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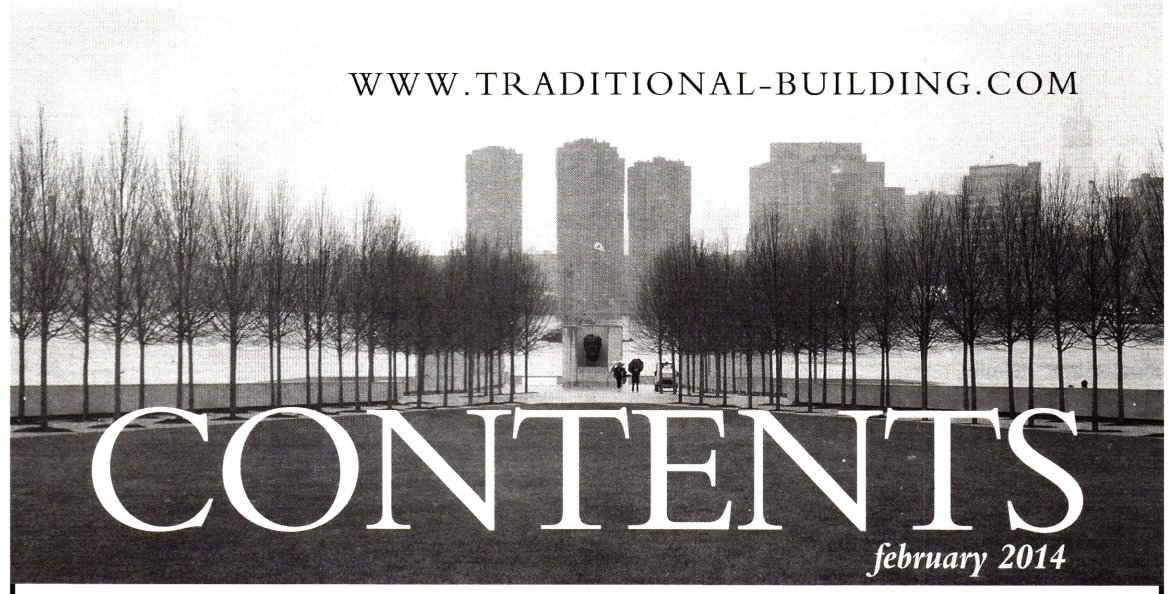

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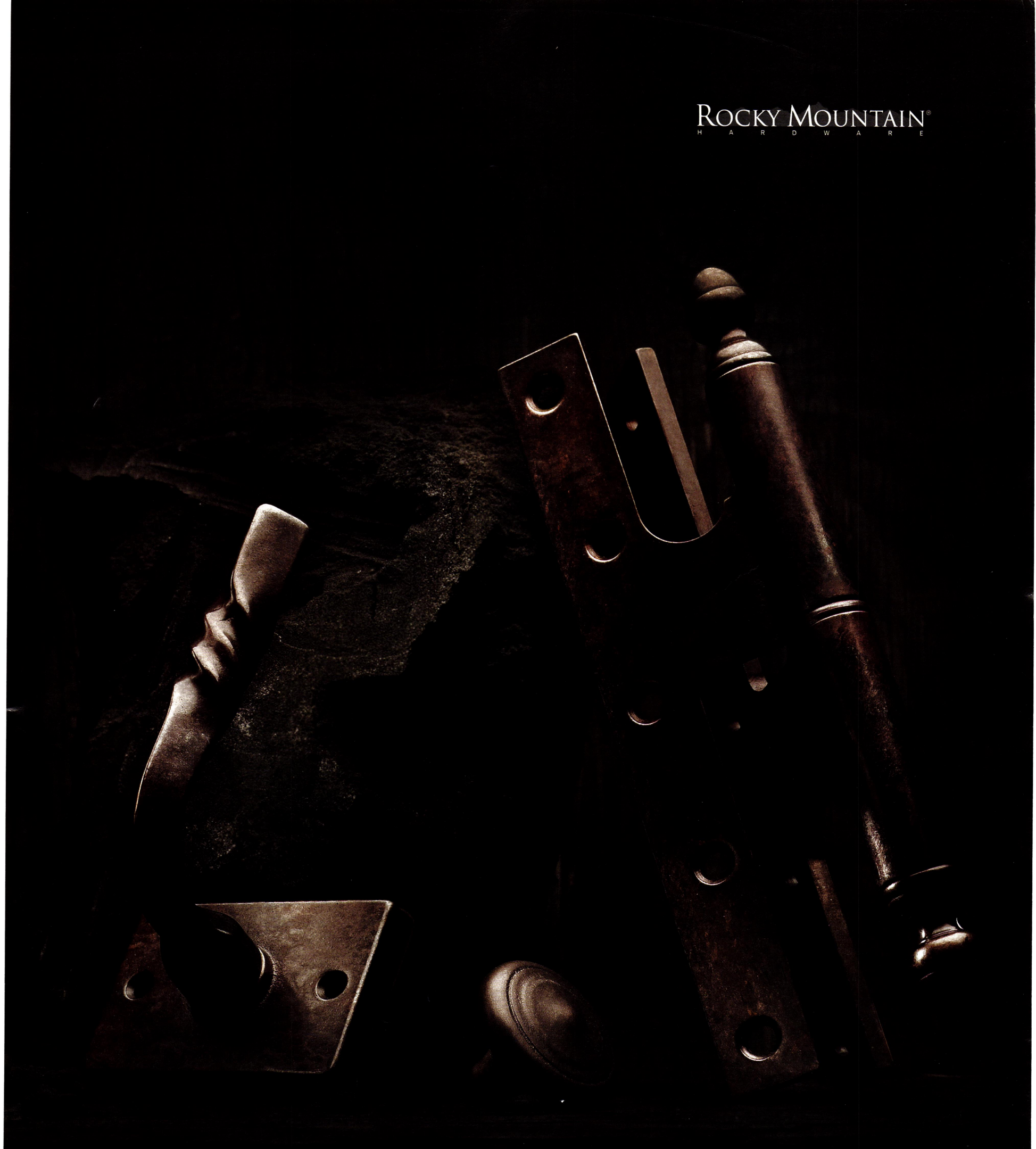

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NOMMA's 2014 METALfab Education Expo & Exchange, March 12-15, 2014. The National Ornamental & Miscellaneous Metals Association (NOMMA) will host its annual convention at the Embassy Suites in St. Charles, MO. For more information, visit www.nomma.org.

Old House & Barn Expo, March 15-16, 2014. The New Hampshire Preservation Alliance will host its Old House & Barn Expo in Manchester, NH. Topics include energy savings, window repair and weatherization techniques. For more information, visit www.nhpreservation.org.

NPI's Historic Windows Seminar, March 18-19, 2014. Architectural historian and writer Gordon H. Bock will instruct the National Preservation Institute's seminar on Historic Windows: Managing for Preservation, Maintenance and Energy Conservation in Greenbelt, MD. For more information on this and other NPI seminars, visit www.npi.org or email info@npi.org.

april

Palaces for the People: Guastavino and America's Great Public Spaces Exhibit, March 26, September 1, 2014. This traveling exhibition examining the work of Rafael Guastavino Sr. (1842-1908) and his son, Rafael Jr. (1872-1950) will set up at the Museum of the City of New York in NYC. For more information, visit www.mcny.org.

Traditional Building Conference Series, April 2-3, 2014. The first stop of this year's Traditional Building Conference Series will be in Washington, DC. The event theme, "Creative Crossroads: Makers, Innovators & Tradition," will feature an intensive two-day symposium for architects, contractors and design professionals, as well as the chance to earn AIA continuing-education credits. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@aimmedia.com.

Society of Architectural Historians Annual Conference, April 9-13, 2014. The Society of Architectural Historians will hold its 67th annual conference in Austin, TX. For more information, visit www.sah.org.

ICAA'S Grand Tour Of Sicily: Palermo To Taormina, April 25-May 4, 2014. ICAA in conjunction with Classical Excursions will be leading its fourth guided tour through Sicily, Italy. For more information, go to www.classicist.org.

may

Traditional Building Conference Series, May 7-8, 2014. The second stop of this year's Traditional Building Conference Series will be in New Orleans, LA. The event will feature an intensive two-day symposium for architects, contractors and design professionals, as well as the chance to earn AIA continuing-education credits. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@aimmedia.com

National Main Streets Conference, May 18-20, 2014. The 2014 National Main Streets Conference will be held in Detroit, MI. For more information, visit www.preservationnation.org.

june

CNU 22 Conference, June 4-7, 2014. The Congress for the New Urbanism will host its 22nd annual conference in Buffalo, NY. This event for designers, developers, planners, architects and advocates of walkable, mixed-use neighborhoods will focus on Buffalo's revitalized neighborhoods and case study of architecture. For information, visit www.cnu.org.

SGAA Annual Summer Conference, June 9-12, 2014. The Stained Glass Association of America will host its summer conference at The Elms Resort & Spa in Excelsior Springs, MO. For registration and conference updates, visit www.stainedglass.org/html/SGAAconference.htm.

AIA 2014 National Convention And Design Exposition, June 26-28, 2014. The AIA 2014 National Convention & Design Exposition will be held at the McCormick Place in Chicago, IL. Participants will have a chance to earn Learning Units through education sessions and location tours. For more information, visit www.aia.org.

july

Traditional Building Conference Series, July 16-17, 2014. The third stop of this year's Traditional Building Conference Series will be in Boston, MA. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@aimmedia.com

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Traditional Building Conference Series, September 25-26, 2014. The fourth and last stop of this year's Traditional Building Conference Series will be in St. Paul, MN. For more information, call Carolyn Walsh, 781-779-1560 or Judy Hayward, 802-674-6752 or go to www.traditionalbuildingshow.com. For sponsorships, contact Peter Miller, pmiller@aimmedia.com

Preserving The Historic Road 2014 Conference, September 26-28, 2014. Historic Roads will host its biennial conference in Savannah, GA. The three-day event is structured around educational sessions, seminars and field tours of the host city's historic roads' sites. For more information, visit www.historicroads.org.

october

Greenbuild 2014, October 22-24, 2014. Greenbuild's international conference and expo will be held in New Orleans, LA. For more information, visit www.greenbuildexpo.org.

APT Québec City 2014 Conference, October 26-30, 2014. The Association for Preservation Technology International will host its annual conference at the Fairmont Le Château Frontenac in Québec City, Canada. For conference updates, visit www.apti.org.

ongoing

American College of the Building Arts. Six craft specializations are offered at this school in Charleston, SC, including iron, wood and trowel trades. For more information, go to http://buildingartscollege.us/.

National Building Museum Programs & Exhibits. The National Building Museum in Washington, DC, offers a series of exhibits and programs. Many of the programs qualify for AIA continuing-education units. For details, go to www.nbm.org.

Preservation Education Programs. Throughout the year, the Preservation Education Institute, a program of Vermont-based Historic Windsor, Inc., offers workshops on various preservation skills, technologies and practices. For information, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

Wood-Carving Workshops. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA. For details, go to www.klitsas.com or call 413-566-5301.

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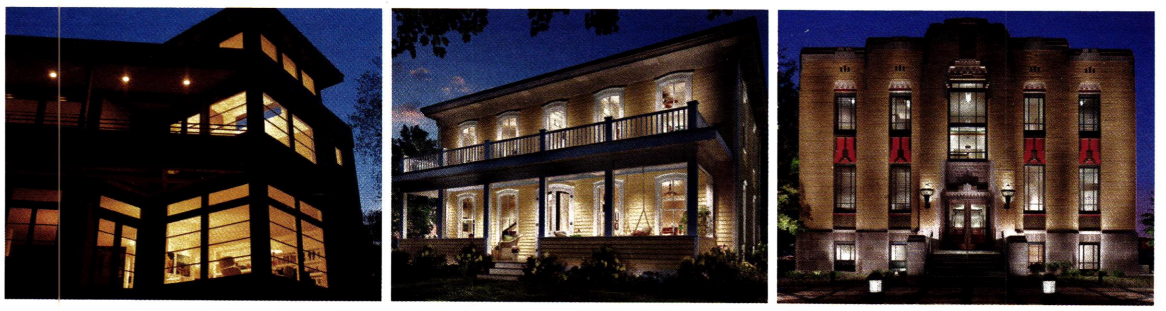

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Teaming up with Schooley Caldwell Associates, Moody•Nolan restored and renovated the former Ohio Departments Building built in 1933 to become the new home of the Ohio Supreme Court and all its related departments. All photos: Howard Doughty, Immortal Images

A Nice Fit

Moody•Nolan and James T. Kienle & Associates joined forces to create a firm that is more than the sum of its parts. **BY GORDON BOCK**

WHETHER IT'S GRAFTING FRUIT TREES or merging banks, the chances of success increase when the affinity or match between partners is at its best. The same is true in the architectural profession, and a good example of how hand-in-glove the deft melding of offices can be is the way the firm of Moody•Nolan, Inc. of Columbus, OH, expanded its efforts in historic preservation by bringing in James T. Kienle & Associates, Inc. of Indianapolis, IN – a joining of talents that is truly more than the sum of its parts.

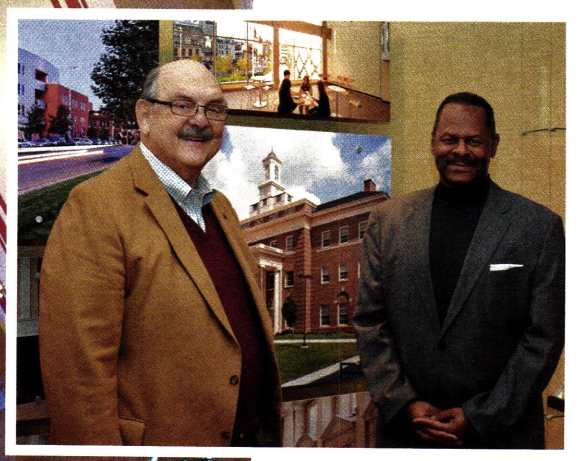
Recalls James Kienle, FAIA and Director of Historic Preservation Studio, "In 2003, I was head of preservation at a firm that had major projects under their belt, including working on the Indiana State Capitol and the Kentucky State Capitol." Even so, he says, the firm decided to change direction and move away from preservation work. "They couldn't see historic preservation as a market," recalls Kienle, "so that year I said to myself, 'Well, I'll just open my own preservation practice and do what I like.'"

Fast forward to 2009 when Kienle was approached by Curtis J. Moody, FAIA, CEO and President of Moody•Nolan, Inc. "At that point I had worked with Moody•Nolan on a couple of projects," recalls Kienle, "and it was a good fit." He describes collaborating on the Evansville Indiana Waterworks, as well as projects in West Virginia, including the restoration of a Methodist church in Huntington. "Up to then, they had a pretty good portfolio of historical work – restoration of the Ohio Departments Building, what is now the Supreme Court Building, as well as a couple of buildings in Fort Hayes, an old decommissioned army base – but it had all been institutional with no tax credit components."

Complementary Natures

Part of what made the partnering a go was the complementary natures of the firms. "We did much work together when a lot of drawing production was needed for bidding purposes; with just three people in my office, my practice was small." says Kienle. "I had the projects, but Moody•Nolan had the manpower, so one day Curt said, 'Why don't you join us and head up our preservation practice; it will be a good opportunity for you.' Indeed, that has turned out to be just the case."

Moody confirms the match and the strategy. "We work for a lot of colleges and universities," he says, "and they find that they are more likely to get approval of their capital budgets at State Legislature Board of Trustee levels for expansion and renovation than they are for new buildings." The line of reasoning, apparently, is that if you already have a piece of



ABOVE: James T. Kienle (left) with Curtis J. Moody

LEFT: At Alumni Hall at the Indiana Memorial Union in Bloomington, IN, Moody•Nolan cleaned and repointed the interior limestone masonry and restored the hardware and doors. The firm also modified the 12-ft. oak paneling, and a former balcony now serves as a platform for the organ and its 16-ft. tall pipes.

real estate in need of repair, you've got to do something or else it will cost you more later.

"So, over the years we've found that a lot of our work has been additions and renovations, therefore we knew that, as part of our overall business plan, we needed to be more aggressive in addressing that area – especially from the historic preservation side. Buildings on the National Register, or on a State register, take more care to understand what can be and has to be saved compared to projects where you can just go in and gut or do anything you choose."

And the value of historic preservation experience does not stop with the physical buildings. "For a client seeking historic tax credits," explains Moody, "we believe that if our firm is knowledgeable about the programs, and what is required of the building owner and the architect in order to meet the qualifications to be considered then that is helpful to the owner." He adds, "We can go in and say, 'Here's what you need to be in position,' because even though there is no guarantee that you will qualify – it is guaranteed that you will be rejected if you don't meet the criteria, and therefore have no ability to receive the funds."

Almost the minute the ink was dry on the new relationship, Moody•Nolan won the renovation and restoration of the Memorial Union at the University of Wisconsin in Madison. "It's a magnificent student union in Madison that's on the National Register," says Kienle, "so it has a major preservation component to it." He describes how the firm had to renovate both a Beaux Arts Classical Revival building and an Art Deco building in their respective styles, as well as design a large, sympathetic addition to an existing historic theater. "We won that project against some pretty stiff national competition," Kienle notes, "with each firm coupling with a local, Wisconsin firm."

Moody agrees. "The Memorial Union is a historic union on the lake edge where we have to maintain the historic features and character of the major portion of the building." Though the firm has a whole studio with extensive student union experience in its Columbus office, Kienle brought something else to the table. "Jim became part of the design team to contribute insights about what features and issues are important to maintain and be careful about, versus a designer who might just say, 'This will look good as an addition.'"

In fact, Moody says this input is only one example of a plan that they're applying firm-wide. "We have eight offices, with Jim on a travel schedule among them," he says. "When there is a project in an office where Jim's insights, history and experience need to be part of that team, we try to make sure that there is an exchange – call it a cross-pollination – so that they can see what he sees, learn from him, and understand what he needs to consider."

Another project with a similar scenario is Alumni Hall at the Indiana University Memorial Union, which the firm has just completed. Though built in 1928 at the west end of the student union, it had never been renovated. "The oak herringbone floor had divots in it," says Kienle, "and the paneling was warped with pieces missing and veneer delaminating – all the problems that come with essentially minimum maintenance for 80 years, just terribly tattered and worn out – so the president wanted to elevate its stature and image."

By good fortune, an alumnus of the school donated a large, historic pipe organ, and since the University already wanted a new practice venue for their internationally renowned school of music, Moody•Nolan also ended up adapting the hall to accommodate the gifted organ.

Besides cleaning and repointing the interior limestone masonry and restoring the hardware and doors, Moody•Nolan had to modify the 12-ft. high oak paneling to meet the new acoustic requirements. "We did it by perforating some of the panels, which is not apparent until you are right on top of them."

Then they modified a former balcony to work as a platform for the organ and its 16-ft. tall pipes. "It fits perfectly in the space," says Kienle, who adds that they kept all the historic lighting, but upgraded it internally, addressing all code and ADA access issues along with new lighting, sound systems and HVAC. "When you compare before and after, it's a pretty dramatic change to what's now a very high-profile kind of space."

Higher Education

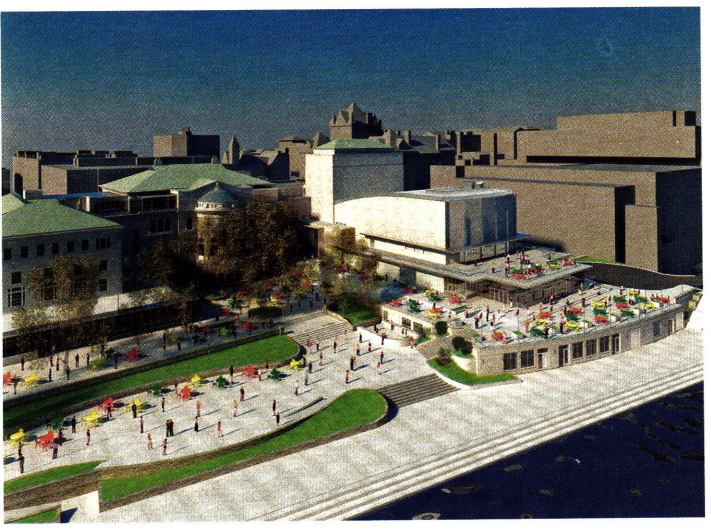
In fact, such Cinderella stories are something of trend in higher education institutions that Moody•Nolan has seen before. "We call it extending the life of a resource," says, Moody, "where the building might have started off with one purpose but, as the needs of the institution change, the building must fill another purpose." On the other hand, he explains, the envelope – the building's image – is something that people recall and don't want to destroy. "In today's world, it's unlikely you'd build with the same level of detail that went into those buildings back then, so restoring them to their original grandeur – making them the jewels of their campuses – has been the goal for a lot of our clients."

Higher education institution projects – and in several specialized areas – are a major focus at Moody•Nolan. "Our practice is nationwide," says Moody, "and we've worked in 44 states over some 100 different campuses." He explains that the firm is organized into several studios: health

ABOVE: Working with Cripe Design, Moody•Nolan restored the historic Lerner Theatre in Elkhart, IN, and created a ballroom addition to mirror the style of the existing building.

ABOVE: Capitalizing on their expertise in student-focused facilities, the firm recently completed the Ohio Union at Ohio State University, a building that encompasses uses from food venues to performance spaces and one of the largest such unions built to date.

LEFT: Begun in the Greek Revival style in 1839, the Ohio Statehouse had seen many expansions and changes by the time Moody•Nolan, in association with Schooley Caldwell Associates, was called in to design and provide construction supervision for the Annex Facility. The firm also restored stone-and-brick former stables on the lower level for use as a museum space.



ABOVE: One of the first projects for the new partnership was the renovation and restoration of the Memorial Union at the University of Wisconsin in Madison. Working in association with Uihlein/Wilson Architects, the firm renovated a Beaux Arts Classical Revival building and an Art Deco building, and designed a large, sympathetic addition to an existing historic theater.

DIAGONAL RIGHT: A textbook example of 19th-century industrial architecture, the Indianapolis City Market set a new standard for open space, as well as the sale of meats and produce, when it opened in 1886. With the help of Moody•Nolan, the Market thrives into the 21st century as a pivotal downtown meeting place for eateries and retail shops.

RIGHT: Once part of a large, 19th-century farm created by local industrialist J.W. Everal, the National Register-listed Everal Barn in Westerville, OH, was renovated for new uses by Moody•Nolan as a key structure in what is now a 52-acre Heritage Park.

care; education (which encompasses both K-12 and higher education); retail; interior design; and a sports and recreation studio that is part of what the firm calls its student-focused facilities group (student unions, campus recreation, wellness facilities). Recently, the firm also established a housing studio (mixed-use development, market-rate housing, low-income housing, campus housing, student resident halls). Finally, the firm has a general studio for those projects that aren't covered under the other specific studios.

"Historic preservation projects come into play in the higher education and student-focused facilities studios, but also in the general studio," says Moody. "For instance, for a fire department we took an old school building and converted it for use as a fireman's administration building." He adds that they have taken on fire stations where the historic portions are retained but new components are added to make possible the training that's necessary today. "A lot of our student-focused recreation projects are expansions of existing conditions as well."

If it sounds like additions are a frequent component of historic building projects at Moody•Nolan, it's no coincidence. "Right now we're being considered for a project that is a mixture of historic and new construction – a combination you find a lot," says Kienle. "This is particularly the case with re-use of urban buildings, where the buildings either don't have a net-rentable area, and they need an addition, or they functionally won't work without it, and therefore, they're incorporated into a large project of some type."

The Lerner Theatre project in Elkhart, IN, a 2013 Palladio Award winner, (See *Traditional Building*, June 2013) helps explain why. "The new ballroom is really the thing that makes the Lerner Theatre work because it attracts people who rent the theatre, and then they couple it with an activity in the ballroom." Reviving historic theaters like the Lerner are pet projects for Kienle, but hardly a walk in the park. "They're a real challenge," he says, "because every town has their Cineplex right on edge of town, which kind of controls the first-run movie business, and historic theaters can't compete. You have to find the right mix of uses to make them work."

However, he says once a historic downtown theater gets going, it has the potential to be an incubator and leverage other development in the area. "It's always an uphill fight, I think, to get funding for preservation and do those projects."

Moody•Nolan has also worked on new, freestanding, but sympathetic, extensions of historic buildings, such as the new visitor's center for the James Whitcomb Riley Home and Museum in Indianapolis. "Riley was the great Hoosier poet," explains Kienle, "and when he died, he left a trust of $6.5 million – a good piece of change for 1916." The trust now supports the Childrens' Hospital in Indianapolis and also runs the house museum that was his home. "For almost a century, the Home and Museum never had a full-blown visitor facility to show videos and archival collections, so we've designed a center that blends in with the home stylistically."

Transportation

Kienle notes that converting institutional and commercial buildings to other uses is a further part of the mix. "We also do projects related to transportation, in part because there's funding related to retention of and impact on historic buildings." For example, he describes how last year the firm completed a study on the possibility of putting a new transit center rail line into the old Union Station in Indianapolis. "Most federal transportation programs require an environmental impact statement, as well as an assessment of impact on historic buildings, and there are many projects that grow out of these," he says, citing the historic L&N Depot in Bowling Green, KY.

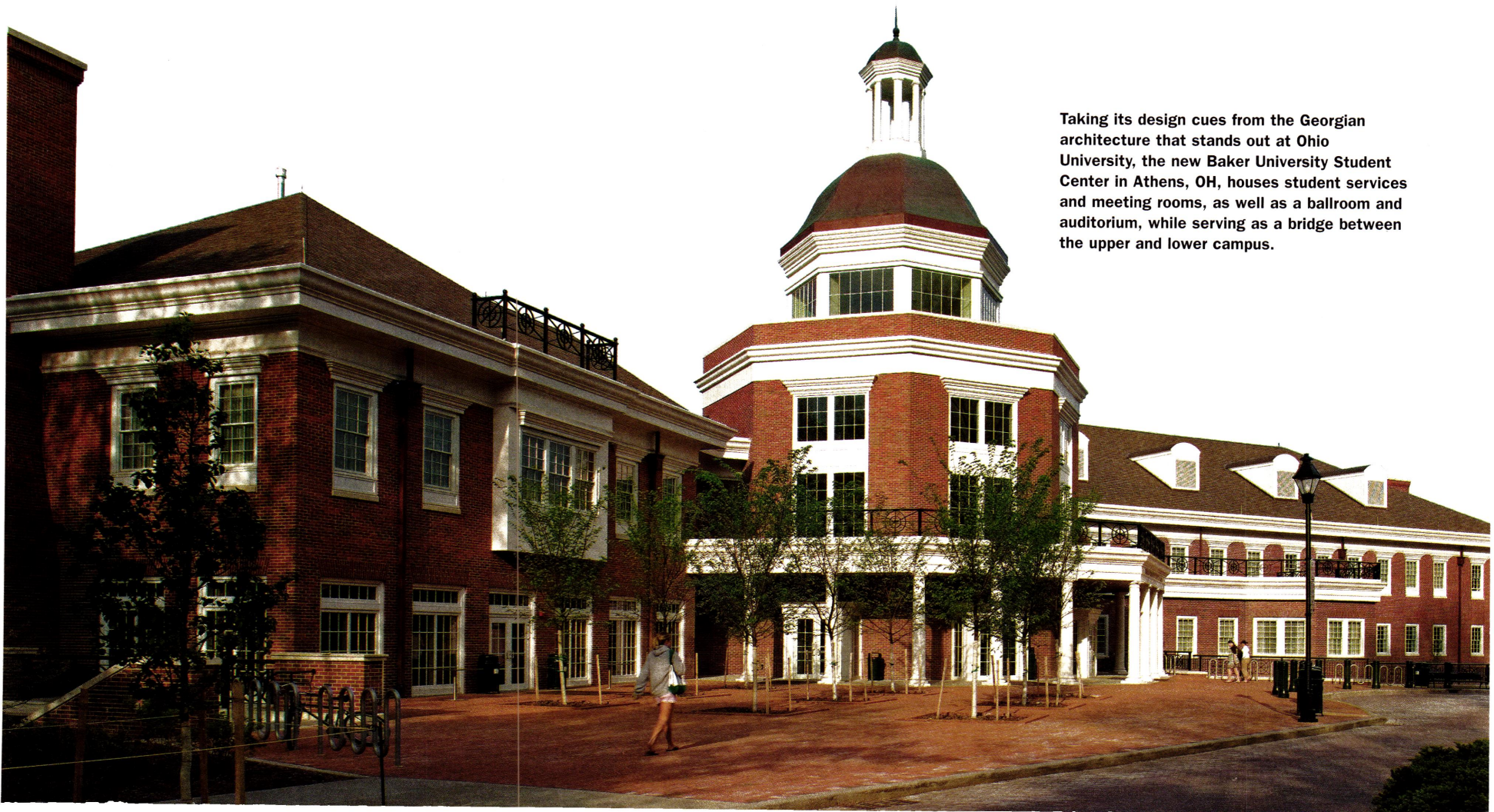
"There are a lot of abandoned railway facilities around that are potential redevelopment," he says. "The Toledo and Ohio Central Depot that Moody•Nolan did in 2007 is an unusual example, but a really nice one – almost Japanese influenced in design, with a big pagoda-like tower on it."

Speaking of transportation, a project that Moody•Nolan is designing right now is the adaptive re-use of a historic automobile factory. "The National Design Center is the old National Motor Car Company manufacturing facility in Indianapolis that went broke in the mid-1920s," says Kienle. "It's 250,000 ft. sq. of industrial space that we're converting to residential apartments and commercial office use – a tax credit project that will be very intriguing." Central to the appeal is the construction: early reinforced concrete, which was cutting-edge for the day.

"The first reinforced concrete building in the facility dates to 1904," says Kienle, "a time when hardly anyone was doing such a building. The facility was built in four different segments, with the last constructed in 1914, so you can see a pretty interesting evolution."

Moody too is optimistic about historic preservation as a growing part of their practice and the building market in general – even down to buildings that we think of as having been recently adapted or renovated. "One of the forces driving that cycle is the LEED criteria for sustainable design," he says. "Whatever restoration was done before, say, 2000 predated all that so, as we all know, energy concerns, LEED status and sustainable architecture in general are the new reality. So, from here on we will see more buildings that seemed to have been completed 15 or 20 years ago come back on the docket."

Gordon Bock is co-author of The Vintage House *(www.vintagehousebook.com) and lists his 2014 keynote speeches, seminars and workshops at www.gordonbock.com.*



Taking its design cues from the Georgian architecture that stands out at Ohio University, the new Baker University Student Center in Athens, OH, houses student services and meeting rooms, as well as a ballroom and auditorium, while serving as a bridge between the upper and lower campus.

The Confederate Monument in Hollywood Cemetery, Richmond, VA, 1869, was designed by Charles H. Dimmock, who was not an architect but a civil engineer and a captain in the Confederate Army. The monument is 90 ft. tall – miniscule compared to the 480-ft.-tall Great Pyramid of Cheops in Egypt. Photo: Calder Loth

Public Monuments

Monumentality entails objective, enduring formal qualities that contemporary designers ignore at their peril.

BY CATESBY LEIGH

THE TOMB WAS THE ORIGINAL MONUMENT in the Western world. It took various forms in prehistoric times, ranging from rock-cut chambers to earthen mounds or tumuli, which might be crowned with megalithic structures known as dolmens.

The tomb lay at the center of the life of the family or clan. This was the original community, long antedating the political community. It was not a community of the living only. It was a community of the dead, the living, and those yet to be born, and it existed to perpetuate the ancestral worship. The origins of culture itself lie in this cult of the dead. The living were tasked with ensuring they themselves would be cared for in the afterlife. They must make very sure they had dutiful offspring, whether biological or adopted, lest their shades be expelled from the family tomb by hunger and neglect, and condemned to the dreadful fate of wandering *larvae.*

Time might have its way with the house of the living, but the house of the dead must endure forever. That's why the tomb is the principal architectural witness to remote antiquity. The tomb's prehistoric function, moreover, was *not* commemorative. In contrast to "monument," there is no Latin cognate for the modern word "memorial," understood as an element of the built environment, even though "memorial" derives from the Latin word for memory. That is because the monument, in its purest, most ancient sense, is not about "memory." It's about *presence.* The prehistoric tomb communicated the presence of the dead at a very visceral level.

Is it all that different with the Lincoln Memorial in Washington, DC? In other words, is "memorial" perhaps something of a misnomer in this instance? For here we have a monument pure and simple. Building and statue alike convey a powerful sense of physical presence. Viewed from the east, Henry Bacon's temple is the Mall's static but imposing terminus; viewed at an oblique angle from Memorial Bridge, on the other hand, it is the mighty pivot redirecting the Arlington Cemetery axis to the great spatial corridor that is the Mall. The statue within the temple, in turn, gives us Lincoln physically enlarged and vividly characterized. Seated on a high podium, he is removed from us, but he is not a "memory." And his presence does not command superstitious enslavement to a hyper-ritualized existence, as the primeval tomb-monuments did. It rather inspires that noblest of human emotions: reverence.

The functions of the monument have thus changed over the millennia, but it manifests crucial continuities as well. And both abstract and figurative elements have come to be employed in its design in very different ways. But for its size and central location, the unornamented obelisk that is the Washington Monument could be dedicated to any number of historic figures or events. Obviously it doesn't make its namesake present the way the Lincoln statue does. Yet the Washington Monument has a very powerful physical presence in its own right, and from this its resonance as a monument derives. It is the towering, luminous magnet that seemingly prevents the vast surrounding conurbation from drifting off into space. In other words, it is not only a spatial entity, it is a *dimensional* one, meaning it not only occupies space in a static sense but acts on its environment at a perceptual level, partly of course because it possesses the mass needed to do so.

If its lack of ornament renders the Washington Monument a proto-modernist artifact, as has been suggested, then so are the gigantic Egyptian pyramids (themselves sepulchral edifices, for the record), not to mention the comparatively miniscule yet strikingly monumental pyramid of unmortared granite commemorating the Confederate dead in Richmond, VA's Hollywood Cemetery. Like the pyramid from which it derives, the obelisk is a highly resolved geometric form that tapers vertically to a point. As with the pyramid its spatial character is attributable to the fact that we naturally prefer to behold it from an oblique angle, so that we see two sides, rather than dead-on. And also like the pyramid its vertical orientation is akin to that of the standing human being.

The Washington Monument is thus a canonic form, treated in an unconventional manner by the lights of the classical tradition because it is completely devoid of detail that would endow it with scale. While this monument's treatment evolved over an extended period of time from Robert Mills' much more elaborate but ill-proportioned original design, the final result is remarkably appropriate to its site.

Eero Saarinen's Gateway Arch in St. Louis, MO, strikes an interesting contrast. This lofty form, a sort of giant parabolic goal post, is obviously designed to be viewed in frontal silhouette – which is to say it reads *pictorially* rather than spatially or dimensionally. It lacks the mass to galvanize the space around it and nothing about its design instills a desire to experience it in the round. It may look fine on a picture postcard but it is devoid of the dimensional qualities of the Lincoln Memorial and Washington Monument, not to speak of the Arc de Triomphe in Paris or the Soldiers and Sailors Arch in Brooklyn, NY. The Gateway Arch, then, does not qualify as a monument. Nor is it an anti-monument. In current parlance, it is an icon, which simply means it is very picturesque.

Unlike Saarinen's arch, Maya Lin's Vietnam Veterans Memorial is categorically anti-monumental. It is not even a mass, but rather what Lin called "a wound in the earth" – a void, in other words. Her chevron-shaped indentation in the landscape, faced in black granite, grows deeper as the visitor approaches the chevron's vertex, while the ranks of names of the dead engraved in the granite grow taller. There is thus an important spatial aspect to the visitor's experience of Lin's remarkably simplistic design.

But the minimalism it exploits so effectively has proved disastrous in other settings. The 9/11 Memorial in Lower Manhattan, with its twin cavities in the footprints once occupied by the Twin Towers, is Exhibit A. Each cubic abyss is girded above ground with tilted panels bearing the names of the dead. Water cascades down the sides and then funnels down the square hole in the middle of the floor below. What we have here is a pair of gigantic sunken commodes in eternal flush mode. The title of the competition-winning design that led to this anti-monumental fiasco, "Reflecting *Absence*" (emphasis mine), speaks volumes.

Monument Vs. Monumental

In its most fully developed form, then, a monument is a dimensionally oriented artifact that can be primarily architectural or figurative in nature. An esthetically resonant physical presence allows it to communicate the enduring significance of a personage, belief, ideal or event in the life of a community. Monumental buildings, on the other hand, are not

usually conceived in commemorative terms. They rather incorporate formal qualities characteristic of a true monument. Of course the distinction cannot be a tidy one. The United States Capitol doesn't commemorate anybody or anything but it would not be unreasonable to describe it as a monument to our civic ideals.

Major classical monument types – temples, statues, commemorative arches, circular *tholos* shrines, obelisks – are of a decidedly spatial character, even if the frontal view might be the designer's main concern in a given context, as with the termination of an axis. If not an outright vertical orientation, a

Soldiers and Sailors Monument in Riverside Park, New York City, 1902. The architects were Charles W. and Anthony A. Stoughton, and the sculptor was Paul Dubos. This *tholos* was modeled on the 4th century, B.C., Choragic Monument of Lysicrates in Athens. All photos: Catesby Leigh unless otherwise noted

significant element of vertical integration (as with the Greek temple's pediment and pitched roof) is a common feature. Minor monument types, it is true, can be pictorially oriented, starting with the Greek *stelai*, many of which are funereal artifacts taking the form of freestanding vertical slabs with figure compositions carved in relief on one side only.

Statuary and Architecture

The ancient link between statuary and architecture is crucial to understanding the monumental tradition in Western art. Monuments have been structural entities from time immemorial. Usually erected on tumuli, dolmen chamber tombs consisted of a polygonal arrangement of megalithic uprights that supported massive capstones. Large kerb stones might gird either the foot of the mound, or its plateau, making for an emphatically spatial ensemble that dominated the surrounding landscape. Other megalithic tombs feature spatially enthralling beehive vaults *covered* by tumuli. (The tholos shrine has its origins in such vaults.) The largest and most artistically impressive of these vaulted tombs is the misnamed Treasury of Atreus, situated outside the Bronze Age citadel of Mycenae. Here a dramatic entry axis that led to a magnificent portal was cut into the tumulus.

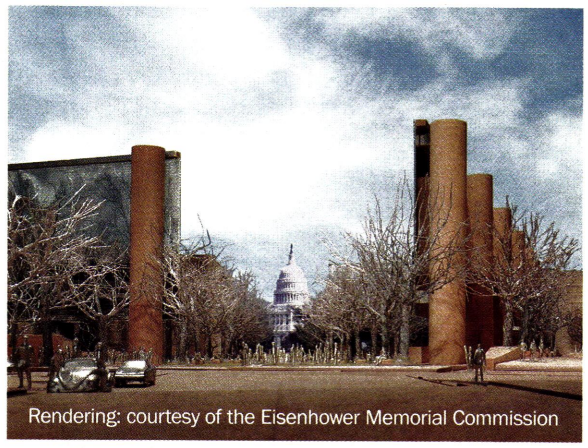
In fine art, the earliest important representational

Secrets of Successful Civic Monuments

Every February, the editors of *Traditional Building* publish an in-depth examination of a contentious topic in the world of traditional design. The question we're exploring in this issue: What's gone wrong with new public monuments?

This topic is screaming for attention because of the numerous bland – and sometimes disastrous – contemporary monuments being foisted on the public. (Example: The monument to Rev. Dr. Martin Luther King Jr. featuring a statue of Dr. King looking like an aloof despot.) With our culture's incessant striving for novelty we've lost the ability to create monuments with the power and gravitas of the Lincoln and Jefferson Memorials. Contemporary monument-making all too often defers to the idiosyncratic vision of a starchitect or the currently fashionable artist. These exercises in individual ego are usually praised by the critics, but are met by public reactions ranging from indifference to bewilderment and dismay.

The culmination of this calamitous trend was the recent bizarre proposal for an Eisenhower memorial in Washington, DC, designed by Frank Gehry. This sprawling unfocused plan is currently in limbo – and there is reason to hope the proposal is dead. That the project was finally put on hold is due largely to the vigilance of the National Civic Art Society (NCAS) in Washington, DC. This small



Rendering: courtesy of the Eisenhower Memorial Commission

Frank Gehry's sprawling proposal for an Eisenhower Memorial in Washington, DC, illustrates how today's designers have lost the ability to create emotionally powerful monuments. For example, rather than focusing on a colossal sculptural figure, the dominant element of Gehry's four-acre plan is a parade of 13 gigantic limestone-clad cylinders looming 80 ft. over the visitor.

organization spent countless hours documenting and testifying both to the grandiose design's inherent flaws and to the furtive process that hatched it. The NCAS went so far as to sponsor a public design competition to prove that more comprehensible and economical designs were both possible and desirable.

All the demonstrated failings of the stalled Eisenhower Memorial cast into high relief the central problem: Contemporary designers have abandoned traditional symbols and conventions that are generally understood by the public, and substituted instead personal conceptions which often leave viewers unmoved and perplexed.

The Critical Role of Sculpture

To address this issue, the editors asked a well-known cultural critic – Catesby Leigh – to undertake a fundamental review of what makes a successful civic monument. Clearly, there were principles that were known in the past that our current generation has forgotten.

In his essay, Leigh makes the frequently ignored point that a monument is a thing, not a place. He goes on to show that the classical figure is the central element of the monumental tradition – and asserts that few sculptors today have the training or sensibility to create appropriate monumental figures. Further, Leigh demonstrates the crucial link between statuary and architecture in the Western monumental tradition. This relationship has been refined over the centuries by a feedback loop between the Greek sculptural canon and the Greek architectural canon. It's this symbiosis between sculpture and architecture that generates monuments with emotional power and clarity of message.

When Henry Bacon designed the Lincoln Memorial, he – and most of his contemporaries – understood that a monument is a coherent physical object layered with meaning rather than an abstract concept subject to capricious reinterpretations. The editors hope this discussion of monumentality leads to a deeper understanding of the essential elements of successful civic monuments – and that this understanding might eventually result in new memorials that will speak eloquently to future generations.

– Clem Labine, Editor Emeritus

Poskær Stenhus dolmen at Knebel, Denmark, ca. 3300 B.C. This monument conforms to the round dolmen type and originally included a second chamber tomb. The photograph dates to 1943, when the monument was restored. Photo: courtesy of the Danish National Museum.

work we encounter, such as the cave paintings of France and Spain, is of course pictorial, rather than spatial or structural, in nature. Monumental sculpture, on the other hand, is by definition a spatial art. And it has a very interesting history with a critical structural aspect.

Sculpture itself emerged in Ancient Egypt and elsewhere in the Near East as a pictorially oriented art. It presented a massive spectacle to the eye, but it was conceived quadri-frontally, as a combination of discrete pictorial views – front, side and rear – rather than as a spatially continuous entity that led the eye around it. That's why we encounter hybrid Assyrian creatures with five legs instead of four. The titanic Sphinx, 241 ft. long, is a rigidly quadri-frontal figure, and statues of pharaohs, their wives, and tutelary deities share its pictorial orientation while diverging from it in their more exclusive emphasis of the frontal view.

Art historians tell us that in the 7th century B.C. the experience of Egyptian statuary inspired the Greeks' passion for monumental sculpture. At the same time, majestic temple colonnades along the Nile influenced their formalization of the Doric order in stone. This pivotal cultural development involved the transfiguration of a wooden structural system employed on the Greeks' primitive temples into what one scholar has called "petrified carpentry." (Egyptian columns were themselves variously derived from palm trees or even bundled papyrus.) But the approach to monumental form the Greeks developed is far more profound than anything we encounter in Egyptian art. And it is highly unlikely they would have taken full advantage of the Egyptian achievement but for the monumental heritage embedded in their own culture.

The Egyptians probably were not conscious of the fact that we humans view the world pictorially. In other words, the lens of the human eye focuses reflected light from the world around us onto the optic screen that is the retina. Gradations from light to shade and diminution in perspective allow the flat images that appear on that screen, essentially as patches of varied color, to serve as two-dimensional, pictorial reflections of three-dimensional reality. A photograph, we must understand, is itself a mechanical recording of an optical image.

Winged human-headed bull from Nimrud in what is now Iraq, 9th century B.C. British Museum, London. An example of sculpture conceived in terms of discrete pictorial profiles.

Overriding Pictorial Constraints

Over time Greek sculptors somehow grasped the fact that the pictorial mechanism of human vision was impeding their quest for a fully lifelike representation of the figure. They internalized, as no artists had ever done before, the crucial distinction between *what we see* and *what is,* and without appreciating that fact we cannot understand their concept of the imitation of nature, let alone their concept of monumentality. They struggled for generations to override the pictorial constraints of human vision.

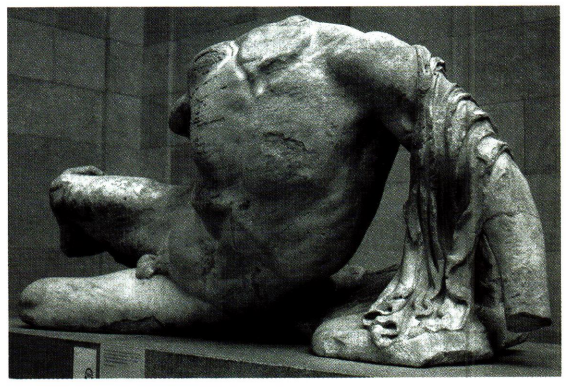
This explains the evolution of the human figure in Greek sculpture from a rigidly quadri-frontal entity conceived in pictorial terms, much as those five-legged Assyrian creatures were, to the spatially continuous figure that leads the eye from side to side as an emphatically three-dimensional, non-pictorial entity. Hence the intensified sense of reality, of presence, the human figure in the best Greek sculpture conveys, as with the magnificent reclining Ilissus figure from the Parthenon's west pediment.

This revolutionary artistic development did not occur in isolation. As the distinguished scholar Rhys Carpenter emphasized, it involved a sort of feedback loop between the development of the Greek sculptural canon and the Greek architectural canon. The classical architectural orders were originally conceived as articulating the support of massive weight in pictorial terms. To put it another way, the mere silhouette of the British Museum's Ionic order articulates a structural equation: the gravitational equilibrium between the column and the entablature it supports. And of course it does so in an anthropomorphic way, leading us to register that structural equation in terms of our own embodied state.

What's more, the clear hierarchy of parts the classical column manifests, starting with its division into base, shaft and capital and continuing on to the array of subordinate elements within each division, contributes to its legibility. During the archaic period, this principle carried over into monumental sculpture, which often had to be read from a distance, as with pedimental compositions, so that we typically encounter a very clear delineation of the principal forms of the human figure, and the male nude especially: head, torso and limbs, with their respective components just as clearly subordinated.

A century after their historic introduction to the monuments flanking the Nile, then, archaic Greek

Funereal statue of an Athenian youth or *kouros,* ca. 590-580 B.C. This archaic statue represents a young aristocrat and may have been made half a century after the Greeks' first encounter with Egyptian statuary. Photo: courtesy of The Metropolitan Museum of Art, Fletcher Fund, 1932 (32.11.1). Image ©: The Metropolitan Museum of Art, New York City.



Two views of the *Ilissus* figure from the west pediment of the Parthenon, whose sculptural decoration was completed in 432 B.C. British Museum. The Ilissus, a river in Athens, ran outside the city's defensive walls in antiquity. This sculpture testifies eloquently to the revolutionary formal breakthrough achieved by Greek sculptors during the 5th century B.C. The Ilissus was made about 150 years after the Metropolitan Museum's *kouros*.

Ionic portico at the British Museum, 1846. Robert Smirke, architect. The feedback loop between the development of the Greek architectural and sculptural canons is of crucial importance to the history of monumental design.

sculptors articulated the structure of the male nude in quasi-architectural terms, but with ever increasing realism, even as they remained shackled to the constraints of pictorial vision and a quadri-frontal approach to composition. The famous Caryatids of the Erectheum, which date to the classical period but hone closely to archaic precedent, encapsulate this historic interaction between sculpture and architecture. The structural clarity of the Ilissus figure itself can thus be said to have architectural roots.

A closely related aspect of classical monumentality in sculpture is the geometric interplay between the forms comprising the figure. Geometry, after all, was the Greeks' key to "what is" – to a reality transcending pictorial phenomena. The head of the fallen combatant in a Parthenon deep-relief panel makes this principle clearer precisely because the face is missing. We can observe that the geometry of the shoulder muscles and pectoral muscles relates to and indeed derives from the shape of the head.

Baltimore sculptor Brad Parker calls this "shape orientation." It demands enormous skill, not only because it variously involves the truncation, inversion or warping of shapes so derived, but also because it entails the expression of the highly complex inner structure of the body in the figure's topography.

Classical drapery, for its part, is no longer a matter

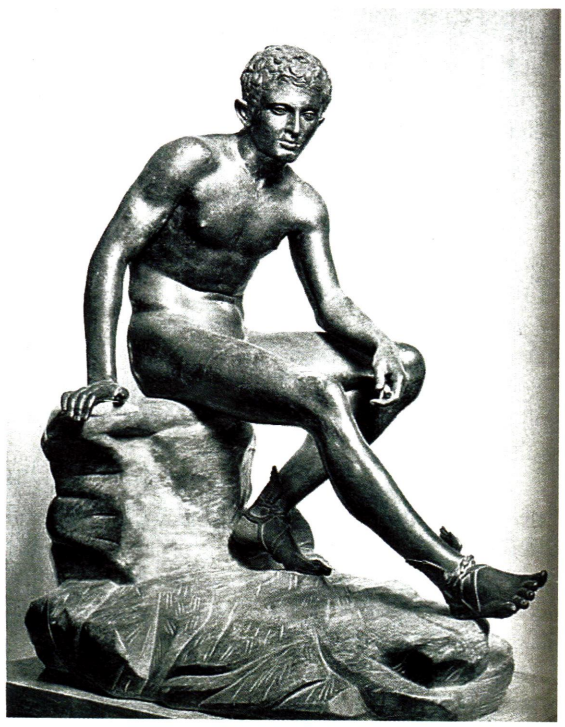
Fallen combatant, detail view of a Parthenon metope relief. British Museum. The combatant is a Lapith smitten in the legendary struggle with the Centaurs. The missing face helps us better understand the sculptor's formal approach.

Three goddesses from the Parthenon's east pediment. British Museum. The goddesses' drapery is designed to reinforce our sense of their dimensional presence.

of intricate, pictorially oriented ornamental patterns as it is in archaic sculpture. Its sinuous lines of light and shade instead lead us *around* the figure in countless trajectories, intensifying our sense of its dimensional presence. Increasingly sophisticated compositional techniques, basically revolving around multi-axial design – as in the celebrated youthful Hermes in Naples, with its multiple alignments, including the rotation of the upper torso on the pelvis – virtually compel the spectator to experience the figure in the round rather than just taking in a frontal view.

The Parthenon

Despite these radical innovations, which allowed the finest Greek sculptors to endow the human figure with a formal coherence and organic unity that has never been surpassed, there remains a significant continuity between their achievement and the many megalithic monuments scattered around Europe: Both are structurally and spatially oriented entities.



Seated Hermes statue from Herculaneum in the National Archeological Museum in Naples. Version of a 4th century, B.C., original. The arrangement of head, upper torso, pelvis, legs and arms in this multi-axial design leads the viewer to take the figure in from multiple viewpoints.

Of course, we can say much the same thing about the Greek temple, and particularly the greatest of all Greek temples, the Parthenon.

Like the megalithic dolmens – but unlike the tombs whose cave-like beehive vaults would re-emerge, ethereally transfigured, in the rotunda of the Roman Pantheon and, long after that, the rotunda of the U.S. Capitol – the Greek temple was chiefly designed for external effect. Like the archaic statue, it was a quadri-frontal entity. Architectural adjustments for optical effect, however, had been brought to an astonishingly high level by the time the Parthenon was built and endowed it with a sculptural presence of an entirely non-archaic character.

Needless to say, the Parthenon was situated on the Acropolis in a way that emphasized oblique rather than frontal views. The very slight doming of its floor was accompanied by the rise of its entablature toward the middle on all four sides and the barely detectable inward tilt of its columns and walls – actually a diagonal tilt of a little over two inches in the case of the corner columns. The marginally greater thickness of these corner columns compensates for perceptual diminution arising from their isolation on one side. The minute swell or entasis in the shafts of the Parthenon's columns conveys a subtle sense of organic life while the resulting column profiles discourage the eye from a simplistic upward movement such as the pyramid's pure geometry compels.

While the Parthenon acts with magnetic force on its environment, its columns' inward tilt generates a tension – a countervailing *outward* thrust. This ambivalent dynamic further removes it from the realm of commonplace experience and even today instills in the sensitive viewer a state of heightened awareness or consciousness that the sculptural decoration, itself unsurpassed in Western art, could only reinforce. For the ancients this intensified state of consciousness was conducive to reverence and even awe.

Stonehenge

No doubt Stonehenge, the remarkably sophisticated open-air temple that antedates the Parthenon by 2,000 years, had a similar effect on the villagers who worshiped there. As with a primitive tumulus, or a tholos shrine, or for that matter the majestic dome of the Capitol in Washington, Stonehenge's circular configuration is inherently more spatial than that of the quadri-frontal Greek temple. As with the Parthenon, however, Stonehenge's architecture is derived from timber construction. Hence the mortise-and-tenon and tongue-and-groove joints used to attach its uprights and lintels of sarsen stone, a very hard sandstone.

The curving lintel stones of the outer sarsen ring were cut with formidable precision, and that ring, which may never have been completed, retained a level height despite the slightly sloping site. The inner horseshoe-shaped array of five freestanding sarsen trilithons (two uprights supporting a lintel) was graded in height and gave elemental expression to the principle of gravitational equilibrium mentioned above in connection with the Greek orders. Finally, Stonehenge was originally a burial site, but the temple, oriented to the midsummer rise and midwinter setting of the sun, was like the Parthenon devoted to a sky-god cult.

The Parthenon is a monument in the purest

Four Freedoms Park on Roosevelt Island, New York City, 2012. Louis I. Kahn, architect. View looking south. Kahn's landscape-oriented memorial fails to take full advantage of its spectacular East River setting.

sense: It was created to impress the presence of the goddess Athena upon the Athenian populace with all the force art could muster, and not only by means of the lofty, long-lost gold-and-ivory statue of the goddess that was housed in the temple's principal chamber.

The Parthenon thus serves to underscore the fact that in architecture as in sculpture monumentality manifests itself most profoundly in *the vividly dimensional presentation of structure in anthropomorphic terms.* Classical monumentality in particular is a relational monumentality. Grounded in the complex geometric and proportional relationships in the human body, it revolves around the interplay between lesser and greater parts, the forms they comprise, and the figure or architectural entity as a whole. Classical monumentality, and monumentality in the humanistic architectural styles that derive from the classical, is thus a monumentality of scale.

The Egyptian pyramids and the Washington Monument, on the other hand, are monumental because they are big and because they are geometrically well-resolved forms of a decidedly spatial character. They present no interplay, or at most a very limited one (i.e., that involving the Washington Monument's shaft and crowning pyramidion), between parts and whole.

Stonehenge and the dolmen tombs are monumental, but they stand apart from the monumental tradition – the classical tradition – that has yielded the most abundant fruit in Western art. The megalithic monuments bear a very significant relationship to that tradition, but they belong to a different one, a primitive one that civilization left behind. That is, until Modernist devotees of the *tabula rasa,* casting about for a radically new take on monumentality, looked to Stonehenge for inspiration, as is evident from a significant number of benighted entries in the Franklin Delano Roosevelt Memorial competition half a century ago.

Indeed, the FDR memorial that eventually got built in Washington's West Potomac Park has decidedly neo-megalithic features, what with its labyrinthine array of cyclopean walls. But thanks to its sprawling landscape-oriented design, episodic narrative content and incompetent sculpture, it fully qualifies as an anti-monument.

Louis I. Kahn's Four Freedoms Park on Roosevelt Island in New York City, also devoted to FDR, is far more coherently designed than its Washington counterpart, but here again we are speaking not of an object, which is what a monument is, but a place. The tapering Four Freedoms landscape, which creates a tunnel-vision effect, merely serves to diminish the scale of its terminus, the freestanding granite niche harboring Jo Davidson's portrait bust of Roosevelt, thereby underscoring the niche's inadequacy relative to the scale of the park and the park's dramatic setting in the middle of the East River.

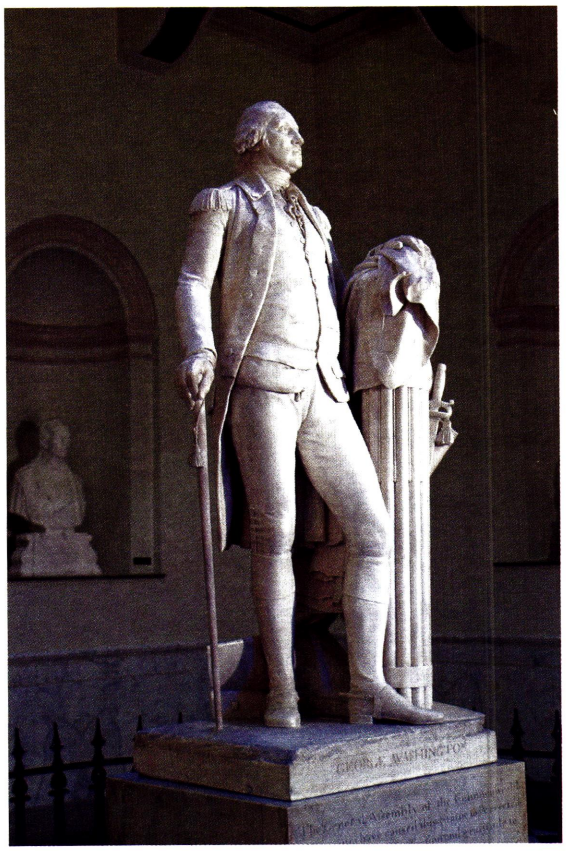
Of course, the Lincoln Memorial itself is no Parthenon, and we're not just speaking of stylistic differences such as the former's being crowned with a rectilinear attic instead of a pitched roof. The architecture of the Lincoln Memorial lacks the subtlety and refinement of the Athenian temple. And though the statue of Lincoln within is a distant descendant of the enthroned Zeus in the ancient Greek temple at Olympia, Daniel Chester French was a minor talent compared to Phidias, who created both the Olympian Zeus and the Parthenon's Athena statue, and who was also in charge of the Parthenon's entire sculptural program.

The fact remains that the Lincoln Memorial not only belongs to the same tradition as its Athenian forerunner but also partakes to a significant degree of the same idea of monumentality. And this has allowed it to yield a rich return on the creative effort and economic resources devoted to its creation.

Frédéric Auguste Bartholdi was no Phidias, either. And yet his Liberty Enlightening the World is the greatest monument in the United States. Like many a 19th-century sculptor, Bartholdi had an incomplete grasp of classical form. One good look at Lady Liberty's rather crudely idealized head makes that plain enough. But she cuts an emphatically dimensional, monumental figure even so. To achieve that effect Bartholdi took his main cues from classical Greek sculpture – starting with the frontally oriented pose with the trailing right leg and raised heel. The folds of drapery girding Liberty's body, on the other hand, lead the viewer around the figure and create a spiraling dynamic that culminates resoundingly in the raised arm bearing the torch aloft. The torch, moreover, is astutely counter-balanced by the book Liberty clasps at her left side. As with its Greek prototypes, there is an artful ambivalence in Liberty's pose – it is not clear whether she has come to rest or is moving forward. What we feel is the bodily thrust propelling the torch aloft.

There are numerous Greek female figures which are heavily draped, but Bartholdi went beyond ancient precedent. He was less concerned with preserving feminine modesty than increasing Liberty's bulk, and especially her flanks, the portion of the figure most vulnerable to visual decimation against the vast backdrop of New York Harbor. As a result only limited indication of anatomical forms beneath Liberty's drapery – her breasts and right knee and lower leg – is provided. Given the tremendous challenge posed by the site, however, Bartholdi succeeded brilliantly. Liberty expands into the enveloping space, while her contours read with great clarity not only from the Lower Manhattan shoreline but from other distant vantage points as well.

Pound for pound, however, our greatest statue is Jean-Antoine Houdon's life-size George Washington in the Capitol in Richmond, VA. Houdon, one of the last of the great classical masters, had a comprehensive understanding of the structure of the human body. The clothes on this life-size portrait statue resemble a membrane beneath which the informing body is readily legible. The border of Washington's open coat is employed, much as classical drapery would be, to intensify the statue's spatial presence: It guides the eye from the back of his legs, up his right side, along his chest, and around the back of his neck.



Statue of George Washington in the Virginia Capitol, Richmond, 1796. Jean-Antoine Houdon, sculptor. Like the Hermes statue in Naples, this statue imbues its subject with a resonant presence and invites contemplation from multiple viewpoints. Photo: courtesy of The Library of Virginia.

The shapes comprising the figure are articulated with great precision and likewise make that presence register more vividly. As with the Naples Hermes noted above, the composition is multiaxial, with a subtle tension between the turn of Washington's head and left leg and the rotation of his torso toward the right arm clasping a walking stick. Here again a dynamic ambivalence akin to what we observed with the Parthenon results. Houdon's supremely dimensional statue utterly dominates the large rotunda space in which it is situated.

Persistent, Objective Qualities

Monumentality, then, has persistent, objective qualities wedded to a persistent, objective formal vocabulary. It also has a normative history shaped by the greatest artists and architects who've ever lived. That doesn't mean its formal possibilities have been thoroughly explored, let alone exhausted. But it does mean that monumentality is not just an arbitrary concept, subject to reinvention at the drop of a hat. It follows that the patron or designer who desires monumental expression in a contemporary idiom with a tenuous or non-existent relationship to the monumental tradition faces very long odds.

A case in point is Frank Gehry's extravagant design for an Eisenhower Memorial in Washington. Gehry has conceived a four-acre postmodern theme park with an ill-conceived sculptural narrative in disordered megalithic settings plus an ersatz Great Plains landscape – all enclosed by enormous steel-mesh billboards with quasi-photographic images of the rural Kansas from which Ike hailed. The billboards hang from cylindrical, stone-clad, freeway-interchange-style pylons 80 ft. tall. Gehry's monumentally pretentious design hardly represents a viable alternative to the tradition it reinterprets or negates, depending on your point of view.

The traditional camp faces daunting challenges too. Classical architects seeking institutional work confront a degraded culture of building in which modern frame construction is geared to the production of commodities, or at best meretricious icons, as opposed to substantive architecture of a monumental character. On the fine-art side of the ledger, the traditional practice of sculpture has itself been degraded by photography's influence since the 19th century. Photography has led many a latter-day academic sculptor to espouse an essentially pictorial outlook beholden to the manipulation of the play of light and shade on the surface of the form rather than the expression of the deep structure underlying the form.

A corollary issue, one that arises in Auguste Rodin's decidedly unclassical oeuvre, is the confusion of mass with structure. Because he could not draw this distinction, Felix de Weldon's rather lumpen Marines on Arlington Ridge are big, period, and their flat, undimensional arrangement amply reflects the photographic genesis of his design. Traditionalists might scoff at de Weldon's memorial as pseudo-monumental kitsch, which it is, but the fact remains that it points to serious deficiencies that much "classical" sculpture of recent vintage merely disguises.

An even more extreme example of photography's baneful influence is the truly awful relief portrait of Rev. Dr. Martin Luther King, Jr., facing the Tidal Basin in Washington. The Modernistic

Deep relief portrait of the Martin Luther King, Jr., at the King memorial alongside the Tidal Basin in Washington, 2011. The sculptor, Lei Yixin, well established in China's official monuments industry, betrays the severely degraded late-academic training that took root in Communist countries after the Bolsheviks opted for "socialist realism."

treatment of the King figure as an agglomeration of simplistic planes is a logical extension of photography's re-orientation of sculpture from formal depth to formal superficiality.

While monumentality poses distinct challenges for architects and sculptors, their aims hold – or at least should hold – much in common, insofar as they share a common lineage. Let's hope they can meet these challenges in the years ahead. A dubious god called "modernity" is lobotomizing our culture, which is carrying out its immemorial role of uniting past, present and future – as the ancestral tomb once united the dead, the living, and those yet to be born – to an ever-diminishing degree.

As a result the monumental tradition languishes in the ghetto to which "modernity" has consigned our amputated past. In an age without heroes, as ours has been called, reverence meanwhile gives way to nihilistic indifference or preening moral self-regard. Our ability to build enduring value into an ever-expanding human habitat is gravely impaired as a result.

In a world besieged by technology worship and an Internet-enabled deluge of pictorial trivia, it is imperative that monumental design create new space for a deeper engagement with our humanity, our communal identities, and with nature itself. Otherwise we and our children run the risk of becoming hapless partakers of a deracinated, disembodied culture, reduced to the dreadful status of postmodern *larvae.*

Catesby Leigh has written about public art and architecture for publications including The Wall Street Journal, Weekly Standard, National Review, Modern Age *and* First Things. *In 2002, he was a cofounder of the National Civic Art Society. Leigh is currently working on a book,* Monumental America, *an inquiry into the sources of monumentality in the nation's built environment and the challenges contemporary culture poses for monumental design.*

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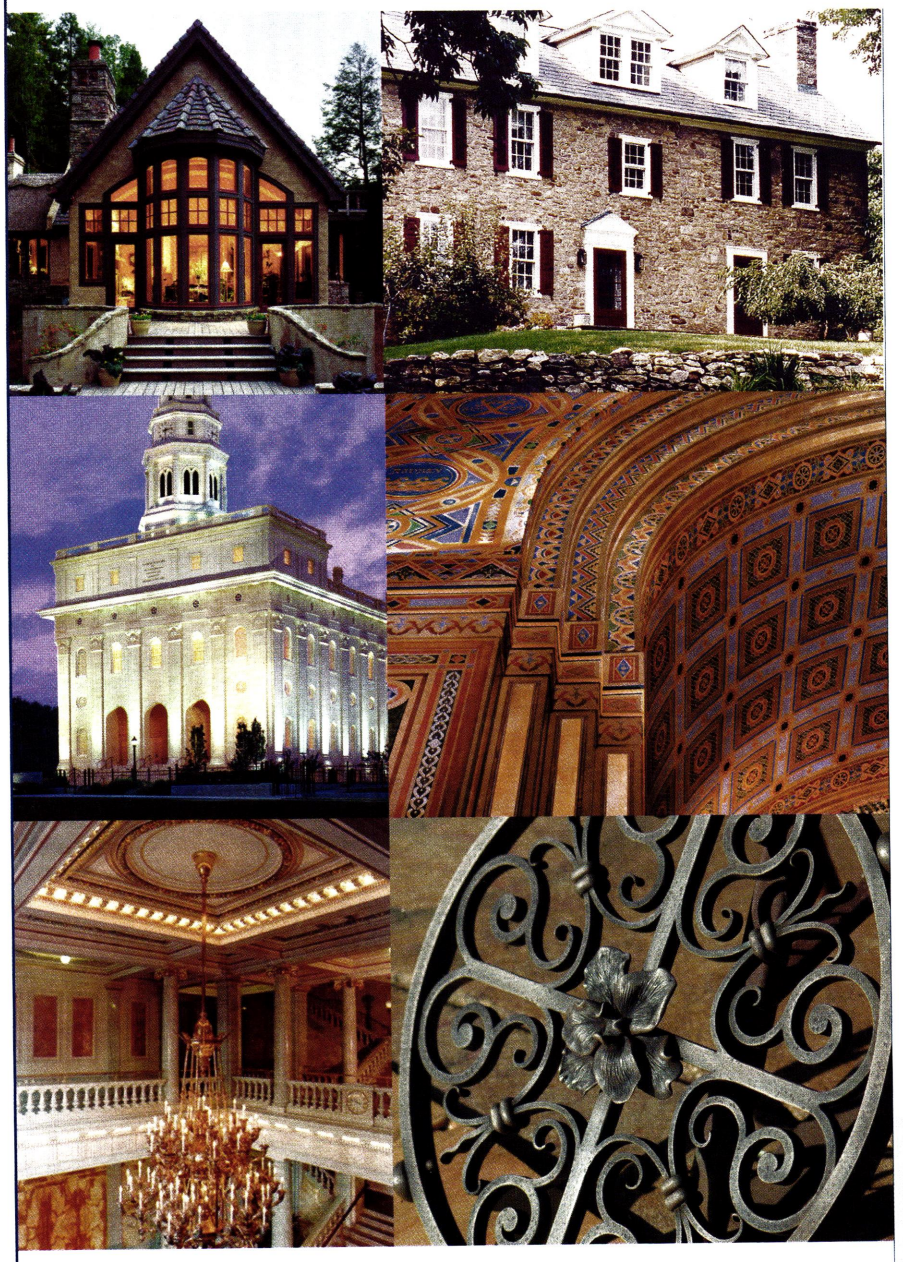

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Brackets
Architectural Products by Outwater, LLC
Schiff Architectural Detail, LLC

Brackets, Wood
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC

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

Exterior Carved Ornament
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Schiff Architectural Detail, LLC
Stone Legends

Exterior Cornices, Cast & Fabricated Stone
Haddonstone (USA), Ltd.
Stone Legends
U.S. Stone

Exterior Cornices, Sheet Metal
Gotham Metalworks
Heather & Little Limited
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC

Exterior Cornices, Wood
Agrell Architectural Carving Ltd.

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

Gilding Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
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.
EverGreene Architectural Arts

Siding, Clapboard
Chestnut Specialists, Inc.

SECTION 7
FLOORING

Non-Wood Flooring
Haddonstone (USA), Ltd.
Ludowici Roof Tile, Inc.
Monarch Stone International
Stone Legends
Subway Ceramics

Wood Flooring
Brandt, Sylvan
Chestnut Specialists, Inc.
Hochstetler Milling, Ltd.

SECTION 8
INTERIOR ELEMENTS, ORNAMENT & FINISHES

Brackets
Architectural Products by Outwater, LLC
Canning Studios
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Swiatek Studios

Brackets, Wood
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Decorators Supply Corp.

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

Ceiling Domes
Architectural Products by Outwater, LLC
Canning Studios
Classic Ceilings
EverGreene Architectural Arts, Inc.

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

Ceilings, Ornamental
American Tin Ceiling Co.
Architectural Products by Outwater, LLC
Canning Studios
Chelsea Decorative Metal Co.
Classic Ceilings
Conrad Schmitt Studios, Inc.
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Gotham Metalworks
MetalCeilingExpress
NIKO Contracting Co., Inc.
Swiatek Studios
W.F. Norman Corp.

Ceilings, Ornamental, Wood
Agrell Architectural Carving Ltd.
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.

Ceramic Tile
EverGreene Architectural Arts, Inc.
Subway Ceramics

Cornice Moldings
Architectural Products by Outwater, LLC
Canning Studios
Classic Ceilings
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.

Cornice Moldings, Wood
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Klise Mfg. Co.

Decorative Painting
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
MetalCeilingExpress
Swiatek Studios

Gilding Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Schiff Architectural Detail, LLC
Swiatek Studios

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

Moldings
Architectural Products by Outwater, LLC
Canning Studios
Classic Ceilings
EverGreene Architectural Arts, Inc.
Stone Legends

Plaster
Canning Studios
Decorators Supply Corp.
EverGreene Architectural Arts, Inc.
Stone Legends
Swiatek Studios

Scagliola
Canning Studios
EverGreene Architectural Arts, Inc.

Venetian Plaster
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.

Wallcoverings
Architectural Products by Outwater, LLC
Canning Studios
Chelsea Decorative Metal Co.
EverGreene Architectural Arts, Inc.
MetalCeilingExpress

SECTION 9
LANDSCAPE, STREETSCAPE & GARDEN SPECIALTIES

Arbors
Architectural Products by Outwater, LLC
Fifthroom.com
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Stone Legends
Wiemann Metalcraft

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

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

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

Curbing & Edging
Monarch Stone International

Fencing, Metal
Architectural Iron Co.
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Compass Ironworks
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

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

Fountains
Fine Architectural Metalsmiths
Gerald Siciliano Studio Design Associates
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Stone Legends

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

Gate Hardware
Architectural Products by Outwater, LLC
Ball & Ball Hardware
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Richards-Wilcox, Inc.
Schiff Architectural Detail, LLC

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

Landscape Stone
Haddonstone (USA), Ltd.
Monarch Stone International
Stone Legends

Mailboxes
Architectural Products by Outwater, LLC
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Wiemann Metalcraft

Pavers
Belden Brick Co., The
Gavin Historical Bricks Inc.
Haddonstone (USA), Ltd.
Monarch Stone International
Stone Legends

Pergolas
Architectural Products by Outwater, LLC
Chadsworth Columns
Haddonstone (USA), Ltd.
Historical Arts & Casting, Inc.
Stone Legends
Wiemann Metalcraft

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

Signage
Historical Arts & Casting, Inc.
Stone Legends

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

Tree Grates & Guards
Gotham Metalworks
Schiff Architectural Detail, LLC

Waterfalls & Cascades
Schiff Architectural Detail, LLC

SECTION 10
LIGHTING & ELECTRICAL

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

Exterior Lighting Restoration
Ball & Ball Lighting
Crenshaw Lighting
Fine Architectural Metalsmiths
Herwig Lighting
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
St. Louis Antique Lighting Co.

Exterior Lighting
Authentic Designs
Ball & Ball Lighting
Crenshaw Lighting
Deep Landing Workshop
Fine Architectural Metalsmiths
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
St. Louis Antique Lighting Co.
Wiemann Metalcraft

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

Gas Lighting Restoration
Ball & Ball Lighting
Crenshaw Lighting
Wiemann Metalcraft

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

Interior Lighting Restoration
Ball & Ball Lighting
Crenshaw Lighting
Fine Architectural Metalsmiths
Historical Arts & Casting, Inc.
Lantern Masters, Inc.
Schiff Architectural Detail, LLC
St. Louis Antique Lighting Co.

Interior Lighting
Architectural Archive
Architectural Products by Outwater, LLC
Architectural Salvage, Inc.
Authentic Designs
Ball & Ball Lighting
Crenshaw Lighting
Deep Landing Workshop
Fine Architectural Metalsmiths
Herwig Lighting
Historical Arts & Casting, Inc.
House of Antique Hardware
Lantern Masters, Inc
Schiff Architectural Detail, LLC
St. Louis Antique Lighting Co.

Lampposts & Standards
Ball & Ball Lighting
Herwig Lighting
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC

Lighting Fixture Glass
Architectural Archive
Architectural Products by Outwater, LLC
Ball & Ball Lighting
Herwig Lighting
House of Antique Hardware
St. Louis Antique Lighting Co.

Lighting Fixture Parts
Architectural Products by Outwater, LLC
Ball & Ball Lighting
Herwig Lighting

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

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

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

Switch Plates & Switches
Architectural Products by Outwater, LLC
House of Antique Hardware

SECTION 11
MANTELS, FIREPLACES & CHIMNEYS

Chimney Pots
Stone Legends

Fire Grates
Gotham Metalworks
Kayne & Son Custom Hardware

Fireplace Dampers
Benson Energy

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

Fireplaces, Stone
Haddonstone (USA), Ltd.
Stone Legends

Mantels, Antique Original
Architectural Salvage, Inc.

Mantels, Custom
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Fine Architectural Metalsmiths
Gerald Siciliano Studio Design Associates
Schiff Architectural Detail, LLC
Stone Legends
Zepsa Industries, Inc.

Mantels, Metal
Bill's Custom Metal Fabrications
Gotham Metalworks
Historical Arts & Casting, Inc.

Mantels, Plaster
Architectural Products by Outwater, LLC
Decorators Supply Corp.

Mantels, Stone
Architectural Products by Outwater, LLC
Gerald Siciliano Studio Design Associates
Haddonstone (USA) Ltd.
New World Stoneworks
Stone Legends
U.S. Stone

Mantels, Wood
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Zepsa Industries, Inc.

SECTION 12
METALWORK

Cast Metalwork
Architectural Iron Co.
Ball & Ball Hardware
Ball & Ball Lighting
Fine Architectural Metalsmiths
Gotham Metalworks
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
Robinson Iron Corp.
Schiff Architectural Detail, LLC
W.F. Norman Corp.
Wiemann Metalcraft

Fabricated Metalwork
Architectural Iron Co.
Ball & Ball Hardware
Ball & Ball Lighting
Compass Ironworks
Fine Architectural Metalsmiths
Gotham Metalworks
Historical Arts & Casting, Inc.
Kayne & Son Custom Hardware
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Forged Metalwork
Ball & Ball Hardware
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Compass Ironworks
Fine Architectural Metalsmiths
Kayne & Son Custom Hardware
MetalCeilingExpress
Schiff Architectural Detail, LLC
Wiemann Metalcraft

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

Grilles, Metal Plate
Architectural Grille
Architectural Iron Co.
Kees Architectural Division
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, LLC
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Metal Repair & Restoration Services
Architectural Iron Co.
Ball & Ball Hardware
Ball & Ball Lighting
Gotham Metalworks
Historical Arts & Casting, Inc.
Robinson Iron Corp.

Railings, Metal
Architectural Iron Co.
Architectural Products by Outwater, LLC
Ball & Ball Lighting
Bill's Custom Metal Fabrications
Compass Ironworks
Fine Architectural Metalsmiths
Goddard Mfg. Co.
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC

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

Sheet-Metal Ornament
Architectural Grille
Artistry in Architectural Grilles
Gotham Metalworks
Heather & Little Limited
MetalCeilingExpress
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC

Stair Balustrades, Cast & Forged Metal
Architectural Iron Co.
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Compass Ironworks
Gotham Metalworks
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stair Balustrades, Custom
Architectural Iron Co.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stair Balustrades, Standard Elements
Architectural Iron Co.
Architectural Products by Outwater, LLC
Wiemann Metalcraft

Stair Handrails, Cast & Forged Metal
Architectural Iron Co.
Architectural Products by Outwater, LLC
Bill's Custom Metal Fabrications
Compass Ironworks
Historical Arts & Casting, Inc.
Robinson Iron Corp.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Stair Handrails
Architectural Iron Co.
Ball & Ball Hardware
Ball & Ball Lighting
Historical Arts & Casting, Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

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

SECTION 13
PLUMBING, BATH & HEATING

Bathroom Accessories
Architectural Products by Outwater, LLC
House of Antique Hardware
Rocky Mountain Hardware
Subway Ceramics

Bathroom Sinks
Architectural Salvage, Inc.
Stone Legends

Bathtubs
Architectural Salvage, Inc.
Schiff Architectural Detail, LLC
Stone Legends

Faucets & Fittings
Rocky Mountain Hardware
Schiff Architectural Detail, LLC

Kitchen Cabinets
Zepsa Industries, Inc.

Plumbing, Heating Systems
Unico System, Inc.

Radiator Covers
Architectural Grille
Artistry in Architectural Grilles
Kees Architectural Division
Reggio Register Co., The

Wine Cellars, Accessories & Racks
Architectural Products by Outwater, LLC
Klise Mfg. Co.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

SECTION 14

PROFESSIONAL SERVICES

Conservation Services
Canning Studios
Conrad Schmitt Studios, Inc.
EverGreene Architectural Arts, Inc.
Gerald Siciliano Studio Design Associates
Gotham Metalworks
Schiff Architectural Detail, LLC
Swiatek Studios
Wiemann Metalcraft

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

SECTION 15

ROOFING & ROOF SPECIALTIES

Caulking & Joint Sealants
SnoBlox-SnoJax

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

Cupolas
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.

Domes, Metal
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Finials
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.
Ludowici Roof Tile, Inc.
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC
W.F. Norman Corp.

Flashing
Gotham Metalworks
Heather & Little Limited
NIKO Contracting Co., Inc.

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

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

Roof Repair
Heather & Little Limited
NIKO Contracting Co., Inc.

Sheet-Metal Roofing
Gotham Metalworks
Heather & Little Limited
NIKO Contracting Co., Inc.
W.F. Norman Corp.

Skylights
Gotham Metalworks
Heather & Little Limited
Historical Arts & Casting, Inc.

Slate Replicas
NIKO Contracting Co., Inc.

Slate Roofing, New
NIKO Contracting Co., Inc.

Snowguards
Alpine SnowGuards
Architectural Iron Co.
Historical Arts & Casting, Inc.
NIKO Contracting Co., Inc.
SnoBlox-SnoJax

Steeplejack Services
NIKO Contracting Co., Inc.

Steeples
Heather & Little Limited
NIKO Contracting Co., Inc.

Tile Roofing
Ludowici Roof Tile, Inc.
NIKO Contracting Co., Inc.

Vents
Architectural Products by Outwater, LLC
NIKO Contracting Co., Inc.

Weathervanes
Architectural Iron Co.
Heather & Little Limited
Historical Arts & Casting, Inc.
John Wright Co.
NIKO Contracting Co., Inc.
Schiff Architectural Detail, LLC
Wiemann Metalcraft

Wood Shingles, Simulation
Ludowici Roof Tile, Inc.

SECTION 16

SALVAGED MATERIALS & ANTIQUES

Architectural Antiques & Salvage
Architectural Salvage, Inc.
Schiff Architectural Detail, LLC

Barn Siding, Antique
Chestnut Specialists, Inc.

Brick, Salvaged
Gavin Historical Bricks Inc.

Building Materials, Salvaged
Chestnut Specialists, Inc.

Green-Building Products
Allied Window, Inc.
Architectural Components, Inc.
Ball & Ball Lighting
Brandt, Sylvan
Chestnut Specialists, Inc.
Gavin Historical Bricks Inc.
Haddonstone (USA), Ltd.
HeartWood Fine Windows & Doors
Ludowici Roof Tile, Inc.
Marvin Windows and Doors
Monarch Stone International
New World Stoneworks
Parrett Windows & Doors
Richards-Wilcox, Inc.
Seekircher Steel Window Corp.
St. Louis Antique Lighting Co.
Wood Window Workshop

Stone, Salvaged
Monarch Stone International

Timbers, Antique & Salvaged
Chestnut Specialists, Inc.
Schiff Architectural Detail, LLC

Wood Boards, Antique & Salvaged
Chestnut Specialists, Inc.

SECTION 17

STONE, BRICK & MASONRY

Brick
Belden Brick Co., The
Gavin Historical Bricks Inc.
Stone Legends

Cast Stone, Custom Casting
Haddonstone (USA), Ltd.
Stone Legends
U.S. Stone

Masonry Restoration Contracting
Stone Legends

Masonry Waterproofers & Joint Protection
Weathercap, Inc.

Stone, Hand & Machine Carved
Gerald Siciliano Studio Design Associates
Monarch Stone International
New World Stoneworks
Stone Legends

Stone, Veneer
New World Stoneworks
Stone Legends

Terra-Cotta Restoration Materials
Ludowici Roof Tile, Inc.

Terra Cotta, Clay Based
Gerald Siciliano Studio Design Associates
Ludowici Roof Tile, Inc.

SECTION 18

TIMBER FRAMING & BARNS

Barns
Country Carpenters, Inc.
Bear Creek Lumber

Timber Frames
Bear Creek Lumber
Country Carpenters, Inc.
Hochstetler Milling, Ltd.
Hugh Lofting Timber Framing
Liberty Head Post & Beam

Timber Trusses
Bear Creek Lumber
Hochstetler Milling, Ltd.
Liberty Head Post & Beam

SECTION 19

TOOLS & EQUIPMENT

Library Ladders
Architectural Products by Outwater, LLC
Putnam Rolling Ladder Co., Inc.

Water-Jet Cutting
Architectural Grille

SECTION 20

WOODWORK

Carvings
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Decorators Supply Corp.
Klise Mfg. Co.
Zepsa Industries, Inc.

Grilles
Reggio Register Co., The

Millwork
Architectural Components, Inc.
Architectural Products by Outwater, LLC
Canning Studios
Decorators Supply Corp.
Illingworth Millwork, LLC
Klise Mfg. Co.
Timberlane, Inc.
Wood Window Workshop
Zepsa Industries, Inc.

Moldings
Agrell Architectural Carving Ltd.
Architectural Products by Outwater, LLC
Canning Studios
Decorators Supply Corp.
Illingworth Millwork, LLC
Klise Mfg. Co.
Wood Window Workshop
Zepsa Industries, Inc.

Paneling
Architectural Products by Outwater, LLC
Decorators Supply Corp.

Staircase Parts
Architectural Products by Outwater, LLC
Goddard Mfg. Co.
Zepsa Industries, Inc.

Stairs
Goddard Mfg. Co.
Zepsa Industries, Inc.

Turnings
Architectural Products by Outwater, LLC
Klise Mfg. Co.
Zepsa Industries, Inc.

Wood Restoration Contracting & Materials
Allegheny Restoration & Builders, Inc.
Zepsa Industries, Inc.

Agrell Architectural Carving Ltd.
415-457-4422; No fax
www.agrellcarving.com
San Rafael, CA 94901
Architectural wood carver & designer: 30 skilled woodcarvers for fast delivery of large custom projects; hand-carved molding, panels, capitals, mantels, appliqués & religious furnishings; complex wood construction & custom furniture.

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.
Click on No. 1004

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

American Tin Ceiling Co.
888-231-7500; Fax: 941-359-8776
www.americantinceilings.com
Bradenton, FL 34203
Supplier of tin ceiling panels: SnapLock system screws directly into drywall, drop-in & screw-in installation; many styles; molding; 45 colors.
Click on No. 1822

Architectural Archive
800-490-7775; Fax: 818-706-1865
www.a-archive.com
Agoura Hills, CA 91301
Supplier of lighting fixtures & art glass: custom bronze & alabaster chandeliers; stained-glass panels; antique & reproduction art glass; for residences, hotels, resorts, casinos, restaurants & government projects.

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 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, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, 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

Architectural Salvage, Inc.
303-321-0200; Fax: Same as phone
www.salvagelady.com
Denver, CO 80216-4657
Supplier of architectural salvage: 12,000 sq.ft. of original salvaged items, ca. 1880-1930; all indoors; doors, windows, leaded & stained glass, cabinet & door hardware, plumbing fixtures, lighting & more.

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; affiliates of the American Institute of Architects NY chapter (AIANY) and the U.S. Green Building Council (USGBC).
Call for more information.

Authentic Designs
800-844-9416; Fax: 802-394-2422
www.authenticdesigns.com
West Rupert, VT 05776
Manufacturer of historical lighting fixtures & specialty metal products: chandeliers, lanterns, sconces & table lamps crafted in brass, copper, terne metal & Vermont maple; Early American & Colonial; CUL/UL listed for wet & damp locations; library binder $30.
Click on No. 60

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341
Custom manufacturer & supplier of ornamental metalwork & hardware: door, window, shutter, gate & furniture hardware; fireplace tools; wrought iron, steel, aluminum, bronze, brass, copper & cast iron; custom reproductions.

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.

Bear Creek Lumber
800-597-7191; Fax: 509-997-2040
www.bearcreeklumber.com
Winthrop, WA 98862
Supplier of high-quality clear-grade lumber: siding, decking, paneling, ceilings, flooring, custom moldings, wood shakes & shingles, timbers & post & beam: sustainable & recycled; western red cedar, Port Orford cedar, Douglas fir, ipe, cypress, pine, fir, hemlock, jatoba & more.

Belden Brick Co., The
330-456-0031; Fax: 330-456-2694
www.beldenbrick.com
Canton, OH 44702
Manufacturer of brick: variety of colors, textures, sizes & stock & custom shapes; color matching; jack arches, water tables, bullnoses, coping caps, pavers, face brick, brick sculpture/murals & more.
Click on No. 1891

Benson Energy
801-273-1800; No fax
www.bensonenergy.com; www.controlcover.com
Holladay, UT 84124
Manufacturer of All Season Control Covered chimney-top fireplace damper: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & biochemical agents when closed.
Click on No. 968

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.

Bovard Studio, Inc.
641-472-2824; Fax: 641-472-0974
www.bovardstudio.com
Fairfield, IA 52556
Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; protective glazing systems vented for stained-glass conservation, patent #7607267; replicates lost stained-glass windows; faceted glass; mosaics.
Click on No. 7690

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

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

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

Chadsworth Columns
800-486-2118; Fax: 919-778-5177
www.chadsworth.com
Wilmington, NC 28401
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts for interior & exterior use; variety of sizes, styles & materials, including wood; more than 20 years.
Click on No. 1580 for PolyStone; 180 for wood

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074
Manufacturer of pressed-tin ceiling & wall panels: tin-plated steel has shiny silver finish, can be painted with oil-based paint; 3-, 6-, 12- & 24-in. patterns ranging from Art Deco to Victorian; easy-to-install 2x4-ft. sheets.
Click on No. 190

Chestnut Specialists, Inc.
860-283-4209; No fax
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, 714-526-8062;
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

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

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 plaster work & ceilings; gilding; crystalline etched-glass designs; murals, mosaics & statuary; for public & religious buildings; since 1889.
Click on No. 8040; 1841 for art glass

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

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

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

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

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

Gavin Historical Bricks Inc.
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245
Supplier of antique paving & building materials: specialists in new construction with an Old World look as well as historic restoration projects; pavers, cobblestones, clinker brick & more.
Click on No. 8079

Gerald Siciliano Studio Design Associates
718-636-4561; Fax: 702-442-7847
www.geraldsicilianostudio.com
Brooklyn, NY 11215
Custom fabricator of fine art: liturgical sculpture, architectural details, capitals, fountains, fireplaces & mantels; bronze, granite, marble & stone; interior & exterior; repair & restoration; studio & fieldwork; 30 years of experience.
Click on No. 187

Glass Heritage, LLC
563-324-4300; Fax: 563-324-4321
www.glassheritage.com
Davenport, IA 52806
Art-glass studio: fabricator & restorer of stained glass & leaded glass; custom blown glass; sand blast etching; glass painting.
Click on No. 1986

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.

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

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 0H1
Fabricator & supplier of historical sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, metal shingles, pressed-metal siding, cupolas, steeples, domes, reproductions; capitals & balustrades; Kalemein & lot-line metal windows & doors.
Click on No. 2470

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
552 State Route 95
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

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

Hugh Lofting Timber Framing, Inc.
610-444-5382; Fax: 610-444-2371
www.hughloftingtimberframe.com
West Grove, PA 19390
Designer, fabricator & installer of custom timber-frame structures: residential, commercial & outbuildings; insulated panel systems; throughout the mid-Atlantic region; eco-friendly construction & materials.

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
Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: outperforms almost any replacement; automatically conforms to the opening, compensating for out-of-square conditions; no sub-frame needed; all glazing options available; easy do-it-yourself installation.
Click on No. 909

John Wright Co.
800-444-9364; Fax: 717-252-3392
www.jwright.com
Wrightsville, PA 17368
Manufacturer of reproduction building hardware: cast iron & forged steel; specializes in window & shutter hardware; for renovation & new construction; since 1880.
Click on No. 2772

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

Klise Mfg. Co.
616-459-4283; Fax: 616-459-4062
www.klisemfg.com
Grand Rapids, MI 49505
Custom manufacturer of decorative wood & metalwork: for interiors, cabinetry, wine cellars & furniture; catalog of 6,000 traditional & transitional designs available; residential & commercial projects; since 1910.
Click on No. 2055

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362
Custom designer & manufacturer of lighting: interior chandeliers, pendants, ceiling flushes & sconces & exterior lanterns including wall, flush wall, pendant, post & pilaster; many architectural periods; historical reproductions.
Click on No. 1239

Liberty Head Post & Beam
802-434-2120; Fax: 802-434-5666
www.libertyheadpostandbeam.com
Huntington, VT 05462
Custom designer of timber-frame houses, barns & outbuildings: authentically joined in the Vermont tradition; historic renovation & new structures, since 1977.

Ludowici Roof Tile, Inc.
800-945-8453; Fax: 740-342-0025
www.ludowici.com
New Lexington, OH 43764
Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; reclaimed tiles; restoration & new construction; flooring.
Click on No. 2760

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. 1907 for doors; 1263 for windows

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

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

Net Direct Merchants
256-765-2171; Fax: 888-867-6058
www.netdirectmerchants.com
Florence, AL 35630
Operates websites for design firms: operates niche interior design websites including: ElectricFireplaces.com, MantelsDirect.com, AmericanTinCeiling.com & ElectricFireplacesCanada.ca; one of the top 500 web companies according to Internet Retailer.

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; mantels; photographs of existing stonework, extracts pattern & delivers complete hand-chiseled job.
Click on No. 2026

NIKO Contracting Co., Inc.
412-687-1517; Fax: 412-687-7969
www.nikocontracting.com
Pittsburgh, PA 15213
Custom fabricator & contractor of sheet metal & roofing: slate, tile & other roofing; storefronts, cornices, cupolas, domes, steeples, snow guards & leader heads; copper, lead-coated copper, zinc & stainless steel; metal ceilings.
Click on No. 8300

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

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, push-out casement hardware, storm/screen-door latch sets & more.
Click on No. 6001

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

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

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, cresting, street lighting & gazebos; wrought iron/steel, aluminum, bronze & cast iron; historical restoration.

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 for stained glass; 1480 for windows

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

Seekircher Steel Window Corp.
914-734-8004; Fax: 914-734-8009
www.seekirchersteelwindow.com
Peekskill, NY 10566
Repair & restoration of steel casement windows & doors: work done in place and off site; large selection of vintage steel windows & doors for sale; restored windows & doors at Fallingwater & countless other landmarks.

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

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

Stone Legends
800-398-1199; Fax: 214-398-1293
www.stonelegends.com
Dallas, TX 75217
Manufacturer of handmade architectural & landscape elements in cast stone: columns, signage, niches, pool coping, pavers, caps & finials for piers & walls, planters, fountains, gazebos, statuary, benches, mantels & more; restoration.
Click on No. 8630

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

Swiatek Studios
716-597-6683; No fax
www.swiatekstudios.com
Buffalo, NY 14221
Restoration services: for churches & historical landmarks; decorative painting, statue restoration, brass plating, stained-glass restoration; murals, stenciling, faux finishes, gilding, marbleizing, carpentry, trompe l'oeil & decorative plaster.
Click on No. 2054

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

U.S. Stone
201-748-5052; Fax: 201-748-5053
www.usstone.biz
Jersey City, NJ 07306
Fabricator of architectural cast stone: commercial, civic & residential; restoration, mantels, interiors; many molds in stock.

UgMO Technologies
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.

Vintage Doors
800-787-2001; Fax: 315-324-6531
www.vintagedoors.com
Hammond, NY 13646
Manufacturer of custom exterior & interior wood doors: door hardware, screen doors & storm doors; traditional, Craftsman & Victorian Styles; solid wood & glass panels available.
Click on No. 2034

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.
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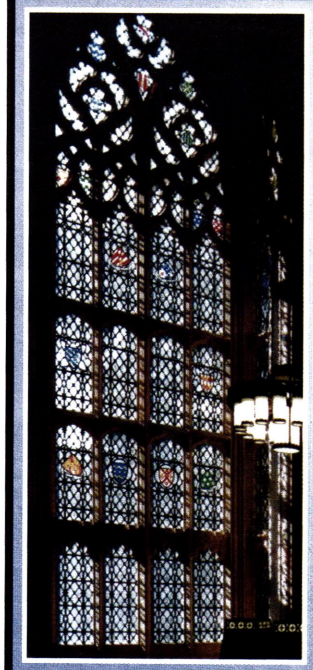

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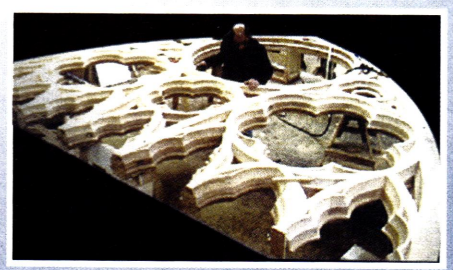

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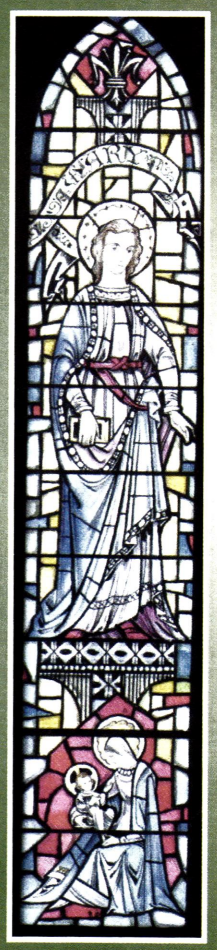

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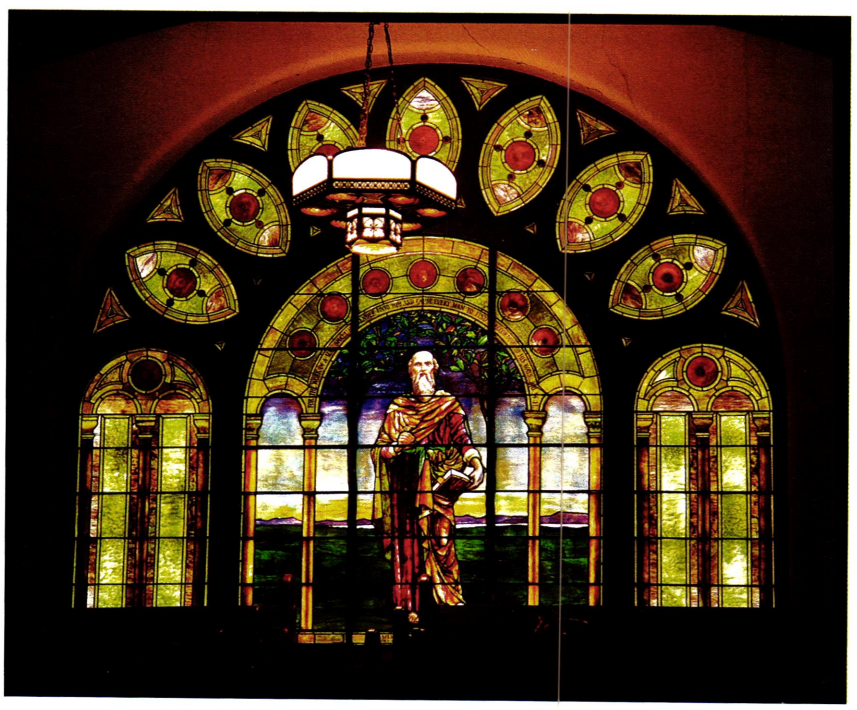

Bovard Studios restored this historic stained-glass window.
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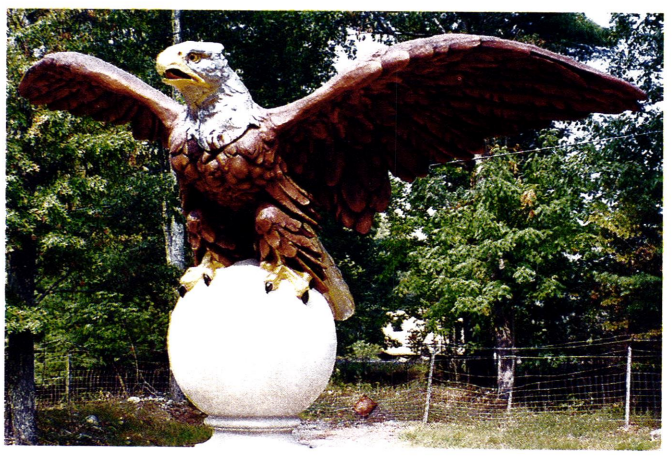

This iron eagle was removed from its site and restored by **Architectural Iron Co.** before being re-installed on top of New York City's Grand Central Station.
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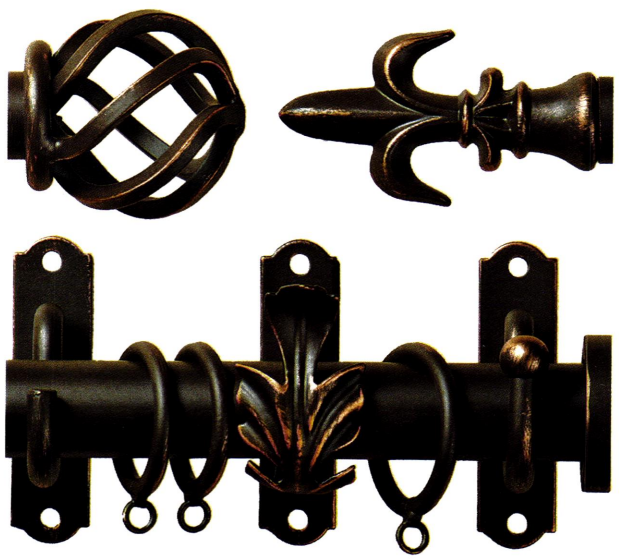

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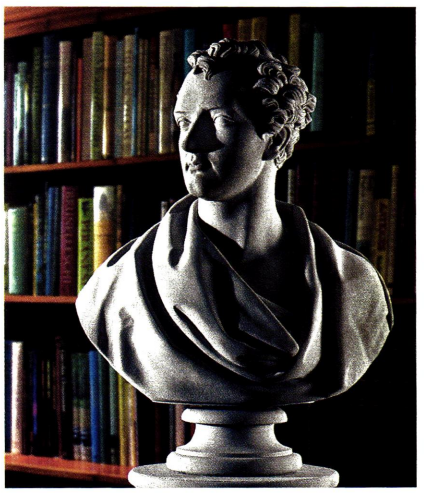

This bust of Lord Byron was fabricated by **Haddonstone**.
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Conrad Schmitt Studios created and installed these new traditionally styled stained-glass windows; the installation was facilitated by the use of wide sashes, parting stops and easily removable trim.
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EverGreene Architectural Arts re-created six monumental WPA-era murals, which had been destroyed by a fire in 1942, for Fair Park in Dallas, TX.
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This painted sand-cast bronze lion mask for a fountain was manufactured by **Schiff Architectural Detail**.
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Glass Heritage LLC restored these historic 1860s windows located above the entrance to Saint Irenaeus Church in Clinton, IA.
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This is one of two 18th-century alabaster figures restored by **Gerald Siciliano Studio Design Associates**.
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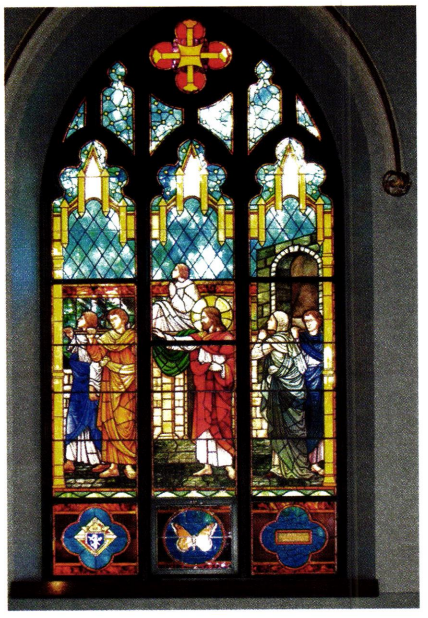

This is one of the six transept stained-glass windows designed and created by **Rohlf's** for St. Luke Catholic Church, Whitestone, NY.
Click in no. 6240 for stained glass; 1480 for windows

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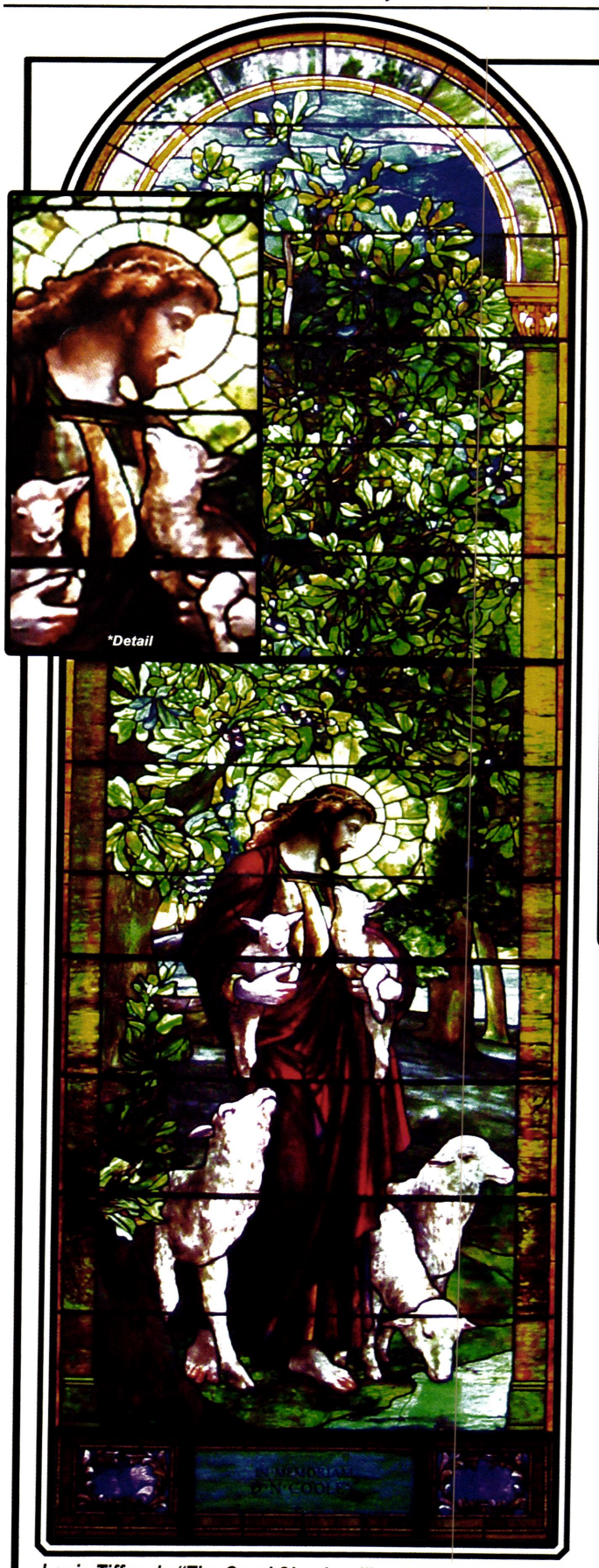
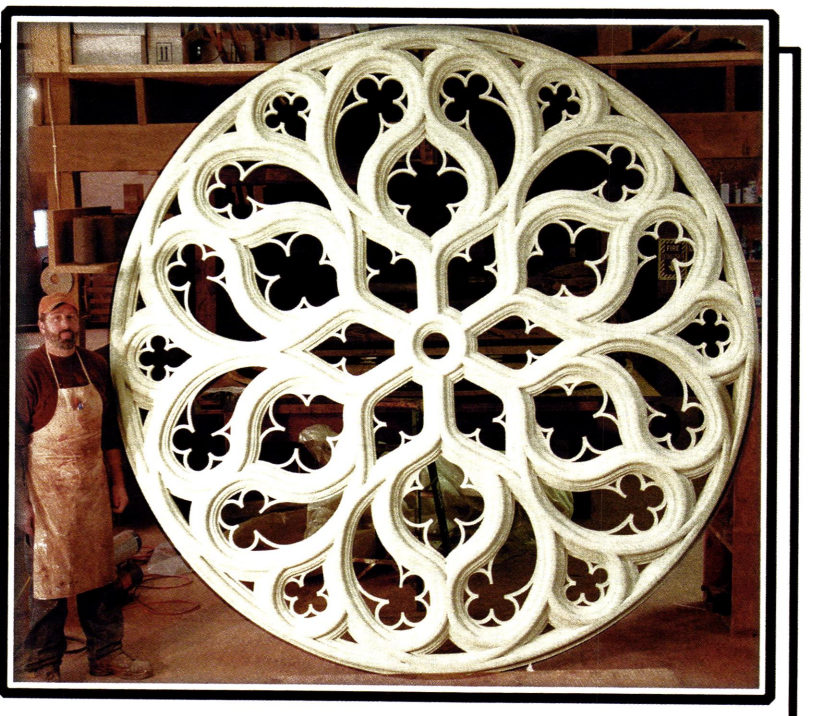
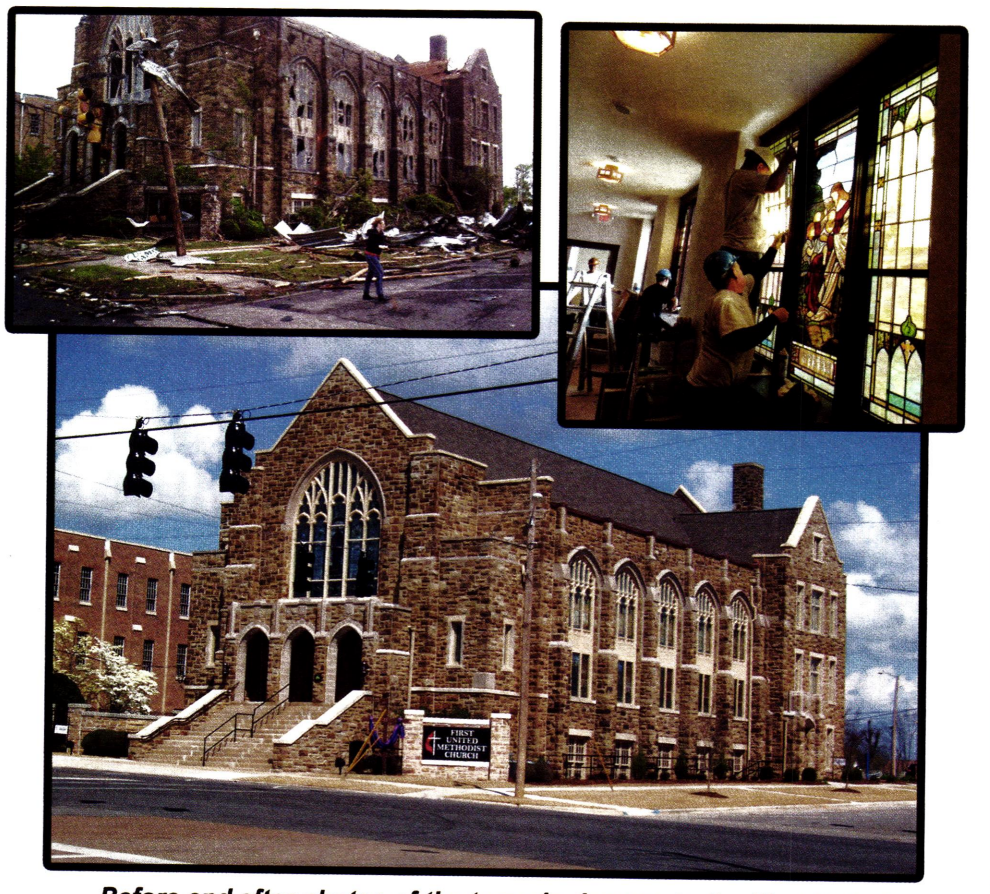


Louis Tiffany's "The Good Shepherd", exhibited at the 1893 World Columbian Exhibition. Tiffany's stained glass masterpiece was restored by Bovard Studio Inc. for St. Luke's United Methodist Church in Dubuque, Iowa.

Bovard Studio's Woodshop created this new rose window frame with plantation grown mahogany for the First Presbyterian Church in Fort Smith, Arkansas. Note: We also fabricate and install ornate aluminum frames.





Before and after photos of the tornado damage to the First United Methodist Church of Cullman, Alabama restored by Bovard Studio Inc

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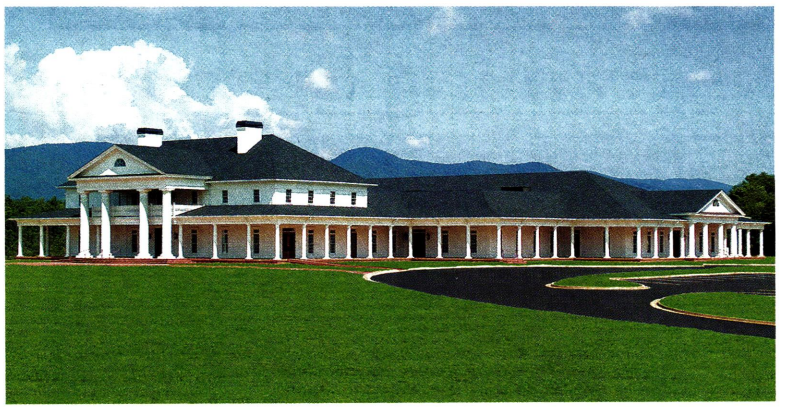

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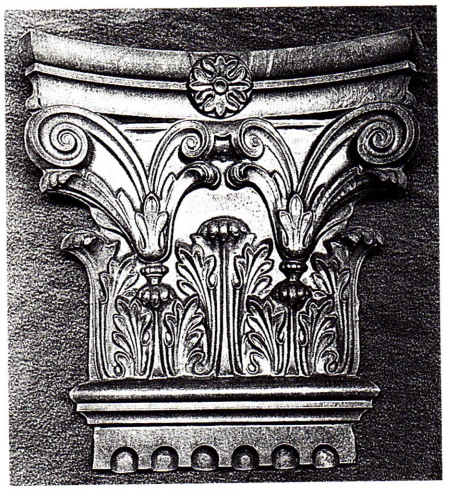

W.F. Norman provides a wealth of sheet-metal ornament, including the square-neck capital #4478, which is available in heights of 15 and 18 in.

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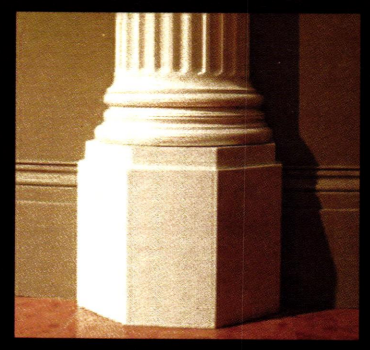

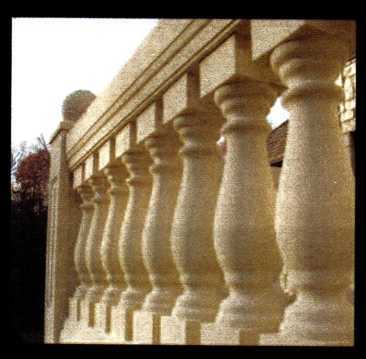

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This wooden Corinthian capital was hand carved by the artisans at **Agrell**.

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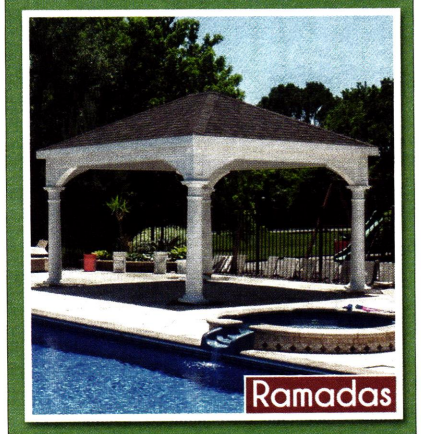

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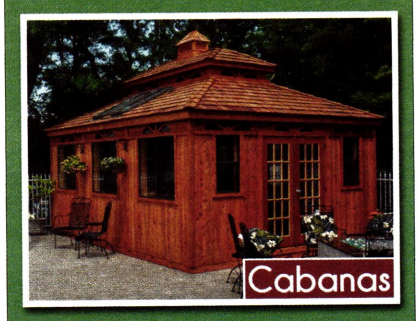

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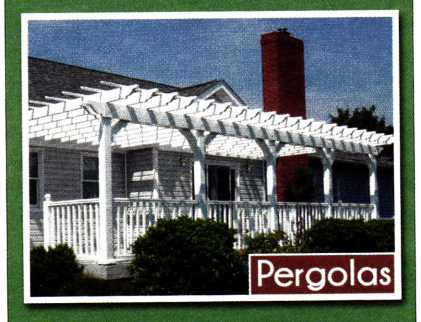

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Robinson Iron custom cast and fabricated components in this powder-coated pavilion for Central Alabama Community College in Alexander City, AL.

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This door is part of a custom interior fabricated by **Zepsa**.
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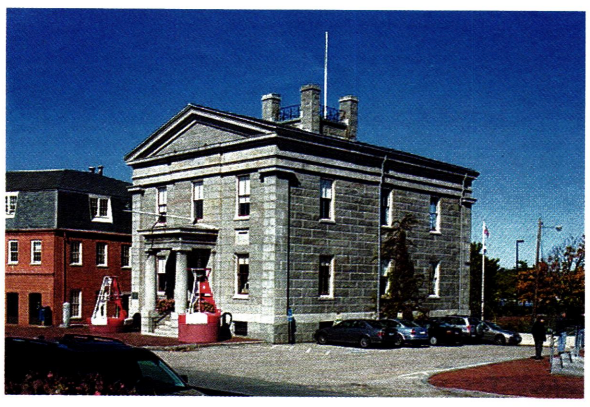

Architectural Components restored the double-hung windows for the Customs House Maritime Museum in Newburyport, MA; the windows feature laminated single-pane glass and are counter-balanced with weights and pullies.
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This traditionally styled custom hinge was fabricated by **Architectural Resource Center**.
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HeartWood designed and built these wood doors for a church.
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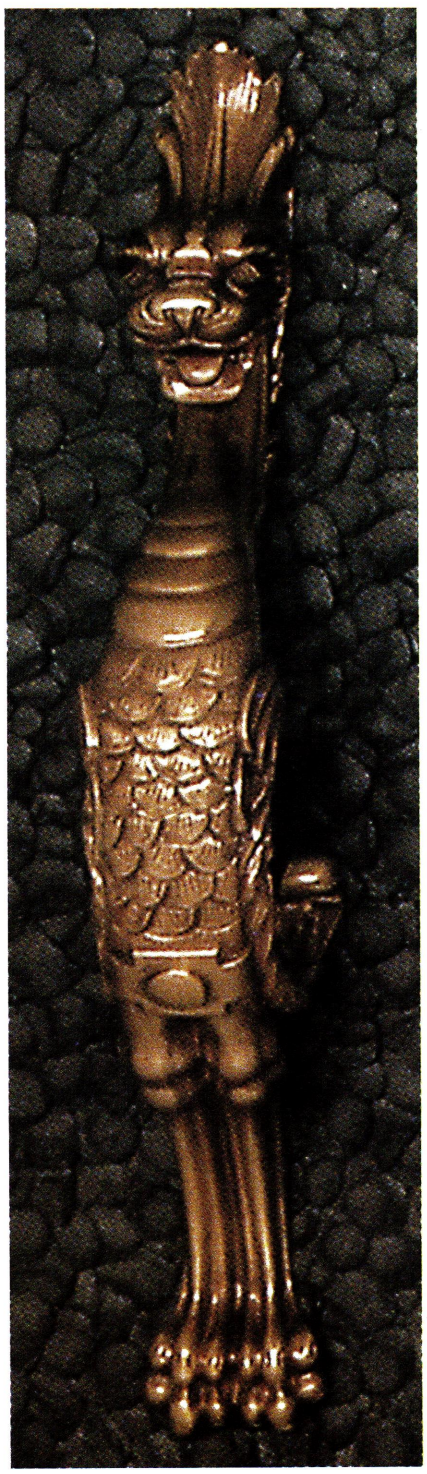

This decorative brass dragon door pull, model # 131, is one of many traditional styles available from **E.R. Butler**.
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Illingworth Millwork built this custom mahogany radius arch-top double entryway door unit; it incorporates double-pane insulated glass with a bevel edge.
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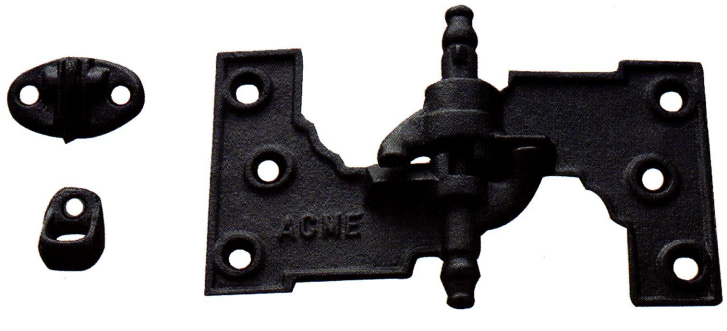

This powder-coated Acme Lull and Porter hinge is available from the **John Wright Co**.
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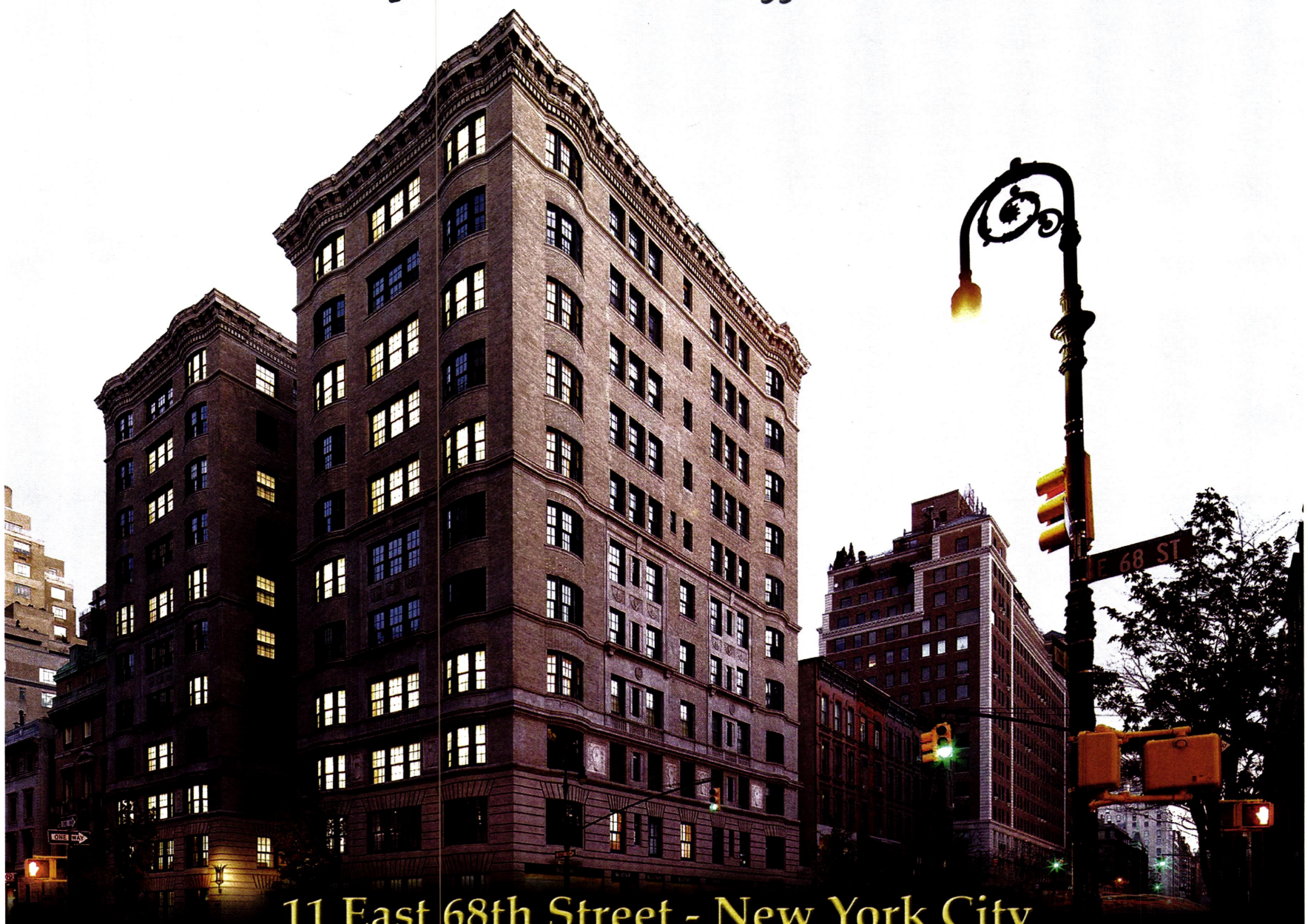

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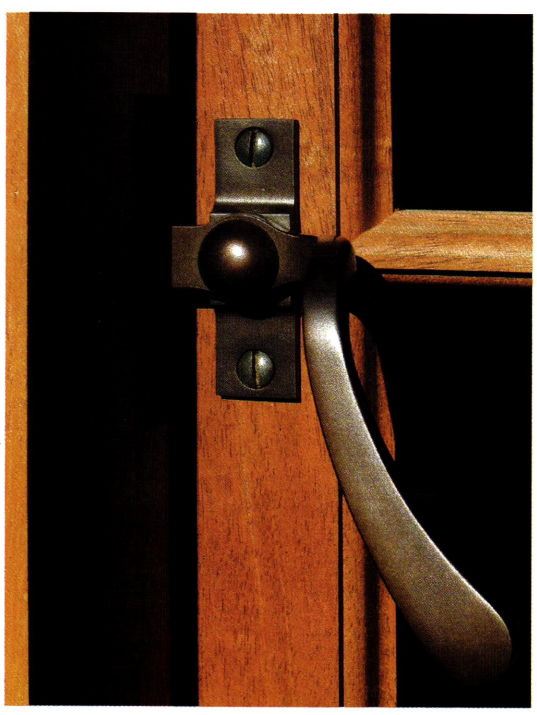

This solid-brass casement fastener from **Phelps Company** is shown in an oil-rubbed bronze finish; the firm manufactures a complete line of traditionally styled hardware for wood casement windows.
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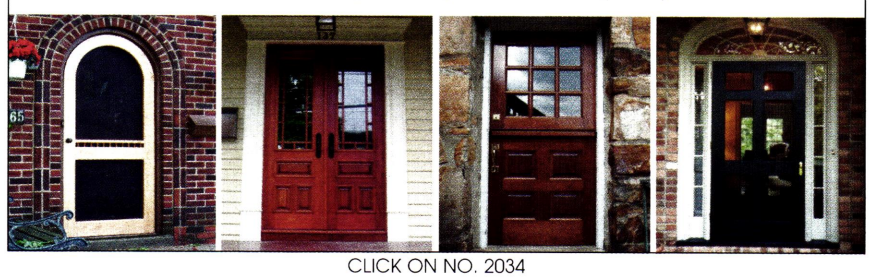

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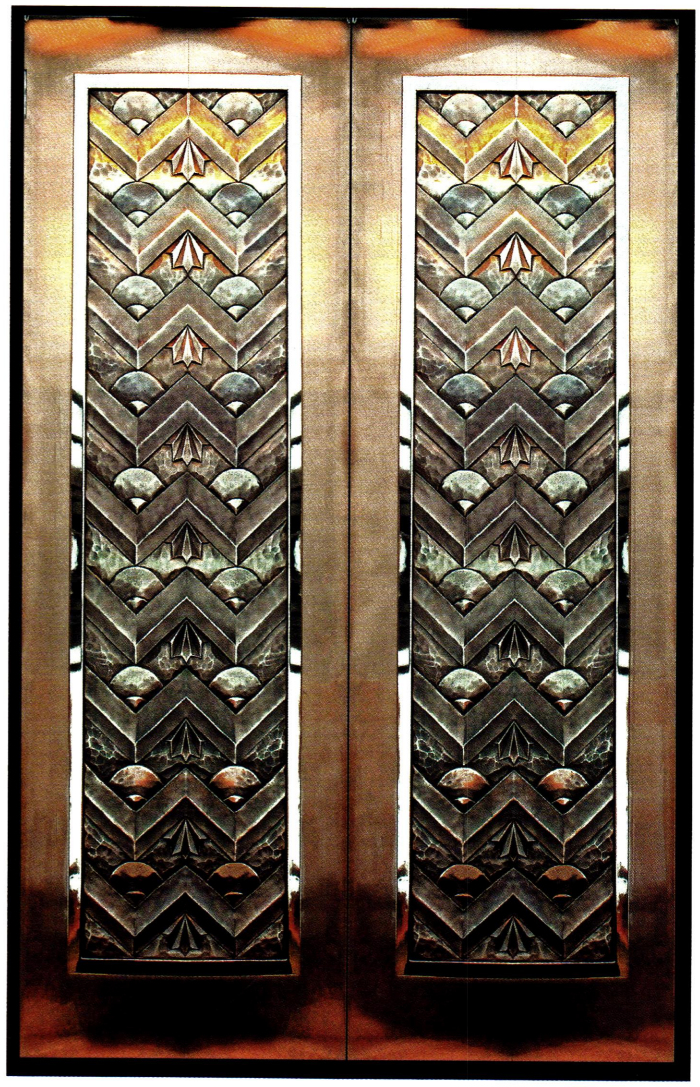

Wiemann Metalcraft fabricated these bronze Art Deco door panels.
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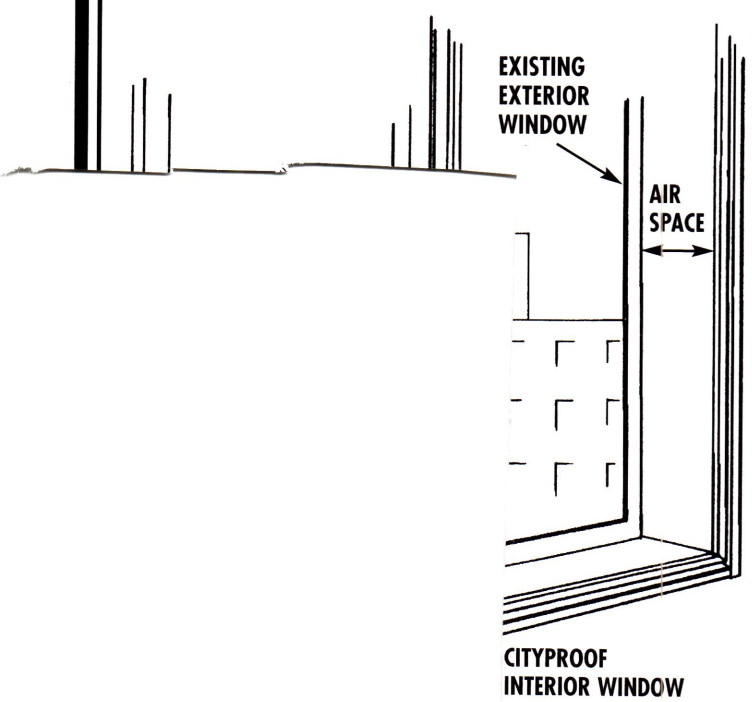

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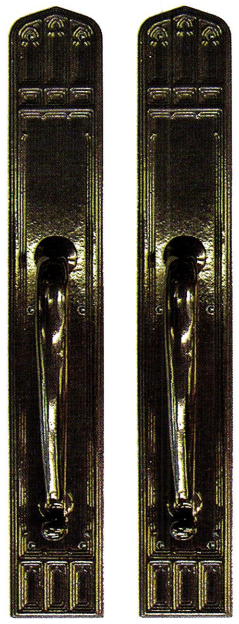

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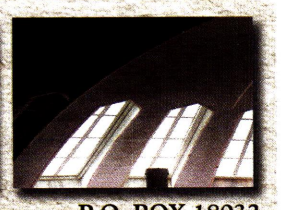

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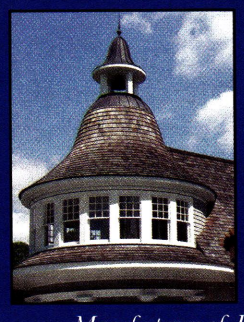

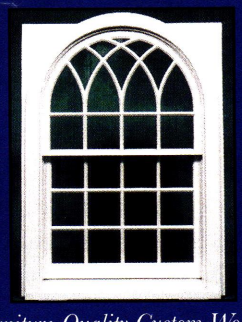

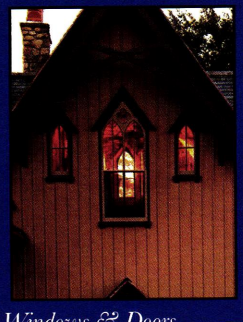

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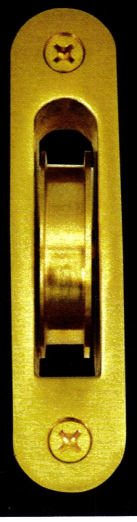

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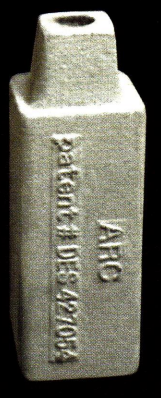

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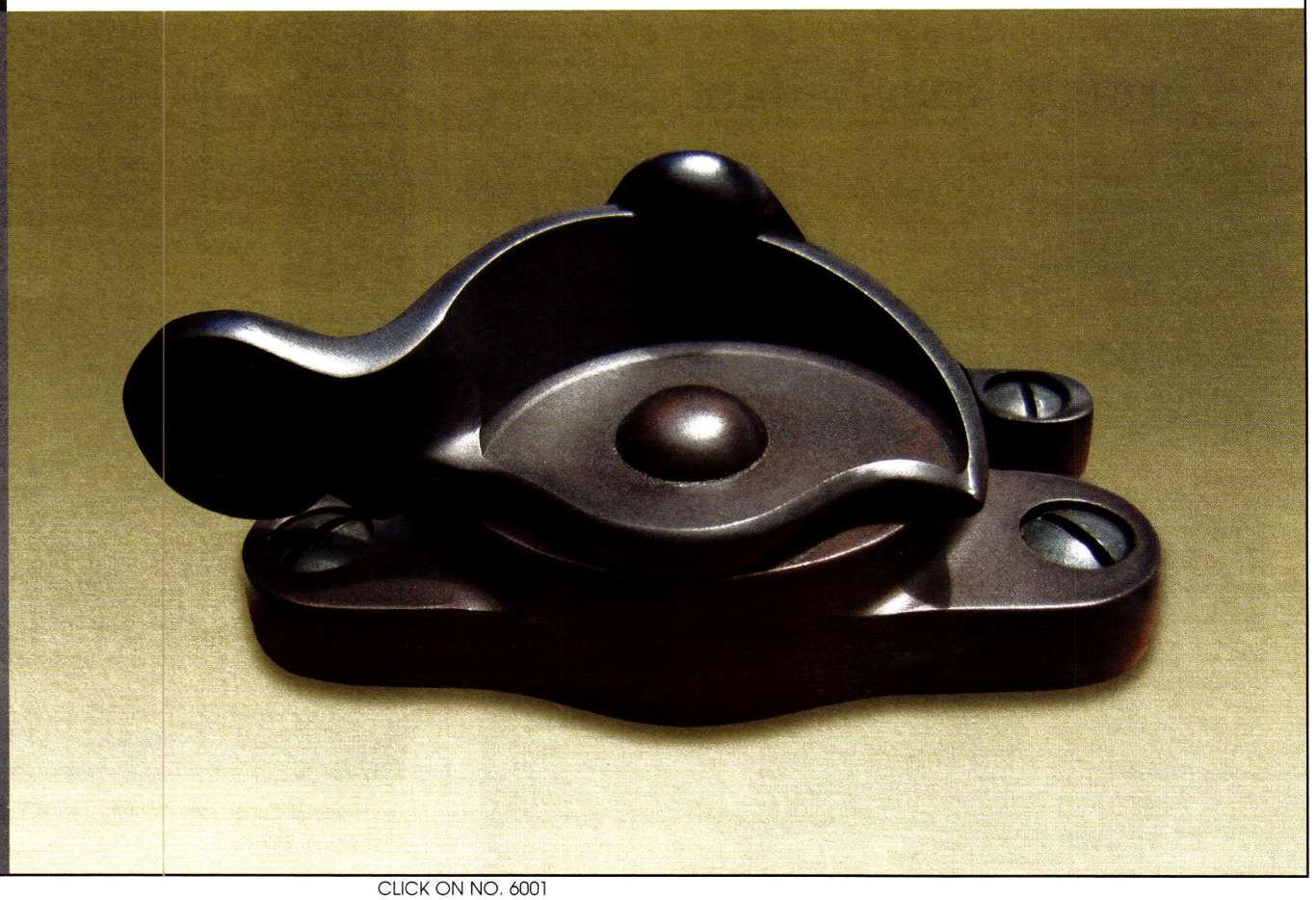

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This reclaimed antique floor was supplied by **Chestnut Specialists**.
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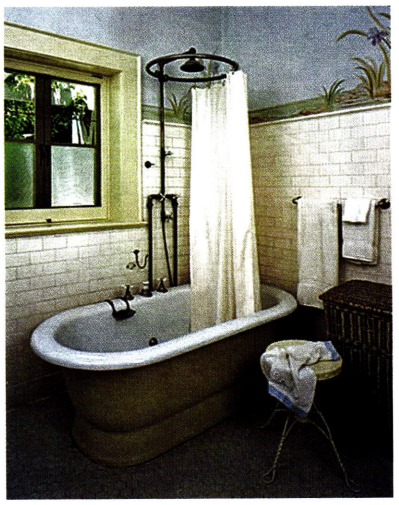

Subway Ceramics offers a collection of reproduction subway tile, trim, moldings, floor mosaics and ceramic accessories for historic bathrooms.
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Traditional Victorian-style flooring is available from **Haddonstone** in contrasting colors.
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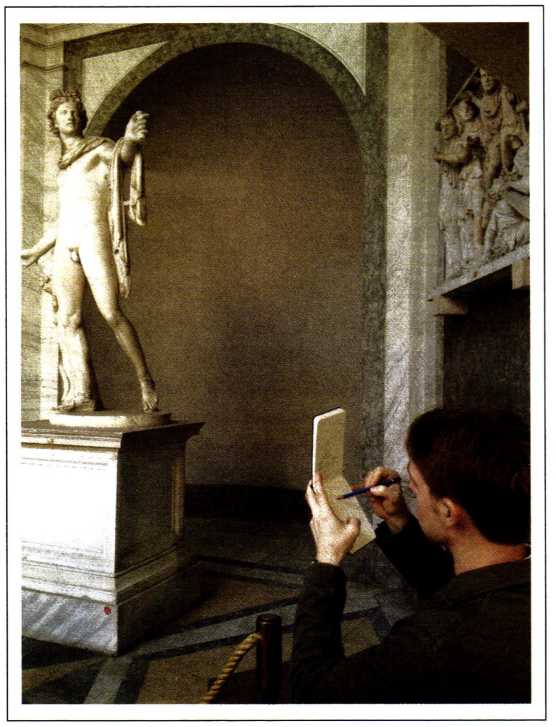

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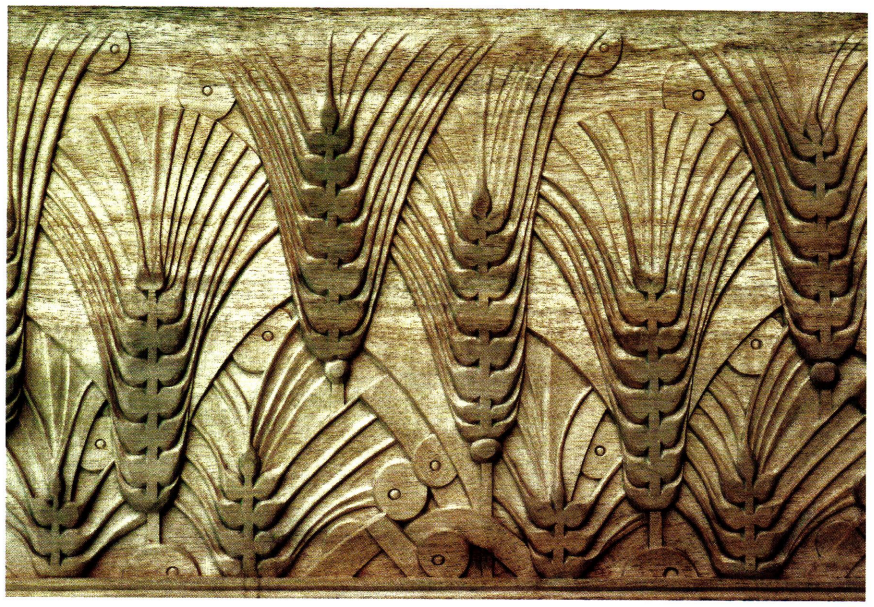

Artisans at **Agrell Architectural Carving** hand carved this Deco panel.

Copper brushed bronze tile from **American Tin Ceiling** contributes to the funky, loft-like appearance of the Brass Monkey, a bar in NYC.

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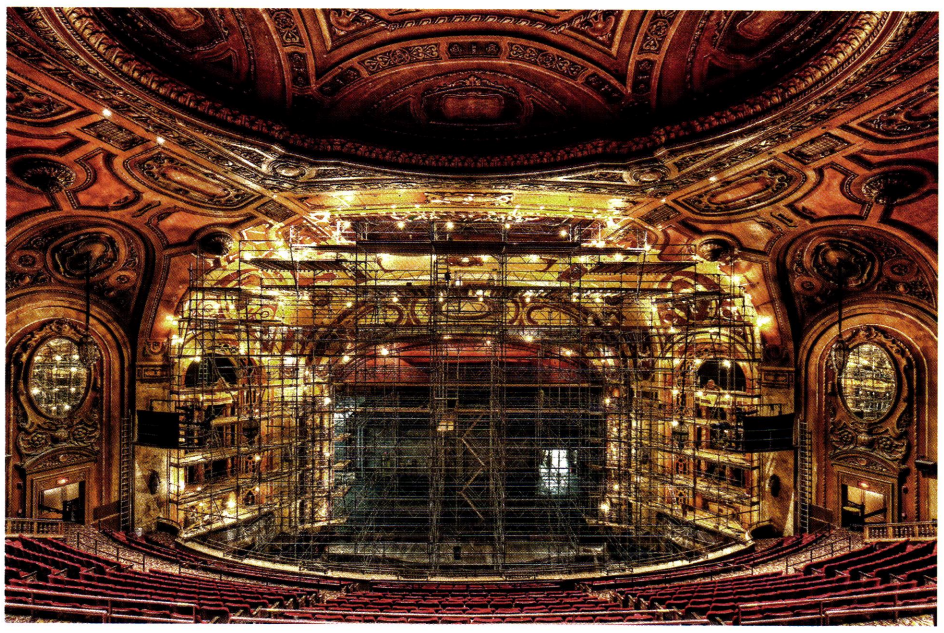

Shea's Performing Arts, an historic movie palace built in Buffalo, NY, in 1926, now hosts traveling Broadway shows, thanks to a a renovation by **Swiatek Studios**.

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

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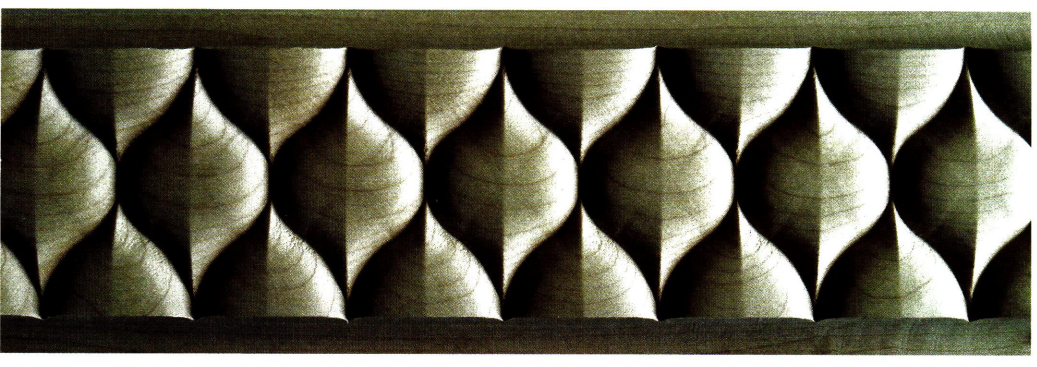

This molding, model D2937, is available from **Klise Manufacturing Co.** for frieze, chair or rail panel applications.

Click on no. 2055

This ceiling features the 508 coffered tin ceiling along with cornice TC305 from **Classic Ceilings**; it features an antique copper finish.

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Conrad Schmitt Studios restored the decorative painting for St. James Catholic Church in Louisville, KY, including the faux mosaic on the ceiling.
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Composition lineal scroll work and plaster ornamental grille work from **Decorators Supply Corp.** was applied to these walls.
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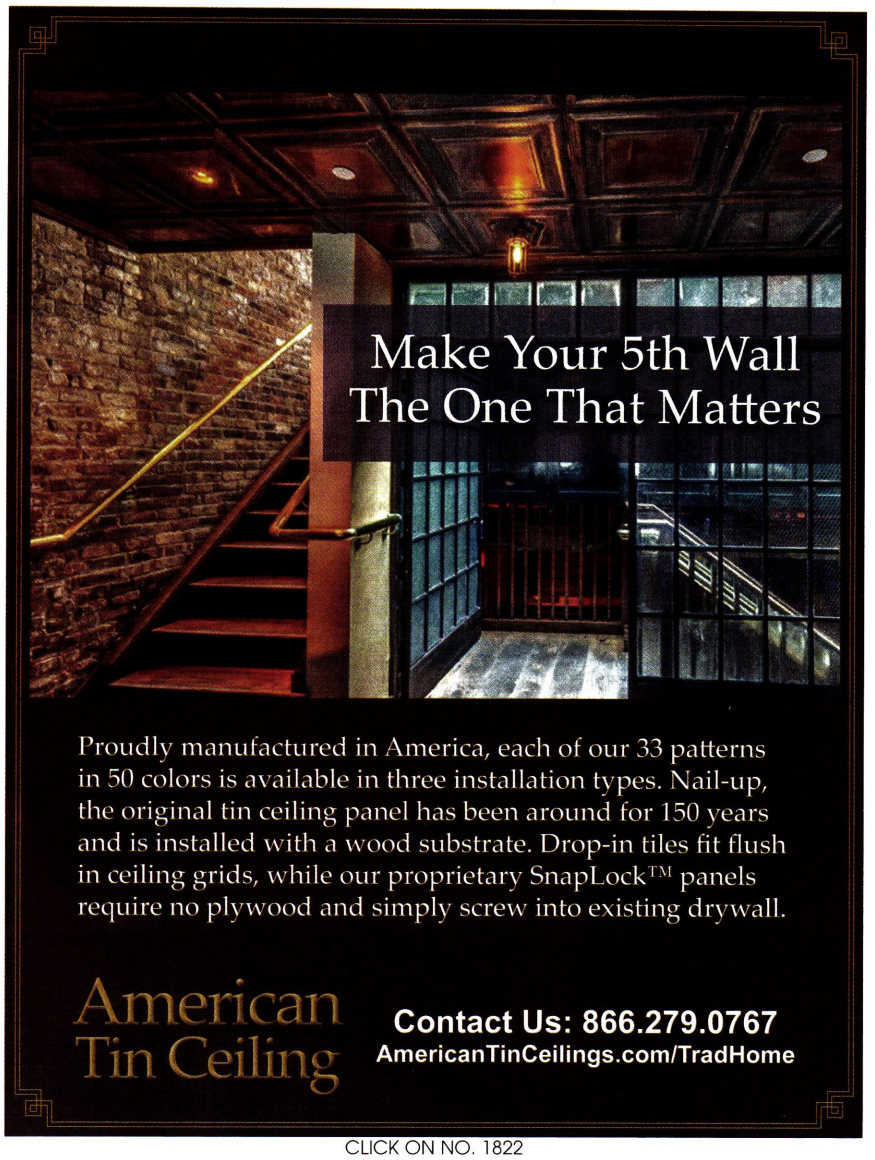

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Photo: Bob Ervin

The recent renovation of St. Peter Catholic Church in Omaha, Nebraska features portraits of apostles and angels in a rich trompe l'oeil mosaic style and a dramatic dark blue ceiling dotted with hundreds of golden stars. CSS artists also transformed more than fifty columns in the nave with realistic faux marble finishes.

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EverGreene Architectural Arts conserved the trompe l'oeil and decorative painting throughout this historic mansion, Dumbarton Oaks, now used by Harvard University.

Click on no. 2460 for decorative painting; 2678 for plasterwork

This hand-painted faux-finish metal ceiling was fabricated and installed by **MetalCeilingExpress**.

Click on no. 2035

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CLICK ON NO. 190

Canning Studios executed the trompe l'oeil at the Academy of Music in Philadelphia, PA.
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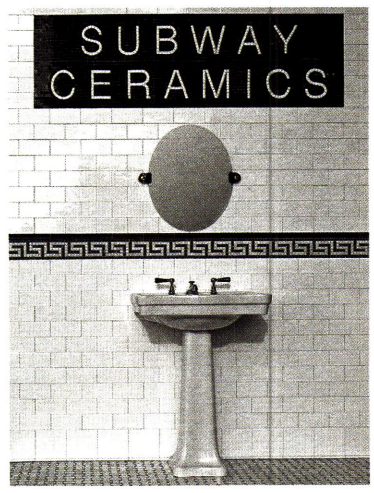
A pressed tin ceiling from **Chelsea Decorative Metal** enhances this restaurant.
Click on no. 190



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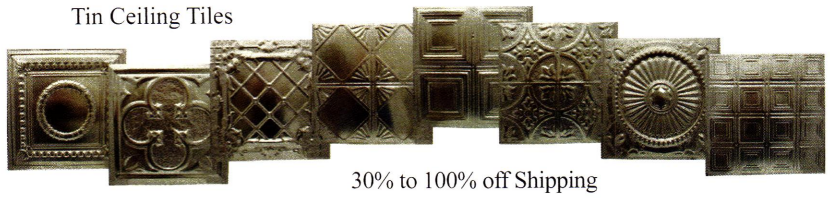

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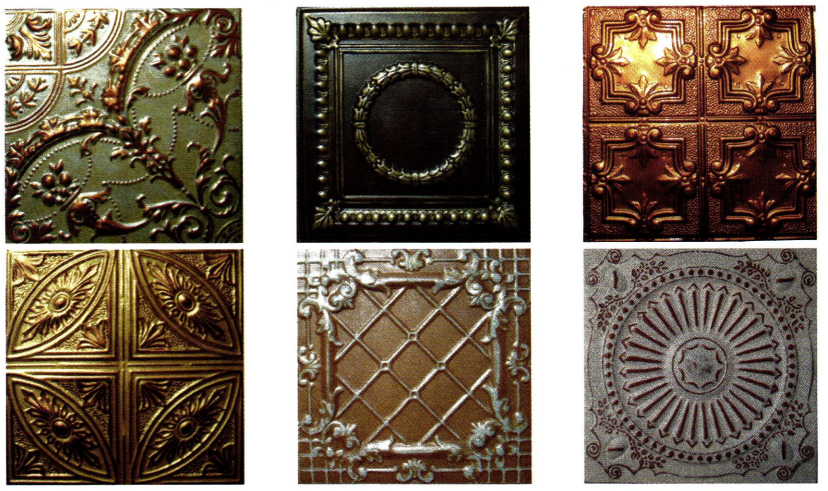

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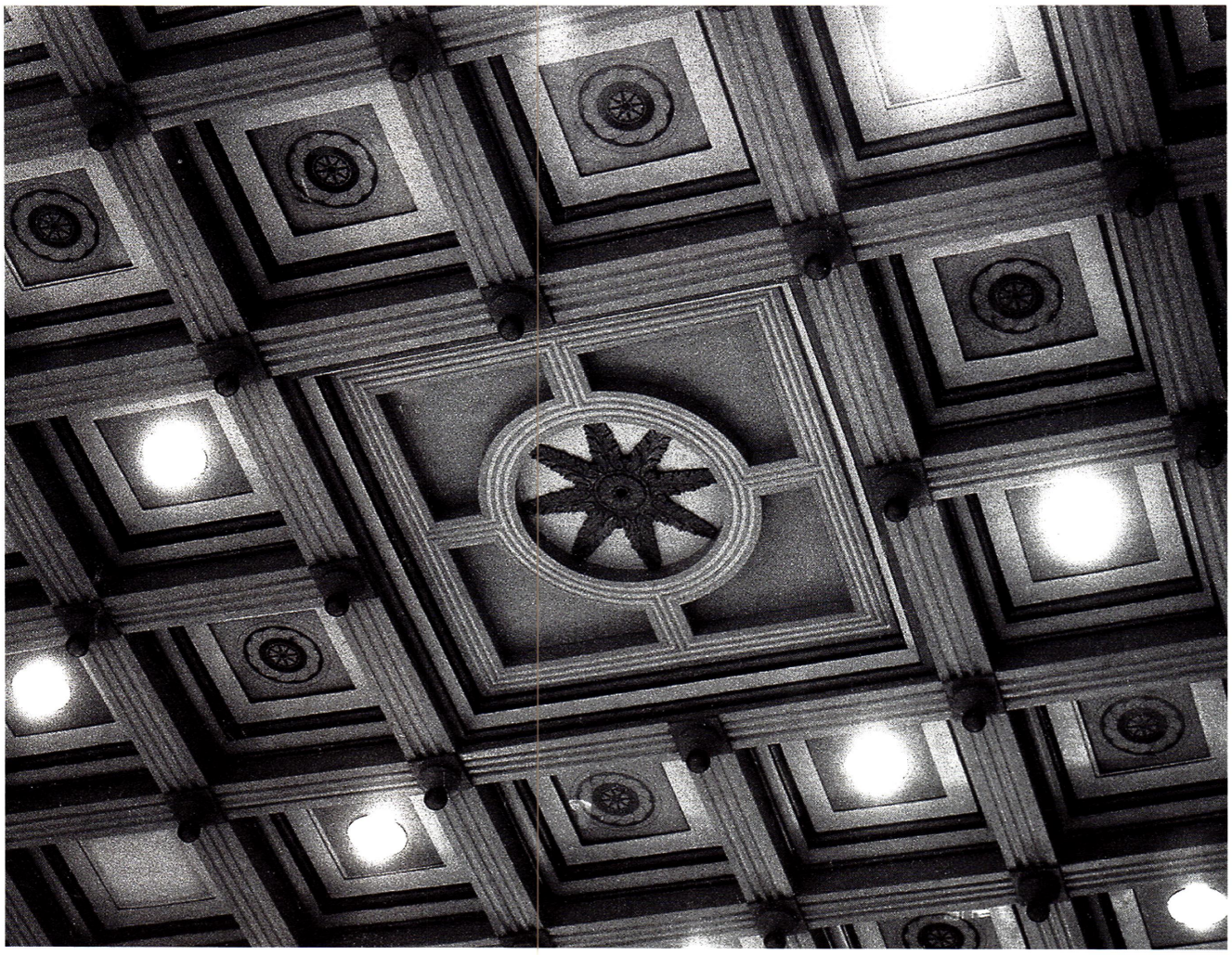

NIKO fabricated and installed these pressed-metal coffers.
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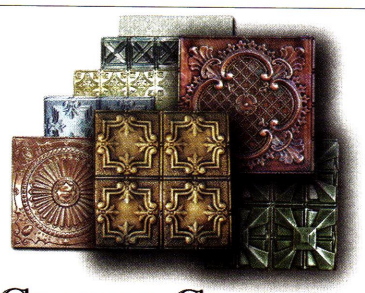

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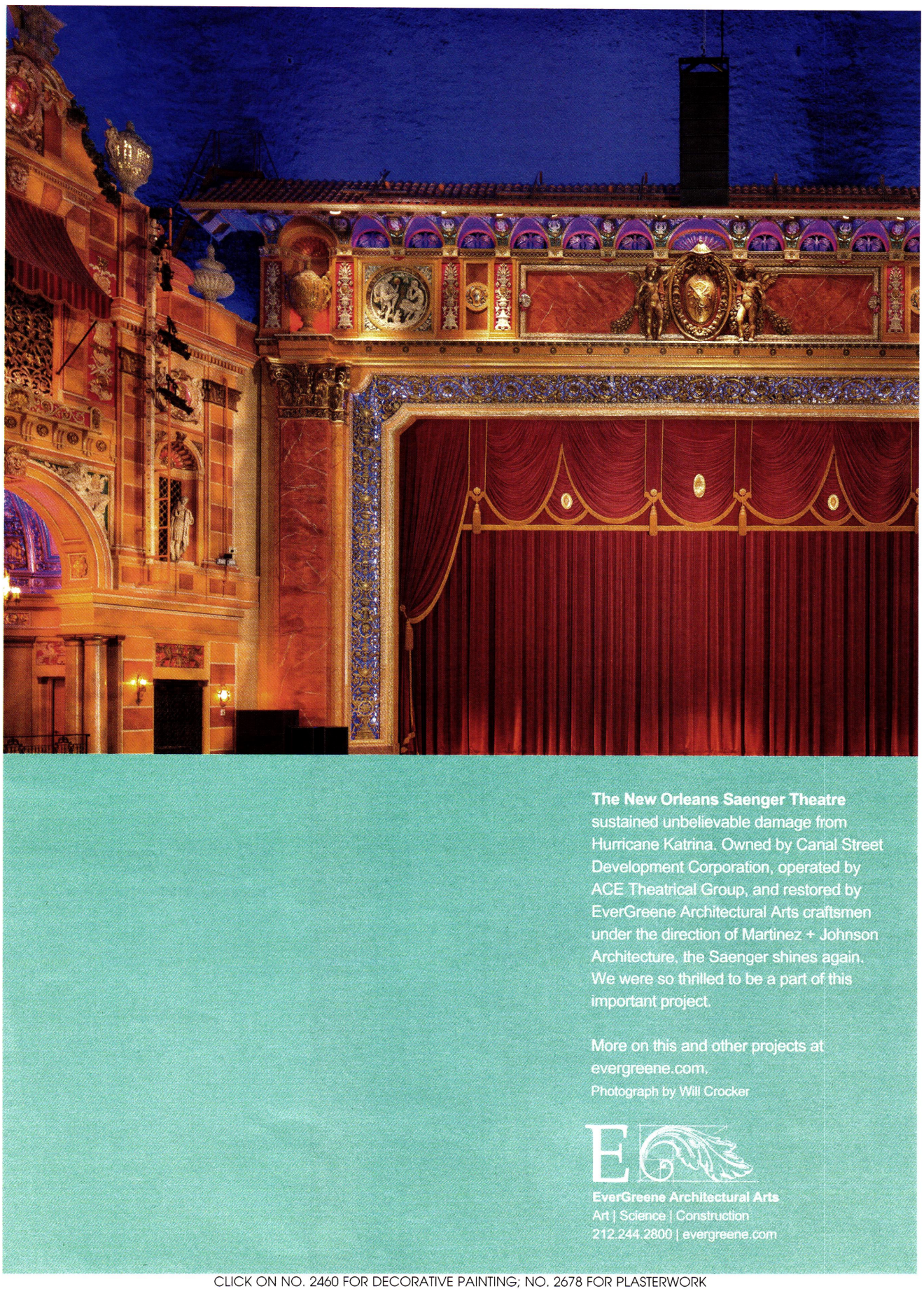

The New Orleans Saenger Theatre sustained unbelievable damage from Hurricane Katrina. Owned by Canal Street Development Corporation, operated by ACE Theatrical Group, and restored by EverGreene Architectural Arts craftsmen under the direction of Martinez + Johnson Architecture, the Saenger shines again. We were so thrilled to be a part of this important project.

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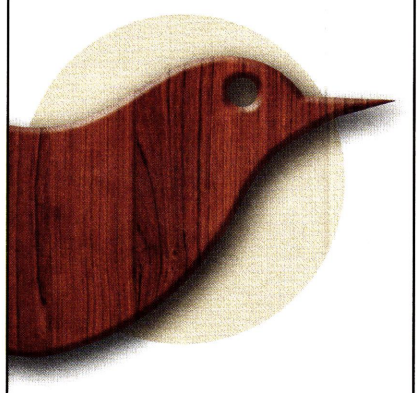

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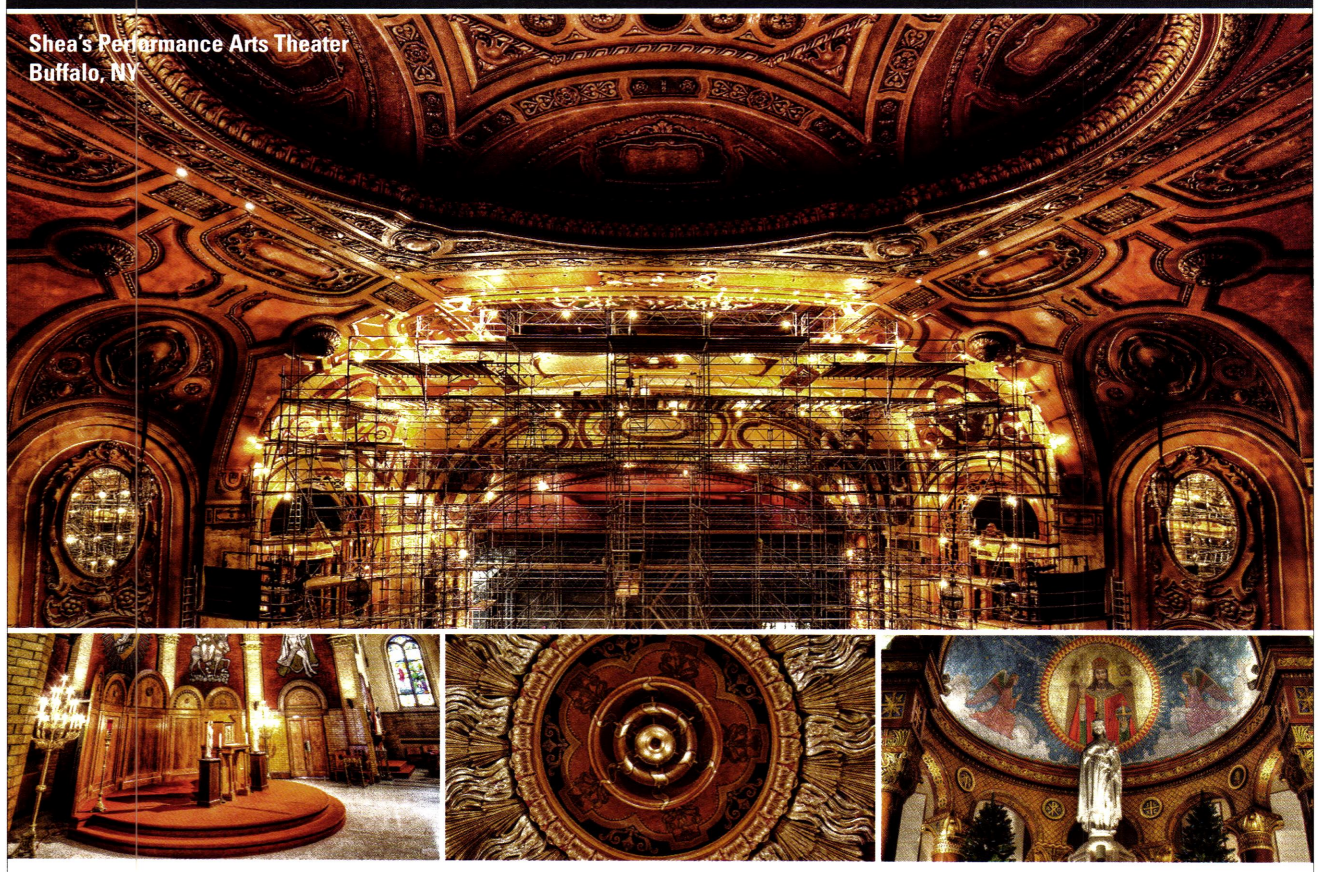

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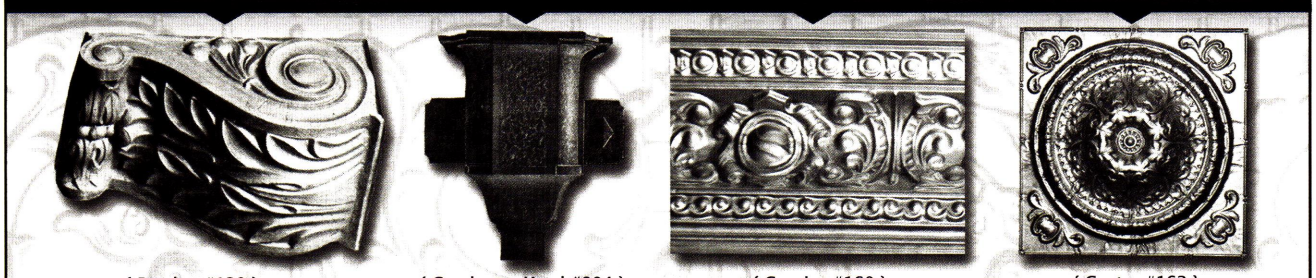

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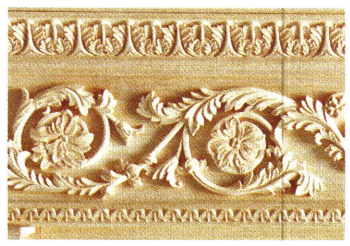

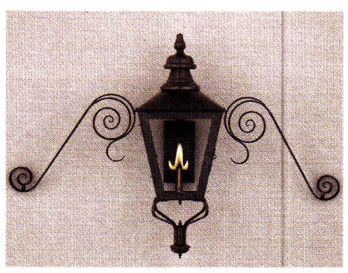

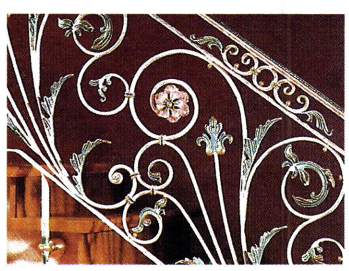

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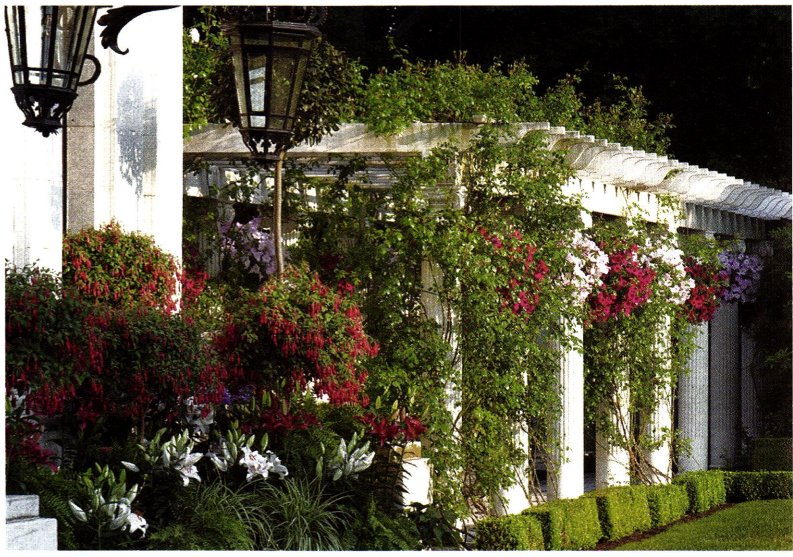

Chadsworth's Classic pergola creates a smooth transition between interior and exterior spaces.
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Brosamer's Bells offers a wide selection of restored historic bells.
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After an analysis of historic site photographs, **Robinson Iron** re-created this fountain at Cadman Plaza in Brooklyn, NY.

Gavin Historical Bricks supplied its reclaimed Metropolitan Street Paver for this driveway in Lambertville, NJ.
Click on no. 8079

This traditionally-styled monumental wrought-iron gate was designed and fabricated by **Compass Ironworks**. **Click on no. 2048**

Gerald Siciliano fabricated this reflecting pool with a stone border for a building in NYC.
Click on no. 187

This elegant cast-stone bench from **Haddonstone** incorporates a panelled back, scrolled arm rests, chimera supports and an egg-and-dart seat top.
Click on no. 4020

Street clocks in historical styles are a specialty of **Herwig Lighting**.
Click on no. 9130

Historical Arts & Casting designed and fabricated the bronze and glass canopy for the Henry Morrison Flager Museum in Palm Beach, FL.
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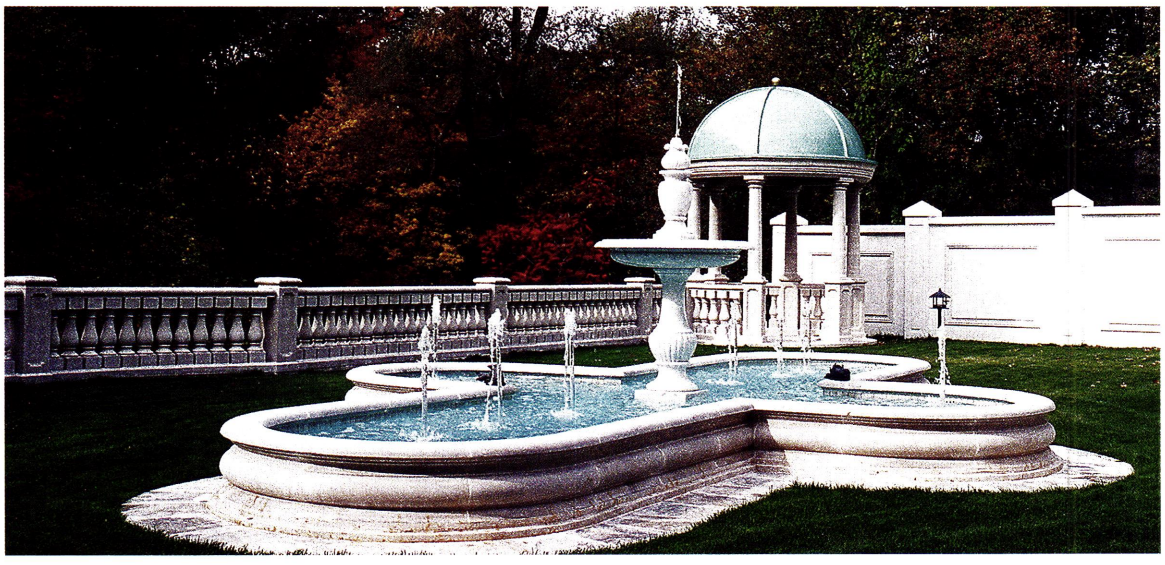
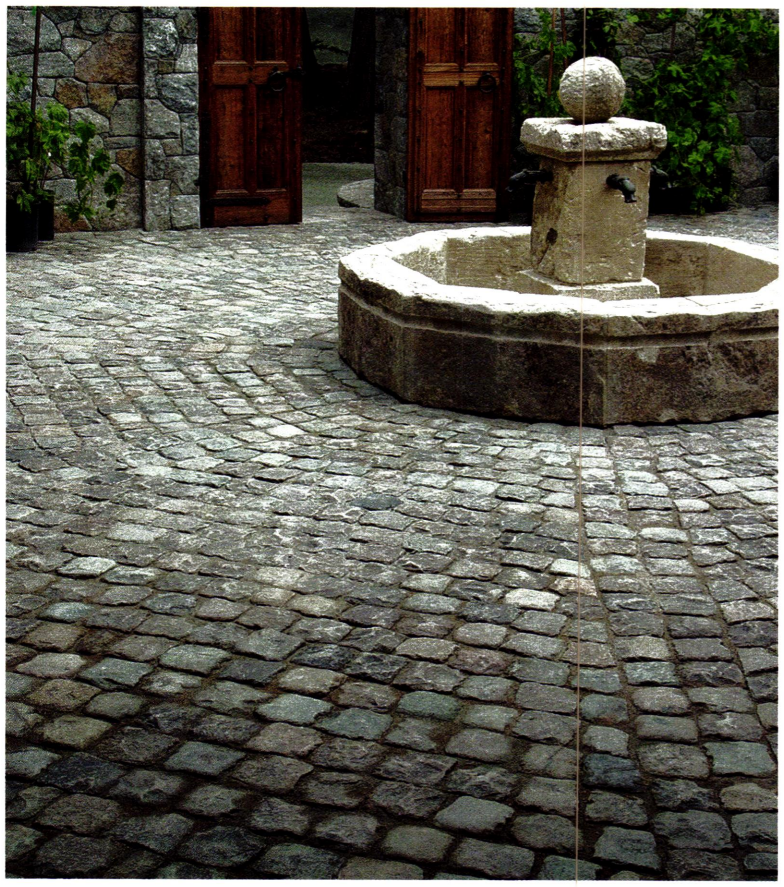
The cast-stone fountain, as well as the gazebo and balustrade, were supplied by **Stone Legends**.
Click on no. 8630





Reclaimed antique granite cobblestone from **Monarch Stone International** was used for this 22,000-sq. ft. driveway; it is made of Historic European Cobblestone, using a combination of 5x5-in. and 5x8-in. stones.
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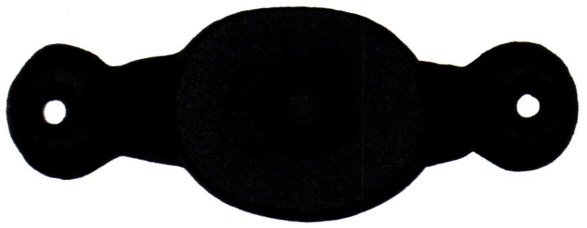

This post base top is part of the **John Wright Company's** porch post base, which supports posts to prevent rotting caused by moisture.
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Schiff Architectural Detail fabricates fences and gates in traditional styles.
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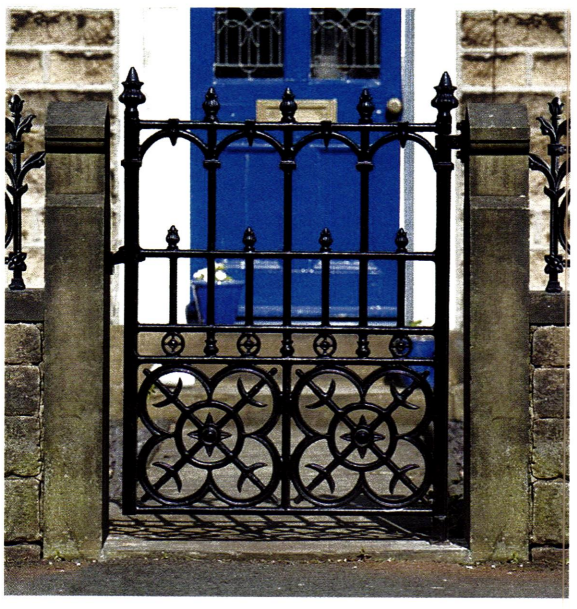

Wiemann Metalcraft designed and fabricated this traditionally styled gate.
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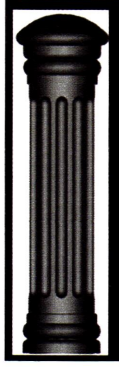

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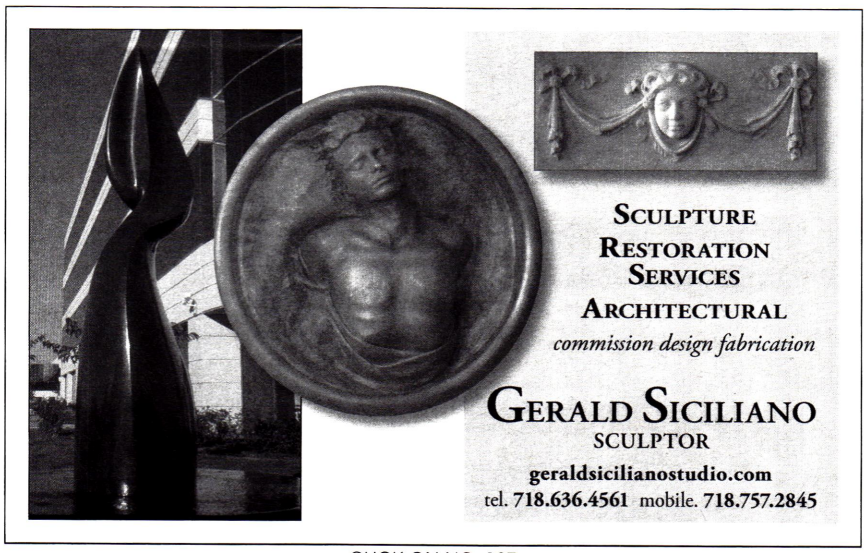

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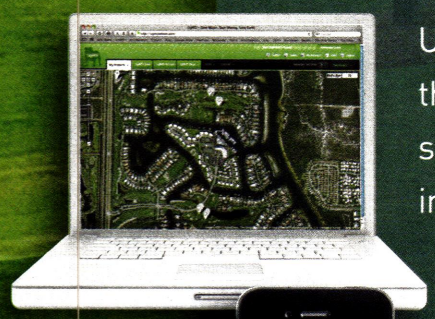

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This traditionally styled chandelier is one of many fixtures available from **Authentic Designs**.
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Ball & Ball Lighting specializes in retrofitting historic chandeliers that are characteristic of the pre-1840s candle era.

This 18-ft. bronze, nickel and gold-plated chandelier was restored by **Historical Arts & Casting.**
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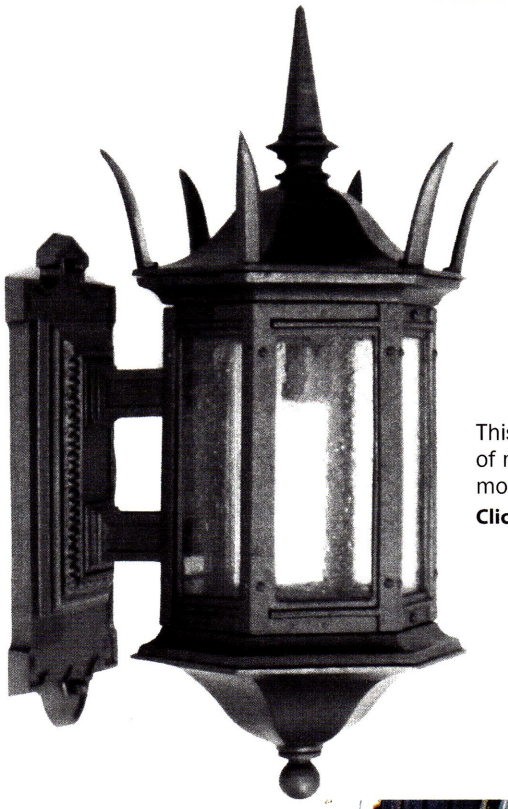

This elegant lantern is one of many exterior wall-bracket models available from **Herwig.**
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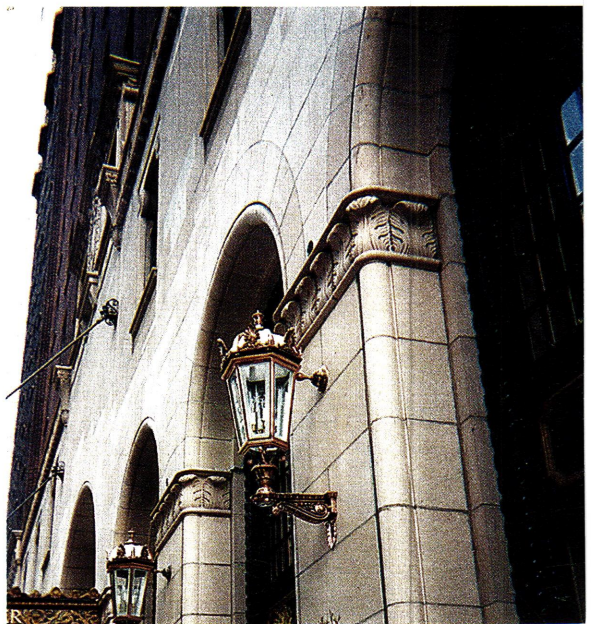
Architectural Archive supplied these sconces for the Millennium Knickerbocker Hotel in Chicago, IL.



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The forged brass and bronze lantern from **Lantern Masters**, the Kelian Lantern on Sylvia's Arm, combines age-old forging techniques with 21st-century technology.
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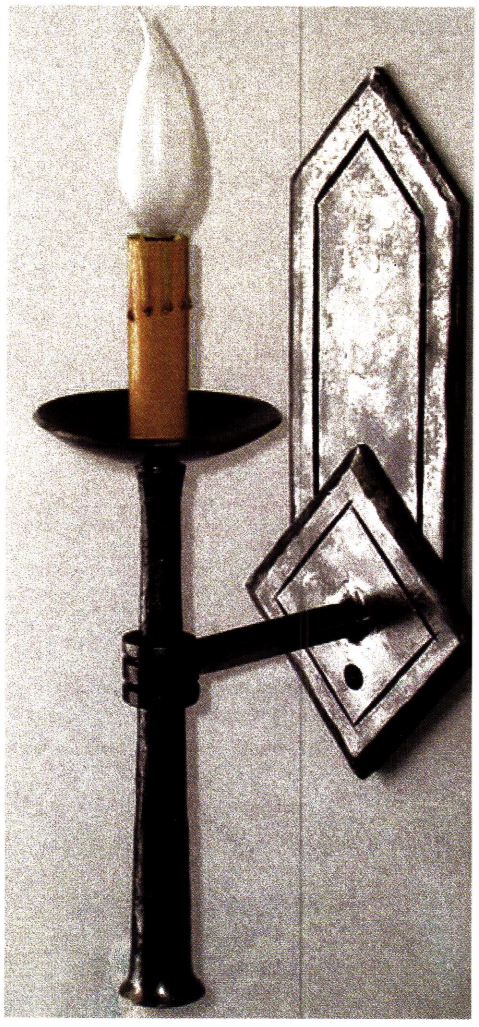
St. Louis Antique Lighting Co. designed this pendant fixture for the Barr Branch of the St. Louis Public Library. **Click on no. 6190**



This pre-wired wall torchère from **Fine Architectural Metalsmiths** features a hand-hammered candle cup above a tapered base.
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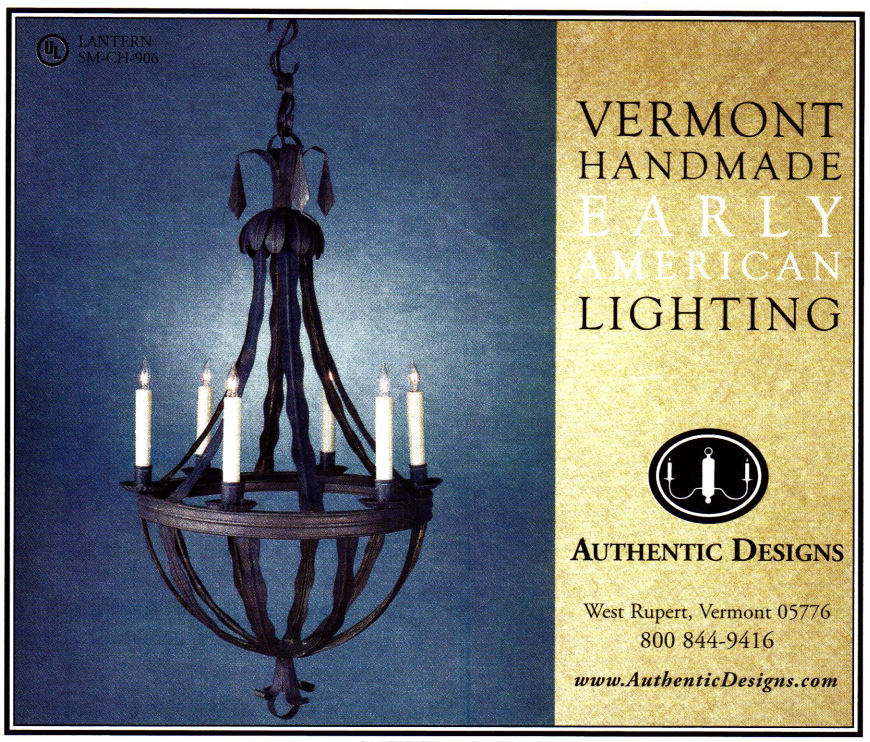

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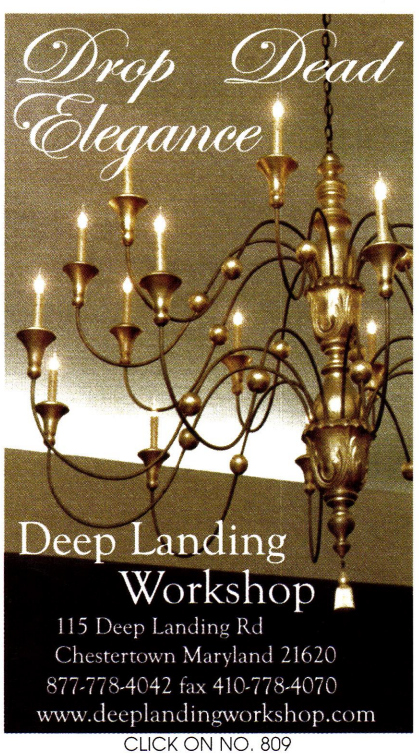

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These ca. 1920-1930 exterior bronze sconces were refurbished by **Schiff Architectural Detail**; they are 60-in. tall x 24-in. deep.
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Deep Landing Workshop's model L-CLD0203B is shown here with the LB-20 bracket; the lantern is 32-in. tall by 13 3/4-in. wide.
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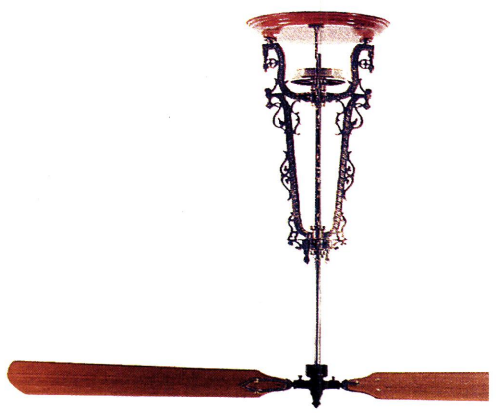

This ornate ceiling fan, the Peacock from **Woolen Mill Fan Co.,** features solid-mahogany blades.
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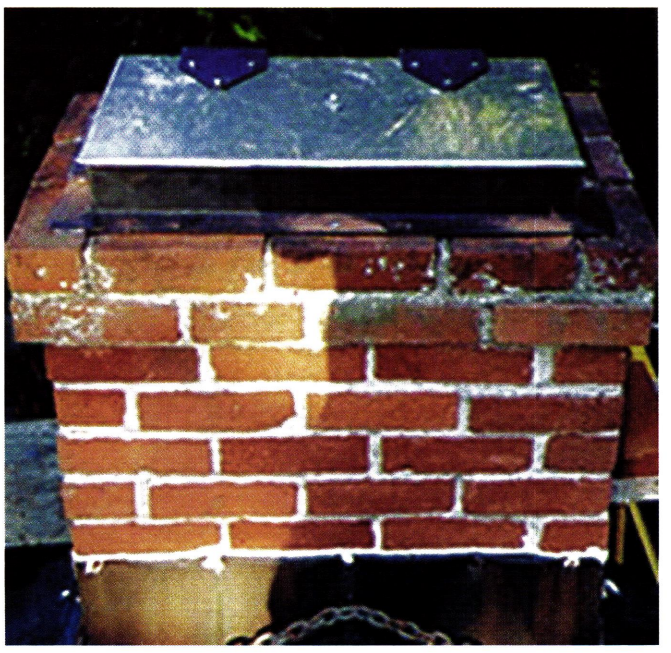

Benson Energy manufactured this All Season Control Cover chimney-top fireplace damper.
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Zepsa Industries designed and built this mantel and overmantel.
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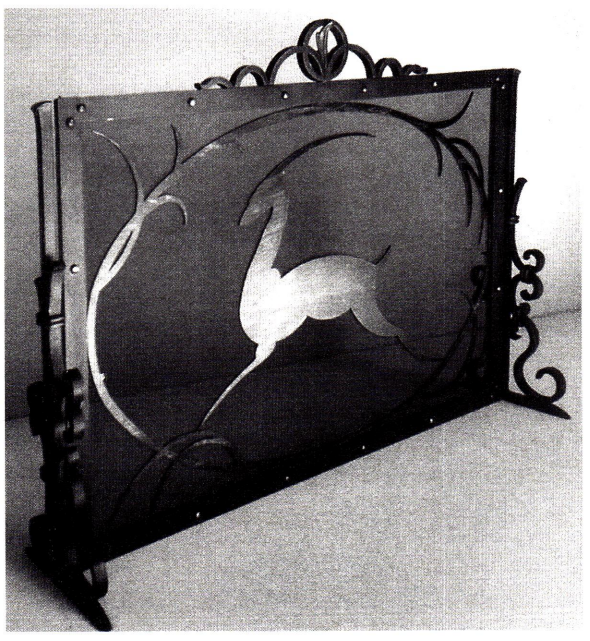

This fireplace screen from **Fine Architectural Metalsmiths** features a bronze antelope.
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This chimney piece from **Haddonstone** incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.
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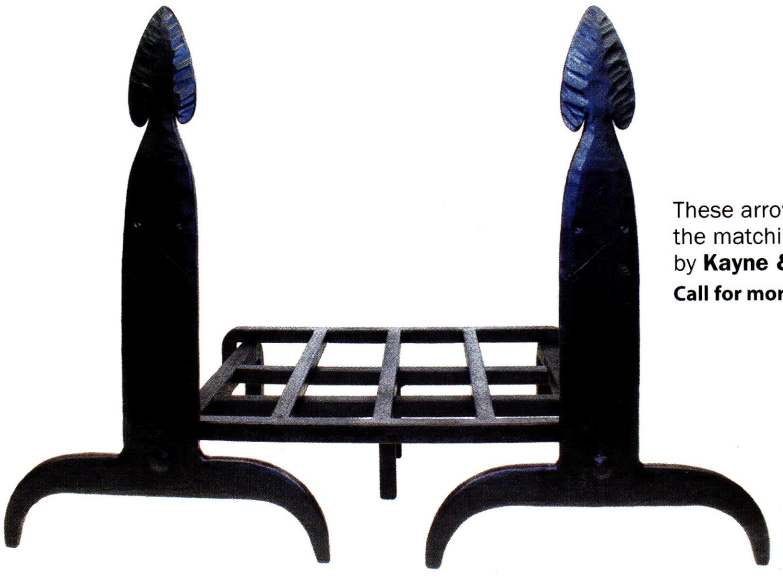

These arrowhead andirons and the matching grille were fabricated by **Kayne & Son**.
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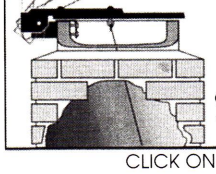

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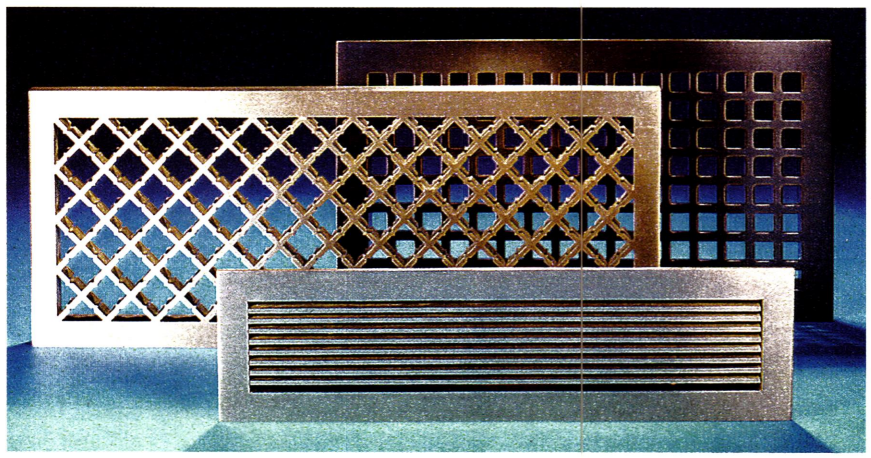

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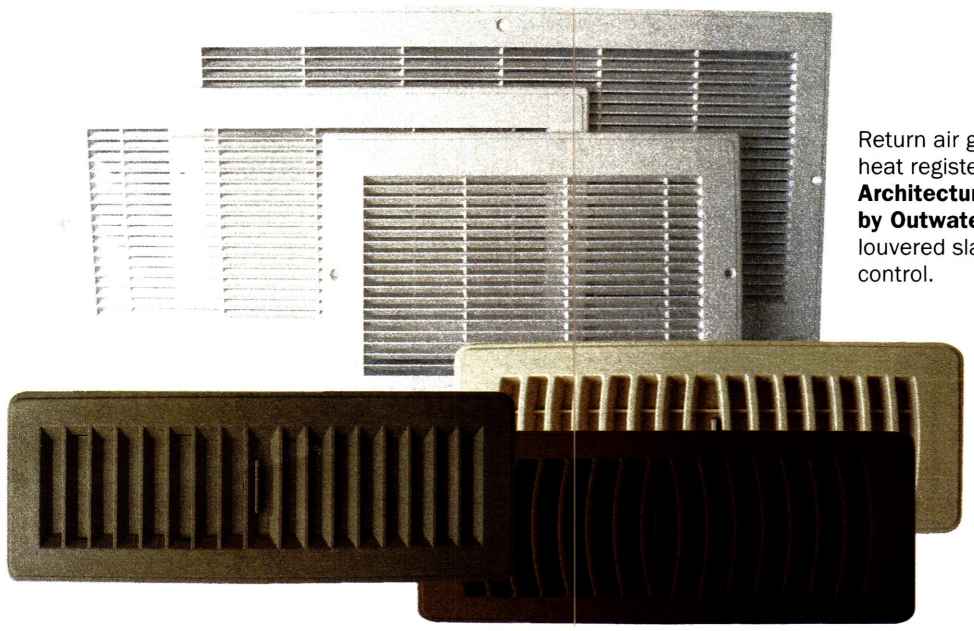

Return air grilles and heat registers from **Architectural Products by Outwater** feature louvered slats for air control.

This custom metal stair railing with a floral motif was designed and fabricated by **Bill's Custom Metal Fabrications**.

Compass Ironworks created this wrought-iron railing.
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This railing, forged by **Fine Architectural Metalsmiths**, includes patinated antique gold leaves and rosettes and a top rail of polished bronze.

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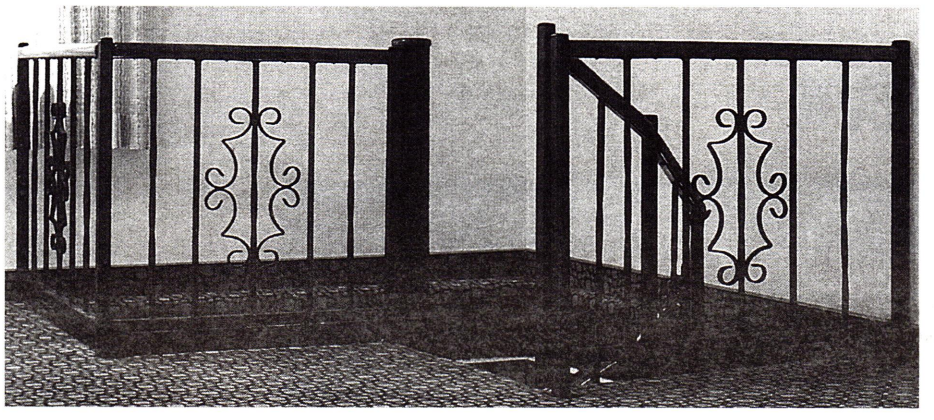
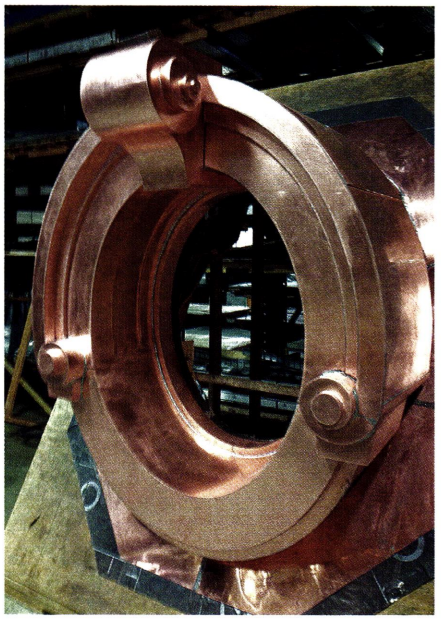


This steel railing and spiral stair were handcrafted by **Goddard Mfg. Co.**



Gotham Metalworks created this copper-covered oriel window, taking into account the complex angular geometry and the integrity of the building's original architecture.

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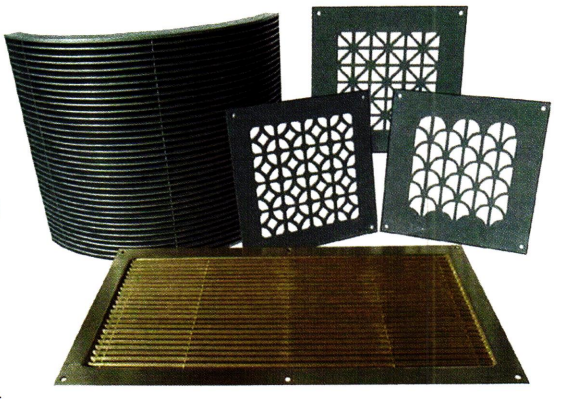

Kees offers architectural stamped grilles in steel, galvanized steel, stainless steel, aluminum, brass and bronze; bar grilles are available in stainless steel and brass.

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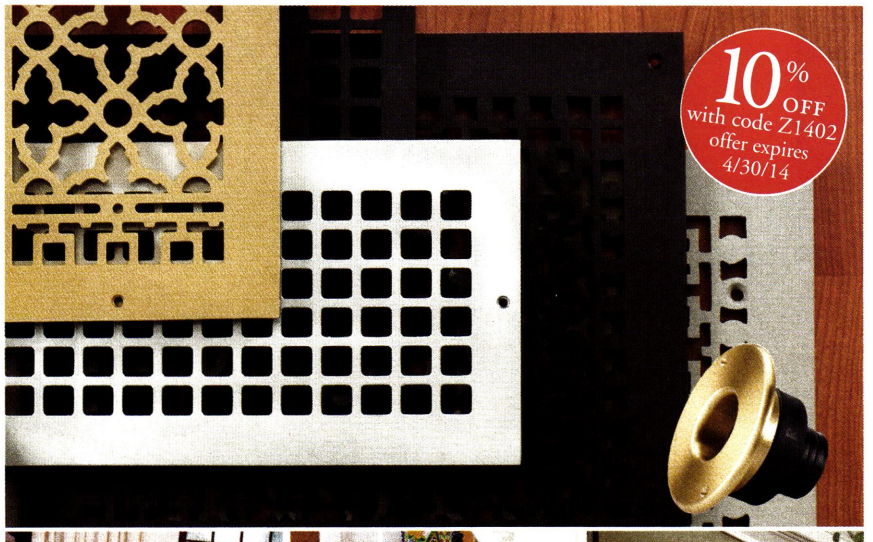

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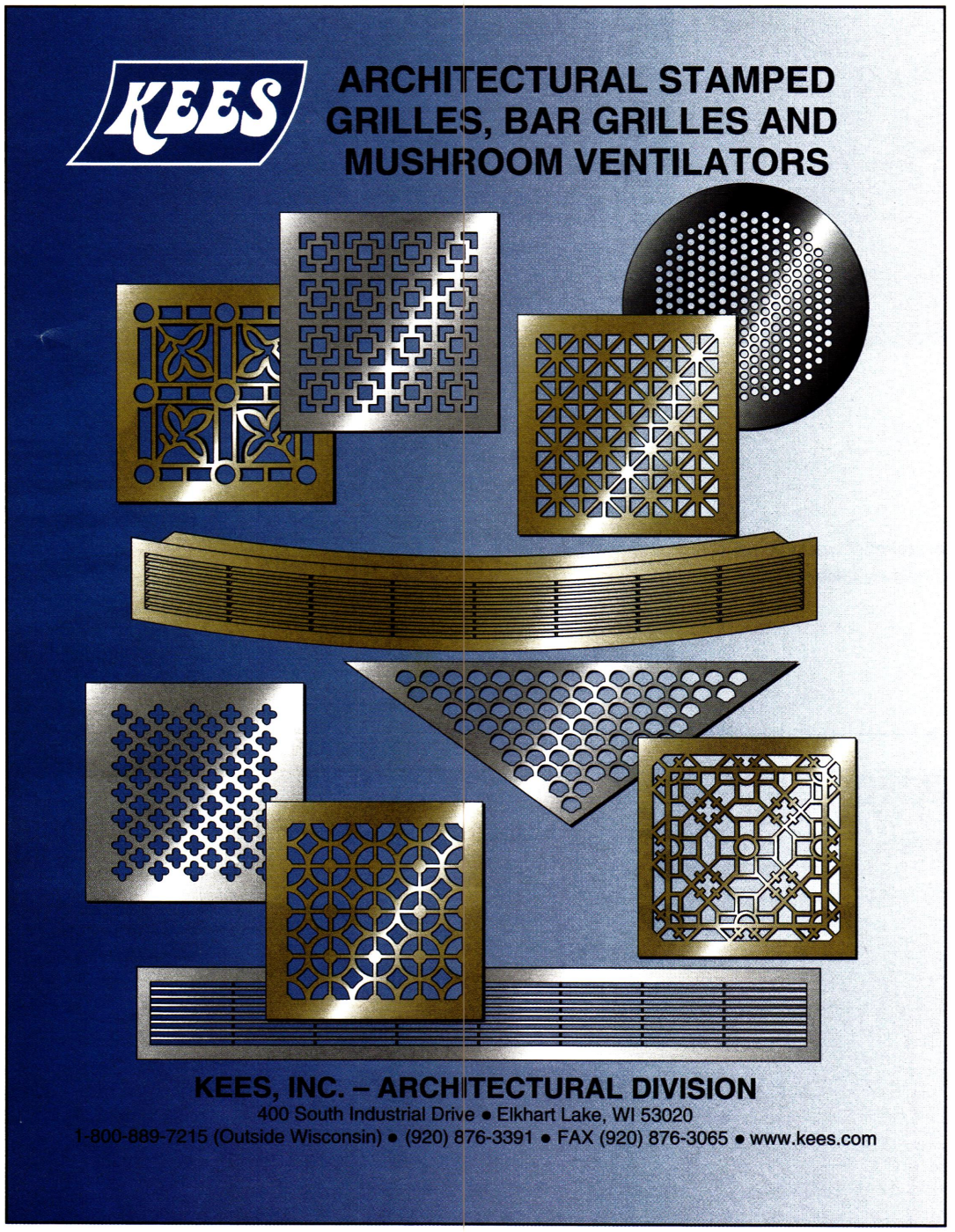

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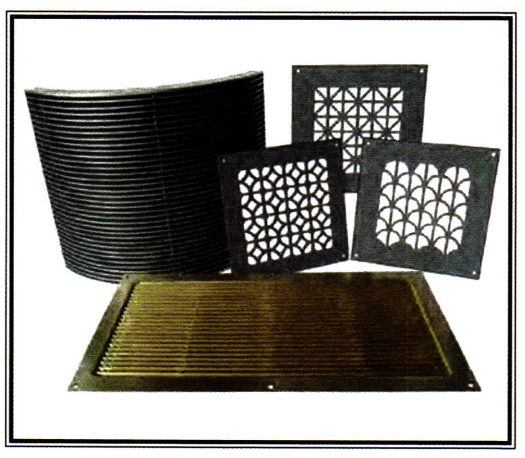

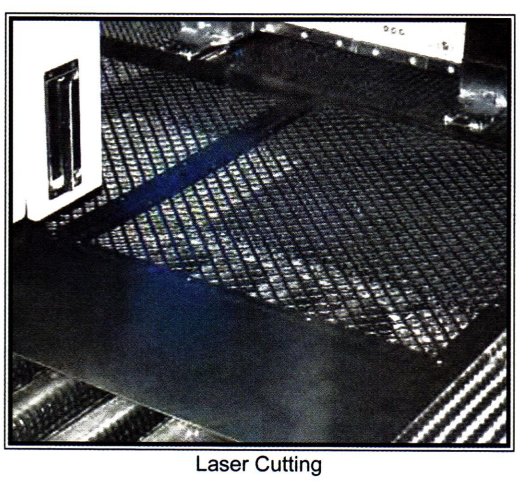

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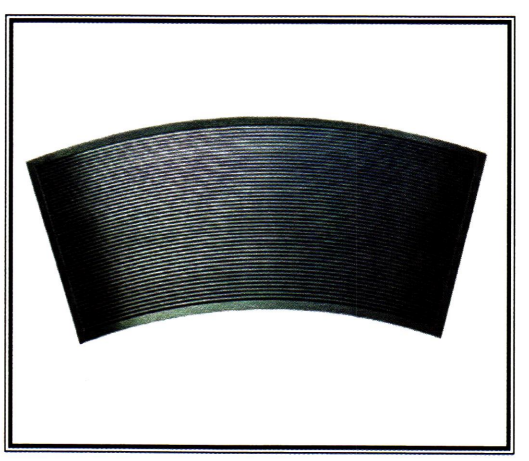

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These balusters were fabricated by **Heather & Little**.
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This monumental staircase was designed and built by **Click on no. 1996**

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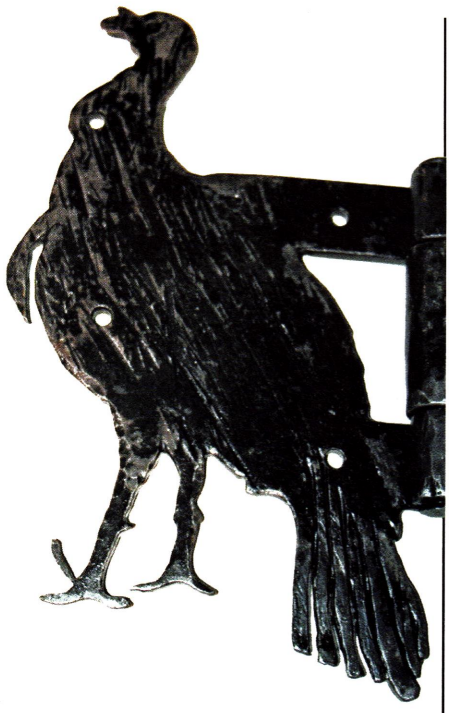

This turkey motif was hand forged by **Kayne & Son Custom Hardware**.
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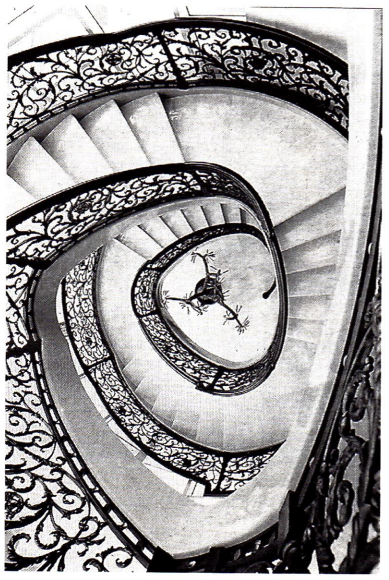

Historical Arts & Casting custom fabricated this bronze staircase for a building in Sacramento, CA.
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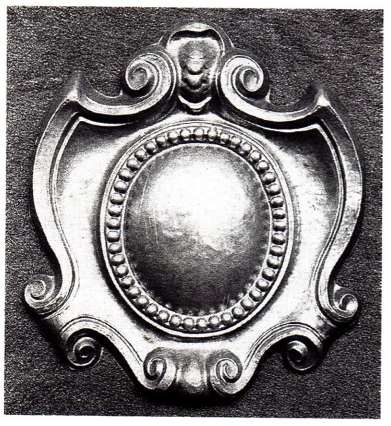

The stock line of ornamental sheetmetal shields from **W.F. Norman** includes model #2920, which measures 20x24 in.
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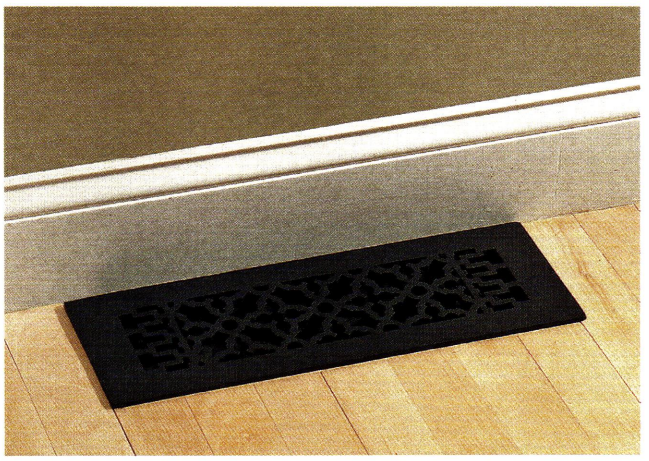

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Wiemann Metalcraft fabricated the ornate railings and other metalwork for Del Friscos Double Eagle Steak House, Chicago.
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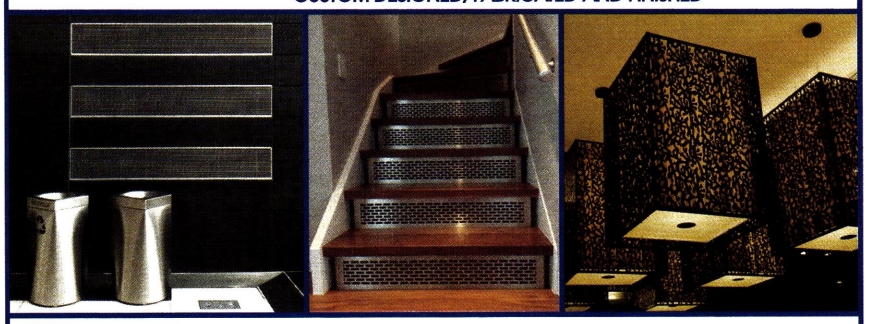

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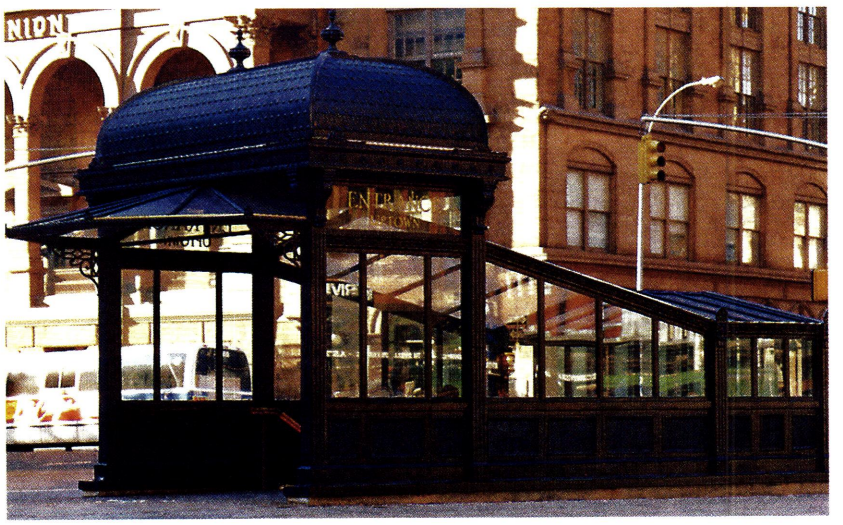

Working from photographs, **Robinson Iron Corp.** re-created the original subway entrance at Astor Place in New York City.

Schiff Architectural Detail designed and created this ornate stair railing.
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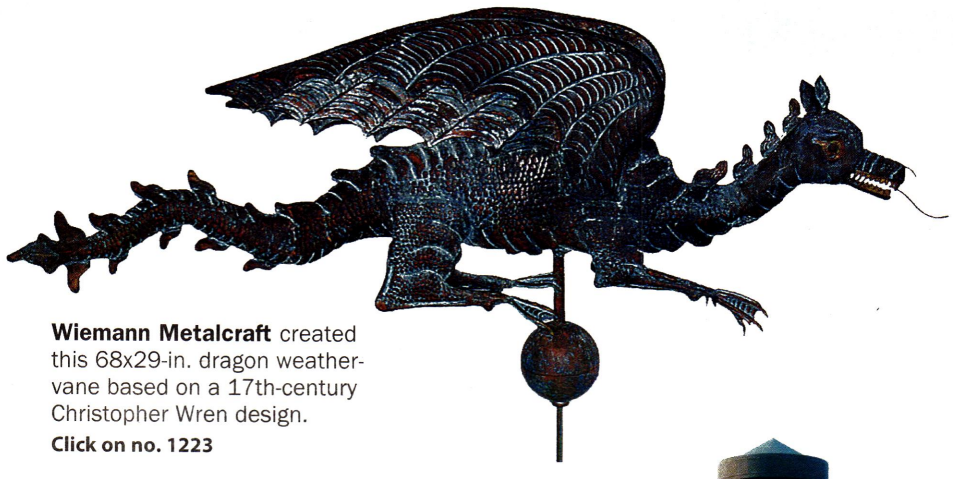

Wiemann Metalcraft created this 68x29-in. dragon weathervane based on a 17th-century Christopher Wren design.
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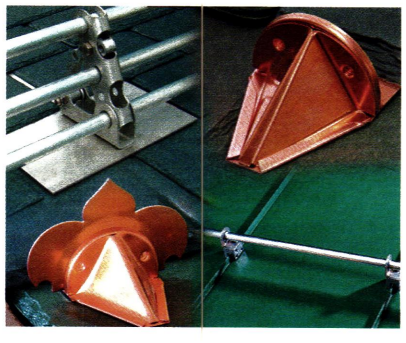

Heather & Little restored the copper dome roof for Our Lady of Lourdes Church in Toronto, Canada.
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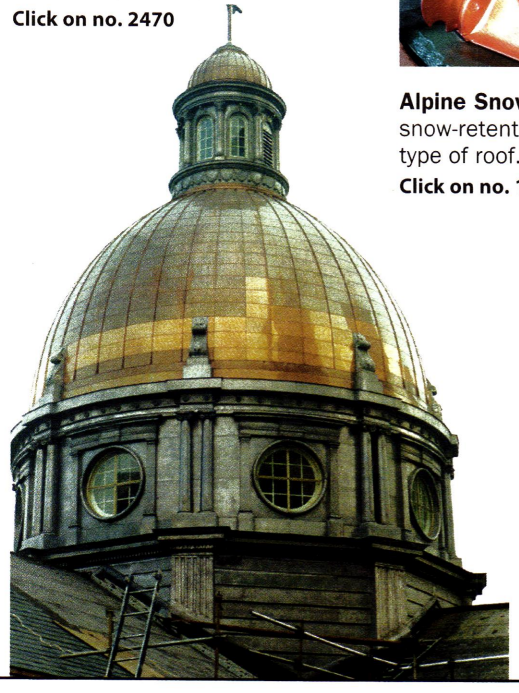

Historical Arts & Casting supplied this 13 ft. 10½-in. finial.
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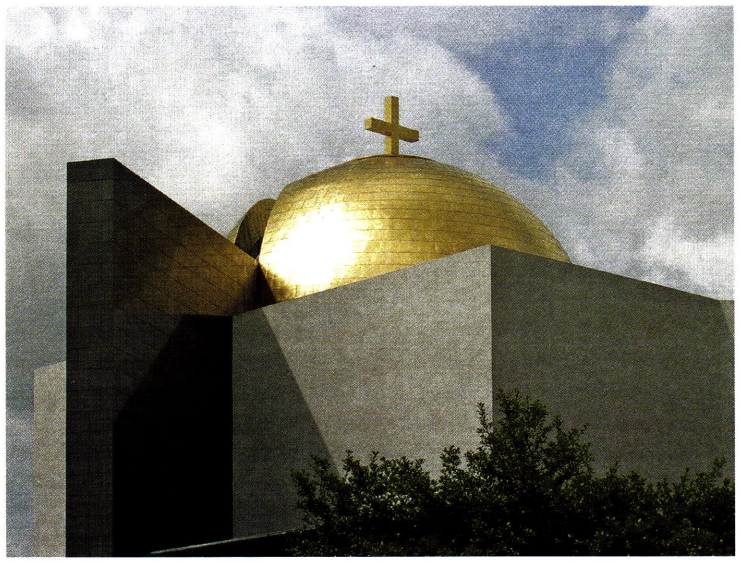

NIKO gilded the copper flat-lock dome for St. Basil's Chapel at the University of St. Thomas in Houston, TX.
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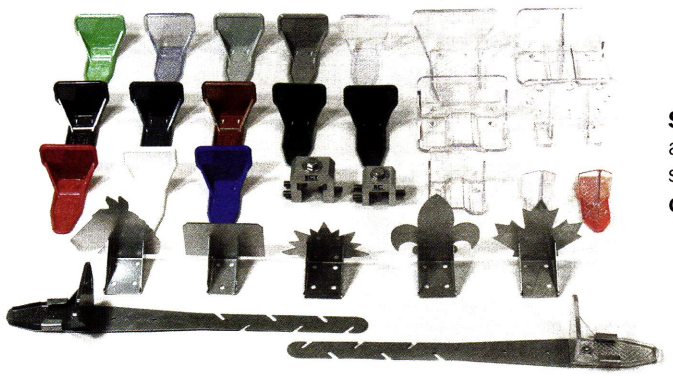

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Custom finials from **W.F. Norman** were incorporated into the restoration design of this historic building in Toronto.
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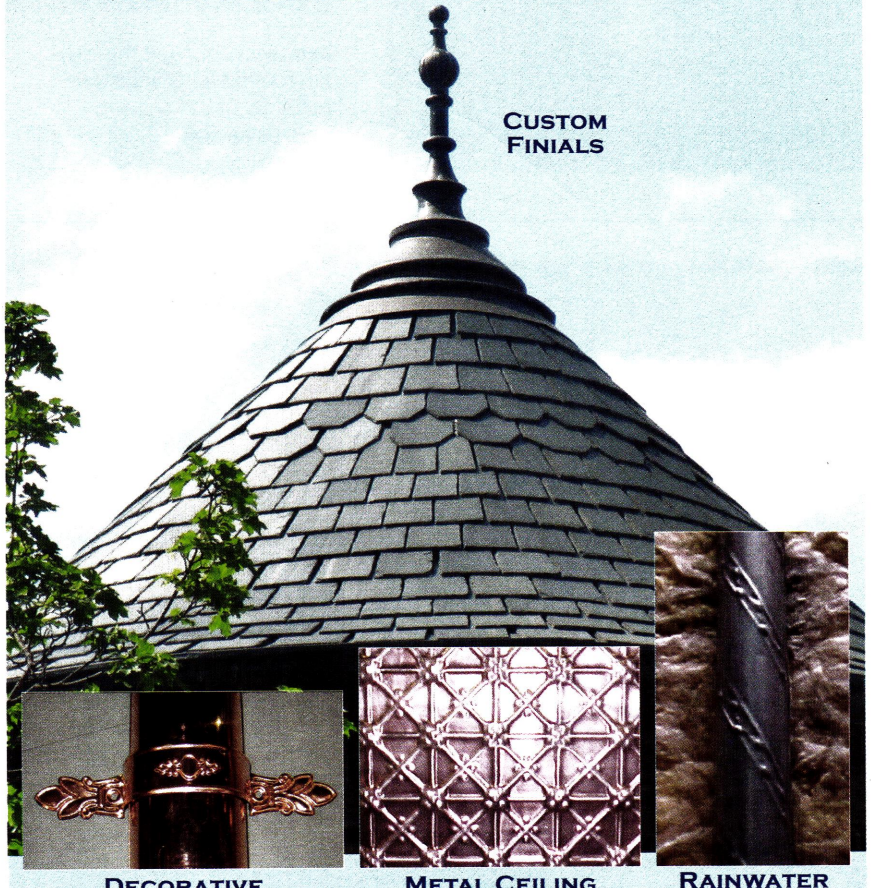

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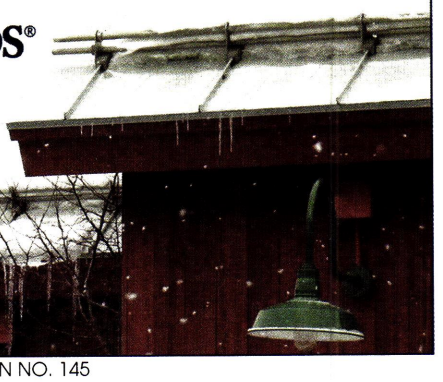

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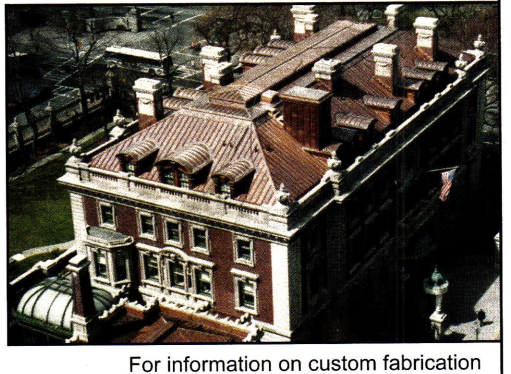

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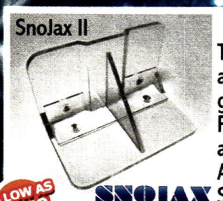

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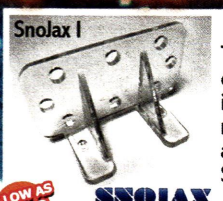

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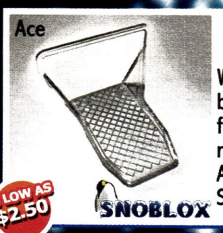

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Screw tested: 3456 lbs.

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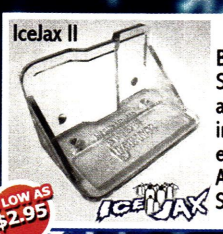

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Screw tested: 6388 lbs.

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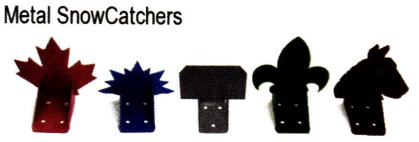

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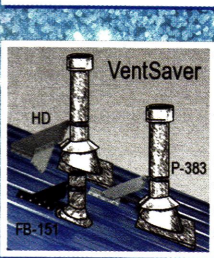

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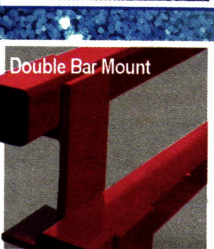

Our new "Double-Bar" mount can be used with SnoBar and ColorBar. Available in mill or powder coated finishes to match your roof. Mounts with our Patented RoofClamps.

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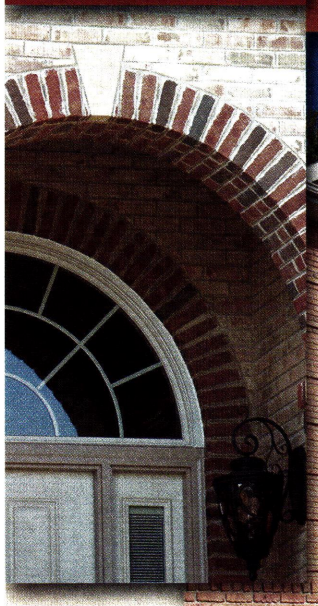

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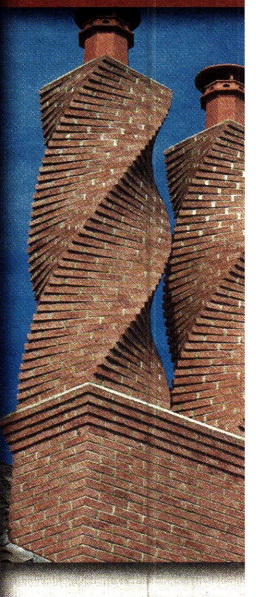

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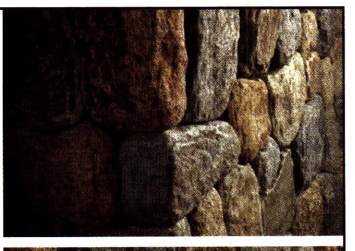

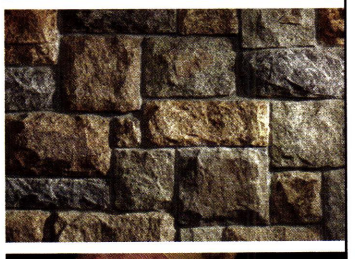

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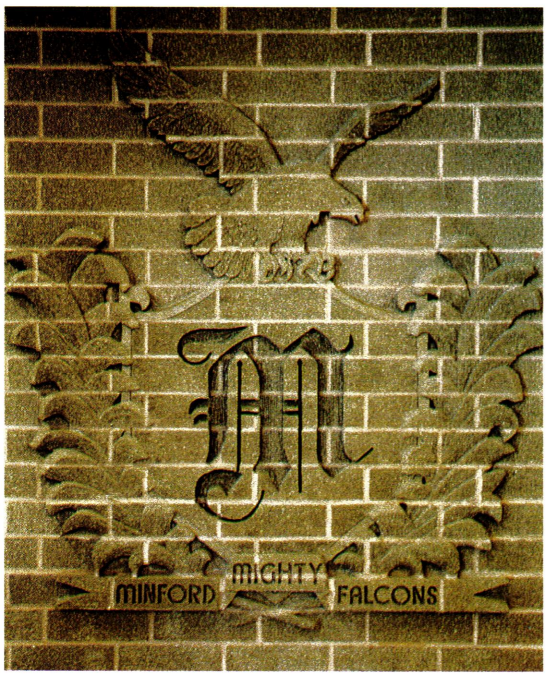

This image was created using brick from **The Belden Brick Co.**
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Antique salt-and-pepper pavers from **Gavin Historical Bricks** were used to create this walkway. **Click on no. 8079**

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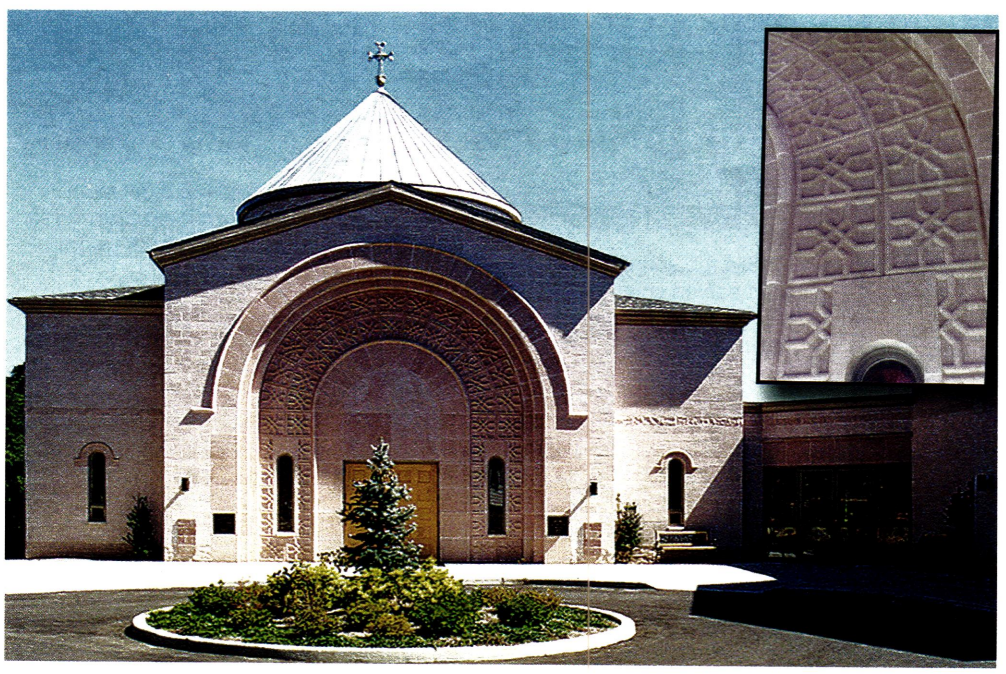

Stone Legends produced the cast stone facade, windows and entry for St. James Armenian Church in White Plains, NY, including the custom symbolic design around the front door.
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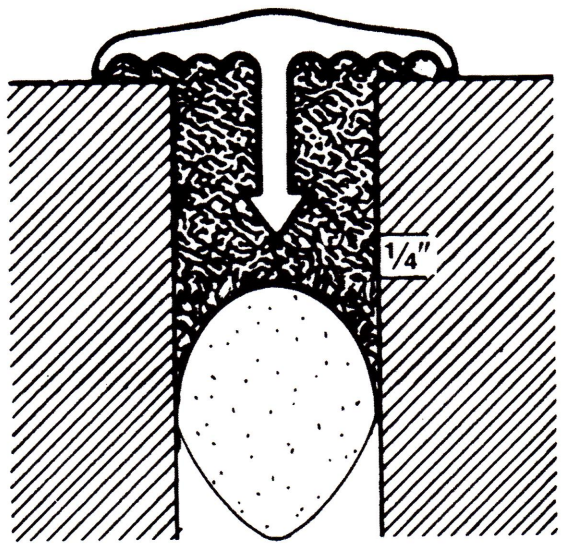

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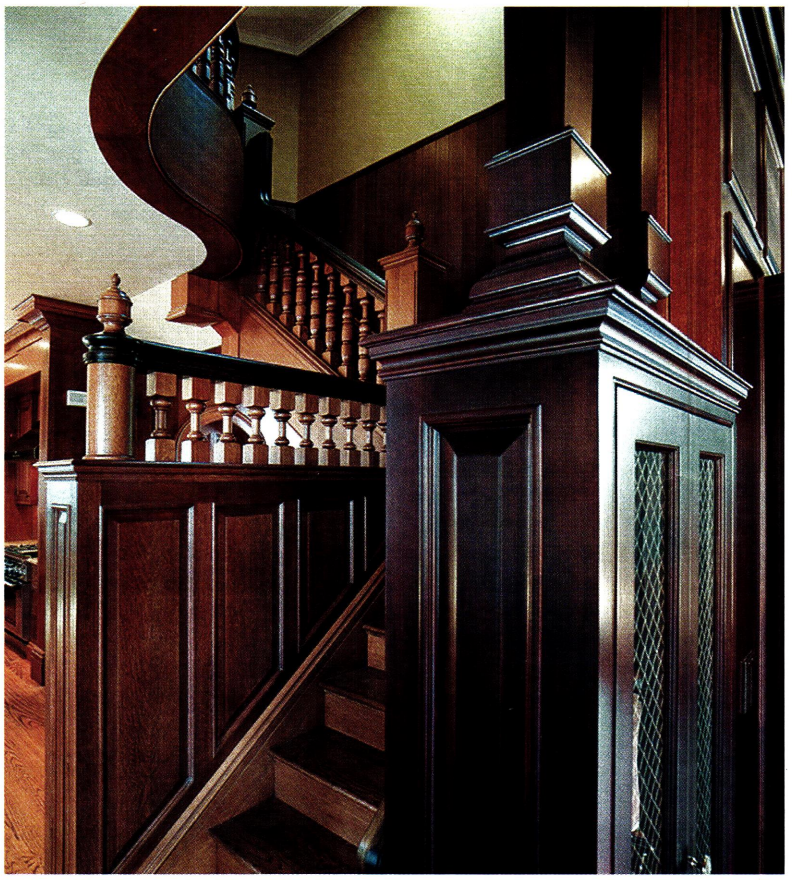

Custom interiors are the specialty of **Zepsa Industries**.
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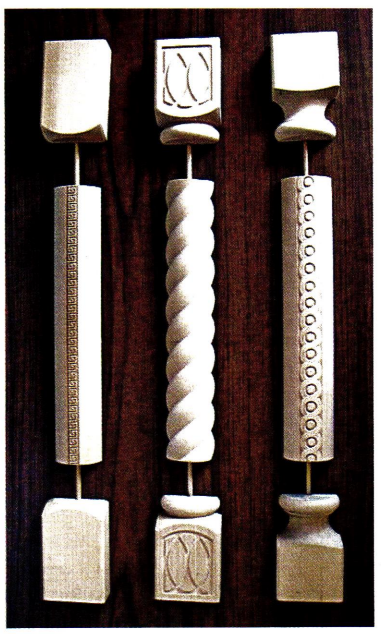

These are some of the embossed and carved column options available from **Klise Manufacturing Co.**
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These assorted hand-carved moldings by **Agrell Architectural Carving** are typical of the work done by the firm.

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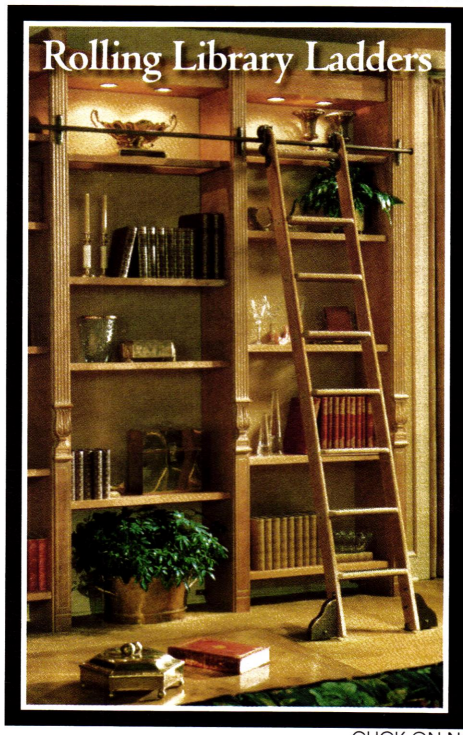

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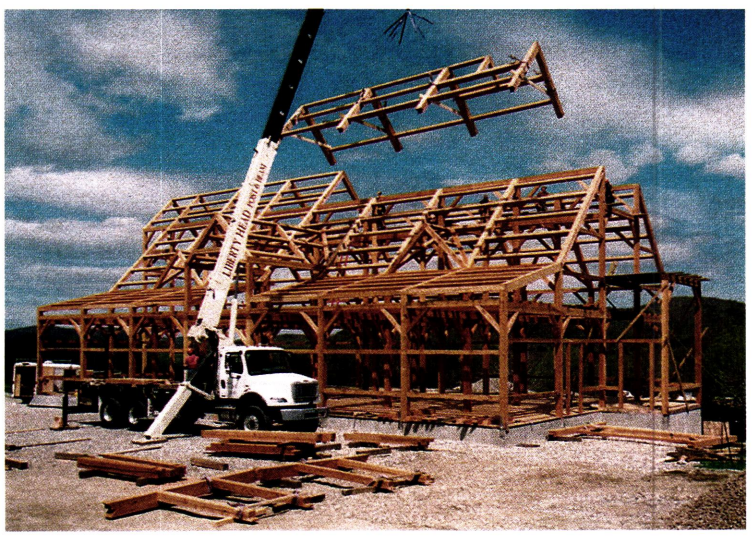

Liberty Head Post & Beam built this barn from recycled Douglas Fir timbers in Huntington, VT; it also incorporates renewable solar energy technologies.

This detail shows the timber-framing skills of the artisans at **Hugh Lofting Timber Framing**.

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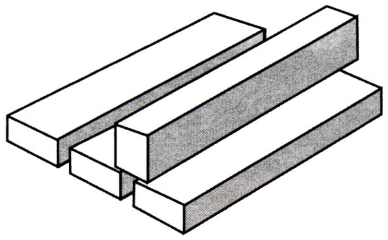

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Reviewed by Clem Labine

The First Modern Classical Architect

Allan Greenberg: Classical Architect

by Allan Greenberg; Foreword by Carolyne Roehm
Rizzoli International Publications, New York; 2013
304 pp; hardcover; 250 color and b&w images; $75
ISBN: 978-0-8478-4073-1

The main entrance to the Humanities Building (2000) at Rice University, Houston, TX, shows Greenberg adapting the Byzantine-Romanesque architectural language to achieve compatibility with adjacent buildings designed by Ralph Adams Cram in 1910-1916. Photo: Wade Zimmerman

How does an acolyte of Le Corbusier become America's first modern Classicist? This intellectual journey, told by Allan Greenberg in a preface he titled "Fragments of an Autobiography," is just one of many fascinating elements contained in this handsome new monograph from Rizzoli. As one would expect, the bulk of the pages in this beautifully produced collection are devoted to presenting the elegant projects – houses, apartments, retail venues, university and civic buildings – that Greenberg's office has produced in recent decades.

Allan Greenberg, the first American to be awarded the Driehaus Prize for excellence in traditional and Classical architecture, has devoted his career to establishing Classicism as a valid language for contemporary design. This was quite a lonely mission initially because Greenberg emerged on the scene just as it seemed that the last vestiges of canonical Classicism were about to disappear with the passing of master practitioners such as John Russell Pope (1874-1937), Mott B. Schmidt (1889-1977) and Philip Trammell Schutze (1890-1982).

As he relates in the preface, the young Allan Greenberg moved to the U.S. in 1963 after studying architecture in Europe and in his native South Africa. The allure of Modernist theory had captured his imagination; the iconoclastic writings of Le Corbusier held a special appeal. But while at the architectural school at Yale, Greenberg began to have doubts about Modernism's impact on America's cities. After viewing the havoc caused by New Haven's urban renewal program, Greenberg writes "I concluded that, for me at least, modernistic architecture lacked an alternative urban vision. I decided to pursue a career as a classical architect." In the mid-1970s, with Modernism in full control of the entire architectural profession, that was a daring decision.

In the ensuing five decades, Greenberg's firm, which now has offices in New York City, Washington, DC, and Greenwich, CT, has not only produced a steady output of exceptional traditional architecture, but also has been a training ground for many young Classical architects who have gone on to their own productive careers. All the while, Greenberg has shown impressive command of the Classical language, demonstrating his ability to generate not only canonically correct compositions but also brilliantly creative variations on Greco-Roman and other traditional forms.

This inspiring Rizzoli monograph displays 14 of Greenberg's most recent residential projects and seven institutional and commercial undertakings for blue-chip clients including Harrison Ford, Martha Stewart and Bergdorf Goodman. There is also a brief section reprising some of his earlier work, including the renowned Treaty Room Suite at the U.S. State Department. The oversized format (12 in. x 12 in.) provides a satisfyingly large canvas for the sumptuous photographs that document each commission. The generous number of photos (around 10 per project) is sufficient to convey both the overall character of each work, as well as providing informative close-ups of key details. Showing both interiors and exteriors, the photos also demonstrate how the architecture is artfully harmonized with adjoining gardens and landscapes.

Exquisite Details

Beyond a refined sense of proportion and composition, Greenberg's works are characterized by painstaking attention to architectural details, both in design and construction. Greenberg collaborates with leading artisans – cabinetmakers, wood carvers, plasterers, sculptors and mosaic artists – to create sophisticated details at the highest levels of craftsmanship. One example that intrigued this reader: Greenberg treats chimneys as architectural sculpture, and for each residence he finds a unique way to add dramatic punctuation at the roofline.

Though he is known as a Classical architect, many of the projects illustrated do not involve canonically correct Greco-Roman Classicism. For instance, for his Humanities Building at Rice University (see image), Greenberg expanded on the Byzantine-Romanesque language that Ralph Adams Cram had used for adjacent campus building a century previously. And for his residential work, you'll find Greenberg homes that include Georgian, informal country manor houses, stone farm buildings, and even a white steel-and-glass addition to a Colonial Revival mansion. Greenberg's never-ending inventiveness with Classical and traditional forms convincingly refutes critics of the Classical who assert that it is purely formulaic and imitative. This book proves the resiliency with which the Classical tradition can accommodate ever-changing contemporary needs.

There are a couple of limitations to the monograph. First, the text that accompanies each project is quite scant, so the reader doesn't get much sense of the client's program or a full sense of the design challenges. More consequential is the lack of informative drawings: There are virtually no floor plans, elevations, sections or site plans that would provide greater understanding of the architecture. The drawings you do find mainly delineate interior details, such as moldings, staircases and doorways. Construction materials are rarely addressed. The gorgeous photographs provide serene poetry for each project – but the serious reader wishes for a little more prose.

These limitations notwithstanding, the monograph demonstrates the enormous debt that today's designers working with traditional architecture owe to the pioneering work of Allan Greenberg. He has proven to architects and clients alike that the Classical tradition can produce contemporary architecture of unparalleled beauty and delight.

Editor Emeritus Clem Labine is the founder of Traditional Building, Period Homes *and* Old House Journal *magazines. He also launched the Palladio Awards program in 2002 and the Clem Labine Award in 2009 and is the recipient of numerous awards including the Arthur Ross Award, the Harley J. McKee Award and the Newington Cropsey Award. Labine was a founding Board Member of the Institute of Classical Architecture & Art.*

By Alvin Holm

The Buildings We Love

Ornament is an act of love – or at least a token of esteem. We embellish what we revere. We adorn that which we love. We do not decorate the hero, returning from the wars, to make him pretty – we decorate him to pay him honor. Ornament is deep stuff, greatly misunderstood in recent years.

The reason that we see so little ornament in buildings of our modern culture is that we do not love them. Or perhaps we do not love them because they are unlovely, unadorned. Nor do we think it's nice to love them – that is, to have a visceral, sentimental, soulful relationship to them – because they are after all products of our intellect, rationally conceived, cost-effective, piously functional, sleek, sensible and cool.

I participated in a heavily attended two-day conference in New York not too long ago on the topic of ornament in Classical architecture, and that can only mean that things are changing fast.

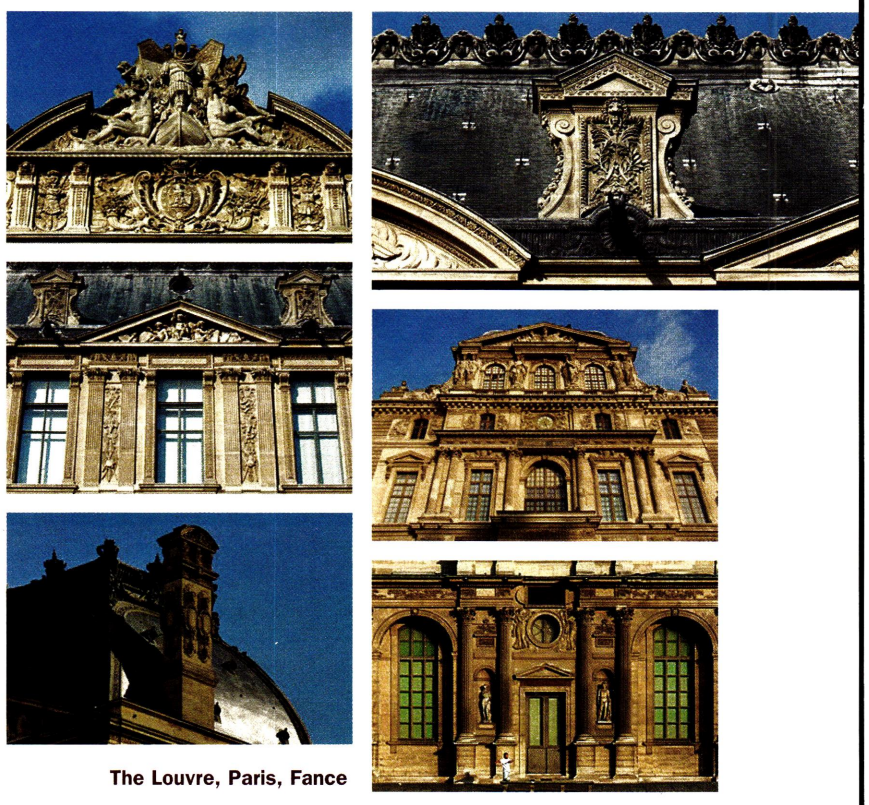
I can no more fully understand the return of the Classical – with its standard elements of columns, capitals, pediments, entablatures and an assortment of ornamental motifs like leaves, rosettes and garlands – than I could comprehend the loss of it. But I believe that it accompanies what Deepak Chopra has called "the final cataclysmic overthrow of the myth of materialism." I assure you this is happening, and a larger, older, richer paradigm is taking the stage. (And the new science is on our side this time. More on that later.)

Ornament does many things for the article it graces. It may lighten or give weight, it may reveal or disguise, it may suggest usage or mystify. Ornament gives value and imparts meaning. These are all worthy roles, but it is important to remember that primary relationship between the maker and the artifact and the ornament as a badge of honor and affection.

There is a large and growing school of psychology that deals now with issues of the soul. James Hillman and Robert Sardello, for instance, would agree that ornament in this sense is good for the soul of the maker as well as for the soul of the user or the viewer, to say nothing of the soul of the artifact itself. When the Moderns stripped ornament away, much of the soul in architecture was lost. And with it went the soul of our cities.

James Gleick in his popular book on chaos theory writes that to Benoit Mandelbrot, a contemporary mathematician whose concepts are affecting many fields, "the epitome of the Euclidean sensibility outside mathematics was the architecture of the Bauhaus... spare, orderly linear, reductionist, geometrical." To Mandelbrot and his followers, the failure of Modernism is clear: Simple geometric shapes are inhuman. They fail to resonate with the way nature organizes itself or with the way human perception sees the world.

"A geometrical shape has a scale," Gleick writes, "a characteristic size. To Mandelbrot, art that satisfies lacks scale...A Beaux Arts paragon like the Paris Opera has no scale because it has every scale. An observer seeing the building from any distance finds some detail that draws the eye. The composition changes as one approaches and new elements of the structure come into play." So here we have New Science in praise of the old Beaux Arts.



The Louvre, Paris, Fance

Hildegard of Bingen was a 12th-centrury mystic, a nun, a writer, painter and composer of beautiful music. In a poem about creativity she wrote:

As the creator loves his creation
So the creation loves the creator,
Creation, of course, was fashioned to be adorned,
To be showered, to be gifted with the love of the creator.
The entire world has been embraced by this kiss.

This affectionate reciprocity of which she writes is largely missing from our designed environment today. Ornament is that kiss of the maker that marks the artifact for its own sake and then for the sake of the user.

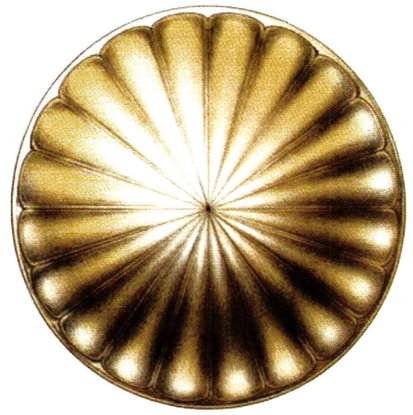
Architecture begins as a ritual of celebration and must continue again in that spirit if we are to enter the 21st century with honor and grace. This is a bone-deep truth that is today again rising to the surface. A surface we may now embellish to our hearts' content.

Alvin Holm is a Philadelphia architect (www.alvinholm.com) practicing in the Classical tradition. This Forum originally appeared in Steve Mouzon's blog, The Original Green. See more at: www.originalgreen.org/blog/god-is-in-the-details.html.

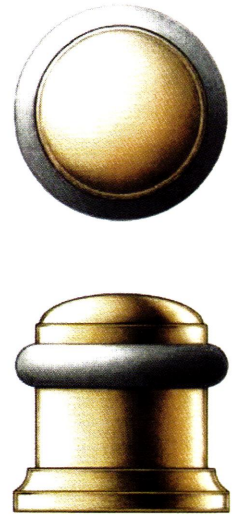
Thumbturn and Rose

Cylinder Ring with Swinging Cover

Emergency Trim Ring with Swinging Cover



Shutter Knob



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