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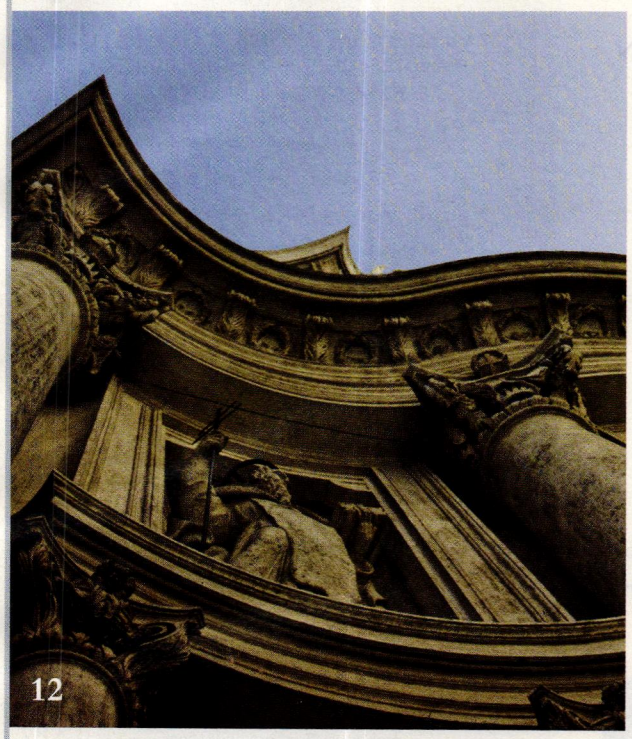

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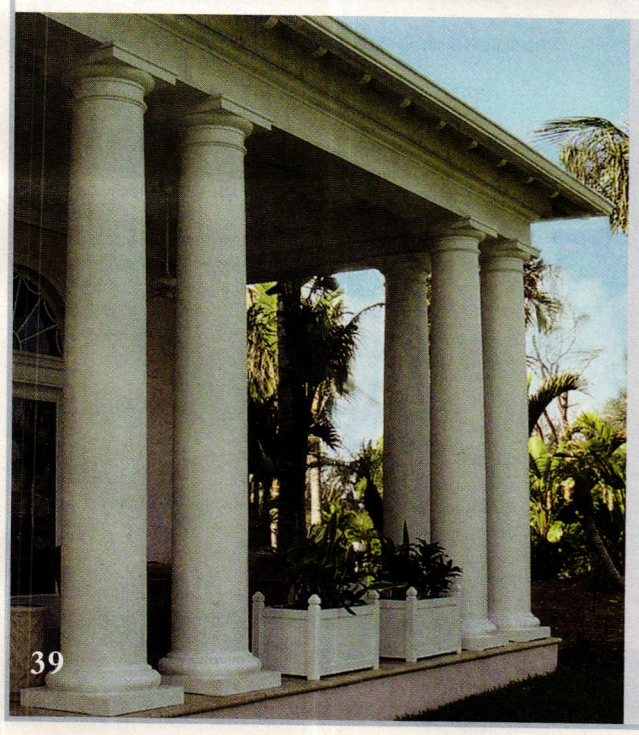

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Subscriptions & Subscriber Service: 800-548-0193

Traditional Building (ISSN # 0898-0284) is published bi-monthly by Restore Media, LLC
137 Montague Street, Suite 436, Brooklyn, NY 11201

Subscription rate to professionals in architecture, interior design, construction and landscape design in the U.S. and possessions: $24.95/yr. (6 issues). Not available outside the U.S. postal system.

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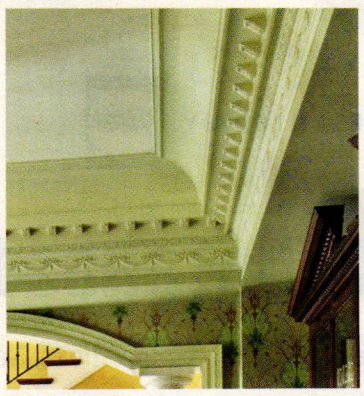

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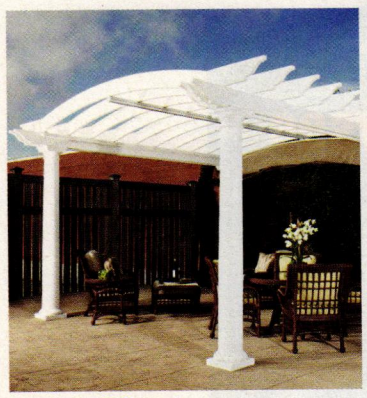

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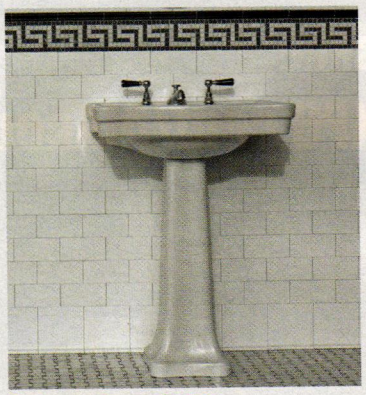

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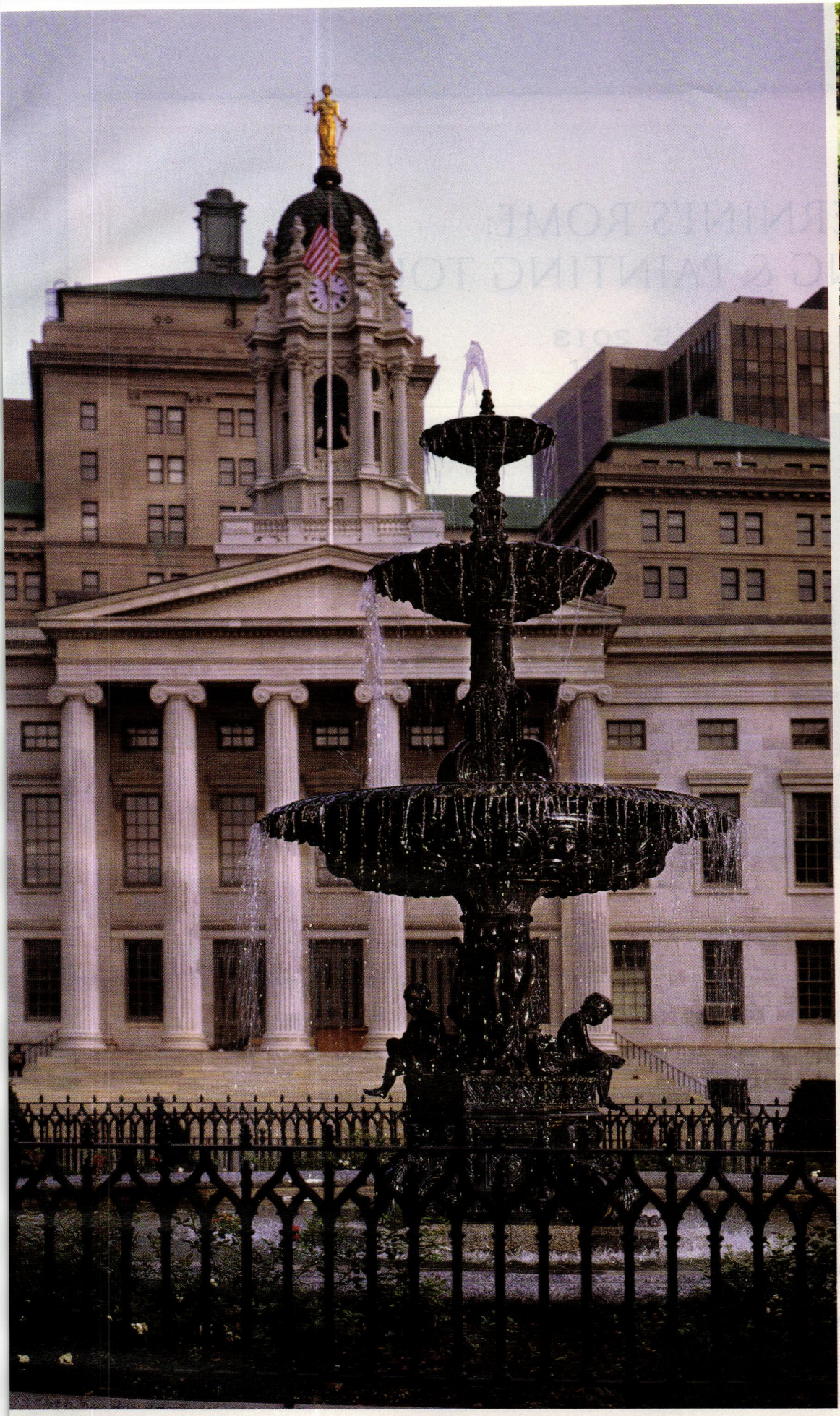

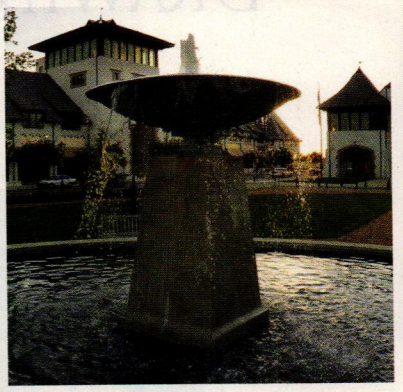

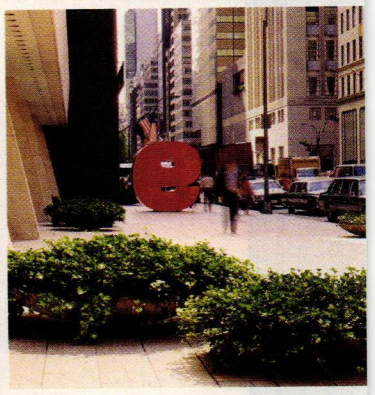

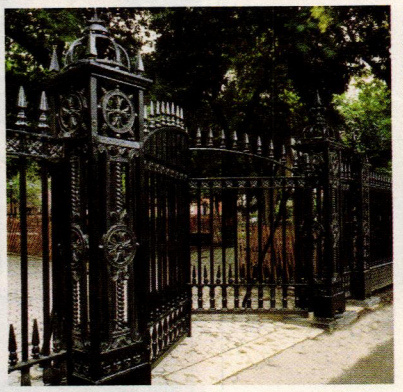

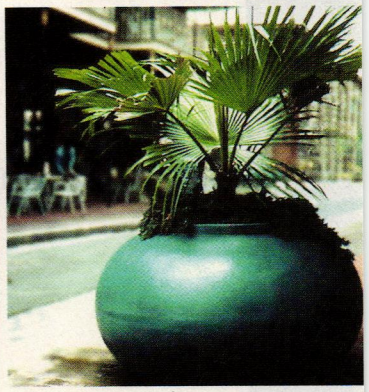

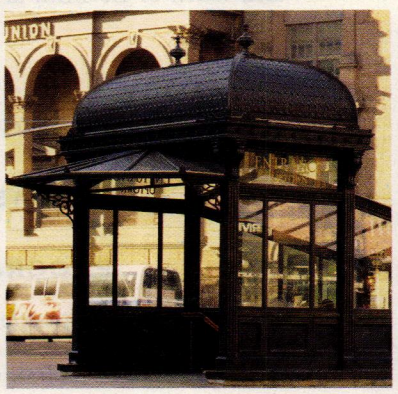

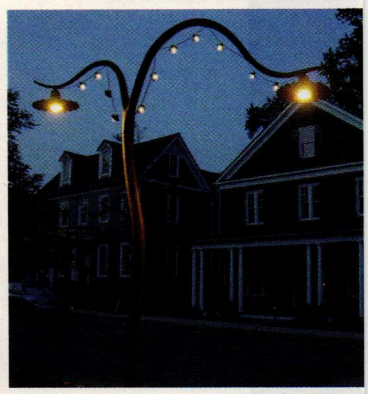

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Making Room for

Traditional Architecture

A noted architectural educator refutes the common arguments Modernists use to dismiss contemporary traditional architecture.

By Dr. Mark Gelernter

Dr. Mark Gelernter has written several books addressing the ideas architects use to explain or justify their design approach. In this essay, he examines five arguments commonly used by Modernists to promote their approach as fundamentally different from, and inherently better than, traditional design. Dr. Gelernter lays out the shortcomings of these arguments and shows how Modernism is just another style like the traditional styles it rejects. This opens the door for architects to choose Modern or traditional as the conditions of the project and context may dictate. – Martha McDonald

In recent presentations to the Traditional Building conferences and in the August Forum of *Traditional Building* magazine, I discussed the most common arguments used by Modernists to dismiss traditional design. In this essay, I will examine and rebut these ideas in greater detail.

The five most commonly heard arguments against traditional architecture are:

1) Traditional design is about style, and style is about superficial appearance. Good buildings are shaped by deeper ideas.
2) Good architecture expresses its own age. Traditional design expresses an age gone by.
3) Using traditional design languages today creates replicas that are not authentic, like Disneyland.
4) Traditional design is not progressive, because it does not move the discipline forward through innovation.
5) If one insists on using traditional design languages, one must adhere strictly to the traditional rules or a cartoon will result. This discourages creativity.

These arguments against tradition are deeply rooted in our contemporary conceptions of design. They are found in the architecture press, in the design schools, and in the everyday understanding of design among most architects. They are so deeply rooted that they seem self-evident and beyond discussion, like the phrase "form follows function."

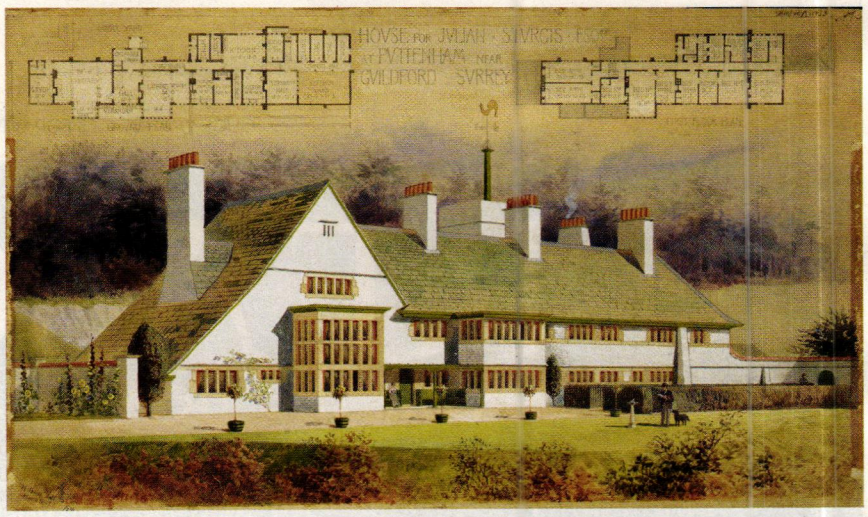
These anti-traditional ideas are neither inevitable nor self-evident truths, despite them feeling so to us today. They were developed at the turn of the 20th century to serve particular purposes that may have made sense at the time, but do not hold true today. These ideas were drawn from a number of different sources and then pulled together into what appeared to be a coherent theory of design; but there are a number of inconsistencies among these ideas, and inconsistencies with the evidence of the built environment.

My aim is not to promote traditional design at the expense of modern, but merely to rid us of ideas once created to slant the playing field very much in favor of Modernism only. Freed from these outdated and sometimes illogical concepts, architects should feel free to choose traditional or modern according to need and appropriateness, instead of ideology.

Origins of the Anti-Traditional Ideology

The efforts to reject all architectural tradition originated at the turn of the 20th century, a period of exceptional worldwide political and cultural turmoil. Massive industrialization, together with unprecedented population growth and urbanization, disrupted or destroyed many traditional patterns of living. Increasing conflicts arose regarding fundamentally different choices for the future: machine or handcraft; capitalism or socialism; imperialism or democracy; cities or the countryside. These choices were so starkly drawn that individuals felt compelled to choose sides. No middle ground seemed possible or desirable. The broader political tensions eventually exploded in the First World War, and led to the Bolshevik Revolution in Russia.

Architects gave expression to these stark choices with three broad architectural directions. The early Modernists focused on what they believed were the salient features of the early-20th century, seeing in machine-like buildings the real essence of the industrial age. The Progressives, evolving from Gothic Revival into Arts and Crafts and eventually leading to Frank Lloyd Wright,



Three expressions of early-20th century world views: Modernism expressed the industrial age; Progressives championed a handcrafted return to pre-industrial values; and Academic Eclectics used traditional styles to express universal human values even as the world changed. Top: Walter Gropius, Fagus Factory, Alfeld on the Leine, Germany, 1913 (Photo: courtesy of bucketsandspadesblog.com)**; center: C.F.A. Voysey, House on Hog's Back, Surrey, England, 1896** (Photo: courtesy of RIBA Library Photographs Collection)**; bottom: Carrère and Hastings, New York Public Library, 1897-1911.** (Photo: courtesy of Thomas P. Matthews, Jr.)

Modernist buildings share enough common characteristics to be considered a style – with numerous sub-styles, as illustrated by this view of Chicago.
Photo: courtesy of the author

focused on the evils of industrialization and championed a return to a medieval, handcrafted world view in which individuals were more in harmony with each other and nature. And the Academic Eclectics, exemplified by the Ecole des Beaux-Arts, believed the traditional architectural styles continued to express universal human values even as the world changed in other ways. [1]

The Progressives and the Academic Eclectics still used traditional architectural design languages, updated to reflect contemporary needs and sensibilities. But the Modernists rejected the use of traditional design altogether. According to them, an entirely new age had emerged, driven and shaped by machines. Machines drew on no long traditions, but were invented in response only to function and purpose. Architecture similarly should be freed of previous tradition and shaped solely by its contemporary realities and needs. The catastrophic First World War hardened their rejection of tradition. For many, the old cultural and political ideas had led Europe to ruin, and so nothing could be learned from a failed past. A new world would have to be built on entirely new ideas, for which there should be a new and unprecedented architecture.

Each movement saw the inherent character of the age very differently, and each promoted its own vision as the one most appropriate for the new realities. This was often done by disparaging the ideas of its opponents. There was nothing new in this, since architects throughout history have often promoted themselves at the expense of their predecessors or rivals. But in this contest at the turn of the 20th century, the Modernists attempted something far more extreme. They were not content to promote themselves only at the expense of the other two prevalent architectural movements. They wished to stop ALL architecture based on tradition, which was a repudiation of the entire history of architecture. They waged a cultural war to end all wars, in which they would define everything but Modernism out of existence forever more.

To win, the Modernists fought a sustained and ultimately successful war of ideas. They adapted or developed a number of concepts to support only their vision, wrote influential books, and eventually gained control of the design education system where these ideas could be passed on to subsequent generations of designers. In just a few decades, their ideas entered into the mainstream of architectural thinking, so much so that these now seem benignly self-evident. These ideas are not even much discussed, except when a Modernist encounters a new traditional design and feels compelled to restate the ideas originally used to attack their traditionalist rivals a century ago.
So how well do these ideas stand up today? Let's look at each one.

Architecture should not be concerned with style.
The early Modernists dismissed much of architectural history as mere style, defined as an attachment of superficial decoration to the basic structure and construction of a building. They claimed instead to be working beyond style, finding building forms that are correct solutions to architectural problems, and frankly expressing the realities of program and construction. To this day, most contemporary architects do not accept that Modernism is a style, or that they themselves have developed a personal style.

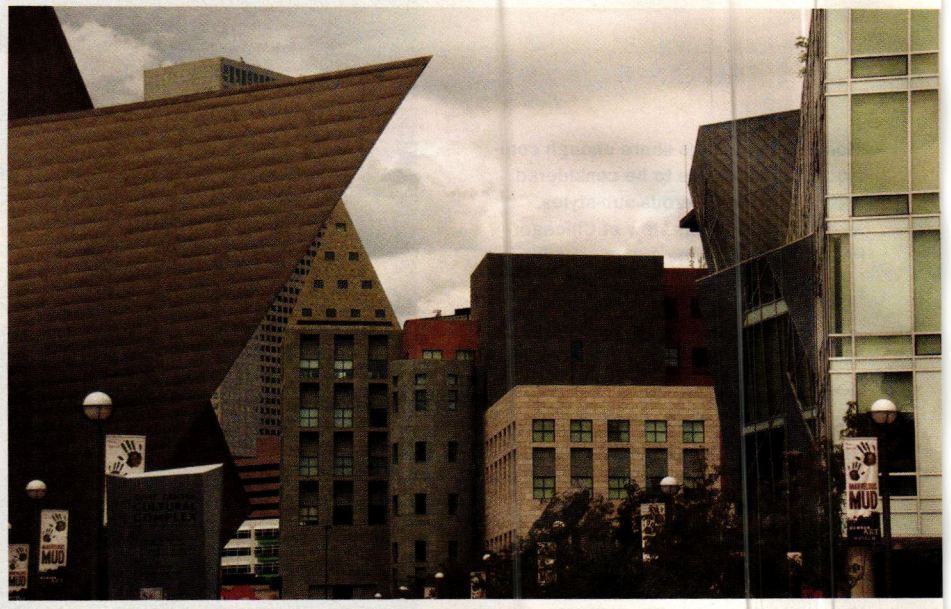
But style means nothing more than that a number of people working at a given time are using similar ideas – so similar that the collected works form a familial resemblance. Impressionism, Brutalism, International Modern, Gothic Revival, Chicago Blues, Nouvelle Cuisine, Punk fashions, are all examples of how we can see – and combine together – human artistic expressions sharing similar characteristics. Why would Modernism object to this? To deny the reality of style is to suggest that all human expressions are completely unique, which would defy the reality we see all around us.

The Modernist motivation to attack style had deep roots. The concept of style as we understand it today emerged in the 18th-century Enlightenment. Until the Enlightenment, the West conceived of history as a logically unfolding pattern, for example, the Greek idea of recurring cycles or the Christian idea of progressive movement towards a final goal. From the Renaissance on, the history of the West was seen as the ever-improving development and refinement of a single culture inherited from ancient Greece and Rome, interrupted only by the loss of this culture in the Middle Ages. This pattern unfolded largely irrespective of the actions of individuals, and there was only good or bad architecture depending upon whether it was developed in the high or low points of history. Beauty was not in the eye of the beholder.

But Enlightenment theorists focused new attention on differences in individuals and cultures, and began to see history as a series of separate phases or compartments – the ancient world, the Middle Ages, the Renaissance – each with its own special characteristics, and each shaped by the actions of individuals. Different phases would have different architectural and artistic expressions, they recognized, each equally valid within its own terms. This came to be known as the style of a period. And since these artistic expressions are equally valid, one could value these according to one's own interests and personal values.

One can see why the Modernists would need to dismiss this idea. It suggests that many design approaches are possible, and that individuals can freely choose among them. This would leave Modernism as one subjective choice among many, whereas the Modernists saw their approach as the only choice. Rather than arguing for the virtues of their style in this battle of styles, they chose instead to define themselves as something outside this battle altogether. Ingeniously, they proposed to create a method of designing which would always result in an entirely unique building tailored specifically for its own unique needs and conditions. If all buildings are completely unique, there would be no similarities among them, and therefore no style. We can see this in Walter Gropius' speech when he was appointed professor of Architecture at Harvard in 1937:

"My intention is not to introduce a, so to speak, cut and dried 'Modern Style' from Europe, but rather to introduce a method of approach which allows one to tackle a problem according to its particular conditions. I want a young architect to be able to find his way in whatever circumstances; I want him independently to create true, genuine forms out of the technical, economic and social conditions in which he finds himself instead of imposing a learned formula on to surroundings which may call for an entirely different solution. It is not so much a ready-made dogma that I want to teach, but an attitude toward the problems of our generation which is unbiased, original and elastic."[2]



How are our diverse contemporary cultural values expressed any better by a-historical or quasi-historical styles than by historical styles? Left: The Arabelle At Vail Square, Vail, CO, 4240 Architecture, Inc. 2008. Above: Denver Civic Center Cultural Complex; foreground: Denver Art Museum Frederic C. Hamilton Wing, 2006 and Residences, Daniel Libeskind; background: Denver Public Library, Michael Graves, 1995. (Photos: courtesy of the author)

It was a clever dodge. If one cannot win the battle of styles on stylistic grounds, step outside the fray. And then dismiss the other combatants as mere stylists, focused on superficial appearance.

Too bad it did not match reality. In the hindsight of three-fourths of a century since Gropius wrote this, we can see that the method did not generate unique buildings in response to unique conditions every time. The outputs of Modernist designs have sufficient similarities at any given time that we can categorize them as International Style, or Neo-Brutalism, or Deconstructivist, for example. Charles Jencks convincingly charted the styles and sub-styles of Modernism in his 1973 book, *Modern Movements in Architecture*.[3] The rich historical parade of styles continued right through the Modernist revolution, and continues today. In this regard, the Modernists were no different from the traditionalists. This objection to tradition can be laid aside.

Architecture should express its own age.

Just as one does not wear 18th-century tricorn hats and breeches with silk stockings, why should one design a building originally shaped for that period? Times change, the Modernists argued, and a building ought to express its own age.

Ironically, this idea derives from the concept of style just discussed, and rejected by the Modernists. It assumes that different ages have different outlooks and therefore different architectural expressions. Deep down, they knew they were in a battle of styles, and with this argument they tried to offer justification for the superiority of their own.

At first glance, this is an innocuous and self-evident idea. People express their outlook through their artistic and architectural creations, and the expression of the age is therefore what the artists and architects collectively create. It does not argue for or against any particular design style; the expression of a period is whatever people created. Nor does it argue against traditional design. One has only to think of the Renaissance, in which architects revived ancient Roman styles as the most appropriate architectural expression of a larger cultural revolution in their time.

But Modernists mean more than this. They use this idea normatively, to argue that their own style expresses the age more accurately than the traditional styles. That is, our prevailing values and outlook are best expressed with bold, un-ornamented and a-historical forms, as opposed to traditional, ornamented forms with historical references.

Now what is the justification for this claim? Let's first look back to when this claim was first made, and then see whether and how it would apply today, a century later.

It is easy to see how simple, a-historical architectural forms expressed the values of the early Modernists themselves, since they were fascinated with machines, and hostile to their own cultural traditions. But how could they argue that their aesthetic best expressed the values of their entire age? If we attempt to explain the essence of an age as represented in its artistic and architectural expressions, we look for the prevalent expressions as opposed to the idiosyncratic ones. For example, we would be closer to capturing the character of the 1960s by pointing to rock and roll, not waltz music. But at the turn of the 20th century, the early Modernist expressions were only a tiny minority of the architectural production of the day. How could they argue that their minority expression captured the essence of the age more accurately than the work of most of the other architects?

To make this case, they turned to the concept of a Spirit of the Age, acquired from 19th-century German Idealist philosophy. The Spirit is like a collective mental force, flowing through individuals, and causing them to unconsciously work according to the precepts of the shared Spirit. When the Spirit of an Age is strong, most people respond to it unconsciously, and the works of the age have a strong and consistent artistic expression. But sometimes, a period has no strong spiritual feeling. At these times, most artistic expression is confused, lacking direction. A number of early Modernists, including Walter Gropius, saw their own period as such a time. According to them, their stylistic rivals were reading the wrong, or non-existent, spiritual feelings.

Fortunately, the early Modernists asserted, some individuals have greater powers than others to see the prevailing Spirit. If it is weak or non-existent, they can even create a new one. Gropius conceived of the Bauhaus as a place where a small, elite group of artists would create a new spiritual unity in which the rest of society and other artists and architects would then participate. Theirs is the correct expression of the age, because they have special insights into true reality whereas their rivals do not.

Undoubtedly, this was a comforting proposition for the early Modernists. Faced with views contrary to their own about the real spirit of the age, they could simply say that their own views derived from special gifts and greater insights. Even today, Modernists who inherited the idea of possessing special insights into true reality all too easily dismiss those preferring traditional styles as lacking in taste or insight, or needing education. But this in itself does not give compelling reasons as to why the Modernist aesthetic expresses the age any better than those of its rivals, other than "follow us, we know best."

So, does the Modernist aesthetic express our contemporary worldview better than the traditional styles? For anyone still fascinated with machines,

The world is a richer place for diversity of values, and diversity of architectural expressions. Architects can choose to design Modern or traditional buildings according to the fitness for the design project at hand.

and dismissive of our cultural traditions, variations on the Modernist a-historical aesthetic continue to be the right architectural expression. But how about the vast majority of consumers who still prefer more traditional houses, furniture and house goods? Are they all mistaken in understanding the values of our age? Or, do they represent the true values of our age more clearly than the Modernist designers whose aesthetic taste is still a minority view?

Indeed, does it even make sense in our diverse, eclectic world, to say that ANY one idea is the true spirit of the age? In other aspects of our culture, including music, art and clothing fashion, we willingly accept many diverse expressions of our values as equally valid. Few would argue that Indie Rock or Rap, for example, capture the essence of the early-21st century any more than contemporary Blues or Jazz or even Classical. So why do we still feel compelled to argue for only one style of design as expressive of an entire age? If Modernist designers can provide a compelling argument for why a-historical forms are the only way to express the values of our entire contemporary culture, they should provide it. Until then, we can set aside the objection to traditional architecture that it does not express the true spirit of the age.

There is an unintended consequence of this idea, highlighted by our new sensitivity to sustainable design. In arguing that each period must have its own architectural expression, it is easy to conclude that old buildings express a time gone by, and are therefore of no use to the present. This easily leads to a throw-away culture, in which we tear down buildings when they are no longer perceived to be of value to our current times. But we know the greenest buildings are the ones already built, since the materials have already been harvested, mined and manufactured.

In light of the need for more sustainable practices, we need to look at this idea more closely. How discrete and unique are these different periods, and how often do we need to change our buildings? Our world displays persistence of things as much as it does change, and different things change at different rates. Of the factors shaping buildings, some are eternal, like gravity; others are more fleeting, including some aspects of aesthetic taste or fashion; and yet others evolve over years, decades and centuries, like human behaviors, cultural values, the urban grid in which buildings are sited, and certain basic building types. So rather than thinking of history as a series of discrete ages each needing its own distinct architectural expression, one more reasonably would see these ages as overlapping phases with varying rates of change regarding different design aspects.

How is this 1898 house based on medieval traditions inauthentic? Munstead Wood, Godalming, Surrey, England, Sir Edwin Lutyens for Gertrude Jekyll, 1898. Photo: courtesy of the author

We need to be smarter about which architectural ideas must change to accommodate changing needs, and which can and should continue because they are still needed and valued. This might moderate our rush to a throw-away culture as a result of this idea of expressing our times.

Traditional styles used today create only inauthentic replicas.
Old traditional buildings, most Modernists today will concede, still have value. Indeed, look at how many Modernist architecture firms have offices located in updated old buildings because of their intrinsic character. But is there a difference between using buildings that we acquired from the past, and designing new buildings that are like the buildings of the past?

Re-creating an old style can only create an inauthentic replica, most Modernists will argue, not the real thing. Contemporary buildings designed in traditional styles are sometimes referred to as creating "Disneyland," implying that these are stage sets meant to create the illusion of a real place, but are not in themselves real. And this leads sometimes into the question of honesty. As long as one acknowledges that it is really make-believe, it can be seen for what it is: a stage set; but if one claims that it is as real as the tradition from which it derives, then this is somehow dishonest.

Let us try a thought experiment to test these ideas. Imagine a client who loves English medieval houses, and asks an architect to design a house closely reproducing this style. Is the outcome something real, or is it an inauthentic illusion? In terms of its beauty, if the original is beautiful, then presumably the reproduction will be beautiful (assuming the designer was skilled in the style). The functionality would be judged by its fit for purpose, which has nothing to do with authenticity or realness.

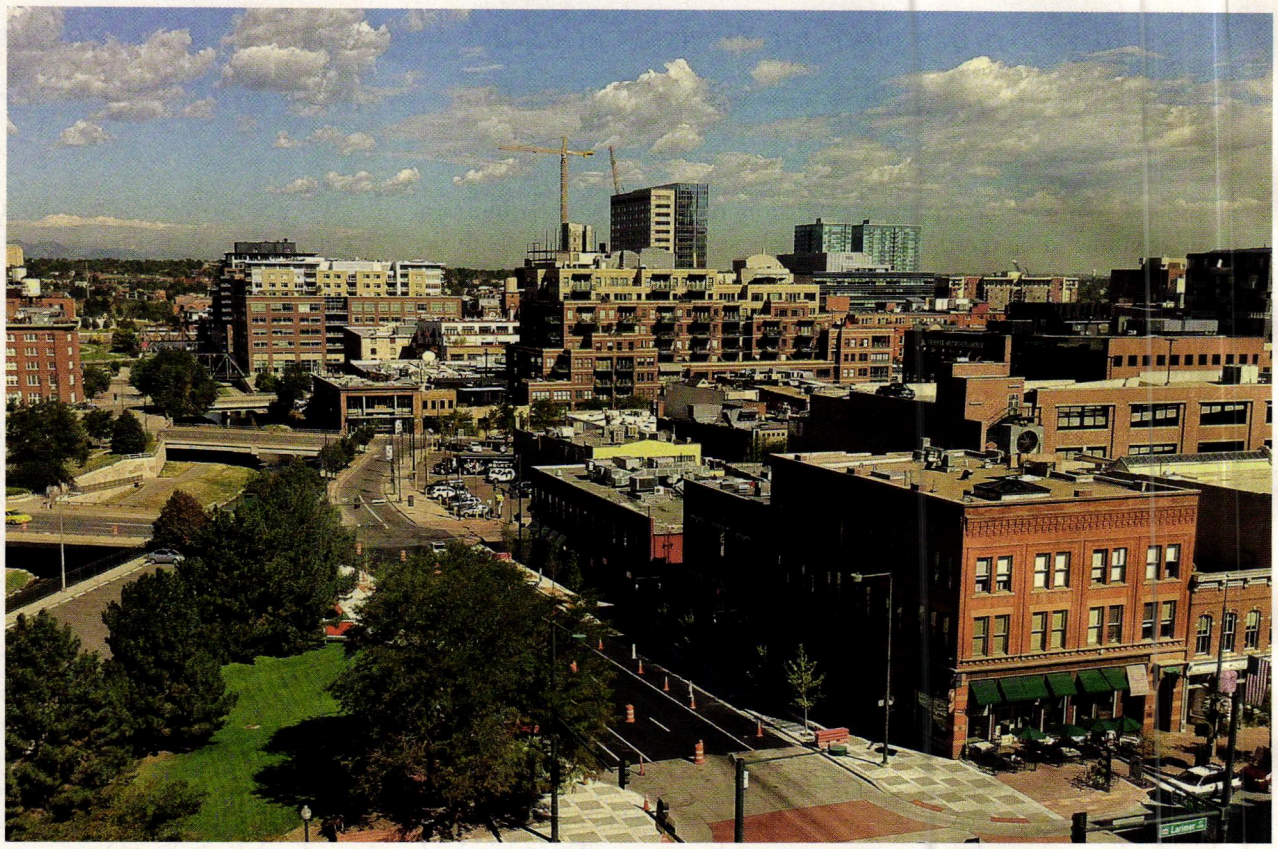
So in what way could it be considered inauthentic or not real? Let's look at how we typically use the word authentic. In one common use, authentic means something is genuinely what it is claimed to be, as in an authentic painting by Seurat. As long as the building owner does not claim the reproduction as originally built in the medieval period, there is no deception here. Another use of authentic means something resembles an original or is in the tradition of an original, as in an authentic Italian menu. This contemporary design based on a medieval design language would certainly fit this definition.

A third use comes from existentialist philosophy, in which an individual is seen to be authentic if one is true to one's inner self, not falsely trying to be someone or something else. This is likely where Modernists would criticize the medieval reproduction. Since, in their view, buildings ought to express their own times, a building modeled on a style created in a time now past is pretending to be something that it is not. It is therefore less authentic.

But as I showed in the previous section, there is a multiplicity of views of reality expressed by a multiplicity of styles in any given age, including the revivals of previous traditions. A critic can dismiss a building as inauthentic only if it does not correspond to his or her view of true reality and how it ought to be expressed in architecture. Authenticity appears to be in the eye of the beholder as much as these other aesthetic questions, and is not a trait inherent in Modernism and absent from contemporary traditional design.

Using authenticity this way leads us down a slippery slope to conclusions that don't ring true. It would have us reject the architecture of the Renaissance, since it copied styles created in an older culture. It would also have us reject the copies of Le Corbusier and Mies van der Rohe furniture still showing up in current contemporary buildings, since they were designed almost a century ago. Neither traditionalists nor Modernists could abide this one. It is time to let this one go.

By the way, a very different idea of authenticity in the built environment has recently surfaced outside the world of architectural theory. According to Richard Florida, the members of a new Creative Class – those who make a living creating ideas and things – are the real drivers of contemporary economic growth and development. Many cities obviously wish to attract more of these creators to help boost their local economies. But as Florida discovered



The Creative Classes see authenticity in historic buildings (LoDo, Denver, CO). Photo: courtesy of the author

in interviews, these individuals selectively choose to live in those cities which they perceive as "authentic." They mean by this the opposite of generic, and it derives from a number of factors:

"...historic buildings, established neighborhoods, a unique music scene or specific cultural attributes...They equate authentic with being 'real,' as in a place that has real buildings, real people, real history. An authentic place also offers unique and original experiences. Thus a place full of chain stores, chain restaurants and nightclubs is not authentic. Not only do these venues look pretty much the same everywhere, they offer the same experience you could have anywhere."[4]

This argues against the world the Modernists wished to create, which detaches buildings not only from history, but also from the uniqueness of place. The individuals of the creative class seek and find authenticity in those very places the Modernist design principles no longer create, like the older historic sections of San Francisco, Denver and Boston.

Traditional buildings are not progressive.
Modernists criticize traditional architecture because it is not progressive. This can mean either or both of two ideas: 1) the design does not move the discipline forward by creating new ideas, and 2) the design does not promote a desirable social agenda.

The first idea, stressing the importance of invention in architecture, follows from the rejection of style and the importance of expressing one's age already discussed. In this view, the world is constantly changing, and architects need continually to invent new ideas in response to this. At the highest level, they must act as seers and prophets, reading the spirit of the age and expressing this in their new forms. At the level of a specific design, they must apply a problem-solving process to invent a new idea for each new building problem. A cult of creative genius logically follows from this point of view, and those who have to rely on traditions for their ideas are seen to be less capable, less inventive, less meriting praise.

Denver Launches Classical Program

The College of Architecture and Planning in the University of Colorado Denver recently received a generous gift from the Institute of Classical Architecture & Art (ICAA), Rocky Mountain chapter, to help the Department of Architecture deliver a special topic area in Classical architecture for its Master of Architecture students.

Students will take classes within the M.Arch tailored to meet the curriculum requirements of the ICAA certificate program in New York City. They will receive the ICAA certificate in addition to the M.Arch.

This special topic area builds on existing strengths in the College. The College delivers the only Master of Science in Historic Preservation in the region, with an emphasis on old building technologies. The College's Center of Preservation Research (CoPR) undertakes a variety of funded projects to study and document buildings and landscapes of cultural significance, using state-of-the-art laser technologies.

For more information, go to http://www.ucdenver.edu/academics/colleges/ArchitecturePlanning/ExplorePrograms/masters/Architecture/Pages/Classical-Architecture-Topic-Area.aspx.

email: CAP@ucdenver.edu; phone: 303-556-3382.

But are contemporary architects, as a whole, any different in this regard from their traditionalist counterparts? Just like traditional designers, Modernist designers mostly draw upon the inventions of a few creative geniuses rather than inventing genuinely unique ideas themselves; this is why we can see stylistic threads throughout the Modernist movement. Traditional architects draw upon previous inventions imbedded in languages like Classicism, and are inspired by the inventive geniuses like Palladio and Sir Edwin Lutyens. Most Modernist architects draw upon the previous inventions imbedded in the Modernist language, and are inspired by its creative geniuses like Le Corbusier, Graves and Gehry. Where is the difference in respect to one style being inherently more inventive than the other?

The second idea, that design needs to promote a desirable social agenda, emerged from several strands of thinking in the 19th and early-20th centuries. The Progressive movement, particularly through Pugin, Ruskin and Morris, advocated for a wholesale return to a society like that of the Middle Ages, where individuals were more in harmony with each other and with nature. According to them, medieval architectural forms would both express and support this. The German Expressionists made this a little more abstract, in asking artists and architects to create a Gesamtkunskwerk, or total artistic expression modeled on Gothic cathedrals, leading the world to a new spiritual unity. European Modernist architects after the First World War aligned their style with an agenda to create a better society, typically by focusing on designs for the working class.

Few would argue with a desire to make our society a better place. And perhaps it is possible for architects to affect significant social change through architecture, or to create a new spiritual idea subsequently embraced by the rest of society. But in terms of this essay, is Modernist architecture able to do this any better than traditional architecture? Bad social conditions appear to flourish equally well in Modernist or traditional housing projects, for example. Since style does not appear to be a factor here, arguing for social responsibility does not therefore automatically argue for Modernist forms. The "progressive" objection to traditional forms can be laid to rest.

Traditional architecture must adhere strictly to the old rules.
When the early Postmodernists first rediscovered the Classical language in the 1970s, they employed the language in a jokey manner. Among other things, they exaggerated proportions, coarsened details, formed columns as flat cutouts applied to walls, and picked out arches in neon. Perhaps still offended by the superficiality of this, many Modernists, when confronting a contemporary traditional design, will insist on strict adherence to the traditional rules. "If you insist on using that language, at least get the proportions and details right!"

This is perhaps not bad advice, to avoid the quickly dated jokiness of early Postmodernism. But taken to its own extreme in the opposite direction, this insistence on strict adherence to rules would discourage traditional architects from experimenting with their chosen language, and evolving it to match

Despite their strenuous efforts to claim otherwise, Modernism is just another style.

current aesthetic sensibilities. Our traditionalist predecessors did not restrict themselves this way. One has only has to look at the history of Classical architecture to see that there was no one "correct" expression. Since we do not see Hawksmoor, Borromini or Michelangelo as deficient in their use of Classicism because it was not "correct," we should not hold contemporary Classicists deficient by that standard today. This would hold true for designers in any traditions.

Time for tolerance

The Modernist revolution at the turn of the 20th century, I have tried to show, offered a number of philosophical ideas to support their claim of Modernism as the only architectural idea for the 20th century and beyond. I have explored these ideas, and have found them to be lacking. They are inconsistent with each other. They do not match the evidence of the built environment. They argue for non-existent distinctions between Modernists and traditionalists. They were developed in reaction to cultural conditions a century ago that are not the same as those we confront today. These ideas obfuscate more than they clarify, and should be put to rest.

Without these ideas, the Modernists' case for their architecture as the only architecture largely dissolves. Despite their strenuous efforts to claim otherwise, Modernism is just another style. Like all other styles throughout the ages, it expresses a particular set of values and outlooks which may resonate with some, but not all. So be it.

The world is a richer place for diversity of values, and diversity of architectural expressions. Architects can choose to design Modern or traditional buildings according to the fitness for the design project at hand, not because one is inherently intellectually superior. And both Modern and traditional buildings can be evaluated on an even playing field with the criteria that always have really mattered: do they support their purpose, are they beautiful, affordable and constructible? The value of an individual design should stand or fall on these questions, not on whether it matches a Modernist worldview invented over a century ago to dismiss its rivals. Our new Spirit of the Age demands it. **TB**

Mark Gelernter is the dean and professor of Architecture in the College of Architecture and Planning, University of Colorado Denver. He is the author of two books, which provide much of the background for this essay: Sources of Architectural Form: a Critical History of Western Design Theory; *and* A History of American Architecture: Buildings in Their Cultural and Technological Context. *This essay is based on a keynote lecture given to the ArchHist '12 Architectural History Conference at Mimar Sinan Fine Arts University, Istanbul, Turkey, in May, 2012.*

1 For sources and more information about these movements including how historians have named them, see my *History of American Architecture*, pp. 190-229.

2 Gropius, a statement made for *The Architectural Record*, May 1937, in *The Scope of Total Architecture*, George Allen and Unwin Ltd, London 1956, p. 21.

3. Charles Jencks, *Modern Movements in Architecture, Anchor Books, Garden City, NY, 1973. p. 28.*

4 Richard Florida, The Rise of the Creative Class, Basic Books, New York, 2002, p. 228.

Francesco Borromini, San Carlo alle Quattro Fontane, Rome, 1638, illustrates creativity within a tradition. Photo: courtesy of the author

Value Engineering

Manufacturers of exterior lighting fixtures are making adjustments to meet market demands while maintaining historic designs. ***By Annabel Hsin***

These hurricane-resistant lanterns were fabricated in bronze by Remains Lighting for a location near the Atlantic; the lacy grille work was cut from fine brass sheets. Photo: courtesy of Remains Lighting

Historically styled lighting fixtures remain popular for both new and restored buildings, but manufacturers today face a number of challenges. One is the need to cut costs because of changes in the economic climate, and another is keeping up with new technology. Lighting manufacturers are constantly learning ways to meet these challenges while maintaining historic design integrity.

"Cost issues have come into play more during the recession resulting in the 'value engineering' of designs or even decisions to replace period replication with stylistically oppositional designs," says Gary H. Behm, president of St. Louis, MO-based St. Louis Antique Lighting Co. "Most historic projects start with budgeting for accurate replications and would like to use them; in the end, many of these projects look for ways to save costs and changing 'exact replication' to the phrase 'similar to' is not unusual.

"The standard ways to cut cost for replications are using cheaper materials and simplifying ornamentation," says Behm. "For restorations, which are primarily labor, the cost-savings usually come from avoiding the cost of total refinishing or using a 'faux' finish as opposed to providing the original patina."

Herwig Lighting in Russellville, AR, helps clients save on tooling charges by using its standard patterns, and there are many options to choose from as the firm has been fabricating fixtures since 1908. "We'll try to use as many of our standard parts as possible," says president Don Wynn. "It may not be an exact fit when compared to the original but they would save several hundred, possibly thousands of dollars."

Doreen Joslow, principal at Ivoryton, CT-based Scofield Lighting, says her company also uses a similar technique for reducing costs. "It's customization instead of 100 percent custom," she says. "A lot of times, we'll use a new mirror in place of a pewter reflector, plate glass instead of hand-blown glass or switch out the brackets. We also hide all the electrical hardware that could possibly take away from the authentic historic appearance."

In spite of the challenges, design is still the most important aspect among suppliers. "The most difficult challenge is making beautiful designs that perform technically and last out in the elements," says David Calligeros, founder and president of Remains Lighting in New York City.

Behm notes that since the late 1800s through the early 1900s most exterior light fixtures were fabricated of non-ferrous metals, such as bronze,

Remains Lighting fabricated this cast-brass lantern finished with a blackened-nickel patina. Photo: courtesy of Remains Lighting

St. Louis Antique Lighting Co. utilized a crane with a 100-ft. boom to lower exterior standards weighing nearly a ton each onto the wing walls of the University of Minnesota's Northrop Hall. Photo: Gary H. Behm, IES

Above: The exterior standards for the University of Minnesota were cast from bronze using the 'lost wax' method; they were replicated from original drawings by St. Louis Antique Lighting Co. Photo: Gary H. Behm, IES

Right: The hanging pendant lantern at the entrance of the Ocean House in Westerly, RI, was fabricated with cut and bent copper pieces and enclosed with beveled glass by Scofield Lighting. Photo: courtesy of Scofield Lighting

brass and copper, and some were made of cast iron. They all used glass diffusers or globes, usually in opal white, frosted or etched clear glass. Due to the cost and weight of these heavy metals, aluminum has become a popular material for use in replication. It is about one third the weight of bronze or iron so the per-pound price is considerably less. "Aluminum works fine with painted finishes but not for the traditional hand-relieved antique brass, bronze or copper finishes, which are so popular with conservators, preservationists and architects working on historic projects," says Behm.

Herwig Lighting was one of the first companies to switch to aluminum and gradually stopped casting in bronze. "We've used aluminum in place of bronze or copper on many occasions," say Wynn. "The main difference is that bronze is a natural finish that will gradually turn patina. We'll duplicate that process using paint. Painted aluminum doesn't change like bronze but the surface will last for years with periodic touchups. We have fixtures from the 1950s that are still standing today."

Aluminum also runs into problems in locations with strong acid, such as street light poles in the northern states. "I'm very careful with locations near the ocean even though we use resistant aluminum alloy when we cast fixtures," says Wynn. "Our standard alloy #356 has less iron so it's more resistant to the atmospheric salts and chemicals attacking the metal."

Scofield, on the other hand, prefers heavy-gauge copper for its fixtures fabricated for New England locations.

Meanwhile, the lighting industry is moving toward LED (light-emitting diode) technology. "Keeping up with the rapidly changing technological environment is challenging even for lighting designers and engineers who specify these products regularly," says Behm.

The goal is to integrate LED sources into historic lighting, which is a difficult task since most traditional fixtures are developed with a visible light source and exposed LEDs are jarring, notes Calligeros. "To ensure that the aesthetics are in keeping with a historical vocabulary, we essentially have to obscure the point-source of the light behind frosted glass or in a white shade," he says. "LEDs are narrow spectrum sources that approximate full-spectrum sources by mixing red, blue and green lights or by 'doping' blue light LEDs with phosphors, which is similar to a fluorescent light. Neither of these are as rich as incandescent or live flame but with careful arraying and mixing, we can achieve a decent uniform illumination pattern."

While Scofield Lighting has not experimented with the new technology, both St. Louis Antique Lighting and Remains Lighting offer LED lighting on a project-by-project basis. "Achieving higher light levels for outdoor lighting is one of the challenges in the exterior LED industry," says Behm. "We recently had a historic project where the LEED requirements dictated very low light levels for the wall brackets on a federal court house. The difficult access to these fixtures and low lumen requirements made the use of LED lamps a good choice for the application."

Wynn recalls that he attempted to develop a LED fixture for Herwig Lighting's permanent collection but was unsuccessful. "I had a sample made

Step by Step: Creating an Historic Exterior Lighting Fixture

Last year, Elmira College of New York, NY, approached Herwig Lighting with an exterior light fixture that the company had originally fabricated.. The college was constructing an addition and wanted the same design in sizes ranging from 6-in. to 36-in. dia. The eight-sided hanging lantern was cast in aluminum with a patina-painted finish and enclosed with antique art glass.

After the clients approved scale drawings of the fixture, a master pattern was built of wood, to resemble the finished piece. The wood pattern can conceivably be put in sand to create a casting. However, to build more than half a dozen fixtures, it's best to create an aluminum match plate (See photo 1). After the plates are fabricated, they are set in flasks and filled with molding sand. Molten metal is taken from a furnace heating 300 lbs. of aluminum alloy #356 at 1200 degrees Fahrenheit and poured into the flanges (photo 2). After a cooling process, the fixture parts are removed from the flanges and are ready to be assembled and painted (photo 3). When the paint has dried, the fixture is ready for glass installation (photo 4).

"The whole process can take any where from 12-16 weeks to fabricate one fixture," says Wynn. "However, our standard light fixtures can be done in a few weeks because we have master patterns created already."

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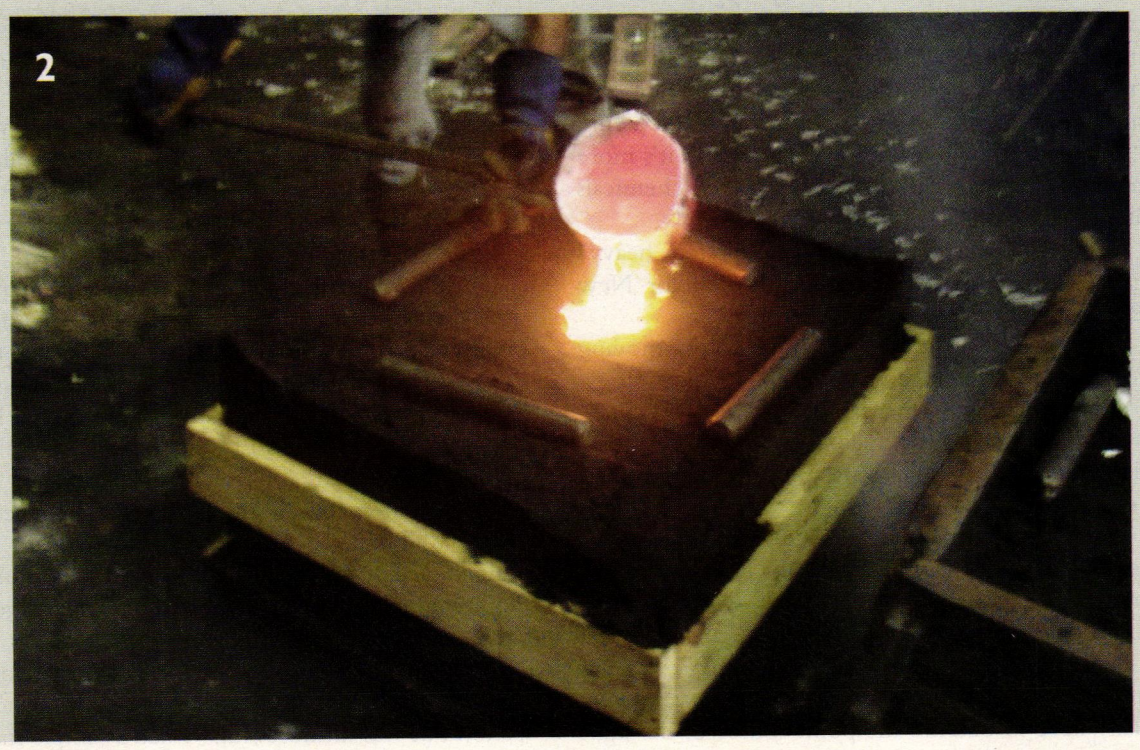
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Scofield Lighting fabricated the lanterns on the stone walls surrounding the Ocean House based on photographs of original lanterns on the property. Photo: courtesy of Scofield Lighting

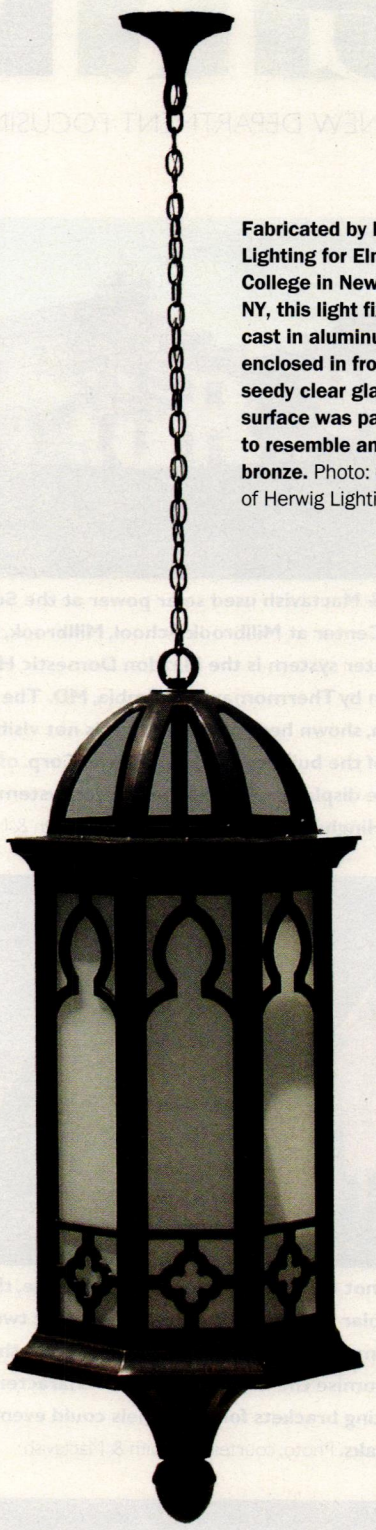
a year ago but it just didn't work out," he says. "The drivers had to be adjusted in order to regulate the heat emanating from the light fixture. As the heat in the fixture built up, it would drop the lumens in the fixture to compensate for the heat and consequently we were losing light. I want to make sure that the technology progresses to a point where they are dependable before we offer LED fixtures."

Lighting manufacturers also note that planning for lighting early in the project can be an effective cost-savings measure. "Advanced planning opens the widest selection of choices and costs," says Calligeros. "Most high-quality lighting is made to order and can take up to 18-20 weeks for delivery. 'Off-the-shelf' product is generally less than top quality. Custom lighting demands even more advance planning. Waiting until the end of the project to think about the exterior lighting schedule means few choices and great expense, or settling for cheap, ill-fitting compromises."

"Lighting comes in at the end of the project even if it is in the specs," Joslow says. "If the clients are good at planning and keeping within the budget then it all works out. If they run out of money, we'll do a second round of lighting specs, which is really frustrating because it's really better to buy once and buy well. In the long run, it serves the client better." TB

For more about the history and background of historic exterior lighting, see the November 2012 issue of Period Homes *magazine, page 28. http://www.period-homes.com/3-lighting-NOVEMBER2012.html.*

Web Extras: For additional photos and other content, see the web version of this article by visiting "The Magazine" on Traditional Building's home page – www.traditional-building.com.



Fabricated by Herwig Lighting for Elmira College in New York, NY, this light fixture is cast in aluminum and enclosed in frosted seedy clear glass; the surface was painted to resemble antique bronze. Photo: courtesy of Herwig Lighting

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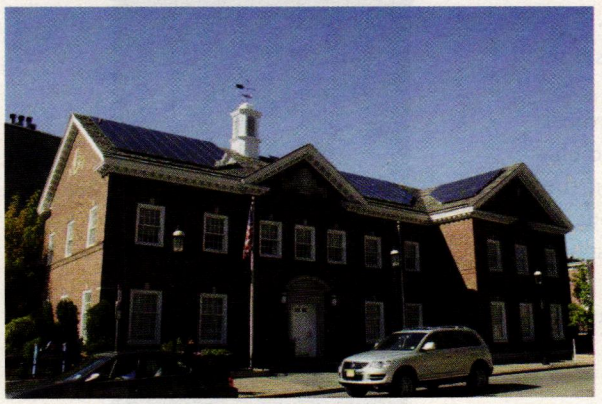
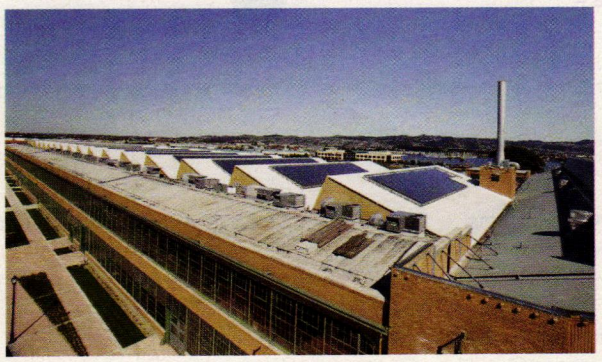
GREEN*lights*

A NEW DEPARTMENT FOCUSING ON ENERGY CONSERVATION IN HISTORIC AND NEW TRADITIONALLY STYLED BUILDINGS

Voith & Mactavish used solar power at the Science and Math Center at Millbrook School, Millbrook, NY. The solar hot water system is the Mazdon Domestic Hot Water System by Thermomax, Colulmbia, MD. The photovoltaic system, shown here on a roof that is not visible from the front of the building, is by SunPower Corp. of San Jose, CA, and the display tool is the SunViewer system by Heliotronics of Hingham, MA. Photo: courtesy of Voith & Mactavish



What not to do: While the goal is laudable, the prominent solar panels on this building present two potential problems: (1) They are clearly visible from the street and compromise the building's historic character, and (2) The mounting brackets for the panels could eventually cause roof leaks. Photo: courtesy of Voith & Mactavish



The Ford Motor Co. Assembly Plant in Richmond, CA, built in 1930 and placed on the National Register of Historic Places in 1988, has a 1-megawatt high-efficiency SunPower solar power system on its roof. SunPower designed the system to take advantage of Ford's original saw-tooth roof design, positioning solar arrays on south-facing tilted angles that are perfect for maximizing energy production. The system generates nearly all of the electricity required by the building tenants, but cannot be seen from the ground. Photo: courtesy of SunPower

Solar Energy in Perspective

While it is generally acknowledged that sustainability is achieved in the overall design of a building rather than through what is sometimes called "gizmo green," it is also true that technology does have its place in the big picture. For this first installment of Green Lights in *Traditional Building* magazine, we are focusing on photovoltaic technology, primarily solar panels to supply electricity in historic buildings.

John H. Cluver, AIA, LEED AP, partner at Voith & Mactavish Architects (VMA) in Philadelphia, explains it this way: "A primary consideration for me when looking at photovoltaic systems for existing buildings is the opportunity cost. While they are a very overt nod toward sustainability, on an existing/historic building they may not be the most sustainable way to spend capital dollars. The energy (and cost) savings from a PV system could be a fraction of what could be achieved by spending the same money on other improvements such as weather-stripping, filling of foundation sill plate gaps, boiler/furnace upgrades, insulation, efficient appliances, and programmable controls. 'High tech' solutions such as PV should be considered only after addressing these basics, and, even then, there are other technologies such as solar hot water and condensing boilers, which may still be a better investment."

But this doesn't mean that he is against the use of solar energy. "On a flat roof, a photovoltaic system can be a great thing," he says. "The panels can be oriented properly for maximum efficiency, they can help reduce the amount of heat absorbed by a flat roof in the summer, and their visual impact on the building is typically minimal, especially if there are parapets. On a pitched roof, however, the visual impact can be much greater, as can the physical impact of the mounting brackets on the roofing materials."

VMA used solar technology for the new 24,000-sq.ft. Science and Math Center at Millbrook School, Millbrook, NY, completed in 2008, and is considering it for an upcoming project at The Hotchkiss School in Lakeville, CT. "We used solar in two ways," says Daniela Holt Voith, AIA, LEED AP, partner. "Solar water heating satisfies 100% of the building's hot water demand and a small array of photovoltaic panels is a demonstration/learning tool. This array is tied to a 'green screen' in the front vestibule, which shows how much electricity is being generated by the photovoltaic panels and used in the building."

Reducing electricity demand through energy efficiency – and then meeting all or part of that demand with a solar system – is a great path to significant savings and environmental stewardship, according to Ingrid Ekstrom, spokesperson for SunPower Corp. of San Jose, CA. "Every potential solar project must be first evaluated for its suitability for solar, regardless of whether it is a historic property. An assessment would include the structural integrity of the roof, available rooftop space, and site characteristics such as building orientation," she says. "High efficiency solar panels are a good choice for historic buildings. They generate up to 50% more power than conventional solar panels, so fewer panels are needed to meet energy goals, reducing building impacts."

Cluver adds, "Photovoltaic systems are constantly improving their efficiency, and as a result the cost per kW of power generated is dropping. A project that might not have made economic sense five years ago might make sense five years from now. I'm hoping that the technology will follow a trajectory like that of cell phones, which in a short period of time went from expensive, clunky equipment to sleek, affordable devices that are ubiquitous. The trick with historic buildings will be to find ways to discretely incorporate them into the architecture that allows them to be functional, yet respectful of historic character, much like we do today when upgrading other building systems." **TB**

For More Information

On the solar industry and lists of product suppliers, contact the Solar Energy Industries Association, www.seia.org.

On solar energy in historic districts, see Managing Expectations, Solar & Historic Preservation Case Study conducted by the North Carolina Solar Center. http://ncsc.ncsu.edu/wp-content/uploads/NCSC-Managing-Expectations-Case-Study_FINAL.pdf

On the National Park Service, U.S. Department of the Interior, Standards for Rehabilitating Historic Buildings, Incorporating Solar Panels in a Rehabilitation Project. http://www.nps.gov/tps/standards/applying-rehabilitation/its-bulletins/ITS52-SolarPanels.pdf

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Wood Window Workshop

Wood Doors
Allegheny Restoration & Builders Inc.
Architectural Components, Inc.
Artistic Doors & Windows
Carlson's Barnwood Co.
Ellison Bronze
Estate Millwork, Inc.
HeartWood Fine Windows & Doors
Heritage Mill
Illingworth Millwork, LLC
Marvin Windows and Doors
Parrett Windows & Doors
Pella Windows and Doors
Reilly Windows & Doors
Re-View
Wood Window Workshop
Zepsa Industries, Inc.

Wood Windows
Allegheny Restoration & Builders Inc.
Architectural Components, Inc.
Artistic Doors & Windows
Burnham & LaRoche Associates
Carlson's Barnwood Co.
HeartWood Fine Windows & Doors
Heritage Mill
Illingworth Millwork, LLC
Marvin Windows and Doors
Parrett Windows & Doors
Pella Windows and Doors
Reilly Windows & Doors
Re-View
Wood Window Workshop

SECTION 5:
ELEVATORS, LIFTS & DUMBWAITERS

Elevator Cabs
Schiff Architectural Detail, LLC
Wiemann Metalcraft

SECTION 6
EXTERIOR ELEMENTS, ORNAMENT & FINISHES

Balustrades
Architectural Fiberglass Corp.
Architectural Iron Co.
Architectural Products by Outwater
Bendix Architectural Products
Campbellsville Industries, Inc.
Chadsworth Inc.
Gotham Metalworks
Haddonstone (USA), Ltd.
Heather & Little Limited
Heritage Mill
Historical Arts & Casting, Inc.
MWT Custom Wood Working, LLC
NIKO Contracting Co., Inc.
Ornametals, LLC
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Brackets
Agrell Architectural Carving Ltd.
Architectural Fiberglass Corp.
Architectural Products by Outwater
Bendix Architectural Products
Heritage Mill
MWT Custom Wood Working, LLC
Schiff Architectural Detail, LLC

Cast-Stone Exterior Elements & Ornament
Chadsworth Inc.
Haddonstone (USA), Ltd.
Schiff Architectural Detail, LLC

Exterior Carved Ornament
Agrell Architectural Carving Ltd.
Schiff Architectural Detail, LLC

Exterior Cornices
Agrell Architectural Carving Ltd.
Architectural Fiberglass Corp.
Bendix Architectural Products
Campbellsville Industries, Inc.
Gotham Metalworks
Haddonstone (USA), Ltd.
Heather & Little Limited
MWT Custom Wood Working, LLC
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC

Exterior Molded Ornament
Architectural Fiberglass Corp.
Architectural Products by Outwater
EverGreene Architectural Arts, Inc.
Gotham Metalworks
Haddonstone (USA), Ltd.
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Fiberglass Architectural Elements
Architectural Fiberglass Corp.
Schiff Architectural Detail, LLC

Gilding Services
Campbellsville Industries, Inc.
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
If Walls Could Talk
Schiff Architectural Detail, LLC

Paint Analysis Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Paint Color Consulting
Canning Studios
Conrad Schmitt Studios, Inc.
If Walls Could Talk

Porch Enclosure Systems
Professional Awning
Manufacturers Assoc.

Porch Parts
Carlson's Barnwood Co.
Heritage Mill
MWT Custom Wood Working, LLC

Siding, Clapboard
Chestnut Specialists, Inc.

SECTION 7
FLOORING

Carpet, Historical Patterns
David Luckham Consultants, Ltd.

Floor Coatings & Finishes
Carlisle Wide Plank Floors
If Walls Could Talk

Non-Wood Flooring
Haddonstone (USA), Ltd.
Monarch Stone International
Subway Ceramics

Wood Flooring
Boards and Beams
Brandt, Sylvan
Carlisle Wide Plank Floors
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Estate Millwork, Inc.
Goodwin Heart Pine Co.
Hochstetler Milling, Ltd.
Old Wood Workshop, LLC
Oshkosh Designs

SECTION 8
INTERIOR ELEMENTS, ORNAMENT & FINISHES

Brackets, Plaster
Architectural Products by Outwater
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.

Brackets, Wood
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Bendix Architectural Products
Decorators Supply Corp.
Heritage Mill
MWT Custom Wood Working, LLC

Cast-Stone Interior Elements & Ornament
Architectural Products by Outwater
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Ceiling Domes
Canning Studios
Chadsworth Inc.
Classic Ceilings
EverGreene Architectural Arts, Inc.

Ceiling Medallions
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Chadsworth Inc.
Classic Ceilings
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Gotham Metalworks

Ceilings, Ornamental
Agrell Architectural Carving Ltd.
Bendix Architectural Products
Canning Studios
Carlson's Barnwood Co.
Classic Ceilings
Conrad Schmitt Studios, Inc.
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Gotham Metalworks
Heritage Mill
MetalCeilingExpress
NIKO Contracting Co., Inc.
W.F. Norman Corp.

Ceramic Tile
EverGreene Architectural Arts, Inc.
Subway Ceramics

Cornice Moldings
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Chadsworth Inc.
Classic Ceilings
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Heritage Mill

Decorative Painting
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
If Walls Could Talk
MetalCeilingExpress
Old Fashioned Milk Paint Co.
Russ Elliott Gallery

Gilding Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
If Walls Could Talk
Schiff Architectural Detail, LLC

Interior Molded Ornament
Abatron, Inc.
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Canning Studios
Chadsworth Inc.
Classic Ceilings
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC

Paint Strippers, Interior
Abatron, Inc.

Paints, Interior
EverGreene Architectural Arts, Inc.
Old Fashioned Milk Paint Co.

Venetian Plaster
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
If Walls Could Talk

Wall Coverings & Wallpaper
Canning Studios
EverGreene Architectural Arts, Inc.
If Walls Could Talk
MetalCeilingExpress
Mason & Wolf

SECTION 9
LANDSCAPE, MAIN STREET & GARDEN SPECIALTIES

Arbors
Boards and Beams
Fifthroom.com
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Awnings
Professional Awning Manufacturers Assoc.

Bells
Brosamer's Bells
Campbellsville Industries, Inc.
Schiff Architectural Detail, LLC

Benches
See also Site Furnishings
Architectural Iron Co.
Fifthroom.com
Haddonstone (USA), Ltd.
Herwig Lighting
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Bollards & Stanchions
Architectural Iron Co.
Herwig Lighting
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Bridges
Fifthroom.com
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Clocks
Campbellsville Industries, Inc.
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Curbing & Edging
Monarch Stone International

Fencing
Architectural Iron Co.
Bill's Custom Metal Fabrications
Campbellsville Industries, Inc.
Carlson's Barnwood Co.
Compass Ironworks
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Lodi Welding Company Inc.
Old Wood Workshop, LLC
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Flagpoles, Flags & Bannrtd
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Fountains
Fine Architectural Metalsmiths
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Garden Furnishings & Ornament
Fifthroom.com
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Gate Hardware
Design Associates, Inc.
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Richards-Wilcox, Inc.
Schiff Architectural Detail, LLC

Gate Operators
Design Associates, Inc.
Old Wood Workshop, LLC

Gates
Architectural Iron Co.
Design Associates, Inc.
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Landscape Stone
Haddonstone (USA), Ltd.
Monarch Stone International
Old Wood Workshop, LLC

Mailboxes
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Wiemann Metalcraft

Pavers
Belden Brick Co., The
Haddonstone (USA), Ltd.
Monarch Stone International
Pine Hall Brick Co.

Pergolas
Architectural Products by Outwater
Boards and Beams
Chadsworth Inc.
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Professional Awning Manufacturers Assoc.
Solar Innovations, Inc.
Wiemann Metalcraft

Planters & Urns
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Signage
Historical Arts & Casting, Inc.
Lake Shore Industries, Inc.
Professional Awning Manufacturers Assoc.

Site Furnishings
Columbia Equipment Co., Inc.
Herwig Lighting
Historical Arts & Casting, Inc.
Robinson Iron Corp.

Storefronts
Allegheny Restoration & Builders Inc.
Architectural Components, Inc.
Architectural Iron Co.
Heritage Mill
Historical Arts & Casting, Inc.
Pella Windows and Doors
Schiff Architectural Detail, LLC

Sundials
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.

Tree Grates & Guards
Gotham Metalworks
Schiff Architectural Detail, LLC

SECTION 10
LIGHTING & ELECTRICAL

Candles, Electric
Ball & Ball Lighting
Lantern Masters, Inc.

Exterior Lighting
Ball & Ball Lighting
Brass Light Gallery, Inc.
Crenshaw Lighting
Deep Landing Workshop
Derek Marshall Lighting
Federalist, The
Fine Architectural Metalsmiths
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Mills Architectural Lighting
Schiff Architectural Detail, LLC
Scofield Historic Lighting
St. Louis Antique Lighting Co.
Wiemann Metalcraft

Fans
Fifthroom.com
Schiff Architectural Detail, LLC
Woolen Mill Fan Co.

Gas Lighting
Ball & Ball Lighting
Crenshaw Lighting
Federalist, The
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Interior Lighting
Architectural Products by Outwater
Ball & Ball Lighting
Brass Light Gallery, Inc.
Crenshaw Lighting
Deep Landing Workshop
Derek Marshall Lighting
Federalist, The
Fine Architectural Metalsmiths
Herbeau Creations of America
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Lantern Masters, Inc.
Lighting Nelson & Garrett Inc.
Mills Architectural Lighting
Schiff Architectural Detail, LLC
Scofield Historic Lighting
St. Louis Antique Lighting Co.
Wiemann Metalcraft
The William Morris Studio

Lampposts & Standards
See also Street Lighting
Ball & Ball Lighting
Federalist, The
Herwig Lighting
Historical Arts & Casting, Inc.
Lake Shore Industries, Inc.
Schiff Architectural Detail, LLC

Lighting Fixture Glass
Ball & Ball Lighting
Herwig Lighting
House of Antique Hardware
St. Louis Antique Lighting Co.

Lighting System Design
Historical Arts & Casting, Inc.
St. Louis Antique Lighting Co.

Street Lighting Globes & Luminaires
Herwig Lighting

Street Lighting, Poles
Herwig Lighting
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC

Street Lighting, Historical Reproductions
Ball & Ball Lighting
Crenshaw Lighting
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
Scofield Historic Lighting
Wiemann Metalcraft

Switch Plates & Switches
House of Antique Hardware

SECTION 11
MANTELS, FIREPLACES & CHIMNEYS

Electric Fires
Homefires, Inc.

Fire Grates
Gotham Metalworks
Homefires, Inc.
Kayne & Son Custom Hardware

Fireplace Coatings
If Walls Could Talk

Fireplace Inserts
Homefires, Inc.

Fireplace Screens & Tools
Bill's Custom Metal Fabrications
Chadsworth Inc.
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Homefires, Inc.
Kayne & Son Custom Hardware
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Gas Logs
Homefires, Inc.

Mantels
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Bill's Custom Metal Fabrications
Boards and Beams
Decorators Supply Corp.
Federalist, The
Fine Architectural Metalsmiths
Goodwin Heart Pine Co.
Gotham Metalworks
Haddonstone (USA), Ltd.
Heritage Mill
Historical Arts & Casting, Inc.
Homefires, Inc.
MWT Custom Wood Working, LLC
New World Stoneworks
Old Wood Workshop, LLC
Schiff Architectural Detail, LLC
Zepsa Industries, Inc.

Stoves
Homefires, Inc.
Schiff Architectural Detail, LLC

SECTION 12
METALWORK

Cast Metalwork
Architectural Iron Co.
Architectural Products by Outwater
Ball & Ball Lighting
Campbellsville Industries, Inc.
CoCo Architectural Grilles & Metalcraft
Custom Ornamental Iron Works
Fine Architectural Metalsmiths
Gotham Metalworks
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Lake Shore Industries, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
W.F. Norman Corp.
Wiemann Metalcraft

Fabricated Metalwork
Architectural Iron Co.
Ball & Ball Lighting
Campbellsville Industries, Inc.
CoCo Architectural Grilles & Metalcraft
Compass Ironworks
Fine Architectural Metalsmiths
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Lodi Welding Company Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Professional Awning Manufacturers Assoc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Forged Metalwork
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Compass Ironworks
Custom Ornamental Iron Works
Fine Architectural Metalsmiths
Kayne & Son Custom Hardware
Lodi Welding Company Inc.
MetalCeilingExpress
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Grilles
Architectural Grille
Architectural Iron Co.
Architectural Products by Outwater
Artistry in Architectural Grilles
Campbellsville Industries, Inc.
CoCo Architectural Grilles & Metalcraft
Fine Architectural Metalsmiths
Gotham Metalworks
Historical Arts & Casting, Inc.
House of Antique Hardware
Kayne & Son Custom Hardware
Kees Architectural Division
Lodi Welding Company Inc.
Reggio Register Co., The
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Metal Coatings
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Metal Components, Cast & Forged
Architectural Iron Co.
Architectural Products by Outwater
Custom Ornamental Iron Works
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Metal Plating Services
Schiff Architectural Detail, LLC

Metal Repair & Restoration Services
Architectural Iron Co.
Ball & Ball Lighting
Campbellsville Industries, Inc.
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
Modern Art Foundry
Professional Awning Manufacturers Assoc.
Robinson Iron Corp.

Metal Repair Materials
Abatron, Inc.
Schiff Architectural Detail, LLC

Railings
Architectural Iron Co.
Architectural Products by Outwater
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Campbellsville Industries, Inc.
Compass Ironworks
Custom Ornamental Iron Works
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Lodi Welding Company Inc.

Robinson Iron Corp.
Schiff Architectural Detail, LLC

Registers
Architectural Grille
Artistry in Architectural Grilles
CoCo Architectural Grilles & Metalcraft
Historical Arts & Casting, Inc.
Kees Architectural Division
Reggio Register Co., The
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Sheetmetal Ornament
Architectural Grille
Artistry in Architectural Grilles
Gotham Metalworks
Heather & Little Limited
MetalCeilingExpress
Metal Sales Manufacturing Corp.
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC

Stair Balustrades
Architectural Iron Co.
Bill's Custom Metal Fabrications
Compass Ironworks
Gotham Metalworks
Historical Arts & Casting, Inc.
Lodi Welding Company Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stair Handrails
Architectural Iron Co.
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Campbellsville Industries, Inc.
Compass Ironworks
Custom Ornamental Iron Works
Historical Arts & Casting, Inc.
Lodi Welding Company Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stairs
Fine Architectural Metalsmiths
Goddard Mfg. Co.
Historical Arts & Casting, Inc.
Lodi Welding Company Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

SECTION 13
PLUMBING, BATH & HEATING

Bathroom Accessories
Herbeau Creations of America
House of Antique Hardware
Rocky Mountain Hardware
Subway Ceramics

Bathtubs & Sinks
Herbeau Creations of America
Schiff Architectural Detail, LLC

Faucets & Fittings
Herbeau Creations of America
Rocky Mountain Hardware
Schiff Architectural Detail, LLC

HVAC Systems, Mini Duct
Mitsubishi Electric US
Unico System, Inc.

Plumbing Parts
Herbeau Creations of America

Radiator Covers
Architectural Grille
Kees Architectural Division

Showers & Toilets
Herbeau Creations of America

Wine Cellars
Schiff Architectural Detail, LLC
Wiemann Metalcraft
Zepsa Industries, Inc.

SECTION 14
PROFESSIONAL SERVICES

Conservation Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Gotham Metalworks
Graciano Corp.
Modern Art Foundry
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Conservation Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Historical Arts & Casting, Inc.
Modern Art Foundry

Historical Preservation Consulting
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Gotham Metalworks
Graciano Corp.
Historical Arts & Casting, Inc.
Robinson Iron Corp.

Industry & Trade Associations
Professional Awning Manufacturers Assoc.

SECTION 15
ROOFING & ROOF SPECIALTIES

Caulking & Joint Sealants
SnoBlox-SnoJax

Cresting
Architectural Iron Co.
Heather & Little Limited
Historical Arts & Casting, Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Solar Innovations, Inc.
Wiemann Metalcraft

Cupolas
Campbellsville Industries, Inc.
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Oak Leaf Conservatories of York
Ornametals, LLC
Solar Innovations, Inc.

Cupolas
Architectural Fiberglass Corp.
Campbellsville Industries, Inc.
Gotham Metalworks
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC

Domes, Metal
Campbellsville Industries, Inc.
Glass House, LLC
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Oak Leaf Conservatories of York
Ornametals, LLC
Schiff Architectural Detail, LLC
Solar Innovations, Inc.
Wiemann Metalcraft

Finials
Campbellsville Industries, Inc.
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Solar Innovations, Inc.
W.F. Norman Corp.

Flashing
Gotham Metalworks
NIKO Contracting Co., Inc.
Twelfth Century Slate Roofing Co.

Gutters
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Solar Innovations, Inc.
Twelfth Century Slate Roofing Co.

Leaders & Leader Boxes
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC

Lightning Protection
Solar Innovations, Inc.

Membrane Roofing Systems
GAF
Gotham Metalworks

Metal Roofing, Shingles
Heather & Little Limited
Metal Sales Manufacturing Corp.
NIKO Contracting Co., Inc.
Ornametals, LLC
W.F. Norman Corp.

Roof Coatings & Finishes
GAF

Roof Repair Contracting & Materials
GAF
NIKO Contracting Co., Inc.

Sheetmetal Roofing
Gotham Metalworks
Heather & Little Limited
Metal Sales Manufacturing Corp.
NIKO Contracting Co., Inc.
Ornametals, LLC
Twelfth Century Slate Roofing Co.
W.F. Norman Corp.

Skylights
Glass House, LLC
Gotham Metalworks
Historical Arts & Casting, Inc.
Oak Leaf Conservatories of York
Solar Innovations, Inc.

Slate Replicas
GAF
NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Slate Roofing, Color Matching
Tile Roofs, Inc.
Twelfth Century Slate Roofing Co.

Slate Roofing
GAF
NIKO Contracting Co., Inc.
Tile Roofs, Inc.
Twelfth Century Slate Roofing Co.

Snow Guards
Alpine SnowGuards
Architectural Iron Co.
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
SnoBlox-SnoJax
Tile Roofs, Inc.
Twelfth Century Slate Roofing Co.

Steeplejack Services
Campbellsville Industries, Inc.
NIKO Contracting Co., Inc.

Steeples
Campbellsville Industries, Inc.
Heather & Little Limited
NIKO Contracting Co., Inc.
Ornametals, LLC

Tile Replicas
Tile Roofs, Inc.

Tile Roofing
NIKO Contracting Co., Inc.
Tile Roofs, Inc.

Vents
GAF
Heather & Little Limited
NIKO Contracting Co., Inc.
Solar Innovations, Inc.

Waterproofing Materials
GAF

Weathervanes
Architectural Iron Co.
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Ornametals, LLC
Schiff Architectural Detail, LLC
Wiemann Metalcraft

SECTION 16
SALVAGED MATERIALS & ANTIQUES

Architectural Antiques & Salvage
Carlson's Barnwood Co.
Metropolitan Artifacts
Old Wood Workshop, LLC
Schiff Architectural Detail, LLC

Barn Siding, Antique
Boards and Beams
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Old Wood Workshop, LLC

Building Materials, Salvaged
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Old Wood Workshop, LLC

Glass, Antique Original
Burnham & LaRoche Associates
Carlson's Barnwood Co.

Green-Building Products
Allied Window, Inc.
Architectural Components, Inc.
Ball & Ball Lighting
Bendheim
Brandt, Sylvan
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
GAF
Goodwin Heart Pine Co.
Haddonstone (USA), Ltd.
HeartWood Fine Windows & Doors
Marvin Windows and Doors
Mitsubishi Electric US
Monarch Stone International
New World Stoneworks
Old Fashioned Milk Paint Co.
Old Wood Workshop, LLC
Parrett Windows & Doors
Pella Windows and Doors
Richards-Wilcox, Inc.
Seekircher Steel Window Repair Corp.
Solar Innovations, Inc.
St. Louis Antique Lighting Co.
Tile Roofs, Inc.
Unico System, Inc.
Wood Window Workshop

Stone, Salvaged
Monarch Stone International
Old Wood Workshop, LLC

Timbers, Antique & Salvaged
Boards and Beams
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Goodwin Heart Pine Co.
Old Wood Workshop, LLC
Schiff Architectural Detail, LLC

Wood Boards, Antique & Salvaged
Boards and Beams
Carlson's Barnwood Co.
Chestnut Specialists, Inc.
Old Wood Workshop, LLC

SECTION 17
STONE, BRICK & MASONRY

Brick
Belden Brick Co., The
Pine Hall Brick Co.

Cast Stone, Custom Casting
Abatron, Inc.
Haddonstone (USA), Ltd.

Masonry Coloring Materials
If Walls Could Talk

Masonry Repair Materials
Abatron, Inc.

Masonry Restoration Contracting
Canning Studios
Graciano Corp.

Masonry Waterproofers
Weathercap, Inc.

Mortar Joint Protection
Weathercap, Inc.

Stone
Monarch Stone International
New World Stoneworks

Stucco Finishes
If Walls Could Talk

SECTION 18
TIMBER FRAMING & BARNS

Barns
Boards and Beams
Carlson's Barnwood Co.
Country Carpenters, Inc.
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
Pacific Post & Beam

Insulating Panels
Pacific Post & Beam

Timber-Frame Design Services
Hochstetler Milling, Ltd.
Pacific Post & Beam

Timber-Frame Restoration Contracting
Hochstetler Milling, Ltd.

Timber Frames
Boards and Beams
Country Carpenters, Inc.
Goodwin Heart Pine Co.
Hochstetler Milling, Ltd.
Pacific Post & Beam

Timber Trusses
Boards and Beams
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing, Inc.
Liberty Head Post & Beam
Pacific Post & Beam

SECTION 19
TOOLS & EQUIPMENT

Library Ladders
Putnam Rolling Ladder Co., Inc.

Safety Equipment
Concealite Safety Products

Water-Jet Cutting
Architectural Grille

SECTION 20
WOODWORK

Cabinets, Custom
Estate Millwork, Inc.
Heritage Mill
If Walls Could Talk

Carvings
Agrell Architectural Carving Ltd.
Bendix Architectural Products
Decorators Supply Corp.
Heritage Mill
MWT Custom Wood Working, LLC
Thorn Draw Workshop

Casework
Bendix Architectural Products
MWT Custom Wood Working, LLC

Grilles
Reggio Register Co., The

Millwork
Architectural Components, Inc.
Architectural Products by Outwater
Decorators Supply Corp.
Estate Millwork, Inc.
Goodwin Heart Pine Co.
Heritage Mill
Illingworth Millwork, LLC
Timberlane, Inc.
Wood Window Workshop
Zepsa Industries, Inc.

Moldings
Agrell Architectural Carving Ltd.
Architectural Products by Outwater
Bendix Architectural Products
Decorators Supply Corp.
Estate Millwork, Inc.
Goodwin Heart Pine Co.
Heritage Mill
Illingworth Millwork, LLC
Wood Window Workshop

Paneling
Decorators Supply Corp.
Goodwin Heart Pine Co.
Zepsa Industries, Inc.

Staircase Parts
Bendix Architectural Products
Goddard Mfg. Co.
Goodwin Heart Pine Co.
MWT Custom Wood Working, LLC

Stairs
Goddard Mfg. Co.
Goodwin Heart Pine Co.
Heritage Mill
Zepsa Industries, Inc.

Timbers
Boards and Beams
Estate Millwork, Inc.
Goodwin Heart Pine Co.

Turnings
Heritage Mill
MWT Custom Wood Working, LLC

Veneers & Inlays
Goodwin Heart Pine Co.

Wood Finishes
If Walls Could Talk
Old Fashioned Milk Paint Co.

Wood Restoration
Abatron, Inc.
Allegheny Restoration & Builders Inc.
Carlson's Barnwood Co.
Heritage Mill

2013 Guidebook Sourcelist

To request information on a company listed in this Sourcelist, go to www.traditional-building.com/rs and click on its reader service number.

Abatron, Inc. 800-445-1754; Fax: 262-653-2000 www.abatron.com Kenosha, WI 53144	Manufacturer of products for restoration & repair: wood consolidation & repair, door restoration, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.
Agrell Architectural Carving Ltd. 415-457-4422; Fax: 415-457-4464 www.agrellcarving.com San Rafael, CA 94901	Custom fabricator of architectural wood carvings: custom hand-carved decorative molding, interior & exterior columns, capitals, turnings, mantels & onlays; ecclesiastical furnishings.
Allegheny Restoration & Builders 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.
Allied Window, Inc. 800-445-5411; Fax: 513-559-1883 www.alliedwindow.com Cincinnati, OH 45241	Manufacturer & installer of 'invisible' storm windows: custom colors, shapes & glazing materials; aluminum; sound-reduction protection from UV & vandalism; interior & exterior; commercial & residential applications. **Click on No. 690**
Alpine SnowGuards 888-766-4273; Fax: 888-766-9994 www.alpinesnowguards.com Morrisville, VT 05661	Manufacturer of snow-retention devices for every roof type: pad & pipe styles; copper, aluminum, brass & zinc; custom; easy to install; free advice & recommended layout patterns for delivering snow-retention solutions. **Click on No. 145**
Arch Angle Window & Door 330-723-2551; Fax: 330-722-4389 www.archangleohio.com Medina, OH 44256	Custom fabricator of special shape aluminum storm doors, windows, hardware & screens: round top, arch top, cathedral & Gothic designs; tempered & low-e glass. **Click on No. 1937**
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 Fiberglass Corp. 631-842-4772; Fax: 631-842-4790 www.afcornice.com Copiague, NY 11726	Fabricator of molded fiberglass ornament: cornices, facades, cupolas, columns, capitals & balustrades; lightweight FRP; molded-in colors & textures; UBC code-compliant class-1 fire-retardant material; weather resistant; easy to install. **Click on No. 6400**
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. **Click on No. 2220**
Architectural Iron Co. 800-442-4766; Fax: 570-296-4766 www.architecturaliron.com Milford, PA 18337	Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services. **Click on No. 1504**

Architectural Products by Outwater 800-835-4400; Fax: 800-835-4403 www.outwater.com Bogota, NJ 07603	Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wood carvings, wrought-iron components, lighting, furniture & cabinet components & more; free catalog.
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. **Click on No. 1670**
Artistic Doors & Windows 800-278-3667; Fax: 732-726-9494 www.artisticdoorsandwindows.com Avenel, NJ 07001	Custom manufacturer of architectural hardwood windows & doors: profiles from contemporary to exact landmark-approved replication; doors from 1 3/8- to 3-in. thick, 20-90 min. fire-rated 1 3/4-in. doors; meets IBC 2000 requirements. **Click on No. 8060**
Artistry in Architectural Grilles 516-488-0628; Fax: 516-488-0728 www.aagrilles.com New Hyde Park, NY 11040	Custom manufacturer & designer of perforated sheet-metal & linear bar grilles: floor, wall, sill, ceiling, radiator & HVAC applications; aluminum, brass, bronze, steel, stainless steel; ornamental & decorative functions. **Call for more information.**
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; stair handrails; restoration services.
Belden Brick Co., The 330-456-0031; No fax 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/murals & more. **Click on No. 1891**
Bendheim 212-226-6370; Fax: 212-431-3589 www.bendheimarchitectural.com New York, NY 10013	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. **Click on No. 641**
Bendix Architectural Products 973-473-4780; No fax www.bendixarchitectural.com Passaic, NJ 07005	Supplier of carved & embossed decorative wood moldings: rope, beaded, egg-&-dart, Greek key, plain, fluted, panel & crown moldings; embossed wood ornament in ramin & oak; hand-carved corbels, ornament, columns, capitals, stair parts.
Bill's Custom Metal Fabrications 516-333-3562; Fax: Same as phone www.ironcrafters.com Westbury, NY 11590	Manufacturer of ornamental metalwork: railings, furniture, fireplace doors, mantels, hardware & candelabras; handcrafted & hand forged.
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. **Click on No. 3950**

Brass Light Gallery, Inc. 800-243-9595; Fax: 800-505-9404 www.brasslight.com Milwaukee, WI 53233	Designer & manufacturer of lighting: sconces, pendants, chandeliers & alabaster fixtures; Neoclassical, Prairie, Rustic & Arts & Crafts styles; 15 metal finishes & hundreds of European shades; ADA & compact fluorescent options.
Brosamer's Bells 517-592-9030; Fax: 517-592-4511 www.brosamersbells.com Brooklyn, MI 49230	Supplier of pre-owned bells: more than 40,000 lbs. in stock; restoration of cast-bronze bells; yard, fire engine, railroad, church & tower bells; many styles; all sizes. **Click on No. 7130**
Burnham & LaRoche Associates 800-540-5047; Fax: 781-391-7543 441-443 Fulton St. Medford, MA 02155	Designer & installer of stained glass: protective coverings, slumping & lamp repair; restoration; religious/institutional projects.
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. **Click on No. 2730**
Canning Studios 203-272-9868; Fax: 203-272-9879 www.canning-studios.com Cheshire, CT 06410	Decorative painting & plaster restoration studio: murals, conservation, stone & metal cleaning & wood restoration; work includes U.S. Capitol Building, The White House, Radio City Music Hall, Grand Central Terminal, numerous state capitol buildings, theaters, sacred & public spaces; family owned. **Click on No. 5100**
Carlisle Wide Plank Floors 603-446-3937; Fax: 603-446-3540 www.wideplankflooring.com Stoddard, NH 03464	Custom fabricator of traditional wide-plank floors: hand-selected antique & old-growth pine & hardwoods.
Carlson's Barnwood Co. 309-522-5550; Fax: 309-522-5123 www.carlsonsbarnwood.com Cambridge, IL 61238	Supplier of antique barn wood & salvaged materials: planks, beams, dimensional lumber, re-milled flooring & architectural antiques; pine, oak, heart pine & mixed species; salvaged doors, windows & shutters; antique lighting & art glass; hardware.
Chadsworth Inc. 800-486-2118; Fax: 910-763-3191 www.chadsworth.com Wilmington, NC 28401	Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years. **Click on No. 1580 for Poly; 180 for wood**
Charley's Greenhouse & Garden Supply 800-322-4707; Fax: 360-873-8264 www.charleysgreenhouse.com Mount Vernon, WA 98273	Manufacturer of aluminum-framed Twinwall &/or glass hobby greenhouses: sizes 5x6 ft. to 20x50 ft.; freestanding & home-attached; SolarGro, Estate & Heritage Cedar models; indoor environmental equipment controls & other indoor growing supplies; since 1975.
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.**
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. **Click on No. 2390**
Classic Ceilings 800-992-8700; Fax: 714-870-5972 www.classicceilings.com Fullerton, CA 92831	Supplier of decorative wall & ceiling ornament: pressed-metal wall & ceiling tiles, tin ceiling panels, cornices & backsplashes; decorative stampings; perforated tin ceiling panels & tin ceiling imitations; crown moldings & more. **Click on No. 2400**

CoCo Architectural Grilles & Metalcraft 631-482-9449; Fax: 631-482-9450 www.cocometalcraft.com Farmingdale, NY 11735	Fabricator of grilles & architectural metal products: stainless steel, brass, aluminum & steel; linear bar grilles, perforated; custom work. **Click on No. 2051**
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. **Click on No. 3105**
Compass Ironworks 717-442-4544; Fax: 717-442-1948 www.ironworkclassics.com Gap, PA 17527	Fabricator of wrought-iron metalwork: gates, fences, railings, decor; family owned; hand crafted; historical styles; recycled content. **Click on No. 2048**
Concealite Safety Products 605-542-4444; Fax: 605-542-3333 www.concealite.com Elkton, SD 57026	Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation. **Click on No. 1759**
Conrad Schmitt Studios, Inc. 800-969-3033; Fax: 262-786-9036 www.conradschmitt.com New Berlin, WI 53151	Creator, conservator & restorer of decorative painting: stained & art glass; ornamental plasterwork & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889. **Click on No. 8040; 1839 for ecclesiastical specialties; 1841 for art glass**
Cooper Lace 888-433-7801; No fax www.cooperlace.com Amherst, MA 01002	Supplier of lace: panels, curtains, tablecloths; woven in Scotland from 100% unbleached cotton; suitable for historic interiors; William Morris designs & contemporary designers; many styles including Gothic, Regency Art Deco; Oak & Acorn, Eastlake & more.
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. **Click on No. 1439**
Crenshaw Lighting 540-745-3900; Fax: 540-745-3911 www.crenshawlighting.com Floyd, VA 24091	Manufacturer of decorative lighting fixtures: period & custom designs; historical restoration & reproduction; lighting for worship. **Click on No. 313**
Crittall Windows, Ltd. 011-44-1376530800; Fax: 011-44-1376530801 www.crittall-windows.co.uk/us/ Witham, Essex CM8 3UN U.K.	Manufacturer of steel window & door systems: single hung, casement, pivot, awning, projecting, fixed lite & round top; historical restoration & renovation; minimum maintenance; custom shapes & sizes; recycled/recyclable steel content. **Click on No. 2016**
Custom Ornamental Iron Works 602-275-2551; Fax: 602-275-2553 www.customironworks.com Phoenix, AZ 85034	Supplier of wrought iron, ornamental iron & aluminum gate & stair parts & accessories; all items in stock; in-house production. **Click on No. 2045**
David Luckham Consultants, Ltc. 44-01608-738300; No fax www.thelivinglooms.com Wigginton, Oxfordshire, U.K. OX15 4JX	Consultant for historic textile floor coverings: advice on specification, design, research, re-creation & installation; numerous projects include Homewood & Williamsburg in US & Windsor Castle in Europe; 40 years experience.

Decorators Supply Corp. 800-792-2093; Fax: 773-847-6357 www.decoratorssupply.com Chicago, IL 60609	Manufacturer of classic architectural elements: 13,000 appliqués for woodwork, furniture & walls; plaster crowns, ceiling medallions, ceilings, niches & swags; 900 sizes of column capitals, plaster capitals, corbels & columns; 15 styles of traditional wood mantels; classically inspired grilles; since 1883. **Click on No. 210**
Deep Landing Workshop 877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620	Manufacturer of custom lighting fixtures: chandeliers, sconces, pendants & lanterns; new designs, historic reproductions & custom work; handcrafted in wood, tin, brass or copper; glass, mica or alabaster shades. **Click on No. 809**
Derek Marshall Lighting 800-497-3891; Fax: 603-685-2855 www.derekmarshall.com Sandwich, NH 03227	Manufacturer of lighting: Art Nouveau, Art Deco, Arts & Crafts, traditional, transitional & contemporary; sculptural sconces, table lamps & pendants; new designs & custom lighting & finishes.
Design Associates, Inc. 203-407-8913; Fax: 203-407-8915 60 Connolly Pkwy., Bldg. 2C, Ste. 208B Hamden, CT 06514	Custom fabricator of automated gates: automation, communication, video & control systems; mahogany & forged steel; custom pier lights & fences; state-of-the-art technology. **Click on No. 8240**
Doors & Shutters by Vixen Hill 800-423-2766; Fax: 610-286-2099 www.vixenhill.com Elverson, PA 19520	Custom fabricator of wooden cedar doors & shutters: design, size & price online then print quote; select appropriate hardware from the company's extensive inventory; free catalog. **Click on No. 1230**
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. **Click on No. 2260**
Ellison Bronze 716-665-6522; Fax: 716-665-5552 www.ellison-bronze.com Falconer, NY 14733	Manufacturer of metal door hardware & doors: aluminum, bronze & wood; custom.
Estate Millwork, Inc. 412-459-0076; Fax: 412-459-0075 www.estatemillwork.com Avalon, PA 15202	Manufacturer of wood doors & shutters: interior & exterior; standard designs; custom; restoration.
EverGreene Architectural Arts, Inc. 212-244-2800; Fax: 212-244-6204 www.evergreene.com New York, NY 10001	Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago. **Click on No. 2460 for decorative painting; 2678 for plasterwork; 743 for ecclesiastical**
Federalist, The 203-625-4727; Fax: 203-629-8775 www.thefederalistonline.com Greenwich, CT 06830	Manufacturer & supplier of 18th-century style lighting fixtures: chandeliers, sconces, lanterns, bell-jar fixtures, table & floor lamps; exterior lanterns; antique, historic reproductions & custom lighting; electric & gas; mantels, fireplaces.
Fifthroom.com 888-293-2339; Fax: 724-444-5301 www.fifthroom.com Gibsonia, PA 15044	Supplier of garden furnishings: furniture, garden houses, gazebos, greenhouses, pavilions, arbors, benches, bridges; ceiling fans. **Click on No. 2037**

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. **Click on No. 2640**
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. **Click on No. 2520**
GAF 973-628-3000; Fax: 973-628-3865 www.gaf.com Wayne, NJ 07470	Manufacturer of roofing: Timberline fiberglass asphalt shingles with look of wood; TruSlate real slate roofing tile; Designer Shingle collection with variety of styles replicating wood shakes, slate & tile. **Click on No. 1534 for Grand Slate; 1535 for Country Mansion; 1636 for Camelot; 1959 for TruSlate; 2222 for Slateline; 9270 for Country Estates**
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. **Click on No. 1870**
Goddard Mfg. Co. 785-689-4341; Fax: 785-689-4303 www.spiral-staircases.com Logan, KS 67646	Custom fabricator of stairs: spiral & curved; balusters & newels; all wood (mainly pine & oak), steel/wood combinations & all steel; wholesale prices. **Click on No. 4780**
Goodwin Heart Pine Co. 800-336-3118; Fax: 352-466-0608 www.heartpine.com Micanopy, FL 32667-3441	Supplier of centuries-old, river-recovered, reclaimed harvested wood: for flooring, stair parts, millwork; solid or engineered, finished or unfinished. **Click on No. 1330**
Gotham Metalworks 718-786-1774; Fax: 718-786-7214 www.gothammetals.com Long Island City, NY 11101	Fabricator of sheet-metal products: cornices, cupolas, skylights, railings, gutters, domes, dormers & custom ornamental stamping; for replications, renovations & new construction projects. **Click on No. 2042**
Graciano Corp. 800-523-5076; Fax: 412-963-6662 www.graciano.com Pittsburgh, PA 15238	Specialist in masonry concrete restoration & historic preservation: has restored Rockefeller Center, Queensboro Bridge, Shea Stadium. Services include: terra cotta, stone, tuck pointing, waterproofing, caulking & pressure grouting. **Click on No. 2046**
Haddonstone (USA), Ltd. 719-948-4554; Fax: 719-948-4285 www.haddonstone.com Pueblo, CO 81001	Manufacturer of classical & contemporary cast limestone: columns, balustrades, benches, planters, pavers, fountains, gazebos, interior ornament, mantels, statuary & more; 500+ designs; custom designs. **Click on No. 4020**
HeartWood Fine Windows & Doors 585-340-9085; Fax: 585-254-1760 www.heartwoodwindowsanddoors.com Rochester, NY 14606	Manufacturer of custom architectural wood windows & doors: Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; related window & door hardware; 64-year-old company. **Click on No. 1911**

Heather & Little Limited 800-450-0659; Fax: 905-475-9764 www.heatherandlittle.com Markham, ON, Canada L3R OH1	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; capitals & balustrades; Kalemein & lot-line metal windows & doors. **Click on No. 2470**
Herbeau Creations of America 800-547-1608; Fax: 800-547-0084 www.herbeau.com Naples, FL 34104	Manufacturer of bathroom accessories: handcrafted, period-style copper & brass sinks & faucets; vitreous-china sinks, toilets, bathtubs & accessories; lighting; historic reproductions.
Heritage Mill 905-628-3052; No fax RR # 3 Governers Rd. Dundas, ON L9H 5E3 Canada	Manufacturer of wood doors & windows: screen doors; storm windows; restoration; historic replication; balustrades, brackets, cornices, moldings, mantels, carvings, millwork & stairs.
Herwig Lighting 800-643-9523; Fax: 479-968-6422 www.herwig.com Russellville, AR 72811	Designer & manufacturer of handcrafted cast metalwork: period-design lanterns, street lighting, posts, custom outdoor lighting, street clocks, benches, bollards, custom plaques, signs & more; aluminum & bronze; since 1908. **Click on No. 9130**
Historical Arts & Casting, Inc. 800-225-1414; Fax: 801-280-2493 www.historicalarts.com West Jordan, UT 84081	Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, snow guards, cupolas, planters, fireplace tools & more; iron, bronze, aluminum & steel; restoration services. **Click on No. 1210**
Hochstetler Milling, Ltd. 419-368-0008; Fax: 419-368-6080 www.hochstetlermilling.net Loudonville, OH 44842	Supplier of new timbers in oak up to 40 ft. long: planed & rough sawn; 2x6 & 1x6 tongue-in-groove knotty pine. **Click on No. 1954**
Homefires, Inc. 800-749-4049; Fax: 704-376-0268 www.homefiresusa.com Charlotte, NC 28220	US Distributor of Handmade Antique Replica English firegrates & firebaskets; grates for use with solid fuels, certified vented or vent-free gas coals; unique gas logs/effects both indoor and outdoor
House of Antique Hardware 888-223-2545; Fax: 503-233-1312 www.hoah.us Portland, OR 97232	Manufacturer & supplier of vintage reproduction door, window, shutter, cabinet & furniture hardware & accessories: Federal, Victorian, Colonial Revival, Craftsman & Deco styles; lighting fixtures, push-button switches & plates; bathroom accessories; registers & grilles. **Click on No. 1096**
If Walls Could Talk 603-305-8460; No fax www.fauxnh.com Nashua, NH 03064	Fabricator of wall finishes: interior & exterior murals; floor coatings & finishes; decorative painting, faux finishes, stenciling, marbleizing; wall coverings, anaglypta, lincrusta; stucco finishes.
Illingworth Millwork, LLC 315-232-3433; Fax: 315-232-3645 www.jimillingworthmillwork.com Adams, NY 13605	Manufacturer of custom wood windows, doors & moldings: for homes & historic buildings; matches any existing wood windows, doors, moldings; custom millwork. **Click on No. 1696**
Innerglass Window Systems 800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070	Custom manufacturer of glass interior storm windows for energy conservation & sound-proofing: automatically conforms to opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options. **Click on No. 909**
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; grilles; bathroom accessories & kitchen equipment; restoration; catalog $5. **Call for more information.**
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. **Click on 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, lampposts, cast bases for street signs, posts, bollards. **Click on 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. **Click on No. 1239**
Lighting Nelson & Garrett Inc. 416-463-0050; Fax: 416-463-9882 www.lightingnag.com Toronto, ON, Canada M8V 4E6	Manufacturer of lighting fixtures: many sizes, styles & designs; historic preservation; replication & more.
Lodi Welding Company Inc. 908-852-8367 www.lodiwelding.com Hackettstown, NJ 07840	Ironworks fabricator: forged ironwork in all styles, especially Old World; expertise in railings, fencing, spiral staircases & gates; also balconies, egresses, furniture, sculpture art, fireplace screens, and restoration; founded in 1964 by artisans from Antwerp, Belgium; family owned & operated. **Click on No. 2049**
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; special shapes; custom sizes & more than 11,000 standard sizes; historical replicas; interior & exterior storm windows. **Click on No. 1263 for windows; 1907 for doors**
Mason & Wolf 732-866-0451; Fax: 732-866-4264 www.mason-wolf.com Freehold, NJ 07728	Manufacturer & supplier of traditionally styled wallpaper: Victorian patterns drawn from the last half of the 19th century; Christopher Dresser collection; coordinating borders, friezes, dados & more; for walls & ceilings.
Metal Sales Manufacturing Corp. 800-406-7287; Fax: 502-855-4200 www.metalsales.us.com Louisville, KY 40202	Manufacturer of metal architectural products: sheet metal, roofing.
MetalCeilingExpress 941-723-2288; Fax: 941-729-1470 www.metalceilingexpress.com Palmetto, FL 34221	Manufacturer of ceilings: ornamental; decorative painting & faux finishes; architectural, standard & custom sheet metal. **Click on No. 2035**
Metropolitan Artifacts 770-986-0007; Fax: 770-457-8670 www.metropolitanartifacts.com Atlanta, GA 30341	Importer of European & American architectural antiques: entry doors, street clocks, antique original street lights, fireplace mantels, lighting, bathtubs, sinks & garden ornamentation; bronze, iron & fiberglass statuary & fountains.
Mills Architectural Lighting 800-268-1526; Fax: 416-463-9882 www.millslighting.com Toronto, ON, Canada M4Y 2L7	Custom designer & manufacturer of interior & exterior lighting: historical lighting & restoration; for houses of worship; servicing all of North America & parts of South America.

Mitsubishi Electric US 678-376-2900; Fax: 678-376-2890 www.mitsubishi.com/hvac Suwanee, GA 30024	Manufacturer of low-maintenance energy-recovery ventilators; mini-duct HVAC systems.
Modern Art Foundry 718-728-2030; Fax: 718-267-0819 www.modernartfoundry.com Astoria, NY 11105	Bronze casting: lost-wax & sand castings; non-ferrous metals; sculpture & commemorative design services; conservation & maintenance; more than 70 years experience. **Click on No. 1810**
Mon-Ray, Inc. 800-544-3646; Fax: 763-546-8977 www.monray.com Hopkins, MN 55343	Manufacturer of DeVAC aluminum windows & Mon-Ray secondary windows: high-performance replacements & storms for existing windows; operating & fixed; for historical residential & commercial projects. **Click on No. 1042 for stm; 964 for DVAC**
Monarch Stone International 949-498-0971; Fax: 949-498-0941 www.HistoricEuropeanCobblestone.com San Clemente, CA 92673	Supplier & importer of Historic European Cobblestone: genuine antique 100- to 400-year-old reclaimed granite or sandstone cobblestone & salvaged antique curb from Europe; wide selection of sizes, including a thin paver, large quantities; nationwide shipping. **Click on No. 2047**
MWT Custom Wood Working, LLC 828-322-4061; Fax: 828-322-4364 www.mwtwoodturning.com Hickory, NC 28603	Supplier of custom wood turnings: roped, twisted, fluted & spiral stairs & stair parts; balusters & columns; Classical styles; exterior & interior. **Click on No. 50**
New World Stoneworks 508-278-7060; Fax: 508-278-7014 www.newworldstoneworks.com King of Prussia, PA 19406	Supplier of natural stone: matches historic stone; photographs of existing stonework, extracts pattern & delivers complete hand-chiseled job. **Click on No. 2026**
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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.
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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.
Ornametals, LLC 256-255-0190; Fax: 256-255-0195 www.ornametals.com Cullman, AL 35058	Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc. **Click on No. 5025**
Parrett Windows & Doors 800-541-9527; Fax: 877-238-2452 www.parrettwindows.com Dorchester, WI 54425	Manufacturer of custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; historical replications; custom wood doors in numerous species, finishing options; screen doors, casings & moldings. **Click on No. 3003**
Pella Windows and Doors 800-847-3552; Fax: 641-621-3466 www.pella.com Pella, IA 50219	Manufacturer of windows & doors: wood, aluminum-clad wood, fiberglass & vinyl; variety of wood types; renovation & new construction; experience on National Park Service projects; standard & custom sizes, shapes, colors, styles, muntin patterns & exterior casings/brickmolds; many glass & hardware options; high transparency screens, wide variety of installation systems, local representation & service. **Click on No. 1998**
Phelps Company 603-336-6213; Fax: 603-336-6085 www.phelpscompany.com Hinsdale, NH 03451	Manufacturer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains, lifts & locks; stop-bead adjusters, spring bolts, window ventilation locks, casement hardware, storm/screen-door latch sets & more. **Click on No. 6001**
Pine Hall Brick Co. 800-334-8689; Fax: 336-721-7517 www.americaspremierpaver.com Winston Salem, NC 27105	Manufacturer of face brick, pavers & special shapes: StormPave & RainPave permeable clay pavers; CityCobble clay paver with the look of cobblestone & more; since 1922.
Professional Awning Manufacturers Assoc. 651-222-6948; Fax: 651-641-9334 www.awninginfo.com Roseville, MN 55113	Association for awning suppliers & manufacturers: awning information; awning-manufacturer directory.
Putnam Rolling Ladder Co., Inc. 212-226-5147; Fax: 212-941-1836 www.putnamrollingladder.com New York, NY 10013	Custom fabricator of rolling ladders & stools: oak, ash, maple, cherry, mahogany, walnut & birch; for libraries, offices, stores, wine cellars & lofts; track & hardware in numerous finishes; installation locally; since 1905. **Click on No. 970**
Re-View 816-741-2876; Fax: 816-746-9331 www.re-view.biz Kansas City, MO 64116	Manufacturer of historic wood windows: all wood species & glass types; wood- & steel-window restoration; can replicate any historic detail; field installation, abatement & finishing; wood doors; commercial projects nationwide.
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, steel & wood; handcrafted to last for generations. **Click on No. 5810**
Reilly Windows & Doors 631-891-6945; Fax: 631-208-0711 www.reillywd.com Calverton, NY 11933	Custom fabricator of wood windows, doors & millwork: large-scale new & historical residential, commercial & institutional construction. **Click on No. 9210**
Richards-Wilcox, Inc. 800-253-5668; Fax: 630-897-6994 www.rwhardware.com Aurora, IL 60506	Manufacturer of historical reproduction door hardware: for gates, 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. **Click on No. 1579**
Robinson Iron Corp. 800-824-2157; Fax: 256-329-8960 www.robinsoniron.com Alexander City, AL 35010	Designer & installer of custom metalwork: fountains, columns, fences, doors, railings, sculpture, benches, grilles, cupolas, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration. **Click on No. 3240**
Rocky Mountain Hardware 888-788-2013; Fax: 208-788-2577 www.rockymountainhardware.com Hailey, ID 83333	Manufacturer of handcrafted solid-bronze architectural hardware: door, window, bath, sink & cabinet hardware & kitchen accessories; 7 different finishes; traditional, contemporary & other styles. **Click on No. 7720**

Rohlf's Stained & Leaded Glass Studio 914-699-4848; 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. **Click on No. 6240 stained glass; 1480 windows**
Russ Elliott Gallery 212-758-6632; Fax: 212-759-6750 www.russelliott.com New York, NY 10022	Decorative painter of frescoes & trompe l'oeil: restoration & design services in oil or acrylic; limited edition serigraphs, lithographs & giclee paintings; national & international travel.
Schiff Architectural Detail, LLC 617-887-0202; Fax: 617-887-0127 www.schiffarchitecturaldetail.com Chelsea, MA 02150	Custom fabricator of metalwork: exterior lamps, lampposts, plaques, fences, fountains, sculpture, gazebos, planters, interior & exterior railings & grilles, domes, finials; non-ferrous forged work; machine-shop service; rubber molding & pattern work; capitals; windows, doors & door hardware; mantels, fans, fireplace tools; historical restoration. **Click on No. 7730**
Scofield Historic Lighting 860-767-7032; Fax: 888-860-9266 www.scofieldhistoriclighting.com Ivoryton, CT 06442	Fabricator of handmade reproduction lighting: antique & custom chandeliers, sconces & lanterns; heavy-gauge copper, steel, tin & wood; inspired by American & European designs from 17th to 19th centuries; various finishes & patinas. **Click on No. 4170**
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.
SnoBlox-SnoJax 800-766-5291; Fax: 717-697-2452 www.snoblox-snojax.com Mechanicsburg, PA 17055	Supplier of 6 models of polycarbonate snow guards: all feature large, forward-mounted faces to help prevent the movement of snow & ice on metal roofs; vent protection. **Click on No. 1758**
Solar Innovations, Inc. 570-915-1500; Fax: 570-915-6083 www.solarinnovations.com Pine Grove, PA 17963	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. **Click on No. 1174**
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. **Click on No. 6190**
Subway Ceramics 888-387-3280; No fax www.subwaytile.com Verona, WI 53593	Supplier of historically authentic ceramic tile: field tile, moldings & trim pieces; flooring; mosaics; Victorian style. **Click on No. 1794**
The William Morris Studio 707-745-3907; No fax www.williammorrisstudio.com Benicia , CA 94510	Manufacturer of table lamps: Arts & Crafts styles.
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Tile Roofs, Inc. 888-708-8453; Fax: 708-479-7865 www.tileroofs.com Frankfort, IL 60423	Importer & distributor of hand-finished European clay roof tile & fittings.
Timberlane, Inc. 215-616-0600; Fax: 215-616-0749 www.timberlane.com Montgomeryville, PA 18936	Custom fabricator of exterior shutters: more than 25 historically accurate styles & designs; available in traditional woods or maintenance-free Endurian; large selection of period shutter hardware. **Click on No. 1056; 1925 for Endurian**
Twelfth Century Slate Roofing Co. 800-286-3882; No fax www.thetwelfthcenturyslateroofingco.com Burlington, MA 01803	Supplier of slate roofing: new & salvaged; snow guards; gutters, flashing; sheet-metal roofing; consultant.
UgMO 484-690-0570; No fax www.ugmo.com King of Prussia, PA 19406	Supplier of UgMO ProHome soil-sensor system: underground sensors monitor soil & maintain soil moisture at root level. **Click on No. 2027**
Unico System, Inc. 800-527-0896; Fax: 314-457-9000 www.unicosystem.com Saint Louis, MO 63111	Supplier of mini-duct systems for retrofitting 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. **Click on No. 1779**
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. **Click on No. 520**
Weathercap, Inc. 985-649-4000; Fax: 985-847-1237 www.weathercap.net Slidell, LA 70459	Manufacturer of soft-lead strips: set & bedded in caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint. **Click on No. 504**
Wiemann Metalcraft 918-592-1700; Fax: 918-592-2385 www.wmcraft.com Tulsa, OK 74107	Designer, fabricator, finisher & installer of fine quality custom ornamental metalwork: railings, fences, gates, custom, hot-rolled steel doors & windows, lighting, grilles, bronze & aluminum entry doors; all cast- & wrought-metal alloys, finishes & architectural styles; since 1940. **Click on No. 1223**
Winco Window Company 800-525-8089; Fax: 314-725-1419 www.wincowindow.com St. Louis, MO 63130	Manufacturer of windows & curtain walls: double- & single-hung units, casement & sliding windows; thermal & non-thermal applications available.
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; millwork; reproductions; for storefronts. **Click on No. 9640**
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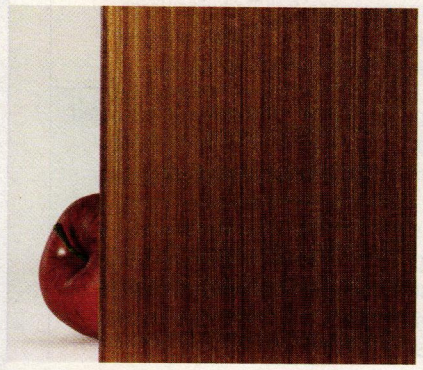
Zepsa Industries, Inc. 704-583-9220; Fax: 704-583-9674 www.zepsa.com Charlotte, NC 28273	Supplier of architectural woodwork: stairs, mantels, paneling, wine cellars, furniture, doors & more. **Click on No. 1996**

Artwork, Art Glass & Furnishings



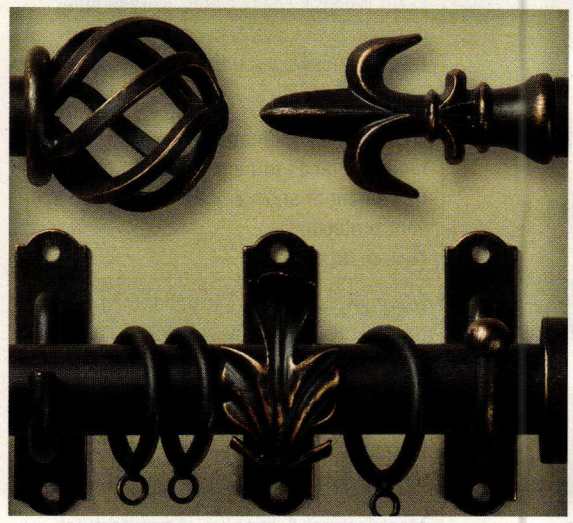
Bendheim's premier collection offers more than 150 decorative glasses in various patterns, textures and colors; the cabinet glass collection includes handcrafted, mouth-blown and machine-rolled glasses.

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

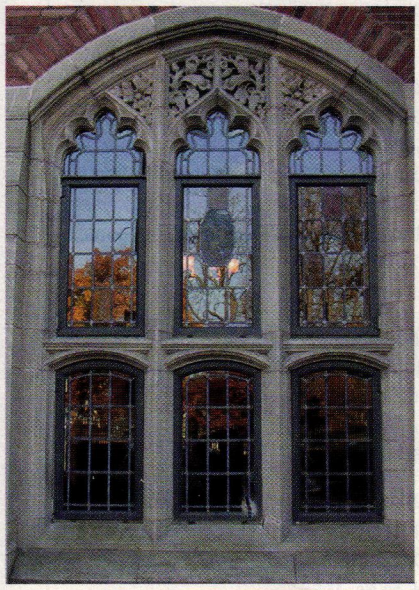
Canning Studios carried out the conservation, restoration and decorative painting of Battell Chapel at Yale University in New Haven, CT.

Conrad Schmitt Studios created this life-sized bronze statue of Martin Luther on an engraved granite base for the Wisconsin Lutheran Seminary in Mequon, WI.

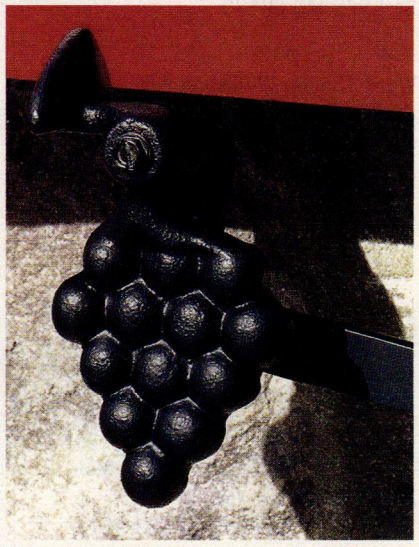
This lace pattern, Brownstone, was designed by **Bradbury & Bradbury** to be used as a door panel; it emulates the etched- or frosted-glass patterns found in many entries during the 19th century.



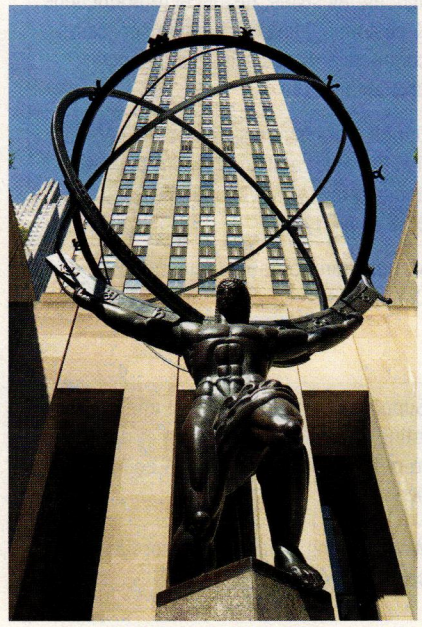
Gaby's Shoppe offers a selection of drapery hardware designs in six powder-coated finishes.



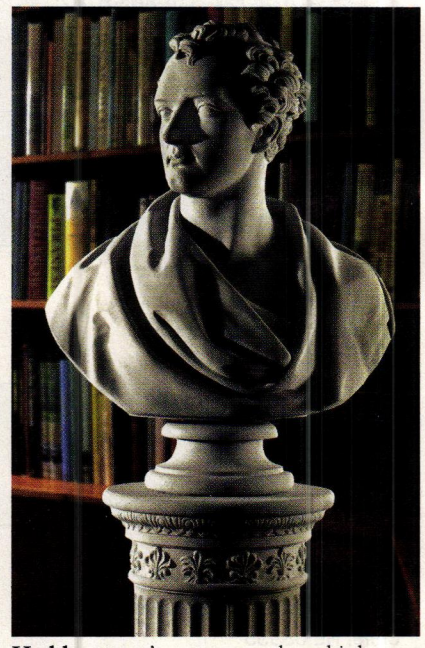
These steel windows were manufactured by **Crittall Windows**.



This decorative shutter dog was handcrafted by **Timberlane**.



EverGreene conserved and restored the Atlas Statue at Rockefeller Center, NYC.



Haddonstone's statuary, such as this bust of Byron, can be used as a traditional indoor ornament.

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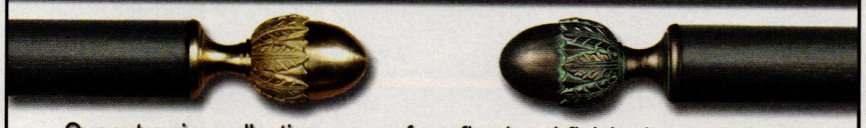

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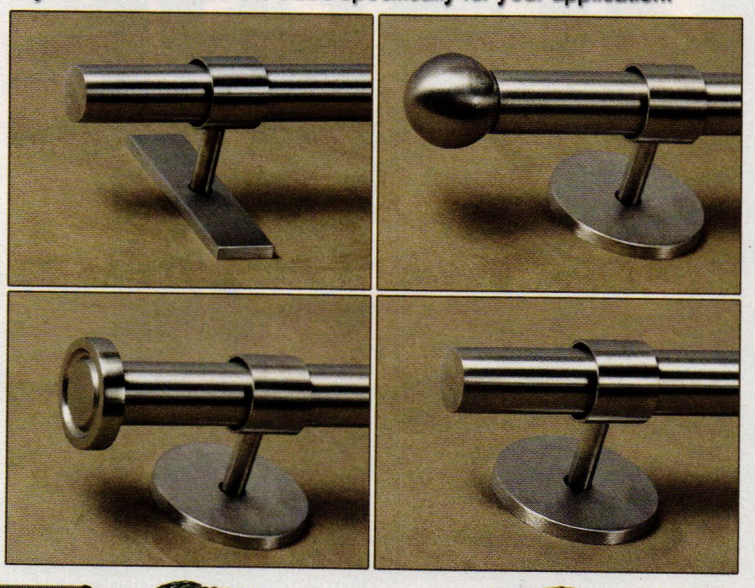

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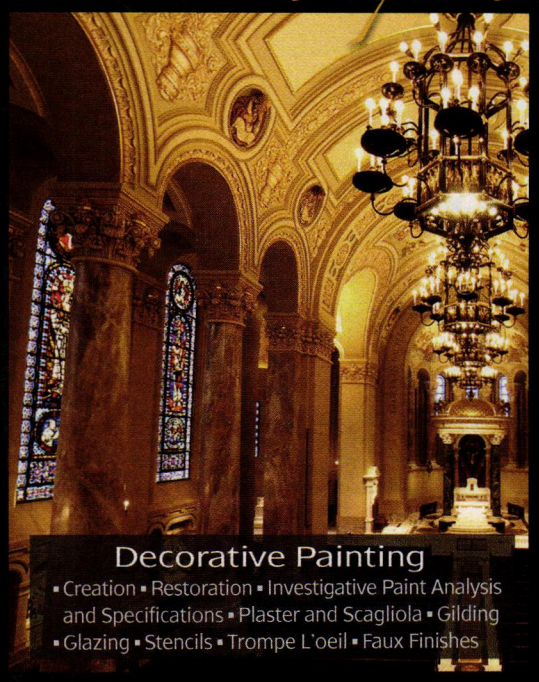
Ornaments from **Decorators Supply** can be used to enhance furniture.

A number of techniques, including copper foiling and edge gluing, were used by **Rohlf's Stained Glass & Leaded Glass Studio** to restore this stained-glass panel.

Four Specialties, One Vision



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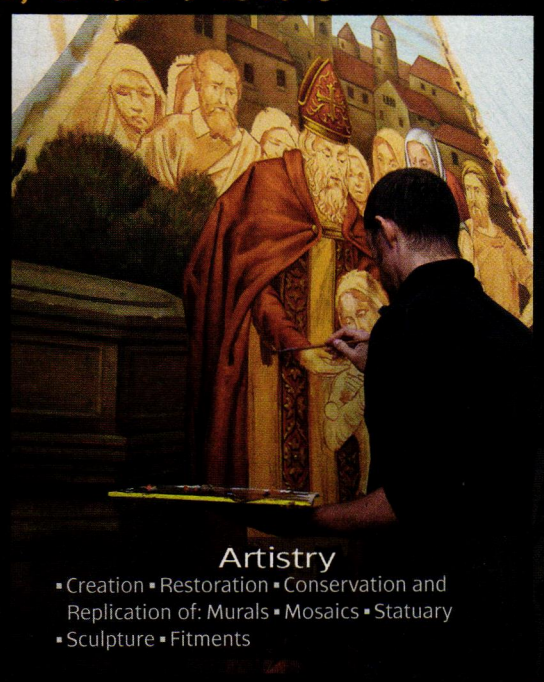

Artistry
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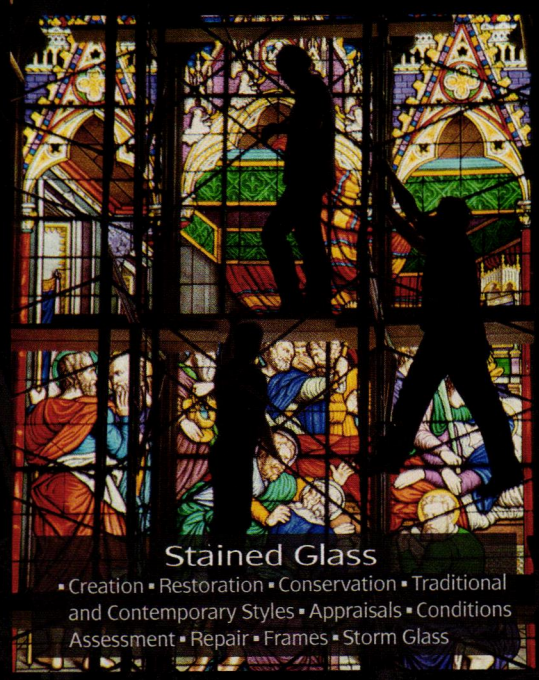

Stained Glass
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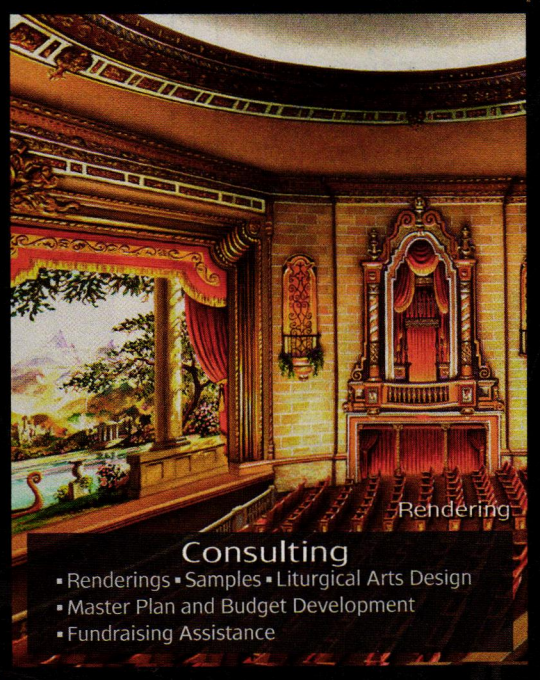

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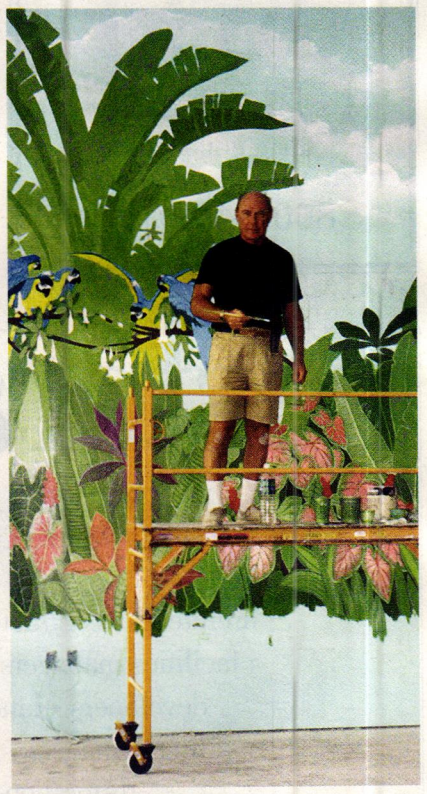
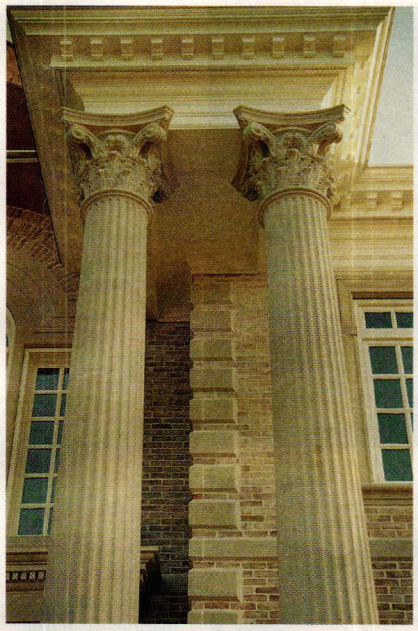
This bronze life-size sculpture by Chuck Gagnon, "String Quartet" (detail), was cast by **Modern Art Foundry**.

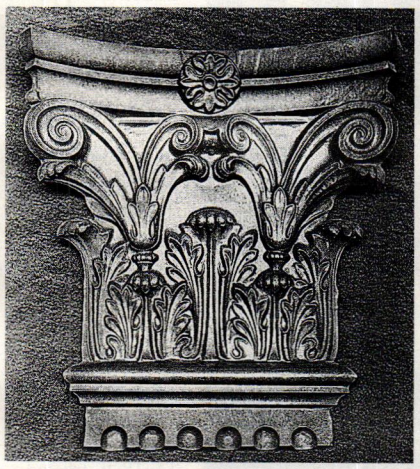


Russ Elliott Studios created this tropical mural for the Hibiscus Restaurant in North Palm Beach, FL.

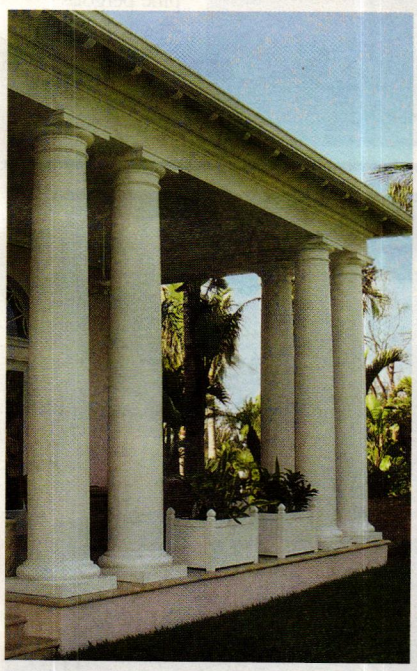
Columns & Capitals



These fluted columns were supplied by **Haddonstone**.



W.F. Norman provides a wealth of sheet-metal ornament, including the square-neck capital #4478, which is available in heights of 15 and 18 in.



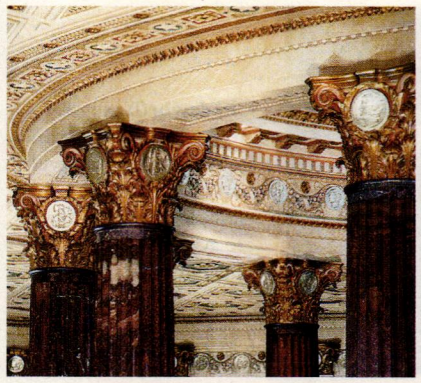
These Plain Authentic Replication columns with Tuscan capitals from **Chadsworth Columns** measure 16 in.

This wooden Corinthian capital was hand carved by the artisans at **Agrell**.

This spiral wound column was fabricated by **MWT Custom Wood Working**.

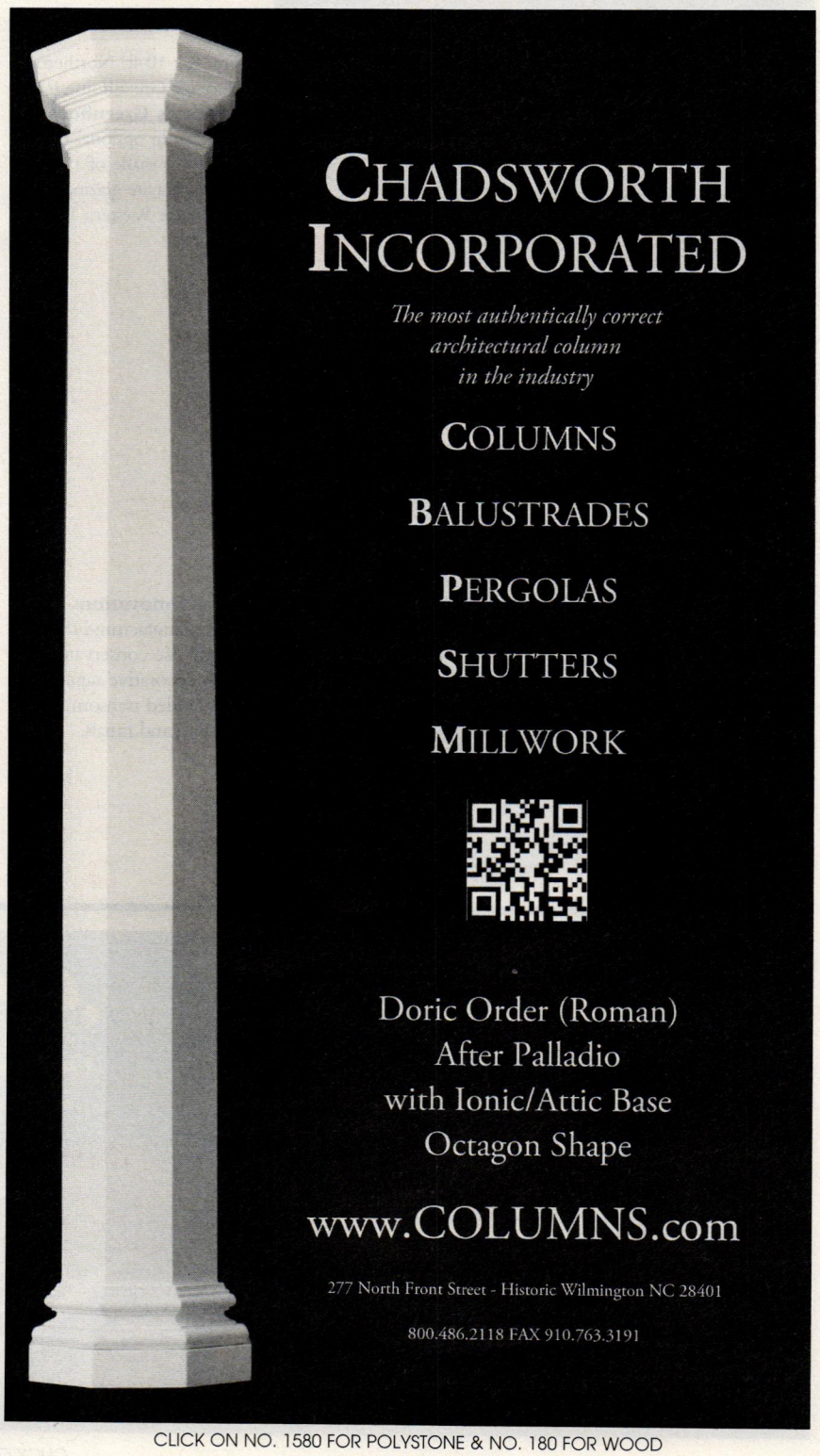
Custom columns and capitals from **Historical Arts & Casting** can be used in a variety of applications.

Heather & Little fabricated this copper capital.



These gilded and glazed capitals were restored by **EverGreene Architectural Arts** for the Dime Savings Bank in New York City.

Fiberglass, aluminum, wood, plaster, PVC and polyurethane columns are available from **Architectural Products by Outwater** in many traditional styles.



CLICK ON NO. 1580 FOR POLYSTONE & NO. 180 FOR WOOD

Conservatories & Outbuildings

Chadsworth pergolas are made using the firm's PolyStone columns with advanced cellular or fiberglass components; they are available painted or unpainted.

This 8 x 10-ft. Northern Heritage Greenhouse from **Charley's Greenhouse** includes an optional Dutch door; it is made of 16mm polycarbonate glazing with a frame of Western Red Cedar.

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

This carriage house was built using a kit from **Country Carpenters**.

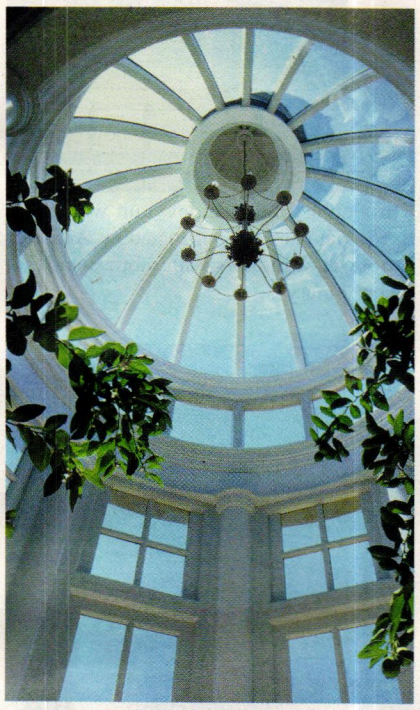
Glass House fabricated and installed this mahogany-frame octagon-ended conservatory with leaded glass, dentil molding, french door sets and casement windows, raised panel base wall, decorative ridge cresting and finials, and state-of-the-art glazing.

Fifthroom.com supplied this 14x18-ft. treated pine rectangular double roof gazebo with two custom 12x12-ft. treated pine pergolas attached.

CLICK ON NO. 1870

The Venetian Folly from **Haddonstone** includes Tuscan columns, a pedimented arch, quoins and balustrading.

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



Oak Leaf glass domes feature insulated curved double-glazing with laminated and other performance enhancing glass, curved laminated hardwood internal rafters and ring beams and a proprietary low-maintenance extruded-aluminum classically profiled capping system.

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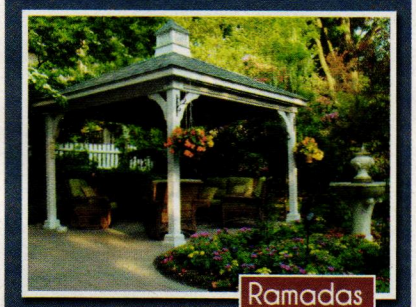

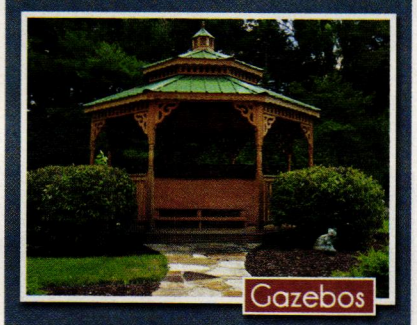

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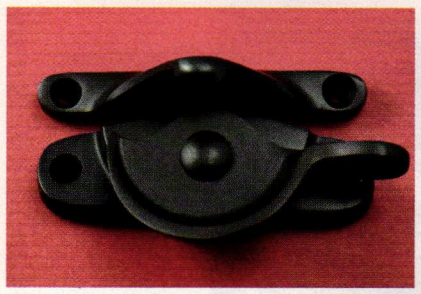
Doors, Windows, Shutters & Hardware

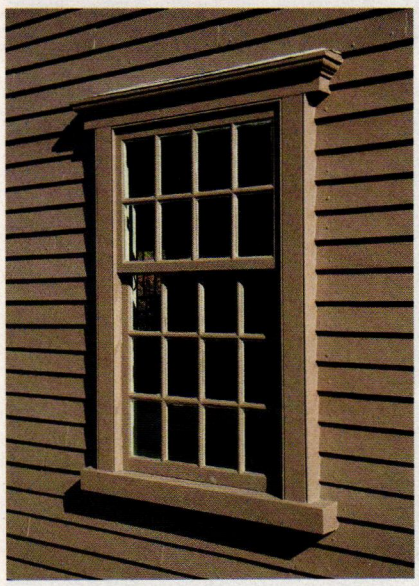
Allied Window supplied the "invisible" storm windows for the Sidman Project in Boston.

Arch Angle Window & Door manufactured this traditionally styled entry door.

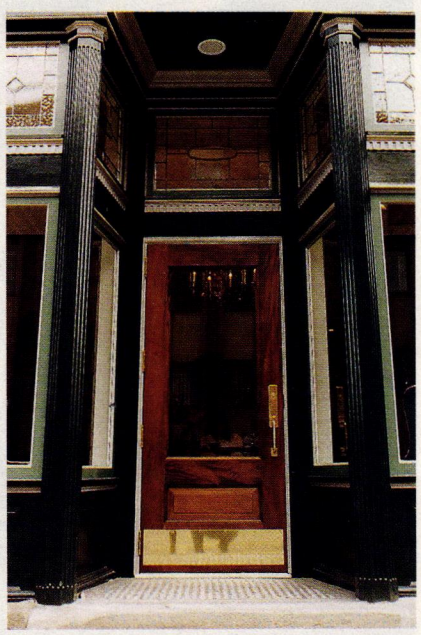


This sash window lock is one of many traditional styles available from **Architectural Resource Center**.

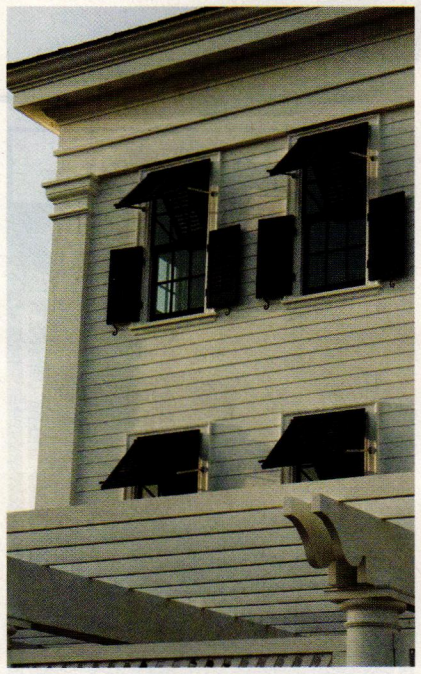
This double-hung window unit with a fixed-arch fan was constructed by **Artistic Doors & Windows** with mortise-and-tenon joinery .



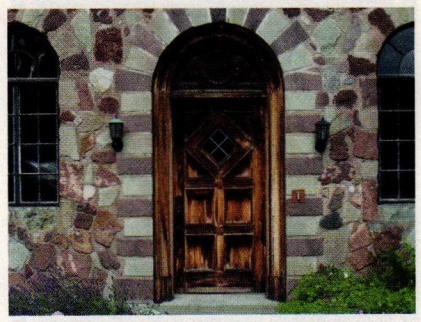
Architectural Components restored the windows for the Jacob Whittemore House at the Minuteman National Historic Park in Lexington, MA.



Period-style wood entry doors are a specialty of **Allegheny Restoration**.

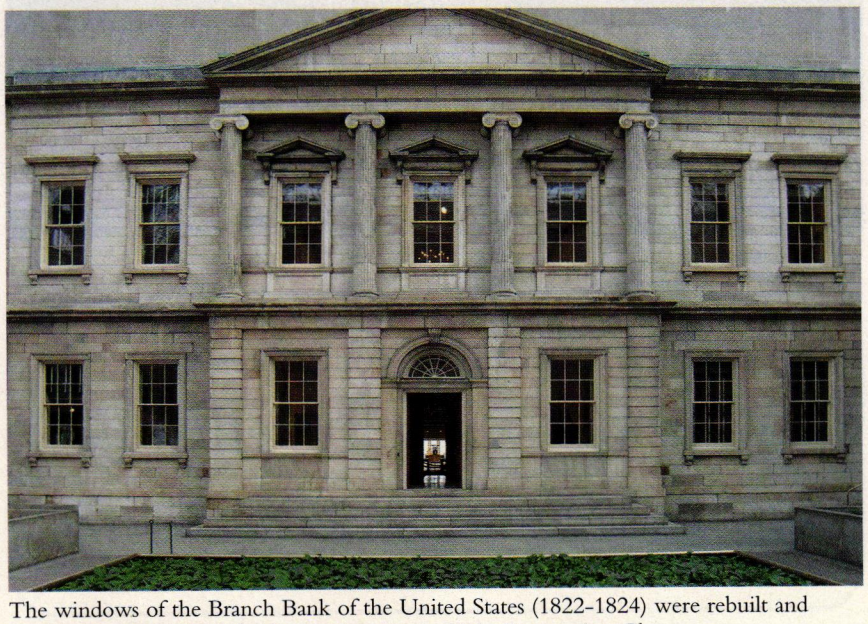


A combination of **Chadsworth**'s Bahama and louvered shutters were used on this structure.

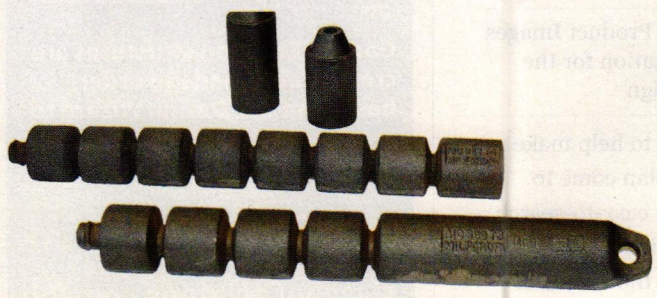


HeartWood Fine Windows & Doors made this 2¼-in. thick mortise-and-tenon solid-wood door of sawn white oak to replicate the original door made 100 years ago.

This traditionally styled door was fabricated by **Vixen Hill**.



The windows of the Branch Bank of the United States (1822-1824) were rebuilt and glazed using **Bendheim**'s historically accurate Light Restoration Glass.



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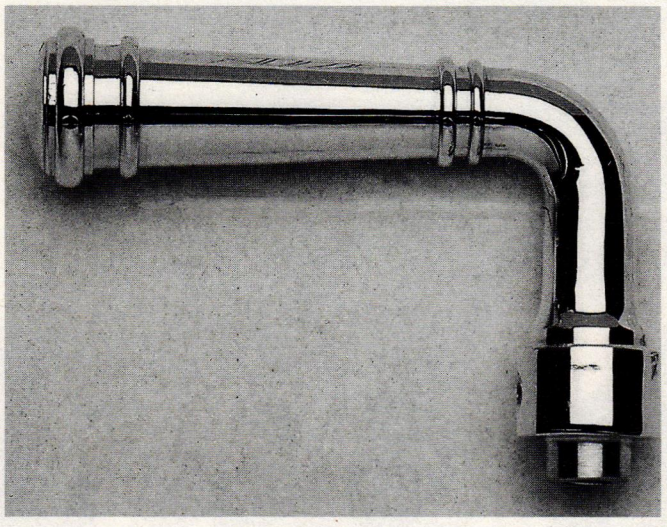
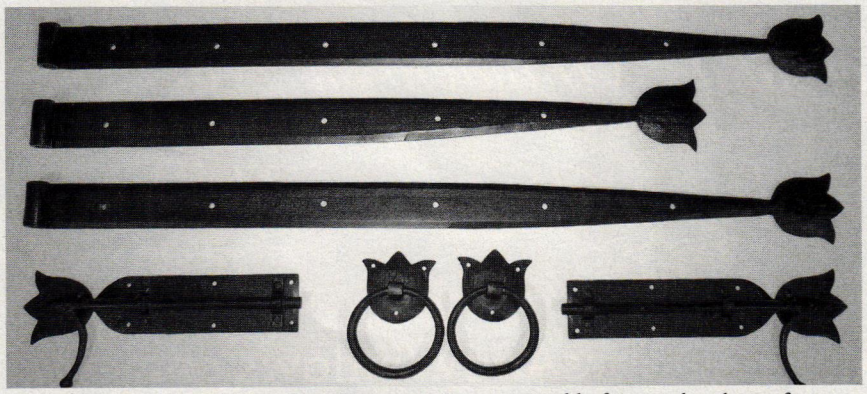


E.R. Butler manufactures Early American furniture, window and door hardware, such as this brass handle.

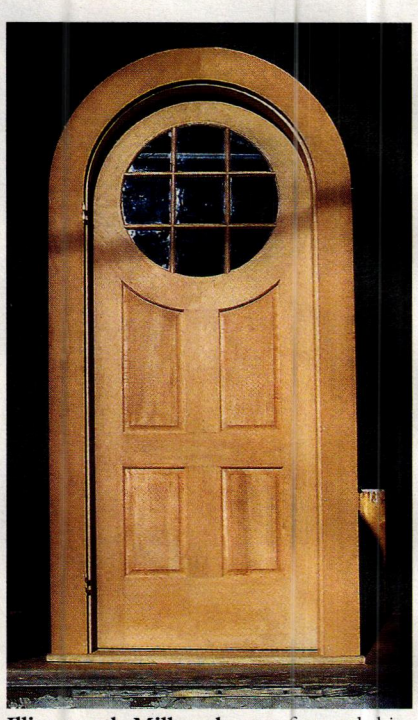
Ellison Bronze created the Bronze panels for this new door for the restoration of the Blessed Sacrament Cathedral in Greensburg, PA.

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

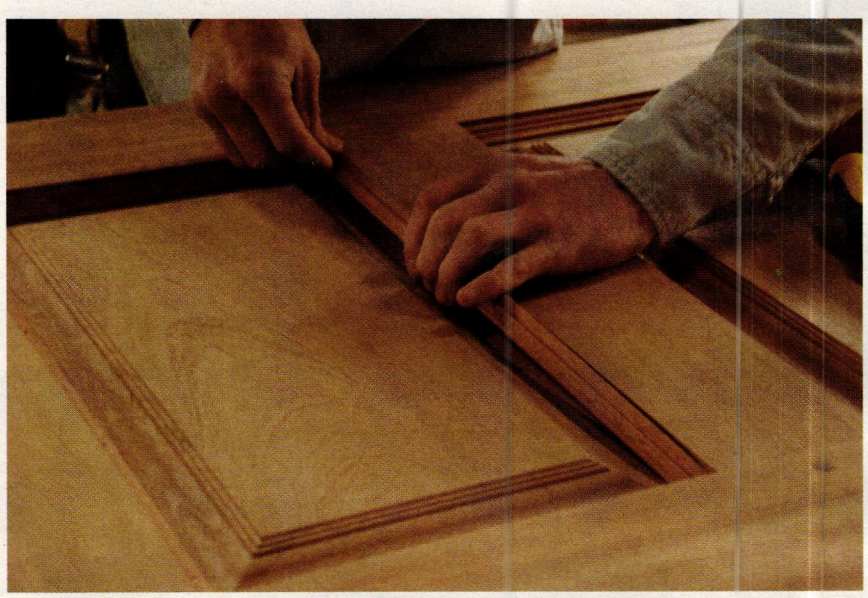


These tulip finial strap hinges from **Kayne & Son** are suitable for wooden doors, fences or gates.

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



Illingworth Millwork manufactured this entryway with insulated glass and simulated mullions.



A craftsman adds the finishing touches to a door that has been handcrafted by **Estate Millwork** in Western Pennsylvania.

Innerglass fabricated the custom glass interior storm windows for this historic building.

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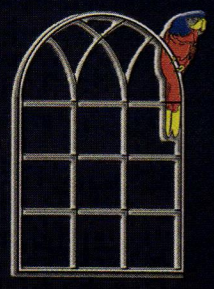

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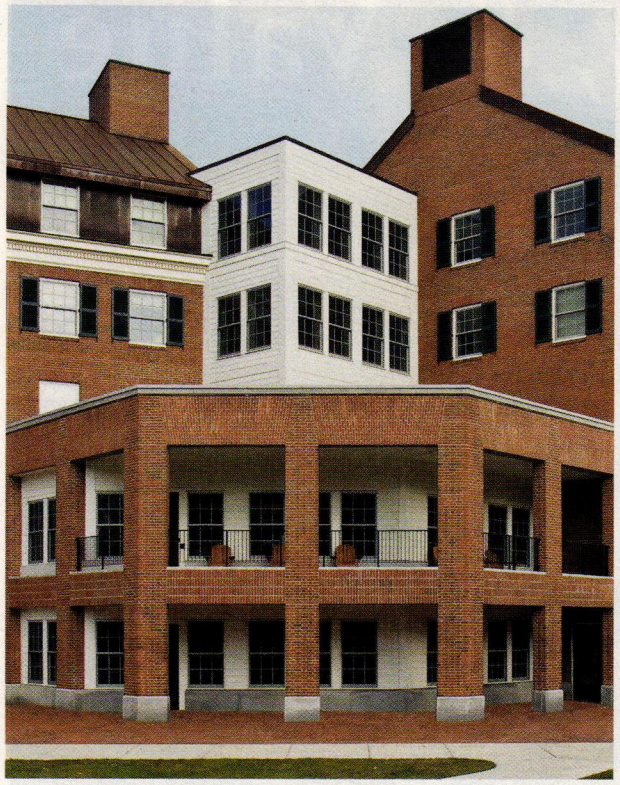
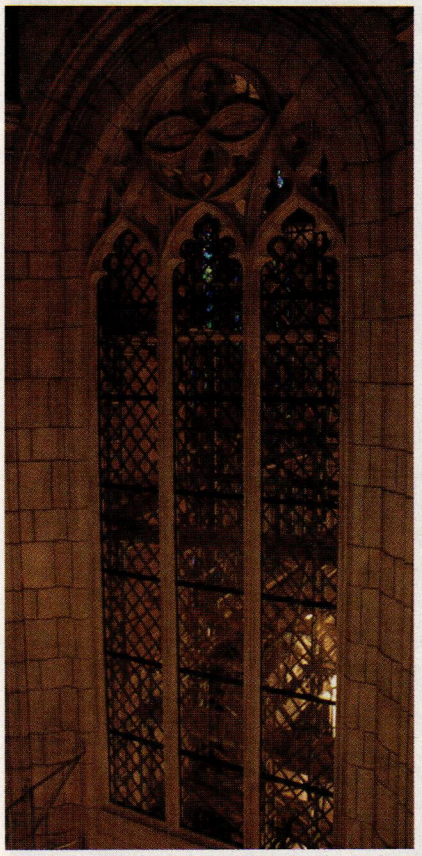
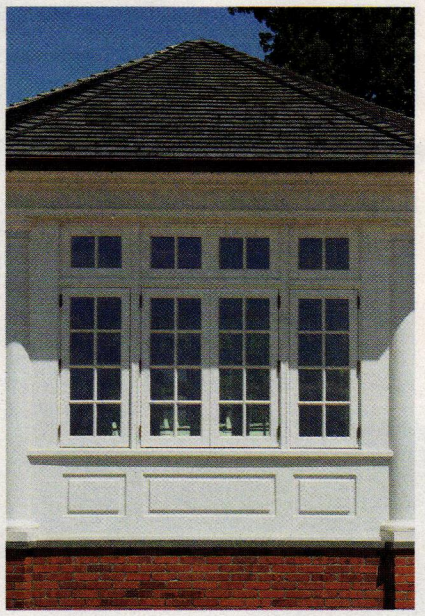


Marvin Windows supplied clad Ultimate double-hung windows for the McLane and Fahey residence halls at Dartmouth College, Hanover, NH, a LEED Gold project.

Mon-Ray's aluminum and storm windows can be used in restoration and new construction projects.

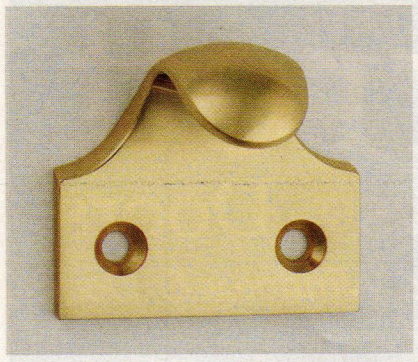


Parrett Windows & Doors replicated an historic window for a 19th-century church in Erie, PA.

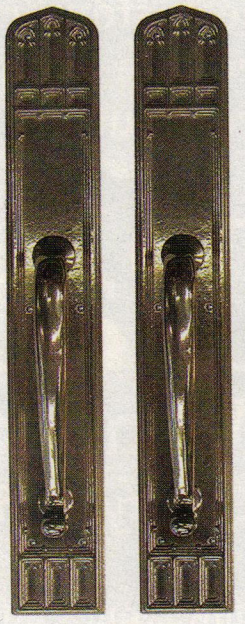


Reilly Windows & Doors manufactured and installed these windows.

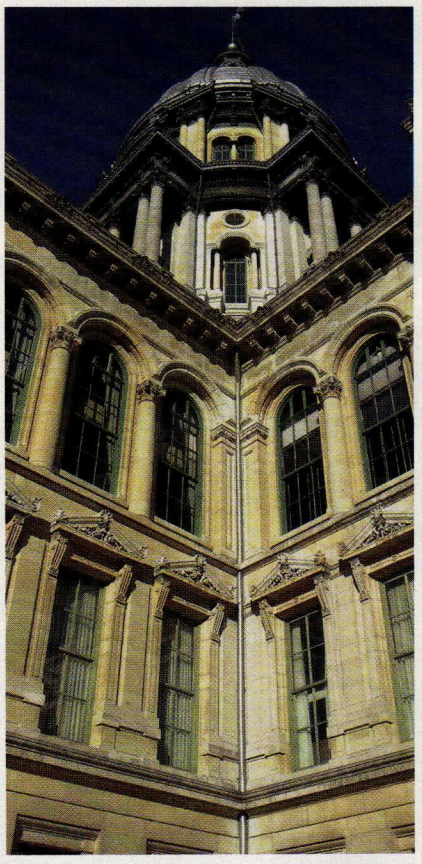
Pella's Architect Series wood- and aluminum-clad wood double-hung, single-hung and fixed windows are available in a broad range of sizes, shapes, wood types (pine, douglas fir, alder, and mahogany) and include many custom glass options and muntin patterns.



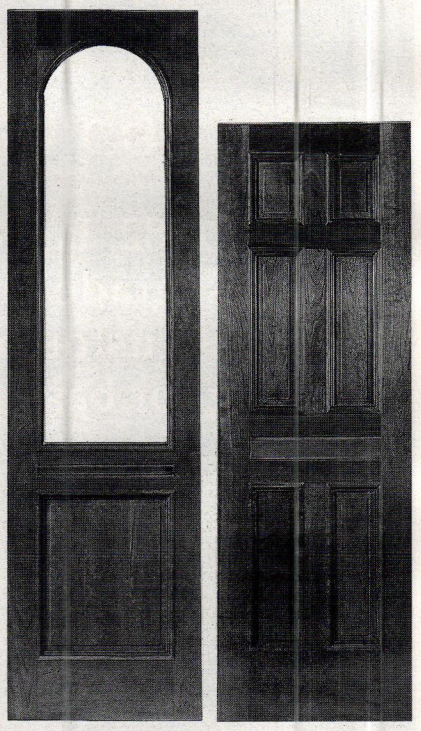
The model LF25 from **Phelps Company** is one of many traditional sash lifts manufactured by the firm; it is available in five different finishes.



This custom door hardware was designed and fabricated by **Rocky Mountain Hardware**.



Re-View restored the wood windows and manufactured historically correct wood window replicas for the Illinois State Capitol project.



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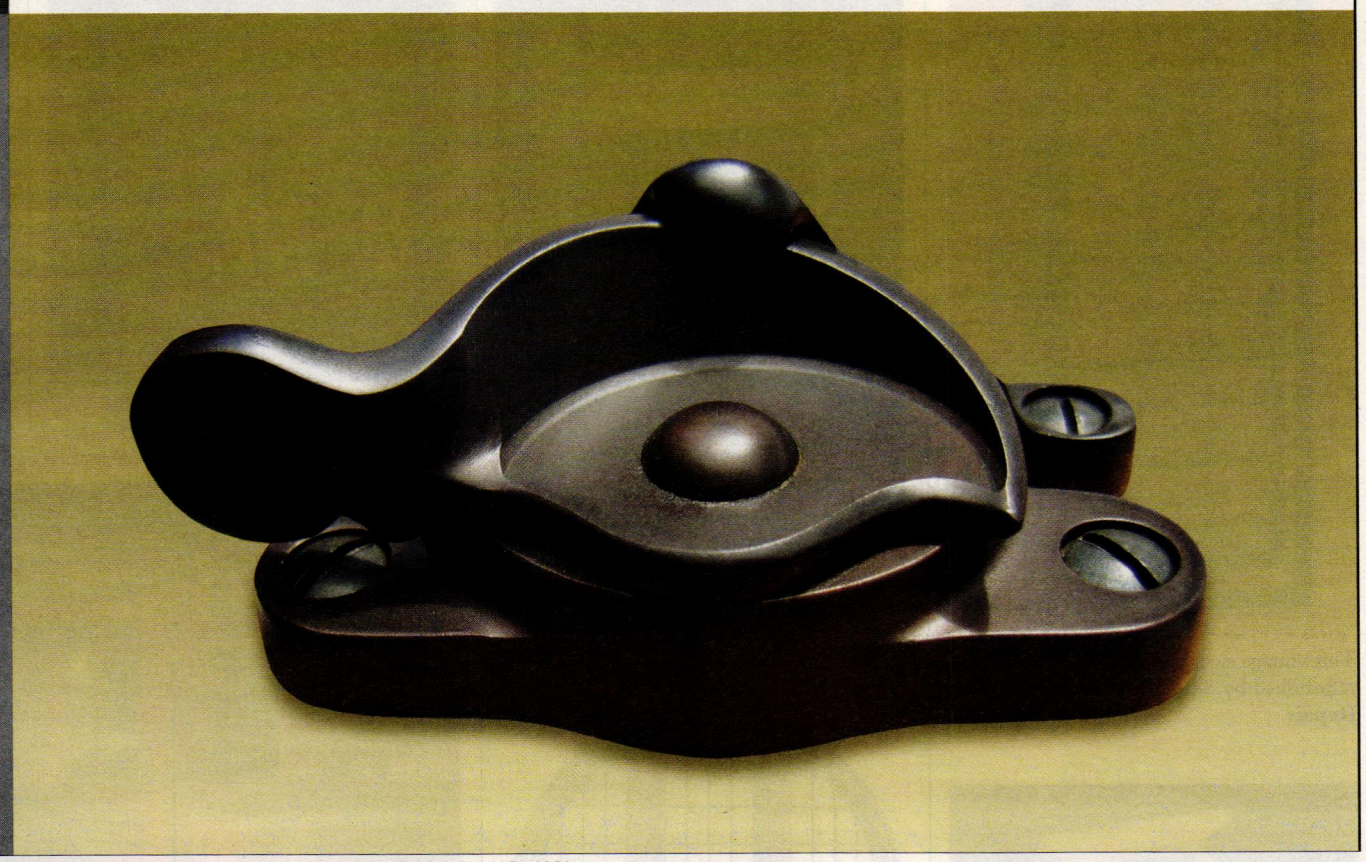

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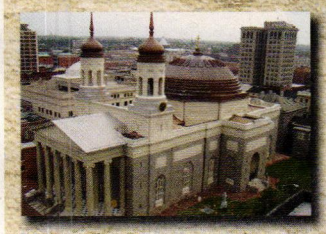

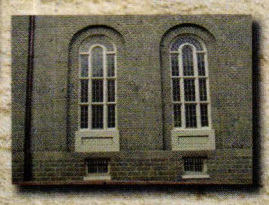

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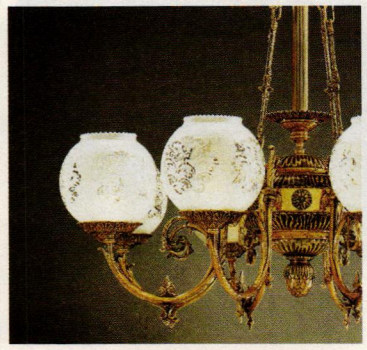

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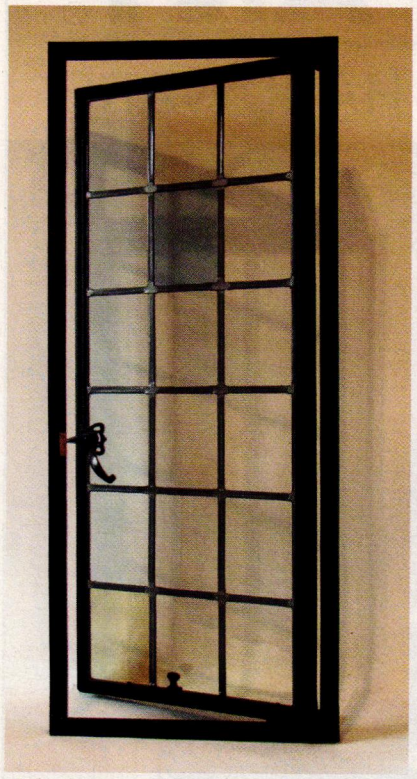
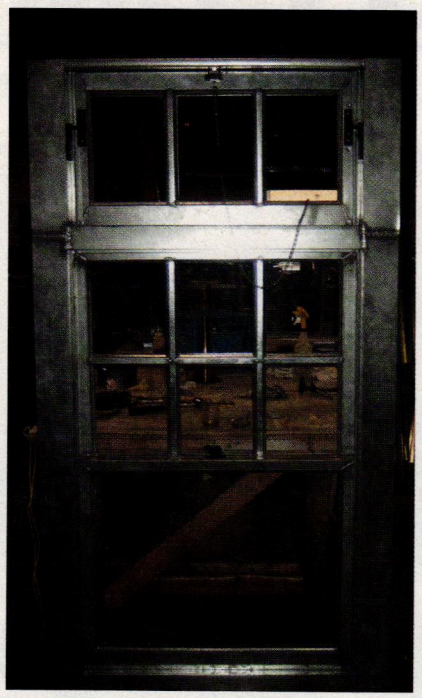
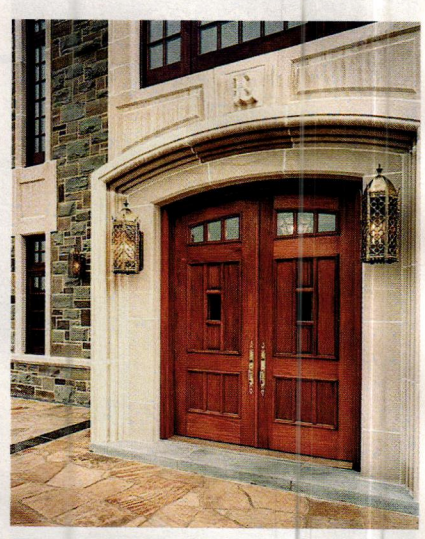


This vintage steel window was completely refurbished by **Seekircher Steel Window Repair**.



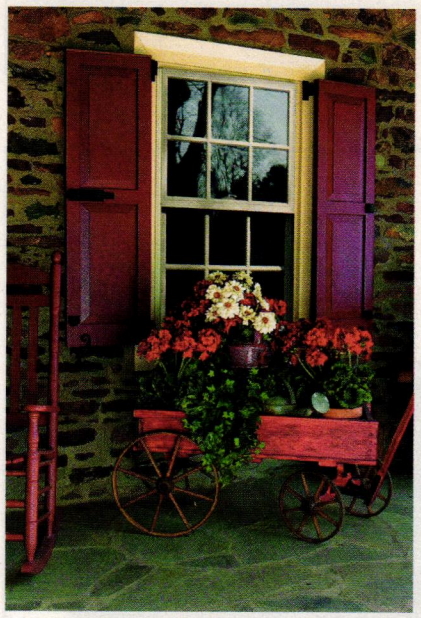
This hollow metal window was built by **Heather & Little**.

Wiemann Metalcraft fabricated this bronze door with insulated glass.



Zepsa Industries designed and built these historically-styled wood doors.

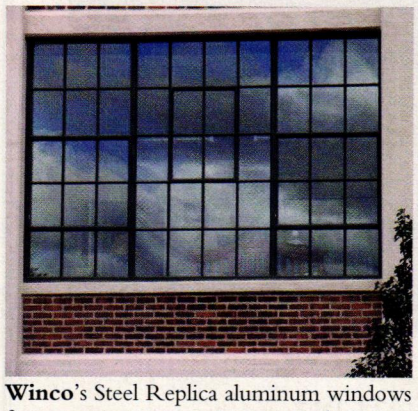
The renovation of this historic fire house included eco-friendly strap hinges and back plates (37% recycled steel in content and coated with a no VOC powder coat) from **Richards-Wilcox**.



These traditional Shaker shutters were handcrafted by **Timberlane**.

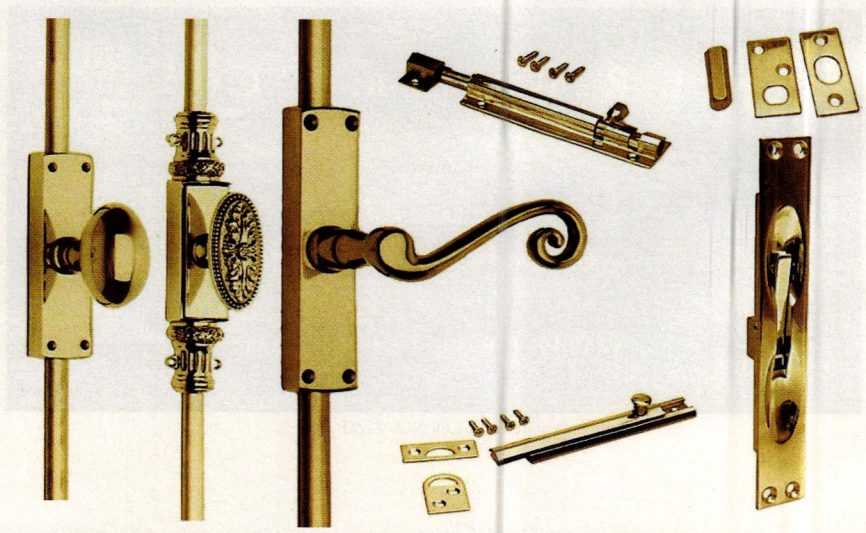
This traditional out-swing casement-window assembly was custom fabricated by **Wood Window Workshop** with leaded-glass lites.

Doorway awnings on a traditional-style building are supplied by members of the **Professional Awning Manufacturers Association** (PAMA).



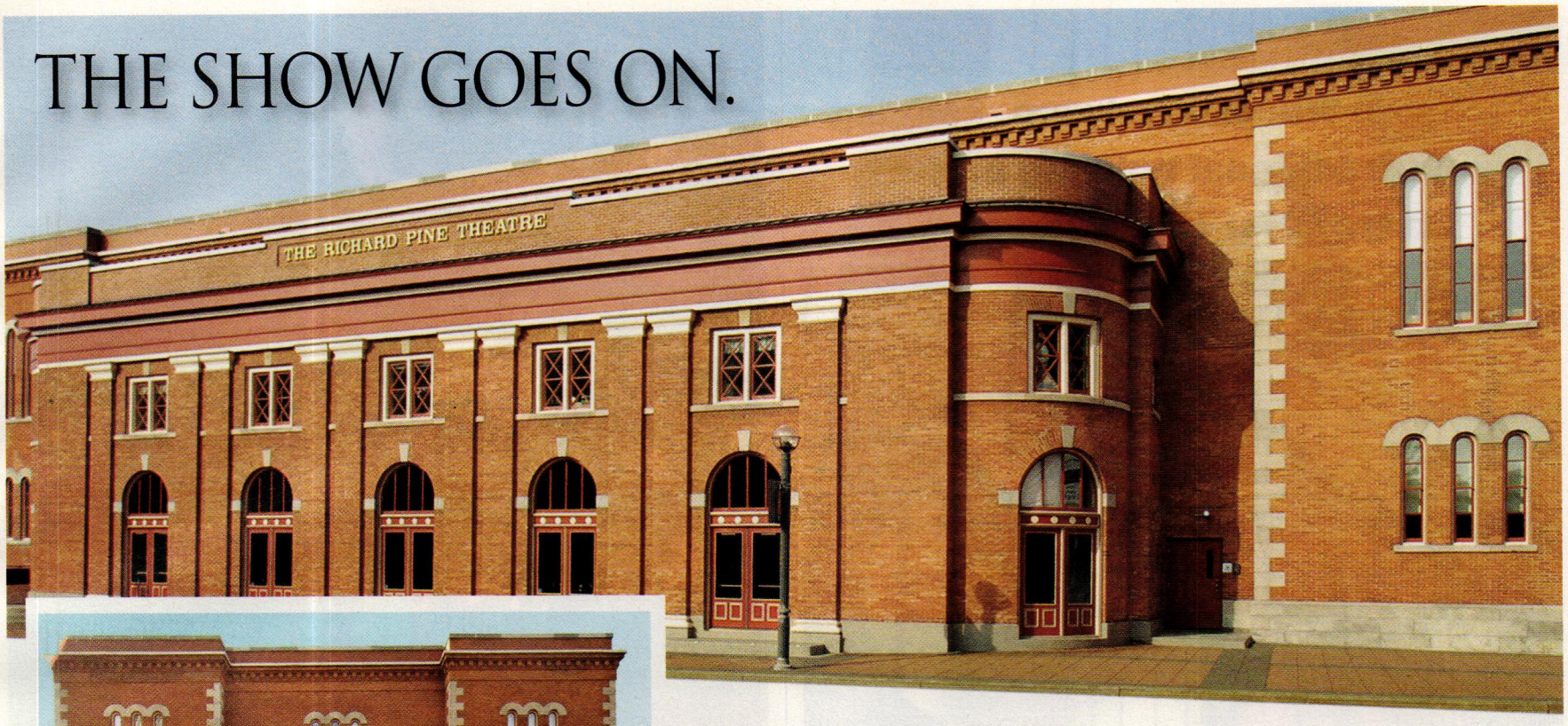
Winco's Steel Replica aluminum windows feature project-out awning units and energy-efficient simulated true divided-light sash with applied 3-D muntin.

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



Architectural Products by Outwater offers the solid-brass Builders Collection of hardware; it includes barrel bolts, surface bolts and mortise-flush bolts.

THE SHOW GOES ON.



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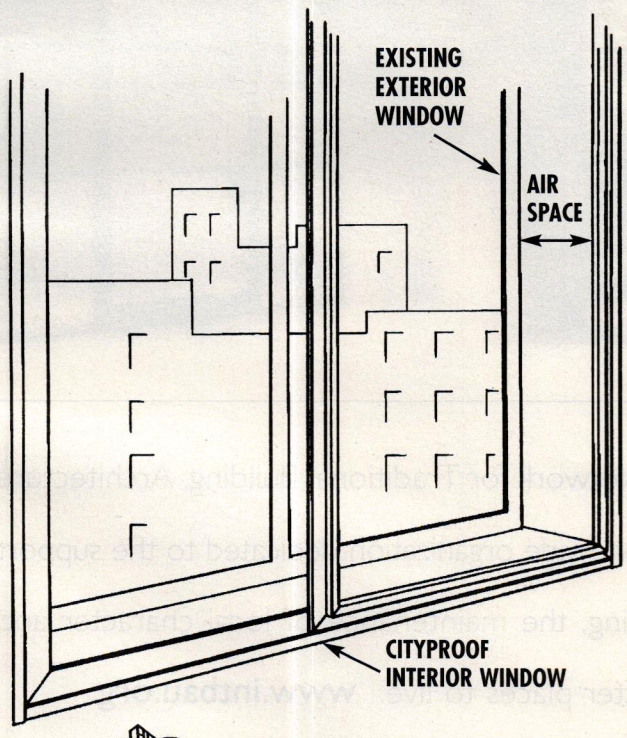

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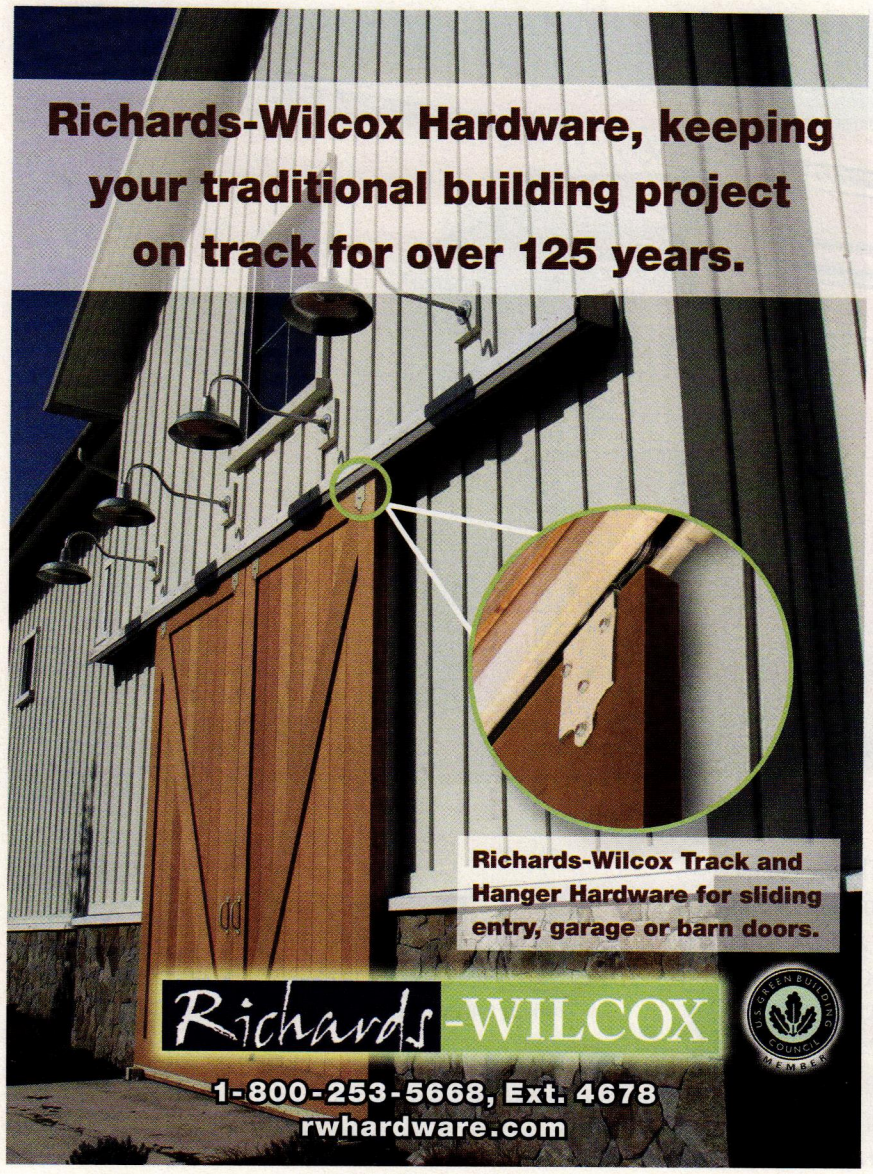

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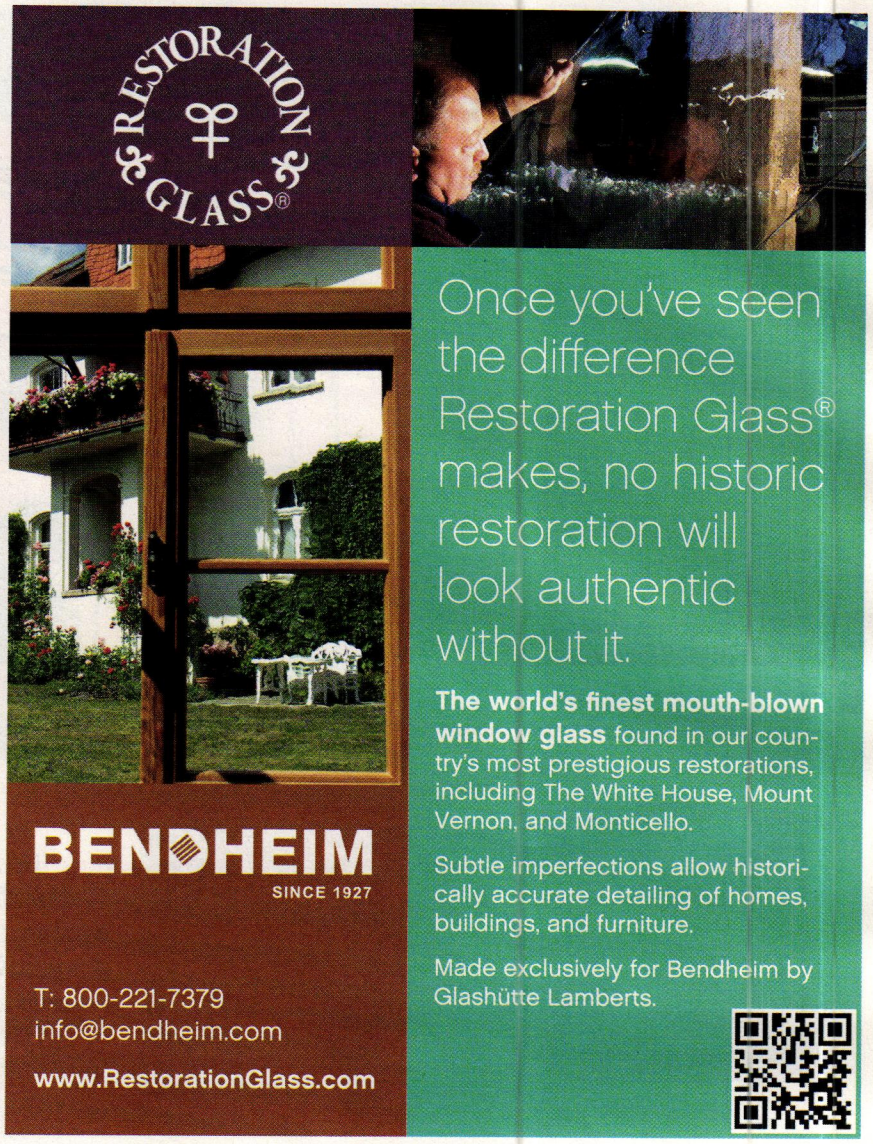

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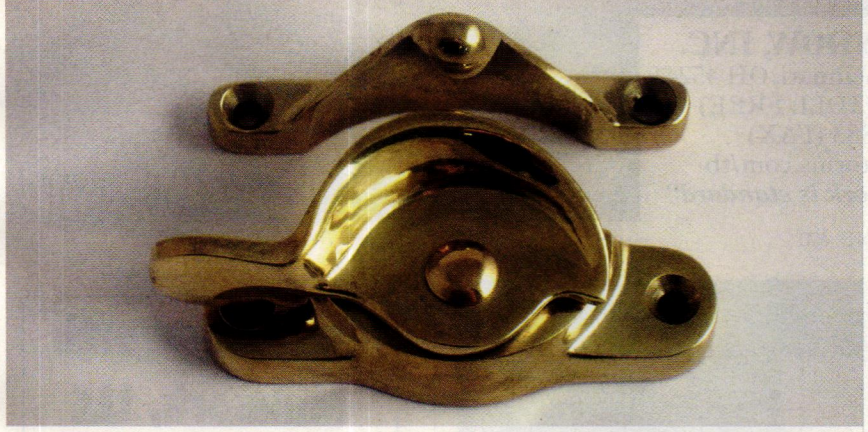

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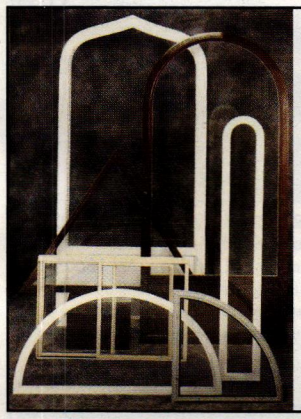

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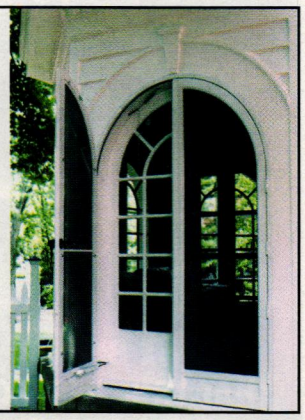

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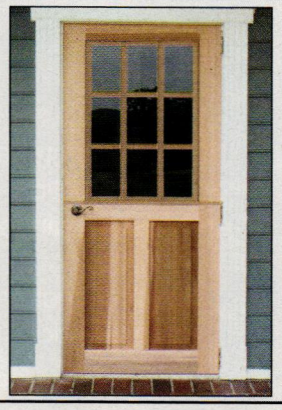

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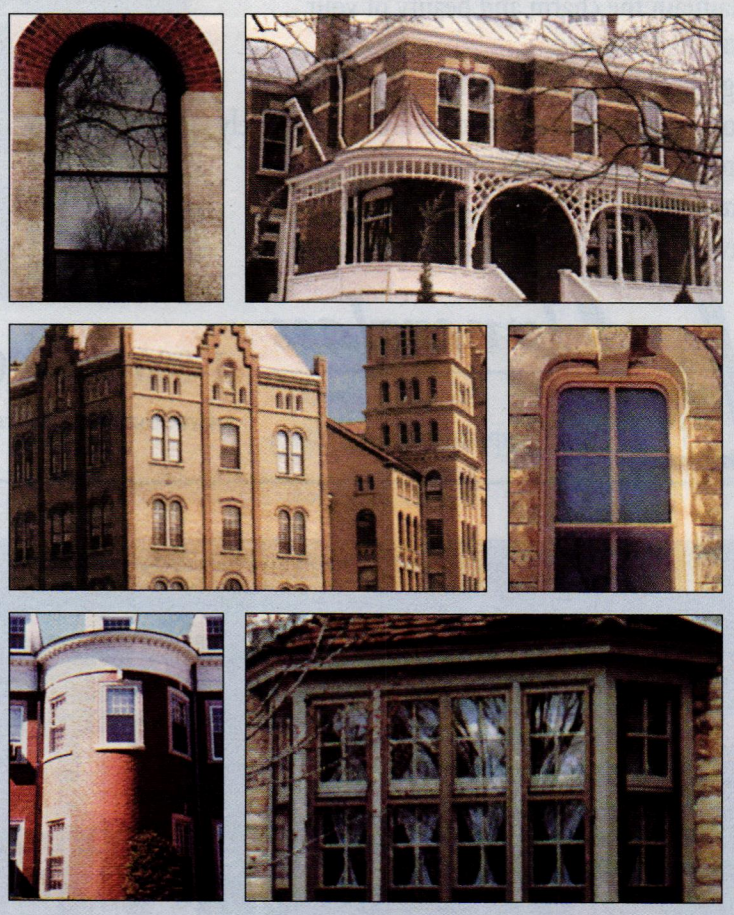

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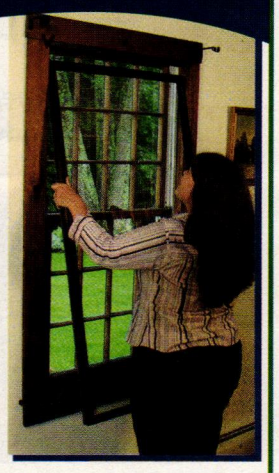

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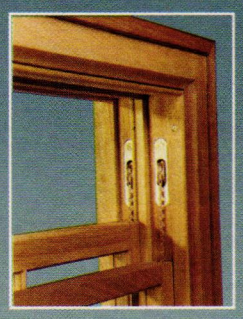
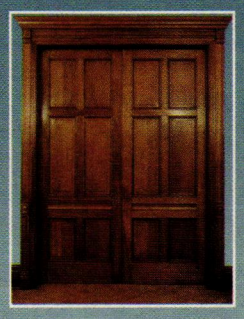
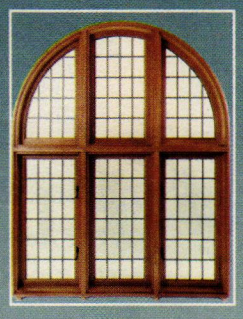

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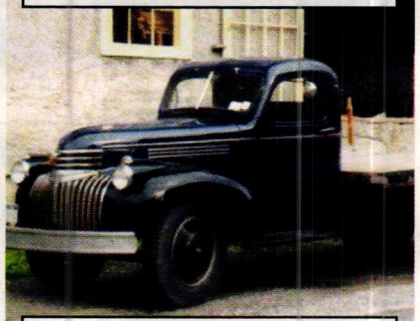

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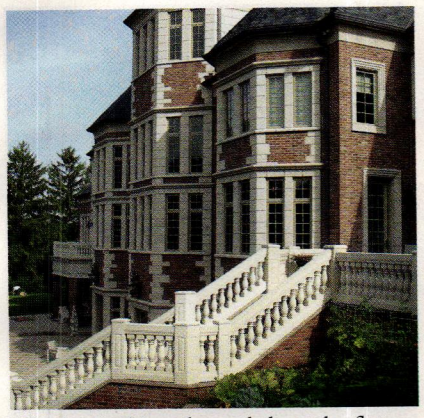
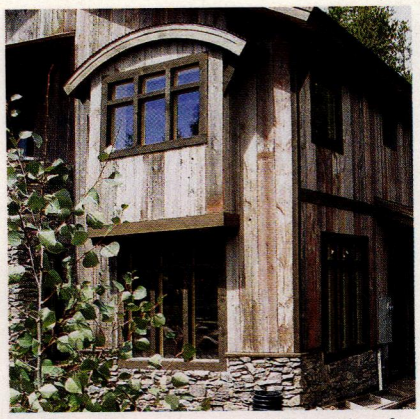
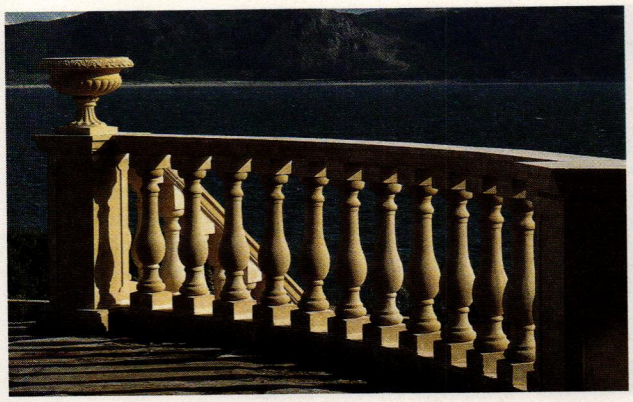


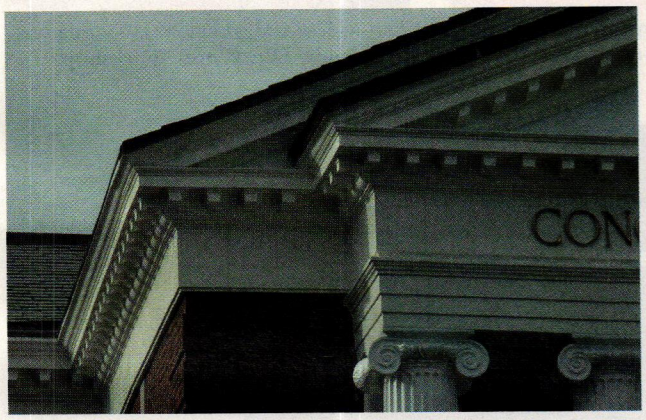
Chadsworth's polymer balustrades flatter the Classical look of stone.



Carlson's Barnwood supplied the siding for this house in Colorado.



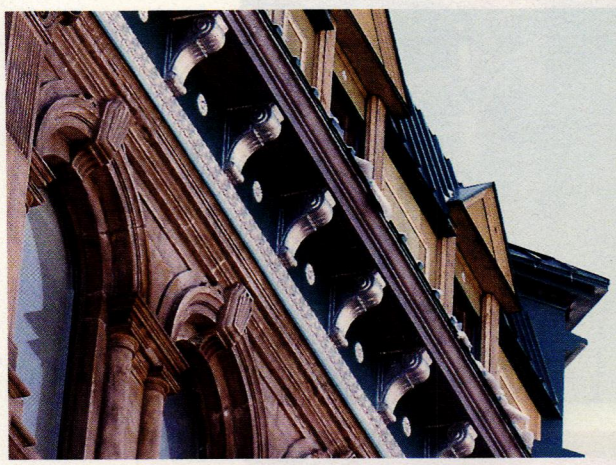
Haddonsone's cast-stone balustrading can be formed into straight, ramped, curved and spiral configurations and is used on steps, balconies and parapets.



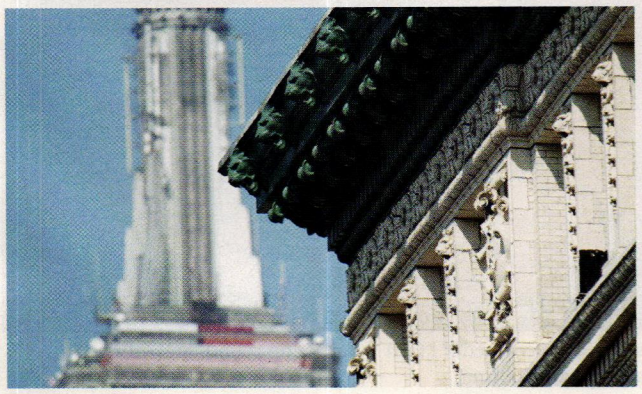
Architectural Fiberglass Corp. restored the cornice for the Temple Beth Shalom in New York City.

This copper ram's head, fabricated by **Heather & Little**, is part of the restoration work done on San Francisco City Hall.

EverGreene Architectural Arts re-created the entrance to the Great Overland Train Station in Topeka, KS.



This stamped sheet-metal cornice was fabricated by **W.F. Norman**.



This ornate cornice was fabricated by **Gotham Metalworks** for an historic building.

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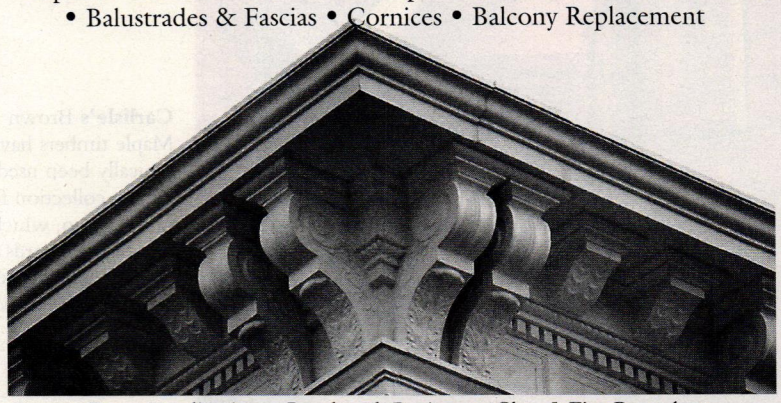

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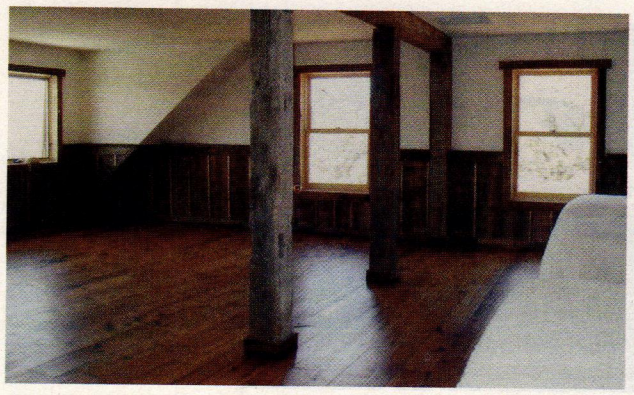
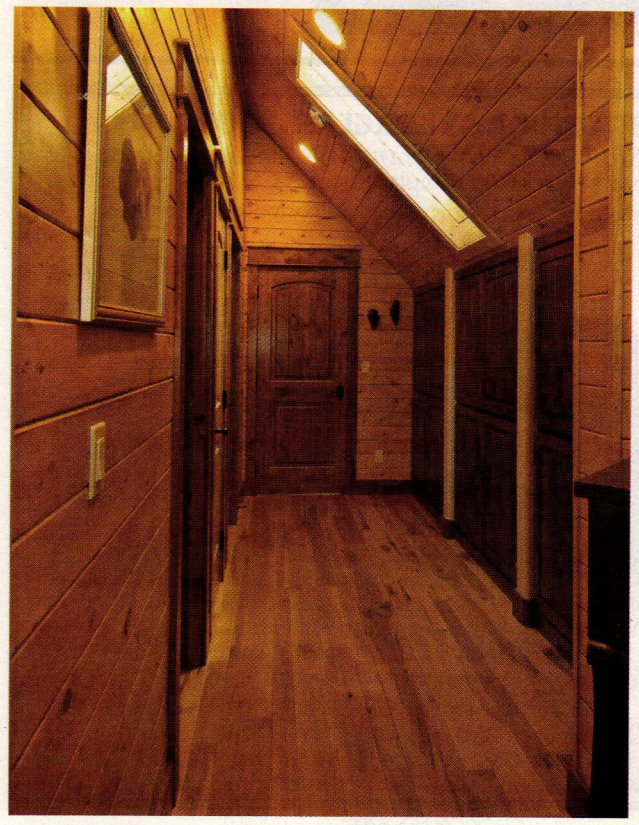
Flooring

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

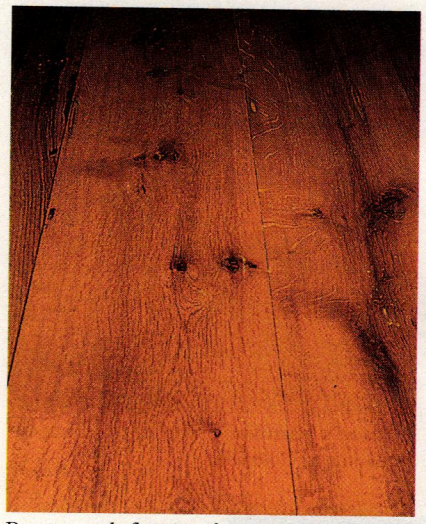


The antique flooring, beams, barnwood trim and wainscoting in this room were supplied by **Carlson's Barnwood**.

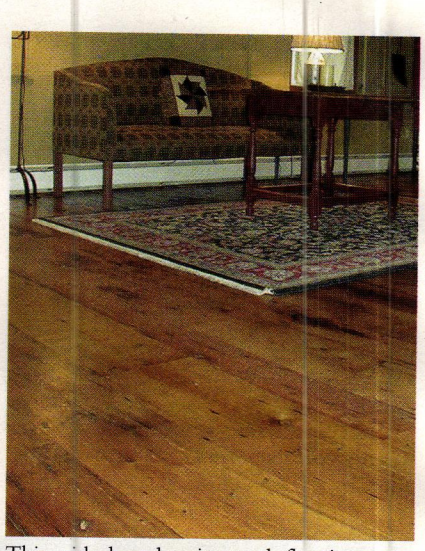
Oshkosh Designs fabricated this 46-ft. labyrinth for St. Agnes Hospital in Fond du Lac, WI.



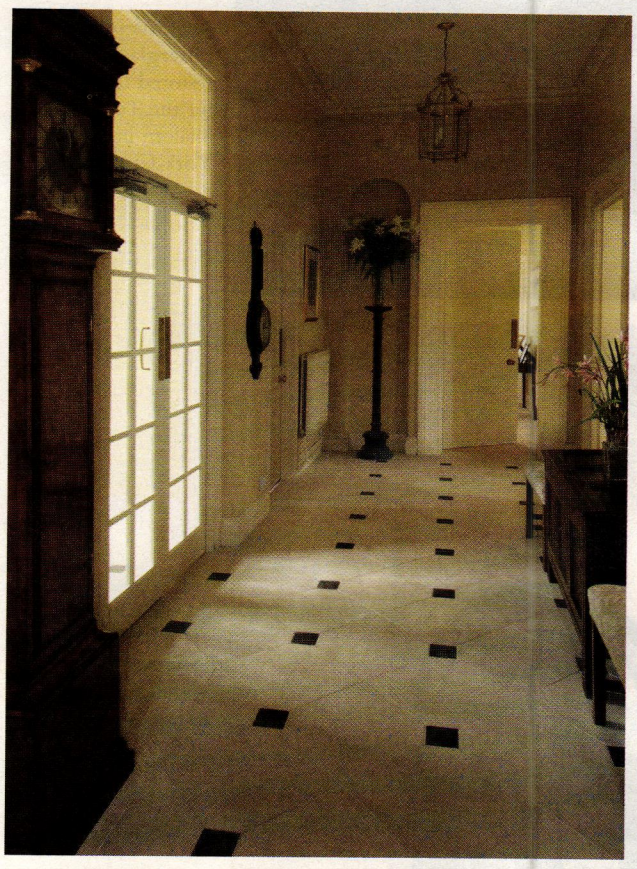
Carlisle's Brown Maple timbers have typically been used for sap collection for maple syrup, which gives some boards hues of gold, amber and brown – as shown in this floor.



Resawn oak flooring from **Sylvan Brandt** is available in 3- to 11-in. widths.



This wide-board antique oak flooring was provided by **Old Wood Workshop**.



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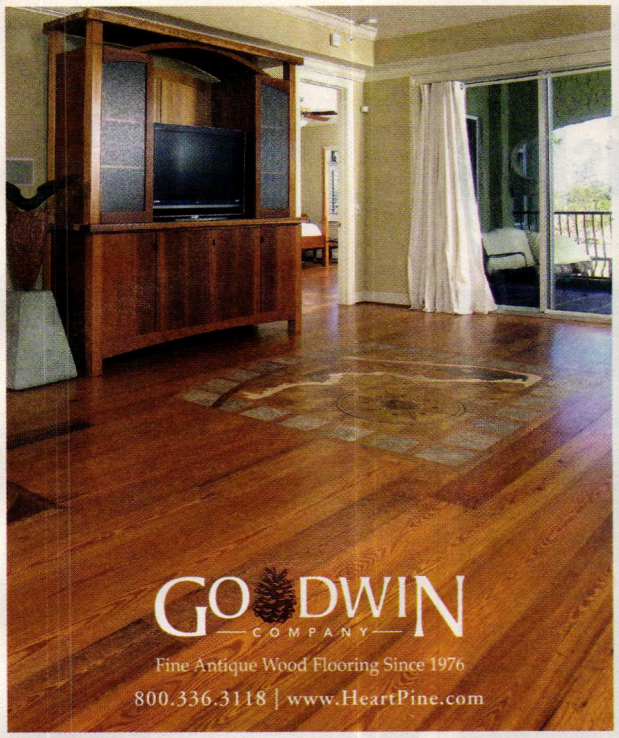

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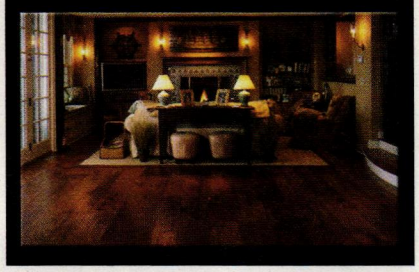

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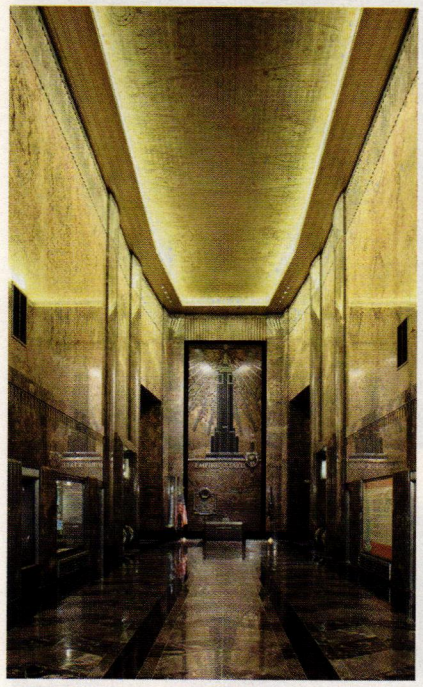
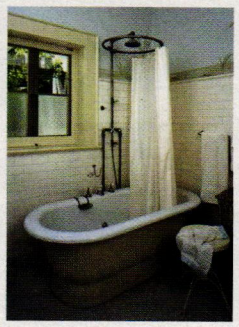


EverGreene re-created the aluminum and gold leaf ceiling mural in the lobby and hallways of the Empire State Building; work also included reinstating historic glass panels in the lobby, designed and cut based on historic plans and photographs.

This rosette is typical of the hand-printed historic wallpapers, borders, ornaments and ceiling papers that are available from **Mason and Wolf**.



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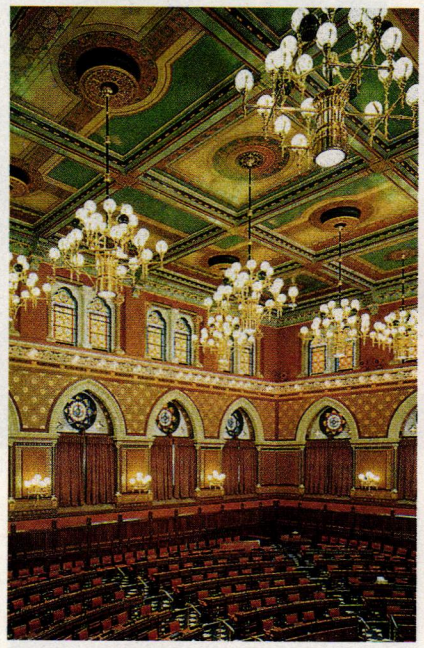

Canning Studios carried out the decorative painting in the Connecticut House of Representatives.

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Shrine of St. Anne, Waterbury, CT: The black & white photograph is of the historic interior, circa 1950. The color image is of restoration work by John Canning Studios.

This Oriental-style ceiling was created using pressed-tin panel from **W.F. Norman**.

The restoration of the lobby ceiling of the South Carolina State House by **NIKO Contracting** included new bronze medallions, cornice and trim.

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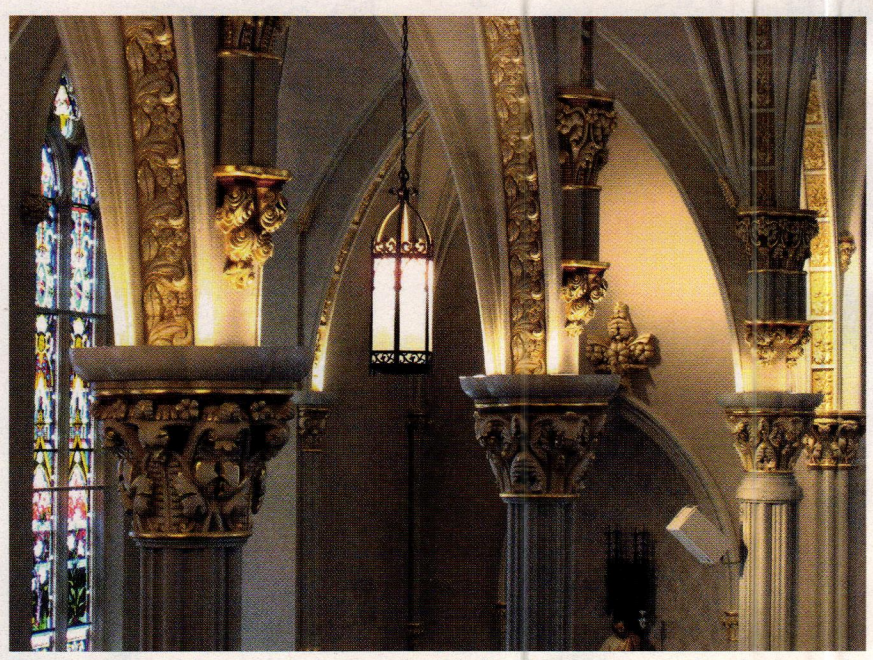

The restoration of the interior of St. Joseph Catholic Church, Fremont, OH, by **Conrad Schmitt Studios** included gilding and glazing.

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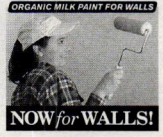

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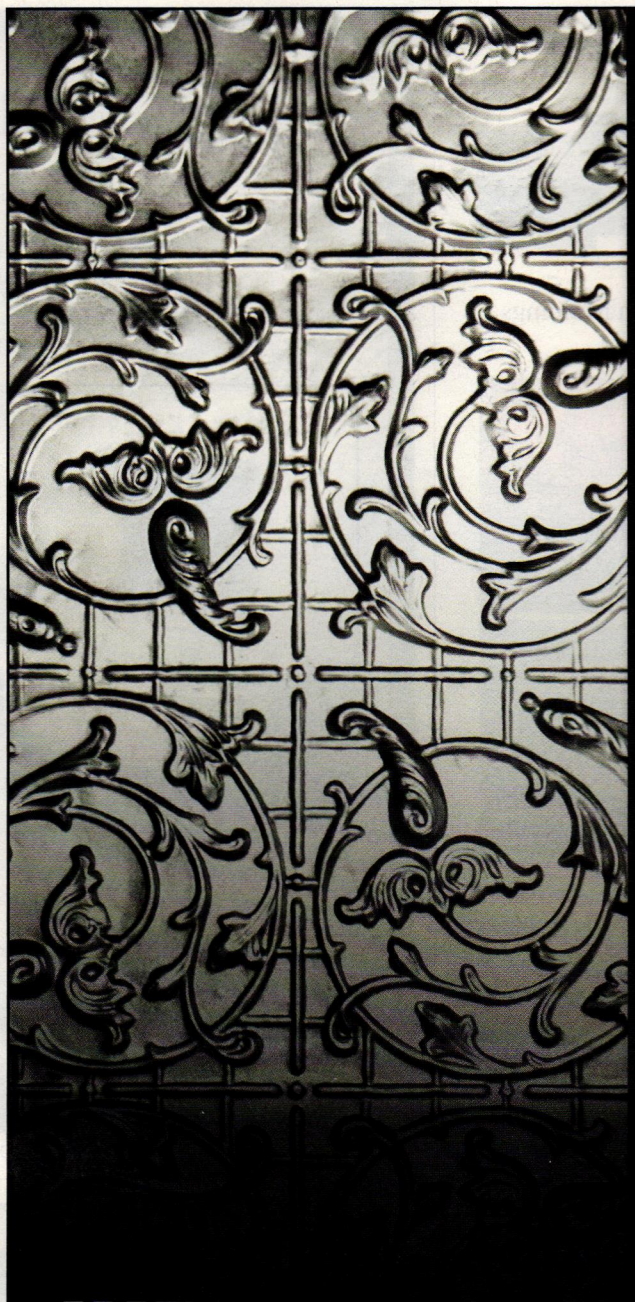

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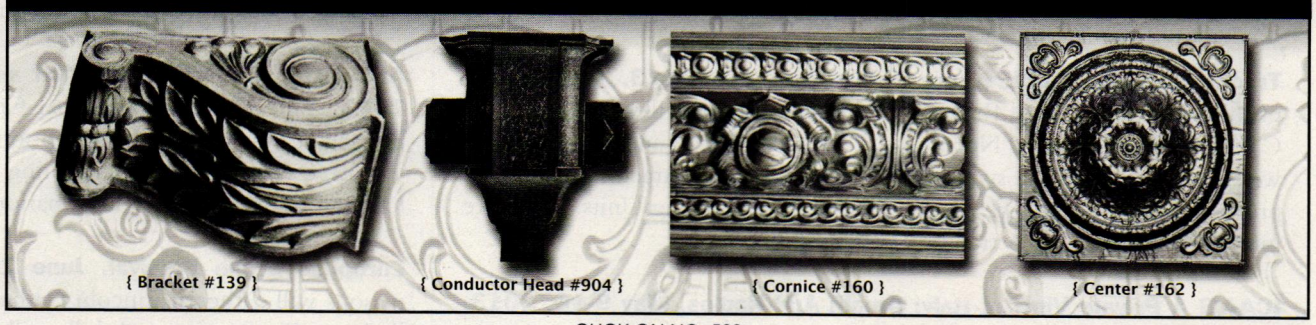

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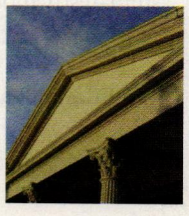

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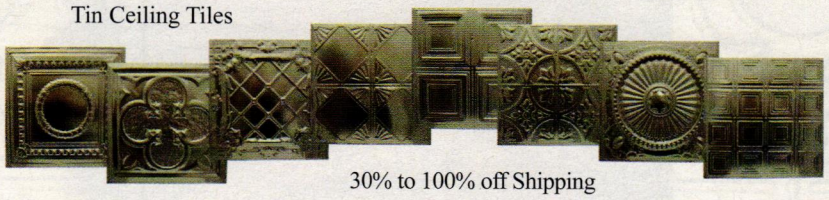

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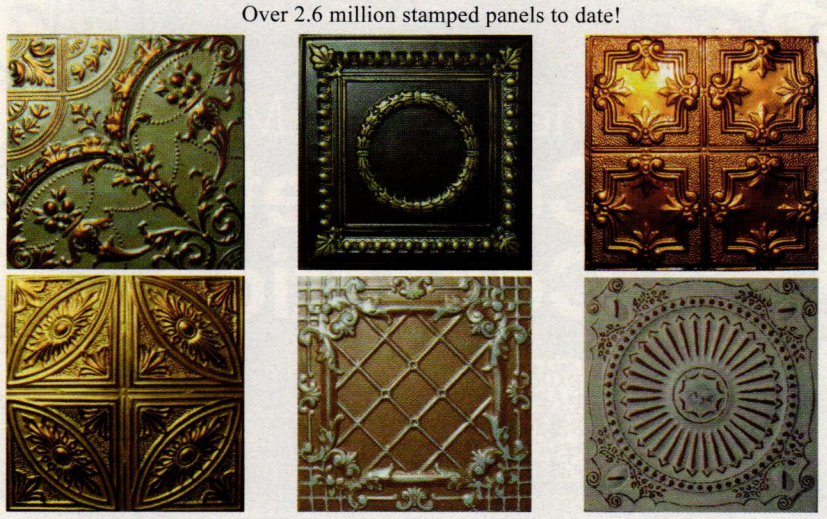

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calendar of events

NOMMA'S 2013 Metalfab Education Expo & Exchange, March 20-23, 2013. The National Ornamental & Miscellaneous Metals Association (NOMMA) will host its annual convention in Albuquerque, NM. For more information, visit www.nomma.org.

Traditional Building Conference Series, April 3-4, 2013. The first stop of this year's Traditional Building Conference Series will be in Norwalk, CT. The event theme, "Northeast Traditional Design and Restoration," will feature an intensive symposium for architects, contractors and design professionals, as well as the chance to earn AIA Learning Units. For more information, go to www.traditionalbuildingshow.com.

ICAA'S A Private View of Italy: Amalfi And Naples, May 9-16, 2013. The ICAA is offering a seven-day guided tour of Italy. For more information, visit www.classicist.org.

Society of Architectural Historians Annual Conference, April 10-14, 2013. The Society of Architectural Historians will hold its 66th annual conference in Buffalo, NY. For more information, visit www.sah.org.

Traditional Building Conference. May 21-22, 2013. The second Traditional Building conference of 2013 will be held in Washington, DC, and will focus on windows. For more information, go to www.traditionalbuildingshow.com.

CNU 21 Conference, May 29-June 1, 2013. The Congress for the New Urbanism will host its 21st annual conference in Salt Lake City, UT. For more information, visit www.cnu21.org.

SGAA Annual Summer Conference, June 10-12, 2013. This year's Stained Glass Association of America's summer conference will be held in Indianapolis, IN. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

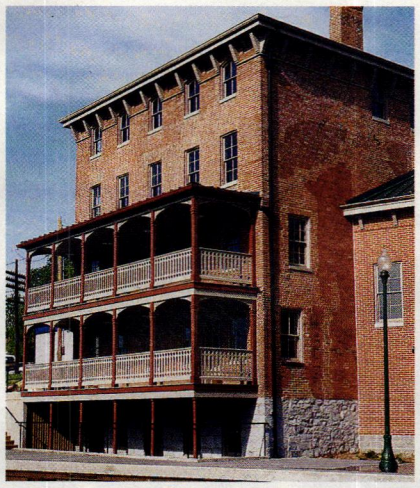
AIA 2013 National Convention and Design Exposition, June 20-22, 2013. The AIA 2013 National Convention & Design Exposition will be held at the Colorado Convention Center in Denver, CO. Participants will have a chance to earn Learning Units through education sessions and location tours. For more information, visit www.aia.org.

European Stone Festival. June 22-23, 2013. More than 10 stone masons will gather at Lincoln Cathedral, Lincolnshire, U.K., to celebrate their art. Techniques and skills will be demonstrated and all proceeds go to the Lincoln Cathedral Fabric Fund. For more information, visit www.stein-festival.de or http://lincolncathedral.com/building/european-stone-festival/.

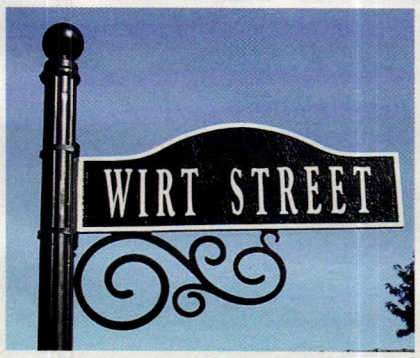
Traditional Building Conference, September 19-20, 2013. Come to Chicago for the conference focusing on Midwest Traditional Design and Restoration. For more information, go to www.traditionalbuildingshow.com.

APT NYC 2013 Conference, October 11-15, 2013. The Association for Preservation Technology International will hold its annual conference at the New York Marriott Marquis in New York City. For conference updates, visit www.apti.org/NYC2013. **TB**

Landscape, Streetscape & Garden Specialties



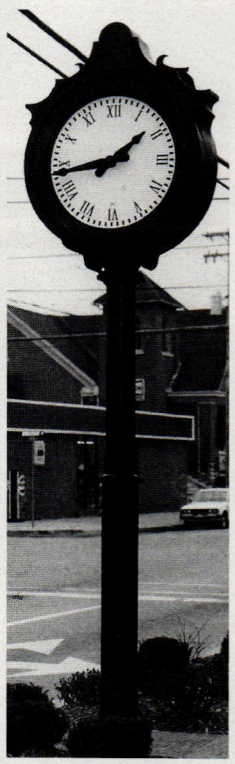
Allegheny Restoration custom fabricated the double-decker porch on this upstate New York building.



This 28x10-in. cast-aluminum wing-type Covington double-face street sign was fabricated by **Lake Shore Industries** with 18x8-in. scroll on an aluminum fluted post with a ball cap.

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

This six-ft.-tall garden gate from **Fine Architectural Metalsmiths** features faux hinge cross supports and a leafy latch.

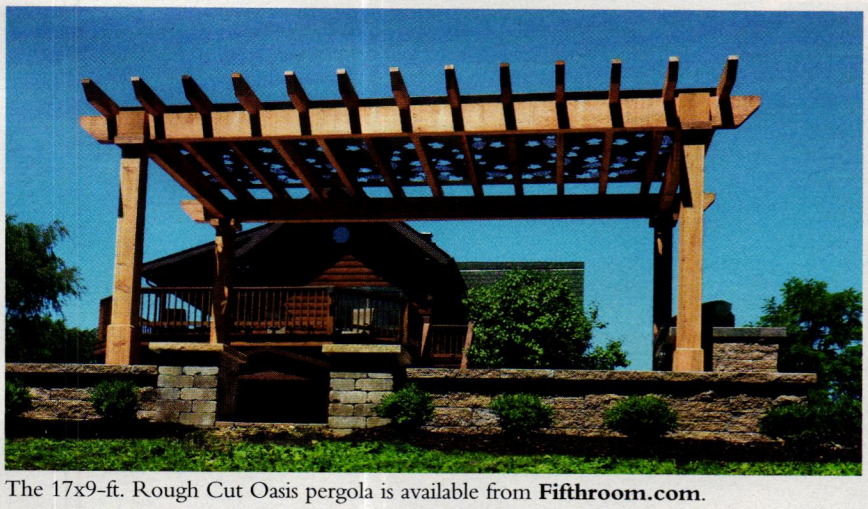


Custom street clocks are available from **Campbellsville Industries**.

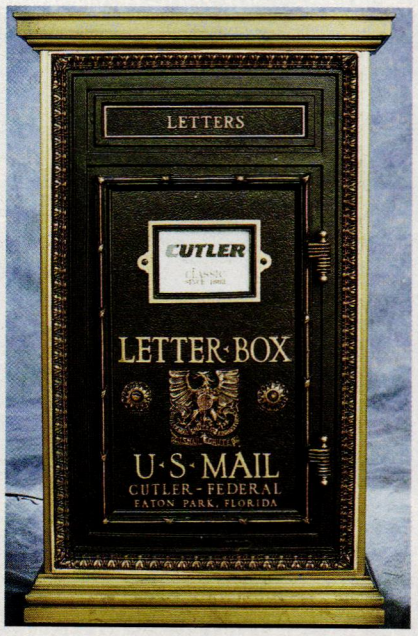
This elegant cast-stone bench from **Haddonstone** incorporates a panelled back, scrolled arm rests, chimera supports and an egg-and-dart seat top.

Robinson Iron fabricated this fountain for a botanical garden.

This solid-steel hand-forged automated gate was fabricated by **Design Associates Inc**.



The 17x9-ft. Rough Cut Oasis pergola is available from **Fifthroom.com**.



Historical Arts & Casting designed and fabricated this mailbox.

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

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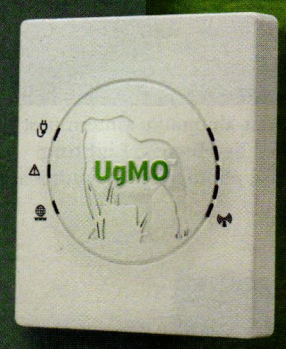

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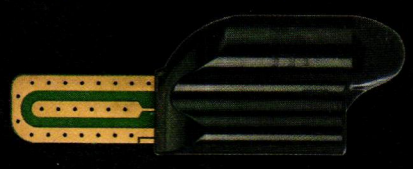

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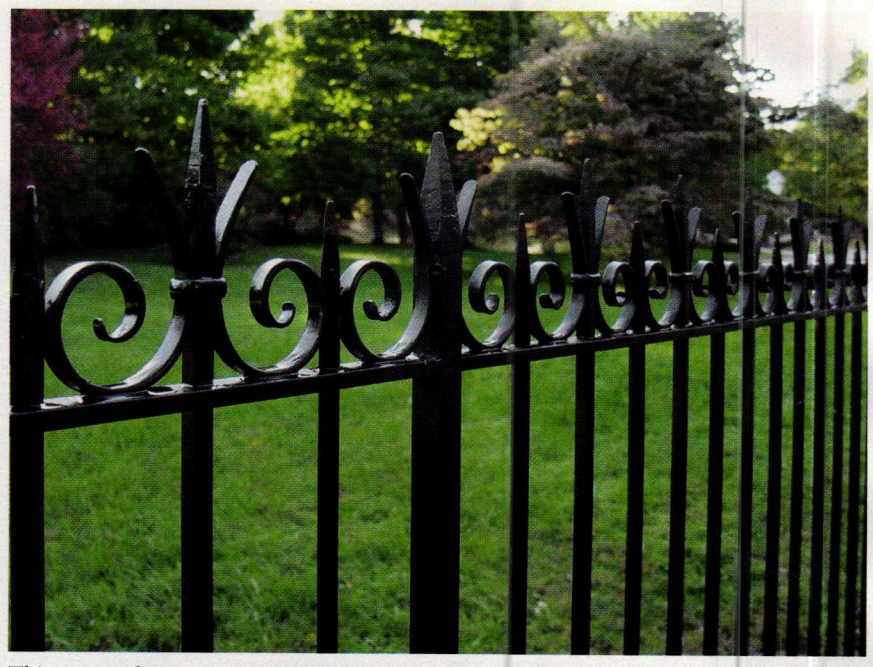
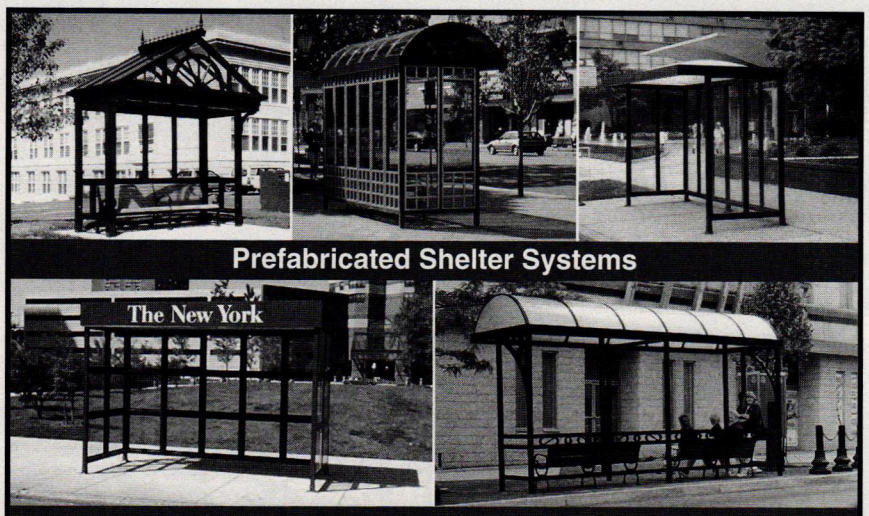
The Frank E. McKinney Jr. bowl fountain in Bloomington, IN, was fabricated by **Schiff Architectural Detail**.



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



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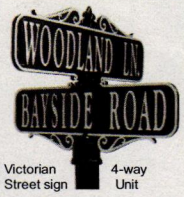

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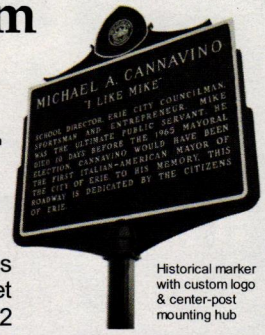

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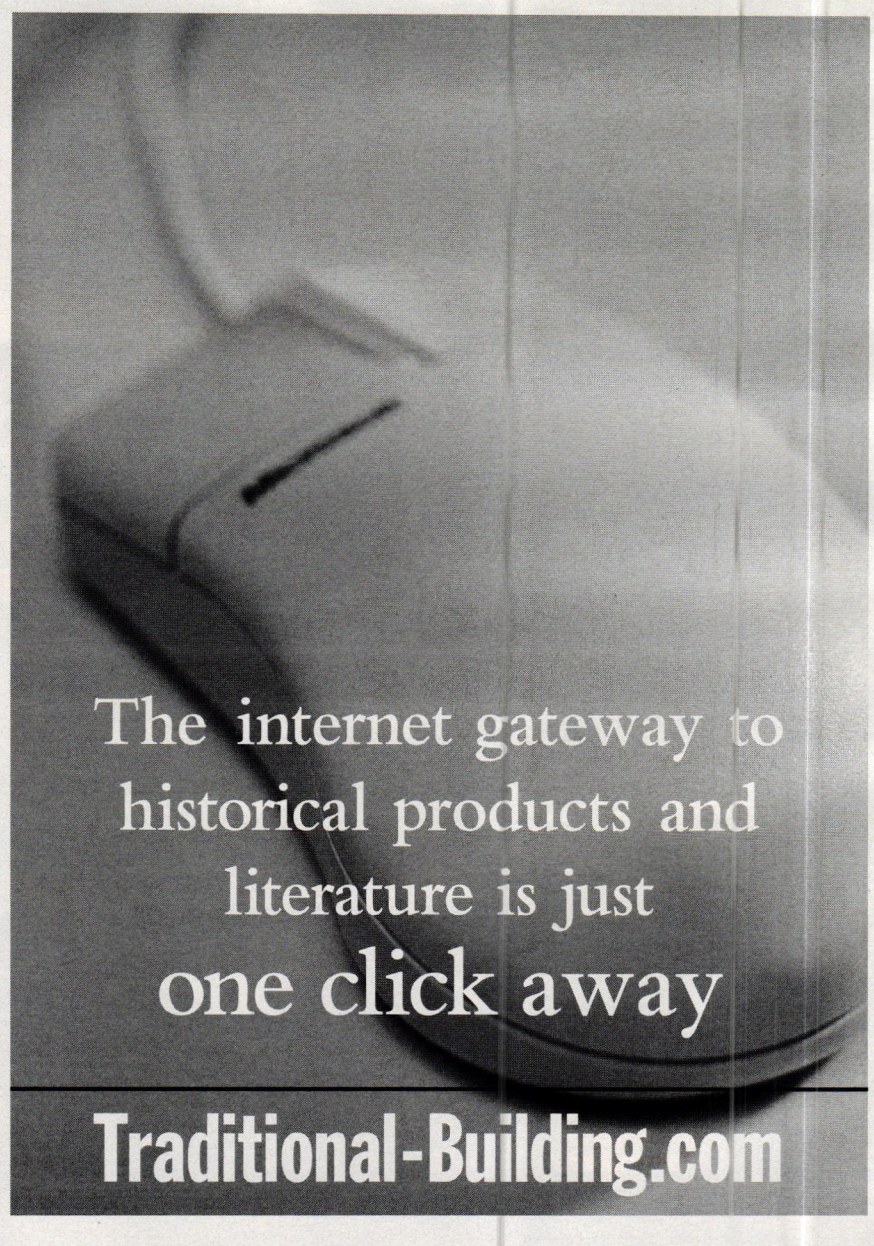

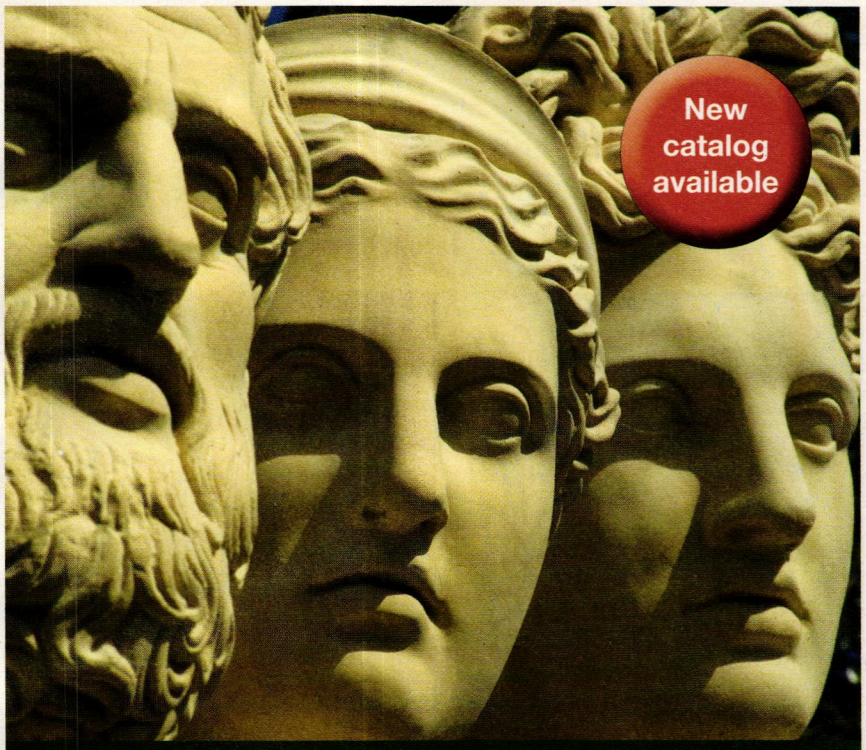

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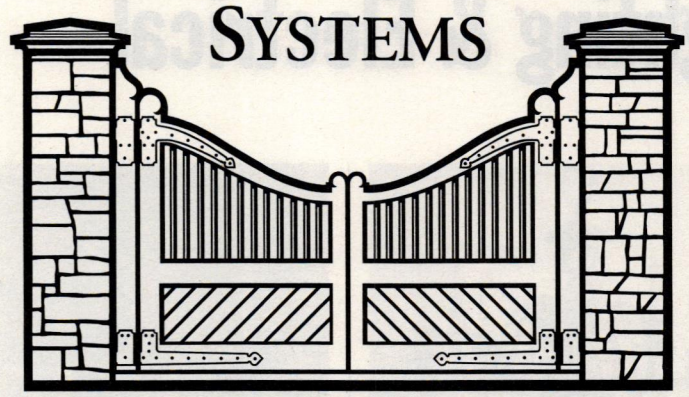

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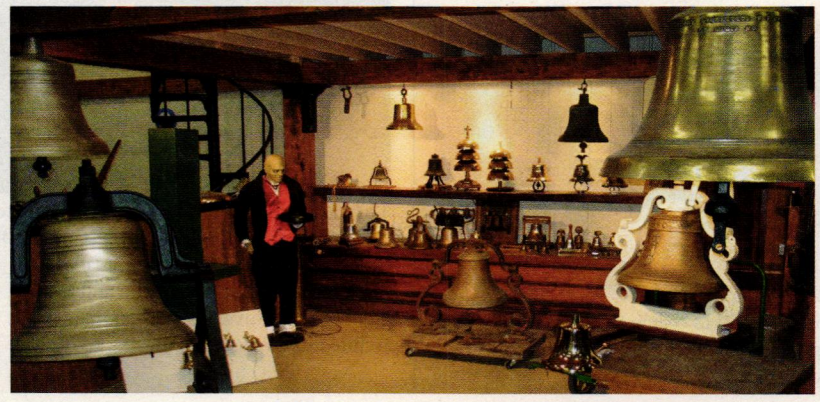

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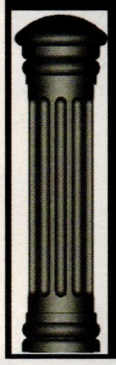

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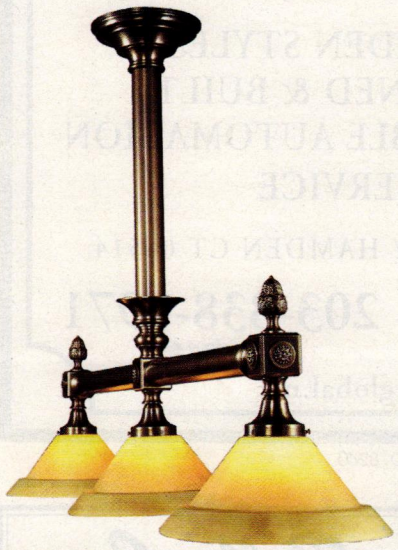
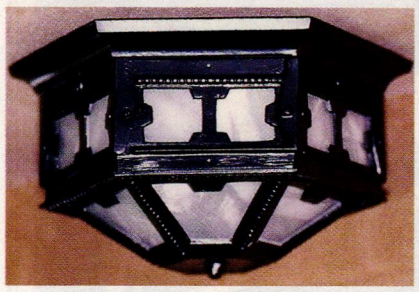
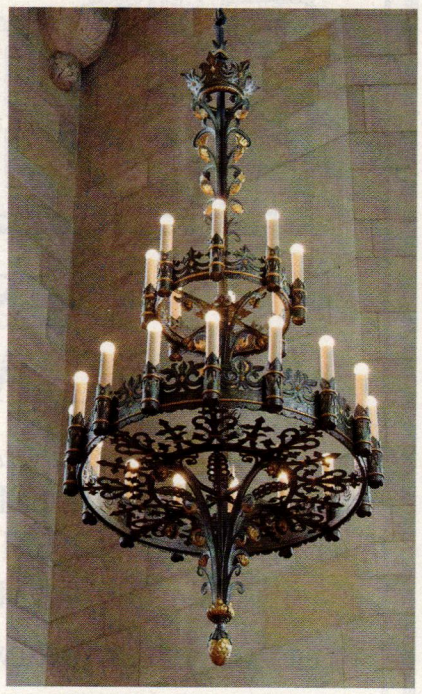
Ball and Ball Lighting restored this historic silver chandelier.



The Baron, available from **Brass Light Gallery** as a 1-, 2- or 3-light pendant, has European glass shades.



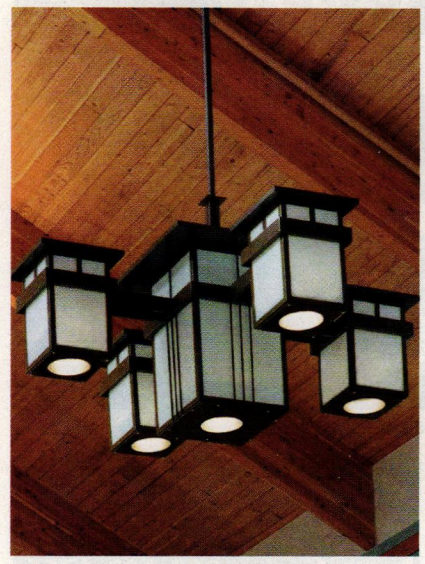
The model #H2 ceiling fixture from **Herwig Lighting** is made of a cast-aluminum alloy and opal glass.



Crenshaw Lighting restored the 42-in. dia. x 9-ft tall, two-tier, cast-bronze fixtures in the William W. Cook Research Library at the University of Michigan.

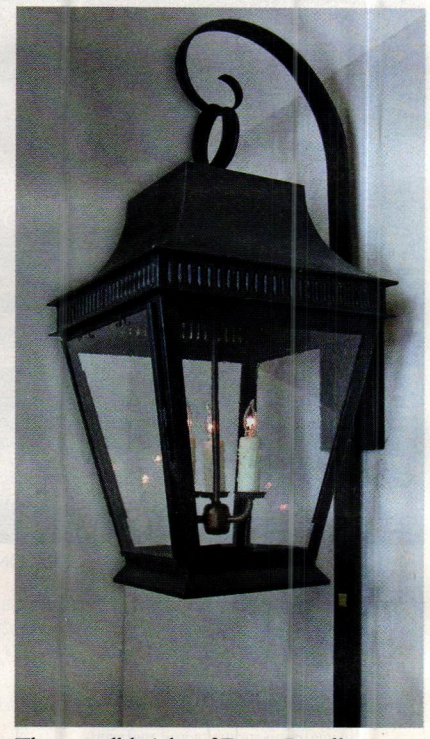
These reproduction fixtures were fabricated by **Lighting Nelson & Garrett** for CIBC Mellon offices in Toronto, Canada; they were re-created in solid brass and leaded glass using archival photos from an 1930s architectural magazine.

Available from **Fine Architectural Metalsmiths** in various sizes, these reproduction lanterns are offered as pier-, bracket- and wall-mount models.

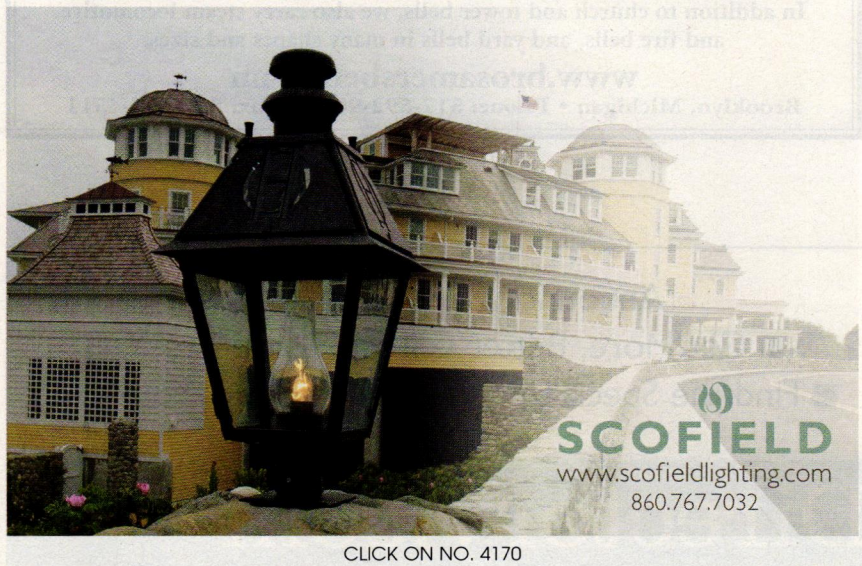


Mills Architectural Lighting supplied this custom energy-efficient fixture for the Mary Mother of God Church in Toronto, Ontario, Canada.

Historical Arts & Casting replicated the original chandeliers of the St. George Tabernacle in St. George, UT.



The overall height of **Deep Landing Workshop**'s three-light model L-1691S-LB8A is 43 in.; the custom bracket features brass medallions.



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

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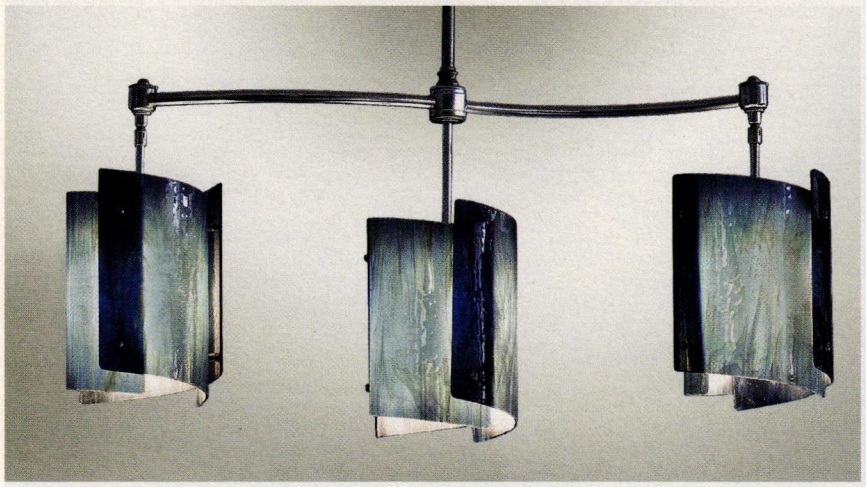
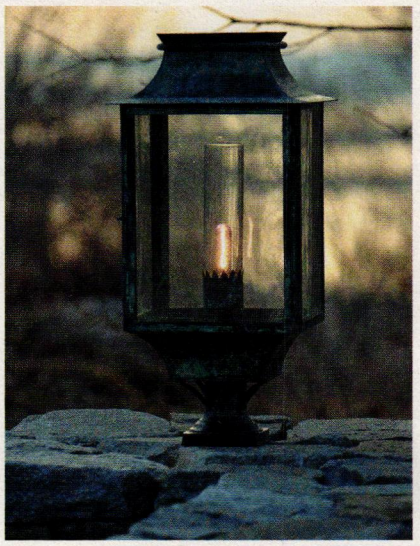


The Mini-Wave chandelier from **Derek Marshall** features three American art-glass lights hung from a gently curving metal armature.

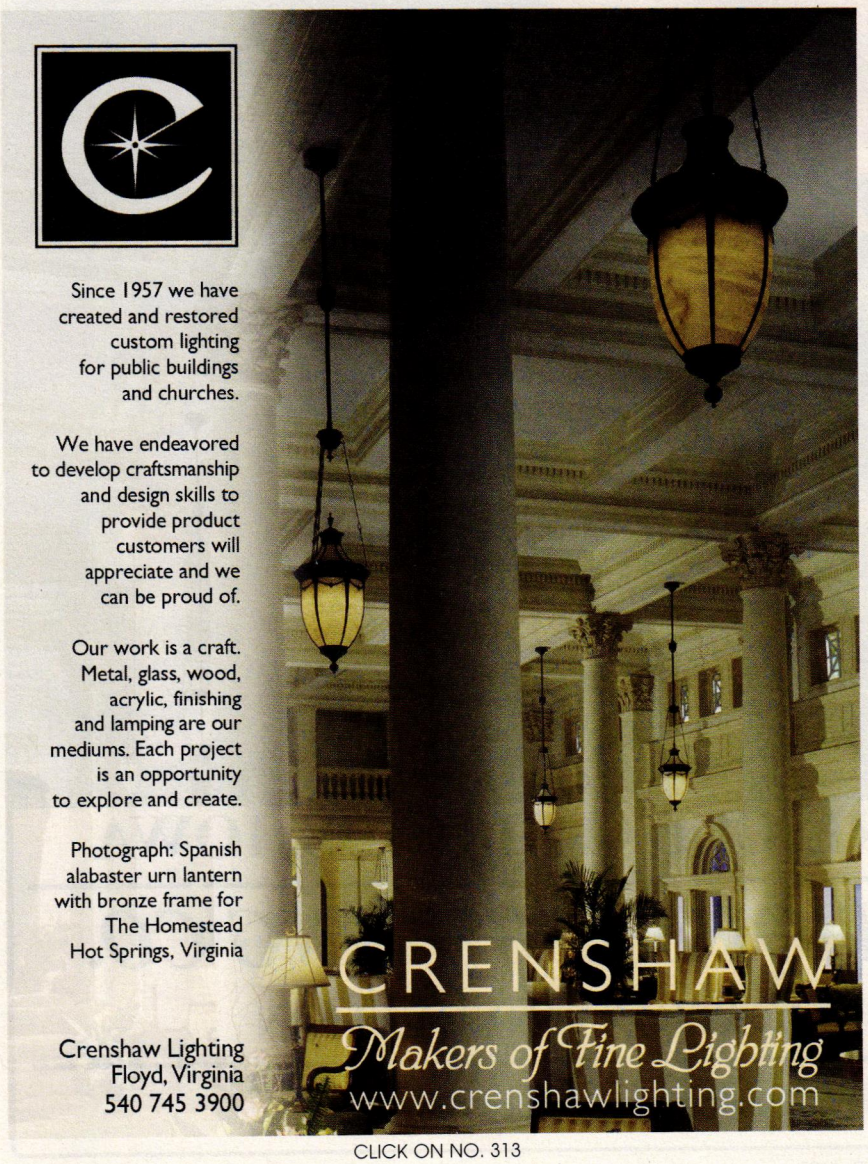


The French Station Lantern from **Scofield Historic Lighting** can be post- or flush-mounted or hung from a ceiling.

The Briggs model Arts-and-Crafts lamp from **The William Morris Studio** is adorned with ginkgo leaves; it is made of mahogany with solid-brass accents.

Woolen Mill Fan Co. manufactures decorative ceiling fans with cast-bronze, -iron or -aluminum fittings.

St. Louis Antique Lighting restored this fixture for the "World Food Prize" project in Des Moines, IA.



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Photograph: Spanish alabaster urn lantern with bronze frame for The Homestead Hot Springs, Virginia

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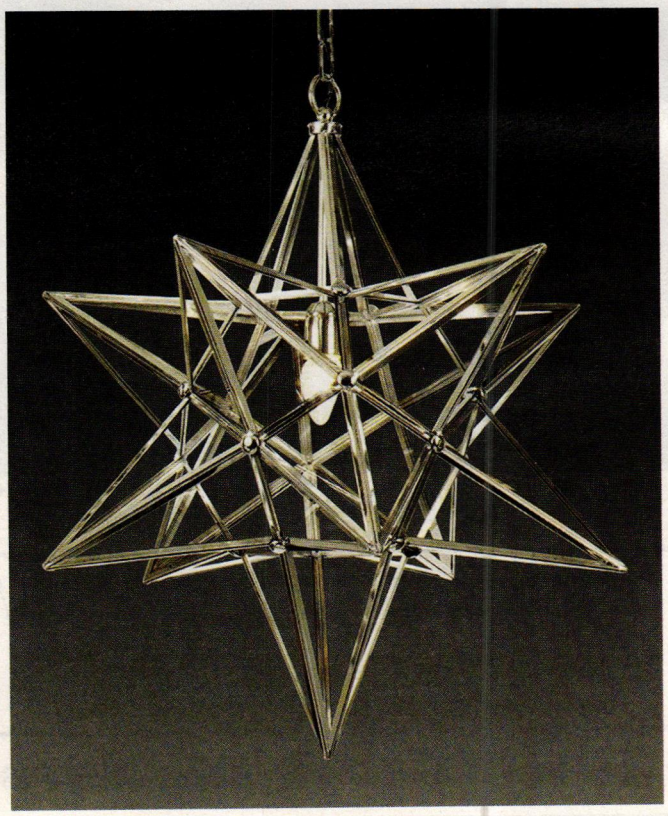

The Federalist offers this star-shaped light fixture.

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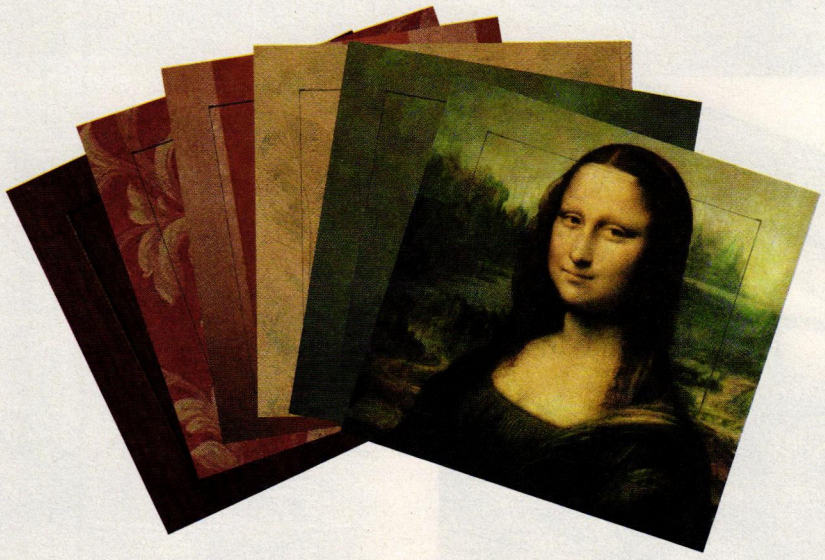
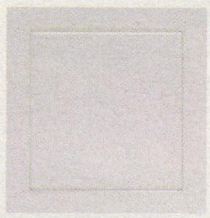
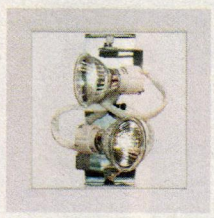




Concealed View

Active View



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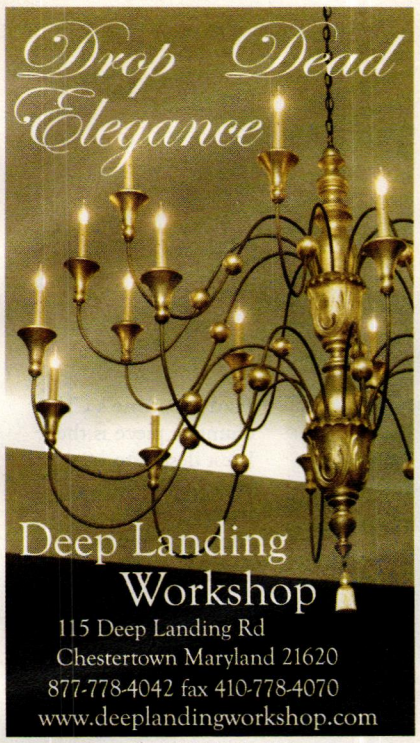

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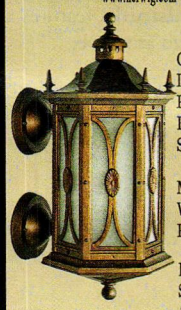

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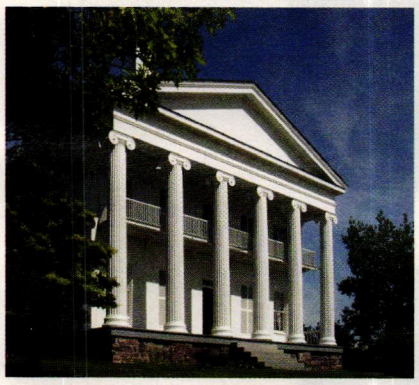

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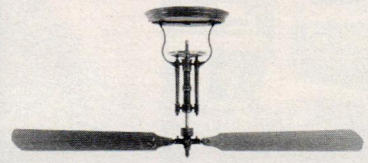

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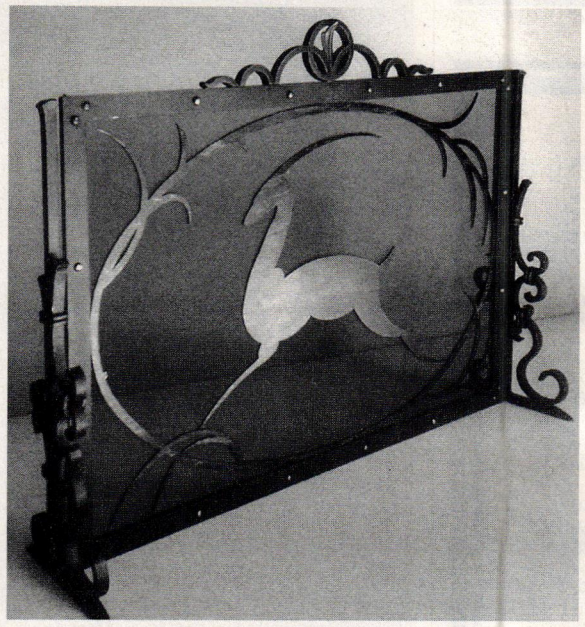
Mantels, Fireplaces & Chimneys

Agrell Architectural Carving focuses on high-end decorative carvings, such as this wood mantel with intricate details and a ram's head.

Classical architectural elements from **Decorators Supply**, such as this mantel, were used to enhance this room.

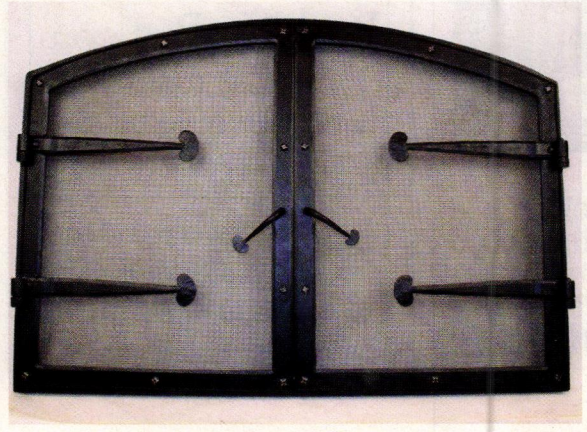
Homefires supplies authentic brass and black iron firebaskets.

Haddonstone's Classic chimney piece is the latest design to be launched in partnership with Robert A.M. Stern Architects and has been created specifically for the American market.



This fireplace screen from **Fine Architectural Metalsmiths** features a bronze antelope.

Fireplace surrounds are available from **Architectural Products by Outwater** in plaster and oak.



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

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Course 1: Windows and Impact Zones: Using the Right Details to Mitigate Storm Damage

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As severe weather increases across the U.S., developing and designing storm-resistant products for coastal impact zones, including windows, are becoming both regulatory and competitive necessities. Learn how to design window systems—major investments for any property owner—that can resist weather's damaging power in storm- and hurricane-prone coastal areas.

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

- Explain how windows have changed over the years in response to severe weather and how traditional approaches and styles inform contemporary window design.
- Pinpoint how well-designed windows are able to mitigate damage from severe weather, including hurricanes, in coastal impact zones.
- Describe the limitations of window design in deflecting damage from severe storms in impact zones.
- Cite IZ3 and IZ4 codes, which detail ways to improve storm resistance in coastal areas.

Presenters: Gregory F. Shue, principal, Shue Design Associates, Sullivan's Island, S.C.
Brian Baggett, Southeast territory manager, Marvin Windows and Doors, Orlando, Fla.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Course 2: Windows of Opportunity: Using New Technologies in Large-Scale Projects

On-demand version available, 90 minutes, 1.5 AIA HSW LUs, 1.5 GBCI Continuing Education Hours

Over the last two decades, windows have evolved more quickly than perhaps any other building material, partly in response to demands for greater energy efficiency. With an emphasis on large commercial and residential projects, learn how new technologies in the design and manufacture of windows—including new framing materials, coatings, and glazings—are aiding the upgrade of both historic buildings and new structures.

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

- Describe new technologies that enhance windows' energy efficiency.
- Compare and contrast how new technologies will work in historic buildings and how they might not.
- Show how new window technologies can be used to help achieve specific goals and requirements for energy efficiency on large-scale projects.
- Take into account the opportunities and challenges for designers and builders presented by large-scale projects with many windows (more than 200).

Presenters: Andrew Zalewski, AIA, president, The MZO Group, Stoneham, Mass.
Art Reeves, commercial business development manager, Northeast territory, Marvin Windows and Doors, Wixom, Mich.

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

Course 3: Credits Where Credits Are Due: Tax Credits for Historic Preservation Projects

On-demand version available, 90 minutes, 1.5 AIA HSW LUs

For more than 30 years, generous federal tax credits have been the driving economic force behind the rehabilitation of historic structures in the United States. Through case studies of successful projects, learn how to earn tax credits while navigating a sometimes exacting process. This is a must-attend event for architects, contractors, building owners, and developers.

Learning Objectives: After the sessions, participants will be able to do the following.

- Discuss in detail the federal tax credit program for the rehabilitation of historic buildings.
- Identify essential characteristics—both in design and construction—successful projects share.
- Apply the Secretary of the Interior's Standards for Rehabilitation to individual projects.
- Cite lessons from the tax credit-worthy projects presented during the Webinar.

Presenters: John Sandor, architectural historian, Technical Preservation Services, National Park Service, Washington, D.C.
Albert S. Rex, director, Northeast Office, MacRostie Historic Advisors, LLC, Boston

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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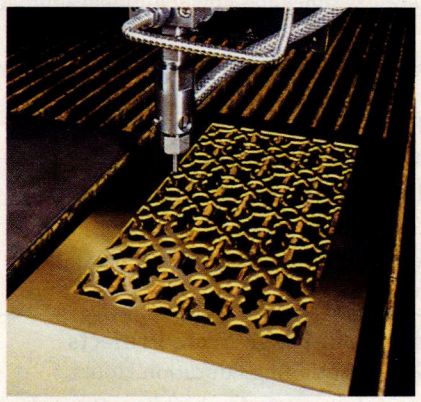
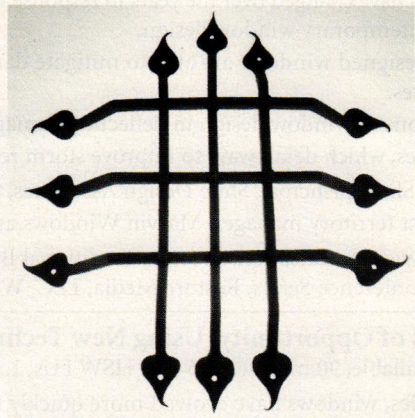
Metalwork

Architectural Iron restored this massive cast- and wrought-iron main gate for the Rock Creek Cemetery in Washington, DC.

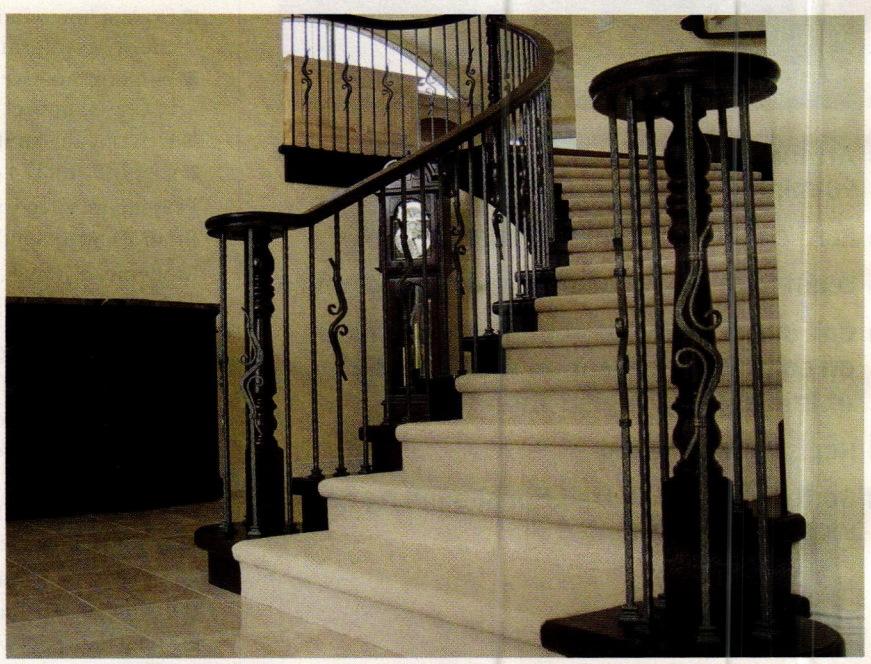
Fine Architectural Metalsmiths repoussed these finely detailed acanthus leaves to replace the original leaves on a gate.



Architectural Grille uses water-jet-cutting technology to create metal grilles in a variety of historic styles.



The model ST 8 speakeasy grille from **Kayne & Son** features a weeping heart motif.



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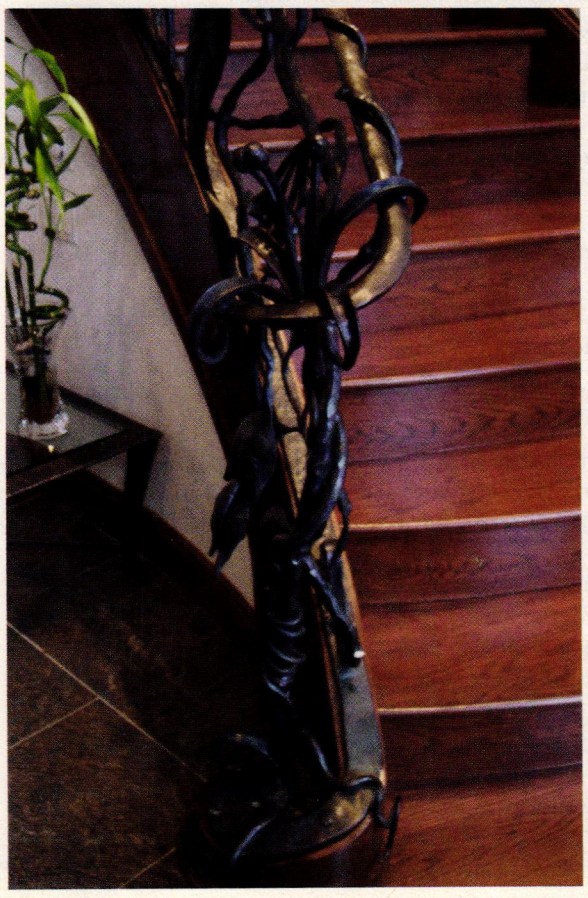

This ornate metal stair rail was designed and fabricated by **Bill's Custom Metal Fabrications**.

This metal railing was fabricated by **Wiemann Metalcraft**.

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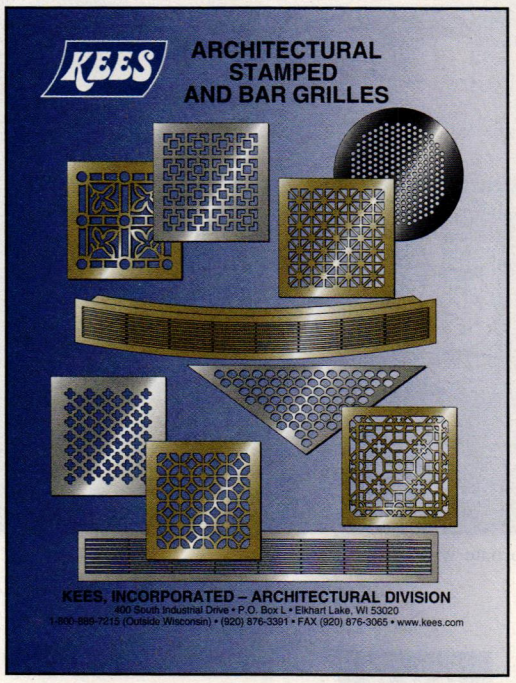

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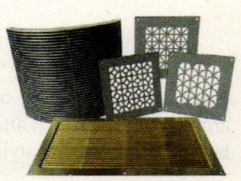

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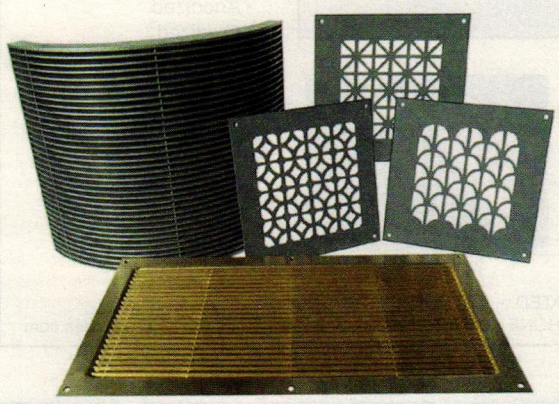
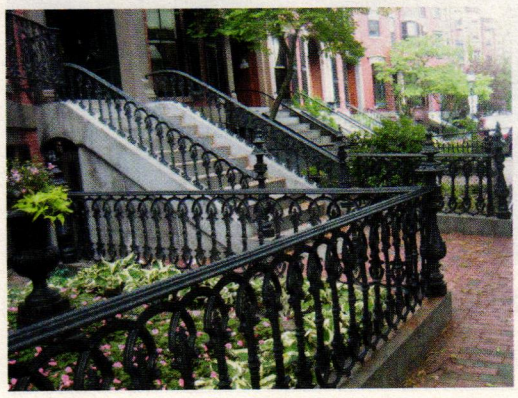
Lodi Welding fabricated this ornate wrought-iron railing.



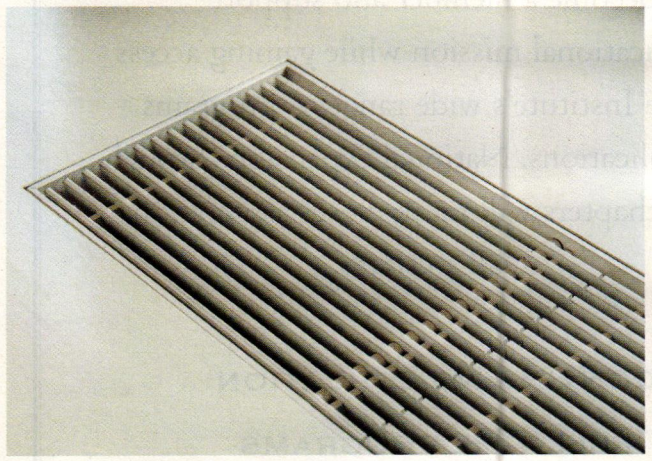
Kees offers a selection of architectural stamped and bar grilles in historic styles.

NIKO fabricated this custom zinc spandrel panel.



Schiff Architectural Detail fabricated these ornate railings for an historic neighborhood.

Historical Arts & Casting designed and custom fabricated this decorative stair railing.



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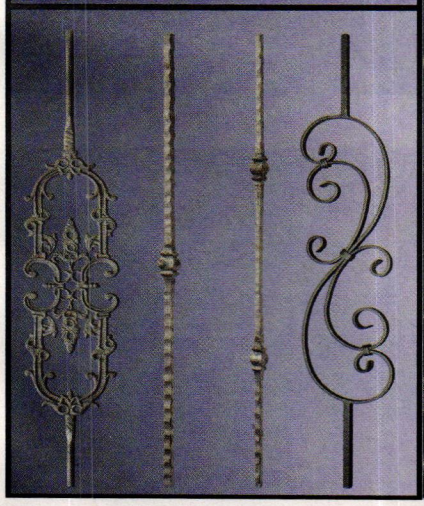

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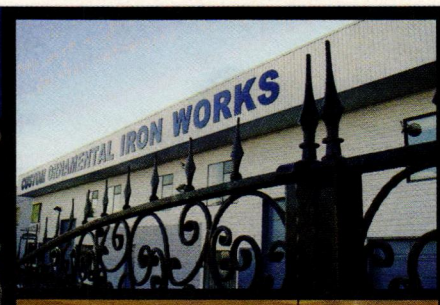

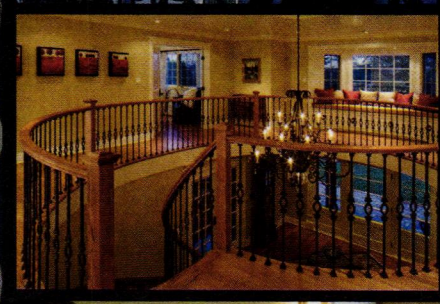

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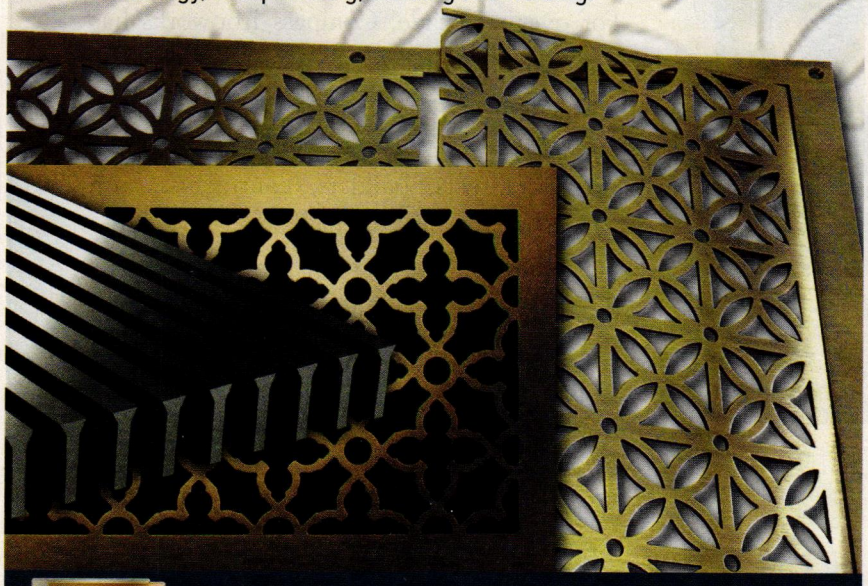

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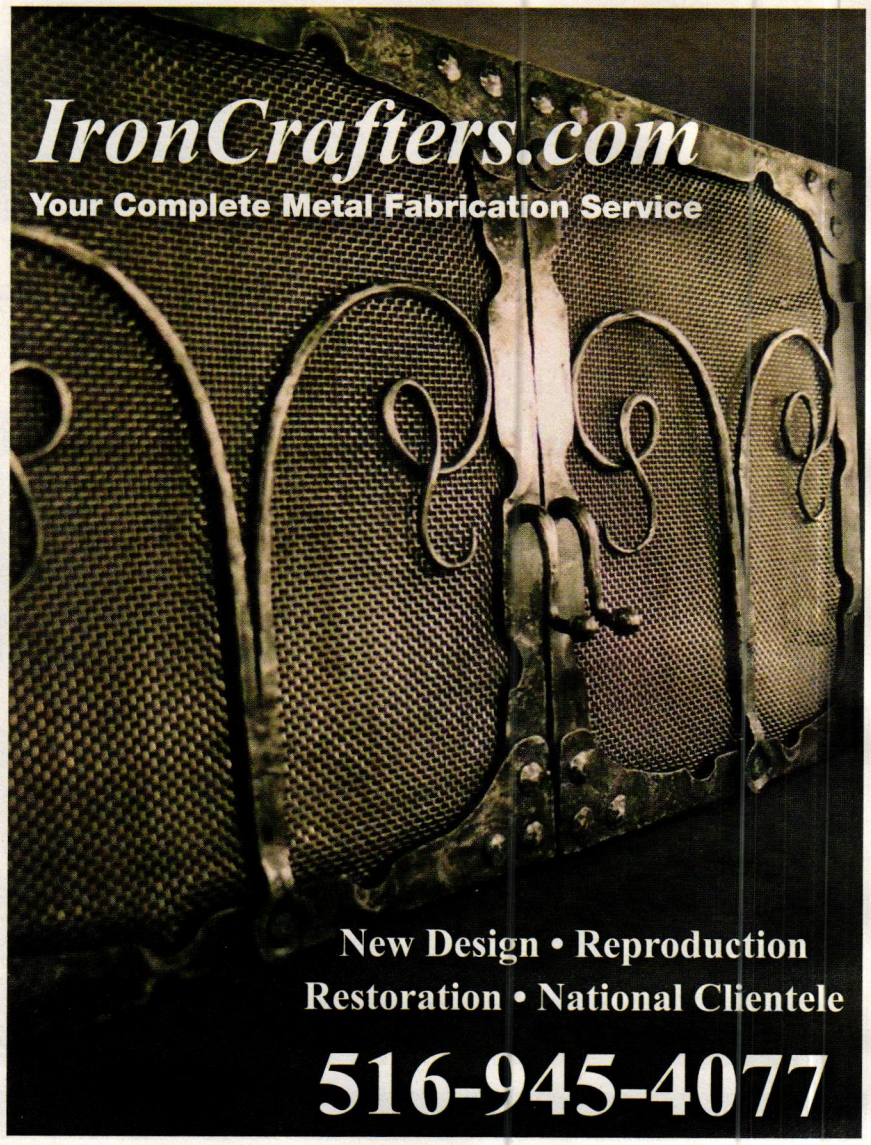

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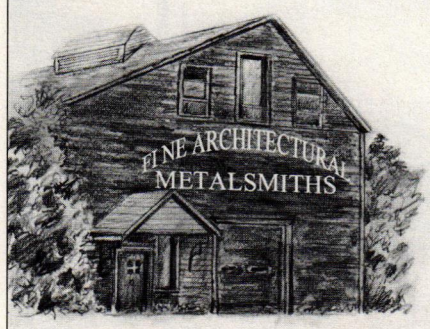

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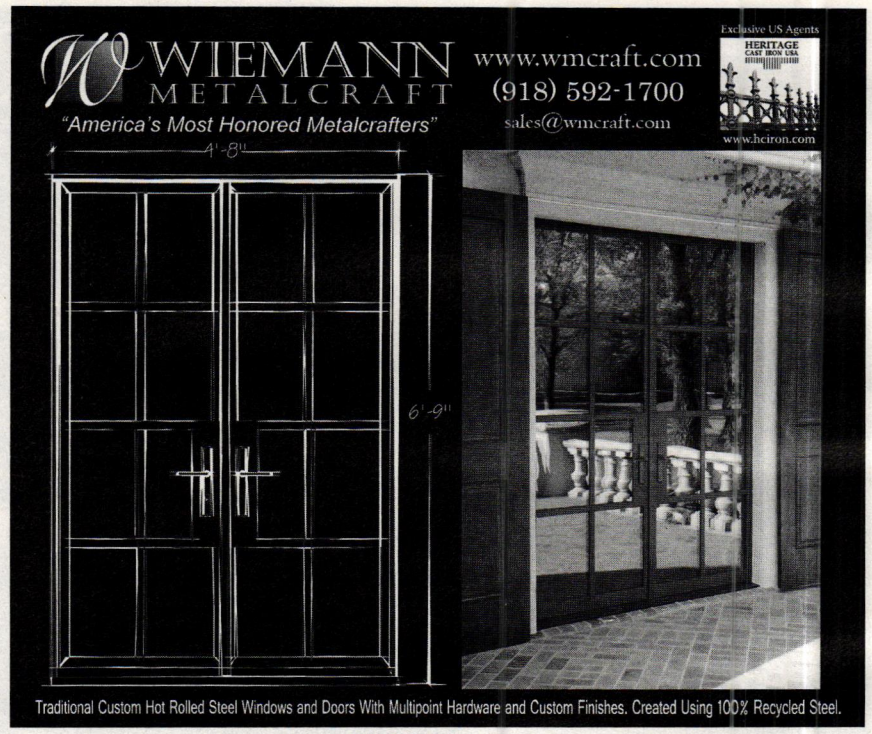

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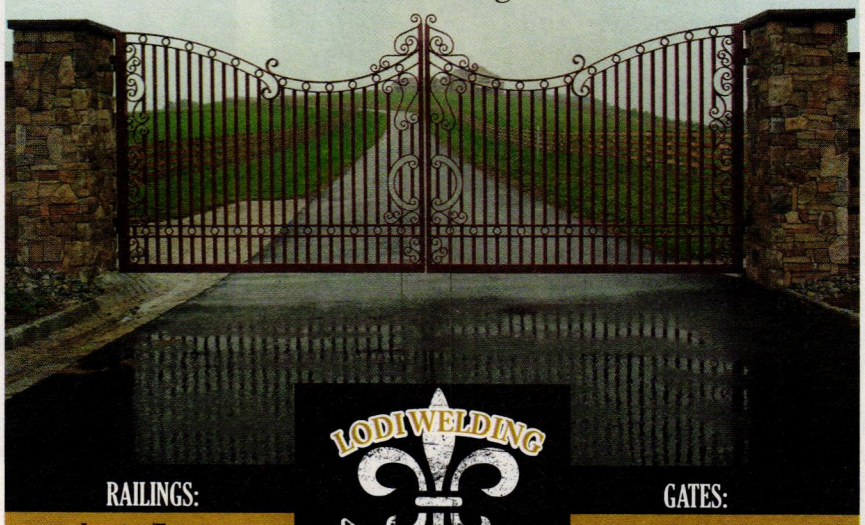

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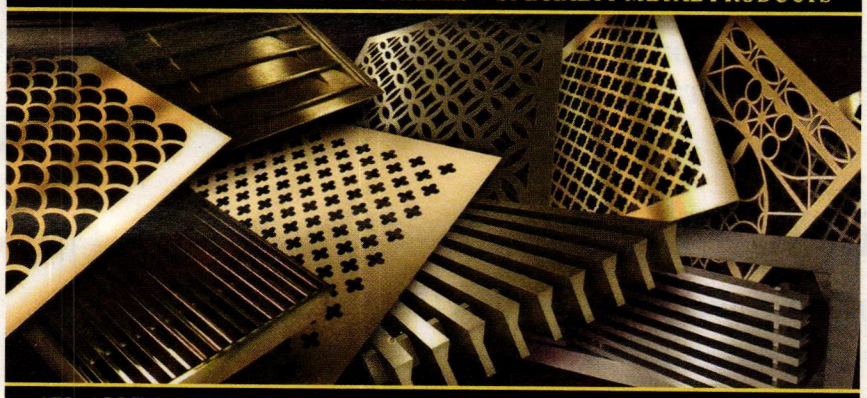

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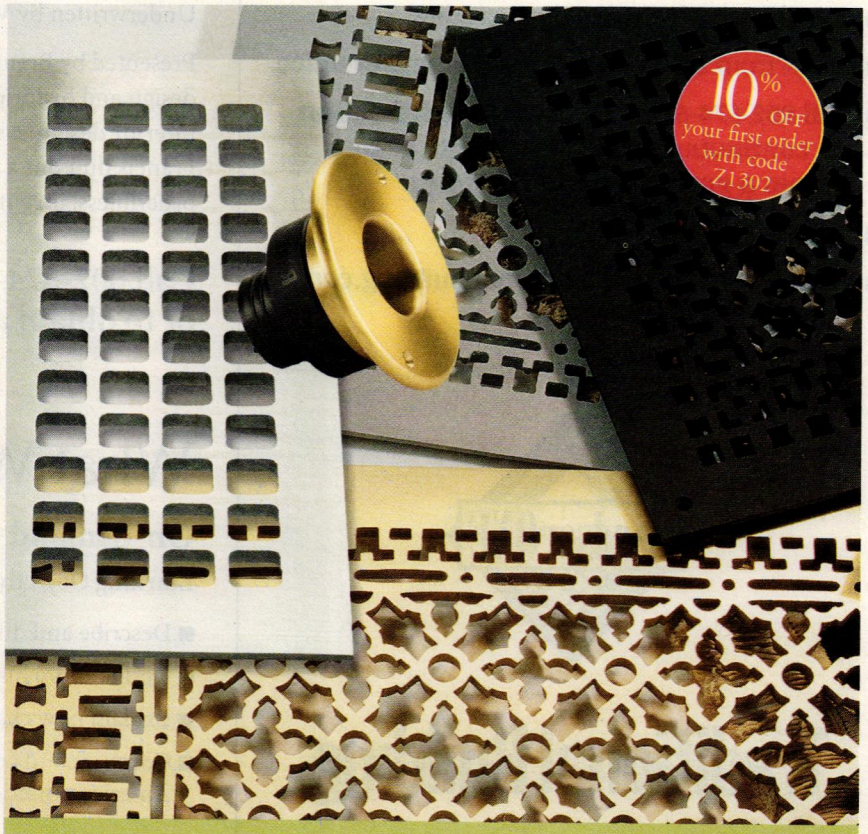

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Produced by Restore Media: *Clem Labine's Traditional Building, Clem Labine's Period Homes,* the Traditional Building Exhibition and Conference, and the Traditional Building Conference Series.

Underwritten by **WindsorONE.**

Presented by Brent Hull, head of the Brent Hull Companies and a leading expert in traditional residential design and historic millwork in particular, this 60-minute presentation is a guide to the basics of classical interior design. Using as examples the famed Georgian and Federal-style rooms of Winterthur, Henry Francis du Pont's mansion turned glorious house museum, Hull offers inspiring lessons in the unique orderliness, inventiveness, and creativity behind the design of the traditional American room.

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

- Describe and differentiate between and among Georgian, Federal, and Colonial Revival millwork.
- Design more historically accurate moldings, mantels, doors, and millwork.
- Explain how changing values and production capabilities altered architectural detailing over time.
- Compare and contrast different orders, moldings, and arrangement of architectural millwork in American interiors.

Presenter: Brent Hull, founder and owner, the Brent Hull Companies, Forth Worth, Texas

Moderator: Judy L. Hayward, education director, Traditional Building Exhibition and Conference and Traditional Building Conference Series, Restore Media, LLC, Washington, D.C.

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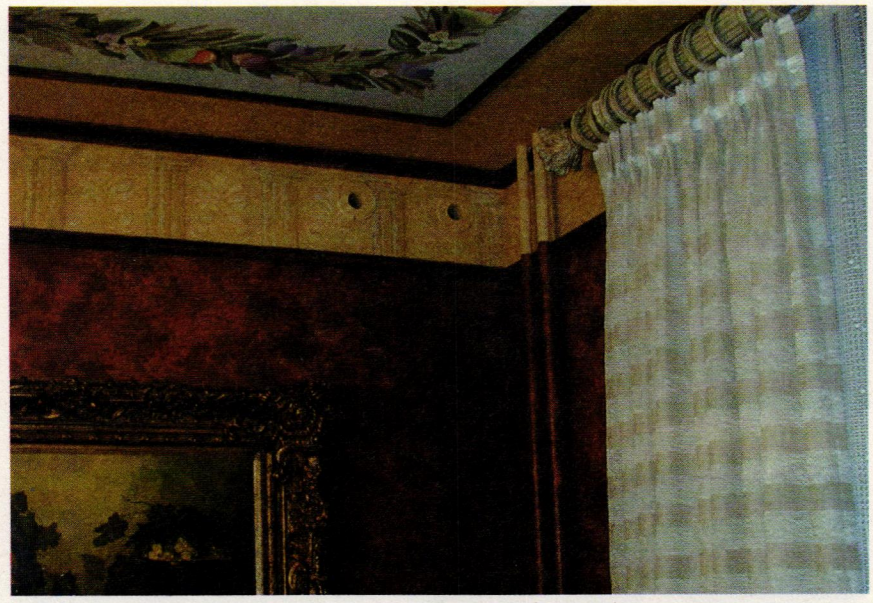
The Empire Washbasin and Metal Washstand from **Herbeau** are paired with the Royale Bridge Faucet.

Mitsubishi's Cooling & Heating Division offers the updated R2-Series VRF Zoning System.



Unico's small-duct, high-velocity HVAC system takes up less than a quarter of the space of a traditional system, making it ideal for historic buildings.

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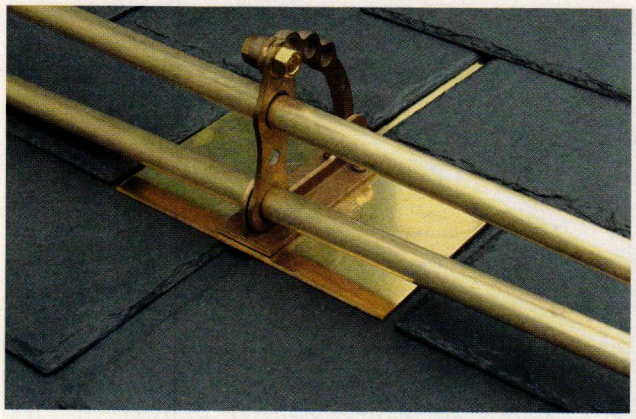
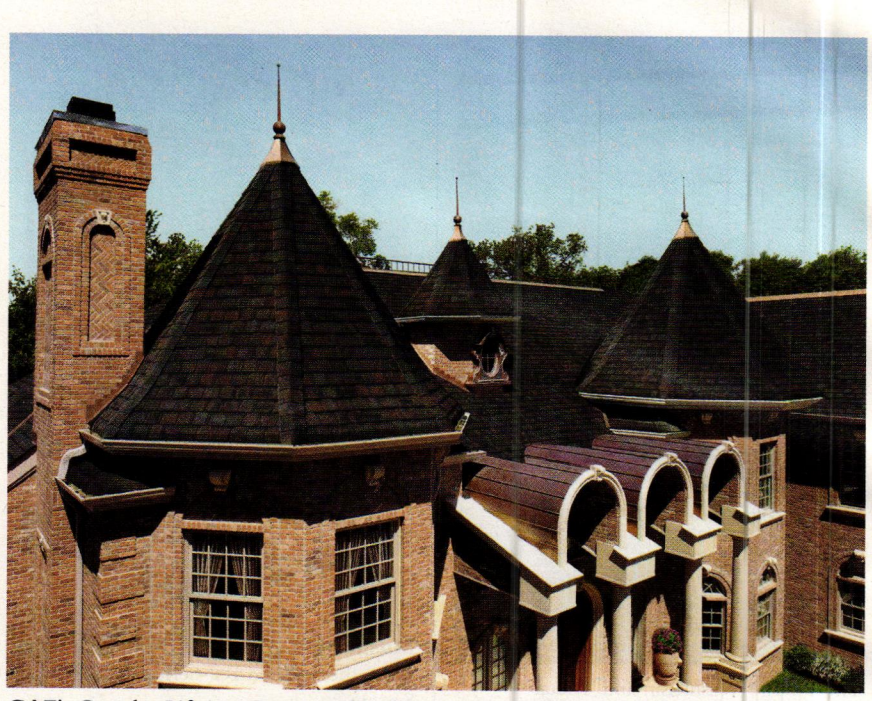


Alpine SnowGuards' model # 502 brass two-pipe snow guard is shown on a synthetic slate roof.

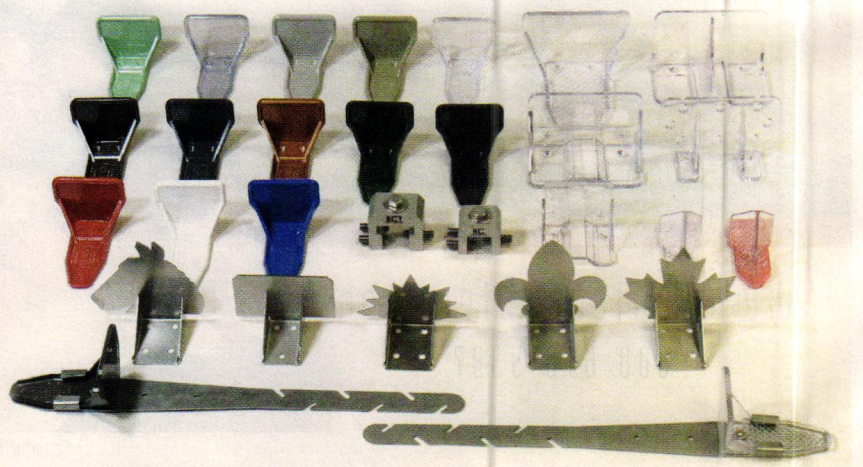
Five onion-style golden domes were custom manufactured and installed by **Architectural Fiberglass, Inc.** on the Holy Trinity Church in Parma, OH; one measures 18x32 ft. and the other four are 15x26 ft.

This mahogany frame hip corner skylight glass roof system with state-of-the-art glazing was designed, fabricated and installed by **Glass House, LLC**.



GAF's Camelot Lifetime Designer Shingles withstand winds up to 130 mph and have a limited lifetime warranty.

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



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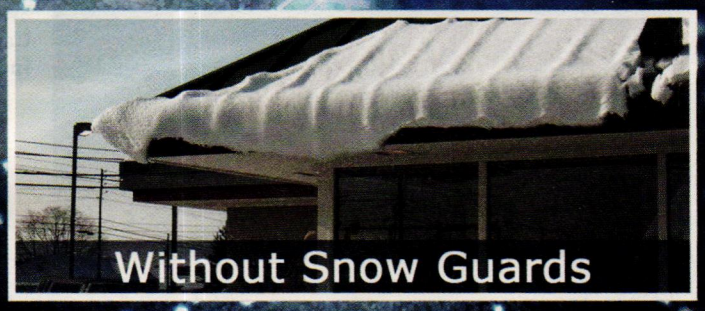

SnoJax II

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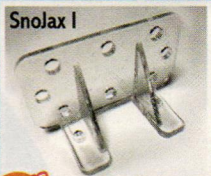
5.22" W x 3.25" H
The **first** polycarbonate, adhesive mounted snow guard, invented in 1985. Features an interchangeable mounting base.
Adhesive tested: 700 lbs.
Screw tested: 3750 lbs.

SnoJax I



AS LOW AS $2.50

5.22" W x 3.25" H
The **first** patented polycarbonate snow guard introduced in 1976 for mechanically fastened applications only.
Screw tested: 1800 lbs.

Ace

AS LOW AS $2.50

Face: 5" W x 3" H
Base: 3" W x 5" L
Waffled base increases bonding power. "V" shape fits most panels and does not trap water.
Adhesive tested: 1449 lbs.
Screw tested: 4849 lbs.

Deuce

AS LOW AS $1.75

Face: 3" W x 2.5" H
Base: 1.5" W x 4" L
Fits most common 36" panels with 9" flats. Sits in flat area between minor ribs. No rib straddling.
Adhesive tested: 1379 lbs.
Screw tested: 3456 lbs.

SnowBreaker

Safely break up sliding snow and ice! Cutting edge design reduces the dangers of sliding snow and ice by breaking it up into smaller pieces. Available with "Peel & Stick" 3M tape option.

IceJax II

AS LOW AS $2.95

5" W x 3" H
Based on the proven SnoJax II design. Features an interchangeable mounting base. Embossed logo enhances bonding power.
Adhesive tested: 1561 lbs.
Screw tested: 6388 lbs.

IceJax I

AS LOW AS $1.50

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

Snow retention for new or retro-fit slate and tile applications. The slotted straps easily engage roof nails for installation and rolled tabs hold the device in place. Available in 11 stock colors, clear, and EcoBlox options.

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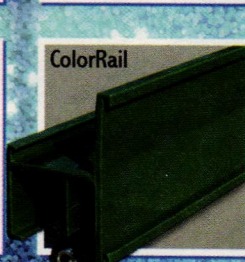
ColorBar

Features a Kynar™ painted "No Paint - No Wait" slide in, 2 inch metal strip. No seam penetrations! Attach year round! IceStoppers prevent snow and ice from sliding under the bar.
ColorBar By Action Manufacturing, LLC.
Marketed By IceBlox, Inc.

ColorRail



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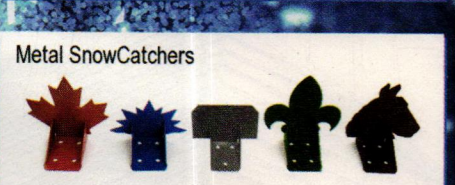
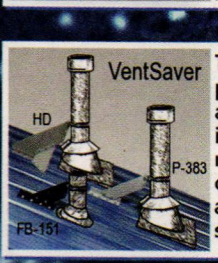
Marketed by SnoBlox-Snojax
As manufactured by Action Manufacturing LLC

Metal SnowCatchers



Maple Leaf, Sun Burst, Standard, Fleur-de-lis, and Mustang Shapes.
Stainless Steel, 82 durable powder coat colors.

VentSaver



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

LeafBlox

This simple product helps eliminate gutter clogs caused by leaves and ice. Stiff LeafBlox bristles fill the gutter so leaves and large items pass right over. Avoid costly installs and gutter cleanings.

*Prices shown reflect quantity discount. Visit www.SNOBLOX-SNOJAX.com to view snow guards price breaks.

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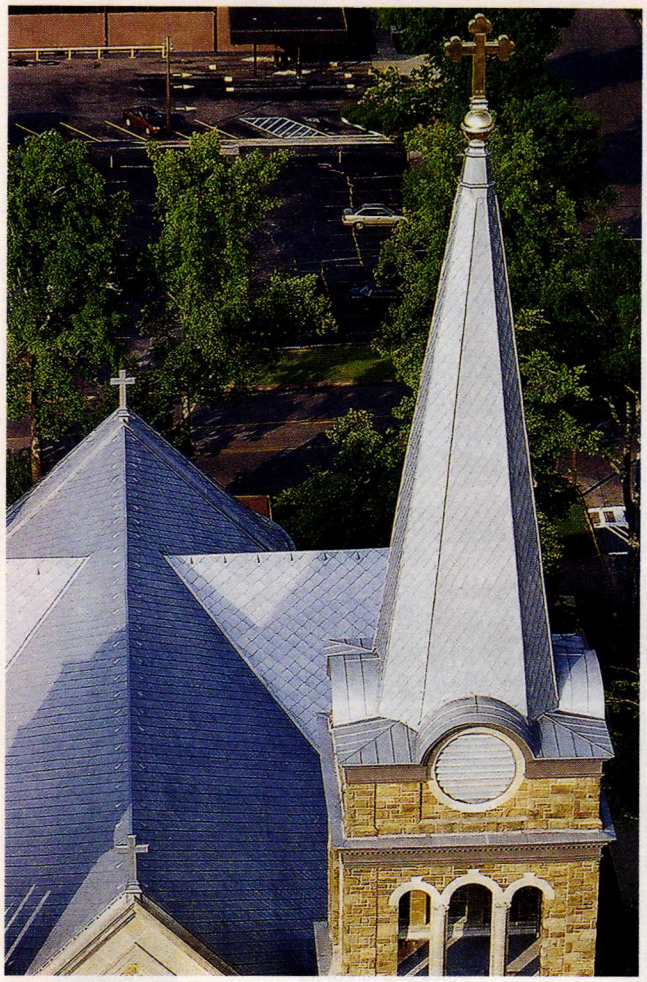
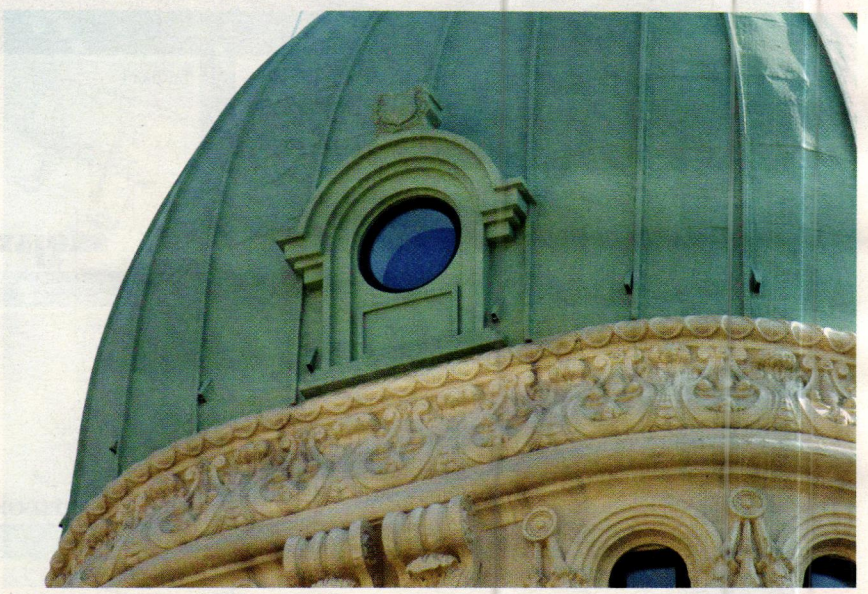


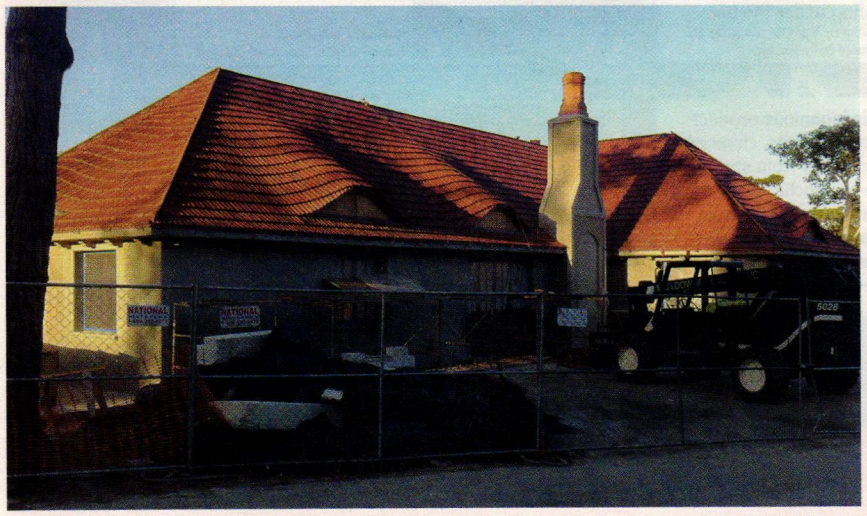
Ornametals fabricated the zinc roof on the Sacred Heart of Jesus Catholic Church in Cullman, AL.

This aluminum cupola, with a 6-ft.-dia. clock and aluminum cornice, was created for the Worth County Courthouse in Sylvester, GA, by **Campbellsville Industries**.

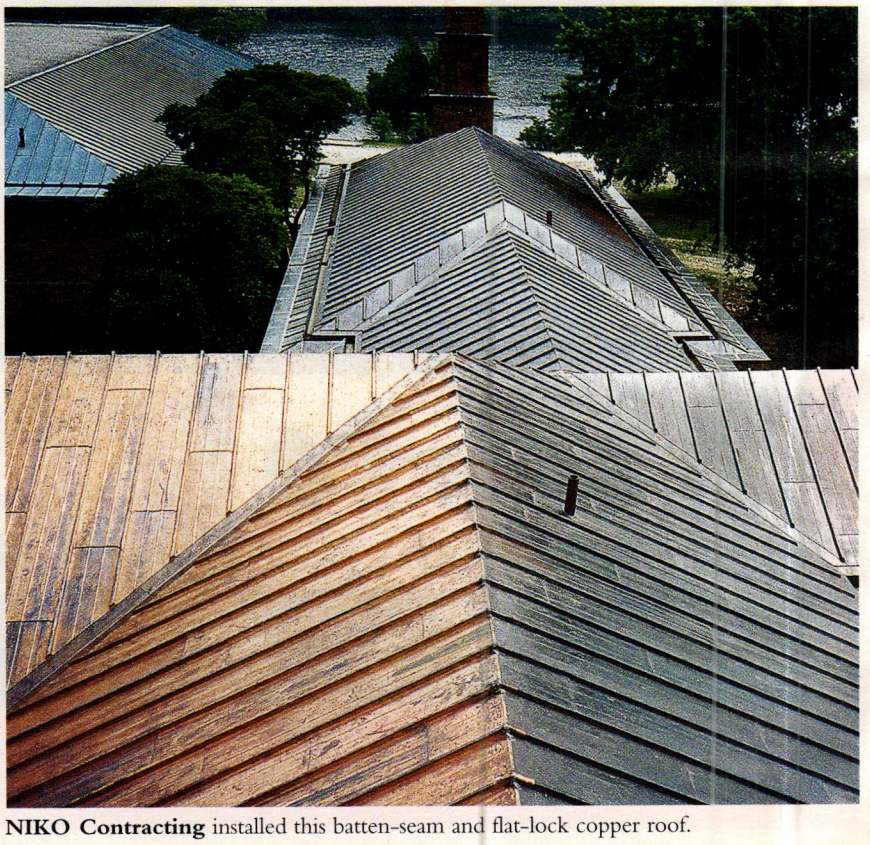


Gotham Metalworks fabricated this precision plasma-cut replication domed roof for a NYC landmarked building.

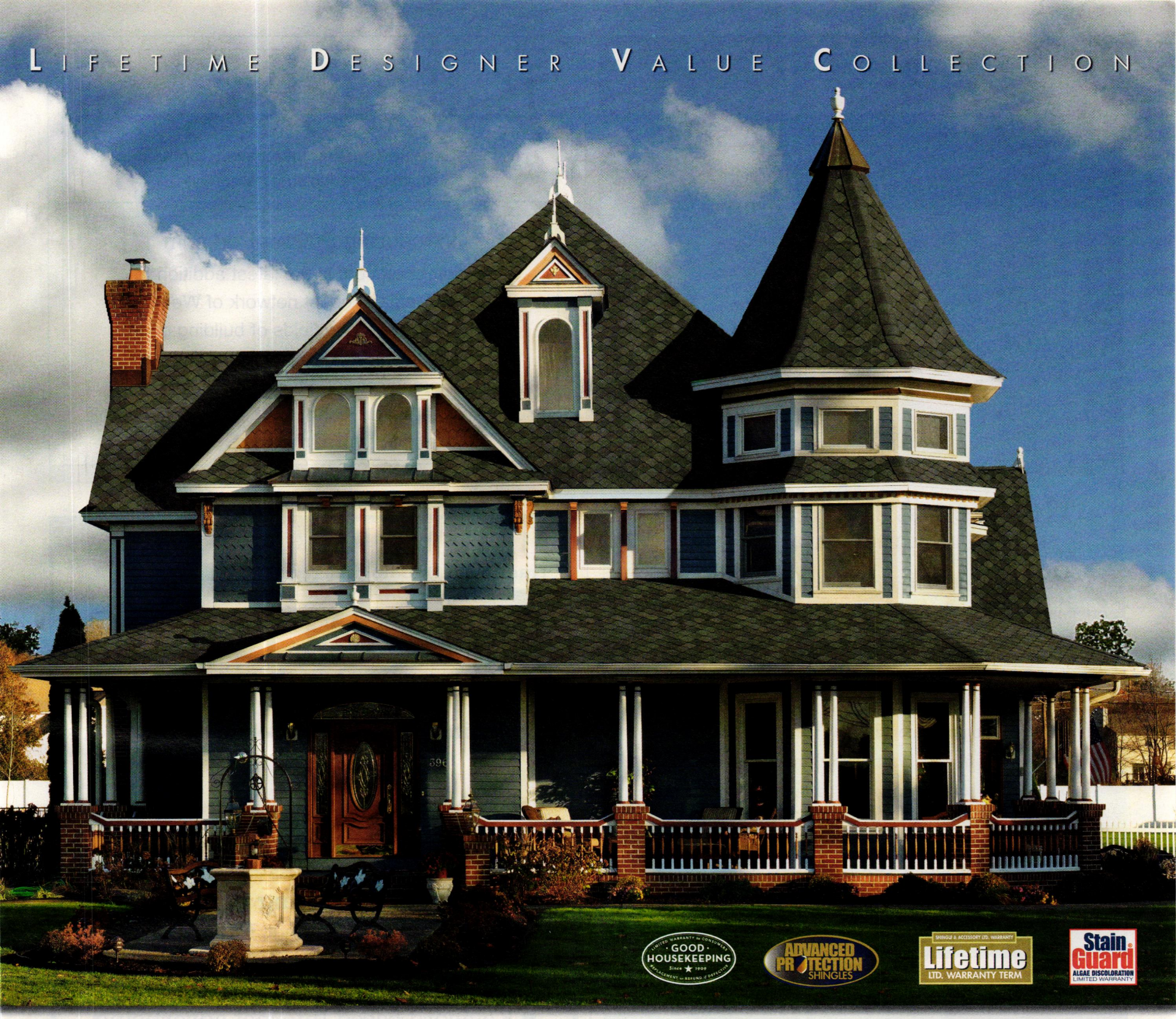
This dome skylight from **Solar Innovations** utilizes 1-in. insulted glass and solid copper and bronze panels.



Tile Roofs, Inc. supplied salvaged red Ludowici French tiles and new custom manufactured tile fittings for this new home in Carmel, CA.



NIKO Contracting installed this batten-seam and flat-lock copper roof.



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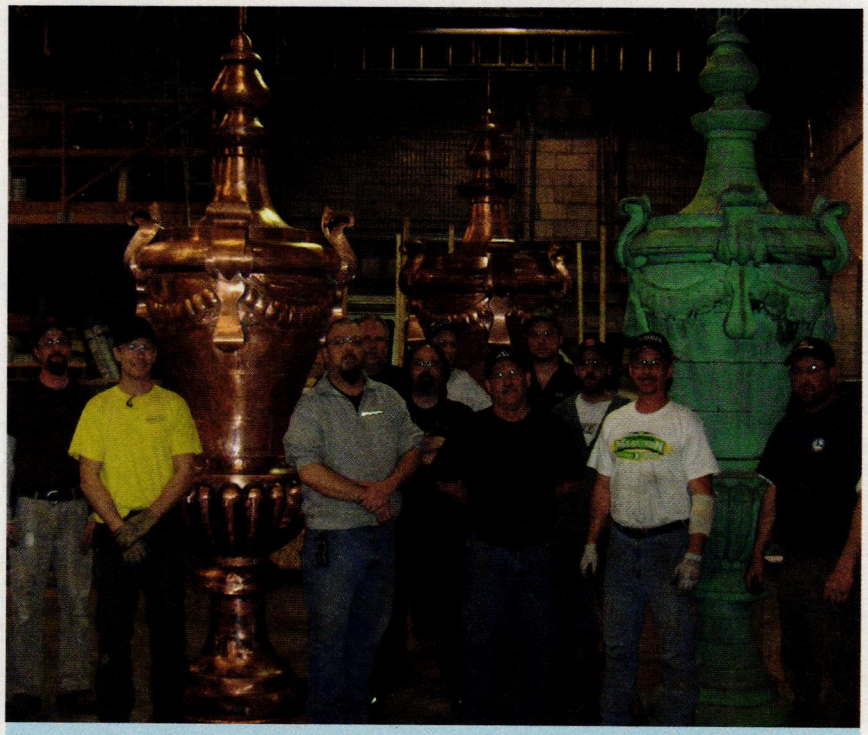

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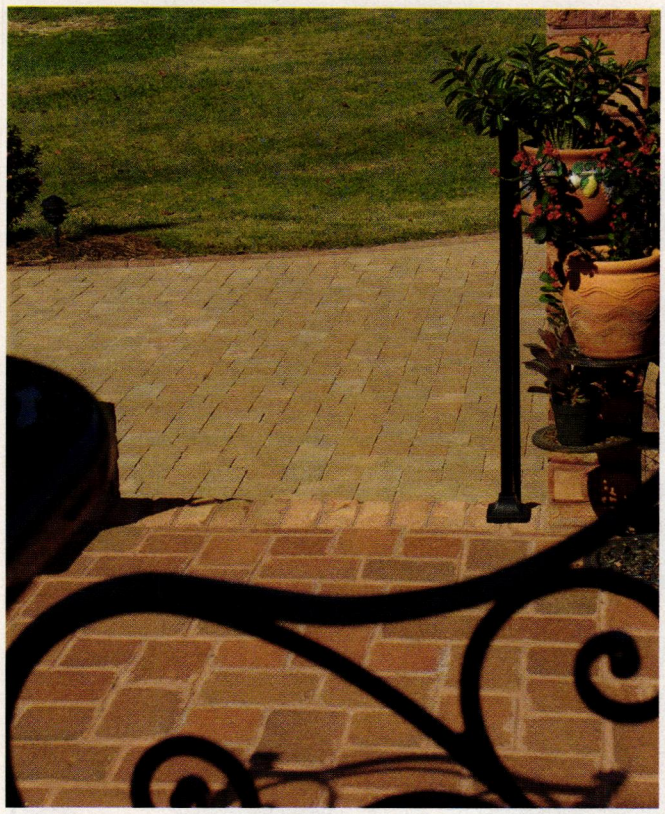
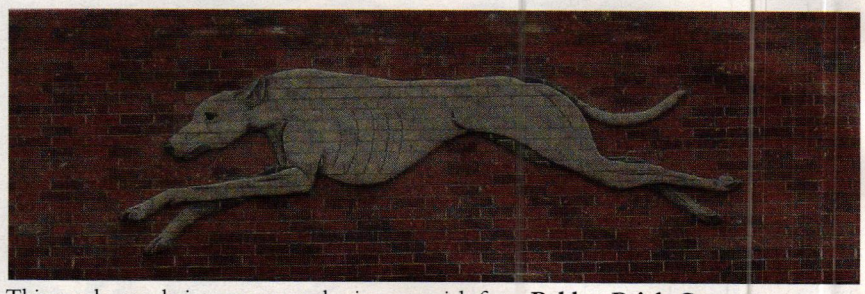
Stone, Brick & Masonry

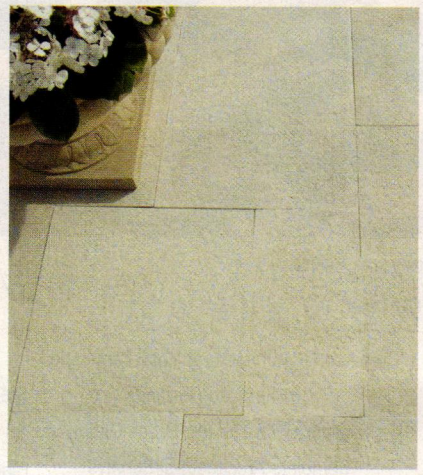
Graciano Corp. revitalized and restored more than 2,500,000 sq. ft. of the limestone façade at New York City's Rockefeller Center.



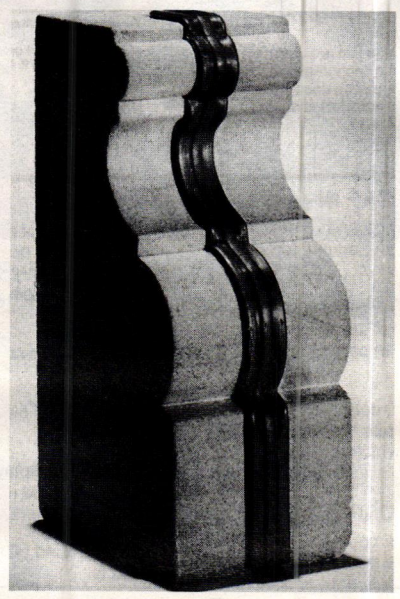
Pine Hall Brick's CityCobble pavers are tumbled after firing, giving them a cobbled look; the pavers exceed ASTM standards for strength and durability and will not fade.



This greyhouse design was created using materials from **Belden Brick Co.**



Paving from **Haddonstone** offers subtle textures; it is available in different sizes to suit any landscape, patio or terrace.



Weathercap's soft lead strip embedded in caulk forms a cap or seal that protects any masonry joint.

Antique 5x5-in. granite Cobblestone from **Monarch Stone** was used for this driveway in Michigan.

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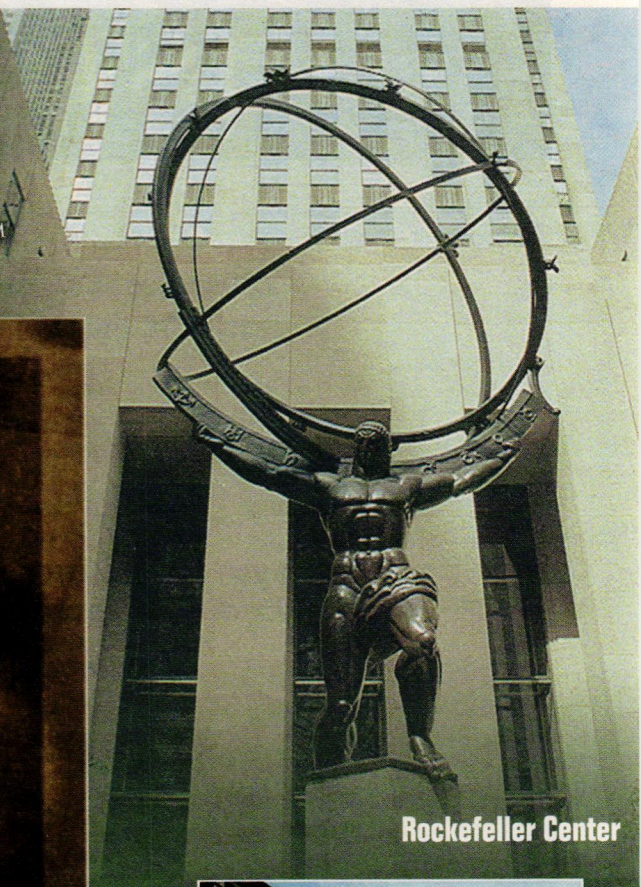

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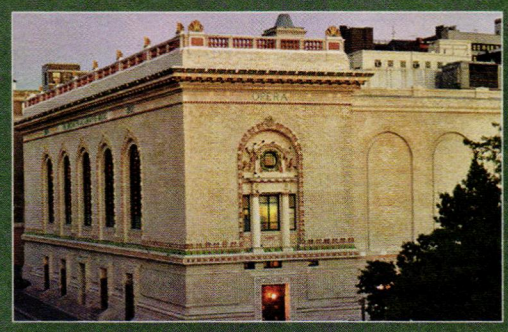

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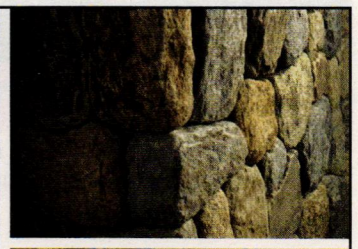

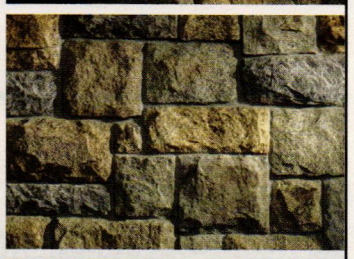

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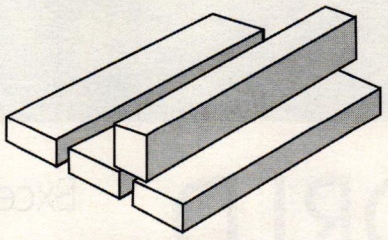

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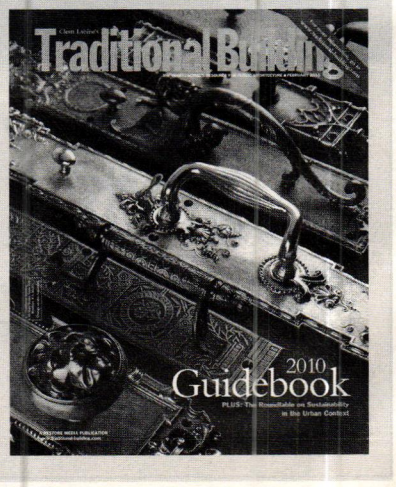

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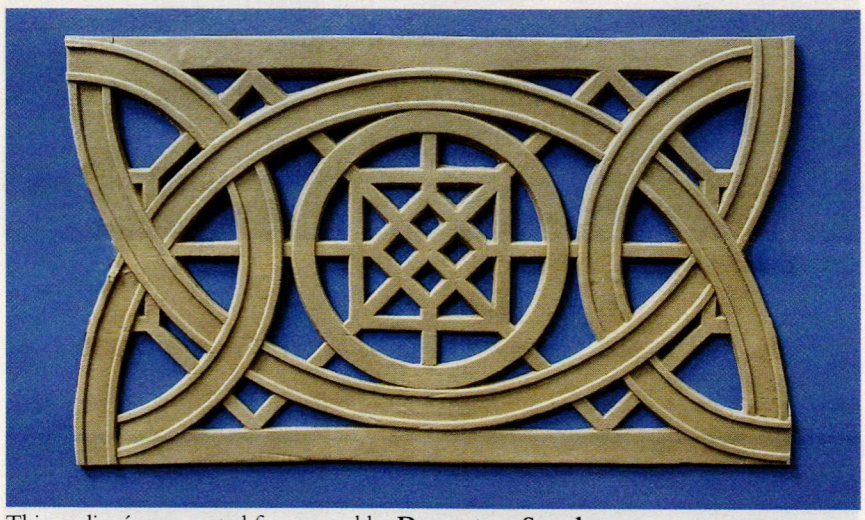

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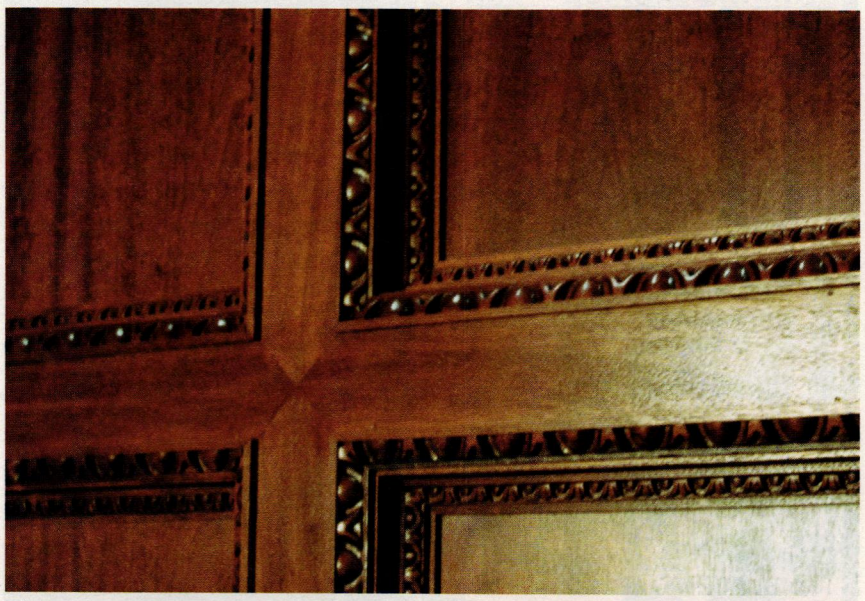

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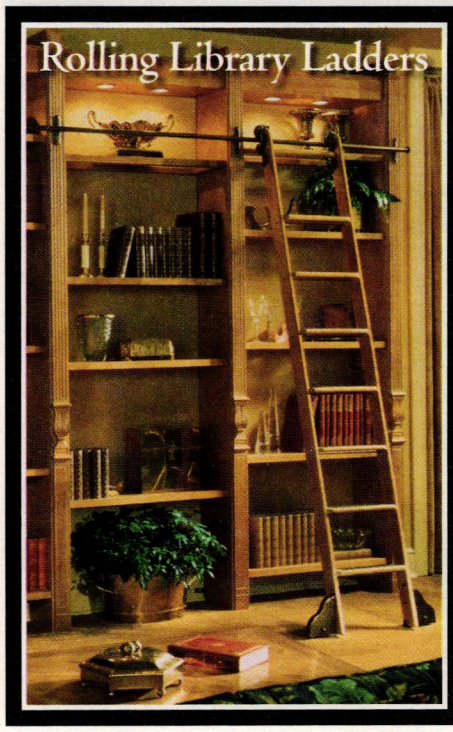

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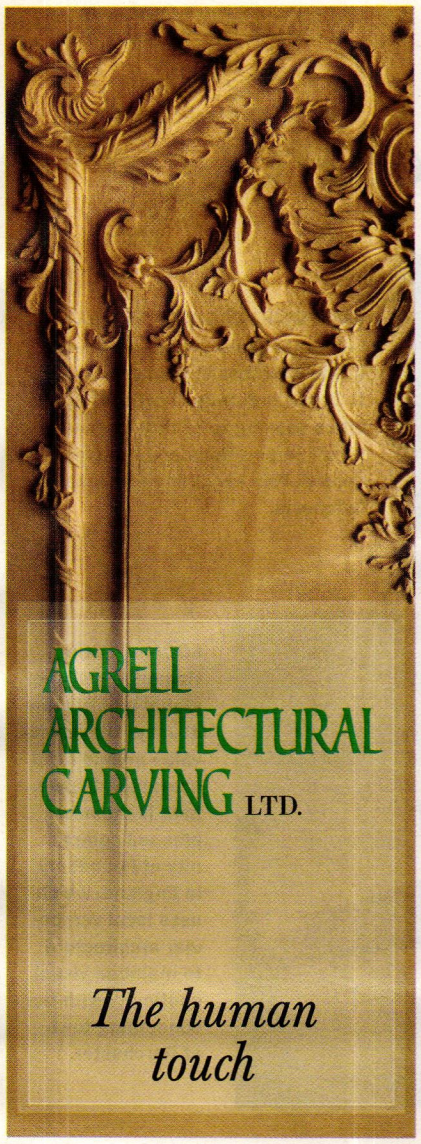

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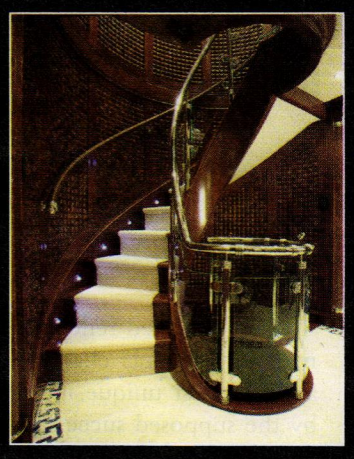

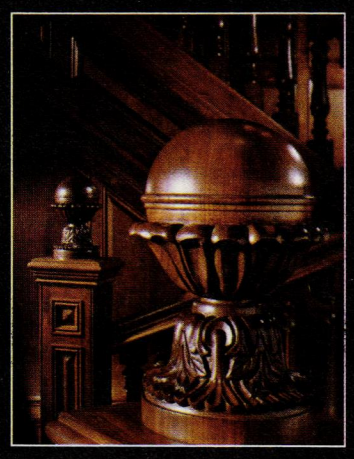

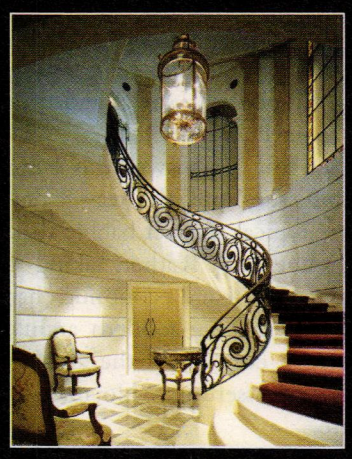

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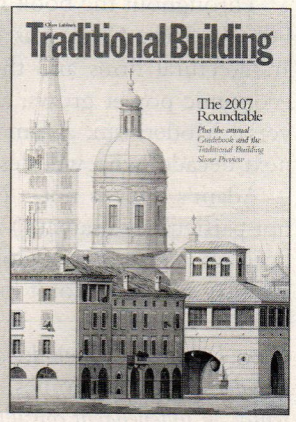

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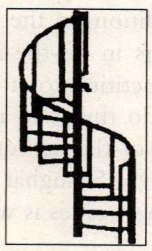

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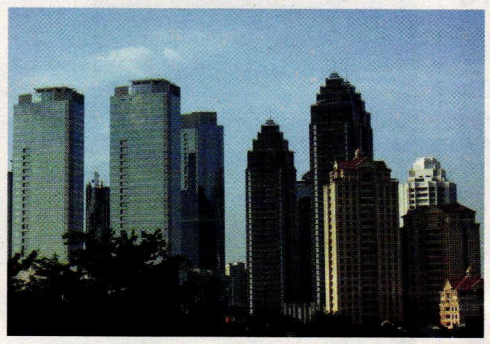
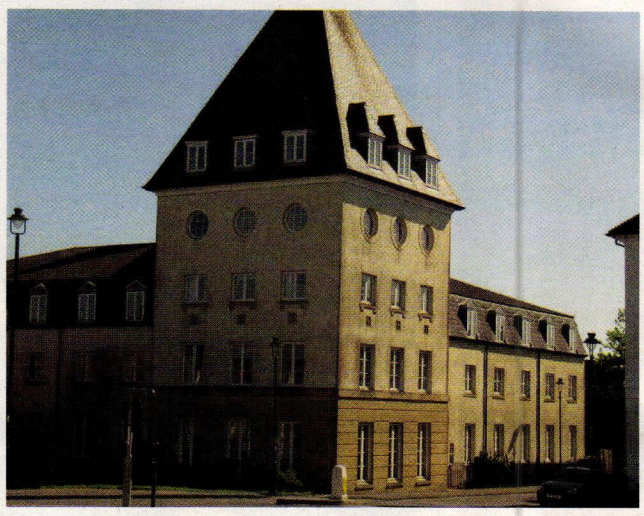
The Tensions Shaping World Architecture

The Globalization of Modern Architecture: The Impact of Politics, Economics, and Social Change on Architecture and Urban Design Since 1990
by Robert Adam
Cambridge Scholars Publishing, Newcastle upon Tyne, UK; 2012
338 pp; hardcover; Over 50 b&w images; $67.99
ISBN 978-1-4438-3905-1



HOMEGENIZATION: The reflexive Modernist glass boxes and towers in this business district are similar to those in dozens of other world cities seeking to attract transnational corporations and investment capital. This happens to be Jakarta, Indonesia.



LOCALIZATION: Homogenization of global architecture dismays those who value unique local character. Shown here is the new planned community of Poundbury in England, which uses local vernacular architecture to maintain visual continuity with the connecting town of Dorchester.

Reviewed by Clem Labine

Robert Adam, one of the planet's leading traditional architects, has written a remarkable book. As architect, he is notable not only for the large body of outstanding traditionally-inspired architecture his firm has created, but also for the intelligence and energy he has brought to debates with the Modernists who control the European architectural establishment. His previous written and verbal disputations make this new book all the more remarkable because its pages are filled not with Adam's own opinions and advocacy, but rather with an objective in-depth analysis of the political, social and economic forces that have shaped global architecture in the last 25 years.

Adam sets out to answer this basic question: Why does contemporary world architecture look the way it does? To settle this issue, he doesn't fall back on the typical abstract babble that constitutes so much of today's architectural commentary. Rather, taking as his thesis that design inevitably follows social, political and economic changes, Adam looks for the fundamental forces that are shaping modern architecture. He doesn't bring to the task any overblown concept of the architect-as-artist who molds contemporary culture, instead asserting: "No major social changes can be traced back to architecture."

Globalization of information and technology is leading to a consumer culture in which clothing, housing, entertainment – and architecture – are developing a similar look.

Adam focuses on globalization as the most powerful single force shaping our built environment – and untangles the various strands that tie together our interconnected global economy. His method was to read great chunks of the voluminous literature on globalization produced by scholars in sociology, economics, history and anthropology. (I counted 523 literature citations sprinkled throughout the text – plus lots of charts and graphs.) Adam selected 1990 as the starting point since that's when Russia, India and China joined the world economic system and created the global market we know today.

Homogenization & Reflexive Modernism

Since the economies of Europe and North America were dominant at the start of the global era, it was only logical that up-and-coming cities of Asia and the Middle East would emulate conditions in the North Atlantic financial capitals. Economic development czars in on-the-make cities recognize that they are engaged in worldwide competition to attract global capital and transnational corporations. One way to do this is to make jet-setting business people feel they are in familiar state-of-the-art surroundings – no matter whether they are in New York, Tokyo, Shanghai or Doha. As a result, the architecture being adopted by these new cities is what Adam refers to as reflexive Modernism.

Adam shows that a universal way of living is unfolding in these universal trading cities: Globalization of information and technology is leading to a consumer culture in which clothing, housing, entertainment – and architecture – are developing a similar look. The resulting default Modernism has made "non-places" out of the world's major cities.

Homogenized reflexive Modernism, however, does present problems for marketing people charged with creating a "brand" for their city. How can a city appear unique if it looks like every other city in the world? Dazzled by the supposed success of the Bilbao effect, many planners see the "iconic building" as a quick, silver-bullet way to establish a city's identity.

Coupled with the desire for iconic buildings comes the cult of international star architects of the likes of Rem Koolhaas, Daniel Libeskind and Zaha Hadid. Having built their own personal brand, these starchitects have the ability to transfer their celebrity to the structures they design. It's only in the book's section on starchitects that Adam's personal feelings peek through. He notes acidly that architectural icons ". . . were conceived as sculptural form first and buildings second which, when combined with extreme geometrical complexity, made them hard to build, difficult to budget and frequently more expensive than their original cost estimates."

Offsetting the drive for universal conformity has been the desire to retain local identity and its appeal for both residents and international tourists. Studies show that tourists are often searching for "authentic experiences" and localized culture. The very act of creating cities that make international business people feel at home in generic non-places also creates environments that repel heritage tourists. The billions of dollars available in heritage tourism is the thing that should give greatest encouragement to preservationists and advocates for traditional architecture.

Throughout the book lurks the question of what is getting built in China. For 20 years, China has been a major source of work for North Atlantic architectural firms and their interpretations of Modernism. But as China's economic power grows, and as Chinese architects absorb the lessons of universal Modernism, Adam leaves us to ponder what China will build in the next decade, who will design it, and what its global impact will be.

Adam's opus is not a coffee-table book (the black-and-white images are not particularly dramatic) nor is it a quick read. But for anyone who wants a keen understanding of global dynamics and why the built environment looks the way it does, I don't know a better book to recommend. **TB**

Clem Labine is the founder and editor emeritus of Traditional Building. *He is also founder of* Period Homes, *and* The Old-House Journal *magazines. He is currently an independent consultant specializing in website optimization and marketing.*

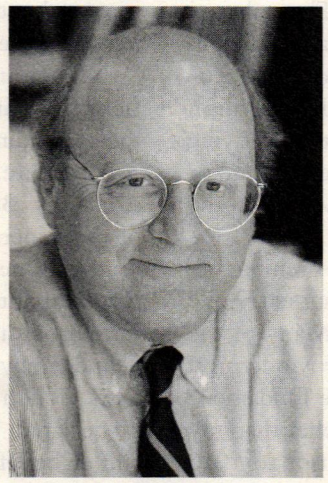
2013 Driehaus Prize Awarded to Thomas Beeby

Historian David Watkin is the Henry Hope Reed laureate.

The University of Notre Dame School of Architecture has awarded the 11th annual Driehaus Prize to Thomas H. Beeby, FAIA, chairman emeritus, HBRA Architects, Chicago. The Henry Hope Reed Award, given in conjunction with the Driehaus Prize, goes to historian David Watkin this year.

"It's a great honor," said Beeby. "I have great respect for previous winners. I feel like it's a chain of creativity and because it's based on traditional architecture, it's a chain that goes back a long way." Born and raised in Chicago, where he says "history started at about 1850," Beeby's family also lived in Philadelphia, and then in England, which expanded his view of history.

"I was always interested in art and architecture," he says. "When we came back to the United States, I had the opportunity to study with extraordinary teachers like Colin Rowe at Cornell and Vincent Scully at Yale." He received a bachelor's degree in architecture from Cornell in 1964 and a master's from Yale in 1965.



Thomas H. Beeby, FAIA, 2013 Driehaus Prize laureate

Beeby first worked for a Modernist firm in Chicago, C.F. Murphy Associates, before turning toward traditionalism and joining a group of architects known as the Chicago Seven that challenged Modernism. He was a founding partner of Hammond Beeby & Associates (now HBRA) in 1971. Beeby also taught at the Illinois Institute of Technology, and was director of the University of Illinois at the Chicago School of Architecture, and the Dean of the Yale School of Architecture from 1985 until 1991.

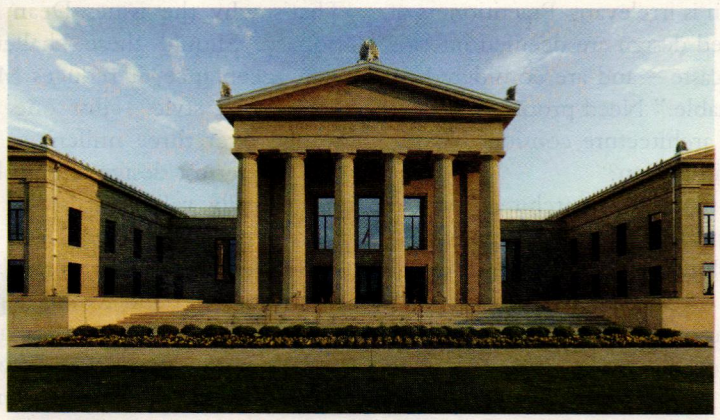
He is currently Chairman Emeritus of HBRA and he continues to teach at the Yale School of Architecture.

During his 40 years as director of design at HBRA, Beeby led projects such as the Baker Institute at Rice University, Meadows Museum at Southern Methodist University, the Bass Library at Yale University, and the United States Federal Building and Courthouse in Tuscaloosa, AL. The Tuscaloosa Courthouse won a 2012 Palladio Award. (See *Traditional Building*, June 2012.)

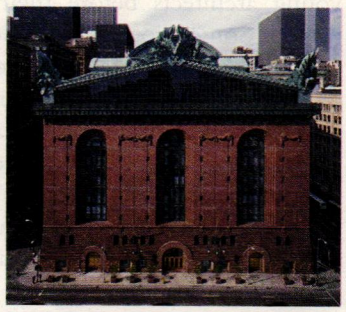
Seven of Beeby's projects have received the National Honor Award, the highest design distinction, from the American Institute of Architects, including the Hole in the Wall Gang Camp for Paul Newman in Ashford, CT, the Rice Wing at the Art Institute of Chicago, and the master plan for Paternoster Square in London with John Simpson and Terry Farrell.

One of his most notable projects is the Harold Washington Library Center in Chicago. He describes it as a traditional building based on the architecture of Chicago. "It is a hybrid, not a true Classical building," Beeby states. "It's a genuine expression of Chicago, it is contextual in both form and culture."

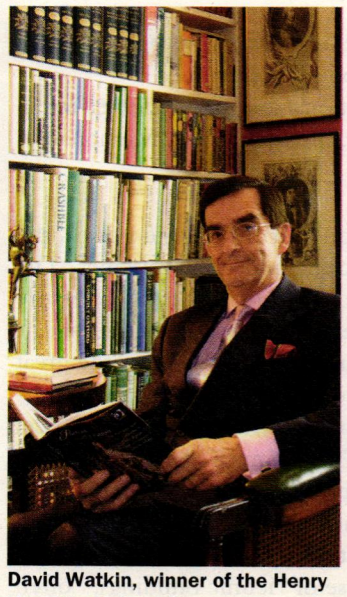
Looking toward the future, Beeby says "I would like to see the extreme ideology of last few decades go away. I would like to see architecture merge back into a discipline that includes traditional roots as precedent. To be viable, you have to build all kinds of buildings. It's not an ideological game, it's about competence. Tradition is a very important aspect of the future discipline of superior architecture."



Designed by HBRA, the U.S. Federal Building and Courthouse, Tuscaloosa, AL, won a 2012 Palladio Award.



Completed in 1991, the 10-story, 760,000 sq.ft. Harold Washington Library Center in Chicago was the result of a design/build competition.



David Watkin, winner of the Henry Hope Reed Award

"Tom Beeby has had a transformational role in modern architecture's return to classical and traditional design principles," says Michael Lykoudis, Dean of the University of Notre Dame School of Architecture. "Beeby's recent design of the Tuscaloosa courthouse is a great example of how the rigor and richness of classicism can be used to achieve a sense of place and purpose that will be relevant well into the future."

Established in 2003 through the University of Notre Dame School of Architecture, the Richard H. Driehaus Prize honors lifetime contributions to traditional, Classical, and sustainable architecture and urbanism in the modern world.

Previous winners include Léon Krier, Demetri Porphyrios, Quinlan Terry, Allan Greenburg, Jaquelin T. Robertson, Andrés Duany and Elizabeth Plater-Zyberk, Abdel-Wahed El-Wakil, Rafael Manzano Martos, Robert A.M. Stern and Michael Graves.

Recipients are selected by a jury comprised of Adele Chatfield-Taylor, president of the American Academy in Rome; Robert Davis, developer and founder of Seaside, FL; Paul Goldberger, Pulitzer Prize-winning architecture critic and writer for *Vanity Fair*; Léon Krier, inaugural Driehaus Prize laureate; Demetri Porphyrios, architect, author and 2004 Driehaus Prize laureate, and Witold Rybczynski, Meyerson Professor Emeritus of Urbanism at the University of Pennsylvania.

David Watkin, emeritus professor of History of Architecture and emeritus fellow of Peterhouse, University of Cambridge, has taught at the Prince of Wale's Institute of Architecture, and is an honorary fellow of the Royal Institute of British Architects. His books include *A History of Western Architecture* and *English Architecture: A Concise History*. He is also known for *Morality and Architecture: The Development of a Theme in Architectural History and Theory from the Gothic Revival to the Modern Movement*, originally published in 1977 and published again in 2001 as *Morality and Architecture Revisited*.

Beeby will receive $200,000 and a bronze miniature of the Choregic Monument of Lysikrates and Watkin will receive a $50,000 award during the ceremony in Chicago on March 23. TB

Web Extras: For additional photos and other content, see the web version of this article by visiting "The Magazine" on *Traditional Building*'s home page – www.traditional-building.com.

Challenging Architecture's Caste System

By Clem Labine

Elsewhere in this issue, Dean Mark Gelernter of the University of Colorado Denver School of Architecture sets out a point-by-point refutation of the major arguments routinely trotted out to assert the supremacy of Modernist architecture over traditional design. (And by Modernist architecture, I am referring not only to Bauhaus glass boxes, but also to all the other exotic "-isms" that have followed.) The logic in Dean Gelernter's argument is, if not irrefutable, at least grounds for a substantive debate at the highest levels of the architectural establishment. But it is highly unlikely such a debate will take place.

Unfortunately, it's not sufficient to explode the myths of Modernist architecture with the power of reason. The unhappy reality is that Modernist theory has assumed the status of religious orthodoxy within the architectural establishment. So many people and institutions have bought into the ideology of Modernism that they cannot afford to let themselves question its underlying assumptions. Should Modernist doctrine prove to be unsound or untrue, it would topple the caste system that has evolved in the architectural profession over the last seven decades.

The caste system, which had its inception in the architecture schools before World War II, is based on the presumed moral and intellectual superiority of Modernist theory. Many of the original social justice and egalitarian tenets of early Modernism have been long forgotten. But what remains as the fundamental article of faith in Modernist theology is the belief that any design with deliberate reference to architecture prior to 1910 is sacrilege.

Brahmins at the top of today's architectural caste system assert that all architectural tradition is irrelevant. Practitioners of Classical and historically influenced design are deemed inferior and consigned to a lower-status caste – and are considered by many of the elite to be "untouchable." Need proof? :

- How many U.S. schools of architecture consider historically influenced design a valid option?
- How long has it been since a traditionalist architect reached high office within the American Institute of Architects?
- When has a traditionalist architect won a Pritzker Prize or an AIA Gold Medal?
- When was the last time traditionally designed architecture received a sympathetic review in the mainstream architectural press?
- How many traditional architects serve on juries that judge proposals for important public commissions or national architecture awards?
- Why is GSA's "Excellence in Design" program interpreted as "Excellence in Modernist Design"?
- When was the last time a traditional design was selected for an important public project (e.g., the Eisenhower Memorial)?

The Great Mistake

Architectural Brahmins' conviction that they alone possess the truth engenders no end of economic and civic mischief. The certainty that ornament is a crime and traditionalist architecture is nostalgic fantasy foments a never-ending quest for the "shock of the new" – often taken to absurd extremes. This is the great mistake of Modernism, for it overlooks the reality that tradition is a collective form of human knowledge and experience. To summarily reject humankind's accumulated wisdom is the height of hubris. In architectural practice, this hubris has caused countless historic areas to have their special character disrupted by insertion of aggressively contrasting structures. Taxpayers and clients, seduced by the promise of "iconic buildings," often discover that the geometrical complexity of these one-off structures makes them problematic to construct, difficult to maintain, and far more expensive than original estimates.

Numerous surveys show that radical architecture is not terribly popular with the people who have to look at and use those buildings. In the AIA's own list of "America's Favorite Architecture," nine of the top 10 are historically influenced structures. But the architectural Brahmins dismiss the opinions of the general public as well as that of their traditionalist colleagues. One of the high priests of the Modernist establishment, British architect Richard Rogers, asserted the authority of high-caste professionals when he proclaimed: "architecture . . . has to be judged by those who are qualified to judge it." And architect Piers Gough summarized Brahmin attitudes most clearly when he declared: "Architecture is a public art, but it's far too important to be left to the public."

Modernism Is Just Another Style

That's why the issues Dean Gelernter raises are so revolutionary. Should these challenges to Modernist shibboleths gain acceptance, it reduces Modernist architecture to merely a historical style – just one of many that have waxed and waned over three millennia. It would mean that traditional and Modernist design should be accepted as intellectually and aesthetically valid equals, the proper choice being governed merely by project needs and context. But the suggestion of stylistic equality undermines the foundation of the architectural caste system, and would deprive Brahmins of the privileged status they have enjoyed for many decades.

Few professionals over 30 who have bought into Modernist ideology will give serious consideration to Dean Gelernter's arguments because it is too threatening to have long-held beliefs challenged. Therefore, the long-term goal must be to reach young architects before their belief systems become deeply rooted. Some progress is already being made. The Institute of Classical Architecture & Art offers a wide and growing array of continuing-education programs in Classical design through its New York headquarters and 15 regional chapters. Yale University's School of Architecture, under Robert A.M. Stern, is now exposing its students to both sides of architecture's ideological schism. And architecture schools such as Notre Dame and the University of Miami offer instruction in traditional design and urbanism.

As individuals, we should also seize every opportunity to give lectures and teach classes as visiting faculty. Education is the most powerful weapon with which to challenge the entrenched architectural caste system. It'll take years. But it can be done. **TB**

Clem Labine is the founder and Editor Emeritus of Traditional Building. *He is also founder of* Period Homes, *and* The Old-House Journal *magazines. He is currently an independent consultant specializing in website optimization and marketing.*

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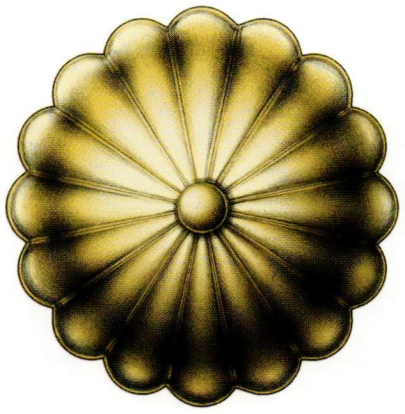
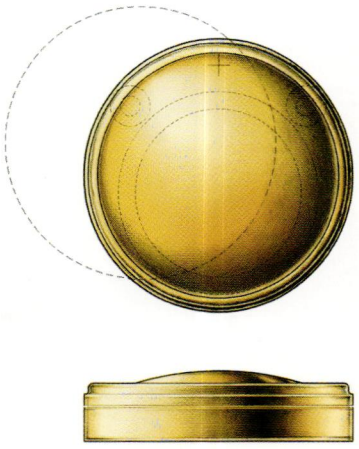
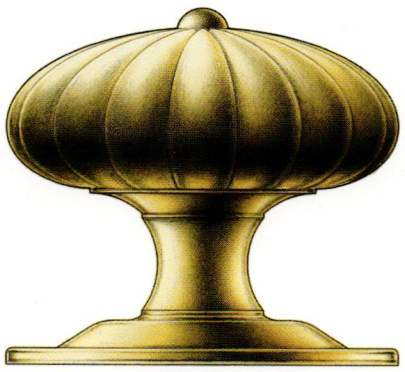




Cylinder Ring with Swinging Cover



Cylindrical Floor Stop with Trim Ring

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