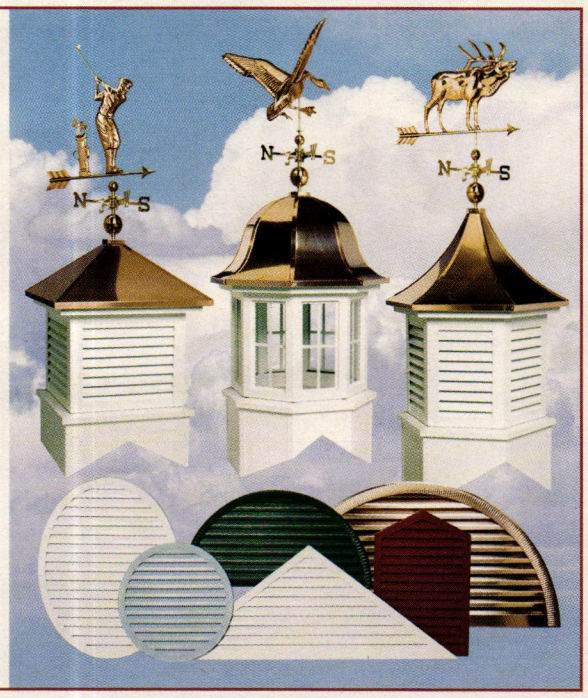

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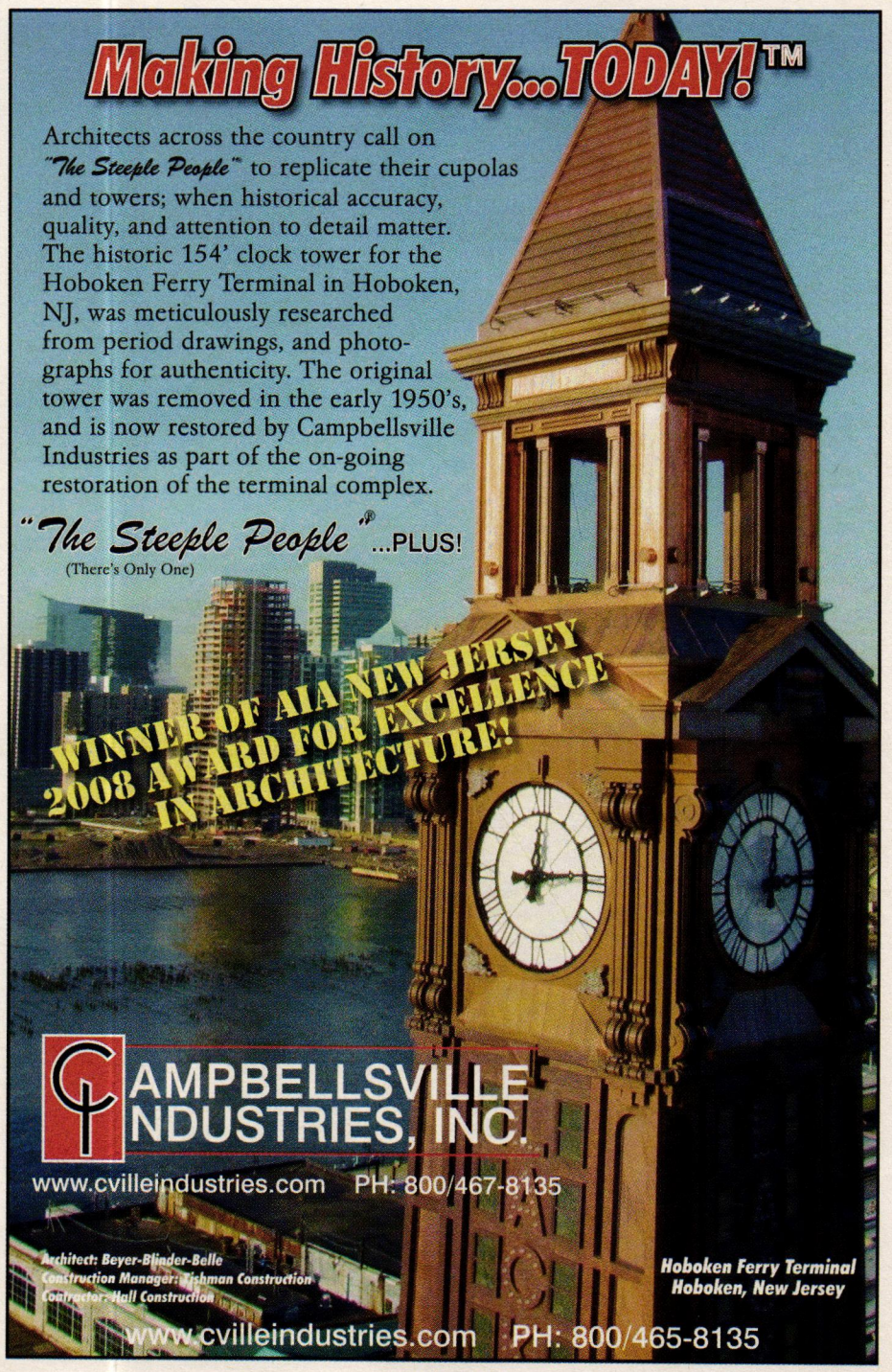



KEY IN NO. 2730

# Lost Secrets of Beaux-Arts Design

**The Study of Architecture**

*by John F. Harbeson with new introduction by John Blatteau and Sandra L. Tatman*

W.W. Norton & Co., New York, N.Y., in association with the Institute of Classical Architecture and Classical America; 2008; originally published 1926

310 pp; softcover; 404 illustrations; $45

ISBN 978-0-393-73128-6

*Reviewed by Clem Labine*

When you say "Beaux-Arts style," everyone instantly thinks of the handsome classically influenced buildings that were the centerpiece of the World's Columbian Exposition in Chicago in 1893, and those buildings that were continually added to America's urban landscape through the 1920s as part of the American Renaissance and the City Beautiful movement. However, if you say "Beaux-Arts teaching method," chances are you'll get a blank stare. That's because virtually nothing is known today about the rigorous architectural design process that was taught at L'Ecole des Beaux-Arts in Paris and which was imported into the U.S. in the late 19th century. A modified version of the Beaux-Arts teaching method dominated architectural education in the U.S. until World War II. When Modernist theory swept into the architectural academies after WW II, Beaux-Arts methods were tossed into the trash can along with countless thousands of pre-war architectural books.

The lack of understanding about Beaux-Arts teaching methods is a result of Beaux-Arts training being largely a skill that was passed from generation to generation via oral tradition and individual mentoring. The only American textbook on the Beaux-Arts method did not appear until 1926. The book was an expansion of articles that the author, John F. Harbeson, had written for *Pencil Points* magazine – and has been out of print for many decades. Now, thanks to W.W. Norton and the publishing program of the Institute of Classical Architecture and Classical America, Harbeson's lost masterwork is back in print – and provides an invaluable insight into architectural training methods from an age that produced giants.

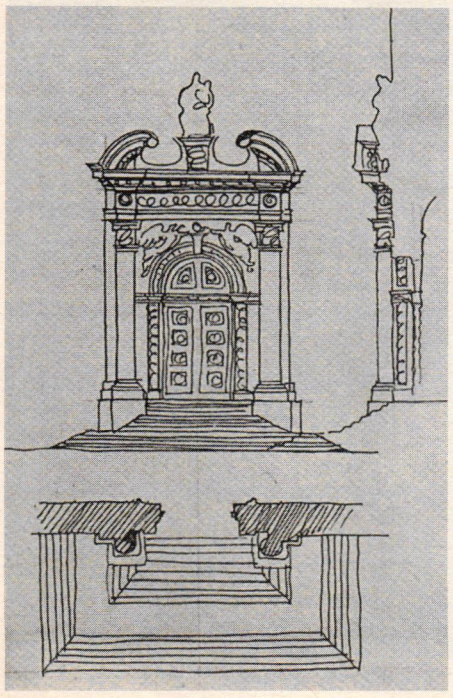
Although the term "Beaux-Arts" is inextricably linked in most people's minds to the ornamented classical style of the late 19th century, there was nothing inherent in the teaching method that required a classical outcome. Rather, the Beaux-Arts philosophy was based on the belief that architectural design should be anchored in a systematic method that can be taught.

This idea that architectural design is a rational process that can be developed through rigorous discipline is at complete variance with the Modernist dogma that dominates most architecture schools today. Compared with today's architectural education, the Beaux-Arts method relied less on bursts of individual inspiration and more on detailed analysis and application of basic principles. By contrast, contemporary attitudes toward teaching architectural design has best been summarized by Notre Dame's C. W. Westfall: "The most prestigious programs . . . follow the one rule of the Abbey of Theleme, 'Do what thou wilt,' which reduces the design instructor to an enabler of the fantasies of eighteen-year-olds or cocky graduate students."

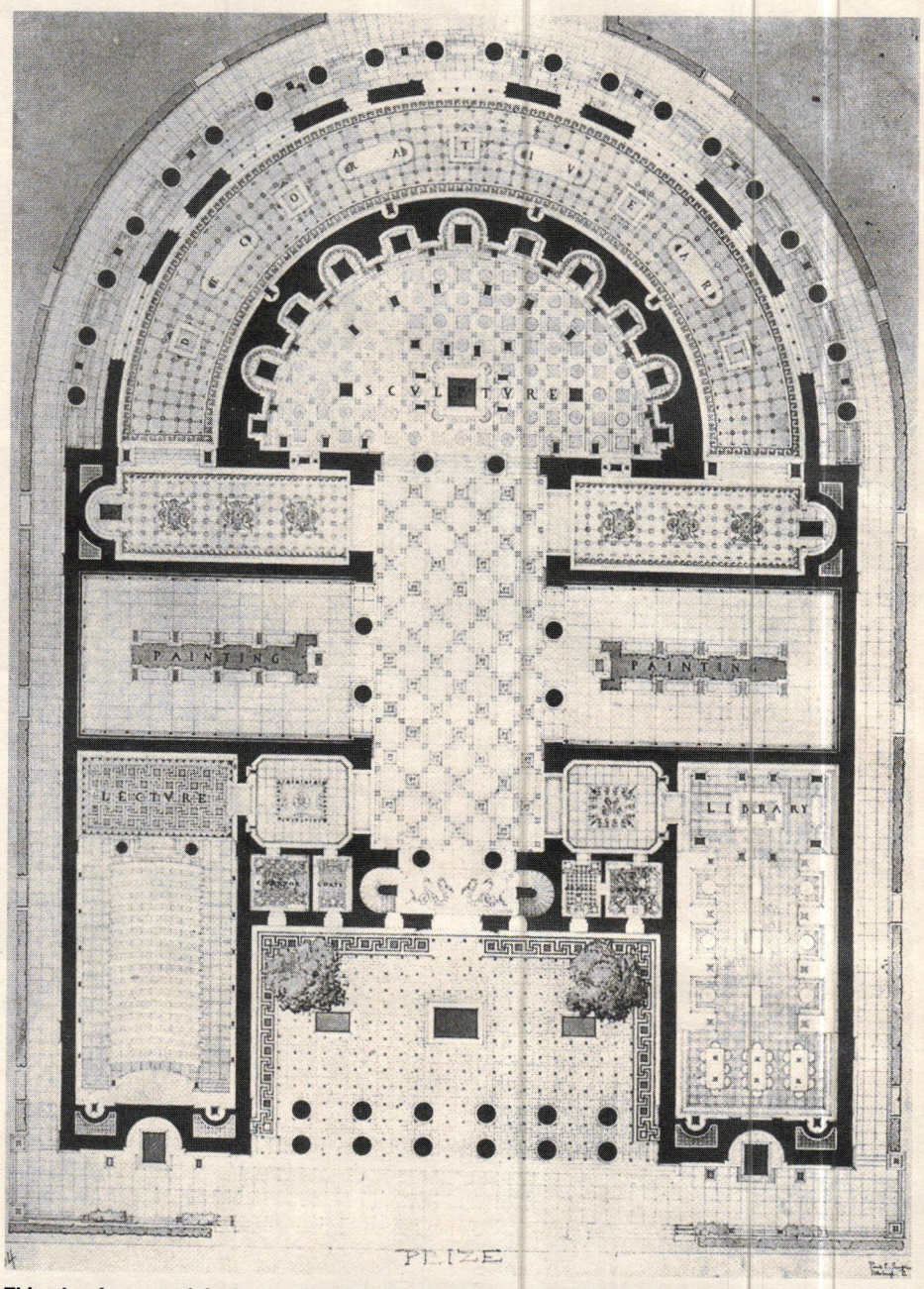
There were five basic elements of the Beaux-Arts method as practiced at L'Ecole: (1) The division of students into ateliers run by practicing architects; (2) The tradition of older students helping the younger; (3) The teaching of design by practicing architects; (4) Starting design work as soon as the student enters the atelier; (5) The system of the *esquisse*, or preliminary design sketch, as the core of the design process.

Of all the features of the Beaux-Arts method, probably the most unusual to us today is central importance of the *esquisse*. This was a preliminary sketch showing the student's main ideas for solving a design problem. The *esquisse* was done in a short time period (usually under 10 hours) and done without the aid of books or advice. The ultimate finished version of the student's design project needed to contain the main features shown in the *esquisse* – or else the competition jury would disqualify the project. The purpose of the *esquisse* was to teach mental discipline and avoidance of fuzzy thinking at the project's inception.

Another element of the Beaux-Arts method was an emphasis on carefully delineating shadowed areas in the final rendering of a design. The idea was to demonstrate the critical importance of light and shadow in articulating an architectural surface.



**The *esquisse* – a preliminary design sketch – was the central component of the Beaux-Arts teaching process. The student had to develop the sketch in a limited time period, and the final version of the project had to include the main features shown in the *esquisse* – or else the project would be disqualified by the jury. The purpose of the *esquisse* was to inculcate mental discipline and clear thinking at a project's inception.**




**This plan for a municipal art gallery displays many of the devices used to develop "character" in a classic Beaux-Arts plan: A progression of volumes leading to a visual climax; axial symmetry; clearly delineated hierarchy of spaces; monumental scale for the public rooms; varying room shapes for dramatic effect; and articulation of wall surfaces. Harbeson's text provides methods for developing plans for everything from residences to civic complexes.**

Harbeson's book was originally intended as a textbook for both architectural students and teachers. He provides practical step-by-step guidance for developing designs for everything from basic elements like doors and windows to plans for grand civic complexes. Along the way, he also gives avuncular advice to students about working hard and avoiding bad habits.

Of particular value to this reprinted edition is the new introduction by John Blatteau, AIA, noted classical architect and founder of John Blatteau Associates, and Sandra L. Tatman, executive director of the Athenaeum of Philadelphia. Blatteau and Tatman lucidly outline the impact that L'Ecole des Beaux-Arts had on architectural education in America from the 1880s through 1940, and paint a vivid picture of the ideas that animated the architectural community in this period. Harbeson lived to a remarkable 98 years of age, and the introduction is enriched by details that Tatman elicited during an oral history she did with Harbeson.

John Frederick Harbeson (1888-1986) attended the University of Pennsylvania, where he studied in the Department of Architecture under Paul-Philippe Cret. Cret, a Frenchman, had been educated at L'Ecole des Beaux-Arts, and had been brought to the University of Pennsylvania to introduce Beaux-Arts principles into its curriculum. Harbeson progressed from being Cret's gifted pupil to become a senior designer and partner in the Cret firm. As professor of design and eventually chairman of the Dept. of Architecture at University of Pennsylvania, Harbeson taught the Beaux-Arts method and, with the publication of *The Study of Architectural Design*, became its principal American chronicler.

The reprint of Harbeson's textbook is a great addition to the architectural literature. It will be valuable to architectural historians, architects and interior designers – and especially to anyone teaching architectural design courses today. Though critics of the Beaux-Arts method assert that it stifled "creativity," most will concede that it produced virtually no bad buildings; some might be mediocre, but few were aesthetic failures. The same cannot be said for the fruits of Modernist training. **TB**

---

*Clem Labine is the founder of* Old House Journal, Traditional Building *and* Period Homes *magazines. He has received numerous awards, including awards from The Preservation League of New York State, the Arthur Ross Award from Classical America and The Harley J. McKee Award from the Association for Preservation Technology (APT). Labine was a founding Board Member of the Institute of Classical Architecture (ICA), and served in an active capacity on the board until 2005, when he moved to Board Emeritus status.*

# Bay Area Chameleon

**Art Deco San Francisco: The Architecture of Timothy Pflueger**
*by Therese Poletti*
Princeton Architectural Press, New York, NY; 2008
244 pp.; hardcover; 210 color illustrations; $55
ISBN 978-1-56898-756-9

*Reviewed by Eve M. Kahn*

Architects without signature styles or favorite building types make for difficult monograph topics, which is one possible explanation for the lack of any volume until now about Timothy Ludwig Pflueger (1892-1946). He has also likely evaded book publishers' attention because the Art Deco products of his 1920s heyday do not fit tourists' preconception of streetscapes in his hometown, San Francisco – the rows of Victorian "painted ladies" that make for good coffee-table tomes. But this underappreciated designer defined portions of the region's skyline, and created some of its most entertaining spaces.

He managed all this without explaining himself much. Although a substantial portion of his office archive survives, his correspondence and diaries are curt, and he left behind no philosophizing lecture texts or self-revealing memoirs. His buildings, including office spires, theaters, schools and houses, have pure populist appeal, and an impressive percentage of them still stand.

Therese Poletti, a business journalist, first learned about him upon stepping inside one of his early masterpieces: the 1925 Pacific Telephone & Telegraph Building on New Montgomery Street, a terra-cotta ziggurat which was the city's first high rise. Poletti spotted a vitrine in the lobby full of photos and clippings about the skyscraper's history, and grew especially curious about a portrait of Pflueger: "a slightly rumpled man, his hair blowing off to the side, a grin on his face, and a big, distinct nose." On the Pflueger research trail, she has interviewed hundreds of people, including building owners and managers and Pflueger's family. Yet he remains something of a cipher, to her and to readers.

We do know that his parents, August and Ottilie, were German Lutheran immigrants who struggled to make ends meet. August, a tailor, was also a frustrated poet and musician, a "stern and strict" figure who insisted that his six sons take piano lessons. (Since August's shop was right below the parlor where the boys practiced, he could pound on the ceiling if they hit a wrong note.) Tim Pflueger seems to have escaped this dour upbringing by plunging himself into client-pleasing, flamboyant architecture.

By age 15, just out of grammar school, he was serving as a draftsman at San Francisco firms. The city was so quickly rebuilding after the 1906 fire and earthquake that construction-related companies were all desperate for staff: "Five architectural draughtsmen, at once," read a typical period ad that Poletti found in the *San Francisco Examiner*.

Pflueger squeezed in evening coursework at a high school and then the San Francisco Architectural Club, studying "life drawing (of nude models), watercolor, structural design, steel, and concrete," Poletti reports. He quickly became known as a precocious talent at a prominent firm headed by James R. Miller. The young office boy, Poletti writes, "was exceptionally fast at drawing up initial sketches, often coming up with requested renderings for clients in a day."

Despite the self-imposed tight deadlines, he remained steadily jovial while dealing with coworkers, clients and fellow Architectural Club members. By the mid-1920s, he had been named president of the club and a name partner in Miller's practice, in charge of projects as grand and varied as Spanish Baroque theaters and Neoclassical and Moderne stock exchanges.

Pflueger remained Miller's loyal post-ampersand partner until the older architect retired in 1937. (Pflueger seems to have been a creature of habit in his home life, too; he never moved out of his modest childhood house, and his lifelong roommate there was his mother.) Pflueger seems not to have minded sharing credit with Miller, although the client pitches were clearly Tim's: "Mrs. does not like Aztec elevation," he wrote in his laconic diary, after one unsuccessful house proposal. Pflueger also assembled the construction teams, which included artisans as prominent as sculptor Ralph Stackpole and muralist Diego Rivera.

Poletti's project descriptions explain how Pflueger amalgamated and adapted design precedents: he could juxtapose Egyptian and Amazon rainforest scenery at a single eye-popping theater, or elongate Mayan motifs for a 26-story office shaft. Her slightly dry but thorough passages note which staircases and hallways lead where, and which metal ceiling fins cleverly conceal air-conditioning vents or skylight trusses.

In the late 1930s, after the Depression dried up budgets for Pflueger's extravagances, he calmly switched styles; one of his last buildings, a boxy plywood colonnade for the Golden Gate International Exposition, has entasis-free columns as if foreshadowing Lincoln Center. (He never quite turned cold Miesian, however; he gilded those columns, and flanked them with 180 ft.-long murals about the history of the American West.)

Poletti does not speculate much on why he was such a determined crowd-pleaser and chameleon; there's not enough archival material to support psychoanalysis anyway. His critics spent their time gushingly calling his designs "patterned like a brocade, shining like silk and lovely as old lace" or perhaps "severe but thoroughly virile." But he seems to have just focused on getting the next job, and getting it done. TB

**Web Extra:** To see more photos from *Art Deco San Francisco: The Architecture of Timothy Pflueger*, go to www.traditonal-building.com/extras/Apr09Revdeco.htm.

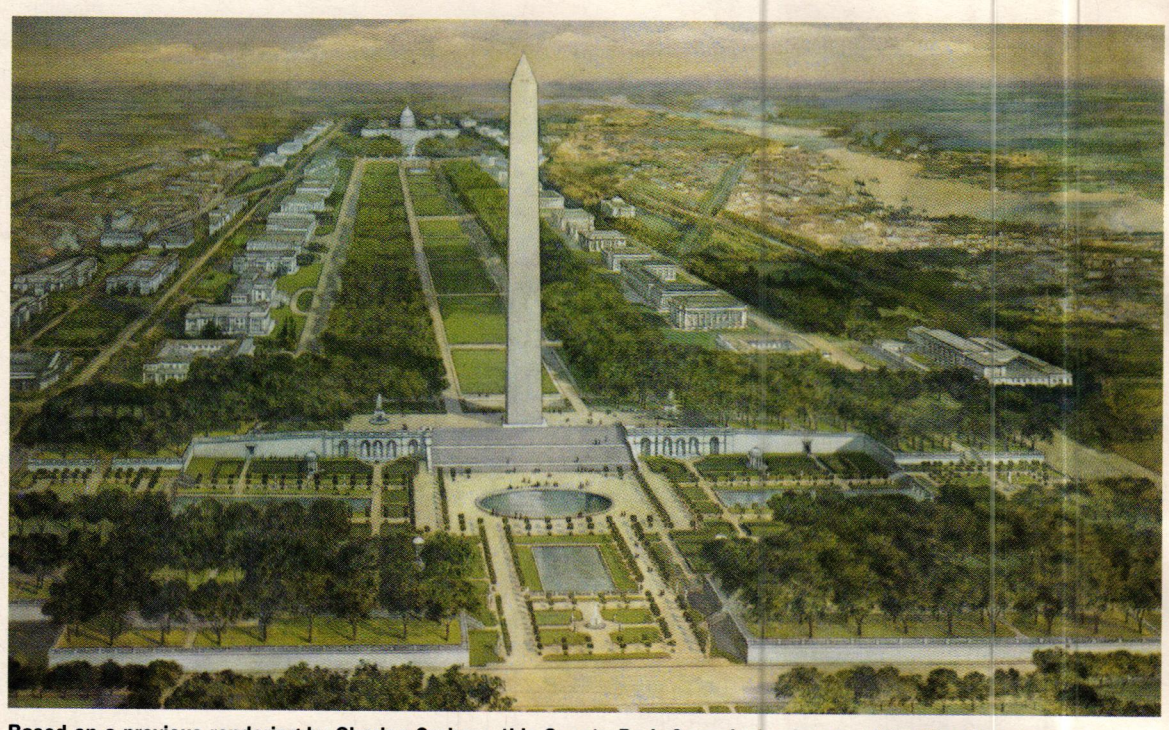
**On the Paramount Theatre's Dutch-metal-leafed plaster walls, warriors on horseback wield swords amid birds, exotic flora and maidens. Organ grilles flank the stage, and the lacy ceiling metalwork conceals light fixtures.** Photo: Tom Paiva

# Looking Back, and Ahead

**Designing the Nation's Capital - The 1901 Plan for Washington, D.C.**

*edited by Sue Kohler and Pamela Scott*

U.S. Commission of Fine Arts, Washington, DC; 2006
359 pp; paperback; numerous historic drawings and photos; $39.95
ISBN 0-16-075223-X



**Based on a previous rendering by Charles Graham, this Senate Park Commission image of the Washington Monument Gardens and Mall shows the view towards the Capitol.**

*Reviewed by Milton Grenfell*

Most American cities have been designed by the cold hard hand of mammon. Freed from the grand, transcendent visions of church and crown, civic design in this most commercial of nations has usually been about facilitating the sale of real estate. One notable exception to this was the planning of our nation's capital, Washington, DC, which in the words of our first president, "in size, form and elegance must look beyond the present day." But even with this best of intentions, real estate interests, changing technologies, poor taste and lack of vision conspired to reduce Washington, DC, to not much more than another workaday gritty American city by the end of her first century. It was then that a handful of architects and planners rediscovered the classical vision of its designer Pierre L'Enfant and the Founding Fathers, and launched a long arduous campaign to restore this vision.

The result was the McMillan Plan of 1901 and the monumental Washington, DC, of today. To get a sense of the magnitude of this planning transformation, imagine a tidal marsh where the Lincoln Memorial and reflecting pool lie; lumber yards and a gas plant where the Federal Triangle stands; a railroad station where John Russell Pope built the National Gallery; no Cass Gilbert Supreme Court building; and no Jefferson Memorial or Memorial Bridge. You get the idea. In short, without the work of the McMillan Commission (i.e. Daniel Burnham, Charles McKim, Frederick Law Olmsted Jr. and Augustus Saint-Gaudens), Washington, DC, as we know it would be unrecognizable, and patently unworthy to serve as the capital of a great nation.

To commemorate the centenary of this heroic achievement, in 2006 the U.S. Commission of Fine Arts had Sue Kohler and Pamela Scott produce *Designing the Nation's Capital - The 1901 Plan for Washington, D.C.* The book is seven chapters by seven different authors, each exploring a different facet of the Commission's work, with each so rich in scholarship, seldom seen images, and imaginative insight, that each could stand alone as a fine small book. Reading this distillation of what was for the authors decades of research on the McMillan Plan, gives the reader an incomparable cross section of this stupendous achievement by a handful of men over the course of less than 40 years.

Jon Peterson, an authority on the City Beautiful movement, begins the book with an enlightening look at the McMillan Plan from the perspective of this late-19th and early-20th century movement and its origins in the Chicago World's Fair of 1893. The remarkable fusion of practical concerns (transportation, sanitation, recreation, clean air and water etc.), aesthetic concerns and buoyant can-do optimism which characterized the City Beautiful movement, hugely improved American urban life. And nowhere was the vision more fully realized than in Washington, DC.

In the second chapter, architectural historian Tony Wrenn presents his rediscovery of Glenn Brown, the man who rediscovered L'Enfant's plan in the decade preceding the McMillan Commission. Wrenn convincingly makes the case that it was the Washington, DC, architect Brown, who through his scholarship, political prowess, and leadership as Secretary of the AIA, was the masterful but unsung impresario who orchestrated the people and events which led to the McMillan Plan.

Pamela Scott's chapter, "A City Designed as a Work of Art" chronicles how L'Enfant's grand artistic vision for Washington, DC, was picked up and shaped into new art by the consummate skills of the Commission's five members, who were unquestionably among the finest artists of the day in their respective fields.

**The Treasury Annex Building, located at Pennsylvania Avenue and Madison Place, was designed by Cass Gilbert, Jr.**

Timothy Davis, a National Park Service historian, in his chapter points out how central the McMillan Commission's embrace of the then-nascent public parks movement was to the plan, and to the public's support for it. In Chapter V, Dana Dalrymple of the USDA examines in detail the aesthetic and political tug-of-war over the placement of the Department of Agriculture building on the Mall and the salutary and victorious role the newborn McMillan Plan had on its siting. Sue Kohler, an historian of the Commission of Fine Arts, recounts the founding of the Commission as it was established by Congress to implement the McMillan Plan. Armed with the authority of Congress and the exalted artistic stature of its members, the Commission persevered through the 1930s in shaping Classical Washington, as Kohler so ably describes.

The book ends with a presentation by Kurt Helfrich of the recollections of the architect William J. Partridge, who worked as a consultant to the McMillan Commission and its successor commissions. These personal recollections, which Patridge recorded from 1930 to his death in 1955, reveal the Commission and this architect's intense engagement with a wide range of disciplines, from gardens to engineering, from traffic to sculpture, from urban planning to architecture. Trained in the Beaux-Arts system at Columbia, where he was winner of the Rotch traveling fellowship in 1899, professional delineator with *American Architect* magazine, and apprentice to McKim, Mead & White, Partridge perfectly exemplifies the classically trained architect whose broad command of the arts enabled him and his peers to create Washington, DC, the City Beautiful.

But *Designing the Nation's Capital* is not merely history, of interest only to antiquarians. All those engaged in the building of cities or interested in it will find these finely drawn and richly illustrated accounts of the building of Washington, DC, an invaluable addition to their understanding of the imponderably complex understanding of building a city. As this reclamation of cities continues apace in our nation, *Designing the Nation's Capital* should serve as a profoundly helpful and timely guide. Although built in the space of a mere generation, the Commission's work drew upon the work of L'Enfant a century before them and countless other artists centuries before him. And this is altogether fitting and proper, since L'Enfant, in a 1791 letter to President Washington, expressed his intent that the capital "serve as model for all subsequent undertaking in city planning."

It was a classical vision of Washington, DC, originally by L'Enfant and the Founding Fathers, then restored and extended by the McMillan Commission, that gave these plans their compelling cogency and obduracy. For all of us engaged in the building of cities, the lesson is clear – it was the classical tradition, in all its fullness, that built Washington, DC, and it is to this that we must return if we ever hope to equal or surpass it.

As urban critic, novelist, and sometimes prophet James Howard Kunstler quite rightly observes: "This is what I think lies at the heart of the classical tradition – it is not a collection of motifs, not a menu of styles. It is an attitude toward the project of civilization, which is based on the idea that we are poised between memory and hope; that we have come from someplace memorable and are bound for someplace hopeful, and that the present time we occupy ought to be endowed with grace."

For the design and construction of our cities surely there exists no firmer foundation upon which to build. **TB**

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*Milton Wilfred Grenfell is an architect working in Washington, DC. His firm, Grenfell Architecture PLLC, practices in the classical tradition of western architecture and urbanism. Grenfell is a recipient of the Institute of Classical Architecture & Classical America's Arthur Ross Award, a board member of the National Civic Art Society, and is currently working on a book of comparative details. His firm's work can be viewed at www.grenfellarchitecture.com.*

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# Baroque Bliss

**The Baroque Architecture of Sicily**
*by Maria Guiffrè*
Thames & Hudson, Inc., New York, NY; 2008
287 pp; hardcover; 272 color photos; $95
ISBN 978-0-500-34239-8

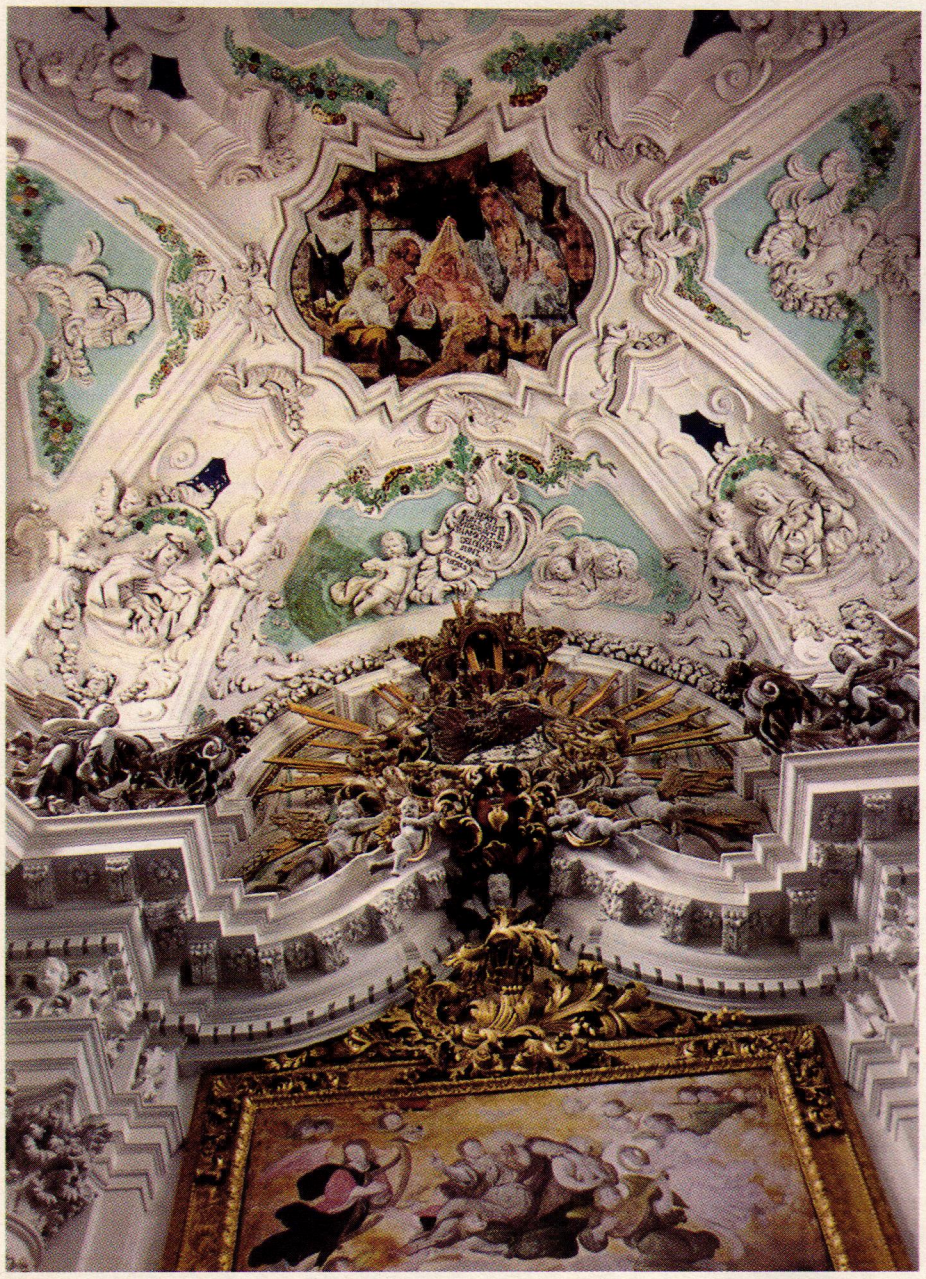
*Reviewed by Nicole V. Gagné*

The development of Baroque architecture in Europe can be traced to early-17th-century Italy, when Renaissance architecture began to display a greater fascination with contrasts of light and shade, the expressive placement of color, and the dramatic possibilities of sculpted and painted ornament. Over the century, these innovations spread throughout Europe and were incorporated into palatial residences as well as sacred spaces.

In Sicily, however, the Baroque was somewhat slower in making its impact. Both Greek classicism and Gothic-inspired Norman design still played an essential role in the island's architecture – a reflection of Sicily's long history of colonization and foreign rule. (Not until 1860 did Sicily officially become part of the Kingdom of Italy.) Baroque architecture was fully embraced there only in the aftermath of perhaps the worst natural catastrophe ever to strike Sicily – the great earthquake of 1693, in which dozens of cities and hundreds of villages were damaged or destroyed outright, and more than 100,000 people lost their lives. In the massive efforts to rebuild the devastated regions, a door was opened to Baroque stylization, and it wasn't long before a more imaginative and personalized approach, a truly Sicilian profile, emerged in the treatment of this popular style.

This transformation in Sicilian design is the subject of an impressive new book published by Thames & Hudson. *The Baroque Architecture of Sicily*, with text by Maria Guiffrè and photographs by Melo Minnella, sets a new standard in the study of this neglected subject, both for its scholarly thoroughness and for the spectacular photographs that fill the pages of this handsome tome. Guiffrè, a professor at the School of Architecture, Palermo University, has all the firsthand knowledge necessary to take a detailed look at the deep cultural impact that the Baroque came to have in Sicily.

**"Restraint" is not a word that's used very much in describing Baroque architecture, especially as it took hold in Sicily during the 18th century. However, the church of San Placido in Catania, designed by the Polish-born architect Stefano Ittar (1724-1790), is a superb instance of Baroque design principles employed without the excesses frequently seen in this style. The eye-catching concave bend in the facade, the unexpected balconies that punctuate the exterior, and the reliance on ornamental statuary (both cherubic putti and adult figures) all identify this structure as a quintessential example of the Sicilian Baroque.**



**Maria Guiffrè describes the church of Sant'Antonio in Ferla as "one of the most interesting works of architecture in the hinterland of Syracuse." Built in the latter part of the 18th century and thought to be the work of the builder-architects Pietro and Constantino Cultaro, it's graced with an unusual facade that combines concave and convex shapes. But the church is a gem of the Baroque style inside as well, as this detail shot of the interior reveals. The stucco decoration is a beautiful instance of high-style Baroque design, with sculpted figures in abundance, and decorative painting to provide highlights that lead the eye to a central ceiling fresco.**

Unlike so many other coffee-table books that are all gloss and no meat, *The Baroque Architecture of Sicily* provides a fascinating and educational account of this rich architectural tradition. The depth and expertise of Guiffrè's text is matched by Minnella's superb pictures; together they give meaning and immediacy to a vital trend that remains something of a blank in most people's appreciation of Western European architecture. Guiffrè and Minnella give you a first-rate tour of some of Sicily's greatest treasures, always with a keen eye for drawing out the unusual aspects of the buildings in this not-unfamiliar design style.

Yes, all the salient features of Baroque architecture were prominent in Sicily's reconstruction. The broader and more circular forms, imposing central projections, dramatic contrasts of light and darkness, the blending of architecture and painting (ceiling frescoes, trompe l'oeil effects, etc.), and above all, an unshakable reliance upon ornamentation in stone, plaster, stucco and faux finishes – they're all there for readers to delight in. However, to these fundamentals, the architects, designers and builders of 18th-century Sicily added their own enthusiasm, and it is this uniqueness that Guiffrè and Minnella's book celebrates.

In both word and image, the pair gives loving attention to such Sicilian Baroque characteristics as the design of curved facades – some bulging aggressively, others an inviting concave, and even combinations of both, as with the undulating facade of the church of Sant'Antonio in Ferla. There's also the detailed ironwork in the Sicilian keenness for elaborate balconies. Vast exterior staircases make their appearance, sometimes direct, elsewhere split into complementary curves. Church campaniles can be enlivened by colorful majolica panels or tiles, sometimes in striking polychrome effects. And everywhere and always one can find putti (cherubic figures), for which the Sicilian artisans nursed a special fondness. Whether fully sculpted, relief carved, or painted, these merry little angels ornament endless surfaces, indoors and out.

Naturally, indigenous materials had their impact too: The ubiquity of Sicily's dark volcanic lava stone resulted in a new take on the Baroque interplay of light and shadow, as shades of grey and/or black stone were set in contrasting decorations, sometimes along with white plaster for an unexpected checkering, such as the highlighting of the arches and columns on the church of San Martino in Randazzo.

For too many Americans, familiarity with Sicilian architecture is limited to repeated viewings of Francis Ford Coppola's Godfather trilogy. That's why Maria Guiffrè and Melo Minnella's gorgeous new volume is so valuable. Sicily's Baroque buildings, both secular and scared, are one of the wonders of Western European architecture; and *The Baroque Architecture of Sicily* is a wonder of the early-21st-century architectural scholarship and appreciation. This is one offer you shouldn't refuse. TB

# 2009 Arthur Ross Awards

The Institute of Classical Architecture & Classical America (ICA&CA) has announced the 2009 Arthur Ross Awards for excellence in the classical tradition. They will be presented at the 28th annual dinner and ceremony on May 4, 2009 at the University Club in New York City. The awards program was launched in 1982 by Arthur Ross, chairman of Classical America at the time, and Henry Hope Reed, president of the organization.

This year's awards will be presented in the following five categories: architecture, artisanship, landscape design, publishing/history and patronage. The awards are given for a body of work, rather than for individual projects. Over the years, the awards program has recognized achievements of architects, painters, sculptors, artisans, landscape designers, educators, publishers, patrons and others. Past honorees include architects such as Allan Greenberg, Quinlan Terry, John Simpson and Alvin Holm; artisans such as Historical Arts and Casting and Decorators Supply Co. and others such as H.R.H. The Prince of Wales.

The 2009 winners were chosen from more than 100 submissions in 11 categories by a jury chaired by Peter Pennoyer, architect, author and ICA&CA trustee. Other jury members included Anne Fairfax, architect and chairman of the ICA&CA Board of Trustees; Marshall Allan, founder and managing partner of Somerset Partners and ICA&CA trustee; Chris Barrett, interior designer, KAA Design Group and former ICA&CA Southern California chapter president; Rhett Butler, artisan and owner of E.R. Butler & Co.; Michael Imber, architect and 2007 Arthur Ross Award recipient; Frances Schultz, journalist and author; Paul Whalen, architect and partner at Robert A.M. Stern Architects; Lloyd Zuckerberg, developer and preservationist. The volunteer jury coordinator was Philip Dodd, an ICA&CA fellow, author and architect in the Connecticut firm of Wadia Associates.

"The 2009 Arthur Ross jury affirmed the vitality and importance of the classical paradigm in contemporary practice," said Pennoyer. "The winners' work in each category selected for 2009 reveals careers of steadfast excellence and rigor," added ICA&CA President Paul Gunther.

This year's awards dinner is sponsored by Zeluck Windows and Doors and is underwritten in part by R.D. Rice Construction. All proceeds will go to furthering the Institute's educational programs for architects and allied artisans. For more information, call the Institute at 212-730-9646, ext. 103, or email pwg@classicist.org or visit www.classicist.org.

## ARCHITECTURE: John Milner Architects, Inc., Chadds Ford, PA

Founded in 1968, John D. Milner, FAIA's practice specializes in restoring historic buildings and designing new residences. The firm's work encompasses diverse projects such as historic houses, churches, railroad stations, downtown residential and commercial districts, and a variety of institutional and industrial buildings. He has also served on the faculty of the University of Pennsylvania's School of Design for the past 30 years and has lectured at many other universities. His business partner, Mary Werner DeNadai, FAIA, who joined the firm in 1982, is also dedicated to public service. She is a member of the National Trust for Historic Preservation, AIA Pennsylvania and Philadelphia chapters, and the National Historic Landmarks Committee of the National Park Service.

*John Milner designed this private family chapel in Chester County, PA. Photo: Geoffrey Gross*

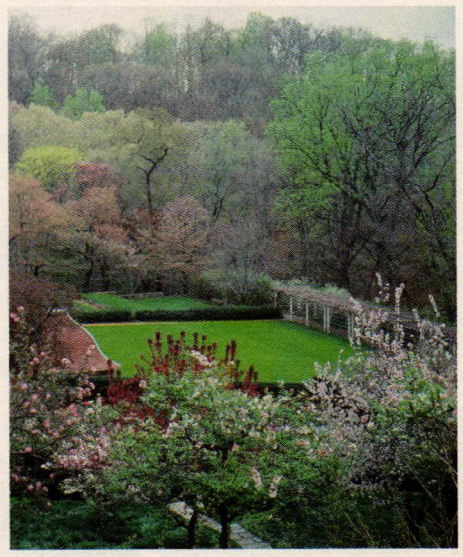
## LANDSCAPE DESIGN: Perry Guillot, Southampton, NY

After receiving a Bachelor of Landscape Architecture from Louisiana State University, Perry Guillot founded his firm, Perry Guillot, Inc., in 1991. Specializing in private residential landscapes, he is known for his picturesque, minimalist approach and his classically composed landscapes that rely on an edited palette of plantings designed to further a harmonious place of purpose and to create an awareness of the natural world. He has created gardens for clients throughout the coastal northeast U.S. and his work has been published in *Architectural Digest*, *House & Garden*, *The New York Times*, *W* and *Landscape Architecture*. He is also the author of *Privet Lives, An Imaginary Tale of Southampton's Iconic Shrub*.

*Perry Guillot designed this formal garden and park for a residence in East Hampton, NY.*

## PUBLISHING/HISTORY: Library of American Landscape History, Amherst, MA

Founded in 1992 to develop publications and exhibitions about designed landscapes in North America, The Library of American Landscape History (LALH) is a nonprofit organization based in Amherst, MA. Its projects encompass art and architectural history; social, economic and political history; cultural geography, and horticultural studies. Its work inspires stewardship by increasing public appreciation for historically significant landscapes. Recent books include the final volumes in the *American Society of Landscape Architects Centennial Reprint Series*, *A Modern Arcadia* by Susan L. Klaus, *Mission 66* by Ethan Carr, *Henry Shaw's Victorian Landscapes* by Carol Grove, and *A Genius for Place*, by LALH founder and executive director Robin Karson.



*This American Landscape image shows the view from the Rose Garden at Dumbarton Oaks, an historic garden in Washington, DC. Photo: Carol Bertsch*

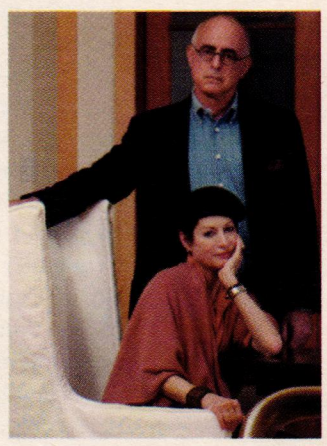
## ARTISANSHIP: Chris Pellettieri, New York, NY

A skilled craftsman and artist, Chris Pellettieri specializes in freehand sculpture, decorative design, portraiture and lettering in both public and private settings. He received a BA in mathematics from NYU in 1989 and then began training at the Artida Atelier in New York, studying Italian techniques of sculpture and casting. In 1990 he became an apprentice at the Cathedral of St. John the Divine. Pellettieri has taught workshops at The Museum of American Folk Art, the Cooper Hewitt, and The Cathedral of St. John the Divine and has also completed numerous commissions for churches and individuals. Pellettieri, who enjoys both the intellectual and physical challenges of stonework, notes that geometry plays a major role in his work.

*Geometry played a role in this carving by Chris Pellettieri.*

## PATRONAGE: Daryl and Robert Davis, Seaside, FL, and San Francisco, CA

Robert and Daryl Davis founded the town of Seaside, FL, described by *Time* Magazine as "the most astonishing design achievement of its era." Robert Davis, a partner at Arcadia Land Co., is the developer and co-founder of Seaside, FL. He is also a recipient of the Rome Prize, Florida's Governor's Award and Coastal Living's Conservation Award for Leadership. He received an MBA from Harvard University and is a Fellow of the American Academy in Rome. Daryl Davis founded Seaside's retail development and now owns five thriving businesses that employ more than 50 people. She serves on the board of directors of The Seaside Institute, Seaside Community Foundation, and the Community performing Arts Center. She also co-founded The Seaside Pienza Institute.



*Robert and Daryl Davis*

# United We Stand

*By Ralph DiNola, Associate AIA, LEED AP*

Dramatic change is taking place across the country. The leadership in Washington, the economic downturn, stimulus and a new urgency regarding climate change has produced a seismic shift in the way we view our world. Despite the challenges, examples of these cycles of struggle and hope can be found throughout history and have always resulted in positive change, hope and resilience. I believe a groundswell of optimism and unity is taking hold throughout the world.

People are beginning to reach out to each other across the aisle, which provides an ideal cue for preservationists and the green building community. Often, preservationists feel like those in the sustainable realm don't understand issues fundamental to historic preservation, and this has led to an "us" versus "them" mentality. I've worked on both sides of this issue and can say with certainty that it's not only possible to work together to create better historic buildings, it's our collective responsibility.

In the wrong hands, achieving the current requirements for sustainability can destroy the historic value of a building. Many preservationists haven't forgotten how, in the name of new urbanism in the 1950s or energy efficiency in the 1970s, many historic buildings were decimated or their character was forever altered. Skepticism and concern seem natural given this legacy. But historic buildings have been afforded generous leeway in terms of energy performance for too long. We now have numerous examples of how applied advances in design and construction technology can result in sensitive change. With the climate change imperative, it's time to work together to develop mutually satisfying solutions and create win-win results.

While the U.S. Green Building Council's LEED (Leadership in Energy and Environmental Design) rating system was not designed with historic buildings in mind, several criteria give historic buildings a leg-up in the process. For example, a project can instantly gain up to three points for building reuse. Previously undeveloped sites that are below the 100-year flood plain can still earn a point for meeting sustainable site criteria, while a new project on an undeveloped site in a flood plain cannot. Existing buildings also get more points for the same level of optimizing energy performance compared to new buildings, in recognition of the challenges associated with upgrading existing buildings. In addition, new buildings have to use an ASHRAE 90.1 building envelope as their baseline for energy improvements while historic structures can use the existing building envelope, providing potentially more opportunities to earn points for improvements.

*It's time for historic preservationists to unite with the green building community, earn their respect for our culture and draw upon their expertise to figure out together how to save our historic building stock.*

Other points are readily available just by being located in an urban area. In LEED-NC 2009, for instance, 12 points are awarded for a sustainable site with development density and community connectivity, and good proximity to transit. In addition, a project can receive a point if it does not add new parking capacity, and an existing landscaped site may earn a point for reducing the heat island effect by having shaded impervious site area.

LEED does pose some hard questions about design and construction practices that often are not raised in typical rehabilitation projects. It requires that the owner examine the energy performance of the building and take steps to improve on it. But many jump to the conclusion that, in order to get energy optimization points, they have to follow prescriptive measures, such as the most feared of all preservation "no-nos" – window replacement!

While LEED allows for a prescriptive approach, it's not the approach I recommend to meet the criteria. Project teams can run a computer simulation to determine the potential impacts and benefits of various energy efficiency measures, then evaluate and choose what works best for the building while meeting historic preservation criteria and maintaining character-defining features.

The biggest benefit of the LEED rating system is that it provides tools and strategies to arrive at valid solutions.

The people who developed the rating systems may not have had a deep understanding of the application of historic preservation theory and practices in building rehabilitations, which places the onus on those in the historic preservation community to impart that knowledge. Rather than facing these issues with skepticism and fear, we have the opportunity before us to help shape these standards and further make the case for what is green about historic preservation and existing building rehabilitation. We fundamentally understand that there are inherent green features in historic buildings that can inform the sustainable community on good design practices such as approaches to daylighting, natural ventilation and durability.

National Trust President Richard Moe best summarized the issue in a lecture presented at the Gerding Theater in the Portland Armory February 27, 2008 entitled "Sustainable Stewardship: Historic Preservation's Essential Role in Fighting Climate Change:"

"It all comes down to this simple fact: We can't build our way out of the global warming crisis. We have to conserve our way out. That means we have to make better, wiser use of what we've already built."

As preservation professionals, we need to examine successful examples of projects that met the Secretary of Interior's Standards for Historic Preservation and achieved green building goals along with LEED certification to determine how to best adapt these strategies. I have had the unique honor of being involved in the rehabilitation of a dozen historic buildings that are either seeking LEED certification or have already been certified, while maintaining their historic character and status. Two projects in Portland, OR – the Mercy Corps headquarters and the rehabilitation of the Balfour Guthrie building – illustrate the range of what can be accomplished in sustainable preservation projects, from the very practical to the dramatically advanced, while respecting and honoring the architectural heritage of the original buildings.

The historic Balfour Guthrie building was rehabilitated six years ago, when the market for green building products and technologies was just beginning to emerge and LEED criteria was still evolving. A transformation of a vacant two-story poured-in-place concrete building with limestone veneer into contemporary offices, the project earned a LEED Silver certification on a modest rehabilitation budget of $83 per square foot. Using many simple off-the-shelf technologies and materials, the building reduces energy use by 40 percent compared to code, while providing a beautiful daylit workspace for the owners and tenants.

The Mercy Corps headquarters project is one-half historic rehabilitation and one-half new construction. Because the charitable organization's mission is built around emergency relief, the administration saw the project as a personal way of dealing with the environmental issues they face on the worldwide stage. As a result, they decided to demonstrate many of the leading strategies and technologies in green building both to demonstrate their effectiveness and to reduce their environmental footprint, while seeking a LEED Platinum certification.

Nationwide, there are dozens of historic projects that are taking this integrated approach to sustainable preservation. Moving forward, the story to be told is not "us" versus "them," but what can we learn from each other? It's time for historic preservationists to unite with the green building community, earn their respect for our culture and draw upon their expertise to figure out together how to save our historic building stock and find new ways to evaluate and recognize the value of old, existing and historic buildings. TB

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*Ralph DiNola is a principal who specializes in greening historic projects at Green Building Services Inc., Portland, OR, one of the most comprehensive green building consulting firms in the nation. His experience includes the first LEED Gold historic project in the United States, and he assisted in the transformation of the Portland Armory into a LEED Platinum project on the National Register. DiNola can be reached at 866.743.4277 or ralph@greenbuildingservices.com.*

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