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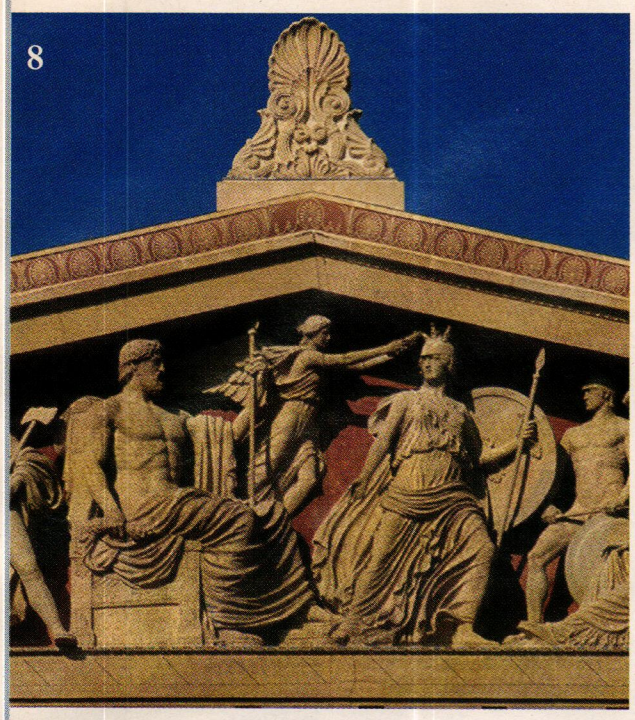

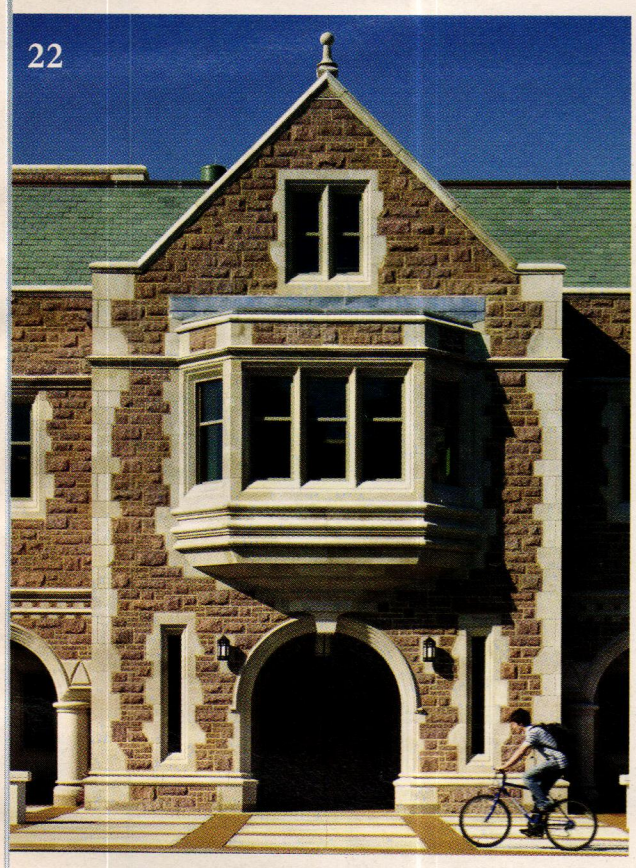

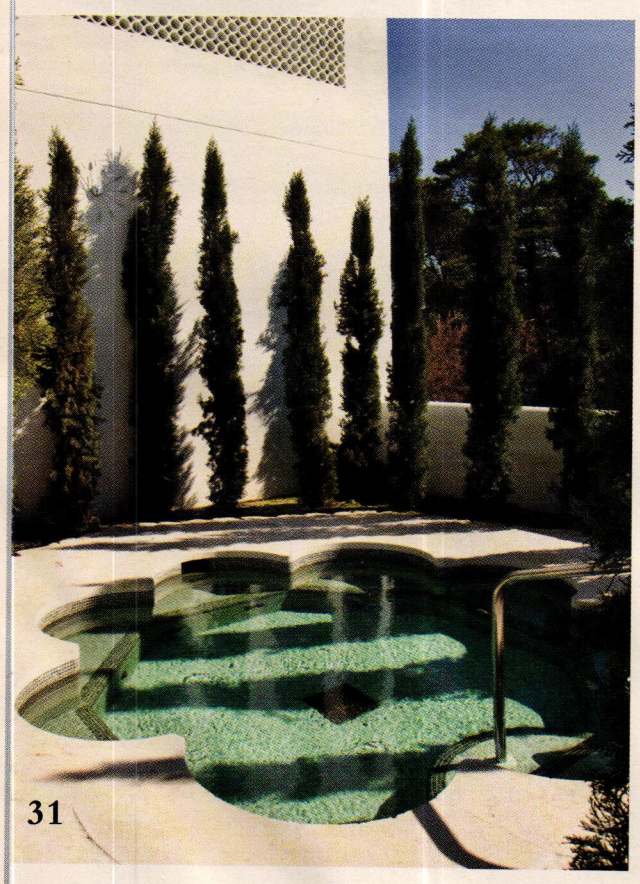

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On the cover: Designed by Voith & Mactavish, the Math & Science Center at the Millbrook School, Millbrook, NY, features a classical entry with a surrounding balcony and a 32-ft. ceiling. See page 25.

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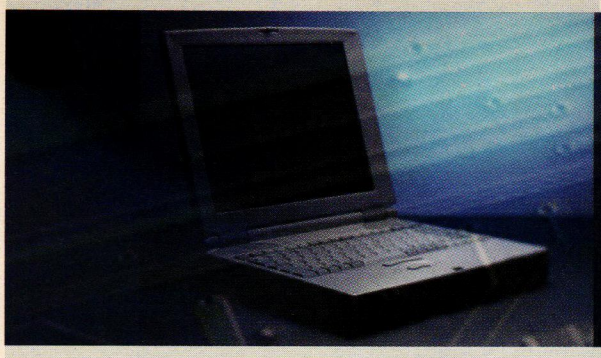

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- Identify characteristics of windows by architectural style from First Period through contemporary designs.
- Recognize the geometry of proportion and design in respective styles.
- Gather additional information on the subject for regions throughout the United States.
- Use this knowledge in their current projects.

Presenter: Neal Vogel, principal, Restoric, LLC, Evanston, Ill.
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 2: Sustainable Windows, Old and New

July 28, 2009, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply the concepts of sustainable design to new and old windows.
- Learn how to evaluate the rehabilitation and restoration of old windows.
- Know what to consider when replacing wood windows.
- Learn how to assess modern alternatives when selecting new windows for traditionally inspired designs.

Presenters: Walter Sedovic, AIA, principal and CEO, Walter Sedovic Architects, and Jill Gotthelf, AIA, senior associate, Walter Sedovic Architects
John Leeke, preservation craftsman, educator, and consultant; principal, John Leeke's Historic HomeWorks
Mike Klahr, Marvin business development manager, A.W. Hastings
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

Course 3: How to Install — Successfully — New Wood Windows in Traditional Settings

November 17, 2009, 2:00 p.m. ET, 90 minutes, 1.5 HSW/SD

Learning Objectives After the session, participants will be able to:

- Apply practical guidelines to selecting and installing windows in traditional settings.
- Explain how traditional details extend the performance life of windows.
- Facilitate effective communication about window selection and installation among architects, contractors, distributors, and manufacturers.

Presenters: Stephen A. Mouzon, AIA, CNU, LEED AP, New Urban Guild
Ken Modeen, architectural sales representative, Marvin Windows and Doors
Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference, Restore Media, LLC

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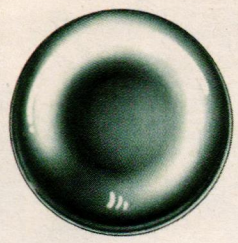

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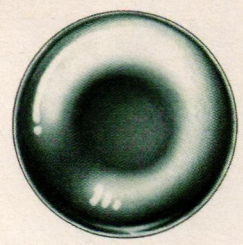

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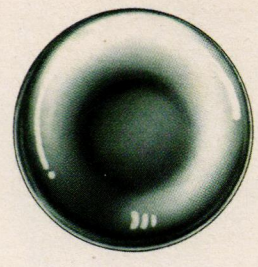

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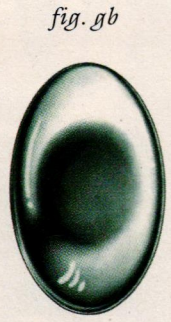

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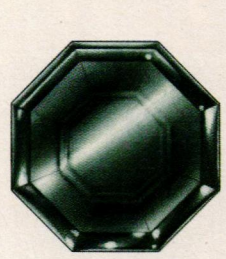

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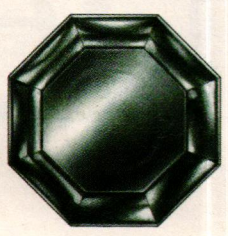

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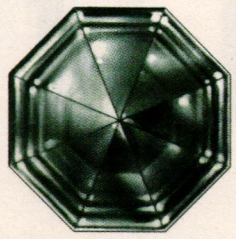

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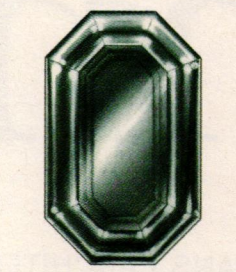

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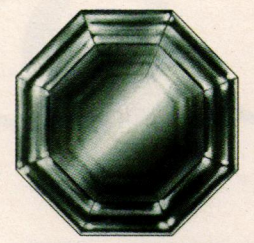

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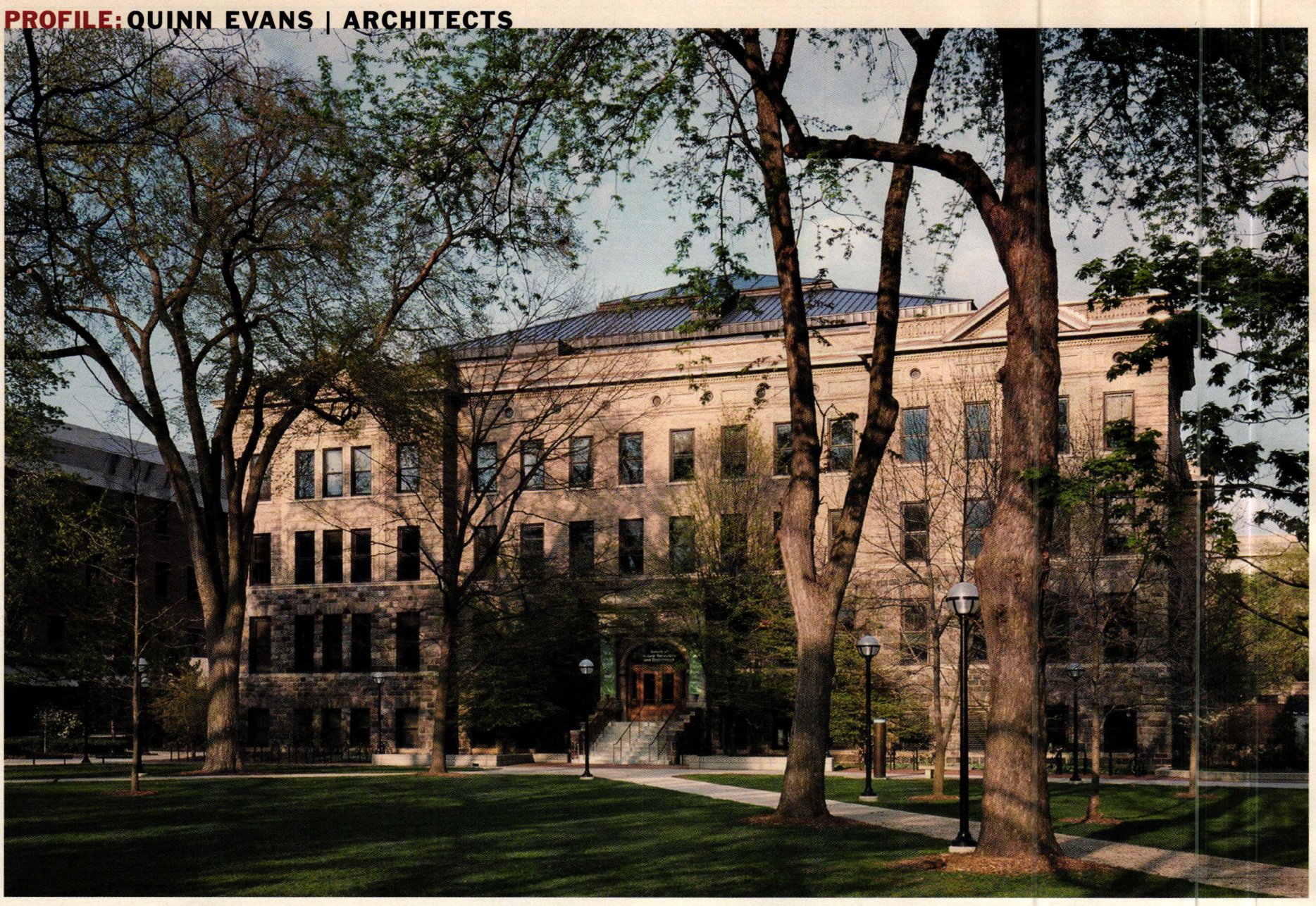
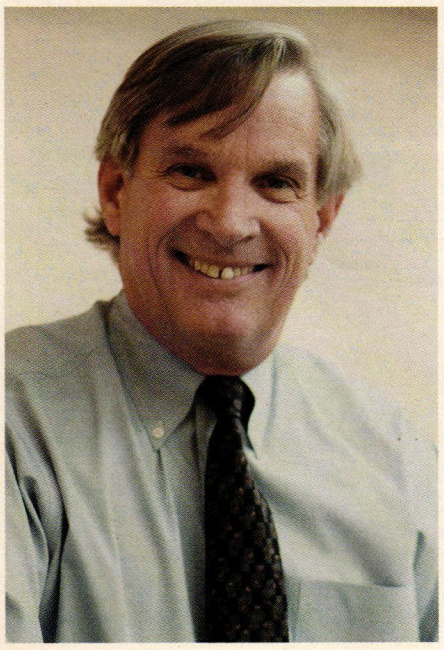


Sustaining Communities



Michael Quinn, FAIA, is the president and cofounder of QUINN EVANS | ARCHITECTS and brings years of experience in historic preservation to a diverse portfolio of projects across the country. Photo: QUINN EVANS | ARCHITECTS

Top: Michael Quinn likes to call the historic Dana building at the University of Michigan "the poster child" for the firm's groundbreaking work in sustainable preservation. At Dana, the firm partnered with noted sustainable architect William McDonough on an extensive expansion and rehabilitation that showcased green materials and processes even before the LEED system was published. Photo: Christopher Campbell

QUINN EVANS | ARCHITECTS has brought expertise in preservation and sustainability to university campuses, theaters, government buildings, museums, churches and historic park settings across the country. **By Kim A. O'Connell**

In a city as crowded with classical masterpieces as Washington, DC, one can easily overlook the National Academy of Sciences building, designed by Bertram Grosvenor Goodhue and built in 1924. Located near the Lincoln Memorial on the western end of the city's Constitution Avenue, it lacks the grand columns that characterize nearly every other classical building in the city. Yet this is a monumental structure of "extreme simplicity and refinement," as noted scientist and academy leader George Ellery Hale once wrote, marked by beautiful details and metalwork. For the better part of a century, the building has served as the headquarters for groundbreaking research in science and technology. Today, that tradition continues in a comprehensive renovation that will showcase both state-of-the-art preservation treatments and sustainable design technologies – the perfect kind of project for its designers, QUINN EVANS | ARCHITECTS.

Celebrating its 25th anniversary this year, Quinn Evans has developed a diverse portfolio of projects in historic preservation, interior design, new architecture and master planning. Since its inception, the firm has operated out of two full-service offices in Washington, DC, and Ann Arbor, MI, – which has provided opportunities to work on nationally significant landmarks such as the John F. Kennedy Center for the Performing Arts in Washington and the historic City Hall in Miwaukee, WI, as well as regionally significant projects such as the Crooked Tree Arts Center in Petoskey, MI, and the Chesapeake Bay Maritime Museum in St. Michaels, MD. In the last decade and a half, the firm has also become a leader in the sustainable preservation movement, developing innovative strategies for updating historic buildings with state-of-the-art green products and systems.

"We want our work to respect its cultural heritage," says Michael Quinn, FAIA, the firm's president and cofounder. "We strive to recognize heritage, express it and build on it. As a group of professionals, we have a social commitment that we try to express in our work. We want each of our projects to help stabilize and enhance its community and serve future needs." At the National Academy of Sciences, the firm is transforming what has historically been a private and insular forum for academy members into a more welcoming venue that will include the public at its events and meetings.

In addition to restoring the historic 132,000-sq.ft. building, the firm is creating two new 100-person conference facilities to house day-long scientific panel discussions by world-renowned scientists. The project will enclose two open-air courtyards to create additional interior atrium space for breakout sessions and other gatherings. These new spaces will incorporate significant daylighting as part of an overall sustainable design scheme. "This is very much about taking this building and giving it a purpose to continue on in the future," says Larry Barr, AIA, a vice president of the firm. "It's about the traditional preservation of original fabric as well as a major sustainable redesign."

Quinn Evans has been engaged in restorations or renovations of the three main halls of the Kennedy Center in Washington, DC, since 1992. Although the firm has always worked to respect the original design by Edward Durell Stone, it did introduce more theatricality and functionality into the spaces where appropriate, such as the new proscenium arch and expanded balconies in the center's Eisenhower Theater. Photo: Ron Blunt Photography

Quinn Evans has performed this kind of balancing act – between restoration and new design, between one period of history and another, and between sometimes competing agendas – in many other projects.

A Professional, Collaborative Team

On a bright morning this spring, Michael Quinn was narrating a slideshow of the firm's past and current projects in its Washington, DC, office. Advancing from frame to frame, he spoke as passionately about the small, unassuming preservation projects as he did about the large, high-profile ones – lingering, for example, over a 19th-century Midwestern grist mill that the firm had restored. "We are probably better known for our large institutional projects," he says. "But we actually love both big and little projects. On the small projects you get to really practice your craft. When we started Quinn Evans, we didn't have an ambition to be large; we just wanted to be big enough to do any project that inspired us. And we wanted to build a professional, collaborative team that stayed together. That's a very important part of who we are."

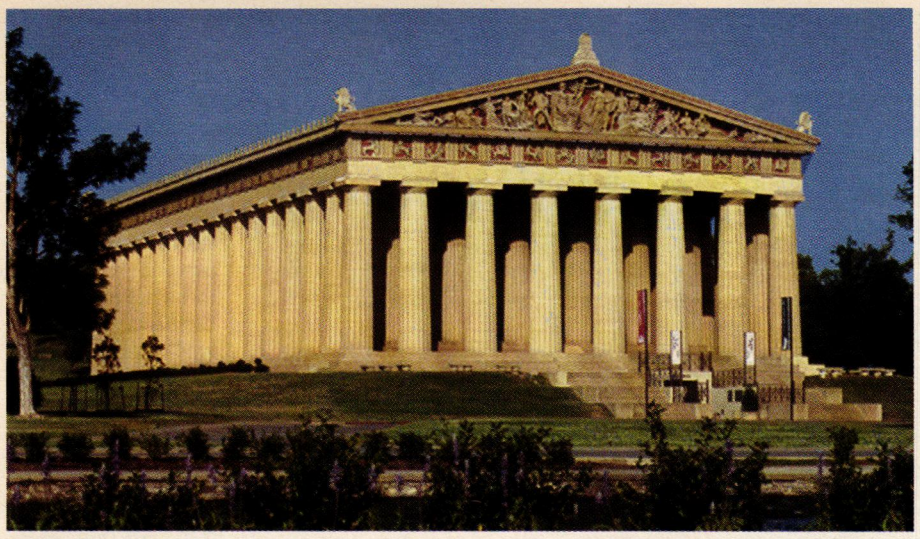
Quinn's future in architecture was not always assured. Quinn had started architecture school in the 1960s but was not impressed by the architecture of the time. After earning an undergraduate degree in zoology, he entered the Peace Corps and worked on cultural heritage preservation in Barbados. Inspired, he went back to school and earned a master of architecture degree from the University of Michigan. In 1974, he joined Preservation/Urban Design/Inc. led by preservation architect Richard C. Frank, FAIA. There, David Evans joined forces with Quinn and they developed their skills in renovation and reuse in various cities, culminating with projects such as the renovation of the Old Post Office Building and the Smithsonian Arts and Industries museum in Washington.

After ten years at that firm, Quinn and Evans formed their own practice in 1984 – establishing the two-office system from the beginning. Quinn, who today oversees work in both offices, says he has always found living and working in two regions an enriching experience that has informed his work. "In 1984, in a similar recession to today, we were lucky that our personal resumes brought in work at both locations," Quinn says. "Since then we've evolved from a team of two to 65 people, pretty equally divided between the two locations. And we recently opened a satellite office in Madison, WI."

In addition to Quinn and Barr, the firm's principals include Steven Jones, AIA, a vice president in the Ann Arbor office, who directs cultural stewardship projects with the National Park Service; Kenneth Clein, AIA, LEED AP, who specializes in both civic and university projects; William Drewer, AIA, LEED AP, a leader in context-sensitive design and museum projects; Carl Elefante, FAIA, LEED AP, director of sustainable design; Elisabeth Knibbe, FAIA, who has extensive experience in community revitalization and historic tax credit projects; Jeffrey Luker, AIA, LEED AP, who manages federal building modernization work and is currently focused on renewal of urban k-12 schools projects; Baird Smith, FAIA, FAPT, director of conservation in the Washington

The firm built on its successes at the Kennedy Center to restore and transform the Hill Auditorium at the University of Michigan, a 1913 Neoclassical structure that has hosted world-class musical performances. Photo: Balthazar Korab

At the Chesapeake Bay Maritime Museum, the firm worked to incorporate the maritime history of the region into a traditional building, while providing for views of the surrounding water and space to exhibit the museum's vast collection of historic boats. Photo: Ron Blunt Photography



Originally built in 1897 as a temporary structure and reconstructed in concrete in the 1920s, the Parthenon in Nashville is a full-scale replica of its ancient counterpart in Athens. The firm embarked on a massive restoration to treat the leaking, corrosion and concrete failure that plagued the building by the 1980s. Photo: Gary Layda

office who is currently managing the restoration of DC's historic Eastern Market following a devastating fire; and Ilene Tyler, FAIA, FAPT, LEED AP, director of conservation in the Ann Arbor office, who brings leadership in monument conservation and ecclesiastical renovation projects. (Sadly, David Evans, FAIA, passed away in 1998, prompting the Michigan Architectural Foundation to write in an obituary that Evans' presence "is felt in dozens of small towns and a few important urban centers where his meticulously restored monuments stand.")

Although the firm's projects vary widely, they are united by a desire to serve constituent communities through reuse and transformation of existing community resources. For example, the firm has worked on more than 50 museums and cultural facilities, including such disparate places as Frank Lloyd Wright's Pope-Leighey House in Alexandria, VA.; the Ulysses S. Grant home in St. Louis, MO; and the Parthenon in Nashville, TN. Performing arts work ranges from the Kennedy Center to the Civic Theater Renovation in Grand Rapids, MI. The firm has completed major projects on 15 university campuses, ranging from master planning to specific building rehabilitations including the renovation of the Christopher Wren Building at the College of William and Mary and expansion of the Peabody Music Conservatory for John Hopkins University. Visitor centers, government facilities, religious buildings, and primary and secondary schools are all major sectors of the practice as well.

At the Michigan State Capitol in Lansing, for example, an 1878 structure with a massive dome and spire, the firm directed a complete restoration of the exterior as well as the ornate Governor's Wing. Like many repurposed office buildings, the Governor's Wing had been altered over time by dropped ceilings, inappropriate paint jobs and obscured architectural features. In addition to restoring the wing to its Victorian experience, the firm was able to sensitively introduce updated communications and mechanical systems.

At the Kennedy Center, where the firm has worked since 1992, Quinn Evans has been engaged in restorations or renovations of all of the center's renowned performance halls. It was designed by the Modernist Edward Durell Stone (although critics have always pointed out the stripped-down quasi-classicism of the façade). The three main halls of the Kennedy Center each have a distinct character, such as the floor-to-ceiling-red Opera House.

The firm endeavored to maintain these distinctions even while making some dramatic changes, such as a more decorative proscenium arch and expanded balconies in the center's Eisenhower Theater. "I like to think that we've shown measured respect for Stone," says Quinn, "but that we haven't been afraid to show some creativity and bring some theatrical experience back into these spaces where it was lacking." Quinn credits the firm's work at the Kennedy Center for informing an exquisite transformation and restoration of the Hill Auditorium at the University of Michigan, a 1913 Neoclassical structure with a striking parabolic ceiling.

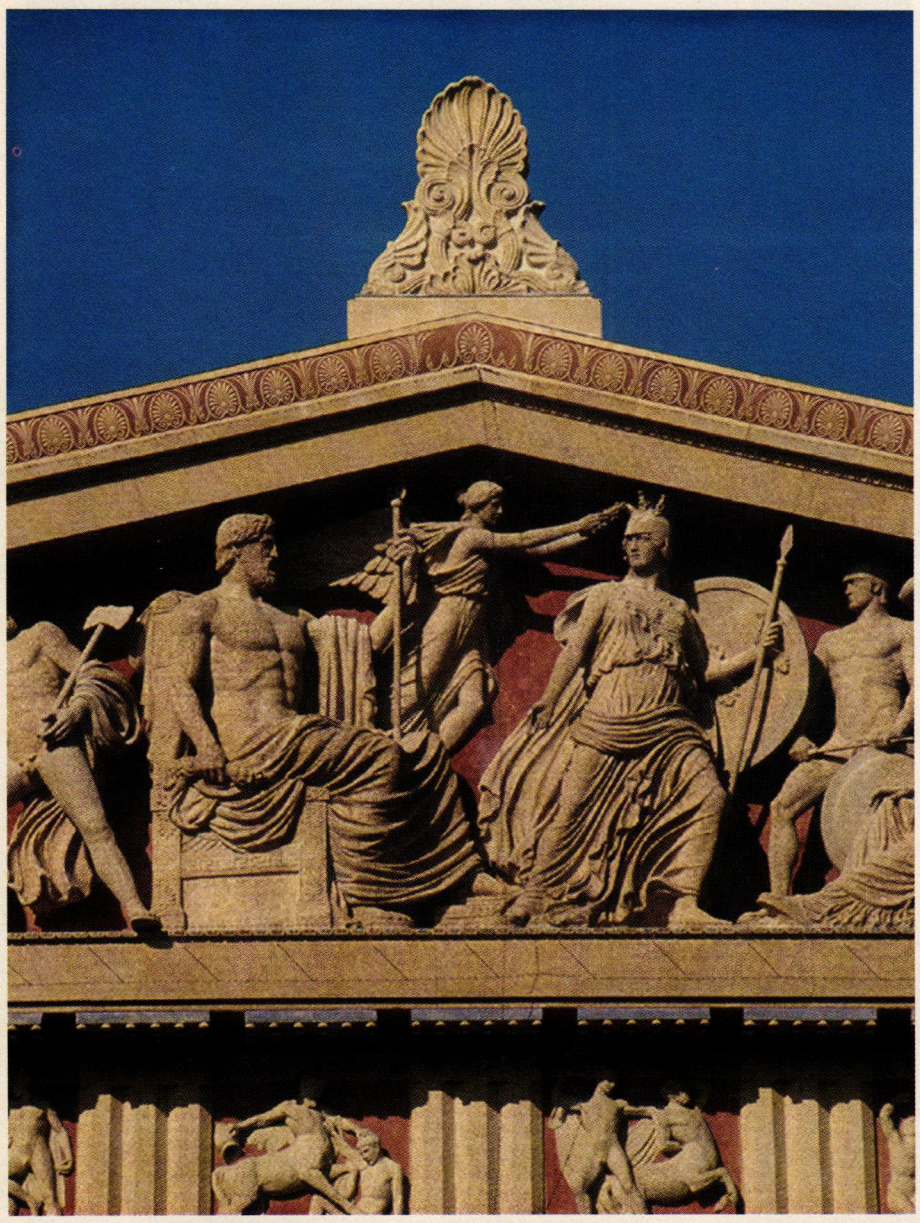
Another Neoclassical building, Nashville's Parthenon museum, was in dire straits by the time the firm was engaged to do a complete restoration. Built in 1897 as a temporary structure for the Tennessee Centennial Exposition, the Parthenon was reconstructed in the 1920s in more permanent concrete and is a full-scale replica of its ancient counterpart in Athens. By the late 1980s, however, leaking, corrosion, and concrete failure had become major problems.

The ten-year restoration entailed meticulous materials conservation and replication of pediment figures and ornamental details, taking care to match the original aggregate concrete construction. The site will be a featured field tour at this fall's National Preservation Conference. "We made a lot of field decisions there, and it seems to be working," says Ilene Tyler. "It's the featured building in a wonderful urban park." (See *Traditional Building*, October 2002, page 58.)

Green and Groundbreaking

In the last couple of years, a slogan of sorts has arisen in the preservation field, appearing in articles and blogs and presentations and PowerPoints. "The greenest building," the saying goes, "is one that's already built" – which a growing body of research has proven true in terms of retaining embodied energy, the inherent energy-efficiency of traditional materials, and resource conservation. That oft-repeated phrase has been attributed to Carl Elefante, who wrote an article on the subject in the National Trust for Historic Preservation's *Forum Journal* in 2007. For the past 13 years, Elefante has led Quinn Evans' growing sustainable design sector, with a particular focus on green restoration.

The first major sustainable preservation project for the firm (and among the first nationwide) was the renovation of the S.T. Dana Building for the School of Natural Resources and Environment at the University of Michigan. Working with William McDonough + Partners, Quinn Evans added 35,000 square feet to the 100-year-old building, with an enclosed courtyard and a new fifth floor under exposed steel trusses and an extensive skylight roof. It was important that the building be a showcase for its sustainable interventions, Elefante says, including daylighting, natural ventilation, recycled-content materials, composting toilets and an innovative radiant-cooling ceiling panel system. The project also reused the building's original fabric wherever possible, rather than send it to the landfill:

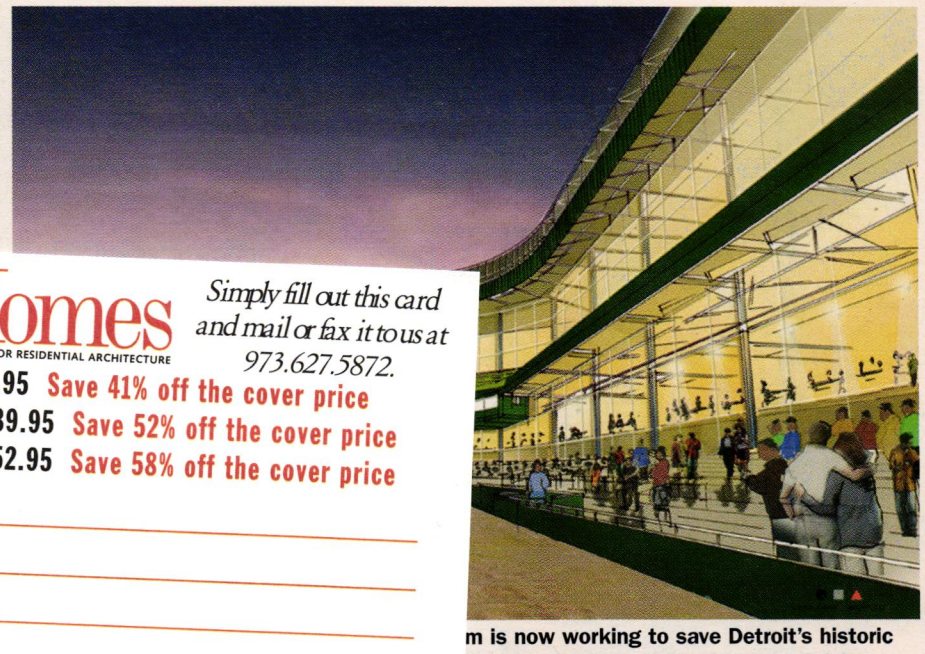


The ten-year restoration of the Parthenon included the exacting replication of pediment figures and ornamental details, taking care to match the building's aggregate concrete construction. Photo: Gary Layda

The firm's restoration of the Michigan State Capitol in Lansing, an 1878 structure with a massive dome and spire, has been used as a model for other state capitol restorations since its completion. The project earned awards from the American Institute of Architects and the National Trust for Historic Preservation. Photo: QUINN EVANS | ARCHITECTS

QUINN EVANS | ARCHITECTS' rehabilitation of a former prison site in Jackson, MI, into the new Armory Arts Lofts – a live-work facility for artists – was an exercise in the creative use of historic preservation tax credits to finance preservation projects – a firm specialty. Photo: Philip Dattilo

In addition to preservation, the firm often works on new architecture, such as the American University School of International Service, now under construction. In addition to incorporating sustainable materials and products, the building itself will be easily reusable, with floor plans that are designed to be converted for residential use. Photo: Interface Multimedia



m is now working to save Detroit's historic lly demolished, and turn it into a thriving HITECTS

Load-bearing brick walls, more than 200 doors, and the old-growth pine timbers from the original roof

"When we started says Elefante. "We we unfolded. It's still a real section between preser in historic buildings, unique in that the clie preserving the building percent of the buildin

The firm has appli such as the constructio Arbor Municipal Cen Service, for which the latter, a strong effort w systems are sustainable has been designed so McDonough's widely are expected to earn a

In addition to it groundbreaking pres credits, which can he sible. Using these in Stadium, even after c stopped while new f

Another tax credit project is the Armory Arts Lofts in Jackson, MI, for which the firm recently rehabilitated a former prison site into a live-work facility for

ing with large gallery and studio spaces. n the city, a heart that's starting to beat," as a major liability for the community and

assets has been a guiding principle for the d immensely rewarding. "It's not hard to k," says Ilene Tyler. "A lot of what we do n building, getting people to work togeth- er because of that synergy. And that's been the joy of being part of a firm like Quinn Evans." TB

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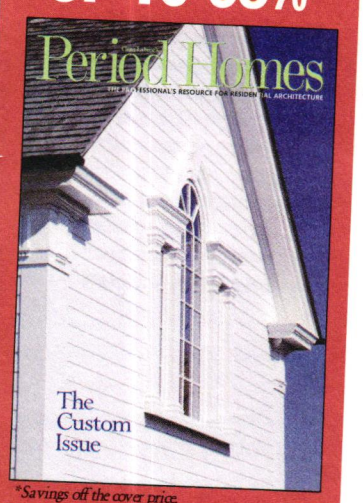

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☐ 10 Landscape Contractor
☐ 93Other (specify)

PRIMARY PROJECT TYPE:
☐ 1 Residential
☐ 2 Commercial/ Institutional
☐ 3 Both

39T064

At the historic National Academy of Sciences building, the firm is transforming what has always been a private forum for academy members into a more public and welcoming space for conferences and meetings, incorporating sustainable design tenets such as daylighting. Photo: QUINN EVANS | ARCHITECTS

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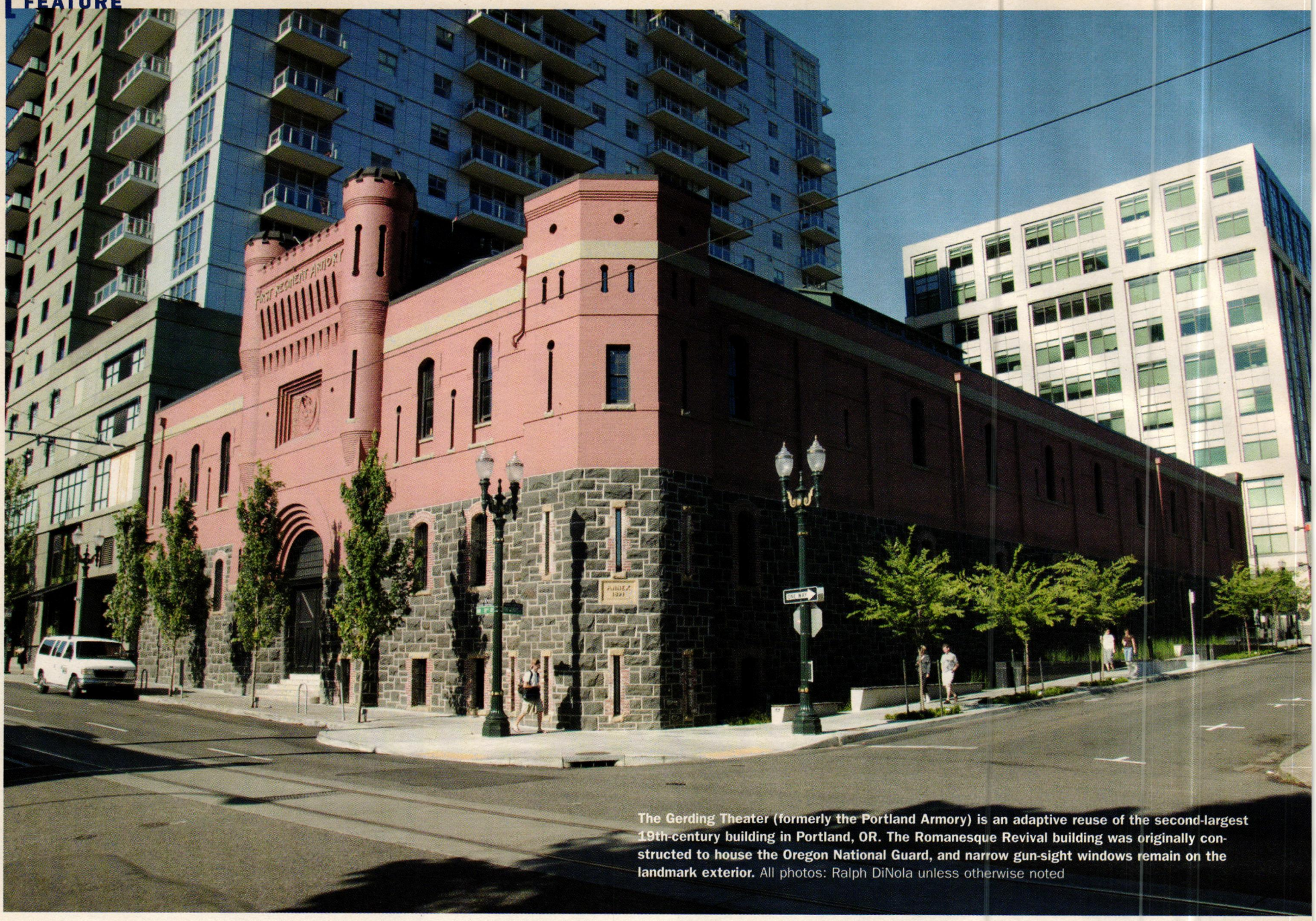


The Gerding Theater (formerly the Portland Armory) is an adaptive reuse of the second-largest 19th-century building in Portland, OR. The Romanesque Revival building was originally constructed to house the Oregon National Guard, and narrow gun-sight windows remain on the landmark exterior. All photos: Ralph DiNola unless otherwise noted

Enduring Partnerships

Historic preservation and green building have more in common than originally thought, as shown by these restoration projects in Portland, OR. **By Ralph DiNola, Associate AIA, LEED AP**

Economic and environmental concerns have turned the nation's attention to our existing building stock. The economic climate has investors less willing and able to make large capital investments in new construction, and the immense impact that existing buildings have on climate change has fueled a surge of improvements. With more than one million historic buildings recognized by federal and local governments, these structures are primed to be major players in today's market. Sustainably rehabilitating these landmarks will ensure that they not only stand as testaments of our past but responsibly serve future generations.

One Size Does Not Fit All

There has been a perceived conflict between green building and historic preservation. Some believe that historic buildings cannot be sustainable because they are not energy efficient, require significant labor-intensive maintenance and, more specifically, preclude urban areas from increasing density. Historic preservationists are concerned that meeting energy efficiency requirements will destroy the historic building fabric and dictate the replacement of historic windows. But the intersection of historic preservation and green building does not have a prescribed set of rules. There are many different levels where the two can meet to achieve the aims of each movement. The key is to implement an integrated process from the outset. Three historic renovations in Portland, OR, that earned LEED (Leadership in Energy and Environmental Design) certification from the U.S. Green Building Council demonstrate successful results from approaching each project on its own terms.

Ripple Effect

The Gerding Theater in the historic 1891 Portland Armory building attained a LEED Platinum award – the highest possible level of certification – for its sustainable rehabilitation. Situated in an emerging affluent urban district, the building was part of the five-block Brewery Blocks redevelopment, a portion of which sold for the highest value per square foot in Oregon's history. The major redevelopment was a pivotal feature in transforming the Pearl District into a vibrant, 24-hour community.

The Gerding Theater was an adaptive reuse project that took a vacant building on the National Register of Historic Places and made it the new home of Portland Center Stage. Incentives were key to the project's success. Historic and energy efficiency tax credits allowed the public/private partnership development team to leverage their investment in the $36.1 million project. Approximately 46 percent of the construction cost will be recovered through incentives. By carefully maintaining the rich historic character of the building, the project garnered federal Historic Tax Credits, and the receipt of New Markets Tax Credits further enhanced project financing.

The interior lobby of the Gerding Theater was designed to maintain views of the arching bowstring lattice trusses that span a 100x200-ft clear space.

The White Stag Block development in Portland, OR, by Venerable Properties, combined rehabilitating original double-hung windows and replacing damaged steel sash windows. The replacement windows provide better thermal performance, solar heat gain control and acoustical attenuation on the south side of the building adjacent to Burnside Street.

Inside the castle-like exterior of the Romanesque Revival-style armory building, the rehabilitation emphasizes character-defining historic elements such as enormous bowstring lattice trusses spanning overhead and an exposed brick interior.

Making the 55,000-sq.ft. building into a state-of-the-art 600-seat theater demanded tremendous effort and intense collaboration. Communication and coordination with local, state and federal preservation agencies was essential. Engaging the authorities early and often throughout the design and construction process ensured that they understood the goals and worked to generate solutions that satisfied their concerns while meeting the project intent and earning the desired incentives.

Advanced computational fluid dynamics computer modeling was used to identify the most effective energy efficient systems, and the project incorporated innovative green building technology. A displacement ventilation system brings fresh air into the lobby and auditorium. Radiant floors in the lobby keep the voluminous space comfortable. Offices tucked under the roof plane receive natural light from skylights and chilled beams provide heating and cooling. From an energy standpoint, the project achieved 30 percent energy savings compared to ASHRAE 90.1 – 1999. Roof rainwater is collected in a 10,000-gal. subterranean cistern for reuse in plumbing. Combined with water-efficient fixtures, the project realized an 88 percent water saving. Site storm water is captured and diverted into storm water planters.

A public amenity in every sense, the Gerding Theater brings new vibrancy to the district, offers a living educational example of green features, and remains a beautiful historic landmark for citizens and visitors. The high-profile facility dramatically enhanced attendance at Portland Center Stage performances, which improves the theater company's bottom line and offers the city a new space for cultural interaction.

A Little Persuasion

Portland's Venerable Properties has been in the business of breathing new life back into Portland's historic buildings since 1991. The concept of preservation itself is a sustainable one, as new materials, products and buildings require tremendous resources and energy to extract, transport, manufacture, install and dispose of at the end of their useful life. In addition to repairing buildings rather than replacing them, Venerable incorporates green features in their projects to save energy costs and minimize environmental impacts. The three-building White Stag Block redevelopment, however, raised the company's interest in sustainability to a new level, and the renovation of the late-Victorian mill construction project earned a LEED Gold certification.

Venerable's Historic Preservation Specialist Jessica Engeman says that the project's anchor tenant, the University of Oregon, pushed its green building measures. "Going the extra mile for LEED Gold was really a tenant-driven exercise. Financially, it wasn't a risk we were going to take on our own. Because the University of Oregon was willing to help shoulder some of the added costs, LEED Gold became a reality for this project," explains Engeman. "We also realized that we could create synergy by attracting tenants with a building that expressed their values. We found that we were able to deliver a product that was not only sustainable but truly marketable."

The original construction cost, including the majority of the build-out for the University of Oregon, was roughly $168 per square foot. The 137,000-sq.ft. project utilized both New Markets Tax Credits and Historic Tax Credits to assist with financing.

Through a combination of reuse, salvage and recycling, 98 percent of construction and demolition waste was diverted from the landfill. Rainwater from the roof area of the development is filtered and reused in toilets and urinals fitted with low-flow fixtures to lower the project's water use by more than 85 percent. The development includes energy-efficient heating and lighting systems to minimize electricity loads. Green housekeeping practices will protect indoor air quality and tenants are encouraged to utilize green practices in their tenant improvement projects.

From an historic perspective, the project showcases the buildings' high ceilings, cast-iron columns and exposed brick walls. Typical of many historic buildings, a light well was an original design feature at the block's center to bring daylight into interior spaces. The renovation added a glass cover over the light well to create a usable light court, and two original saw-tooth light monitors were restored, providing architecture students in the university's studio below a real-life example of daylighting and natural ventilation.

Many interior materials of the White Stag building were restored in place including the original foundation and some brick wall surfaces. An opening to the original boiler serves as a hearth for one of the building's lobbies.

Off the Shelf

It's true that green building technology has made great strides, but many of the most progressive sustainable redevelopments use standard building technologies in thoughtful applications. The first historic building in the nation to receive a LEED Gold certification was the Jean Vollum Natural Capital Center, The Ecotrust Building, Portland, OR. The renovation of this 1895 structure used daylighting, a zone-controlled mechanical system, and operable workspace windows for energy efficiency. A vegetated roof, bioswales and storm-water planters prevent rainwater runoff.

Another project that used standard building technologies is the American Institute of Architects Portland Center for Architecture. It is on track to receive LEED Platinum certification. Four split-system air conditioning units support a natural ventilation system to maintain set-point temperatures, and daylight dimming controls conserve energy. A cistern captures rainwater for sewage conveyance and irrigation.

Ahead of the Game

In 2002, when the green building movement was still relatively new, THA Architecture decided to move its offices. As a firm that promoted sustainable design and construction to its clients, THA recognized that a new workspace provided the opportunity to set an example. The firm teamed with a contractor to redevelop, own and occupy

The 79,000-sq.ft. Jean Vollum Natural Capital Center, The Ecotrust Building, Portland, OR, was the first historic building in the nation to receive LEED Gold certification. The building houses an ecoroof atop the office building. Photo: Randy Craig, Green Building Services, Inc.

Left: The 1985 warehouse building that became the Jean Vollum Natural Capital Center maintained and exposed the historic brick and timber elements as seen from the first floor lobby. Photo: Randy Craig, Green Building Services, Inc.

Below: A former manufacturing facility, the Balfour-Guthrie's renovation exposed the poured-in-place concrete columns and maintained the original double-hung sash windows. The key to the project's feasibility was opening the first floor to the basement, which created a light-filled conference room with views to the outside. Photo: Lara Lara Swimmer Photography

the 1913 Balfour-Guthrie building, an attractive 20th-century American Renaissance style warehouse that had been waiting for inspiration.

By making intelligent use of simple applications, the team achieved a high performance building that enhanced the historic elements. Capitalizing on the light from large windows facing north, west and south, THA cut out a large section of the first floor to create an open stairwell "atrium," allowing daylight to cascade to the basement level.

Because the team worked to place the building on the National Register concurrent with the design effort, THA installed storm windows on the inside of the historic double-hung sash windows. The storm windows are removable, so employees can access the operable windows in the summer months for natural ventilation. The passive daylighting and ventilation strategies combine with a high-efficiency, low-cost residential HVAC system to lower energy use.

Initial modeling predicted the building would perform 25 percent better than code, but actual analysis after it had been occupied for three years showed that the energy use is 40 percent less than code baseline.

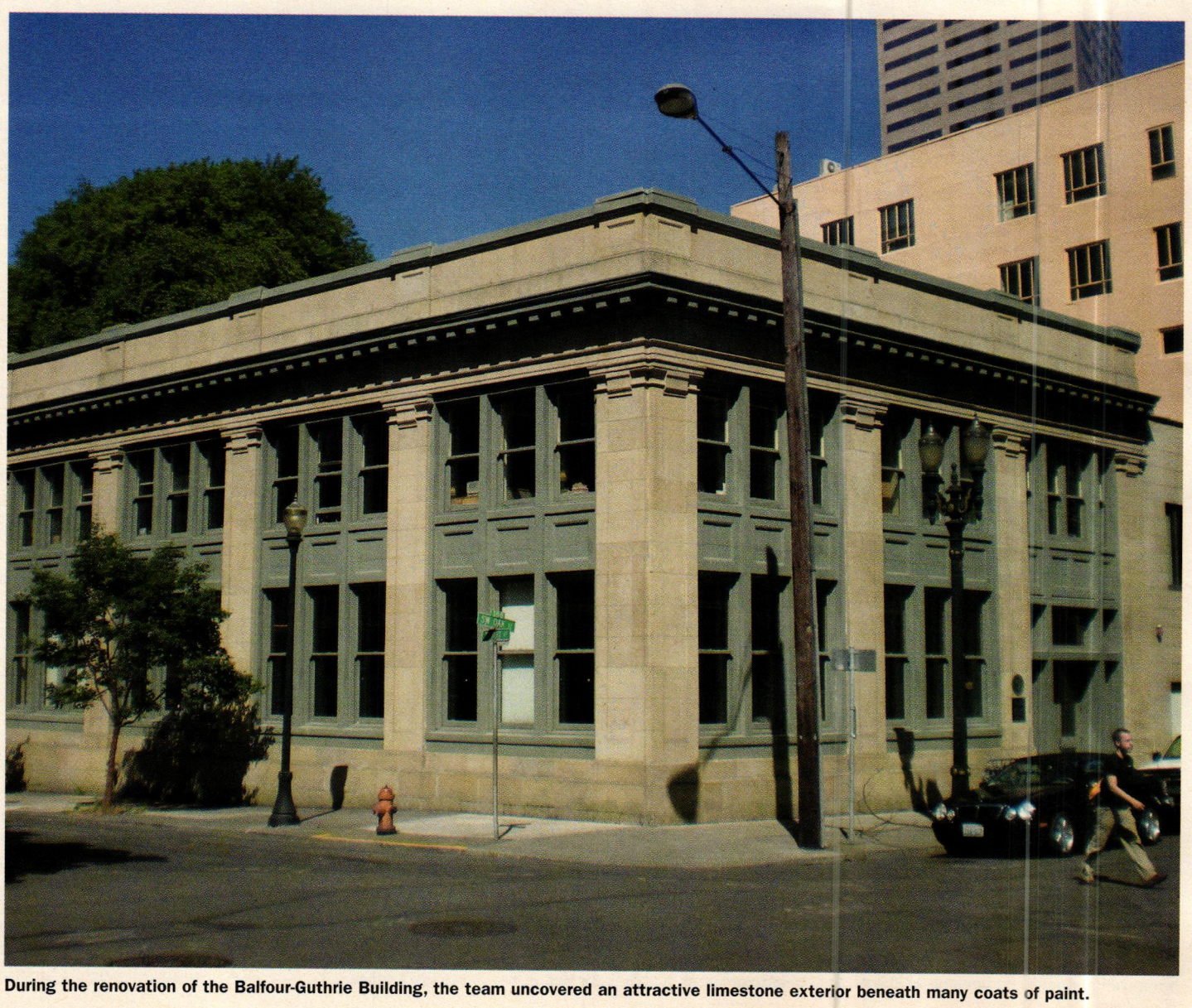
The renovation cost $83 per square foot (in 2002 dollars). In the original project pro-forma, costs related to achieving LEED certification were revenue neutral because of the many financial incentives offered by the city and the state, but the cost of the project increased, including the costs related to sustainable measures.

"It was a pivotal moment," says Jonah Cohen, principal at THA Architecture. "In the end, the four principals, who were also the building owners, took a deep breath and decided to get an additional loan from the U.S. Department of Energy to make up the difference. While it wasn't an easy decision, we felt we had to practice what we had been preaching to our clients and this was very important to us as individuals and as a company."

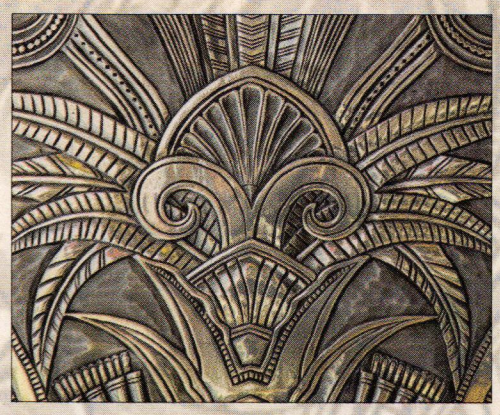
The Balfour-Guthrie received a LEED Silver award, and Cohen says that by owning and occupying the building, THA has consistently reaped the benefits of low utility bills.

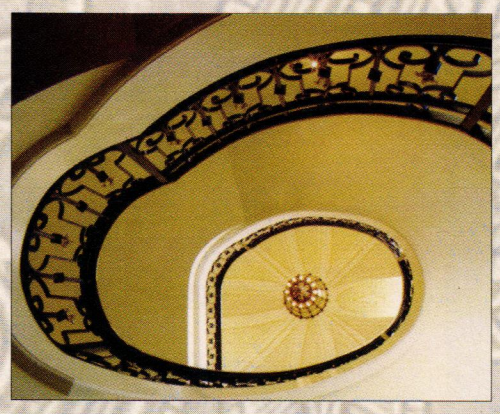
Because many historic buildings were constructed at a time when electric lighting and air conditioning didn't exist, they already have many inherently sustainable qualities. Often, many of the original green building features have been obscured by insensitive renovations over the years. Restoring these features and integrating them with innovative sustainable strategies brings out the best in these treasures. When historic preservationists and green building advocates join forces, the partnerships result in more than better buildings, they elevate communities and create value for the future. **TB**

Ralph DiNola is a principal at Green Building Services Inc., a comprehensive green building consulting firm. Ralph specializes in greening historic projects and his experience includes the first LEED Gold historic building in the United States. He also assisted in the transformation of the Portland Armory into the Gerding Theater, helping a building on the National Register of Historic Places earn a LEED Platinum certification. Ralph can be reached at 866.743.4277 or ralph@greenbuildingservices.com.



During the renovation of the Balfour-Guthrie Building, the team uncovered an attractive limestone exterior beneath many coats of paint.





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2009 PALLADIO AWARDS

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The eighth annual Palladio Awards competition has recognized 11 architectural firms for outstanding work in traditional design for commercial, institutional, public and residential projects. The goal of the program is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

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

The Palladio Awards were presented at a dinner ceremony in Boston on March 11 during the Traditional Building Exhibition and Conference. The winners also presented their projects during the conference.

The winners for commercial, institutional and public work are:

Restoration & Renovation
Capitol Restoration Group: MJSA Architecture, VCBO Architecture and Schooley Caldwell Associates for the restoration of the Utah State Capitol, Salt Lake City, UT

New Design & Construction – more than 30,000 sq.ft.
Tsoi/Kobus & Associates, Inc. for the three-story center at Washington University, St. Louis, MO

New Design & Construction – less than 30,000 sq.ft.
Voith & Mactavish Architects LLP for the Math & Science Center, Millbrook School, Millbrook, NY

Adaptive Reuse
Urban Design Associates for the Old Dairy Community Center in Warm Springs, VA

Public Spaces – Parks, Plazas, Gardens & Streetscapes
Khoury & Vogt Architects for the Caliza Pool in Alys Beach, FL

Six awards were also made for residential projects.

The five winning projects are presented on the following pages. The winners in residential design will be published in the July 2009 issue of *Period Homes* magazine. We congratulate all of the winners. For more information on how to enter the 2010 Palladio Awards competition, go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of *Traditional Building* and *Period Homes* magazines for the 2009 program. The jurors for the commercial, institutional & public architecture projects were:

Robert Baird, vice president, Historical Arts & Casting, West Jordan, UT

Mike Jackson, FAIA, chief architect, Preservation Services Division, Illinois Historic Preservation Agency, Springfield, IL

Ralph T. Jackson, FAIA, principal, Shepley Bulfinch Richardson & Abbott, Boston, MA

Elizabeth Corbin Murphy, FAIA, partner, Chambers, Murphy & Burge Restoration Architects, Inc., Akron, OH

THE PALLADIUM

The Palladium is the cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary classically influenced furniture.

The trophies for the Palladio Awards program are created by Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc. have exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

Restoration & Renovation

Winner: Capitol Restoration Group: MJSA Architecture; VCBO Architecture; Schooley Caldwell Associates

Project: Utah State Capitol, Salt Lake City, UT

Architects: MJSA Architecture, Salt Lake City, UT; Robert Pett, AIA, president, VCBO Architecture, Salt Lake City, UT; Sean Onyon, AIA, partner; Schooley Caldwell Associates, Columbus, OH; Robert Loversidge, FAIA, president

General Contractor: Jacobsen/Hunt Joint Venture, Salt Lake City, UT

Base Principles

Though its earthquakes are rarely of the magnitudes that make headlines, the state of Utah is a seismically active area. Since 1850, an estimated 35 "events" have occurred in the region, and while they follow no pattern, geological surveys of Utah suggest that those of magnitude 6.5-7.5 occur, on average, once every 50 to 150 years; magnitude 5-6.5 once every 10 to 50 years; and magnitude 5.0 every four years.

History has taught us to fear strong earthquakes, the kinds that periodically reduce cities to rubble in a matter of minutes, and with such brutality that they were once believed to be the wrath of an angry god. However, the damage inflicted on structures by smaller seismic shifts is still considerable, if less dramatic, not least because it impedes their ability to withstand "the big one," whenever it may next arrive. And as we can no more predict an earthquake than prevent one, it pays to assume the worst.

Such was the thinking behind Capitol Restoration Group's (CRG) recent seismic upgrade and full exterior and interior restoration of the historic Utah State Capitol (1915) in Salt Lake City (see *Traditional Building*, April 18, 2008, page 18). CRG – an association of VCBO Architecture and MJSA Architecture, both of Salt Lake City, and Schooley Caldwell Associates of Columbus, OH – was formed in 2002 for the project, with the primary goals of improving life safety and efficiency, and preserving and restoring the building's historic architectural integrity.

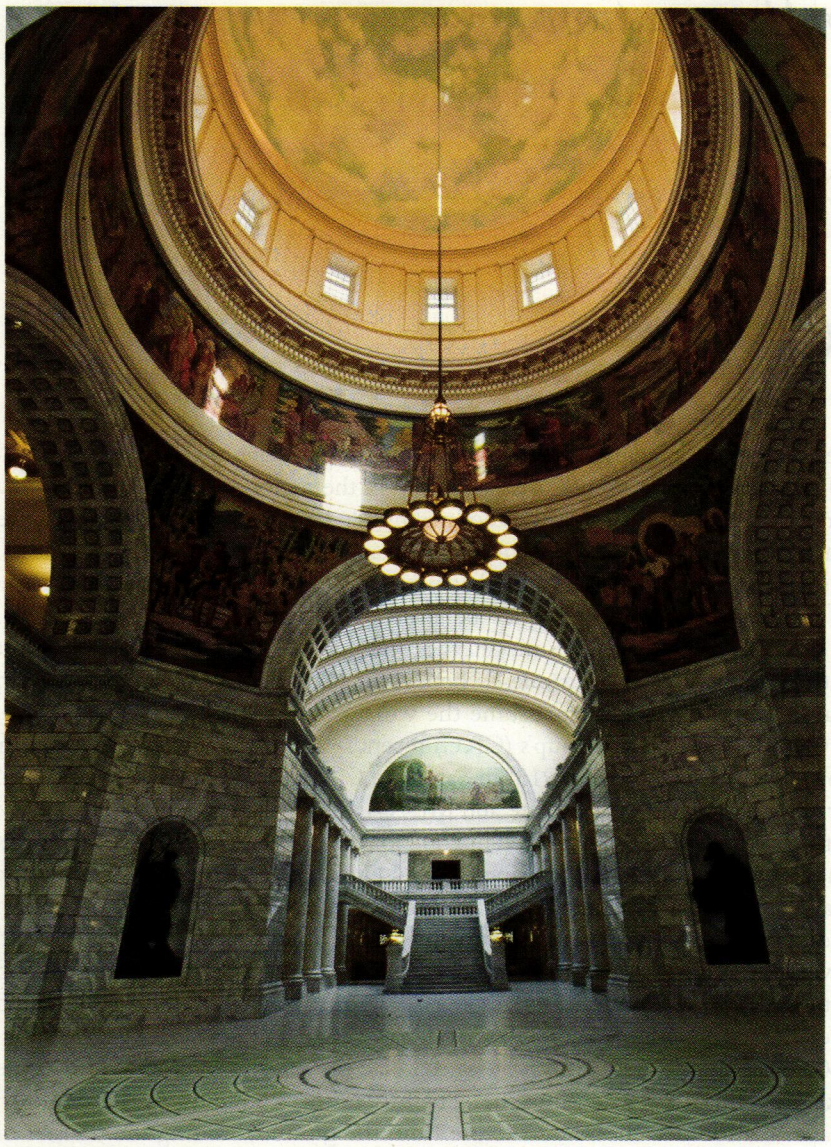
The 320,000-sq.ft. concrete-framed, granite-clad capitol was suffering from years of structural deterioration and modifications that had obscured the original floorplan and left the mechanical and electrical systems behind the times. Seismic investigations revealed the urgent need for upgrades; of chief concern were the rotunda and dome, the top of which was projected to displace at least 20 inches in a 7.2 seismic event. "In doing so it would probably have collapsed," says Robert Pett, AIA, president of MJSA and lead design architect.

To improve seismic safety, CRG selected a base isolation strategy that had previously been employed at the City Council Building in Salt Lake City (in 1987, it became the very first historic building in the world to undergo the process). Essentially, base isolation detaches the structure from the ground, limiting the transfer of motion. "The capitol is very well-built but very rigid," says Pett. "We needed to find a means of strengthening the building so that when the earth moves, the building moves at a different frequency. The goal was based on life safety, but there would be damage to the building, repairs would be required after. The purpose was to make sure that there wouldn't be structural failure, and people would be able to evacuate safely."

The building foundation was completely replaced and the soil was reinforced with 3,000 individual micropiles before 265 base isolators and 15 Teflon sliders were installed under 280 of the capitol's 380 concrete columns. Made of steel and rubber with an energy-dissipating lead core, the isolators are cylindrical in shape and range from 34-44 in. in diameter. During an earthquake, they stretch into an oblique shape in any horizontal direction, reducing the impact of seismic forces on the structure above.

The selected columns were cut off below new five ft. wide load transfer beams, and the isolators lifted into place while temporary loading jacks provided additional support. As the construction process made the building extra vulnerable, time was of the essence. "The most dangerous time was when some of the building was on isolators and some was not," says Pett. "These isolators were locked – they couldn't wiggle. Once everything was in place, they were unlocked in a very short period of time. But, when some of the foundations were removed, and some columns were on base isolation and some were not, there was a disparity of structure that would have made a seismic event very dangerous."

The Utah State Capitol in Salt Lake City recently underwent a seismic upgrade and full exterior and interior restoration by Capitol Restoration Group (CRG). The group's primary goals were to improve life safety through base isolation; efficiency through mechanical upgrades; and to restore and preserve the building's historic finishes and details.
All photos: Dunn Communications unless otherwise noted



Prior to base isolation, the rotunda and dome were of major concern – the top was projected to displace at least 20 inches in a 7.2 seismic event. The area was scaffolded to allow access for seismic anchoring, window replacement, plaster repairs, mural restoration and cleaning.

Above ground, steel straps embedded in the floors absorb horizontal forces, and strategically placed shear interior and exterior walls resist the lateral load. "Except in spaces that were highly historic, the exterior wall actually got thicker," says Pett. "And around the interior of the rotunda, just below the dome, we added another layer of gunite to strengthen the concrete, which was very, very weak – in some areas it was no stronger than chalk. That too would have crumbled in a seismic event."

While the base isolation work continued, a host of subcontractors worked on the capitol's systems upgrades and interior and exterior restoration. Of principal concern was the loss of public space over the years, which in turn had obscured natural daylighting schemes and historic fabric. Among the many modifications to the original floorplan was the division of the original boardroom to make room for a governor's office and the accommodation of many small committee and hearing rooms, which had closed in the auxiliary corridors, originally designed to open to windows on every floor.

"Government functioned differently when the capitol was originally built," says Pett. "But as departments grew, they took space from what was originally designed to be exhibit space and grand public space. Those remodels were destructive, not merely in the loss of space, but in that ceilings were removed, lay-in ceilings were added and mechanical and electrical systems were added in a way that interrupted the natural spaces."

CRG restored the public space to the historic floorplan, removing all non-historic intrusions and allowing natural light to reach the center once again. Drop ceilings were stripped out, modern metal windows were replaced with historically accurate wood windows, and new HVAC and smoke detection systems were run vertically between concrete wall spaces. A physical heating plant was built at a separate location on the site, providing heat and hot water for the building complex, and mechanical equipment was concealed in the attic and the new basement.

"The basement fed the first and second floors, and the attic fed the third and fourth," says Pett. "We were able to do everything vertically rather than horizontally. In some places we thickened walls, but only where they separated offices. And of course, everything was brought up to accessible and ADA required codes."

More than 8,000 sq.ft. of historic patterned glazing in laylights above the atria and chambers was replicated, restored and anchored. The unique shingle-system appeared to be failing, and would certainly have been dangerous in a seismic event. "The pieces of glass measured around 2 ft. by 16 in. and were held in a very large steel frame," says Pett. "The biggest issue for the building officials was that in a seismic event, the glass and frames would start to rack. We took measures to strengthen the frame, but also fastened the glass to the frame with small clips."

The daylighting scheme was further transformed by the restoration of the rotunda floorlight. Previously, the original cast-glass floor had been removed – possibly for safety reasons – and replaced with green terrazzo.

Above: Existing concrete columns were cut off at the bottom for replacement with the new base isolated system; the columns were supported during this time with temporary steel transfer beams.

Right: The exterior foundation was secured with new concrete load transfer beams and temporary pipe columns. It was then excavated at grade to allow access to the sub-basement.

The restored Senate Chamber includes a restored laylight, restored plasterwork, a replicated stencil in the coved ceiling and a restored historic mural.

A design competition rendering from 1912 by Richard K.A. Kletting, architect of the Utah State Capitol, shows the proposed terrace surrounding the building, plus statuary and site developments that were not realized due to cost constraints. Photo: courtesy of Utah State Historical Society

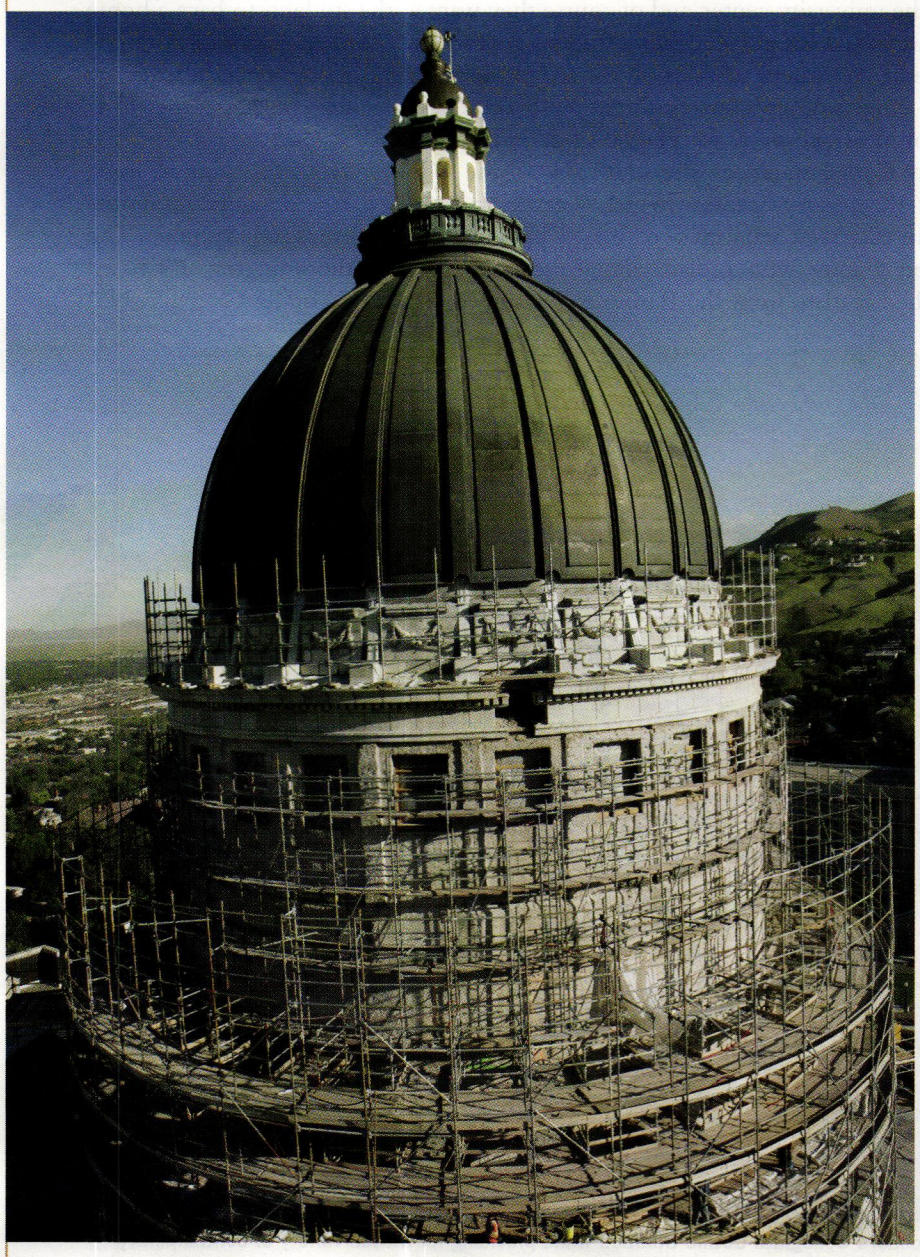
However, the steel frame remained and was structurally augmented for the new multi-layered laminated fritted glass, which filters light all the way down to the first floor.

As work on the capitol was carried out in quadrants, the interior restoration began in each area as soon as significant structural upgrades were completed. Early on, Restoration Associates of Park City, UT, was engaged to analyze and document the original historic paint schemes. Evergreene Paint Studios of New York City restored all decorative plaster elements, walls, ceilings and other surfaces, and uncovered and restored historic painted stencils in the process. Archival records proved invaluable in determining historic painting, fabric patterns and lighting schemes; historic lighting fixtures were beautifully restored and replicated by Rambusch Lighting Company of Jersey City, NJ. Finally, modern carpets were manufactured to recreate the originals seen in historic photographs.

Original drawings of the capitol by architect Richard K.A. Kletting showed a large terrace surrounding the building at grade and indicated that the rotunda drum would be constructed of granite. However, both ideas were sacrificed due to soaring construction costs; the terrace was never built and the rotunda was downgraded to terra cotta and finally plaster, painted and detailed to look like stone. CRG's restoration expressed the original intent, replacing the failing plaster with terra cotta and constructing the terrace. "The terrace was built for two reasons," says Pett. "One was that when we did the base isolation, it removed the basement's ability to be occupied and all those spaces had to go somewhere – outside of the building and into the terrace. Secondly, we had the means to finish the original design."

While the base isolation work ensured the capitol's future, its restoration was the completion of unfinished business. "Our goal was to avoid removing as much historic fabric as possible and to complete the original plan as conceived by the architect," says Pett. "It was just a magnificent job on the part of the contractor, Jacobsen/Hunt Joint Venture, to schedule and protect the building and the ongoing work. It required a lot of communication and a lot of people who were dedicated to conserving the building." – *Lynne Lavelle*

Web Extra: Additional photos and information can be found at www.traditional-building.com/extras/June09Utah.htm.



The rotunda drum's substandard concrete and decorative terra cotta was repaired.

A new water feature – part of the re-landscaped center plaza – reflects the north elevation of the restored capitol.

New Design & Construction – more than 30,000 sq.ft.

Winner: Tsoi/Kobus & Associates, Inc.

Western Expansion

Project: The William H. and Elizabeth Gray Danforth University Center, Washington University in St. Louis, St. Louis, MO

Architect: Tsoi/Kobus & Associates, Inc., Cambridge, MA; Richard Kobus, FAIA, FACHA, principal in charge; David Owens, AIA, design principal; Rick Powers, project manager; Erik Mollo-Christensen, AIA, managing principal; Chu Foxlin, AIA, IIDA, LEED AP, interior architect; Susie Festel, interior designer; Nicholas Koulbanis, AIA, LEED AP, project coordinator

The city of St. Louis' transformation into the "Gateway to the West" began in the early 19th century. In 1803, when Robert Livingston orchestrated the Louisiana Purchase, little was known about the vast territory west of the Mississippi River that included present-day Missouri, Oklahoma, Kansas, Nebraska, Arkansas and Iowa and parts of North and South Dakota, Minnesota, Montana, Wyoming, Colorado, New Mexico and Louisiana. To explore and map the approximately 900,000-sq.mi area, President Thomas Jefferson enlisted Meriwether Lewis and William Clark, who officially set out in May 1804 at the confluence of the Mississippi and Missouri rivers, just north of St. Louis. A few decades later, migrants would begin setting out in droves from the St. Louis area to settle the western territories. Today, the city's most iconic structure, Eero Saarinen's Gateway Arch (1965), commands the Jefferson National Expansion Memorial, a downtown park commemorating the westward expansion of the U.S.

At the turn of the 20th century, around the time St. Louis was chosen to host the 1904 World's Fair, Cope & Stewardson won a competition to design a new campus a few miles west of downtown for Washington University. Working in the ubiquitous Collegiate Gothic style of the era, the Philadelphia firm laid out the campus on an east/west axis; Brookings Hall, the campus' most iconic building, was completed in 1902 and utilized for the World's Fair.

In 2005, Cambridge, MA-based Tsoi/Kobus & Associates was hired by the university to design a new university center that would follow the precedents set forth a century before by Cope & Stewardson. From the beginning of the process, Washington University made a clear commitment to honoring the Collegiate Gothic tradition of the 169-acre campus. David Owens, the design principal for Tsoi/Kobus, says that when he first saw the site 13-14 years ago (Tsoi/Kobus previously designed the university's Earth and Planetary Science Building), he was struck by the "interesting juxtaposition of the different notions that were going on with the campus."

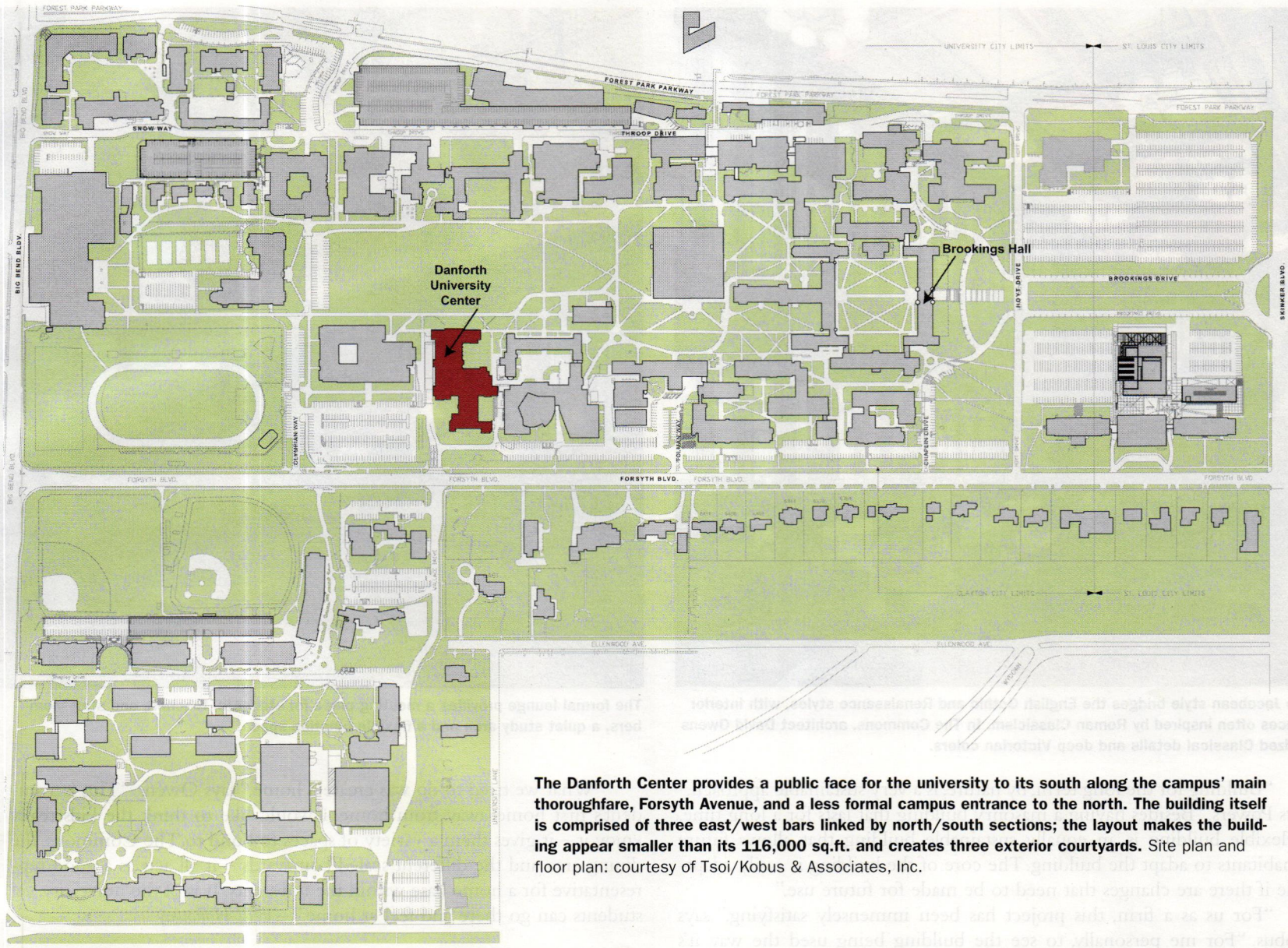
"The campus is designed in the Elizabethan, or Jacobean, style, which was transitioning the Gothic into the Classical," says Owens. "In some ways it has its foot in both camps – the aristocracy was very much enamored with the Classical, but the building trades were still locked into the Gothic because that is what they knew.

"The campus was laid out on an east/west axis – likely making a nod to western expansion. Most of the buildings are elongated rectangles, following the axis and creating a consistent rhythm of forms. Going through the campus, I was pleasantly struck by the humane scale of the place, and how, in a number of instances, the different buildings were of roughly same size as the spaces they created. The campus is unified in its style, scale and mood, so we felt that to do something foreign would have been inappropriate."

Richard Kobus, Tsoi/Kobus principal in charge, says that along with creating a front door to the campus, particular emphasis was placed on creating a university center – not a student center. "Washington University wanted to create an environment that encouraged the traditions on the campus," says Kobus. "The school has a highly interactive faculty, so they wanted the faculty to feel like they have a place in the building. They also wanted alumni to feel at home in the university center, and of course they wanted the students to have a home there. A number of the programs are keyed toward students – student government, student activities, community service, Greek life, student media and career services offices are in the building in combination with the traditional food services and some entertainment aspects. There is a formal lounge along with some less formal spaces, and there are all sorts of informal spaces for people to sit and gather."

Today, the Danforth University Center stands on the south side of the school's Danforth Campus, along Forsyth Avenue. The 116,000-sq.ft., three-story structure, which rises atop a parking garage designed by another firm, is comprised of three main east/west sections – or bars – linked by two north/south volumes. The exterior stonework is Missouri red granite with Indiana limestone accents (from Bloomington, IN-based Bybee Stone) and the roof is finished in slate from the Rising & Nelson Slate Co. of Middle Granville, NY.

The new Danforth University Center at Washington University in St. Louis continues the school's Collegiate Gothic tradition while providing for a wide variety of contemporary uses. Cambridge, MA-based Tsoi/Kobus & Associates was recognized with a 2009 Palladio Award for its design. All photos: Jeffrey Totaro



The Danforth Center provides a public face for the university to its south along the campus' main thoroughfare, Forsyth Avenue, and a less formal campus entrance to the north. The building itself is comprised of three east/west bars linked by north/south sections; the layout makes the building appear smaller than its 116,000 sq.ft. and creates three exterior courtyards. Site plan and floor plan: courtesy of Tsoi/Kobus & Associates, Inc.

"It's almost like three independent manor houses attached in the middle," says Owens. "The bars are stretched east/west, and the spaces created between them are also stretched east/west. This approach allowed us to break down the scale of the building without compromising efficiency." The layout also creates three courtyards – outdoor gathering spaces that expand and diversify the building's usage.

In the interior, the variety of spaces on the first floor include a café, restaurant, a formal dining area, offices, a large dining hall and The Commons – the heart of the building. The second floor includes a classroom, meeting rooms and a large formal lounge; the graduate and communications centers occupy the third floor.

"We extended the materials and the detailing into the building itself, so that the interior is an almost transitional approach of traditional materials, details and traditional coloration, with more dynamic forms and expressions," says Kobus. "I think the university has really enjoyed the approach that we have taken to both materials and color in the buildings that we've done for them."

"Many times, the interiors of these buildings are bare-boned," says Owens. "But in this case the client moved away from that. In The Commons, we saw the opportunity to express the Classical aspects of the design. Almost everything inside is built off of Classical details, but then it uses deep Victorian colors seen mostly in the churches of New England, especially with the works of Richardson. There is so little color on campus that I was determined to get them to saturate their palate, and happily the idea resonated with them."

Owens also notes that the design principles of the Picturesque were important to the design process. "This approach meant working along a path, setting up a vista and drawing people's attention to the vista, and then leading them from there to another vista. It's not a Modernist approach, where you design an object and the object is pure and it's freestanding. This is really about the person who is walking through the space. The building doesn't unfold as one idea – it's always a series of ideas."

From the beginning, Tsoi/ Kobus and Washington University made a commitment to sustainable design – culminating in a LEED gold rating for the building. "Promoting sustainability on campus was an important project goal," says Rick Powers, project manager with Tsoi/Kobus. "We began with the intent to achieve a silver rating, but during construction it became clear that gold was within reach. We went back and re-evaluated some of the things that we were doing, such as the lighting. We also added a significant rainwater collection below one of the courtyards – this was not part of the original design, but was added to achieve LEED gold."

While not a LEED item, Powers and Owens note that the most sustainable attribute of the building is that it's built to last well into the future. "We had a great client that understands how to build substantially – that is, to build well for the long term" says Owens. "This means using only high-quality, long-lasting materials. The university center is a simple masonry box – there is no interweaving of different modern building technologies in this building. There is no steel in it. It is a time-proven method of masonry construction. In order for a building to last 200 years, however, you need to do more than follow the program – it has to be adaptable to new future uses as well."

Seen from the southwest, the building's main entrance serves as a front door to the university while one of the courtyards created by the interlocking plan provides a welcoming outdoor gathering space. The building sits atop a parking garage that is accessed on the west side of the building (far left).

The Jacobean style bridges the English Gothic and Renaissance styles, with interior spaces often inspired by Roman Classicism. In The Commons, architect David Owens utilized Classical details and deep Victorian colors.

The formal lounge provides a meeting place for students, teachers and staff members, a quiet study area and a flexible function space.

"Building for the long term, by nature, is a very sustainable approach," says Powers. "Besides having a masonry building that lasts for a long time, a flexible building is an equally sustainable building that allows future inhabitants to adapt the building. The core of the building is easily adaptable if there are changes that need to be made for future use."

"For us as a firm, this project has been immensely satisfying," says Kobus. "For me personally, to see the building being used the way it's being used is a lot of fun. My daughter is a senior at Washington University and gives me regular feedback – people really do love the building – and she's proud to let people know that her father's firm designed the building. As soon as the building opened, she called me and said, 'It's crowded, and classes haven't even begun!'"

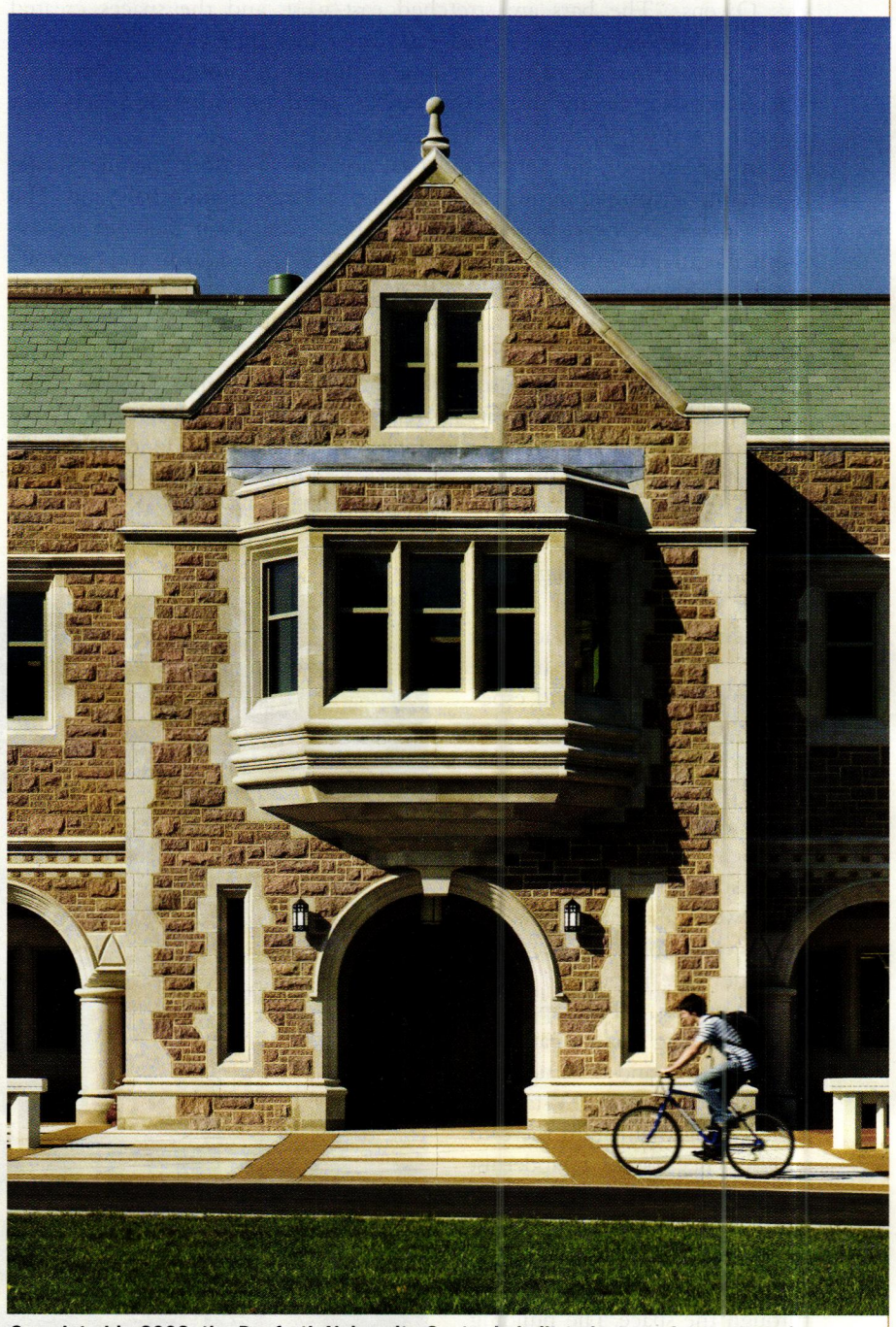
Jill Carnaghi, associate vice chancellor for students/dean of Campus Life at the university, has an office on the first floor of the Danforth Center. She is quick to respond when asked about the new building. "We love it!" she says. "We have gorgeous buildings on campus, but we've been lacking a living room – a comfortable space where faculty, staff, students, friends, alumni, parents and the St. Louis community can come and gather. This building has helped centralize a lot of events and activities on campus.

"Guests from other institutions say things like, 'This is what a university center should look like,' and young alums come back and say such as, 'I can't believe we didn't have this when we were here.' It's been overwhelmingly positive, and I think part of this is that Tsoi/Kobus stuck with Cope & Stewardson – even down to how the building frames outdoor spaces. David Owens probably understands Collegiate Gothic better than just about anyone."

"What we tried to do was create a home," says Owens. "This is a student's first home away from home. I would like to think the kids really enjoy it – it gives them a variety of spaces to bond to. The Commons, the dining area and the different scaled courtyards – it all acts as a good representative for a home base within the university. It is of the university, yet students can go there and feel at home." – *Will Holloway*

Web Extra: Additional photos and information can be found at www.traditional-building.com/extras/June09TKA.htm.

The plan placed equal emphasis on indoor and outdoor rooms – the three outdoor courtyards provide popular informal gathering spaces for the entire school community.



Completed in 2008, the Danforth University Center is built to last, as demonstrated by its durable materials – Missouri red granite with Indiana limestone accents and a slate roof.

New Construction – less than 30,000 sq.ft.

Winner: Voith & Mactavish Architects LLP

Green Education

Project: Math & Science Center, Millbrook School, Millbrook, NY

Architect: Voith & Mactavish Architects LLP, Philadelphia, PA; Daniela Holt Voith, AIA, LEED AP, principal in charge; John H. Cluver, AIA, LEED AP, project manager; Virginia Accardi, project architect

General Contractor: Kirchhoff Construction Management, Pleasant Valley, NY

LEED NC: Gold Certification

Designing a 24,000-sq.ft. Math & Science Center for a bucolic Georgian-style campus in upstate New York is one thing. Designing the structure to achieve LEED Gold certification is another thing entirely. Or is it? Actually the two goals work well together, according to Voith & Mactavish principal in charge Daniela Voith, AIA, LEED AP. "Millbrook has stewardship of the environment as part of its mission statement, but the school had never done a LEED-certified building," she says. "They felt that at this point the school should take an active statement toward sustainability. They wanted to build the most environmentally responsible building they could and to use it as a teaching tool."

The Math & Science Center (MASC) is the third building that Voith & Mactavish Architects (VMA) has designed for the Millbrook School, a co-ed high school for 250 mostly boarding students, during the past 12 years. The Holbrook Arts Center was completed in 2001 and Abbott Hall, a girls' residence followed in 2003. In fact, after the first project was finished, Daniela Voith was asked to become the architect for the school.

For this project, the school wanted the building to blend with the campus, and to also make a strong contemporary statement. It also needed to accommodate four discipline-specific labs, support spaces, independent project areas, five math classrooms, an IT suite, a faculty office suite and a freestanding greenhouse.

"The great challenge was the slope in the site and the height of the ceilings and the different mechanical requirements for the labs and the classrooms," says Voith. "So we ended up with a very complicated section. There's a two-story wing connecting to a three-story wing."

"The other challenge was successfully intersecting the contemporary vocabulary with traditional vocabulary and having that make sense. It was difficult to make the architecture feel seamless."

"The big story to me is that LEED does not have to be ugly. It can be executed with traditional design," she points out. "We achieved 43 LEED points, so we are solidly in the gold category."

VMA solved the siting challenge by designing an L-shaped building that stretches down the slope, creating a three-story structure in the north wing, while the other wing is two stories. The building is positioned to take advantage of daylighting and to relate to the nearby Holbrook Arts Center and Abbott Hall as well as the zoo across the road.

The designers solved the contemporary versus traditional challenge in a number of ways. The quiet detailing and intimate scale of the building blend with the delicate Neo-Georgian context of the campus, while stepped massing and overt juxtaposition of building methodologies make a strong statement about contrast and dialog between old and new, traditional and contemporary, sustainability, stewardship and context. "Visitors to the campus are greeted by the classical pergola on the south," says Voith, "followed by the east-facing contemporary curtain-wall façade connecting the wings, so they interact with both the classical and contemporary. Students, on the other hand, have a pedestrian experience with the building, so they see the more classical details on the west façade and they usually enter through the main entry on the north, into the classically designed entry way. They experience the curtain wall from the interior, which feels like being outside."

Designed by Voith & Mactavish Architects of Philadelphia, PA, the 24,000-sq.ft. $9.3-million Math & Science Center at Millbrook School in Millbrook, NY, combines traditional and contemporary styling while also achieving LEED Gold certification. The main entry (shown here) is on the north wing, which is three stories because of the slope of the land, while the other wing is two stories. All photos: courtesy of Voith & Mactavish

Driving toward the campus, the visitor first sees the pergola (right) on the south façade and then the curtain-wall (above).

In this entry hall, visitors are greeted by a 32-ft. high ceiling and surrounding balcony. Hallways lead to the classroom areas in the other wing and on other floors in the L-shaped building. The curtain-wall corridor on the east façade of the two-story section provides access to both floors in the two-story wing, and it also provides passive solar gain for the MASC.

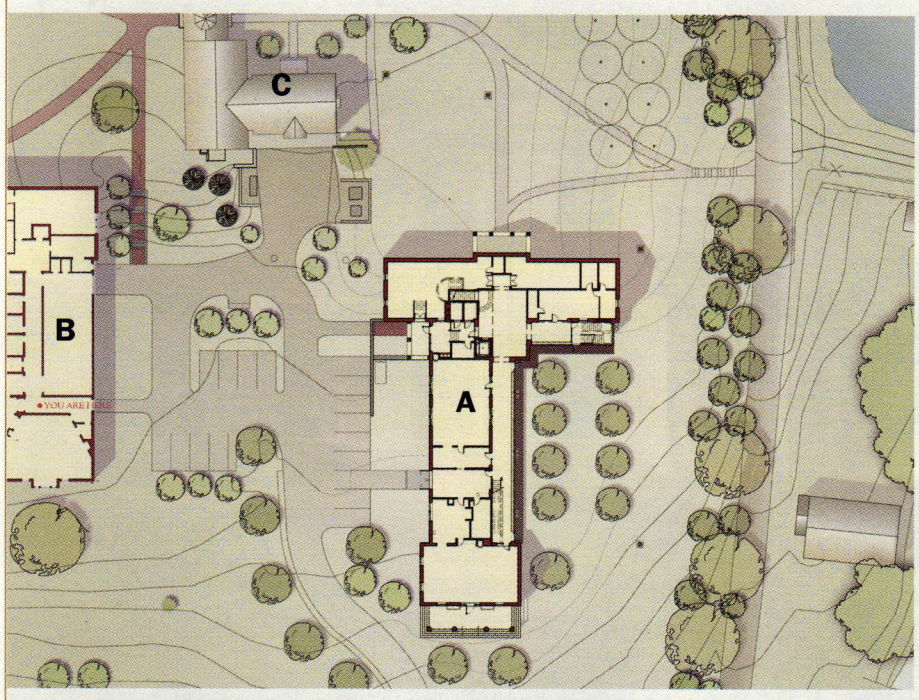
The result is a successful 24,000-sq.ft. building that combines classical with contemporary styling to create a LEED Gold certified structure. It also meets all of the requirements of the program, providing lab and office spaces for both math and science.

One of the major goals of the project from the beginning was achieving LEED Gold certification. "Designing for LEED is a much more complicated way of designing," says Voith. "You have to include all of engineering functions as part of the initial design concept. You have to integrate these strategies from the beginning."

The first step was siting the building to take advantage of daylighting. All learning spaces and offices receive natural light from at least two directions through large windows. In addition, high-efficiency sensors and dimming ballasts automatically control energy consumption. The basic design of the building also allows natural ventilation, especially in the spring and fall, reducing energy consumption.

A number of other features contribute to energy efficiency. The glass-enclosed corridors (shaded in the summer) serve as passive solar collectors by absorbing energy in the colder months. The standing-seam metal roof (manufactured by Englert Roofing, Perth Amboy, NJ) has a special finish to minimize heat absorption and there is a vegetative roof garden over the science corridor to cool the building.

Instead of standard heating and cooling systems, VMA and engineers at Bruce E. Brooks & Associates specified a geothermal system for the Math & Science Center. Sixteen 500-ft. closed-loop wells supply the heating and cooling for the building (installed by Earth Energy Connections). "Geothermal doesn't work everywhere," says Voith, "and the school was not certain it wanted to air condition the building. Geothermal only works if you have a balanced heating and cooling load and it does have some down sides. Instead of one central boiler and chiller you have to have an air handler for every room, so there is more maintenance. However, we looked at the pros and cons and decided that geothermal was the way to go."



The new Math & Science Center (A) relates to the style and layout of the Millbrook School campus. It creates a quadrangle with the Holbrook Arts Center (B) and Abbott Hall (C), both designed by Voith & Mactavish, and the curtain-wall façade looks out over the school's zoo.

Students and visitors entering via the main entryway on the north façade are greeted by a classically styled hall with a 32-ft. ceiling and surrounding balcony.

Left: The curtain-wall corridor off the main entry hall leads to other sections of the building.

Right: Structural concrete flooring in the curtain-wall corridor contributes to passive solar gain. This area is shaded in the warm months. The corridor provides access to both floors of this wing.

Voith says that solar panels were considered but ultimately only a few panels were installed as a demonstration system. "Unfortunately, solar is still not quite affordable," she says. "The payback period is in the 100-year range as apposed to a 10-20-year range for geothermal." VMA did include a LED screen, which is visible at the front of the building. It is connected to solar panels on the roof and gives read-outs about the energy being generated. "We are taking advantage of the sun," she points out. "All of the hot water is heated by the sun through the vacuum-tube system on the roof, but the photovoltaics supply only a small amount of electricity." Also taking advantage of the sun is a separate greenhouse located near the Math & Science Center.

The building was awarded 13 out of 17 LEED credits in energy and atmosphere for its efficient envelope, geothermal wells and sensor controls, passive solar gain and solar hot water. It also received 8 out of 14 credits for siting and 4 out of 5 innovation credits. The labs offer natural ventilation and controllable hoods, features designed to lessen energy bills by as much as 40 percent.

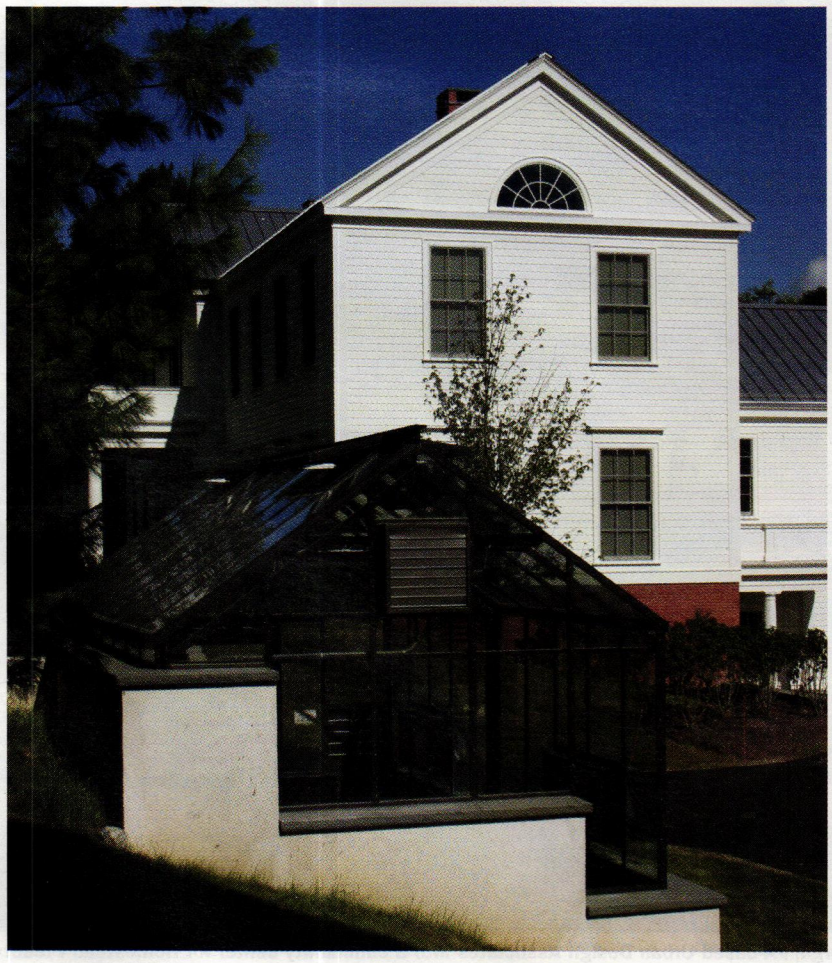
The Math & Science Center also got 5 out of 5 credits for water efficiency (for collecting rainwater for greywater, the vegetative roof and water conserving plumbing fixtures) and 11 out of 15 credits for indoor environmental quality (for low-emitting VOCs from materials, individual lighting controls, individual comfort controls, 90 percent of spaces receive daylight and views).

The credits for materials and resources (5 out of 15) were awarded for the use of salvaged and recycled materials, of local materials and of FSC-certified wood and for construction waste management. Slate flooring (unfading green slate in natural cleft and honed finishes) came from the Vermont Structural Slate Co., slate blackboards and countertops were salvaged from other spaces on the campus, weathered wood siding in the lobby was salvaged cypress supplied by Antique Woods & Colonial Restorations, and recycled glass terrazzo tile for the flooring was supplied by Eco Friendly Flooring. Paints were EcoSpec from Benjamin Moore.

The general contractor, Kirchhoff Construction Management of Pleasant Valley, NY, also did all of the carpentry, siding and concrete for the building. Marvin Windows supplied double-hung windows and French and commercial doors. The PolyStone columns were supplied by Chadsworth's Columns.

Construction on the $9.3-million building began in November 2006 after a 17-month design phase, and the Math & Science Center was first used for classes in March, 2008. "Using energy-modeling software that compares the best-practice standards versus LEED building," says Voith, "we were able to demonstrate that the MASC would use 65 percent less energy than a normal building." She is happy to note that these statistics have been proven to be accurate. The results are in from the first few months of usage and the Math & Science Center is saving between $30,000 and $40,000 a year in energy costs, plus thousands of gallons of water because of the greywater system. – *Martha McDonald*

Web Extra: Additional photos and information can be found on the web at www.traditional-building.com/extras/June09VMA.htm.



A separate nearby greenhouse is part of the Math & Science Center.

Quiet classical details on the exterior coordinate with the Neo-Georgian campus and contrast with the contemporary portions of the new building.

Adaptive Reuse

Winner: Urban Design Associates

Project: Old Dairy Community Center, Warm Springs, VA

Architects: Urban Design Associates, Pittsburgh, PA; Rob Robinson, chairman; Eric Osth, Donald Kaliszewski and Greg Weimerskirch, principals; Matt Fitzgerald, project architect

General Contractor: Virginia Hot Springs Building Co., Hot Springs, VA

Saving the Barns

The Old Dairy complex, built in 1928 in Warm Springs, VA, was once Bath County's only commercial dairy, serving the community and a nearby nationally known resort, The Homestead, for more than 40 years. Although the community regarded the complex as an icon, it was subsequently abandoned and fell into a severe state of disrepair. Now at the heart of Homestead Preserve, a 2,300-acre residential resort community, the Old Dairy complex has been fully restored to serve its local residents as a community center.

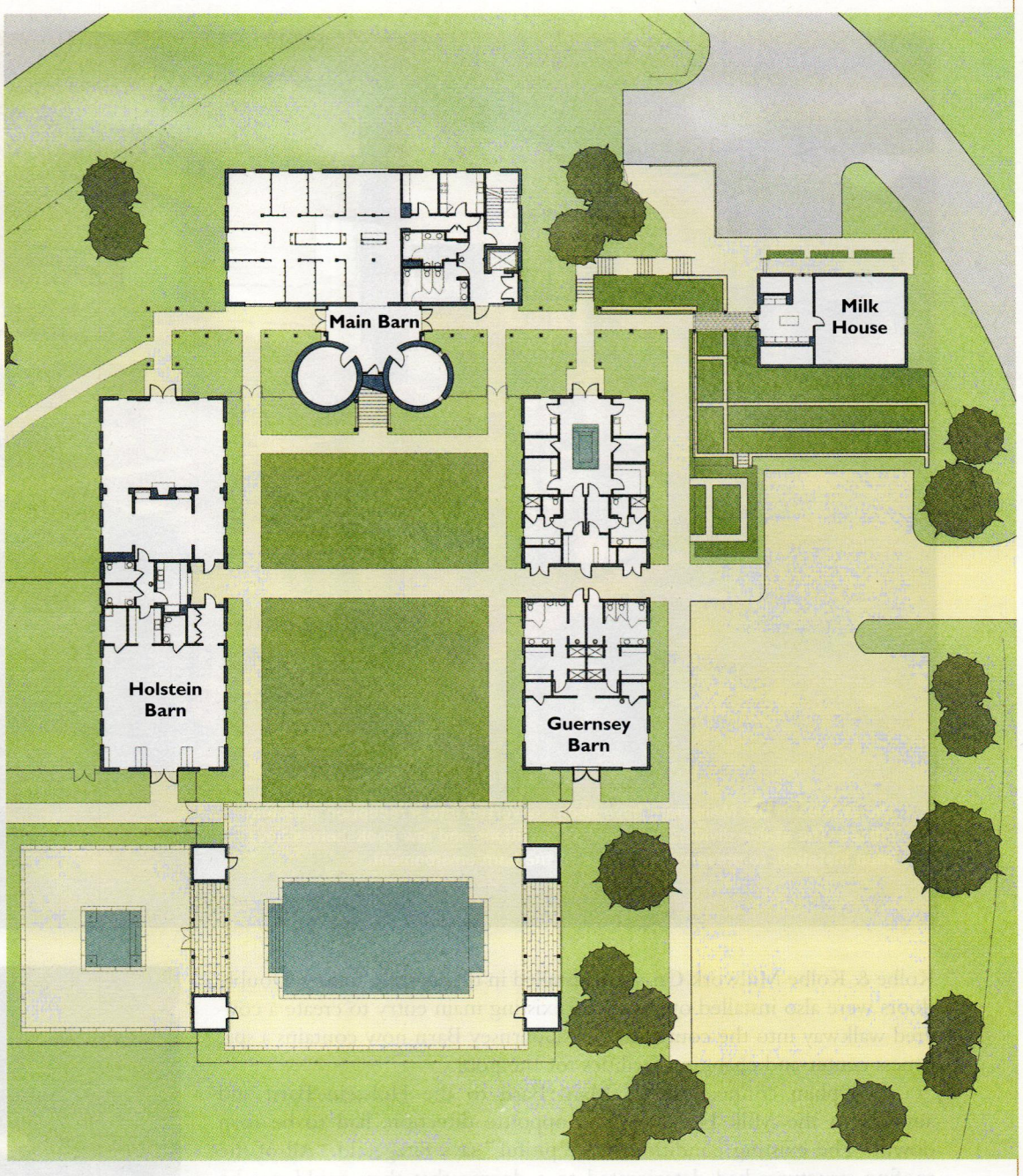
Homestead Preserve is a conservation community dedicated to preserving the architectural heritage and natural landscape of the Allegheny Mountains. Urban Design Associates (UDA) of Pittsburgh, PA, was part of a design team that developed the community's master plan and pattern book, laying out design guidelines for future residences in Hot Springs and Warm Springs. In 2004, with extensive knowledge of the region, UDA was hired to restore four of the seven existing structures at the Old Dairy complex – to adaptively reuse the Main Barn, Guernsey Barn, Holstein Barn and Milk House as a community center that included pool areas, offices, an assembly hall, spa, fitness center and a general store and deli. "The intent," says Matt Fitzgerald, project architect at UDA, "was to make as few changes as possible to the structure and to preserve the buildings."

UDA worked closely with the owners and their team of consultants to understand the history of the complex. This included interviews with local residents and sorting through documents in the Homestead archives. "We worked in teams on site with all of the parties to generate three-dimensional drawings of proposals and options that help everyone involved to visualize the quality and character of the barns, farm and surrounding pasture," says Fitzgerald. "Our designs grew out of the research of the region's history, climate, geography, culture, the qualities of the site, the market and the client's goals."

Historic Tax Credits were utilized to alleviate some of the project's costs; however, it was a slight challenge when the committee decided against design aspects that interrupted the historic nature of the project. The newly added pool, for example, was originally designed to be located within the courtyard on the southeast side of the Main Barn. "The community felt it was important to maintain the courtyard as it was and to not interrupt that space," says Rob Robinson, chairman of UDA. "The pool slid further to the south and southeast to preserve that space. It acts as a kind of ancillary to the cluster of buildings adjacent to the Main Barn."

The rectangular-shaped pool is set in a pastoral setting without a lot of decorative elements and complements the simple manicured lawns of the courtyard. "We framed the pool with architecture to make a space, which is what you often see in agricultural complexes," says Eric Osth, principal of UDA. The windows, doors and eaves of the surrounding pool structures are similar to the original structures, while the vertical plank siding is whitewashed to defer to the original structures.

The Old Dairy complex, a former commercial dairy barn, has been fully rehabilitated by Pittsburgh, PA-based Urban Design Associates into a community center for Homestead Preserve residential community in Warm Springs, VA, located south of the nearby Allegheny Mountains. Photo: courtesy of Homestead Preserve



The newly added pool areas were pushed further out to the southeast side of the complex to preserve the original character of the courtyard and surrounding structures. The entryway and stairs between the silos were enlarged to ensure a safe procession from the courtyard into the assembly hall located in the loft of the Main Barn. Site plan: Urban Design Associates

Converting the agrarian buildings into a community center necessitated several modifications. The two silos of the Main Barn, for instance, didn't meet earthquake standards. "What was fine for a silo was not so great when you have people climbing around it for new uses," says Robinson, adding that to reinforce the silos, spiraled steel was embedded inside hollow clay blocks that were plastered over and installed in the interiors. "It acts as a coil or spring to keep it from racking," he says.

The entry between the silos also had to be substantially enlarged to meet requirements. "Other than the pool, the entry was the most significant modification to the exterior," says Osth. "We needed to introduce a staircase that would be generous enough to handle large events and interconnect the loft and courtyard." UDA went through several iterations before settling for the most dramatic, and practical, approach – a porch-like structure over the entry and stairs. The stairs connect the courtyard to the assembly hall in the loft and allow the silos to be used as conditioned spaces for large events. "That connection was part of taking the barn from an agricultural context and turning it into a project that functions for today's needs," says Osth.

Other exterior changes include replacing the roof with Houston, TX-based Berridge Manufacturing Co.'s pressed metal shingles, and wall repairs using stucco from Monterey, VA-based Rexrode Masonry.

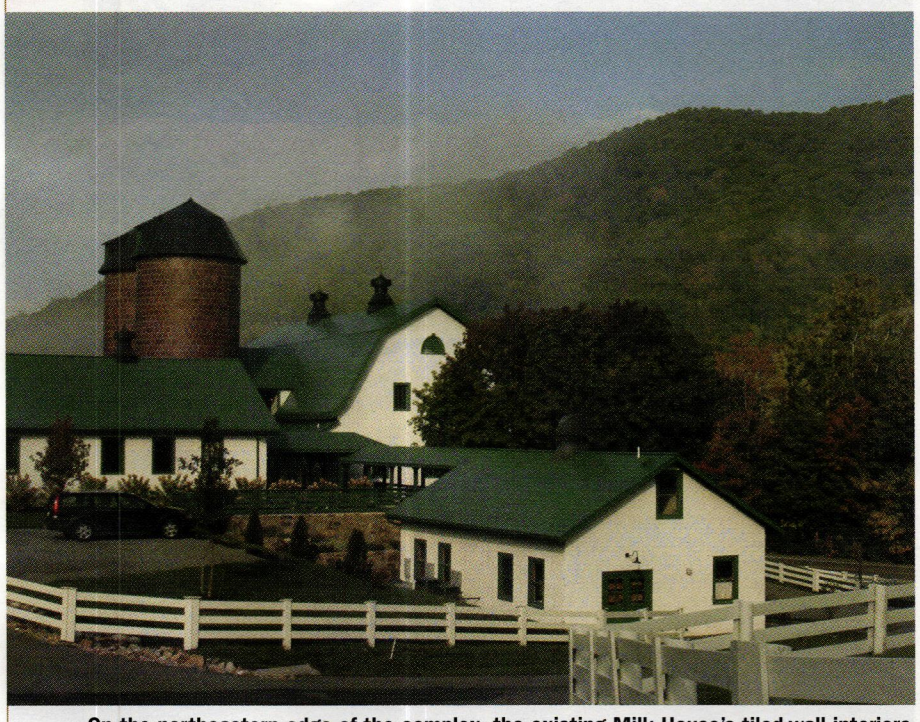
The interior space was altered on the northeast side of the Main Barn to accommodate a second set of interior stairs and an elevator. "It was one of the biggest issues – fitting an elevator and new stairs without damaging the sense of the place," says Robinson. "While it's a bit shorter than the original barn, you really don't perceive that there's been much change. It's a lot about trying to let the space still read as it was – a great loft space with all the same finishes and understated lighting." The mechanical systems were left exposed within all the historic spaces. "We used new system materials that had a texture familiar to the barn and exposed them in a sympathetic composition," says Osth. "We felt like there was really no clear solution in hiding it in a very sophisticated way, nor was there the budget."

The stables of the Main Barn were converted into offices. "This is probably where we brought to bear the most design influence," says Osth. "We took the stables as a cue to the design. It's both a working office and public office for the trust, so we were very careful about organizing the elements and the space so that daily office clutter would not be apparent to someone who walks in for the first time."

Existing wood floors and beams were cleaned and left in their original colors, the white horizontal wood dividers were constructed to create the atmosphere of a stable being reused as an office; low bookshelves were built against the dividers to conceal office clutter. Windows found on a nearby site were salvaged and installed to enclose two offices.

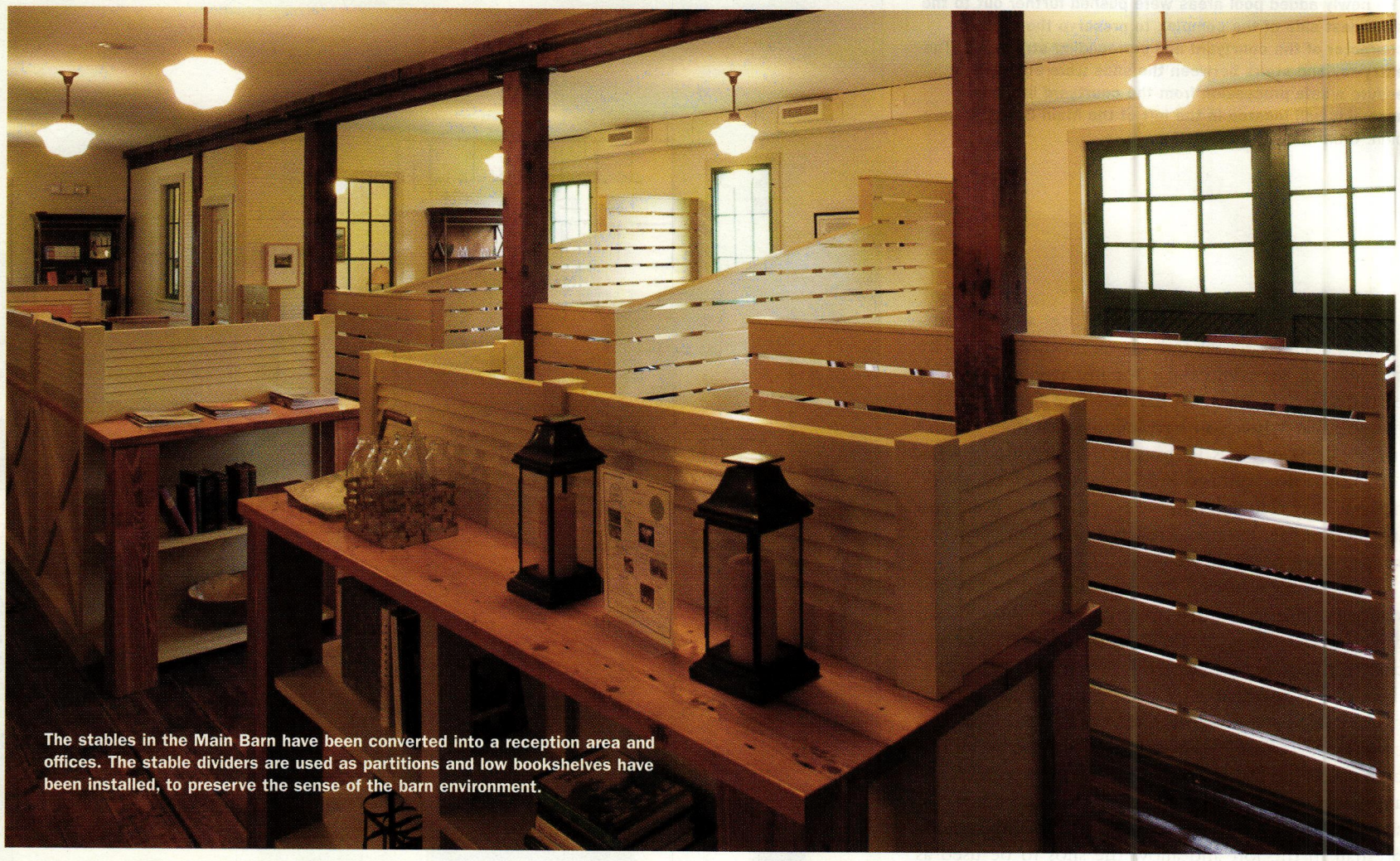
The Milk House, which had originally been a bottling facility, was so dilapidated that the owners and UDA considered tearing it down and constructing a new building. But with the foundation, grading and drainage rehabilitated, and the interior finishes removed and replaced, the structure now serves as a general store and deli.

All of the windows and doors had been removed from the Guernsey Barn facing the compound and the openings boarded up and covered with stucco. New windows and interior storm sashes from Wausau, WI-based



On the northeastern edge of the complex, the existing Milk House's tiled-wall interiors had suffered severe water damage that had affected the foundation; it was in the worst condition of all the buildings on the site. All photos: courtesy of Urban Design Associates unless otherwise noted

The fully rehabilitated Milk House has all new interior finishes and now houses the community center's general store and deli.



The stables in the Main Barn have been converted into a reception area and offices. The stable dividers are used as partitions and low bookshelves have been installed, to preserve the sense of the barn environment.

Kolbe & Kolbe Millwork Co. were installed in the existing frames. Double doors were also installed opposite the existing main entry to create a covered walkway into the courtyard. The Guernsey Barn now contains a spa, fitness center and changing facilities for the pool.

A hyphen connecting the Main Barn to the Holstein Barn and another to the Milk House, in the opposite direction, had to be torn down. "The existing conditions were pitiful," says Fitzgerald. "All of the roofing structures had deteriorated to a degree that they could not be saved. The contractor took great care to salvage what remaining posts were found from the original hyphen." The posts were salvaged and reused on the new hyphens that were reconstructed using measured drawings and photographs culled from the Homestead archives. After re-grading the areas affected by rot and poor drainage underneath the hyphens, retaining walls of local stone were built for a series of cutting and heirloom gardens.

Completed in June of 2007, the Palladio Award-winning Old Dairy Community Center represents just a portion of UDA's efforts in the master plan and pattern book for Homestead Preserve. "This project was a very small piece of a large story about the preservation and re-envisioning of the entire valley from this point onward," says Osth. "The barn itself is symbolic of the kind of care and quality that the client and design team had thought about and pushed forward in the master plan." – *Annabel Hsin*

Web Extra: To see more photos of the Old Dairy Community Center project, go to www.traditional-building.com/extras/June09OldDairy.htm.

The wood interior of the assembly hall, in the loft of the Main Barn, has been rigorously cleaned and sealed with a preserver. Structural insulated panels, from Shenandoah Junction, WV-based PanelWright, were installed in the roof. The finishes were left in their original colors and the existing pulleys were also left intact.

Preserved paneled walls and beaded board ceilings were designed to give the game rooms in the Holstein Barn a stately quality.

The hyphens were built with new materials but for several posts that were salvaged and reused.

Public Spaces – Parks, Plazas, Gardens & Streetscapes

Winner: Khoury & Vogt Architects

Pool of Radiance

Project: Caliza Pool, Alys Beach, FL

Architect: Khoury & Vogt Architects, Alys Beach, FL; Marieanne Khoury-Vogt and Erik Vogt, principals in charge

General Contractor: EGCD Construction, Panama City Beach, FL

A history-redolent yet unprecedented pool complex has risen at the edge of a resort town near Panama City, on Florida's Panhandle. For the second consecutive year, a building at this resort, Alys Beach, has won a Palladio Award. Both winners were designed by the town architects, Khoury & Vogt Architects (KVA). The principals, Marieanne Khoury-Vogt and Erik Vogt, have been helping build out Alys Beach since Miami-based Duany Plater-Zyberk & Company finalized the community's New Urbanist master plan in 2003. DPZ has envisioned a 158-acre mixture of radiating streets, parks and parkways, criss-crossed by pedestrian paths and sleepy lanes.

Last year, KVA won a Palladio for Fonville Press, Alys Beach's 650-sq.ft. combination of café, newsstand, bookshop, and wine and tapas bar. (See *Traditional Building*, June 2008, page 22.) Fonville, the town's incubator commercial and civic hub, has thick stuccoed walls, numerous fountains, and shady wood trellises and bamboo awnings. This year's Palladio recipient, Caliza Pool, is as multi-purpose and naturally cooled as Fonville, but on a grander footprint of 47,300 sq.ft.

That's not to suggest, however, that there's anything grandiose about Caliza Pool. The trapezoidal site, at the town's northern border, overlooks a 20-acre nature preserve with wetlands and longleaf pine forest. Within the trapezoid, Khoury-Vogt says, "one of the primary design concepts was to create as many moods as possible."

Renters and homeowners can spend their days choosing between half-a-dozen cozy or expansive spots to relax. KVA, inspired by ancient Greek stoas (sheltered, partly enclosed colonnades), filled the pool grounds with loggias and open-roofed atria. The structures surround a central elliptical pool of saltwater, 100 ft. long, set flush with a flagstone deck. On the pool's broad horseshoe-shaped stairs, steel volute-pattern railings are reminiscent of Hollywood Regency mansions. At Caliza's 75-ft.-long rectangular lap pool, complete with iPod dock and a side wall of bamboo groves, ebonized Spanish cedar purlins form a trelliswork ceiling. At a children's pool along the compound's northern edge, a raised stone rim doubles as a bench for foot-dippers, and cloth canopies billowing from masts reduce the quantity of sunblock that parents have to dole out frantically during Florida summers.

KVA also specified shade trees by the dozens. Hammocks and canopied wicker daybeds are tucked under clusters of palms, and a wall of cypresses envelops a scalloped-edge spa pool. An allée of oaks shelters a lawn full of S-shaped concrete chaises longues, which KVA based on Le Corbusier's iconic tubular-steel models. The ergonomic concrete versions, Khoury-Vogt says, "are really quite comfortable, with or without pillows, even for sitting and reading there all day."

Dominican shellstone was used for pavers and perforated drainage gutters around the main pool. The volute-pattern steel railings evoke Hollywood Regency mansions. Photo: Jack Gardner

Alongside cabanas with wood-screen windows, oaks shelter concrete chaises, ornamental-peanut groundcover and Dominican shellstone pavers. Photos: Tommy Crow unless otherwise noted

Fabric canopies billow from wooden masts around the children's pool, which is fed partly by rows of arcing water jets. The stone rim doubles as a bench for foot-dippers.

Most of the buildings – including the bar, two bathhouses and a semicircle of six cabanas with enclosed private gardens – are cubic in shape. "We took archetypal forms and kept paring them down as much as possible, within the scale of a civic building," Vogt explains. "We stayed close to classic types, the timeless architecture of Mediterranean cultures, to conjure up memories. Yet we tried to float above precedents. There are no direct quotes, no direct stylistic references, except for the Moorish arches on the entry loggia."

The entry loggia has one of Caliza's few turreted roofs: a quartet of tapered towers rises over a rooftop garden with views of the Gulf of Mexico, the town and the nature preserve. There's just one other non-flat roofline: scalloped parapets and four hemispherical urns crown a pool equipment building that has a fountain cascading down zigzagging troughs on one façade.

Caliza's otherwise flat roofs of concrete slurry, Khoury-Vogt says, "are monolithic. They give heft to these small, low buildings. And they create a seamless connection with the walls," which are mostly coated in steel-troweled stucco. Executed by A & S Stucco of Panama City Beach, the walls "capture and reflect light in a beautiful way," she adds.

The other dominant material at Caliza Pool is Dominican shellstone, a close relative of limestone (the pool's namesake – Caliza is a Spanish word for limestone). The architects applied tawny-gray shellstone from Dominican quarry Marmotech to the pool deck and its perforated gutter, and incorporated the stone into façades, interior walls, fountains and shelves.

Uplights amid the palms and loggias give Caliza Pool a nighttime glow.

Urns and scalloped parapets crown the pool-equipment building, which has a fountain zigzagging in troughs down one façade.

Ebonized Spanish cedar purlins shade a 75-ft.-long lap pool complete with iPod dock and a side wall of bamboo groves.

A few patches of vibrant color enliven the serene stone palette. The bar top is a slab of green marble, and the bar's back wall is clad in Cuban cement tile (from Dominican source Aguayo Tile) in pale-green floral patterns. Swaths of green and blue glass mosaic surround sinks in the bathhouses, and the restaurant's dining niches are tinted lemony yellow (thanks to integrally colored plasterwork from Brandilee Designs in Panama City).

Craft Design of Santa Rosa Beach, FL, designed the interiors, and the landscape was by Kendall Horne, Alys Beach, FL. The general contractor was EGCD Construction, Panama City Beach, FL, and the developer was EBSCO Gulf Coast Development, Alys Beach, FL.

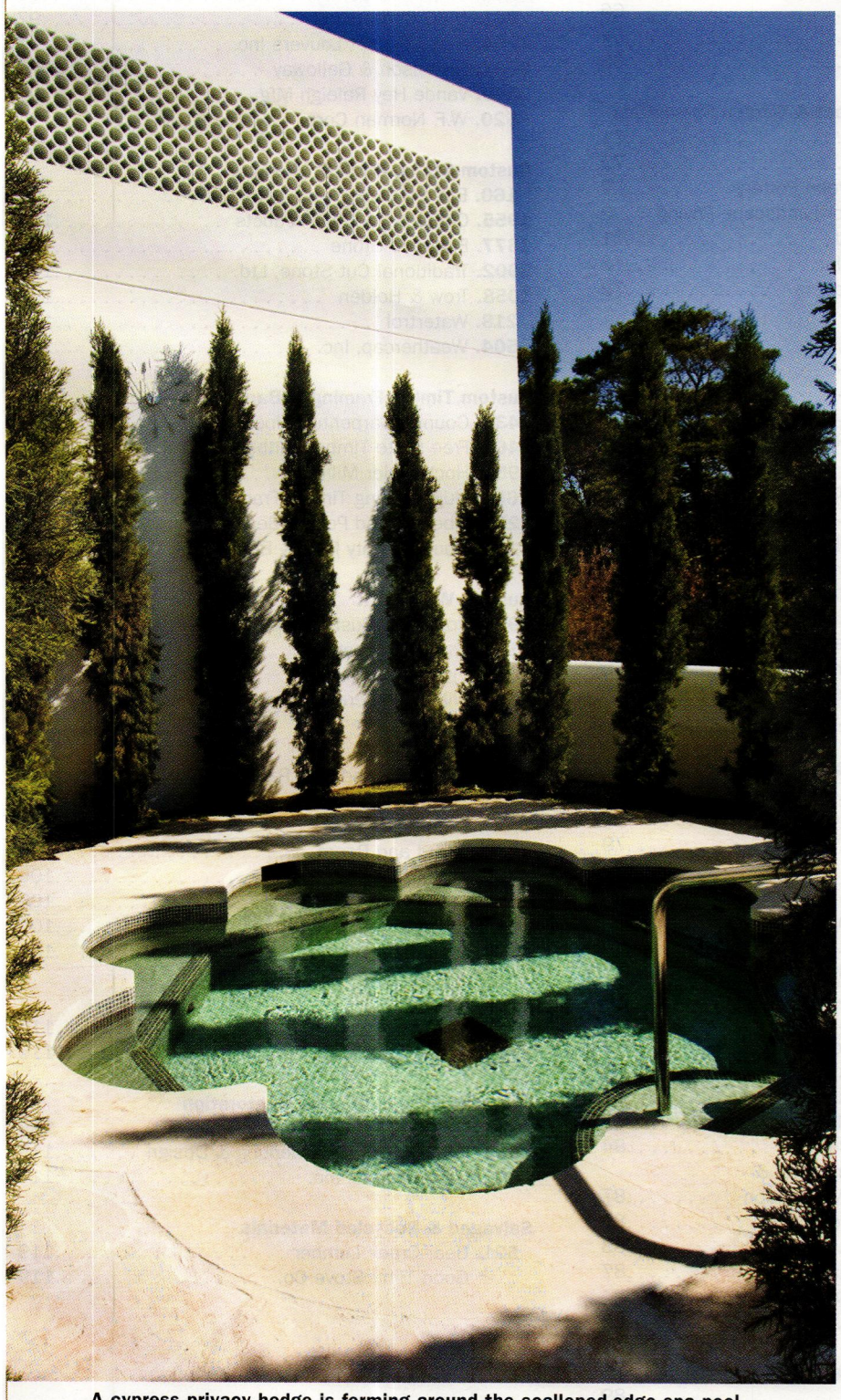
Although the $6 million pool complex looks luxurious, it is actually cost-effective and environmentally-friendly: no HVAC is required except in the restaurant kitchen. Instead of doors that would block breezes, the bathhouses and dining niches have curtains made from stainless-steel bead strands, which kids like to run through their fingers, weave, knot or let sway and spill like rainwater. Breezes also pour in through unglazed windows fitted with wooden grilles (from E. F. San Juan, Inc., of Youngstown, FL) in a traditional Indo-Asian vein, and hot air is evacuated via attic spaces with wide filigrees of cylindrical ceramic tiles.

"We were constantly conscious of keeping air moving through," Khoury-Vogt says. "Fortunately we had the benefit of the natural Gulf breezes. The whole place stays cool, even in August. People appreciate that. And they love the sound of water falling from the different fountains, the views of the Gulf, the town, the preserve, the contrast everywhere of the green landscape against white walls. The locals have also become quite attached to it, not just the renters and owners – the restaurant is open to the public in the evenings, and Caliza has been used for a number of events."

The town has hosted an annual arts competition called "Digital Graffiti": artists from around the world project digital stills and videos onto the white walls and rooftops of Alys Beach. "It's amazing," Khoury-Vogt says, "how all the patterns and colors can briefly transform this place that we know so well." – *Eve M. Kahn*

Web Extra: Additional photos can be seen at www.traditional-building.com/extras/June09caliza.htm.

On the entry loggia's roof deck, the slats on Indonesian basket-shaped seating echo the quatrefoil-cutout railings and trelliswork.



A cypress privacy hedge is forming around the scalloped-edge spa pool.

A Moorish arch (lower left) on the entry loggia is one of few direct quotes from architectural history at Caliza Pool. The structure's rooftop garden offers views of the town, the Gulf of Mexico, and an adjacent nature preserve with wetlands and pine forest. Photo: Maura McEvoy

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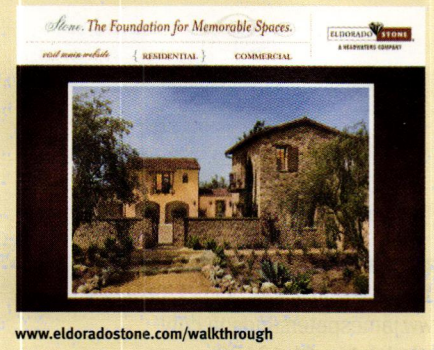

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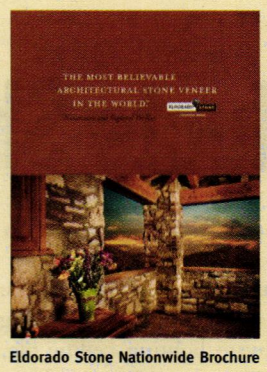

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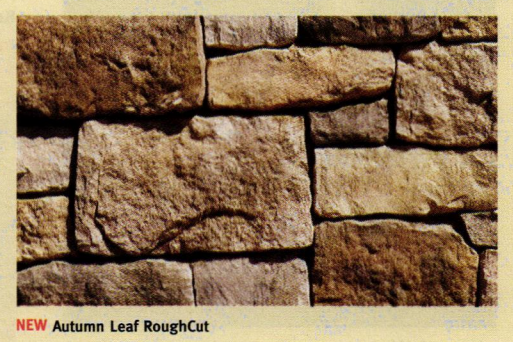

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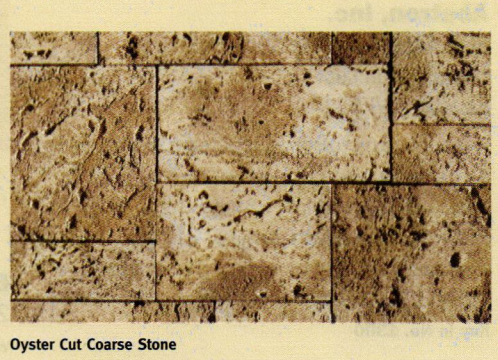

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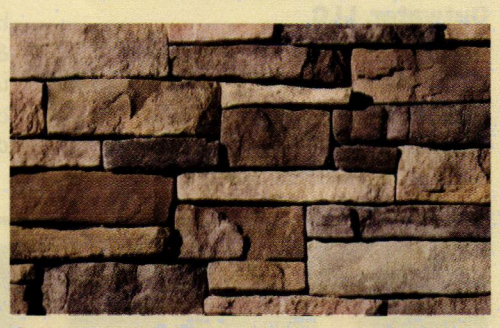

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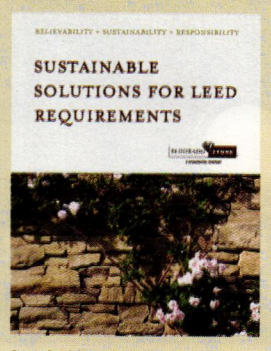

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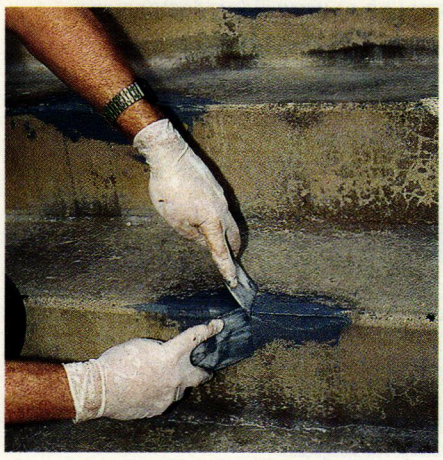

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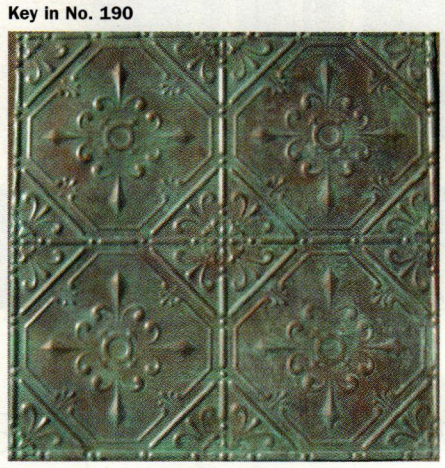

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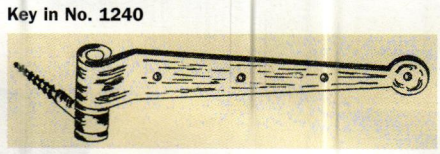

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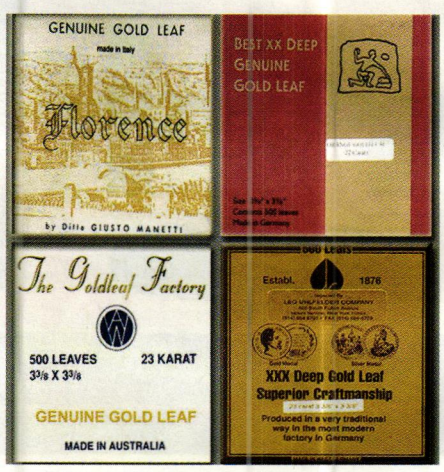

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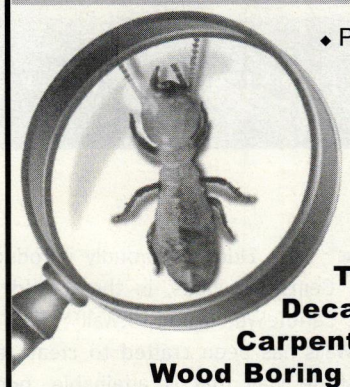

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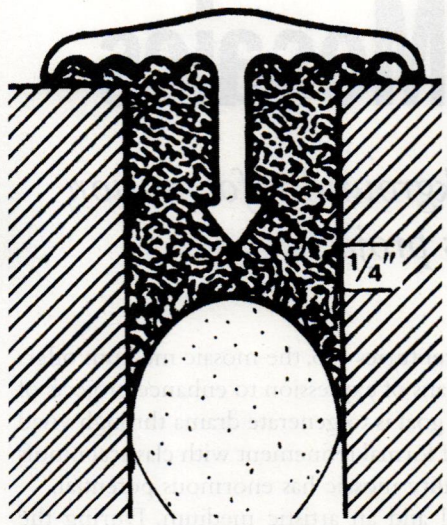

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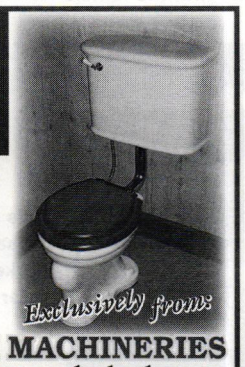

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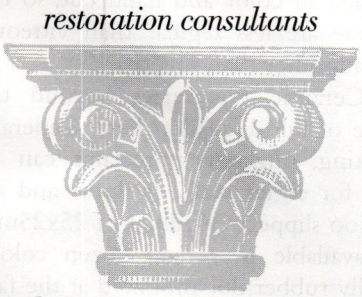

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Specifying Mosaics

A mosaic artist offers background information and guidelines for various projects.

By George F. Fishman

As versatile and practical now as centuries ago, the mosaic medium offers design professionals a potent means of expression to enhance projects of any scale and style. Whether the goal is to generate drama through vivid color and texture, evoke an air of formal refinement with classical motifs or conjure a touch of exoticism and sensuality, mosaic has enormous potential.

Mosaics are both a surfacing material and an artistic medium. During the design process, combining imagination with proper technical specification will produce a beautiful and enduring enhancement of walls, floors and accessories. Large manufacturers and small studios offer a profusion of enticing panels, medallions and borders in various materials. Classical motifs are enduringly popular, but custom work opens the door to the widest creative possibilities.

As early as 9000 B.C., "proto-mosaicists" pressed stone chips into the mud floors of temple complex buildings in Göbekli Tepe, Turkey. These embedded stones formed simple, but durable pavements that evolved in other locales into patterning. Over time, artisans developed increasingly sophisticated layout schemes and improved mortars that were disseminated by explorer/settlers throughout the Mediterranean basin and beyond. This work came to be called mosaic. Striking mosaic pavements and wall decorations beautified baths, grottos, palaces, temples, and churches from Syria to Spain and from North Africa to Britain. More recently, Art Deco, Art Nouveau and the various Revival styles all have adopted mosaics in public and private architecture across five continents.

Established fabricators in the U.S., Mexico, Canada, Europe, China and the Middle East can "translate" designs into mesh- or face-mounted mosaics that can be shipped and installed expeditiously. Smaller projects can be undertaken by a local studio, of which there are dozens across the U.S. Selecting a local collaborator makes for a more intimate working relationship, although technology makes pre-production design modifications and progress documentation easy to achieve, even long-distance.

Design and Materials

Mosaic design generally falls into three categories: pictorial, geometric or free-form. Greco-Roman mosaics often placed a realistic pictorial subject within a geometric border. This design approach still works today. Rather than copying the classical motifs, however, today's designer frequently opts to work with a mosaic artist to invent subjects that link thematically to the building's function and/or locale.

The range of mosaic materials is enormous, and growing. Mesh-mounted stone mosaics are generally sold in the same nominal 10mm-thick (3/8 inch) as stone tiles for easy matching to the field material. These same stones can be used to create custom mosaics for walls or floors. Polished, honed, and split-faced surfaces are visually distinctive and also have practical distinctions – most notably their slip coefficient. Semi-precious stones such as onyx, agate and lapis lazuli make luscious accents and boost the palette into the brighter colors. Smooth pebbles create a striking textured effect – even for pictorial subjects – in patios and gardens.

Glass for mosaics is manufactured in several forms: First is the so-called vitreous or venetian, a thin, uniform glass tile with a flat, slick surface. It is readily available in North America in a palette of several dozen colors, including metallics and iridescents. The most common size is 20x20mm (3/4 x 3/4-in.), although 10 and 25mm sizes also are available. Vitreous glass is usually sold as face-mounted paper sheets of approximately one square foot. After thinset installation, the paper is dampened and removed.

Vitreous is the least expensive mosaic glass and is suitable for interior and exterior walls and ceilings. However, it is rather delicate and slippery; use caution before specifying it for flooring. When used for pictorial work or hand-cut borders, the glass is first soaked off the sheets by the mosaicist, then cut and assembled into the layout.

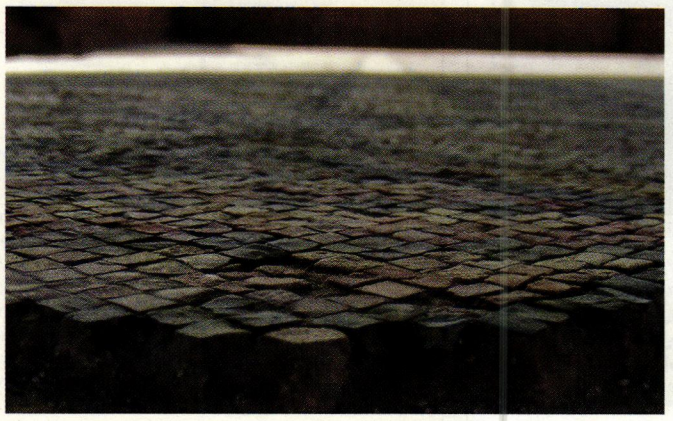
Glass smalti is the traditional material of mosaic wall murals. The tesserae are thicker and more irregular than vitreous glass. They are hand cut from 10-mm thick slabs, and their fractured faces ultimately constitute the finished surface. Hundreds of colors are available. Smalti is sold loose rather than sheet-mounted. As with vitreous glass, the mosaicist either works with the direct method or face mounts the custom layout on sheets of paper or cloth prior to thinset mounting. The rich palette and rippled, lustrous surface of smalti are unique.

At least one manufacturer also makes a glass specifically for floors. These tesserae measure 12x12mm and 8mm thick, and are spaced wider on the sheets than vitreous glass.

"Byzantine glass" from Mexico is thicker than vitreous glass, somewhat mottled in color and hand cut, so the tesserae are less regular than vitreous, but smoother than smalti.

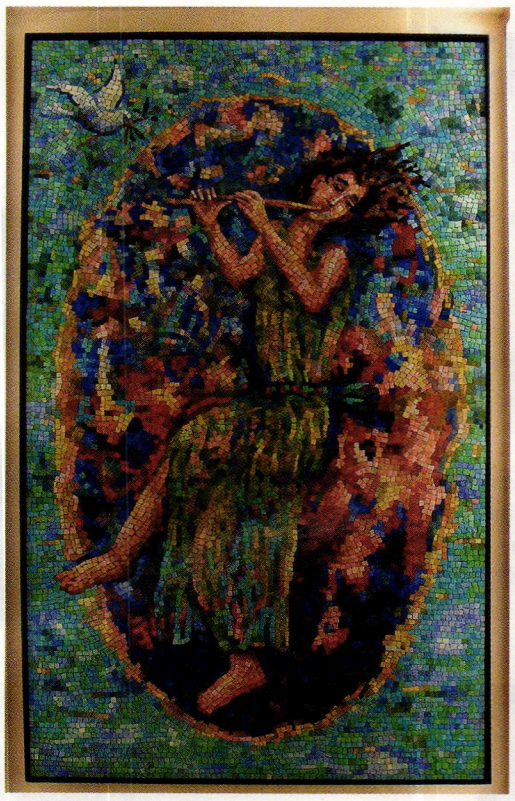
Ceramic tile varies beyond the scope of full discussion here. Generally speaking, unglazed porcelains can be used for either walls or floors and are not too slippery. Modules of 25x25mm are available in several dozen colors, usually rubber dot-mounted at the factory. Glazed floor tiles are usually produced in larger modules that need to be cut or shattered into appropriate sizes for making custom mosaics. Glazed wall tiles should not be used for floors; they are slippery and scratch easily.

This "Eros and Psyche" border detail is on view at the Zeugma Museum in Gaziantep, Turkey. All photos: George Fishman (All photos except for the first two feature Fishman's work.)



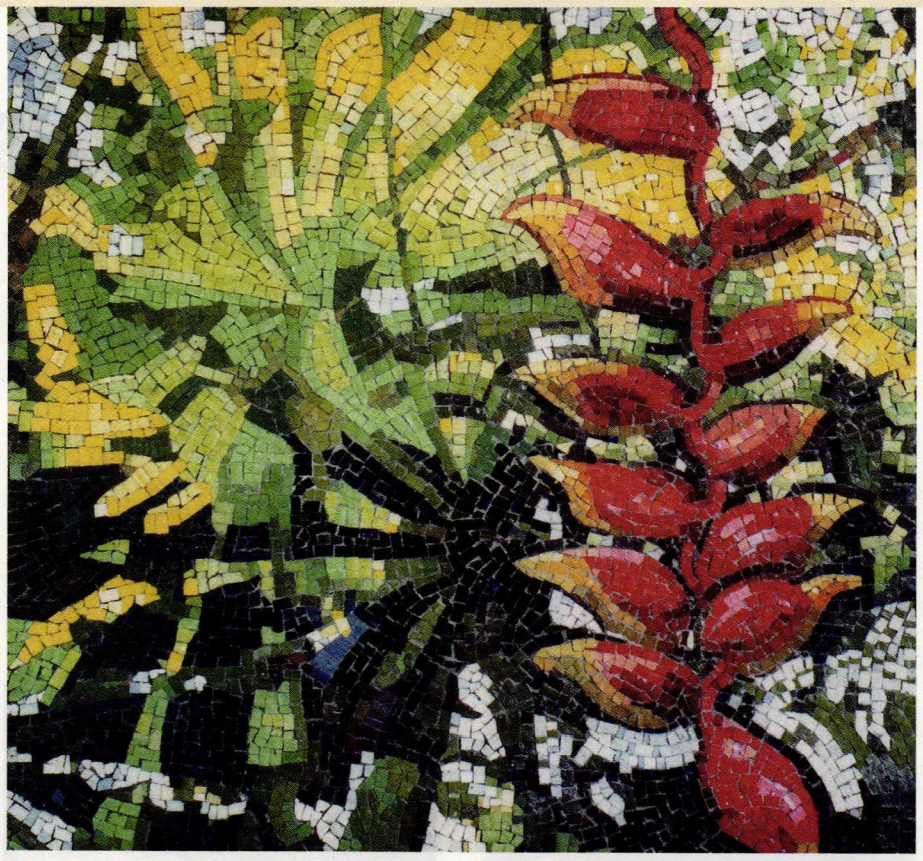
This stone pavement mosaic in Sanliurfa, Turkey, is largely intact after 1,500 years.

"Byzantine Fantasy" (detail) draws on the style of ecclesiastical mosaics from the 5th century A.D. It is made of traditional glass smalti with some split-faced stone and is panel-mounted in a "jigsaw puzzle" arrangement and installed in deep niche.



"Flutist" (detail) is made of byzantine glass and is ungrouted. The mosaic was thinset to a lightweight honeycomb panel, framed and mounted in a chapel wall niche. Natural raking light from skylight accentuates the slight texture.

"Heliconia" (glass smalti) was mosaic mounted on a cementitious panel then shipped to the site for installation in a marble field. It is part of a South Pacific series for a hospitality setting.



"Faces of Flower Avenue" (detail) is made of unglazed porcelains and vitreous glass, with accompanying tables and benches. Mosaic sculpture can enhance a park or atrium.

Stock or Custom

Besides their field material and stock border motifs, some showrooms offer ready-made pictorial mosaics. Showroom professionals can coordinate colors, patterns and sizes with other surfacing elements that they sell. However, an entirely unique and personal result awaits the client or design professional that is ready for deeper involvement. By engaging a mosaic artist's talent, a design can be developed collaboratively – one that harkens to historical antecedents, yet incorporates the imaginative abilities of the artist.

The process is more complex than buying "off the shelf," but the greater investment can produce a greater reward. Visual motifs linked to the architecture, to local landmarks or the building's function can inspire the mosaic design, amplifying the impact of the building's interior or exterior surfaces. Freestanding mosaic sculpture can bring focus to a plaza or atrium.

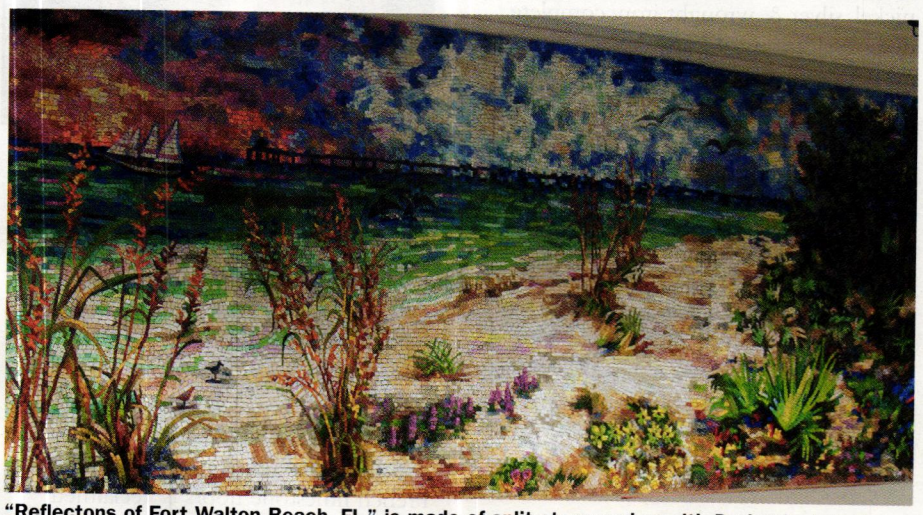
Given the breadth of options, books, magazines, internet research and travel will all help the designer prepare for the specification process, where concept, materials, costs and schedules of fabrication and installation are sorted out.

If selection and purchase are made through a tile/stone showroom, it may be possible to arrange a one-stop deal: The showroom staff coordinates with a tile contractor and/or mosaic artist to present the options, write the order, make field measurements, fabricate and install. Alternatively, a mosaic artist may be contracted independently. The local mosaicist may install the work as well. Usually, the mosaic is pre-assembled in the studio and then shipped to the site for installation.

Evaluate proposed mosaic materials and retain reference samples. If planning custom imagery, first discuss the general goals and ultimately, the specific motifs and placement of the mosaics. The mosaicist's portfolio and other references can help when formulating the design. Once general parameters and budget are established, the mosaicist will create preliminary sketches for review and then final working drawings. The design drawings should be to scale, indicating (in selected details) the module sizes and width of grout joints. When viewed with photos of previous work, these drawings should accurately predict the final result.

The project budget entails thorough analysis of factors that are only listed here: 1. Size (some economies of scale may pertain but like typing, each tessera has to be individually placed.); 2. Complexity of design; 3. Cost and workability of materials; 4. Pre-mounting, delivery and installation; 5. Schedule (try to avoid a "rush job").

Order extra material to allow for the cutting waste when installing fields and borders. Some materials, like handmade ceramics and natural stone, normally show considerable variation. This must be accounted for, so that all the darker material, for example, is not concentrated in one area. Alternatively, glass and ceramic mosaics – and even certain stones – are uniform in color. When planning fields and patterns, specify some mixing of similar colors to liven up the effect.



"Reflectons of Fort Walton Beach, FL," is made of split stone and smalti. During installation, leveling "jacks" and screw mounting holes through the panels can be seen. Screw locations will be mapped, then covered.

Installation

There are 1,500-year-old mosaics that are in great condition; others fail after a few months. Why? Usually faulty installation is the cause, and it's important to avoid foreseeable hazards. Ask the installer what challenges are anticipated, and establish a plan to deal with them. Substrate preparation – solid, square, clean, flat, smooth – is always key to proper installation. As with tile, stone or wallpaper, beautiful materials can be utterly spoiled by poor installation. **TB**

George F. Fishman's one-person studio is in Miami Shores, FL. He has been creating unique mosaics for homes, parks, churches and cruise ships for 20 years. He specializes in pictorial work, using a mix of stone and smalti. His work can be seen at www.georgefishmanmosaics.com. He can be contacted at gfmosaics@bellsouth.net, 305-758-1141.

DOs and DON'Ts

- Whether the installation will be done by the mosaic fabricator or a separate contractor, inspect prior projects or at least review detailed photos of jobs similar to yours.
- Look out for fat grout lines and misalignments where sections of the mosaic were poorly joined. If they occur on your project, these will catch the eye (or foot) and be disappointing – or even hazardous.
- Be certain that the substrates are sound and free of cracks. Mosaics will not stabilize wobbly walls or floors.
- Mosaic elements themselves are stable and water-resistant, but they can be dislodged if applied to materials such as drywall or wood, which soften or warp when wet. In wet areas, specify cementitious backer panels, if a solid masonry substrate is unavailable.
- Be certain that the substrates are flat and smooth. Mosaic materials – especially thin ones – will replicate the dips and bumps beneath them.
- Request the best installation materials, such as latex-fortified thinset and grout. A bad installation is demoralizing and very costly to remedy.
- A neutral gray grout is rarely wrong; avoid a high contrast or bright color, unless you want an especially dramatic effect. White, black and bright-colored grouts – like clothes – are harder to maintain.
- Discuss the choice of sanded vs. unsanded grout with the installer. Unsanded will crack in wider joints.
- Planning and communication are paramount, both in the practical and aesthetic issues. Accurate dimensions are critical; field verification while the mosaic is still in the planning stage is ideal. Otherwise, include some element of adjustability in the design. A border around a picture panel may be expanded or shrunk, for example, whereas the picture itself cannot be.
- To ease installation, specify the same thickness of material for the mosaics as for adjacent surfacing. Otherwise, make certain the installer explains his plan to accommodate these differences.
- Begin the design phase early so that revisions can be considered calmly and unusual materials can be ordered.
- Life is short, and mosaics last a long time. Why not create something as enduring and delightful as the mosaic materials themselves?

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

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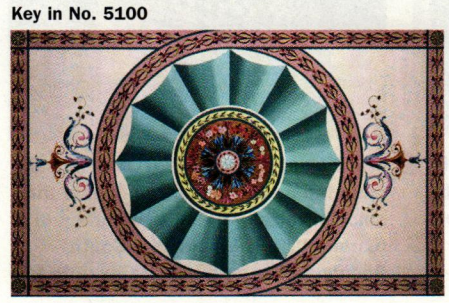


This floral fan design was created by Canning Studios.

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, fireplaces, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

This metal cross was designed and fabricated by Cardine Studios.

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

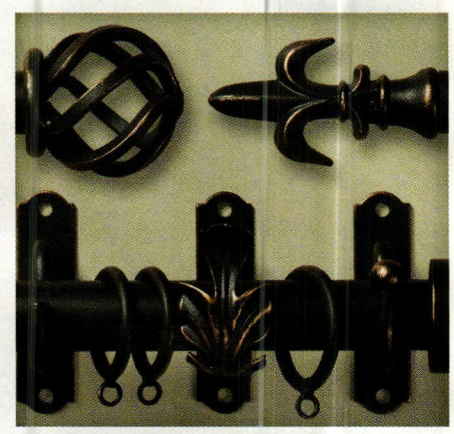
Manufacturer of historically accurate, premium-quality hardware for doors, windows & furniture: brass, bronze, nickel, silver & wrought iron; complete design selections of Early American period hardware; many finishes.

Key in No. 2260

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

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

Key in No. 2520



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

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

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

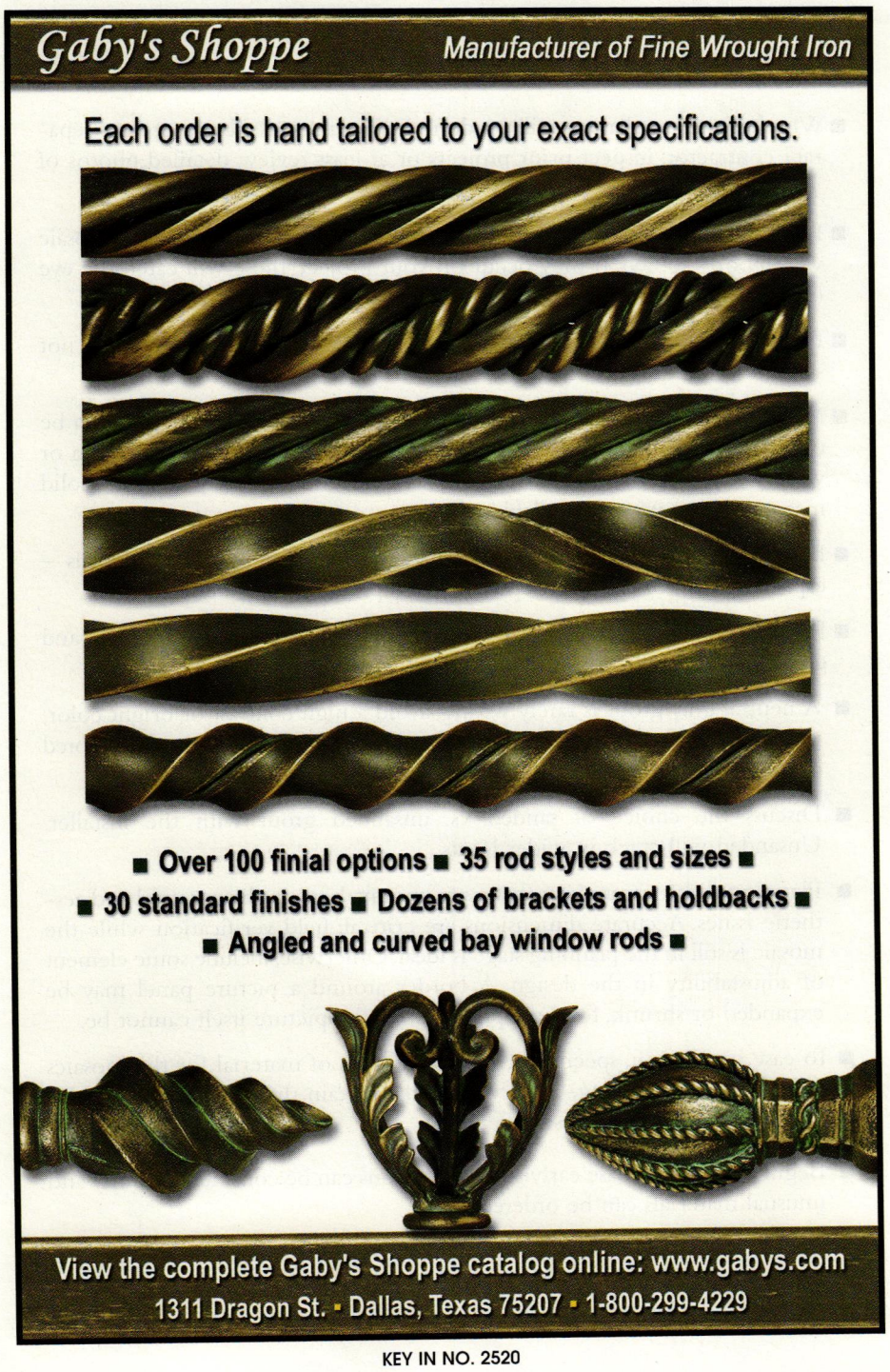
Restorer of interior elements: interior painting & design, liturgical renderings, decorative granite flooring, faux finishes, murals & frescoes, gilding, art glass, fine art, paint & plaster analysis, historic analysis & testing.

Key in No. 1765

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

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.

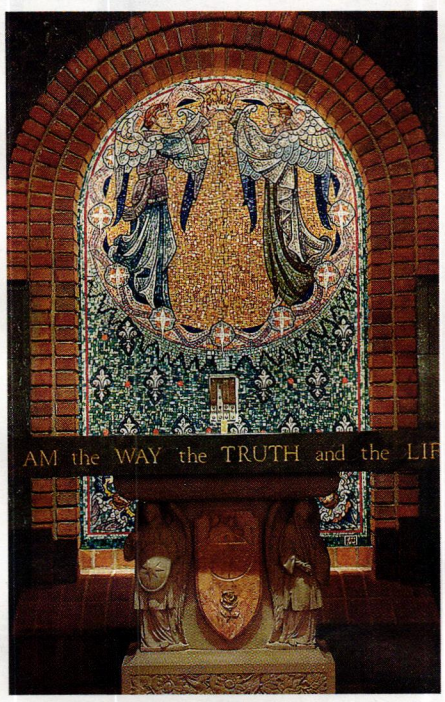


KEY IN NO. 2520

Oakbrook Esser restored and preserved this 13-ft.-dia. stained-glass circa-1892 Louis Comfort Tiffany angel window.

Oakbrook Esser Studios, Inc.
800-223-5193; Fax: By request
www.oakbrookesser.com
Oconomowoc, WI 53066

Full-service stained-glass studio: historic restoration; new design; all styles & techniques; fabricaton, installation & retrofitting; licensed Frank Lloyd Wright Art Glass collection; liturgical & public commissions.



Rohlf's Stained & Leaded Glass Studio created this mosaic for the Westpine Study Center of Kirkwood, MO.

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

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

Key in No. 6240 for stained glass; 1480 for windows

Tile Art/Subway Ceramics
888-439-8453; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

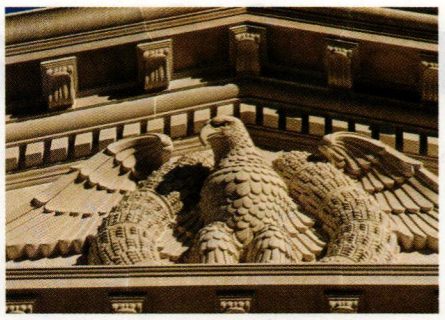
Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; Victorian style.

Key in No. 1794

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



Traditional Cut Stone hand carved the eagle at the Palm Beach County Courthouse, West Palm Beach, FL, in Indiana limestone.

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

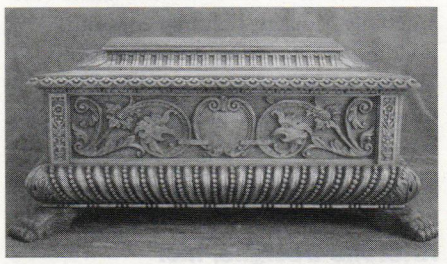
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940.

Key in No. 1223

Wilbur, Frederick - Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

Key in No. 1650



This Italianate cassetta was crafted by Frederick Wilbur - Woodcarver in walnut.

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CALL TOLL FREE 1-800-969-4106,
FAX- 914-699-7091,
E-MAIL - ROHLF1@AOL.COM

THE WINDOW SHOWN AT RIGHT & ABOVE WAS COMPLETELY RESTORED AFTER BEING SEVERELY DAMAGED BY A TORNADO. LARGE AREAS REQUIRED TOTAL REPLICATION

ST. TERESA OF AVILA - SLEEPY HOLLOW, NY.

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An Affiliate of Rohlf's Studio, Inc.

KEY IN NO. 6240

Custom Columns & Capitals

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, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Aristone Designs, Inc.
800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

Key in No. 1555

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

Boston Valley Terra Cotta restored the terra cotta on this column and capital for the exterior of Louis Sullivan's Guaranty Building in Buffalo, NY.

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

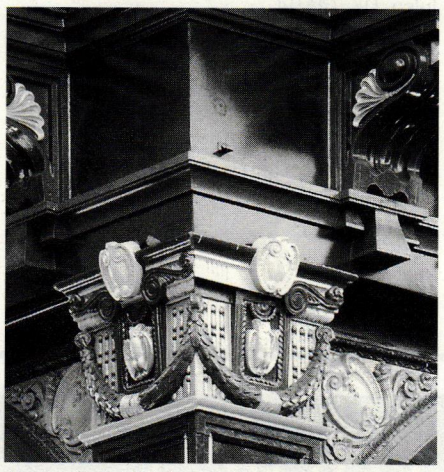
Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplace, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

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 produces custom ornamental metalwork, such as this capital.

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.

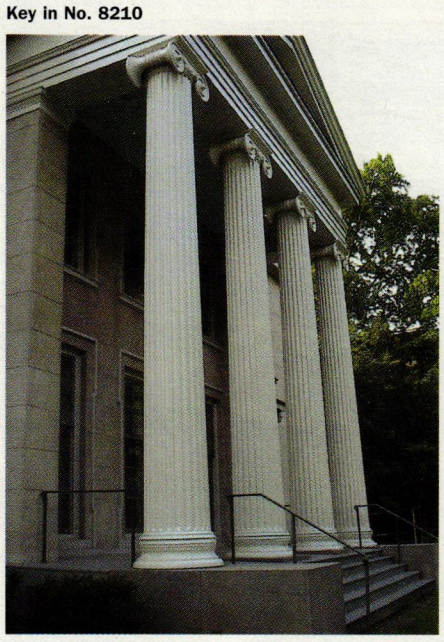
Key in No. 210

Replicas of thousands of designs, such as this Ionic Renaissance capital, are included in the catalog of products offered by Decorators Supply Corp.

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

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

Key in No. 8210



Fagan Design replicated this 30-in.-dia. x 20-ft.-tall fluted column (foreground) to match existing columns.

This Modern Composite capital was handcrafted by Fischer & Jirouch.

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

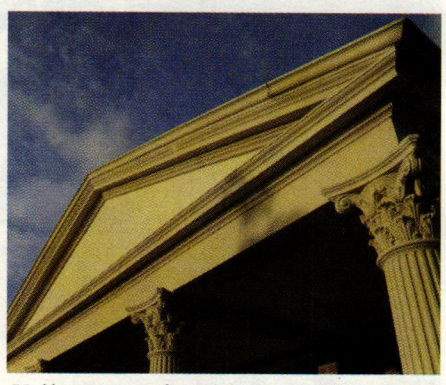
George Pagels Column Co.
708-478-7036; Fax: 708-478-7037
www.pagelswoodcolumns.com
Mokena, IL 60448

Manufacturer of custom wood turnings & wood columns: oak, maple, cherry, walnut or any wood; since 1878.

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 manufactured this portico with Corinthian capitals and fluted columns.

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, pressed-metal siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line metal windows.

Key in No. 2470

Heather & Little fabricated this copper capital.

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

Custom columns and capitals from Historical Arts & Casting can be used in a variety of applications.

Imperial Productions & Distribution Inc.
800-399-7585, Fax: 416-264-6098
www.imperialdesign.on.ca
Toronto, ON, Canada M1J 1A1

Supplier of architectural elements: columns & capitals in fiberglass, wood, polymer & plaster; load bearing, tapered, smooth & fluted & square tapered; mouldings & carvings; balusters, domes, mantels & medallions; tin ceilings.

Key in No. 1407

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

Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.

Key in No. 9520

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

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120

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

Key in No. 2902

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

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

Key in No. 1223

This capital was carved in basswood by Frederick Wilbur - Woodcarver.

Wilbur, Frederick - Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

Key in No. 1650

Call for Entries

2010 Palladio Awards

Honoring Excellence in Traditional Commercial, Institutional & Public Design

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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

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- **Restoration & Renovation**
- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
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Corresponding awards will also be given for residential projects.

The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to

www.palladioawards.com

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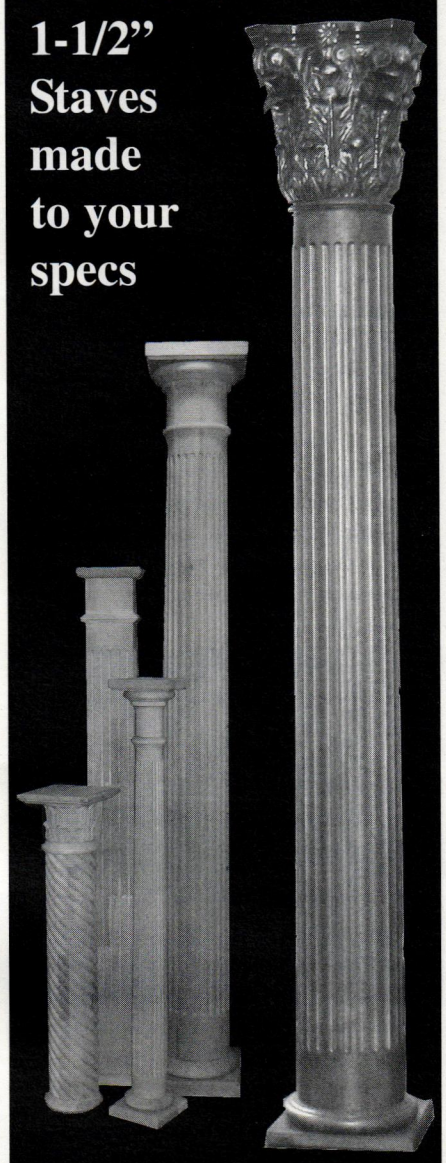
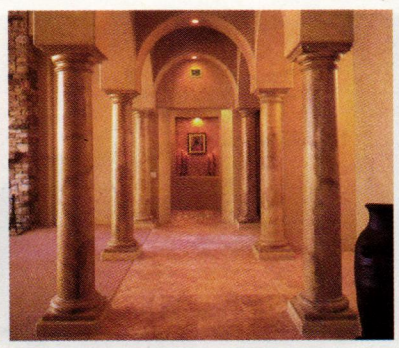


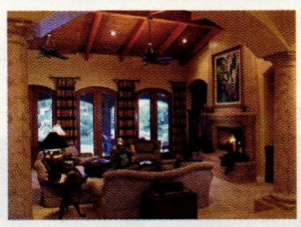
Imperialproduction.com
800-399-7585
sales@imperialproduction.com

New York / Toronto

KEY IN NO. 1407

Aristone® Designs, Inc.





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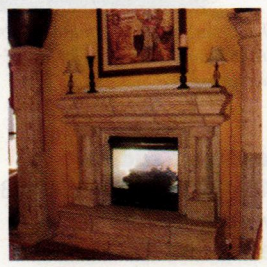
Custom reproductions and original designs can be produced by our mold shop to your specifications. Aristone® now features Turncraft® columns in FRP (Fiberglass Reinforced Polymer)



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- Carvings • Fluting & spiral rope twists
- Other large turnings (Diameters to 12ft.; Lengths to 36 ft.)

Fagan Design & Fabrication, Inc.
44 Railroad Ave., Dept. TB, West Haven, CT 06516
Phone: (203) 937-1874 Fax: (203) 937-7321
www.fagancolumns.net

KEY IN NO. 8210

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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

This is one of 16 custom kiosks fabricated by Allen Architectural Metals for Chicago's Historic Boulevards project.

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; conservatories; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

Classy Glass Structures
972-221-0445; No Fax
P.O. Box 794041
Dallas, TX 75379

Custom manufacturer of conservatories, arboretums, greenhouses, glass gazebos, pool & hot-tub rooms, skylights, barrel vaults & glass walls: any size, shape, color or finish; lifetime no-leak warranty.

Key in No. 1254

Classy Glass Structures manufactured this sunspace in aluminum and glass.

Columbia Equipment Co., Inc.
800-742-1297; Fax: 718-526-4110
www.columbiaequipment.com
Jamaica, NY 11433

Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; gazebos & outbuildings.

Key in No. 3105

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Manufacturer of pre-cut, pre-engineered New England-style post-&-beam carriage houses, garden sheds & country barns; family owned & operated; since 1974; catalog $5.

Key in No. 1439

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

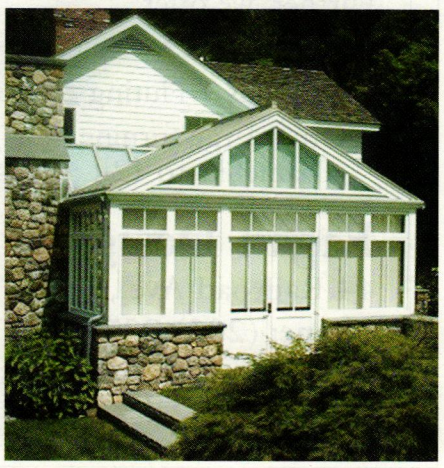
Manufacturer of pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.

Key in No. 330

Dalton Pavlions' new line of "no-maintenance" gazebos feature AZEK cellular PVC.

Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Custom fabricator of mahogany-framed conservatories, glass-roof systems, specialty skylights & solariums: ornamental metal features, custom trim enhancements, copper cladding, true-divided lite sash & doors; available in aluminum.



This conservatory was designed and fabricated by Glass House.

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

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

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

Key in No. 6860

Conservatories from Oak Leaf are manufactured in mahogany and feature high-performance double glazing.

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

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.

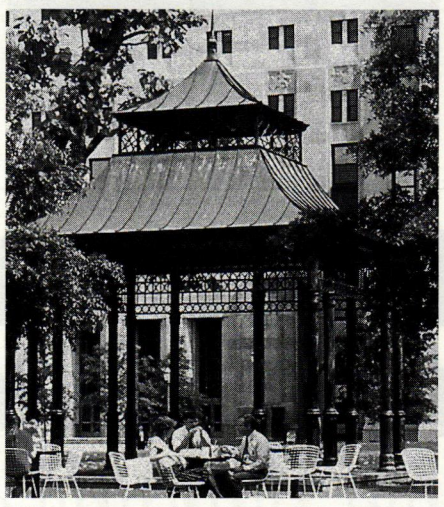
Key in No. 378

This mahogany conservatory was designed and built by Renaissance Conservatories.

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

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240



The Linn Park Pavilion in Birmingham, AL, was custom built by Robinson Iron.

Solar Innovations custom manufactured this penthouse conservatory with decorative raised panels, divided transom, ridge cresting and finials.

Solar Innovations, Inc.
800-618-0669; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood.

Key in No. 1174

South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

Supplier of timber framing & wood flooring: custom designer & fabricator of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.

Key in No. 134

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Key in No. 8270

Nineteenth-century styling creates a unique ambiance for this poolside conservatory, designed and fabricated by Tanglewood.

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

Wiemann Ironworks fabricated this gazebo, fence and trellis in cast and wrought iron.

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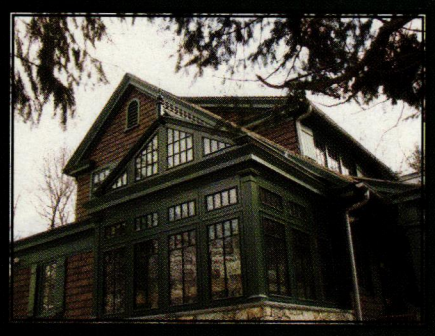
15 Engerman Avenue, Denton, MD 21629

KEY IN NO. 8270

Architecture in Glass

Innovations in Architecture



Solar Innovations® offers a complete line of glazed structures & fenestration products for both commercial & residential applications. Solar Innovations® provides its customers with an extensive line of decorative aluminum extrusions and castings like ridge cresting, finials, & moldings, & one of the largest standard color selections in the industry, including the ability to match any custom color.

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* *Canopies & Walkways*
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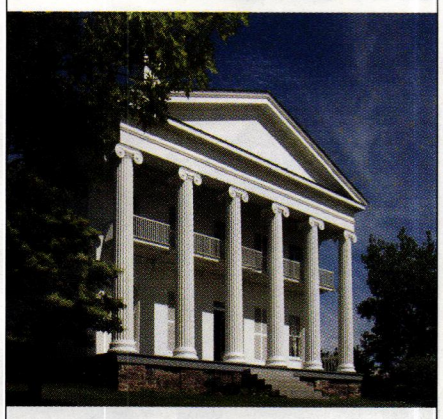
e-mail: institute@classicist.org
web site: www.classicist.org

WRITE IN NO. 1340

Considering a Preservation Career?



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www.ncpe.us

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Call for Entries

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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Commercial, Institutional & Public Architecture will be considered in five categories:

Restoration & Renovation
Adaptive Reuse &/or Sympathetic Addition
New Design & Construction – less than 30,000 sq.ft.
New Design & Construction– more than 30,000 sq.ft.
Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards will also be given for residential projects.

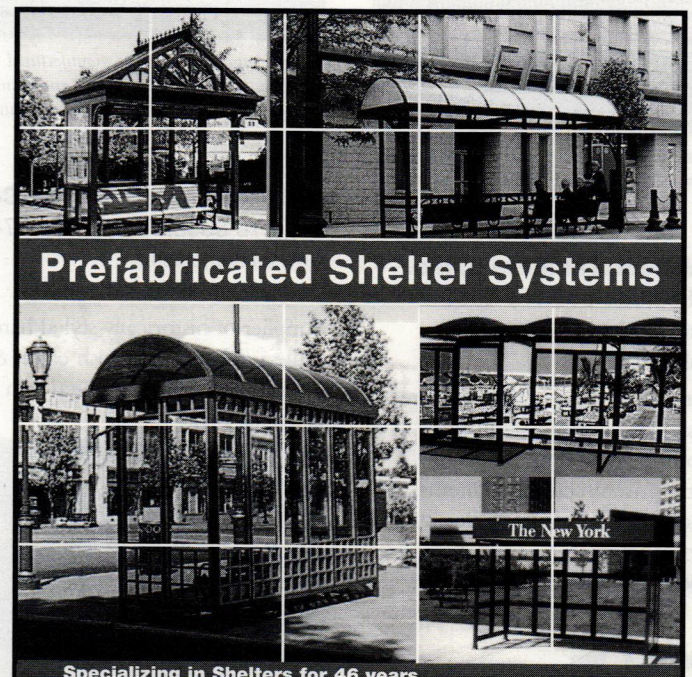
Judging will be by a panel of distinguished architectural designers selected by the editors of *Traditional Building* and *Period Homes.*

The deadline for entries is November 20, 2009.

For details on the awards program, judging criteria and submission requirements, go to

www.palladioawards.com

KEY IN NO. 7777



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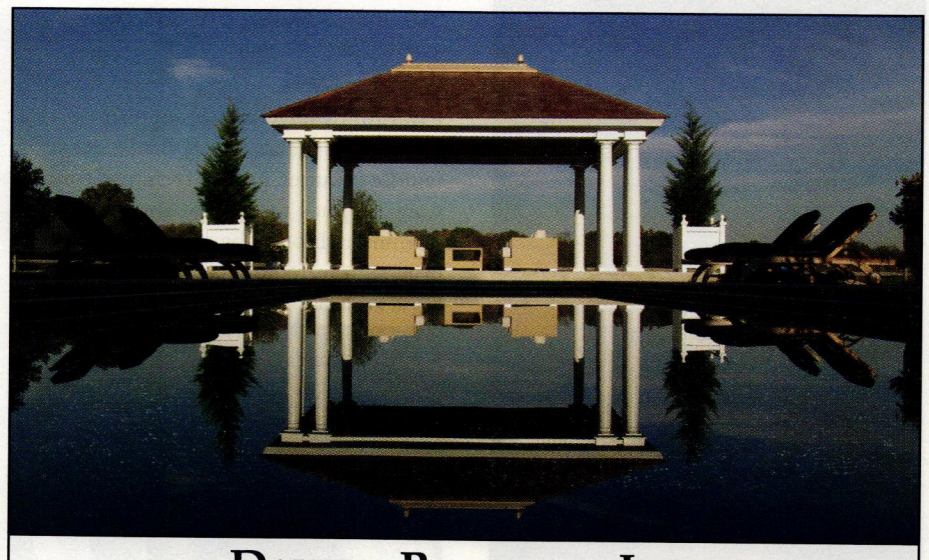

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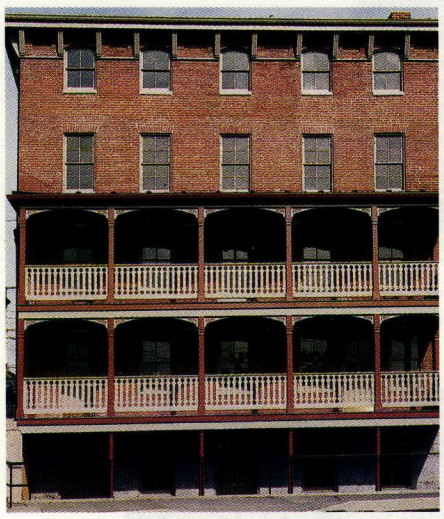
Allegheny Restoration, Inc.
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.

Key in No. 1004



Allegheny Restoration provides replication, restoration and repair of wooden doors and windows.

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

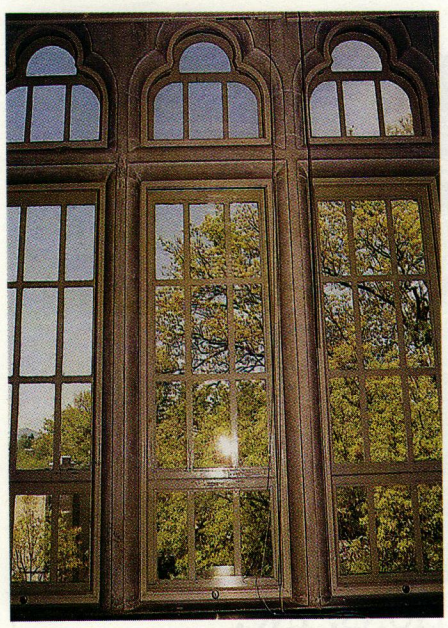
Manufacturer of ornamental metal: street amenities, signage, lighting, columns, building components, doors, cupolas, finials, cresting, architectural elements, canopies, bollards, railings & grilles; variety of alloys & finishes.

Key in No. 1005

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 supplied Magnetic One Lite series interior storm windows in a custom color for the Virginia Military Institute in Lexington, VA.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog $5.

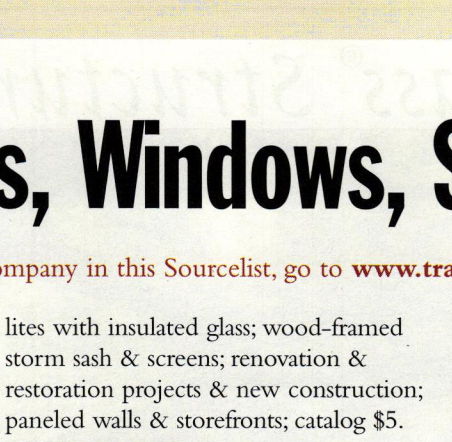
Call for more information.

Architectural Components manufactured these custom windows with true-divided lites and insulated restoration glass for Weld Hall at Harvard University.

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



This custom bronze door hinge was fabricated by Architectural Resource Center.

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 fabricates and casts custom door hardware.

Board and Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns & houses & lumber: hand-hewn beams, wood flooring, Shaker-style tables in oak, white & yellow pine, chestnut; Federal entryways, doors, windows; restoration of Colonial structures.

Key in No. 2763

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Key in No. 3950

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

These door pulls from Cardine Studios are forged in bronze; the leaf work is forged in copper and riveted to the door pulls.

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

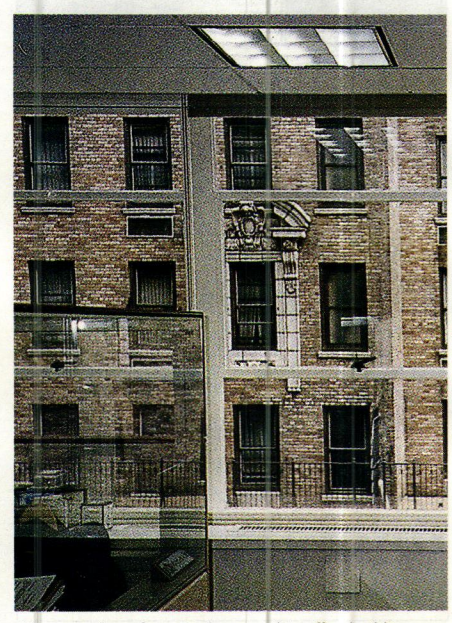
Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting; hardware.

Key in No. 2744

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

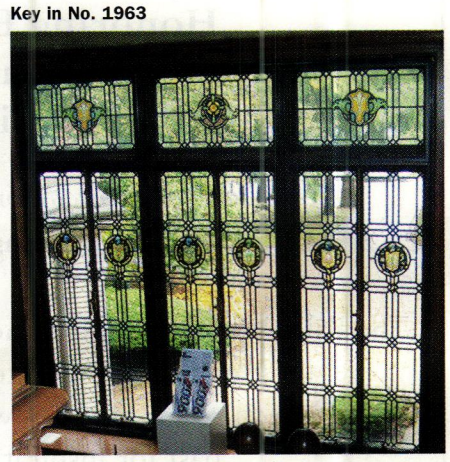


The soundproofing windows in this office building were custom designed, manufactured and installed by Cityproof Windows.

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

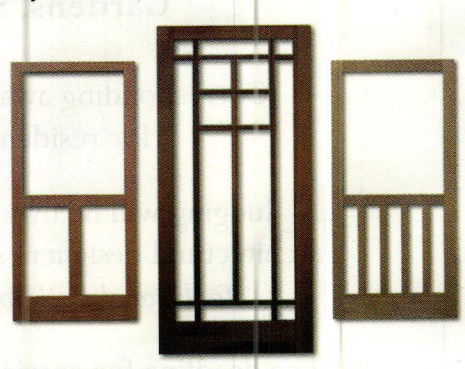


An interior storm from Climate Seal provides insulation while protecting the appearance of this historic window.

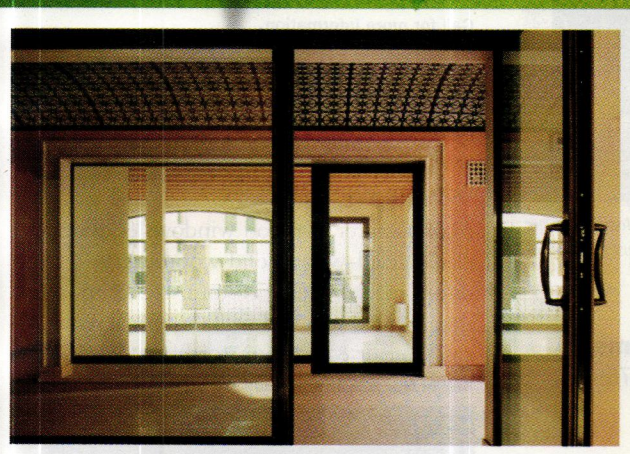
Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

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



These are just a few of the wood screen and storm doors available from Coppa Woodworking.



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KEY IN NO. 1933

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www.customshuttercompany.com
Montgomery, AL 36117

Custom fabricator of interior & exterior shutters: louvered, panel, board-&-batten, combination & hurricane shutters; basswood, western red cedar, wood composite & PVC/fiberglass; shutter hardware.

Key in No. 1900

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718-324-6871; Fax: 718-324-0726
www.djaimports.com
Bronx, NY 10466

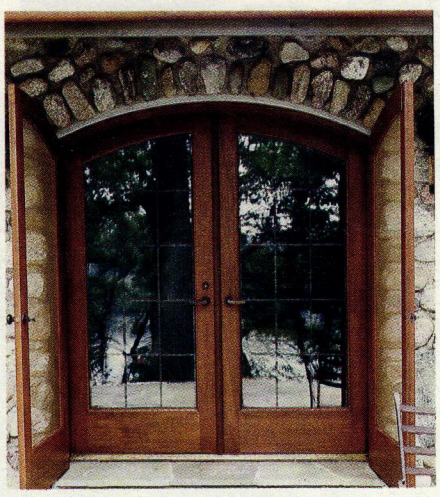
Distributor of architectural metal components: gates, railings, stairs, gate & door hardware, machinery for the metal industry & specialty items; stainless steel & aluminum; reproductions; riveted gates & railings, operators & more.

Key in No. 495

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

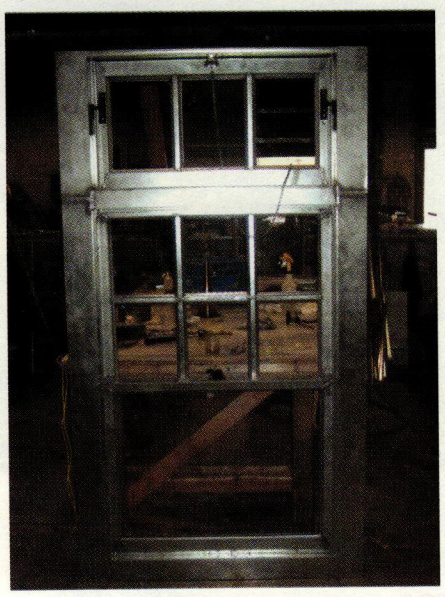


Grabill manufactured these arched-top mahogany French doors with leaded-glass lites and mahogany/bronze-mesh screen doors.

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

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

Key in No. 1910



This hollow metal window was built by Heather & Little for the Robeling Museum in New Jersey.

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

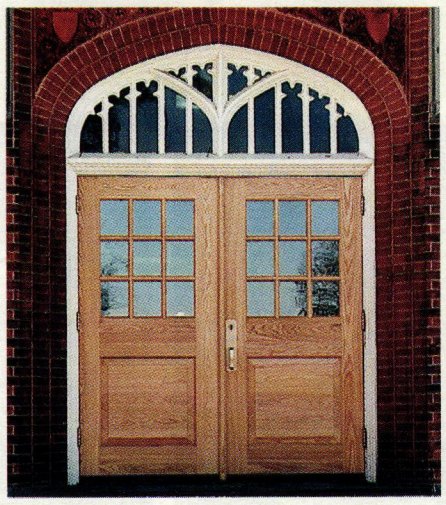
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line metal windows.

Key in No. 2470

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

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

Key in No. 3570

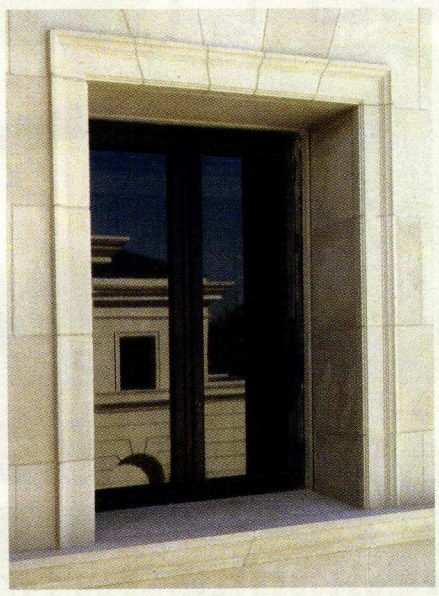


Historic Doors fashioned these entry doors using mortise-and-tenon joinery.

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

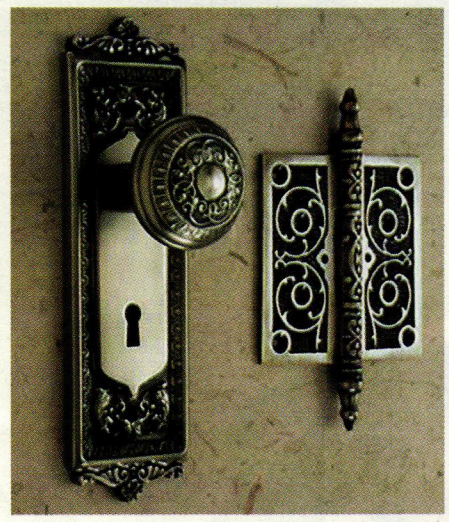


This cast-bronze window from Historical Arts & Casting, model #DW027, comes in two sizes – 4 ft.-4½ in. x 3 ft. and 2 ft.-10½ in. x 2½ ft.

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



This traditional door set and steeple-tip door hinge are available from House of Antique Hardware in nine finishes.

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

Innerglass Window Systems created this custom interior storm window, which is designed to eliminate drafts and reduce sound infiltration.

J.S. Benson Woodworking & Design, LLC
800-339-3515; Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom fabricator of historical windows & doors: European window & wall systems; 7/8-in. TDL warm-edge glazing; architectural bronze cladding; custom hardware; restoration & reproduction services; institutional & residential.

Key in No. 8930

These strap hinges with matching thumb-latch set and cane bolts were manufactured by Kayne & Son for this traditional double door.

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

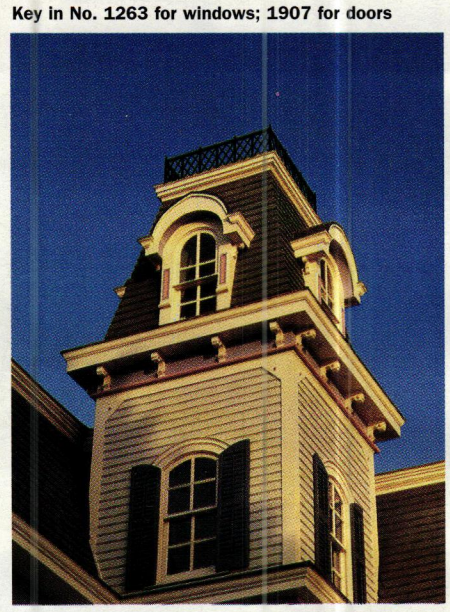
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

Call for more information.

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

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

Key in No. 1263 for windows; 1907 for doors



Marvin Windows and Doors' Ultimate Double Hung wood windows are available in a variety of configurations for many applications.

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

Old Smithy Shop
888-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03086

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

Key in No. 5110

Old Smithy Shop fabricated this Early American hand-forged hinge and matching latch.

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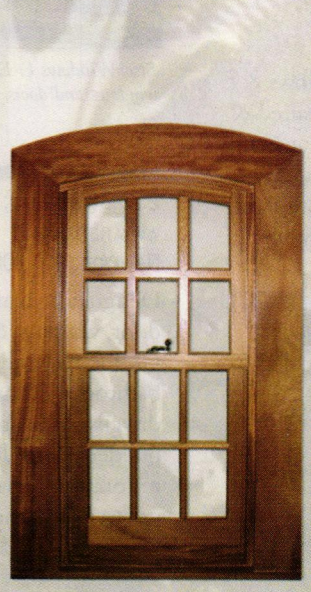

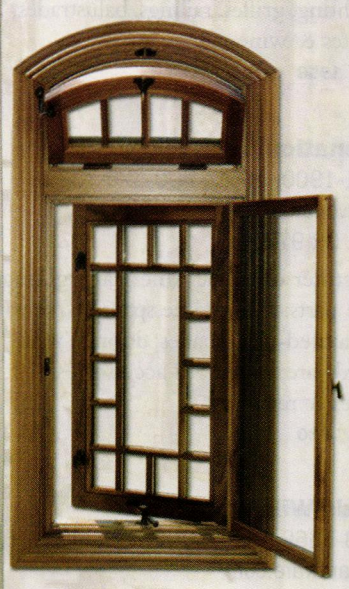

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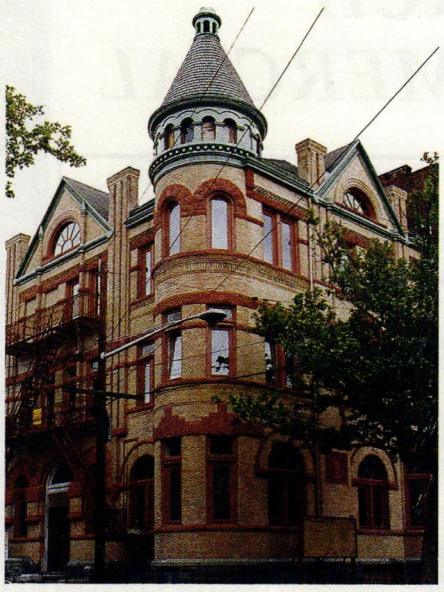
KEY IN NO. 3003

Oslo-America
508-277-3692; Fax: 508-694-6051
www.osloamerica.com
Dennis Port, MA 02639

Custom fabricator of wood windows & doors: double-hung, tilt & swing windows; out-swing casements; folding & lift-slide doors; monumental windows.

Key in No. 3053

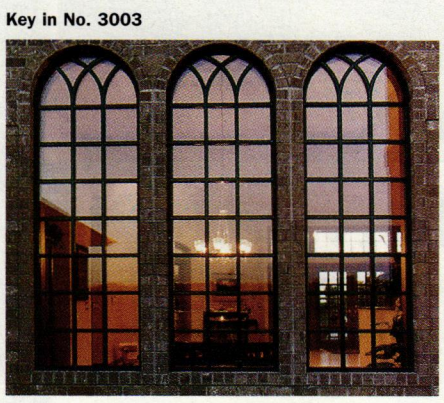


Olso-America supplied the wood windows for the restoration of this historic building.

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

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

Key in No. 3003



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

Potter Arts Metal Studios
214-821-1419; Fax: 214-821-1442
www.potterartsmetal.com
Dallas, TX 75207

Fabricator of metalwork: doors, fountains, lighting, grilles, railings, balustrades, stairs, gates & wine cellars.

Key in No. 1956

Rejuvenation
888-401-1900; 50Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: diverse line spans 1870s to 1960s; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers.

Key in No. 7630

Richards-Wilcox, Inc.
800-253-5668; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506

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

Key in No. 1579

Richards-Wilcox fabricated the traditional hardware for these double doors.

Rosewood Custom Cabinetry & Millwork, Inc.
203-483-4172; Fax: 203-483-4162
www.rosewoodmillwork.com
Killingworth, CT 06419

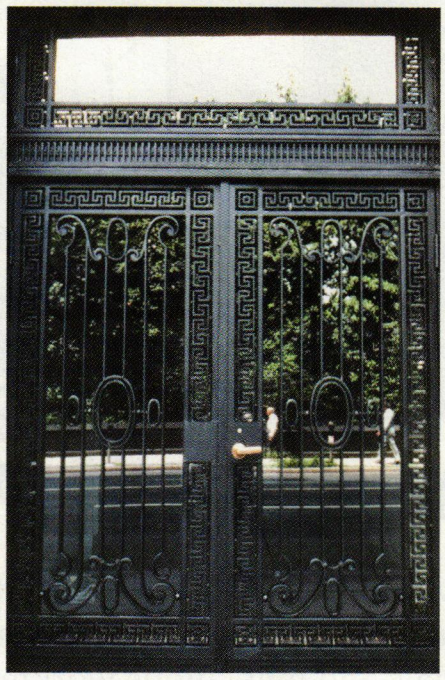
Custom fabricator of cabinetry, paneling, wainscoting, moldings, windows, stairs & more: design, assembly & finish; for more than 20 years.

Key in No. 1966

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

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218



This forged-steel entry door was fabricated by Schwartz's Forge & Metalworks.

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.

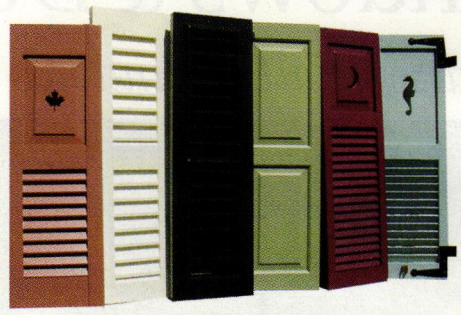
Key in No. 3590

This damaged window was rebuilt by Seekircher Steel Window Repair.

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



Shuttercraft offers a selection of shutter styles and options.

Solar Innovations, Inc.
800-618-0669; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

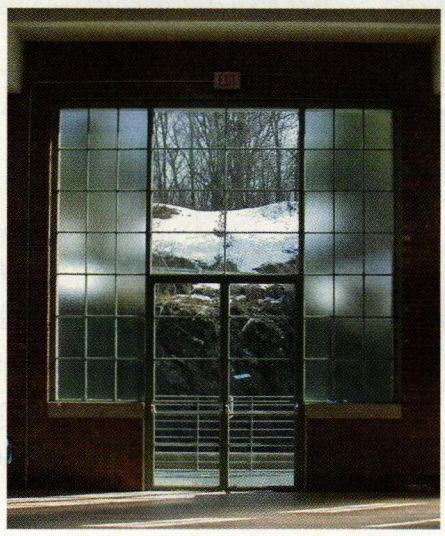
Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood.

Key in No. 1174

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

Supplier of steel, bronze, stainless steel & aluminum windows & doors: hot rolled, cold formed, thermally broken, fire rated; custom colors; variety of finishes available.

Key in No. 1933

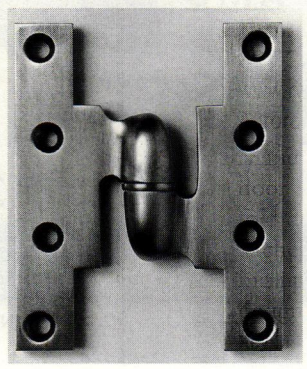


Steel Windows & Doors distributes steel and bronze windows and doors, such as these.

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

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.

Call for more information.



The olive knuckle hinge, model #3003 from Nanz, is fashioned after a design manufactured in Connecticut during the early-20th century and is sand-cast in brass.

The Wood Factory manufactures historically accurate double doors for interior or exterior applications.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

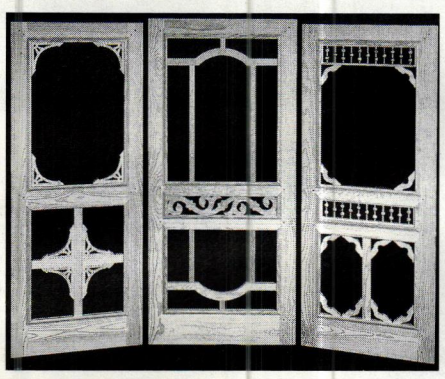
Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120

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



Vintage Woodworks designs and manufactures Victorian and country-style screen and storm doors, offered with or without spandrels.

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's traditional arch-top, paneled and louvered shutter has cast stainless-steel hardware and hurricane panels.

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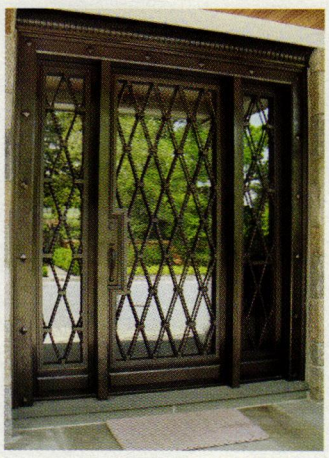
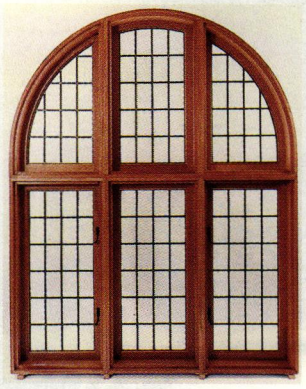


Wiemann Ironworks fabricated this bronze door, which feautres insulated glass.

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



This traditional out-swing casement-window assembly was custom fabricated by Wood Window Workshop with leaded-glass lites.

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

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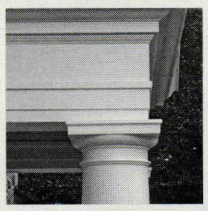

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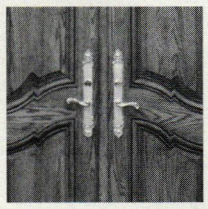

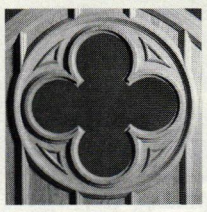

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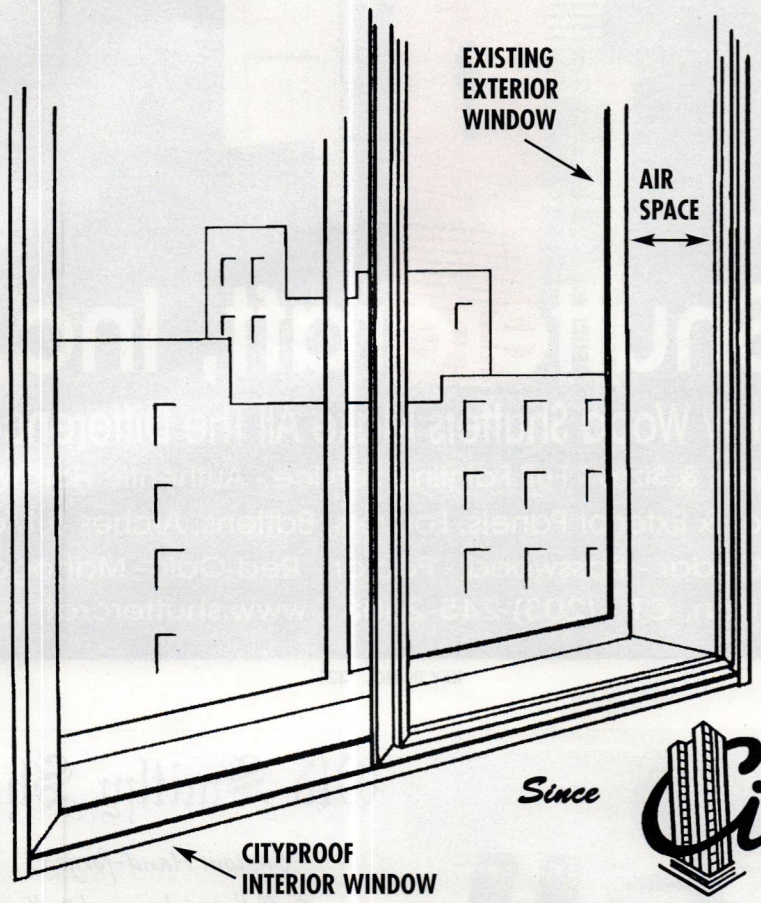

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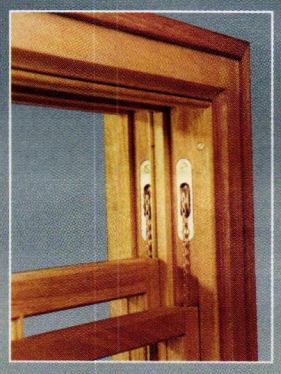
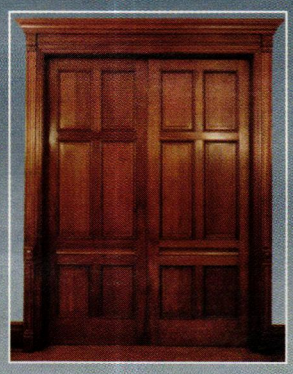
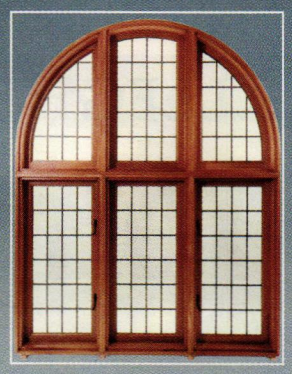

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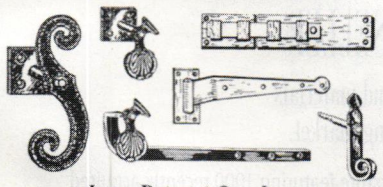

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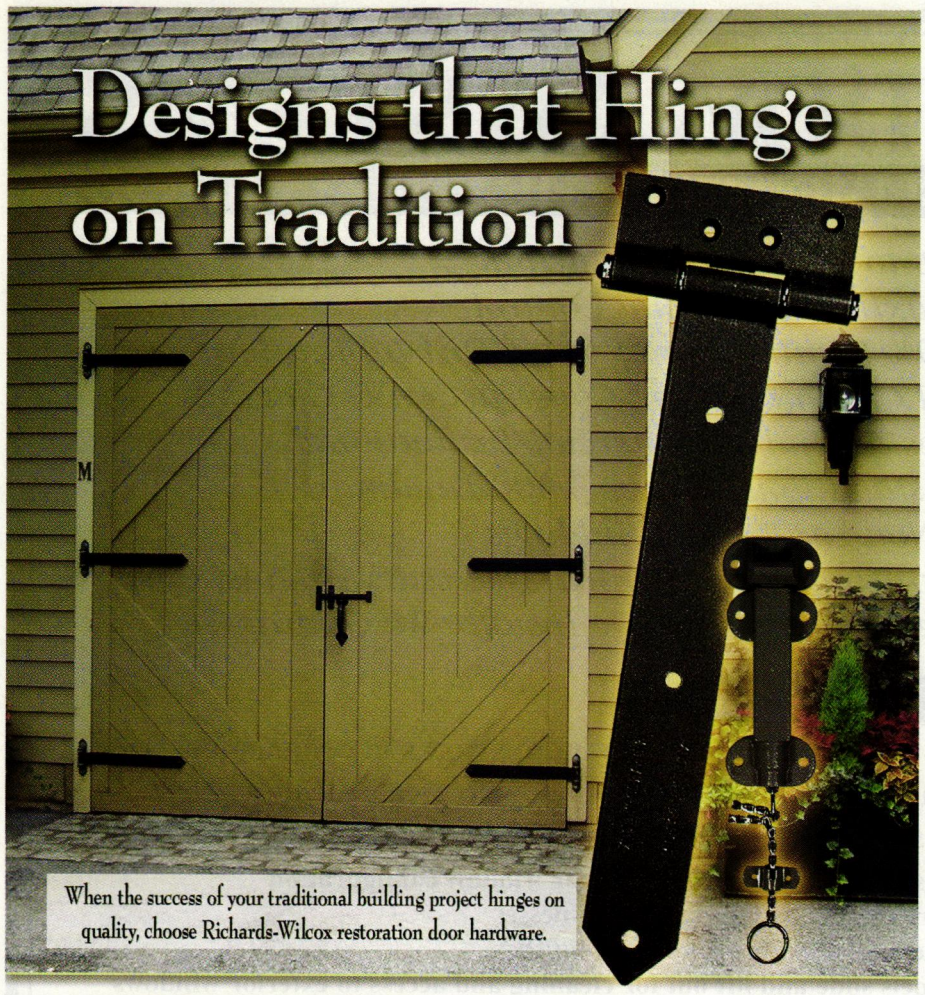

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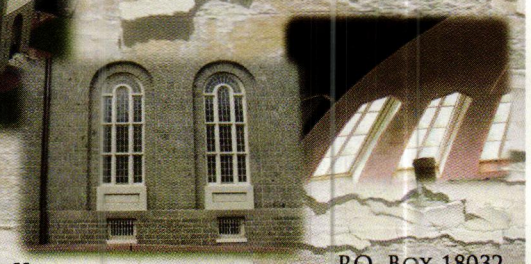

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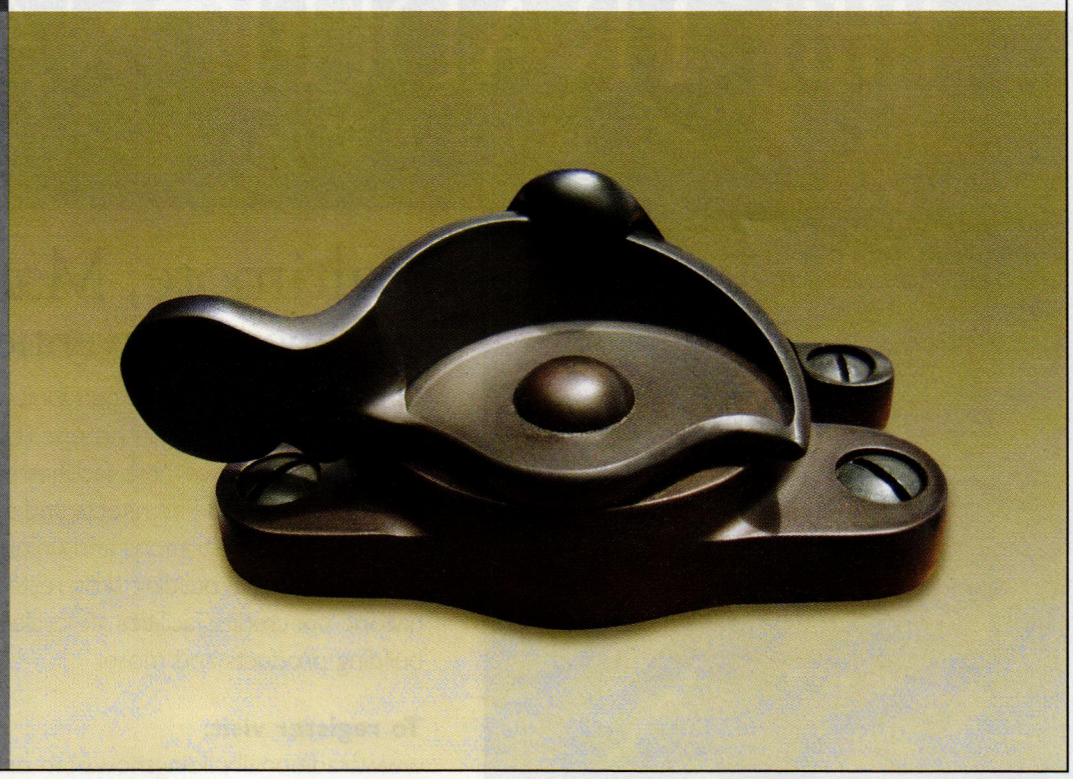

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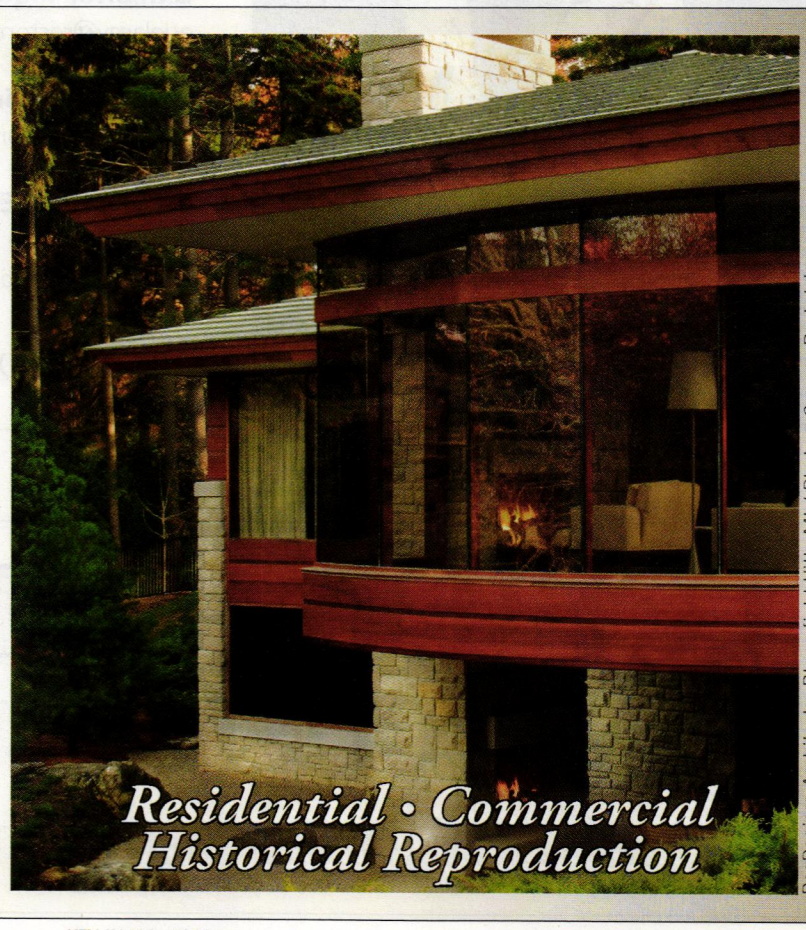

DesRosiers Architects, Bloomfield Hills MI / Photo - George Dzahristos.

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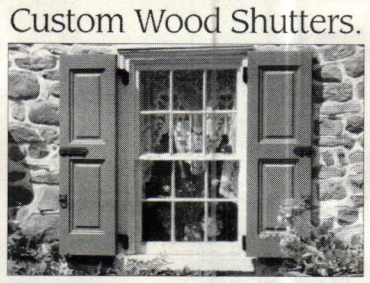

Design and order online.
VixenHill.com
800-423-2766

KEY IN NO. 1230

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EXHIBITION AND CONFERENCE

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Exhibitor inquiries:
adelargy@restoremedia.com or call Anita Delargy 866.566.7840

Speaker inquiries:
jhayward@restoremedia.com or call Judy Hayward 802.674.6752

RESTORE MEDIA LLC
Producer of the Traditional Building Exhibition and Conference. Publisher of *Clem Labine's Traditional Building* and *Period Homes* magazines. Producer of www.tradwebdirectory.com

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building managers • preservation planners
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Custom Exterior Elements, Ornament & Finishes

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, railings & grilles; variety of alloys & finishes.

Key in No. 1005

Aristone Designs, Inc.
800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

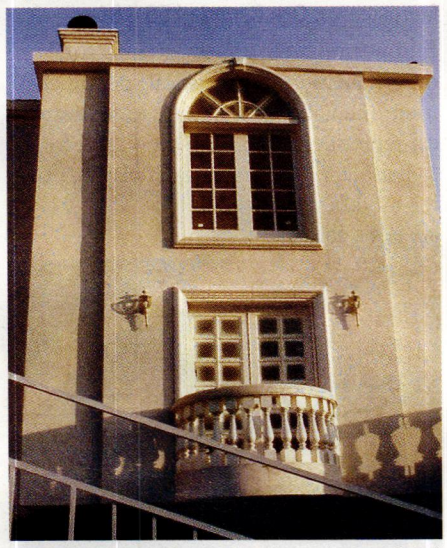
Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

Key in No. 1555

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



Exterior architectural ornamentation is the specialty of Ball Consulting.

Baschnagel Brothers
718-767-1919; Fax: 718-767-5141
www.baschnagel.com
Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate roofing; works with New York Landmarks Conservancy.

Key in No. 1012

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

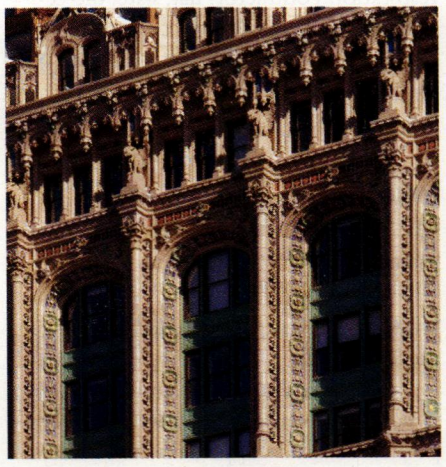
Supplier of high-quality clear-grade lumber siding, decking, paneling, ceilings, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, Ipe, cypress, pine, fir, hemlock, jatoba & more.

Key in No. 521

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



Boston Valley Terra Cotta repaired and restored the terra-cotta facade at 90 West St. in New York City after it was damaged during 9/11.

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 fabricated the clock tower, clock, decorative cornice, modillions, paneled railing and corner pediments for the restoration project at Montgomery County Courthouse in Clarksville, TN.

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

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

Key in No. 5100

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

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

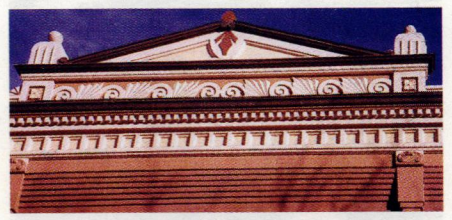
Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

Call for more information.

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80204

Designer of exterior color schemes: consultation for residences, businesses, Main Streets & townscapes through photos, via mail & on-site.

Key in No. 5470



The Color People provided consultation services for selecting the appropriate historical colors for this building.

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

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

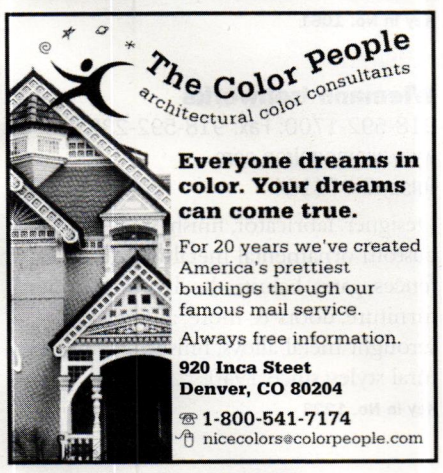
Manufacturer of columns, staircase parts & turnings: stain grades in any wood species; classical orders; stock & custom; worldwide supplier.

Key in No. 8210

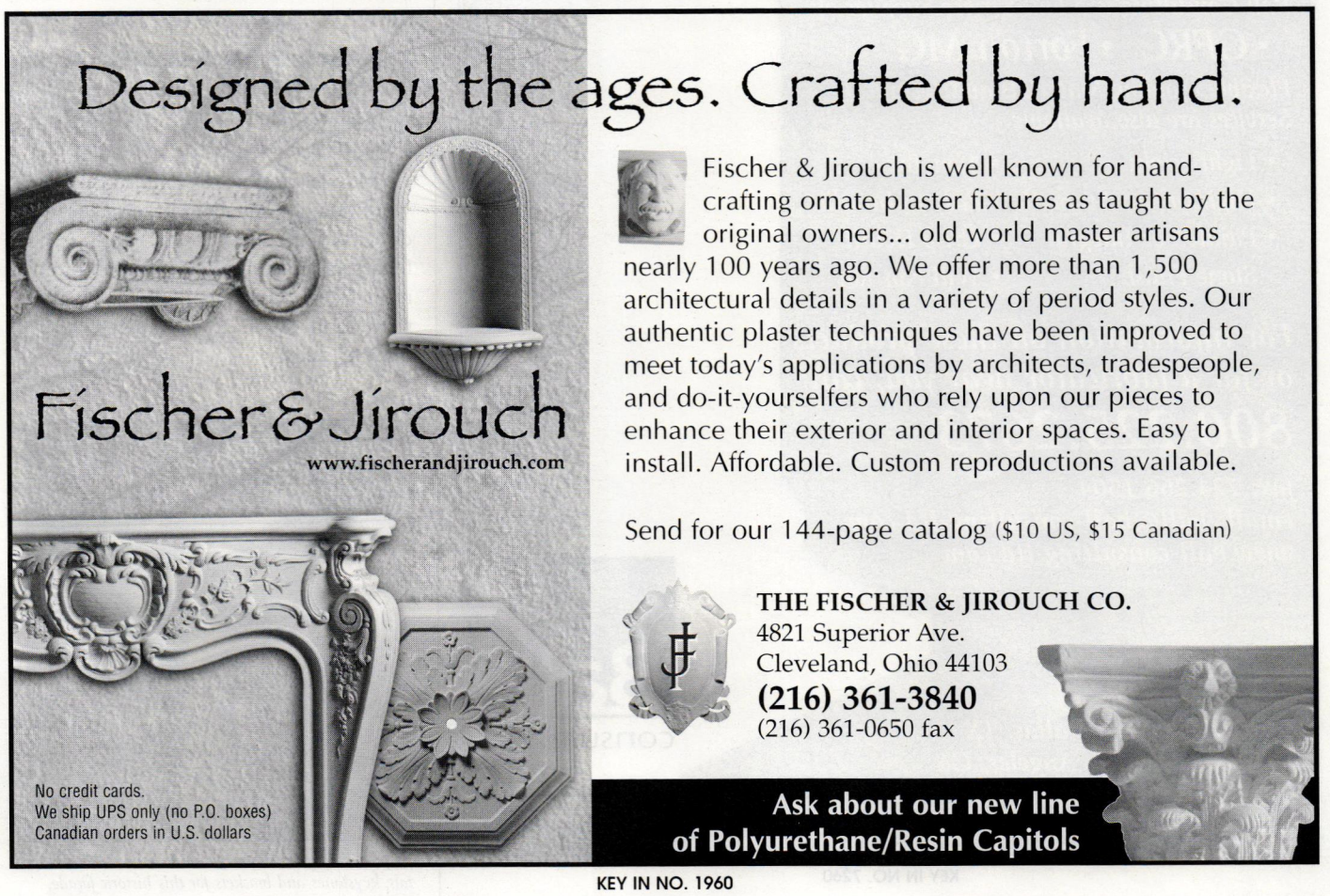
Fischer & Jirouch Co.
216-361-3840; Fax: 216-361-0650
www.fischerandjirouch.com
Cleveland, OH 44103

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

Key in No. 1960



KEY IN NO. 5470



KEY IN NO. 1960

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

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

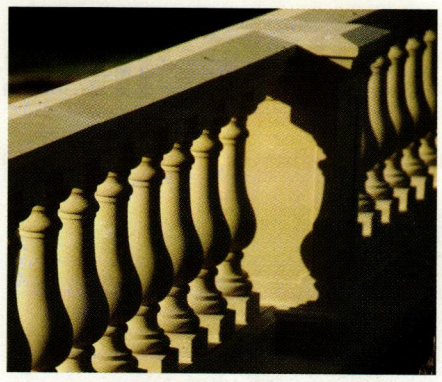
Key in No. 6010

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

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 (USA)'s cast-stone balustrading can be formed into straight, ramped, curved and spiral configurations and used on steps, balconies and parapets.

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, pressed-metal siding, cupolas, steeples, domes, reproductions; Kalemein & lot-line metal windows.

Key in No. 2470

This ornate balustrade project was designed and created by Heather & Little Limited.

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

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

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

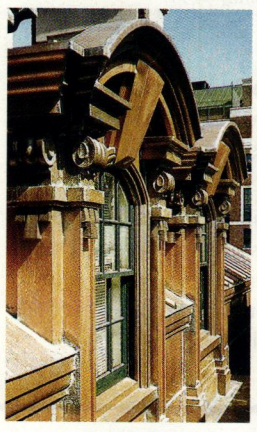
Full-service exterior & historic facade restoration contractor: flat, slate, tile & metal roofing; brick, stone, concrete restoration; GFRC, GFRP, cast stone & metal reproductions.

Key in No. 3067

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

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

Key in No. 8300 for roofing; 861 for ceilings

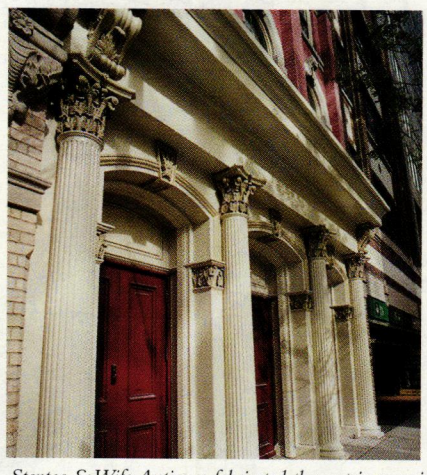


NIKO Contracting Co. restored these copper dormer surrounds.

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

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218



Steptoe & Wife Antiques fabricated the cast iron capitals, keystones and brackets for this historic façade.

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

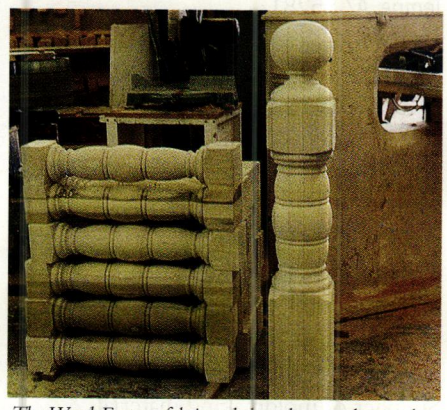
Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

Key in No. 470 for stairs; 9201 for ceilings

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120

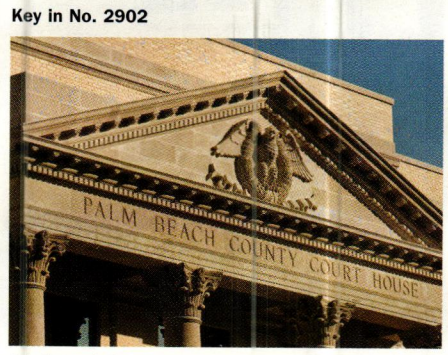


The Wood Factory fabricated these large-scale newel posts and balusters in poplar.

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



Traditional Cut Stone's restoration of the exterior of the historic Palm Beach County Courthouse included replacing the pediment, which features a hand-carved eagle.

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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Ornamentation

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- Lightweight
- High Impact Strength
- Painted or Integral Stone Finish
- Non-Toxic
- Easy to Install
- Crisp Detail
- Will Not Rot

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800.225.2673
fax: 724.266.1504
email: ball@ball-consulting-ltd.com
www.ball-consulting-ltd.com

Distribution Centers located in:
• Ambridge, PA • Dallas, TX
• Linden, NJ • Los Angeles, CA
• Tempe, AZ • Loveland, CO

Ball consulting ltd

KEY IN NO. 7260

Custom Flooring

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.

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

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

Key in No. 8032

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

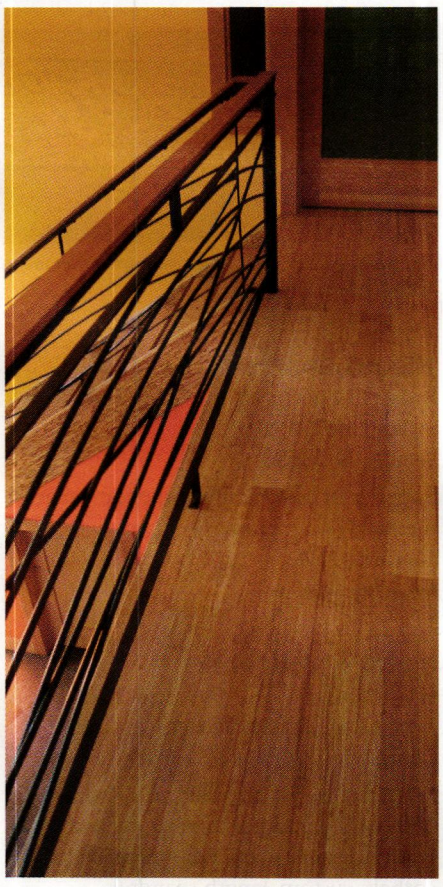
Supplier of vintage wood: antique & salvaged timbers & boards; antique wood flooring; random-width & wide-board flooring.

Key in No. 1457

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

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

Key in No. 521



Bear Creek Lumber provided the bamboo flooring for this hallway.

Board and Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

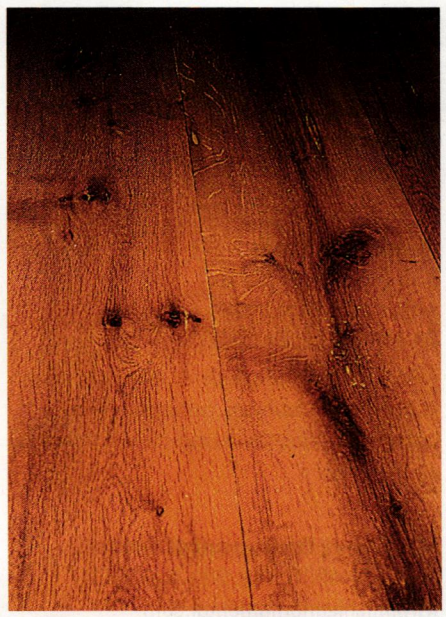
Supplier of antique barns & houses & lumber: hand-hewn beams, wood flooring, Shaker-style tables in oak, white & yellow pine, chestnut; Federal entryways, doors, windows; restoration of Colonial structures.

Key in No. 2763

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

Key in No. 3950



This resawn oak flooring from Sylvan Brandt is available in 3- to 11-in. widths.

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

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

Key in No. 2744

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

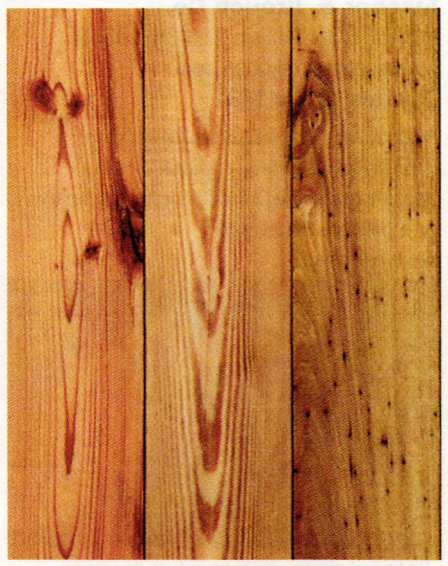
Call for more information.

This random-width plank chestnut flooring was fabricated from hand-selected antique re-milled lumber from Chestnut Specialists.

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

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

Key in No. 7480



Authentic 19th-century reclaimed barn wood from Country Road Associates in pine, hemlock, chestnut and other species can be used as flooring.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Manufacturer of wood flooring & custom millwork: wide-plank flooring & clapboards; eastern white pine, red pine, red oak & other native hardwoods; all drying & milling done on premises.

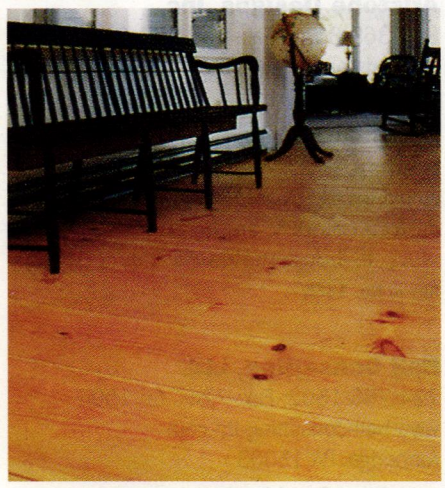
Key in No. 4320

Wide-plank flooring from Craftsman Lumber Co. is dried and machined on the premises.

South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

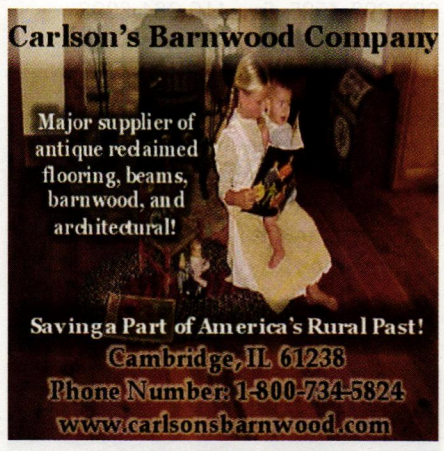
Supplier of timber framing & wood flooring: custom designer & fabricator of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.

Key in No. 134



Wide pine flooring from South County Post & Beam is kiln dried, joined straight and ripped parallel.

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



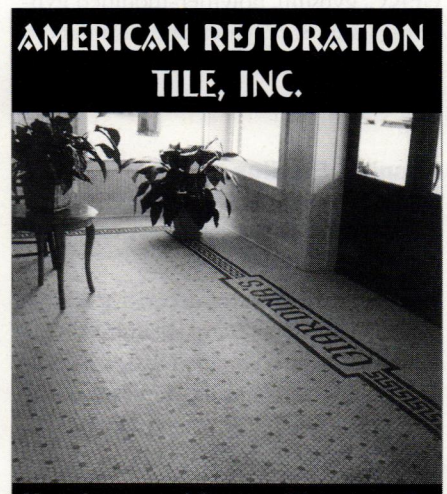
KEY IN NO. 2744

Antique Lumber, Boards, Beams & Floors

- Custom Cutting
- Timber Framing
- Custom Floors
- Surveying/Estimating
- Heart Pine Timbers
- Doug Fir Timbers
- Spruce Timbers
- Re-Sawn Heart Pine
- Re-Sawn Chestnut

143 Radcliff Rd. Willow Street PA
P: 617-548-1829
www.antiquelumber.net
info@antiquelumber.net

KEY IN NO. 1457



Manufacturer of Custom Historical Tile
11416 Otter Creek South Road
Mabelvale, AR 72103
501.455.1000

- 1" Hexagon
- 3/4" x 3/4" Square
- 3/4" x 19/16" Subway
- Basketweave
- Spiral
- All other historic sizes

Email: bebyrd@restorationtile.com
Visit our Web site:
www.restorationtile.com

KEY IN NO. 8032

www.traditional-building.com

Custom Interior Elements, Ornament & Finishes

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.

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

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

Key in No. 1537

American Clay Enterprises, Inc.
866-404-1634, Fax: 505-244-9332
www.americanclay.com
Albuquerque, NM 87113

Supplier of finishes for walls & ceilings: clays, aggregates & natural pigments; alternative to plaster & gypsum; non-flammable, resists mold; 'green' Marittimo finish made of reclaimed shells; contribute to LEED points.

Key in No. 1906

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

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

Key in No. 8032

Aristone Designs, Inc.
800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

Key in No. 1555

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

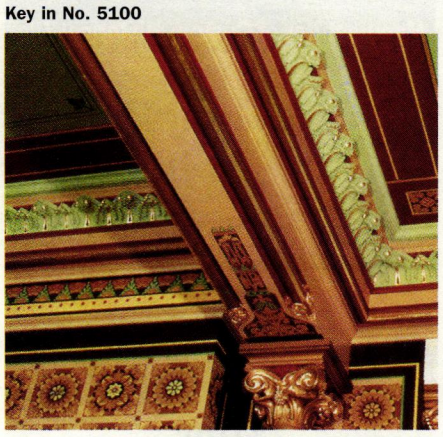
Supplier of moldmaking materials & casting compounds: alginate, latex rubber, polyurethane & silicone for moldmaking; GFRC, gypsum, polymer-modified gypsum, plaster & polyurethane casting compounds; terra-cotta substitutes.

Key in No. 7260

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

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

Key in No. 5100



Canning Studios carried out the gilded stenciling in the Senate Chambers at the Connecticut State Capitol.

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.

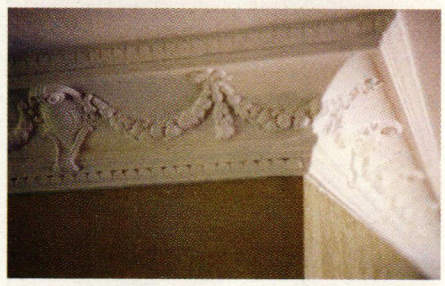
Key in No. 210

Decorators Supply Corp. provided the compo brackets and other elements for this interior.

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

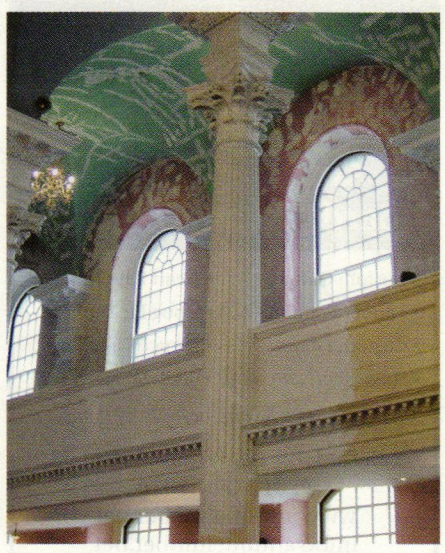


Traditional plaster ornament such as this cornice molding is the specialty of Fischer & Jirouch.

Imperial Productions & Distribution Inc.
800-399-7585, Fax: 416-264-6098
www.imperialdesign.on.ca
Toronto, ON Canada M1J 1A1

Supplier of architectural elements: columns & capitals in fiberglass, wood, polymer & plaster; load bearing, tapered, smooth & fluted & square tapered; moldings & carvings; balusters, domes, mantels & medallions; tin ceilings.

Key in No. 1407



John Tiedemann restored the interior of St. Paul's Chapel in New York City.

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

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

Key in No. 1765

Master Gilders
530-329-5919; No fax
www.mastergilders.com
Oregon House, CA 95962

Gilding studio: interior & exterior work; statues, walls, railings, ceilings, cornices, columns, furniture, frames & more; on all materials.

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

Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.

Key in No. 9520

Modello Designs
619-621-5093; Fax: 619-271-1472
www.modellodesigns.com
Chula Vista, CA 91911

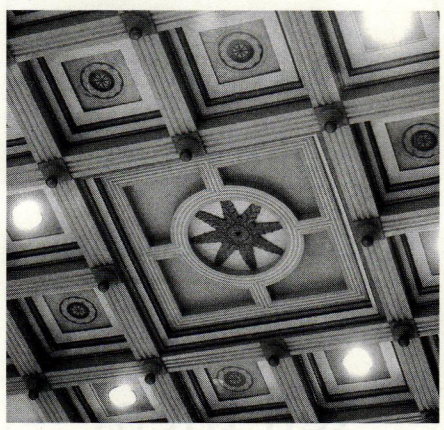
Designer of stenciling: education through video series & workshops at San Diego School of Decorative Arts & other fine painting institutions nationwide.

Key in No. 1601

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

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

Key in No. 861



NIKO fabricated and installed these pressed-metal coffers.

Roos International Ltd., Inc.
800-888-2776; Fax: 954-429-8208
www.roosintl.com
Deerfield Beach, FL 33442

Supplier of specialty wallcoverings: hand-painted, faux-finished; leaf, slate & hand-torn paper textures; variety of colors; uses sustainable components such as water-based inks & recycled materials.

Rosewood Custom Cabinetry & Millwork, Inc.
203-483-4172; Fax: 203-483-4162
www.rosewoodmillwork.com
Killingworth, CT 06419

Custom fabricator of cabinetry, paneling, wainscoting, moldings, windows, stairs & more: design, assembly & finish; for more than 20 years.

Key in No. 1966

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

Key in No. 470

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120

The Wood Factory produces custom interior trim in intricate Victorian designs.

Tile Art/Subway Ceramics
888-439-8453; Fax: 608-237-7291
www.subwaytile.com
Verona, WI 53593

Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; Victorian style.

Key in No. 1794

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

Dove's Wing are available from Vintage Woodworks.

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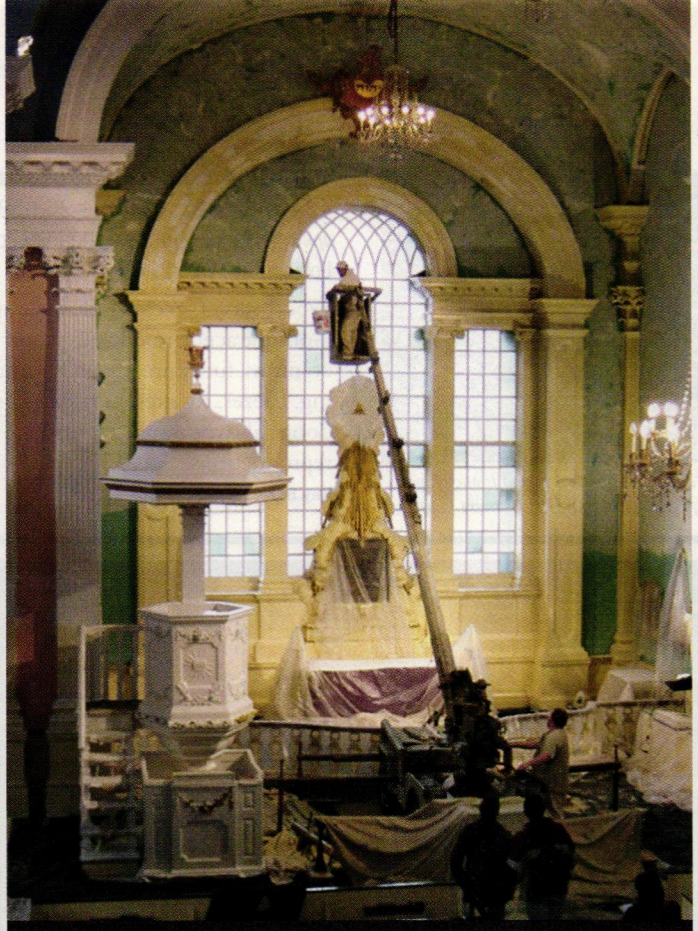

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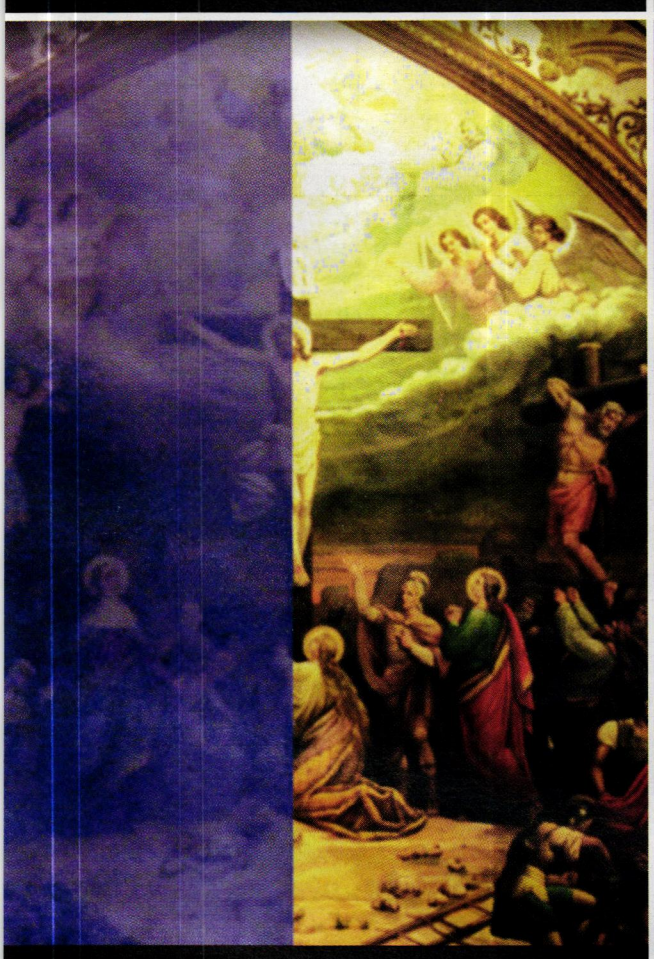

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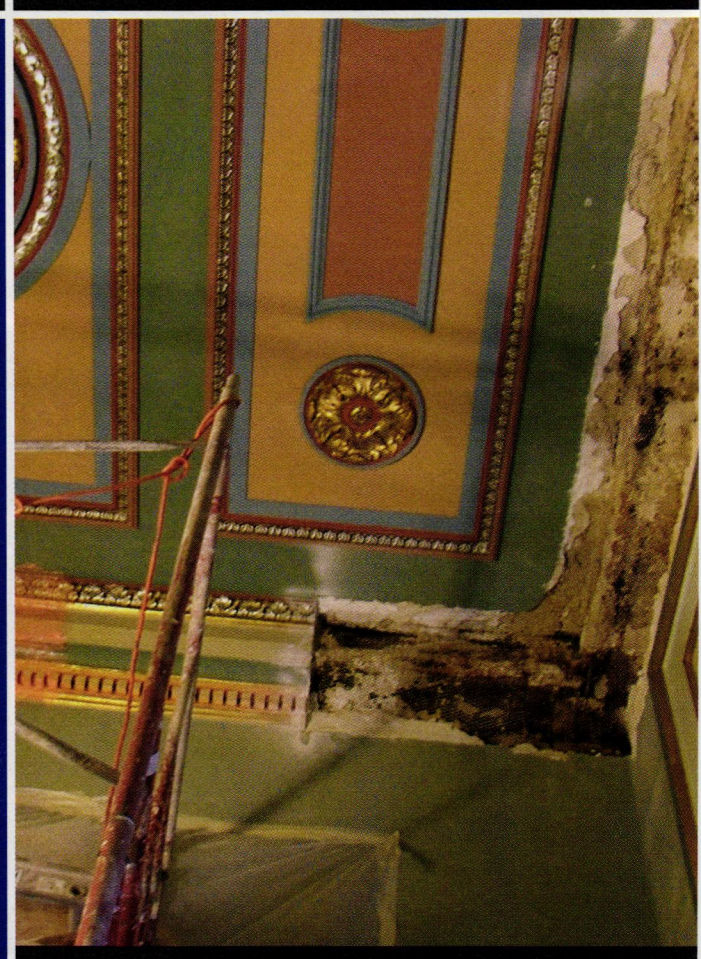

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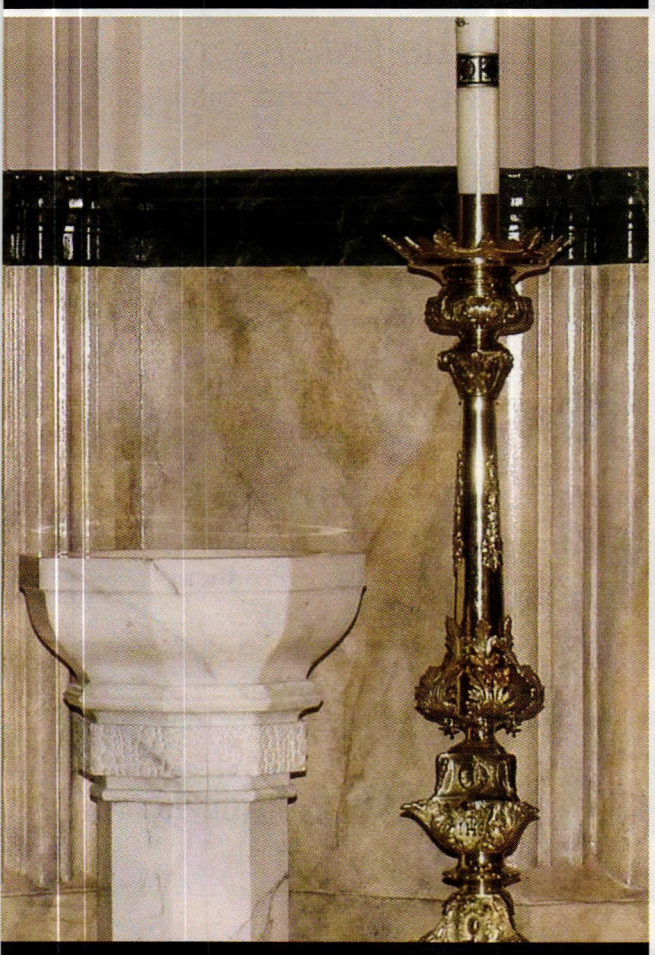
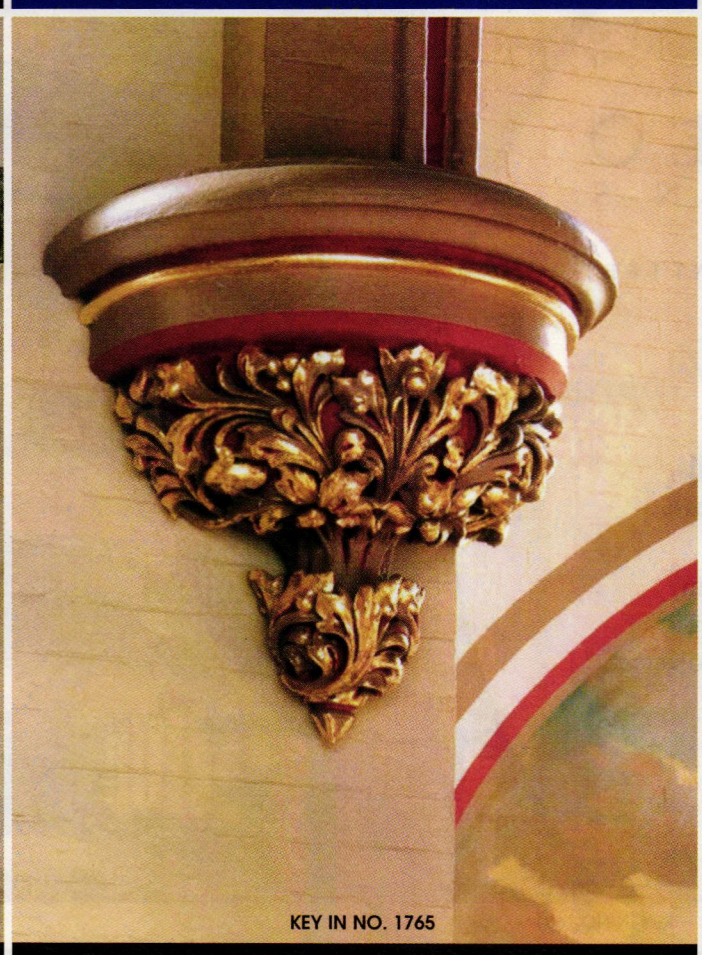


Faux Finishes



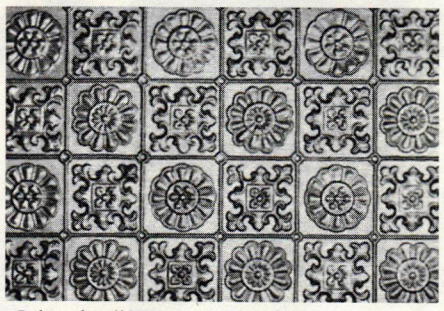
Gilding

Murals and Frescos

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

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

Key in No. 520



Ceiling plate #270 measures 2x4 ft. and is one of many Victorian-era styles available from W.F. Norman Corp.

Wilbur, Frederick - Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

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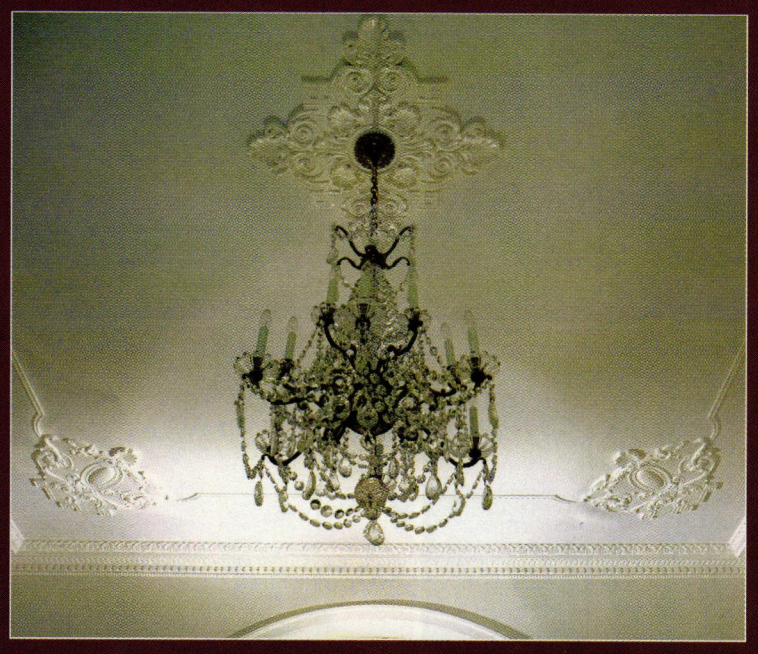

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Now, if you have questions about historic preservation, plaster, decorative painting, stone, wood, metal leafing you need look no further. We know this stuff inside and out (literally, inside and outside). We even know the questions you haven't thought of yet. And sometimes, those are the most important ones. Call us.

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Restoration detail, Rodeph Shalom Synagogue, Philadelphia, Pennsylvania

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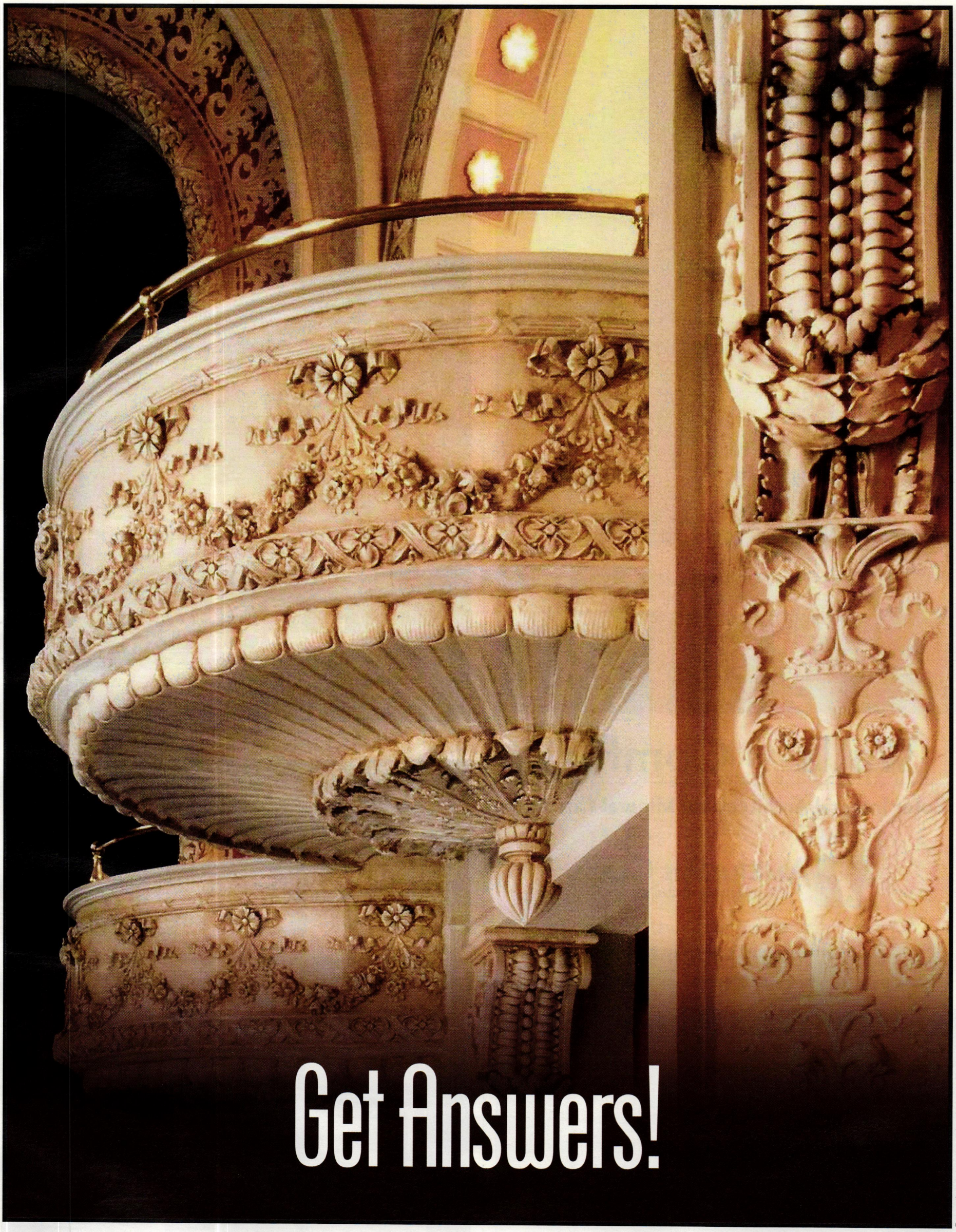

Decorative plaster restoration, Mahawie Theatre, Pittsfield, Massachusetts)

Everybody is looking for answers. But not all answers are created equal. Really. When you're looking for answers about historic preservation, plaster, decorative painting, stone, wood, metal leafing you need look no further. We know this stuff inside and out (literally, inside and outside).

We also have the skilled artisans and decades of hands-on experience needed to execute those answers. We even have answers for the questions you haven't thought of yet. And sometimes, those are the most important ones. Call us. See? Now you have the answer to who should you call?

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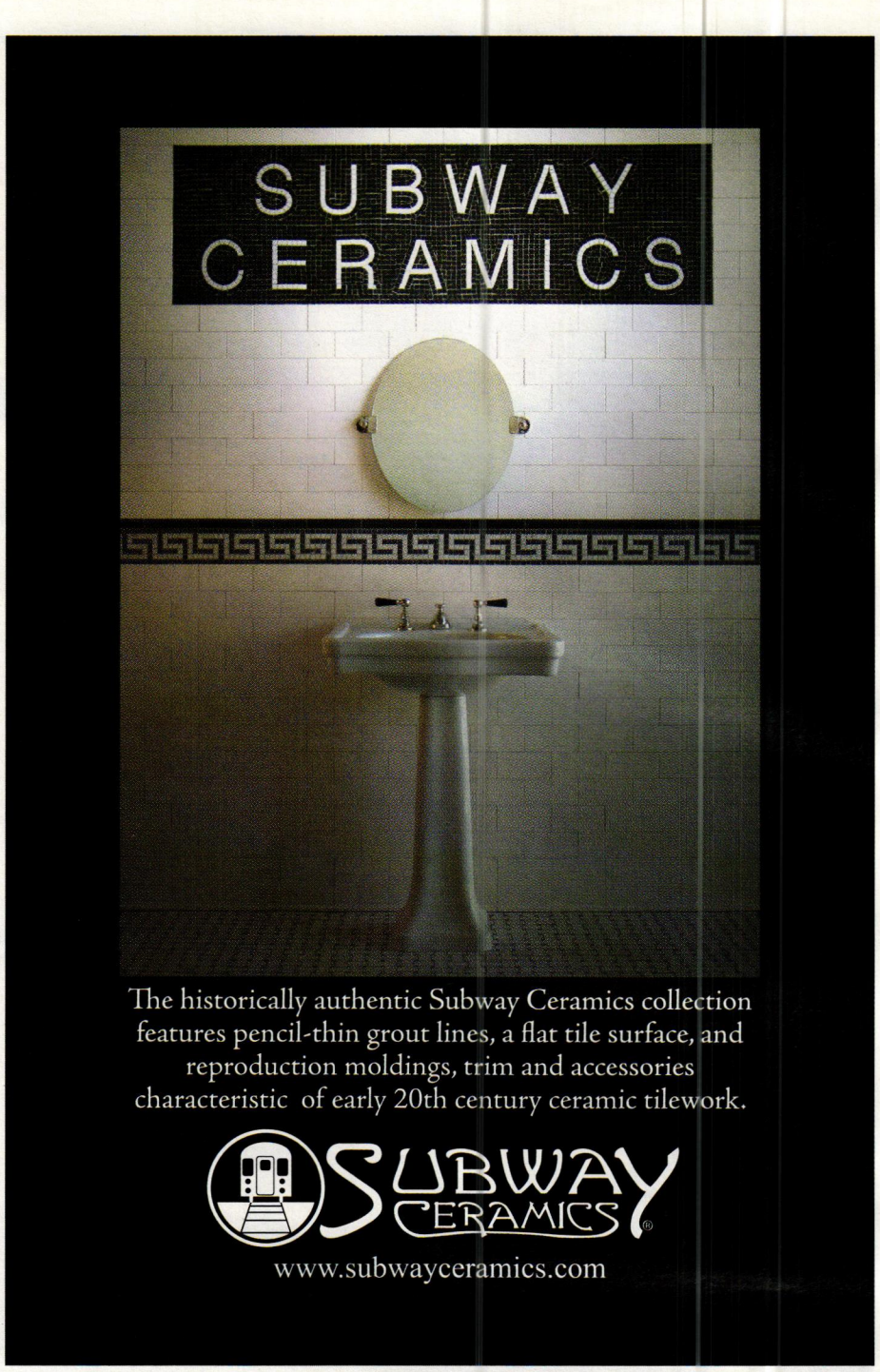

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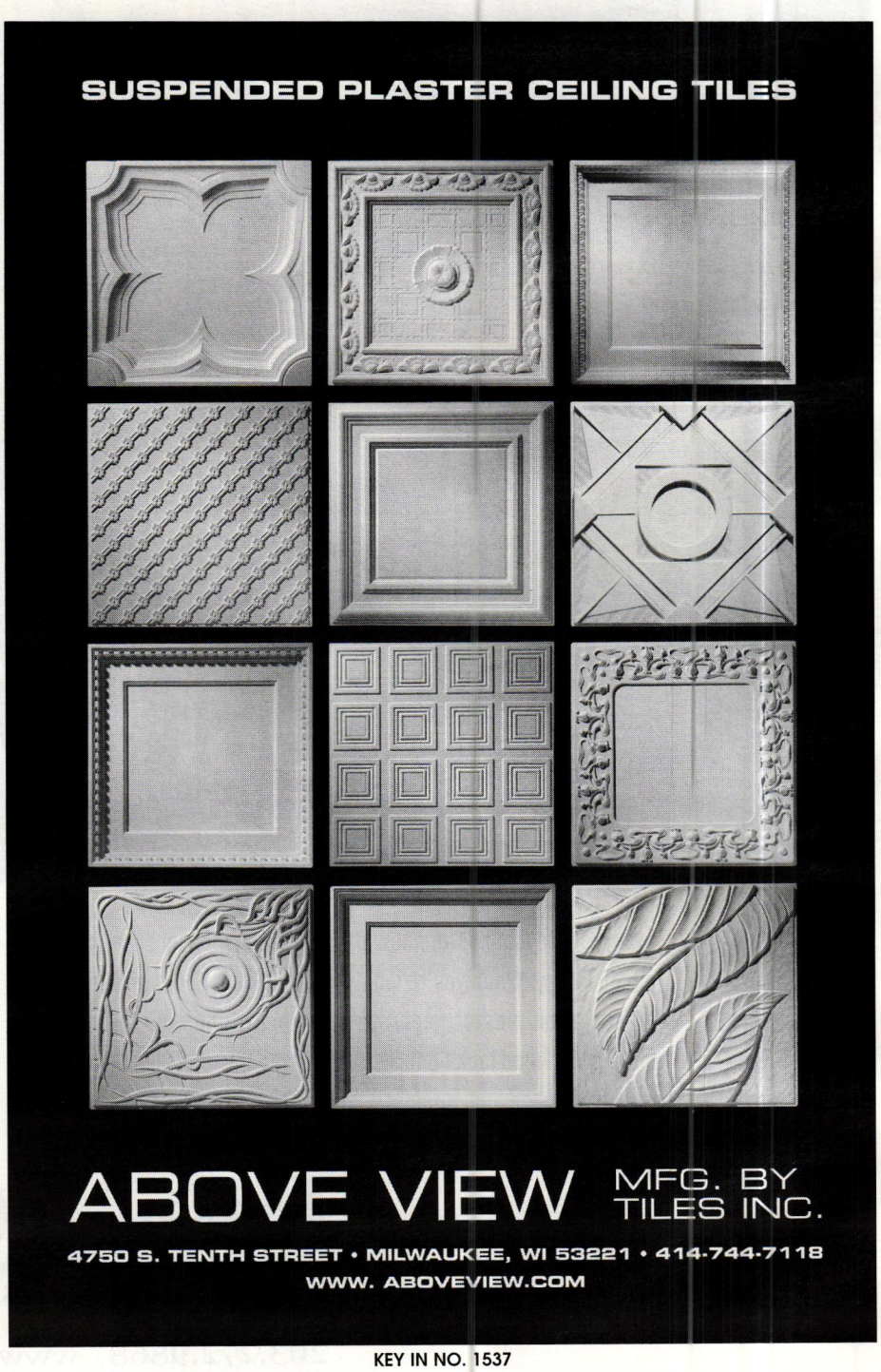

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Allegheny Restoration, Inc.
304-594-2570; Fax: 304-594-2810
www.alleghenyrestoration.com
Morgantown, WV 26507

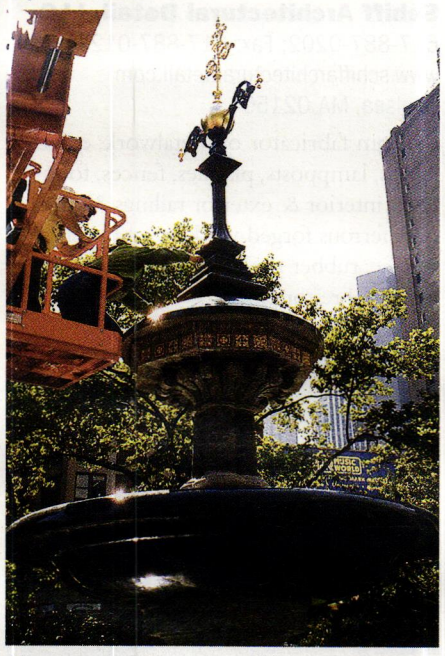
Manufacturer of reproduction & custom wood doors & windows: window replication, restoration & repair; hardware replacement; storefronts & ecclesiastical projects.

Key in No. 1004

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 ornamental bronze spire of the Jacob Wrey Mould Fountain in New York City's Central Park was replicated by Allen Architectural Metals.

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Manufacturer of reproduction & custom wood windows & doors: true-divided lites with insulated glass; wood-framed storm sash & screens; renovation & restoration projects & new construction; paneled walls & storefronts; catalog $5.

Call for more information.

Aristone Designs, Inc.
800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

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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

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Key in No. 521

The Belden Brick Co. designed this relief of a dove carrying an olive branch.

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

The railings on this house, fabricated by Bill's Custom Metal, feature a simple repetitive pattern.

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

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

Custom street clocks are available from Campbellsville Industries.

Columbia Equipment Co., Inc.
800-742-1297; Fax: 718-526-4110
www.columbiaequipment.com
Jamaica, NY 11433

Manufacturer of prefabricated aluminum passenger shelters, smoking shelters, bus shelters, kiosks, benches & related street furniture: variety of standard & custom designs; streetscape improvement models; gazebos & outbuildings.

Key in No. 3105

Columbia Equipment's line of Old Fashioned Style shelters includes this prefabricated aluminum bus shelter.

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

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

Key in No. 495

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

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

Dalton Pavilions, Inc.
800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Manufacturer of pre-engineered pavilions & gazebos: western red cedar; prefabricated for ease of installation; ships internationally.

Key in No. 330

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's contribution to the restoration of the Massachusetts State House in Boston, MA, included fabricating bollards and fencing to coordinate with the original ironwork.

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

A landmark masonry element was re-cast and bronzed by Fine Architectural Metalsmiths to create these dramatic medallions for a monumental driveway gate.

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

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

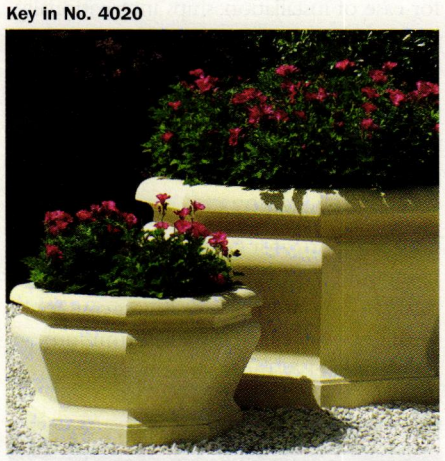
Key in No. 6010

This 48-in. tall oil jar is available from Gladding, McBean in various finishes.

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



The Small and Medium Octagonal Jardinieres with ogee moldings are new additions to Haddonstone's contemporary collection.

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

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

Key in No. 9130

Street clocks in historical styles are the specialty of Herwig Lighting.

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

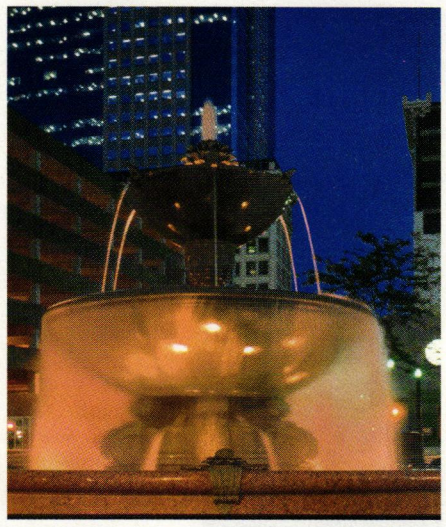
Custom fabricator of wood windows & doors: casing; circular & crown moldings; complete entryways; wood storefronts; restoration & period-style construction.

Key in No. 3570

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



The Transit Plaza Fountain in Kansas City, MO, was fabricated by Historical Arts & Casting.

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

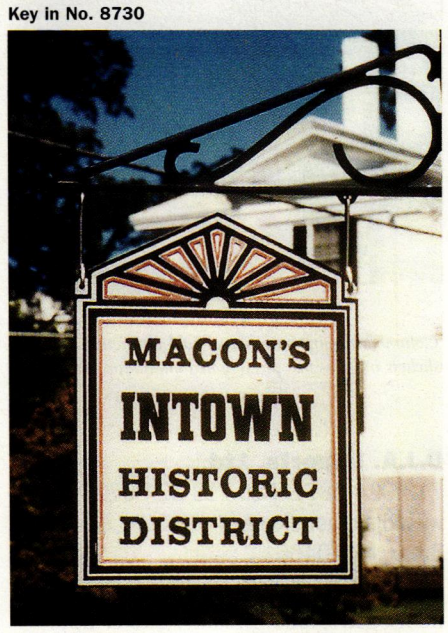
Manufacturer of forged- & cast-metal hardware: strap, H, HL, butterfly & butt hinges; thumb-latch locksets, gate hardware, shutter dogs & more; fireplace tools; bathroom accessories & kitchen equipment; restoration; catalog $5.

Call for more information.

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, cast bases for street signs, posts, bollards.

Key in No. 8730



The town of Macon turned to Lake Shore Industries for its historical aluminum street signs.

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

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

Mohegan Iron custom designed, fabricated and installed this wrought-iron gate.

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

Old Smithy Shop
888-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03086

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

Key in No. 5110

Potter Arts Metal Studios
214-821-1419; Fax: 214-821-1442
www.potterartsmetal.com
Dallas, TX 75207

Fabricator of metalwork: doors, fountains, lighting, grilles, railings, balustrades, stairs, gates & wine cellars.

Key in No. 1956

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Key in No. 7630

Richards-Wilcox, Inc.
800-253-5668; Fax: 630-897-6994
www.rwhardware.com
Aurora, IL 60506

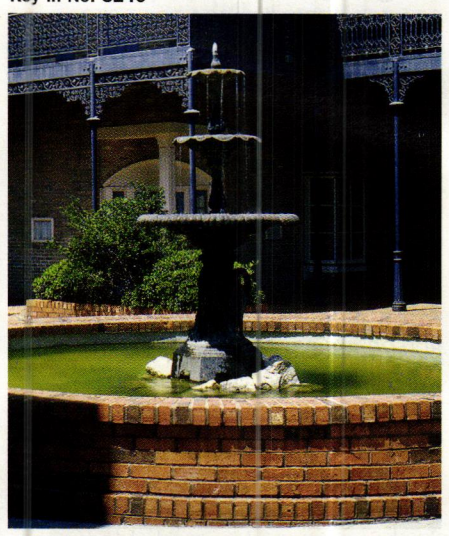
Manufacturer of historical reproduction door hardware: for slide, swing & slide-fold doors; strap hinges, door pulls, bolts, latches, trucks & track for doors weighing up to 5,000 lbs.; Turn of the Century designs & replicas.

Key in No. 1579

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

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240

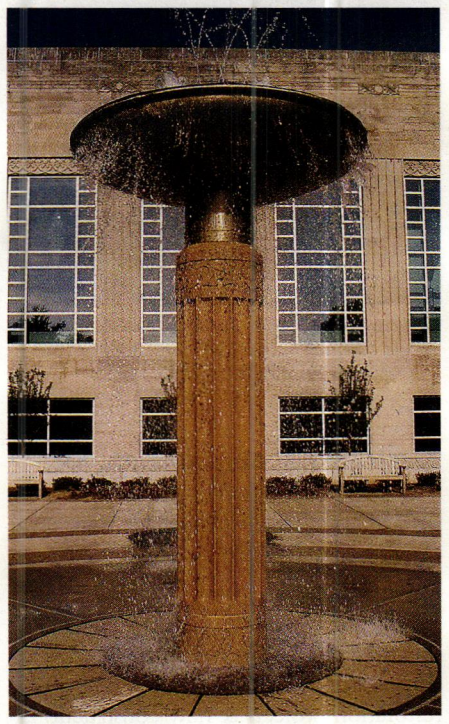


Robinson Iron custom fabricated this three-tiered, cast-iron fountain.

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730



The Frank McKinney Memorial Fountain at the University of Indiana features a stainless-steel assembly fabricated by Schiff Architectural.

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

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218

Call for Entries

2010 Palladio Awards

Honoring Excellence in Traditional Commercial, Institutional & Public Design

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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

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- **Adaptive Reuse &/or Sympathetic Addition**
- **New Design & Construction – less than 30,000 sq.ft.**
- **New Design & Construction – more than 30,000 sq.ft.**
- **Public Spaces: Parks, Plazas, Gardens, Streetscapes**

Corresponding awards will also be given for residential projects.

The deadline for entries is November 20, 2009.

For details on the Awards program, judging criteria and submission requirements, go to

www.palladioawards.com

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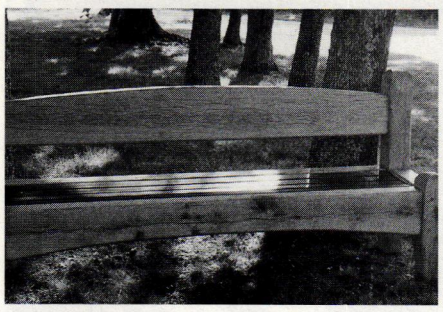
South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

Supplier of timber framing & wood flooring: custom designer & fabricator of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.

Key in No. 134

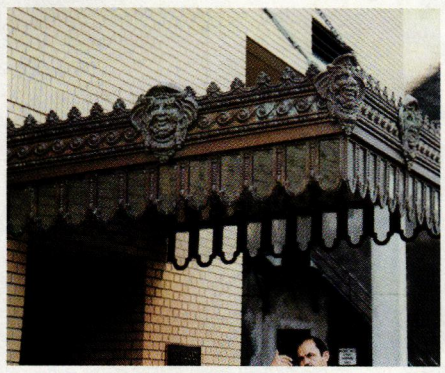


A timber-framing company, South County Post & Beam also builds wood benches.

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

Key in No. 470



Steptoe & WIfe Antiques fabricated this metal awning.

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Key in No. 8270

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

Western Wood Structures
800-547-5411, Fax: 503-692-6434
www.westernwoodstructures.com
Tualatin, OR 97062

Supplier of custom-designed timber-bridge packages: pedestrian & vehicular; clear spans from 10 to 200 ft.; job-site installation & abutment design service.

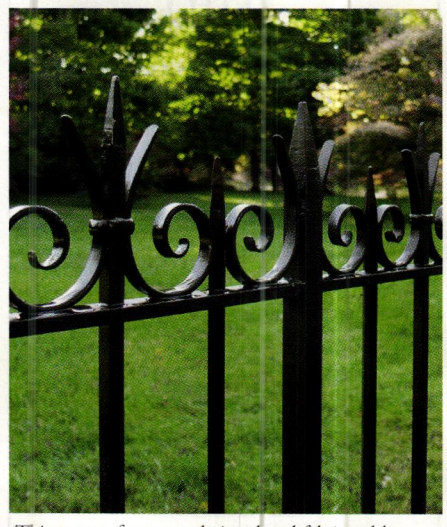
Key in No.

This prefabricated pedestrian bridge is one of many styles available from Western Wood Structures; it is made from second-growth, glue-laminated wood, a primary building material made from a renewable resource.

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



This custom fence was designed and fabricated by Wiemann Ironworks using solid-bar steel; to ensure longevity, it was galvanized before urethane coating was applied.

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; for storefronts.

Key in No. 9640

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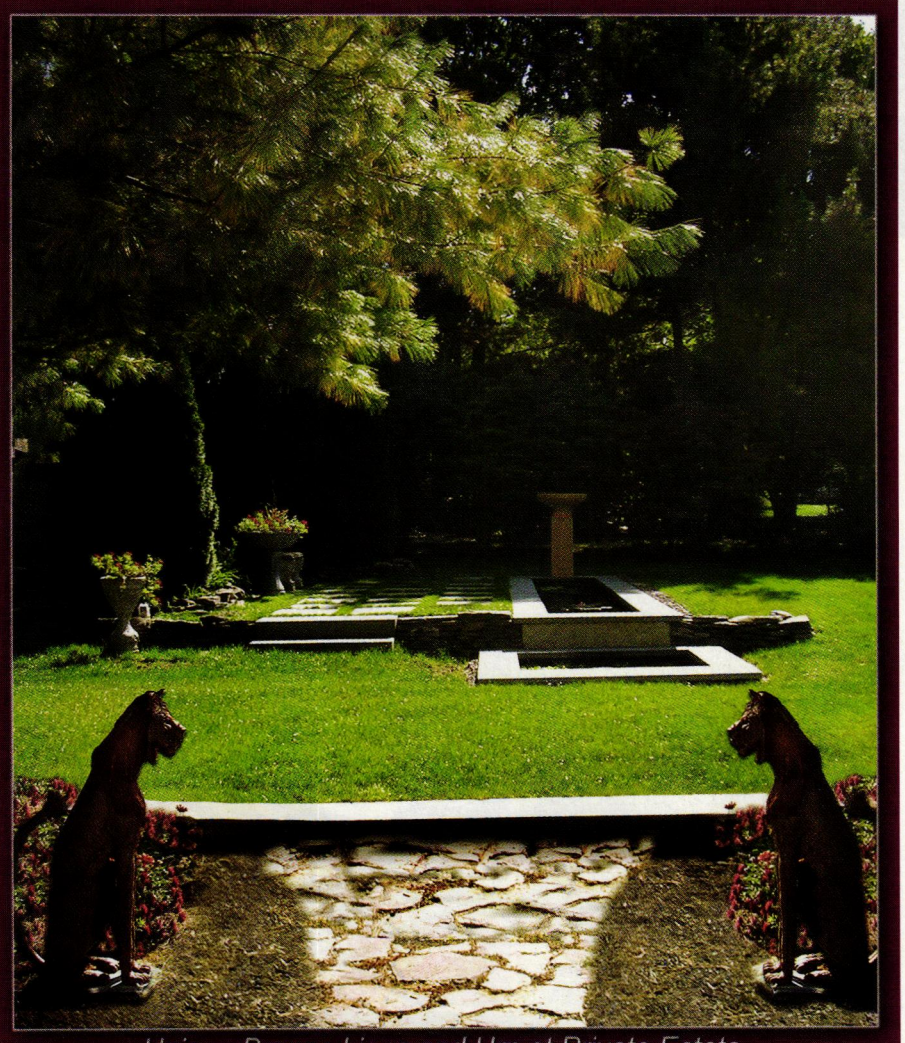

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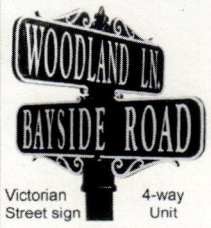
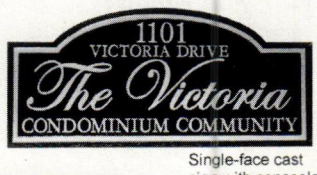
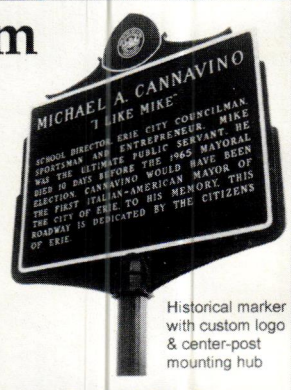
Cast Aluminum



Victorian Street sign
4-way Unit



Single-face cast sign with concealed mounting.



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Celebrating 100 years of manufacturing quality cast aluminum street signs, plaques, and historical markers.

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- Vintage-style bollards
- Aluminum & bronze plaques

Lake Shore Industries
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Erie, PA 16502

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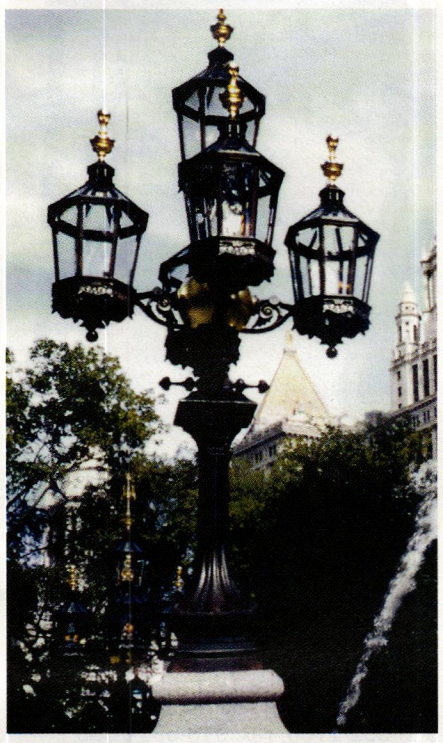
Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

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

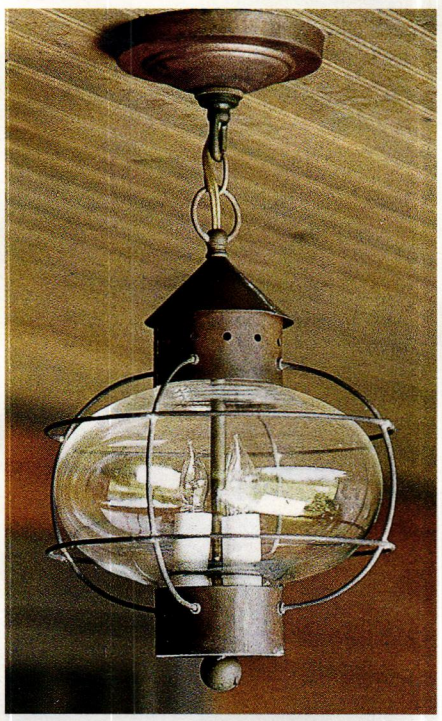


Allen Architectural Metals cast this bronze and iron street light for New York City's City Hall Park.

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

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

Key in No. 60



This naturally aged brass-finished porch fixture, the Onion Lantern from Authentic Designs, is 11 in. tall and 8½-in. in dia.

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

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

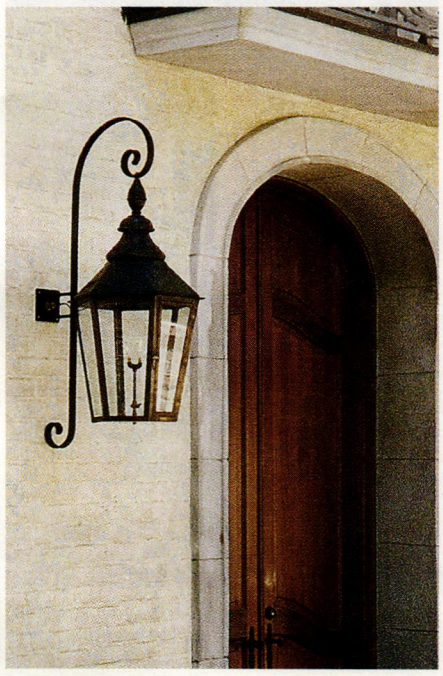
Key in No. 7660

This historically styled lantern is available from Ball & Ball Lighting.

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

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

Key in No. 166



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

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

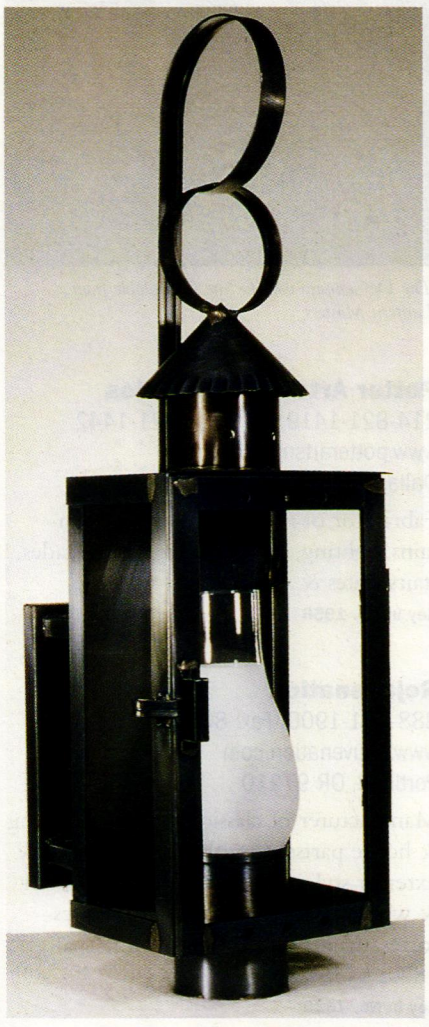
Designer & fabricator of hand-forged metalwork: furnishings, pot racks, lighting, fireplace, gates, door hardware, straight & curved railings, panels & balusters; iron, bronze, copper, aluminum & stainless; national market.

Key in No. 1867

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

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

Call for more information.



This pewter lantern as well as other Colonial-style lighting fixtures are available from Josiah R. Coppersmythe.

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

This historically styled lantern from Dahlhaus Lighting measures 22 in. tall.

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

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

Key in No. 809

This lantern from Deep Landing Workshop measures 32 in. tall x 13¾ in. deep.

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 bronze octagonal lantern with multiple molding and divided lights is available from Fine Architectural Metalsmiths; it hangs from a forged hook that also functions as the wiring raceway.

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

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

Key in No. 9130

The artisans at Herwig handcrafted this traditionally styled exterior lantern.

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

Historical Arts & Casting custom fabricated this cast-metal gas-burning lantern.

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

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

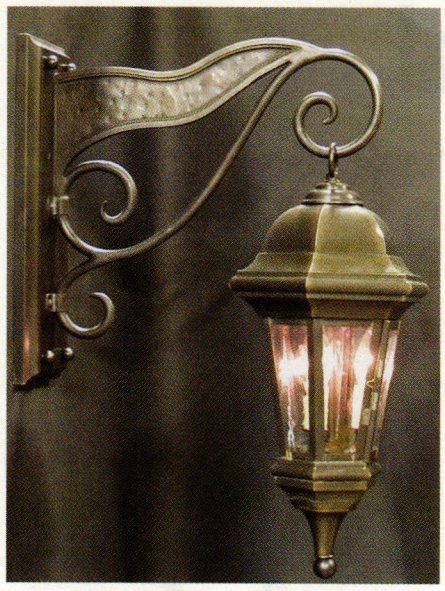
Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, lampposts, cast bases for street signs, posts, bollards.

Key in No. 8730

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

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

Key in No. 1239



The DeGennaro wall fixture is available from Lantern Masters.

Potter Arts Metal Studios
214-821-1419; Fax: 214-821-1442
www.potterartsmetal.com
Dallas, TX 75207

Fabricator of metalwork: doors, fountains, lighting, grilles, railings, balustrades, stairs, gates & wine cellars.

Key in No. 1956

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Key in No. 7630

The Jefferson is one of many historic replication lighting fixtures available from Rejuvenation.

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730

These ca. 1920-1930 exterior bronze sconces were refurbished by Schiff Architectural Detail; they are 60 in. tall x 24 in. deep.

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

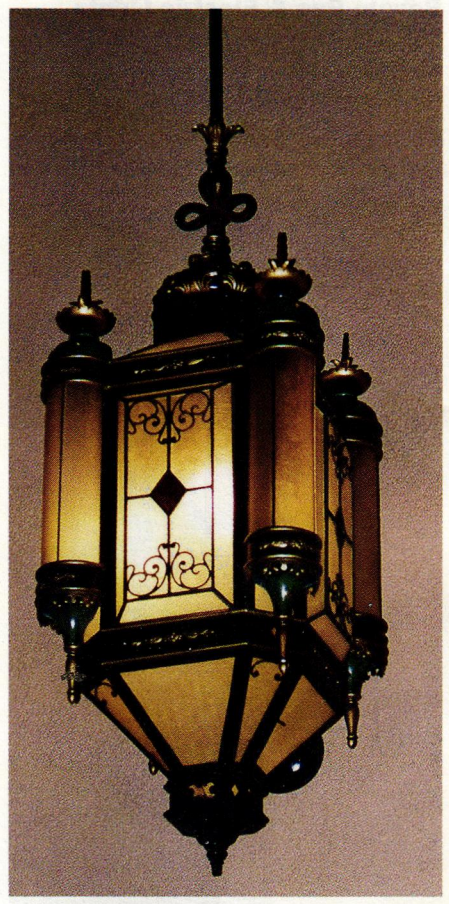
Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218

St. Louis Antique Lighting Co.
314-863-1414; Fax: 314-863-6702
www.slalco.com
Saint Louis, MO 63130

Manufacturer & supplier of architectural lighting: all styles; historical reproductions & custom lighting; restoration services; commercial & ecclesiastical projects.

Key in No. 6190

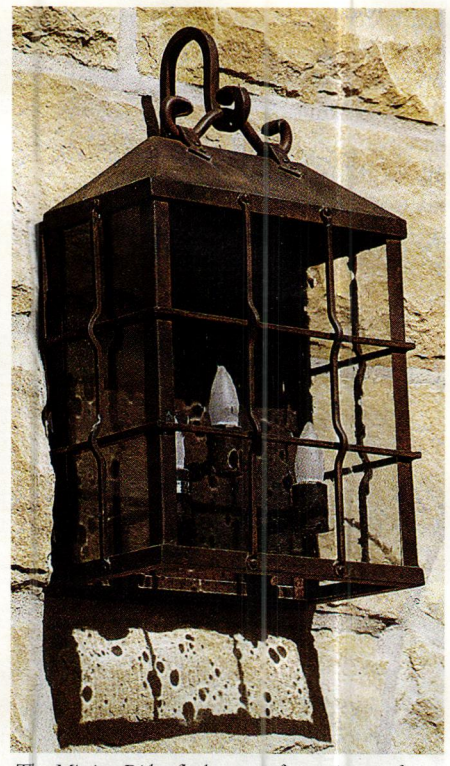


St. Louis Antique Lighting Co. restored this pendant and three others for the Frauenthal Theater in Muskegon, MI.

Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged traditional lighting, grilles & fireplace accessories: many types & styles of lighting & grilles; fireplace screens, grates & inserts; historic reproduction & restoration services.

Key in No. 483



The Mission Ridge flush-mount fixture is one of more than 350 styles of lighting offered by Steven Handelman Studios.

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

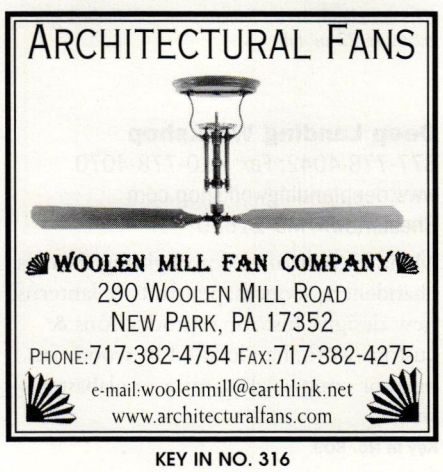
Woolen Mill Fan Co.
717-382-4754; Fax: 717-382-4275
www.architecturalfans.com
New Park, PA 17352

Manufacturer of decorative ceiling fans: historic & new designs; belt-&-pulley models & beltless single-motor units; iron, bronze & aluminum castings.

Key in No. 316

Woolen Mill Fan Co. offers a selection of traditionally styled belt-driven ceiling fans.

KEY IN NO. 7730



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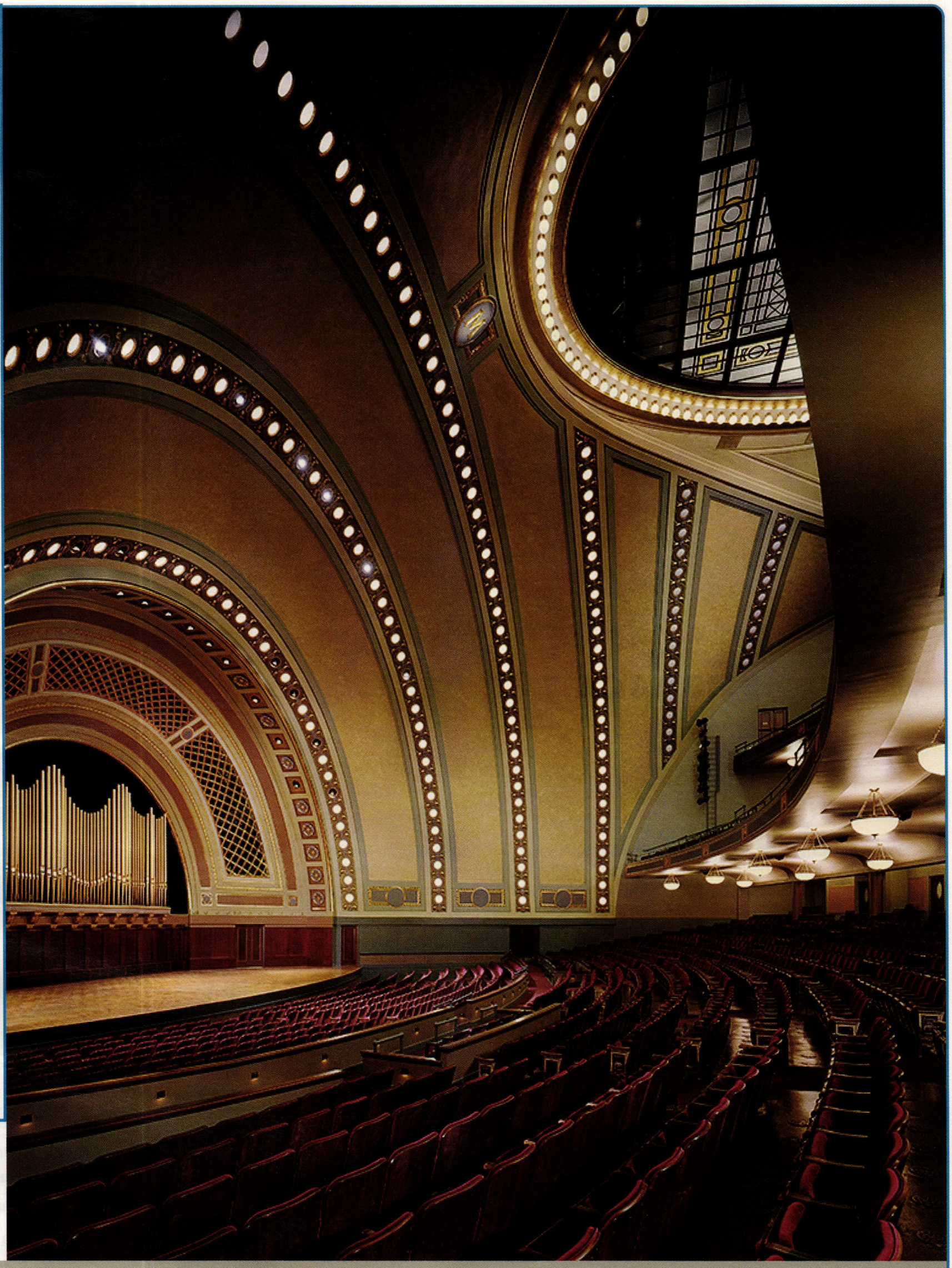

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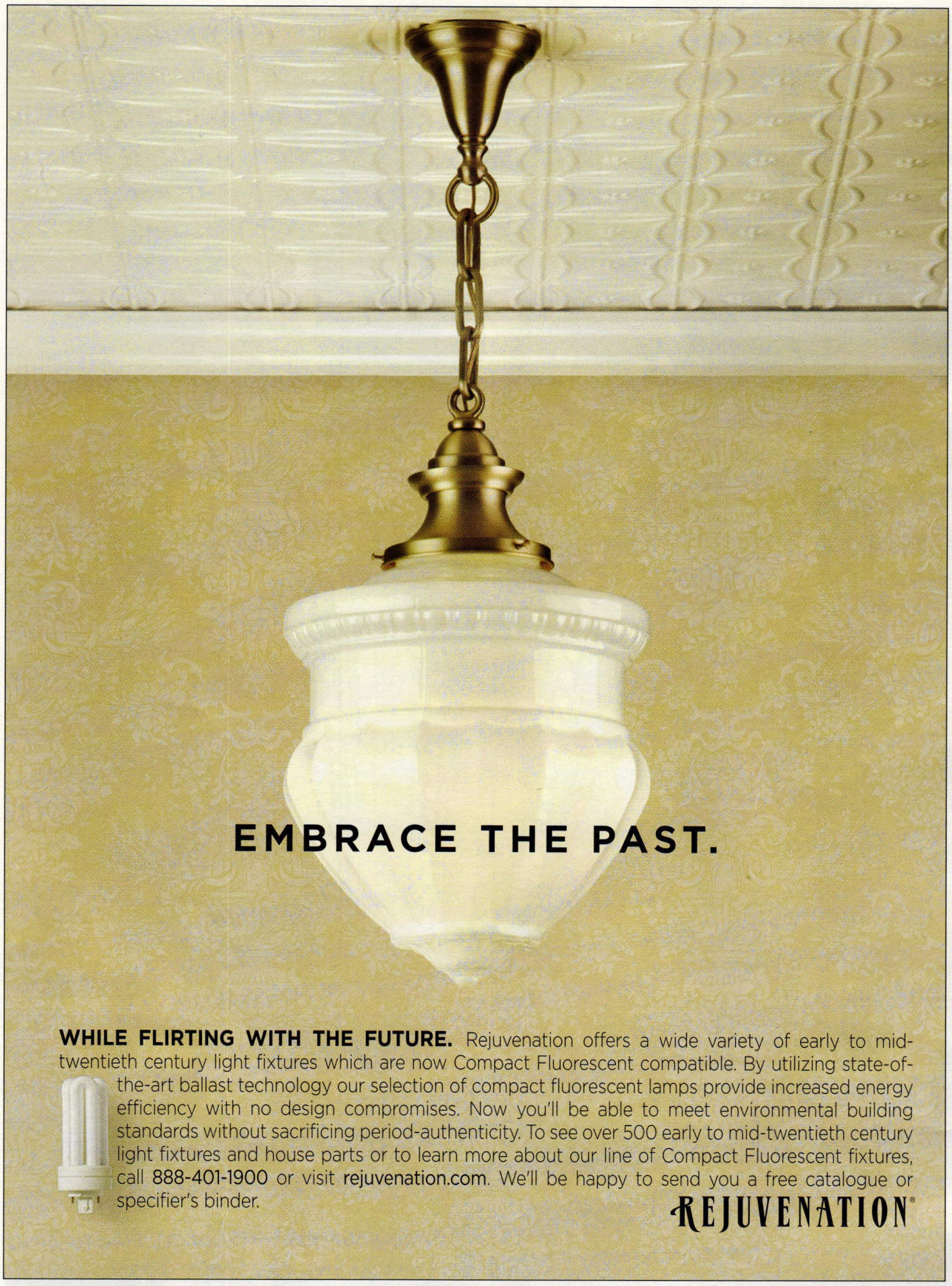

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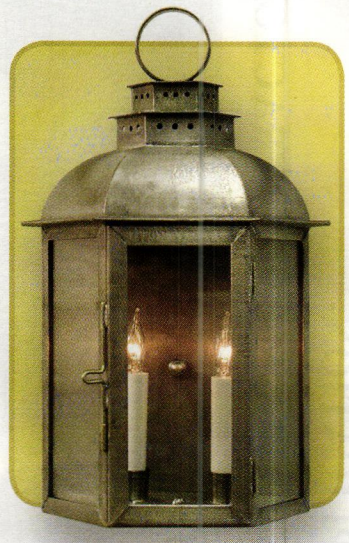
Handcrafted in Vermont



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www.authenticdesigns.com

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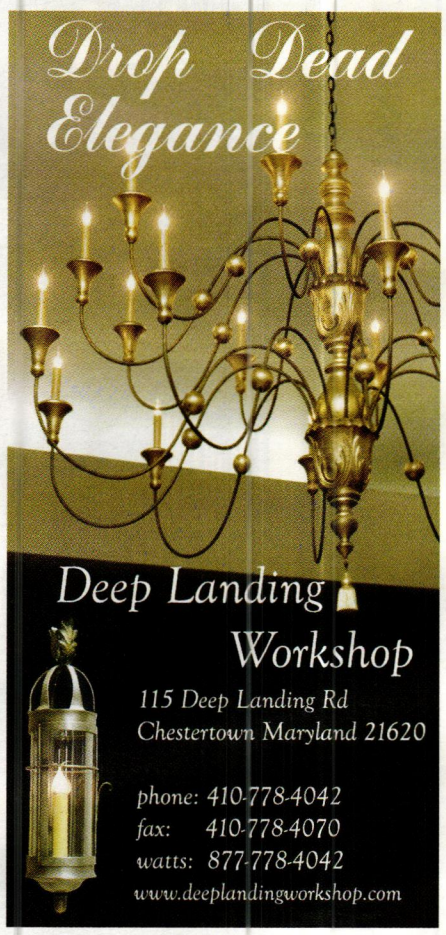

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PHONE: 479-968-2621
FAX: 479-968-6422

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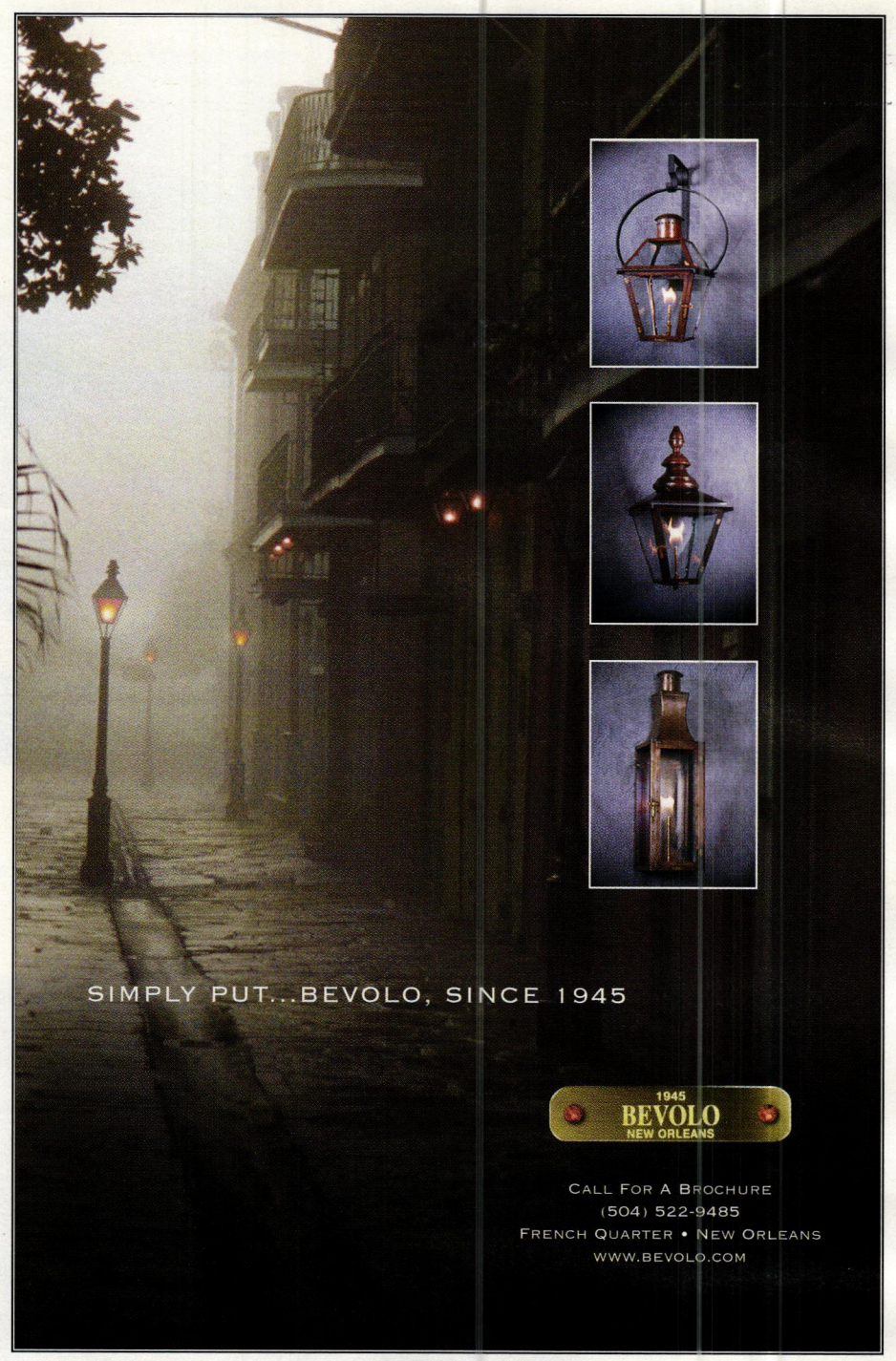
KEY IN NO. 1956



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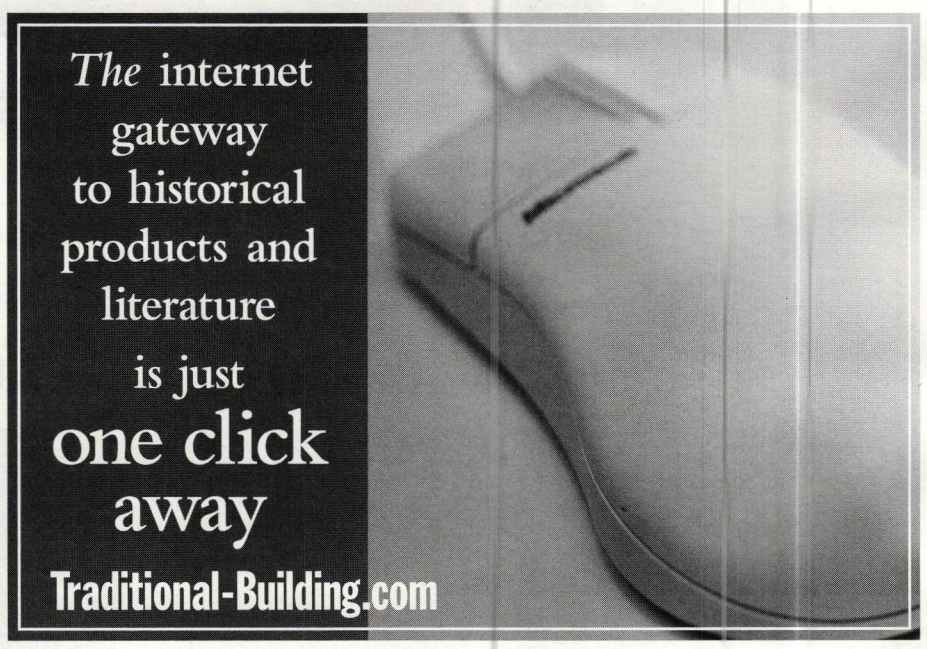
KEY IN NO. 2767

KEY IN NO. 483



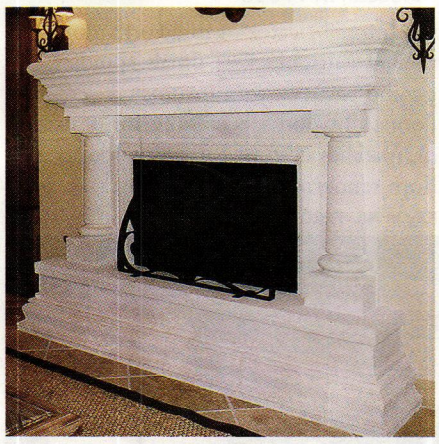
Custom Mantels, Fireplaces & Chimneys

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.

Aristone Designs, Inc.
800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

Key in No. 1555



Both custom and stock mantels are available from Aristone Designs in cast stone and GFRC.

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

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

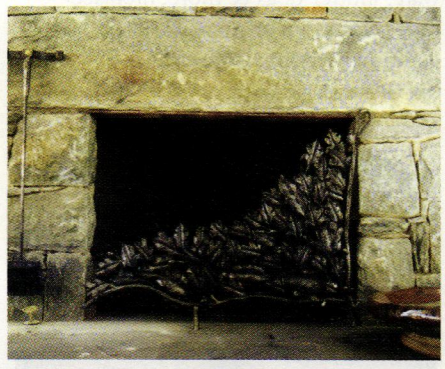
Supplier of architectural terra-cotta products: roof tile & Terraclad; columns, capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Key in No. 160

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



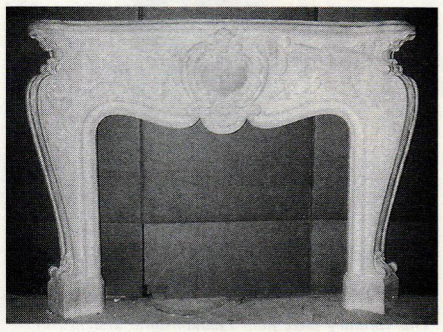
Cardine Studios fabricated this decorative foliate fireplace screen.

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

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



Fischer & Jirouch's model #6116 mantel was manufactured in plaster.

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.

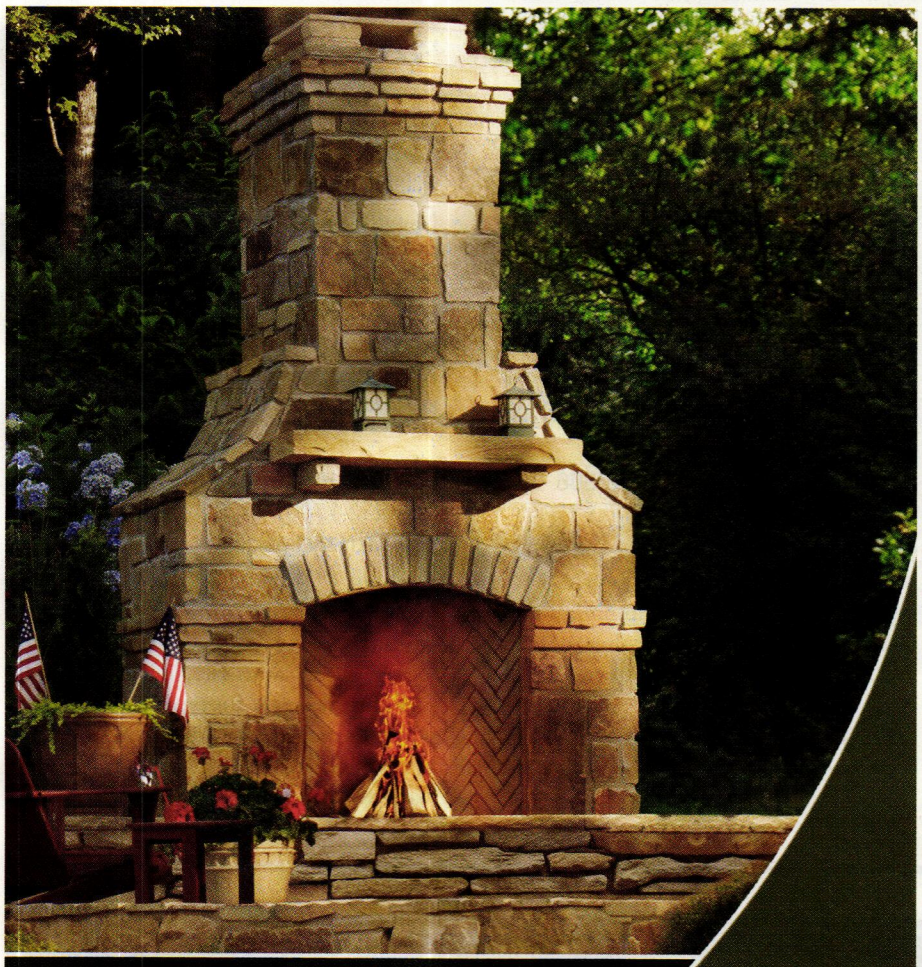
Key in No. 1960

The Corsica mantel from Forshaw of St. Louis measures 50¼ in. tall x 62½ in. wide at the base.

Forshaw of St. Louis, Inc.
800-367-7429; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044

Manufacturer of handcrafted mantels & overmantels: pine, oak, poplar, cherry & other solid hardwoods; unfinished & ready for paint or stain; precast-stone mantels with 33-, 36-, 42- & 43-in. openings; custom & ground shipped.

Key in No. 8174



The Rumford. A perfect centerpiece for any garden party.

The tall, elegant appearance of a Rumford fireplace will certainly impress your guests. But it's the classic performance that will please you. After all, if you're going to invest in an outdoor fireplace, you'll want it to burn hot and clean. Otherwise you'd gather your family and friends around the old gas grille. So build a real Rumford. And then let's have a party!

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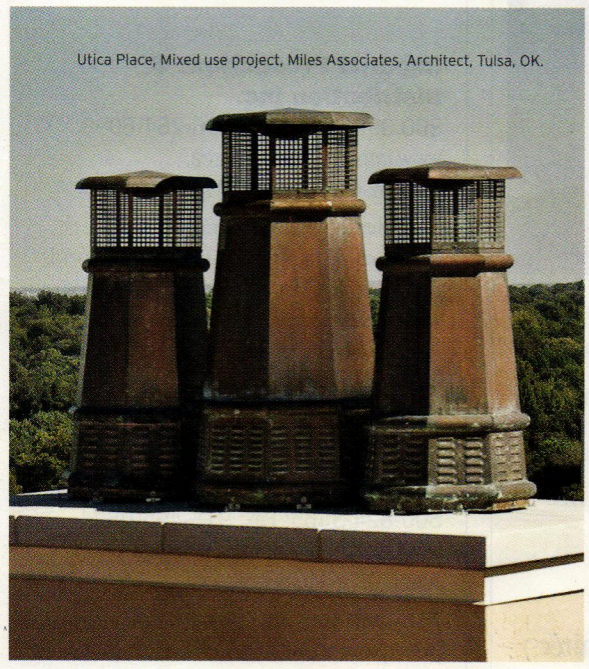


Our chimney pots limit your liability, not your design possibilities.

Without a doubt European Copper chimney pots offer you everything needed to make your next chimney a design statement. Our high safety standards limit your professional liability and our sustainable materials are great for LEED projects. Plus we're building code compliant, and the only chimney pot compatible with every chimney termination.

European Copper by Jack Arnold

To learn more visit www.europeancopperchimneypots.com or 800.391.0014.

KEY IN NO. 1719

This Quaker Gem cast-iron stove, dating from the 1870-90 period, was restored by Good Time Stove.

Good Time Stove Co.
413-268-3677; No fax
www.goodtimestove.com
Goshen, MA 01032

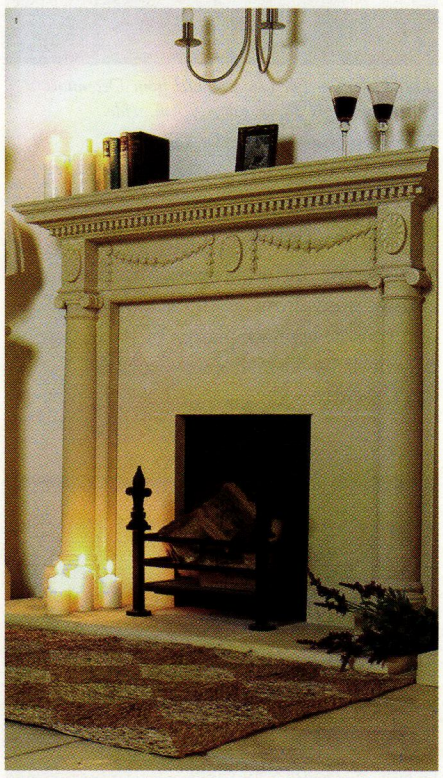
Supplier of antique kitchen ranges & heating stoves: ca. 1840–1930; fully restored & functional; enamel, cast iron, wood & wood/gas combos; electric conversions available.

Call for more information.

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



This chimney piece from Haddonstone, designed in the style of Robert Adam, incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.

Imperial Productions & Distribution Inc.
800-399-7585, Fax: 416-264-6098
www.imperialdesign.on.ca
Toronto, ON, Canada M1J 1A1

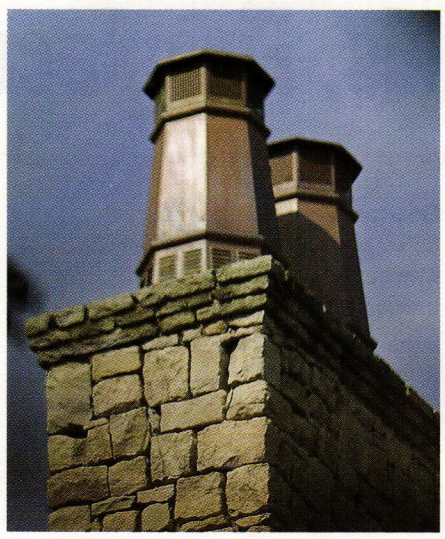
Supplier of architectural elements: columns & capitals in fiberglass, wood, polymer & plaster; load bearing, tapered, smooth & fluted & square tapered; moldings & carvings; balusters, domes, mantels & medallions; tin ceilings.

Key in No. 1407

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

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

Key in No. 1719

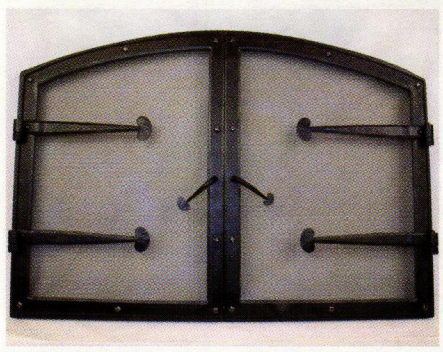


Chimney pots with patina finishes are part of the European Copper line manufactured by Jack Arnold - European Copper.

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

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

Call for more information.



Kayne & Son Custom Hardware hand forged this arched-top fireplace enclosure, which features bean-strap hinges and levers.

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

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

Old Smithy Shop
888-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03086

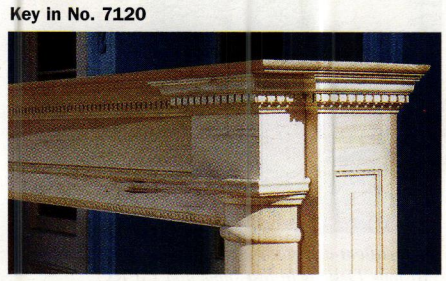
Custom fabricator of hand-forged Early American hardware: Suffolk & Norfolk latches & pulls; pintle strap hinges & H & H-L hinges & cabinet latches; window, gate & barn hardware; fireplace tools; custom metalwork.

Key in No. 5110

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120



The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

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

READYBUILT®
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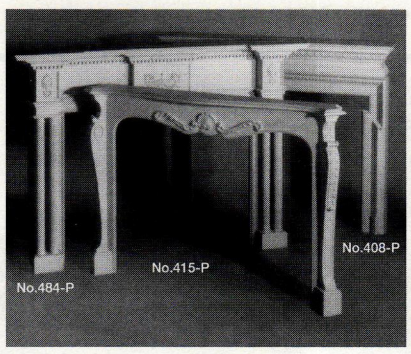
A complete line of meticulously crafted wood mantels.



Since 1926, Readybuilt Products has manufactured meticulously handcrafted wood mantels for masonry and factory built fireplaces. Our complete line includes over 45 different mantel styles in many architectural designs including Louis XV, Georgian, Williamsburg and Contemporary. The fireplace is the single most important focal point in your home. Enhance that fireplace with a selection from our line of Distinctive, Classic Decorator Wood Mantels.

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Call for information and ask about our Showroom Display Program.

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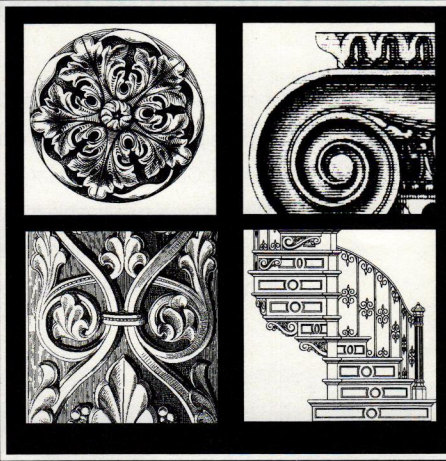

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Custom Metalwork

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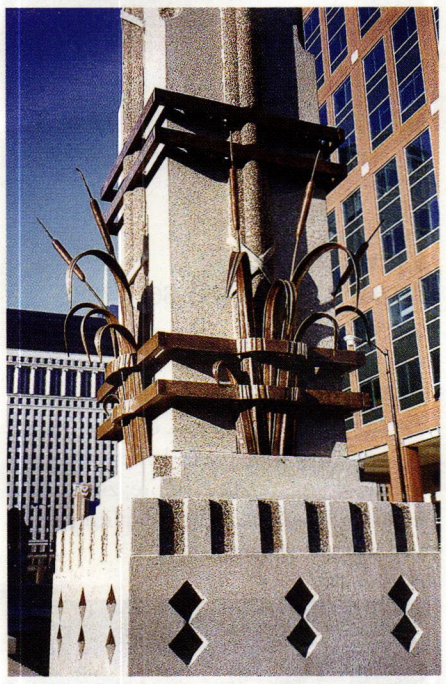
Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

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

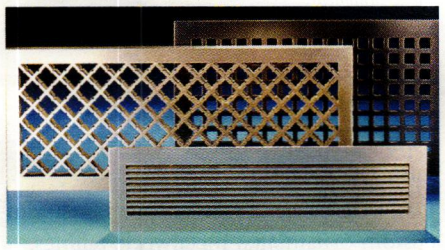


This bronze cattail ornament was fabricated by Allen Architectural Metals for the LaSalle Plaza in Chicago.

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

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

Key in No. 2220



Architectural Grille custom designs and manufactures grilles using water-jet-cutting technology.

Baschnagel Brothers
718-767-1919; Fax: 718-767-5141
www.baschnagel.com
Whitestone, NY 11357

Manufacturer & installer of metal roofing: fabrication & installation of all types of ornamental copper gutters, leaders & more; metal repairs & restorations; slate roofing; works with New York Landmarks Conservancy.

Key in No. 1012

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

This iron railing was hand forged by Bill's Custom Metal Fabrications.

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

This elaborate stair railing was fabricated by Cardine Studios.

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

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

Key in No. 379

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

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

Key in No. 495

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 swirling stair rail pattern.

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

Custom fabricator of copper products: cupolas, dormers, weathervanes, finials, vents, kitchen hoods, awnings, chimney caps & more.

Key in No. 1377

EJMcopper offers a variety of handcrafted copper decorative ornaments such as these pineapples.

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.

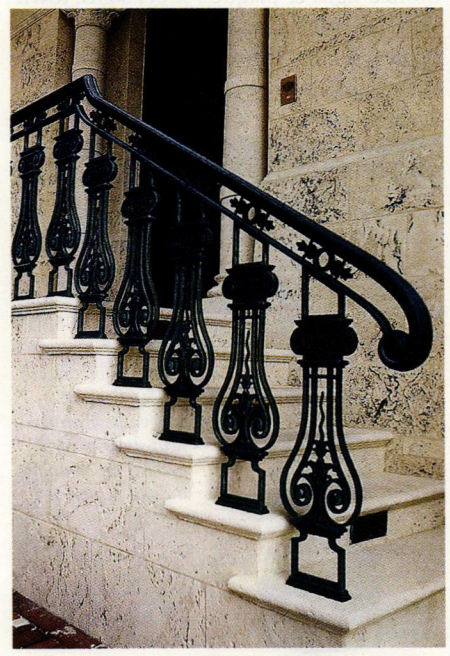
Key in No. 2640

This crown finial was forged by the artisans at Fine Architectural Metalsmiths as part of the reproduction of an historic gate; it is 14 in. tall and features four-sided forged scrolls wrapping a center finial on an incised, rolled sheet-iron base.

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



This custom cast-bronze railing was fabricated by Historical Arts & Casting.

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

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.

This turkey motif was hand forged by Kayne & Son Custom Hardware.

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

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

Key in No. 1335

Lake Shore Industries, Inc.
800-458-0463; Fax: 814-453-4293
www.lsisigns.com
Erie, PA 16502-1624

Manufacturer of cast-aluminum & bronze signs & plaques: street signs, town seals, historical markers, building letters, lighted & non-lighted signs, cast bases for street signs, posts, bollards.

Key in No. 8730

Lake Shore Industries' cast-aluminum bollard is finished in baked polyurethane enamel; it is available in removable or permanent styles or with eyebolts for attaching a chain perimeter.

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

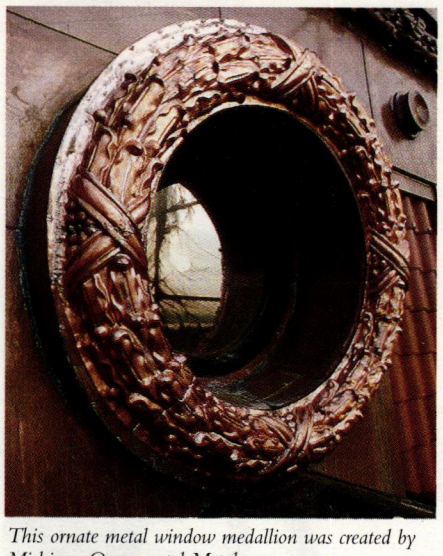
Manufacturer of metal components: fencing & gates; die-cast metal ball tops, caps, shoes & finials; non-rusting pewter finish; plastic ornamental finials & decorative scrolls in a variety of colors; stairs.

Key in No. 5340

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

Custom fabricator of metal ornament: columns, capitals, rosettes, wreaths, cornices & ceilings; cupolas, domes, gutters, finials, leaders & leader boxes; stamped & pressed sheet metal; replications & historic reproductions.

Key in No. 9520



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

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

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

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

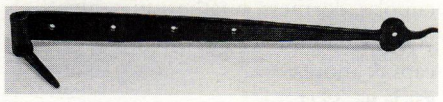
Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snowguards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.

Key in No. 861

Old Smithy Shop
888-672-4113; Fax: Same as phone
www.oldsmithyshop.com
Brookline, NH 03086

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

Key in No. 5110



Old Smithy Shop hand forged this pintle strap hinge with a ball and spear motif.

Potter Arts Metal Studios
214-821-1419; Fax: 214-821-1442
www.potterartsmetal.com
Dallas, TX 75207

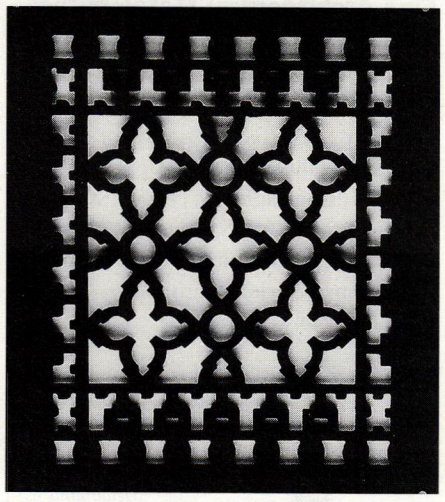
Fabricator of metalwork: doors, fountains, lighting, grilles, railings, balustrades, stairs, gates & wine cellars.

Key in No. 1956

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

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

Key in No. 5810



Reggio Register's 800 series of cast-iron grilles are handcrafted with a matte-black finish.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Key in No. 7630

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

Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240

Robinson Iron designed and fabricated this elegant stair railing.

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

Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, interior & exterior railings & grilles; non-ferrous forged work; machine-shop service; rubber molding & pattern work; historical restoration.

Key in No. 7730

These ornamental grates were cast by Schiff Architectural Detail for a large public fountain project.

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

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fences, grilles & fountains; forged bronze, monel steel & stainless steel; historical restoration.

Key in No. 1218

This railing with artful scrollwork was custom fabricated by Schwartz's Forge & Metalworks.

Steptoe & Wife Antiques Ltd.
416-780-1707; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Fabricator of architectural metalwork: spiral & straight staircases, railings, gates & grilles; copper, iron, aluminum, steel, brass & bronze fabrication for renovation & restoration projects; gazebos.

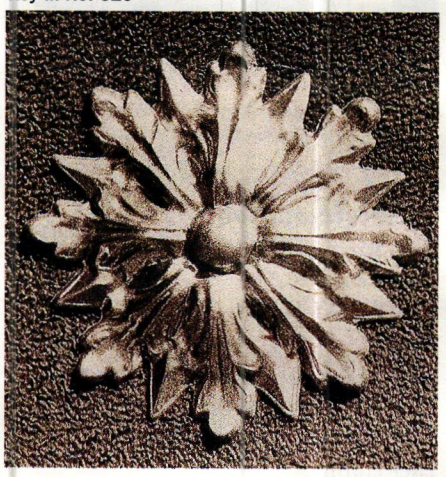
Key in No. 470

This metal railing was fabricated by Steptoe & Wife Antiques.

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

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

Key in No. 520

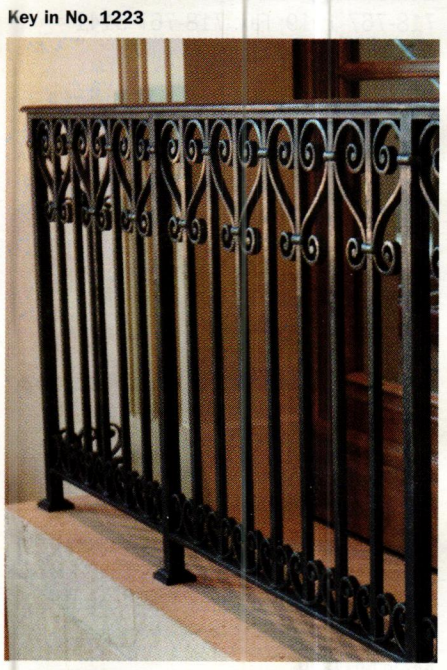


W.F. Norman Corp. manufactured this stamped sheet-metal ornament.

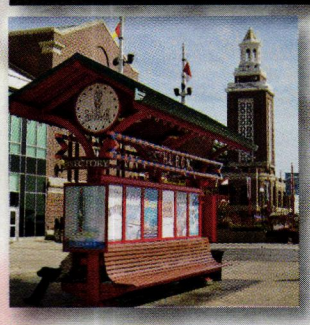
Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

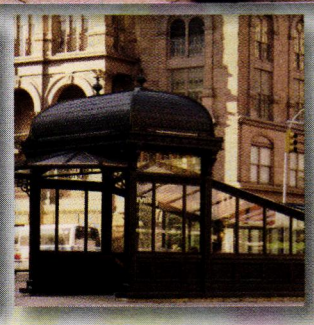
Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, fences, gates, balustrades, lighting, grilles, furniture, doors & more; all cast & wrought metal alloys, finishes & architectural styles; since 1940

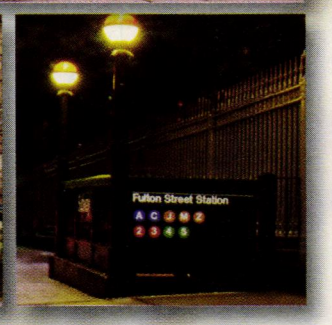
Key in No. 1223



Wiemann Ironworks designed and fabricated this custom hand-forged iron railing.







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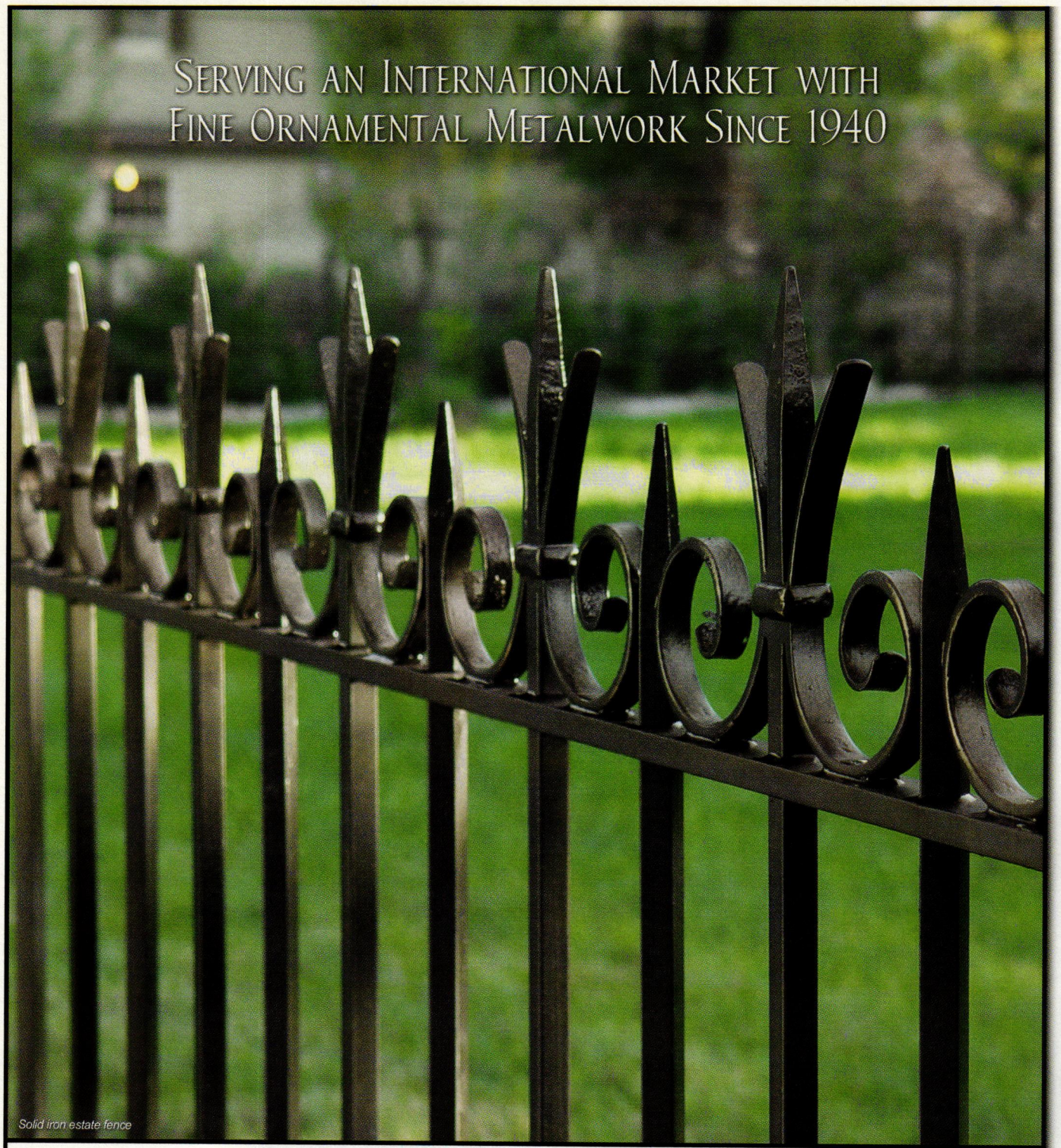

Wiemann Ironworks is committed to producing the finest quality cast and wrought ornamental metalwork available by providing superior design, expert fabrication and installation, accurate replication and conscientious restoration in a wide range of metal alloys, finishes and architectural styles.

WIEMANN
IRONWORKS
918-592-1700 / wiemanniron.com

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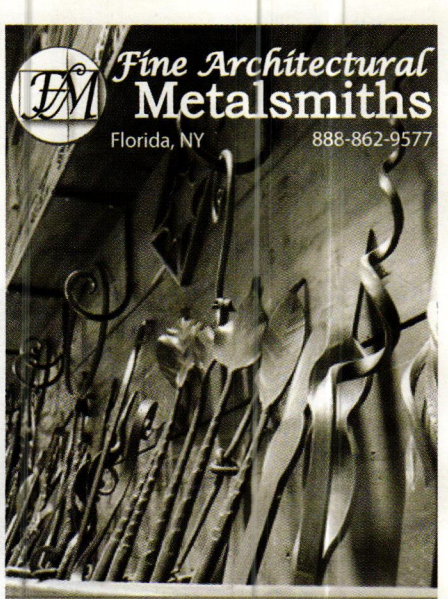
Fine Architectural Metalsmiths
Florida, NY 888-862-9577



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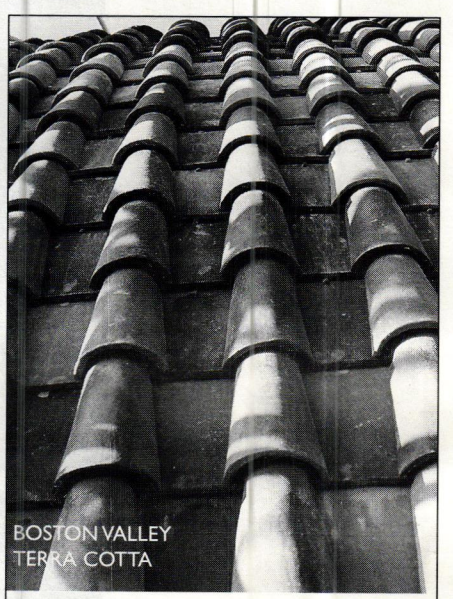

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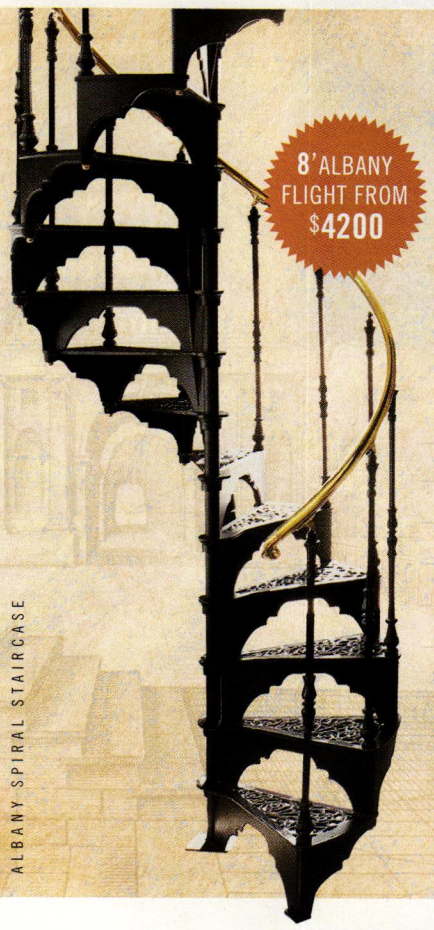
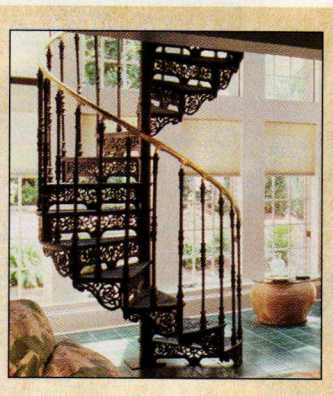
The internet marketplace for historical products & services





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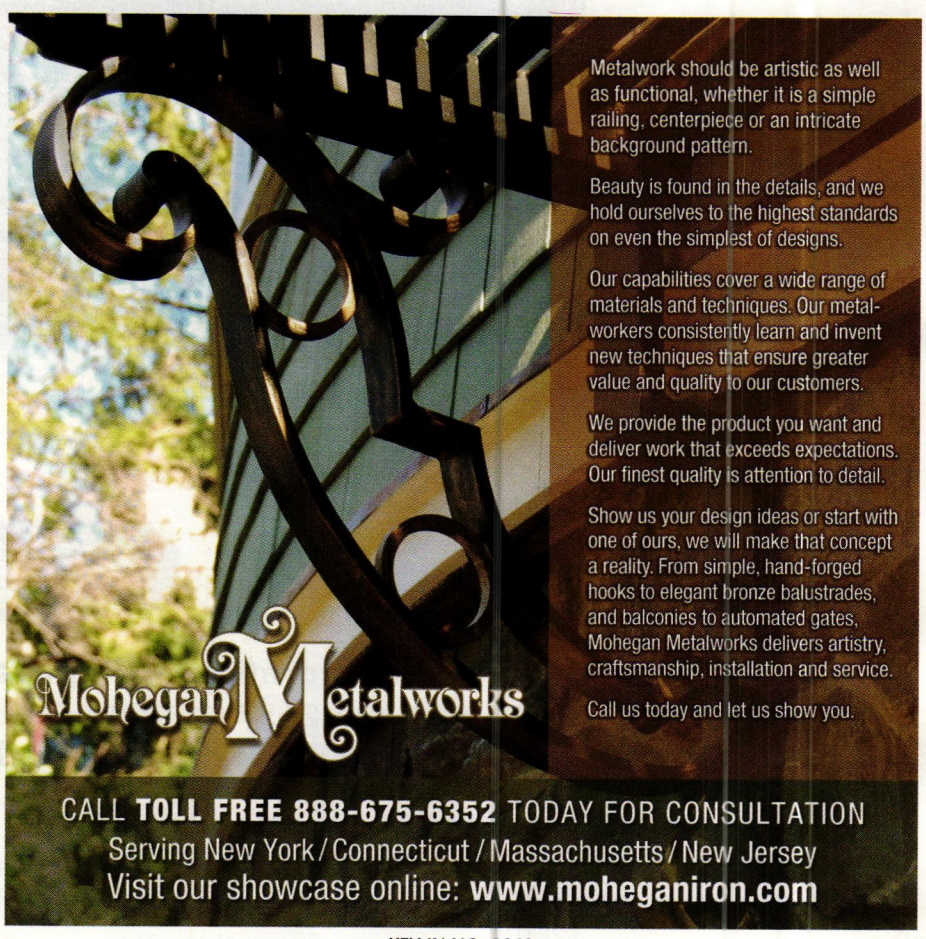

KEY IN NO. 1962

Battery Maritime Ferry Terminal at Battery Park, New York, New York

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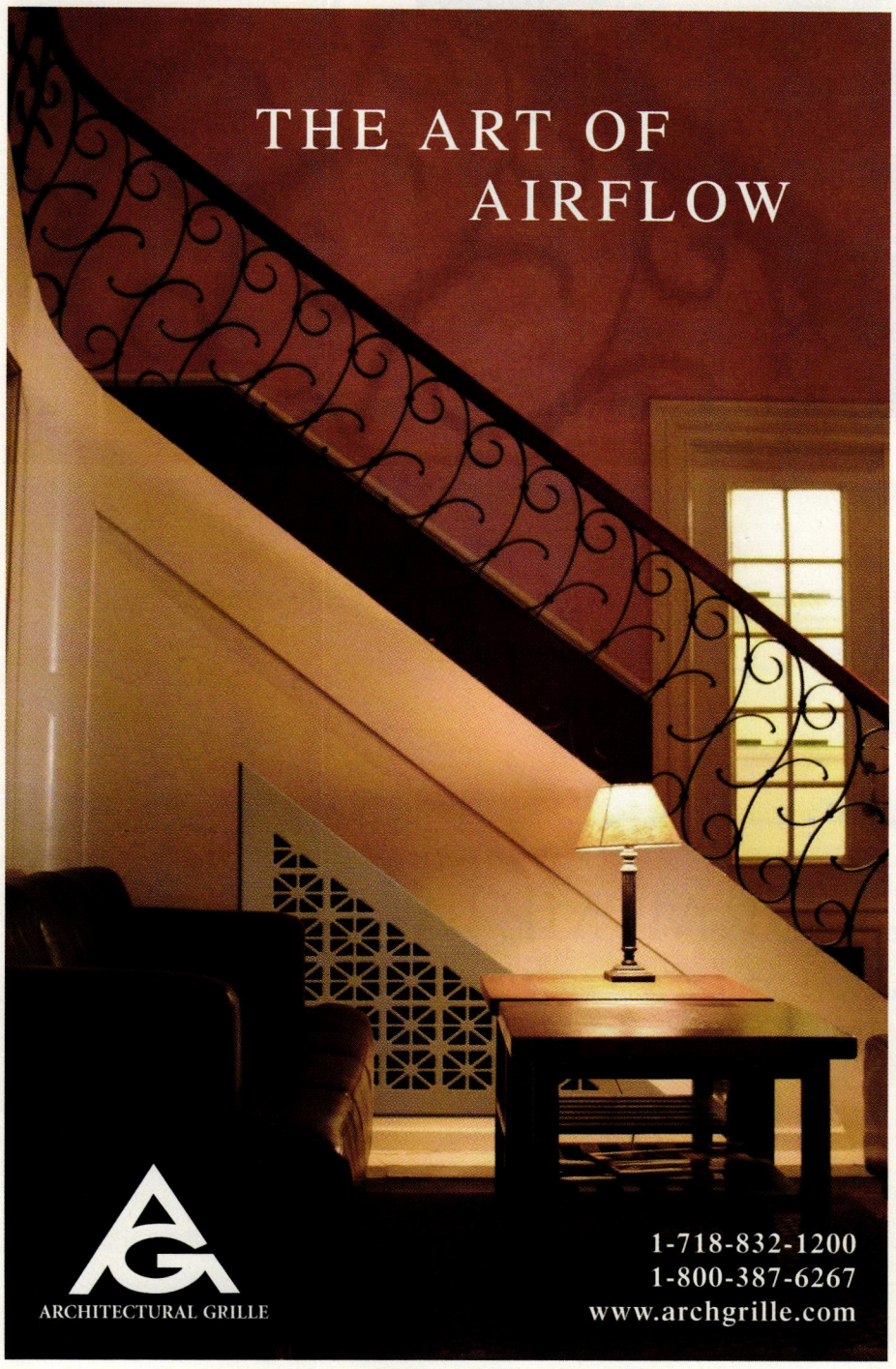

KEY IN NO. 2220

Call for Entries

2010 PALLADIO AWARDS

Honoring Excellence in Traditional Commercial, Institutional & Public Design

Co-produced by *Traditional Building* & *Period Homes* and the Traditional Building Exhibition and Conference

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance.

Palladio Awards for Commercial, Institutional & Public Architecture will be considered in five categories:

Restoration & Renovation
Adaptive Reuse &/or Sympathetic Addition
New Design & Construction – less than 30,000 sq.ft.
New Design & Construction– more than 30,000 sq.ft.
Public Spaces: Parks, Plazas, Gardens, Streetscapes

Corresponding awards will also be given for residential projects.

Judging will be by a panel of distinguished architectural designers selected by the editors of *Traditional Building* and *Period Homes.*

The deadline for entries is November 20, 2009.

For details on the awards program, judging criteria and submission requirements, go to

www.palladioawards.com

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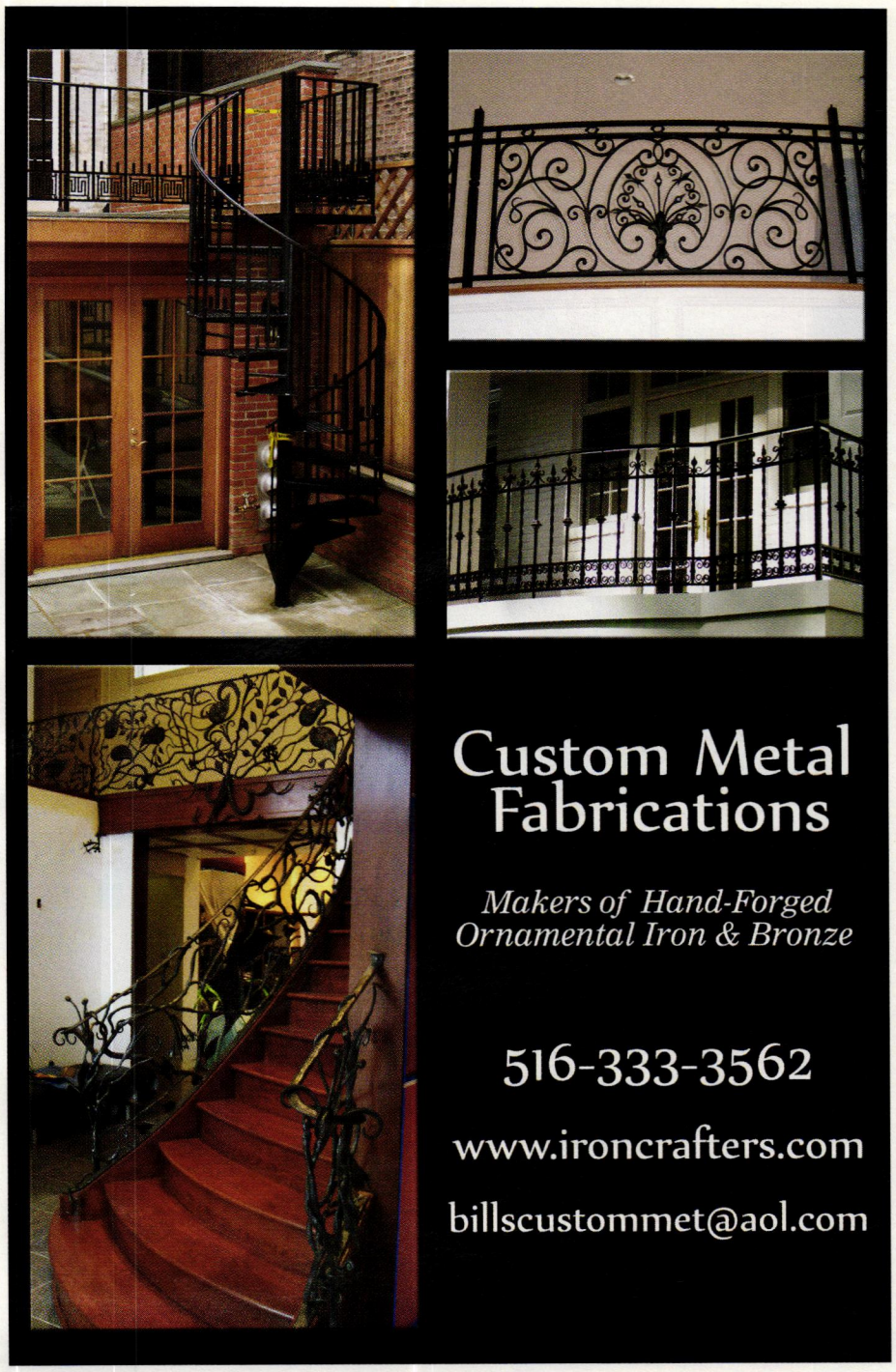

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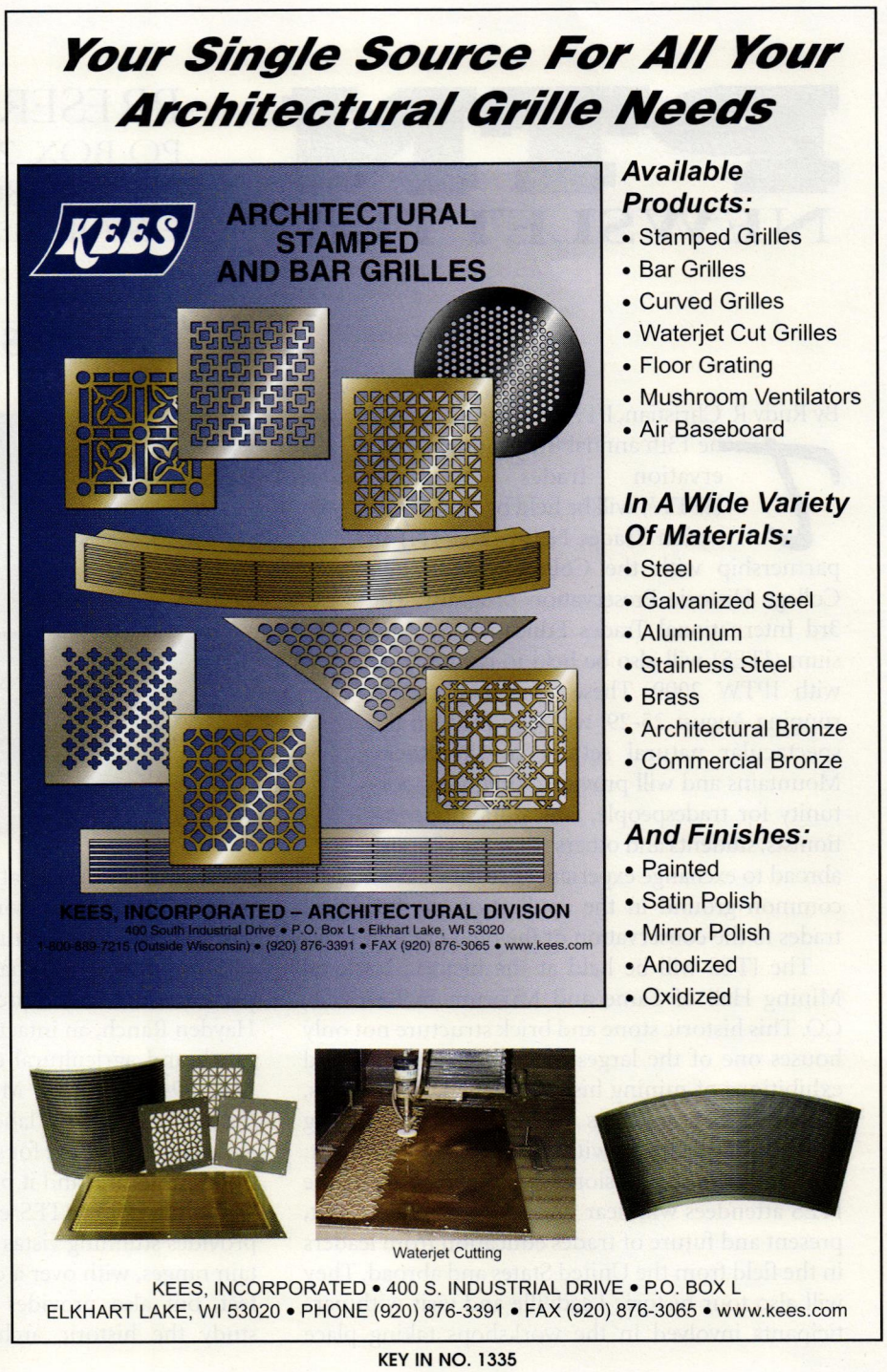

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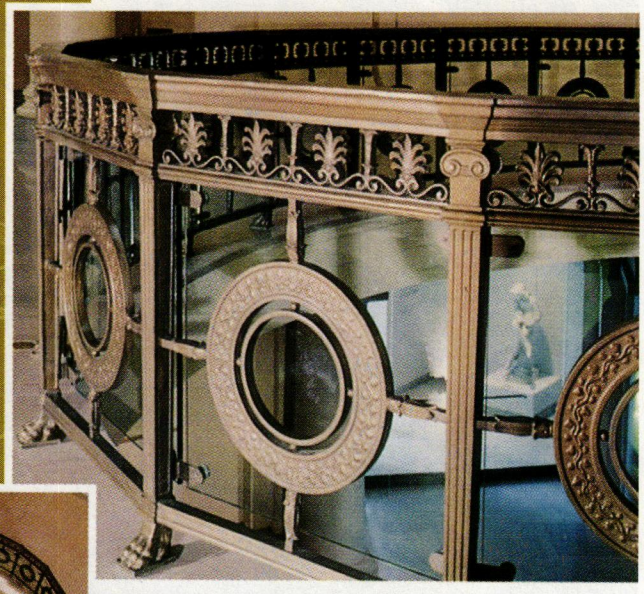
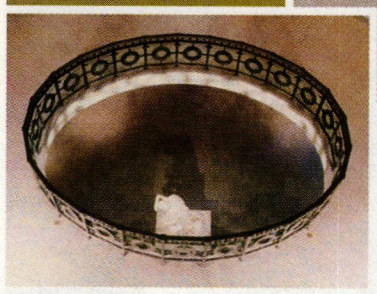
IRONMASTERS





OBJECTIVE: Supply and install new custom cast iron rail at elliptical opening for the Museum of Fine Arts in Boston, MA

DILEMMA: Located in the same space is a historic cast iron rail. The design of this rail must be replicated and the height increased by 6" to be compliant with modern building codes.

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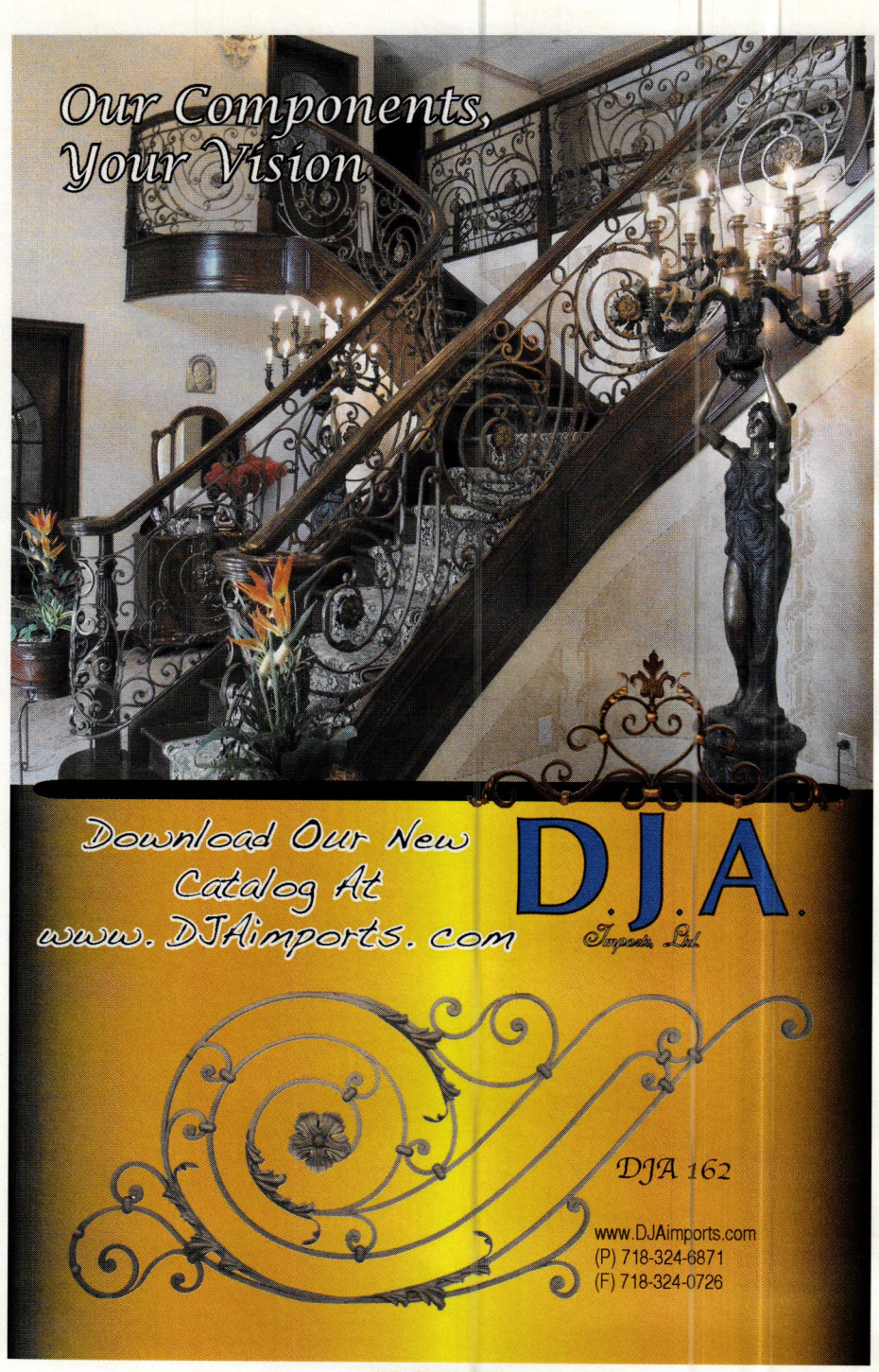


KEY IN NO. 495

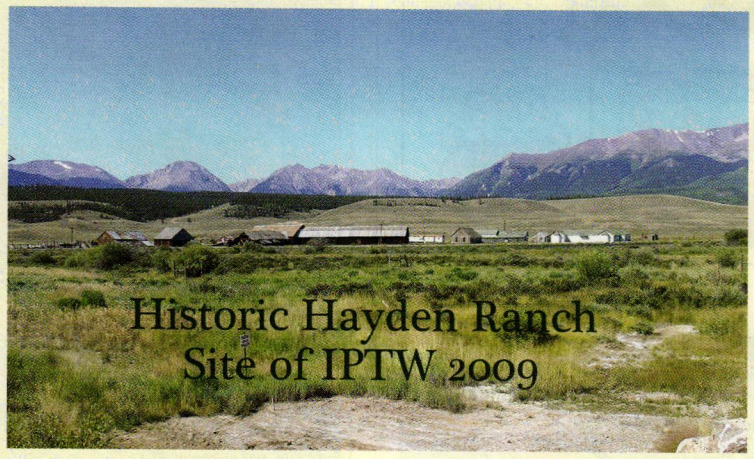
PTN NEWSLETTER

PRESERVATION TRADES NETWORK
PO BOX 249 AMHERST, NEW HAMPSHIRE 03031-0249
PHONE: 866-853-9335 FAX: 866-853-9336
E-MAIL: info@PTN.org WEBSITE: www.PTN.org *or* www.IPTW.org

IPTW Goes to Colorado

By Rudy R. Christian, PTN Executive Director

The 13th annual International Preservation Trades Workshop (IPTW) will be held by the Preservation Trades Network (PTN) in partnership with the Colorado Mountain College Historic Preservation program. The 3rd International Trades Education Symposium (ITES) will also be held in conjunction with IPTW 2009. These combined events, running August 25-29, will take place in the spectacular natural setting of the Rocky Mountains and will provide a unique opportunity for tradespeople, educators, preservationists, students and others from the U.S. and abroad to exchange experiences, learn skills and find common ground in the application of the skilled trades to the conservation of the built environment.


Historic Hayden Ranch
Site of IPTW 2009

The ITES will be held at the historic National Mining Hall of Fame and Museum in Leadville, CO. This historic stone and brick structure not only houses one of the largest collections of gems and exhibitions of mining history in the United States, but includes a spacious auditorium, and meeting rooms that are set up with modern AV equipment, well suited to a professional conference. During the ITES attendees will hear presentations on the past, present and future of trades education from leaders in the field from the United States and abroad. They will also tour historic Leadville and visit with participants involved in the workshops taking place both in Leadville and at Hayden Ranch. These will include grave stone conservation, brick masonry cleaning and log structure relocation.

During the ITES, "hands on" demonstrations of preservation techniques will take place at the Hayden Ranch, an intact example of a high country ranch and agricultural operation, which ran from 1872-1947. Colorado Mountain College purchased the ranch for use as a laboratory, woodworking shop and classroom space for students in the preservation trades program, and it promises to be a remarkable venue for IPTW-ITES events. The ranch not only provides stunning vistas of the surrounding mountain ranges, with over a dozen peaks beyond 14,000 feet, but also provides a unique opportunity to study the historic architecture of late-19th and early-20th century ranch buildings. The complex includes the original settlement cabin, ranch hand lodging, a water turbine-powered sawmill and several large barns which will house demonstrations on many different traditional trades including English lead-sheet forming and soldering, stained-glass window restoration, log joinery, gauged red masonry, shingle riving and much more.

Anyone who has been to an IPTW already knows what a great opportunity it is to meet old friends, make new ones and network with some of the finest professionals in historic preservation today. The fact that this will be the first IPTW west of the Mississippi promises to engage new participants and demonstrators and give everyone who attends a chance to see why Colorado has made such a strong effort to save its significant and unique heritage. The town of Leadville itself is rich in history and a perfect place for an IPTW. More information is available at www.PTN.org or you can direct your questions to PTN's executive director at rchristian@PTN.org. We look forward to seeing you in Colorado! ◆

The Preservation Trades Network (PTN) is a non-profit 501(c)3 membership organization incorporated as an education, networking and outreach organization. PTN is a registered provider of AIA/CES CEUs. To see Rudy's blog, go to www.traditional-building.com

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Key in No. 2220

Cardine Studios
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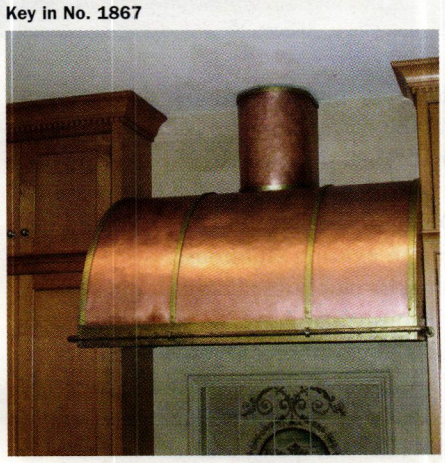
www.cardinestudios.com
Bealeton, VA 22712

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



This copper range hood, model #701, is one of many kitchen elements available from Cardine Studios.

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www.countryroadassociates.com
Millbrook, NY 12545

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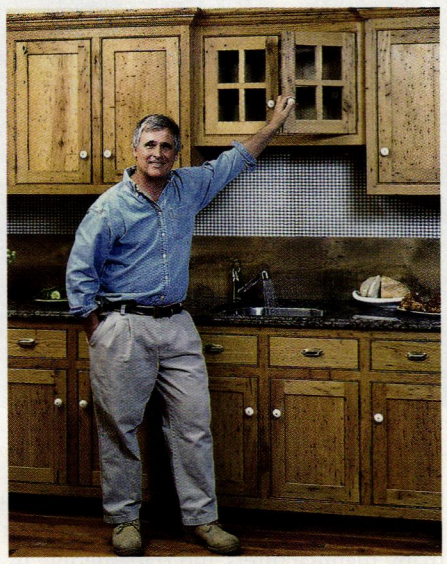

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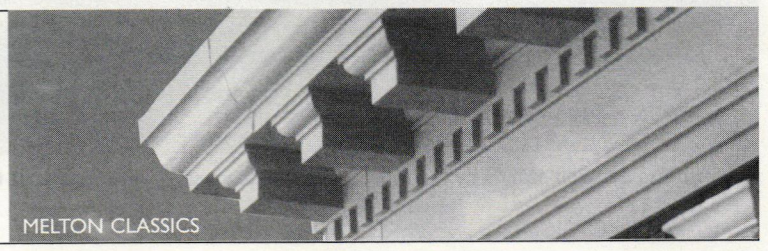

A new 20,000-sq.ft. addition (right) to the clubhouse at Atlanta, GA's East Lake Golf Club was designed by Atlanta-based Smallwood, Reynolds, Stewart, Stewart & Associates (SRSSA). The two structures share similar Tudor-style framework and detailing as well as clay tile roofing. All photographs: courtesy of Rob Wehr, Ludowici Roof Tile

Traditional Blend

A sympathetic addition to a clubhouse in Atlanta features a tile roof that blends seamlessly with the original.

By Hadiya Strasberg

The oldest golf club in Atlanta, GA, the East Lake Golf Club has been the permanent host of the TOUR Championship since 2005. So when it planned to build a 20,000-sq.ft. addition, the club was insistent that the 2008 playoffs, held in late September, were not to be postponed due to construction. This meant that all of the work had to be done in within one year. The other stipulation was that the new building, including the tile roof, should look like its historic counterpart.

This tight schedule was difficult, but the architects, contractors, and product manufacturers and suppliers worked together to complete the project in on time. "We began work in May 2007," says Chuck Hull, principal architect at Atlanta-based Smallwood, Reynolds, Stewart, Stewart & Associates (SRSSA). "Construction began in February 2008 and the clubhouse reopened for the TOUR Championship on time in September 2008."

The original clubhouse, designed by Neel Reid in 1915, is a Tudor-style building that features a half-timber façade and clay tile roofing. "When the club decided to build an addition, it specified that it should be, as much as possible, indistinguishable from the existing club," says Hull. "We based our design on original drawings of Reid's work that showed the existing design with a single-story wing to the north." Although this wing was not built in the early-20th century, it did serve as a guide to the new structure. SRSSA followed the design guidelines when designing the single-story, 20,000-sq.ft. addition with a half-timber façade. While the design follows Reid's historic guidelines, the building does deviate from the original drawings in some respects, such as the orientation and gable expression.

As the addition was conceived of as a traditional design, SRSSA worked with many manufacturers and tradespeople in the traditional building field. This included Ludowici Roof Tile of New Lexington, OH, who came on board in September 2007 to re-create the custom roofing tile on the existing clubhouse.

When Ludowici was first contacted about the clubhouse addition there was a slight mix-up. "It was funny, because Hardin Construction, the general contractor, called me and said, 'We know it's your tile on the existing clubhouse roof and we want you to supply more for our addition," says Rob Wehr, Georgia sales manager at Ludowici. "But it wasn't our tile." The tile for the original clubhouse had, in fact, been manufactured by B. Mifflin Hood Tile Company, a rival company to Ludowici that went out of business in the 1950s. Luckily for Hardin Construction and East Lake Golf Club, Ludowici and its 121 years of tile-making experience had the ability to match the tile.

In December 2007, Wehr and others conducted a building assessment. "We took chips and samples of the tile to get an idea of the colors," says Wehr. "We weren't able to take entire tiles off the clubhouse, though, because the owners did not want to damage it in any way."

From September to March, Ludowici was involved in color matching. "We started with Ludowici's standard colors," says Troyce Jackson, sales representative with roofing distributor JGA Southern Roof Center in Norcross, GA. "Once we had established a palette of similar colors, we worked with ceramic engineers to develop custom glazes."

"It was a long process of tweaking the colors," says Wehr. "We would send the tiles to our ceramic engineers, they would change the colors slightly and we would compare the samples to the existing tiles. This was repeated until the architects were satisfied that we had matches." The architects were involved, says Hull, "because we had to decide on both the correct color for the individual tiles and the percentage mix of each color in the final blend." Fourteen different glazes, ranging from shades of red and orange to shades of green and black, were chosen for production.

Interestingly, the tile Ludowici was matching had been manufactured differently from the way clay tile is made today. "B. Mifflin Hood didn't apply glazes on

Because the addition stands next to the existing clubhouse, it was important that the roof tile match in color, size and texture.

The custom-designed clay tiles on the original clubhouse building were manufactured by B. Mifflin Hood Tile Company, which went out of business in the 1950s. In order to replicate the roof, New Lexington, OH-based Ludowici Roof Tile was brought on board. Ludowici's first step was to color match the glazing.

SRSSA, Ludowici and the roofing distributor spent two months trying to match the colors. They started out with a handful of the tile company's standard line and then tweaked them slightly with each attempt.

their tile," says Wehr, "but achieved their colors by 'fire-flashing,' which means they injected gas into the kilns and ramped up the heat at certain points. So while we determined that there were 14 different color tiles on the clubhouse roof, B. Mifflin Hood never set out to make that many. It just happened." Fire-flashing is considered too dangerous today; coloration is achieved now by metallic chemical glazing.

After the glazes were matched, SRSSA and Ludowici made mockups of the roof layout. "It should look random," says Wehr, "but in order to achieve the right blend it is actually semi-scientific." Together, Ludowici, SRSSA and roofing subcontractor KTM Roofing of Snellville, GA, determined the number of colors that should be placed in each area to re-create the blends found on the roof on the existing clubhouse.

Once on site, KTM blended all 14 colors on the ground in a staging area. "KTM organized the tile in groups of 100," explains Wehr. "In this way, the number of tile was easy to determine. For example, if one color glaze should make up 14 percent of the roof, the installers would take 14 tiles for each section. When all 100 tiles were collected, KTM would mix them up randomly."

Jackson, who worked alongside Ludowici, remarks that some of the colors were used quite sparingly while others were needed in large quantities. "There was a large disparity in the number of tiles needed for each color," he says. "Some colors made up 21 percent of the roof, other made up 14 percent and then down to as little as 3 percent."

The roof, which was approximately 13,000 sq.ft., required about 34,000 tiles. Since 100 tiles covered about 40 sq.ft, the selection process was repeated many, many times. Installation took about two months during the summer of 2008. To ensure that it would be completed on time, KTM used a team of 15 roofers who worked 13-hour shifts, six days a week.

Just as the glazes were custom colors, so were the sizes and shapes of the tile. "Our standard-size tile is relatively close to the size of the tile from the existing clubhouse," says Wehr. "Ludowici could have matched the size exactly but only at a hefty additional cost." Instead, Ludowici increased the size only slightly to save on material and labor costs, while simultaneously achieving a close match.

As for the shape, the company used the same manufacturing process it uses for its Georgian tile, which it most closely resembles, and then tweaked the surface texture. "Ludowici's Georgian tile has vertical scoring, so that it resembles a lightly brushed surface," says Jackson. "For the tile at the clubhouse addition we needed heavier, rustic-looking, vertical scoring, and some horizontal scoring, which is very rare, but it was easily replicated with a simple adjustment to the machinery."

Roofing accessories, such as ridge tile, were also replicated. The original ridge tile features a very thick collar and heavy scoring, both of which Ludowici was able to match. "We used one of our signature #211 ridge tiles," says Wehr, "and then used the same 14 custom colors and custom texture we had developed for the field tiles."

The level of craft and detail that went into the new tile roofing added to the success of the new clubhouse addition. "We have reports that some club members asked the club manager which portion of the building was new, which pleased everyone involved," says Hull. "It is a testament to the collaboration between client, architect, contractor and supplier. It made for a good experience as well as a successful result." TB

The B. Mifflin Hood tile palette was made up of 14 different colors, which ranged from shades of red and orange to shades of green and black.

Web Extra: Additional photos are available at www.traditional-building.com/extras/June09roofing.htm.

Roofing accessories, such as ridge tile, were also replicated. The original ridge tile features a very thick collar and heavy scoring, both of which Ludowici was able to match.

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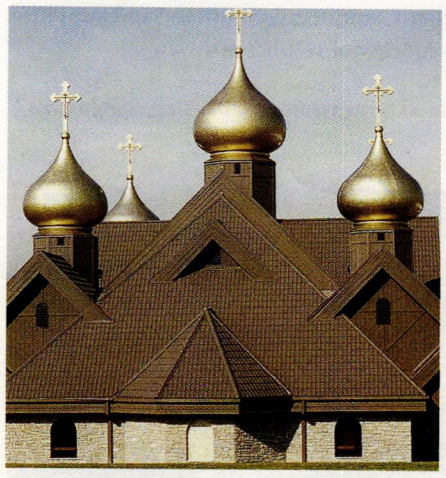

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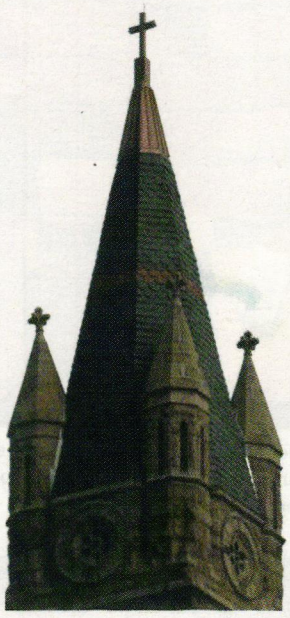

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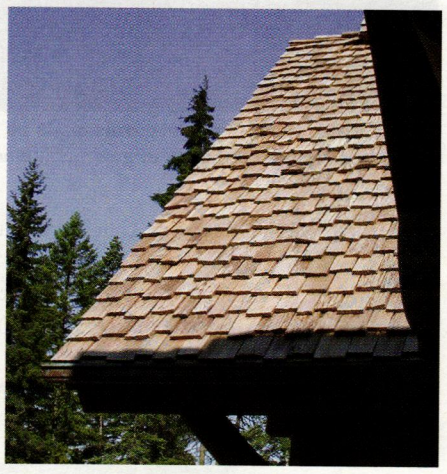

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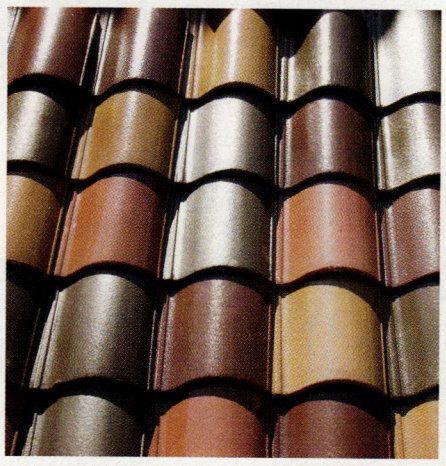

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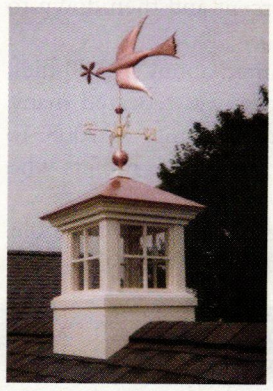

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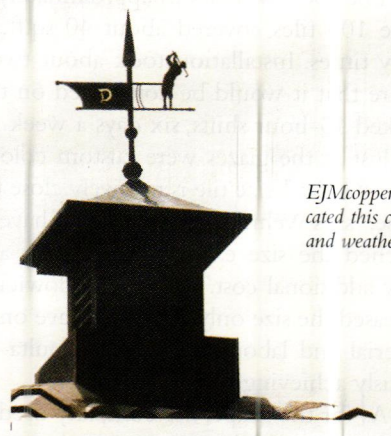

EJMcopper fabricated this cupola and weathervane.

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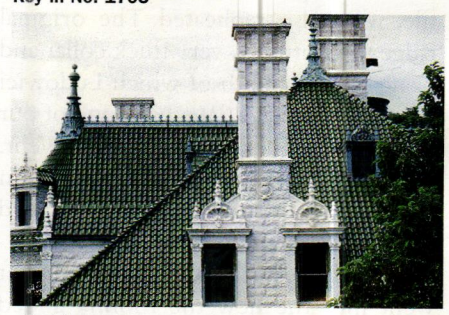

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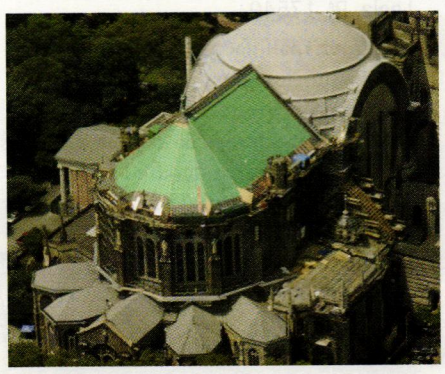

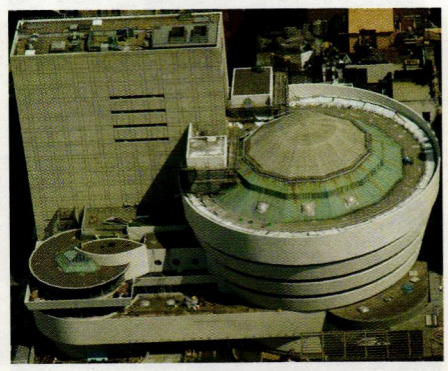

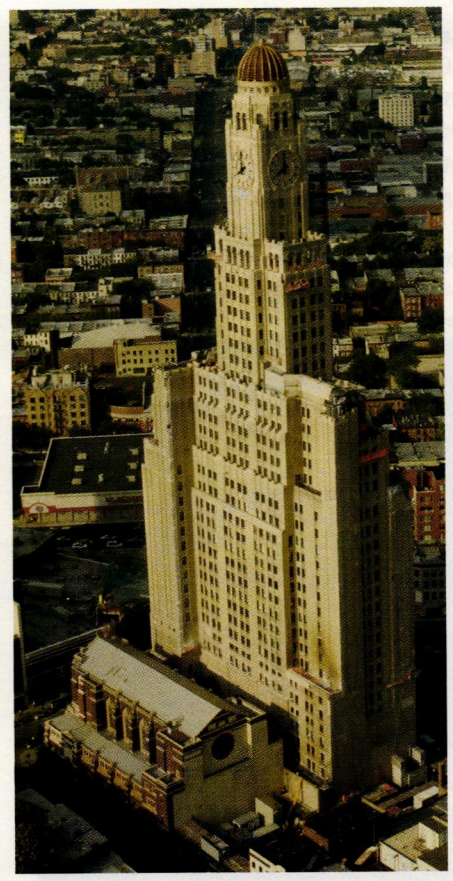

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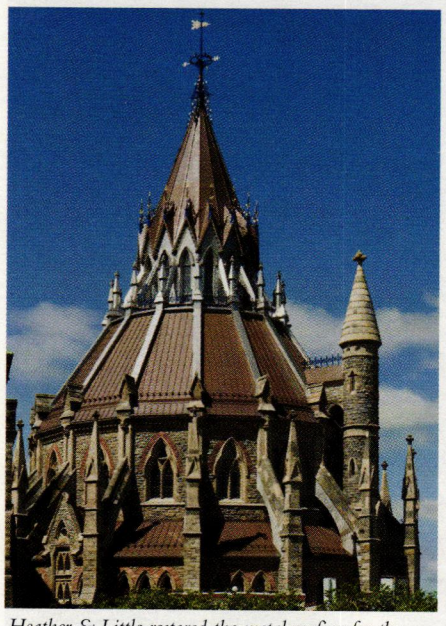

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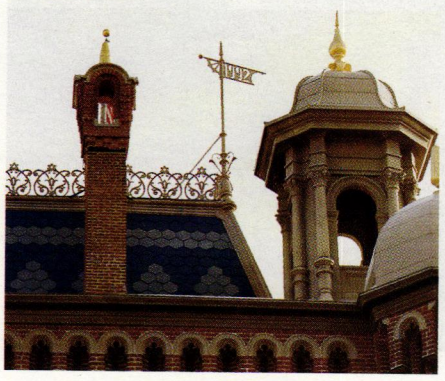

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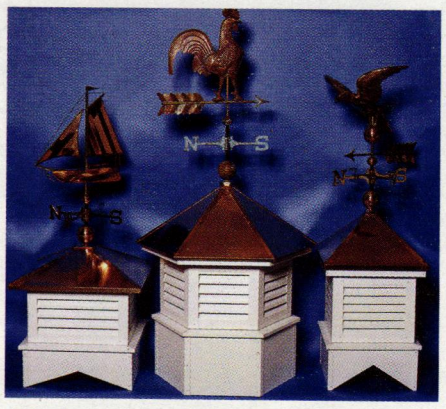
Springville, UT 84663

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



Maintenance-free cupolas from New Concept Louvers are wrapped with PVC-coated aluminum and copper so painting is not required.

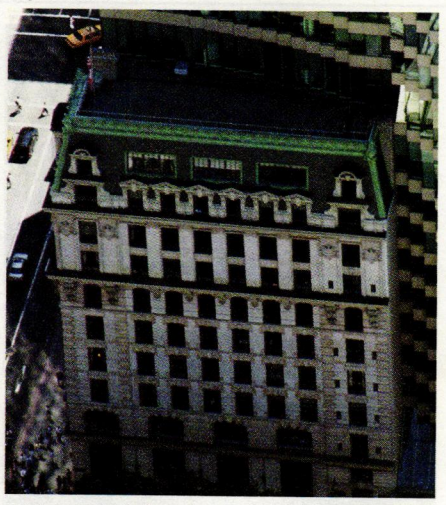
New England Skylights
774-278-1098; Fax: 617-972-5052
www.newenglandskylights.com
Watertown, MA 02472

Custom designer, fabricator & local installer of skylights: historical-reproductions; for flat & sloped roofs.

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

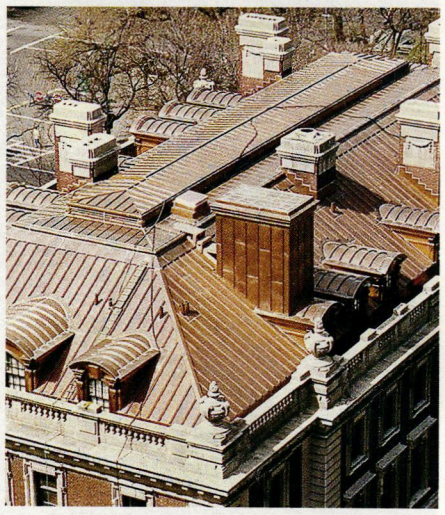


Nicholson & Galloway restored the slate roof, copper cornice and brick and limestone façade of this building.

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

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

Key in No. 8300

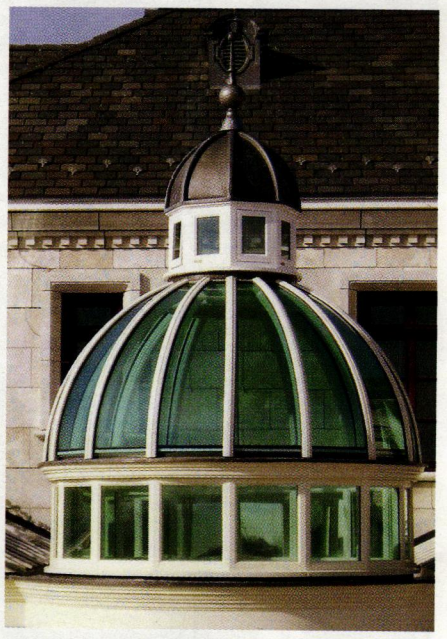


NIKO duplicated the original copper design work to complete the restoration of the roof of the Carnegie Mansion in New York City.

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

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

Key in No. 6860



Oak Leaf Conservatories specializes in custom-designed double-pane glass domes; custom features include the size, the curvature of the glass and the number of segments.

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

Designer, manufacturer & installer of conservatories, greenhouses, garden follies, pool enclosures, specialty skylights, roof lanterns, domes & garden windows: classical designs; handcrafted mahogany components; custom designs.

Key in No. 378

Renaissance Conservatories fabricates custom skylights and conservatories.

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

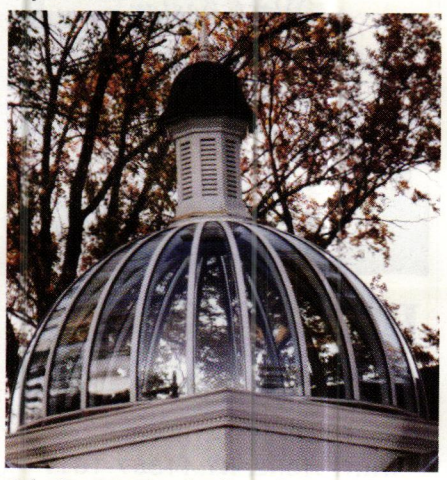
Designer & installer of custom metalwork: fountains, columns, fences, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

Key in No. 3240

Solar Innovations, Inc.
800-618-0669; Fax: 717-933-1393
www.solarinnovations.com
Myerstown, PA 17067

Designer, fabricator & installer of standard & custom glazed structures: conservatories, greenhouses, folding glass walls, skylights, glass domes, pool/spa enclosures, sunrooms & canopies; all aluminum & aluminum/wood.

Key in No. 1174



Solar Innovations' product line includes skylights in variety of styles.

South County Post & Beam
800-471-8715; Fax: 401-783-4494
www.scpb.net
West Kingston, RI 02892

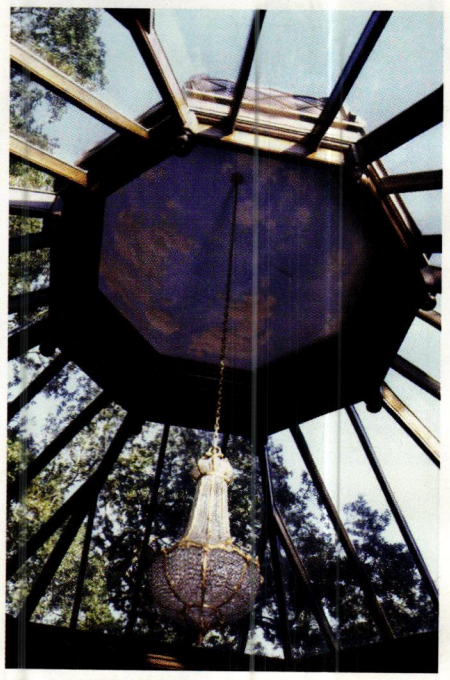
Supplier of timber framing & wood flooring: custom designer & fabricator of homes, barns, trusses, kiosks & commercial structures; benches; available nationwide.

Key in No. 134

Tanglewood Conservatories
410-479-4700; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Manufacturer of handcrafted conservatories, greenhouses, gazebos, storefronts, roof lanterns, cupolas & pool enclosures: Honduras mahogany; custom designs; fully engineered with stamped shop drawings.

Key in No. 8270



Tanglewood Conservatories specializes in custom features, such as this sky mural, in its conservatories.

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North Dartmouth, Massachusetts 02747
www.capecodcupola.com

KEY IN NO. 1514

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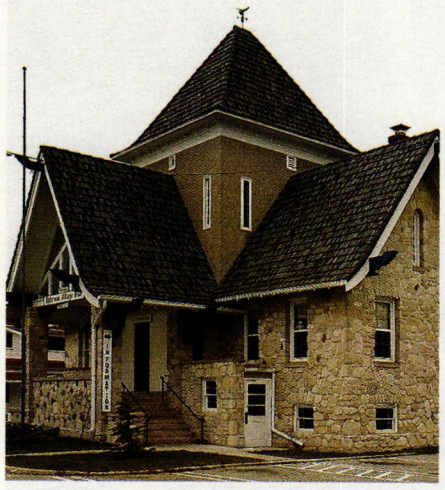

Vande Hey Raleigh supplied the charcoal-gray weather #2 black slate replica for this village hall in Ephraim, WI.

Vande Hey Raleigh
800-236-8453; Fax: 920-766-0776
www.vrmtile.com
Little Chute, WI 54140

Manufacturer of architectural concrete & slate roofing tile: 9 styles, 20 standard colors & unlimited color combinations; trim flashing, snowguards, copper gutters, cupolas & weathervanes; restoration & new construction.

Key in No. 2840

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

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

Manufacturer of sheet-metal ornament: hundreds of stock designs; cornices, moldings, brackets, pressed-metal ceilings, roofing, siding, finials & more; zinc, copper & lead-coated copper; duplication from samples or drawings.

Key in No. 520

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

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

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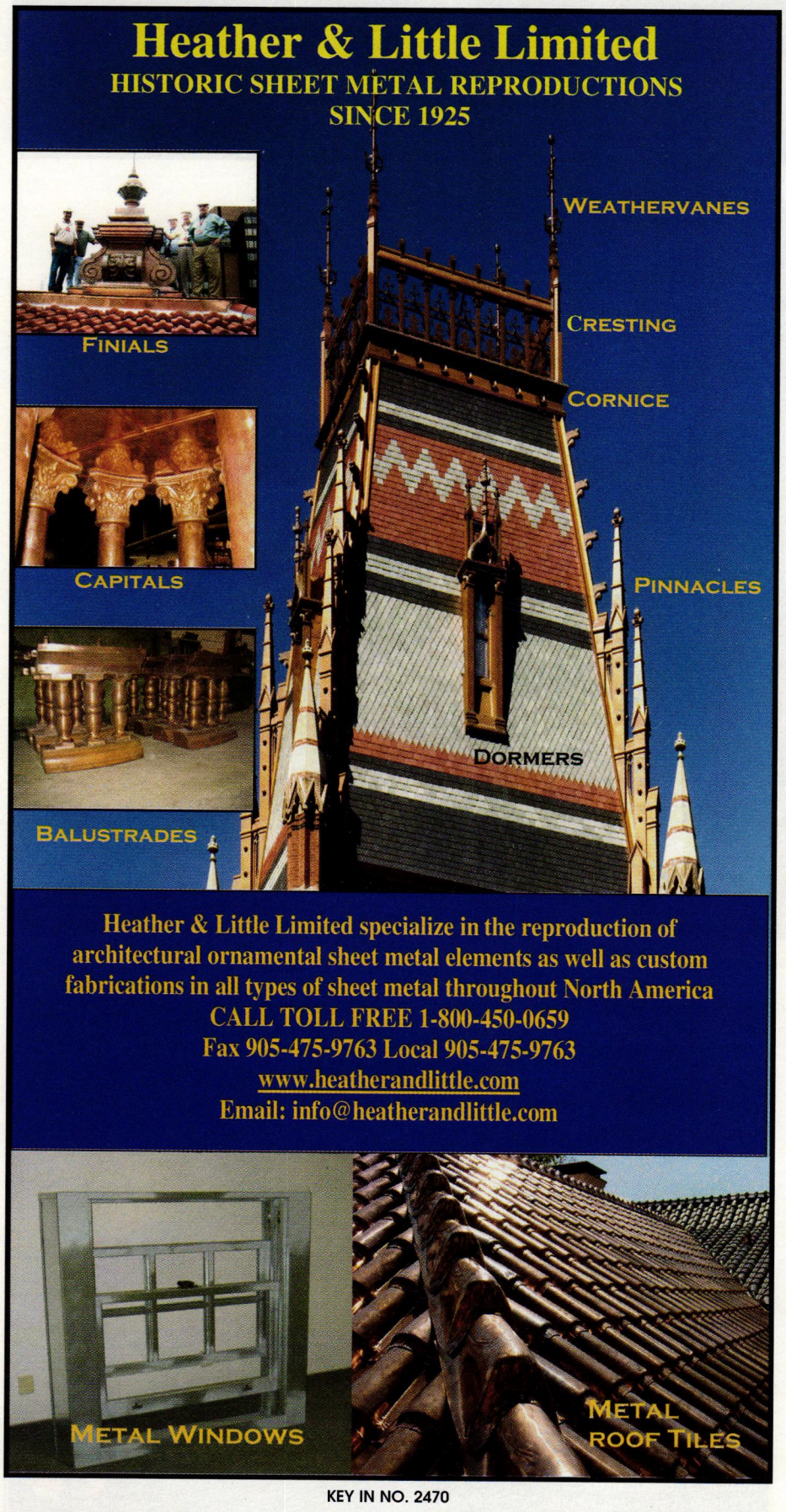

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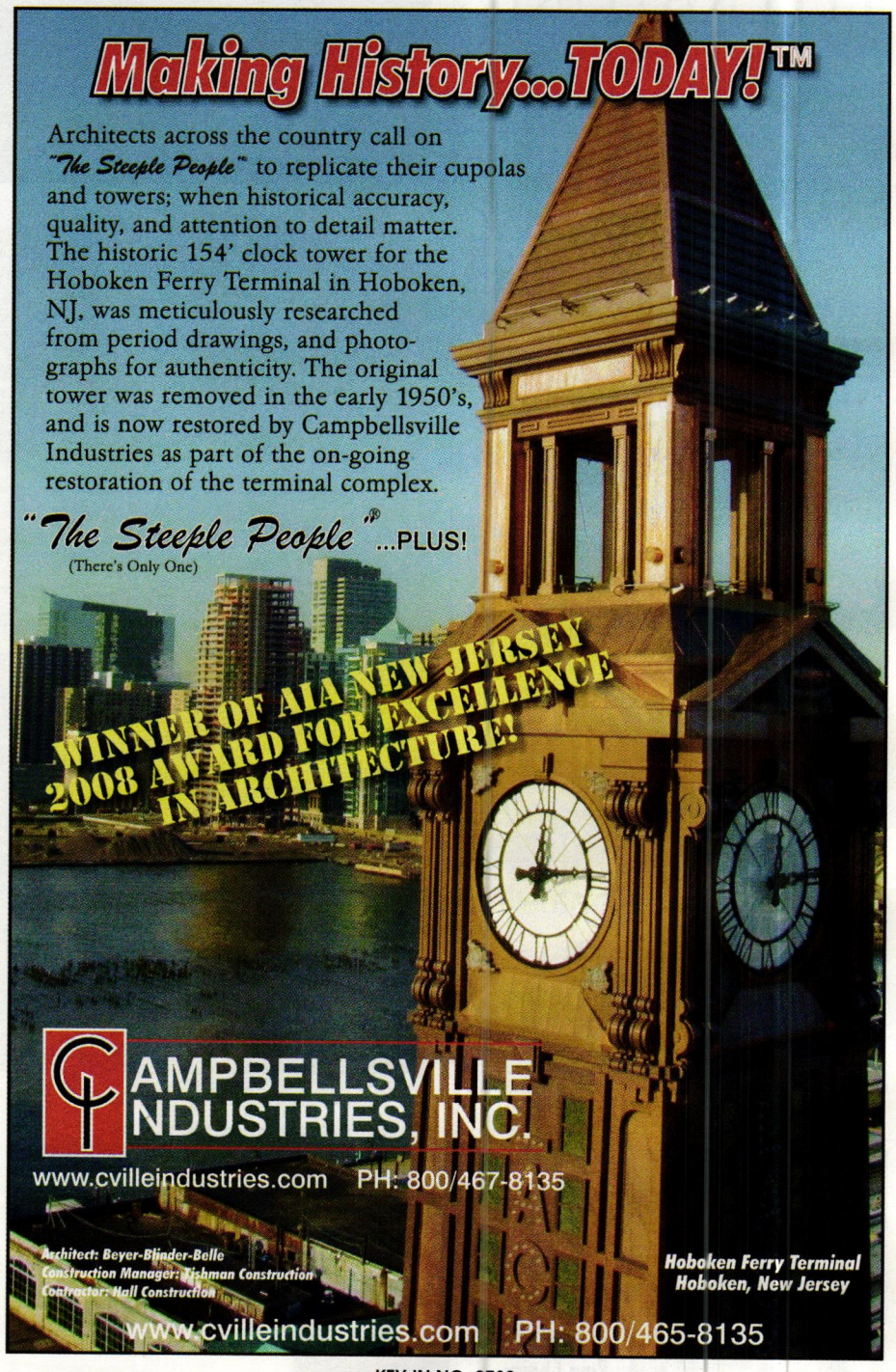

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When **contacting** companies you've seen in the issue, please **tell them** you saw their listing in **Traditional Building.**

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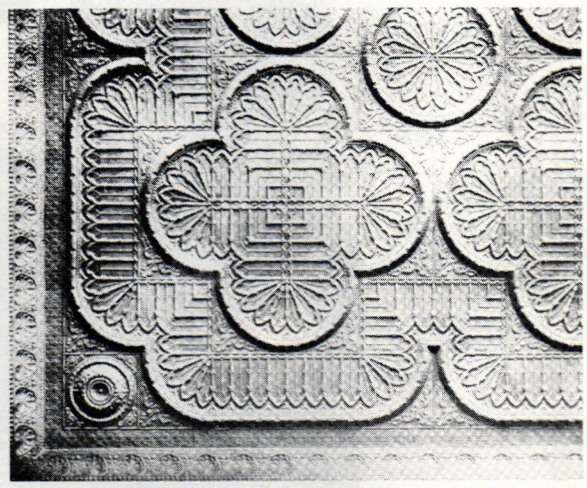

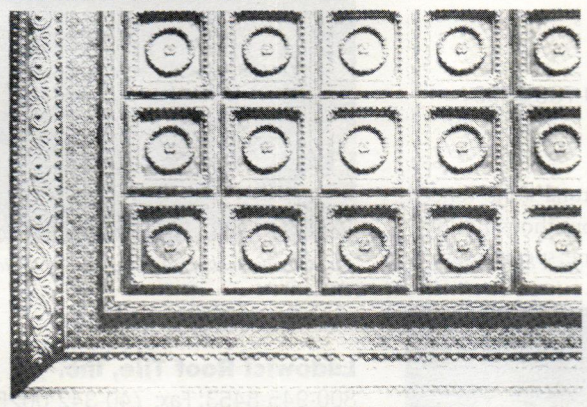

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Sheet Metal Ornaments

Our 100 year-old line of sheet metal ornament contains over 1,300 items available in zinc or copper.

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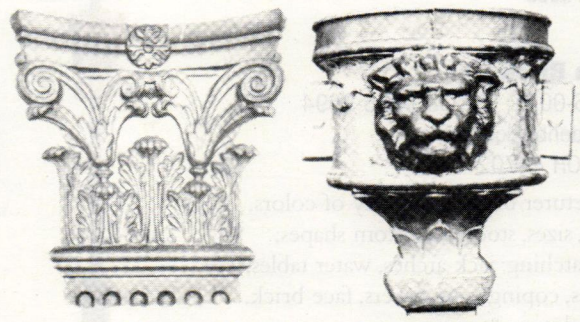

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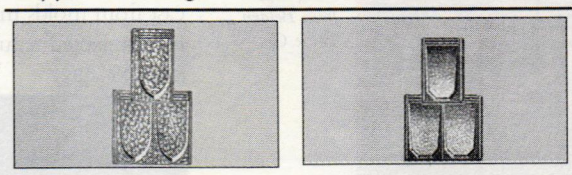

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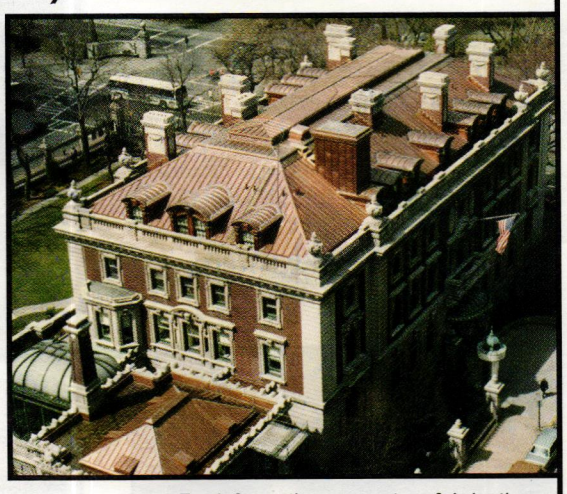

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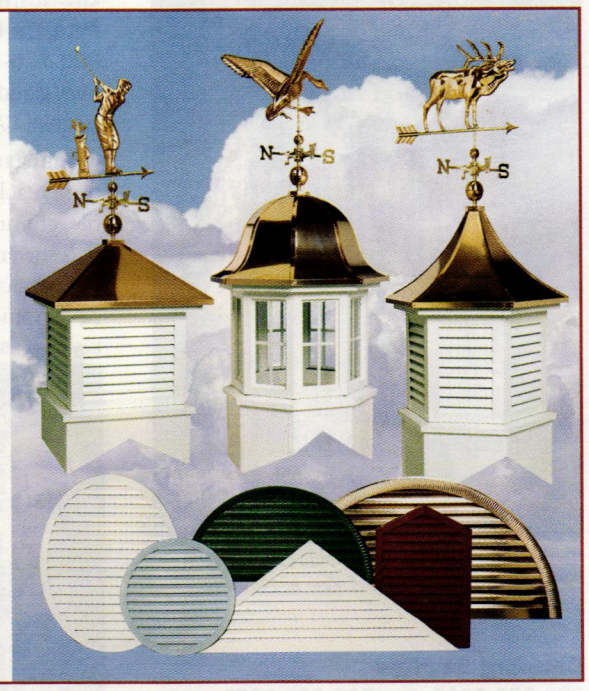

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restoration & new construction

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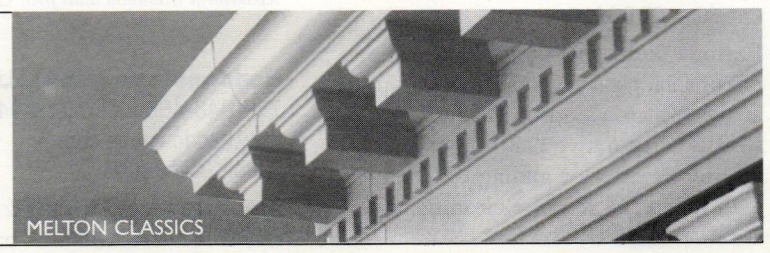

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800-369-8118; Fax: 480-967-1181
www.aristonedesigns.com
Tempe, AZ 85281

Manufacturer of precast products: columns, pavers, mantels, molding, trim & balustrades; concrete, plaster & GFRC; custom colors & finishes; stock & custom work; in-house moldmaker; since 1964.

Key in No. 1555

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 image was created using brick from Belden Brick Co.

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

Boston Valley restored the terra-cotta exterior of this historic building near Ground Zero in New York City.

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

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

Key in No. 5100

Construction Tie Products
219-878-1427; Fax: 219-874-3626
www.ctpanchors.com
Michigan City, IN 46360

Designer & manufacturer of anchors, ties & repair systems for masonry structures.

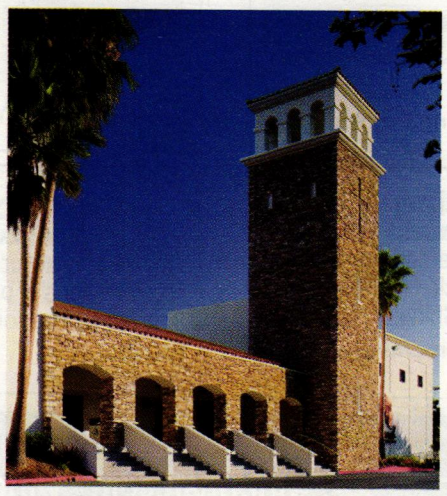
Key in No. 1955

The CTP 6000-2 Series Stone-Grip anchor with CTP Grip-Max from Construction Tie Products restrains existing stone and precast panels.

Eldorado Stone
800-925-1491; Fax: 760-736-8890
www.eldoradostone.com
San Marcos, CA 92079

Manufacturer of architectural stone veneer: cast from molds made from thousands of hand-selected natural stone; specialty brick.

Key in No. 1877



Eldorado Stone's Weather Edge stone veneer was used on the exterior of this church in Rancho Bernardo, CA.

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

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

Key in No. 6010

Morris High School in the Bronx, NY, received replacement terra-cotta units from Gladding, McBean.

Haddonstone (USA), Ltd.
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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.

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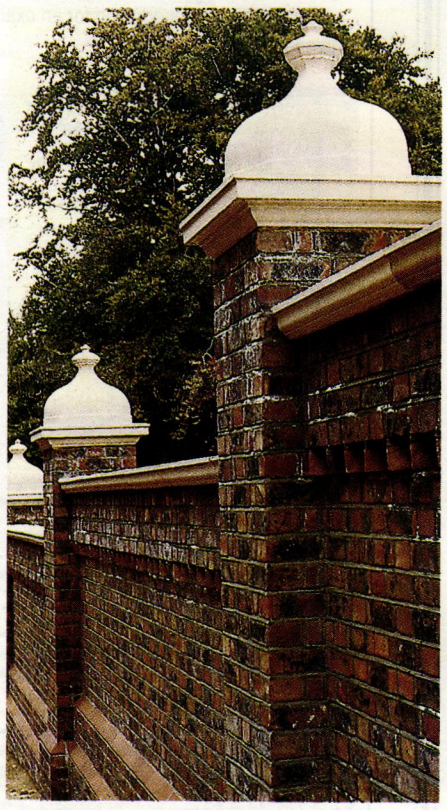

Haddonstone manufactured the stone gate piers for this wall.

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www.ludowici.com
New Lexington, OH 43764

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Key in No. 2760

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www.newworldstoneworks.com
Uxbridge, MA 01569

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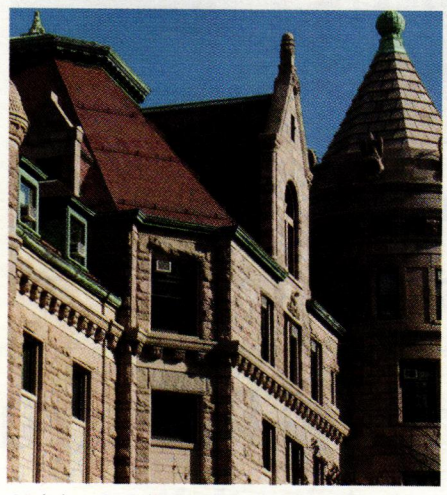
Nicholson & Galloway
516-671-3900; Fax: 516-759-3569
www.nicholsonandgalloway.com
Glen Head, NY 11545

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

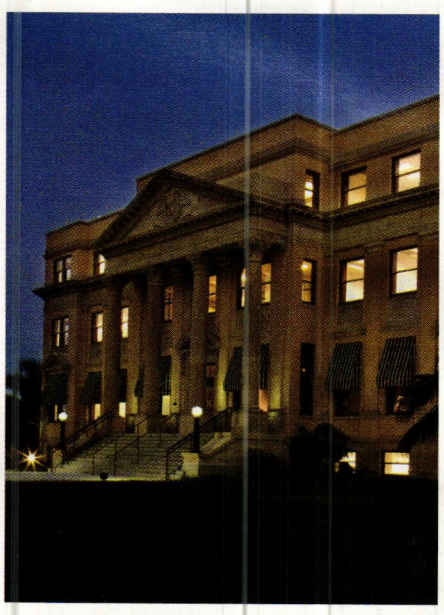


Nicholson & Galloway restored the exterior façade, ornamentation, roof and provided new windows for this historic building.

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

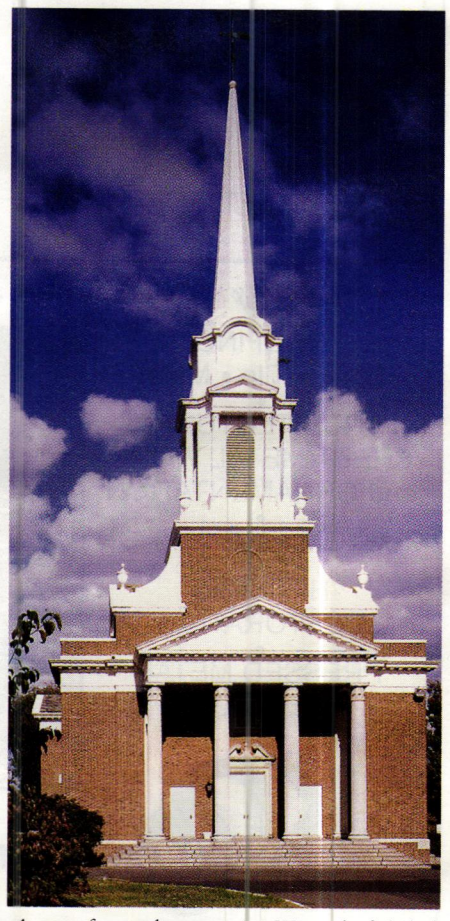


Traditional Cut Stone supplied more than 2,500 pieces of replacement stone for a complete restoration of the historic Palm Beach County Courthouse, including the eagle carving and tympanum.

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

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

Key in No. 218



As part of a complete restoration, Watertrol refurbished the masonry and re-pointed the brick at the Voorhees Chapel in New Brunswick, NJ.

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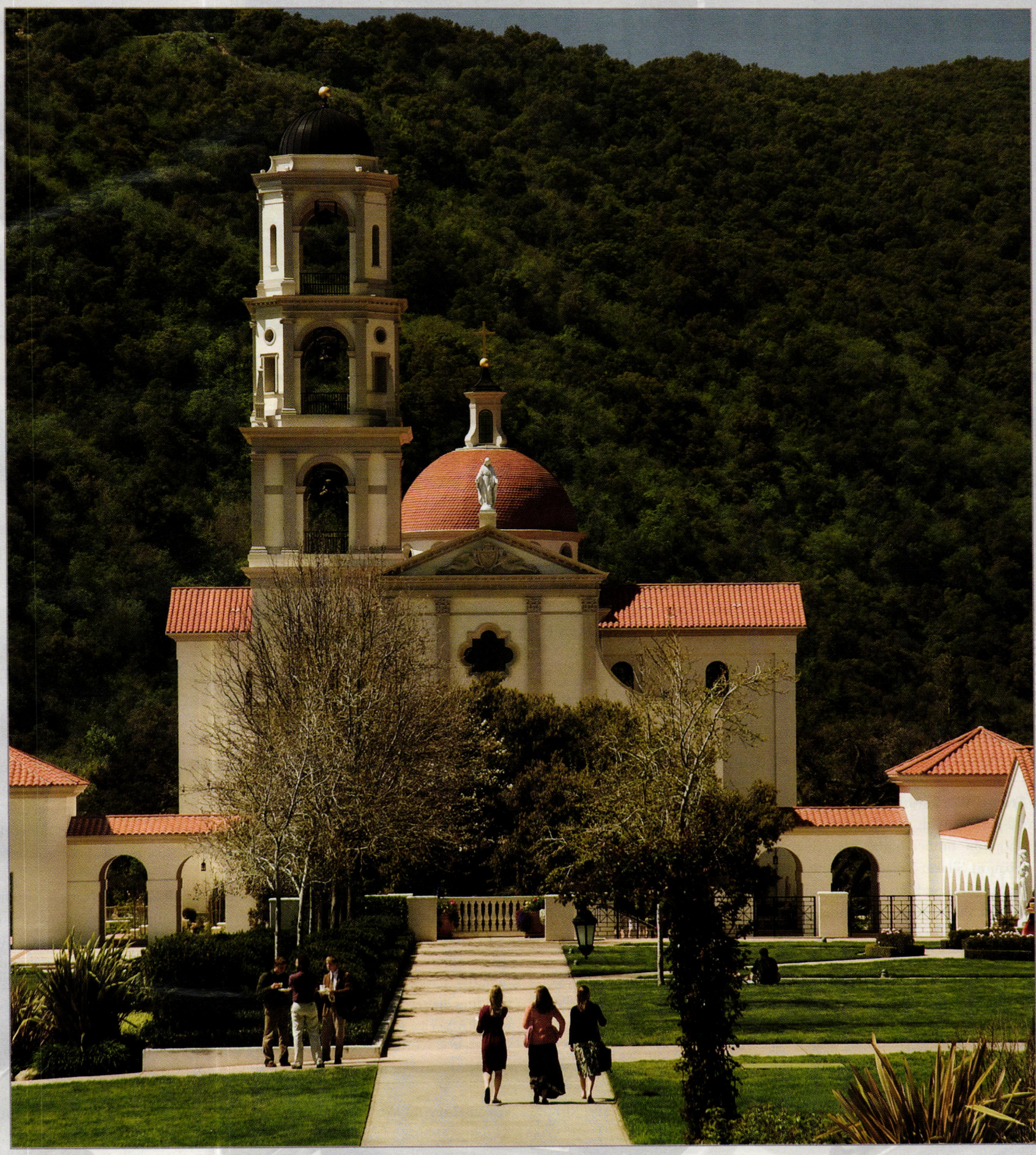

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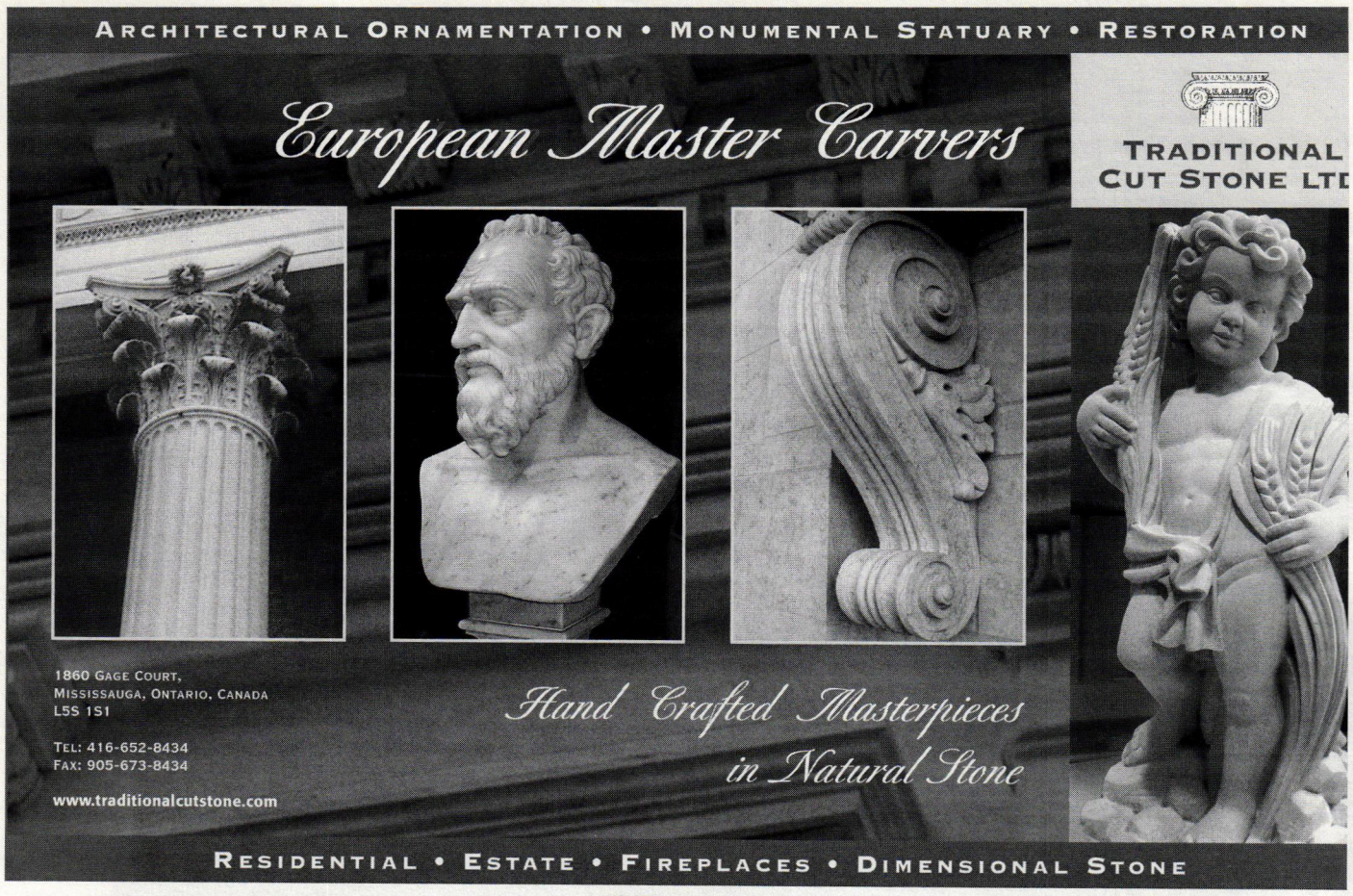

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When contacting companies you've seen in the issue, please tell them you saw their listing in Traditional Building.

calendar of events

SGAA 100th Annual Conference, June 17-20, 2009. The Stained Glass Association of America will celebrate its 100th annual conference at the Renaissance Oklahoma City Convention Center in Oklahoma City, OK. The event includes presentations, art museum tours and suppliers' showcases. The conference theme is "Explorations in Change: Architectural Art Glass and Disaster Restoration." For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

The Beaux Arts Alliance Brooklyn Walking Tour, June 28, 2009. The Beaux Arts Alliance will conduct a guided walking tour of Brooklyn's Prospect Park and will focus on commercial and residential architecture and sculpture, including works by McKim, Mead & White. Call 212-639-9120 for more information.

Timber Frame Workshop, August 3-13, 2009. The North Bennet Street School will partner with the Shaker Museum and Library to conduct a hands-on workshop on timber-frame construction and restoration at the historic Mount Lebanon Shaker Village in New Lebanon, NY. The two-week session includes instructions on how to build a small timber frame, which will be erected on site, and the restoration of the Shaker Brethen's Workshop. For more information, visit www.shakermuseumandlibrary.org.

13th Annual International Preservation Trades Workshop (IPTW) & International Trades Education Symposium (ITES), August 25-29, 2009. PTN will partner with the Colorado Mountain College Historic Preservation program to hold its 13th annual workshop in Leadville, CO, alongside the 3rd ITES event. Symposium sessions and hands-on workshops focusing on preservation techniques will be held at the historic Hayden Ranch, a high country ranch that operated from 1872-1947. For more information, visit www.iptw.org/iptw09-home.htm.

ASLA Annual Meeting & Expo, September 18-21, 2009. The American Society of Landscape Architects will hold its annual meeting at the McCormick Place Lakeside Center in Chicago, IL. The expo features the latest products and services available in the landscaping industry. For more information, visit www.asla.org.

AIA Academy of Architecture for Justice 2009 Conference, October 7-10, 2009. This year's AIA Academy of Architecture for Justice Conference will be held at the Wyndham Chicago hotel in Chicago, IL. The conference, titled "Beyond the Horizon: The Next Generation of Justice," will focus on the future of the justice system and its built environment. For more information, visit www.aia.org/practicing/groups/kc/AIAS075057.

National Preservation Conference, October 13-17, 2009. The National Trust for Historic Preservation will hold its annual conference in Nashville, TN. The conference offers a full range of preservation workshops, field sessions and networking opportunities. This year's theme, "Creating the Future in Harmony with Our Pasts," will focus on Nashville's development in sustainable and cultural tourism. For conference updates, visit www.preservationnation.org/resources/training/npc/.

Traditional Building Exhibition & Conference, October 21-24, 2009. The nation's largest event dedicated to historic restoration, renovation, landscapes and streetscapes, as well as historically inspired new construction will be held at the Baltimore Convention Center in Baltimore, MD. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

Greenbuild 2009, November 11-13, 2009. The 2009 annual Greenbuild International Conference and Expo will be hosted in Phoenix, AZ. The three-day event is the world's largest event dedicated to green building and will feature LEED workshops, tours of the host city's green buildings and networking opportunities. For more information, visit www.greenbuildexpo.org.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Cityscapes Revealed: Highlights from the Collection," a study of the building materials, architectural styles and construction practices that defined urban America from the late-19th through the mid-20th centuries. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

Wood-Carving Workshops. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com or call 413-566-5301.

Workshops on Historical Lime Mortars. A comprehensive two-day course details the hows and whys of using lime putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com/events.htm.

Preservation Education Programs. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practice for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a complete listing of current programs, go to www.preservation-works.org or contact Judy Hayward at 802-674-6752. TB

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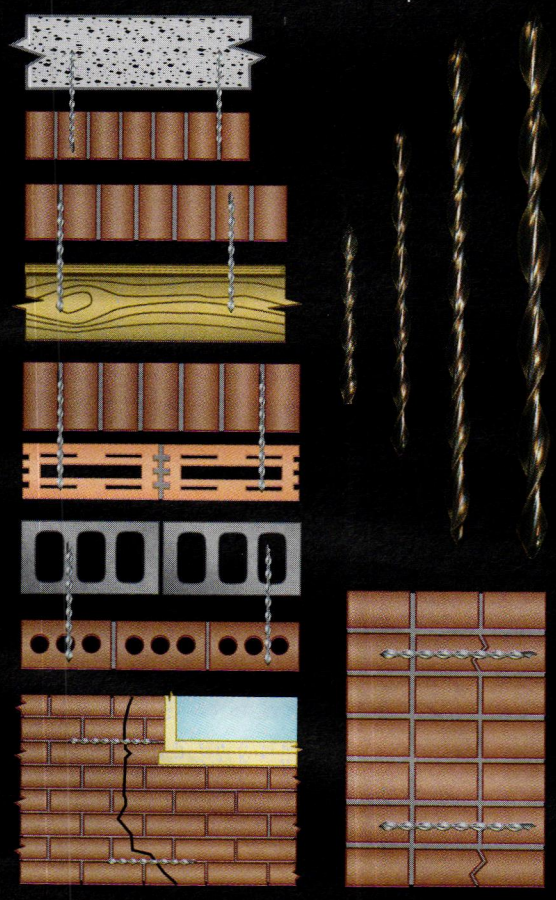

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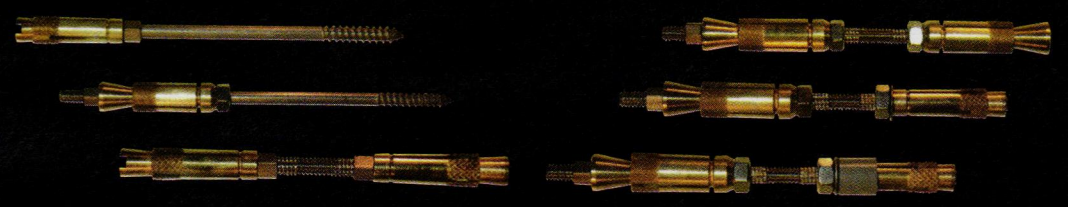

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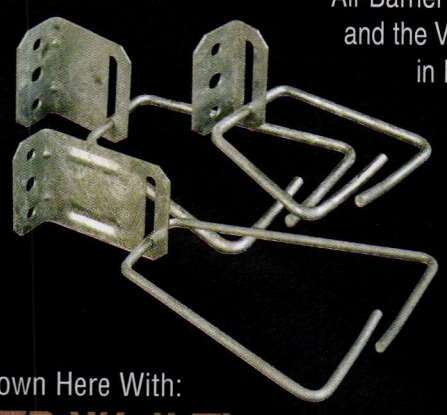

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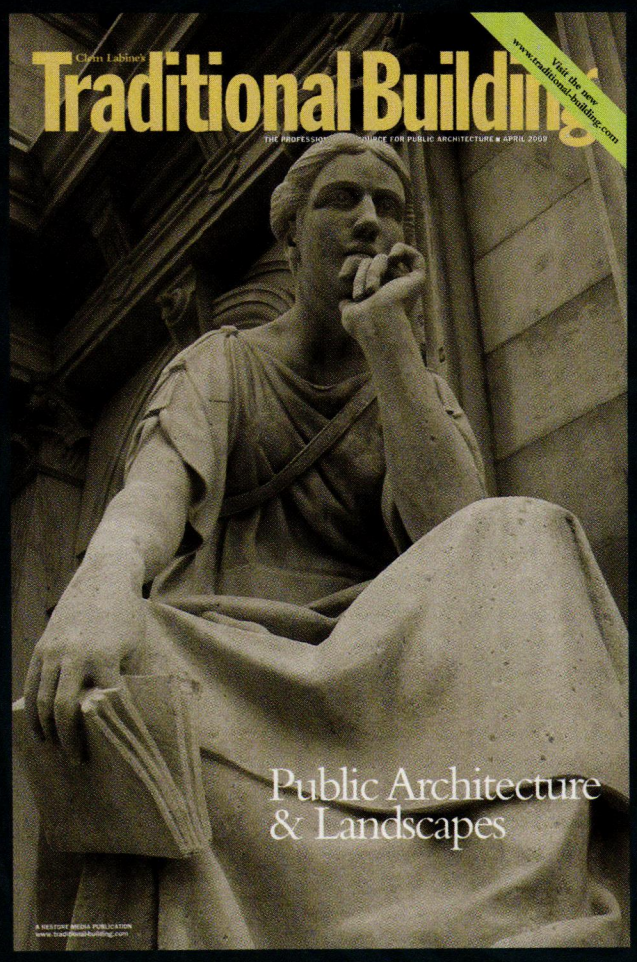

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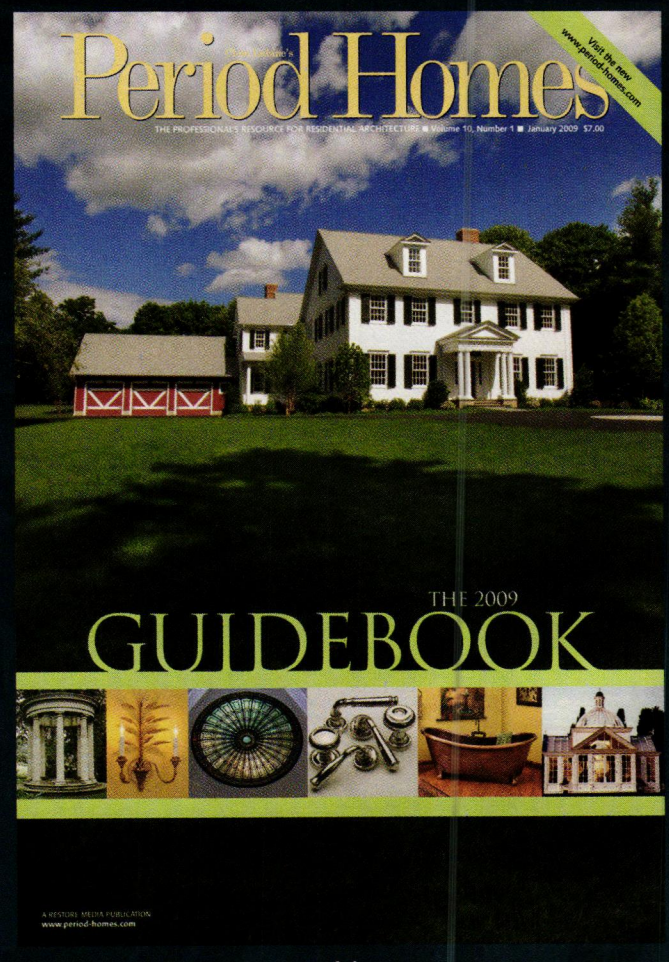

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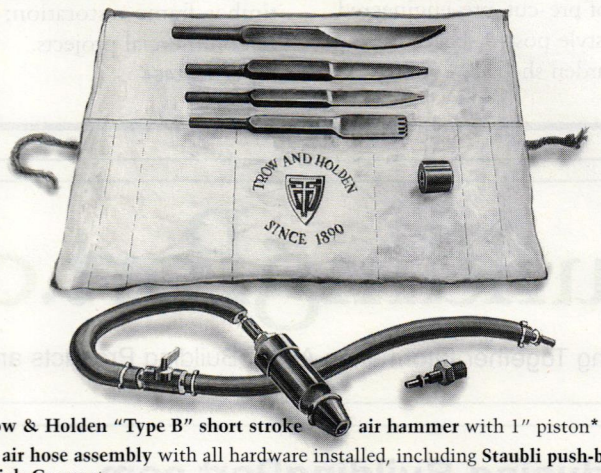

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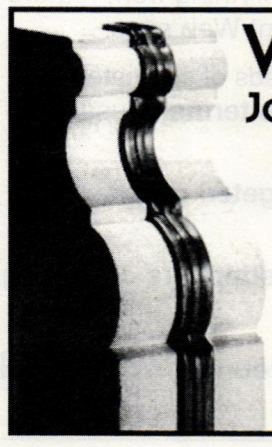

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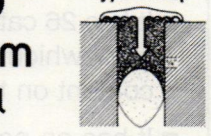

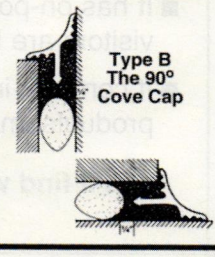

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www.countrycarpenters.com
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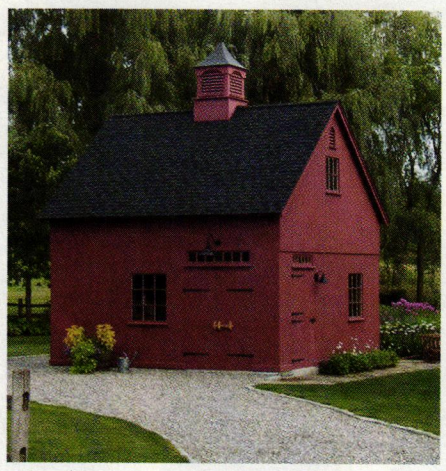

This 1 1/2-story post-and-beam 18x20-ft. barn was built with a kit from Country Carpenters using stamped and graded timbers and premium-grade, kiln-dried siding.

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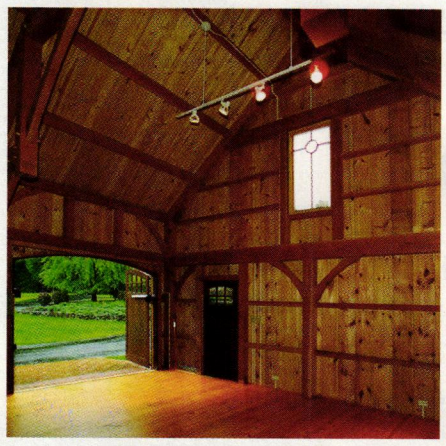

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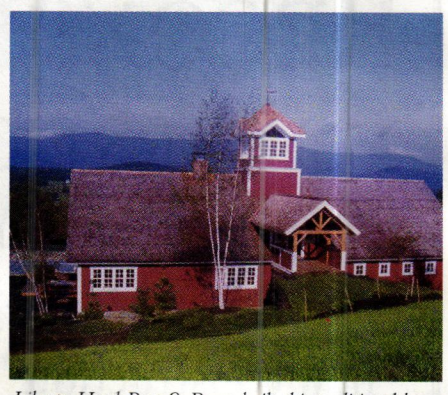

Liberty Head Post & Beam built this traditional barn in Vermont.

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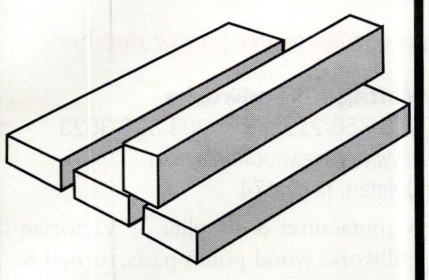

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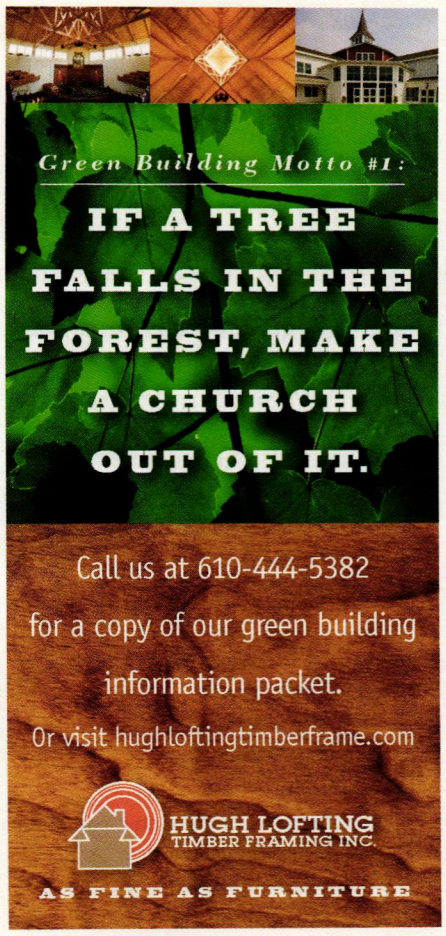

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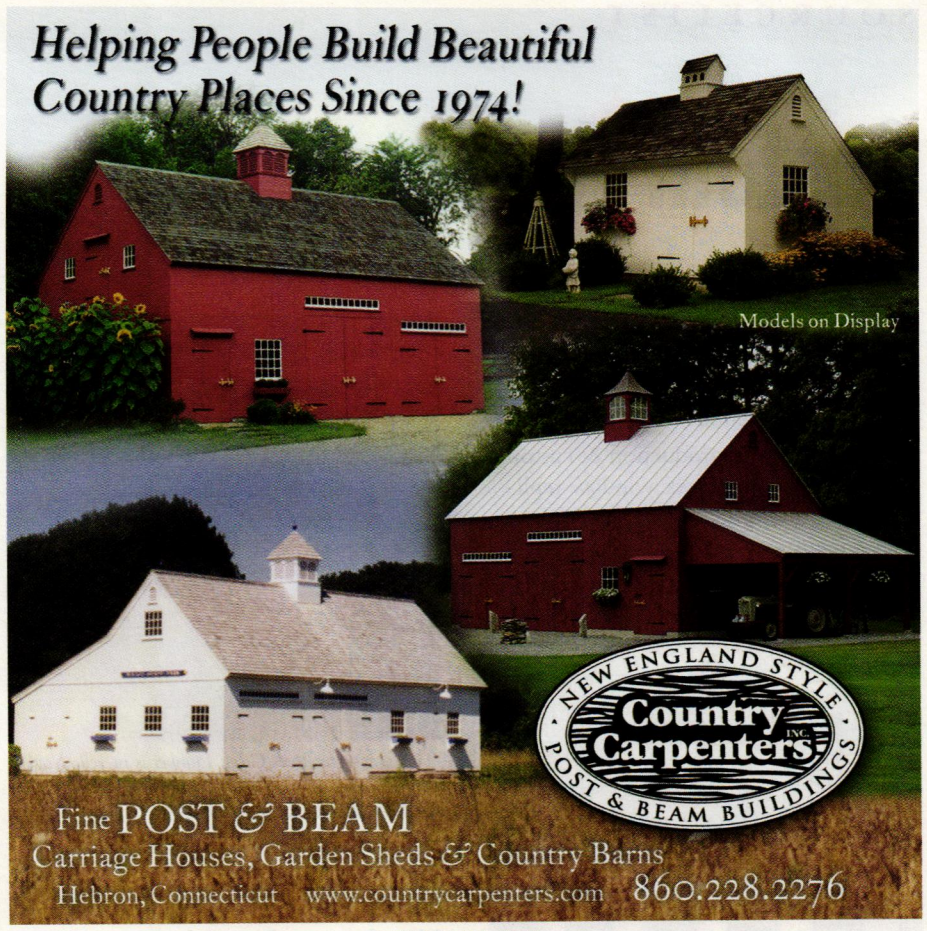

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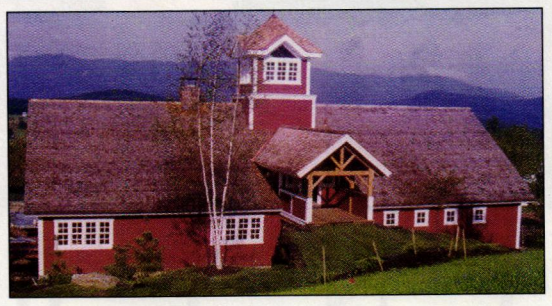

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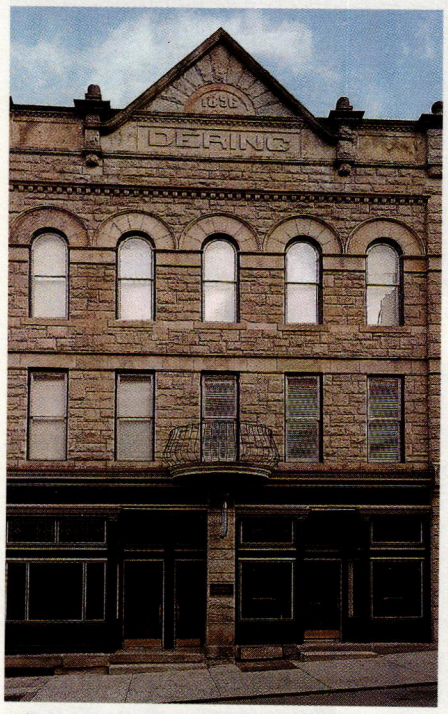

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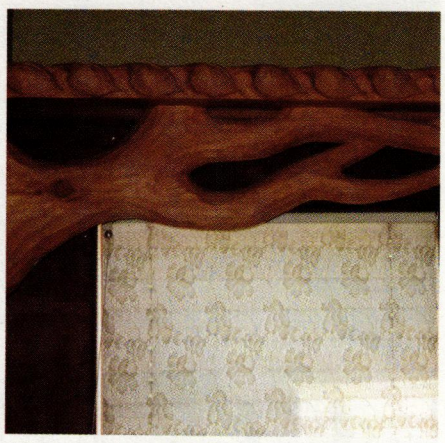

This carving by Bear Creek Lumber is in yellow cedar.

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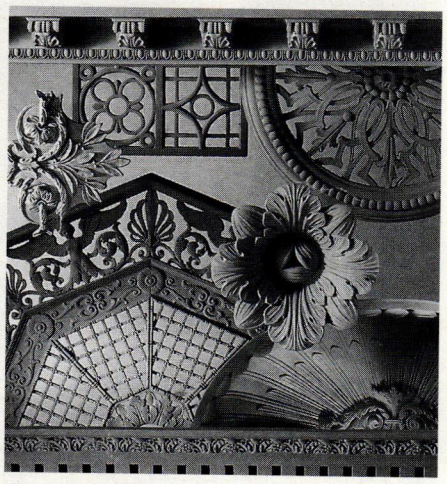

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Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

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

Key in No. 8210

Rosewood Custom Cabinetry & Millwork, Inc.
203-483-4172; Fax: 203-483-4162
www.rosewoodmillwork.com
Killingworth, CT 06419

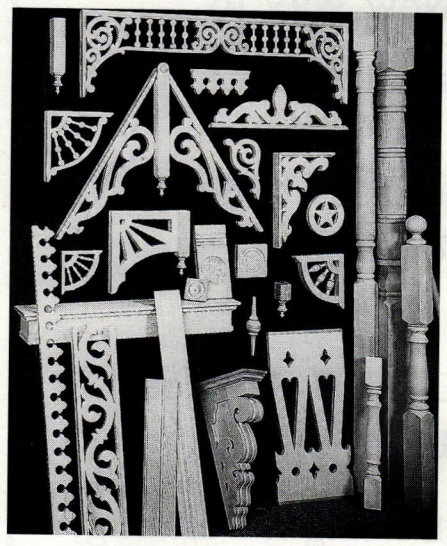
Custom fabricator of cabinetry, paneling, wainscoting, moldings, windows, stairs & more: design, assembly & finish; for more than 20 years.

Key in No. 1966

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Custom fabricator of millwork: monumental stairs, brackets, finials, spindles, gazebo parts, custom turnings & screen doors; all wood species; interior & exterior; matches custom parts & workings from renderings; reproductions.

Key in No. 7120



Vintage Woodworks offers a selection of Victorian-style trim that can be used in interior or exterior applications.

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, moldings, corbels, custom-length spandrels, screen/storm doors, window caps, wood shingles & more; cellular PVC profiles.

Key in No. 1061

Wilbur, Frederick - Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: ecclesiastical elements, Gothic tracery, reredos & wood screens; columns, furniture, mantels, casing/molding, friezes, rosettes, heraldry, signage & doors; all wood species; original designs; reproductions.

Key in No. 1650

This rosette was hand carved by Frederick Wilbur - Woodcarver.

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; custom millwork & moldings; for storefronts.

Key in No. 9640

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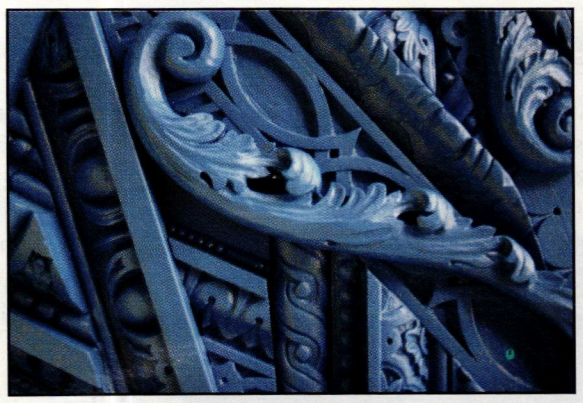

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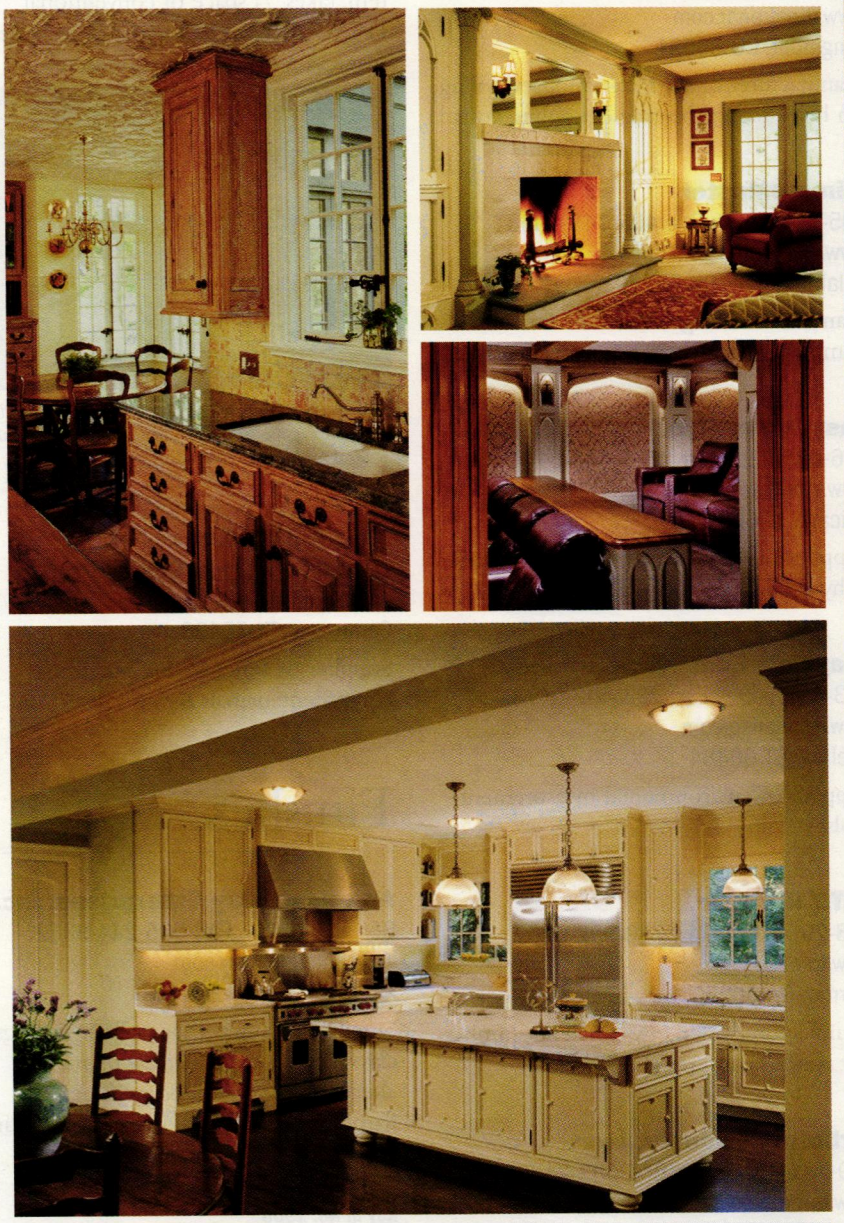

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Manufacturer of Air Pear: compact ceiling fan helps reduce heating & cooling costs.

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www.totousa.com
Morrow, GA 30260
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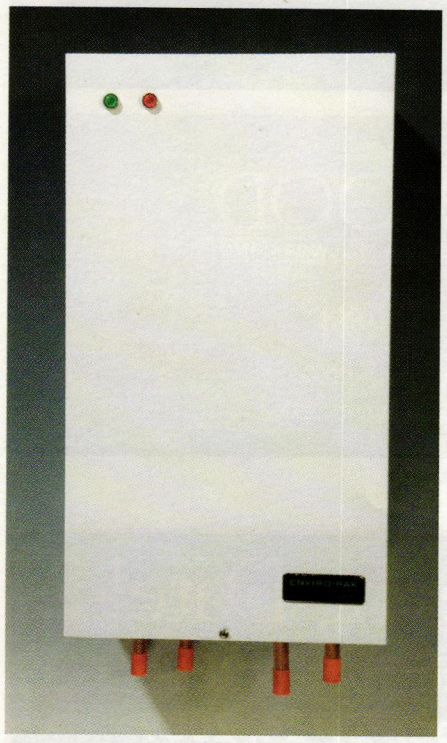
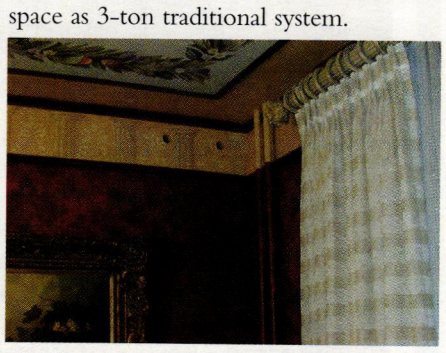
Turbotec Products, Inc.
860-731-4216; Fax: 860-683-2133
www.turbotec.com
Windsor, CT 06095
Supplier of heat-recovery units: recycle waste heat from air conditioners, heat pumps etc. to heat potable water; for any commercial facility.



Enviro-Pak Recovery Units from Turbotec recycle waste heat from air conditioners, refrigeration systems and heat pumps to heat water.

Unico System, Inc.
800-527-0896; Fax: 314-457-9000
www.unicosystem.com
Saint Louis, MO 63111
Supplier of mini-duct systems for retro-fitting HVAC systems: ideal for historic preservation; quiet, energy-efficient system; takes 1/4 space of conventional HVAC; delivers 12 tons of ac in same space as 3-ton traditional system.



Unico's small-duct, high-velocity HVAC system takes less than 1/4 the space of a traditional system, making it ideal for historic buildings.

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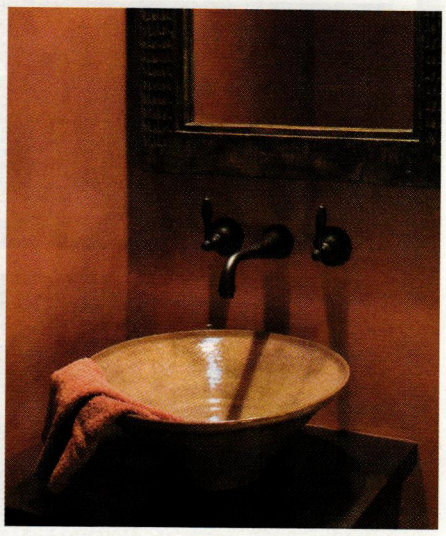
Finishes

American Clay Enterprises, Inc.
866-404-1634, Fax: 505-244-9332
www.americanclay.com
Albuquerque, NM 87113
Supplier of finishes for walls & ceilings: clays, aggregates & natural pigments; alternative to plaster & gypsum; non-flammable, resists mold; 'green' Marittimo finish made of reclaimed shells; contribute to LEED points.
Key in No. 1906



American Clay's earth plaster finish for walls and ceilings comes in a variety of styles and colors; it can contribute up to 7 LEED points.

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Edison Coatings, Inc.
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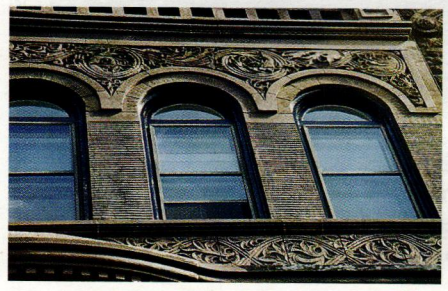
www.edisoncoatings.com
Plainville, CT 06062
Manufacturer of customized repair & repointing mortars, adhesives, breathable coatings & surface treatments: for stone, masonry & concrete; terra-cotta repair & glaze-replacement materials; custom matching; training services.



Edison Coatings used its System 45 brownstone patch to restore the carved-stone ornament on this building in Albany, NY.

Fine Paints of Europe
800-332-1556; Fax: 802-457-3984
www.finepaintsofeurope.com
Woodstock, VT 05091
Importer of paints & varnishes from Holland: Eurolux water-based; low VOC content; durable, high-quality coatings.

Old Fashioned Milk Paint Co.
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www.milkpaint.com
Groton, MA 01450
Manufacturer of milk paint: all-natural, zero-VOC paint in powder form; wash, full cover coat & stenciling; 16 colors; original formula for porous surfaces & SafePaint for previously painted walls.
Key in No. 5880

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Sutherland Welles Ltd.
800-322-1245; Fax: 802-635-2722
www.tungoilfinish.com
North Hyde Park, VT 05665
Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina on new wood with vintage colors or restores an aged surface; easy application & maintenance.

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518-398-0049; Fax: 518-398-4011
www.antiqueandvintagewoods.com
Pine Plains, NY 12567
Supplier of recycled & reclaimed beams, flooring & trim materials: wide old-growth material from salvaged yard & roadside trees; widths from 12 to 36 in.; salvaged brick & stone.

Antique & Vintage Woods of America specializes in salvaged and reclaimed building materials, which can be used for wide-plank flooring.

Antique Lumber Corp.
617-548-1829; Fax: 617-884-5120
www.antiquelumber.net
Chelsea, MA 02150
Supplier of vintage wood: antique & salvaged timbers & boards; antique wood flooring; random-width & wide-board flooring.
Key in No. 1457

Appalachian Woods, LLC
800-333-7610; Fax: 540-337-1030
www.appalachianwoods.com
Stuarts Draft, VA 24477
Manufacturer of wood flooring: wide board & antique wood; oak, chestnut, heart pine, white pine, hemlock, Douglas fir & other hardwoods; molding, stair parts, beams, paneling, ceiling planks & furniture lumber.

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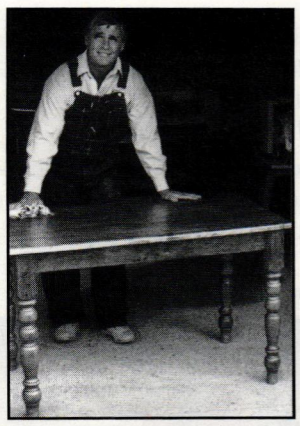

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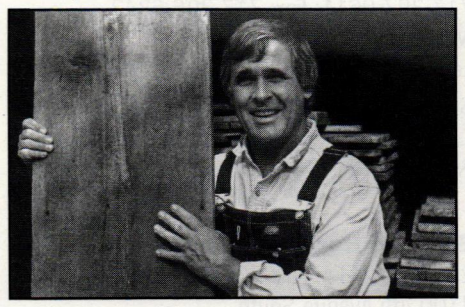

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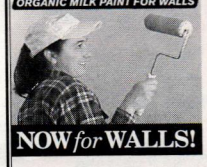

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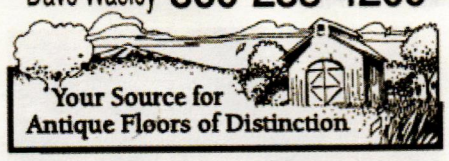

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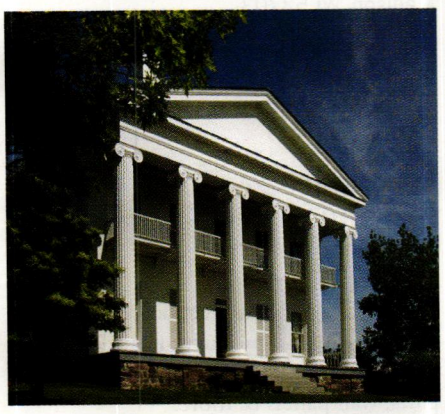

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Supplier of bamboo flooring.

Bear Creek Lumber
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www.bearcreeklumber.com
Winthrop, WA 98862

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

Key in No. 521

Bear Creek Lumber supplied this hardwood flooring.

Board and Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

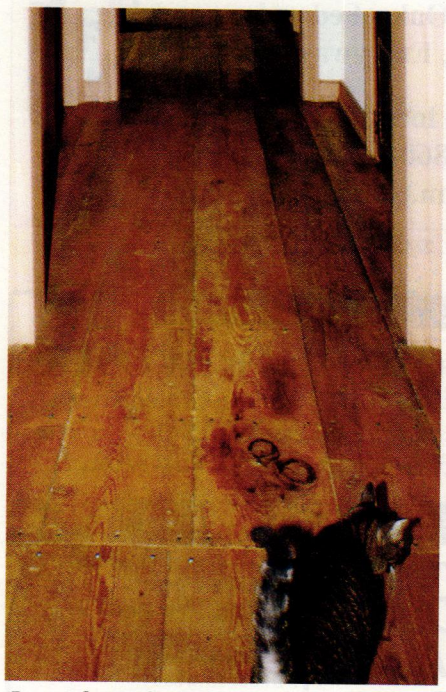
Supplier of antique barns & houses & lumber: hand-hewn beams, wood flooring, Shaker-style tables in oak, white & yellow pine, chestnut; Federal entryways, doors, windows; restoration of Colonial structures.

Key in No. 2763

Brandt, Sylvan
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Manufacturer of salvaged wood flooring, ceiling boards & paneling: wide board, random width & weatherboard (barn siding); chestnut, oak, pine, heart pine, cypress, walnut, hemlock, fir & hickory; doors & hardware.

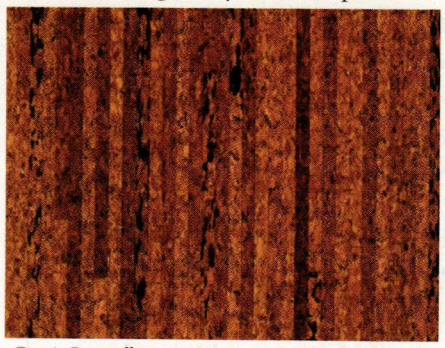
Key in No. 3950



Resawn flooring from Sylvan Brandt is cut from old beams to match the grain and character of antique floors.

Capri Cork
630-832-5792; Fax: 630-832-5789
www.capricork.com
Lancaster, PA 17601

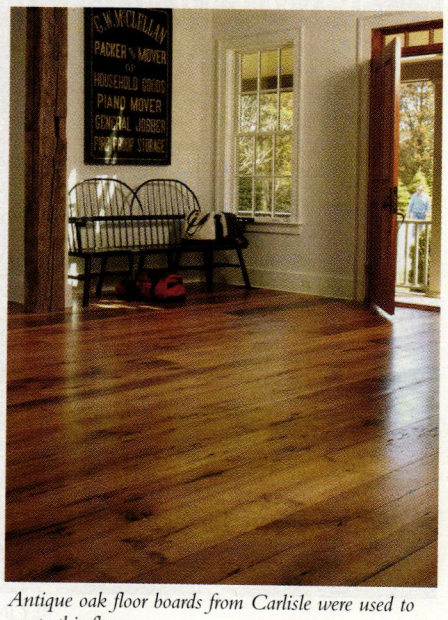
Manufacturer of cork & eco-friendly rubber flooring: many colors & patterns.



Capri Corp offers a wide selection of cork and recycled rubber floor tile.

Carlisle Restoration Lumber
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

Custom manufacturer of traditional wide-plank flooring: handcrafted from antique & old-growth pine & hardwoods; mill direct for homeowners, builders, architects & designers in historic restoration & reproduction.



Antique oak floor boards from Carlisle were used to create this floor.

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

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

Key in No. 2744

Carlson's Barnwood Co. supplied this antique Americana mixed-species inlay and the antique oak flooring that surrounds it.

Centre Mills Antique Floors
717-677-9698; Fax: 717-334-6223
www.centremillsantiquefloors.com
Aspers, PA 17304

Manufacturer of antique tongue-&-groove boards & beams: flooring, ceilings, walls & wainscoting; fireplace mantels; hand-hewn oak, chestnut beams & hewn logs from original log cabins.

Chestnut Specialists, Inc.
860-283-4209; Fax: Same as phone
www.chestnutspec.com
Plymouth, CT 06782

Manufacturer of antique wood for flooring: chestnut, oak, pine & hemlock; hewn barn beams, weathered siding & sheathing planks.

Call for more information.

"Doc" Wasley of Chestnut Specialists displays a few of the wide antique boards that his firm offers in chestnut, oak and pine.

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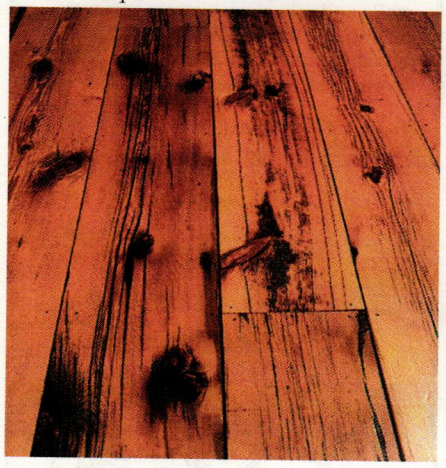
www.conklinsbarnwood.com
Susquehanna, PA 18847

Supplier of reclaimed & resawn antique lumber: flooring in white pine, chestnut, heart pine, antique oak & hemlock; weathered barn wood, hand-hewn beams, pole rafters, used metal roofing & other antique barn materials.

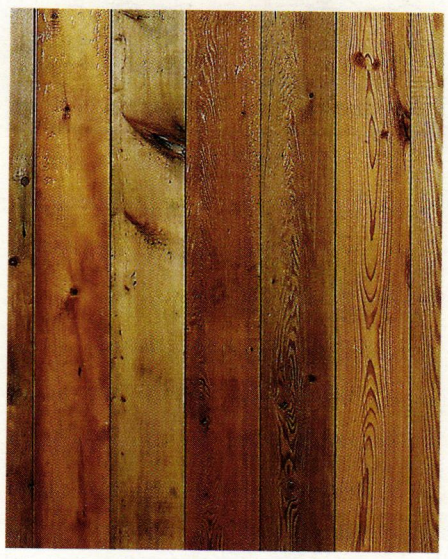


Conklin's Authentic Barnwood supplied this skimmed pine and hemlock flooring, which is made from reclaimed wood.

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

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

Key in No. 7480

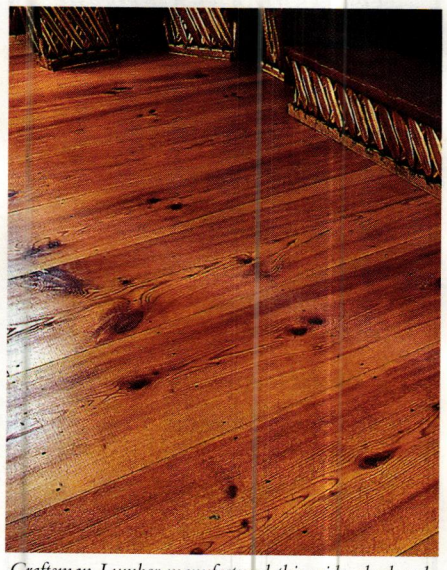


Country Road Associates produces handcrafted flooring, as well as cabinetry and furniture, from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Manufacturer of wood flooring & custom millwork: wide-plank flooring & clapboards; eastern white pine, red pine, red oak & other native hardwoods; all drying & milling done on premises.

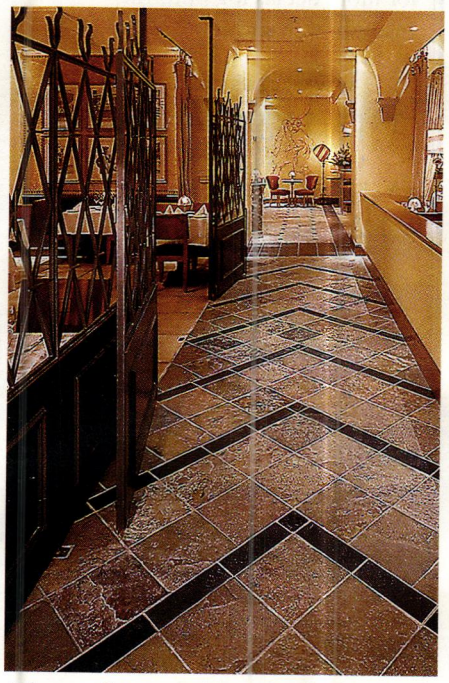
Key in No. 4320



Craftsman Lumber manufactured this wide-plank red pine flooring, which was dried and machined onsite.

Echeguren Slate, Inc.
415-206-9343; Fax: 415-206-9353
www.echeguren.com
San Francisco, CA 94124

Supplier of salvaged flooring & roofing slate: sizes from 8x12 to 12x12 in.; thicknesses of 3/16 & 3/4 in.



Echeguren Slate supplied the multi-colored flooring for this restaurant.

Eco Friendly Flooring
608-441-3265; No fax
www.ecofriendlyflooring.com
Madison, WI 53703

Wholesale supplier of sustainable flooring: tile made of recycled metal & glass, bamboo, cork; ships nationwide.

Endurawood
503-233-7090; Fax: 503-233-7091
www.endurawood.com
Portland, OR 97214

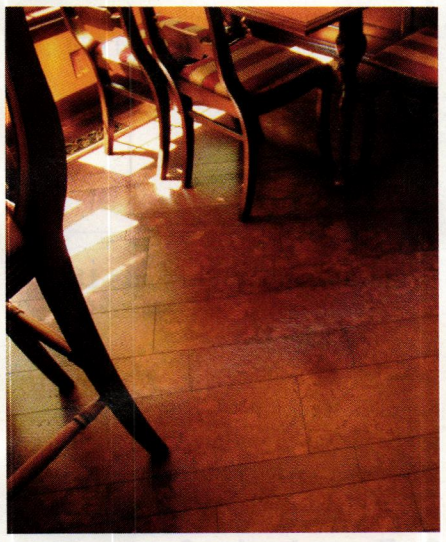
Supplier of regional, certified & reclaimed wood products: from FSC forests; flooring, lumber, countertops, stair parts, wall panels & more.

Expanko Cork Co.
800-345-6202; Fax: 610-344-0288
www.expanko.com
Coatesville, PA 19320

Manufacturer of solid-cork tile: 12- & 24-in. square tile; 3/16- & 5/16-in. thicknesses; 17 patterns; polyurethane or wax coating or unfinished.

Globus Cork
718-742-7264; Fax: 718-742-7265
www.corkfloor.com
Bronx, NY 10454

Manufacturer of cork flooring: many patterns & styles; environmentally friendly renewable material.



This colored cork flooring from Globus Cork is shown in a traditional layout with random width and length wood flooring.

Goodwin Heart Pine Co.
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

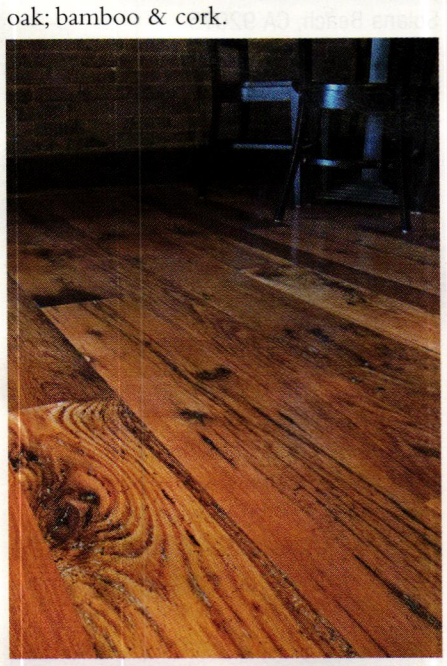
Manufacturer of antique hardwood flooring: river-recovered heart pine & heart cypress, Antique Legacy (building-reclaimed) heart pine & wild black cherry; in 16 grades; stair parts, millwork, moldings, paneling & furniture.

Iowa Barn Savers
563-252-3541; No fax
www.iowabarnsavers.com
Guttenberg, IA 52052

Restorer of barns: wood flooring, siding, building documentation, timber-frame restoration, antique timber frames.

Longleaf Lumber, LLC
617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique wood for flooring, beams & dimensional stock: wide planks; antique heart pine, antique chestnut, reclaimed eastern white pine & antique oak; bamboo & cork.



This antique oak flooring was supplied by Longleaf Lumber for a restaurant in Boston.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of hand-hewn & rough-sawn beams & flooring: salvaged from old tobacco & cotton warehouses, German feed barns & log cabins.

Longwood Antique Woods provided the salvaged wood for this flooring.

Mats, Inc.
800-628-7462; Fax: 781-344-1537
www.matsinc.com
Stoughton, MA 02072

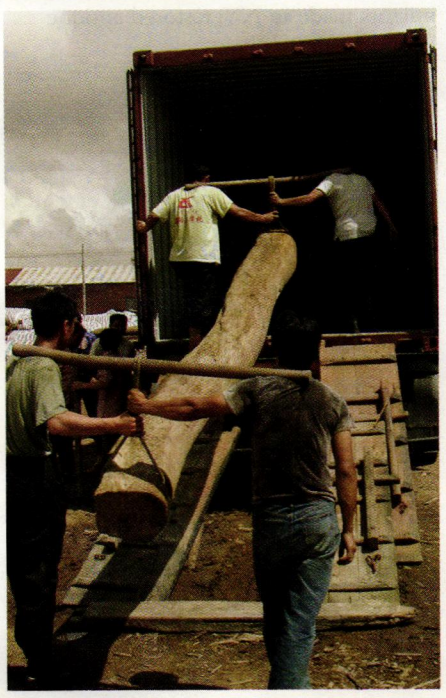
Supplier of environmentally friendly flooring: Eco-Tile & products made from recycled tires; contributes to LEED credits.

Mill Valley Bamboo Associates
415-925-1188; Fax: 415-925-6088
14 E. Sir Francis Drake Blvd.
Larkspur, CA 94939

Manufacturer of bamboo flooring: formaldehyde-free; custom specifications available; more than 60 styles.

Mountain Lumber Co.
800-445-2671; Fax: 434-985-4105
www.mountainlumber.com
Ruckersville, VA 22968

Supplier of reclaimed wood: wide board, strip & random width; chestnut, oak, heart pine, European Cooper's oak & English brown oak; the latter 2 species have unique patinas from years of immersion in cider or ale.



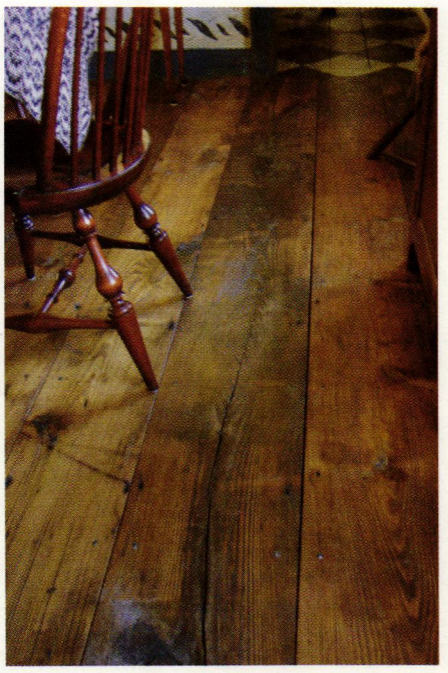
These timbers being readied for shipping are from 400-year-old Chinese elms that Mountain Lumber reclaimed for various applications, including flooring.

Natural Floorcoverings
707-824-0914; Fax: 707-824-4366
www.naturalhomeproducts.com
Sebastopol, CA 95401

Supplier of floor coverings: cork, linoleum & FSC-certified timbers; recycled wood.

Old Wood Workshop, LLC
860-655-5259; No fax
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of reclaimed & resawn antique wood flooring; antique wood & beams; harvest tables made from antique wood; architectural antiques.



Reclaimed, hand-planed antique chestnut flooring supplied by Old Wood Workshop is available in widths from 9 to 14 in.

Pioneer Millworks
800-951-9663; Fax: 585-924-9962
www.pioneermillworks.com
Farmington, NY 14425

Supplier of reclaimed & sustainably harvested woods: barn boards; flooring; heart pine, oak, elm, chestnut, hickory, Douglas fir, Australian jarrah & special wood mixes; custom millwork.

Pioneer Millworks offers a wide range of reclaimed antique wood flooring, custom millwork and timbers.

Smith & Fong Plyboo
866-835-9859; Fax: 415-896-0583
www.plyboo.com
San Francisco, CA 94103

Manufacturer & importer of Plyboo bamboo: tongue-&-groove plank flooring, parquet, plywood & paneling.

This Plyboo parquet flooring material is distributed by Smith & Fong.

Southern Wood Floors
888-488-7463; Fax: 706-855-0383
www.southernwoodfloors.com
Augusta, GA 30907

Supplier of reclaimed, new & engineered flooring: wide-plank, heart pine & southern pine; pre-finishing.

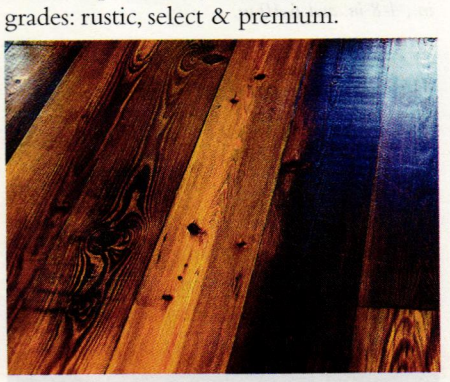
The Woods Company
888-548-7609; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

Manufacturer of random-width tongue-&-groove plank flooring & custom millwork: antique reclaimed & traditional new woods; heart pine, oak, chestnut, white pine, yellow pine, walnut, cherry, maple, hemlock & poplar.

Wide-plank flooring made from both new and reclaimed wood is available from The Woods Company.

The Woodshop of Texas
888-950-9663; No fax
www.antiquewoods.net
Texas City, TX 77591

Supplier of antique lumber: wide-board & random-width flooring; molding & stair parts; doors; chestnut, maple, oak, heart pine, hickory, fir, submerged cypress & white pine; many wood products in 3 grades: rustic, select & premium.



Custom flooring milled from antique lumber is the specialty of The Woodshop of Texas.

Tile Source, Inc.
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

Supplier of genuine encaustic tile, simulated reproductions & Victorian-style wall & fireplace tile: advice on economical restoration of 19th-century ceramic floors for public buildings, courthouses & private homes.

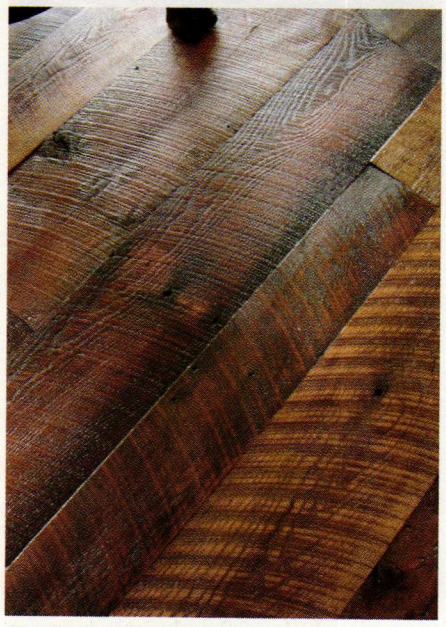
Faux encaustic tile imported by Tile Source were used to create this decorative floor for a hotel lobby in the Bahamas.

Vermont Structural Slate Co.
800-343-1900; Fax: 802-265-3865
www.vermontstructuralslate.com
Fair Haven, VT 05743

Supplier of natural slate flooring: available in unfading green, mottled green & purple, purple & other colors.

Vintage Lumber Co.
800-499-7859; Fax: 301-845-6475
www.vintagelumber.com
Woodsboro, MD 21798

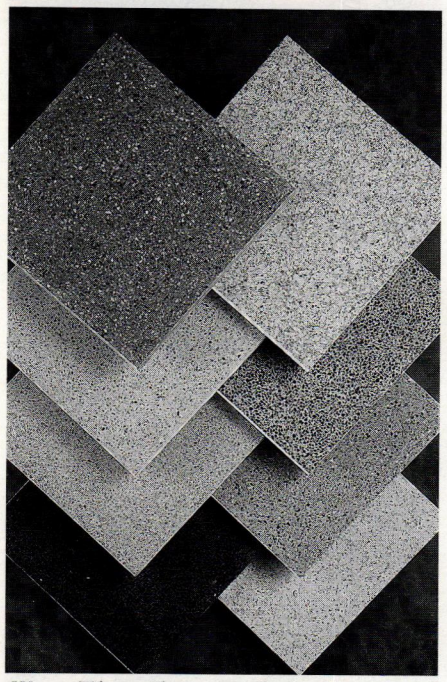
Supplier of re-milled woods: random-width, tongue-&-groove plank flooring; antique wood; oak, chestnut, yellow pine & new rustic-grade woods; solid or engineered & unfinished or prefinished in various grades, widths & thicknesses.



Whiskey Springs random-width oak flooring from Vintage Lumber is available in random widths 3-6 in., 4-8 in. and 6-10 in.

Wausau Tile, Inc.
800-388-8728; Fax: 715-359-7456
www.wausautile.com
Wausau, WI 54402

Manufacturer of precast-concrete pavers & terrazzo tiles: matching precast accessories; many colors, textures, finishes & styles; intricate designs, logos & other features placed with water-jet cutting.



Wausau Tile provides terrazzo flooring tile in custom color blends to meet client specifications.

WE Cork
603-778-8558; Fax: 603-778-7052
www.wecork.com
Exeter, NH 03833

Manufacturer of cork tile & plank flooring: available in light, medium, dark or leopard shades; unfinished, waxed or varnished matte; floating floors; sound-control underlayment.

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

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

This wide-plank Old Reveal flooring was supplied by What It's Worth.

Lighting

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

Manufacturer & supplier of exterior lighting: architectural, decorative, high performance, dark-sky friendly; contemporary & traditional outdoor luminaires & poles; a carbon-neutral manufacturer.

Providence is an energy-efficient outdoor luminaire from Architectural Area Lighting.

Kim Lighting
626-968-5666; Fax: 626-369-2695
www.kimlighting.com
City of Industry, CA 91716

Supplier of outdoor site, area & landscape lighting fixtures: die-castings in aluminum, brass, cast copper & bronze.

Landscape lighting fixtures are the specialty of Kim Lighting.

Light Power/Genuine Antique Lighting
617-423-9790; Fax: Same as phone
www.genuineantiquelighting.net
Boston, MA 02118

Supplier of restored antique lighting fixtures: 1860s through 1940s styles.

This circa 1880 6x6 chandelier from Light Power features etched cutback shades.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of authentic classic American lighting & house parts: more than 500 interior & exterior styles; painted-glass shades; door & window hardware; bathroom accessories, mailboxes & registers; line spans 1870s to 1960s.

Key in No. 7630

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

Manufacturer of traditional lighting fixtures: the Remains Permanent Collection, an original line of lighting & mirrors made in NY; restored antique lighting; UL listed.

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

Thomas Lighting
502-420-9625; Fax: 502-420-9640
www.thomaslighting.com
Louisville, KY 40223

Supplier of traditional lighting fixtures: indoor & outdoor fixtures; Hampshire collection features energy-saving lamps.

The model PL5271-7 from Thomas Lighting's Windbrook family features a matte black finish and etched glass; it is 20 in. wide x 9 1/2 in. wide.

Westinghouse Lighting Corp.
800-999-2226; Fax: 215-464-4115
www.westinghouselighting.com
Philadelphia, PA 19154

Manufacturer of compact fluorescent lamps (CFLs): integral-ballast, screw-in & plug-in CFL replacements; dimming, 3-way, photo-sensing, full-spectrum, globe, interior & exterior flood CFLs; various sizes & wattages.

Millwork

Correct Building Products LLC
207-284-5600; Fax: 207-284-1001
www.correctdeck.com
Biddeford, ME 04005

Supplier of decking & railing systems: plastic/wood composite CorrectDeck CX, 80% recycled content.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Manufacturer of wood flooring & custom millwork: wide-plank flooring & clapboards; eastern white pine, red pine, red oak & other native hardwoods; all drying & milling done on premises.

Key in No. 4320

Harvey Millwork, Inc.
410-822-7689; Fax: 410-745-9926
www.harveymillwork.com
Bozman, MD 21612

Supplier of custom wood flooring, paneling, molding, trim, mantels & stair parts: longleaf heart pine; green products (GBM); shipping worldwide.

Homeshield Colonial Craft Moulding Div.
800-289-6653; Fax: 715-472-8770
www.home-shield.com
Luck, WI 54853

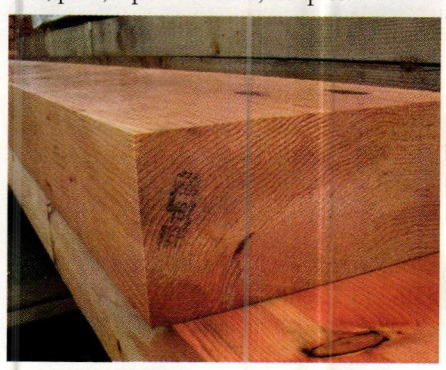
Supplier of molding: FSC-certified hardwood or softwood.

Kirei USA
619-236-9924; Fax: 240-220-5946
www.kireiusa.com
Solana Beach, CA 92075

Supplier of eco-friendly design materials: Kirei Board, bamboo, wheat board & coco tiles; for architectural, millwork & finished applications.

Reliance Specialty Building Products
800-697-4705; Fax: 509-466-8833
www.reliancesbp.com
Spokane, WA 99208

Supplier of kiln-dried & green timbers, flooring, decking, siding, bridge timber, poles, millwork & moldings: Douglas fir, cedar, larch, hemlock, white fir, Oregon oak, pine, aspen & birch; steeples.



Lumber from the Pacific Northwest, including Douglas fir timbers up to 50 ft. long, are available from Reliance Specialty Building Products.

Urban Hardwoods
206-766-8199; Fax: 206-766-7997
www.urbanhardwoods.com
Seattle, WA 98134

Manufacturer of custom furniture, flooring & millwork from salvaged urban trees: Smartwood-certified; wood recovered within a 50-mile radius of facility; products accepted & recycled at the end of their useful lives.

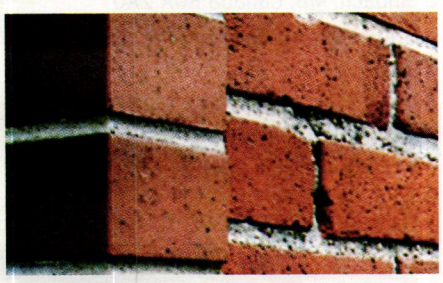
Restoration Products

Armacell LLC
919-304-3846; Fax: 919-304-3720
7600 Oakwood St. Ext.
Mebane, NC 27302

Supplier of low-VOC spray adhesive: hexane- & toulene-free Armaflex 520 BLV; used with HVAC sheet & roll insulation; no chlorinated solvents or ozone-depleting compounds.

ArmaKleen Co.
800-332-5424; Fax: 609-497-7178
www.armex.com
Princeton, NJ 08543

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



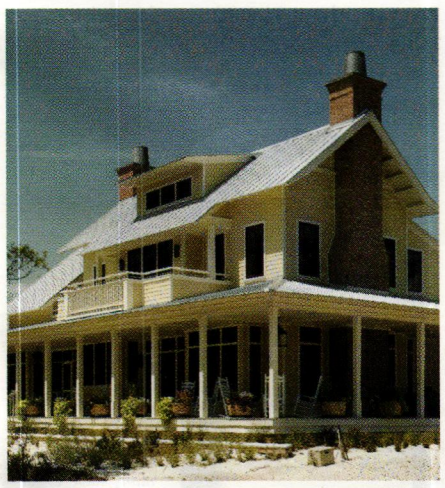
ArmaKleen's baking-soda-based brick and masonry cleaners do the job without damaging materials.

Bendheim
800-221-7379; Fax: 973-471-1640
www.restorationglass.com
Passaic, NJ 07055

Supplier of mouth-blown restoration glass: found in restorations such as the White House, Mount Vernon & Monticello; 2 levels of distortion, full & light, suitable for different time periods.

CertainTeed Corp. - ToughGard
610-341-7000; Fax: 610-341-7777
www.certainteed.com
Valley Forge, PA 19482

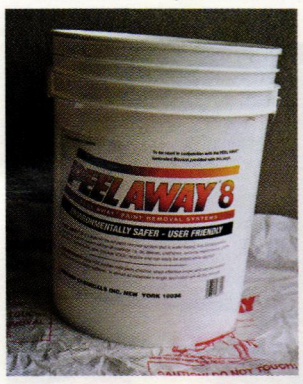
Supplier of environmentally friendly building materials: ToughGard, FiberCement siding & more.



FiberCement siding from CertainTeed is made of recycled fly ash, Portland cement, wood fiber and additives.

Dumond Chemicals, Inc.
212-869-6350; Fax: 212-764-5762
www.peelaway.com
New York, NY 10036

Manufacturer of paint removers: Peel Away 6 & 7 made from biodegradable materials; contain non-hazardous dibasic ester solvent rather than methylene chloride or caustic hydrofluoric acid.



Peel-Away 8 is a new biodegradable, fume-free paint stripper from Dumond Chemicals.

Fiberlock Technologies, Inc.
800-342-3755; Fax: 978-475-6205
www.fiberlock.com
Andover, MA 01810

Supplier of Piranha IV paint stripper: gel-formulated alternative to toxic strippers; no methylene chloride, methanol, toluene, methyl ethyl ketone or acetone; 5 formulations.

Franmar Chemical, Inc.
800-538-5069; Fax: 309-827-9308
www.franmar.com
Bloomington, IL 61702

Supplier of cleaners made of soybean oil: Soy-Gel strips urethanes, polyurethanes & paint; contains methylated soybean oil & mild surfactants.

Green Glue Co.
866-425-8893; Fax: 701-232-1332
www.greengluecompany.com
West Fargo, ND 58078

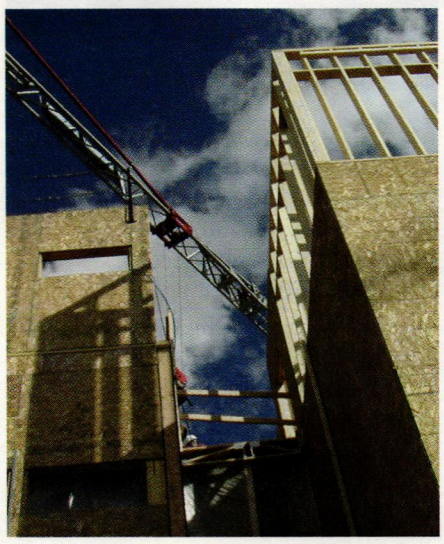
Supplier of noise-reduction products: Green glue compound & sealant; noise-proofing clips; joist tape.

Pilkington NA
800-221-0444; Fax: 419-247-4517
www.pilkington.com
Toledo, OH 43697

Manufacturer of low-e glass: hard coat; double-pane unit; emissivity of 0.15.

Premier Building Systems
800-275-7086; No fax
www.pbspanel.com
Tacoma, WA 98424

Manufacturer of structural insulated panels (SIPs): insulated roofing decking & other framing; 60% more efficient than traditional construction.



Structural insulated panels are available from Premier Building Systems.

Serious Materials
800-797-8159; Fax: 408-715-2560
www.seriousmaterials.com
Sunnyvale, CA 94089

Supplier of green building materials: ThermaProof windows, EcoRock drywall & QuiteRock, sound-proof drywall.

SOYsolv
800-231-4274; Fax: 419-992-4595
www.soysolv.com
Tiffin, OH 44883

Supplier of nontoxic paint remover: water-rinsable & biodegradable; removes graffiti, permanent markers & more.

Roofing

American Wick Drain Corp.
704-238-9200; Fax: 704-238-0220
www.americanwick.com
Monroe, NC 28110

Supplier of green roofing garden systems.

Artezanos Inc.
877-426-6233; Fax: 305-274-1992
www.artezanos.com
Miami, FL 33173

Supplier of 18th-century-style Spanish roof tile & tapered Mission tile: hand-made & hand stamped.

Key in No. 682

Cedar Shake & Shingle Bureau
604-820-7700; Fax: 604-820-0266
www.cedarbureau.org
Sumas, WA 98295

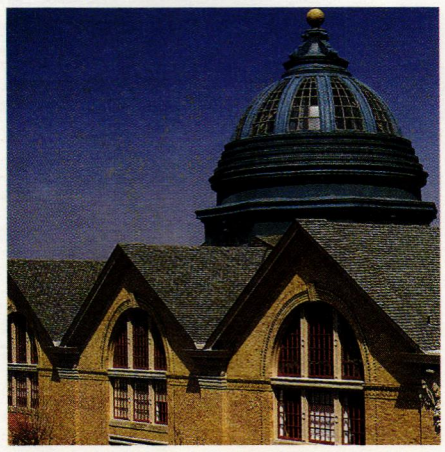
Trade association for manufacturers, distributors & installers of Certi-label cedar shakes & shingles for roofing & siding: installation instructions; AIA seminars; fire-retardant & preservative-treated products.

A Cedar Shake & Shingle Bureau member provided the cedar roofing for this building; the shakes are lightweight and have a high insulation value.

CertainTeed - Roofing Products Group
800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Supplier of asphalt roofing shingles: the patented Shangle, laminates, durable three-tab shingles & other architectural styles; warranty durations from 20 years to limited lifetime; any price range.

Key in No. 2762 for Grand Manor Shangles; 6650 for Carriage House Shangles



CertainTeed replaced the 350-sq.ft. slate roof of the Motor Square Garden in Pittsburgh, PA, with its stonegate gray Grand Manor Shangle.

Classic Metal Roofing Systems
800-543-8938; Fax: 937-778-5116
www.classicroof.com
Piqua, OH 45356

Manufacturer of metal roofing: Chateau Slate embossed shingle re-creates the look of Victorian-era metal shingles; mill-finish galvanized steel, copper & Kynar-coated aluminum & steel.

Custom Tile Roofing
303-761-3831; Fax: 303-761-3839
www.customtileroofing.com
Denver, CO 80216

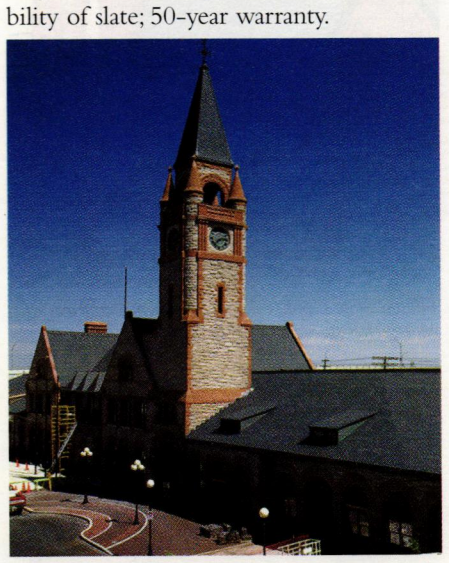
Supplier of roofing materials: salvaged clay & concrete tile.

Durable Slate Co., The
800-666-7445; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

Supplier of salvaged slate & clay tile roofing materials: can match colors & styles no longer produced.

EcoStar
800-211-7170; Fax: 888-780-9870
www.premiumroofs.com
Carlisle, PA 17013

Supplier of recycled roofing tile: made of recycled rubber & plastics; look & durability of slate; 50-year warranty.



The roof on the Cheyenne, WY, Railroad Depot is made of recycled rubber and plastic tile from EcoStar.

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

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

Key in No. 1705

Custom-glazed clay roof tiles from Gladding, McBean were used to create a textured expanse for Morrison Hall at Orange County Community College in Middletown, NJ.

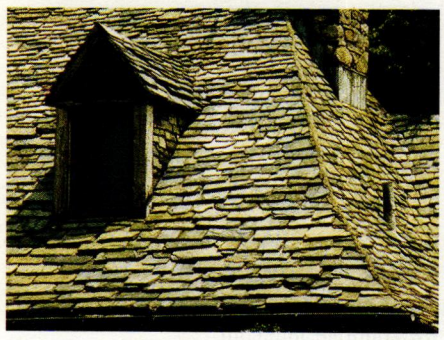
Green Roof Solutions
847-724-7936; Fax: 847-297-7937
www.greenroofsolutions.com
Glenview, IL 60025

Supplier of live roofing products: root barriers to complete plant palette.

Greenstone Slate
802-287-4333; Fax: 802-287-5720
www.greenstoneslate.com
Poultney, VT 05764

Quarrier of Vermont roofing slate: wide range of sizes, colors & weights; matches slate for roof restoration, additions & new construction; graduated roofs; blending, contrasting & all effects; slate tools.

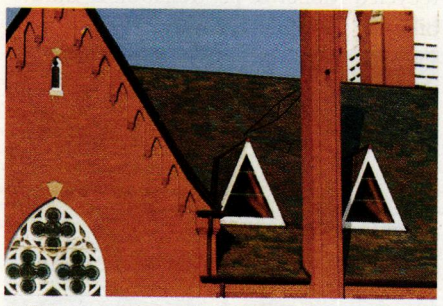
Key in No. 3770



Greenstone Slate manufactures and installs slate roofing in a variety of colors, shapes and sizes.

Hilltop Slate, Inc.
518-642-2270; Fax: 518-642-1220
www.hilltopslate.com
Middle Granville, NY 12849

Quarrier & manufacturer of natural slate from VT, NY & Wales: in roofing, flooring & architectural products; all colors & textures; slate-roofing tools; snowguards.



Hilltop Slate supplies slate with rough chamfered edges; select sizes are available with sawn edges.

Industries Maibec, Inc.
800-363-1930; Fax: 418-653-4354
www.maibec.com
Sainte-Foy, QC, Canada G1X 3W3

Manufacturer of wood roofing & siding: wood siding, exterior wood moldings & eastern white cedar shingles; various finishes & colors.

Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764

Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.

Key in No. 2760

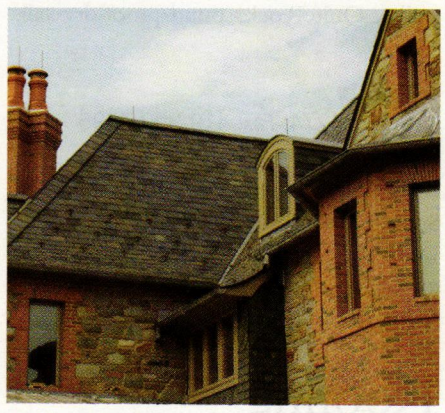
Ludowici's Factory of Ideas showcases a multitude of design choices for clay tile roofs.

Re-New Wood, Inc.
800-420-7576; Fax: 918-485-1097
www.renewwood.com
Wagoner, OK 74467

Supplier of roofing shingle: made from recycled PVC & reclaimed wood fibers; looks like wood shake; umber, teak & charcoal & custom colors.

Reclaimed Roofs, Inc.
302-369-9187; Fax: 302-397-2742
www.reclaimedroofs.com
Greenville, DE 19807

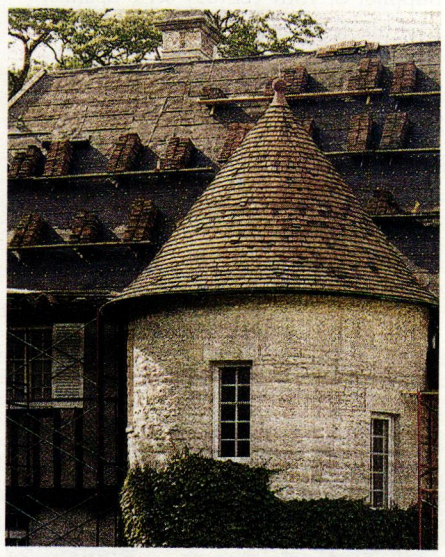
Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.



Reclaimed Roofs supplied a blend of new Vermont Gray and Gray-Black slate for this roof in Chadd's Ford, PA.

Renaissance Roofing, Inc.
800-699-5695; Fax: 815-547-1425
www.claytileroof.com
Rockford, IL 61125

Supplier of historic clay tile & slate roof systems: new & salvaged tile; custom fabricator of stock sheet-metal flashing, standing-seam panels, gutters, cleats & decorative moldings.



Renaissance Roofing supplies clay and concrete roof tile in a variety of colors.

Roof Tile and Slate Co., The
800-446-0220; Fax: 972-242-1923
www.claytile.com
Carrollton, TX 75006

Supplier of clay tile & slate roofing & flooring: pavers & trim; custom blending; historic projects; new & salvaged tile; field tile & trim are palletized & ready to ship.

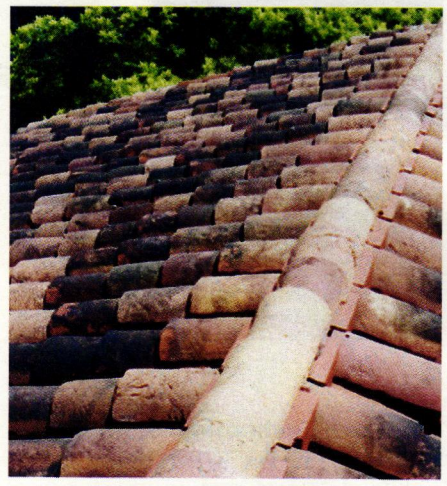
Santafe Tile Corp.
888-305-8453; Fax: 305-888-0050
www.santafetile.com
Miami, FL 33178

Manufacturer of clay roofing tile & accessories: variety of shapes & colors; ecclesiastical work; clay brick pavers; Energy-Star rated products.

Energy-rated roof tile is available from Santafe Tile Corp. in a variety of finishes.

Tile Roofs, Inc.
888-708-8453; Fax: 708-479-7865
www.tileroofs.com
Frankfort, IL 60423

Supplier of new clay tile & fittings, concrete tile & slate roofing: custom manufacturing for historic restoration & repair; large inventory of salvaged slate, clay tile, concrete tile, finials & hard-to-find fittings.



Salvaged clay tile supplied by Tile Roofs was used to create an instant patina on this roof.

Wellington Polymer Technology Inc.
866-423-3302; Fax: 519-380-0689
www.enviroshake.com
Chatham, ON, Canada, N7M 5W8

Manufacturer of Enviroshake: 95% recycled material roofing shakes; resembles weathered cedar shakes within 3 to 9 months; 20-in. long, mixed widths; 50-year limited warranty; custom-molded ridge caps.

Windows & Window Restoration

Earthshade Natural Window Fashions
413-528-5443; Fax: Same as phone
www.earthshade.com
Great Barrington, MA 01230

Supplier of sustainable window shades: made of renewable grasses, nontoxic, fair trade; & operating styles.

Earthshade offers a selection of environmentally friendly shades made from renewable grasses such as hemp.

J.S. Benson Woodworking & Design, LLC
800-339-3515; Fax: 802-254-4874
www.jsbensonwoodworking.com
Brattleboro, VT 05301

Custom fabricator of historical windows & doors: European window & wall systems; 7/8-in. TDL warm-edge glazing; architectural bronze cladding; custom hardware; restoration & reproduction services; institutional & residential.

Key in No. 8930

Kolbe & Kolbe Millwork Co.
800-955-8177; Fax: 715-845-8270
www.kolbe-kolbe.com
Wausau, WI 54401

Manufacturer of windows & doors: traditional details; extruded aluminum clad, roll-formed aluminum clad, wood & vinyl energy-efficient windows & doors; fiberglass doors.

Arched-top double-hung windows from Kolbe & Kolbe can be installed without removing existing trim and framework.

Loewen Windows
800-563-9367; Fax: 800-563-9361
www.loewen.com
Steinbach, MB, Canada R0A 2A0

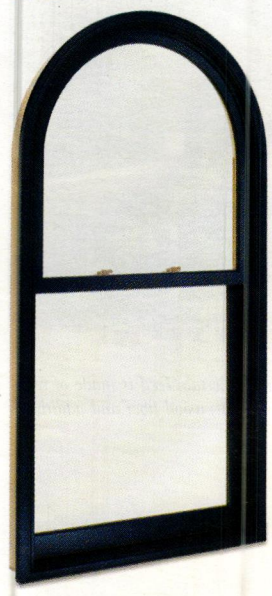
Manufacturer of windows & doors in West Coast Douglas fir: all types & styles; double & secondary weatherstripping; metal cladding; large sizes & innovative operating models; residential & commercial applications.

Many of Loewen's windows offer double- or triple-glazing.

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.

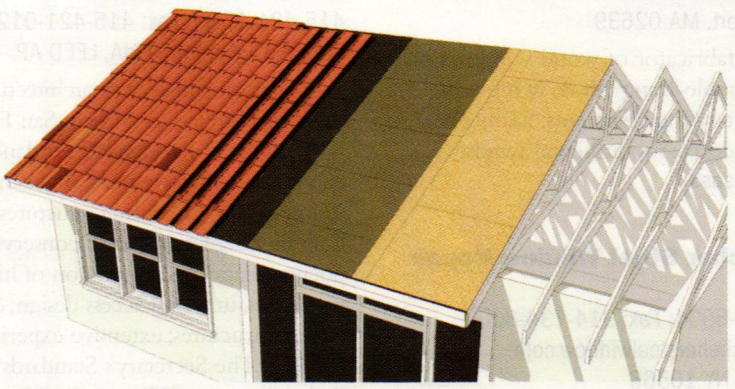
Key in No. 1263

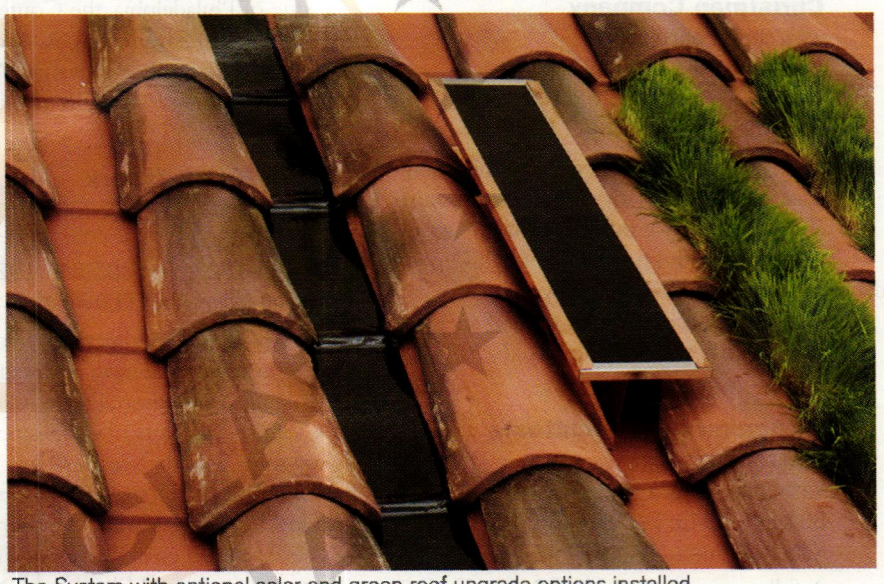


Windows from Marvin Windows and Doors are available in a variety of large sizes and shapes; many have U-factors below 0.25.

ArteZanos® Introducing A Revolutionary New Roofing System

The Hybrid Universal Roof Tile System,
is a new **green and environmentally friendly** hybrid roof tile system designed as a traditional barrel tile system with **increased performance, incredible benefits and upgrade options.**





The System with optional solar and green roof upgrade options installed.

The Advantages:

- ✔ **Affordable & Easy to Install**
- ✔ **Facilitated Solar & Green Roof Installation**
- ✔ **The Industry's Lightest Roof Tile System**
- ✔ **The Industry's Highest Attachment Resistance**
- ✔ **Longest Documented Life Cycle (+100 years)**
- ✔ **Hurricane & Disaster Resistant**
- ✔ **The Only Roof Tile System Adapted for Asphalt Shingle Retro-fit**

MIAMI-DADE COUNTY APPROVED

For More Information Call 1.877.426.6233 or visit www.artezanos.com

The New Hybrid Universal Roof Tile System is developed by Artezanos® Inc. and Conservation Energy Roofing Systems. All Text & Graphics © 2009 Artezanos® Inc. U.S. Patent 7,513,084. Other U.S. and Foreign Patents Pending.

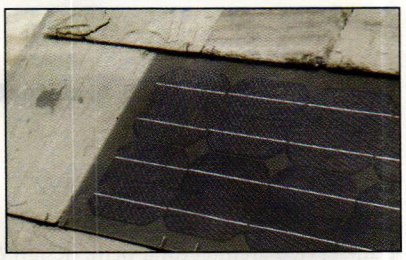
KEY IN NO. 682

The 21st Century Slate Roof

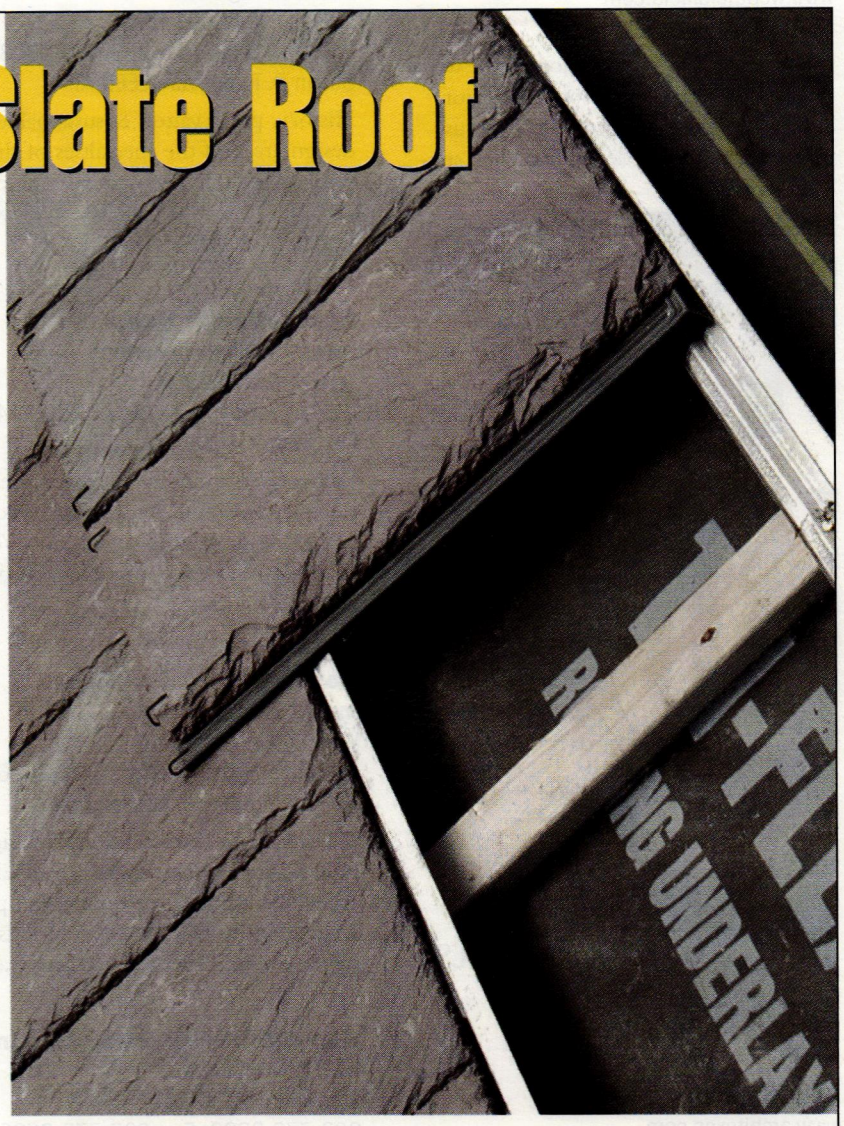
Slate, the natural stone roof has long been revered for its longevity and timeless style. Today, slate makes even more sense in creating greener, more sustainable structures. Nu-lok leads the way with lighter roofs that use less material, helps optimize A/C and heating energy consumption, and provides an elegant integrated solar energy solution.

- Slate is a 100 year *natural* roof.
- Nu-Lok™ mounts genuine slate on an patented batten support structure, creating an insulating air gap.
- The Nu-Lok™ system typically weighs less than six pounds per square foot.
- Nu-Lok™ creates a *walkable* slate roof.
- Install-able by all roofing contractors. *(Learn more at Nu-Lokusa.com)*

Nu-Lok SolarRoof™
Solar Panel Option

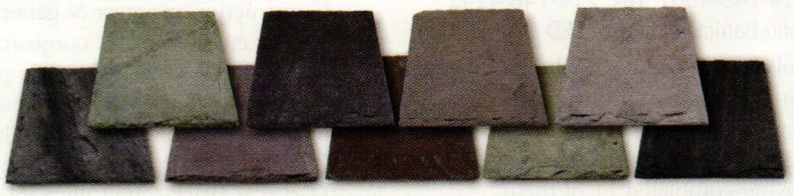


- Nu-Lok™ System covered by a *50 year* warranty*
- Features Greenstone Slate® Vermont Architectural Roofing Slate.
- Natural environmental sustainability.
- Nu-Lok SolarRoof™ integrated solar panel expandability.



GREENSTONE SLATE®
Vermont Architectural Roofing Slate

Genuine Vermont Slate



nu-lok™ Roofing Systems

Nu-lokusa.com / Greenstoneslate.com / 800 946-8565
•see warranty statement for complete details

KEY IN NO. 3770

Oslo-America
508-277-3692; Fax: 508-694-6051
www.osloamerica.com
Dennis Port, MA 02639

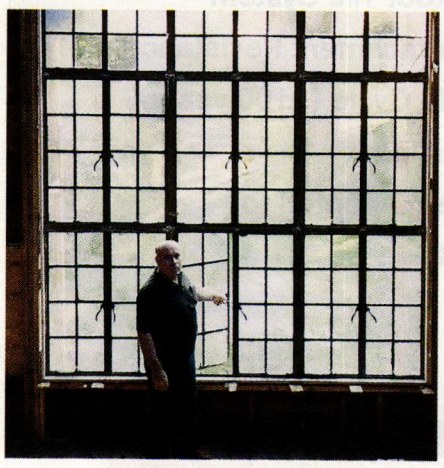
Custom fabricator of wood windows & doors: double-hung, tilt & swing windows; out-swing casements; folding & lift-slide doors; monumental windows.

Key in No. 3053

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 Steel Window Repair Corp. restores steel windows in residential and commercial buildings.

Weather Shield Mfg. Co.
800-222-2995; Fax: 715-748-0169
www.weathershield.com
Medford, WI 54451

Manufacturer of high-performance wood windows & doors: interior & exterior, extensive finishing options, grilles, custom shapes & sizes, decorative glass, specialty hardware.

Weather Shield's ProShield vinyl-clad wood windows and doors were used in this building.

Leed Consultants & Architects

ARCHITEXAS
www.architexas.com
Dallas, TX 75201
214-748-4561; Fax: 214-748-4241
John Patrick Allender, LEED AP

Full-service architectural firm: architecture, planning & historic preservation; national projects; known for the restoration of historic courthouses in Texas, having completed 11 of them.

Architectural Resources Group
www.arfgsf.com
San Francisco, CA 94111
415-421-1680; Fax: 415-421-0127
Stephen J. Farneth, FAIA, LEED AP

A 50-person, full-service architectural practice: founded in 1980 in San Francisco, with offices in Pasadena & Portland; expertise in adaptive reuse & seismic strengthening of existing structures, stabilization schemes, materials conservation, documentation, & restoration of historic properties, universal access design, & design of new structures; extensive experience applying The Secretary's Standards for the Rehabilitation of Historic Buildings.

Atkin Olshin Schade Architects
www.aosarchitects.com
Philadelphia, PA 19107
215-925-7812; Fax: 215-925-1594
Michael Schade, AIA, LEED AP

Full-service architectural firm: architecture, preservation, sustainability; offices in Philadelphia & Santa Fe; 4 LEED accredited professionals on staff; works nationwide.

Bahr Vermeer Haecker
www.bvh.com
Lincoln. NE 68508
402 475 4551; Fax: 402-345-7871
Nicolette Amundson, AIA, LEED AP

Full-service architectural firm: offices in Nebraska & Colorado & affiliates in Virginia & Minnesota; recent restoration projects include the Red Cloud Opera House in Red Cloud, NE; the Nebraska State Capitol & work for the Smithsonian & for the National Park Service.

Bailey Edward Architecture
www.bedesign.com
Chicago, IL 60601-2314,
312-440-2300; Fax 312-440-2303
Susan D. Turner, AIA, LEED AP

Historic preservation & sustainable design are 2 of the specialties of this firm; projects include restoration & renovation of UIUC Lincoln Hall, Black Hawk Lodge & the Bjorklund Hotel.

Beyer Blinder Belle
www.beyerblinderbelle.com
New York, NY 10003
212-777-7800; Fax: 212-475-7424
Elizabeth R. Leber, AIA, LEED AP

Full-service architectural firm: international architecture & planning practice; 175 professionals; offices in New York & Washington, DC; comprehensive preservation services.

Bowie Gridley Architects
www.bowie-gridley.com
Washington, DC 20007
202-337-0888; Fax: 202-337-2626
Wolcott B. Etienne, AIA, LEED AP

Full-service architectural firm: design, preservation, sustainability; 11 LEED accredited architects on staff; recent projects include Shady Side Academy in Pittsburgh, which received LEED Gold certification.

Consigli Construction Co., Inc.
www.consigli.com
Portland, ME 01401
203-773-3000; Fax: 207-773-2800
Matthew Tonello, LEED AP

Construction manager & general contractor: engineering & construction management services, historic preservation, sustainability; 18 LEED consultants on staff, plus skilled tradespeople; recent LEED projects include the renovation of Harvard's Blackstone Office (platinum), the Lasry Center for Bioscience at Clark University in Worcester (gold).

Cooper Roberts Simonsen Associates
www.crsa-us.com
Salt Lake City, UT 84103
801-355-5915; Fax: 801-355-9885
Wallace N. Cooper II, AIA, LEED AP

Full-service architectural firm: design, preservation, adaptive reuse, seismic retrofit services; offices in Utah & Idaho & licensed in 11 states; has worked in Western Mountain Region for more than 30 years; an extensive knowledge of historical styles & techniques & continued development of innovative technologies.

Christman Company
www.christmanco.com
Alexandria VA 22314-1594
703-740-5645; Fax: 703-740-5646
Tom Whitmore, LEED AP

General contractor & construction manager: all services with expertise in sustainability; experience in historic preservation combined with knowledge of LEED, geothermal, greywater, recycling, sustainability, bioswales, & more; staff of more than 150; many LEED projects completed.

Commonwealth Architects
www.comarchs.com
Richmond, VA 23219
804-648-5040; Fax: 804-225-0329
Robert C. Burns, AIA, LEED AP

A full-service architectural firm with staff of 40 professionals that offers architecture, master planning, historic architecture, interior architecture, landscape, 3D visualization & tenant planning services: offers experience in applying Secretary of the Interior's Standards for Rehabilitation and has completed numerous projects such as reuse of former hospitals, schools, warehouses, stores & industrial buildings.

Cornerstone Architects
www.cornerstone-arch.com
Grand Rapids, MI 49504
616-774-0100; Fax: 616-74-2956
Heather DeKorte, RA, LEED AP

Full-service architecture firm with offices in Grand Rapids & Traverse City, MI; expertise in historic preservation & sustainable design; projects include the D.A. Blodgett Building, Avenue of the Arts, Kelsey Apartments in Grand Rapids, & First National Bank & Trust Co. building in Flint, MI.

David M. Schwarz Architects
www.dmsas.com
Washington, DC 20036
202-862-0777; Fax: 202-331-0507
David M. Schwarz, AIA, LEED AP

Established in 1976, David M. Schwarz Architects is a full-service architecture & planning firm with offices in Washington, DC, & Ft. Worth, TX: historic preservation & new construction projects throughout the U.S., including the Chapman Cultural Center, Spartanburg, SC, restoration of the Sid Richardson Museum, Ft. Worth, TX,

Davis Brody Bond Aedas
Architects and Planners
www.davisbrody.com
New York, NY 10003
212-633-4700; Fax: 212-4760
Christopher K. Grabé, FAIA, LEED AP

Based in New York, with offices throughout the U.S. & Brazil, Davis Brody Bond Aedas is led by 5 partners & employs approximately 100 architects, planners & interior designers: among the firm's historic preservation & traditional building commissions are a new infill building & restoration of the New York Public Library, research facilities for Harvard University, a library & technology center for CUNY's Baruch College, & the Renaissance Ballroom Theater Complex in New York.

DPK&A Architects
www.dpka.com
Philadelphia, PA 19106
215-627-2700; Fax: 215-627-9113
Arcangelo Guida, AIA, LEED AP

Full-service architectural firm: design, restoration, planning services; work extends along the Atlantic seaboard & into the Midwest; projects include the Union League of Philadelphia, the Confederate Monument in Savannah, GA, & the restoration of the Pennsylvania Main Capitol Building statuary & porticoes.

Duany Plater-Zyberk
www.dpz.com
Miami, FL 33135
305-644-1023; Fax: 305-644-1021
Christina Miller, AIA, LEED AP

Urban planning architectural firm: a leader in urban planning & design; offices in Miami, Washington, DC, & Charlotte, NC; almost 30 years of experience; known for Seaside & other New Urban communities; principals & co-founders Andres Duany & Elizabeth Plater-Zyberk are also co-founders of the Congress for New Urbanism (CNU) & were awarded the 2008 Richard H. Driehaus prize.

Einhorn Yaffee Prescott
www.eypaedesign.com
Albany, NY 12207
518-431-3300; Fax: 518-431-3333
David Fixler, AIA, LEED AP

Full-service architectural firm: architectural design, historic preservation, engineering; more than 50 LEED accredited professionals on staff; long history in historic preservation & energy conservation; offices in Albany & New York, NY, Boston, MA, Orlando, FL, & Washington, DC; LEED accredited projects include the University of Southern Maine Community Education Center, the Science Center at Mount Holyoke College & the University Information Systems Building at Harvard; historic preservation projects include U.S. Embassies in Rome, London & Australia; Ellis Island; the Jefferson & Lincoln Memorials & Federal Hall.

Engberg Anderson, Inc.
www.engberganderson.com
Milwaukee, WI 53202-5883
414-944-9000; Fax: 414-944-9100
Daniel Kabara AIA, NCARB, LEED AP

With offices in Milwaukee & Madison, WI, and Tucson, AZ, Engberg Anderson is a full-service architectural firm: services include sustainable design, adaptive reuse & planning.

Farewell Mills Gatsch Architects
www.fmg-arch.com
Princeton, NJ 08540
609-452-1777; Fax: 609-452-7192
Michael Farewell, FAIA, LEED AP

Full-service architectural firm: design & historic preservation services; centered on sustainable connections to the landscape & the built environment; recent projects include the restoration of the 1905 Essex County Courthouse in Newark, NJ, renovation Minoru Yamasaki's Robertson Hall for the Woodrow Wilson School at Princeton University & the 1970s New Jersey State Museum.

Introducing Oslo's new Green Windows and Doors

OSLO America
Celebrating over thirty years of experience

Euro Out-swing Casement with Multipoint Lock.
Hidden Roll Screen Mounted in Head

HIGH PERFORMANCE
Certified lab tests at ASTN E 1996 - 08 test procedure for Hurricane Zone 3, Missile impact and cycling pressures applied based on wind speeds up to 140 MPH, (55 psf). Wind cycle tested to differential pressures imposed by ASTM procedure: 9,000 times (4,500 positive, 4,500 negative.)

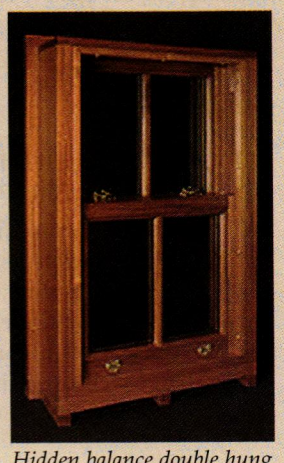
OSLO-America is proud to introduce a GREEN option for our custom windows and doors using a new Roasted Wood technology, a superior alternative to diminishing Tropical Hardwoods.
Oslo's experience over several years with "Roasted Birch" has proven it to be an ecological, cost effective, decay resistant wood resource for most of OSLO-America's custom high performance fenestration products.

GREEN ADVANTAGES

- FSC-certified lumber quick-roasted in vacuum-regulated kilns at 400 degrees leave wood decay resistant and more stable than typically kilned lumber.
- Decay resistant Roasted Wood is even suitable for outdoor uses, including railings, patio furniture, decking, saunas and pool deck surrounds.
- Roasted Wood colors are variable from a dark walnut to honey-brown like hardwood with excellent surfaces for stains or finishes.
- Roasted Wood products from OSLO-America meet or exceed the demands of consumers and add to your LEED credits.

Tilt & Turn

Old English Casement



Hidden balance double hung

OSLO America
190 Telegraph Rd., Dennisport, MA 02639
V 508.694.6050 F 508.694.6051
osloam@comcast.net www.osloamerica.com

KEY IN NO. 3053

Farr Associates
www.farrside.com
Chicago, IL 60604
312- 408-1661: Fax: 312-408-1496
Amy Calvanese, LEED AP

Full-service architectural firm: national practice with focus on ecologically sensitive architecture & sustainable urban planning; several LEED platinum buildings completed.

Finegold Alexander & Associates
www.faainc.com
Boston, MA 02114
617-227-9272; Fax: 617-227-5582
James G. Alexander, FAIA, LEED AP

Full-service architectural firm with more than 40 years experience in design & historic preservation: projects include Ellis Island National Monument, Vermont State House, Union Station in Worcester, MA.

Frazier Associates
www.frazierassociates.com
Staunton, VA 24401
540-886-6230; Fax: 540-886-8629
Tom Clayton, AIA, LEED AP

A full-service firm offering historic preservation, architecture, streetscape design & planning, Frazier Associates has been saving historic buildings since 1986; the firm incorporates green practices into many of its projects.

Goody Clancy
www.goodyclancy.com
Boston, MA 02116-3866
617-262-2760; Fax: 617-262-9512
Jean Carroon, FAIA, LEED AP

Full-service architectural firm: nationwide preservation work spans every period in America's history from the 18th through the 20th centuries; all 15 architects in historic preservation dept. are LEED accredited; projects include Boston's Trinity Church & Faneuil Hall.

Green Building Services, Inc.
www.greenbuildingservices.com
Portland, OR, 97204
503-467-4710; Fax: 503-467-4711
Ralph DiNola, associate AIA, LEED AP

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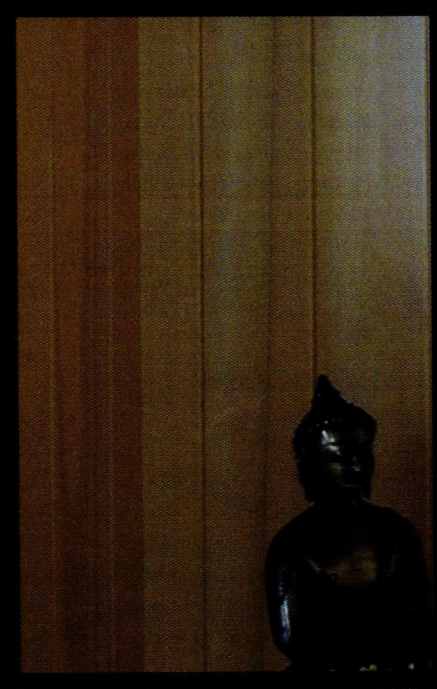

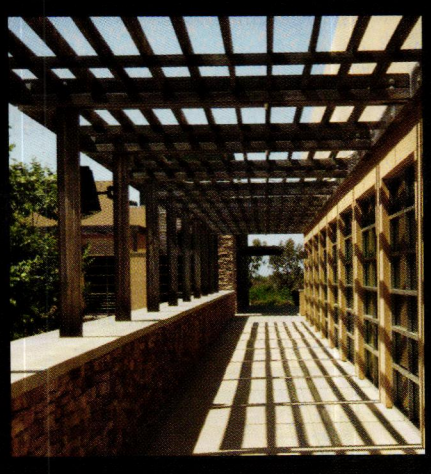

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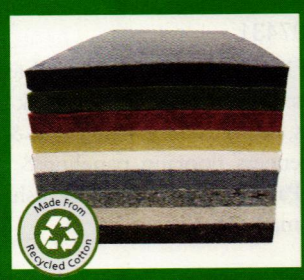

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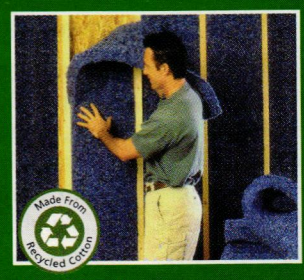

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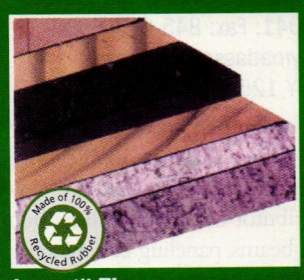

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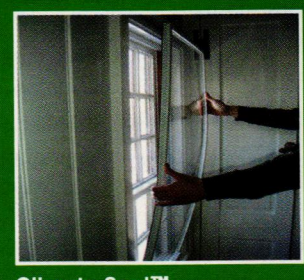

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www.carlsonsbarnwood.com
Cambridge, IL 61238

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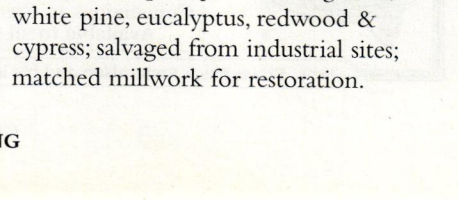

Carlson's Barnwood reclaims antique wood from old barns and turns it into hardwood flooring.

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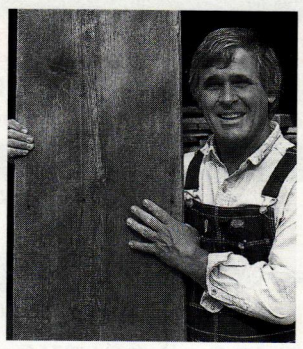
Key in No. 7480 flooring; 1416 for cabinetry



Joseph Rizzo, owner of Country Road Associates, shows off an example of the 18th- and 19th-century reclaimed planks that his company supplies.

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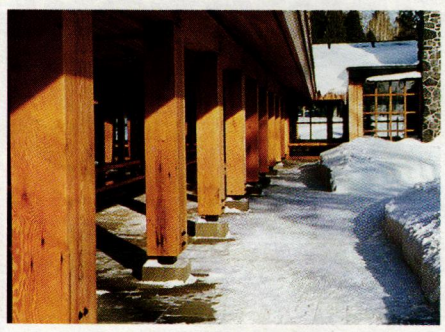

The Visitor's Center at Gooseberry Falls State Park in Minnesota was built using reclaimed Douglas fir timbers from Duluth Timber.

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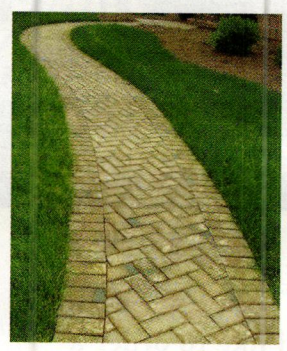

Pine Hall Brick Co.'s Old Mill clay pavers are a blend of gray and brown tones.

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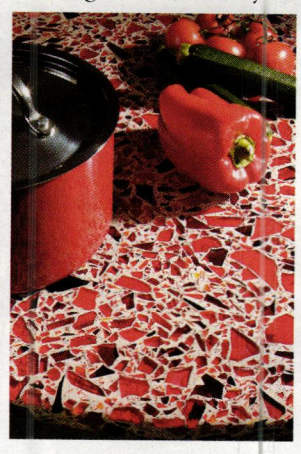

This tabletop is made of a recycled glass material supplied by Vetrazzo.

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After Wal-Mart

Big Box Reuse
by Julia Christensen
MIT Press, Cambridge, MA; 2008
231 pp; hardcover; 91 color illustrations; $29.95
ISBN 978-262-03379-4

Reviewed by Sallie Hood, Ron Sakal and Harold Henderson

Big boxes are here to stay, even when the retailers inside them aren't. In a series of cross-country treks, artist and teacher Julia Christensen learned how abandoned Wal-Marts and K-Marts have been reused. *Big Box Reuse* (along with a companion web site) tells ten informative and troubling tales of how communities made the best of the remains.

Given that the author focuses on small towns and cities of the South and Midwest, these buildings' diverse fates, while of great interest, are not necessarily representative:

Bardstown, KY: The building was demolished and replaced by a new county courthouse in the same parking lot.

Round Rock, TX: The building was reused as an indoor Go-Kart raceway, later replaced by a health-and-fitness strip mall.

Wisconsin Rapids, WI: The building was reused as a consolidated senior center.

Buffalo, NY, Charlotte, NC, and Laramie, WY: Buildings were converted into charter schools (the most common single reuse Christensen found).

Hastings, NE: The building was reused as a Head Start center.

Austin, MN: The building was reused as Hormel Foods offices and Spam Museum.

Lebanon, MO: The building was reused as a county library, museum and café.

Pinellas Park, FL: The building became a church.

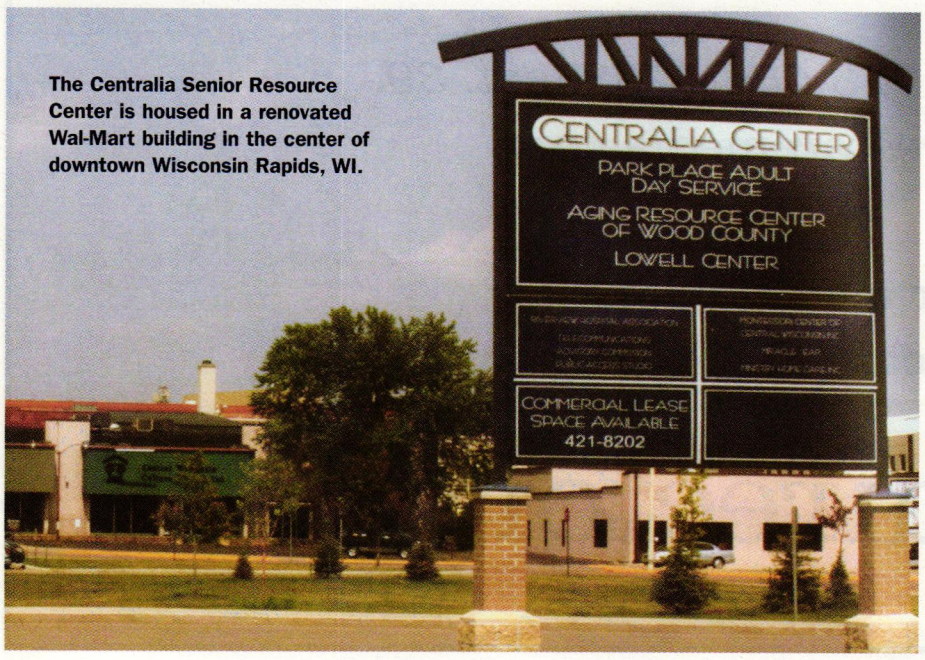
Chalmette, LA: The parking lot was occupied by a collection of trailers serving as a health center. The building remains vacant.

Various Kentucky towns: On a temporary basis, the buildings became part of the Peddlers Mall chain of indoor flea markets.

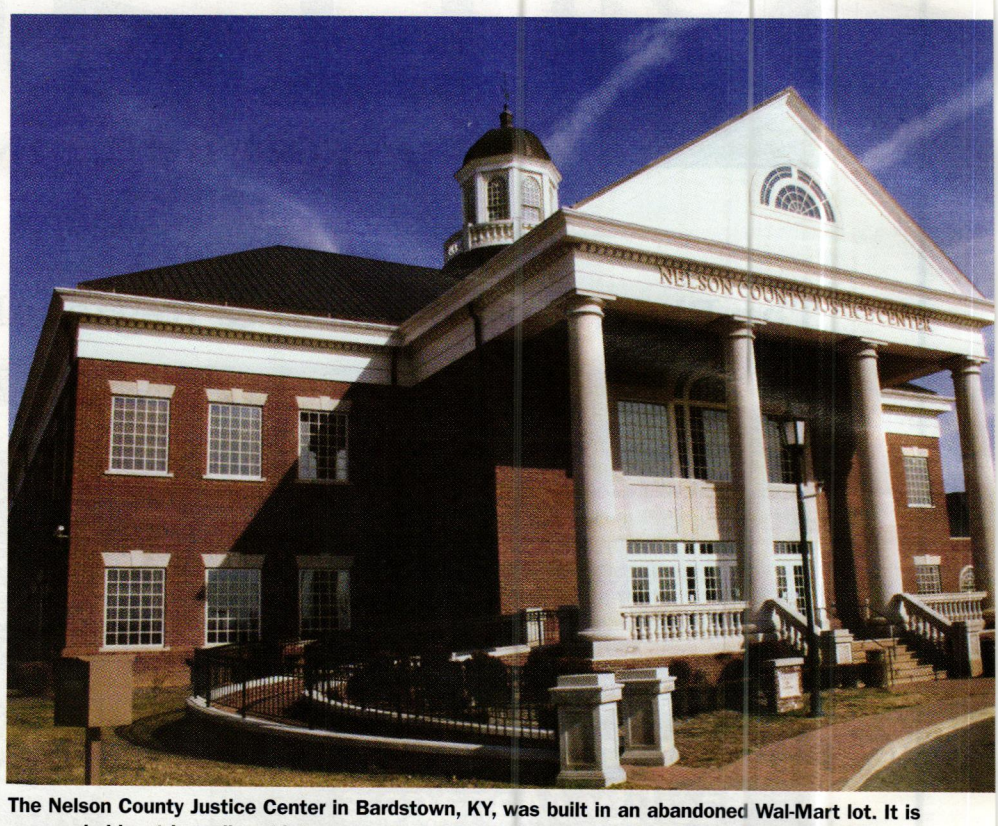
Christensen admires the resourceful locals who championed these reclamation projects – in some cases raising dimes and dollars for them – but she doesn't go overboard with the cheerleading. "Big box reuse offers quite a paradoxical quagmire," she writes. On one hand, it's green: "For every building that is reused, another building does not go up." On the other hand, it's repulsive: "Is this what we want our future landscape to look like?"

Christensen's willingness to go and see is refreshing, and her report on the relocation of schools, hospitals, churches and museums into big boxes is important. As she says, this transformation has been going on "without documentation or collective, systematic thought."

Big Box Reuse is an overdue discussion-starter. Unfortunately, it's not much more than that. Its documentation is episodic, and the underlying thought more impressionistic than systematic. Christensen's quirky approach does produce revealing vignettes: an improvident Go-Kart entrepreneur, senior citizens offering green beans from a community garden, and publicly-funded charter schools' extraordinary fear of public accountability. But it fails to answer her own basic question. At book's end the reader is somewhat better informed but still stuck in that "paradoxical quagmire."



The Centralia Senior Resource Center is housed in a renovated Wal-Mart building in the center of downtown Wisconsin Rapids, WI.



The Nelson County Justice Center in Bardstown, KY, was built in an abandoned Wal-Mart lot. It is surrounded by strip malls, which are gradually being converted for government use. Meanwhile Wal-Mart, who once deemed this real estate "crucial," has opened two more stores nearby.

The author's environmentalism is heartfelt but abstract and imprecise; she's still thinking inside the box. Big boxes and their attendant parking lots have helped arrange our towns and cities so that we have to drive almost everywhere, aggravating multiple energy, environmental and social problems. Once abandoned, they could be made more neighborly – the paradox might be softened if not resolved – but that requires systematic thought and attention to the whole local context, not just the building. Reuse can enhance the walkability and liveliness of the area, as Ellen Dunham-Jones and June Williamson explain in their brief but more sophisticated account in chapter four of the recently published *Retrofitting Suburbia*. In growing communities, the site can be reconnected to the rest of town, and the parking lot reclaimed for landscape, residential and small-scale commercial uses.

Unfortunately, Christensen and those she interviewed pay little attention to context and urban design. She takes local informants' word for it that these buildings are located "right at the center of transport," without recognizing that they're only at the center for those who own cars, who can drive, and who can afford the fuel. Some towns actually avoided professional design assistance.

The chosen illustrations reflect this inattention. Bardstown's new Nelson County Justice Center is always depicted in close-up, its neo-Georgian facade filling the frame. We read that it faces a three-acre parking lot, abutting a strip mall and an abandoned movie theater, but we don't see it. This alleged reuse is only a mile from the old courthouse (now a tourist welcome center), but how walkable is that path? How does the site relate to the older parts of town? Were there ways to reuse the site other than comically plopping a dignified building into an asphalt wasteland? These questions are neither asked nor answered. In Bardstown the big box itself was demolished. What was preserved and reused were the worst things about it: its location and its built-in dependence on automobiles.

Context is sometimes mentioned but largely neglected in the other stories. Christensen writes that the Wisconsin Rapids Wal-Mart "had anchored the Rapids Mall downtown" during the 1980s before leaving to build bigger on the outskirts. Surely a big box in downtown poses different issues from one out on the edge, yet the story of its replacement by a senior center includes no map of the town. The reader is left to wonder whether Wal-Mart ruined the downtown by arriving – or by leaving!

Using web tools, we looked more closely at Bardstown, Wisconsin Rapids and other sites. Walkscore.com – a rough measure of how many basic needs can be met within walking distance of a given address – gives Bardstown's old courthouse an excellent walkscore of 91 out of 100. The new justice center scores only 57. This is not a paradoxical quagmire, it is municipal suicide. The Wisconsin Rapids senior center has a better walkscore, but Google Maps reveals its pedestrian-unfriendly surroundings, and it remains cut off from the river that flows nearby.

Big boxes are commercial successes (a fact Christensen neglects to acknowledge) as well as architectural and urban-design disasters. Reuse can be a chance for towns and cities to get it right. But to do so they need to be conscious of the context as well as the building, they need to envision replacing asphalt with a real neighborhood, and they need knowledgeable design professionals who will listen and help. TB

Sallie Hood and Ron Sakal are principals of Sakal & Hood Architecture and Urban Design in Chicago, IL. They are co-founders of the Center for Building Communities, a multidisciplinary university research center at the University of Notre Dame in South Bend, IN, where Hood is Director of Design and Sakal is Executive Director. Harold Henderson, CBC Director of Communications, contributed to this article. CBC studios are funded in part by Champion Enterprises, Inc.

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Modern, Civil, Humane Urbanism

David M. Schwarz Architects, 2002-2007
by Robert L. Miller with a preface by David M. Schwarz
Grayson Publishing, Washington, DC; 2008
242 pp; hardcover; 223 illustrations; $75
ISBN 978-0-9679143-3-6

Reviewed by Clem Labine

This new, beautifully illustrated volume from Grayson Publishing makes you realize how few architects there are today whose work can truly be called modern, urban and civil – civil in the sense that buildings and spaces are designed to please the people who use them and not merely to cater to a small coterie of architecture critics. Although not normally thought of as a "New Urbanist," most of David M. Schwarz's projects are, in fact, truly new and truly urban in that they are on a large – yet human – scale and provide greater density than many of the greenfield developments that are widely touted as "New Urbanism."

Schwarz's body of work on civic and commercial projects shown in this monograph (projects from 2002 to 2007, with just a few residences included) demonstrates that one can be a fully "modern" architect without resorting to quotations from the picked-over bones of Modernism. Rather, Schwarz has absorbed the norms and forms of historic architecture so thoroughly that he can compose using the traditional design vocabulary in ways that are fresh and original. The completed buildings look quite contemporary, but echoes of the past are detectable enough so that the results are both stimulating for their design innovations and yet still comfortable and reassuring to the people who use them every day.

David M. Schwarz is not an architect of a particular style. Instead, Schwarz harnesses many styles – mostly traditionally inspired – in order to achieve his over-arching goal, which is, in the words of author Robert L. Miller, ". . . to devise ways in which modern architecture can return popular, urban civility to an American environment that, even within city limits, is pervasively suburbanized." Miller terms Schwarz "a modern populist."

A Post-Suburban Architect

From another perspective, Schwarz could also be called "Post-Suburban." In his preface, Schwarz describes his formative childhood in a suburban Los Angeles neighborhood bordering Beverly Hills. Schwarz is quite specific in describing what he ". . . hated about my Los Angeles childhood: celebrating the automobile, lauding suburbanization, and glorifying the lack of traditional urban fabric via the breakup and isolation of disparate communities." This helps explain why his work today has the feel of a man who loves real cities.

His training started him off as a conventional International School architect, but when he opened his own office in Washington, DC, client demand got his firm deeply involved with restoring historic buildings and working in historic districts. The District of Columbia became a teaching laboratory for his firm, and Schwarz and his associates began to learn how streetscapes and neighborhoods are knit together – things Schwarz had not been taught at the Yale School of Architecture.

Schwarz designed a number of different but related buildings for West Village, a multi-block development in Dallas, TX, with 175 luxury apartments and more than 100,000 sq. ft. of retail space. The façade on this particular West Village building evokes Dallas' older downtown commercial lofts with its dark brick piers, a grid of large double-hung windows interspersed with balconies, and a hard-edged pattern of cast stone lintels, stringcourses, and pier caps. Schwarz used ironspot bricks in herringbone patterns to animate the balconies and spandrel panels.

In Fort Worth, TX, Schwarz designed the 12-story Bank One office building, using economical traditional brick cladding – but exploited the decorative potential of brick to the maximum. Helped by computer modeling, the architects explored alternative ornamental patterns possible with a four-color brick system – ultimately delivering construction drawings that located each individual brick on the facade.

Today, David M. Schwarz Architects has evolved a three-level approach to urban design: (1) The civic level, usually in a master plan, reviews how the project connects to the city as a whole; (2) The street level is concerned with where a building meets the sidewalk and what experience is created for pedestrians; (3) The individual level, which examines the effect on people – both visitors and daily inhabitants – who interact with the building, inside and out.

Truly Green Design

Schwarz's outlook makes his work also "green" at the most basic level, because people living in compact, walkable urban environments consume less energy than populations spread out in suburban cul-de-sacs. In seeking to make city environments more attractive and livable, his work provides appealing alternatives to the land-consuming, automobile-based suburban sprawl that has dominated American development since WW II. Schwarz also makes use of sustainable design principles and materials, but not in self-conscious ways that make ostentatious displays of solar panels and windmills.

The monograph is laid out with great clarity, making it a pleasure to turn the pages. What makes the book highly useful for design inspiration are the large, clear, beautifully lit photographs (more than 200) of the 18 projects being showcased. The photographs combine large full-page general-elevation photos with smaller shots for close-up detail. The accompanying text and captions are likewise detailed and lucid, providing helpful background information on the projects and individual buildings.

This book should be on the desk of everyone who is called upon to create buildings for urban commercial and civic spaces. It shows that budget-aware buildings can be designed that are practical, humane, pleasing to the eye and context-sensitive – and still exhibit a lively sense of design innovation. Schwarz proves that a designer need not strain for the bizarre in order to be exciting and creative. **TB**

Web Extra: Additional photos from *David M. Schwarz Architects, 2002-2007* can be seen at www.traditional-building.com/extras/June09RevSchwarz.htm.

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 & Classical America (ICA&CA). He served on the board until 2005 when he moved to Board Emeritus status. His blog can be seen at www.traditional-building.com.*

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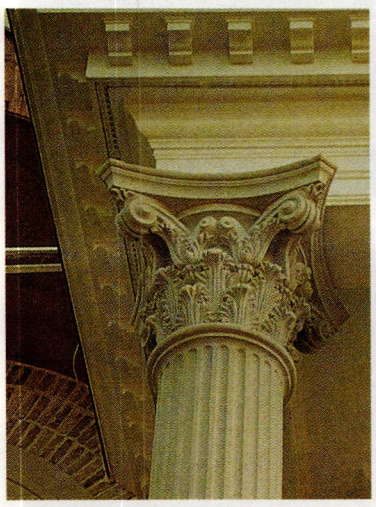
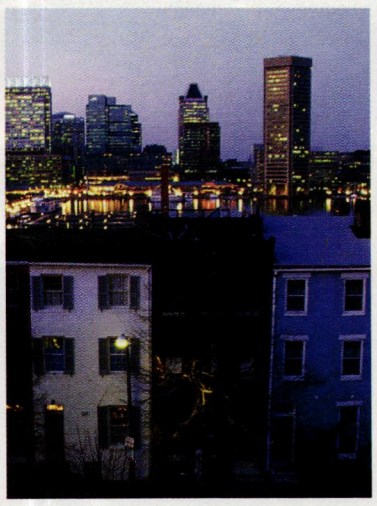

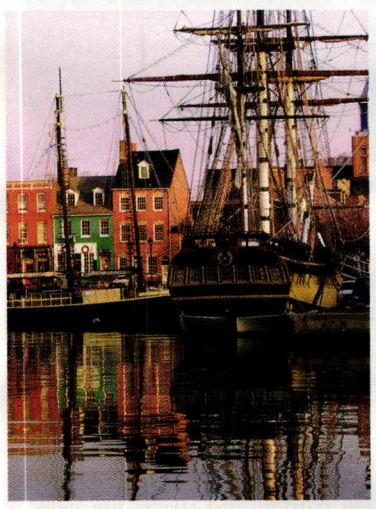

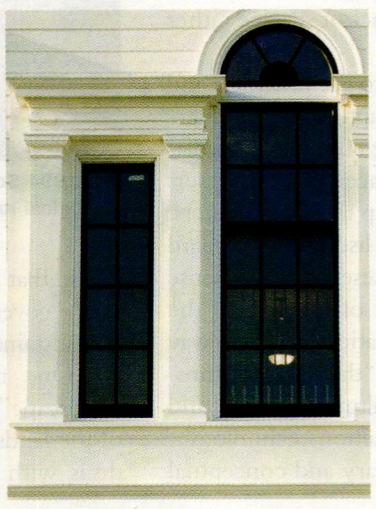
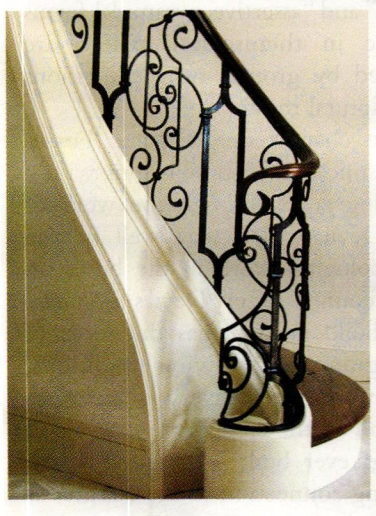
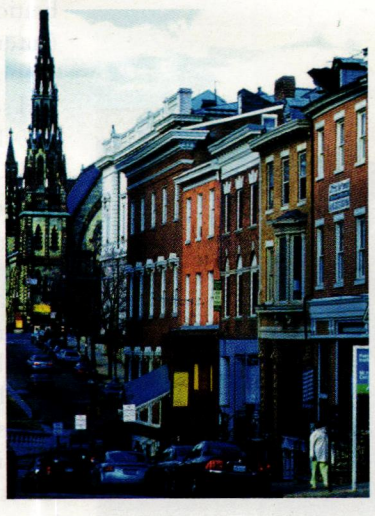

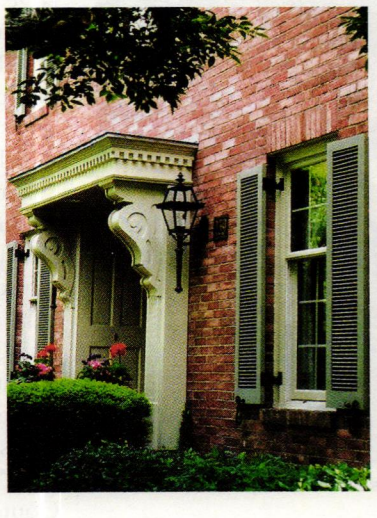
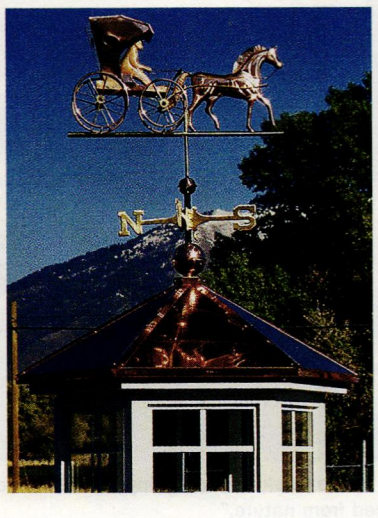

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Style, Not Sustainability

Green Architecture
by James Wines; Philip Jodido, editor
Taschen, Los Angeles, CA; 2000
240 pp; soft cover; numerous photos & illustrations; $19.99
ISBN 978-3-8228-6303-9

Reviewed by Steve Mouzon

This book was written nearly a decade ago, but grows increasingly more important as the green revolution progresses because it represents a fairly good approximation of the view that many, if not most, architects take toward the idea of "green architecture." This review is a critique of that collection of views as much as it is of the book itself. This critique emanates from the common sense, plain-spoken definition of sustainability as "keeping it going in a healthy fashion long into an uncertain future."

But first, a bit about the author. James Wines (1932-) is an architect, artist and (obviously) author most noted for his work at SITE, which he founded in 1970. SITE produced some of the most memorable architects of the Postmodern era. Their series of Best Products showrooms included crumbling facades, shattered and dislocated facades, facades as green housed rainforests, twisted facades and peeling facades. Any architect studying or practicing in the 1970s or 1980s likely recalls these buildings – or at least their front walls. I'm not sure that anything except the facade was ever published for any of them.

The first hint of the direction of the book appears before it begins, on the inner front cover, which announces that *Green Architecture* will focus on the work of 38 prominent architects. This architect-centric approach is typical of the tack of most in the green movement today: beginning with their product or service and ending (hopefully) at sustainability. At its worst, this devolves into bald-faced "green washing." And even at its best, this method is incapable of getting at the real core of sustainability because it tends to remain focused on the product or service rather than on sustainability.

The author, in good Postmodernist fashion, launches first into the historical and philosophical basis of today's green movement. I found these chapters extraordinarily difficult to follow, in part because the photos are compelling enough to be distracting, and they most often have nothing to do with the adjacent text. Readers with anything less than an iron-clad discipline might want to skip the first chapters.

The 1994 Soft and Hairy House in Tsukuba City, Japan, features fluid organic forms and an ecological roof garden.

The "Environmental Architecture Today" chapter begins by listing the standard eco-friendly checklist – and then essentially dismissing all of these common sense measures. The counter list, which forms the table of contents of the rest of the book includes things like "using the elements of earth and vegetation in such a way that they seem to be part of the raw material of construction," "the use of nature-related symbolism as a means of connecting architecture to its cultural context," and "a translation of the most advanced environmental and construction technology... into aesthetic terms." The last item on the counter list is "visionary and conceptual ideas...that offer prophetic visions for the future...." The prophetic vision of the inside cover, at least, is correct: this book is going to be primarily about style, not real sustainability.

One might reasonably assume that the "Integration of Architecture and Landscape" chapter might revolve around methods of increasing human habitation of the landscape so that conditioned space might be reduced. It does not. Rather, it deals with "the Celtic celebration of cosmology," the "combined impression of Babylonian garden and space-age celebration," and "assertive, pyramidal forms (totemic in themselves), which are embraced by ground surface incisions and sculptural mounds...."

David Lea's 1985 Studio in the West Country is one of the few projects in the book that can only be described as lovable – by architect and non-architect alike. His philosophy is that "architecture cannot be divorced from nature."

The chapter on "Organic Forms and Cosmic Symbolism" begins with a fascinating jaunt through the work of Jersey Devil, which may well be the most ecological work in the book on several counts. Jersey Devil's nomadic design/build practice has the seeds of the beginnings of living traditions, which were the delivery vehicles of almost all of the sustainable places and buildings ever built. They simply lack the strong connection to the cultures at large in which they are working that are essential to a living tradition.

Then, however, the book lapses back into pure symbolic expression with projects such as the Soft and Hairy House, which the architects intended as an "expression of... orgiastic potency," and is "a sensuous explosion of organic forms that fuse, convolute, and metamorphose... to produce a compelling environment of fluid membranes and cradling sanctuaries." Clearly, something is breeding here, but it's not a living tradition. Charles Jencks' Garden of Cosmic Speculation closes the chapter.

"Architecture in its Cultural Context" begins in promising fashion,

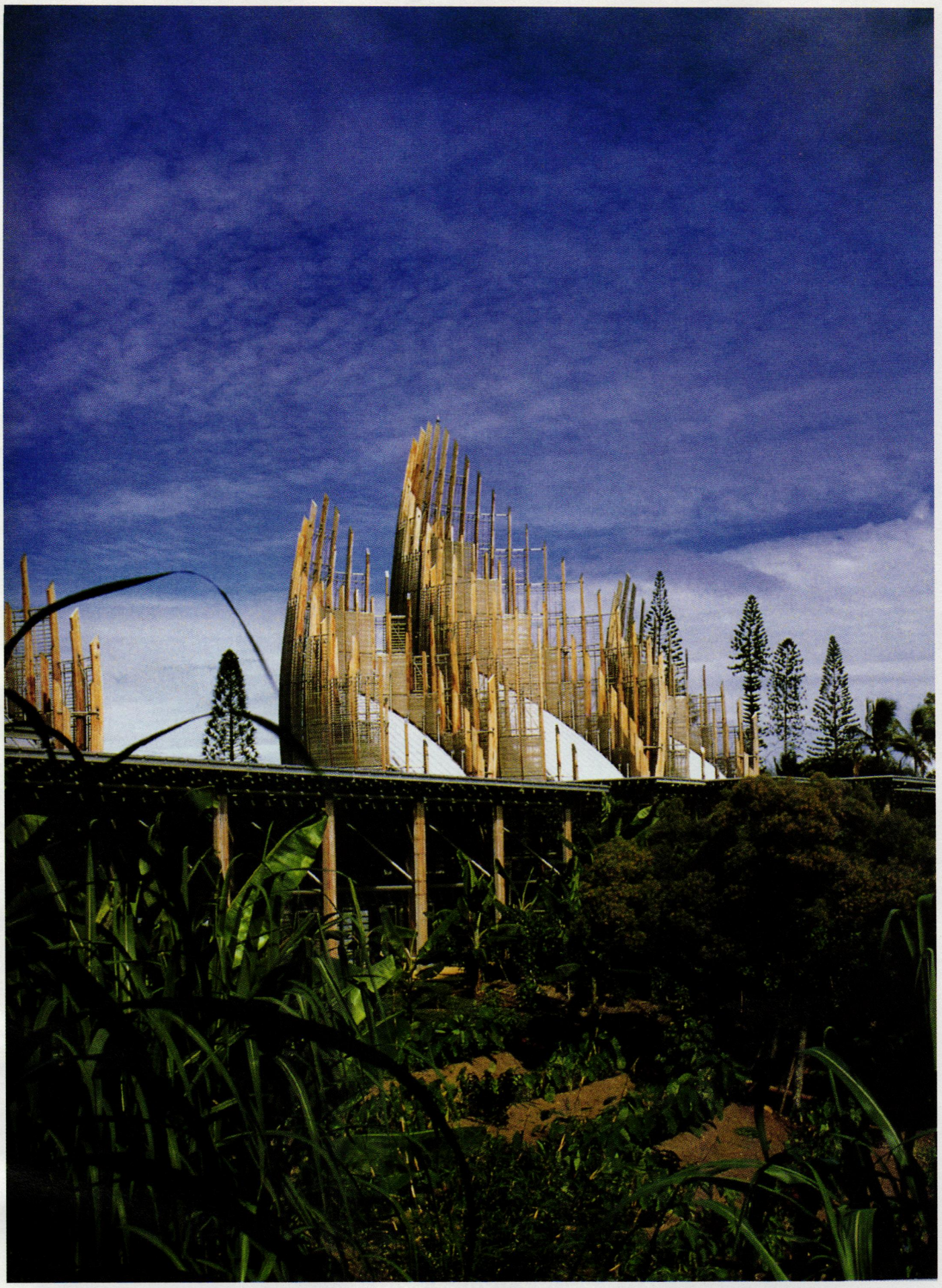
with David Lea's Studio in the West Country that can only be described as lovable – by architect and non-architect alike. Buildings that cannot be loved will not last. The carbon footprint of a building is meaningless once its parts are carted off to the landfill. The House on Elba that follows is also lovable, in an extremely vernacular fashion. The Fay Jones work late in the chapter is also highly lovable, but these projects sandwich buildings by Hans Hollien, the author's SITE firm, and others that reflect their cultural context in only the most obscure and esoteric fashion.

Renzo Piano's Jean-Marie Tjibaou Cultural Center, which is the cover project, closes the chapter as a building that architects and artists must surely consider beautiful, but which citizens on the street more likely would characterize as "a bunch of giant unfinished baskets."

"Translating Technology into Art" is very nearly headed in the right direction. It can be argued that the green revolution of the 1960s and 1970s was lost because the artifacts of sustainability at that time were conceived entirely as acts of engineering, not as acts of design. So the rooftop solar panels that were installed by the millions all across America in the 1970s were ripped off by the millions in the 1980s when their owners said "I don't care if they are saving me money; get those hideous things off my roof!"

The problem with the proposition of "Translating Technology into Art" is the fact that very little of what is considered art by the critics today is conceived as lovable by the people. So "technology as art" likely faces the same scrap heap as "technology as engineering." "Lovable technology," on the other hand, has a much greater life expectancy.

"Building a Bridge to the Common Client" is a laudable aspiration, but the chapter inexplicably begins with the work of Olson/Sundberg, who work mainly for very wealthy clientele. Sustainability will not occur unless millions of people participate. The homes of exceptionally wealthy people are simply not numerous enough to have much of an effect on the total carbon footprint of a region.



Renzo Piano's Jean-Marie Tjibaou Cultural Center would likely be described by citizens on the street as "a bunch of giant unfinished baskets."

Next up are a series of idea homes which are intended as "a shopping center of green ideas." Idea homes are much more likely to have an impact because they are pitched to builders and to the general public. But they are most likely to succeed if people are able to say, "I could live there." The Arizona idea home looks more like a laboratory, for example, and the Australian Home of the Future is more likely to resemble a psychiatrist's office. Obie Bowman's Sea Ranch house and James Cutler's work, however, are as likely as any in the book to be found lovable by architects and non-architects alike.

"The Sociological Aspects of Green Architecture-Urbanism" begins with two fascinating Troy West projects. Eva's Kitchen is a combined organic garden/kitchen/halfway house project which highlights the growing realization in some (currently small) circles that a sustainable place should feed those who live there. Citizens should be able to look out onto the fields and waters from which their food comes, because if you can't eat there, you can't sustain life there. We should not have to depend on international trade agreements for our daily food. Eva's Kitchen helps create a nourishing place in laudable fashion.

Troy West's New American House can easily be imagined as bringing sustainability to a large audience in Rhode Island. After these projects, unfortunately, the chapter slips back into what might best be characterized as formal expression.

"Prophetic Visions of the Future" is a chapter that, at first glance, seems likely to be disappointing because how many "Tomorrowlands" were ever accurate? Architects have had an abysmal track record for prophecy over the last century. And, sure enough, some of the projects seem to resemble nothing so much as drug-induced dreams – or maybe nightmares. Others seem to be straight out of "The Jetsons."

But there are exceptions. Jeffrey Miles' Ozone-Maker is a fantastic vision of mammoth airships that resemble horseshoe crabs circling the globe, eating chlorofluorocarbons (CFCs) and excreting ozone. And the Postmodernist staples of Charles Moore's Piazza d'Italia and Michael Graves' Portland building are thrown in with Gehry's Bilbao Guggenheim and Meier's Getty Center, although those buildings seem more like history now, rather than prophecy.

The conclusion begins by defending the art and philosophy focus of the book against the forces of the "ecologically correct." The author denounces the "finger-wagging, eco-moralist architects..." who use green architecture as a "camouflage to justify the work of some vociferously righteous, but very bad, designers." He then recites the litany of dogmatists excluded from the book: the 1960s nostalgia wing, the eco-universal synthesizers, the Gaia globalists, the radical deep ecologists, the eco-psychologists, the cutting-edge techies, and the salvation-through-art camp. One must ask, however, if the author's own green architectural expression camp isn't equally damaging to the prospects of real sustainability?

This much we know: sustainability will not be achieved unless we activate billions of people around the world. How many people are touched by the high arts to the point that they actually change significant things in their lives? We need all hands on deck in order to achieve real sustainability.

While the arts certainly should not be excluded, we cannot expect them to single-handedly change where and how billions of people live. We need far broader tools for this task. Living traditions have been proven for millennia, and they are the only tools to date that have demonstrated a strong ability for delivering real sustainability to entire cultures. We really must reawaken them – it's getting late. **TB**

Steve Mouzon, AIA, LEED AP, CNU, is a principal of his firm Mouzon Design and is the founder of the New Urban Guild in Miami Beach, FL. He has authored or contributed to a number of publications, in addition to Traditional Building, *and has also presented his workshop on "Original Green Buildings" at the Traditional Building Exhibition and Conference. Mouzon continues to update his Catalog of the Most-Loved Places and can be reached at steve@mouzon.com.*

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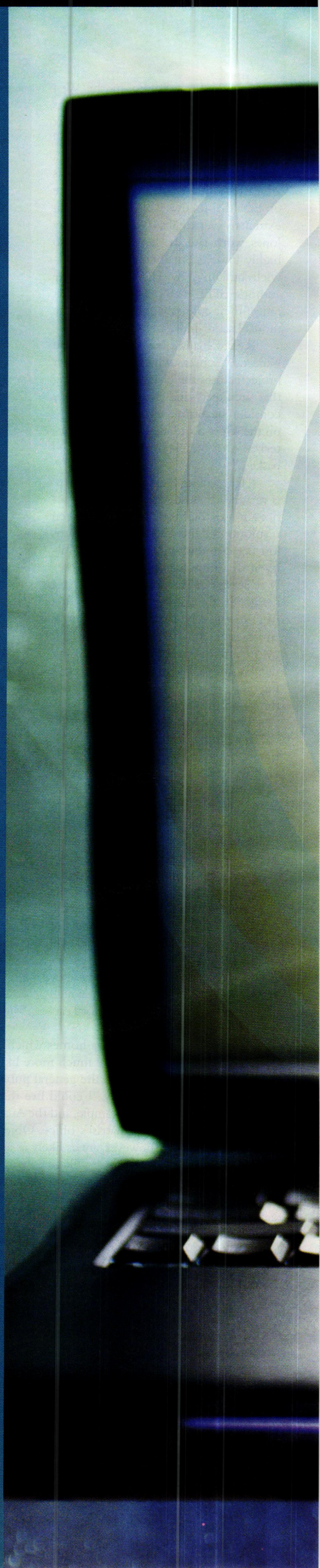

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Silver Lining

By Peter H. Miller, President, Restore Media, LLC

This headline in *The New York Times* caught my eye recently: "Shift to Savings May be Downturn's Lasting Impact." I have been thinking and writing about why this recession is good for traditional building, so naturally I thought this article was about a "shift" toward a greater inclination for "saving" historic buildings, now and also after the economy gets better.

The story began, "The economic downturn is forcing a return to a culture of thrift that many economists say could last well beyond the inevitable recovery." Indeed, this culture of thrift advances our historic preservation cause. Instead of knocking down and building new buildings, building owners, developers, planners, investors and government officials are thinking anew about restoration, rehabilitation and the adaptive use of old buildings. Our newfound culture of thrift has opened minds to the value of embodied energy and to doing more with what we have.

There are 300 billion sq.ft. of space in existing buildings in the U.S. The embodied energy of an historic building is equal to 5 to 15 gallons of gasoline per sq.ft. Let's do the math: 300 billion sq.ft. equals 1.5 to 4.5 trillion gallons of gas! (Embodied energy is the total amount of energy needed to build/use a building and transport the materials that go into it.)

As it turns out, *The New York Times* story was not about saving buildings, but about saving money. The story went on, "In the last year, the savings rate – the percentage of after-tax income that people do not spend – has risen to above 4 percent, from virtually zero." Saving money is an apt metaphor for saving buildings. The embodied energy in traditional buildings is our nest egg and we are investing in it to make it grow. "Poverty is good for preservation," is how one state historic preservation officer puts it. Preservation can lead us to prosperity.

Saving money is an apt metaphor for saving buildings. The embodied energy in traditional buildings is our nest egg and we are investing in it to make it grow.

A new awareness of "thrift," of saving money, energy and traditional buildings, is evidenced everywhere, including at the American Institute of Architects annual convention. In May I attended an AIA workshop titled "Sustaining the Existing Building Stock: the Greatest Challenge of Architecture 2030." This session was presented by the AIA Historic Resources Committee, the oldest Knowledge Group within the 87,000 member association. The AIA/HRC is arguably most savvy about preservation architecture's economic, cultural and environmental value.

The workshop faculty was led by Carl Elefante, FAIA, principal and director of sustainable design at Quinn Evans | Architects. His associates on the podium were Jean Carroon, FAIA, principal, Goody Clancy & Associates; Don Horn, AIA, director of the PBS Sustainability Program for the GSA Public Buildings Service; Ralph DiNola, Associate AIA, principal, Green Building Services Inc.; and Tristan Roberts, managing editor of *Environmental Building News*. This all-star team gave us more proof that the current downturn is good for traditional building.

The "greatest challenge" in the workshop title quickly became the "greatest opportunity" in each of the presentations. "Old buildings are the new economy," exclaimed Carroon. "Preservation will lead us out of recession." Tristan Roberts sited a book called *The Restoration Economy* (Berrett-Koehler Publishers, 2002) by Storm Cunningham and talked about "shifting to a restorative paradigm." For Roberts and his AIA workshop colleagues, the preservation of traditional buildings is synonymous with sustainability and sustainability is the "green lining in the economic storm clouds."

More evidence of our new culture of thrift and its positive impact on traditional building was articulated by DiNola. "What's green about historic preservation?" he asked. The audience of about 125 practitioners shouted out with enthusiasm like grade-schoolers who are eager to show off what they know: "Urban density! Transit access! Building form and massing! Daylighting!" DiNola completed the list: natural ventilation; energy conservation; use of local materials; controllability of systems; durability and embodied energy. Everyone got an A in this class.

DiNola also discussed the new 2009 LEED rating system, which he said is more preservation friendly and brings more good news in difficult times for traditional building. He cited the collaboration between USGBC and the preservationists (AIA/HRC, APTI, NTHP) to set standards which better recognize and encourage the construction or renovation of buildings within a dense community (infill).

LEED 2009 increases points for urban infill from 1 to 5. Likewise the new LEED 2009 gives buildings near public transportation 6 points, up from 1 point. Carroon pointed out that transit-oriented housing produces 40-50% fewer cars per household than other housing types and reduces vehicle miles by 38%. There is more work to be done on LEED to strengthen the link between preservation and points, but LEED 2009 makes good progress.

Is preservation green like trees or green like money? Both. This point was conveyed by Carl Elefante, who presented information sourced from Donavan Rypkema's *The Economics of Historic Preservation*, (1994; 2nd edition published 2005 by National Trust for Historic Preservation), a book more relevant in this recession than it was when originally written. The economic benefits of preservation read like a stimulus package without the price tag, so that now, more policymakers are listening.

The economic benefits include job creation, downtown revitalization, heritage tourism, appreciation of property values and small business incubation. Elefante explained that in sustainable economics, a concern for the environment and economics are merged. Sustainable economics both revive growth and change the quality of growth while meeting basic human needs.

Perhaps the most symbolic good-news-in-bad-times speaker on the workshop panel was Don Horn, director of the PBS Sustainability Program for the General Services Administration, the largest landlord in America. His participation in this workshop points to the momentum for traditional building, even when so much private construction is stalled. Horn reminded us that this recession produced the American Recovery and Reinvestment Act, a federal program aimed at adding jobs and cutting emissions. Already, ARRA stimulus money is in the pipeline to repair and improve many of the GSA's 430,000 historic buildings, including $5.5 billion for green building upgrades and $750 million for courthouses, both traditional and mid-century Modern buildings.

In addition to GSA properties, other federal buildings, many historic, will be restored and rehabilitated now, even when this work had been deferred in the boom times. ARRA is the largest traditional building stimulus since the New Deal.

The federal government is not the only landlord using this downturn to spruce up existing traditional buildings. New York City's Empire State Building is planning a $520-million historic renovation designed to reduce the historic skyscraper's energy consumption by 38% a year by 2013, making it more attractive to corporate tenants. When the biggest landlord and the tallest historic building both undertake traditional building in a recession, maybe this recession is good for traditional building?

Is the McMansion culture really dead? Has the wrecking ball been mothballed for good? Is our "culture of thrift" here to stay? I am encouraged, again, by a press release Rhett Butler of E.R. Butler & Co. sent me. It touted his new line of hardware with the title "Materialistic Disenchantment." His new hardware designs return to simpler forms. Out with the new and in with the old. Preservation is an idea whose time has come.

Carroon says that since the passage of the National Historic Preservation Act of 1966, the seminal law that effectively launched the historic preservation movement, "the preservation movement has ossified." Our economic crisis has accelerated preservation's role in climate change and economic recovery and re-energized the preservation movement.

It's true that the traditional building business has suffered along with the rest of the real estate and construction markets, so my silver lining optimism might seem theoretical. But traditional building hasn't suffered as much, problems are opportunities and lessons of our recent past are informing a bright new future for existing and historic buildings, as well as for the professionals who restore and improve them. TB

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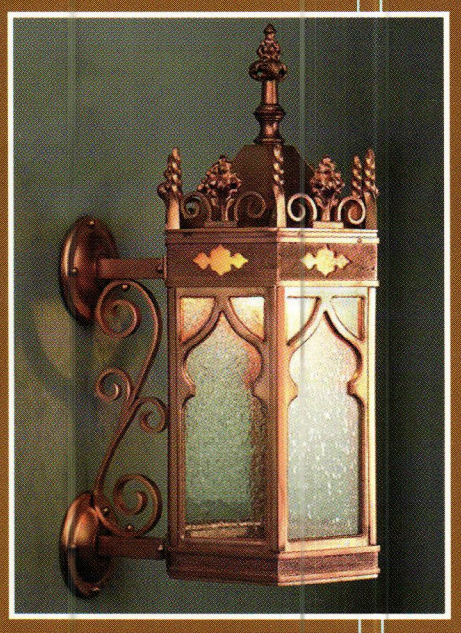

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