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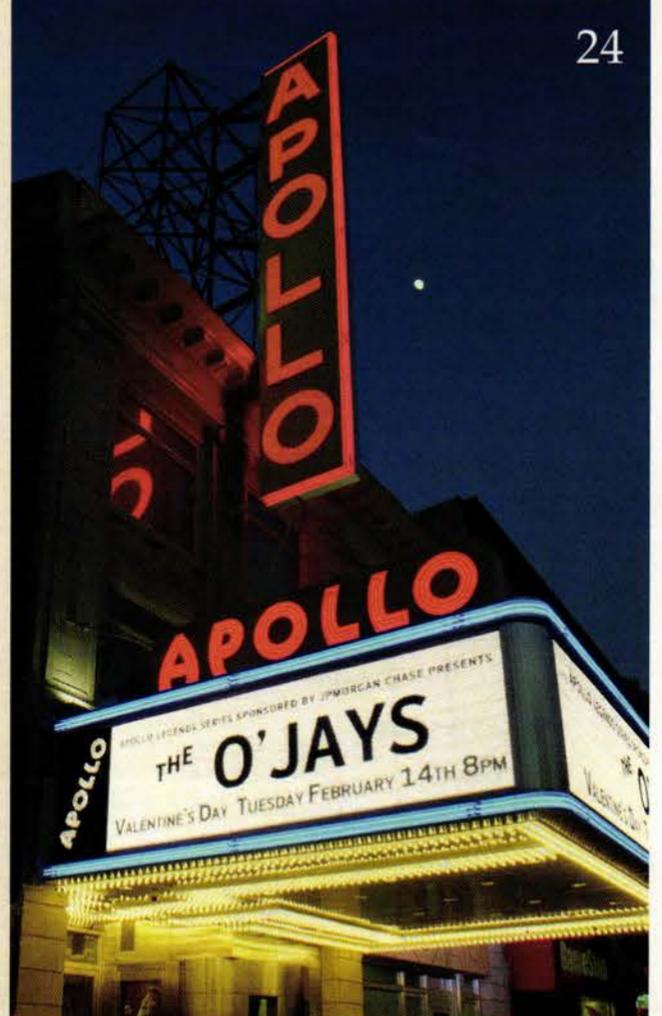
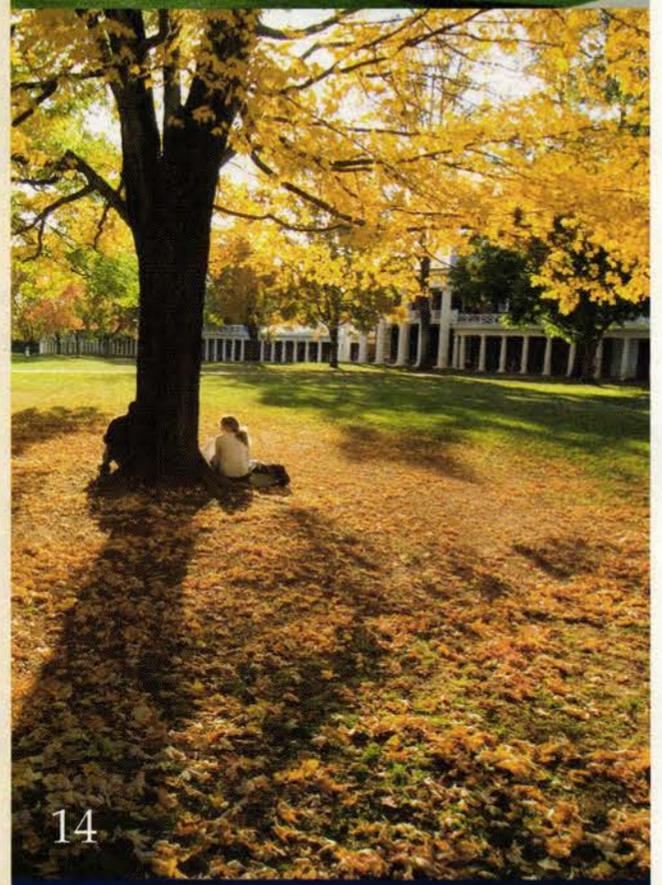
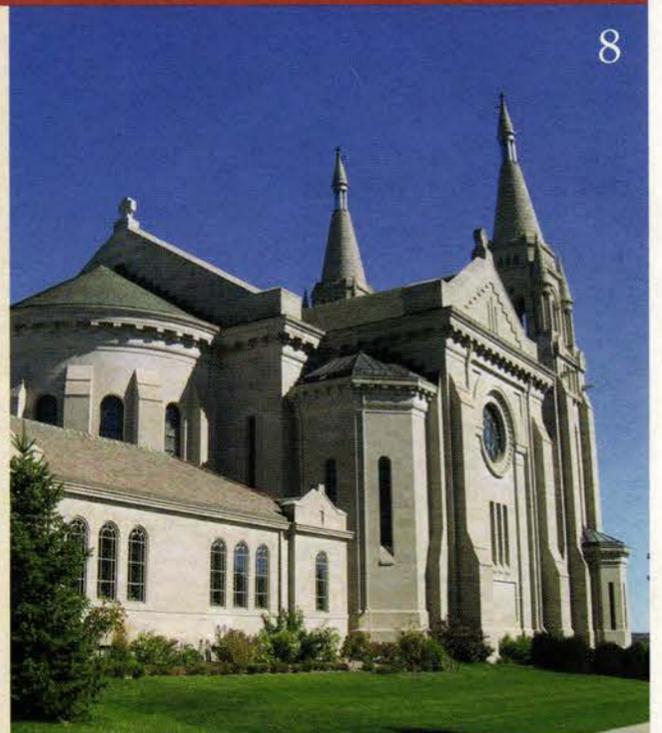
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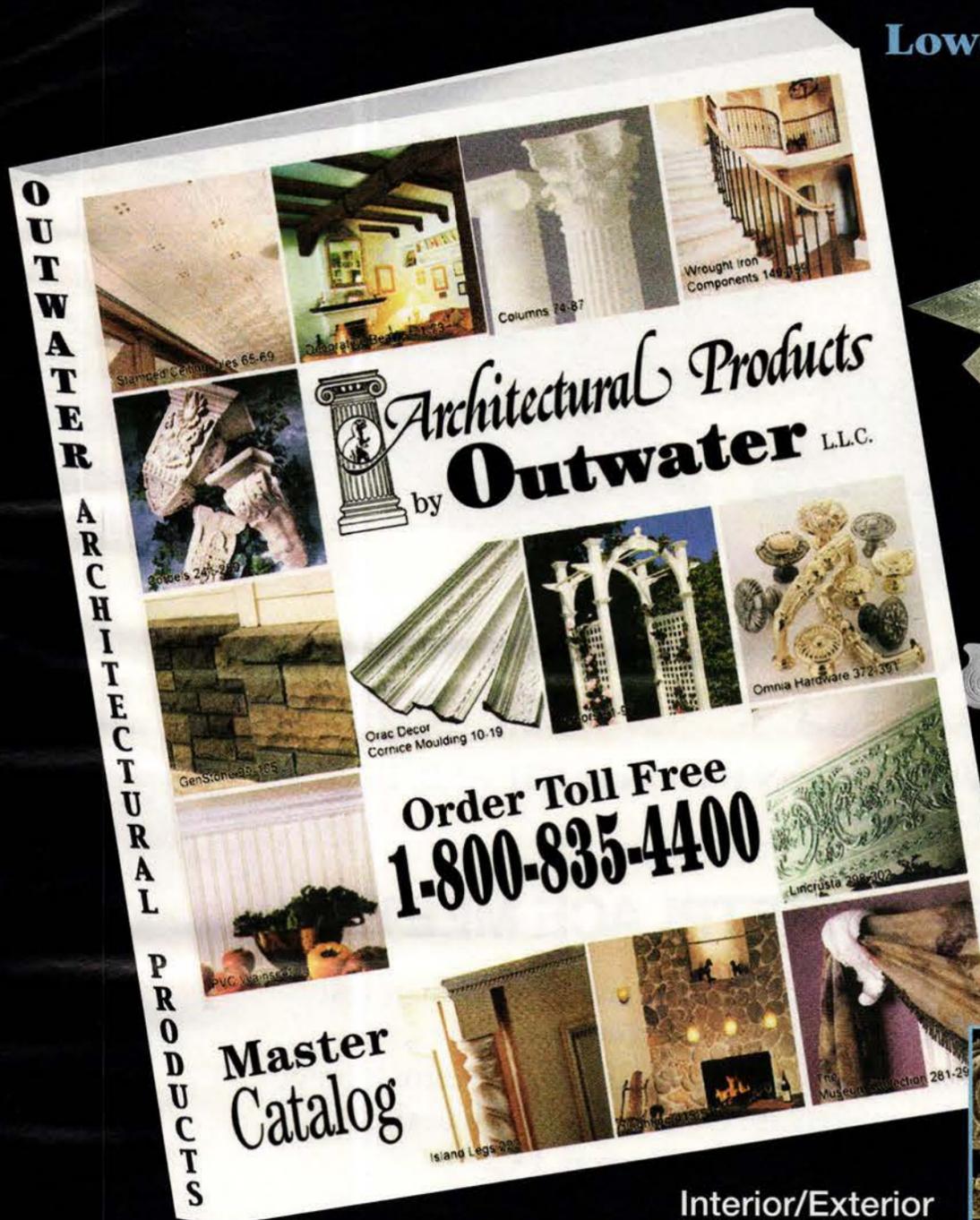
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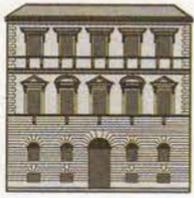
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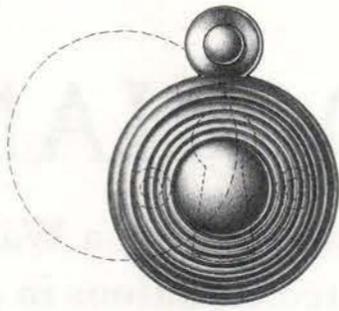
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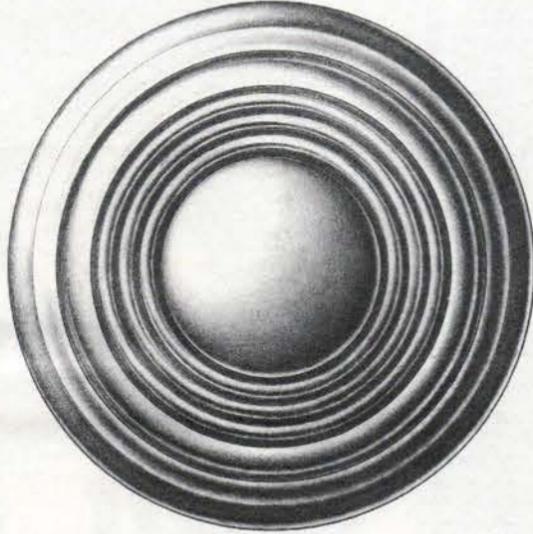
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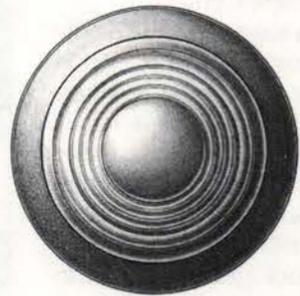
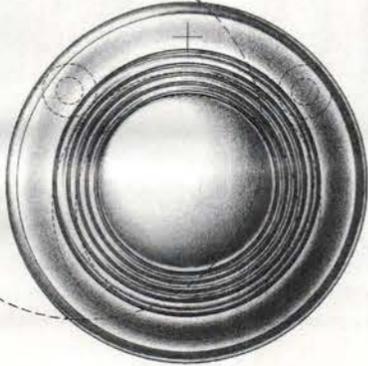
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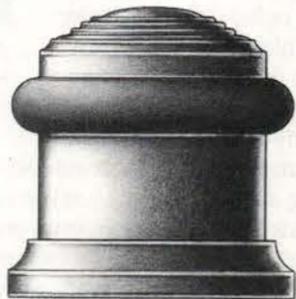
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BETTER GOOD THAN ORIGINAL

Although baptized at the altar of Modernism, a Washington, DC, and New York City-based firm celebrates time-tested traditions in architecture and city-making.

By Kim A. O'Connell

In mid-September 2001, as Ground Zero still smoldered, the then-new firm of Franck Lohsen McCrery, Architects, developed the first comprehensive plan to rebuild the World Trade Center site. Called Liberty Square and conceived at the request of the Manhattan Institute, the plan called not for an in-your-face glass tower, but a collection of dignified buildings and monuments that harnessed the history and spirit of New York City. The proposal, stated Myron Magnet of the Manhattan Institute's *City Journal*, "would go a long way to correcting what was wrong with the former World Trade Center."

What was wrong with the Trade Center, traditionalists argue, is that like much of the Modernist architecture produced in the last three decades, its monolithic design was unconcerned with beauty and had little relationship to the city around it. Having been raised on this ethic in architecture school and in their earlier firms, the principals of Franck Lohsen McCrery had come together out of a shared belief that city-making – and certainly city-rebuilding – was the realm of the traditionalist.

Although Michael Franck, AIA, Arthur Lohsen, AIA, and James McCrery, AIA, met through a common association with Classical architect Allan Greenberg, they represent a wide range of design and planning experience in both Modernist and traditional environments. Before co-founding the firm, Franck worked as a town planner and designer for Cooper Robertson + Associates and Duany Plater-Zyberk, among others, and earned his master of architecture degree at the University of Notre Dame. Lohsen had developed expertise in historic preservation and adaptive reuse with Einhorn Yaffee Prescott and earned his master's at the University of Maryland. McCrery spent the bulk of his career at Allan Greenberg and a period with Versaci-Neumann & Partners. But, perhaps most surprisingly, his commitment to the Classical came only after working for the deconstructivist firm Eisenman Architects while earning his master's at the Ohio State University.



At the Cathedral of St. Joseph in Sioux Falls, S.D., the firm completed a comprehensive restoration and rehabilitation of the 1910 structure, including a new daily Mass chapel, an accessible entryway and master planning for a new outdoor shrine. All photos and drawings: courtesy of Franck Lohsen McCrery, Architects

"Almost all traditionalists are former Modernists," McCrery says. "Unlike Modernists, however, traditionalists know that time is fleeting, but buildings are not."

A Higher Purpose

At a recent symposium sponsored by the Virginia Society AIA, provocatively titled "Classical Tradition vs. Modern Vision," McCrery participated in a collegial debate with Modernist architect Mark McInturff, FAIA. Although McInturff acknowledged a "rearguard" movement in favor of traditionalism, he threw down the gauntlet. "I think we've moved on from traditionalism," he said. "The Modernists have won. The battle is over." Responding to McInturff's salvo, McCrery simply quoted the iconic Modernist Mies van der Rohe: "It is better to be good than to be original."

Although McCrery acknowledged that most of the audience of architects had likely repudiated tradition or never been taught it in school, he noted that traditionalism was gaining favor throughout the design, planning and building communities. Having divorced themselves from history, McCrery noted, Modernists have no choice but to create anew, building "time capsules" that quickly become irrelevant and dated. Working within the long scope of architectural history, however, traditionalists have nearly infinite room to be inventive, he asserted, to create buildings that captured "not the spirit of the age, but whose spirit is of the ages."

This notion informs much of the firm's work. The un-built Liberty Square proposal, for example, sought to treat the Trade Center site as not just a banal collection of buildings, but as an architectural testament to the city. Solemn and spirited, the plan acknowledged the many layers of significance at the site, both because of the terrorist attacks and because of its anchor-like location in lower Manhattan, itself a vibrant symbol of American life. The firm designed a skyscraper and other office buildings, as well as a train station, all ordered in an improved lower Manhattan street grid.

Instead of replicating the oppressive height of the twin towers – which critic Marshall Berman once likened to "slabs that looked like giant containers assembled to ship the old waterfront away" – Franck Lohsen McCrery offered up a plan for perhaps a dozen smaller skyscrapers that better complemented the magnificent collage of a great urban skyline. "We wanted to tie the city back together," Franck says. "We set the tone for the building of a great square but with New York-type architecture and provisions for fantastic sculpture."

A memorial at the center of this development would feature monumental statues designed by Scottish sculptor Alexander Stoddart. The sculptures, representing History and Memory, would stand on either side of a draped



Partners (left to right) Michael Franck, Arthur Lohsen and James McCrery brought years of Modernist and traditional experience together when they launched the firm in 2001.



Franck Lohsen McCrery laments the separation of the fields of architecture and interior design, preferring to address both holistically. For the new chapel at the St. Joseph cathedral, the firm worked with a muralist, stonemason and other artists to create a beautiful and traditional worship space.

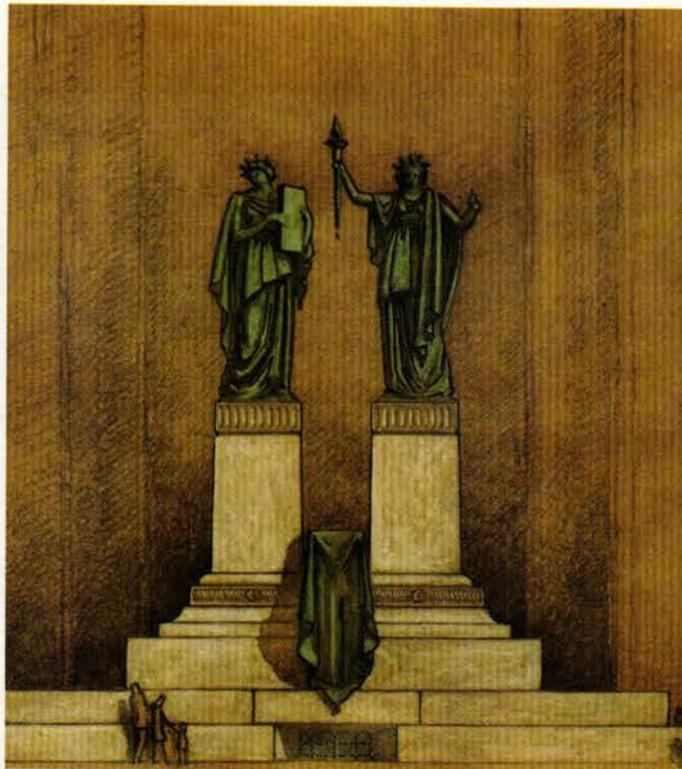
catafalque, with other monuments to police and firefighters located on the square. The two figures, Franck explains, place the tragedy in the larger context of the global human experience, while being subtly reminiscent of the twin towers. Their proposal eschews the current thinking about memorialization, which is now focus-grouped into acknowledging only the specific individuals involved in a particular event, like the names on the Vietnam Veterans Memorial or the etched chairs of the Oklahoma City National Memorial.

"The Iwo Jima Memorial was an abstraction," Lohsen says as an example of the ethic the firm sought to emulate at Liberty Square. "That's the higher purpose of a memorial, to allow people to attach themselves to it. We want to do work that's in the public realm, to contribute to the quality of life in our society."

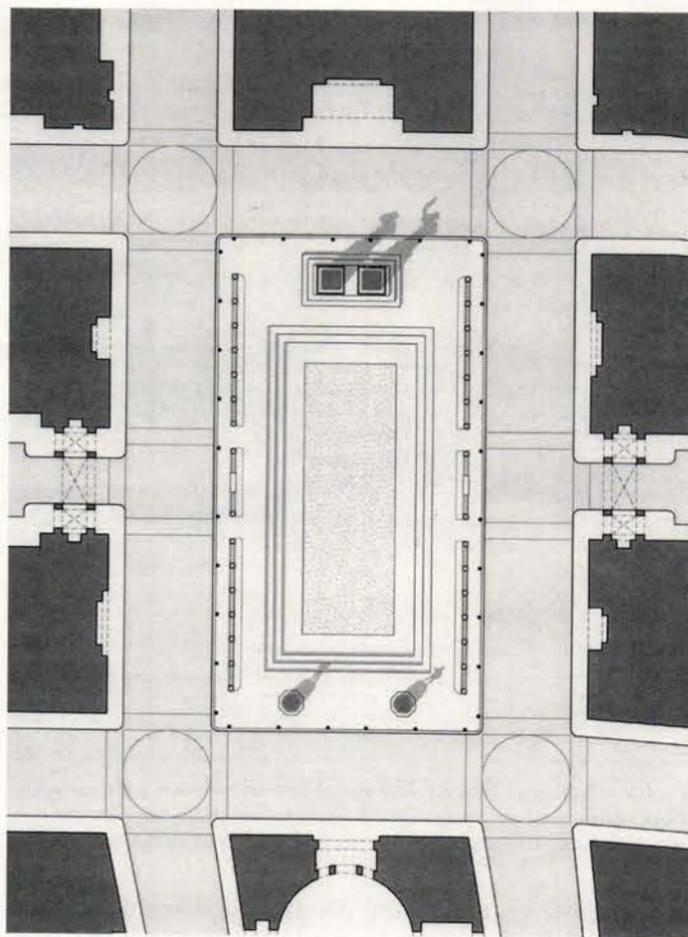
Last year, the firm unveiled its design for the proposed National Liberty Memorial, honoring the forgotten black soldiers and patriots of the American Revolution. In collaboration with sculptor David Newton, the firm designed an understated memorial with both freestanding figures and panels of relief sculpture, to be located near Constitution Gardens on the National Mall. Although the memorial has been debated and discarded and debated again for more than two decades, new legislation sponsored by Connecticut Senator Christopher Dodd has rekindled the project. "It's not going to be just a hole in the ground," McCrery says. "Those black patriots deserve to be at this site, and they deserve to be honored like all great heroes – in the Classical tradition. Everything they did makes them deserving of a great and timeless memorial."

City Beautiful

It is no accident that Franck Lohsen McCrery's two offices were, until recently, located on two iconic metropolitan boulevards – Pennsylvania Avenue in Washington, DC, and Park Avenue in New York City. In late April, the firm's principals met in the crowded library of their downtown DC office,



At Ground Zero, Franck Lohsen McCrery's proposal includes two monumental statues representing History and Memory, which send a timeless message about the human experience while being subtly reminiscent of the twin towers.



In its Liberty Square proposal, the firm designed a skyscraper and other office buildings, sited on an improved lower Manhattan street grid. In contrast to the former World Trade Center complex, the proposal operates on a more human scale, tying the site back into the city visually and spatially.

located just a block from the White House, as they prepared to move uptown to a traditional brick rowhouse in the district's eclectic Dupont Circle neighborhood. Both locations suit the firm. Whether designing in the public realm of the downtown avenue or the more private realm of the traditional neighborhood, urban and town planning form an important aspect of the architects' work.

One of the firm's most ambitious recent projects involved the master plan for the restoration of South Capitol Street, a neglected urban corridor leading from downtown Washington to some of the city's most blighted and neglected areas. Working as the urban design consultants to Parsons Brinkerhoff for the District of Columbia Department of Transportation, the firm made a series of proposals including a new bridge, an extended South Capitol Street terminating in a new civic space, and other circulation improvements.

The heart of the plan, which was submitted to Congress, was the firm's design for a new bascule



The firm's Classical proposal for the soon-to-be-built Performing Arts Center in Richmond, VA, featured huge domed rotundas filled with glass, in addition to traditional arches and pilasters. Although not chosen, the firm's proposal influenced the final design approved by the city.

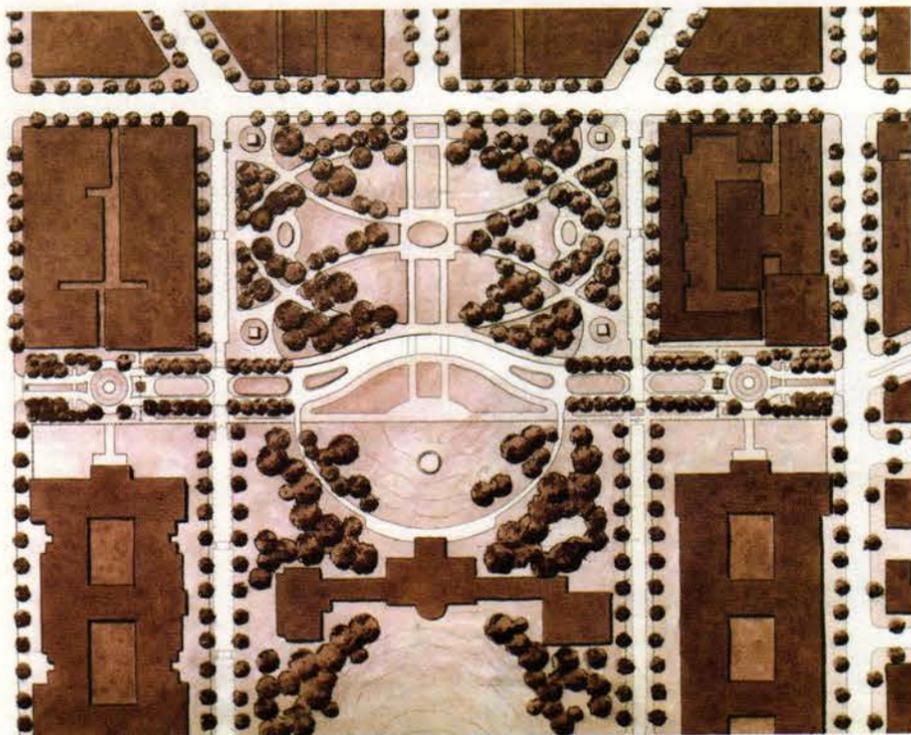


One of the firm's most ambitious projects involves a new bascule bridge across the Anacostia River in Southeast Washington, DC, that would mimic the low arched bridges over the Potomac. The bridge would also be reoriented to align with views of the Washington Monument, terminating in Classical L'Enfant-style roundabouts.



After two decades, plans for a National Liberty Memorial honoring black patriots are back on the table. In cooperation with sculptor David Newton, the firm has designed an understated memorial with both freestanding figures and panels of relief sculpture.

bridge across the Anacostia River. Classically designed and mimicking the elegant arched bridges over the Potomac, the new span would replace an existing bridge to the Anacostia neighborhood, which has been plagued by crime and largely forgotten amid the widespread redevelopment seen elsewhere in the capital city. As a nod to Washington's City Beautiful-era grandeur and order, the bridge would be reoriented visually to align with views of the Washington Monument. The bridge terminates in a large traffic oval on one side, flanked by trees and fountains, and a classic L'Enfant-style circle on the other.



The firm's post-September 11 plan for Pennsylvania Avenue in front of the White House mimicked the form of the adjacent elliptical Lafayette Park. Based on this and other work, the DC Department of Transportation recently hired the firm to redesign the major intersection of Pennsylvania and Potomac Avenues to better incorporate mass transit, new development and historic neighborhoods.

"We share in the abiding love for civil engineering that exists here in Washington, DC," says McCreery. "This work may not be architecture per se. But we consider an important part of our architectural role to be offering contributions of thought and expertise to the built environment, whether the projects get built or not."

To this end, the firm has contributed several town and city plans to national design competitions. Working with Richard Schaupp, formerly of Cooper Robertson, the firm won an award for its design of a new town center in Plainfield, IL, a rapidly expanding town west of Chicago. The design extended the 19th-century grid of the existing town, incorporating a range of mixed-use developments and passive and active parks. A similar proposal for a historic village in Channahon, OH, owned by the local Catholic diocese, used the Catholic church as the anchor for an orderly, campus-like design that mixes commercial and retail space, residential housing types and parkland.

Back in Washington, DC, one of the firm's most intriguing proposals involved a post-September 11 reorganization of Pennsylvania Avenue in front of the White House. The proposal mimicked the form of the adjacent Lafayette Park, as well as the Ellipse Park on the south side of the executive mansion, by introducing a circular traffic node into the avenue. In addition to slowing down traffic, the design allowed for subtle security bollards that decoratively ring a fountain at the roundabout's center. The DC Department of Transportation recently commissioned the firm to submit a new plan for the major intersection of Pennsylvania and Potomac Avenues, including considerations involving mass transit, new development, federal parkland and historic neighborhoods.

"We work to get these Classical ideas into the city and come up with a vision of what the city should be," Franck says. "At the same time, we want to keep our designs simple, with not a lot of jigs and jogs. It can't be so idiosyncratic. On Pennsylvania Avenue, there were a lot of clues to the solution that already existed in the site."



Security design, as such, is virtually nonexistent in the capital city, with giant but nondescript planting urns serving as barriers in front of many government buildings. By contrast, the firm's proposed circular traffic node at Pennsylvania Avenue would allow for subtle security bollards that decoratively ring a central fountain.



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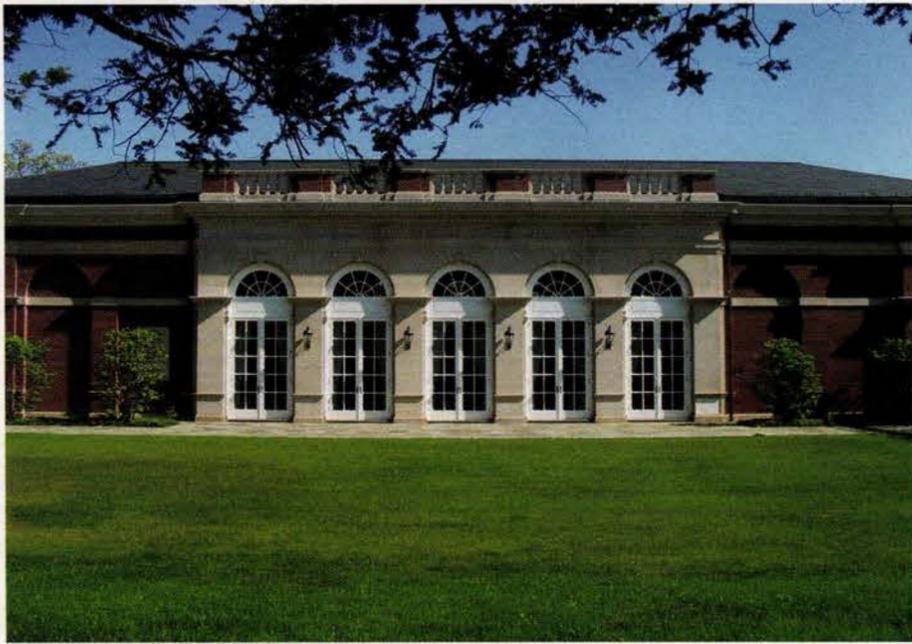
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Above: At the University of Saint Mary of the Lake Mundelein, IL, the firm's design for the expansion of McEssy Library mimics the scale and massing of original campus buildings, with a traditional façade punctuated by five large, arched doors.

Right: Awash in Classical details, the library's main reading room features niches in the upper walls to showcase several busts that the college possessed. The design inspired the university to commission two new busts to fill the remaining nooks.

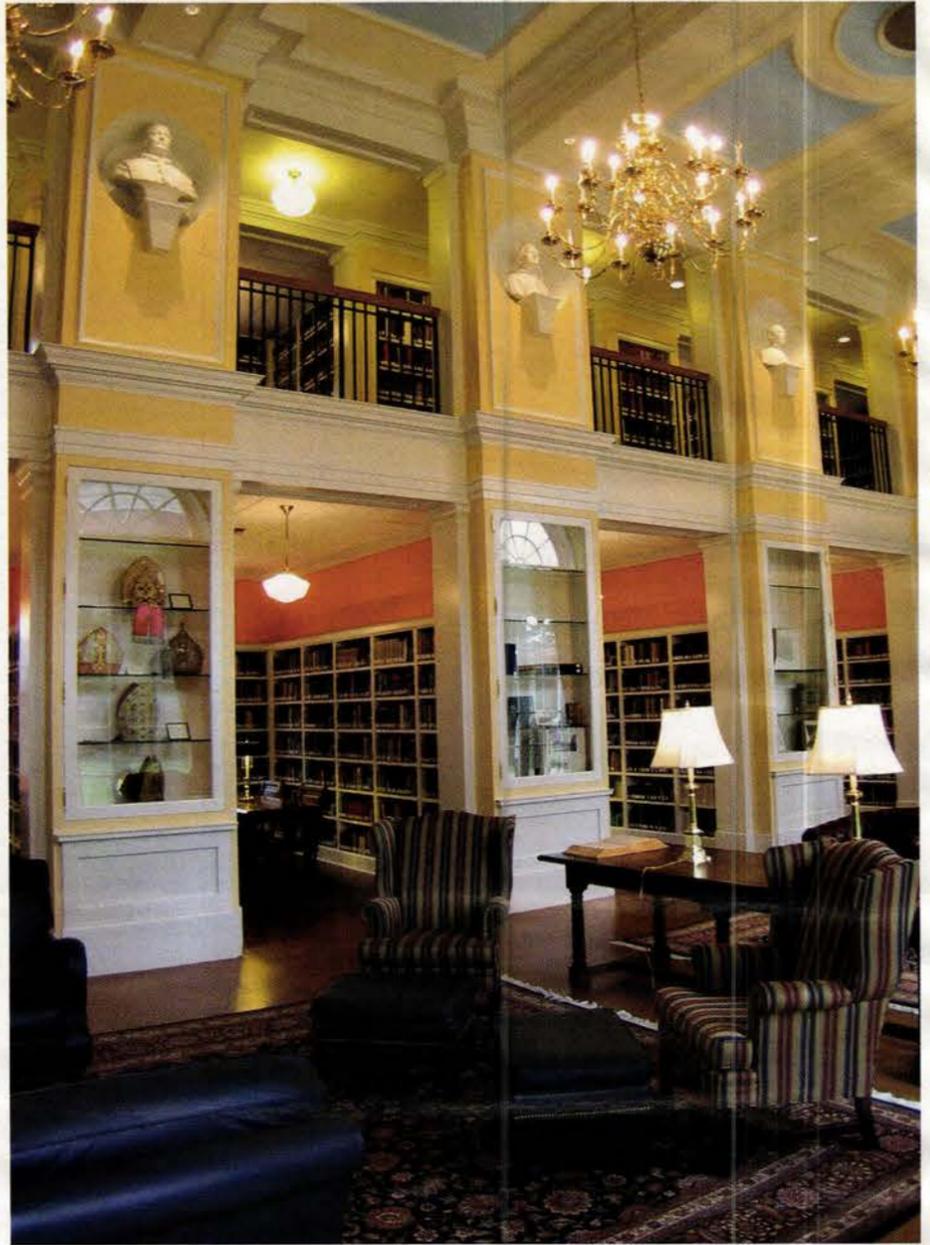
Art and Architecture

In just over five years, Franck Lohsen McCrery has engaged in a wide range of other work, including institutional, ecclesiastical and residential new construction, as well as historic preservation and adaptive reuse. Churches and religious campuses, in particular, allow the firm to indulge its profound belief in the marriage of art and architecture. At the University of Saint Mary of the Lake in Mundelein, IL, the primary academy for the Chicago archdiocese, the principals were charged with developing a master plan for the historic 1920s campus that included a new quadrangle, new buildings and renovations of existing buildings.

Once again, the clues existed at the site. Saint Mary of the Lake was designed in a uniform Georgian style, fashioned in brick and stone. The firm sought to ensure that new structures and additions drew on this vocabulary while remaining deferential to the chapel and other prominent campus structures. The firm's design for the expansion of the McEssy Library, for example, mimics the scale, materials and massing of original buildings, with a dramatic new façade of five arched doors that illuminate the main reading room. Outside, twin pergolas enclose a cloister garden in front of the library, defining the space and tying it to the rest of the campus.

Inside, McEssy's classically detailed main reading room features book-lined alcoves on both the main and mezzanine levels. In addition, the architects incorporated niches in the upper walls to showcase several busts that the college possessed. Inspired by the gesture, the university has since commissioned two new busts – one of the archbishop of Chicago and the other of the late Pope John Paul II. "We work to get fine art included in our work, and we design both exteriors and interiors together," McCrery explains. "There has been a lamentable separating of the two." Similarly, for the Chapel of the Sacred Heart of Jesus in Sioux Falls, SD, the firm worked with a muralist, stonemason and other artists and craftsmen to create a dignified and traditional worship space. (See *Traditional Building*, December, 2004, p. 19.)

Performing arts deserve no less attention than decorative or monumental art in the firm's estimation. For a theoretical design competition sponsored by the Manhattan Institute, Franck Lohsen McCrery envisioned a new plan and design for New York's famed Lincoln Center. In his call for proposals, *City Journal's* Myron Magnet noted that Lincoln Center's "flimsy modernist architectural construction" requires major restoration, its marble facing "melting away like sugar in Gotham's polluted air." In the firm's response, Lincoln Center would be re-envisioned in the Classical style, with new buildings oriented to face Broadway and a public square that terraces down toward the street level. The plan is "civic in scale and design," the principals stated, "in

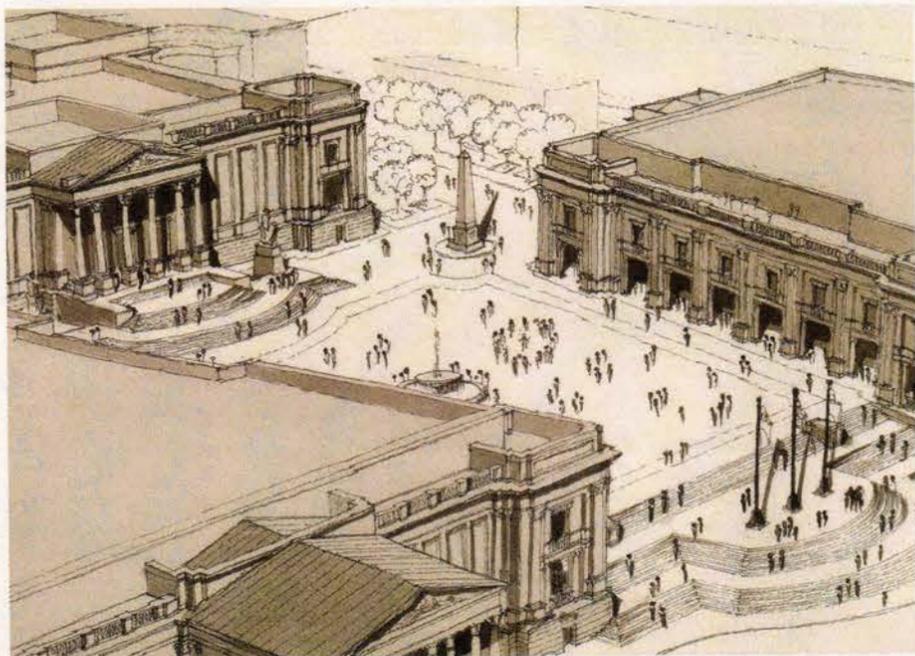


keeping with the very best of New York's public buildings."

Farther south, at the request of a consortium of local business interests, the firm submitted a counter-proposal for the Performing Arts Center in Richmond, VA. Although the massive building would be Classical in form, with arches and pilasters, huge domed rotundas are filled with glass, allowing in the abundant light not normally found in Classical civic buildings. The Virginia Performing Arts Foundation ultimately went with a more streamlined design, but the massing and window openings indicate that the firm's proposal was influential. "Our design showed that a building can be traditional, and yet we can infuse it with an openness and progressiveness that causes it to look forward," McCrery says. "This is not a modern building with some Classical details glued on. It's not a period piece. It is traditional."

As for the future of traditionalism, McCrery adds, one way to encourage this supposedly "rearguard" movement is to inspire lay people to speak up about the kinds of spaces they want to be in – to articulate what moves them, calms them and inspires them. He is banking on the fact that people will be most drawn to orderly, beautiful places with a sense of history. "Architecture, like other arts, obligates people to interact with it," McCrery says. "You can't not see the White House, the Seagram building, the Wal-Mart. People shouldn't just look to architects to say what good architecture is."

"There is still a raging debate between Classicism and Modernism," Lohsen adds. "We're all Classicists here; it's the language we're most effective at using. But we as a firm do not spend a lot of time and energy trying to affect that debate right now. We're here to design and build beautiful buildings. If, 20 years from now, someone points to our buildings as models of good design, then that would be very worthwhile." ♦



With the existing Lincoln Center in desperate need of restoration, Franck Lohsen McCrery re-imagined the space as a Classical piazza, oriented toward Broadway.



The firm's master plan for a village in Channahon, OH, used the local Catholic church as the focal point for a campus-like design that mixes commercial and retail space, residential housing types and parkland.



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IN JEFFERSON'S SHADOW

The ongoing debate over Classicism and Modernism at the University of Virginia may determine the future appearance of this and perhaps other historic campuses.

By Kim A. O'Connell

In January of 1800, Thomas Jefferson, then vice president of the United States, sought to create a university that represented the ideals of the new nation – democratic and progressive, yet grounded in history. “We wish to establish in the upper country of Virginia,” Jefferson wrote, “a University on a plan so broad and liberal and modern, as to be worth patronizing with the public support, and be a temptation to the youth of other States to come and drink of the cup of knowledge.”

Although his academic vision might have been “liberal and modern,” Jefferson famously modeled the University of Virginia after the Classical temples of Greece and Rome. At the head of this most iconic of campus plans is Jefferson’s Rotunda, the enduring symbol of the university inspired by the Pantheon. The Lawn, which extends outward from the Rotunda, is a terraced greensward flanked by ten pavilions, each with its own garden edged by Jefferson’s celebrated serpentine walls. Throughout this “academical village,” as Jefferson called it, the buildings are exquisitely ordered and crisply detailed.

In recent decades, however, some architects have followed Jefferson’s original words to the letter – advocating for modern structures that are at architectural odds with the historic campus. These include Campbell Hall, which houses the architecture school, and Hereford College, a Modernist residential housing complex. At the same time, traditionalists have supported several contemporary buildings – such as the Darden School of Business and the university’s new basketball arena – that are fashioned in the so-called Jeffersonian style, complete with red brick and white columns. Both camps, ironically, say that the spirit of Jefferson’s original plan is being lost.

Last year, the simmering debate over Classicism versus Modernism on campus boiled over. In 2001, the university had hired Polshek Partnership – now famous for designing the Clinton Presidential Library and the Modernist addition to the façade of the Brooklyn Museum – to craft a new complex for the South Lawn, an underused space downhill from the main



In Charlottesville, VA, Thomas Jefferson sought to create an institution “on a plan so broad and liberal and modern” that it would surpass all other universities. Modernists are now following Jefferson’s words to the letter, but traditionalists are concerned that the spirit of Jefferson’s plan is being lost. All photos, unless otherwise noted: Dan Addison, U.Va. News Office

yard. The firm’s proposal was a deliberate shift away from the traditional architecture adjacent to the South Lawn, placing a series of low, Modernist structures across a wide swath of the historic campus.

University officials balked, rejecting the design and going back to the drawing board to seek a more traditional proposal, which was unveiled in April. But the controversy had only just begun.

Claiming Jefferson

This fall, the Virginia Cavaliers basketball team will play in its new home – the 15,000-seat John Paul Jones Arena. Although it is a modern behemoth in glass, brick and steel, the arena boasts a curving colonnade with 26 precast concrete pillars, topped with a series of oversized, machine-gun-like projections.

As has been widely reported, last September more than 30 faculty members in the university’s architecture, landscape architecture and preservation departments issued an open letter decrying what they saw as a “faux Jeffersonian architecture” pervading the campus. Although they did not mention the arena by name, there is no doubt that this is one of the buildings that the architects claimed to be “characterized by apologetic neo-Jeffersonian appliqué.”

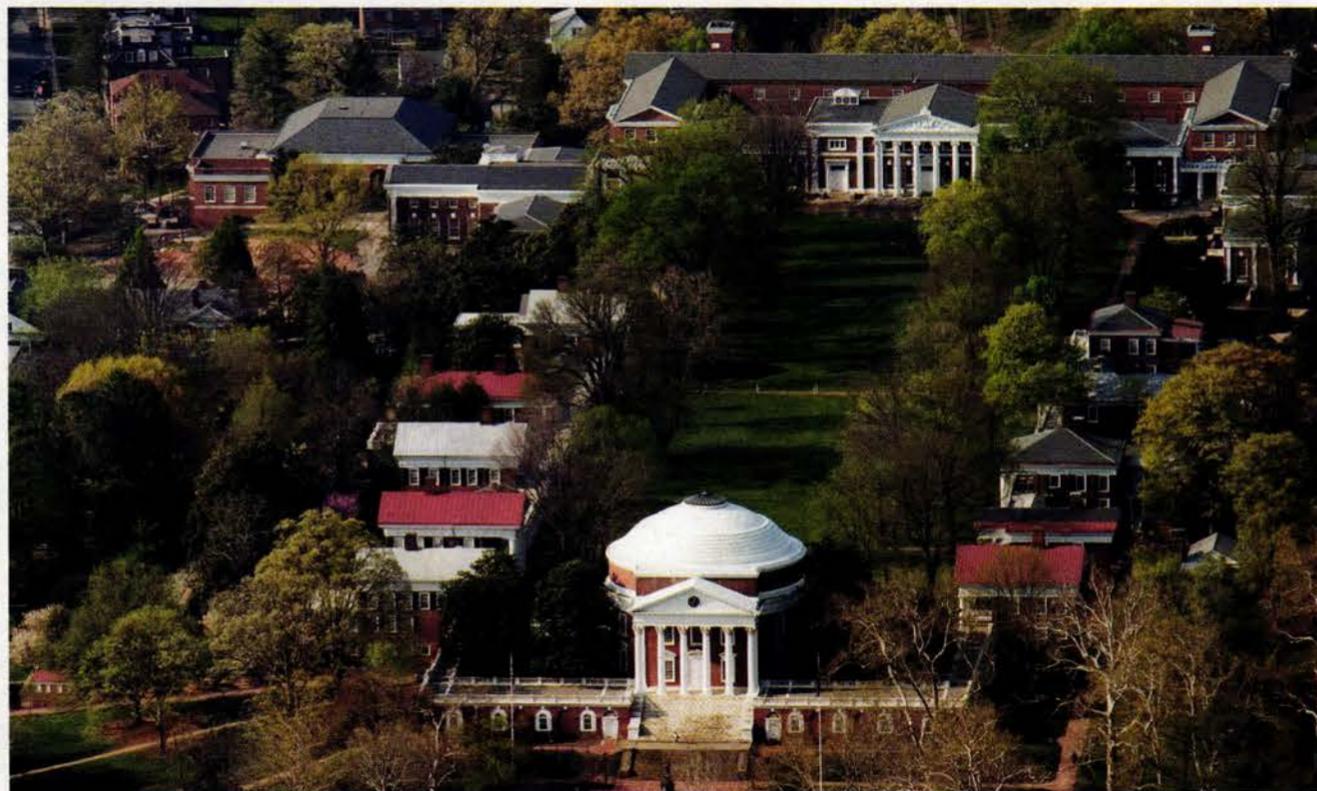
“Is there not a difference,” the letter posed, “between buildings that merely look Jeffersonian as opposed to the infinitely more difficult task of being Jeffersonian?...Can an architecture of quality be achieved by a skin-deep veneer of stylistic uniformity, or does it demand a broader and deeper response?” The letter further accused the university administration of allowing the marketing of a symbolic “Jeffersonian” campus to dictate architectural

decisions, rather than a more profound and complex understanding of building and design.

A month later, more than 60 prominent traditionalists, including Robert Adam, Leon Krier, Thomas Gordon Smith and Andres Duany – as well as *Traditional Building* founder Clem Labine and editor in chief Michael Carey and several UVA alumni – responded in kind. Publishing an open letter of their own, the traditionalists rebutted what they saw as the “modernist architectural establishment [that] has taken secluded refuge in the academy, while all around them a groundswell of support for traditional architecture and urbanism has been rising.”

The letter urged the university to “not defer to the architecture school’s modernists about what is and is not suitable on the grounds.” They took particular note of the “unsightly and unpopular” Hereford College as a “clear example of what they would inflict at UVA.” Architectural critic Catesby Leigh, for one, calls Hereford “eerily reminiscent of Urban Renewal-style, inner-city housing blocks...Its iconoclastic and experimental design relegates students to the status of guinea pigs.”

The debate at the University of Virginia centers on two questions: Should new buildings always resemble Jefferson’s iconic “academical village”? Or does the university show more reverence by differentiating contemporary buildings from the historical campus?





The design of the new John Paul Jones basketball arena has drawn particular ire. Although it is undeniably a modern, monolithic building, its entrance features a Classical colonnade that some say cheapens true Jeffersonian design.

At first, it seemed that the two sides had merely gathered in their respective corners, the debate reduced to its most predictable talking points. Student columnist Katie Cristol, writing in *The Cavalier Daily*, lamented that the discussion was playing out on editorial pages instead of in lecture halls, framed "in touchy accusations and defensive responses...in language well above the heads of most of the community." Cristol noted that students "may not be inspired by the colonnades at Scott Stadium, or the new John Paul Jones Arena," but she also stated that the architecture school advocated work that was "befuddling the masses," including an addition to Campbell Hall that she said was met with a collective "huh?"

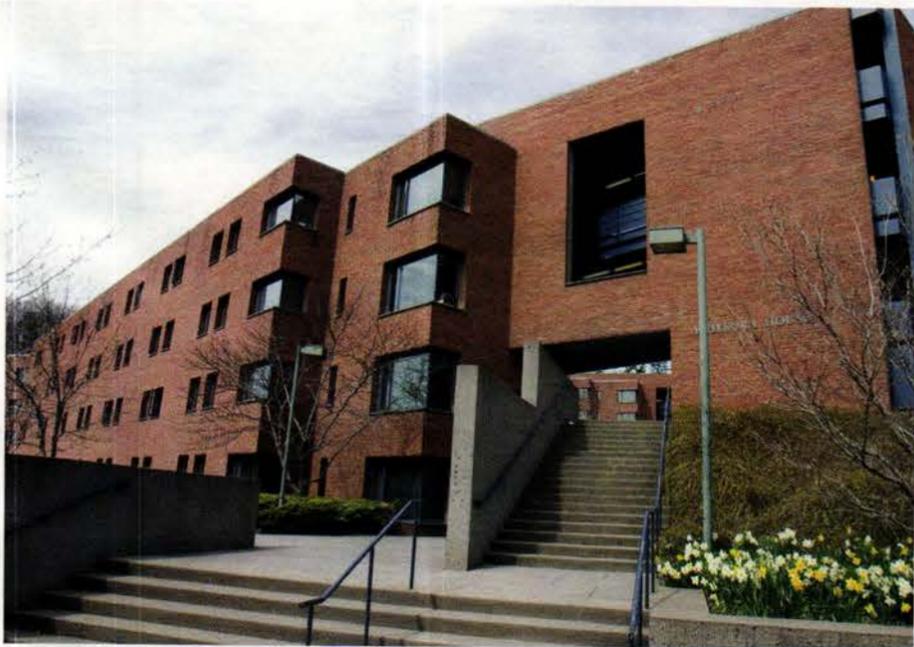
Perhaps the traditionalists and Modernists were more similar than they might admit, at least when it came to circling the wagons around familiar arguments, and in the process alienating the very people they supposedly served.

Mitigating the Mediocre

UVA Professor Daniel Bluestone, a signatory to the original open letter, is not a Modernist architect. In fact, he is the director of the university's historic preservation program, and he laments the demolition of historic or simply older buildings on campus to make way for new, well-funded structures that are clad in a Jeffersonian veneer or surrounded by parking lots. He noted that one of these, the 1984 dining hall on Observatory Hill designed by Robert A. M. Stern, exhibited a "contextual architectural strategy and adept design...arguably Stern's finest building at the university." But this did not stop the university from razing it to make way for a larger hall that Bluestone said could be "the poster child for the banal, uninspired mediocrity of our recent building projects."

While there is no doubt a Modernist agenda in the architecture school, it is by no means universal among all the signatories to the first letter. Bluestone has recently joined several of his fellow letter-writers in stating that the traditionalists missed the main point of their open letter. "By collapsing it onto the ground they want to talk about, modernism versus traditionalism, they have profoundly misread what the unhappiness is in the architecture faculty," he told *The Cavalier Daily*. "We are mainly complaining about mediocre architecture."

Bluestone has criticized the planning of the Hereford College complex, for which a 1909 stone house was demolished to make way for new housing. As part of the development, a parking lot was sited with the best view of the surrounding mountains, while the new buildings offered no such prospect. This approach to architecture and site planning, Bluestone says, is a far cry from Jefferson's integrated view of building and site. "This proved to be an issue of much greater consequence," Bluestone adds, "than any perceived departure from Jefferson's fondness for red brick, white trim, and the classical orders." At the same time, at Hereford College, where he himself has



University Modernists have praised Hereford College, a modern complex of dormitories built in the 1990s, with one professor complimenting its "exquisitely crafted details and palette of materials." But traditionalists have lamented the buildings' imposing stature, calling it "unsightly and unpopular."



The exquisite order and beauty of Jefferson's Rotunda are universally heralded and difficult to emulate. Traditionalists argue, however, that Jeffersonian principles have successfully been applied at newer campus buildings such as the Darden School of Business.

lived, Bluestone adds that he "found a lot to appreciate in the exquisitely crafted details and its palette of [local] materials."

Several traditional architects would agree that recent demolitions of historic campus buildings are regrettable – and that some traditionally designed architecture on campus may in fact be too shallowly conceived to befit Jefferson's ideals. But the traditionalists have also charged the Modernist camp with judging them unfairly. Among other things, the university architects stated that Jefferson's architecture was "inaugurated at a historical moment when racial, gender, social, and economic diversity were less welcome" – therefore making it inappropriate for today's diverse body of faculty and students. The red-brick buildings might even evoke connotations of slavery-era plantation houses for African-American students, some argued.

Traditionalists have responded, however, that time-tested architecture "appeals deeply to people of all backgrounds, ethnicities, and means" because of its skilled craftsmanship and inspiring beauty. "Linking traditional architecture and social injustice," they wrote, "is as irrational as linking technology and terrorism. Bigots have used buildings, and terrorists have used computers. Traditional architecture has nothing to do with social injustice. Rather, it gives inspiration and hope. The civil rights movement, for example, had its apotheosis on the steps of the Lincoln Memorial." And, as Notre Dame Professor Carroll William Westfall recently pointed out, Classical columns and pediments also recall the US Supreme Court, the body that officially abolished slavery.

Several observers believe that the debate – like much political discourse in this country today – has become too polarized. In a speech last December, Modernist architect Edward Ford compared Frank Gehry's fantastical proposal for a science library at Princeton with Demetri Porphyrios' historically referential residential complex at Whitman College. "To many these appear to be our choices – aggressive object buildings that to many appear indifferent to the lives of their occupants, or a kind of postcard-ready, instantaneous tradition with vistas of imaginary history," Ford stated. "They are not. There is no shortage of Modernist architecture of quality that does not require this type of formal assertiveness, nor is this literal replication of the past the only way to respect history."

Ford criticized the general mediocrity of many buildings built at UVA since 1960 – both Modern and Neo-traditional. "If you are happy with the Neo-classical buildings constructed in your time here," he concluded, "do not tell me it is because the building fits in, or because it looks like a UVA building, or that it was what we could raise money for, or that it is in the tradition of the university, or that it looks like a university is supposed to look. Tell me it is because you believe it embodies an absolute standard of beauty...[because] an architecture devoid of a deeper content, however well done in whatever style, can only be the science of building, and never the art." Would many traditionalists disagree?

Warren Cox, FAIA, who recently won a Palladio Award for his traditional work, argues that the debate over traditional versus Modernist styles is not nearly as important as a building's inherent appropriateness, at the University

New buildings in the approved schematic design for the South Lawn will frame an outdoor courtyard that is reminiscent of the original historic Lawn. The plan is traditional in both its use of pergolas and columns as well as its framing of the mountains beyond, which acknowledges Jefferson's vaunted marriage of building and site. *Rendering: Moore Ruble Yudell Architects & Planners*

of Virginia or anywhere. "Civic buildings should symbolize the stability of their institutions," he says. "Modern architecture works best for modern building types, like airports or basketball arenas." Even on an iconic campus like UVA, Cox insists that one design vocabulary or another shouldn't always take precedent. Near Jefferson's iconic Lawn, he says, it makes sense to build a Neoclassical, although visually reverential, building. But the sports arena need not have "little Neoclassical accoutrements," Cox adds.

Architects ultimately should design in a manner that will promote understanding about a building's function. "Styles are coded," Cox says. "When you come to the table, it's nice to know which fork to use."

Saving the South Lawn

In April, the university unveiled the schematic design for the South Lawn project, a complex of four buildings that will provide a new academic center for the College of Arts & Sciences. Designed by Moore Ruble Yudell Architects & Planners, the project will extend the axis of the original Lawn and aims to visually tie together this underused part of campus with the historic Lawn.

"This is a particularly challenging problem," says David Neuman, university architect. "One [challenge] is the site. There is a significant amount of slope on the site, and given the program, which is a straightforward program of academic spaces, offices, support spaces, classrooms, an auditorium, and so forth, the notion of 100,000 sq. ft. of that program on a site that's sloping this much creates a challenge in itself. Second is the fact that this is the South Lawn, and the South Lawn carries with it the aura of the academical village in every way you can imagine. The particular challenge then is to understand the characteristics of the Lawn – landscape, siting, as well as architecture – and how to interpret those in today's methods and means and to accommodate this program and to develop it on this site."

The project will feature new buildings with facilities equipped with the latest technology, gathering areas and flexible workspaces. The plan features two parallel wings of academic buildings, linking the College of Arts & Sciences to the adjacent Foster Family historic site and complementing the nearby Medical Center. These buildings frame an outdoor courtyard that the architects say will be reminiscent of the pavilion gardens adjacent to the Lawn, and a circular plaza at its terminus will frame a view of the distant ridgeline leading to Monticello. Although the project's pergolas and columns are undeniably traditional, the Moore Ruble Yudell architects have

acknowledged that the plan's geometries and interplay of major and minor spaces are also reminiscent of architects Frank Lloyd Wright and Louis Kahn, among others.

Rather than the stark choice between Modernism and traditionalism that Ford mentioned, the South Lawn project may suffer from the opposite problem, some say. Calder Loth, senior architectural historian with the Virginia Department of Historic Resources, has expressed concern that the South Lawn scheme is trying to satisfy too many agendas. "It was trying to be the Lawn without trying to be the Lawn," he says. "It was trying to be Classical without being Classical. It was trying to have some Modernistic anchors without being overtly Modernist."

John Ruble, FAIA, project leader and a 1969 graduate of UVA's architecture program, asserts that their design is inspired by the composition, character and scale of the Lawn and its architecture, but does not resort to imitation. "The Lawn is a brilliant statement of the place of community in an academic setting," Ruble says. "Among our highest goals would be the shaping of such a community – providing the kind of continuity, connectivity, and identity that would sustain Mr. Jefferson's vision."

But defining what Jefferson's long-term vision for the university really was – and how it should be applied on a 21st-century campus – remains an open question. Whatever the form that new buildings may take, one can take comfort in knowing that the unparalleled beauty of Jefferson's original academical village will endure, long after this debate is relegated to the history that its participants seek to either emulate or ignore. ♦



The Lawn, exhibiting the perfect marriage of picturesque green space and orderly architecture, remains one of the most inviting places on campus.



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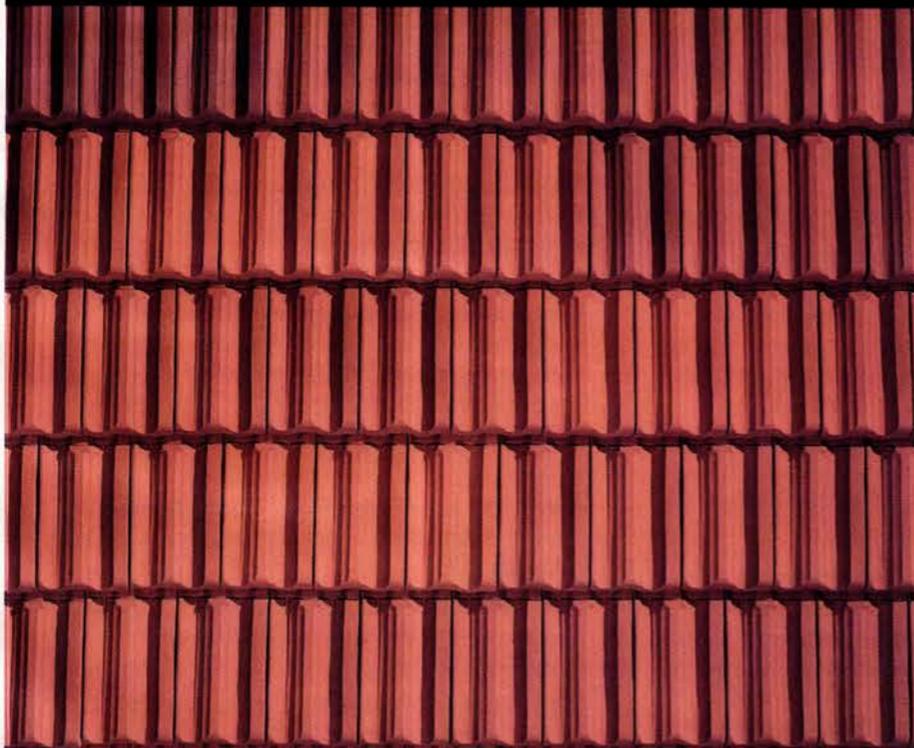


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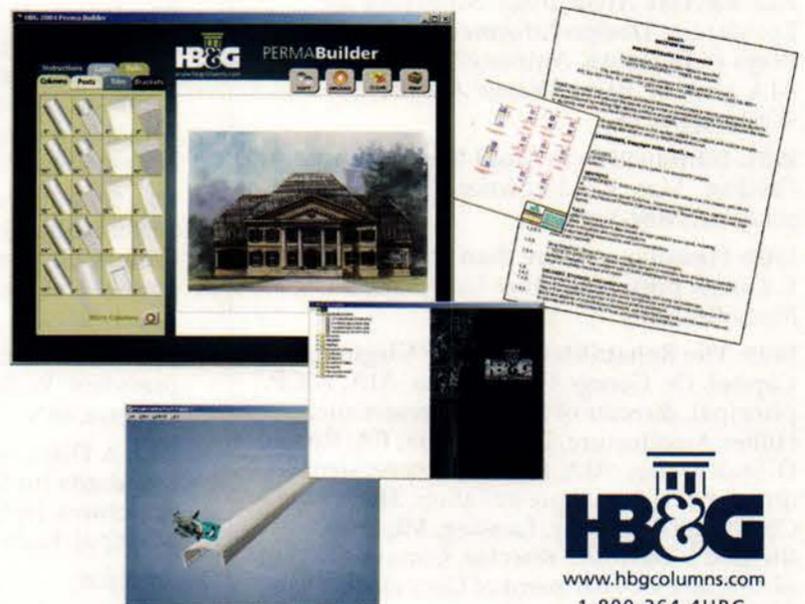
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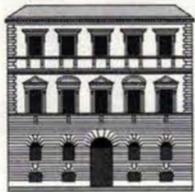
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TRADITIONAL BUILDING

EXHIBITION AND CONFERENCE

The Washington Hilton Hotel & Towers in Washington, DC, will be the site of the fall 2006 Traditional Building Exhibition and Conference, scheduled for Wednesday, October 4 through Saturday, October 7.

The nation's only trade show to gather old house owners, architects, designers, contractors, developers, building owners and craftsmen together will return with more than 70 seminars, workshops and tours of Washington, DC, landmarks—highlights include the US Department of the Treasury, President Abraham Lincoln Cottage, historical churches and more.

Attendees can earn more than 18 Continuing Education Units (CEUs) and visit hundreds of exhibitors and suppliers, all in the business of historic restoration, renovation and traditionally-inspired new design and construction.

This year's keynote address is "Negotiating Standard Number Nine: Traditional Design and Infill



The fall Traditional Building Exhibition and Conference will take place in historic Washington, DC.

in America's Neighborhoods" on Thursday, October 5 at 5:30 p.m. The headline speaker will be Pratt Cassity, the director for the Center for Community Design, Planning, and Preservation at the College of Environment and Design, University of Georgia, Athens, GA. Cassity will discuss traditional versus contemporary infill design in historic areas.

"Out of 70-plus workshops, seminars and tours, 25 programs address change in historic settings," notes Conference Director Judy Hayward. "Of special interest this year, is the day-long symposium on October 4 followed by a day-long tour of Washington, DC, historical sites on October 5, presented by the National Civic Art Society. The theme of the symposium is 'Architecture of the Whole: Additions to Historic Buildings and Neighborhoods.'"

Visit www.traditionalbuildingshow.com for a complete schedule and detailed information.

CONFERENCE SCHEDULE

Wednesday, October 4, 2006

8:30 a.m. – 5:30 p.m.

S01: Architecture of the Whole: Additions to Historic Buildings and Neighborhoods. Day-long symposium presented by the National Civic Art Society with support from the ICA&CA and its Mid-Atlantic Chapter.

Thursday, October 5, 2006

8:30 a.m. – 4:30 p.m.

T01: National Civic Art Society Tour of Additions to Monumental Buildings and Historic Neighborhoods. Bus and walking tour

8:30 – 10 a.m.

C01: Commissioning, Designing and Fabricating Stained Glass Windows that Will Survive all the Coming Generations. Ronald Bovard, CEO, Bovard Studio, Inc., Fairfield, IA

8:30 – 9:30 a.m.

B01: Good Communication: Talking to Owners, Contractors, Architects and Historic Preservation Commissions about Your Historic Building. Richard J. Brand, Maryland Historic Trust, Crownsville, MD

C05: Keeping Maintenance and Repairs on Track: Grand Central Terminal. Raymond Pepi, President, Building Conservation Associates, Inc., New York, NY

R12: Reverse Archeology: Strategies for Residential Design Informed by Traditional Ways of Building. Anthony Stephen Barnes, AIA, partner, Barnes Vanze Architects, Washington, DC

W01: Introduction to Mold-Making and Casting. Marc Fields, owner, Compleat Sculptor, New York, NY

W02: Flashing — More than Decoration. Bill E. Laney, president, Murr-Laney, Inc., Pineville, NC

W03: The Rehabilitation of the Virginia State Capitol. Dr. George C. Skarmeas, AIA, AICP, principal, director of Historic Preservation, Hillier Architecture, Philadelphia, PA; Ronald D. Staley, Hon. AIA, FAPT, vice president, director of national preservation, The Christman Company, Lansing, MI; and Richard F. Silwoski, director, Commonwealth of Virginia's Department of General Services, Richmond, VA

9:30 a.m. – Noon

T02: The Diplomatic Reception Rooms of the US State Department: A Craftsman's Perspective. A tour of the diplomatic reception rooms presented by David Flaharty, sculptor and plasterer, Green Lane, PA

9:30 a.m. – 3:30 p.m.

T03: Mount Vernon Tour: The Treading Barn and Distillery. A tour of the award-winning reconstruction, presented by William Drewer, Quinn Evans Architects, Washington, DC

10 – 11 a.m.

B02: Finishing Ornamental Metals: It Is More than Skin Deep. Douglas Bracken, president, Wiemann Ironworks, Tulsa, OK

C02: A Cross-Cultural Experience in the Practice of Preservation: A Comparison of French and American Preservation Theories and Applications. Mary Brush, AIA, director of preservation, Klein and Hoffman, Chicago

C19: Building Visitor Services on the National Mall: The Lincoln Memorial Site. Ashley Robbins, AIA, ASID, preservation architect, Oehrlein and Associates Architects, Washington, DC, and Jeff Abramson, owner, Abramson Construction, Bethesda, MD

B16: Alternatives for Cleaning Buildings and Monuments. APT DC Chapter Members Katie Irwin, Catherine Dewey and Kari Grabinski

1 – 2 p.m.

B14: What's It To Me? Strategies for Engaging Young People in Understanding and Preserving the Built Environment. Ann Lambson, director of Youth Education and Sarah Rice, Family Programs coordinator, National Building Museum, Washington, DC

B04: Charleston's Ironwork Legacy: Evolving Style, Philip Simmons and the American College Of The Building Arts. Jay T. Close, professor of Architectural Metal, Charleston, SC

B05: Inspecting Existing Stained Glass: When to Call in the Experts. James A. Hauser, vice president, Willet Hauser Architectural Glass, Winona, MN

C13: A Different Approach to the Secretary's Standards for the Rehabilitation of Historic Structures. James B. Garrison, AIA, associate principal, Hillier Architecture, Philadelphia, PA

1 – 4:15 p.m.

W04: The Language of Classical Architecture. Victor Deupi, Ph.D., Arthur Ross director of

education, Institute of Classical Architecture & Classical America, New York, NY

W05: Late Victorian Wallpaper Design and Installation. Wayne Mason, partner, Mason & Wolf, Freehold, NJ, and Jim Yates, master paper hanger, Historic Wallpaper Specialties, Johnson City, TN

W06: Introduction to Historic Tax Credit Projects. Jill D. Paskoff, principal, Reznick Group and John Sandor, architectural historian, US National Park Service, Washington, DC

1:45 – 4:45 p.m.

T04: The Diplomatic Reception Rooms of the US State Department: A Craftsman's Perspective. A tour of the diplomatic reception rooms presented by David Flaharty, sculptor and plasterer, Green Lane, PA

2:30 – 3:30 p.m.

C03: Modern Bird Deterrence for Traditional Buildings. Heath Waldorf, principal, Bell Bird Control, Parsippany, NJ

B17: Dry Ice Blasting for Disaster Restoration. Tyson Marlowe, director of Corporate Training, Cold Jet, LLC Loveland, OH, and Randall Heath, president and founder of Cold Sweep Dry Ice Blasting, Cold Sweep, Inc., Mountain Green, UT

4 – 5 p.m.

B06: 3-D Laser Scanning: "Those Moments in Time." Michael R. Frecks, president, 3DS2, Inc. Elkhorn, NE

C04: Protective Glazing and Blast Mitigation Systems. Arthur Femenella, president, Femenella & Associates, Inc. Annadale, NJ

B22: What Fits? Selecting a Method for Historic Preservation. Judith Christensen, Cynthia Kebba and Robin Ziek, preservation planners, Historic Preservation Office, City of Rockville, MD

C21: Successful Strategies for Adaptive Reuse. Robert J. Hotes, AIA, associate, Hillier Architecture, Philadelphia, PA

5:30 – 6:30 p.m.

C06 Keynote Address: Negotiating Standard Number Nine: Traditional Design and Infill in America's Neighborhoods. Pratt Cassity, director for the Center for Community Design, Planning, and Preservation at the College of Environment and Design, University of Georgia, Athens, GA.

7.30 – 9 p.m.

S02 National Civic Art Society Parliamentary Session. An opportunity to debate and possibly vote upon a statement from the Additions to Historic Buildings and Neighborhoods Symposium, Wednesday, October 4.

Friday, October 6

8 – 11:15 a.m.

W07: Understanding Lime Mortar. John Speweik, vice president, and Mario Machnicki, president, U.S. Heritage Group, Inc., Chicago, IL

W08: What is Wrong With My Stained Glass Windows? Arthur Femenella, president, Femenella & Associates, Inc., Annandale, NJ

W09: Snug And Sound: The Function of Windows and Paint in Historic Buildings. Duffy Hoffman, owner, Hoffman Painting and Refinishing, Inc., Pipersville, PA

8 – 12 noon

T05: President Abraham Lincoln Cottage Tour. Dr. George C. Skarmeas, AIA, AICP, principal, director of Historic Preservation, Hillier Architecture, Philadelphia, PA; Ronald D. Staley, Hon. AIA, FAPT, vice president, director of National Preservation, The Christman Co.; William A. Dupont, AIA, National Trust for Historic Preservation and Chris McGuigan, supervisory exhibits specialist, National Park Service, Historic Preservation Training Center, Frederick, MD

8:30 – 9:30 a.m.

C07: Traditional vs. Modern: Understanding The Differences. Ethan Anthony, president, HDB/Cram & Ferguson, Inc. Boston, MA.

B07: The Low-Cost, Low-Maintenance Mirage. John H. Cluver, AIA, senior associate and director of preservation, Voith & Mactavish Architects, LLP, Philadelphia, PA

10 – 11 a.m.

B08: Planning For Preservation in the Nation's Capitol: Lisa Burcham, senior consultant, Lord Cultural Resources, Washington, DC

C08: Conservation Repair Approaches in the United States. Edward Gerns, consultant, Wiss, Janney, Elstner Associates, Chicago, IL

Noon – 1:30 p.m.

R07: Substitute Materials: Cellular PVC and the Changing Face of Trim Products. (Open to all registered participants; pre-selection required.) Tonya Farina, district sales manager, AZEK Trimboard, Moosic, PA. Lunch and Learn (Box lunch included).

C27: Historic Tax Credits: The Nuts and Bolts of Syndication. Andrew Potts, partner, Nixon Peabody, LLP, Attorneys at Law, Washington, DC. Lunch and Learn (Box lunch included).

2 – 3:30 p.m.

C11: Continuing the McMillan Tradition: Updating The Museum of Natural History. Bryan Clark Green, architectural historian, Commonwealth Architects, Richmond, VA and Sarah E. Ghorbanian, architectural designer, Hayes, Seay, Mattern & Mattern, Washington, DC

2:30 – 3:30 p.m.

B09: Perspectives on Period Lighting. Bo Sullivan, senior designer and historian, Rejuvenation, Portland, OR

R13: Moldings & Millwork 1725-1940. Brent Hull, president, Hull Historical Millwork, Fort Worth, TX

B15: An Eye for Detail: How to Incorporate Precedent in Your Design. Jeremy Sommer, associate, Assoc. AIA, Historical Concepts, LLC, Peachtree City, GA

R14: The Domestic Architecture of the Mid-Atlantic Region: Old and New. Christine G.H. Franck, designer and educator, Christine G.H. Franck, Inc., New York, NY

B12: Small Duct, High Velocity Heating and Cooling: An Alternative Comfort Solution. Ted Brown, national training manager, and

Shawn Intagliata, director of business development, Unico, Inc., St. Louis, MO

C22: Historic Building Expansion. Caroline Alderson, program manager, General Services Administration Center for Historic Buildings, Washington, DC

3:45 – 4:45 p.m.

C20: Reconstruction of Missing Historic Elements and Buildings. Baird M. Smith, principal, director of Preservation, and James Thompson, AIA, project architect, Quinn Evans Architects, Washington, DC

C12: Expanding Monumental Historic Buildings. Robert D. Loversidge, Jr., FAIA, president and CEO, Schooley Caldwell Associates, Columbus, OH

R05: Fix the Worst First: Neighborhood Revitalization Without a Net. Sallie Hood, associate professor, and Ron Sakal, visiting associate professor, University of Notre Dame School of Architecture, South Bend, IN

B10: Merging Modern Technology and Traditional Craft in the Reproduction of Historic Wallpapers. Jeff Greene, president, Evergreene Painting Studios, Inc, New York, NY, and Thomas E. Johnson, AIA, principal, Martinez & Johnson Architects Pc, Washington, DC

C09: A Metaphor for an Ideal City: Incorporating Change in a Historic Structure. Nathan Hoyt, AIA, and Julia Doern, AIA, associate partners, Davis Brody Bond, LLP, New York, NY

C10: Lighting for Safety: Egress (Emergency) Lighting. April Ruedaflores, marketing manager, Architectural Area Lighting, La Miranda, CA

C23: Roundtable Discussion on the Secretary of the Interior's Standards for Rehabilitation. Mark Thaler, principal, Einhorn Yaffee Prescott Architecture & Engineering, PC, Albany, NY; Sharon Park, FAIA, senior historical architect, Heritage Preservation Services, U.S. National Park Service, Washington, DC; and Julian Adams, community liaison and certified local government coordinator, New York State Historic Preservation Office, Albany, NY

6:30 – 10:30 p.m.

Historic Pub Crawl (Pre-selection required).

Saturday, October 7

8 – 11:30 a.m.

Tours: varying departure times; pre-selection required

T06: Stained Glass Windows Tour. A field trip to churches in the Washington DC area presented by Art Femenella, president, Femenella & Associates, Inc., Annandale, NJ. Participants are strongly encourage to enroll in "What is Wrong with My Stained Glass Windows," Workshop W07, on Friday, October 6.

T07: U.S. Department of the Treasury Tour. Departs at 8 a.m. and 9:30 a.m. Members of the American Institute for Conservation of Historic and Artistic Works, Architecture Specialty Group on behalf of the U. S. Department of the Treasury, Office of the Curator. Note: The tour is offered at no charge to registered attendees. Each tour is strictly limited to 15 participants. Highlights will include the Salmon P. Chase and Andrew Johnson Suites, the newly restored West dome, lobby and Cash Room.

T09: It takes a Neighborhood: Saving Rosedale. Jonathan Abram, member, Board of Directors, The Rosedale Conservancy, Washington, DC, presents a tour of an 18th-century farm estate in the center of Cleveland Park, Washington, DC, departs at 8:30 a.m. returns at approximately 10:30 a.m.

8 – 9 a.m.

R01: How to Find and Restore a Barn of Your Own. Ernest Burden, principal, Burden Associates, New York, NY

B11: Preservation and Repair of Plaster. Rory Brennan and Laurie Klenkel, Preservation Plastering, Ltd, Brattleboro, VT

R09: A Designer's Guide to Kitchen

Workstation Furniture. David W. Beer, president, Yestertec Design Company, Center Valley, PA

C16: In Jefferson's Shadow: The Architecture of Thomas R. Blackburn. Bryan Clark Green, architectural historian, Commonwealth Architects, Richmond, VA

C16 The Application of Federal Tax Credits in the Washington, DC, Penn Quarter Historic District. Audrey T. Tepper, US National Park Service, Technical Preservation Services Branch, Washington, DC

9 – 10:30 a.m.

B20: Building Within a Building: Documenting and Moving the 1751 Daniel Winne House into The Metropolitan Museum of Art. J. Michael Kelley, president, Jim Kelley Ltd., Niskayuna, NY

9:30 – 10:30 a.m.

R02: Incorporating Timber Framing Into Your Design. Amy Cornelius, manager, and Hugh Lofting, president, Hugh Lofting Timber Framing, Inc., West Grove, PA

C17: Staining: Blending, Decorating, and Re-coloring Masonry. Russell Gray, president, Nawkaw Corp., Watkinsville, GA

R10: Late-19th and Early-20th Century Kitchens and Baths. Marilyn Casto, associate professor, School Of Architecture & Design, Virginia Tech University, Blacksburg, VA

C18: The World's Columbian Exposition of 1893: Washington and the 'White City.' Arlene A. Wright, ASID, CID, Wright Design Associates, Rochester, NY

B21: Three perspectives on New Construction within Historic Districts. Lou Ann Broad, historic preservation specialist, Naval Facilities Engineering Command, Washington, DC; Bill Brookover, historic architect, National Park Service Northeast Region, Philadelphia, PA; Donna Hole, chief of Historic Preservation, City of Annapolis, MD. Moderator: Kate Kuranda, senior vice president, R.C. Goodwin Associates, Frederick, MD.

1 – 2 p.m.

R06: Why We Don't Have a National Tax Credit for Historic Homeowners and What We Can Do to Get One. Heather MacIntosh, president, Preservation Action, Washington, DC

B03: Developing a Methodical Approach to Attaining Sustainable Design. Baird M. Smith, principal, director of Preservation, and Carl Elefante, AIA, principal, Quinn Evans Architects, Washington, DC

C15: The Build DC Initiative. Nir Buras, architect, Washington, DC, and others from the Mid-Atlantic Chapter of the ICA&CA

R11: American Architectural Paints 1700-1930. Catherine Adams Masek, historic preservation consultant, Severna Park, MD

C25: The Historic Campus: Living With a Legacy in Today's World. Suzanne Klein, architect, and Allan Greenberg, architect, Washington, DC

R04: Restoration of Lime Plaster at a Creole Plantation. Lindsay Hannah, Chaux Vive Architectural Conservation and Preservation Services, New Orleans, LA

C26: Reinterpreting the Historic House Museum in the 21st Century. Ron Bogle, president and CEO, The American Architectural Foundation, Washington, DC.

2:30 – 3:30 p.m.

R08: Traditional Porches: Modern Repairs. Ray Tschoepe, director of conservation, Fairmount Park Historic Preservation Trust, West Fairmount Park, Philadelphia, PA

B13: Modern Challenges for Historic Trades Education. Rhonda L. Deeg, program coordinator/faculty, Harford Community College, Bel Air, MD

C14: Modernizing Historic Urban Schools: A Case Study. Leora Mirvish and Tina Roach, Quinn Evans Architects, Washington, DC

STAGE TWO

PROJECT: THE PHILADELPHIA ACADEMY OF MUSIC, PHILADELPHIA, PA
ARCHITECT: VITETTA, PHILADELPHIA, PA
STRUCTURAL ENGINEER: KEAST & HOOD CO., PHILADELPHIA, PA
GENERAL CONTRACTOR: L.F. DRISCOLL CO., PHILADELPHIA, PA

In January 2007, one of Philadelphia's beloved landmarks, the Philadelphia Academy of Music, will celebrate its 150th anniversary. The oldest continuously operating opera house in the United States, the 2,900-seat academy has hosted such master composer/musicians as Tchaikovsky, Mahler, Rachmaninoff, Strauss, Copland and Stravinsky, as well as such legendary performers as Enrico Caruso, Maria Callas and Anna Pavlova. Heartfelt celebrations will undoubtedly accompany the sesquicentennial of the building Philadelphia's affectionately call the "Grand Old Lady of Locust Street," but one hopes that the 2007 observations will also include respects paid to her more recent anniversary: four years since the official 2003 completion of the building's epic renovation under the guidance of the Philadelphia-based architectural firm Vitetta.

The work started in 1979 with small projects to restore the interior to return the building to its Victorian elegance. A larger project called the Academy of Music for the 21st Century started in 1994 and continued into 2003. It included new roofing for the stagehouse, reconstruction of the stagehouse, the addition of two small elevators and the addition of new mechanical and electrical systems.

Hyman Myers, chief restoration architect at Vitetta and partner in charge of the project, describes the firm's lengthy relationship with the academy, noting that until recently, the work had to be done during the summers when the house was dark. "We were the architects selected in 1979 to restore the academy, which was then the home of the Philadelphia Orchestra," he says. "The orchestra would be out of the building due to its summer performance schedule at Saratoga, and the building would be free for us to do our work. The idea was to restore its Victorian quality, and our summer projects entailed working on the interior – draperies, decorative painting, carpeting – all the way to putting in elevators, a job that took two summers."

"The academy had been privately owned until 1957 when it was purchased by the orchestra," Nan Gutterman, Vitetta's project manager for the restoration, explains. "They painted the interior white and removed the Victorian-era décor. Our job in those early years was to restore the Victorian-era interior. This was done in bits and pieces during the summers."

Several years into the project, during the installation of elevators in 1989-1990, a structural engineer from Keast & Hood Co., made a startling discovery when she was doing an inspection to prepare construction documents for work to be done during the summer. "She was up in the attic, looking at a truss," recalls Gutterman, "and she noticed fresh cracks, open



"The Grand Old Lady of Locust Street," more formally known as the Philadelphia Academy of Music, was built in 1857. Following an interior restoration of the building from 1979 until 1994, the building then underwent an epic renovation from 1994 to 2003. This project was known as the Academy of Music for the 21st Century. Both projects were completed under the guidance of the Philadelphia-based architectural firm Vitetta, which is still involved in various projects at the academy. All photos: courtesy of Vitetta

check marks, in an adjacent truss, with no dirt in them. We knew we had to work very quickly to get the trusses repaired."

"It was decided that the cracked truss could be a potential immediate failure," says Michael Holleman, director of Vitetta's Historic Preservation Program. "To ensure that there would be no danger to anyone in the building, for the first time ever at the academy a concert by the Philadelphia Orchestra was cut short at intermission and everyone was asked to evacuate the building."

While the building was evacuated during a ten-day period in March, Vitetta and Keast & Hood's structural engineers oversaw the temporary repair of two damaged wood trusses over the auditorium. That was followed by further work during the summer of 1989 on a third truss. These repairs kept the roof safe until the final auditorium roof structure reconstruction could be done later, in the mid-1990s.

"We inserted two small elevators into the building," Gutterman explains. "One was in a closet and the other one took over a small smoking lounge. When it became a non-smoking building, this room was no longer needed. Before this, people had to walk up more than 100 steps to get to certain areas."

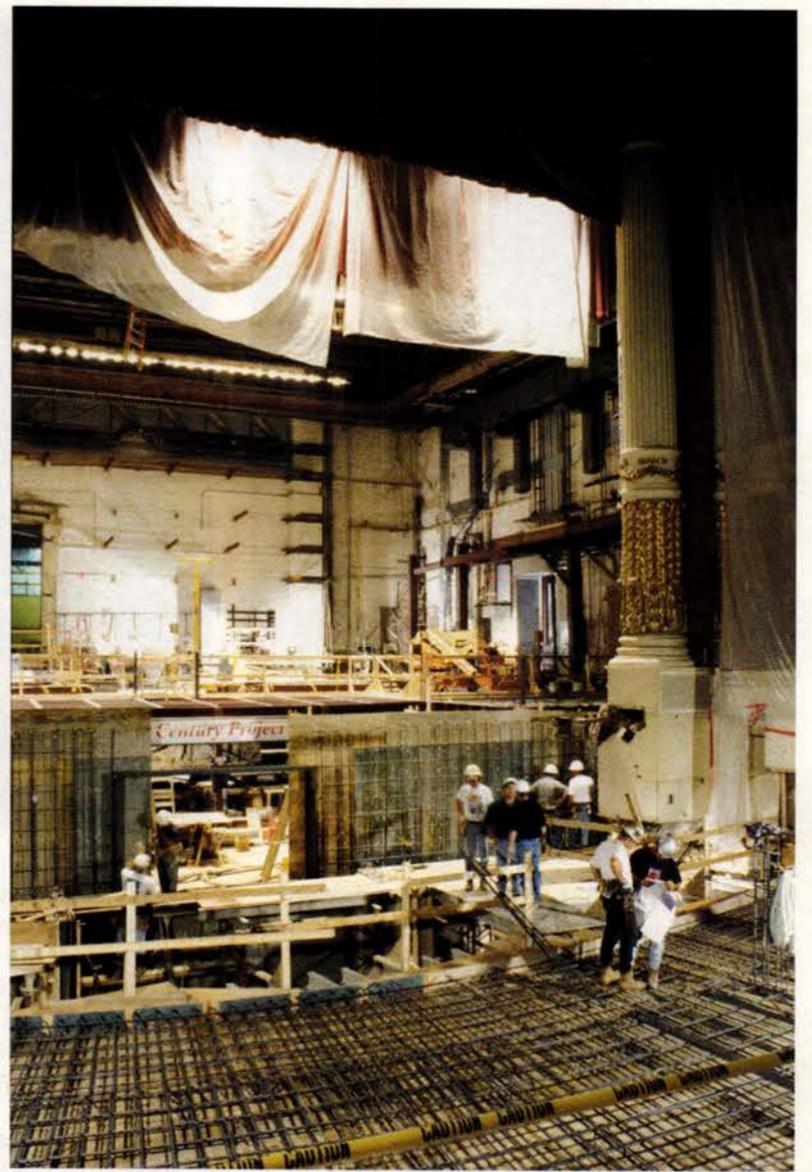


Above: In the summer of 1996, holes were cut in the roof over the auditorium of the academy so steel trusses could be introduced to take the load off the original wood trusses, some of which had begun to check dangerously. To provide workers with enough room to assemble the steel trusses, temporary platforms were suspended between each pair of timber trusses in the cramped attic space, shown here.



Left: The interior renovation of the Philadelphia Academy of Music included the expansion of both the height of the stagehouse and the size of the orchestra pit; updating the electrical, mechanical, and lighting systems; and restoring the auditorium's plaster ceiling and decorative painting.

The ornate column and the box seats shrouded in protective plastic are virtually the only visible hints that these photos are actually interior shots of the Philadelphia Academy of Music. The enormous task of demolishing the original stage (right) and constructing a new stage (far right) was completed within the tight schedule of the summer months of 1997.



"It was in the summer of 1996 that we actually cut holes in the roof of the auditorium, slid in steel trusses and rehung the plaster ceiling," she relates. "These supplemental steel trusses took the load off of the wood trusses." A derrick had to be mounted on the stagehouse roof so workers could needle steel sections, no more than 20 ft. long, through three 10x4-ft. access hatches. Temporary platforms were suspended between each pair of timber trusses in the attic space to give workers sufficient area to assemble the steel trusses – a task that relied upon bolts instead of welds due to the threat of fire, as even a high-speed drill could have ignited the old wood trusses.

"The academy is a wood building with brick bearing walls, and the attic where we were working was a very hot space all summer long," Myers explains. "Since 1857, it had dried out those trusses more than most other areas." Four steel trusses, each 10½ ft. deep, were set parallel to the eight timber trusses that span the 90-ft. distance between the auditorium's side walls.

This roof structure restoration was part of a \$37-million renovation project that was launched in 1994 and known as the 21st Century project. "Previous to that time, we were maintaining the building," Gutterman notes. "The purpose of 21st Century project was to prepare the building for the next century."

Vitetta still had to confine its work, however, to the 105- to 116-day windows of availability during the summer. "The schedule was paramount," insists Myers. "We had to get in at a certain date, start exactly on time, and finish by a certain date because all the performances were scheduled years in advance. That was clearly the biggest task." Gutterman adds, "It was a lot of late hours by all parties, and lots of cooperation. Usually they were cleaning up as the orchestra was coming in for their rehearsals in the two days before opening night."

Remarkably, Vitetta and the contractors were able to accomplish an array of projects within these restrictive time windows. New mechanical, electrical and acoustical systems were added, and the auditorium's plaster ceiling was restored, along with the academy's original lower patron's lounge.

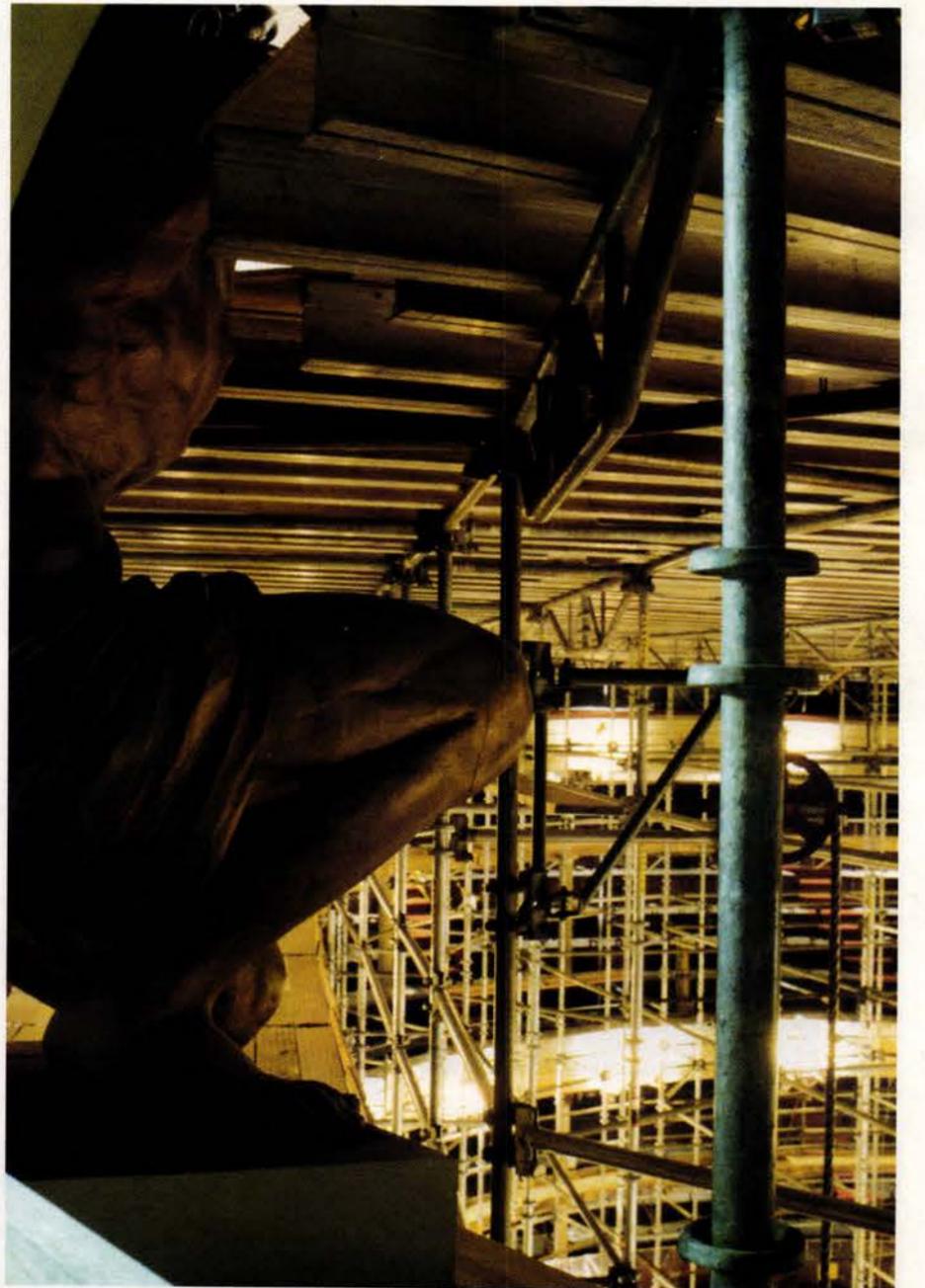
This phase of the restoration also included reinforcing the stagehouse foundation. The walls around the stagehouse were underpinned by digging 3- to 4-ft.-wide segments under the walls and filling them with concrete, effectively creating a new foundation for the area. New storage space was also added under the stage. During the excavations the crews discovered the theater's original front-of-the-house stage footlights, along with such remnants of Victorian construction as horseshoes lost by horses that labored to build the academy in the mid-1850s.

Much of the project focused on rebuilding the stagehouse to suit today's needs. "The academy was built as an opera house, which isn't the ideal configuration for a symphony hall," explains Holleman. "There's a proscenium and the orchestra sits on the stage rather than in the same space as the audience, and the sound can get trapped behind the proscenium and up above the stage. The Philadelphia Orchestra wanted a new building that was built to be a symphony hall, where they could also do recordings with proper sound isolation from the surrounding city noises."

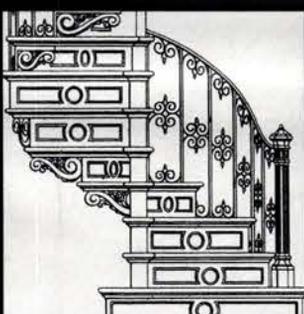
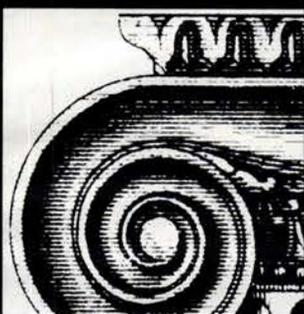
The rebuilding of the stagehouse included roof work, far more extensive than the work done for the auditorium roof. The wood trusses over the stagehouse were removed and a new steel truss and steel beams were installed in 2002. This undertaking would have been impossible to complete during the brief intervals of the prior summer work. Fortunately, the Philadelphia Orchestra relocated to its new home in 2001, which provided Vitetta enough time to do the job.

After the orchestra moved a short distance to the newly completed Kimmel Center for the Performing Arts, Vitetta's contractors, led by L.F.

Driscoll Co., had six uninterrupted months to remove the old stage rigging, demolish the stagehouse roof and timber trusses and build a new steel structure, steel deck and concrete roof, as well as a new tech gallery and rigging system. According to Myers, "The quality and magnitude of the wood construction that we uncovered when we took apart the building was a big surprise. We uncovered huge pieces of timber which were so spectacular that we cried over their having to be cut up and taken out of the building."



The statue in the foreground is one of the figures that crouch high atop the auditorium's columns. This sculpted image of strength and support appears lost in the midst of the wilderness of scaffolding that was erected within the academy during the summer of 1998, to enable conservation work on the ceiling.



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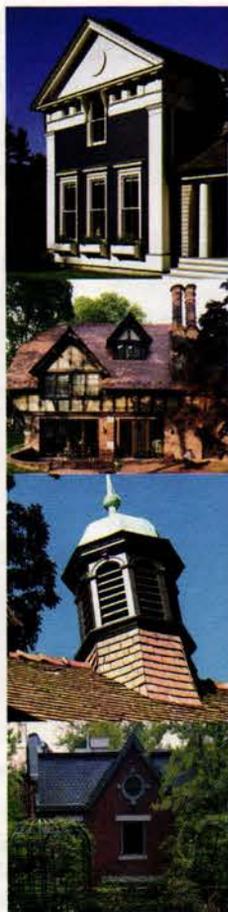


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HARLEM STAR REBORN

PROJECT: APOLLO THEATER, NEW YORK, NY
RESTORATION ARCHITECTS: BEYER BLINDER BELLE, ARCHITECTS AND PLANNERS LLP, NEW YORK, NY;
ARCHITECTS AND PLANNERS LLP, NEW YORK, NY;
RICHARD BLINDER, PARTNER IN CHARGE;
CHRISTOPHER COWAN, PROJECT ARCHITECT
CONTRACTOR: BARR & BARR, NEW YORK, NY

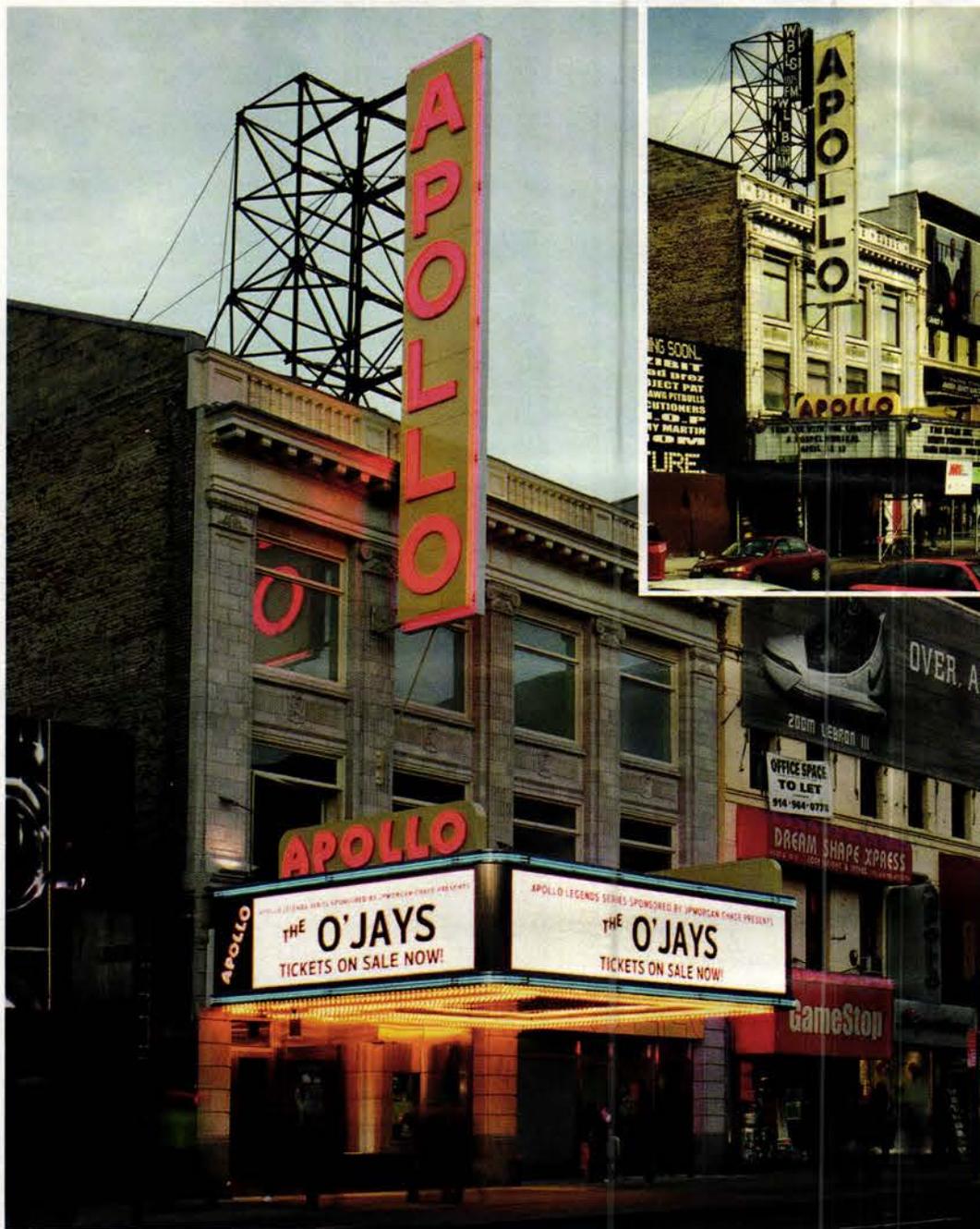
In every licensed taxicab in New York, a city map is pasted onto the back of the driver's seat. In tiny type it shows the locations of the highlights: the Empire State Building, United Nations, Lincoln Center. It's a truncated and mid-town-centric image, with hardly any sites noted above 96th Street. In fact, the map cuts off Manhattan altogether around 125th Street, which leaves just enough room for a label at the only far uptown attraction that a visitor from just about anywhere has heard of and wants to see: the Apollo Theater.

Practically every black star of jazz, bebop, gospel, disco, funk, soul and comedy has played and maybe even debuted there. The performer roster is a kind of Grammy list, including Duke Ellington, Billie Holiday, Miles Davis, Ray Charles, Eartha Kitt, Aretha Franklin and Stevie Wonder. Day and night, whether or not it's showtime, the aspiring stars of tomorrow make pilgrimages to the Apollo to have their pictures taken under the lucky neon.

Since last December, tourists have been photographing themselves before a lovingly researched and accurate reconstruction of the Apollo's Jazz Age façade. The building was scaffolded for years and is still undergoing interior restoration phases. Its gray terra-cotta front is gleaming again, and the place is higher tech and more accessible to crowds than ever before. Restoration teams orchestrated by New York, NY-based Beyer Blinder Belle have repaired masonry gaps where trees had sprouted, re-combed the terra cotta's delicate ridges and programmed marquee lights that chase each other. At the façade unveiling, Mayor Michael Bloomberg announced, "There is no icon more closely associated with Harlem's rich and colorful history than the Apollo Theater."

But when it opened in 1914, only whites were allowed in, and all shows were burlesque. The owners, Jules Hurtig and Harry Seamon, had built half a dozen other burlesque houses in the 1910s. They commissioned their new 125th Street branch from Manhattan theater specialist George W. Keister. The architect was known for relatively demure Classical essays, fronted in pilasters and balustrades. On a \$600,000 budget for 125th Street, he applied anthemias, eagle cartouches, Greek keys, egg-and-dart moldings and Ionic and Tuscan capitals. Keister lined the interior with Adamesque low reliefs of urns, garlands and portrait medallions, all dabbed in gilt.

Dancers frolicked on the stage runway, sometimes raunchily, until new owners took over in the 1930s. As the neighborhood's burgeoning African-American audiences sought out classier entertainment, Apollo management brought in black singers and musicians. Amateur Night, before famously tough-to-please crowds, has been held on and off since 1933 (Ella Fitzgerald and Gladys Knight are among the steely veterans of that experience).



Architects at Beyer Blinder Belle have orchestrated the exterior and partial interior restoration of the Apollo Theater, a Harlem icon since 1914, designed by prolific Classicist George W. Keister. An LED marquee blazes above a new steel ticket booth and storefront, and a new GFRC cornice crowns a rehabilitated terra-cotta façade. *Photo: Elliott Kaufman*

Inset: When work began in 2001, scaffolding propped up the rusted marquee, and tacked-on radio logos marred the vertical blade sign. *Photo: Elliott Kaufman*

Photographers loved the Apollo's spectacles, so the evolution of its architecture is well-documented. Hurtig and Seamon's scrollwork signage gave way to more streamlined forms in the 1940s. Helvetica neon letters were set onto a vertical blade trimmed in red, while a horizontal sign atop the marquee blazed with a curvy typeface edged in blue. Keister's spindly



Polonia Architectural Restoration repointed where all mortar had powdered out between Keister's molded blocks, including cartouches of eagles clutching shields (right). *Photo: Bernstein Associates*



Above left: Gladding, McBean provided replacements for unsalvageable terra cotta, especially at a second-floor cornice that projected vulnerably. *Photo: Bernstein Associates*



Above right: A spindly 1914 balustrade, made of cast iron or terra cotta, had failed and been removed by the 1950s, and a 1980s replacement was cobbled together from turned posts and plywood. Beyer Blinder Belle's GFRC substitute, with wider balusters than the original, helps conceal a rooftop recording studio added in the 1980s. *Photo: Bernstein Associates*



The original flashing, chasing pattern of the bulbs has been reinstated on the marquee's underside: four on, one off, enticing audiences inside. Zinc Moderne letters are inlaid into new terrazzo flooring alongside a rounded steel ticket booth at ADA-compliant height and replicated limestone-and-granite pilaster bases. *Photo: Elliott Kaufman*

original balustrade, in terra cotta or cast iron, failed and was removed by the 1950s, and a 1980s substitute was cobbled together from turned posts and plywood. The ticket offices started out as two gingerbreaded freestanding kiosks, and then were consolidated into one rounded metal booth.

In the 1960s, the lobby's pilasters and coffered ceiling were stripped, and brass doors, pink marble wainscoting and crystal chandeliers were installed in the 1980s. The auditorium meanwhile underwent a dizzying series of changes. Floral or nymph murals segued to uniform white paint, which in turn was replaced by red fabric on furring strips. On the seat rows, assorted renovations left behind eight different end standards, either ribbed or filigreed or embossed.

In 1991, the deteriorating and nearly bankrupt house was taken over by a nonprofit called the Apollo Theater Foundation. The facility remained open through Beyer Blinder Belle's overhaul, funded by government and private grants and led by partner Richard Blinder and project architect Christopher Cowan.

Defacements have been undone from sidewalk to parapet. The firm matched Keister's limestone and granite pilaster bases, which stucco and signage layers had destroyed. The stonework frames a steel ticket booth at ADA-compliant height, stainless-steel doors and dove-gray terrazzo flooring inlaid with zinc Moderne letters modeled after the 1940s neon. The vintage marquee and signage were sagging and hopelessly rusted, so the project team devised replicas updated with code-compliant reinforced armatures and easy-to-change LED and LCD panels. On the marquee's underside, clear lightbulbs flash in a chasing pattern: four on, one off, luring viewers inside. The architects, with input from sign contractor North Shore Neon, of Deer Park, NY, based the bulb zigzags on original settings found in a broken light controller. "In a project like this," Cowan notes, "you discover the most amazing archaeological artifacts."

Upon close examination, the restorers found that the façade's upper stories were held together mainly by inertia. The ridged terra cotta had been painted and partly gilded in the 1980s, and behind the paint, Cowan says, "there were holes and cracks, and all the mortar had powdered out." Gladding, McBean, of Lincoln, CA, provided replacements for pieces beyond repair. On salvageable but chipped or unglazed areas, Polonia Architectural Restoration, of Queens, NY, with advice from Integrated Conservation Resources, of New York, NY, applied Keim and Edison Coatings products to reinstitute original finishes in combed, stippled textures and 18 shades of gray. Along a new standing-seam metal roof, a GFRC balustrade, with wider balusters than Keister planned, now conceals a top-floor recording studio added in the 1980s. At the brick rear elevation, repaired fire escapes trail down newly repointed joints to ADA-compliant entry ramps.

Interior restoration is underway, with 1,483 new red-upholstered seats with ribbed end standards already in place. Clamped-on lights and speakers in the uppermost boxes (top left) are slated to be removed this summer. *Photo: Bernstein Associates*



Helvetica lettering was reproduced for the new vertical sign, trimmed in red, while blue neon stripes frame the marquee sign's curvy Moderne typeface. *Photo: Elliott Kaufman*

Beyer Blinder Belle has finished some major interior work as well. Most notable are the 1,483 new red-upholstered seats with curved, ribbed end standards modeled after 1940s precedents. Aisle lights have been discreetly inserted, and new wire troughs course below fresh red carpeting. This summer, the stage apron is slated to lose its circa-1998 protruding side platforms. The Green Room below the stage will be renovated and ADA-compliant dressing rooms will be added. Clamped-on lights and speakers will be cleared from the stage and side boxes.

"We finish about a phase a year, always doing more as the Apollo gets funding," Cowan says. "The assignments are always changing, and always interesting." He's standing below the marquee as he speaks, and as he finishes the thought, a school group finishing a tour pours excitedly out of the steel doors. A busload of senior citizens has pulled up, and they're getting ready to disembark. A foreign tourist taps the architect on the sleeve: will he take their picture, underneath the new neon? — *Eve M. Kahn*

Magazines, Conferences, Trade



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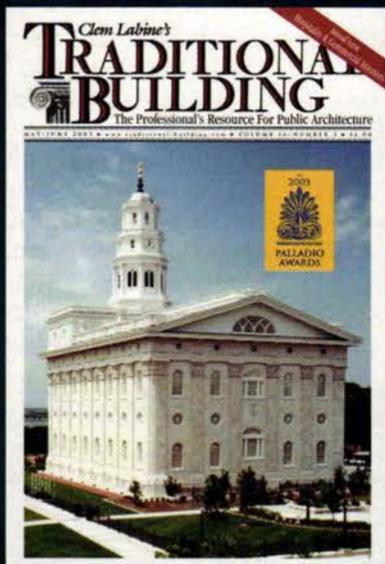
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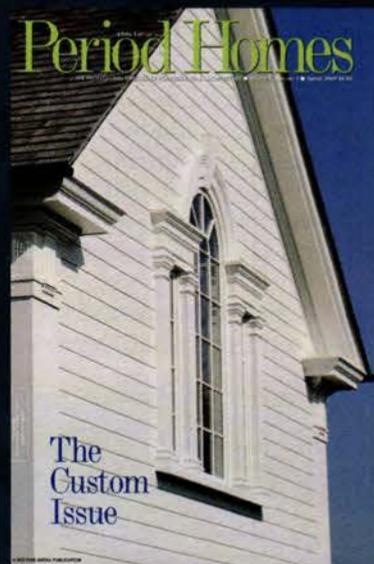
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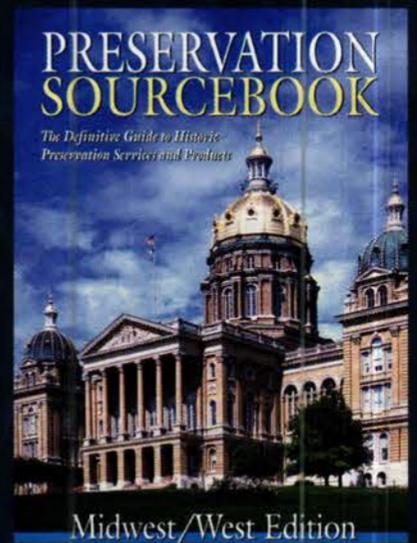
www.traditional-building.com

Traditional Building is a bi-monthly magazine edited for 55,000 professionals involved in restoring old buildings or designing and constructing new buildings in traditional styles. The audience includes architects, contractors, building owners, facilities managers, interior designers, developers, landscape architects, building managers, preservation planners, restoration consultants, and other professionals who need to know where to locate hard-to-find traditional-style products and services.



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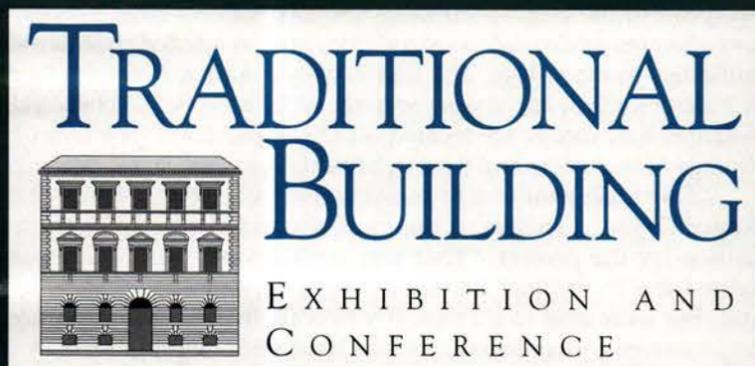
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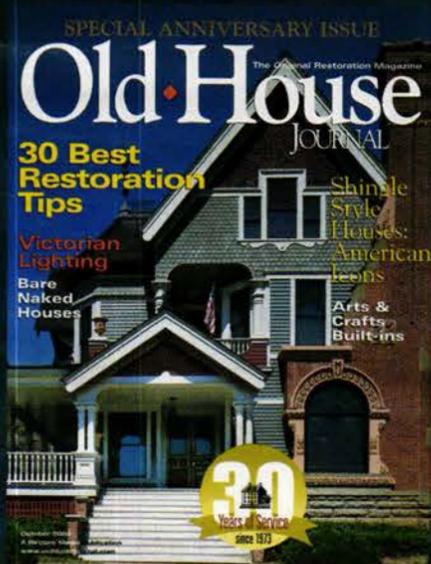


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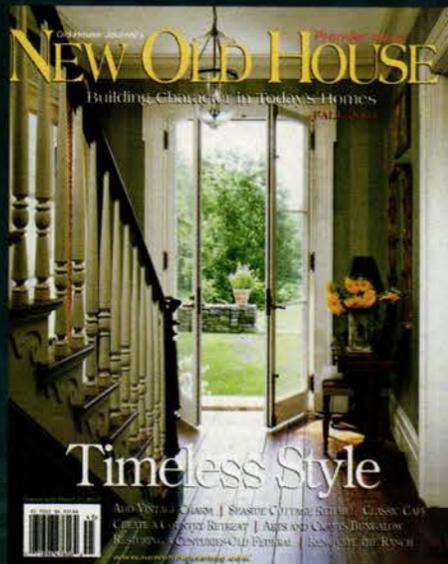
The Traditional Building Exhibition and Conference is the only national event for professionals who restore, renovate or preserve historic buildings or build new ones in a traditional style. Attendees include commercial, institutional and residential architects, contractors, planners, developers, building owners facilities managers, interior designers, landscape architects, renovators, trades people, artisans and enthusiasts. The Traditional Building Exhibition and Conference takes place twice a year, spring and fall. In spring, the show presents 85 seminars, workshops and special events as well as 300 exhibits to 6000 attendees from around the world. In the fall, a regional event, the trade show and education program attracts 3500.

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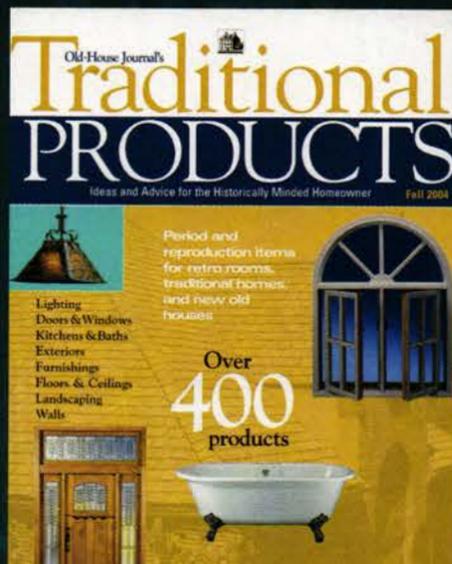
www.oldhousejournal.com

Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



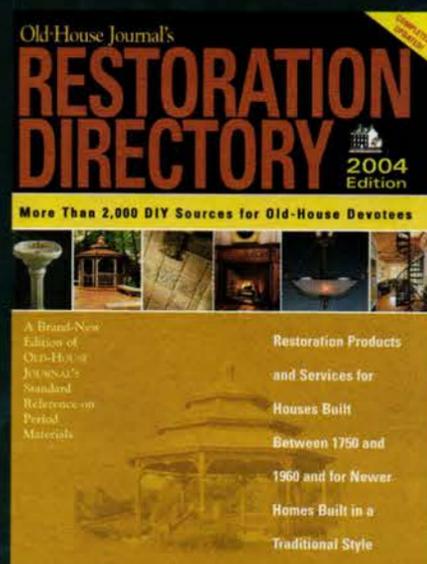
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New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



www.oldhousejournal.com

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The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.

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FOLLOWING THE FOOTPRINT

PROJECT: THE SHAKER TABLE RESTAURANT, CANTERBURY SHAKER VILLAGE, CANTERBURY, NH
ARCHITECT: CHRISTOPHER P. WILLIAMS, ARCHITECTS, MEREDITH, NH; CHRISTOPHER P. WILLIAMS, AIA, NCARB, PRINCIPAL IN CHARGE; SONYA MISIASZEK, AIA, PROJECT ARCHITECT

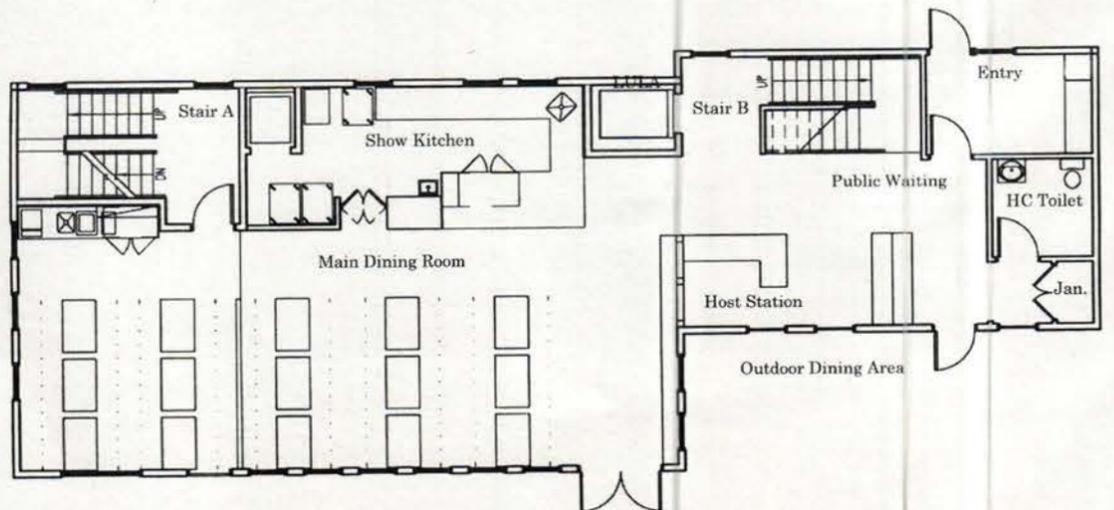
Founded in 1792 by the United Society of Believers, the original 4,000-plus-acre Canterbury Shaker Village in Canterbury, NH, is now a 604-acre outdoor history museum and a National Historic Landmark site. It was a prominent Shaker settlement for 200 years and during its height in the mid-1800s, approximately 300 people lived there in 100 buildings.

Many of these buildings have survived, but many have not. When Canterbury Shaker Village decided to build a new restaurant on the site, the plan was to follow the footprint of an original building and to be compatible with the rest of the village. The job of designing this building went to Christopher P. Williams, Architects, of Meredith, NH.

"This is a national historic site," says Christopher P. Williams, AIA, NCARB, principal in charge. "The Shaker Table Restaurant replaces the 1811 blacksmith shop that had an ox-shed addition. In the 1950s, the Shakers were low on money and they sold it and nobody knows where it is." Williams and his team worked closely with the museum staff and the State Historic Preservation Office to create a modern interpretation of the former building.

The new 7,400-sq.ft. Shaker-style restaurant seats 140 people, follows the footprint of the original building and also follows strict historic guidelines. It incorporates an expanded second floor and an interior style derived from other buildings in the village. The first floor is comprised of the two dining rooms, the show kitchen and a waiting area, while a service kitchen and other dining and function rooms are located on the upper level. The main kitchen, a dry storage area, coolers and the mechanical room are located in the lower level.

"Our main goal was to maintain the historical integrity of the site," says Roger Gagne, a trustee of the museum and chairman of the building committee for the project. "That was paramount, making sure that we maintained the traditional Shaker standards, no matter what modernizing we did. We were able to do that. If you walk into the restaurant, you won't see any modern conveniences, such as baseboard heating. Most modern systems are not visible."



Top: The 7,400-sq.ft. Shaker Table Restaurant in Canterbury Shaker Village, Canterbury, NH, was built on the footprint of an 1811 blacksmith shop that had an ox-shed addition. Designed by Christopher P. Williams, Architects, of Meredith, NH, working with Canterbury Shaker Village and the State Preservation Office, it is a modern interpretation of the original building. *All current photos: John Hession*

Inset: Taken circa 1867, this is a view of the blacksmith shop looking northward. *Photo: courtesy The Canterbury Shaker Village*

The main level of the restaurant includes an entry/waiting area, two dining rooms and a show kitchen. Interior windows were used in the wall separating the two dining rooms to allow sunlight throughout the building. The tables are set up Shaker style.

The State Historic Preservation Office stated that the new building should be located on the site of the original building and that it should carefully reflect what was known about the original building. The first step in the design process was to conduct an archaeological investigation to determine the exact footprint of the original building. "When we did our archeological research, we ultimately concluded that the original hearth was the only relevant piece of the building that was still there," says Williams. "It was carefully documented and removed to storage. There were also some original stone walls that we rebuilt."

Historic photos were also a valuable source of information. Photos of the south, east and north sides were available, but only blurry images existed of the west side and there was no information about the interior. "The historic photos were extremely helpful," says Williams. "Also helpful was the fact that there are other buildings of this age remaining on site. In a Shaker structure of this age, for example, the window panes were 7x9 in. and the clapboard exposure was standardized at 3½-in. spacing." The research showed that the building had changed over time, including the roof.

The first challenge was fitting the program requirement into the building footprint. The State Historic Preservation Office and conservation easement allowed a 15 percent expansion in the building and the architects devised creative solutions to particular problems. For example, three walk-in refrigerators were put underground below what became an outdoor patio area, allowing program requirements to be met without impacting the appearance of the exterior.

One unusual aspect of this project was that the Canterbury Shaker Village acted as its own general contractor and tradespeople from the preservation and restoration staff at the village did all of the finish work. A great deal of attention was paid to the finishing of the interior, including extensive millwork and painting, to ensure that it was compatible with the historic village. "We used traditional building techniques, following Shaker standards," says Gagne. "We subcontracted out the framing, foundation and mechanical work, but we did all of the finish work ourselves. It was all done by the village crew."

"One of our restoration carpenters, Jon Norling, served as project manager as well as designing the 'nuts and bolts' of the interior woodwork," he adds. "Some of the wood used for both exterior and interior finish came from our own wood lots. Then we had it random-width milled and let it air



The lobby, formerly the ox shed where oxen were shod, looks out toward the patio. The random-cut bluestone flooring in the lobby is carried out to the New Hampshire granite used for outdoor patio area.

dry. We used square 'cut' nails as the Shakers would have as well. The stairwell to the function rooms upstairs, for example, is mostly lumber from the village acreage. It was milled to Shaker standards, with beveled edges. We also used a blend of Shaker colors, like Shaker red and yellow ochre, that are found in other buildings in the village."

"Working on the interior was quite interesting," Williams states. "We researched the other buildings in the village to pick and chose details to use, but we did not want to replicate a particular year. We wanted to pick up the flavor and style of the village."

"The Shakers used a lot of interior windows in their buildings, called 'borrowed light.' It let the natural light into all of the rooms, and we incorporated that into the building, on both levels. For example, there are two dining rooms on the main level, separated by a wall with interior windows. Ultimately we decided on three different sized dining rooms so they can accommodate different size groups."

The Shakers were also renowned for their semi-transparent wood finishes. "You could see the wood grain through the finish," says Williams. "We developed some techniques to get a similar finish without all of the layers they would have done. One thing the painters did was to put pigment into polyurethane to get the richness of the finish. They also did other experiments to match original colors. The workmanship on this building was museum quality."

Another issue was the kitchen on the main level. "The intent was that it was a show kitchen, so people could see food preparation. Food is an important feature of Shaker art," says Williams. The positioning of the tables in the restaurant was also considered. "Traditionally, men ate at one table and women at another and they had a very structured way of sitting," he adds. "We designed the restaurant so that Shaker style of eating could be simulated, but customers can also pull the tables apart to have some privacy."

The designers also sought to convey the sense of Shaker simplicity with the lighting. "Our goal was to replicate the Shaker simplicity with straightforward, but quaint and elegant lighting," Williams says. "In the main dining room, for example, we had custom-made wall sconces built to replicate the candles the Shakers used."

The exterior of the restaurant is clad in Shaker gray-painted clapboards with white trim. The windows are true-divided-lite wood windows, made by Kolbe Windows & Doors of Wausau, WI. "We wanted to make sure we matched the fenestration of the village," Gagne notes. "These windows replicate in modern materials the windows in the village. The main dining room sash are 12 over 8 and on the second floor, they are 8 over 8."

Planning for the restaurant took about a year, followed by a year of construction. The \$1.3-million project was completed in 2004, and the Shaker Table Restaurant is a welcome addition to the historic village. "This was not a high-budget project," says Williams, "but the building is truly museum quality. The people in the village were committed to building something appropriate to the museum. One of things unique about Shaker architecture is its sense of simplicity," he adds. "That said, I would compare this building to a Porsche. To look at it, it's very simple, but if you open up the walls, it's very complex. A lot of planning and work goes into making it look very simple." — Martha McDonald

Top left: The furnishings in the main dining room were designed and built by the Shaker Workshop, following traditional Shaker techniques. Most of the wood windows on this level are 12 over 8 true-divided-lite windows, while others are 8 over 8. Following Shaker and vernacular tradition, the individual panes measure 7x9 in.

Left: Additional dining and function rooms are located on the upper level of the restaurant and follow the same Shaker style as the main dining rooms. Here, the Shaker chrome-yellow color was used on the trim. The old-growth heart pine flooring was supplied by Carlisle Restoration Lumber.





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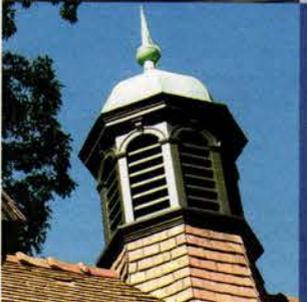
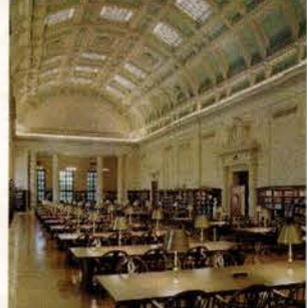
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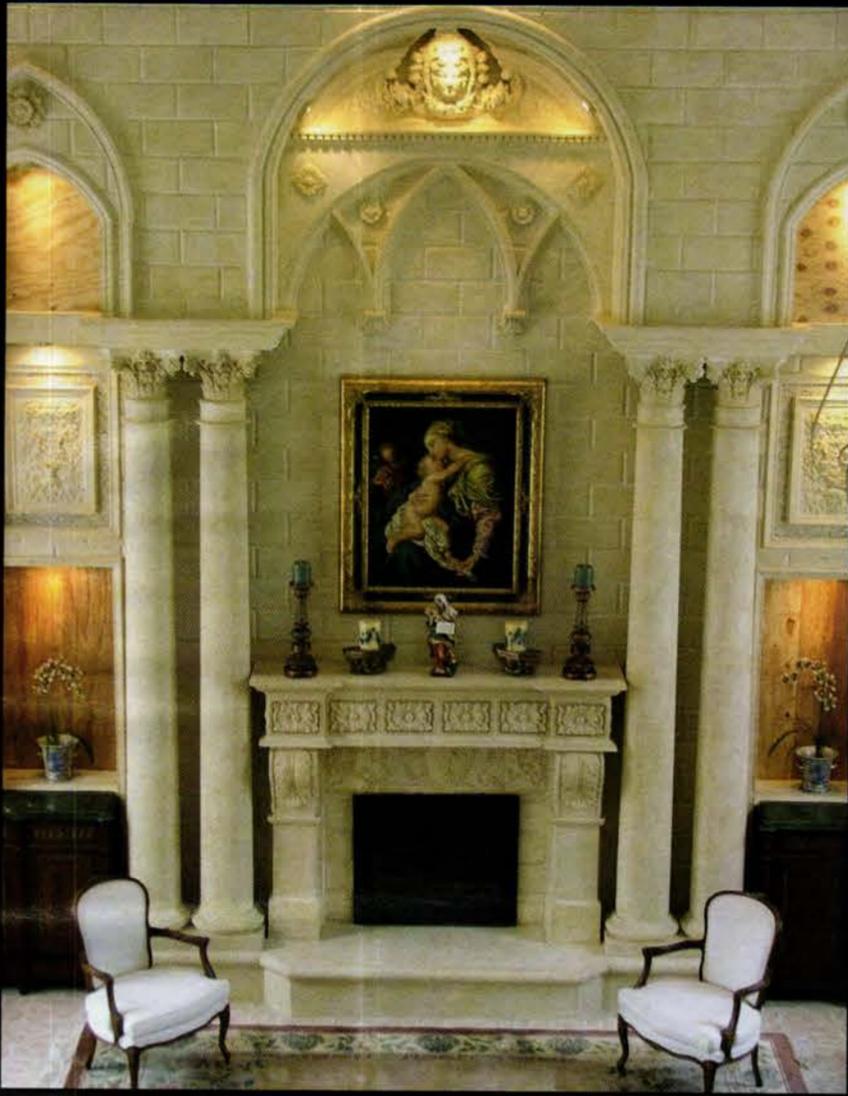
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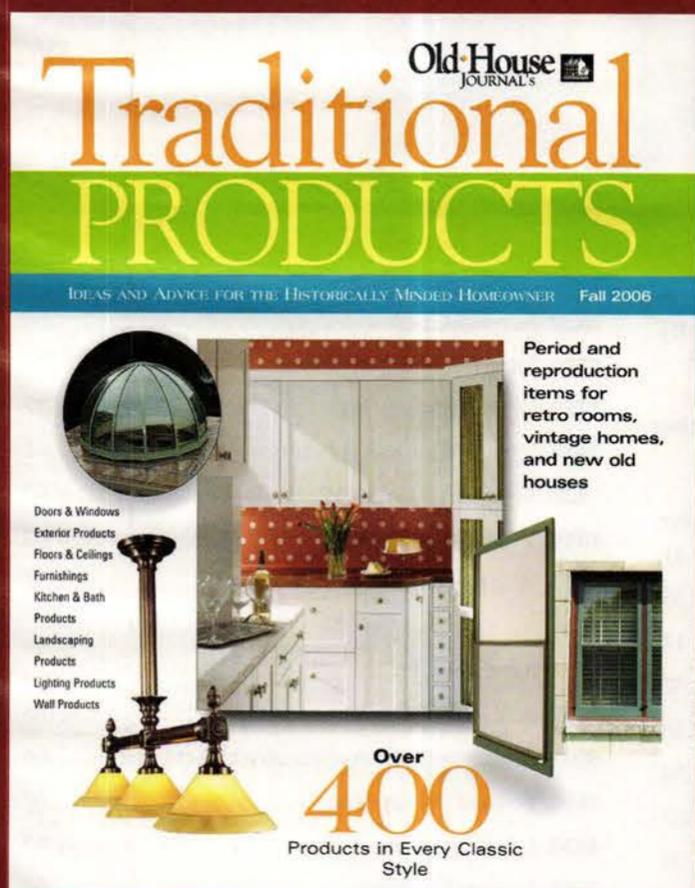
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Historical Products Showcase

A.B. Raingutters

714-719-9854; Fax: 714-630-0812
www.abraingutters.com
Anaheim, CA 92806

Manufacturer of gutter & downspout products: bronze, aluminum, steel & copper; specialty chemicals & fasteners; installation services.

Write in No. 1697

Abatron, Inc.

800-445-1754; Fax: 262-653-2019
www.abatron.com
Kenosha, WI 53144

Manufacturer of products for restoration & repair: wood consolidation & repair, concrete patching & resurfacing, metal restoration, moldmaking & casting, structural adhesives, protective coatings, strippers & related products.

Write in No. 1300

Ailes Millwork, Restoration Window Div.

330-678-4300; Fax: 330-678-4301
www.ailesmillwork.com/restoration
Kent, OH 44240

Supplier of custom wood windows: historically accurate; hand crafted; traditional wood joinery; commercial & residential.

Write in No. 1816

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; protection from UV & vandalism; interior & exterior; commercial & residential applications.

Write in No. 690

AlpineSnowGuards.com

888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Morrisville, VT 05661

Manufacturer of snow-retention devices for every roof type: copper pad-style, brass & aluminum pipe-style; custom; easy to install; free advice & layout patterns for avalanche problems.

Write in No. 145



This wire-loop design is only one of a selection of snowguards offered by AlpineSnowGuards.com.

Architectural Pottery

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

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

Write in No. 20



The inventory at Architectural Pottery includes this three-tiered fountain, bench and terra-cotta planter.

Architectural Reproductions, Inc.

888-440-8007; Fax: 503-281-6926
www.archrepro.com
Portland, OR 97227

Custom fabricator of cast-stone facade & cornice elements: uses both traditional cement-based casting methods & lightweight GFRC techniques.

Write in No. 6130



These cast-stone balustrades were fabricated by Architectural Reproductions.

ArmaKleen Co.

800-332-5424; Fax: 609-497-7176
www.armex.com
Princeton, NJ 08543

Manufacturer of ARMEX® blast media: baking-soda-based abrasives for cleaning & paint removal without damaging most substrates; for stone, brick, wood, metal, glass & composites.

Write in No. 406



ArmaKleen used ARMEX®, a baking-soda based medium, to clean the Boydel Building in Detroit, MI.

Art Casting of Illinois, Inc.

815-732-7777; Fax: 815-732-7475
www.harryspell.com
Oregon, IL 61061

Manufacturer of cast-bronze sculpture: pick-up, conservation, restoration & installation; moldmaking, patination, fabrication, off-site laser scanning & digital sculpting; etchings & prints through Adagio Fine Art Gallery.

Write in No. 2705

Atlas Metal Sales

800-662-0143; Fax: 303-623-3034
www.atlasmetal.com
Denver, CO 80204

Supplier of silicon bronze: casting alloys; sheet & plate; flat bar, square & round rod; square & round tubing; welding rod & wire; free brochure.

Write in No. 1784

Auton Motorized Systems

661-257-9282; Fax: 661-295-5638
www.auton.com
Valencia, CA 91355

Manufacturer of elevators & dumbwaiters: lifts & concealment systems.

Write in No. 1546



B&B Sheetmetal supplied this copper gutter system, which requires no soldering.

B&B Sheetmetal

718-433-2501; Fax: 718-433-2709
www.bbsheetmetal.com
Long Island City, NY 11101

Manufacturer of copper cornices, dormers, flashings, cupolas, gutters,

downspouts, louvers, conductor heads & radius/tapered roof panels: water-jet custom cutting; 'How to Solder' DVD.

Write in No. 1679

B&H Art in Architecture, Ltd.

718-858-6613; Fax: 718-522-0342
341 Lafayette St.; P.O. Box 76
New York, NY 10012

Custom fabricator & restorer of architectural elements & hand-carved sculpture: columns, capitals & balustrades; any material & size; fountains, exterior cornices & garden ornament; landmark restoration; consultation.

Write in No. 1009



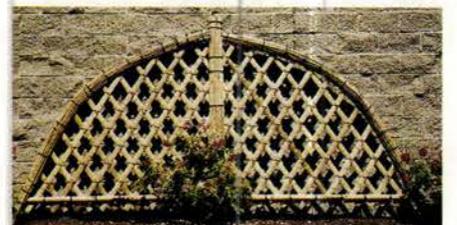
B&H custom manufactured these ornate capitals.

Bamboo & Rattan Works, Inc.

800-422-6266; Fax: 732-905-8386
www.bambooandrattan.com
Lakewood, NJ 08701

Manufacturer of bamboo products: thatch, fencing, gates & traditional Japanese water features; water spouts & deer chasers; half-round bamboo for water troughs; mats & boards for wallcoverings; thatch, slats, bark, cloth & more.

Write in No. 5830



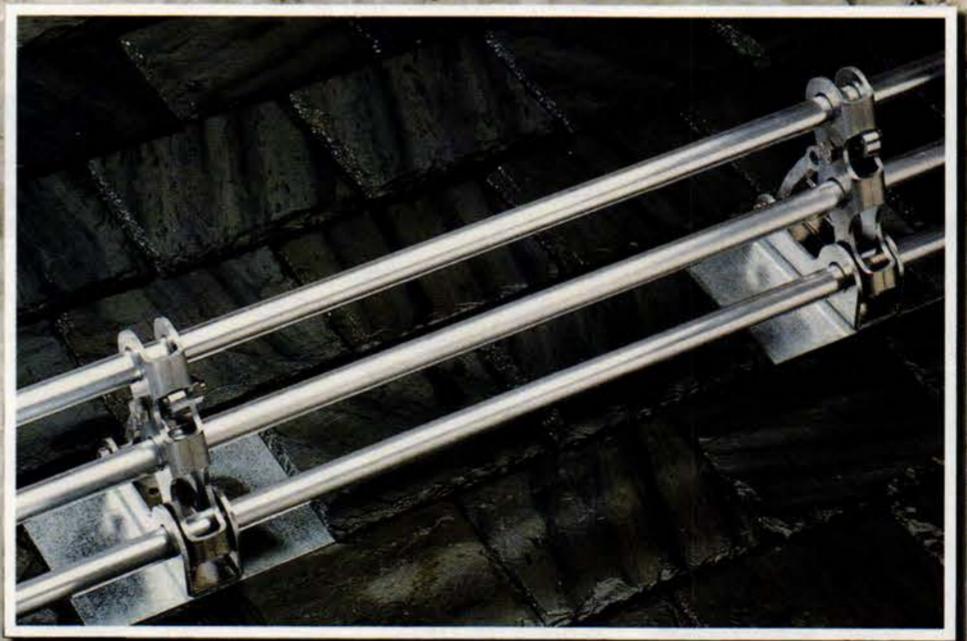
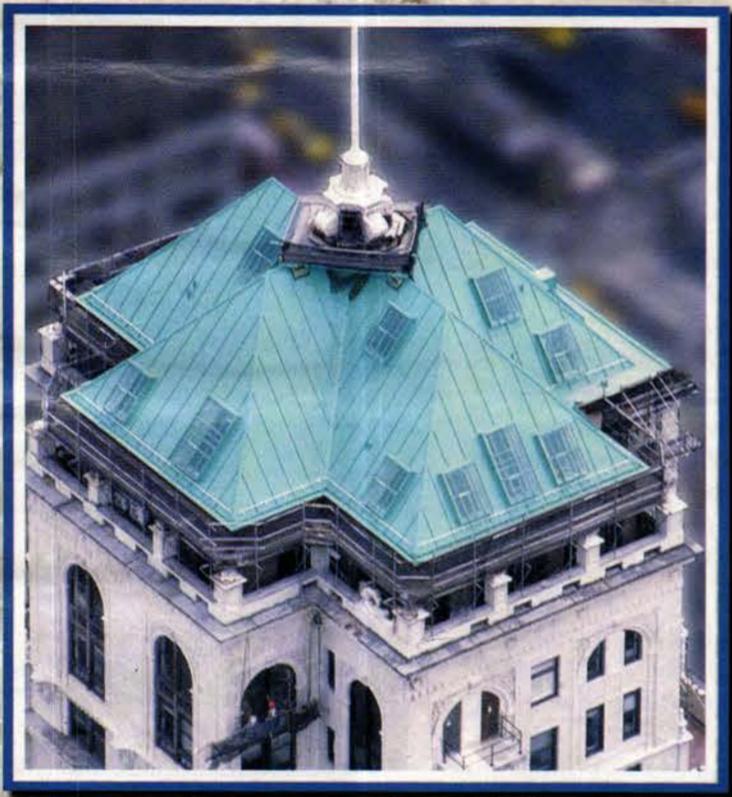
Bamboo & Rattan Works created this landscape ornament, which was installed in Lakewood, NY.



ALPINE SNOWGUARDS

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INDUSTRY STANDARD*



www.AlpineSnowGuards.com

WRITE IN NO. 145



Bamboo Fencer supplies fencing in panels or rolls in a variety of patterns.

Bamboo Fencer

617-524-6137; Fax: 617-524-6100
www.bamboofencer.com

Jamaica Plain, MA 02130

Manufacturer of bamboo products made using sustainable groves planted as a tropical-rainforest reclamation project: fencing, flooring, gates, trellis, arbors, garden accessories & outdoor furniture; stock & custom.

Write in No. 241



The Slipper Tub from Bathroom Machinerics, made of cast-iron with a porcelain finish, is available with brass, chrome, nickel or white feet.

Bathroom Machinerics, DEA

209-728-2031; Fax: 209-728-2320
www.deabath.com

Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction clawfoot tubs, high-tank toilets, pedestal sinks, mirrors & many one-of-a-kind items.

Write in No. 1725



Boston Valley Terra Cotta custom fabricated the terra-cotta moldings and trim in this church.

Boston Valley Terra Cotta

716-649-7490; Fax: 716-649-7688
www.bostonvalley.com

Orchard Park, NY 14127

Custom fabricator of architectural terra-cotta products: roof tile &

Terraclad (rain-screen system); columns/capitals, cornices, balustrades, garden sculpture & chimneys; standard & custom shapes & colors; replacements & new designs.

Write in No. 160

Castle Metal Products

847-806-4540; Fax: 847-806-4541
www.castlemetalproducts.com

Schaumburg, IL 60193

Supplier of ridge vents for slate roofs, sheet-metal flashing & trim: built-in & half-round gutters, leaders, boxes & more.

Write in No. 2901



The Top Slate system of ridges, hips and vents from Castle Metal Products is designed to strengthen the weakest areas of slate roofs.

Cedar Shake & Shingle Bureau

604-820-7700; Fax: 604-820-0266
www.cedarbureau.org

Sumas, WA 98295

Trade association for manufacturers, distributors & installers of Certi-label cedar shakes & shingles for roofing & siding: installation instructions; AIA seminars; fire-retardant & preservative-treated products.

Write in No. 1603

Christman Co., The

517-374-0812; Fax: 517-482-3520
www.christmanco.com

Alexandria, VA 22314

Construction management & consultation services: manages projects through all phases of planning, design & construction; historic preservation a specialty, network of specialty artisans; offices in several cities; since 1894.

Write in No. 1848

Classic Gutter Systems, LLC

269-665-2700; Fax: 269-665-1234
www.classicgutters.com

Kalamazoo, MI 49003

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

Write in No. 1280

Concealite Safety Products

605-542-4444; Fax: 605-542-3333
www.concealite.com

Elkton, SD 57026

Supplier of building safety products: emergency lighting, exit signs, fire-alarm signaling devices, emergency a/c power, central battery units & RT switches; almost invisible installation that does not conflict with interior design.

Write in No. 1759



This copper cupola is one of many roofing products available from Copper-Inc.com.

Copper-Inc.com

888-499-1962; Fax: 888-499-1963
www.copper-inc.com

Dickinson, TX 77539

Manufacturer & distributor of copper products: cupolas, finials, weathervanes, roof vents, conductor heads, chimney caps, chimney pots & more; large production facility.

Write in No. 1615

Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com

Brooklyn, NY 11211

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

Write in No. 2767



Dahlhaus manufactures traditional European post- and wall-mounted lanterns.

Eder Flag Mfg. Co., Inc.

800-558-6044; Fax: 800-333-7329
www.ederflag.com

Oak Creek, WI 53154

Manufacturer of flagpoles, flags, banners & accessories: cone-tapered aluminum & fiberglass shafts; brackets & other accessories; U.S. state & foreign flags; banners of all types; weathervanes & finials.

Write in No. 4290

EJMcopper, Inc.

877-447-0074; Fax: 407-447-0075
www.ejmcopper.com

Orlando, FL 32826

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

Write in No. 1377



This five-point leader head was manufactured by EJMcopper.

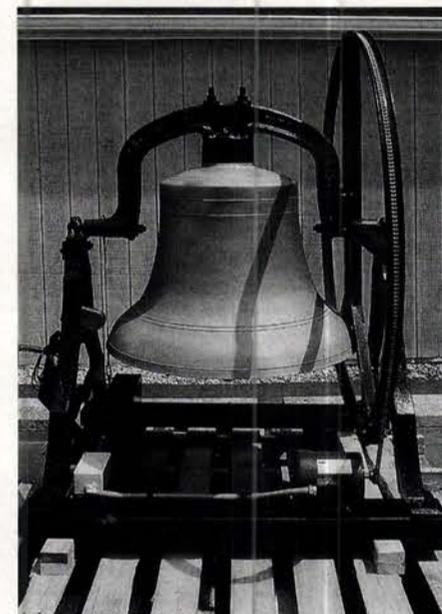
Elderhorst Bells, Inc.

800-810-7892; Fax: 215-679-3692
www.elderhorstbells.com

Palm, PA 18070

Manufacturer of clock movements & complete clock & bell systems: cast-bronze bells, mini carillons, chimes, moving-figure displays & bell-ringing equipment; controls furnished & installed.

Write in No. 2100



Elderhorst Bells restored this church bell to function with electric swinging and toll for full automatic play.

FAAC International, Inc.

800-221-8278; Fax: 970-223-2588
www.faacusa.com

Cheyenne, WY 82007

Manufacturer of gate operators: swing-, slide- & barrier-gate systems.

Write in No. 531

Natural Advantages of Certi-label™ Cedar

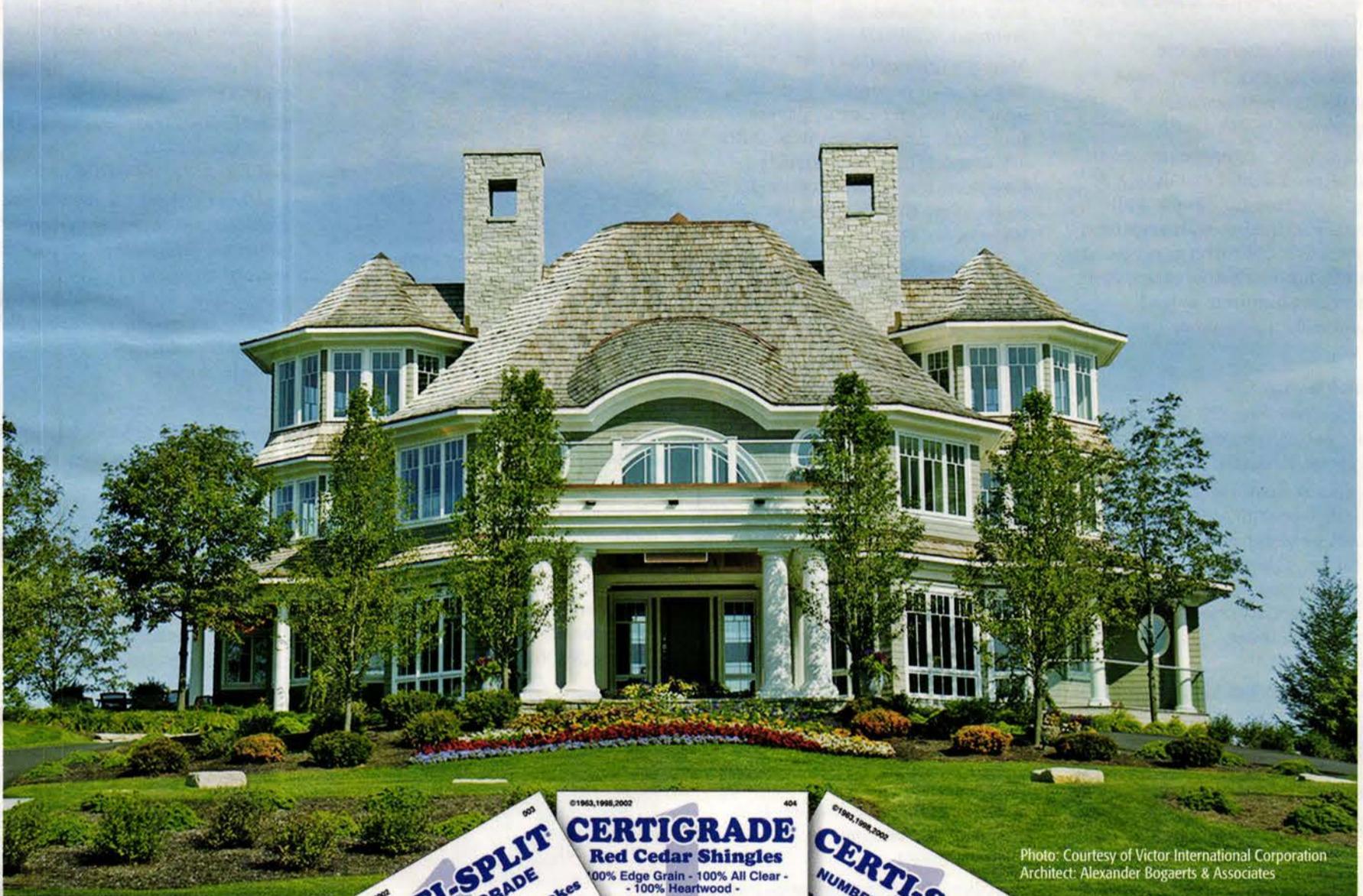


Photo: Courtesy of Victor International Corporation
Architect: Alexander Bogaerts & Associates



Photo: Gavin Spooner

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Environmentally
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tel: 604-820-7700 fax: 604-820-0266 www.cedarbureau.org



Florentine Craftsmen fabricated this cast-stone bench.

Florentine Craftsmen, Inc.

800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of garden ornament & other ornamental metalwork & stonework: freestanding & wall-mounted fountains, statuary, urns, planters, wrought-iron gazebos, furniture & more; weathervanes; cast stone, cast aluminum & lead.

Call for more information.

Frank Morrow Co.

800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metal trims: decorative stampings; leaves, flowers, husks, bobeches, motifs & more; solid embossed banding & perforated filigree gallery; steel, brass, iron, aluminum & more.

Write in No. 1220



Frank Morrow manufactures ornamental metal trim with solid embossed banding.

Franmar Chemical, Inc.

800-538-5069; Fax: 309-827-7404
www.franmar.com
Bloomington, IL 61702

Supplier of environmentally friendly chemical cleaners made of soybean oil: paint removal, industrial cleaning, asbestos removal & more.

Write in No. 1785



Goodwin International's stock includes a variety of garden planters, such as this terra-cotta ring urn, model #48.

Goodwin International

714-241-0942; Fax: 714-241-1874
3121 S. Oaks St.
Santa Ana, CA 92707

Supplier of landscape & garden ornament from around the world:

stone fountains, benches, planters, urns & sculpture; sandstone planters & terra cotta; various design styles & sizes.

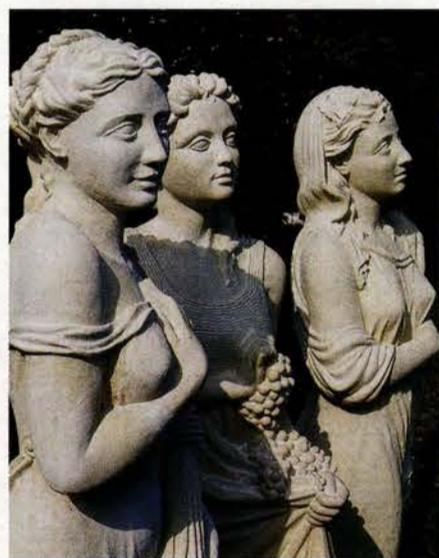
Write in No. 4160

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

Manufacturer of Classical stonework: columns, balustrades, benches, planters, urns, pavers, fountains, gazebos, mantels, statuary & more; cast, reconstructed limestone resembling Portland stone; more than 500 designs.

Write in No. 4020



These statues, "Summer," "Autumn" and "Winter," were created by Haddonstone.

HB&G

800-264-4HBG; Fax: 334-566-4629
www.hbgcolumns.com
Troy, AL 36081

Supplier of low-maintenance porch products, columns, spindles, balustrades, newels, posts, railings, moldings & entrances: polyurethane & permacast FRP; pine & redwood; custom & stock.

Write in No. 380



HB&G's PermaWrap columns in cellular PVC and other porch parts offer durability and weather resistance.

Heather & Little, Ltd.

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

Fabricator & supplier of sheet-metal roofing & specialty architectural sheet metal: finials, cornices, leader heads, cresting, canopies, shingles, siding, cupolas, steeples, domes & snowguards; reproductions; custom bronze windows.

Write in No. 2470



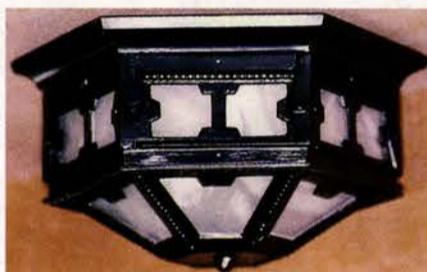
Heather and Little fabricated the new 115-ft.-tall, 60,000-lb. spire, which incorporates more than 2,000 sq.ft. of hand-pressed copper shingles, for the historic St. Raphael Cathedral in Madison, WI.

Herwig Lighting

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

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

Write in No. 9130



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

Innerglass Window Systems

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

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

Write in No. 909

Jaz Products

805-525-8800; Fax: 805-525-8808
www.jazproducts.com
Thousand Oaks, CA 91359

Manufacturer of polyethylene planters: durable & lightweight; the look of terra cotta; other colors available; 10-year limited warranty.

Write in No. 3170

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of ornamental metalwork & cast-stone products: planters, urns, benches, fountains, statuary, topiary, sundials & weathervanes; cast stone, cast & wrought iron, lead & bronze; stock & custom designs.

Call for more information.



This traditionally styled lead planter, custom made by Kenneth Lynch & Sons, measures 69 in. long x 18 in. wide x 16 in. tall.

KEPCO+

801-975-0909; Fax: 801-975-9911
www.kepcoplus.com
Salt Lake City, UT 84104

Custom fabricator & installer of architectural cladding systems: columns, capitals, balustrades, commercial building facades & storefronts; natural stone, tile & terra cotta; commercial, institutional & religious buildings.

Write in No. 1492

Kronenberger & Sons Restoration

860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Contractor for interior & exterior restoration: all types of finishes; post-&-beam construction; windows, molding & roofing; masonry & wood; museums, churches, town halls, libraries, barns, period homes & outbuildings.

Write in No. 536



Kronenberger & Sons' restoration of the exterior of the Mark Twain House in Hartford, CT, included masonry raking and repointing, as well as replacing the chimneys following a corbelling design found in historical photos.

Lake Fountains & Aeration

800-353-5253; Fax: 407-324-1344
www.lakefountains.com
Sanford, FL 32771

Manufacturer of floating fountains for lakes & ponds: variety of spray heights & patterns.

Write in No. 1109

Ludowici Roof Tile, Inc.

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

Manufacturer of clay tile roofing: many patterns, finishes & colors; Imperial ceramic slate tile; good freeze/thaw properties; low moisture absorption; 75-year limited warranty; restoration & new construction.

Write in No. 2760



Ludowici Roof Tile's new lightweight ceramic shake tile, the Aspen Shake, is designed to look like wood and carries a 75-year warranty.

100% Biodegradable • Non-Caustic & Non-Hazardous
Virtually No Odor • Made With 100% American Grown Soybeans

SOY • Gel™

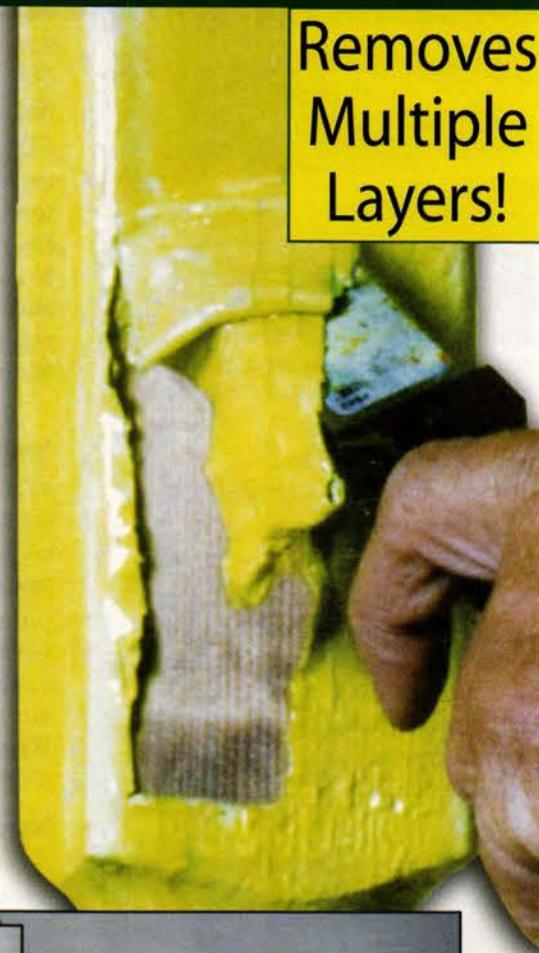
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Soy•Gel is a consumer friendly paint, varnish, and urethane remover. The low evaporation rate of Soy•Gel and its gel formulation make it possible to **remove several layers of paint in one application**. During the removal of lead based paint, lead becomes encapsulated in the gel, preventing air born lead particles, allowing for safe and easy disposal. Soy•Gel **contains no methylene chloride, is not an alkaline based stripper and cleans up easily with water**. Unlike traditional paint strippers Soy•Gel lets you **work without the odor**. Indoors or outdoors, you can be guaranteed a safe restoration process with Soy•Gel.

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WRITE IN NO. 1785



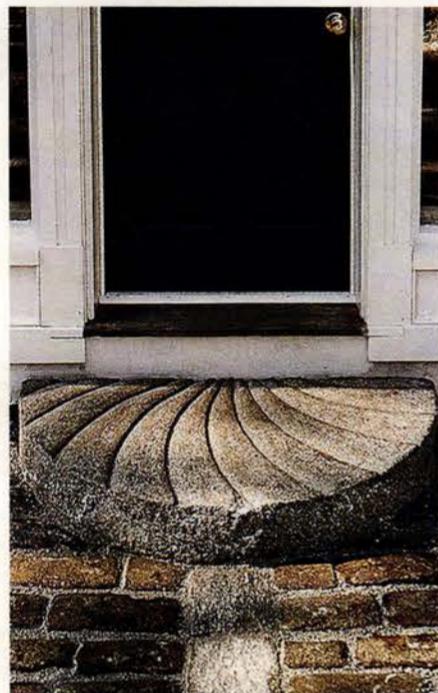
M.J. Mullane's BronzeGuard snowguards are designed for use on slate, shingle, shake, tile and metal roofs.

M.J. Mullane Co., Inc.

978-568-0597; Fax: 978-568-9227
www.bronzeguard.com
Hudson, MA 01749

Manufacturer of bronze & copper snowguards for all roof types: historically accurate guards for restoration work; cast-bronze pipe-rail brackets for fence-type snow-retention systems.

Write in No. 560



Maine Millstones supplies traditional hand-carved granite half millstones for use as doorsteps or garden decoration.

Maine Millstones

207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
Southport, ME 04576

Fabricator of hand-carved traditional granite millstones: all sizes & patterns; half millstones for doorsteps; custom-carved posts & other architectural ornament by request.

Write in No. 4440



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

Michigan Ornamental Metals

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

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

Write in No. 9520

Munns Mfg., Inc.

435-257-5673; Fax: 435-257-3842
www.munnsmfg.com
Garland, UT 84312

Manufacturer of aluminum steeples, pinnacles, spires, cupolas & towers: variety of styles & designs; weathervanes optional; custom copper & aluminum dormers.

Write in No. 1356

New Concept Louvers

800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of finials, spires & turret caps in copper: full-size weathervanes in stock; stock & custom cupolas in aluminum; 450 colors; maintenance free.

Write in No. 1264



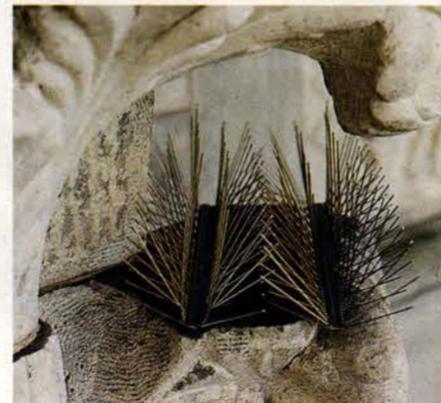
New Concept Louvers manufactured this cupola, which is designed to be maintenance free.

Nixalite Architectural Bird Control

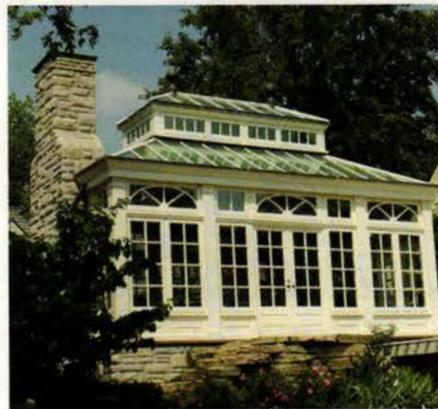
800-624-1189; Fax: 800-624-1196
www.nixalite.com
East Moline, IL 61244

Manufacturer of stainless-steel bird barriers & deterrents: Nixalite needle strips & Fliteline post & wire bird deterrent; K-Net Ultra strong knotted netting & PollyNet extruded knotless netting.

Write in No. 370



These bird-control spikes are one of many models available from Nixalite.



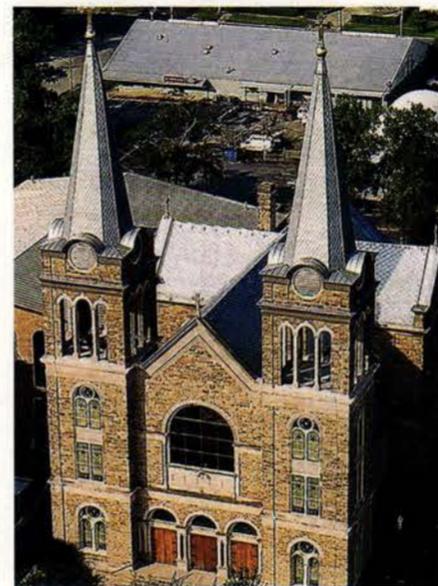
This traditionally styled conservatory was designed and installed by Oak Leaf Conservatories.

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.co.uk
Atlanta, GA 30327

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

Write in No. 6860



The new zinc roof on the Sacred Heart of Jesus Catholic Church in Cullman, AL, was supplied by Ornametals.

Ornametals, LLC

256-350-7410; Fax: 256-309-5921
www.ornametals.com
Decatur, AL 35601

Fabricator & distributor of metal roofing & roof ornament: finials, cupolas, crosses, weathervanes, gutters, leader boxes & more; exterior balustrades & cornices; copper & zinc.

Write in No. 5025



Park City Rain Gutter imports Minoletti traditional rain-gutter products.

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84068

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end

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www.prginc.com
Rockville, MD 20849

Supplier of epoxies for wood repair: low-toxicity Borate wood preservatives, fire-retardant wood finishes, Proprep scrapers, moisture survey equipment, crack monitors, Rilem tubes, RecyClean system, scanners, books & more.

Write in No. 3030



This custom-made Hartley glasshouse by Private Garden has tempered safety glass throughout.

Private Garden Greenhouse Systems

413-566-0277; Fax: 413-566-8806
www.private-garden.com
Hampden, MA 01036

Designer & manufacturer of English Victorian greenhouses & custom conservatories: consultation & renovation services.

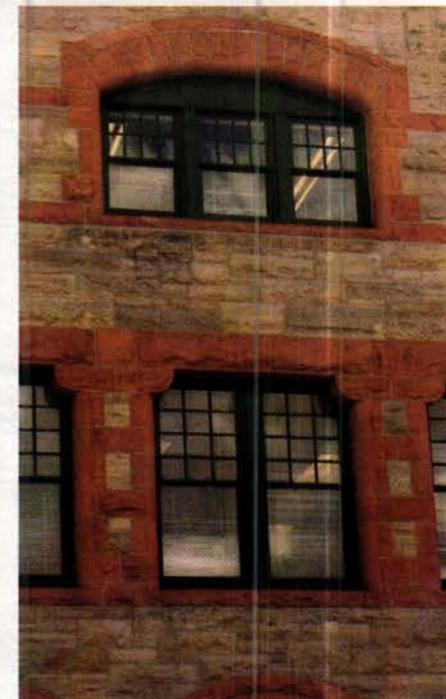
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Re-View

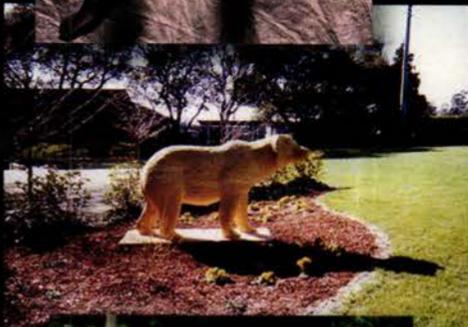
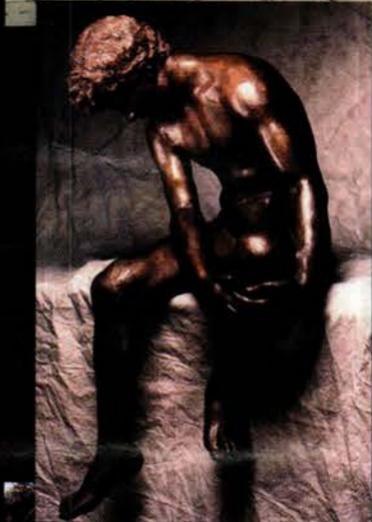
816-741-2876; Fax: 816-746-9331
www.re-view.biz
N. Kansas City, MO 64116

Manufacturer of historic wood windows: all wood species & glass types; wood- & steel-window restoration; can replicate any historic detail; field installation, abatement & finishing; commercial projects nationwide.

Write in No. 744



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Renaissance Conservatories custom designed, manufactured and installed this garden room.

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www.royalcorinthian.com
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Manufacturer of polymer elements: columns, balusters, rails & simulated-slate roofing; synthetic polymer / stone materials.

Write in No. 76



Royal Corinthian manufactures plain, fluted and twisted columns in cast polymer stone.

Rutland Gutter Supply

407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824

Manufacturer of roof drainage systems: copper gutters, leader heads, chimney caps, finials, soffit vents, elbows, miters, pipes, end caps & copper balls.

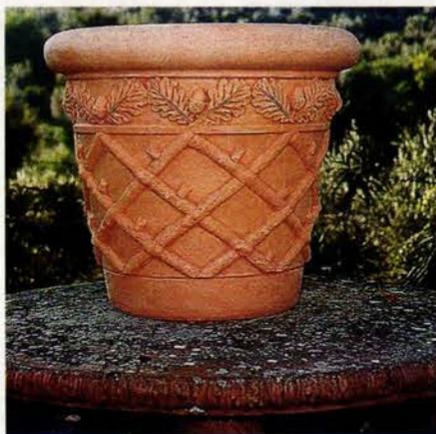
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Santafe Tile Corp.

305-885-9002; Fax: 305-888-0050
www.santafetile.com
Miami, FL 33178

Manufacturer of clay roofing tile & accessories: variety of shapes & colors; ecclesiastical work.

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Seibert & Rice imports its handmade terracotta planters and urns from Impruneta, Italy.

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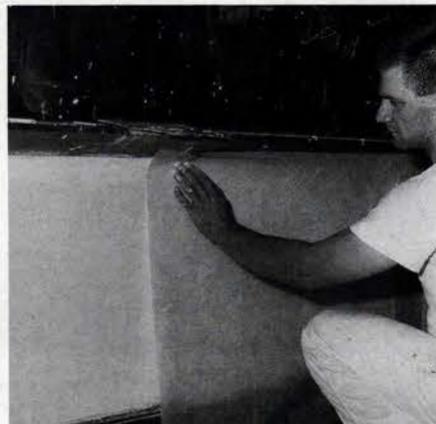
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Specification Chemicals, Inc.

800-247-3932; Fax: 515-432-8366
www.spec-chem.com
Boone, IA 50036

Manufacturer of Nu-Wal: system for cracked flat & curved walls; repairs damage with a fiberglass mat embedded in a saturant & applied to wall; recycled-rubber roofing for new construction, re-covering & patching.

Write in No. 1530 for walls; 1531 for roofing



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www.surfinchemical.com
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Supplier of mini-duct systems for retrofitting HVAC systems into old buildings: small, flexible hoses.

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Vande Hey Raleigh supplied the charcoal-gray weather #2 black slate for this village hall in Ephraim, WI.

Vande Hey Raleigh Mfg.

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www.vrmtile.com
Little Chute, WI 54140

Manufacturer of architectural concrete roofing tile: 9 styles, 20 standard colors & unlimited color combinations; restoration & new construction; residential & institutional projects.

Write in No. 2840



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Vermont Timber Works, Inc.

802-886-1917; Fax: 802-886-6188
www.vermonttimberworks.com
North Springfield, VT 05150

Custom fabricator of timber frames & trusses: fir, oak, pine & hemlock; traditional mortise-&-tenon joinery & hardwood pegs; residential & commercial buildings.

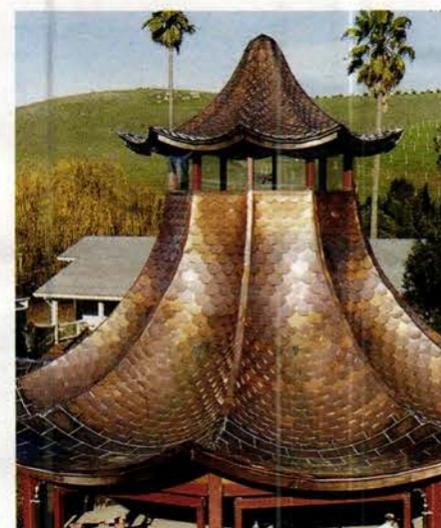
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Vulcan Supply Corp.

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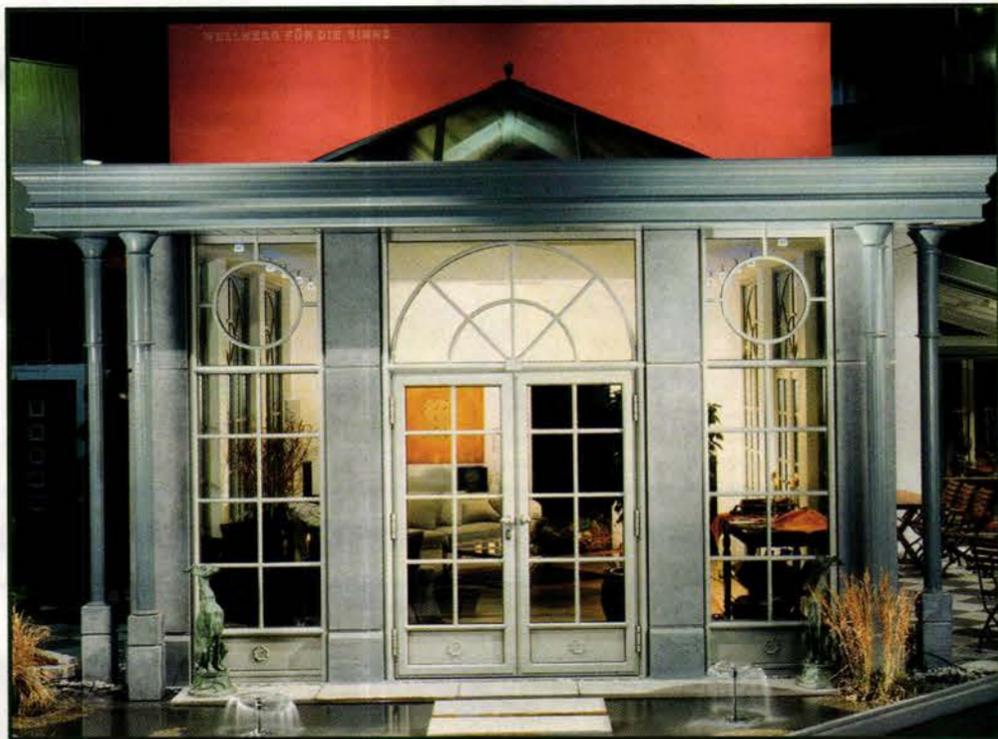
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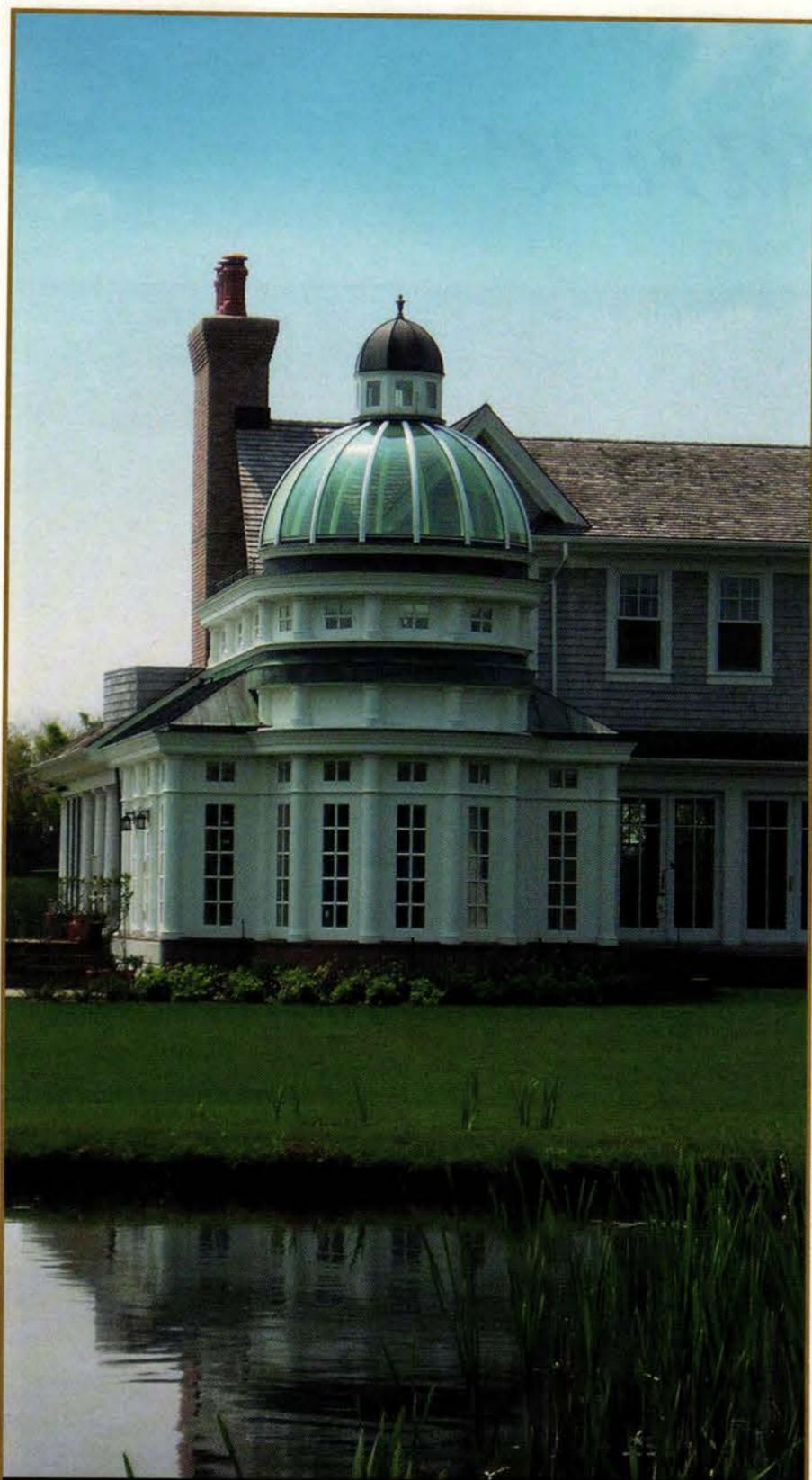
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Sculptor: Shijia Chen, design: Shijia Chen, photo: Shijia Chen

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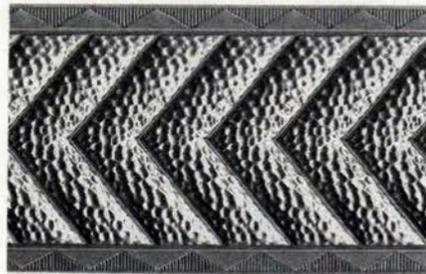
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AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

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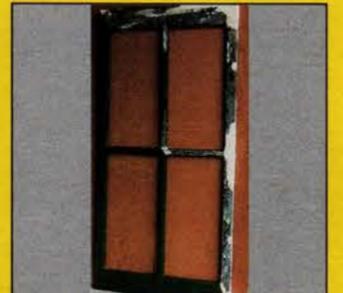
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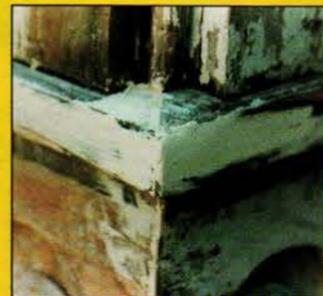
Many other products are also available. Their number increases continuously to meet any new requirement or preference.



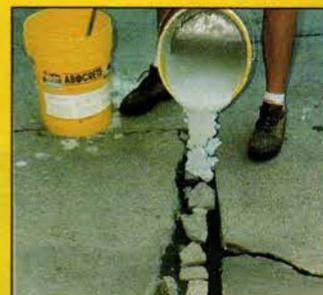
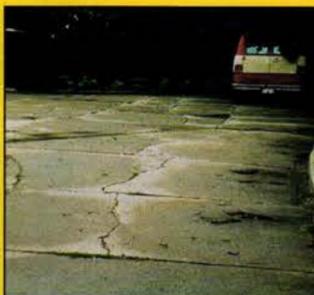
Rotted & infested base of a loadbearing column is completely sawed off & replaced with **WoodEpoX**.



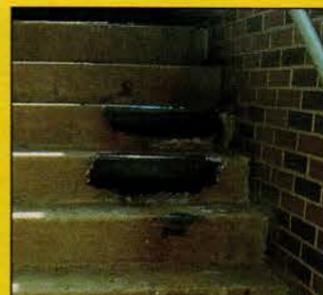
Antique window sash is salvaged, consolidated with **LiquidWood** & rebuilt with **WoodEpoX**.



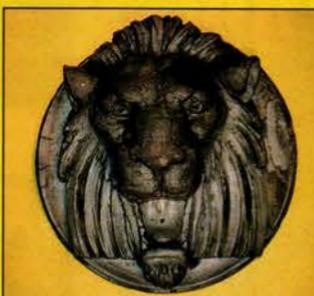
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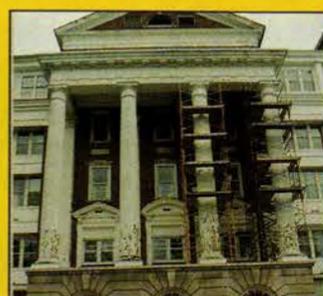
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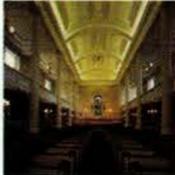
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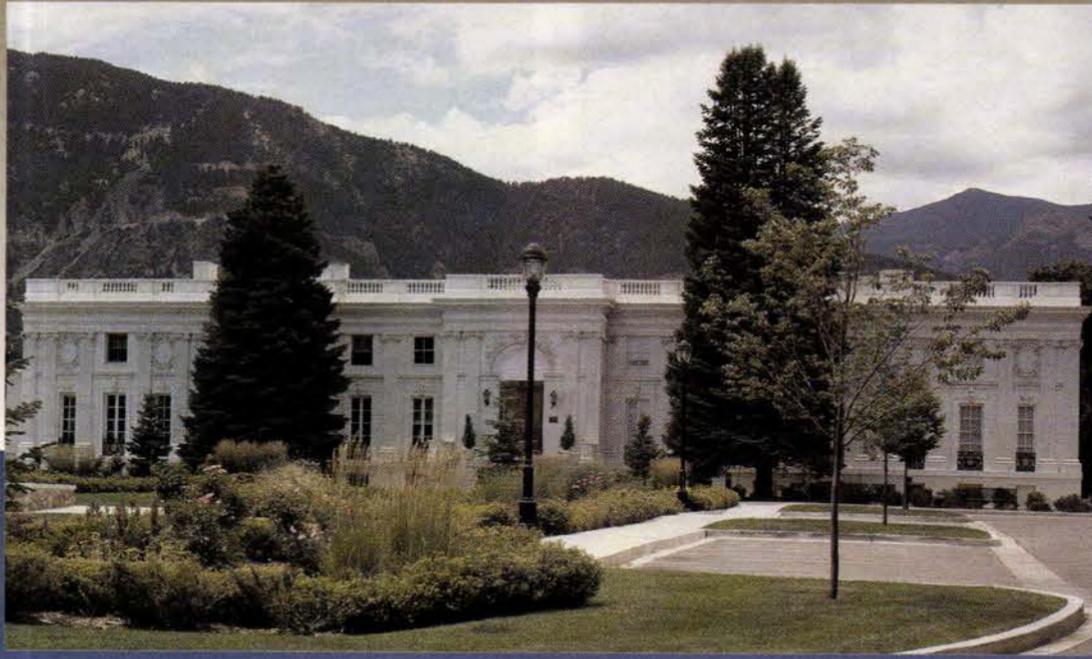
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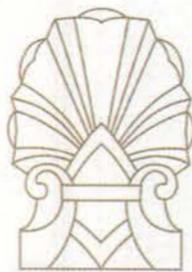
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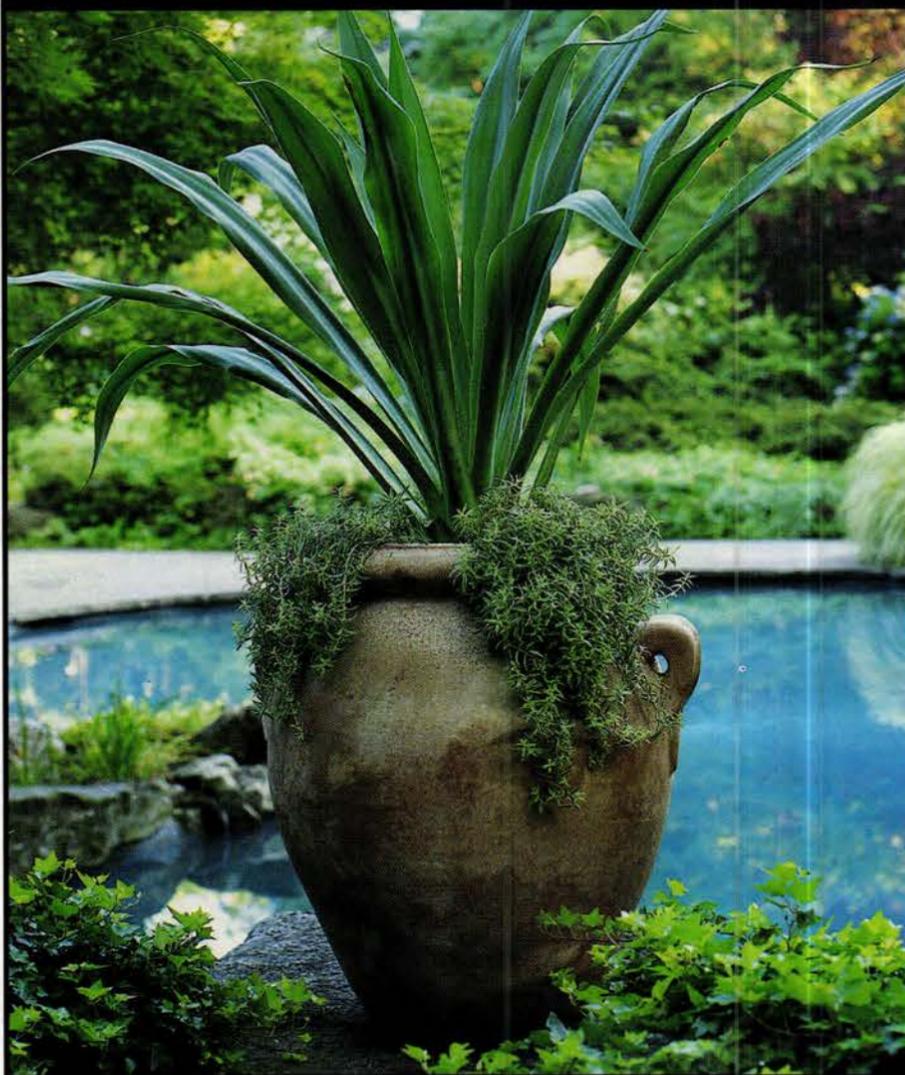
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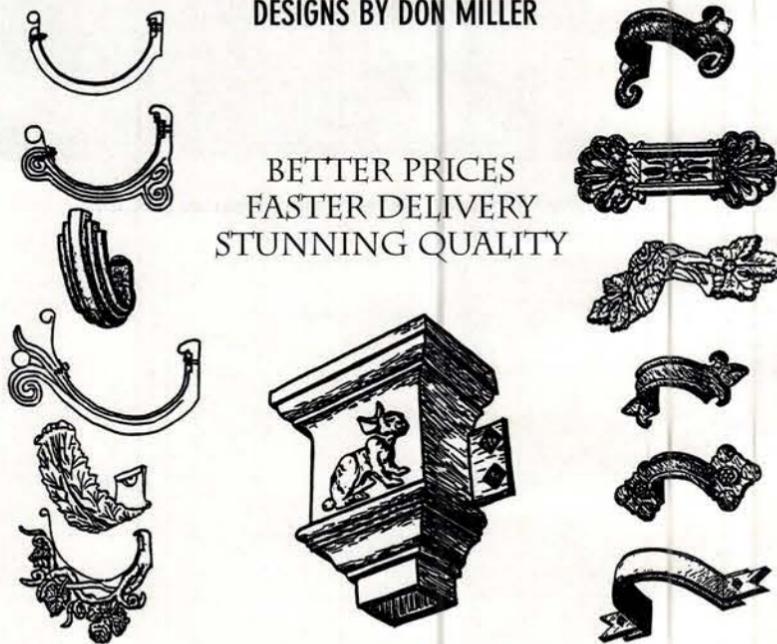
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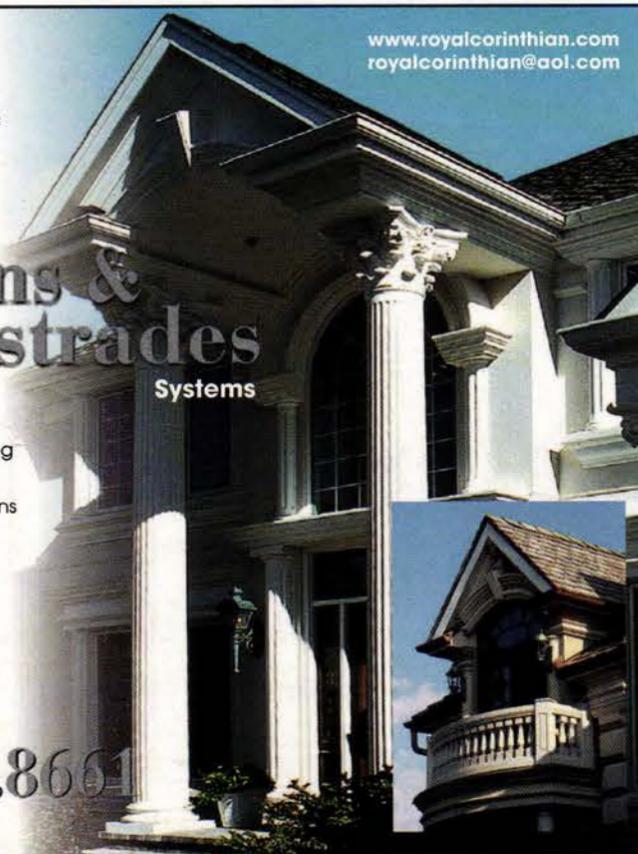
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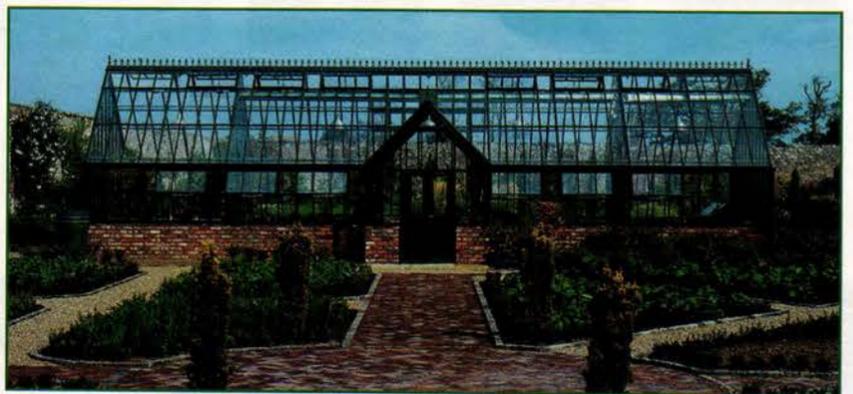
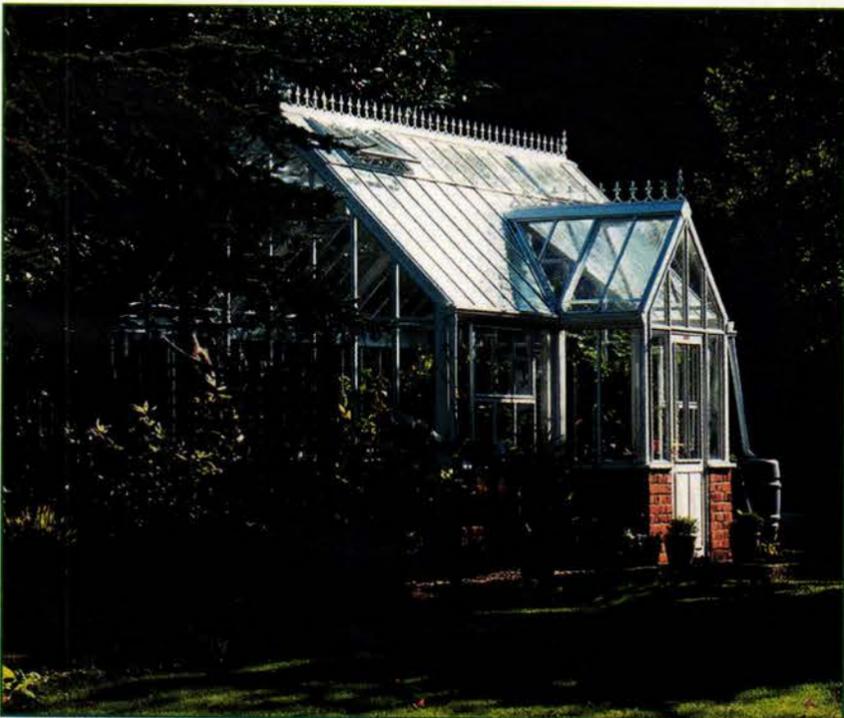
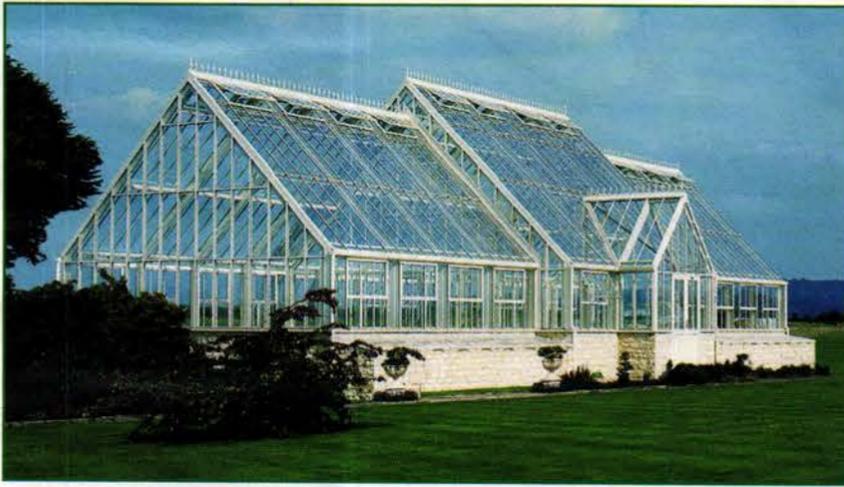
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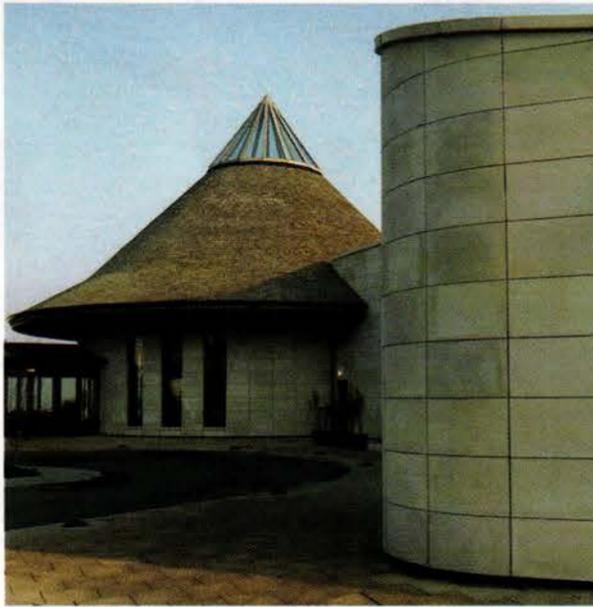
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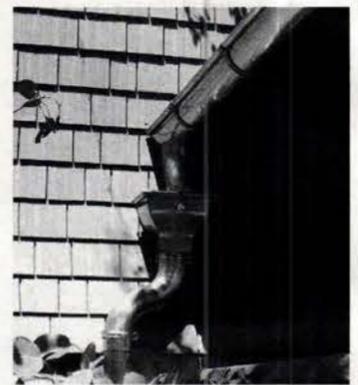
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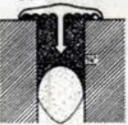


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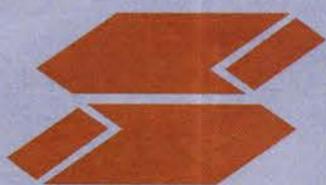


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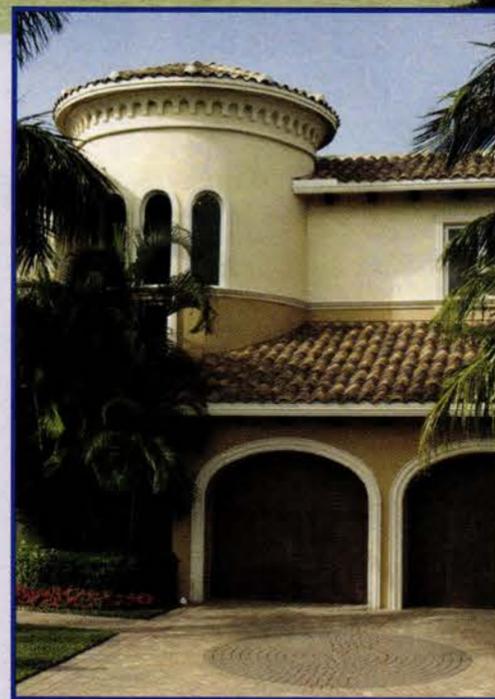
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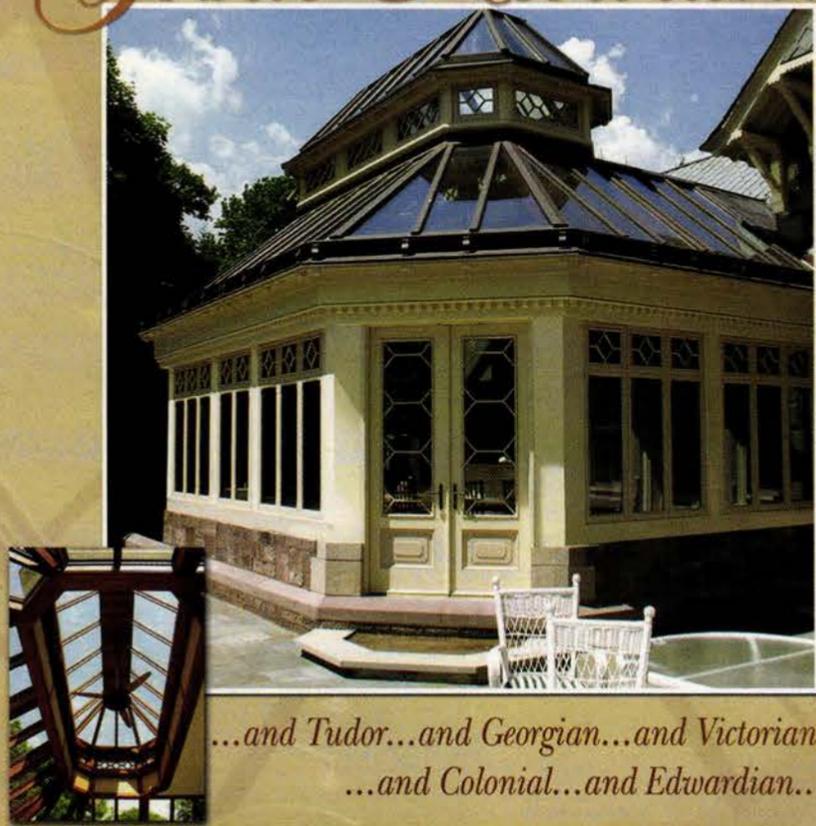
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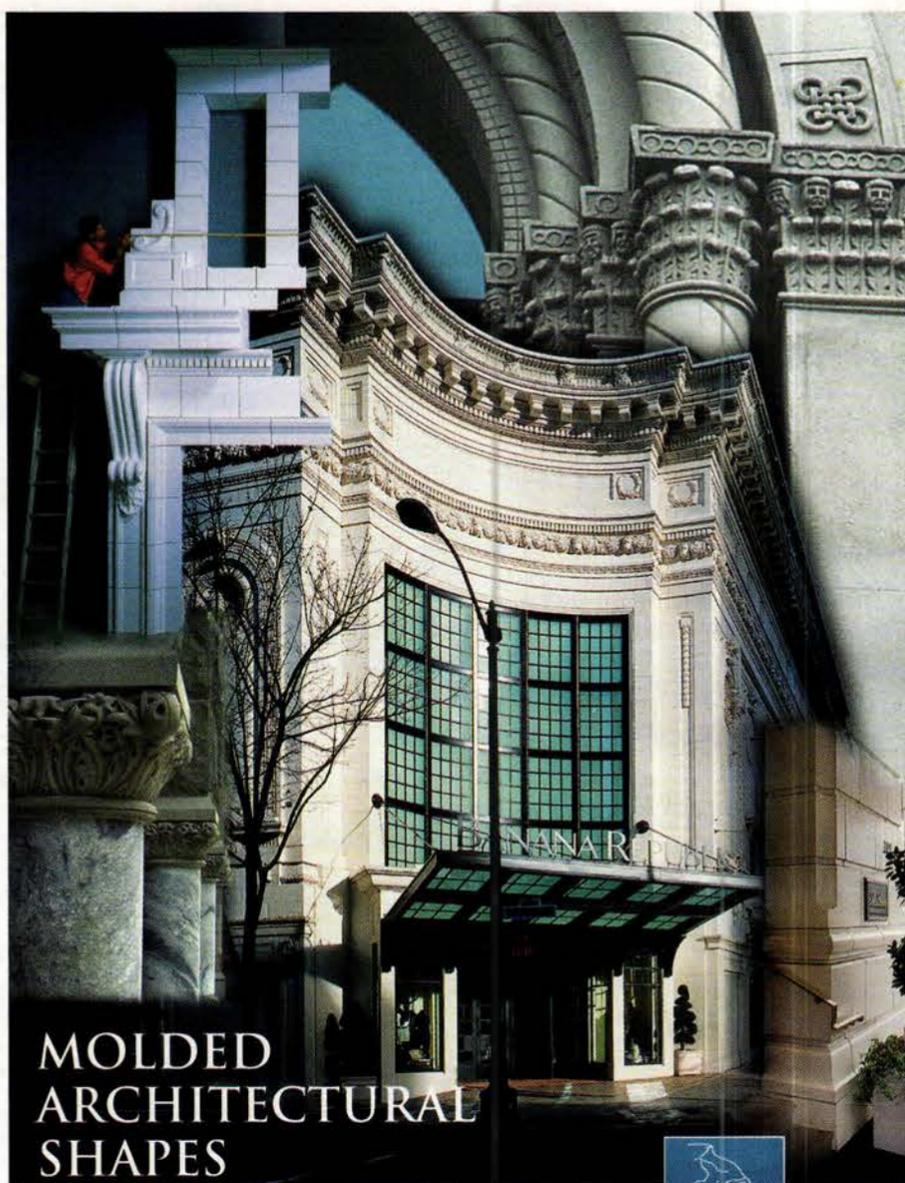
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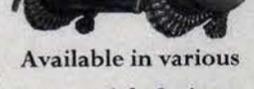
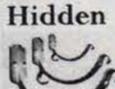
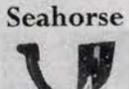
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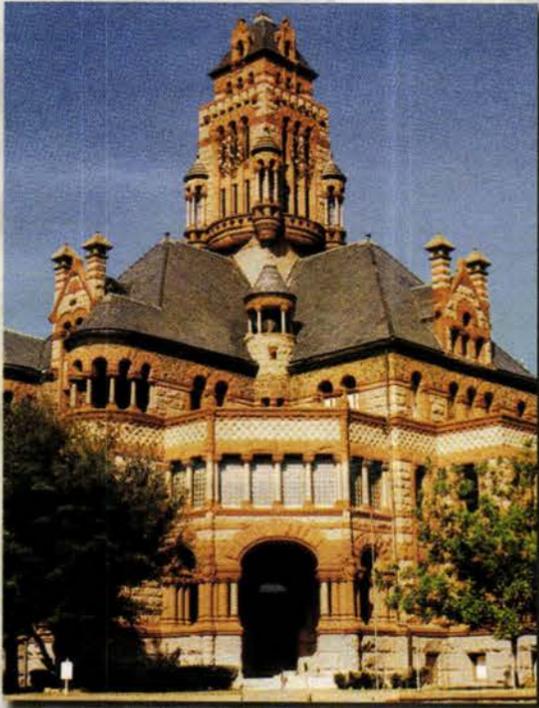
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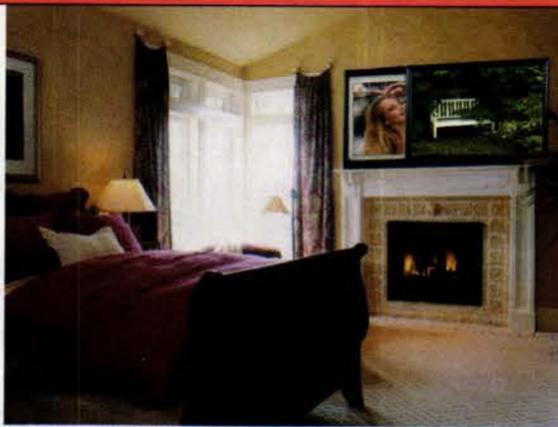
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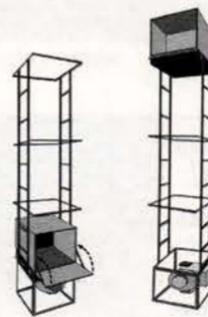
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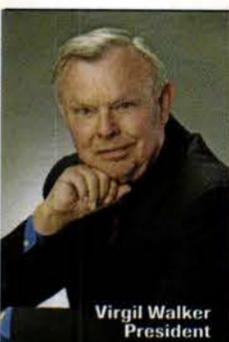


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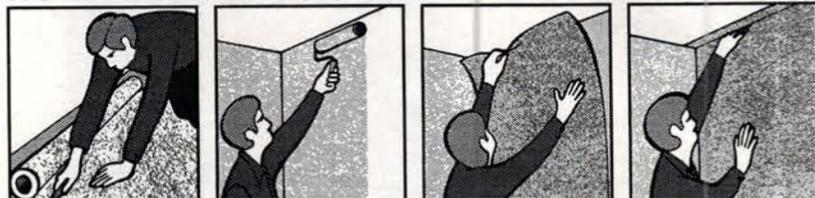
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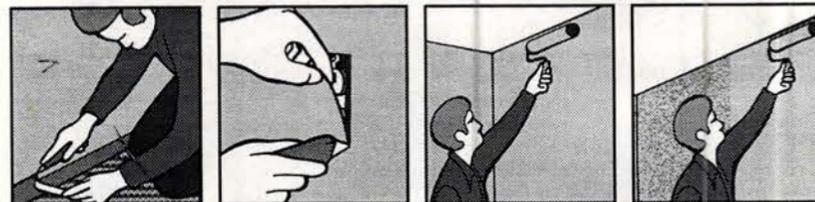
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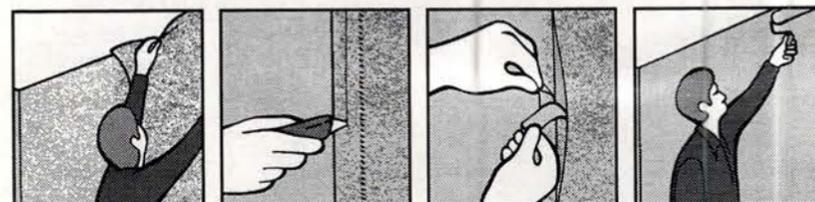
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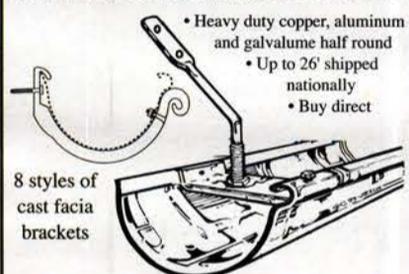


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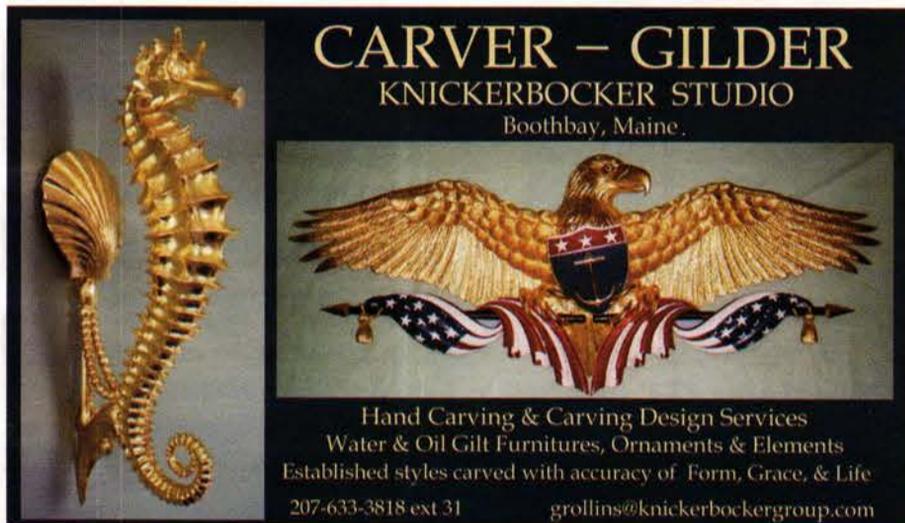
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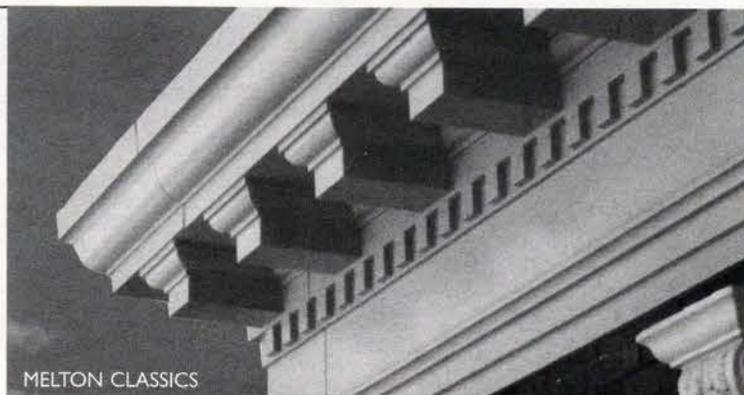
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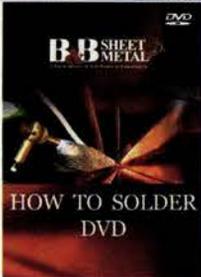
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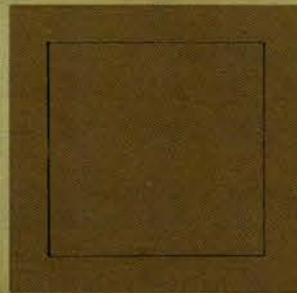
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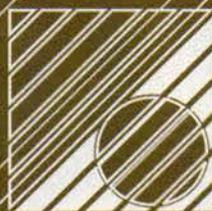
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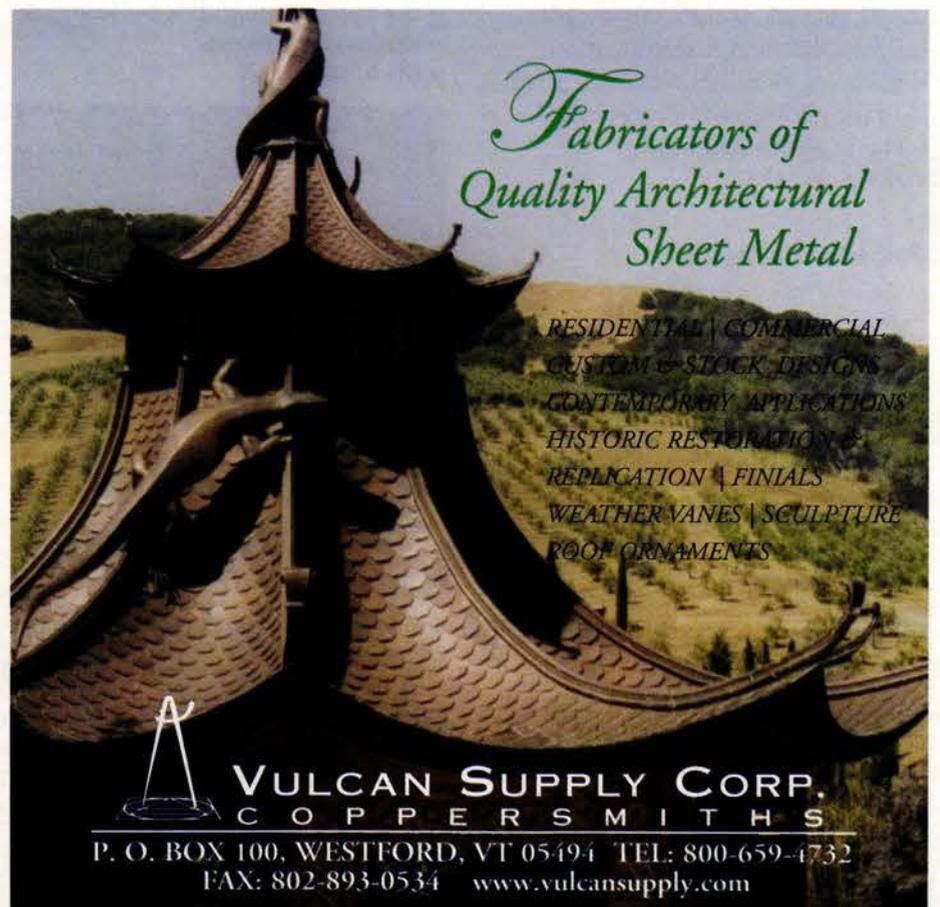


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www.bovardstudio.com
Fairfield, IA 52556

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The St. Jude Thaddeus stained-glass window is one of six new stained-glass windows by Bovard Studio for Sacred Heart Roman Catholic Church in Tampa, FL, designed to match the church's 1900s historic nave stained glass.

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Winona, MN 55987

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Conrad Schmitt Studios, Inc.

800-969-3033; Fax: 262-786-9036
www.conradschmitt.com
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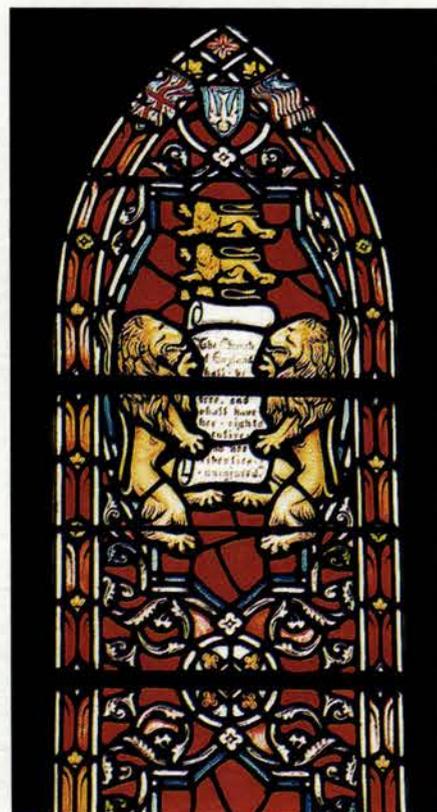
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Judson Studios fabricated this traditionally styled stained-glass window.

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www.oakbrookesser.com
Oconomowoc, WI 53066

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Oakbrook Esser Studios created this custom glass window for an Irish pub.

Rambusch Decorating Co.

201-433-8011; Fax: 201-860-9999
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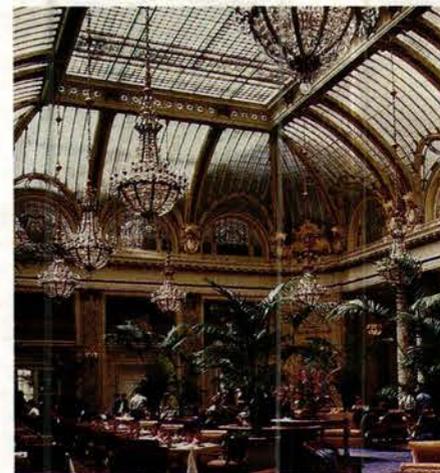
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Reflection Studios

510-652-4884; Fax: 510-658-6138
www.reflectionstudios.com
Emeryville, CA 94608

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Write in No. 7930



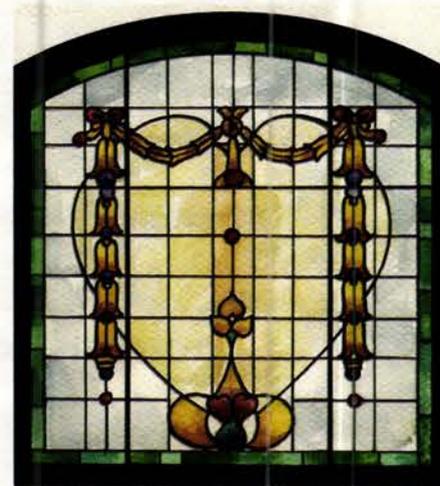
This restored ornate glass dome is the work of Reflection Studios.

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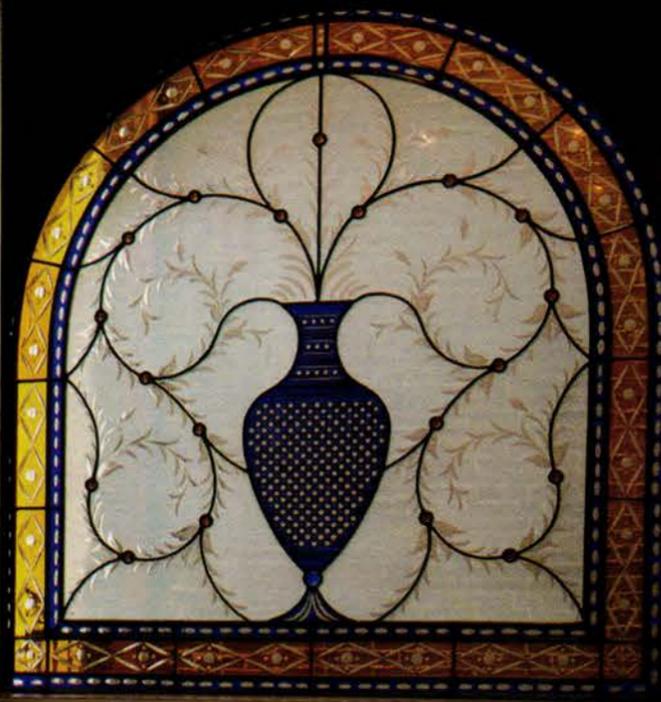
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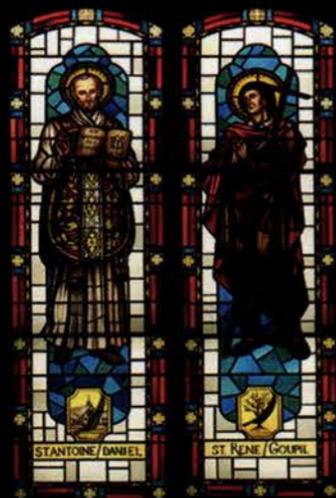
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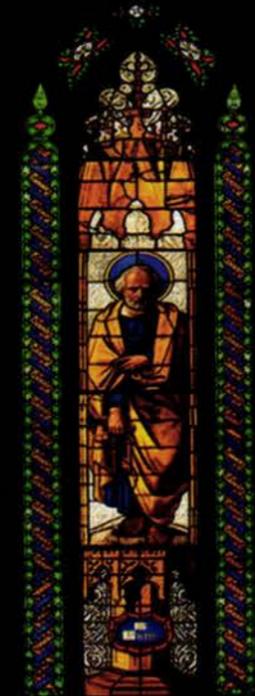
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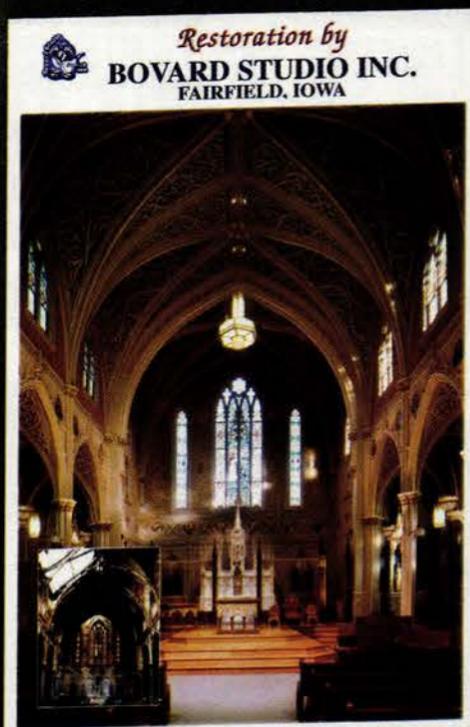
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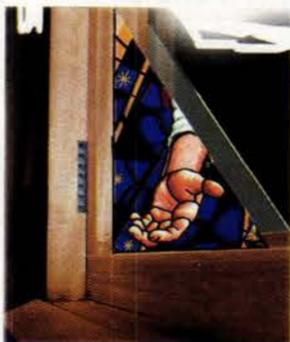
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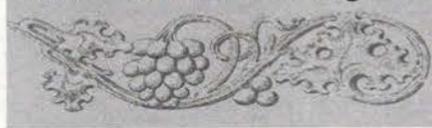


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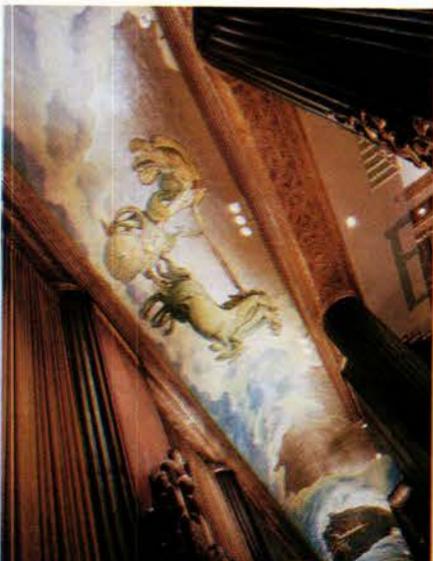
A team from Canning Studios restored the murals and decorative painting at Trinity Church in Boston, MA.

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

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www.judsonstudios.com
Los Angeles, CA 90042

Designer & custom fabricator of art glass: mosaics & stained- & faceted-glass restoration; public buildings & ecclesiastical projects.

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Lynne Rutter Murals & Decorative Painting

415-282-8820; No fax
www.lynnerrutter.com
San Francisco, CA 94107

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

Write in No. 4710



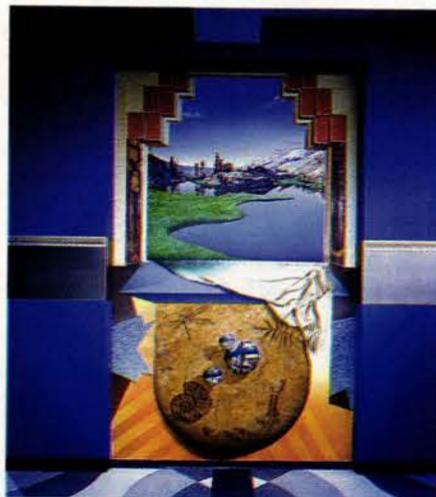
This deco-inspired bedroom features three levels of silver-gilt panel molding and hand-painted chinoiserie murals by Lynne Rutter Murals & Decorative Painting.

No 9 Studio UK

44-1769-5404-71;
Fax: 44-1769-5408-64
www.no9uk.com
Umberleigh, Devon, UK EX379HF

Manufacturer of terra-cotta architectural elements: chimneys, sculptural fountains & garden furnishings/ornament; ceramic tile & clay tile roofing; cupolas, finials & vents; special brick & features; mural painting; restoration.

Write in No. 1672



This trompe l'oeil mural was custom designed by Peck Studios.

Peck Studios

202-331-1966; Fax: Same as phone
www.peckstudios.com
Washington, DC 20010

Designer & installer of large-scale public decorative works: murals & trompe l'oeil paintings, mosaics, faux finishes, graining, keim mineral systems & gilding.

Write in No. 208



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

Russ Elliott Gallery

212-758-6632; Fax: 212-759-6750
www.russelliott.com
New York, NY 10022

Decorative painter of frescoes & trompe l'oeil for residential and commercial projects: restoration & design services in oil or acrylic; limited edition serigraphs, lithographs & giclee paintings; national & international travel.

Call for more information.

Thomas Moore Studios

410-462-4447; Fax: 410-462-4429
www.thomasmoorestudios.com
Baltimore, MD 21211

Designer & restorer of decorative painting: full-scope project administration; paint analysis, research, custom design, project management & post-production reports; mural restoration, glazing, leafing & specialty finishes.

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Thomas Moore Studios custom designed this deco-inspired mural, with bas-relief architectural elements, for a new club-level lobby.

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www.wbsf.com
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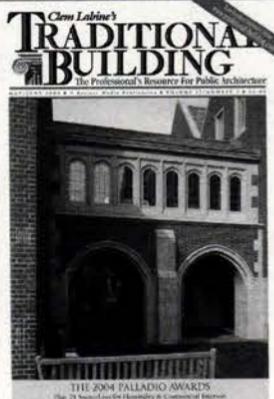


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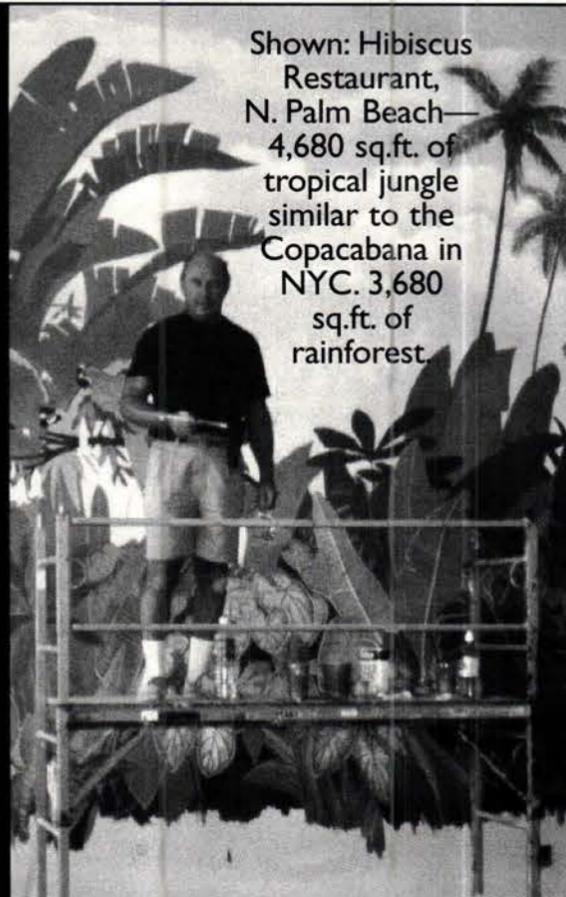
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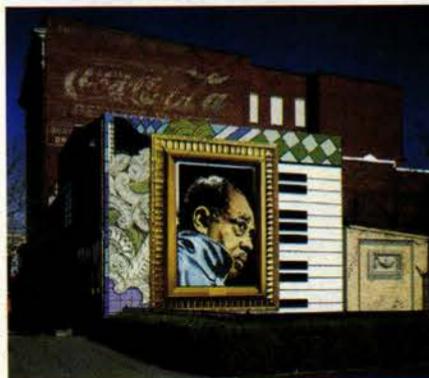
www.russelliott.com
russelliottnyc@aol.com



Shown: Hibiscus Restaurant, N. Palm Beach—4,680 sq.ft. of tropical jungle similar to the Copacabana in NYC. 3,680 sq.ft. of rainforest.

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www.peckstudios.com



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These storefront windows and this door were custom fabricated by Adams Architectural Wood Products.

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www.bovardstudio.com
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Write in No. 9600

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202-332-3700; Fax: 202-332-3325
www.thecraftsmengroup.com
Washington, DC 20001

Fabricator & restorer of architectural millwork: doors, windows, glazing, furniture, hardware restoration; domestic hardwoods, imported mahogany & teak.

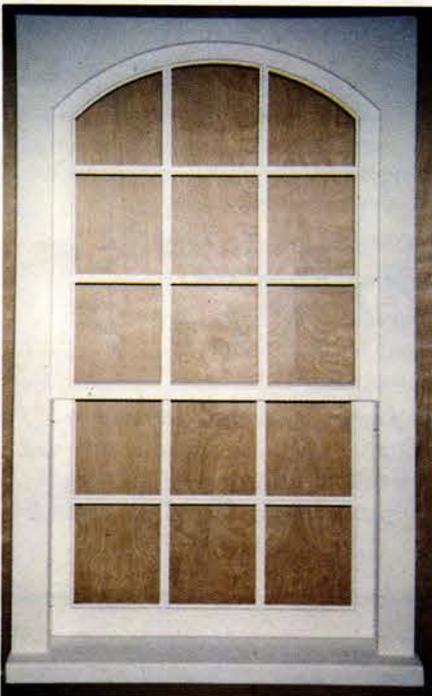
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Drums, PA 18222

Custom fabricator of wood windows, doors & millwork: custom designs; casework, paneled doors & complete entryways; mantels; brackets, moldings, friezes; pine, oak, mahogany, poplar, birch & Spanish cedar.

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www.europeanironworks-sb.com
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Write in No. 3031

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www.grabillwindow.com
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www.historicalarts.com
West Jordan, UT 84088

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Write in No. 1696



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

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www.michaeldavisstainedglass.com
Long Island City, NY 11101

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www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.

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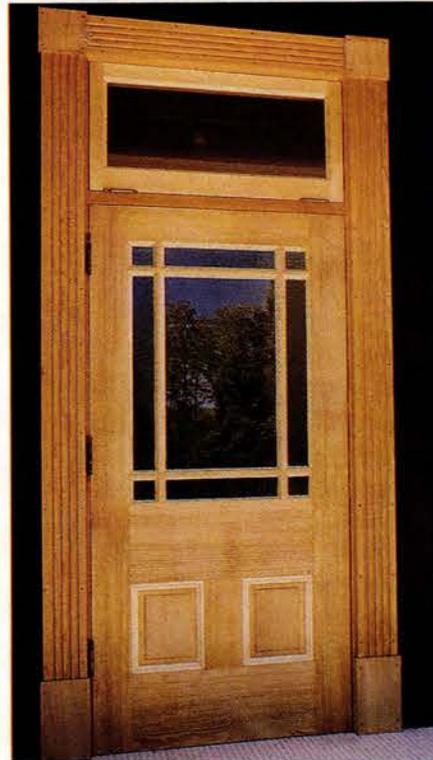
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www.vintagewoodworks.com
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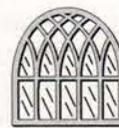
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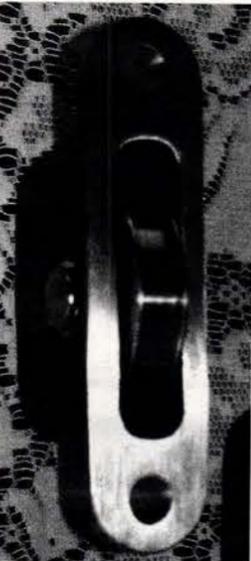
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www.europeanhardware.net
Mooresville, NC 28117

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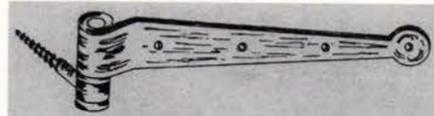
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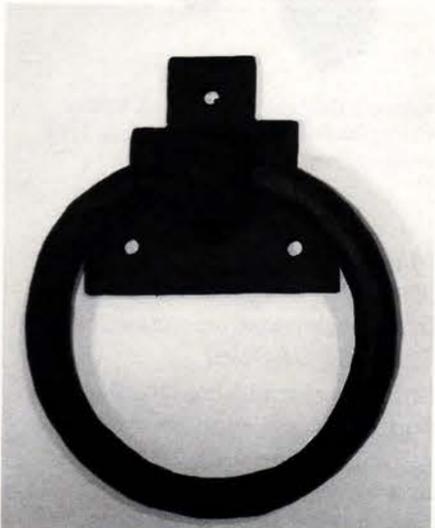
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Candler, NC 28715

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

Call for more information.



This wrought-iron door pull was manufactured by Kayne and Son Custom Hardware.

Kirkpatrick Ltd.

704-658-1016; Fax: 704-998-3558
www.kirkpatrick.co.uk
 Mooresville, NC 28117

Manufacturer of window, door, cabinet, gate & bathroom hardware: iron gate latches, hinge fronts, cre-mone bolts & more; powder-coated black & pewter & brass; established in 1855.

Write in No. 1806



The pattern for this malleable-iron door handle, available from Kirkpatrick, dates back to 1855.

Kolson, Inc.

516-487-1224; Fax: 516-487-1231
www.kolson.com
 Great Neck, NY 11023

Distributor of door & window hardware & bath fixtures: doorknobs, knockers, lever handles, hinges, rim & mortise locks, side bolts, doorbells, cabinet knobs & pulls & French door hardware; all styles & most finishes.

Write in No. 3760



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Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
 Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, window, gate, cabinet & mailbox hardware; knobs & levers with compatible locks with various backsets & functions;

wrought iron, pewter, brass & bronze; 16th to early-20th centuries; custom work.

Write in No. 7600



Maguire Iron imports and sells traditional builders hardware, such as these handsome door handles.

Martin Pierce Hardware, Inc.

323-939-5929; Fax: 323-939-0366
www.martinpierce.com
 Los Angeles, CA 90016

Manufacturer of door & furniture hardware: oil-rubbed bronze, hot-patina bronze & stainless steel; variety of styles.



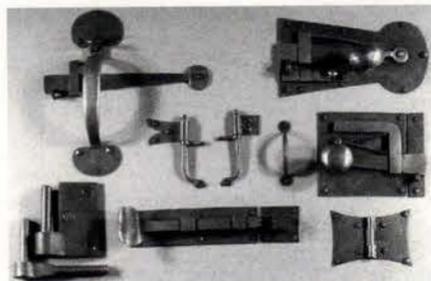
Martin Pierce manufactured this bronze Hedgerow design single-cylinder lever and turn piece with a 2 3/4 x 11 1/4-in. backplate.

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178
www.dcmitchell.org
 Wilmington, DE 19804

Manufacturer of reproduction period door & shutter hardware: box locks, strap hinges, shutter tiebacks & more.

Write in No. 2800



Period door hardware is supplied by D.C. Mitchell in hand-forged iron and hand-cast bronze.

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www.nottinghill-usa.com
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Write in No. 319



Notting Hill offers cast-pewter and -bronze knobs and pulls in a variety of finishes, such as this Renaissance pull, which features a motif from 14th-century Germany.

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603-672-4113; Fax: Same as phone
www.oldsmythshop.com
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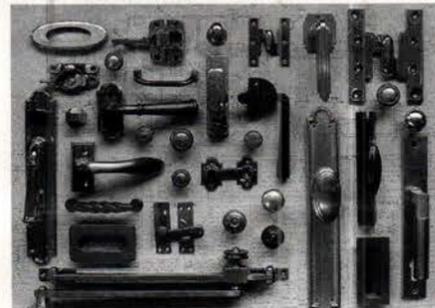
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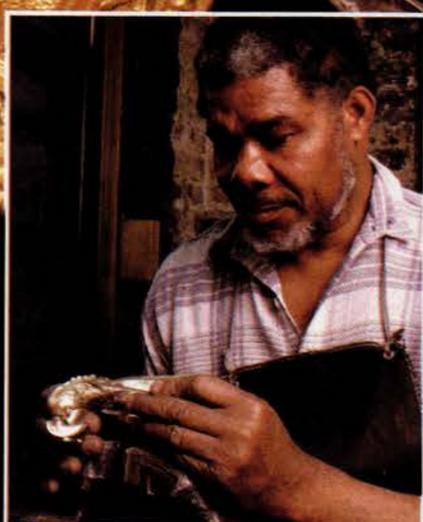
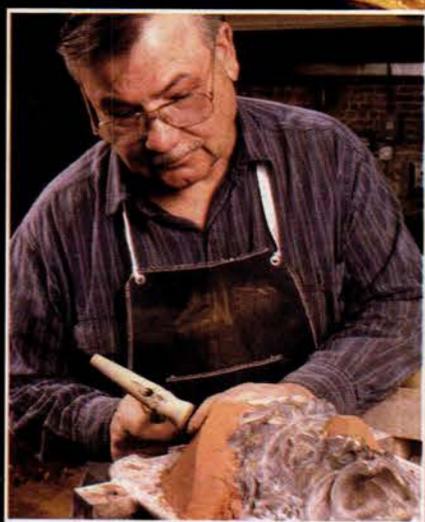
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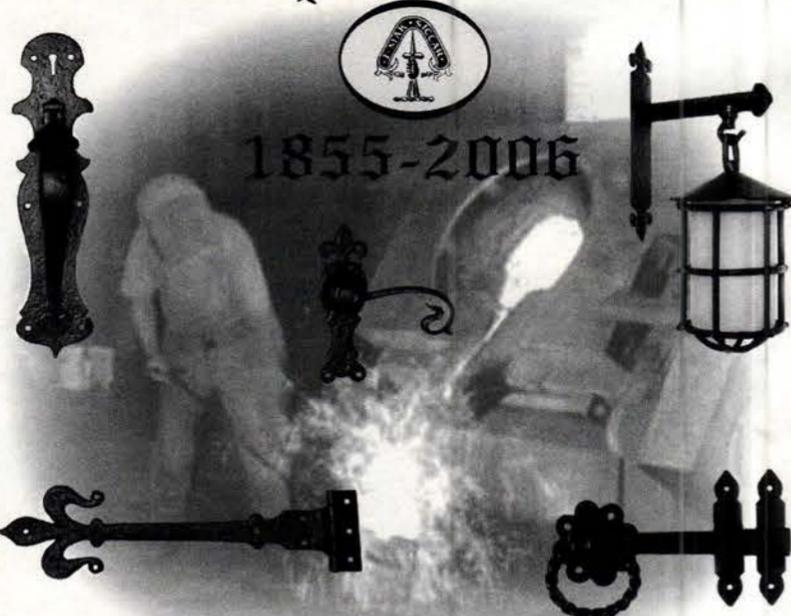
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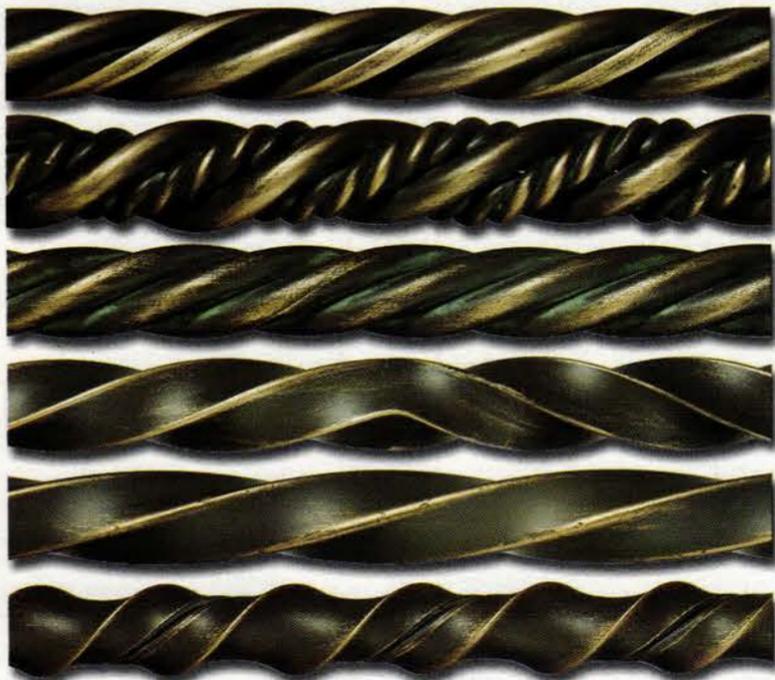
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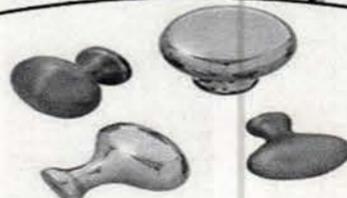
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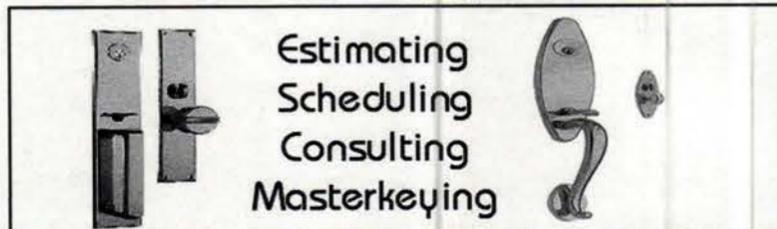
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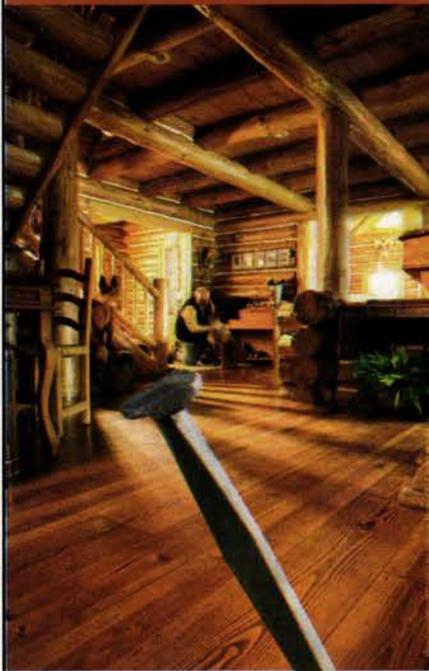
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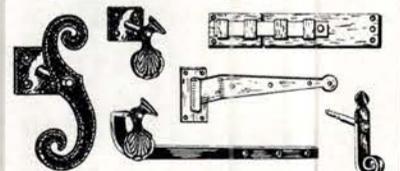
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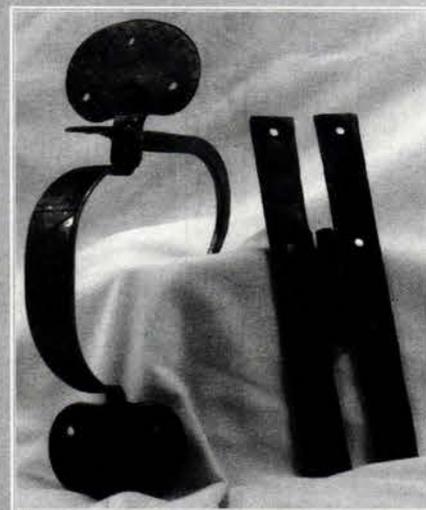


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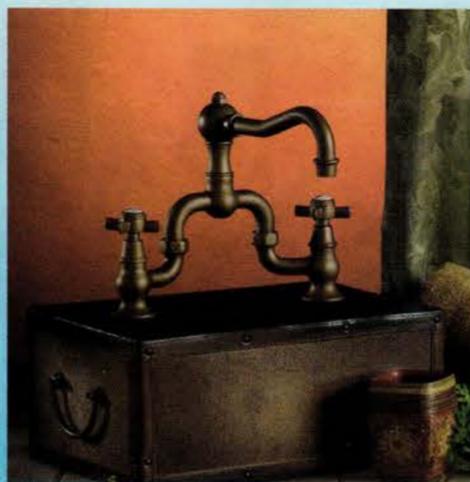
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IPTW 2006 in New Orleans

By Lisa Sasser, President, PTN

Since 1997, the Preservation Trades Network has presented the annual "gathering of the trades" at the International Preservation Trades Workshop (IPTW). This year's IPTW will be unlike any other. In response to the devastating property loss and human tragedy resulting from Hurricane Katrina and the levee breaches in New Orleans, the membership of PTN voted unanimously last October at IPTW 2005 to hold the next IPTW in New Orleans, with the goal of making a tangible contribution to the efforts of local residents to rebuild and return to their community.

The Preservation Trades Network and World Monuments Fund (WMF) are working in partnership with the Holy Cross Neighborhood Association and other organizations to bring IPTW 2006 to the historic Holy Cross neighborhood, October 26-28, 2006 with the theme "Rebuilding Hope—Reclaiming Heritage"

Many property owners in Holy Cross, the Lower Ninth Ward and other historic neighborhoods are struggling with the decision to repair historic homes and other buildings that they desperately want to save and return to, but lack adequate information or access to resources to help them determine how to proceed. Through a series of field schools and other community outreach projects such as the Mobile Preservation Unit, PTN and WMF are currently working to provide technical information and direct practical assistance with assessment and repairs.

IPTW 2006 will bring preservation tradespeople and allied disciplines to the Holy Cross neighborhood to create a venue where local residents, tradespeople,



PTN members Rudy Christian and Laura Saeger are participating in the Mobile Preservation Unit (MPU), a PTN/World Monuments Fund partnership developed to provide technical information and practical assistance to residents of historic New Orleans neighborhoods.

preservation practitioners, contractors, students and others can share and learn from demonstration projects involving actual work on neighborhood buildings, and presentations on trades techniques and preservation resources. Demonstration projects will include repair of historic plaster, slate roofs, masonry, floors, framing, windows, doors and building features along with sessions on wood preservative treatments and preserving architectural character.

As with every previous IPTW there will be ample opportunities for learning, sharing and camaraderie among the community of the trades, but IPTW 2006 will take this to an entirely different level, in a location with an incomparable heritage of architecture, culture and community. In addition to opportunities to work and learn, the annual PTN Auction, live music and

social events will celebrate the community and culture of New Orleans and the traditional trades. The spirit of New Orleans has been battered and tested, but the spirit to rebuild and carry on has not been extinguished by the floodwaters.

By joining us in this effort you are affirming that the traditional trades are about more than "restoring old buildings." You will be taking part in a unique opportunity to help local people reclaim their homes and heritage. IPTW 2006 will demonstrate that the trades have an important role in the lives of individuals and communities.

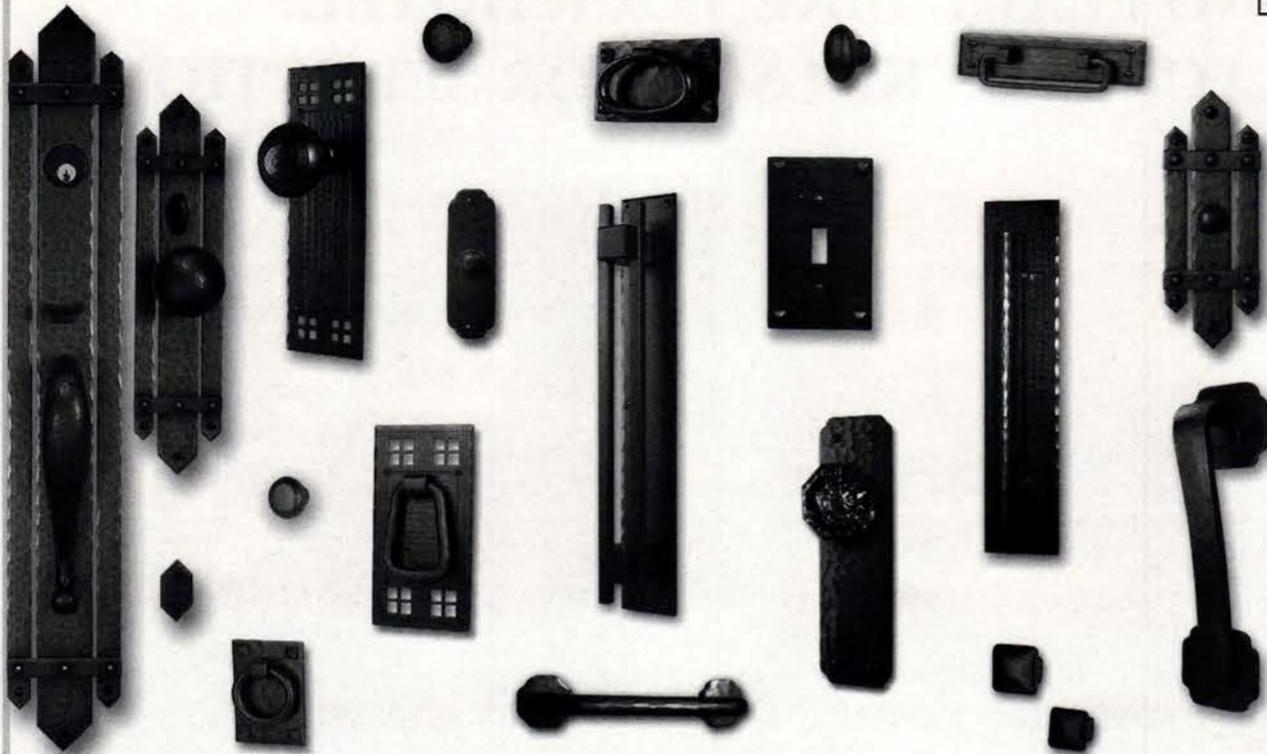
To learn more about how you can help "Rebuild Hope and Reclaim Heritage" in New Orleans visit www.iptw.org and www.ptn.org or contact PTN at: info@ptn.org or 866-853-9335. AIA/CEU Continuing Education Credits will be available for IPTW 2006. ♦

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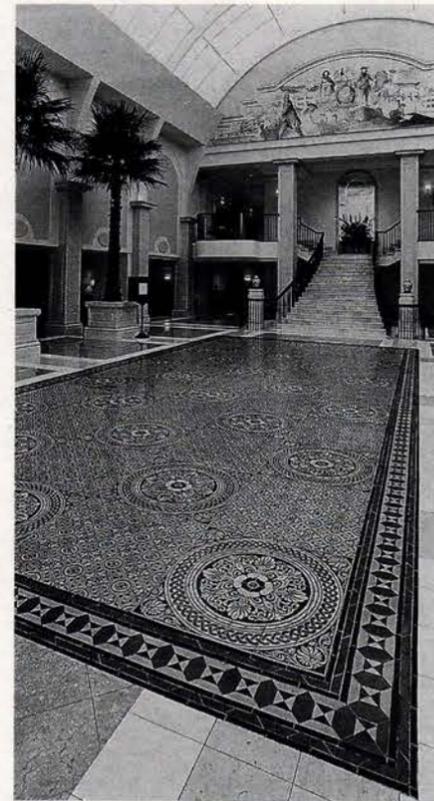
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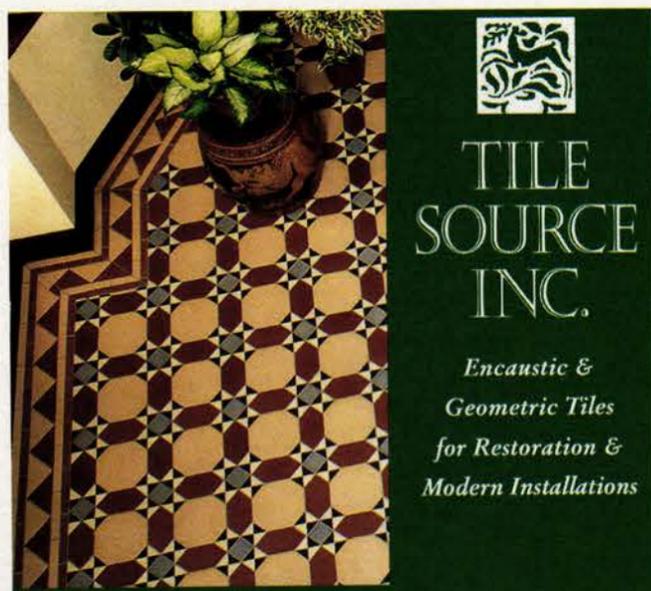


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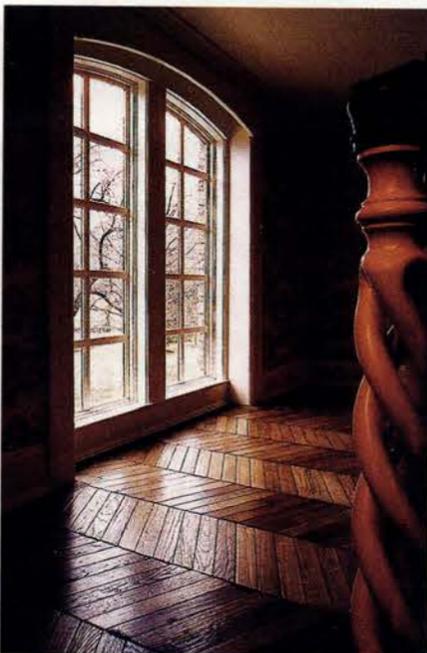
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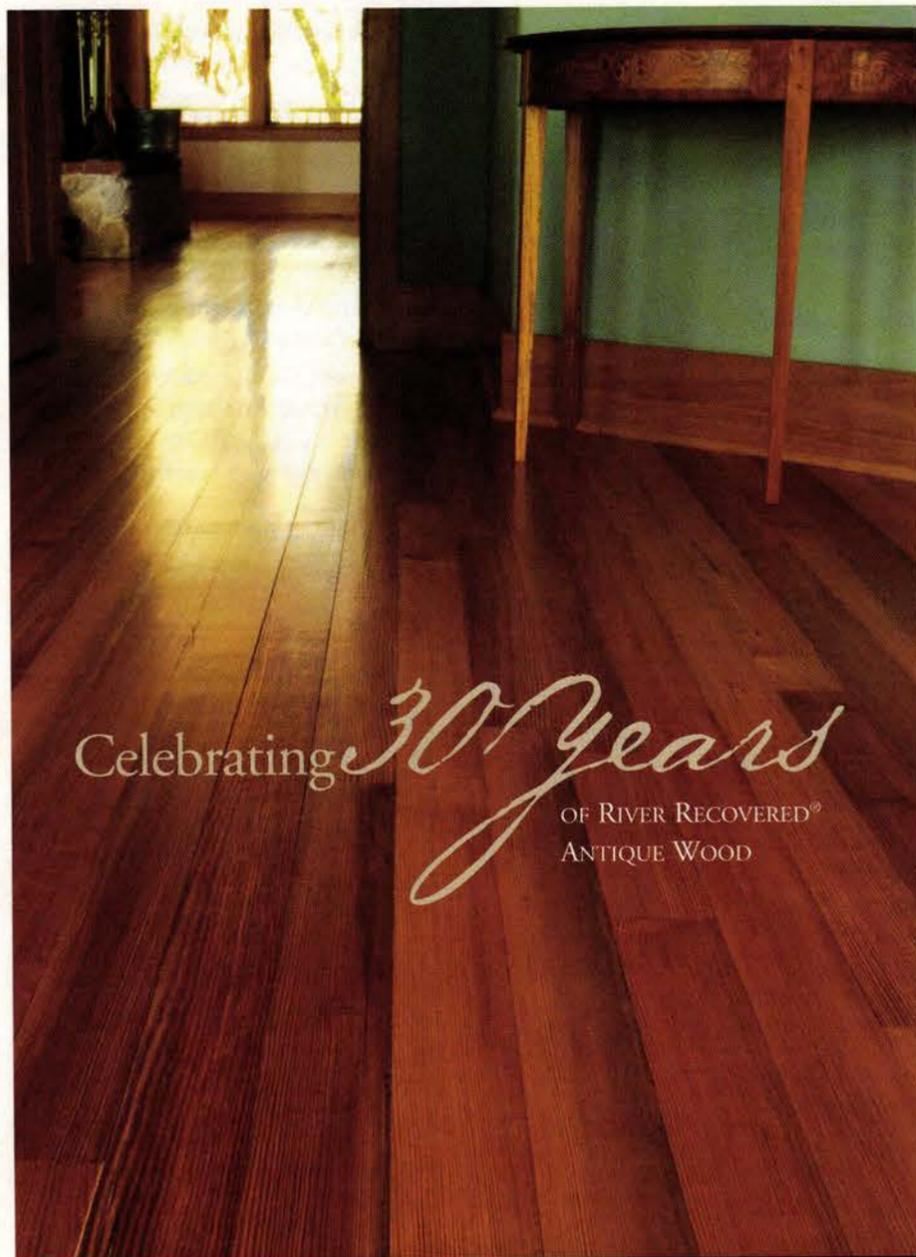
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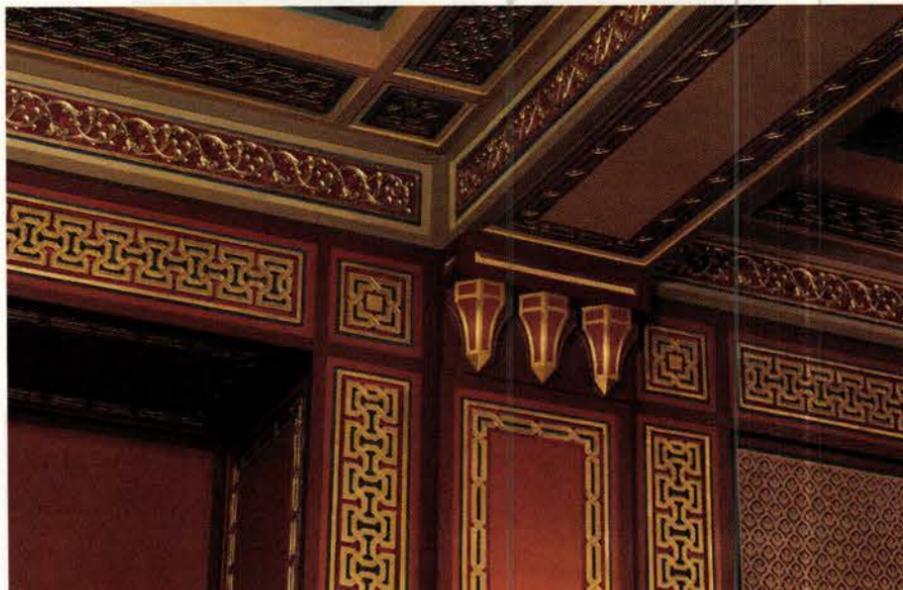
The restoration of an historic Baltimore building proves a unique challenge for a local decorative-finishing company.

By Will Holloway

When the Grand Lodge of Maryland Masonic Temple was completed in 1869, it stood on Charles Street in downtown Baltimore as the center of Maryland's Masonic activity. Architect Edmund G. Lind's three-story structure would be reconstructed and enlarged twice – after fires in 1890 and 1908 – according to the designs of Joseph Sperry; an additional floor was added after the first fire and two additional floors and a Mansard roof were added after the second. It remained the Mason's headquarters until 1994, when it was purchased by the owner of the nearby Tremont Park and Tremont Grand hotels. With the recent completion of an ambitious restoration and adaptive reuse project, the seven-story, 90,000-sq.ft. Renaissance-Revival Masonic temple has been converted into the Tremont Grand Meeting Facility.

The restoration and adaptive reuse of the historic structure was orchestrated by Washington, DC-based developer William C. Smith & Co. and the Baltimore-based architecture firm Murphy & Dittenhafer, Inc. Owing to the work of Thomas Moore Studios (TMS), also of Baltimore, the interior of the Tremont Grand is now as opulent as its history is rich. With names like the Corinthian Room, the Tuscan Room and the Oriental Room, the building's 140 spaces – each with a specific architectural style necessitating a specific decorative-finishing scheme – exhibit the range of services that TMS provides.

While there wasn't a lot of heavy damage, most of the rooms were in a general state of disrepair when the project got underway in March 2004. Charged with creating an elaborate banquet, meeting and conference space,



Following a comprehensive two-year decorative finishing restoration executed by Baltimore, MD-based Thomas Moore Studios (TMS), downtown Baltimore's Tremont Grand Meeting Facility showcases an opulent interior befitting the building's storied past. In the fourth floor Oriental Room, TMS' work included matching and restoring the room's polychromatic walls and replicating its original stenciling and applying it to the entire ceiling. *All photos: Alain Jaramillo*



TMS set out to preserve the historic, ornate aspects of the building while at the same time imbuing it with a fresh feel.

The ten main meeting rooms of the Tremont Grand are spread out over its lower five floors. The highlight of the second floor, and possibly the entire building, is the 4,250-sq.ft. Corinthian Room. Its open space, appropriate for large meetings, receptions and dinners, is surrounded by columns with gilded capitals rising to a 21-ft.-tall ceiling. Copying the pattern of existing Roman grilles – from the old heating system – in lunettes over the two entrances at either end of the room, TMS painted ten trompe l'oeil grilles in formerly blank lunettes along the long walls of the room, each grille backed with a dark azure color.

"We tried to give the feeling of a grand pavilion," says Thomas Moore, president of TMS. "With the grilles, we did a trompe l'oeil treatment to give the feeling of looking out through the grilles to an outside courtyard." Two scenes, dawn and dusk, were also designed and created for two large lunettes at either end of the room. An enriching glaze was applied to the column capitals throughout the room and the decorative ceiling was given a polychrome finish, highlighting its ornate plaster work.

Abutting the Corinthian Room is the 2,380-sq.ft. Roman Room. Here, the goal was to incorporate the palette from the existing Roman fresco paintings into the rest of the room, giving it a Classical feel. The historic murals were restored, the decorative plaster ceiling and caissons were given a polychrome finish and custom glazing was applied on the wall panels.

In the fourth floor Oriental Room, TMS restored the polychromatic marquetry walls, removed unstable distemper paint on the ceiling, replicated the original historic stenciling and applied it to the entire ceiling and restored the faux-leather dado. In all, 23,000 sq.ft. of multicolor, faux limestone glaze finish was applied throughout

Originally constructed in 1869, the Grand Lodge of Maryland Masonic Temple served as the state's masonic headquarters until 1994. Now the Tremont Grand, the 90,000-sq.ft. building features 140 rooms on seven floors.



Left and above: On the second floor, the 4,250-sq.-ft. Corinthian Room is ringed with columns rising to a 21-ft. ceiling. In order to give the feeling of looking out on an outside courtyard, TMS painted trompe l'oeil Roman grilles – mimicking real grilles over the room's entrances – in ten lunettes along the room's long walls. Other work included applying enriching glaze to the capitals and giving the decorative plaster ceiling a polychrome finish.

the building, with colors being adjusted to fit each room. In the corridors, textured Venetian stucco was applied to replicate historic plaster walls.

Given the varied architectural characteristics of the rooms, TMS had to decide early on whether it was more important to highlight their differences or to tie them together. "There was a desire to bring it into contemporary taste, but we wanted to keep the historic feeling of the architecture," says Moore. "For example, you have the Ionic Room and the Tuscan Room. When we tried to tie them together, we found that it didn't make sense color-wise, given the feminine quality of the Ionic Room and the masculine quality of the Tuscan Room. For a hospitality building, it just made sense – why would you want to rent one room as opposed to the other if they're all the same? So we determined that to highlight the uniqueness of the building, we needed to understand the architectural framework of each room.

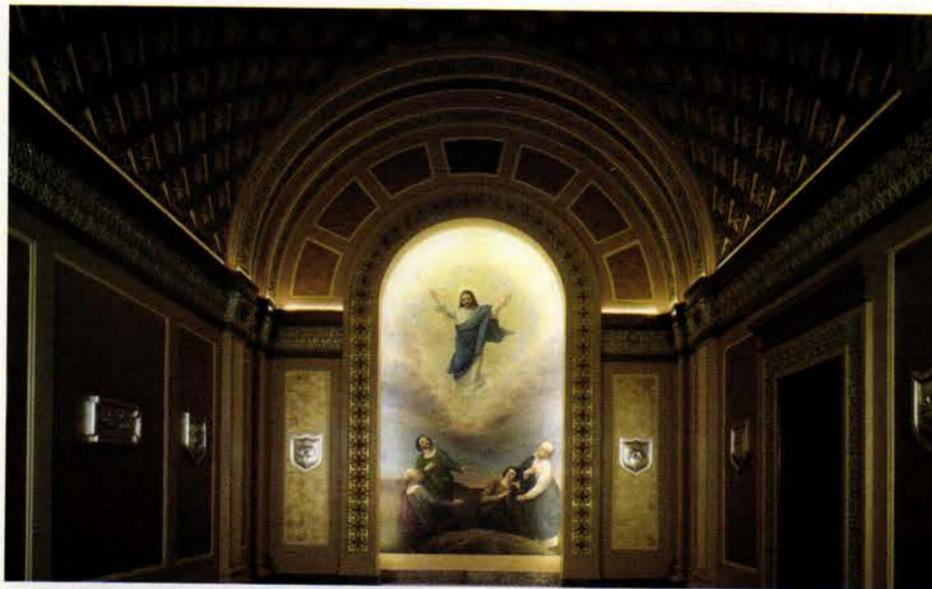
"This project was really rewarding in that it was an interesting study in the architectural orders," he adds. "It was like graduate school in the orders for some of my decorative painters that have more of a modern-art school background. So it was a good training ground for some of my younger artists."

One unusual aspect of the project was the 100 years of accumulated residue buildup from incense, candles and coal dust. "It was absorbed into the walls as well," says Rina Steinhauer, of TMS. "This created a sort of a crisis, because a lot of the decorative painting work was going on while the HVAC system and the modern amenities were being put in, which is not the way that you typically want to work – you really want to have the new metabolism of the building established before you start doing the decorative finishes.

"As they were putting the HVAC in, the temperature in some of the rooms would drop, and the atmosphere dried out – there were great variations in the humidity and temperature between the rooms," she says. "In some of the rooms, the finishes had already been put up when the walls started exuding this resin-like stuff. Fortunately, it came off, but it was a real case study in getting the air conditioning done before you put

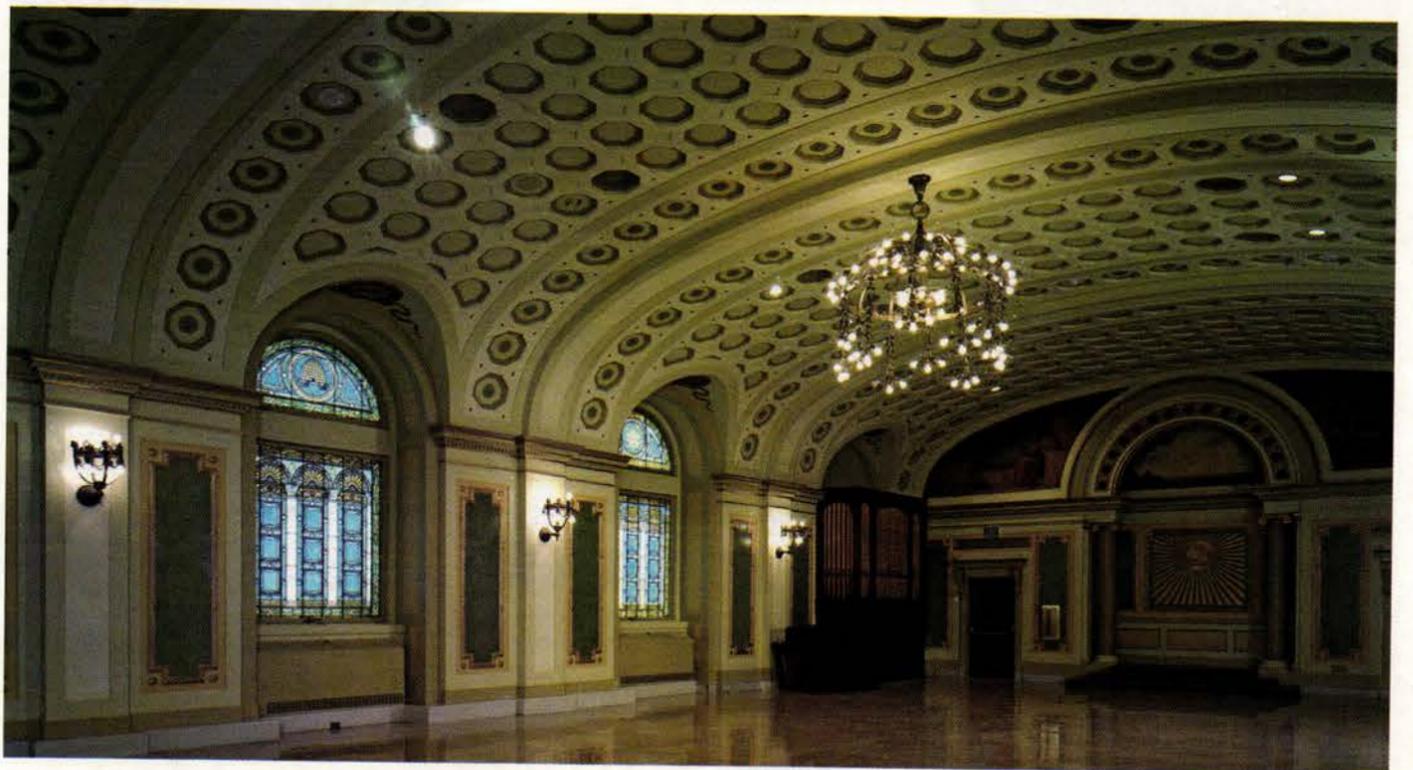
your finishes on, because it literally changes the metabolism of the building."

Having overcome this and the challenge of keeping track of a palette of close to 100 different colors – each specific to a particular application – TMS is justifiably proud of its work at the recently opened Tremont Grand. "This was a pretty big job," says Moore. "We've done a lot of work at the Department of Justice, the Treasury and the Supreme Court. But with the scope of this project – a 90,000-sq.-ft. building, 140 rooms – this is probably the fanciest feather in our cap to date. It was a wonderful opportunity." ♦



Left: In the small chapel on the fifth floor, the polychrome ceiling was restored to its original condition, decorative metallic finishes were applied to wall panels and the ornamental medallions were gilded and antiqued.

Below: In the 2,380-sq. ft. Roman Room, the decorative plaster ceiling and caissons were given a polychrome finish, the historic murals were cleaned and restored and custom glazing was applied on wall panels.



Decorative Painting

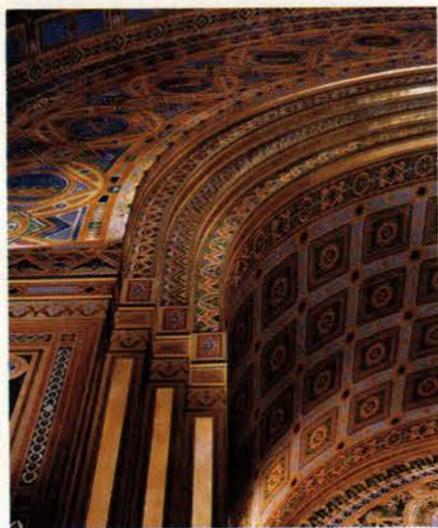
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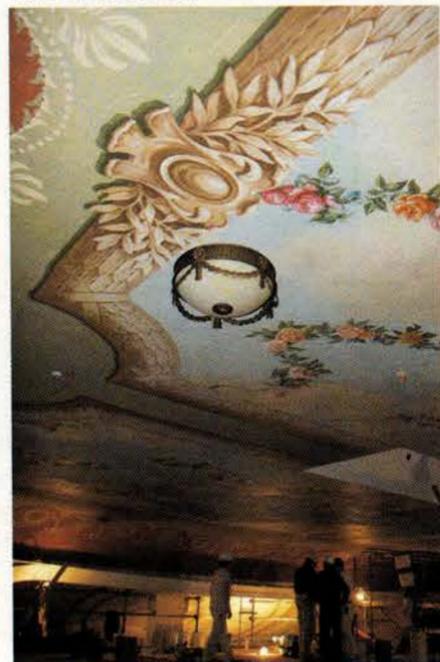
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This 5-ft.-tall sun cartouche is a detail in a ceiling painted by Lynne Rutter Murals & Decorative Painting in the Paris Casino in Las Vegas, NV.

Lynne Rutter Murals & Decorative Painting

415-282-8820; No fax
www.lynnerutter.com
San Francisco, CA 94107

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

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G. Byron Peck of Peck Studios painted the musical angels for this decorative ceiling.

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www.peckstudios.com
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This is one of several decorative ceilings restored by Thomas Moore Studios in the Department of Justice Building in Washington, DC.

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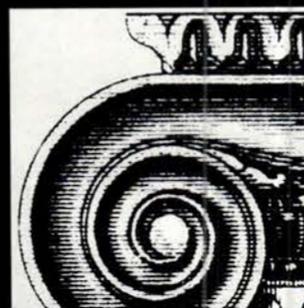
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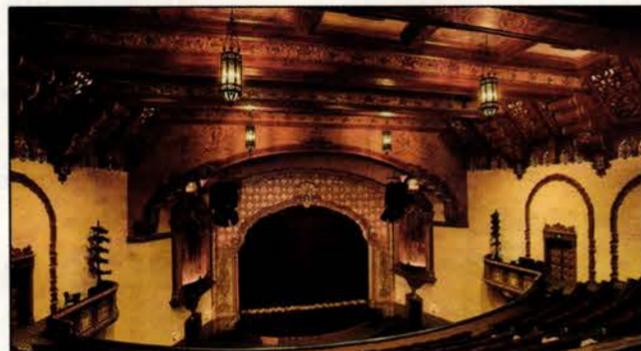
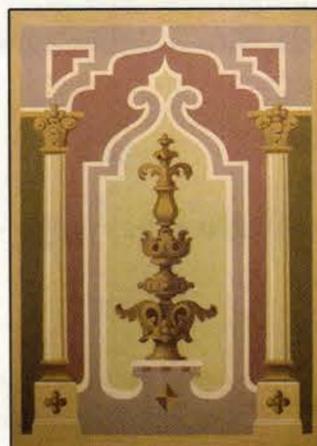
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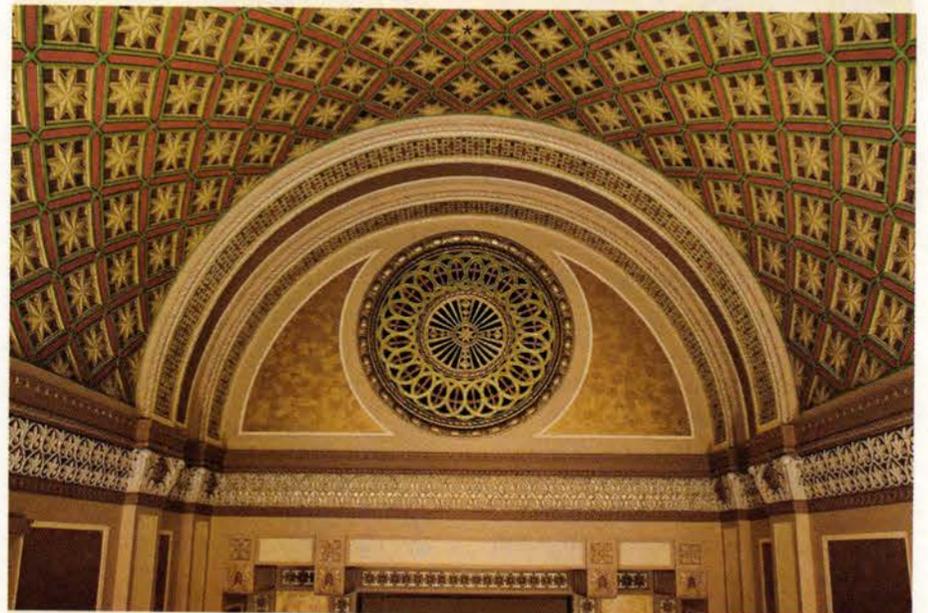
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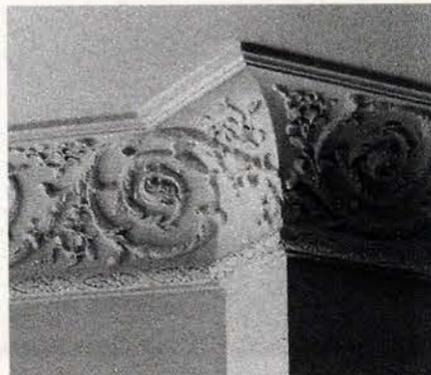
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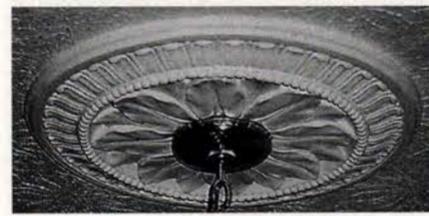


Felber fashioned this cornice molding based on a Classical lacy foliate pattern.

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The plaster medallion for this ceiling was manufactured by Fischer & Jirouch.

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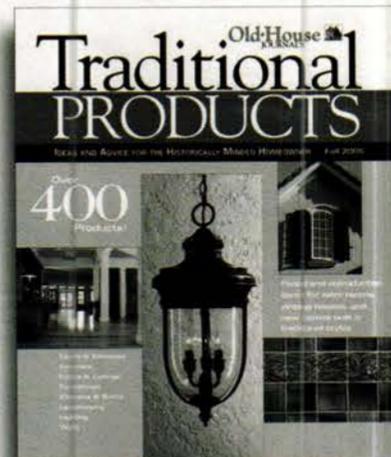
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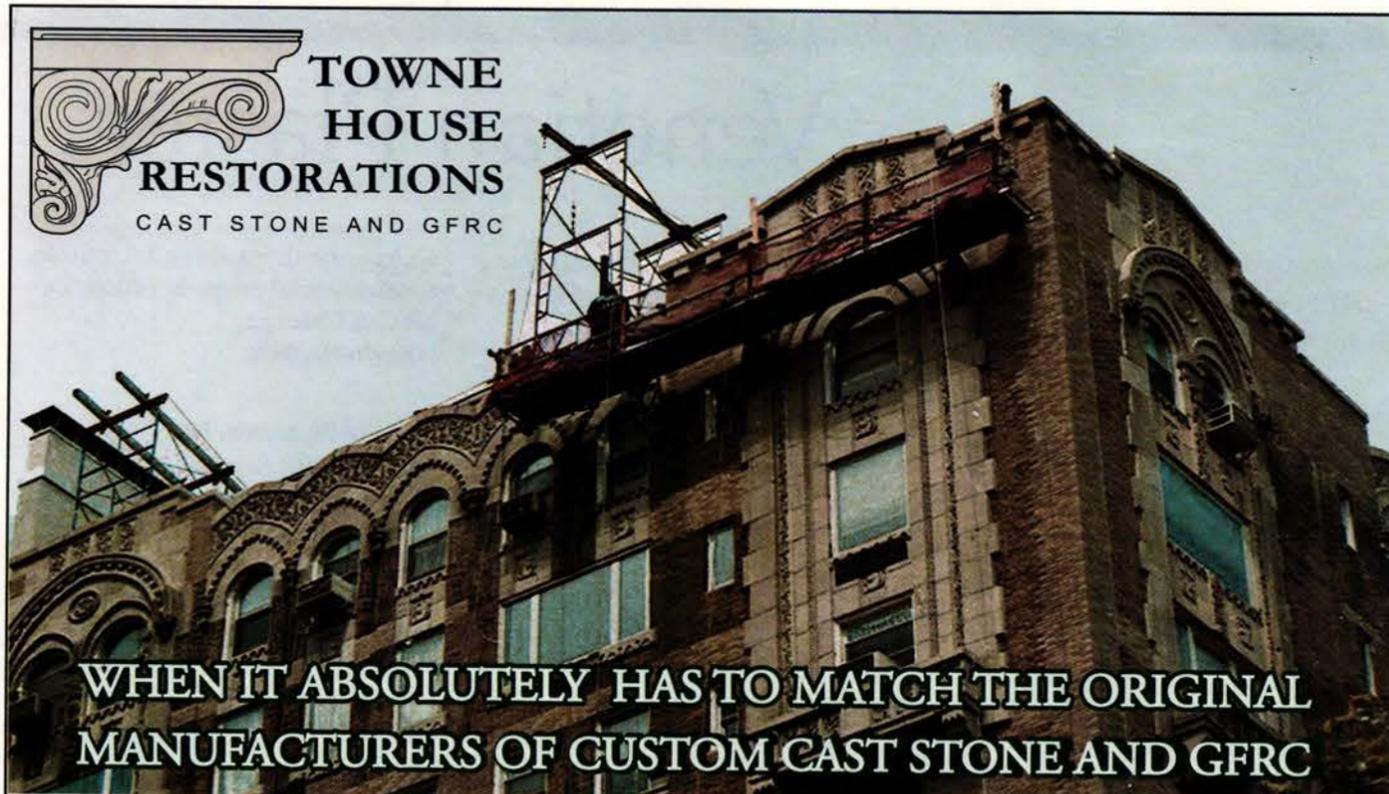
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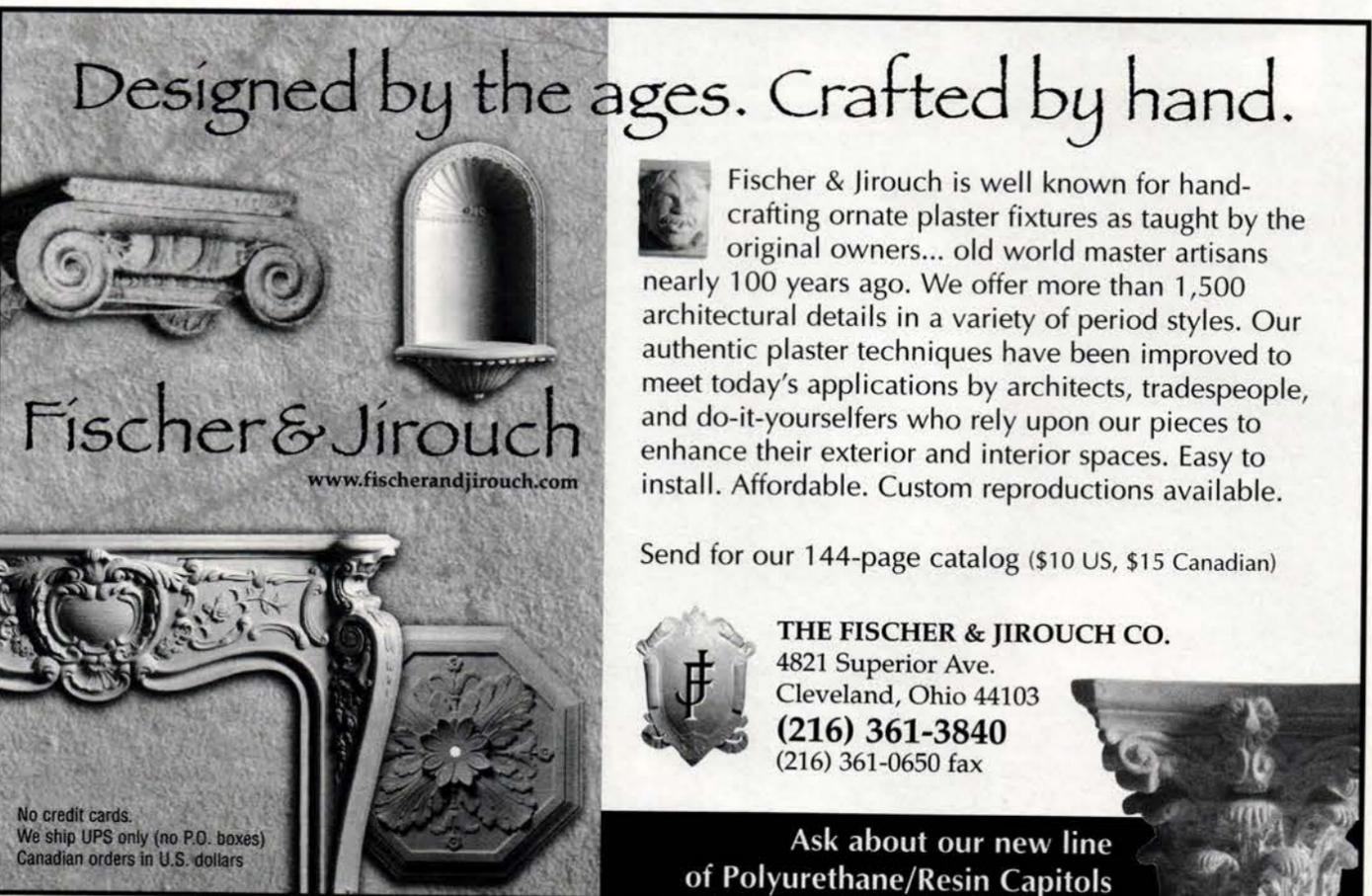
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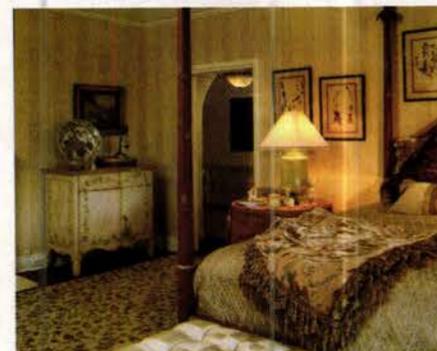
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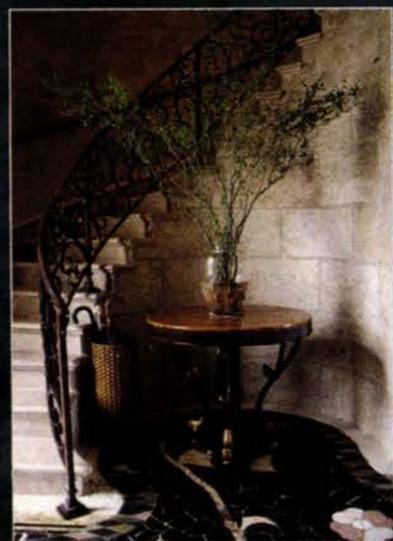
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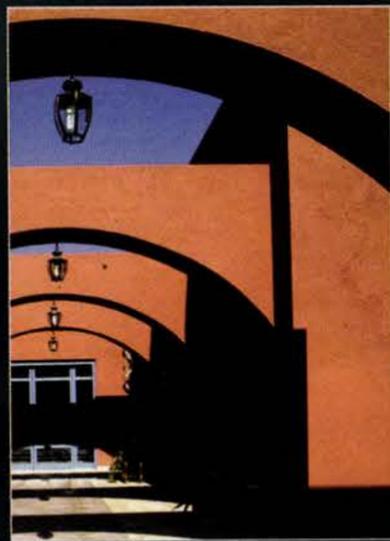
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RELIGHTING A STATEHOUSE

St. Louis Antique Lighting replicated a number of original Mitchell, Vance and Co. fixtures for the Senate Chamber in the historic Kansas Statehouse.

By Gary H. Behm, IES

When Treanor Architects of Lawrence, KS, the architects leading the restoration of the 19th-century Kansas State Capitol in Topeka, KS, first looked at the Senate Chamber in 2000, the firm realized that relighting its stately historic interior was going to be a major challenge. Vance Kelley, AIA, of Treanor, put it this way: "Lighting is perhaps the most visible of building systems and thus can have an enormous impact on any historic preservation project. This was especially true at the Kansas Statehouse where previous work to upgrade the systems had negatively impacted the historic character of the building. Meeting all of the technical and aesthetic objectives was going to be a formidable challenge."

To meet that challenge, Barry Greis, AIA, architect of the state capitol, assembled a team made up of Treanor Architects, Schooley Caldwell and Associates, of Columbus, OH, William Seale, noted historian and architectural preservationist, and Gary Steffy of Gary Steffy Lighting Design, Ann Arbor, MI.

Led by Steffy, the design phase started in 2001, and lighting specifications were complete in April of 2004. St. Louis Antique Lighting was selected to produce the fixtures, which were installed in December of 2005. The project included 31 replicated Mitchell, Vance fixtures – 5 chandeliers, 16 gallery standards, six double-arm wall brackets and four nostrum standards. Four 16-arm chandeliers were mounted toward the corners of the room. These measure 6 ft. 2 in. wide by 14 ft. 6 in. tall. One larger (6 ft. 8 in. by 21 ft. 7 in. tall) 24-arm chandelier was mounted in the center of the room. A total of 88 gas shades were used on the chandeliers.

While the original fixtures were made primarily of slush-cast zinc, commonly referred to as white metal or pot metal, aluminum was substituted in the replications. Aluminum has similar weight, melting temperature and castability characteristics, but it is stronger and does not have some of the toxicity problems that zinc produces in the casting process. The original spinings were of brass and small ornamental details, such as the gas keys,



A design team assembled by Barry Greis, AIA, architect of the state capitol, researched and replicated the lighting for the Senate Chamber in the Kansas Statehouse in Topeka, KS. Construction on the historic capitol began in 1866 and lasted for 37 years as wings were added. Gary Steffy of Gary Steffy Lighting Design created the drawings to replicate the original Mitchell, Vance fixtures, which were then manufactured by St. Louis Antique Lighting. All current photos: Steve Swalwell, Architectural Photographics



Original historical photographs of the Senate Chamber supplied by the Kansas State Historical Society were a good source of information to Gary Steffy when he designed the lighting. This one dates to circa 1886.

were cast brass. In making the replicated fixtures, all structural elements were made of steel.

For the Senate Chamber project, the first challenge was to research the lighting history to discover what was historically authentic. The design team had the advantage of having access to original interior photographs of the chamber, supplied by the Kansas State Historical Society, along with some detail drawings from original plans. The historical photos offer several clear views of the chandeliers, wall brackets and standards.

It was known that very similar fixtures were illustrated in the Mitchell, Vance Catalog of 1876 (Dover Edition) and upon searching, the lighting designers discovered an illustration of a very large gasolier (Plate 192) that exhibited many of the exact same casting designs used on the Senate gasoliers. (A gasolier operated on gas, as compared to an electrolier that used electricity or a chandelier, which used candles.) In addition, during the pre-bid phase, the lighting designer was able to examine a print of the actual Mitchell, Vance Senate gasolier from the catalog of a private collector.

It was no surprise that the fixture manufacturer for the Kansas Statehouse in the 1880s was Mitchell, Vance and Co. This firm was the premier manufacturer of high-quality gas lighting in the United States at the time. Incorporated in 1854, it operated until 1933, when it succumbed to the economic downturn of the Great Depression. It supplied the lighting fixtures for several state capitols and also received the highest award for gas lighting at the Centennial Exhibition of 1876 in Philadelphia. (For more on Mitchell, Vance and Co., see the introduction to the Dover Reprint of the 1876 Catalog and the description for plate 73 on page 155 of "Gaslighting in America," both by Denys Peter Myers. Cynthia and Chris Allen have also reproduced a late 1890s Mitchell, Vance Catalog, Volume Three of their series on 19th century lighting.)

With the original manufacturer identified and historical photos in hand, the designers had to fill in detail, determine scale, materials and finishes used for the fixtures and develop specifications, including modern lamping and controls. Scale was determined by extrapolating from the known size of various common elements of the fixtures, such as fitters and shades and also from the known sizes of other objects and architectural details shown in the photos.



Michell, Vance and Co. gallery standards and wall brackets replicated by the design team following historical photos of the Senate Chamber were installed throughout the ornate room in their original locations.

exhibited a relatively large mid-stem ornament. With some dimensional modification, this ornament was made to house four 150 watt, 3,000K ceramic metal halide lamps, each pair separately circuited and used to both provide uplighting for the ornate ceiling and to indirectly light the chamber.

The specifications were sent to St. Louis Antique Lighting, and we faced the challenge of creating these products. With scanned enlargements of the historical photos side by side with the spec drawings, the task was to interpret these images and put every small detail on paper. Starting with pen and pencil, and then transferring to AutoCad, where each item was drawn full scale, then making use of periodic back-and-forth electronic exchanges with the lighting designer, we submitted design and mechanical details until the entire fixture puzzle could be assembled into a single drawn unit. With only half of the fixture shown, the full-scale drawing was 3 ft. wide and 10 ft. long.

After drawings were approved, patterns were carved, tooling and molds were made and the parts were manufactured. A colorized, small-scale version of the drawing was printed to indicate which of the six different finish treatments each part was to receive. After the finish samples were submitted and approved, one completed fixture was finished, wired and assembled for the design team to review in fall of 2005 at the manufacturer's facility. The team made some final tweaks and after completion, the luminaires were delivered by St. Louis Antique Lighting to the Senate Chamber for onsite assembly and installation in mid-December of 2005. From start to finish, it took St. Louis Antique Lighting 18 months to complete the work.

The Senate Chamber lighting is only one part of the work being done on the Kansas State Capitol project. Planning for restoring the building began in 1997; construction started in December of 2001 and is expected to be complete in April 2010. A total of 366 lighting fixtures (21 different types) have already been manufactured for the East Wing, where the Senate Chamber is located.

The president of the Kansas Senate, Stephan Morris, put it this way: "The State Capitol is Kansas' most significant and visible historic landmark. A critical

part of its preservation is insight into the vision and commitment of those who built this magnificent 'people's house' on the prairie. Our historic structure study has served as a guide to the historically appropriate restoration of our beautiful statehouse. We want to achieve a fully functional state capitol that is faithful to its past." ♦

Written descriptions from Mitchell, Vance, other period lighting catalogs from its competitors, and background information from Seale provided information for the finishes used at the time. These fixtures were generally "decorated," as opposed to using a simple monochromatic finish. Decorating meant that several colors (polychromatic) were used with contrasting levels of reflectivity; gilt next to matte, matte next to polished, polished next to antiqued and so on. Close examination of the historic black-and-white photos of the Senate Chamber fixtures revealed differences in texture and reflectivity, giving the design team clues to original finish treatments and material composition.

This research contributed to the contract documents, providing a written specification, with historical photos attached, detailing the requirements for building the fixtures. Besides the historical photos, Steffy also developed a detailed drawing illustrating salient features of the fixtures. That drawing illustrates the next phase of luminaire design after the research and photo documentation.

Steffy's second challenge was to make these period designs light the chamber in a way that arguably evokes the 1880s, but also meets the needs of modern legislative discourse. For the Senate Chamber, he specified five chandeliers with a total of 88 "gas" shades enclosing 60-watt clear halogen flame-shaped candelabra base lamps to provide general illumination for the space. These were all to be dimmable, allowing for a "historic scene setting," which means dimming them to a low output to simulate what is today popularized as the amount of light produced by the original gaslights.

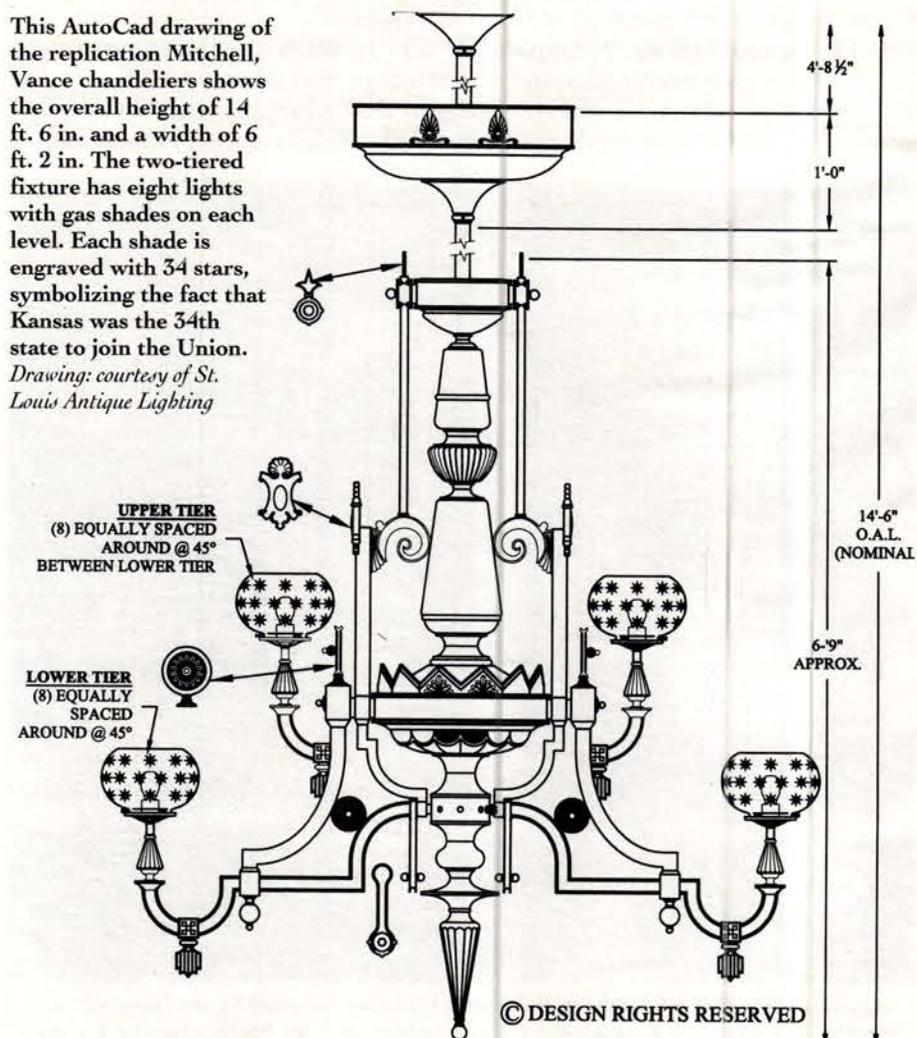
The shades that enclosed the lamp were critical as they had to be large enough to enclose the specified lamp, be authentic in size, color and style, yet translucent enough for dimmed levels and diffuse enough to prevent glare at full luminosity. Plate 27 of the Mitchell, Vance catalog exhibits several shade styles and Steffy chose No. 204, an etched shade with cut stars. Several sample shades were submitted to get the right combination of inside and outside etching to achieve the desired effect.

These mockups also revealed that the specified lamp in its clear version exhibited severe striation shadowing from the halogen capsule supports. Lamps were changed to white BT15 shape, 60-watt, medium base, resulting in the disappearance of any shadowing and a warm, even glow from the shade. The 10-in.-dia. elliptical shades were made of lead crystal and were hand-engraved with 34 eight-pointed stars on the etched surface, arranged in a symmetric three-row pattern, signifying that Kansas was the 34th state to join the Union.

Steffy also specified that the fixtures hang near their original mounting height to recreate a greater sense of warmth and dignified intimacy than is found in more modern suspensions, which place lights closer to the ceiling. He also wanted to avoid the standard solution of using "can" lights to supplement the decorative lighting, which would have required putting holes in the highly ornate decorative plaster ceiling. The original luminaire design

Gary Behm is the president of St. Louis Antique Lighting Co., in St. Louis, MO. He is also a member of IESNA, Illuminating Engineering Society of North America, and often serves as period lighting consultant on historic projects.

This AutoCad drawing of the replication Mitchell, Vance chandeliers shows the overall height of 14 ft. 6 in. and a width of 6 ft. 2 in. The two-tiered fixture has eight lights with gas shades on each level. Each shade is engraved with 34 stars, symbolizing the fact that Kansas was the 34th state to join the Union. Drawing: courtesy of St. Louis Antique Lighting





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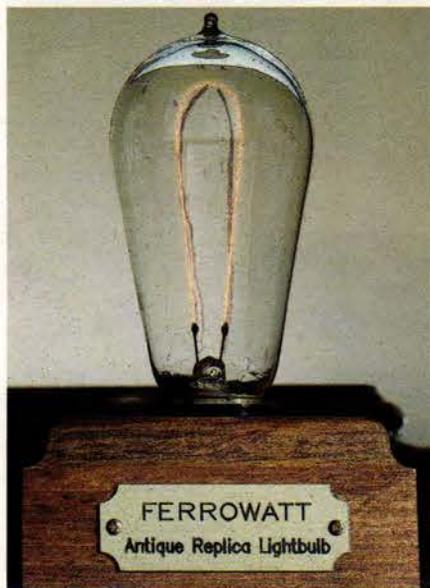
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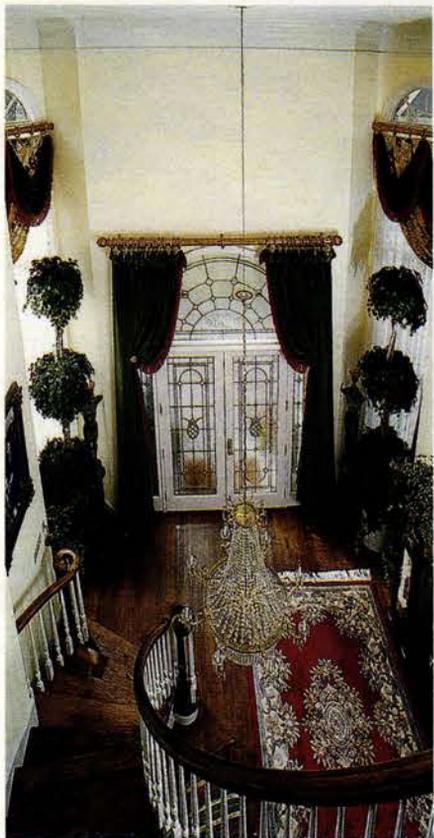
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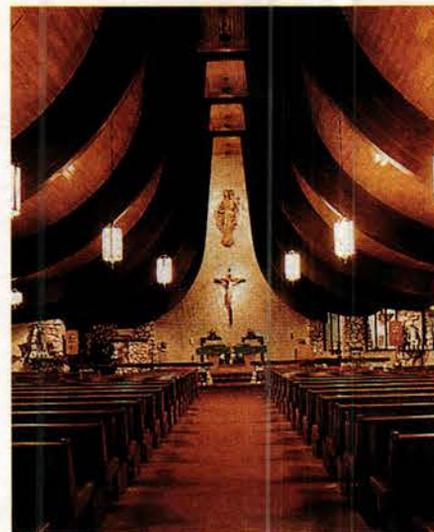
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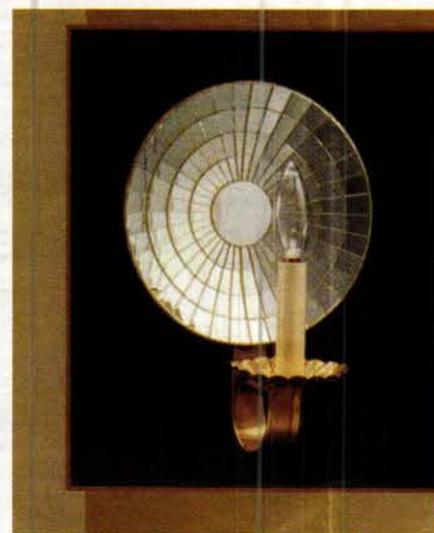
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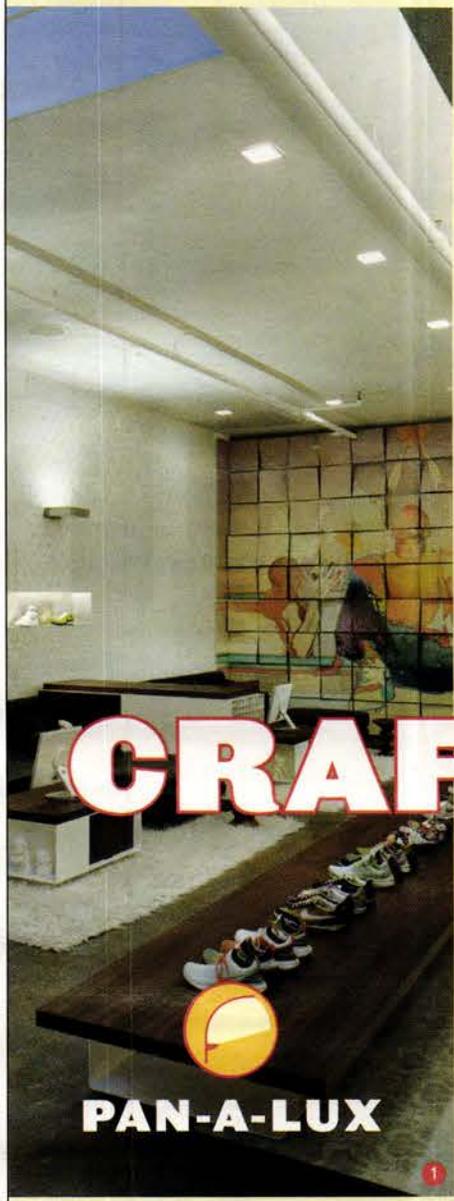
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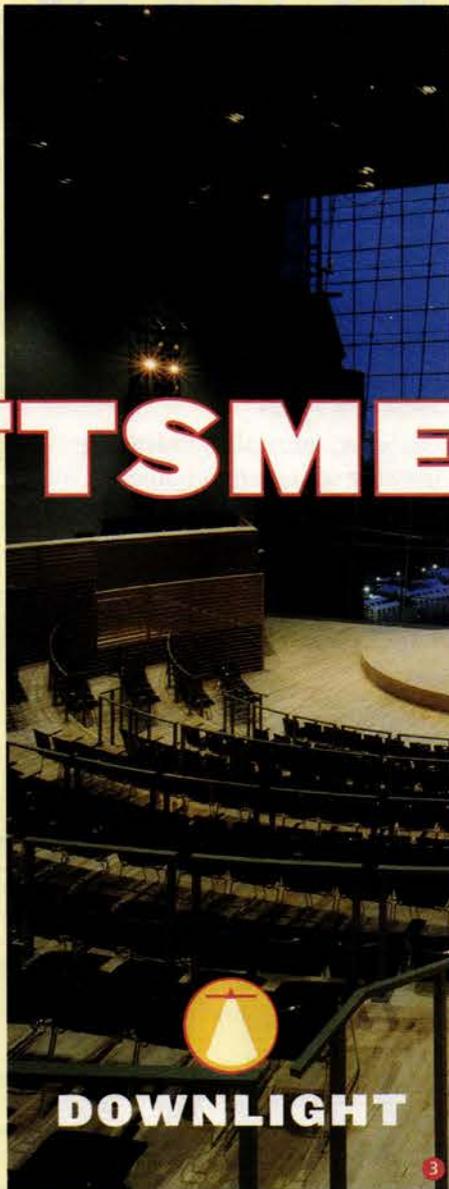
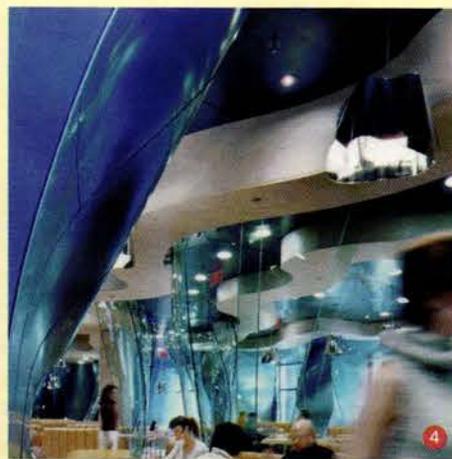
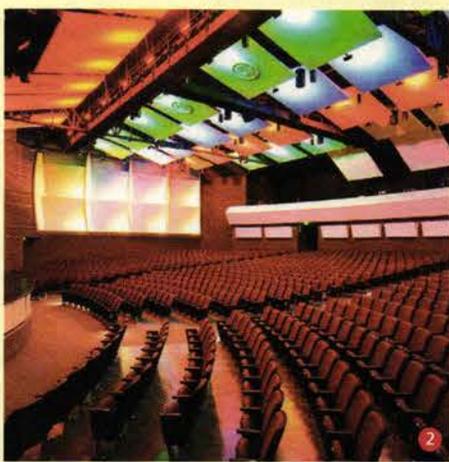
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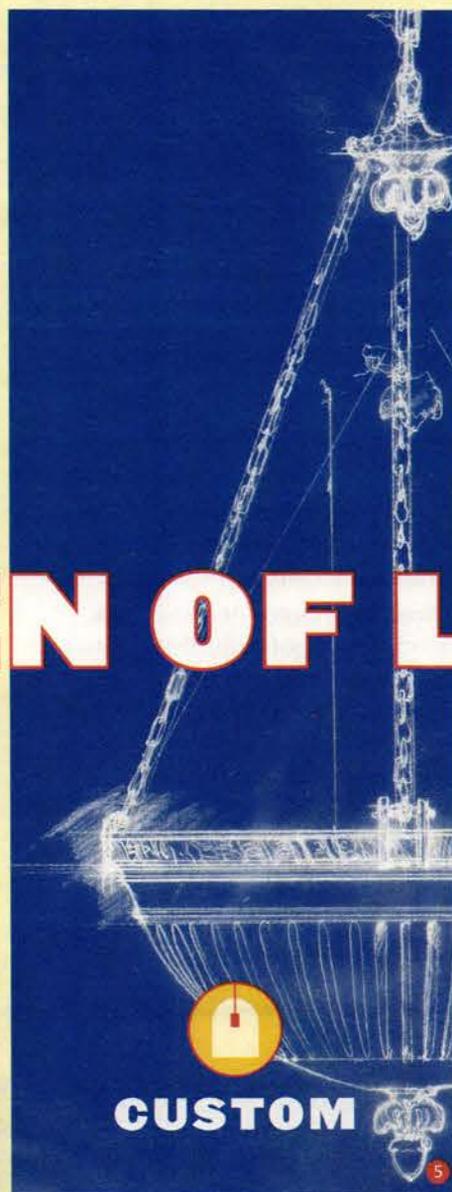
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801 N. Skinker Blvd.
St. Louis, MO 63130

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

Write in No. 6190



St. Louis Antique Lighting manufactured this eight-arm chandelier with etched-glass shades.

Wiemann Ironworks

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

Designer, fabricator, finisher & installer of custom ornamental metalwork: railings, gates, balustrades, lighting, fences, furniture, doors & fixtures; cast & wrought iron, bronze & aluminum; CAD services.

Write in No. 1223



This crystal chandelier with an antique-brass finish was created by World Class Lighting.

World Class Lighting

727-524-7661; Fax: 727-524-7663
www.worldclasslighting.com
Clearwater, FL 33760

Manufacturer of chandeliers & wall sconces: crystal & wrought-iron chandeliers; Neoclassical & other styles; custom sizes.

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■ **Historic Property Management:** Accessibility; Green Strategies for Historic Buildings; Historic Property Management; Historic Structures Reports; Preservation Maintenance; Secretary of the Interior's Standards

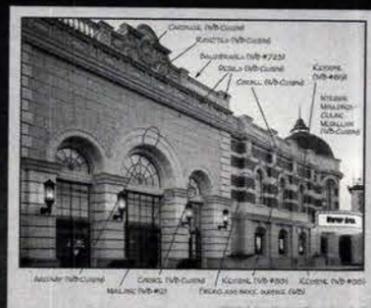
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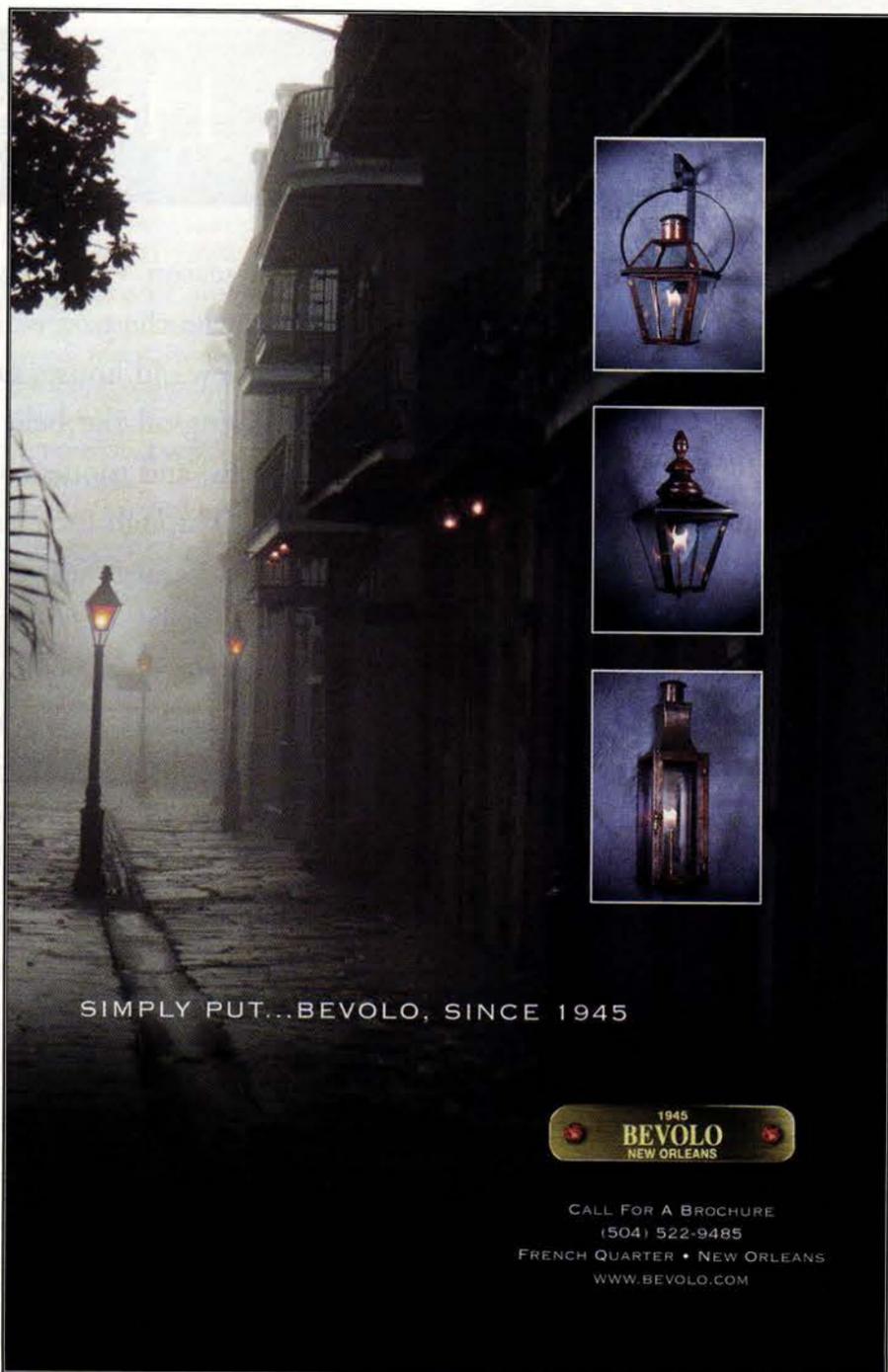
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Metal Stairs & Railings

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Allen Architectural Metals, Inc.

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

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

Write in No. 1005

Architectural Products by Outwater, LLC

800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 40,000+ decorative building products: architectural moldings & millwork, columns, capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more; free 1,100-p. catalog.

Write in No. 1088

D.J.A. Imports, Ltd.

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

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

Write in No. 495

DeAngelis Iron Work, Inc.

888-676-4766; Fax: 508-238-7757
www.deangelisiron.com
South Easton, MA 02375

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

Write in No. 1023



DeAngelis Iron Work fabricated his swirling stair-rail pattern.

European Iron Works

805-967-8076; Fax: Same as phone
www.europeanironworks-sb.com
Goleta, CA 93117

Designer & fabricator of hand-forged & traditionally joined architectural products: railings, balconies, gates, wine cellar & entry doors, fireplace screens, lighting & furniture; iron, bronze, copper, aluminum & other materials.

Write in No. 3031

Fine Architectural Metalsmiths

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

Designer & custom fabricator of ornamental metalwork: traditional liturgical motifs; street furnishings, lighting & more; curved, straight & monumental stairs; registers & grilles; hand forged & wrought iron, bronze & aluminum.

Write in No. 2640



Fine Architectural Metalsmiths created the leaf spray in this forged railing in an updated Edgar Brandt style.

Goddard Mfg. Co.

800-536-4341; 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.

Write in No. 4780

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210



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

John F. Graney Metal Design, LLC

413-528-6744; Fax: 413-528-6749
www.graneymetaldesign.com
Sheffield, MA 01257

Custom fabricator of ornamental metalwork: fences, gates, railings, tree grates, hearth screens, benches, lighting & more; aluminum, bronze & stainless steel; ecclesiastical work.

Write in No. 4840



This French Provençal stair rail, manufactured by John F. Graney Metal Design, measures 28 ft. long.

King Architectural Metals

800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

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

Write in No. 418

Leonard Metal Art Works, Inc.

631-287-5535; Fax: 631-287-5548
www.lmaw.us
Southampton, NY 11968

Custom fabricator of gates, fences, doors, stair railings, balustrades & light fixtures; custom reproductions & restoration; bronze, iron, stainless steel & aluminum.

Liberty Ornamental Products

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

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

Write in No. 5340

Mueller Ornamental Iron Works, Inc.

847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Designer & fabricator of ornamental metalwork: doors, fences, gates & stairs; cast iron, forged steel, stainless steel, aluminum & bronze; restoration services; custom work.

Write in No. 229



Mueller designs and hand forges railings in iron and stainless steel.

Rik-Fer USA

877-838-0900; Fax: 630-458-9545
www.rikferusa.com
Addison, IL 60101

Supplier of architectural forged-iron elements: for interior & exterior railings, drive & walk gates, decorative window grilles & more.

Write in No. 1745

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

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

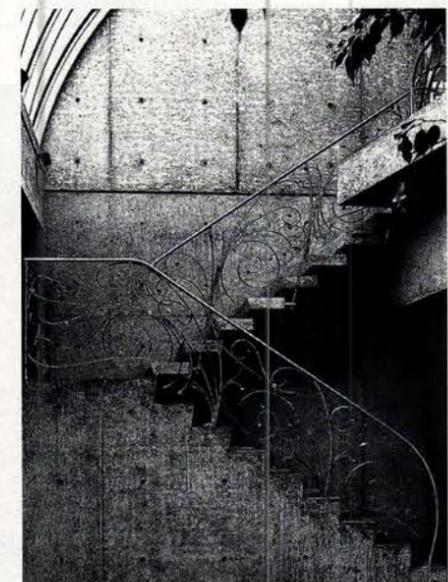
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Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural hand-wrought ironwork: stairs, railings, balustrades, gates, doors, fences & grilles; forged bronze, monel steel & stainless steel; historical restoration.

Write in No. 1218



Schwartz's Forge custom fabricated this delicate ornamental railing.

Stairways, Inc.

800-231-0793; Fax: 713-680-2571
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Glass Domes

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Bovard Studio, Inc.

800-452-7796; Fax: 641-472-0974

www.bovardstudio.com

Fairfield, IA 52556

Restorer, designer & fabricator of stained-glass windows: wood, aluminum & steel frames; replicates lost stained-glass windows; faceted glass; mosaics; hand-painted kiln-fired original art glass; replicates historic wood doors.

Write in No. 7690



Bovard Studio restored the stained-glass dome for the Johnson County Courthouse in Iowa City, IA.



Historical Arts & Casting fabricated this 11-ft.-dia. skylight in bronze.

Historical Arts & Casting, Inc.

800-225-1414; Fax: 801-280-2493

www.historicalarts.com

West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: doors, windows, hardware, stairs, balustrades, registers, fences, lighting, gutters, columns, weathervanes, planters & more; iron, bronze, aluminum & steel; restoration services.

Write in No. 1210



This dome at Washington Pacific County Courthouse in South Bend, WA, was restored by Reflection Studios.

Reflection Studios

510-652-4884; Fax: 510-658-6138

www.reflectionstudios.com

Emeryville, CA 94608

Designer, fabricator & installer of fine-art glass: commercial, ecclesiastical & residential; conservation & restoration of historic stained glass; design, construction & renovation of stained-glass domes & ceilings.

Write in No. 7930

Tanglewood Conservatories

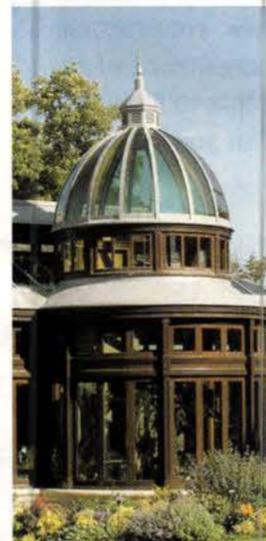
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www.tanglewoodconservatories.com

Denton, MD 21629

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

Write in No. 8270



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

CALENDAR OF EVENTS

SAX STONE-CARVING WORKSHOPS, August 14–20, 2006. Southwest Stoneworks of Rinconada, NM, is offering a stone-carving workshop called "East Meets West." It will cover traditional techniques of Japanese and European carving and is open to all levels of experience. For more information, contact Mark Saxe at 505-579-9179 or email sax@cybermesa.com.

CALL FOR PRESENTATIONS. Deadline is September 18, 2006. Knowledgeable professionals with expertise in historic preservation, restoration, renovation and historically inspired traditional new construction are invited to submit proposals for workshop and seminar presentations for the Spring 2007 Traditional Building Exhibition and Conference, which will be held at Hynes Convention Center, Boston, MA, March 8-10, 2007. To submit an idea, contact Judy Hayward at 802-674-6752 or jhayward@restoremedia.com.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, October 5-7, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this fall at the Washington Hilton Hotel & Towers in Washington, DC, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.



IPTW 2006 – REBUILDING NEW ORLEANS, October 26–28, 2006. This year's theme is "Rebuild Hope – Reclaiming Heritage" for the International Preservation Trades Workshop (IPTW) in New Orleans. The Preservation Trades Network (PTN) and the World Monuments Fund (WMF) are working together to help residents rebuild their homes in the historic Holy Cross District. For more information, or to help teach, facilitate workshops or to make donations of tools, materials or money, visit www.ptn.org or www.iptw.org.

PRESERVATION COURSES, Now – October 2006. The School for Traditional Crafts and Trades at Hancock Shaker Village, in Pittsfield, MA, offers small beginner and advanced classes with master artisans throughout

the summer. Courses include blacksmithing, historic window sash preservation, dry stone wall construction and Shaker timber framing. For more information or to register, call 413-443-0188 or visit www.hancockshakervillage.org.

THE PALLADIO AWARDS. Deadline for entries is November 15, 2006. The annual awards competition for excellence in traditional design is co-produced by *Traditional Building* and *Period Homes* magazines; awards are given in Commercial/Civic/Institutional Architecture and Residential Architecture. For complete details about past winners and entering the next competition, go to www.palladioawards.com.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits in many of the design areas of Classical architecture, are offered year-round by the institute. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

WOOD-CARVING WORKSHOPS. Classically trained master wood carver, Dmitrios Klitsas, conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

WORKSHOPS ON HISTORICAL LIME MORTARS. A comprehensive two-day course details the hows and whys of using lime putty mortars for re-pointing historic masonry. The workshop combines lectures and laboratory work with hands-on lime slaking and re-pointing on all different types of historic masonry walls. For course schedules and registration details, call 773-286-2100 or go to www.usheritage.com/events.htm.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. This year, courses include woodcarving, plaster repair, window repair and timber frame evaluation and repair. For a complete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit. For details on current programs, go to www.nbm.org.

Antique & Recycled Wood

To order product literature, go to www.traditional-building.com and click on "Free Product Literature" or fill out the card at page 34. To order literature from all of the companies listed here, enter No. 9843.

Antique Lumber Corp.

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

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

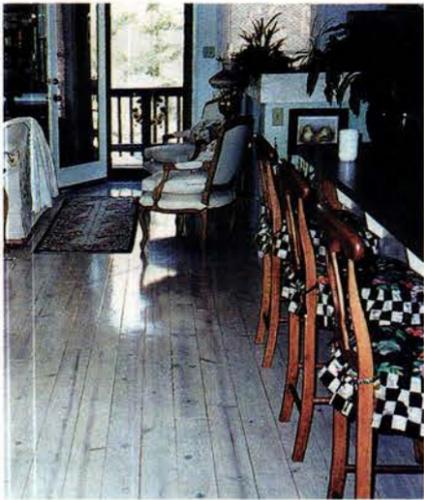
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Bear Creek Lumber

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

Supplier of tongue-&-groove paneling, shingles, shakes, flooring & decking: red cedar, Port Orford cedar, cypress, pine, fir, hemlock, spruce, jatoba & more; kiln dried; clear & select grades.

Write in No. 521



The clear and select grade flooring for this room was supplied by Bear Creek Lumber.

Board & Beam

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

Supplier of antique & recycled wood: antique heavy timber, milled lumber from antique wood, barn wood, wood flooring, recycled beams, planks, entryways & doors; oak, white pine, yellow pine, hemlock & chestnut.

Write in No. 2763

Brandt, Sylvan

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

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

Write in No. 3950

Carlson's Barnwood Co.

309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of antique barnwood & salvaged materials: planks, beams, dimensional lumber, re-milled

flooring & architectural antiques; pine & oak; complete timber frames & barns; salvaged doors, windows & shutters.

Write in No. 2744



Carlson's Barnwood reclaims antique wood from old barns and turns it into hardwood flooring.

Chestnut Woodworking & Antique Flooring

860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Installer of recycled flooring: timbers, wide board, re-milled tongue-&-groove & antique wood; chestnut, oak, white pine, heart pine & hemlock; kiln dried.

Call for more information.

Contour Parquet Inc.

845-896-3162; Fax: Same as phone
www.antiqueparquet.com
Fishkill, NY 12524

Supplier of antique & reproduction wood flooring panels: wide plank & parquet; hand-crafted contoured surface; antique hand-rubbed finishes.

Call for more information.

Country Road Associates, Ltd.

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

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

Write in No. 7480



Joseph Rizzo, owner of Country Road Associates, shows off an example of the 18th- and 19th-century reclaimed planks that his company supplies.

Foster Wood Products

800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of wood flooring: heart & longleaf yellow pine; large timbers.

Write in No. 1277

Goodwin Heart Pine Co.

800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Manufacturer of antique hardwood flooring: river-recovered heart pine & heart cypress, Antique Legacy (building-reclaimed) heart pine & wild black cherry; in 16 grades; stair parts, millwork, moldings, paneling & furniture.

Write in No. 1330



The old-growth heart pine flooring was re-milled by Goodwin Heart Pine and installed in the oldest building in Key West, FL, to match the existing flooring.

Jim Illingworth Millwork, LLC

877-390-2392; Fax: 315-232-3645
www.jimillingworthmillwork.com
Adams, NY 13605

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

Write in No. 1696



Longleaf Lumber salvaged and recycled the first-growth timber from this warehouse.

Longleaf Lumber, LLC

617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Manufacturer of antique wood for flooring & beams: wide board, strip

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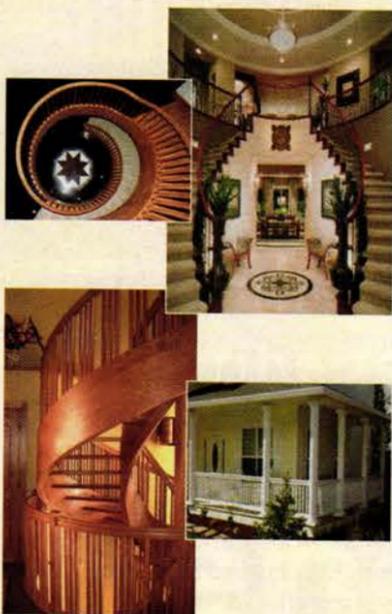
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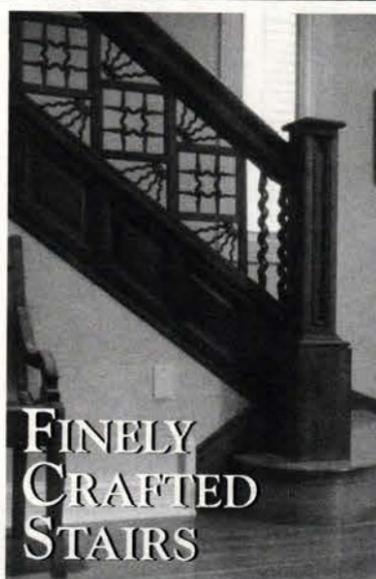


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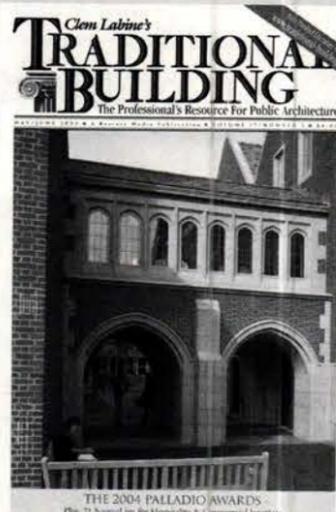
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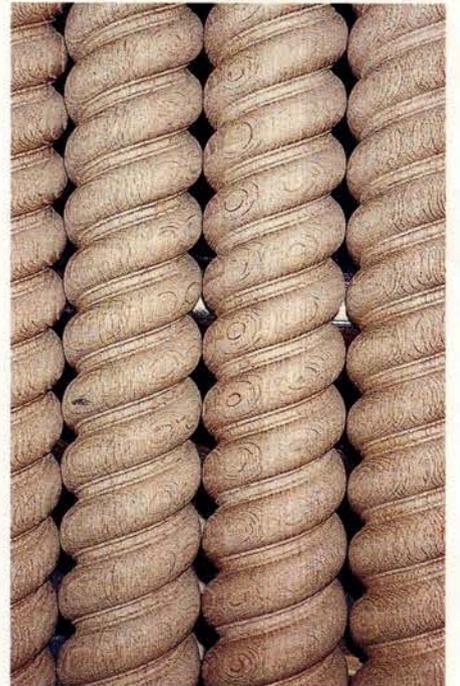
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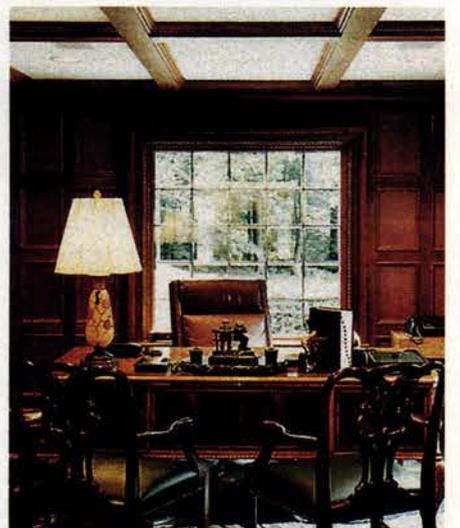
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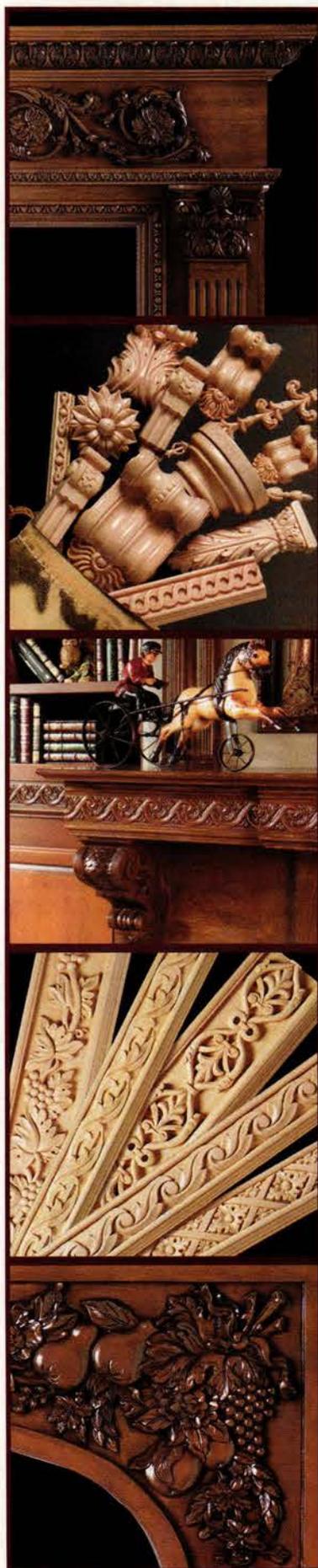
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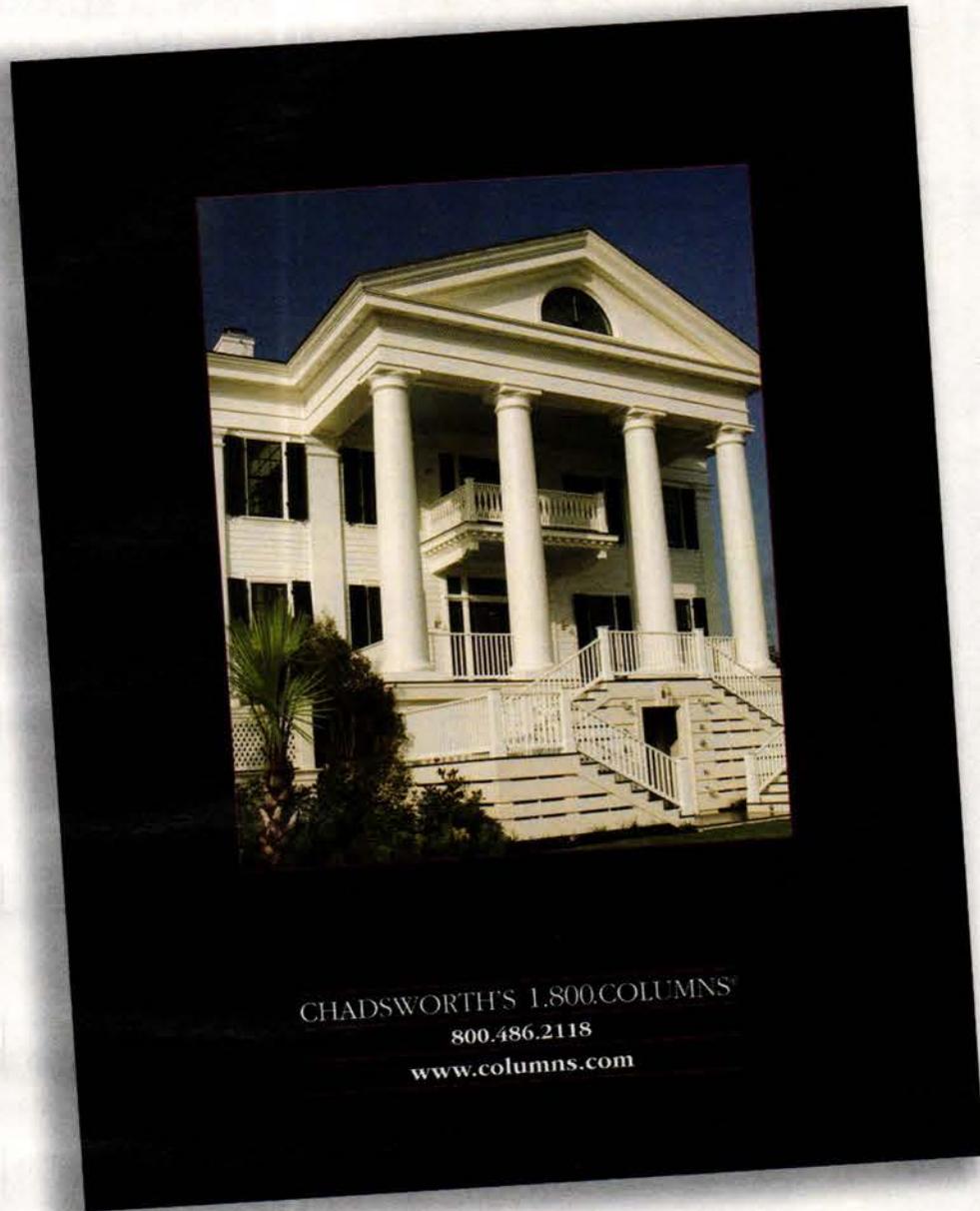
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THE SHOWS GO ON

Theaters

by Craig Morrison

W.W. Norton/Library of Congress Visual Sourcebooks in Architecture, Design and Engineering, New York, NY; 2006
398 pp.; hardcover; 1,200 b&w illus.; \$75
ISBN 0-393-73108-1

Reviewed by Eve M. Kahn

You couldn't make this stuff up. The stories of how theaters get built, used and lost are often larger than life. How about Horace Tabor, the Denver mining tycoon who put up a Romanesque opera house in 1881 but was soon scandalously divorced and broke and then finally rehabilitated in 1898 as the city postmaster? Or how about the Manhattan showman Oscar Hammerstein, who bankrupted a year-old theater complex in 1896 and then immediately built a 1,000-seater across the street? In Hammerstein's new roof garden complete with faux farm, according to preservation architect Craig Morrison, "a cow provided fresh milk and a lascivious trained monkey lifted ladies' skirts." Like I said, you couldn't make this up.

Morrison has managed to squeeze many lively tales between 1,200 images culled from the Library of Congress's files. Norton has published two similarly comprehensive titles, on barns and canals, and lighthouses will be next. Morrison's herculean work, despite some minor record-keeping flaws, will speak to a wide audience. Anyone studying or restoring historic theaters, adapting them to new uses or building new ones needs this reference. Theaters used to come in so many flavors and textures. Why are all of them – except for a handful of tradition-inspired halls, mostly by architect David Schwarz – so smooth, bland and Scandinavian blonde now?

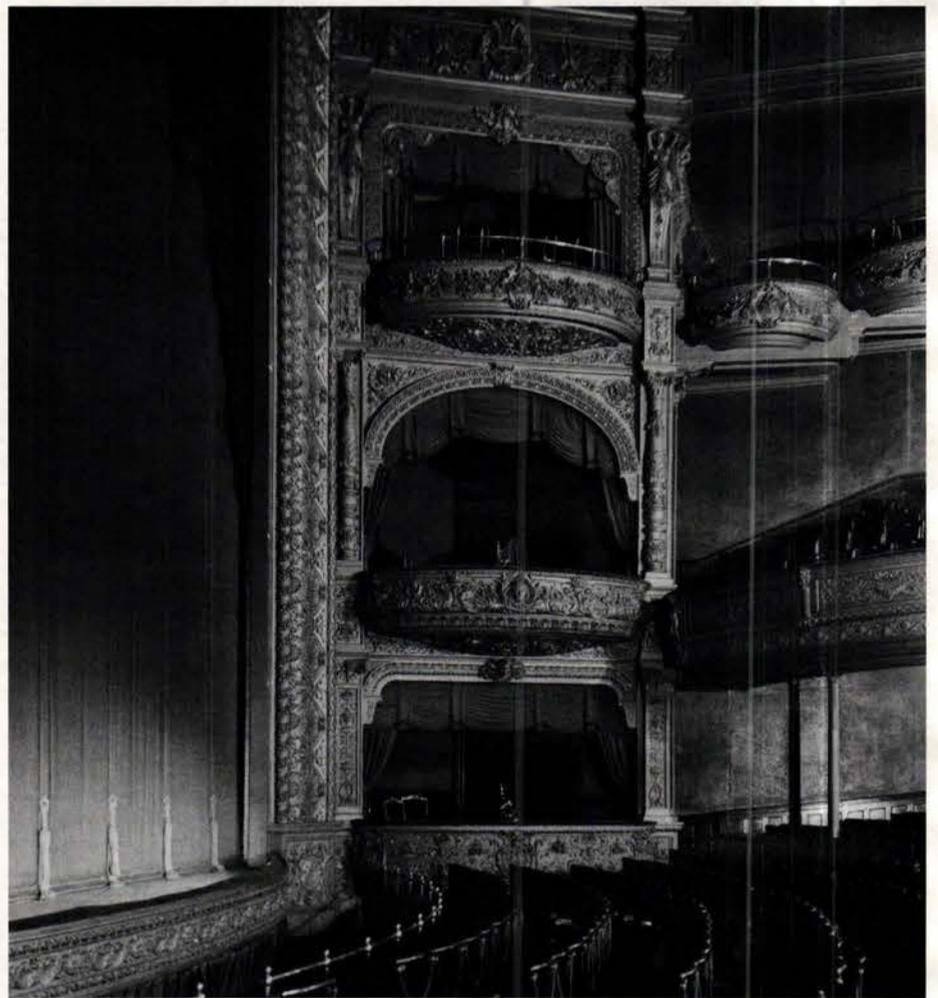
Morrison's joyously eclectic sampling spans chronologically from Philadelphia's 1794 colonnaded Chestnut Street Theater to New York's 1962 Loew's Tower East, designed by Emery Roth & Sons. The author also explores theaters' cousins, such as circus tents, stadiums, expo pavilions, and light-bulb-studded amusement parks. He found interesting examples in every state, except New Mexico, South Dakota and Wyoming. Mainstream star architects like Louis Sullivan and Joseph Urban appear alongside theater specialists (John Eberson, Thomas W. Lamb, the Rapp brothers) as well as under-appreciated provincials such as Idaho's Tourtellotte & Hummel and West Virginia's Mills & Millspaugh.

The images, nearly all well reproduced, are mostly the products of that enlightened government documentation drive founded in 1935: the Historic American Buildings Survey. HABS photographers have produced extraordinarily artful compositions. The program's longtime chief photographer, Jack E. Boucher, for instance, has captured horseshoe balconies in dazzling wide-angle shots and focused straight-facedly on details as absurd as dachshund-shaped light-fixture brackets. Morrison has complemented the HABS riches with troves of vintage advertisements, newspaper illustrations, drawings – such as Benjamin Henry Latrobe's 1798 proposals for a domed hall in Richmond – and WPA photographers' haunting shots of Jim Crow segregated theaters.

A dozen pithy essays are scattered throughout the book, explaining how social and technological shifts have shaped theaters. By the 1840s, enclosed balcony boxes were deemed anti-egalitarian and undemocratic, but discriminatory separate entrances for anyone buying cheap seats persisted through the 19th century. In early-20th-century cinemas, vestigial box seats flanked the stage;



Seattle's 1929 Fox Theatre, later known as the Emerald Palace, honors the region's western heritage with improbable galleons protruding from a faux box seat that conceals organ pipes. HABS photo by John Stamets, 1991



An 1810s church in Boston was transformed into the Hollis Street Theatre in 1885. Three tiers of boxes flanked the proscenium, and two balcony boxes at the uppermost level (top right) added opportunities for high-priced seats. Undated HABS photo

they were fake – behind them lay elaborately screened organ pipes, providing soundtracks for silent movies. Early moviegoers also enjoyed flattened balconies, with all seats directly facing the screens and walls swathed in exotic mish-mashed ornament. Among Morrison's more colorful terms for theater décor are "Sino-Venetian splendor," "Indo-Moorish fantasy" and "Assyrianized Palladian delight."

These dreamlands have proven fragile and ephemeral, and especially susceptible to fire and obsolescence. Patrons used to be allowed to smoke, and asbestos safety curtains couldn't always control sparks from electrical equipment. And whenever town populations start to shrink, theaters are among the first businesses to die. They can languish empty for decades; Morrison describes them as "notoriously hard to make into anything else. Their windowless envelopes, sloping floors, stepped balconies, and the specialized construction of their stages get in the way of most non-theater uses." He has nonetheless found examples of conversions into warehouses, stores, churches, a fire station, a museum, a motel and a bus terminal.

Even more improbably, Morrison knows of resourceful theater impresarios as far back as the 1880s who pioneered adaptive reuse. A farm-tools store in Iowa, a haberdashery in Washington, DC, a city hall in Frankfort, KY, and a gas-storage tank in Boston have all become transporting venues for movies or live performances.

Despite Morrison's thoroughness, some readers will find lapses in the coverage. Why does he describe but not illustrate some of the grandest 1920s theaters, like Detroit's Fox and Houston's Majestic? Where, asks the New York-phile, are Carnegie Hall, the Brooklyn Academy of Music and an Alhambra/Angkor Wat-inspired movie palace in upper Manhattan now used by an evangelist named Reverend Ike? Morrison doesn't always note which buildings still stand, and some barebones captions give only the address, opening date, seating capacity and architect.

The index is somewhat frustrating as well, but not through any fault of the author. He lists the theater names within geographical categories, but some establishments have changed names again and again. Woe to the poor researcher interested in a lower Manhattan minstrel hall first known as Buckley's Hall, and later by 17 other names, including Palace of Mirrors and Heller's Salon Diabolique. The CD-ROM accompanying the book doesn't much help sort out the confusion; the disk contains all photos as tiffs, but only titled with their illustration number from the book.

A good Googling will be needed to round out Morrison's impressive research, as will a browse through the Library of Congress's website. (The book and disk supply the relevant URLs.) The government even generously lets us download razor-sharp, lengthily captioned HABS photos. Blow them up poster size if you need ideas for, say, an ADA pathway or new marquee or ticket kiosk at a theater under renovation. Keep the files on hand, just in case some well-heeled patron for new theater construction shows up with visions of perhaps "Sino-Venetian splendor" or "Assyrianized Palladian delight." ♦

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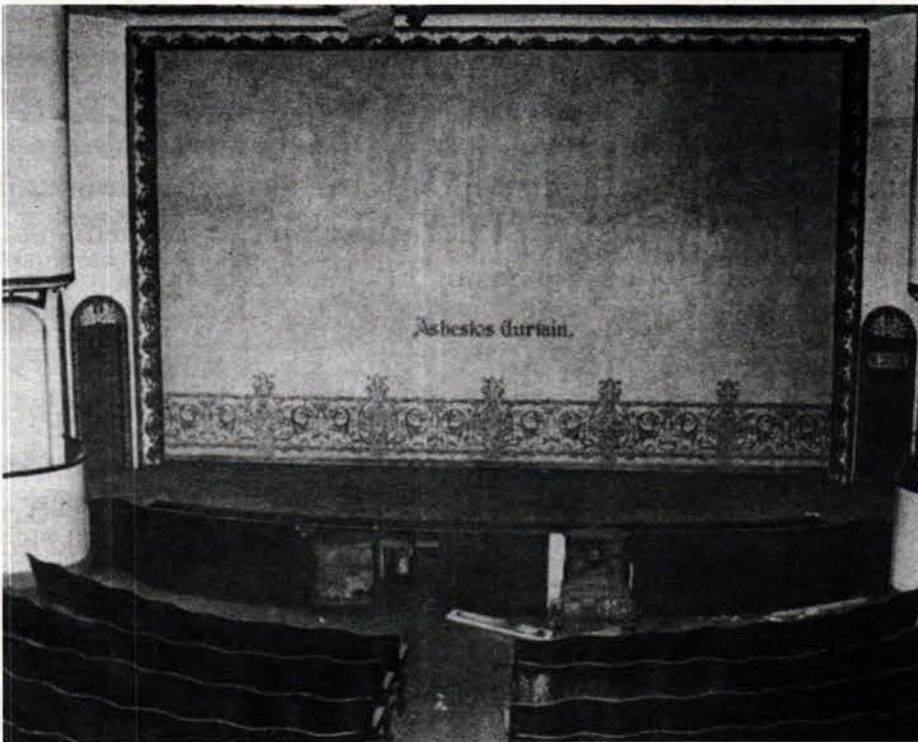
ISBN 0-8214-1588-3

Reviewed by Nicole V. Gagné

The Latin word "opus" translates as "work," and has become most familiar as the term for a musical composition; its plural is sometimes given as "opuses," but the more correct Latinate form is "opera" – a word that has of course become enshrined in its Italian usage, denoting a drama set to music. One can't help but marvel, therefore, at the etymological appropriateness with which American theaters built in the 19th and early-20th centuries were called "opera houses": these establishments might not have offered very much opera, but their patrons certainly did get the works!

In his fascinating study *Coal and Culture: Opera Houses in Appalachia*, William Faricy Condee explains that the average opera-house audience during those years encountered "little, if any, opera [...] An opera house was a community entertainment and meeting hall. It was used for traveling theatrical productions, which included contemporary and classical drama, melodrama, comedy, musicals, vaudeville, and even the occasional opera. But it was also used for concerts, religious events, lectures, high-school commencements, boxing matches, benefits for local organizations, union meetings, and, if the auditorium had a flat floor, skating and basketball."

His book also details the frequency with which opera houses were the sites of costume balls, temperance meetings, and political rallies – the 1908 election returns were announced at the Winchester Opera House in Winchester, KY. Segregated towns would rent out their opera houses to African-American citizens for their own masquerades and fraternal meetings on select evenings, and then turn around and use the same building to host Ku Klux Klan gatherings. In 1911 a black man suspected of a shooting was brutally gunned down by a white mob at the Livermore Opera House in Livermore, KY; contemporary reports described tickets being sold for this atrocity.



Stuart's Opera House in Nelsonville, OH, was built in 1879 and had its theater enlarged two years later. This period photo reveals the simplicity of the interior decoration after that expansion – certainly nothing else within competes with the ornate design of the stage's asbestos curtain! Closed in 1924, the opera house reopened briefly in 1979 only to be largely destroyed by a fire the following year.

The face of American life, both benign and malignant, was openly visible at our opera houses, and Condee is right on target when he defines them as "multipurpose facilities that were inextricably intertwined with the life of the community." He's also right to regard opera houses as an essential subject for study if Americans are to understand the kind of people we have been and are, and *Coal and Culture* rises to this considerable challenge superbly. One hopes this groundbreaking book stimulates further research into other regions of the country, as Condee restricts his investigation to Appalachia, examining more than 125 opera houses across Kentucky, Ohio, Pennsylvania and West Virginia that were built mostly from the 1860s through the 1920s.

Only a third of those buildings still survive, and so his book is also an invaluable tool for preservationists: "Communities are once more trying to find

a social center that binds people together," Condee observes. "The opera house was that site, and can be once again. The goal of this book is to lay a historical foundation for the restoration of opera houses in Appalachia [...] and] to explicate how and why these buildings were a nexus of culture for the communities in which they were located."

Condee's study concentrates on small- to mid-sized Appalachian towns, with populations that ranged from three to ten thousand. For these communities, the opera houses that proliferated shared many intriguing design qualities. They were most often built "in the center of town, on the main street or square, usually with an Italianate facade." Although smaller opera houses were of wood construction, the more monumental examples would be built most often of brick or stone, and ornamented with cast-iron decorations – which frequently included the words "Opera House" emblazoned on the cornice. "Monumental" here is, of course, a relative term, as the seating capacity usually ran from 300 to 1,000, depending on the size of the town; thus, the typical opera house accommodated 10 or 11 percent of the town's population at one time.

Interior design tended toward simplicity – "plastered ceiling and walls with stenciling at the top and wainscoting below;" only the larger opera houses would sport thematic designs and Classical flourishes within. The auditoriums tended to measure some 48 ft. wide by 65 ft. long from the stage to the back wall, with a stage that was "small by modern standards. The average width of the proscenium arch was 28 ft., narrower than the 30- to 40-ft. prosceniums of today. [...] The acting area was thus quite small, perhaps 20 ft. wide and 12 ft. deep." These performance spaces were regularly located on the opera house's second floor, while the ground level was reserved for commercial storefronts. A central ground-floor door was another typical feature, opening onto a wide staircase that led to the second-story opera house and its box office.

Unfortunately, *Coal and Culture* is rather stingy with regard to illustrations – and those offered are not elegantly printed or displayed. However, the book does provide several fascinating historic photos, exteriors and interiors, as well as some delightful reproductions of period posters and advertisements. (What in contemporary American theater can compete with Stuart's Opera House in Nelsonville, OH, offering its 1905 audiences "The Greatest of all Spectacular Productions, A TRIP TO THE MOON," in which one could "SEE Your Mother-in-law at the North Pole"?) These illustrations are well balanced by Condee's own photos of those opera houses still extant, from restored treasures such as the Ariel Opera House in Gallipolis, OH, to the neglected hulk of the Knights of Labor Opera House in Shawnee, OH.

Although clearly a labor of love by an Appalachian native, *Coal and Culture* is also Condee's response to the growing efforts by communities to save and restore their opera houses. The movement has arisen even though, as Condee acknowledges, these buildings "are not great architectural landmarks, the plays that were staged in them are rarely performed today, and the community events that took place in them are no longer memorable."

Above and beyond the love of vintage architecture, the efforts to restore these opera houses are also a response to a deep inner need by people to recognize their own history and character. This is reflected here by community centers that defined the cultural, political, social, racial, economic and spiritual values of their era. Whatever facet of American life is of interest, *Coal and Culture: Opera Houses in Appalachia* will amply reward any and all who read it. ♦



Red Men's Opera House in Shawnee, OH, was built in 1907 in a design typical of Appalachian opera houses: an Italianate-facade brick building with a second-story auditorium (indicated by the row of tall windows on the second floor; the ground-floor box office was for a movie house that was added later). Closed in 1955 and subsequently abandoned, the opera house was eventually rescued by community activists who have restored the building and plan to revive its theater. Photo: William Faricy Condee

AGE OF LUXURY

Grand Hotels of the Jazz Age:

The Architecture of Schultze and Weaver

Edited by Marianne Lamonaca and Jonathan Mogul

Princeton Architectural Press, New York, NY; 2005

256 pp.; hardcover; 100 color and 100 b&w images

ISBN 1-56898-555-X

Reviewed by Hadiya Strasberg

If you missed the exhibit "In Pursuit of Pleasure: Schultze and Weaver and the American Hotel," which ran from November 2005 through May 2006 at the Wolfsonian-Florida International University (FIU) Museum in Miami, Marianne Lamonaca and Jonathan Mogul have given you another opportunity to view the firm's work. Published in conjunction with the show, *Grand Hotels of the Jazz Age: The Architecture of Schultze and Weaver* offers more than a glimpse of the architects' work without having to travel back in time.

Four authors contributed to this volume. The first, Mogul, also co-editor, is a fellowship coordinator and research associate at FIU. His article "Escape and Continuity: The Florida and New York Hotels of Schultze & Weaver" delves into the topic with much profundity.

After an introduction to the players – Leonard Schultze was a student of the Beaux Arts tradition and an architect for the prestigious firm Warren & Wetmore, and S. Fullerton Weaver was a real estate developer and engineer as well as a wealthy man of high society – Mogul discusses Schultze & Weaver's first designs. From the founding of the firm in 1921, both men were "insiders," with considerable experience in the architecture field and plenty of important contacts. Their early projects came from these associations.

Mogul details the inception of the projects, with backgrounds of the cities, the land and the hotel developers' participation, and then discusses the firm's involvement. The development boom of Miami and other parts of southern Florida brought Schultze & Weaver many commissions and propelled them into their roles as specialists of hotel building. The timing was right: it was an age of luxury, and Schultze & Weaver catered to that. The firm's resort hotels offered "architecture of luxury, one that created environments designed to produce a sense of pleasure, privilege, and prestige."

Of the architectural designs and styles, Mogul writes "In both their overall form and their details, the hotels were meant to evoke distant places and times. The firm's Miami hotels, in particular, monumentalized the Mediterranean revival architecture that became one of the region's hallmarks during the boom years." While the city had no history of Spanish settlement, a false identity was created by Miami's early developers and architects to attract tourists. The style was meant to look Spanish, but was actually a composite of architectural elements from many different regions of the world.

When Florida's building boom came to an abrupt halt in 1926, Schultze & Weaver turned its attention to New York. The Sherry-Netherland, the Pierre and the Waldorf-Astoria, all elegant towers with lavish rooms, were designed and built between 1927 and 1931. The Lexington, built in 1929, differed in its clientele, with 801 rooms available for \$4 to \$7 per night.

Of the Sherry-Netherland and the Pierre, Mogul writes that they had "direct links to the past glory of Fifth Avenue." Many wealthy New Yorkers of the time chose to live in these apartment hotels, which "offered residents the personal services of a full staff of employees and the use of extensive public spaces for dining and socializing." They were "to varying degrees, mansions stretched into skyscrapers."

The Waldorf-Astoria was a great architectural achievement, writes Mogul, for just the opposite reason; both the exterior and the interior make "no dramatic gesture to the luxurious residences of the past. [...] It was easily the most prestigious, most publicized, most expensive, and largest project that Schultze & Weaver had undertaken to date, and it remains their most famous building." He attributes this to the building's quality, size, height and the variety of the dozens of public spaces within the hotel.

He only briefly mentions the hotels that the firm had designed in California, Georgia and Ohio by the mid-1920s, but his point about Schultze & Weaver's luxurious architecture is made well enough without listing each and every one of the firm's designs.

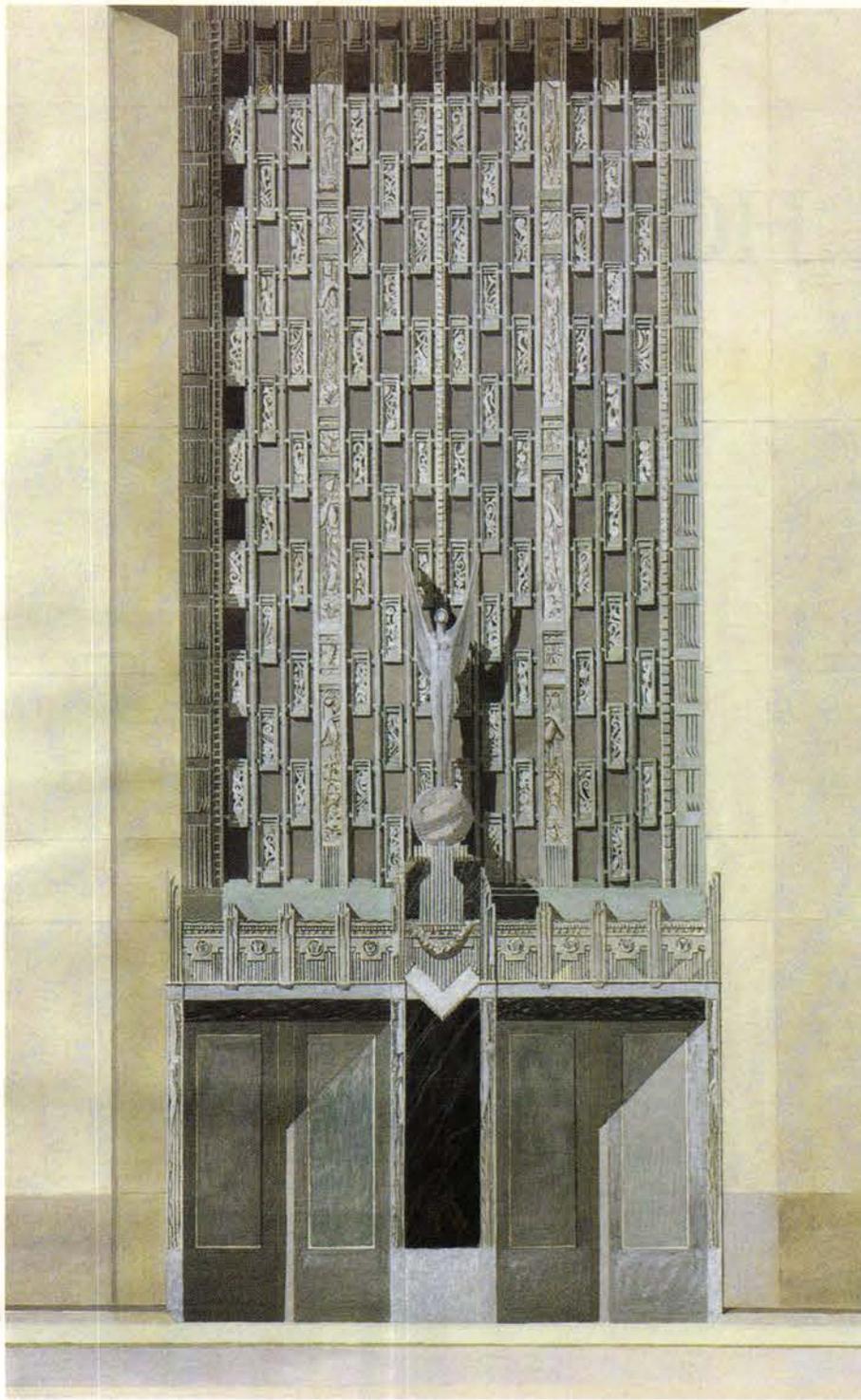
Robin F. Bachin, associate professor of history at the University of Miami, touches on a similar topic in "From the City to the Seaside: Luxury Hotels in New York, Atlantic City, and Miami Beach." She discusses the rise



Schultze & Weaver's Hotel Lexington in New York, NY, was built in 1929. Though the hotel has Romanesque and Gothic detailing, it is also a modern building due to its height – it is more than 300 ft. tall. The hotel's base was built from Indiana limestone and the upper walls were built in a dark Harvard brick with terra-cotta trim.

of these hotels, which began with the success of the Tremont House in Boston, MA, in 1829, and then writes about the emergence of Atlantic City and Miami Beach and the hotels that graced their beaches.

The New Jersey shore began attracting visitors in the 1790s and the first resort hotel, the Mansion, was built in 1832. A number of other hotels followed in its footsteps, first modest Queen Anne and Stick-style buildings and then taller and more extravagant reinforced-concrete constructions. Atlantic City grew in concert with the development of better and cheaper



The Park Avenue entrance to New York's Waldorf-Astoria Hotel illustrates the Art Moderne-influenced ornamentation juxtaposed with the granite façade. When it opened to the public in 1931, it had the distinction of being the largest hotel in the world.

modes of transportation and the introduction and fast commercialization of boardwalks and amusement parks.

Florida as an elite vacation destination was not developed until an interstate railroad was created in 1885. St. Augustine, FL, saw the first of the resort hotels: the four-story Spanish Renaissance Revival Ponce de Leon opened in 1888. Developer Henry M. Flagler then completed five more hotels in Florida, including the Italian Renaissance-inspired Breakers in Palm Beach, which was designed by Schultze & Weaver in 1925. The firm also designed a few hotels in Spanish and Mediterranean Revival styles: the Miami Biltmore in 1924, the Nautilus Hotel in Miami Beach in 1923 and the Roney Plaza Hotel in 1925, also in Miami Beach.

We can forgive Bachin's failure to mention Schultze & Weaver until her discussion of the Floridian hotels, because she delves into the material with such enthusiasm, exploring every aspect of the resort towns. With quotes from newspaper articles and resort brochures, she presents a clear history of the resort towns and hotels and details the architecture and the amenities. The importance of the railroad is conveyed and the rampant racism against Jews and blacks is illuminated. Bachin tells it from every angle.

"The Skyscraper and the City" focuses solely on New York City. Keith D. Revell, associate professor of public administration at FIU, writes of Schultze & Weaver's contribution to the residential boom in apartment housing: the apartment hotel. "Squeezed by rising land costs and mounting [domestic] labor difficulties, the rich turned to architects like Schultze & Weaver for a redefinition of urban living," Revell writes. The residential hotels "freed their tenants of the responsibilities of maintaining an elaborate household while retaining the very highest levels of personal service expected by the leisure class." He describes these services and the entertainment rooms of some of the hotels.

Revell next writes of the influences and restrictions that the New York zoning regulations had on the hotel designs. Height and setback requirements were determined according to which of the five New York City districts the lot was located in and "had a great deal to do with the diversity demonstrated by Schultze & Weaver's New York hotels," writes Revell. The Hotel Pierre could not have a street wall taller than 150 ft., which Schultze & Weaver resolved by giving the building two principal setbacks; the Sherry-Netherland could not have a street wall taller than 200 ft., so the firm created two setbacks and terraces. The Park Lane, on the other hand, was not strictly influenced by the zoning ordinance, but more by the economics of the project and the market that the hotel served.

By the time you get to the fourth essay, Kenneth J. Lipartito's "The Hotel Machine," the information seems redundant: the definition of luxury at the time, the grandeur of the public rooms. But Lipartito, a history professor at

FIU, chooses to focus on the technology of the urban hotel and goes into much explanation of the electric lights, cash registers and switchboards for room phones, as well as the methods and issues concerning hotel management and operation.

A successful hotel started with "a simple and intelligent style in which to clothe modern construction" and depended on architects to design efficient spaces sympathetic to the behind-the-scenes operations. They laid out plans that made it easier to clean and repair equipment and that "showed an appreciation for [the] circulation" of workers and guests. New technology and systematic worker training combined to create a professional, smooth-operating and luxurious atmosphere.

But efficiency needed to be paired with personal service, and the large number hotel staff reflected that. "The hotel became a place between modernity and tradition, between the machinelike efficiency of mass production and the familial, republican space of the old civic hotel," writes Lipartito.

A little more than half of *Grand Hotels of the Jazz Age* is given over to studies of 14 of Schultze & Weaver's hotels. From the Los Angeles Biltmore to the Waldorf-Astoria, the hotels included in this section are ordered chronologically by completion date – from 1923 to 1931. They provide a fine geographic representation of the firm's work, ranging from Los Angeles to New York and Florida, as well as to Cuba.

One to two pages of background text introduce the buildings' architecture and amenities, often followed by as many as 14 pages of mostly black-and-white photographs, watercolors, postcards, drawings and site plans. The hotels are portrayed in their heyday in this section, in all of their newness and opulence. A number of the photographs and illustrations were allotted full pages, and they capture the details, the texture, the ambiance of the architectural spaces.

For the first time, readers get a glimpse of what became of the hotels after the Great Depression. Many of these buildings are still operated as hotels, though ownership has usually changed hands. Two of the hotels, New York's Park Lane and the Roney Plaza in Miami Beach, were demolished in the 1965 and 1968, respectively. The Atlanta Biltmore Hotel is now an office building.

A few reference tools allow for easy exploration. The contents page, other than indicating the four main essays, lists each of the hotels that are individually profiled and their locations. The hotel studies section is printed on tan pages – as opposed to the white pages reserved for the essays – and the name of the hotel appears at the bottom of the pages for easy orientation. Another helpful tool, a two-page index, brings up the rear of the book.

The only discord might be the inclusion of some postage-size photographs and indecipherable floor plans. But in a sea of more than 200 historic photographs, one wonders if much is missing. All of the images are clearly labeled and informative.

Though the essays in *Grand Hotels of the Jazz Age* do not combine to provide a complete biography of Schultze & Weaver nor detail every one of the firm's hotels built during the 1920s, there is much substance. The writing throughout the book is consistently strong and numerous portraits of the era are created. ♦



The terrace of the Miami Biltmore Hotel features a colonnaded arcade of Classical columns and floral capitals. The Coral Gables, FL, hotel was built from 1924 to 1926.

BOOKING HOTELS

**The Journal of Decorative and Propaganda Arts, Issue 25,
The American Hotel**

Edited by Leslie Sternlieb

The Wolfsonian – Florida International University, Miami Beach, FL; 2005
315 pp.; softcover; 280 illus., 60 color; \$25
ISBN 1-930776-17-9

Reviewed by Hadiya Strasberg

The *Journal of Decorative and Propaganda Arts*, founded in 1986, explores the role of art and design in relation to social themes. Titles from the past 19 years have covered a broad range of topics, from metalwork to book jackets to transportation. The latest issue, *The American Hotel*, is a scholarly study of hotels built in the late-19th and early-20th centuries in various regions across America.

Drawing from the Wolfsonian museum's historic photographs, illustrations, papers and books, ten historic preservationists, urban historians, architects and designers of hotels each contributed an essay. Molly W. Berger, in the introduction, separates the first nine articles into three categories: the architectural perspective; the race, class and gender angle; and the modern design of hotels. Using New York City's Waldorf-Astoria Hotel and the Weddell House in Cleveland, OH, as examples, the tenth article raises the debate between preserving old buildings and creating new ones.

The first essay, by Andrew S. Dolkart, "Millionaires' Elysiums: The Luxury Apartment Hotels of Schultze and Weaver," touches upon one of the most prolific architecture firms of the 1920s and '30s in New York City. Schultze and Weaver, Architects, founded in 1921, designed both transient and apartment hotels for clients such as William Waldorf-Astor, Charles Pierre, Louis Sherry and John Bowman and his Biltmore chain.

Dolkart skips over transient and resort hotels, however, and focuses on skyscraper apartment hotels. He describes the creation and the rise of residential hotels, writing that "a few wealthy New Yorkers had made their homes in hotels" in the 19th century and that "the peak years for apartment hotel construction in New York came in the 1920s." He attributes this development to a shift of the New York gentry from choosing to maintain large townhouses to wanting a simpler living situation in which they did not need to manage a household staff. Some moved to smaller homes on the far East Side, but others chose to live in hotels. Some left for the country, taking pied-à-terres or vacations in the city.

Developers also found apartment hotels advantageous. In the 1920s, these hotels "continued to be unregulated by New York's housing laws and thus could still be far larger than apartment houses," writes Dolkart. Developers also illegally converted hotel rooms into "apartments with kitchens." After the law changed in 1929, Dolkart says that the only apartment hotels that were built were ones that catered to the very wealthy, which includes those built by Schultze and Weaver.

Another focus of this essay is the hotels' services and amenities. Dolkart speaks of the elegant restaurants and the luxurious entertainment rooms in great detail. With the exception of the Sherry-Netherland Hotel (1926), most hotels of this period had entertainment rooms, such as ballrooms. What the Sherry lacked in entertainment spaces, due to the relatively small site, the hotel made up for in apartment suite design, amenities and services. The Sherry boasted apartment suites with private terraces overlooking Central Park, wood- or gas-burning fireplaces, modern bathrooms and electrical refrigeration.

Schultze and Weaver didn't adhere to any one style of architecture, says Dolkart, writing that the architects were interested in creating a modern hotel with a traditional feel. "Thus, at the Pierre [Hotel], the exterior is vaguely French Renaissance, but the conservative public interiors freely interpret English Georgian design." The Waldorf-Astoria had an Art Deco exterior, a Neoclassical dining room and individually styled suites in both French and English fashions.

In his closing, Dolkart writes that the end of the apartment hotel era, and large hotels in general, was a result of the Great Depression of 1929. "Indeed, all four of Schultze and Weaver's hotels [discussed in this essay] went bankrupt during the first half of the 1930s." He also rues the architectural alterations of the hotels since then, but ends his article on a positive note: "Schultze and Weaver's skyscraper apartment hotels, once the three tallest hotels in the world, still command attention and admiration."

Berger's "The Rich Man's City: Hotels and Mansions of Gilded Age New York" takes a different angle from Dolkart's article by comparing the hotels to private residences of the wealthy, such as those built by the Vanderbilts and the Astors. The connection was luxury. "With large public rooms on the street level and private rooms above, all elaborately decorated and supported by a parallel network of service rooms," writes Berger, "only scale...distinguished the mansions from the hotels."

Berger reasons that as hotels were built taller and taller, a "parallel domestic building boom produced the expanse of Gilded Age mansions up Manhattan's spine." Mansions and hotels were similar in design: "The same architects and architectural firms designed them, using the same materials, construction techniques, and contractors," writes Berger. Unfortunately, the author does not elaborate on who many of these architects and contractors



The second Waldorf-Astoria Hotel, in New York City, was designed by Schultze and Weaver and built in 1931. Though the monochromatic façades were thought to be boring, the massing of the building to conform to setback requirements and the two towers added an extravagance that was also found in the interior.

were or what materials or techniques were utilized.

Instead of focusing on the architectural similarities of these buildings, Berger concentrates on the parallel social activities that took place at both mansions and hotels. The grandeur of a few of the hotels and mansions – the Waldorf-Astoria's Palm Room and Peacock Alley, William H. Vanderbilt's Fifth Avenue residence of 58 rooms, none of which was decorated in the same style – are described, but only to illuminate these social events.

One great difference Berger only briefly touches upon was the social standing of the people who lived in the mansions and those who frequented the hotels. Berger writes that "the hotel was a place where social and cultural events could and would be expanded to include different sets of people." On the other hand, with one exception (once a week, Vanderbilt allowed the public into his home to view his two art galleries), the residential owners most certainly did not invite such a variety of people to their homes.

In another essay, "Early Twentieth Century Hotel Architects and the Origins of Standardization," Lisa Pfueller Davidson focuses on the turn hotel design took from Victorian and Beaux Arts to Modernist architectural styles. The author cites E.M. Statler as paving the way toward "mainstream acceptance of a Modernist aesthetic for franchise hotel-chain architecture." It was the melding of architecture, technology and business, the choice of efficiency over "gilt-palaces."

Other articles of particular interest in the journal include "The New South in the Ancient City" by Reiko Hillyer and "Revisiting Hotels and Other Lodgings" by Myra B. Young Armstead. The former article is about the re-invented identity of St. Augustine, FL, as developer Henry Flagler, in order to cater to northern city's tourists, emphasized the Spanish history instead of its Confederate past. Armstead writes about vacation options for economically privileged black Americans between 1880 and 1950.

It is fitting that *The American Hotel* concludes with "Wrecking the Joint: The Razing of City Hotels in the First Half of the Twentieth Century," an article by Bernard L. Jim that brings the story of the hotel to a tidy, if disheartening, end. Jim's essay surrounds the public's outrage at the demolitions of



Park Square at Arlington Street

The Hotel Statler was one of the first hotel chains in America; these hotels were found in six major cities by 1928. The Boston location is indicative of Statler's hotels – with distinctive exterior style and ornament and a methodical interior arrangement. The majority of them were designed by George B. Post & Sons.

New York City's first Waldorf-Astoria Hotel in 1929, only 32 years after its completion, and Cleveland's Weddell House, which survived for 56 years until it too was destroyed in 1903.

Though Jim doesn't pinpoint the creation of "cultural currents [that] influenced the way people understood the meaning of 'wrecking the joint,'" he says that the on-going argument between modernity and the preservation of traditional structures began in the early-20th century, shaping the way people reacted to the hotel demolitions. Even with demolition propaganda circling, films that portrayed public buildings being torn down had a considerable effect, and the public was overwhelmingly distraught when the Waldorf was destroyed. The importance of the Weddell House, on the other hand, was recognized years after its demolition.

However, working against the public outcry was the Waldorf-Astoria's declining business and "inability to keep pace with ... changing standards of luxury." While the public finds significance in a building in large part through "singularization," a process defined by anthropologist Igor Kopytoff in which a public building is viewed as unique and irreplaceable, Jim says that it is not so in the eyes of the developer whose only interest is the bottom line. He again draws from Kopytoff here, who argues that "commodification" works against a building's singularity.

But interestingly, the company that bought the Waldorf-Astoria, Empire State Inc., felt it necessary to "transfer the fetishlike power of the hotel to the Empire State Building," the new building planned for the site.

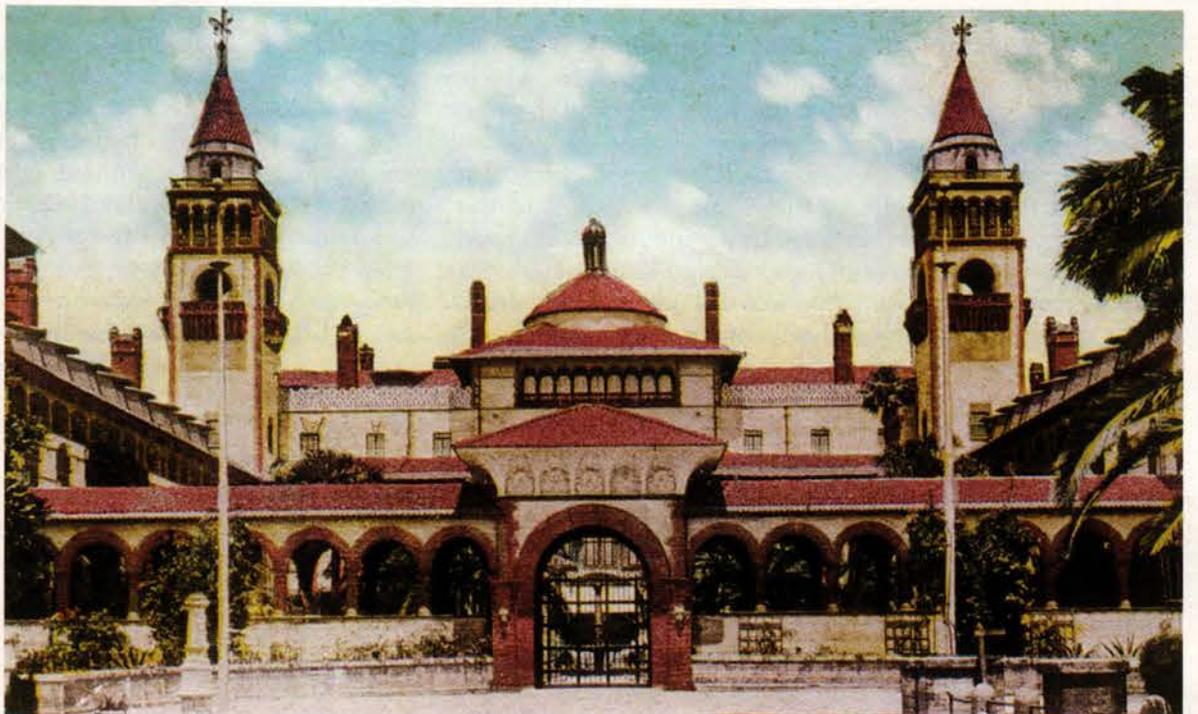
The new developers led an advertising campaign to warm people to the new building and held an auction of the Waldorf's furnishings and fixtures.

No such thing happened in the case of the demolition of Cleveland's Weddell House. While there was public support for preserving the hotel, partly due to the local contributions – of mostly furnishings – made in its construction, there was one Cleveland resident who was unimpressed and actually religiously opposed to the activities within the hotel – a shrewd businessman and Baptist named John D. Rockefeller. In 1903, he ordered the Weddell House demolished and began construction on the 16-story Rockefeller Building.

What is interesting is that the two hotels were replaced by what are now considered icons, just as the previous buildings were thought to be. Jim touches on this, writing, "Today the Empire State Building has become a more potent icon than the Waldorf-Astoria had ever been, and the Rockefeller Building [...] has been standing forty years longer than the Weddell House." In his conclusion, Jim argues that the demolitions were unnecessary and that the hotels and other "buildings such as these no longer need to be sacrificed for the sake of future icons."

While the journal's ten essays cover a range of topics, the majority of the hotels discussed are concentrated on the East Coast – mainly in New York City. Also, some of the material overlaps: the Waldorf-Astoria Hotel is discussed in no less than four of the ten articles. Unfortunately, there is no index for quick reference on a hotel or architect.

These gripes are minor, however, and don't detract from the content of any of the essays. The authors are more than qualified and bring a significant expertise to their topics. Numerous renderings, paintings and photographs accompany each article. If you are interested in the architecture, the history or the social forces behind late-19th- and early-20th-century hotels, you won't be disappointed. ♦



Henry Flagler's Ponce de Leon Hotel in St. Augustine, FL, was designed by the architecture firm Carrère and Hastings in 1887. The resort was designed in the Spanish Renaissance Revival style to accentuate Florida's Spanish history and deter tourists from associating the state with its involvement in the Civil War. (The building has since been sold to Flagler College and has been renovated.)

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THE SALVAGE DILEMMA

By Elizabeth Corbin Murphy, FAIA

We all know that preservation of the built environment is the ultimate in recycling. But while those in the conservation and preservation fields have had trouble convincing the "greenies" that preventing historic building materials from reaching the landfill *en total* may be more significant than saving one or two BTUs, a surprising phenomenon has occurred: pieces of historic structures, valued by the average citizen, have become readily attainable.

New methods of marketing, such as the internet, have allowed this once-restrained process to blossom. In his recent book, *New Spaces from Salvage*, Thomas O'Gorman writes that using reclaimed architecture is "unique" and "adventurous." More importantly, he proclaims that this practice is "big business, and getting bigger all the time." The implication therein is that use of architectural salvage has become mainstream.

It is important to note that the use of salvage is not a new phenomenon. One premier example is the Arch of Constantine, which was built in 315 A.D. using pieces taken from the Arch of Trajan. Between 1450 and 1464, marble from the Roman Colosseum (Flavian Amphitheater) was used to erect portions of St. Peter's Basilica; fallen pieces of travertine were also used to build the Chancellery, the Farnese Palace and the Senatorial and Conservatories Palaces. In 1664, travertine from failing arches was removed and reused in the Barberini Palace (every Roman knows that "what the barbarians failed to do, the Barberinis did"). Even Cathedral de Santa Maria in Pisa sports medallions cut horizontally from columns pulled out of Rome. Does the tower lean because of all the used parts?

Closer to home, one can find Stockbroker Tudor homes of the early-20th century where many of the architectural features were purchased as opposed to crafted at the time of construction. Vacations to Italy, France and England have long afforded the wealthy wonderful shopping opportunities for items that were not available "off the shelf." Salvaging has become a highly accepted practice as plaster ceilings, marble fireplaces and even entire rooms have traveled across the Atlantic (and sometimes the Pacific) Ocean to become integral parts of new American homes. Does anyone worry about the house of origin? Was it a baronial conquest – to the victor goes the spoils?

The practice of using European ornamental features in the United States has often dictated the design of new homes. The admiration of these beautiful pieces has restricted the proliferation of "modern" design among those who can afford the import. It is rumored that architect Marion Mahoney had a disagreement with Clara Ford over a modern fireplace design at Fair Lane. The imported pieces and imported styles prevailed.

A more recent example – and a shining (literally) example at that – is the contemporary building built for Lloyd's of London and dedicated by HM The Queen in 1986. Designed by Richard Rogers, the building is well conceived and complete, except for the boardroom. Here, the 1763 Adam Room, stylistically incontinent, is inserted. One might argue that the Adam Room is a museum piece for all to experience as within the walls of a contemporary museum, yet the building and the collections are not open to the public. One can only contemplate the scar that remains in its original context as the Adam Room serves as the personal salvage collection of the board.

Don't presume that the practice of salvaging has always been viewed as acceptable. As early as 1854, Eugene-Emmanuel Violet le Duc stated: "To erect a triumphal arch such as the Arch of Constantine using fragments taken from the Arch of Trajan was neither a restoration, nor a reconstruction: it was an act of vandalism, a resort to barbarian plunder." And hence, the debate is fueled.

Okay. So what seems to be the problem?

Design integrity has been assaulted and the salvage business is burgeoning. Rather than being restored or rehabilitated, many valuable historic buildings are being raided for salvage – and these parts often don't impart value to the new structure. "What can you tell about a chicken from a nugget?" asks Lauren Pinney Burge, AIA, a partner with Chambers, Murphy & Burge Restoration Architects of Akron, OH. "What can you tell about a building from its parts?" If one were to roast a whole chicken, one may still see the form of the chicken, hence the preservation of some design integrity. When the chicken is ground and reformed into regular sized and shaped pieces, it is no longer possible to recognize that chicken – an absolute loss of design integrity.

In terms of the currently regulated aspects of re-used building parts, the Secretary of the Interior's Standards preclude the use of any element that would allow a false sense of age or an altering of the stylistic integrity of an historic structure. Yet since the standards only regulate projects that utilize federal funding, many projects are without guidelines to preserve their historic or architectural significance.

Often a significant structure, recognized for its uniqueness, is bulldozed because it is old and its "cool" parts are incorporated into a new building under the guise of preservation. Perhaps this is merely an attempt to trophy the "cool" and to avoid the responsibility of synthesizing good design and recycling into the entire structure.

One such example is the Memorial School in Cleveland, OH, which was built in honor of the 175 children and one teacher who lost their lives in the Collingwood fire of 1908. The Memorial School was the first to incorporate a plethora of safety features to protect children from fire. The Ohio School Facilities Commission has determined that this historic school must be replaced, but it will also accept incorporating the decorative architectural elements into a new Memorial School. A few of the stone, brick and terracotta panels will be inset in the new colored concrete block building. Instead of a brilliant, refurbished and restored Neoclassical memorial to the victims, Cleveland must accept a memorial to the memorial.

The residential, adaptive-use residential and commercial markets for salvage material have burgeoned. Decorative, and sometimes structural, elements are sold, borrowed, salvaged and even stolen. Buildings appear with salvaged materials that are disproportionate to the rest of the structure or with decorative elements that are not at all complementary to the current style of the building. These issues are not just matters of poor taste. Because the built environment is a reflection of the culture in which it was built, the improper use of salvage tells an improper story.

Throughout the centuries, individual building owners have been selling their own parts as they attempt to meet the financial responsibility of caring for aging masterpieces. Pillaging progress is noted through the 20th century by watching the skilled and artful shopper. The magnificent urban department stores had whole departments of decorative items from historic structures. One may search the not-for-profit groups (often, ironically, historical societies) that rely on their architectural salvage businesses to fund their programs. Salvage warehouses and antiques markets are the for-profit equivalents.

Where does the skilled and artful shopper go now? The World Wide Web. By going online, one can now purchase a 16th-century limestone mantel from England (salvaged once in England and once again in New York). Entire rooms are also available and can be shipped anywhere. "Help save American heritage and earn cash! We pay a finder's fee for quality architectural salvage," boasts one website. "We offer the service of consultation and removal of these precious items," boasts another.

Not all of these businesses are legitimate. A *New York Times* article from last fall tells of a displaced New Orleans photographer who went home to work on his house only to find that his cypress ceiling beams had been stolen and his roof had subsequently collapsed. Volunteer architects and contractors assisting the Preservation Resource Center of New Orleans had to remove a proliferation of signs offering money for decorative building parts.

Other examples of illegitimate salvaging include the bowling pins that were stolen from one of the first residential bowling alleys ever completed by Brunswick. They were advertised on the internet and the price was so high that the director of Fair Lane could not afford to buy them back. Chandeliers from Grand Central Station that disappeared during restoration reappeared on the internet – for sale. The FBI followed an advertisement on the internet to a person's home to claim a piece of the Statue of Liberty.

Where does it go from here? The problem is escalating, and those of us in the fields of conservation and preservation are searching for solutions. ♦

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– Eugene-Emmanuel Violet le Duc, 1854

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