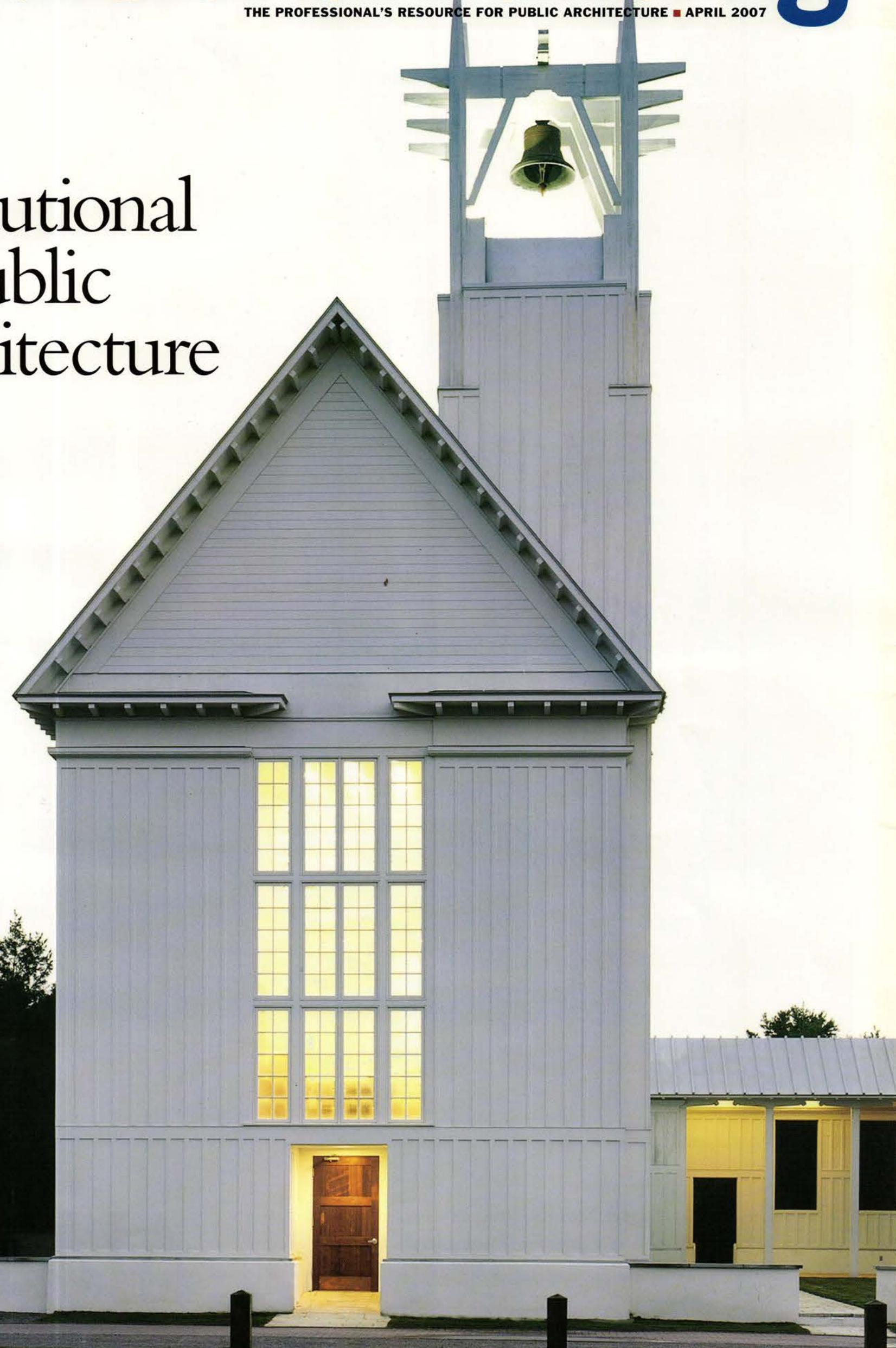


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**On the cover:** Designed by Merrill, Pastor & Colgan Architects, the Seaside Chapel is an interfaith worship space for 200 people. It was completed in 2001 in the rural Alabama Episcopal tradition of Carpenter Gothic board-and-batten churches. See profile, page 8.

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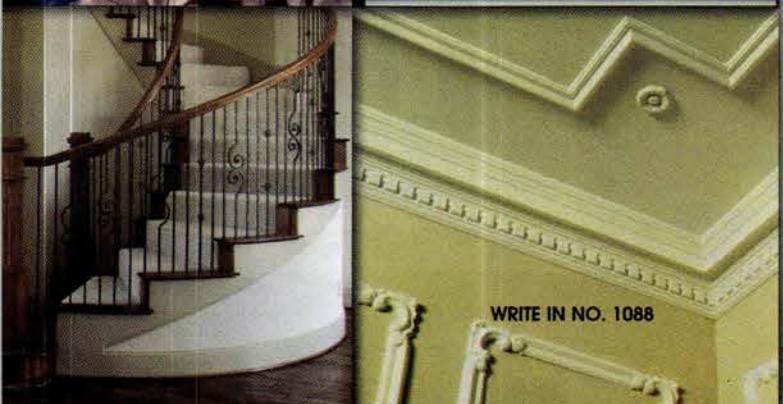
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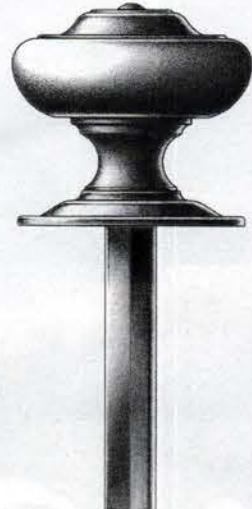
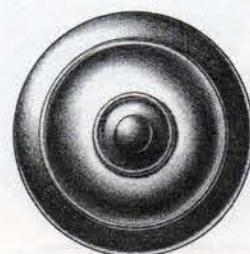
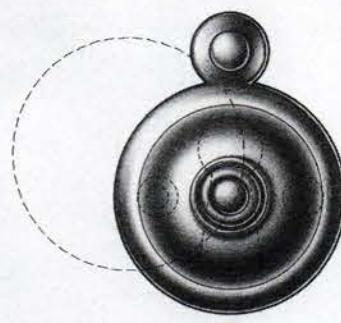
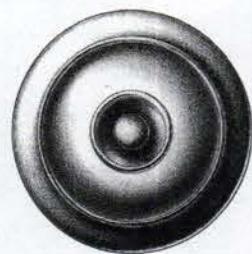
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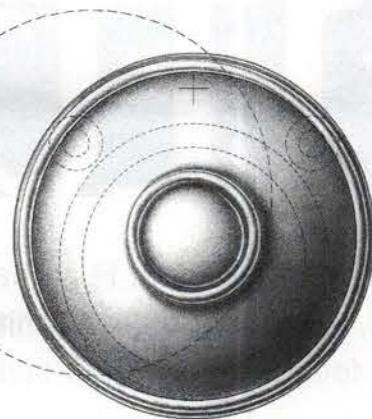
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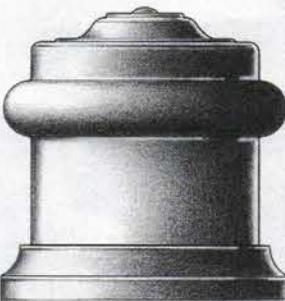
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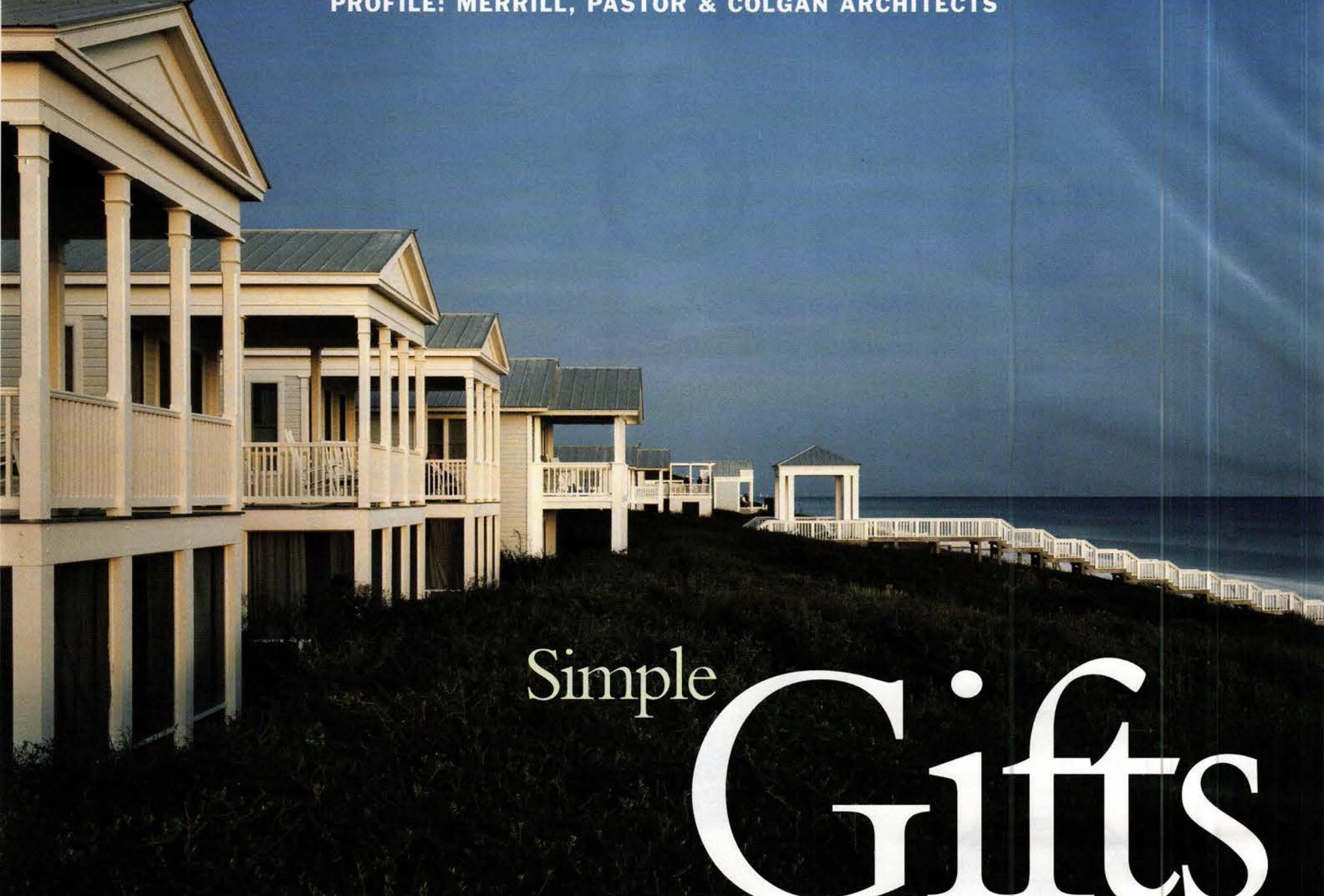
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# Simple Gifts

From modest cottages at the iconic village of Seaside, FL, to large-scale traditional structures elsewhere, Merrill, Pastor & Colgan Architects celebrates the discipline and purity of form found in traditional building.

**By Kim A. O'Connell**

A church is, without question, an expression of faith – faith in a higher power, as well as the power of religion to be a force for good. A church also expresses the faith that community traditions will be strong enough to warrant the time, money and materials spent in its design and construction. Historic beliefs and future hopes alike are embodied in the liturgy, as well as the windows and walls.

So it is at the relatively new chapel in Seaside, FL, the iconic traditional town conceived more than 20 years ago by developer Robert Davis and master-planned by the New Urbanist duo of Andrés Duany and Elizabeth Plater-Zyberk. Even as some critics have written off Seaside as a kind of traditionalist fairyland for affluent vacationers, the erection of the chapel underscores the fact that Seaside is a real town and a real community. The chapel's spare design, by Vero Beach, FL-based Merrill, Pastor & Colgan Architects, reflects not just the high-minded Gothic of traditional churches, but also the down-home rural roots of the Southeast.

These somewhat countervailing influences represent not a paradox in the firm's approach but a central philosophy. Founder Scott Merrill, AIA, "is in love with the vernacular and classical traditions of architecture," writes Vincent Scully in a new monograph on the firm. "His design shows that he knows and respects them all so well that he is determined to build them correctly, that is, with the exactitude, the sense of discovery, even the originality, they deserve."

The firm was founded amid the traditional renaissance that spawned Seaside – now a model for other traditional neighborhoods, built in what was an otherwise underdeveloped, anything-goes part of the Florida panhandle. There, Scott Merrill designed buildings that were Classical in their purity of form and precision, but also simple and unpretentious as beachfront properties ought to be. Later, Merrill and his partners crafted luxurious private residences that evince a rustic Classicism. More recently, the firm has expanded its scope to include larger public buildings in a variety of locations, forging intriguing design solutions in terms of composition and scale.

## The Honeymoon Period

As an undergraduate at the University of Virginia, Merrill worked in the historic Rotunda and often crossed the famed Lawn with its Classical pavilions, which he says remain his favorite group of buildings. Although Merrill was an economics major, Jefferson's "academical village" inspired him to consider architecture as a career, and he went on to Yale University to earn a master's degree in the field. The faculty there placed a strong emphasis on broadening students' experiences with visiting critics' studios. "The great thing about the Yale experience was the sheer number of people with different bents and emphases that we learned about," Merrill says. "The Yale campus is like a classroom itself; it's the most amazing set of urban quadrangles. You have this pastoral complex of buildings at UVA and then you have this beautiful assembly of urban buildings at Yale, so I was exposed to the best of both worlds."

By the mid-1980s, Merrill had launched his professional career working for two Washington, DC, firms – McCartney Lewis and Cass & Pinnell (which later moved to Connecticut). At the latter firm,



**With academic backgrounds at such traditionalist bastions as the universities of Notre Dame, Virginia and Miami, and training at the iconic neo-traditional town of Seaside, Merrill, Pastor & Colgan Architects has brought a Classical discipline to an ever-broader range of public buildings. George Pastor (left) and Scott Merrill review a recent project.** Photo: Michael Dixey

**Top:** One of Scott Merrill's earliest projects, the Honeymoon Cottages at Seaside remain among his most heralded works. The six identical houses are spare and unassuming, despite their Classical features. Photo: Steven Brooke

Merrill met Duany and was in turn introduced to Davis, who brought the young man to Seaside to serve as town architect. Merrill would have been content to fulfill that job's main function, which was to oversee the implementation of the master plan and facilitate construction. But Davis and Duany believed in Merrill, giving him the plum assignment of developing a series of rental cottages along the shoreline in the late 1980s.

Called the Honeymoon Cottages after the abode that Thomas Jefferson lived in while he worked on Monticello, the six identical houses face the Gulf of Mexico – a row of miniature Greek revival temples wrought in wood and painted white like the sand below. Jefferson's cottage is built into the hillside, an aspect that Merrill emulated by situating the cottages so that they appear as one-story volumes from the beach but pull up to their two-story height when viewed from the road.

Merrill still finds the Honeymoon Cottages to be instructive. Seaside was planned as a modest American village in which the houses were to be crafted in only a few types, and where the people would be relied upon to provide the local color and diversity. As it developed, however, Seaside's denizens constructed larger and larger houses with fat columns and other details that were "undigested and overscaled," according to Vincent Scully – while the exorbitant prices limited the socioeconomic diversity so praised by the New Urbanists. The Honeymoon Cottages, by contrast, advocate for the original vision of Seaside, which heralded simplicity.

"The Honeymoon Cottages are a distillation of a lot of important ideas, a very reductive type, which comes from the program," Merrill says. "They are incredibly simple buildings and very frankly repetitious....This was a chance to demonstrate that Seaside was really about a repetition of a limited number of types, not about the increasing individualization that was happening there."

### The Classical Ideal

In 1990, Merrill started his own practice, which he moved to the Atlantic coast town of Vero Beach, FL. A year later, he hired George Pastor, AIA, who became an associate in 1996 and a partner in 1997. Pastor and Merrill had common roots, with Pastor having earned his Bachelor of Architecture at the University of Miami and his master's degree at UVA. During graduate school, Pastor recalls, he spent a summer working at Monticello as it was being restored, gaining a hands-on education in traditionalism. Now he plays a key role in the firm's projects and handles much of its contract administration.



**The front entrances of the Honeymoon Cottages are temple-like and formal, giving way to a more relaxed and parochial porch-fronted façade on the side facing the Gulf of Mexico.** Photo: Steven Brooke

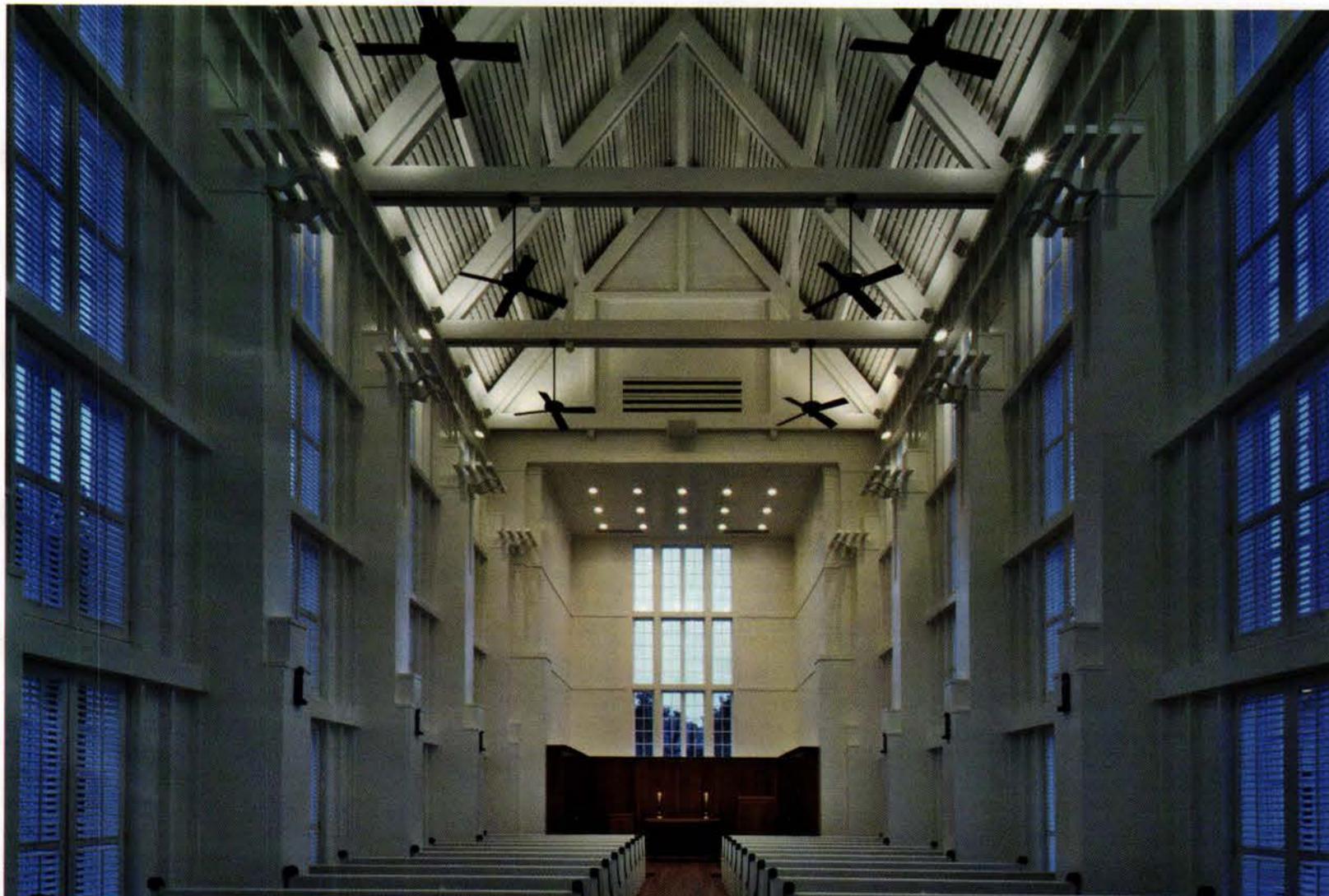


**The Seaside Chapel remains one of the principals' favorite buildings – elegant and monumental, but not overly so. The asymmetrical chapel building is located along two main axes in Seaside, providing a focal point from either direction.** Photo: courtesy of Merrill, Pastor & Colgan Architects

David Colgan, AIA, joined the firm in 1994 and became the third partner five years later while concurrently opening the firm's only additional office in Atlanta. He received his Bachelor of Architecture from Notre Dame. Today, the firm has grown to 11 people, and Merrill is proud of the fact that they have never had to let anyone go.

"I think that Scott and George bring to the table such valuable and complementary skills that working together is never a shoving match for territory authorship, but a well-ordered and balanced effort," says Colgan. "I cannot say enough about Scott and George's ability to manage the talented staff that we have. The ability to assign work with just enough information to explain the task, but not so much that the exercise is rote, allows lots of ideas to be tested before the best are culled and further developed. It is a distillation of ideas that, in my mind, strives for the Classical ideal that nothing can be added or taken away without detriment to the whole."

The move to Vero Beach coincided with the firm's decision to work with Duany and Plater-Zyberk on their traditional resort town of Windsor. There, Merrill and his partners sought to create a distinct pattern language from which guest houses, community areas, and garden features would all be derived – a perfection of the Seaside model. The firm's design for the Windsor town center is first



Rather than being heavy and foreboding, the Seaside Chapel is light and accessible, drawing on the rural Alabama Episcopal tradition of Carpenter Gothic board-and-batten churches. Photo: Steven Brooke



**The Windsor town center is actually a group of public buildings that form a collective unit that sits at the convergence of five roads. A semicircular exedra serves as a focal point for residents and visitors.** Photo: courtesy of Windsor

and foremost a beautifully executed plan, in which a group of public buildings form a collective unit that sits at the convergence of five roads. The diverse program is divided among eight separate structures, including two apartment buildings, a small store, post office, fitness club, observation tower and three gardens. The buildings showcase disciplined Classicism, employing Greek columns and Italianate rooflines tempered by warm Caribbean colors and human-scale volumes. A semi-circular exedra serves as a focal point.

Throughout the '90s, in addition to upscale residential work, the firm continued to take on projects at Seaside and elsewhere, collaborating on new buildings at Windsor and at the University of Miami with traditionalist Leon Krier, among others. The firm's buildings, Krier has written, "strike us for the total absence of any of the trivia which mark the majority of contemporary buildings; they truly transcend the period." Its design for the town hall at Rosemary Beach, FL, in just one example, emulates Boston's Old State House in massing and form. Partly because of budgetary restrictions, the firm had to find ways to distinguish the building with broad brush strokes, in this case employing a dramatic parapet gable that evokes Florida's Spanish roots.

In 2001, Merrill, Pastor & Colgan began work on the Seaside Chapel. The building – an interfaith worship space for 200 people – remains a special project for the principals because of its significance as a culminating project at Seaside, the undeniable success of its execution, and the fact that it marks a shift in the firm's mission toward more and larger public buildings. Without resorting to typical religious symbology such as a crucifix, the church embodies the verticality of the



**The buildings that comprise the Windsor town center are tied together with their Classical details, including Greek columns, Italianate rooflines and warm Caribbean colors.** Photo: courtesy of Merrill, Pastor & Colgan Architects

Christian Gothic style. At the same time, rather than being heavy and foreboding, the white chapel is built in the rural Alabama Episcopal tradition of Carpenter Gothic board-and-batten churches.

"The Seaside chapel is very close to being the building I wouldn't criticize myself on," Merrill says. "It's very simple in its volume, and it has an affinity with the Honeymoon Cottages."

"It was one of our first public buildings which we knew would be accessible to large numbers of people," Colgan adds. "It is a building type that is used at important times in people's lives and we hope it enhances the experience." Colgan should know – he and his wife were married there in 2003.

#### Public Works

In the last five years, Merrill, Pastor & Colgan Architects has undertaken a broad spectrum of design work representing a wide range of building types. These include a federal courthouse, a fitness center, a clock tower, two post offices, a motor court, several apartment buildings, an equestrian center, a small office building and a sales office. "Even though I've been a party to it, I've been surprised at how lucky we are to do a number of different building types, including several projects that are over 100,000 square feet," Merrill says. "This means that we're constantly shifting gears between scale and between regions. You have projects that are in very different settings, and with that you have programmatic and compositional challenges."

The real dilemma for traditionalists, Merrill continues, will be to design large commercial buildings on a human scale and with discipline and beauty, while accommodating a host of modern concerns, from the vagaries of



**The distinctive roofline of the Rosemary Beach Town Hall is modeled after the Old State House in Boston and is similar in scale and volume to the Seaside Chapel.** Photo: Casey Sills



**Above:** The as-yet-unbuilt Fort Pierce Courthouse, at more than 100,000 square feet, represents one of the largest public buildings yet undertaken by the firm. Merrill balanced out the building's heft with ample use of glass and a varied roofline, reflecting the building's range of functions. Rendering: Michael McCann

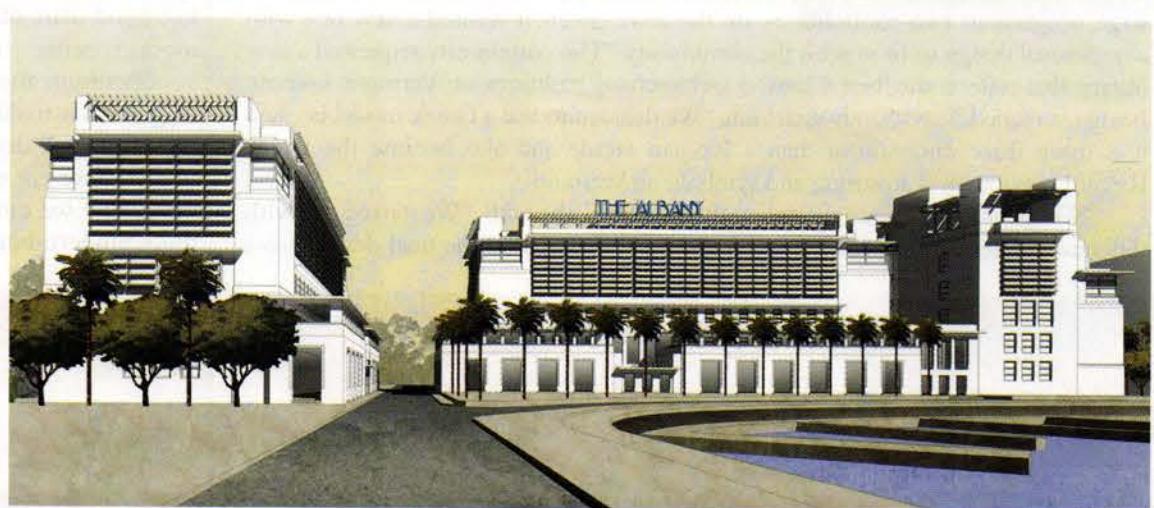
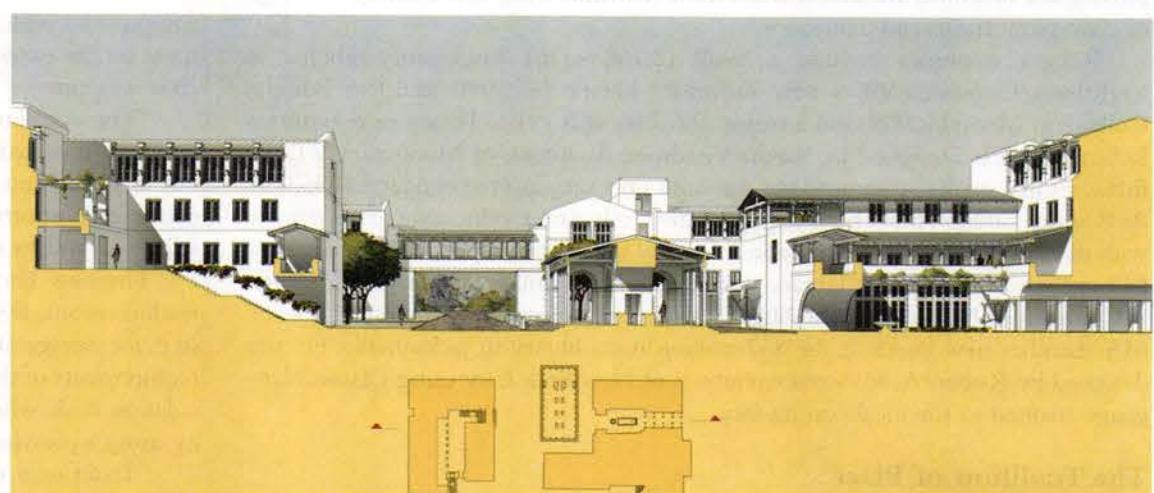
**Right:** The firm's neo-traditional mixed-use plan for a new resort in Alys Beach, FL, creates a system of circulation courts for entrance and egress that are intimate and functional, while situating main buildings to have a dramatic profile upon approach. Rendering: courtesy of Merrill, Pastor & Colgan Architects

property ownership to building codes and mechanical systems. He is reminded of Frank Lloyd Wright's dictum about building from the inside out – that is, allowing the building's exterior to offer insight to the spaces and layout within. "At the same time, if you're building in an urban setting, there's a thwarting of Wright's impulse to let the outside look like the inside," Merrill says. "There's tussle between wanting to have order on the street while reflecting the internal complexity. Our buildings are starting to work at this level."

The firm's approach to such complex projects is evident in its plan for the Fort Pierce Courthouse in southern Florida, not yet built, as well as in its submission for a design competition for the new West Palm Beach Library (which was ultimately won by Demitri Porphyrios). In both cases, the solidity and import of the structures are evident in the long, heavy facades, but this is considerably lightened by the extensive use of glass, the multi-story pier language, and the asymmetrical massing of internal components, which is most obvious in the roof lines. The firm's neo-traditional mixed-use plan for a new resort in Alys Beach, FL, and its compound of large apartment buildings in the Bahamas speak to other considerations as well, such as engaging and developing the street grid, accommodating traffic flow and determining pedestrian circulation.

When Merrill talks about this work, he sounds much like the eager young architect he was when he arrived at Seaside years ago – eager to apply the time-tested rules of traditional building with rigor, simplicity and imagination. "Composition has become of much more interest to us," he says. "The reductive quality of the Honeymoon Cottages or the Seaside Chapel is only one of at least two distinct strains in our work, with the other being much more freewheeling composition. While the smaller buildings have the design and the details, there's an intermediate layer of composition that becomes the great promise of the bigger buildings." **tb**

**A courtyard building in the Bahamas reflects the local vernacular, while creating a pleasant streetscape.** Rendering: courtesy of Merrill, Pastor & Colgan Architects



**Above:** Although Merrill calls his design for a group of apartment buildings in the Bahamas "a departure," he is pleased with it as a solution for a larger structure. Like many of his other works, the building leavens massing with ample windows and asymmetrical volumes. Rendering: courtesy of Merrill, Pastor & Colgan Architects



# Book Ends

As libraries take on more civic functions, traditional styles are proving quite capable of meeting the new demands.

By Martha McDonald

**L**ibraries have always been important civic buildings, keepers of our culture and history, and recently they have been asked to take on even more functions. In addition to book storage and seating for reading and study, new libraries are also becoming community centers, providing cafes, meeting rooms and spaces for events such as concerts. This applies to libraries of all sizes, ranging from those found in small traditional communities to those among high-rises in major downtown areas.

While older traditional library buildings can be updated to meet today's needs, new construction is another issue. Here, architects are finding that traditional styles provide the flexibility needed to meet these demands while still creating buildings of civic proportions and demeanor.

Recent examples include a small (2,968 sq.ft.) single-story library in Craftsbury Common, VT, a new university library (136,000 sq.ft.) at Rhodes College in Memphis, TN, and a major (297,000 sq.ft.) civic library in downtown Jacksonville, FL. Designed by Sandra Vitzthum, Architect, of Montpelier, VT, the first is set in a small community and was built on a very limited budget — \$635,000. At Rhodes College, the school requested the Collegiate Gothic style to coordinate with its existing campus and provide an aura of tradition and permanence; the new \$42-million Paul Barret, Jr. Library was designed by Hanbury Evans Wright Vlattas + Company of Norfolk, VA, and Shepley Bulfinch Richardson & Abbott of Boston, MA. Another new building, the \$57-million main library in Jacksonville, FL, was designed by Robert A. M. Stern Architects of New York City using Classical language adapted to the local community.

## The Tradition of Place

When Craftsbury, VT, a small, close-knit community proud of its architectural heritage, outgrew its two-room library on the town green, it wanted a new one with a traditional design to fit in with the community. "The community requested a new library that reflects the 'best Classical architectural traditions of Vermont without being overscaled,'" says Sandy Vitzthum. "We decided to use a Greek model because it is more three dimensional than a Roman façade and also because the Greek Revival movement is so strong and symbolic in Vermont."

"We spent a lot of time modeling the building," she adds. "We started out with different entries and porches based on the Erechtheum, and the final design was a



Sited just off the town common, the Craftsbury Library was designed by Sandra Vitzthum drawing from Roman precedents. The entry is a miniature temple front with an oversized porch, designed to welcome all who enter from the common. Significant features include a bay window in the meeting room and a reading porch looking out on the Green Mountains.

Photo: Carolyn L. Bates

compromise with a frontal entry. The inside is very plain because much effort was spent on the exterior. I think it is fitting that they put their budget into creating a civic structure.

"The community was really behind the building. Everyone, old and young, was very involved in the process. They attended public meetings and the model was displayed and examined intensely. Countless fundraisers were held. One typical incident occurred shortly before construction when one of the neighbor's trees fell down and he donated the wood for the floor of the Vermont Room."

The new library features an approximately 800 sq.ft. entry area, 1,000-sq.ft. reading room, 800-sq.ft. children's room, 600-sq.ft. Vermont Room, and 1,000 sq.ft. for storage. Because the community of 1,200 has a limited budget, one of the requirements of the design was that all parts of the library be visible from the circulation desk, which reduces staffing requirements. Vitzthum solved this problem by using a pinwheel design with the circulation desk at the center.

"Traditional design lends itself to libraries because the rectangular shape is more efficient for book storage," she notes. "Also, libraries are community centers, so a good share of the activity is not around books. A traditional design with more rooms is better — it reinforces the tradition of place."

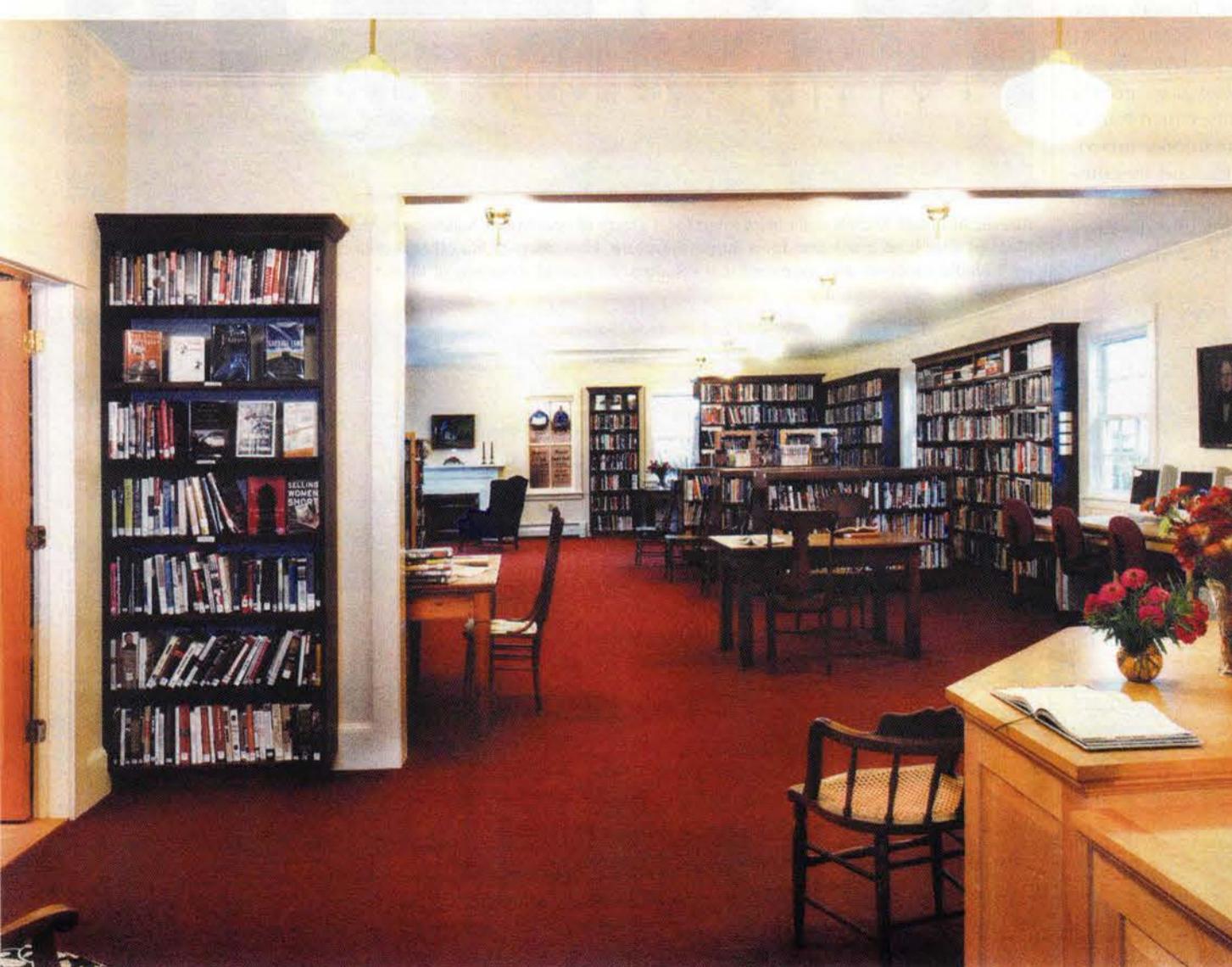
Vitzthum also points out that the building received an Energy Star rating, and suggests that traditional architects need to stress the advantages of energy conservation in their designs. "One place we traditional architects have hurt ourselves is that we have not taken the green movement more seriously," she says. "We have to show how we can excel in ecological performance. Some people are going with more modern buildings because they think they are more ecological."

## True to Style

The Paul Barret, Jr. Library on the Rhodes College campus in Memphis, TN, was completed in August 2005. The \$42-million project provides 136,000 sq.ft. (108,000 sq.ft. occupied) of space to house up to 500,000 volumes, as well as computer labs, an assistive technology room for the visually and hearing impaired, a 32-seat viewing theater, "hang-out" spaces, a 24-hour coffee lounge and expanded reading rooms for special collections.

"This building is not only traditional in its form, but it is traditional in its siting," says Jane C. Wright, AIA, design principal and president of Hanbury Evans Wright Vlattas + Company. "While many campuses are moving their libraries to the perimeter of their grounds, Rhodes College embraces the library as both the traditional and intellectual and geographic heart of the campus — it is a traditional approach that meets contemporary needs. The outcome is a vibrant, 24-hour active student/faculty environment reinforcing the academic goals of the institution."

One of the major challenges was placing a large building on the back edge of an intimately scaled Collegiate Gothic village. "The strategy adopted was to create a new 'campus gateway' using the large scale of the program and its monumental scale to give the new gateway explicit civic authority both as



The Craftsbury Library is designed in a pinwheel plan with the circulation desk at the center so that one person can monitor the entire library. This view from the circulation desk looks into the main reading room. Photo: Carolyn L. Bates



**Above:** The Paul Barret, Jr. Library at Rhodes College in Memphis, TN, was built in the Collegiate Gothic style to coordinate with the campus. Designed by Hanbury Evans Wright Viattas + Company with Shepley Bulfinch Richardson & Abbott, the 136,000-sq.ft. building has created a new entrance to the campus. The design of the central 120-ft. tower, the second highest point on the campus, was based on the Fibonacci series, a formula discovered by the 13th-century Italian mathematician. Photo: Robert Benson

**Right:** The interior of the apse is filled with light from the tall stained-glass windows. In addition, the constellation painted on the ceiling represents the position of the stars on January 1, 1849, the first day of classes for the original school. Photo: Robert Benson

a place of arrival onto the campus and as an emblem of Rhodes' institutional values. The opportunity was to create a building in a language that is true to the style with elements that scale down to honor the buildings around it," says Ralph Jackson, FAIA, principal for design, Shepley Bulfinch Richardson & Abbott. "This was accomplished by designing a building with a large central mass that terraces down to create a dialog with the intimate scale of the existing fabric."

The first consideration was siting, utilizing a parking area wedged between the college's athletic facilities and scholarly environment. "We built on what had been the back of the campus," says Jackson, "creating a new front door in an area that had been mute. With this new front door came the opportunity for a civic scale and iconic expression to which libraries lend themselves. The new library has created not only a new campus gateway, but also a mediating element between two previously discrete elements of the existing campus."

Defining features include two towers, a 120-ft. main tower and a second one, as well as a large interior staircase and interior balcony, an apse with a copper dome and a cloister. Symbols important to the Rhodes tradition are carved in stone and reflected in stained-glass windows. The constellation painted on the ceiling in the apse represents the position of the stars on Jan. 1, 1849, the first day of classes at the earlier location of the college. Interior features such as columns, balconies and arches are made of lightweight GFRG (glass-fiber reinforced gypsum). The exterior is clad in Indiana limestone and rubble stone laid in a random pattern. Vermont slate was used for the roofing and trim.

"This language and precedents of this traditional design allowed us to manipulate forms and create variety," says Jackson. "It has the ability to morph into smaller scales and articulate different parts of an institution in an accessible language that does not rely on the observer's visual sophistication that Modernist buildings often require. Modern architecture is sort of like abstract art – if you don't understand what the artist meant, it's difficult to understand it. People readily understand traditional styles."

As for sustainability, "the design is a perfect example of how traditional design can dovetail with sustainability issues," Wright notes. "The building envelope, systems, and site were designed with long-term life cycles in mind. The building envelope, which includes a slate roof and limestone façade, has a life cycle of 100-plus years. Regional stone was used, reducing transportation impacts. The liberal use of natural lighting throughout the building helps control energy costs. Additionally, computer modeling helped maximize energy performance. A new building is a new building – all should be designed with a sustainable outcome in mind."

#### A Great Civic Place

The use of traditional design for libraries also reaches into civic libraries, even those found in contemporary downtown areas. Robert A. M. Stern Architects, for example, has designed a number of civic libraries in the past few years, each reflecting the character of its location. In Nashville, TN, a Classically styled library was built partially on top of an existing parking structure. Completed in 2001, it features a formal pedimented main entry and significant public areas organized on an axis with the Capitol to help strengthen the fabric of the civic center of the city.



In Columbus, GA, the firm designed a three-story red-brick library for a 42-acre site that once included a shopping mall. The brick and limestone front façade creates a two-story covered porch entry that leads into a central area with a circular lantern that provides sunlight and panoramic views.

More recently, the new main library in Jacksonville, FL, completed in November 2005, is another example of how Classical styling was adapted to create a grand civic building. "A great library must be much more than a depository for books or a facility for information exchange – it must be a great collective civic place," according to Robert A.M. Stern of Robert A.M. Stern Architects in New York, NY. "Our design for the Jacksonville Main Library continues the city's rich tradition of civic buildings that speak in a version of the Classical language adapted to the particulars of local climate and culture."

Stern notes that the firm received this commission as the result of a competition. "One of the entries was an extremely Modernist design and others were somewhere in between," he says. "Clearly the city responded to our approach. I think they felt that adding a Classical building to the center of the city would reflect on the stability of the expression of the public realm and also contrast to the commercial office buildings that surround the site."



**Designed by Robert A.M. Stern Architects and completed in November 2005, the new main library in Jacksonville, FL, shares the block frontage with the existing Museum of Modern Art. Metal columns on the entry façade and around the corner on the Monroe Street façade, along with the giant statue of the owl of Minerva in the corner insert, create a Classical entry.**

Photo: Peter Aaron/Esto

"This is a monumental building, but it is not imposing," he explains. "The great Classical spaces that we achieved, the sequence of the stairs, the way the building looks on the outside, the monumental sculpture of the owl, and so forth, all suggest that this is a great monumental building and that it's also accessible. Unlike older monumental buildings, it doesn't confront people with a monumental stair. It's a Classical building. It is not without its own twists, given that the site created interesting challenges."

To work with the long rectangular site of the city block, Stern divided the mass into seven sections, the eighth being the existing Museum of Modern Art – the only other structure within the block. The courtyard that was carved out of the building was one of these sections. Each area was then designed to reflect the interior uses as well as to create a single monumental structure.

The \$57-million, 297,000-sq.ft. building fills most of a city block in downtown Jacksonville, wrapping around two sides of the Museum of Modern Art. The

four-story library fronts on Laura Street, next to the museum and facing Hemming Plaza. The architects emphasized the entry facade with metal triple-height porches topped with an eyebrow clerestory window. The generously proportioned main entrance leads past a popular library and café to the circulation desk in the entry hall and a monumental staircase.

This central stair acts as an organizing element, traveling up through the building to lead to the various departments. It culminates at the 100-ft. square Grand Reading Room on the fourth floor. Here, the 46-ft.-high handkerchief-vaulted ceiling reveals the clerestory windows that bathe the room in natural sunlight.

A second entrance on the Main Street façade leads to the Conference Center to allow these facilities to be used independently. This area includes a theater with seating for 398 people as well as other smaller conference rooms. The building wraps around a courtyard on the second floor. A fountain, pergolas and landscaping create additional seating and a respite from the city. The third and fourth floors house additional collections and reading rooms.

Stern notes that sustainability is an important issue for all architects, adding that traditional architecture often serves it better. "Traditional architecture often addresses sustainability issues better than so-called non-traditional architecture, in part because we often have less glass, thicker walls and many other formal elements that help reduce the use of energy," he states. "Big buildings like libraries, no matter the style, have to be powered by machinery and have to have climate control. Every architect has to work very hard to make sure that his or her building is not an energy hog."

On the topic of Classicism versus Modernist for libraries, Stern says that "a Classical library provides one or more great living rooms built around the theme of learning as opposed to Modernist libraries that tend to be universal or neutral in their inside space. For example, the new library in Seattle is a spectacular shape, but as far as I am concerned, I couldn't decide if it was a library or a bus terminal. There is no place to sit down, to dream. It's just a big place for movement."

"Our building has beautiful movement sequences and grand stairs. You can move around without asking your way, and then you get to rooms like the Grand Reading Room on the top floor or the Special Collections Reading Room or the courtyard where you can sit down and enjoy the calmness that architecture can deliver. Many people today think architecture should reflect the chaos of the world. I am one who thinks it should be a counterpoint to the chaos of the world. You can't escape chaos, but you don't have to have chaos morning, noon and night." ■



**Classical details throughout the library, such as these walnut columns at the entrance to the Grand Reading Room on the fourth floor, emphasize important spaces in the building.**

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## RECENT PROJECT: RESTORATION & ADDITION



New York City-based R.M. Kliment & Frances Halsband Architects recently renovated the United States Post Office and Courthouse in Brooklyn, NY. The Romanesque Revival-style building features granite facades with terra-cotta ornament, heavy arched exterior doorways, steeply pitched slate roofs and a corner tower, all typical of government projects of the late-19th century. While Kliment & Halsband focused primarily on the interior, the firm also replaced some of the slate roofing, refurbished the original wood windows and replicated historic bronze doors. All photos: Cervin Robinson

# Superior Court

FROM 1885 TO 1887, Supervising Architect of the Treasury Department Mifflin E. Bell supervised the design and construction of a string of post offices, courthouses and other government buildings from Sacramento, CA, to El Paso, TX, and Manchester, NH. The U.S. Post Office and Courthouse in Brooklyn, NY, constructed from 1885 to 1892, was one such building. An example of Romanesque Revival architecture, the four-story post office and courthouse features granite facades with terra-cotta ornament, heavy arched exterior doorways, steeply pitched slate roofs and a corner tower.

The U.S. Postal Service (USPS) and Eastern District Courts were soon pressed for room, so in 1927 government architect James A. Wetmore designed a seven-story addition. When it was completed six years later, the building covered an entire city block. This past summer, a second addition was finished; working for the U.S. General Services Administration (GSA), New York City-based R.M. Kliment & Frances Halsband Architects designed a four-story glass structure that was inserted into a courtyard of the Wetmore building.

Kliment & Halsband also designed new exterior stairs and entrances and renovated both interior public and office spaces. An adaptive-reuse plan was designed, which reorganized the space of the four tenants: the USPS, U.S. Attorney's Office, U.S. Trustee and U.S. Bankruptcy Court.

When the firm initiated the design work in 1996, the post office and courthouse building was underutilized and space was misappropriated. The Eastern District Courts had moved across the street in 1964 and, in 1988, the USPS had transferred the majority of its operations to another Brooklyn location. "The post office did not need as much space as it once had, but the courts had grown," says Michael A. Nieminen, AIA, partner in charge at Kliment & Halsband. "We restored courtrooms in the renovated building and reorganized the space to meet each tenant's needs."

As the tenants function independently, Kliment & Halsband designed separate entrances for each. "Originally, access to the building was limited; it was gained

primarily from the front of the 1892 building," says Nieminen. "Access along Cadman Plaza was less than grand or welcoming, and as the sidewalk sloped on the west side there was no access at all." What had worked for earlier tenants was clearly not ideal for four with distinct and different requirements. To accommodate all of the occupants, Kliment & Halsband created a level plaza with stair access along the west side of the building. New bollards, along with site lighting and railings, call attention to the entrances. Some of the entrances are entirely new, while others were enlarged to permit an increase in pedestrian traffic.

The steps – in granite to match the building's facades – were a solution to a few challenges. "The stairs were added to mediate the slope of the building," says Nieminen. "Their addition allows the structure to touch the ground all along Cadman Plaza, making it more porous and welcoming as well. It now addresses the park across the street, in a new, more connected, way." The extended stairs provide yet another amenity: a short ramp on the southwest corner of the building seamlessly links the sidewalk to the entrance level to discreetly meet ADA regulations. "Even from the U.S. Attorney's Office entrance, which is furthest from grade at the adjacent sidewalk, someone who is physically challenged can access the entrance without a mechanical lift or extensive ramping," says Nieminen. "This design seemed much more architecturally sympathetic to the historic building."

The most significant addition to the building – a four-story, U-shaped, painted-aluminum and glass curtain wall that encloses offices for the U.S. Attorney's Office – does not imitate the historic building but meets the Secretary of the Interior's Standards for the design of additions to historic buildings. Both the 1892 and 1933 portions of the post office and courthouse building are listed on the State and National Registers of Historic Places and are designated New York City landmarks, which meant that the exterior design needed to undergo many approval processes. But it didn't complicate matters much, Nieminen says: "We carefully considered the style of the addition and how it would relate to the historic building, but choosing a modern approach – a

curtain wall – wasn't a problem. We were consistent with the Secretary of the Interior's Standards concerning restoration versus addition work. We wanted what was new to be clearly new and seen in contrast to what was old." He says that the Landmarks Preservation Commission approved the addition because its height "remains below the existing roof line" and it can not be seen from the street.

An 85,000-sq.ft. four-story addition was built within the courtyard of the 1933 building. "We decreased the size of the courtyard slightly, but retained the



Kliment & Halsband added granite stairs and a ramp that access a new plaza along the west side of the building. New pylons, along with site lighting and railings, call attention to the entrances, some of which were enlarged to permit an increase in pedestrian traffic.



**Above:** A four-story, U-shaped, painted-aluminum and glass curtain wall encloses the U.S. Attorney's Office, one of the four tenants in the building. Kliment & Halsband designed it to meet the Secretary of the Interior's Standards, clearly contrasting new and old. The height of the addition does not exceed the existing roof line so it can not be seen from the street.

**Right:** The public gallery of the U.S. Post Office features new marble flooring and walls, new lighting and restored decorative metal gates. Operable monumental arched windows give the appearance of maximized space and provide views of Cadman Plaza to the west.

shape of the building," says Nieminen. "Though we gave up some space, we made it more visually pleasing." Over the years, the roof of the lower floors had filled with mechanical equipment, which Kliment & Halsband relocated to the mansard roof. "We wanted to relieve the courtyard of clutter so that it could once again be a place one wanted to look out on," says Nieminen. The firm worked closely with engineers to coordinate the move of the HVAC equipment. Mechanical, electrical and plumbing systems were updated throughout the building. The placement of the equipment on the roof freed up valuable floor space and allowed for unobstructed views of the courtyard. A series of skylights was also installed; they light two of the bankruptcy courtrooms and a library below.

Other exterior work included the installation of replacement slate shingles in areas where they were damaged or missing. Glen Head, NY-based Nicholson & Galloway, Inc., supplied the new slate, which was carefully matched to the existing. Historical wood windows were in fairly good shape and were refinished. "The sash was replaced on a few of the windows," says Nieminen, "but the majority of them were repairable." The entry doors, however, were deteriorated, so new entry doors were fitted around the perimeter of the building. "It was also a security issue from a door-hardware standpoint," Nieminen explains. The original material – glazed statuary bronze – was respected. Exterior rehabilitation of the building, subsisting mainly of façade improvements, is scheduled for the near future.

As for the interior, the 1892 building was adapted to house the Trustee and Bankruptcy Court, the latter of which also shares some space in the 1933 building. The remainder of the 1933 building was converted into office and public space for the USPS and U.S. Attorney's Office.

A triple-arched entryway opens into the Bankruptcy Court's public lobby, which has a 22-ft.-tall coffered ceiling and new marble flooring and lighting. The historic paint colors of the walls and columns – muted yellows, ochres and reds – were restored based on careful conservation research. Four of the Bankruptcy Court's seven courtrooms, located on the second and third floors surrounding an atrium, feature restored carved-mahogany doors, surrounds, transoms and screen walls to regulate circulation. The marble fireplaces and wainscoting were cleaned and restored. The other three courtrooms, which are on the second and third floors of the 1933 building, have new mahogany paneling. Custom mahogany benches were designed and built for all of the courtrooms.

The ground and first floors of the 1933 addition, as well as the new mezzanine, are utilized by the USPS. Kliment & Halsband renovated the public gallery, which now features new marble flooring and walls, new lighting and restored decorative metal gates.



Light from operable monumental arched windows gives the appearance of a grand space and provides views of Cadman Plaza to the west.

The curtain-wall addition now occupied by the U.S. Attorney's Office was also designed to take advantage of natural light. The waiting areas that open onto the light well feature floor-length windows "to bring natural light to the interior," says Nieminen.

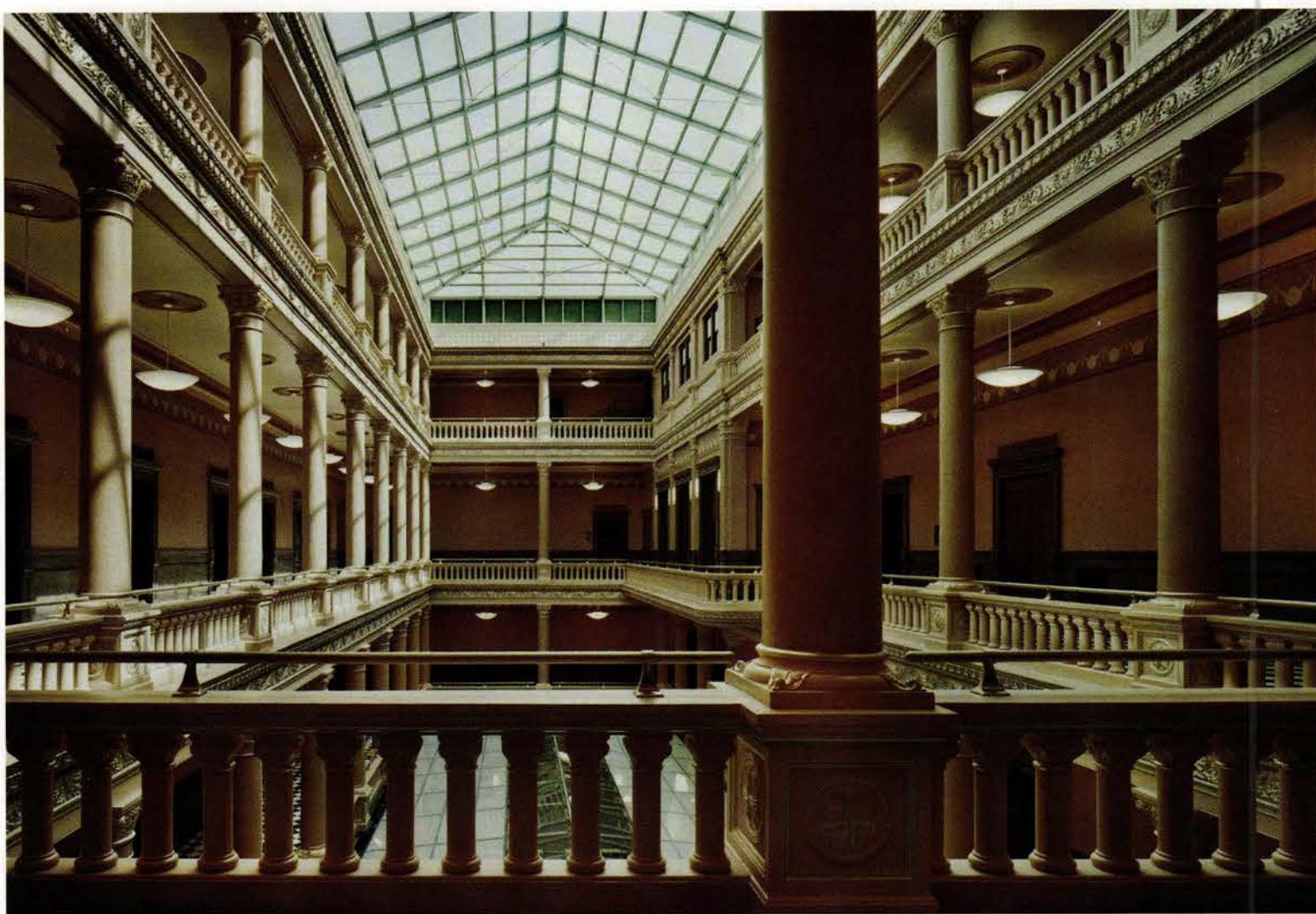
A major undertaking was the restoration of the three-story atrium. Masonry balusters, columns, ornamental bases and capitals and friezes were restored, as were the woodwork, gilded friezes and original wall colors – the same as those throughout the building. "I most enjoyed working on the atrium," says Nieminen. "We had historical images at our disposal, which showed both a skylight and a laylight, but we found them boarded up and floored over. It was fun to figure out how to bring them back in spirit but with new technology." The new skylight is a sophisticated glazing system reminiscent of the original overlayed with new technology. The new laylight, also similar to the original, has ceramic-fritted glass and a strong sun-shading component so that the Bankruptcy Clerk's Office below is not overwhelmed by sunlight.

Though each tenant's program differed, Kliment & Halsband maintained a consistent interior design to preserve the unity of the building. The majority of floor and wall tile were replaced throughout the building in lobbies, atrium corridors, main stairs and restrooms. "Many floors had been compromised over the course of the life of the building," says Nieminen. "In the atrium corridors, there were areas of water damage where the flooring needed to be replaced. In other areas, there was even less material left."

For the replacement tile on the first floor, Kliment & Halsband specified marble, the material of the original flooring, but softened the color, using a new Solar Gray



**The new marble flooring and restored decorative painting in the entry hall of the U.S. Bankruptcy Court mirrors that throughout the majority of the building. The flooring, supplied by Georgia Marble of Tate, GA, is Solar Gray, Black Champlain and Imperial White marble. It offsets the Victorian-style polychromic color scheme.**



**At three stories, with both a skylight and a laylight, the atrium is a grand space. Masonry balusters, columns, ornamental bases and capitals and friezes were restored, as were the woodwork, gilded friezes and original wall colors.**

and the original Imperial White marble on the first-floor lobby. The original Black Champlain and Imperial Danby marble were restored and extended on the atrium corridors. All marble was supplied by Georgia Marble of Tate, GA. "We choose lighter tile for the lobby in response to the use of a polychromatic color scheme that was restored in the walls and architectural features," says Nieminen. The flooring tile was laid in the original diagonal checkerboard pattern. Marble that matches that of the Bankruptcy Court's new lobby floor was also specified for a new grand stairway, which connects the lobby with public waiting areas on the upper floors. Existing marble on the atrium corridor walls could be salvaged and was restored.

The existing stairs in the 1892 building were restored and painted to match historic colors. In fact, original colors were also restored on all of the ceilings and

columns in the lobbies, courtrooms and atrium. "Layers of over-paint had long since obscured the original decorative finishes and paint," says Nieminen. Kliment & Halsband worked with an historic-detailing consultant, Integrated Conservation Resources (ICR) of New York City, to arrive at a color palette. ICR did a comprehensive finishes analysis, which utilized the stratigraphy of paint samples and pigment and media identification.

New York City-based EverGreene Painting Studio, Inc., restored the original decorative schemes, including decorative painting, murals, gilding and stenciling. Evergreen painted in its studio on canvas, which was then feathered to the plaster walls or ceilings at the post office and courthouse. "The murals and stenciling were originally painted directly onto the plaster and not onto canvas," says Nieminen, "but after consulting with EverGreene we felt that the quality control was better than if the painters were working in the field."

While the decorative painting could be restored, Kliment & Halsband was not so fortunate when it came to the lighting — none of the fixtures were original. "When we started the project, we found so-called 'schoolhouse' lighting in the courtrooms — low-quality pendant fluorescents," says Nieminen. "We didn't come upon any original lighting." The firm ordered custom ambient lighting fixtures from New York City-based Rambusch Lighting for the lobbies and the atrium. Other types of fixtures included downlighting and task lighting; because they were not historically styled, they were limited to offices and other private spaces. "In a lot of areas where we used downlights, it wasn't always clear what the original lighting source was," says Nieminen. "Downlighting was considered the most unobtrusive in this case. It is used in areas where it is important to light the floors, not the ceilings or walls, such as in some hallways and circulation spaces."

In the atrium, there was a hint of the original lighting design, where a continuous pattern of ceiling rosettes was still in place. This gave Kliment & Halsband a clue about where the lighting had been, aiding in the location of new fixtures.

To comply with ADA requirements, nine elevators were inserted into the building. Another modernization was the addition of fire stairs, which are also used for convenience.

One of the challenges of working on a large project in New York City, says Nieminen, is juggling so many different trades. "This project was not easy to construct and involved a lot of unusual types of trades, such as decorative painters and ornamental metalworkers," he says. "We were heavily involved in construction administration, far more so than is typical of a government project, so we could control the quality of work as much as possible. The government was kind enough and smart enough to let us stay in the process so that what we had labored so long to do could become a built reality."

For a total construction cost of approximately \$200 million, the post office was completed in 2003 and renovation of the courthouse was finished in the summer of 2005. The 575,000-sq.ft. building has received numerous design acknowledgments, including a GSA Design Award, an AIA New York City Architecture of Justice Certificate of Recognition and an AIA Committee on Architecture for Justice Citation. — Hadiya Strasberg



**The existing stairs were restored and painted to match historic colors.**

# Justice Served

IN THE MID-1890s, having been commissioned to design a high-rise building in downtown Atlanta, GA, Thomas Henry Morgan traveled to Chicago to study emerging construction techniques of the era. A few years later, when Morgan's Empire Building (1901) was completed, it was in keeping with the Chicago style – the 14-story structure at 35 Broad Street was the first steel-framed structure built in Atlanta. In a later interview, as the story goes, Morgan said he thought it was a big mistake – that high-rise construction was not the thing of the future.

Despite Morgan's misgivings, his firm, Bruce and Morgan, went on to design the Century Building (1902) and the Fourth National Bank Building (1904) in Atlanta. Other notable designs by the firm include Samford Hall (1890) at Auburn University, Tillman Hall (1893) at Clemson University and three Second Empire-style courthouses in Georgia, including the 22,000-sq.ft. Newton County Courthouse (1884) in Covington, a small city 30 miles east of Atlanta.

## PROJECT

The Newton County Courthouse, Covington, GA

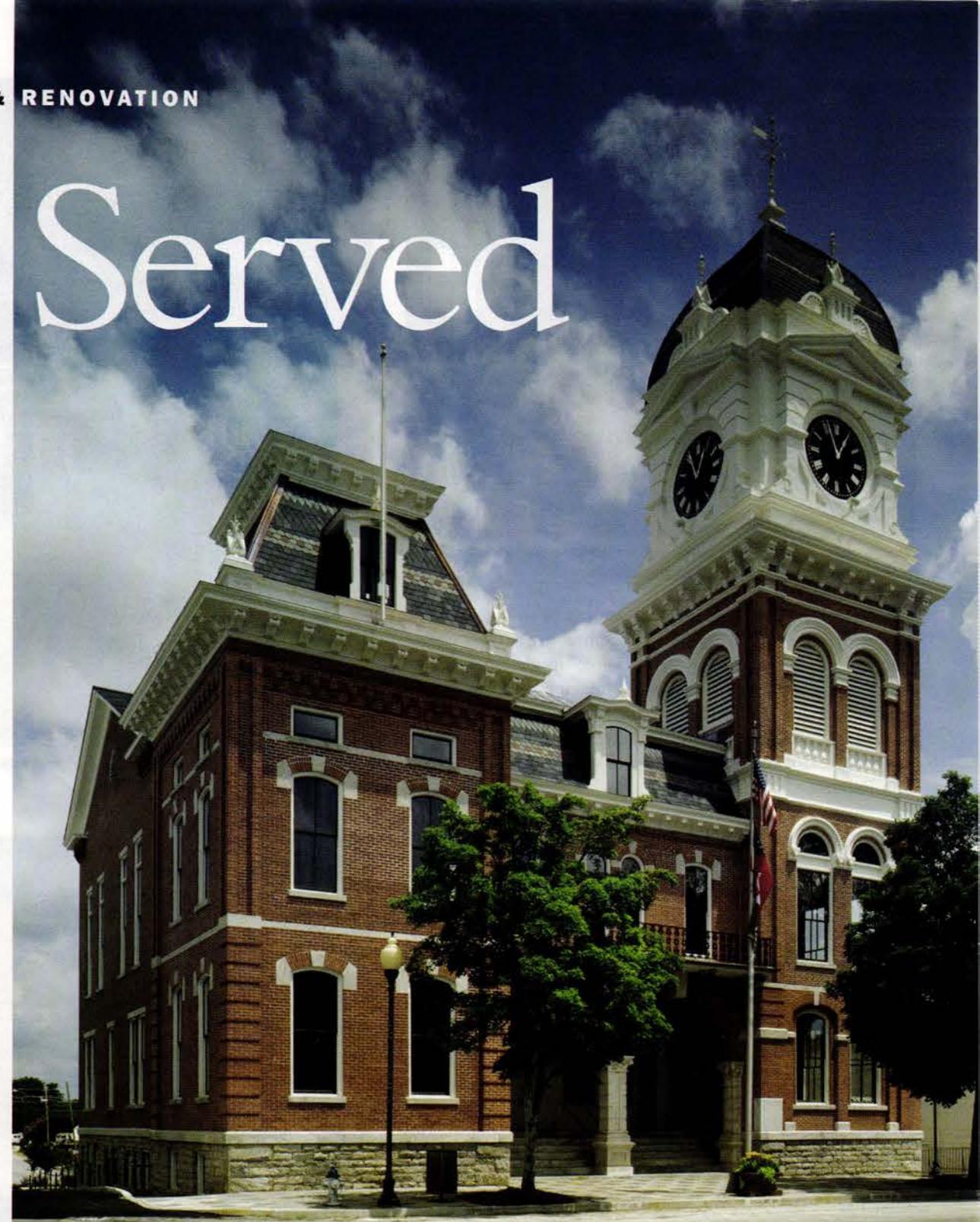
## Architect

OJP/Architect, Inc., Atlanta, GA;  
Jack Pyburn, FAIA, principal;  
W.A. Andrews, AIA,  
project architect

Architect, the Atlanta firm that was hired to design the rehabilitation of the Newton County Courthouse in 2000. "Railroads were opening up rural Georgia to new markets, agriculture was strong. The courthouses of the late-19th and early-20th century represent a period of prosperity – there was a sense of optimism about the future."

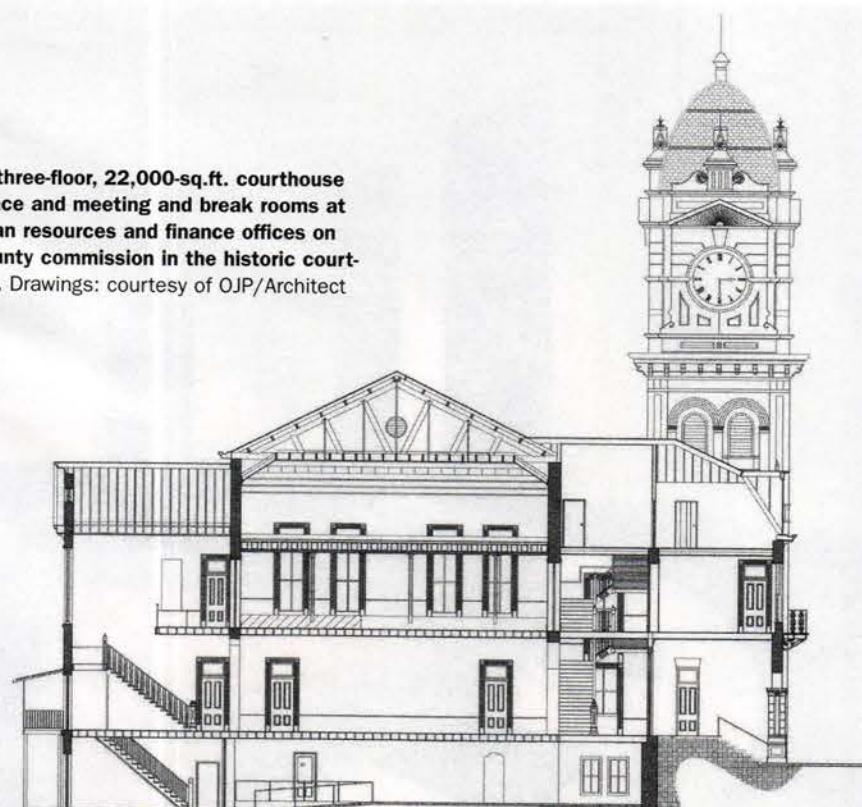
In some capacity, OJP/Architect has worked on all 159 of Georgia's county courthouses. In 1990, the firm authored a statewide courthouse manual geared to helping county commissioners understand the importance of their courthouses and how to make sound decisions about their improvement and maintenance; a few years ago, the Georgia Trust and the Association of County Commissioners of Georgia retained the firm to examine the cost of rehabilitating all of the state's historic courthouses. The firm has done design work on 25 of the courthouses, the first in 1990.

**Seen from the west, the three-floor, 22,000-sq.ft. courthouse now houses a gallery space and meeting and break rooms at the basement level, human resources and finance offices on the first floor and the county commission in the historic courtroom on the second floor. Drawings: courtesy of OJP/Architect**

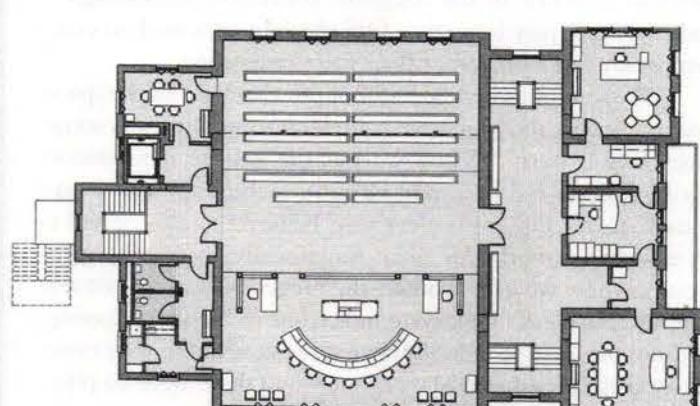


**Completed in 1884, the Bruce & Morgan-designed Second Empire-style Newton County Courthouse in Covington, GA, has been the judicial center of Newton County for over a century. With the completion of a recent restoration and renovation by Atlanta, GA-based OJP/Architect, the courthouse has been returned to its traditional function as the center of community activity.** All photos, unless otherwise noted: Jim Roof Creative

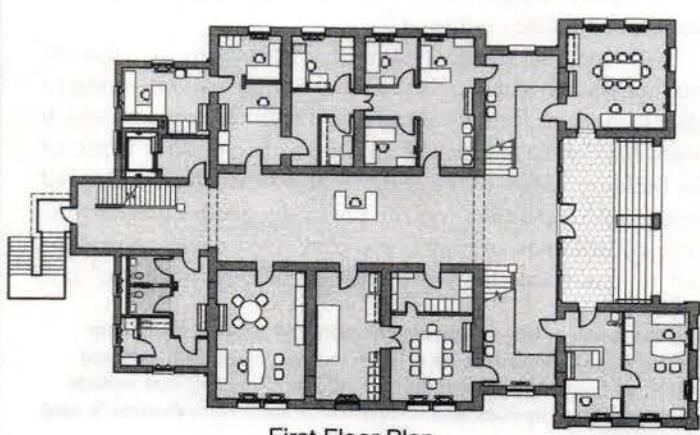
In many ways, the story of the Newton County Courthouse is the story of countless buildings of its era. During the 20th century, the building's historic character was compromised by a number of alterations: the historic second-floor courtroom was subdivided with suspended ceilings and plywood paneling; the millwork was covered with layers of paint; the original wood windows were replaced with modern, fixed aluminum windows; and the original patterned-slate roof was replaced with composition shingles.



North-South Section



Second Floor Plan



First Floor Plan



The process of opening up previously walled-in spaces included the monumental stairs in the entrance vestibule.

"It's certainly not unique to Georgia or to courthouses, but in the 1930s, '40s and '50s, as communities were growing and new technologies were starting to invade buildings ill-prepared to accommodate them, I imagine that there were these salesmen – not unlike the infamous awning and siding salesmen – who went from county courthouse to county courthouse hawking pre-finished, 1/8-in., cheap panel board," says Pyburn.

"Everybody furred out the plaster walls in these buildings – in many cases they left the millwork, but sometimes they didn't and covered these buildings with this dark paneling. It's also typical for us to find drop ceilings, monumental stairwell openings that had been closed in to create small sub-optimal rooms and heart-pine floors that had been carpeted. So the volume of the spaces has been lost and the finishes have been lost – making them much more dark and depressing."

While historically the primary function of the Newton County Courthouse was serving justice, it also served, according to Pyburn, as the center of community interest, communication and activity. "People came to courthouses from the 1850s to the 1930s as a social event," he says. "If there was a trial, they were coming because it was of interest – it was what television would be for us today. It was around these trials, not all of which were savory, that people met their friends and talked about the future and did their business and politicking. So it was actually the ceremonial and community function of courthouses that precipitated these stately and often elaborate courtrooms."

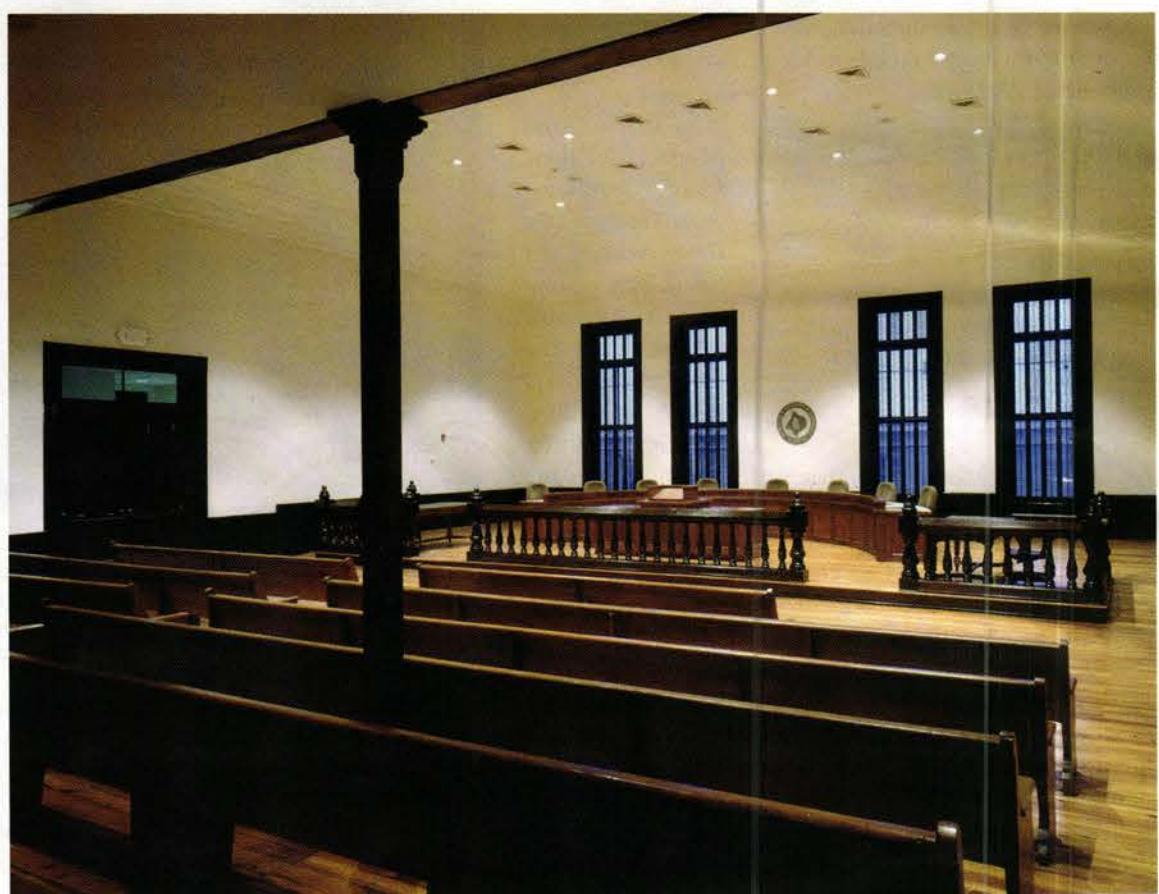
In developing a rehabilitation strategy for the Newton County Courthouse, OJP/Architect focused on re-establishing the courthouse as a center of community activity. To accomplish this, the court operations were moved to an adjacent judicial center (OJP/Architect was a design advisor on the new building, which was completed in 2005) and the historic courtroom was reconfigured as the home of the county commission and a meeting place for community groups. The first step in this process was recapturing the volume of the historic courtroom, which had been divided in half. Lacking original evidence of the long-lost courtroom furnishings – judge's bench, jury box, etc. – OJP/Architect focused on contemporary function, rather than strict restoration.

"We sought to be respectful of the character of the space without trying to suggest we were recreating history in some way," says Pyburn. "When we put the county commission meeting desks [with communication technology and computers at each commissioner's seat] behind the rail, we did it in a way that works for them functionally. In many courthouses where we have worked, the judge's bench, the witness box and the clerk's desk were intact, but in Newton County, because they had so radically altered the courtroom over time, the original paraphernalia was gone – and there were no photographs, as cameras are typically barred from courtrooms during trials. From a preservation standpoint, we didn't want to attempt to recreate it in a way that wasn't historically accurate and might be confusing."

Moving the county's judicial functions to an adjacent building also eliminated the pressure on the historic setting to address modern security issues, the implementation of which could have done substantial damage to the historic fabric of the building. "Most of the courts that we have dealt with need more courtrooms than you can physically get out of these historic courthouses anyway – and they need courtrooms one-half to one-third the size of the historic courtrooms," says



In the non-historical demolition phase, original rubble walls were discovered behind paneling that had been added in the mid-20th century.



Now the home of the county commission, the historic courtroom (right, middle) showcases its original volume, along with restored heart-pine floors and plaster finishes. Modern technologies include communications devices and computers at each commissioner's seat (right, bottom).



On the exterior, the process of recapturing the courthouse's historic character included restoring the slate roof and windows to their original appearance.

Pyburn. "Therefore we advise judges and commissioners to put the heavy-security court operations in a new judicial center and focus on the administrative and operational functions of the county in the historic courthouses, because the requirements of county administration activities do not grow proportional to the county. When you have a stable user like the county commission – in Georgia it's almost always five people – the security requirements are substantially reduced, if not eliminated. So our way of dealing with security at the county level is to try to realign the courthouse around its historic ceremonial and iconic role and less around its judicial role."

In OJP/Architect's initial demolition phase, non-historic elements of the courthouse were removed. In the basement, which Pyburn describes as having been a rabbit warren – and included the offices of the district attorney – narrow corridors and evidence rooms with dark paneling were removed, exposing original rubble walls. Today, the basement is home to a gallery space for the county historical society, staff meeting rooms, break rooms and mechanicals. In keeping with the rough-hewn quality of the space, Pyburn elected to leave the ductwork

*"We advise judges and commissioners to put the heavy-security court operations in a new judicial center and focus on the administrative and operational functions of the county in the historic courthouses."*

exposed in the basement. "We're very much attuned to how do deal with systems – either carefully concealing them, or, if you can't hide them, using them to articulate the difference between what is historic and what is not, rather than furring in ductwork and having it be confusing in terms of what the original volumes of the room are," he says.

On the first floor, which includes human resources and finance offices, an elevator and ADA-compliant restrooms were introduced. The monumental stairs on either side of the entrance vestibule were also opened up, reversing earlier alterations. The second floor includes the county commission in the former courtroom and the offices of the clerk and county manager.

In terms of recapturing the historic character of the courthouse, Pyburn points out that restoring the windows and the roof were crucial steps. "In the '70s, the historic windows were removed and replaced with aluminum fixed windows," he says, "which were failing in two ways: the joints were separating, so water was getting in, and the factory-applied finish on the aluminum was eroding and staining the building."

"We found the original frames when the failed metal-window panelling was removed, as well as several original window sashes in the attic. Consequently, we were able to recreate the historic-window pattern and determine the original sash and frame colors, finding an almost black finish. So we were able to get the windows back to their original character with their original color. We did take one license with the windows, and did so because we weren't dealing with the original windows and we could do it in a way that still maintained the historic sight-lines – we used a  $\frac{1}{2}$ -in. insulated glass, so we beefed-up the muntin profiles enough to receive insulated glass."

As with many historic buildings, a compositional-shingle residential roof had replaced the courthouse's original slate roof. Using historic postcards and photographs, OJP/Architect was able to discover the decorative slate pattern of the original roof. "Certainly the roof was a significant design feature of the original building," says Pyburn. "Restoring the volumes of the interior spaces, recapturing the heart-pine floors and plaster finishes were also substantial positive changes. We were fortunate in that most of the original millwork was still in place, so once we determined the stain characteristics, we were able to get the millwork back to its early character fairly easily. Other significant tasks included putting new systems into the building to yield a functional facility in a way that didn't detract from its historic character."

"The reaction has been wonderful," says Pyburn. "It's a really nice community and they were a wonderful client. They're dealing with growth pressures in a more thoughtful way than most jurisdictions. When we start a project like the Newton County Courthouse, the occupants are elated to leave the building and cannot imagine returning. Somewhere about 60 percent into construction, as the recaptured character of the historic building becomes visible, it suddenly becomes the place of preference. That's a lot of fun to experience." – Will Holloway

# Reopening the Vaults

IF THE WALLS AND SUBBASEMENT of Federal Hall National Memorial could talk, they'd give eyewitness testimony about more turning points in American history and architecture than almost any other single place in the country. Revolutionaries first met at a 1690s city hall at this intersection of Wall and Nassau Streets in lower Manhattan in the 1760s. The brick Colonial building was upgraded in high-relief stucco during the 1780s for George Washington's inauguration by no less a luminary architect than Pierre Charles L'Enfant, planner of Washington, DC. The government razed L'Enfant's work in 1812, and in 1833 the versatile Greek/Gothic Revival pioneer Alexander Jackson Davis won a competition to fill the site with a custom house, where annual transactions soon totaled hundreds of millions of dollars.

**PROJECT**

Federal Hall National Memorial,  
New York, NY

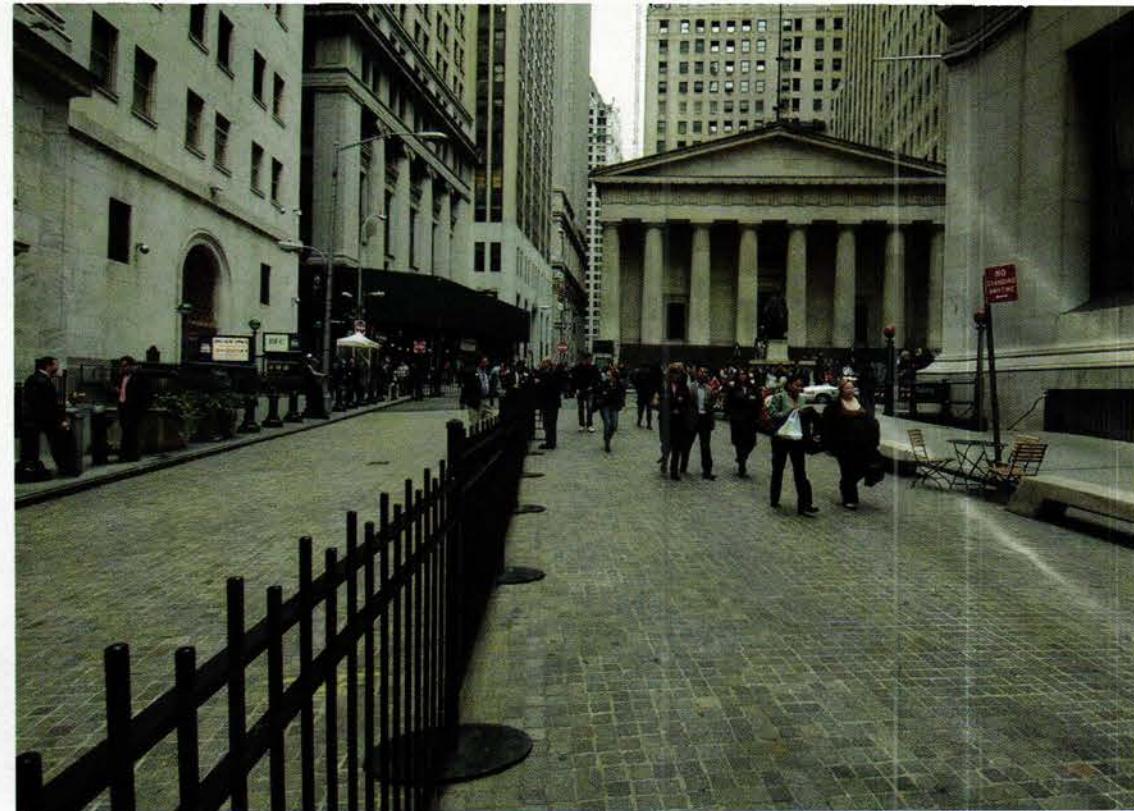
**Architect**

Einhorn Yaffee Prescott  
Architecture & Engineering,  
New York, NY

**Construction Manager/  
Contractor**

Humphreys & Harding, Inc.,  
New York, NY; Aaron Bethea,  
project supervisor

That temple of imports became a subtreasury in 1862, then a passport office and, after World War II, a National Park Service-owned museum. The structure has held firm despite anarchists' attempt in 1920 to dynamite J.P. Morgan's headquarters across the street and a few crashes of the Stock Exchange down the block. When the World Trade Center towers fell on 9/11 and Federal Hall withstood a Richter-scale quake force of 6.3, its Corinthian-columned rotunda sheltered hundreds of wounded or dazed survivors all day.



The compact temple form of Federal Hall is sandwiched between other Neoclassical landmarks, including J.P. Morgan's 1914 headquarters (right) by Trowbridge & Livingston and the 1903 New York Stock Exchange (left) by George P. Post. Photo: Kevin Daley/National Park Service

The building has been lauded for its "unparalleled grandeur and beauty" (per an 1842 critique in the *New York Commercial Advertiser*). And in the *New York Times*, streetscape-historian Christopher Gray has called the rotunda "as inspirational a government interior as any other in New York," graced with "some of the richest Corinthian capitals in the city." The Park Service, however, must stretch its budget thin to steward thousands of landmark buildings. Federal Hall had already needed some cosmetic surgery before 9/11, but that morning's shocks widened the hall's existing cracks to nerve-wracking proportions.

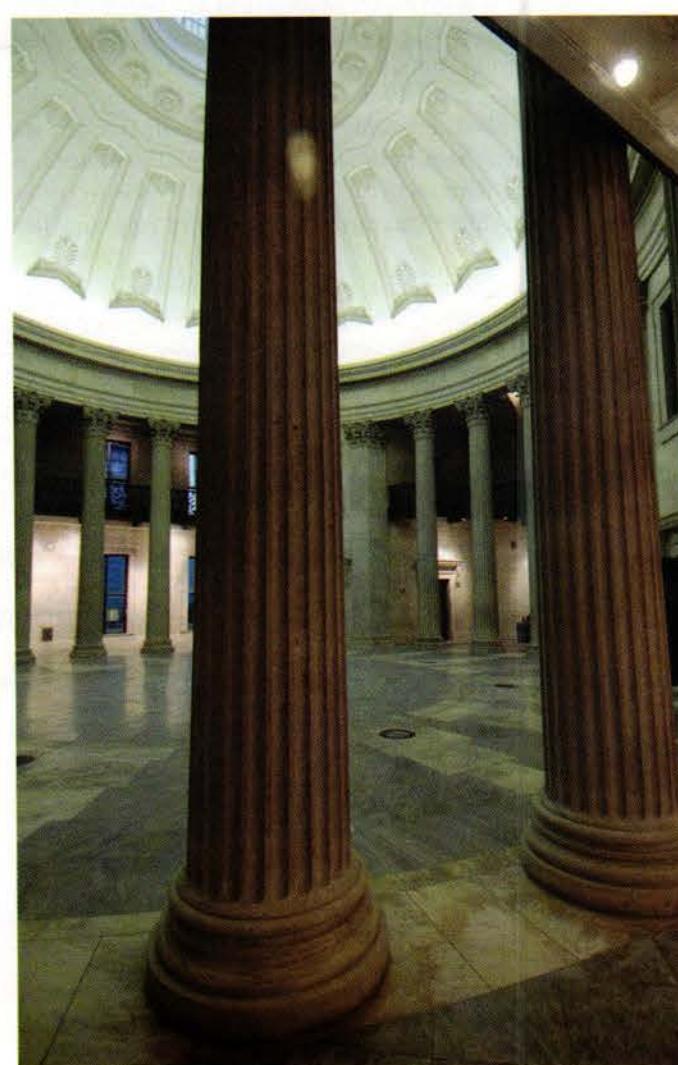
"If the structure had continued on the path it was on, the damage would have been irreversible," says Aaron Bethea, project supervisor for Humphreys & Harding (H&H), the New York City construction manager/contractor that just finished a \$16.5 million, two-year overhaul of Federal Hall orchestrated by Einhorn Yaffee Prescott Architecture & Engineering of New York, NY. The work not only stabilized a masterpiece, it also created opportunities for the Park Service to restore long-concealed lavish ornament and create new galleries and program spaces. The hall promises to be as crowded in 2007 as it was when mariners filled the rotunda in the 1800s, lining up to file import-permit papers.

Davis' 16 rotunda columns, each carved from a single marble chunk, rest on hefty granite piers in the basement. High-relief plaster palmettes and rosettes on the dome are visible close-up from mezzanine balconies, where the railings consist of metal mermaids dressed in seaweed gowns. Three floors of offices are tucked around the dome, each ornamented with different Classical orders: stone piers or columns are trimmed with egg-and-dart moldings or Egyptian Revival lotus petals.

"The Custom House was often the first New York building a sea captain would step inside upon arriving at the harbor," explains Michael Callahan, a park ranger and historian at Federal Hall. "It had to look strong to represent the strength of the new country's government, and it had to be beautiful, to prove that the U.S. could produce architecture as beautiful as any these captains had seen elsewhere on their travels."



Federal Hall is often mistaken for a Revolutionary War relic, owing to the front steps' 1882 statue of George Washington by blueblood sculptor John Quincy Adams Ward. Photo: Bryan Smith



Alexander Jackson Davis' original cream color scheme has been recreated on the palmette-and-rosette-studded dome. Photo: Kevin Daley/National Park Service



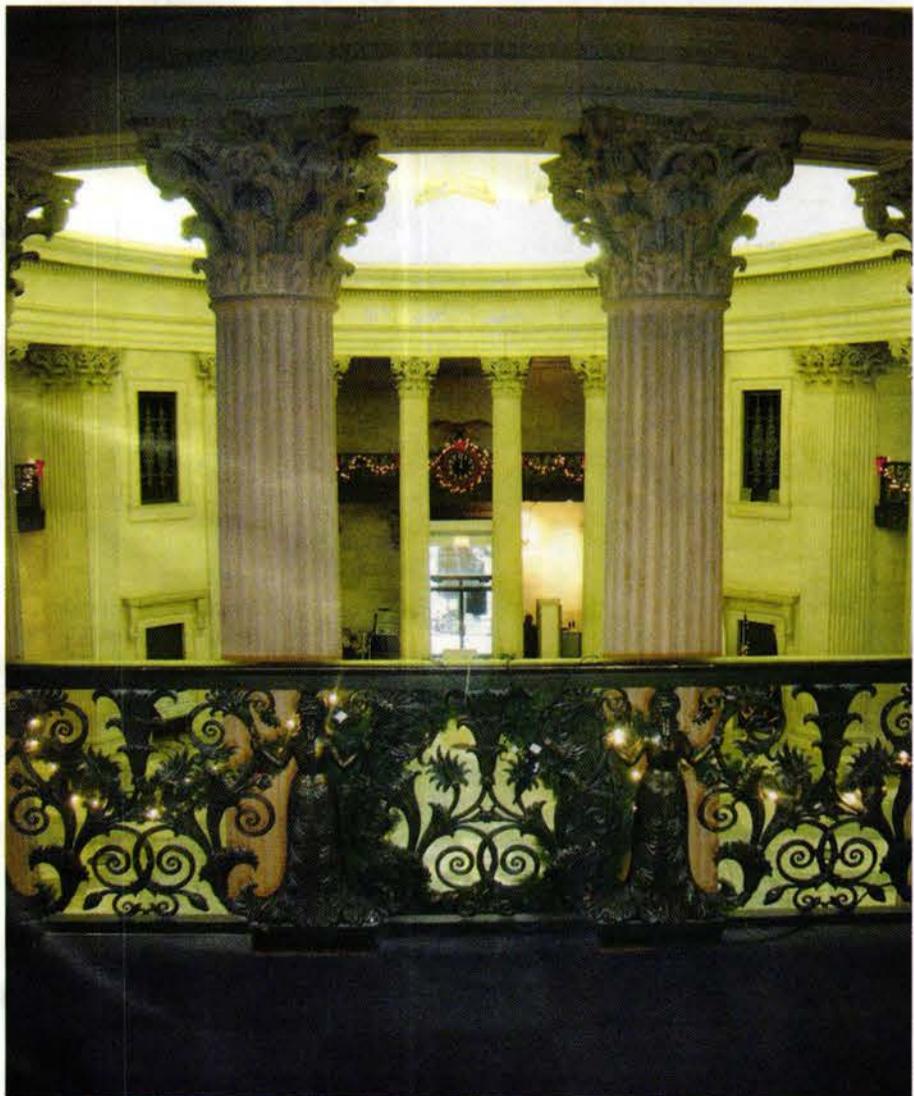
The restored rotunda is crowded all week now with ceremonies and public programs, including costumed reenactments of 18th-century concerts and speeches. Photo: Kevin Daley/National Park Service

When the Subtreasury took over in 1862 (the Custom House was moved to an Isaiah Rogers-designed 1842 temple down Wall Street), Federal Hall's subbasement was reinforced with steel. "At one point," Callahan notes, "there were 1,178 tons of gold and silver stored here, which probably helped weaken the foundation." The harbor-front neighborhood's soil is silty, and skyscraper and subway construction in the early 1900s further rattled Federal Hall's bones. So did occasional breaks in local water mains and steam lines. In 2002, a parks-watchdog group added Federal Hall to its most-endangered list.

When H&H closed the building for repairs in November 2004, they "found the cracks were definitely larger than expected," Bethea recalls. "There were timbers holding up the stone vaults in the basement. To shore up the structure, we had to drive 36 piles, each one either 7 or 9 in. wide, 60 ft. down, right past the subway tunnels, mainly on the west side of the building that had taken the brunt on 9/11. Drilling in such a confined space was really a challenge. There was no room for a rig at the subbasement level, so we cored through the basement floor and the subbasement's arched ceilings. We saved any stone disks we took out and grouted them back in — a layperson would not be able to tell that any work had been done."

H&H meanwhile replaced all mechanicals (9/11 dust had hopelessly clogged the rooftop HVAC) and resurfaced the interior plaster. Where institutional shades of light blue or brown had crept in, painters put back Davis's original cream palette. In the basement and upstairs offices, crews tore out partitions that had long concealed pilasters and columns and ripped up carpets to expose checkerboard marble floors.

Rockwell Group, a celebrated hospitality-architecture firm, designed a ground-floor visitor center pro bono, a deal orchestrated through a nonprofit called the National Parks of New York Harbor Conservancy. Photos and maps



Long-tressed mermaids wear seaweed gowns on the rotunda's mezzanine balconies. Photo: Kevin Leichner/National Park Service

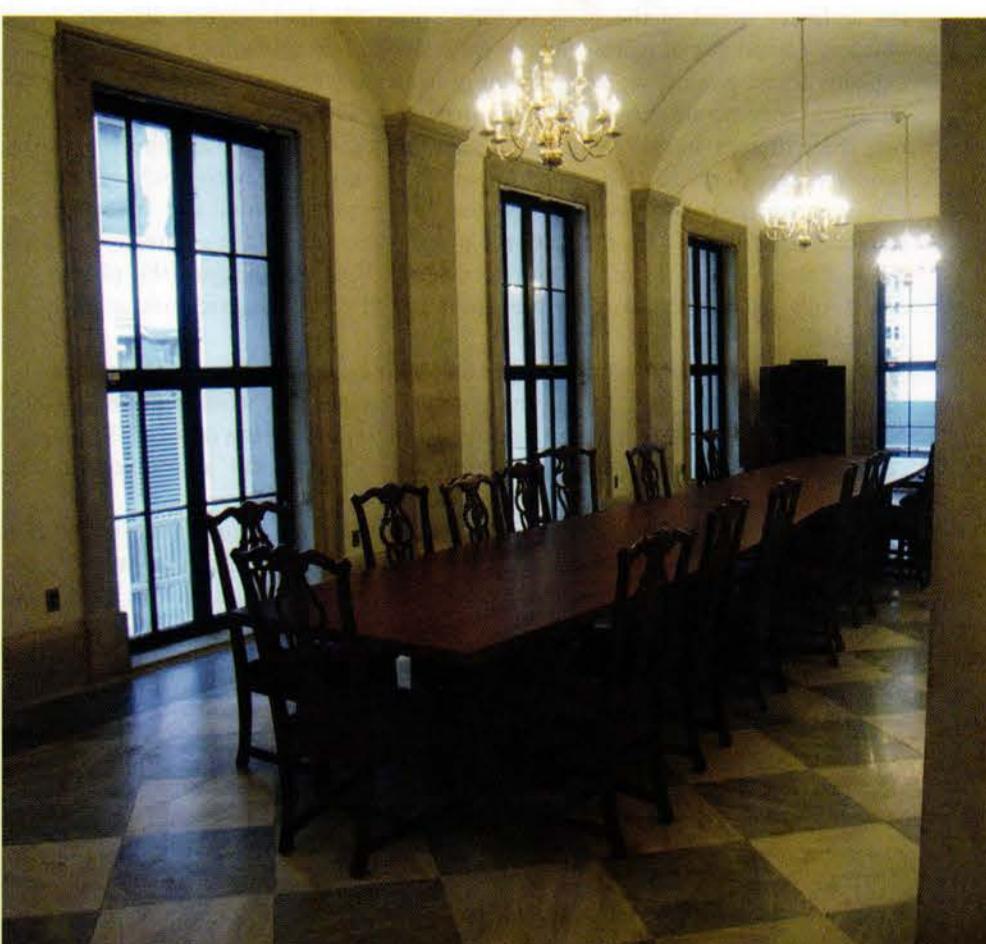
explore local history and the Park Service's huge range of properties. Panels in the 1,500-sq.ft. gallery don't graze Davis' vaulted ceilings, and at the center of the room, an upholstered donut-shaped sofa wraps a column while leaving the fluted marble a few inches of breathing room.

The National Archives will be establishing its first outpost outside of Washington, DC, in Federal Hall's basement, a dramatic, low-ceilinged space that Christopher Gray observes "could be a German expressionist set in a Fritz Lang movie." As ever more exhibits fill the building, Callahan reports, "we've been having up to 300 visitors a day, and we expect up to 1,000 by mid-2007. We're planning on having some rotating photography shows about New York and putting in temporary displays about theaters and their role in New York's colonial life. We have a 1930s replica of an 18th-century printing press that a woman in Colonial costume can operate for visitors, and I sometimes give talks dressed as a British soldier garrisoned here."

A growing percentage of his audience members, he adds, live in the neighborhood, where office towers and warehouses keep turning residential and a new grade school has opened. "We can show all the new people moving down here what the culture and feeling of this area have been through history," Callahan says. "And everyone who works here loves how much air and light comes into their workplace now." — Eve M. Kahn



Aftershocks of 9/11 caused nerve-wracking cracks along the basement's stone vaults. In the restored spaces, the National Archives will be weaving displays through the stocky granite columns. Photo: Kevin Leichner/National Park Service



Ceiling vaults, rosettes, Doric piers and pilasters, and checkerboard marble flooring have been restored in a conference room, which had long lain obscured by office partitions and wall-to-wall carpeting. Photo: Kevin Leichner/National Park Service

# Sullivan Recrowned

IN CHICAGO'S CRADLE of broad-shouldered skyscrapers, a longtime hotbed of preservation, one architectural masterpiece has looked underdeveloped for 58 years: Louis Sullivan's 1899 Carson Pirie Scott store on State Street. Chicagoans and tourists have long admired Carson Pirie's jungle of iron storefront ornament without realizing that Sullivan meant those bands to complement an equally riotous terra-cotta cornice. At the 12th floor, he set an eight-ft.-deep soffit on 17 columns, shading an uninterrupted ribbon of set-back windows.

The design was proto-Modern, but not enough to protect it from changing architectural fashions. In 1946, the store discovered that the cornice's iron anchors were failing. The company at first contemplated repairs, then opted for removal. No one knows where the fragments were dumped — none have turned up, despite today's booming market for Sullivan architectural salvage.

## PROJECT

Exterior restoration, Carson Pirie Scott store, Chicago, IL

## Restoration Architect

McCluer's Preservation Group (now Austin AECOM), Chicago, IL; T. Gunny Harboe (now with Harboe Architects, Chicago), principal in charge

## Historian/Ornament Consultant

Tim Samuelson, Chicago, IL

Samuelson, the cultural historian with Chicago's Department of Cultural Affairs. "One of the most fundamental aspects of a Sullivan building is how it meets the sky, how it builds to a crescendo."

The structure's owners, Joseph Freed and Associates, hired the architects in 1999 while planning to create 400,000 sq.ft. of rentable space out of former store offices on the top five floors. Freed has spent \$68 million on the project (funded by the National City Bank), which is located at the epicenter of Chicago's street-address numbering system. The city approved the plans partly because of the promise of a new cornice.

Harboe and project architect Bob Score faced a daunting lack of documentation — despite the quantity of surviving Sullivan drawings and circa-1900 photographers' fascination with his work. "All we had were grainy shots taken from the street, at acute angles, with quite dark shadows," Harboe says. "We also had one close-up of part of a capital from *Architectural Record*, which we weren't even sure showed what was really executed."

Sullivan's original client, the Schlesinger & Mayer store, had commissioned a marble building. During construction, the stonemasons' union went on strike, so the architect switched the specs to terra cotta. "We had original drawings for a building carved out of marble, which we knew had no relation to what was built," explains Score. Even if working drawings for terra cotta had turned up, there's no guarantee they would show full-blown ornament schemes. Sullivan usually worked out these details in 3D with his chief draftsman, George Elmslie, or at the Northwestern Terra Cotta Company, with their modeler Kristian Schneider.

Surprisingly good drawings from the 1946 repair proposal and 1948 demolition plan did survive. "That gave us the proportions and profile of the cornice, and showed there was a 26-in. repeat," says Score. "Otherwise, from the photos we could only tell that the cornice was bumpy, with crisscross gridwork and repeating orbs."

Harboe's team managed to keep the whole building open throughout the project. They first recreated Sullivan's penthouse ribbon of wood windows, which had been pushed flush with the facade in 1948. Upon tearing out the 1948 interventions, says Score, "we found shadows of the original sills, archaeological evidence for where the window wall had been."

"On the piers," Harboe adds, "we found sections of original terra-cotta glaze — areas that had been protected while the rest of the building was acid-washed several times. It turns out the original glaze was satiny, to emulate marble, not shiny."

Once the windows were reinstalled, the architects left the structural steel exposed and began a year-long adventure in devising Sullivan-esque interlacing geometries. They examined fragments of Sullivan's 1890-1910 buildings and magnified every available photo of the lost cornice.

"We wanted to get the feel for his vocabulary of ornament and the relationship of the pieces to the underlying pattern," Harboe says. "We didn't want to use anything unless we were sure it belonged. We pushed ourselves again and again to make sure we were on the right track, we never said anything was 'good enough.'"

"We put out as broad a call as we could for information from libraries and Sullivan experts," says Score. "We studied fragments of the Chicago Stock Exchange, which have been scattered all over. We looked at plaster capitals inside Carson Pirie Scott, and everything in cast iron on the ground floor." Rumor had it that the 1948 demolition debris had been tossed off Chicago's Navy Pier. "We would have sent down a diver," says Score, "but the story turned out to be urban legend."



On Louis Sullivan's 1899 Carson Pirie Scott department store on State Street in Chicago, an ornate terra-cotta cornice balanced intricately detailed cast-iron storefronts. Photo: Chicago Historical Society



The cornice and recessed window wall were removed in 1948. The replacements continued the building's flush facade and Chicago windows. Photo: Chicago Historical Society



McCluer's Preservation Group (now Austin AECOM), while led by T. Gunny Harboe (who now heads Harboe Architects), restored the cornice based on minimal documentation. All photos, unless otherwise noted: T. Gunny Harboe, courtesy of Austin AECOM



The architects modified full-scale plywood templates six times before successfully matching the rotunda's existing construction to ensure that the new cornice panels would fit properly.



Among the few legible period images of the cornice was a close-up of a capital section, published in *Architectural Record*. Artisans transformed the grainy photo into deeply incised clay masters.

Harboe and Freed staffers chose to replicate the cornice in GFRC for its durability, sculptability, integral color and relatively reasonable price. Workers attached a plywood cornice mockup to the rotunda to determine its outline and the number of repeating GFRC elements that would be needed. Only after six tries did the templates fit satisfactorily.

"The rounded corner is not a true radius," Score explains. "It was built by hand, and the radial point is inside a structural column anyway." The cornice, the architects decided, could be fashioned from 13 repeating elements. "We wanted to limit the number of unique pieces in the interest of economy, without compromising the design," Harboe says. "It was a real balancing act."

With basic diagrams in hand, the architects began collaborating with the Conservation of Sculpture & Objects Studio in nearby Forest Park. Artisans there made clay proposal after proposal. Harboe, Score, and historian Tim Samuelson stopped by weekly to critique and reshape the clay, much as Sullivan would have done with Kristian Schneider.

"There has to be one flowing surface in Sullivan's ornament, which is very hard to achieve," Samuelson explains. "Even Schneider couldn't achieve that kind of flow when he wasn't collaborating with Sullivan." Score says that with each visit to CSOS's studio, "We'd make baby steps. We'd say, 'These are nice leaves, but nothing like Sullivan's leaves.' Tim has a huge collection of Sullivan fragments, and he'd show us a stove plate or a plaster wall piece that related to whichever part we were working on. He'd explain the organic nature of the motifs, and the energy embodied in the design. He'd stick his finger in the clay and say, 'Put more energy into those leaves.'"



Rubber molds for the GFRC were cast from the assembled plaster masters.



As masters for the GFRC were prepared, plaster models for the rubber molds were meticulously sanded and scraped.

A few cornice sections were relatively un-problematic to recreate – "almost slam-dunks," Score says. Column shafts and window surrounds on lower floors provided good role models, as did the *Architectural Record* photo of a column capital. For pier capitals, the architects drew on Sullivan's Schiller Theatre in Chicago and his Central National Bank in St. Louis. For the fascia, plump protruding balls were fairly clearly silhouetted in old photos, and were a favorite Sullivan device.

When the clay prototypes were finally ready for molding in white GFRC, Harboe's team determined the exact color by roaming the scaffolding. They compared three dozen flat or ornamented samples to exposed vintage terra cotta, and scrutinized full-scale mockups from the sidewalk.

The sidewalk and part of the street had to be closed when the completed GFRC elements were delivered. Each weighs a ton. At night, over the course of months, hundreds of snowy chunks were hoisted aloft.

Their reinstallation, says Paul Fitzpatrick, Freed's vice president of development, "has definitely been a leasing tool." State government offices have taken over much of floors 8 through 11, and the Art Institute of Chicago's new department of architecture, interior architecture and designed objects is turning the 12th floor into an open studio. A student lounge will occupy the rounded corner.

The prow overlooks other Belle Epoque landmarks, such as Daniel Burnham's 1895 Reliance Building. When it became the posh Hotel Burnham in 1999, Harboe and McClier put back the cornice. Also with McClier, Harboe replicated a cornice for Holabird & Roche's 1895 Marquette Building, where his new firm has offices. Anywhere in the Loop, Harboe says, only half-kidding, "we'd be happy to put back all the lost cornices."

Samuelson, for his part, is thrilled by the local cornice progress so far. "Things I never thought I'd see put back are being put back," he says. "I'm seeing things that I used to walk around and have to try to imagine, with a kind of mental Photoshop." — Eve M. Kahn



To recreate the cornice and colonnade – including capitals, column banding, soffits and fascia – 13 unique ornament masters were combined.

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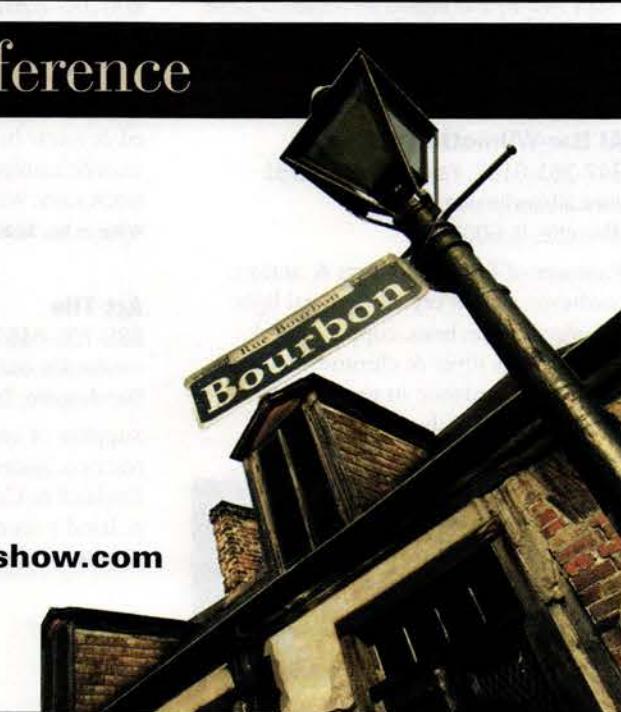
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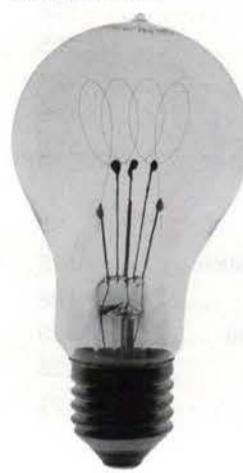
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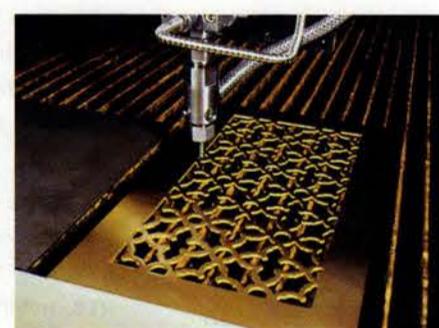
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[www.antiquelumber.net](http://www.antiquelumber.net)

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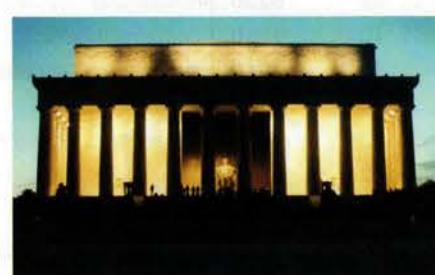
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Restorer of lighting fixtures & antique hardware: period crystal & metal light fixtures; bronze, brass, copper, nickel, pewter, gold, silver & chrome; matching of existing hardware in restoration projects; will match any finish.

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Avian Flyaway installed bird-control products on the Lincoln Memorial in Washington, DC.

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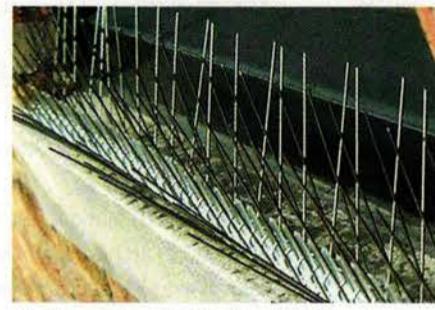
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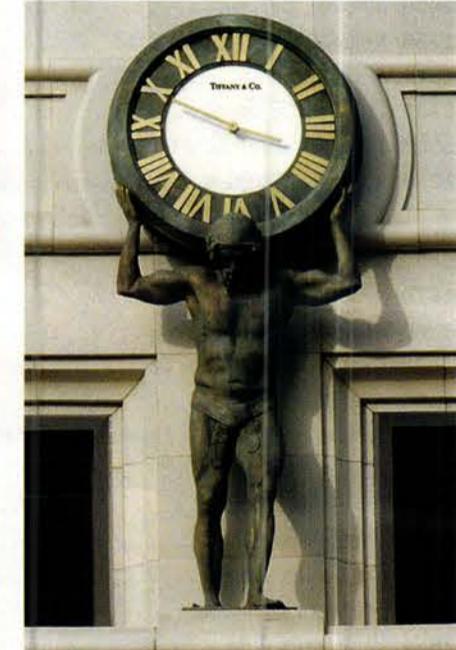
323-936-7111; Fax: 323-936-7115

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

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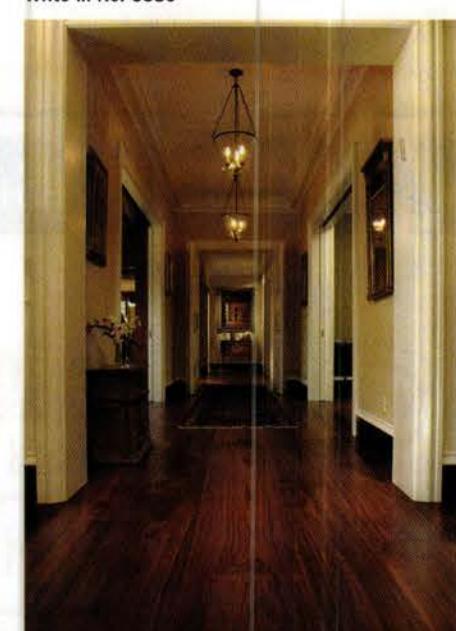
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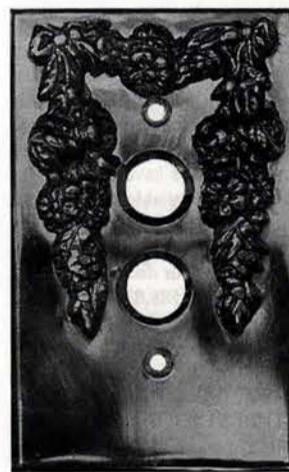
800-245-7742; Fax: 734-284-7185

[www.classicaccents.net](http://www.classicaccents.net)

Southgate, MI 48195

Manufacturer of reproduction push-button light switches; cover plates in 28 finishes & styles; molding hooks, tassel kits & picture cord.

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[www.decoratorssupply.com](http://www.decoratorssupply.com)

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[www.dotyconcrete.com](http://www.dotyconcrete.com)

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Write in No. 7480



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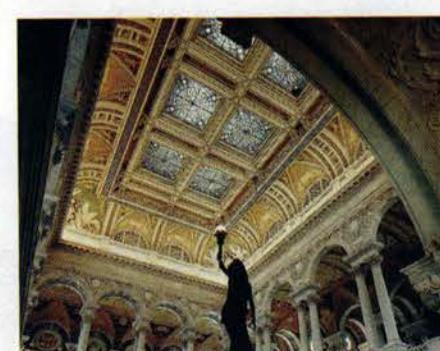
718-324-6871; Fax: 718-324-0726

[www.djaimports.com](http://www.djaimports.com)

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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.

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[www.evergreene.com](http://www.evergreene.com)

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Decorative-arts studio: murals, decorative painting, gilding, plaster, wood, metal, stone & mosaics; new design, conservation & restoration; ecclesiastical, institutional, public & commercial projects; offices in NYC & Chicago.

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[www.jazproducts.com](http://www.jazproducts.com)

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Write in No. 3170

### Kees, Inc., Architectural Division

800-889-7215; Fax: 920-876-3065

[www.kees.com](http://www.kees.com)

Elkhart Lake, WI 53020

Custom fabricator of architectural grilles & radiator covers: stamped & linear bar types; for architectural & HVAC applications; aluminum, brass, bronze, stainless steel, galvanized steel & steel; many finishes; water-jet cutting.

Write in No. 1335



Custom gates made with materials supplied by King Architectural Metals can enhance appearance while also providing security.

### King Architectural Metals

800-542-2379; Fax: 800-948-5558

[www.kingmetals.com](http://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



This artisan from Kronenberger & Sons is replacing damaged woodwork.

### Kronenberger & Sons Restoration

860-347-4600; Fax: 860-343-0309

[www.kronenbergersons.com](http://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

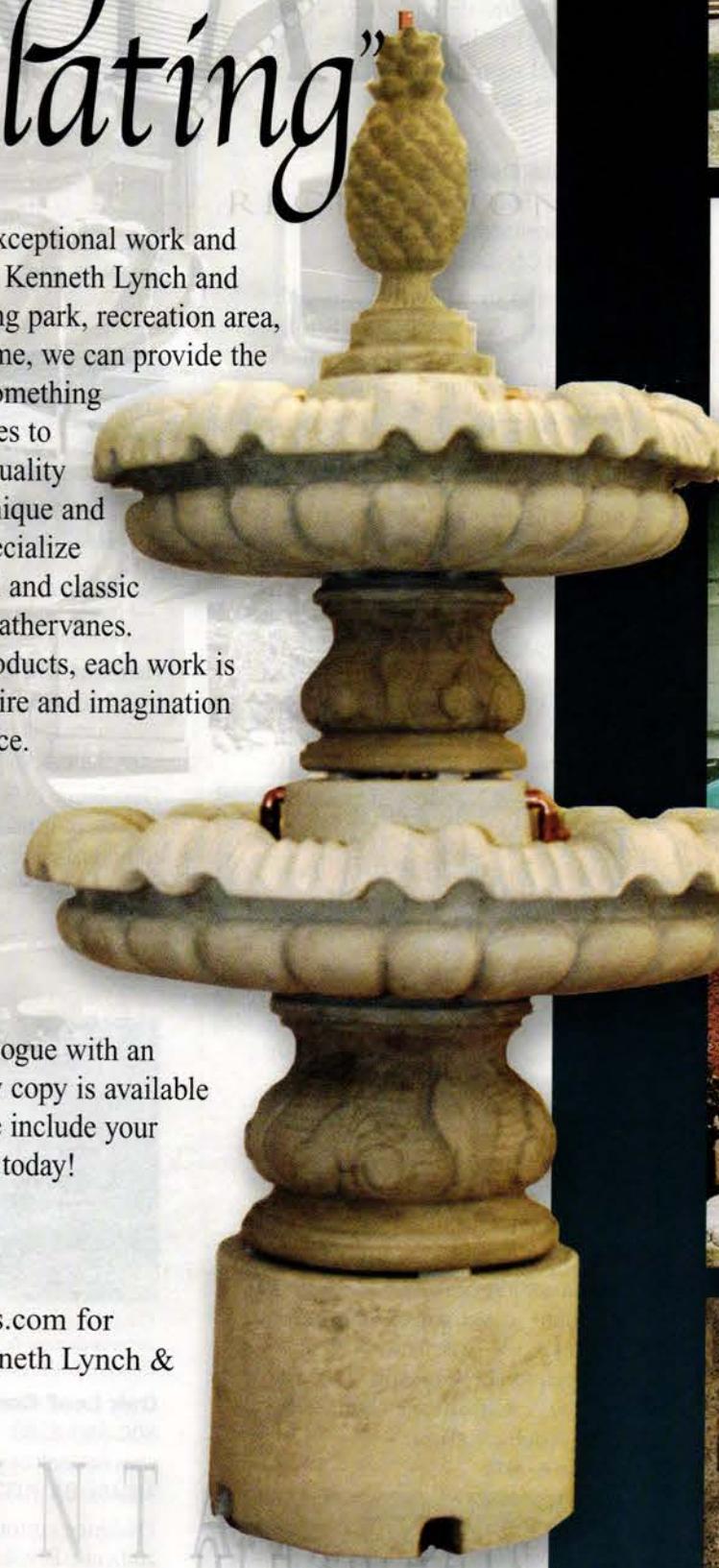
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## HISTORICAL PRODUCTS SHOWCASE

### Kwick Kleen Restoration Products

888-222-9767; Fax: 812-882-3866

[www.kwickkleen.com](http://www.kwickkleen.com)

Vincennes, IN 47591

Manufacturer of Sun Block, a sunscreen for wood: protects wood from ultraviolet rays; for interior & exterior applications.

Write in No. 1865



Kwick Kleen restoration products protect wood from the sun; they can be used in both interior and exterior applications.

### Leo Uhlfelder Co.

914-664-8701; Fax: 914-664-8728

[www.uhlfeldergoldleaf.com](http://www.uhlfeldergoldleaf.com)

Mount Vernon, NY 10553

Supplier of genuine & imitation gold, silver & aluminum leaf: decorative painting & gilding tools, brushes, books, videos & related items; bronze & aluminum powders.

Write in No. 810

### Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365

[www.libertyornamental.com](http://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



Lignomat's Ligno-Scanner SD is a pinless moisture meter with a dual measuring depth of  $\frac{1}{4}$  and  $\frac{3}{4}$  in. deep.

### Lignomat USA, Ltd.

800-227-2105; Fax: 503-256-3844

[www.lignomat.com](http://www.lignomat.com)

Portland, OR 97230

Supplier of moisture meters & thermohygrometers: hand-held moisture meters with & without pins; wireless data recorders for wood moisture, ambient temperature & relative humidity.

Write in No. 1120



These Hedgerow Heroic door handles from Martin Pierce can be cast in solid bronze or stainless steel.

### Martin Pierce Hardware, Inc.

800-619-1521; Fax: 323-939-0366

[www.martinpierce.com](http://www.martinpierce.com)

Los Angeles, CA 90016

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

Write in No. 1885

### Mission Tile West

626-799-4595; Fax: 626-799-8769

[www.missiontilewest.com](http://www.missiontilewest.com)

South Pasadena, CA 91030

Supplier of hand-painted decorative Arts & Crafts-style tile: terra-cotta floor tile; handmade for all surfaces; historical reproductions.

Write in No. 1272

### Modello Designs

619-477-5607; Fax: 619-477-0373

[www.modellodesigns.com](http://www.modellodesigns.com)

National City, CA 91950

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

Write in No. 1601

### Monarch Products Co.

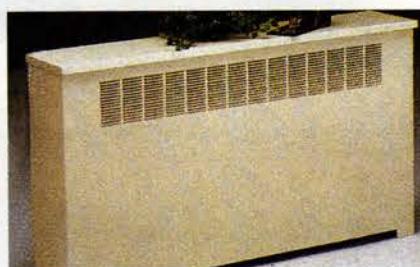
201-507-5551; Fax: 201-438-2820

[www.monarchrad.com](http://www.monarchrad.com)

Carlstadt, NJ 07072

Supplier of all-steel radiator enclosures: baked-enamel finishes & grille fronts; stock & custom; for corporate boardrooms, offices, churches, institutions & private residences.

Write in No. 6060



The Grande radiator enclosure from Monarch is manufactured in steel for good heat transfer.

### Native Tile & Ceramics

310-533-8684; Fax: 310-533-8453

[www.nativetile.com](http://www.nativetile.com)

Torrance, CA 90501

Manufacturer of handmade decorative tile: floor inserts, trim, fireplace fronts, murals & tile rugs; Mission, Craftsman & Deco styles; inspired by Batchelder, Malibu & Catalina tile companies; custom designs & glazes.

Write in No. 570



Native Tile & Ceramics creates its "rug" flooring patterns using processes such as Cuerda Seca or Resist Line.



Nixalite bird-control spikes were used on the large, ornate columns under the cornice and pediment of the South Australia Parliament Building in Adelaide, Australia.

### Nixalite of America, Inc.

800-624-1189; Fax: 309-755-0077

[www.nixalite.com](http://www.nixalite.com)

East Moline, IL 61244

Manufacturer of humane bird-control products: stainless-steel needle strips, Fliteline wire deterrent & 3 types of bird netting; visual, chemical & audible systems; free technical & planning services with direct order.

Write in No. 370



The line of cabinet and furniture hardware from Notting Hill Decorative Hardware includes Cones and Boughs knobs and a knob and pull in a Crane Dance design.

### Notting Hill Decorative Hardware

262-248-8890; Fax: 262-248-7876

[www.nottinghill-usa.com](http://www.nottinghill-usa.com)

Lake Geneva, WI 53147

Distributor of high-end hardware: knobs & pulls of hand-cast pewter or bronze, additional plating options, semi-precious stones, enameling & hand painting; Classical, old world, island & lodge motifs.

Write in No. 319



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

### Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283

[www.oakleafconservatories.co.uk](http://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

### Oakley Steel Products

888-OAKLEY2; Fax: 708-544-7986

[www.oakleysteel.com](http://www.oakleysteel.com)

Bellwood, IL 60104

Manufacturer of custom spiral stair stringers & stair pans: curved tubes, angles, handrails, channels, plates & beams; stainless steel, aluminum & various alloys.

Write in No. 8039

### Pompei Mosaic Tile

310-312-9893; Fax: 310-966-1929

[www.pompei-mosaic.com](http://www.pompei-mosaic.com)

Los Angeles, CA 90064

Manufacturer of high-end marble mosaic tile, borders & medallions pre-mounted on paper mesh: handmade terra-cotta tile & architectural pieces; fireplaces, fountains, frames, bathroom consoles & specialty items.

Write in No. 1884

### PRG, Inc.

800-774-7891; Fax: 301-279-7885

[www.prginc.com](http://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

### Reggio Register Co., The

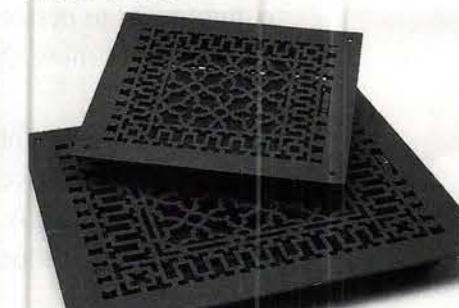
978-870-1025; Fax: 978-870-1030

[www.reggioregister.com](http://www.reggioregister.com)

Leominster, MA 01453

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

Write in No. 5810



Period-style grilles, louvers and registers can be obtained from Reggio Register in cast iron, brass and aluminum.

### Renaissance Conservatories

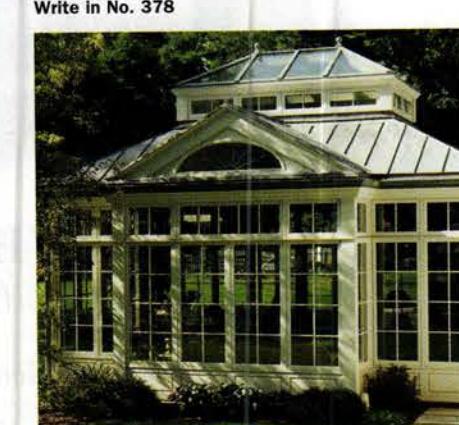
800-882-4657; Fax: 717-661-7727

[www.renaissanceconservatories.com](http://www.renaissanceconservatories.com)

Leola, PA 17540

Designer, manufacturer & installer of traditional old-world conservatories, greenhouses, garden follies, pool enclosures, area skylights, roof lanterns, domes & garden windows: handcrafted mahogany components; custom designs.

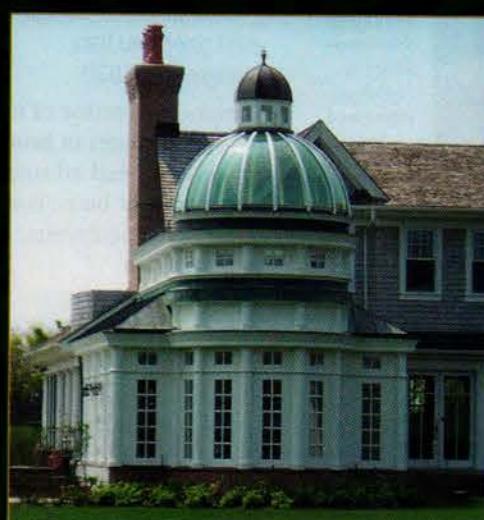
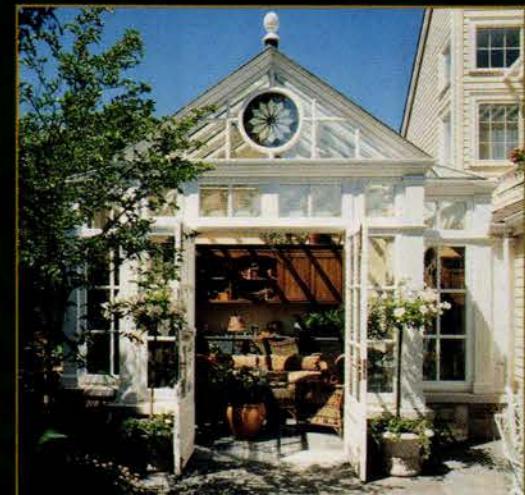
Write in No. 378



This conservatory from Renaissance is topped with a traditionally styled roof lantern.



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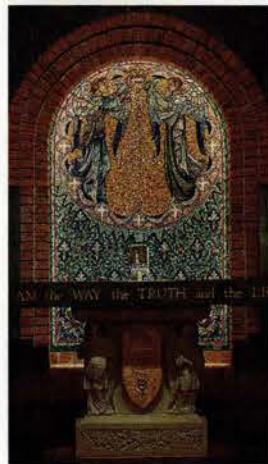
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### Rohlf's Stained & Leaded Glass Studio

800-969-4106; Fax: 914-699-7091  
[www.rohlfstudio.com](http://www.rohlfstudio.com)  
 Mount Vernon, NY 10550

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

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



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

patent & ribbon forms; interior & exterior work; Liberon paste waxes & wood finishing products; mica powders & Mixol Universal Tints; Venetian plaster.

Write in No. 2880 for gold leaf; 1006 for Kolcaustico



Sepp Leaf supplied the gold-leaf products used to gild this drapery element.

### Schwartz's Forge & Metalworks, Inc.

315-841-4477; Fax: 315-841-4694  
[www.schwartzsforg.com](http://www.schwartzsforg.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



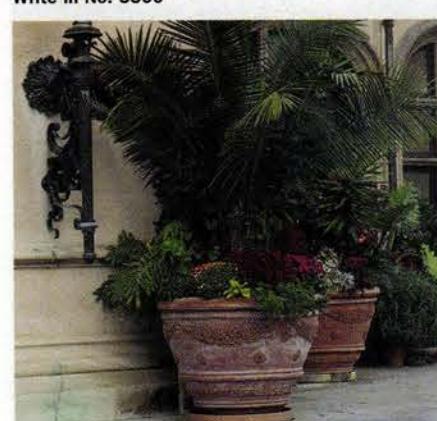
Joel Schwartz of Schwartz's Forge & Metalworks created this wrought-iron fountain and gate combination for a manorial garden.

### Seibert & Rice

973-467-8266; Fax: 973-379-2536  
[www.seibert-rice.com](http://www.seibert-rice.com)  
 Short Hills, NJ 07078

Importer of handmade Italian terra-cotta items: benches, garden planters, urns & ornaments; high relief, fine detailing & frost proof; from Impruneta, Italy; extensive inventory; custom capabilities; catalog \$5.

Write in No. 5500



The Agresti Vase from Seibert & Rice was originally made in the 1880s for Vanderbilt's Biltmore House in Asheville, NC; it features masks, rosettes and garlands.

### Sepp Leaf Products, Inc.

800-971-7377; Fax: 212-725-0308  
[www.seppleaf.com](http://www.seppleaf.com)  
 New York, NY 10016

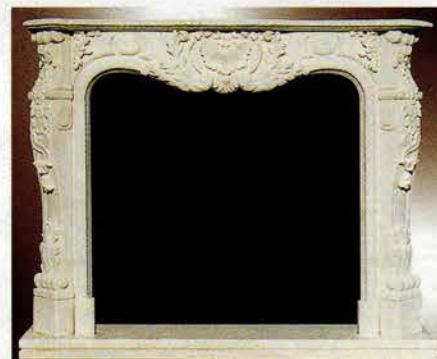
Supplier of genuine gold & metal leaf, gilding tools & supplies; leaf in loose,

### Southern Group Enterprise - Unique Mantel Co.

888-458-3716; Fax: 909-464-1787  
[www.uniquemantel.com](http://www.uniquemantel.com)  
 Pomona, CA 91766

Manufacturer & distributor of architectural fireplace mantels, statues & benches in natural marble: hand carved; distributors pay factory prices.

Write in No. 963



This 34-in.-tall x 65-in.-wide mantel, model #C304 from Unique Mantel, was hand carved in 100% natural marble.

### Tanglewood Conservatories

410-479-4700; Fax: 410-479-4797  
[www.tanglewoodconservatories.com](http://www.tanglewoodconservatories.com)  
 Denton, MD 21629

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

Write in No. 8270



Tanglewood Conservatories custom crafted this conservatory in Honduras mahogany.

### TexSton

800-788-7113; Fax: 818-227-4852  
[www.texston.com](http://www.texston.com)  
 Canoga Park, CA 91304

Manufacturer & distributor of specialty plasters: colorants, glazes, old-world stuccos & more; 600+ colors; trowels, spatulas, brushes & other tools; workshops & consultations.

Write in No. 922



This mural was painted over TexSton's Marmorino lime plaster.

### The Wagner Companies

888-243-6914; Fax: 414-214-0450  
[www.wagnercompanies.com](http://www.wagnercompanies.com)  
 Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balusters, forged components & panels & decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Write in No. 8035



The Wagner Companies offers Baroque Art Gilders Paste, a collection of waxes, resins and pigments made for decorating iron, wood, pottery, etched glass, sculpture and other elements.

### Tremont Nail Co.

800-842-0560; Fax: 508-295-1365  
[www.tremontnail.com](http://www.tremontnail.com)  
 Mansfield, MA 02048

Supplier of antique steel-cut nails: for flooring, siding, furniture & doors; decorative heads; heavy-duty & galvanized nails; 20 different patterns; Colonial hardware for doors & gates.

Write in No. 2669

### Tuck Langland, Sculptor

574-272-2708; Fax: 574-272-2708  
[www.nationalsculptorsguild.com/artist\\_langland.htm](http://www.nationalsculptorsguild.com/artist_langland.htm)  
 Granger, IN 46530

Designer & creator of indoor sculpture & garden figures in bronze: major public artwork; limited editions & commissions; portrait busts, commemorative figures & monuments.

Write in No. 764



Tuck Langland sculpted this 36-in.-tall sculpture, "Sower," in bronze.

### Under Glass Mfg. Corp.

845-687-4700; Fax: 845-687-4957  
[www.underglassusa.com](http://www.underglassusa.com)  
 High Falls, NY 12440

Manufacturer of aluminum & glass greenhouses, solariums & sunrooms: curved or straight eaves & slim glazing bars to channel condensation; standard & custom models; lean-to & even span, attached or freestanding.

Write in No. 3510



Under Glass constructed this aluminum and glass Lord & Burnham pool house.

### Von Morris Corp.

800-646-6888; Fax: 800-646-8988  
[www.vonmorris.com](http://www.vonmorris.com)  
 Camden, NJ 08102

Supplier of door hardware: bronze, brass & stainless steel; hinges, door locks, lock trim, specialty trim; 20 different hand finishes; custom plating available.

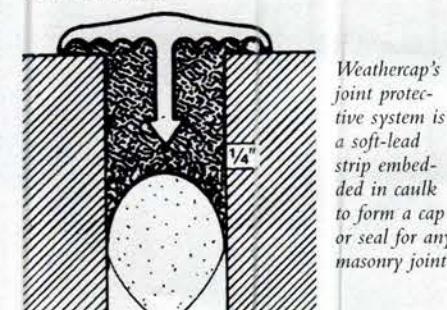
Write in No. 1864

### Weathercap, Inc.

985-649-4000; Fax: 985-847-1237  
 P.O. Box 1776  
 Slidell, LA 70459

Manufacturer of soft-lead strips: set & bedded in caulking compound/sealant; forms a cap to create a permanent elastic seal for any masonry joint.

Write in No. 504



### What It's Worth

512-328-8837; Fax: Same as phone  
[www.wiwpine.com](http://www.wiwpine.com)  
 Austin, TX 78716

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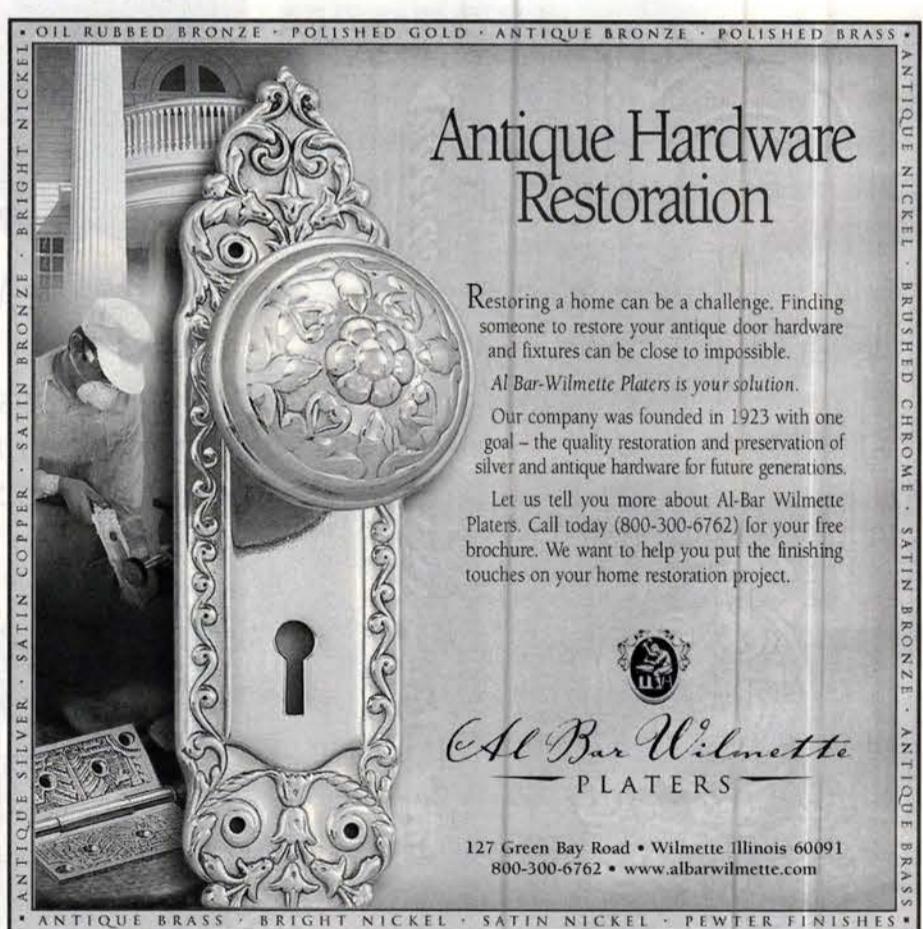
Our company was founded in 1923 with one goal – the quality restoration and preservation of silver and antique hardware for future generations.

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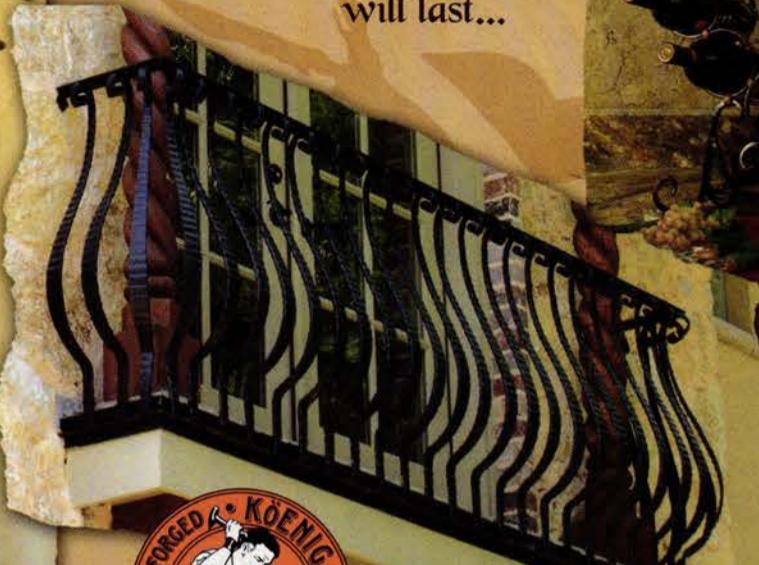
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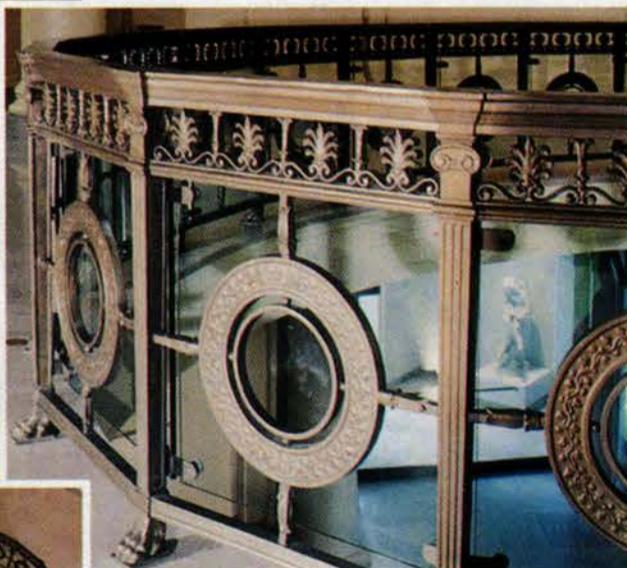
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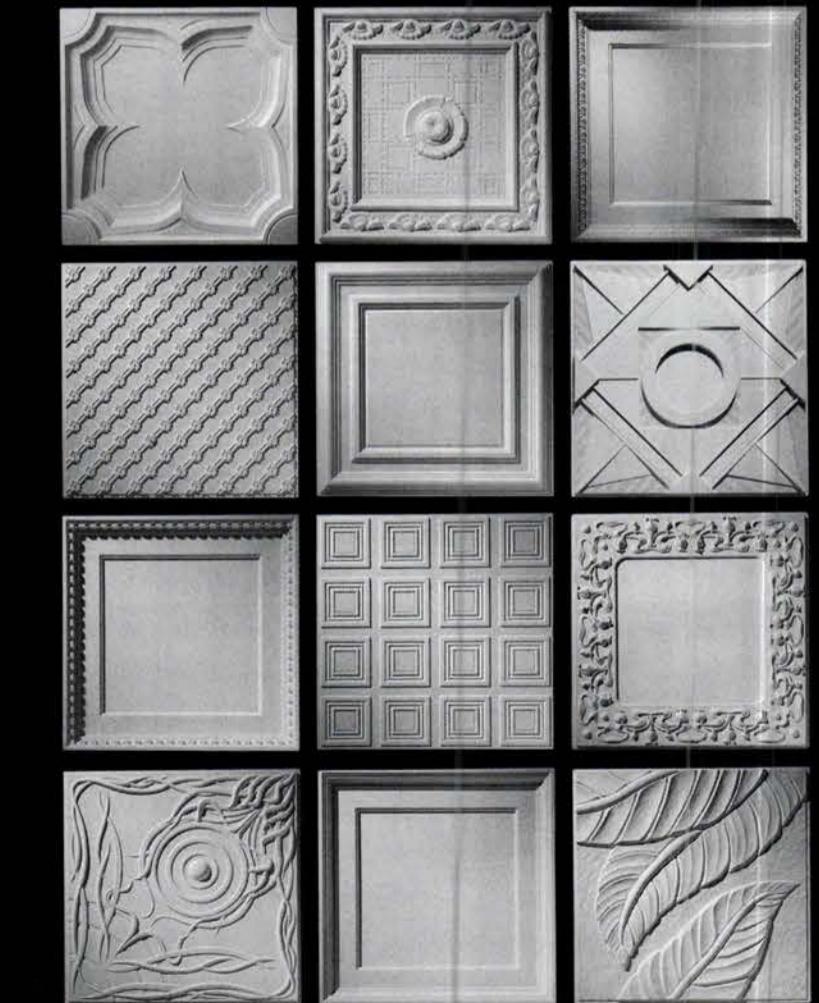
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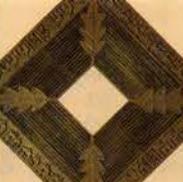
clocks



bollards



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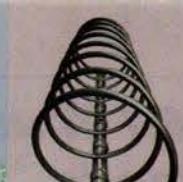
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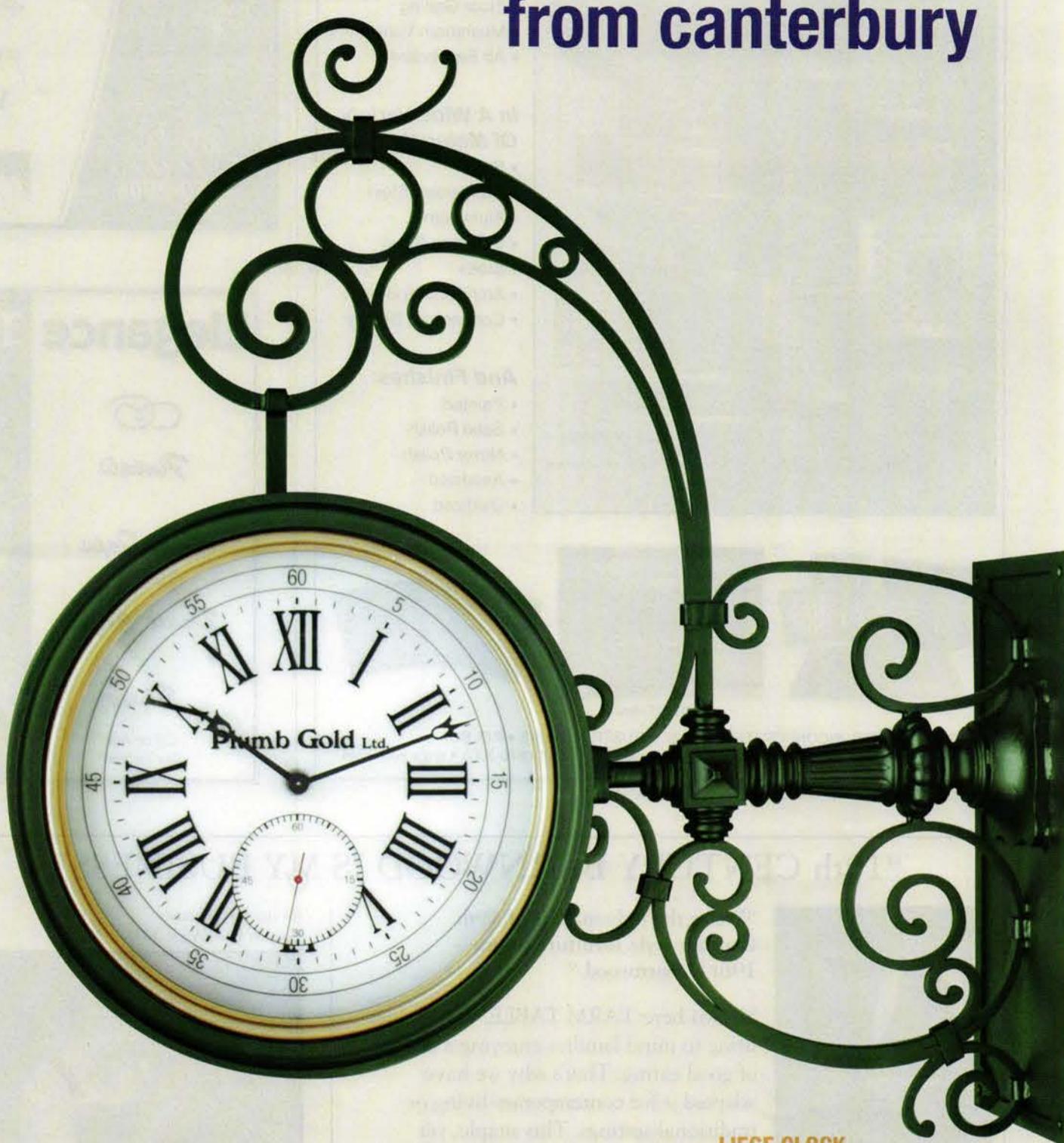
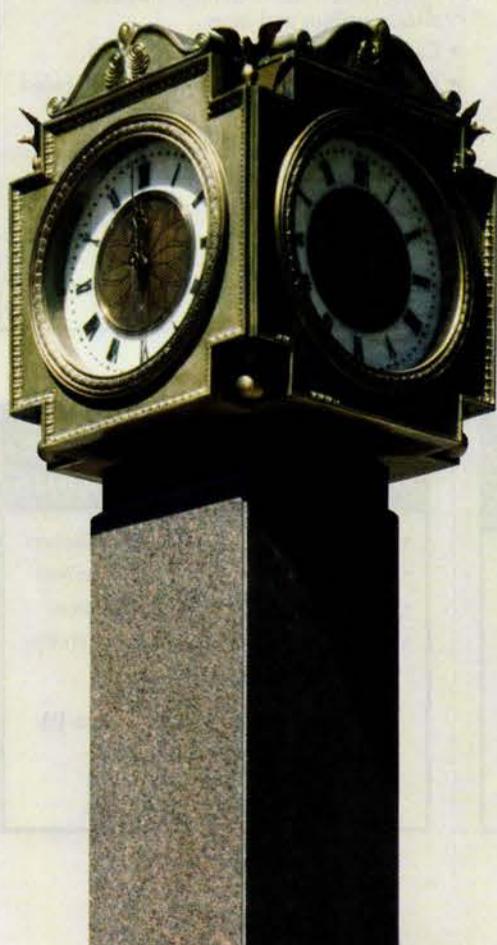
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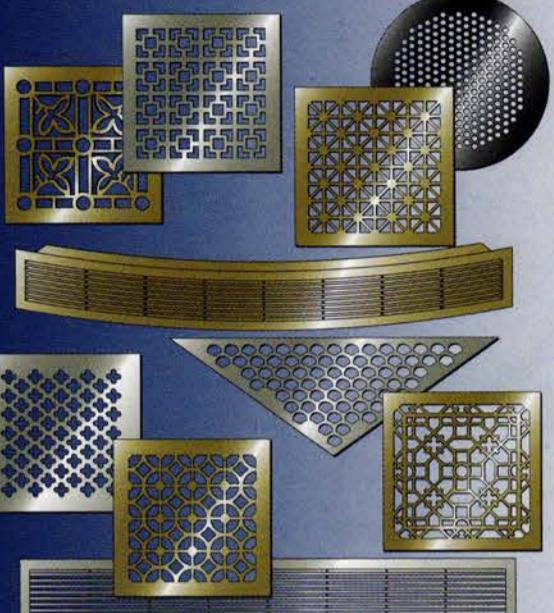
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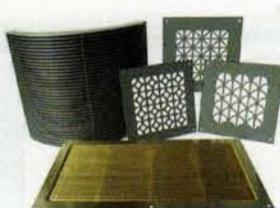
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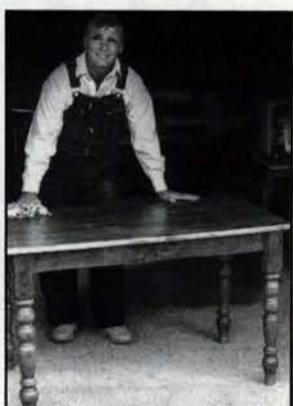
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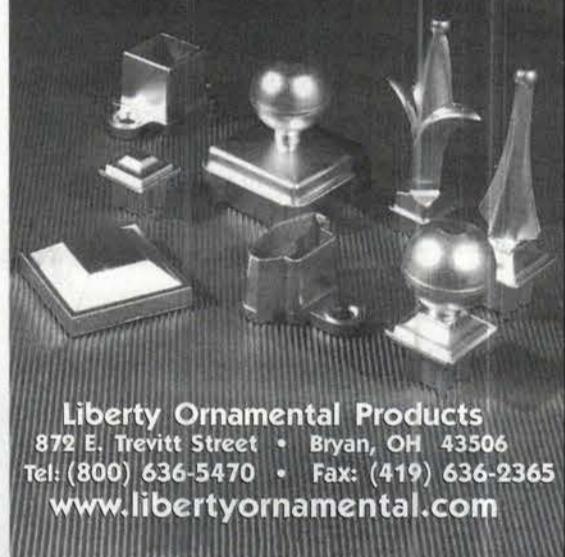
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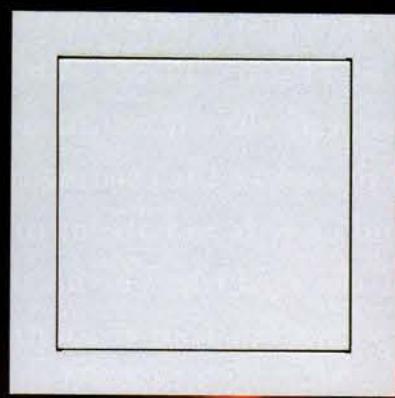
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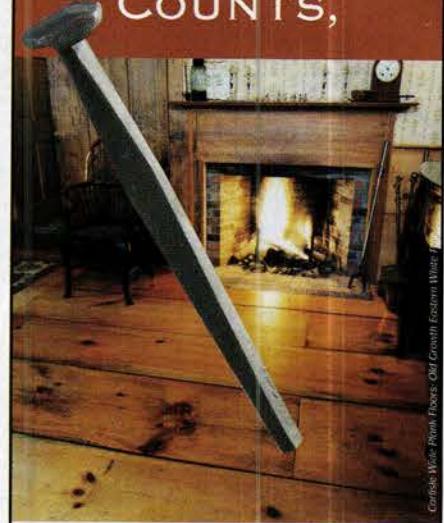
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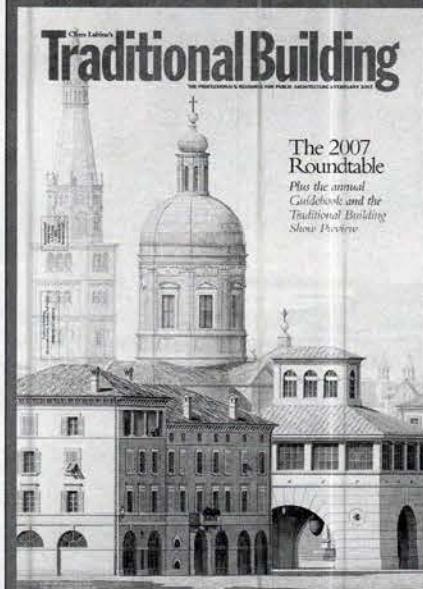
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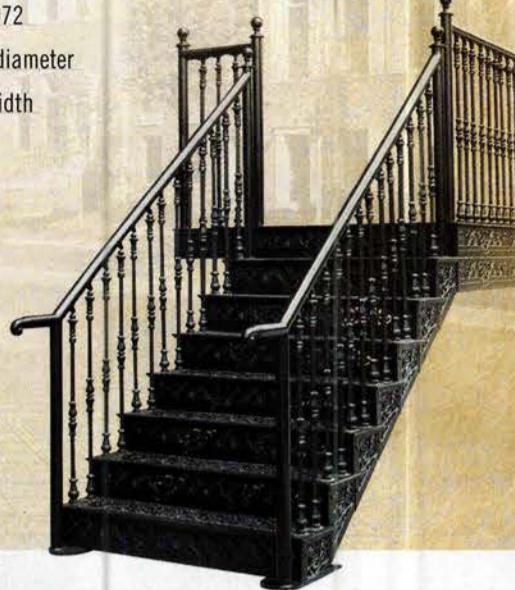
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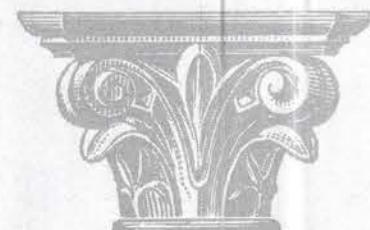
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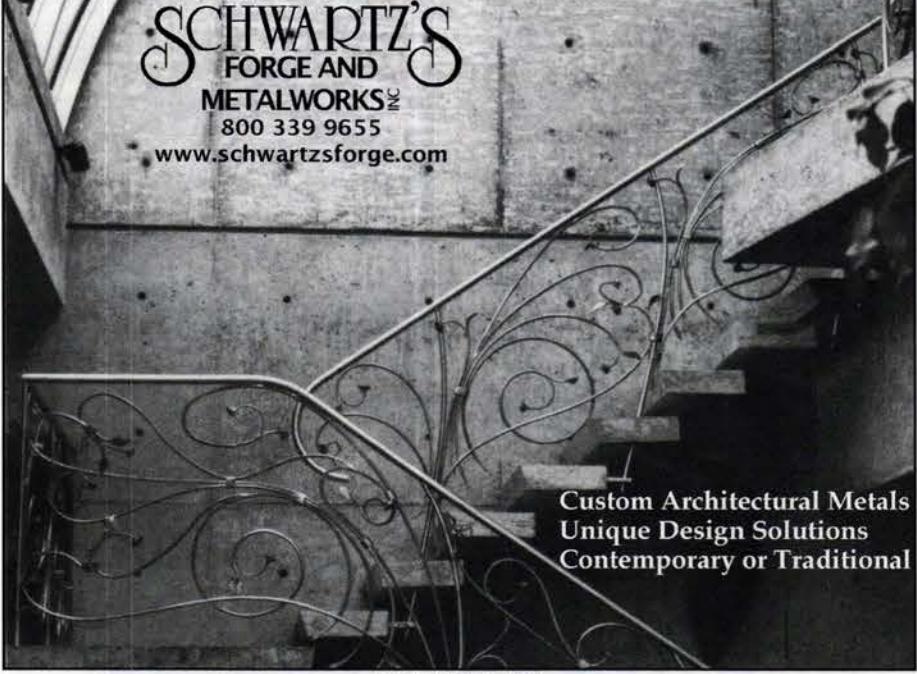
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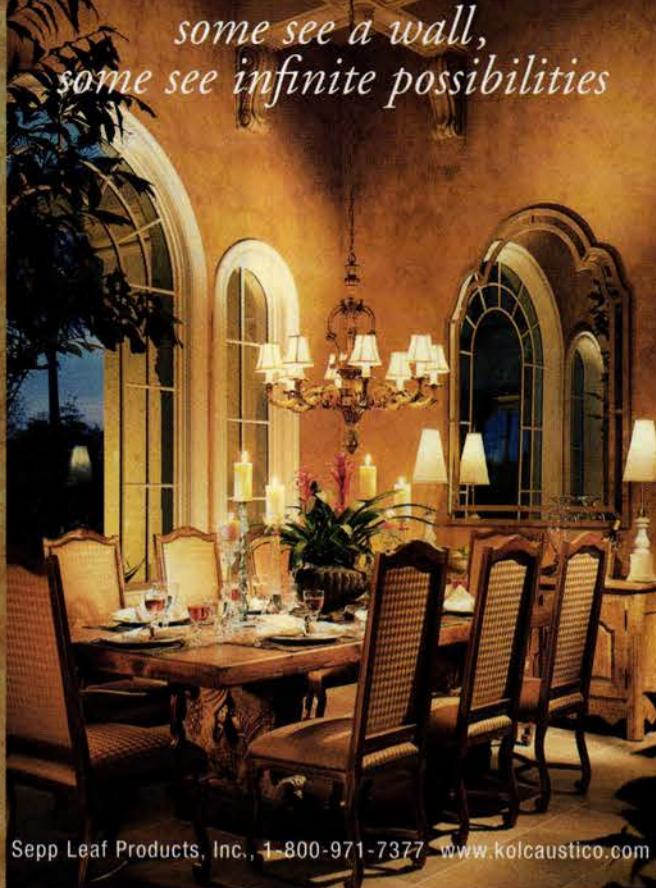
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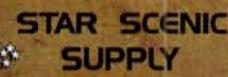
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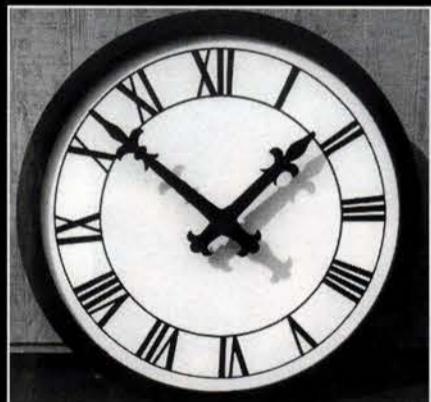
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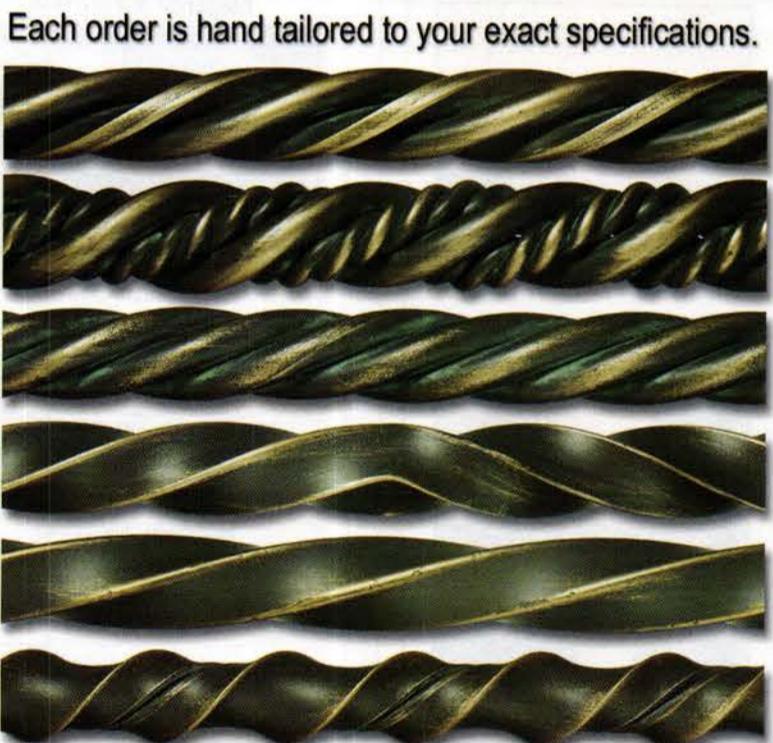
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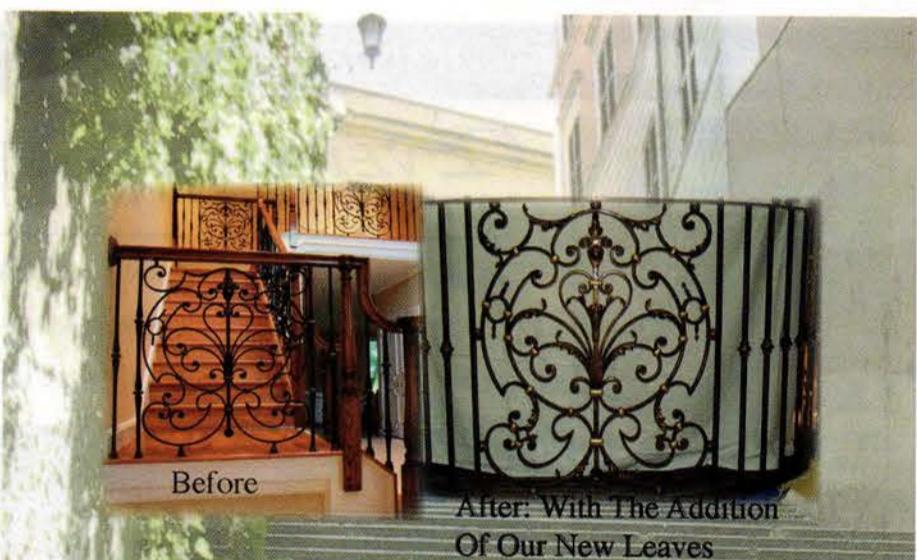
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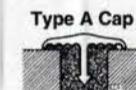
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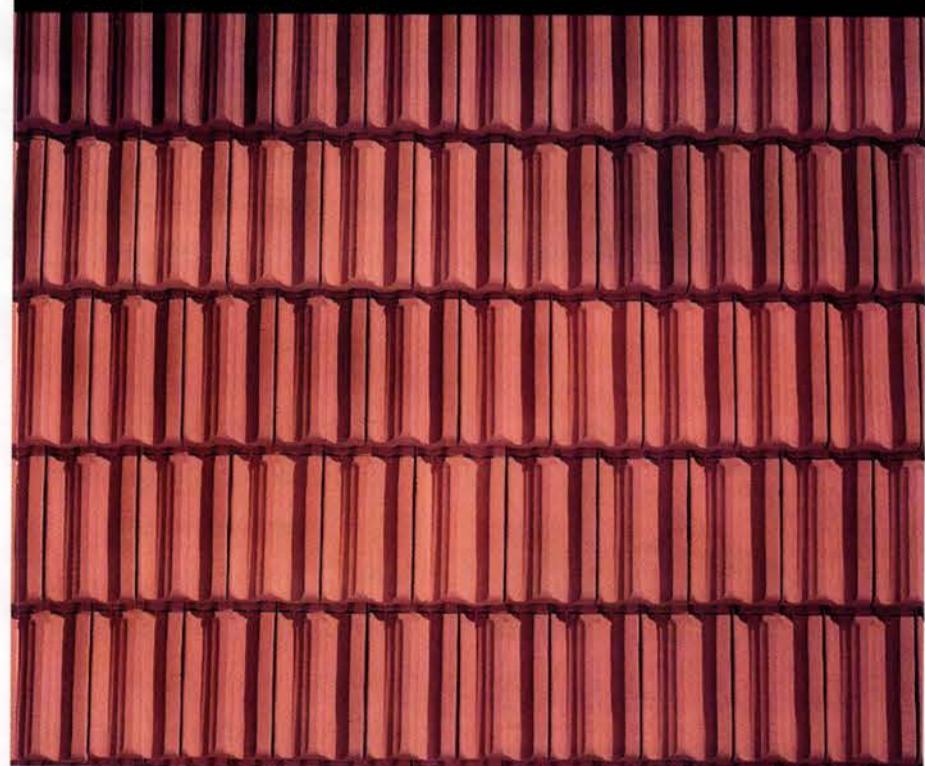
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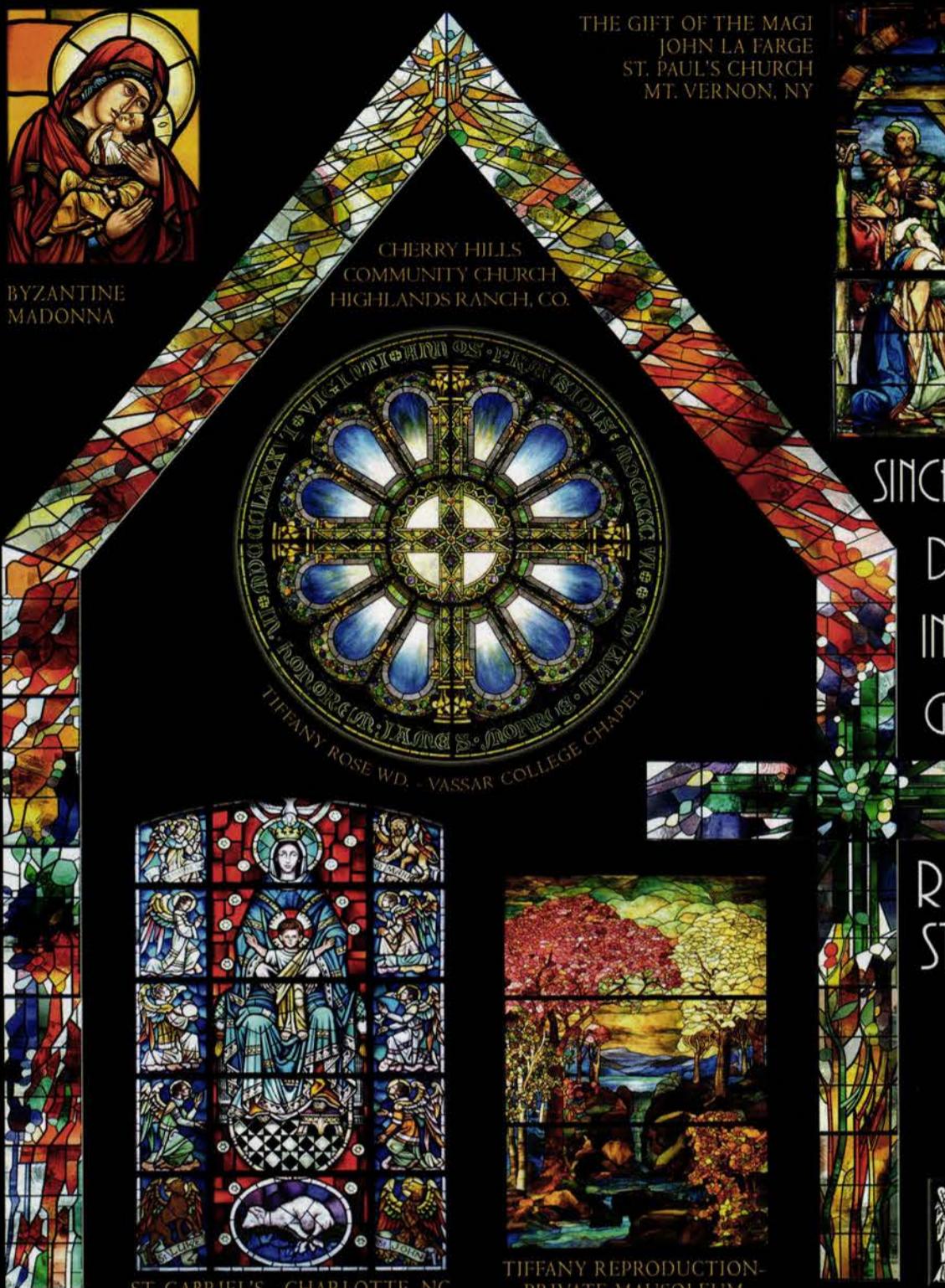
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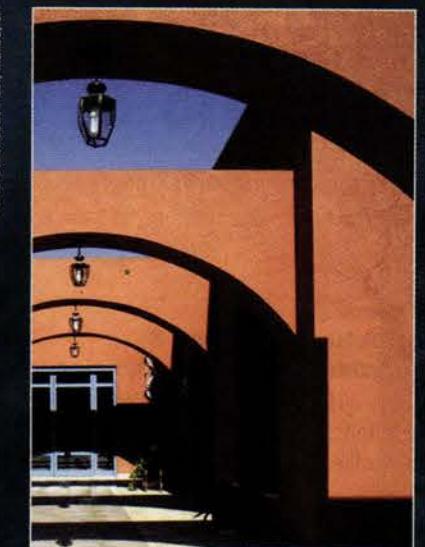
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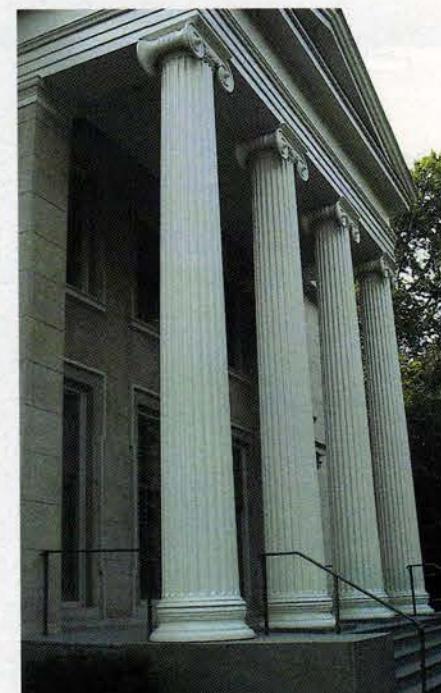
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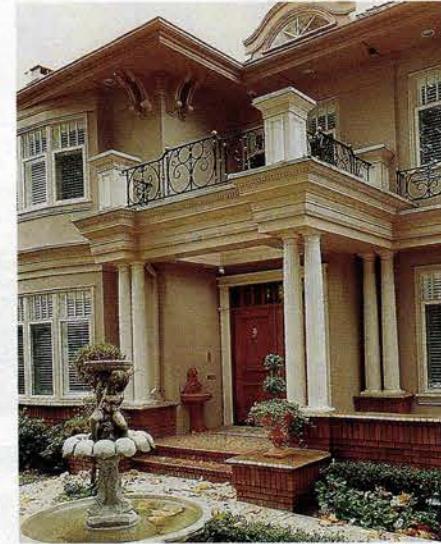
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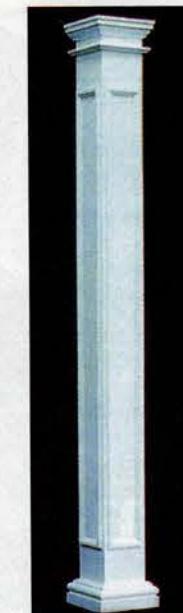
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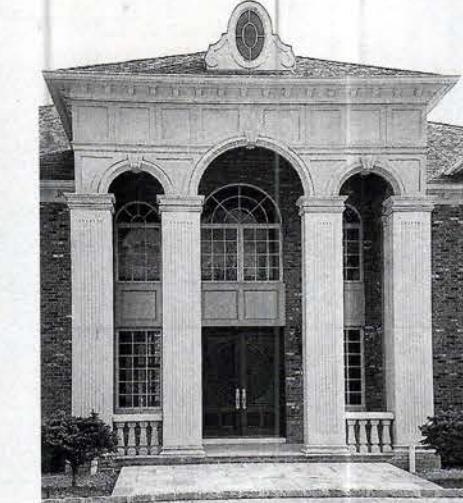
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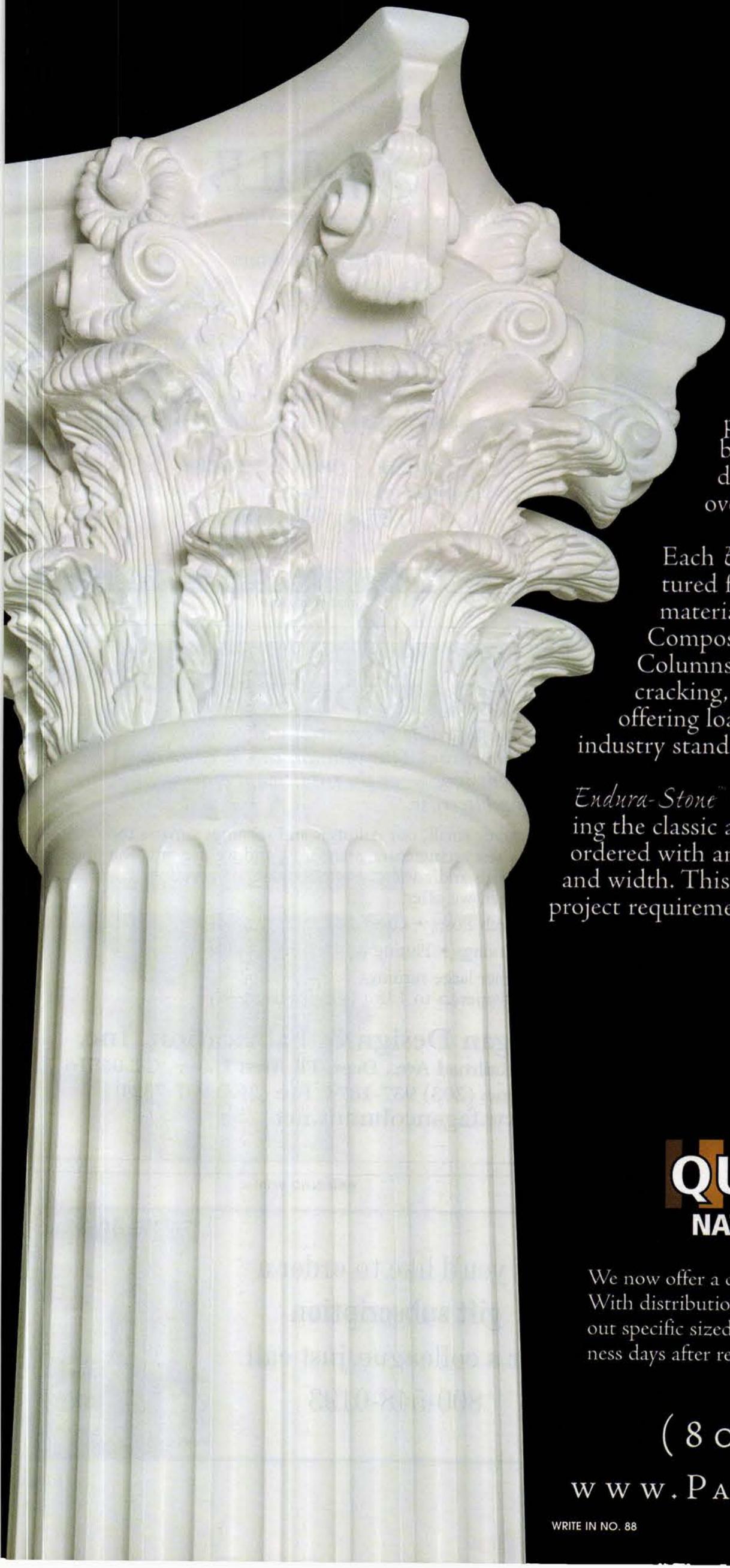


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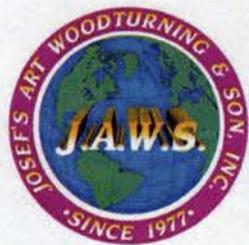
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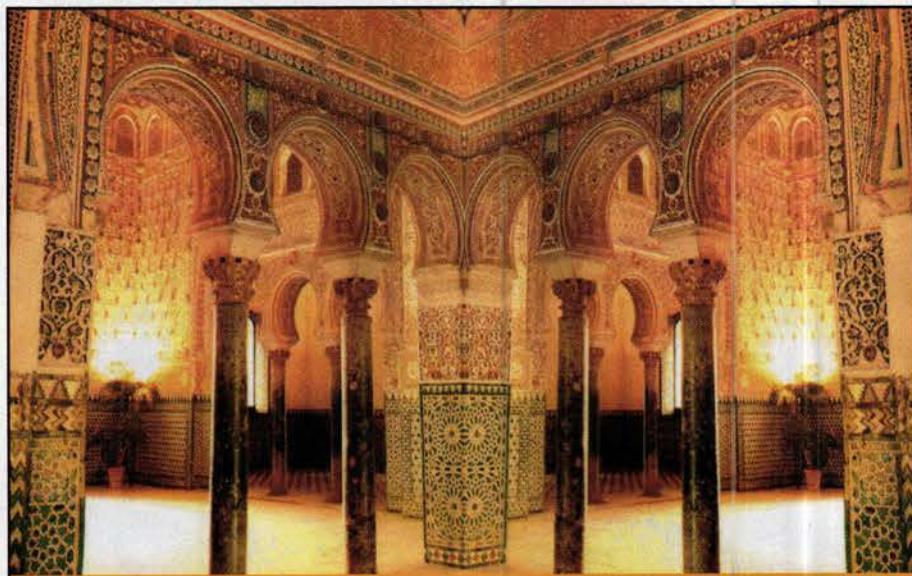


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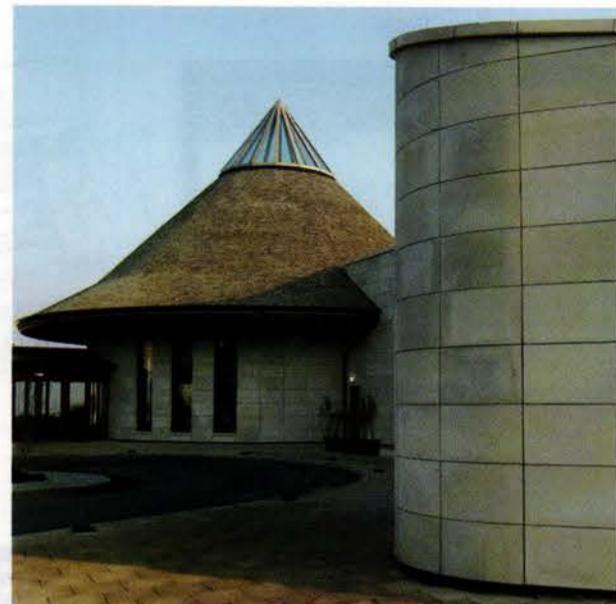
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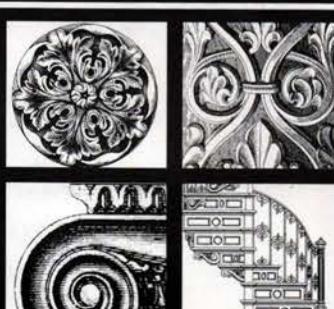
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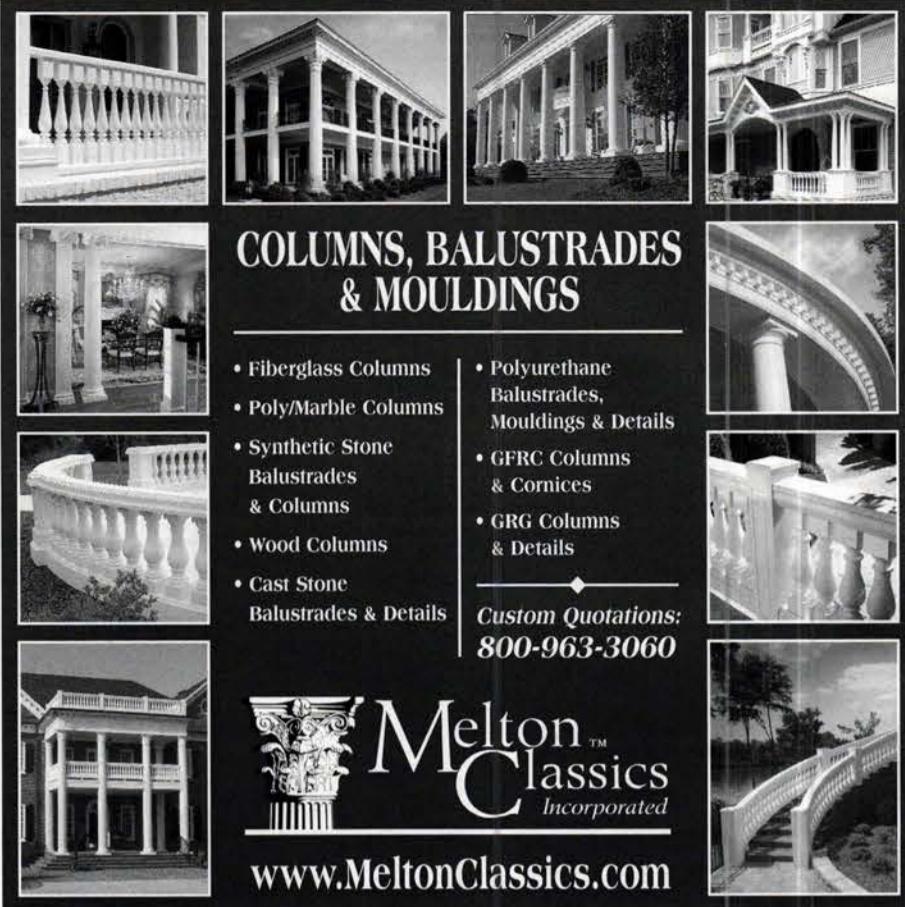
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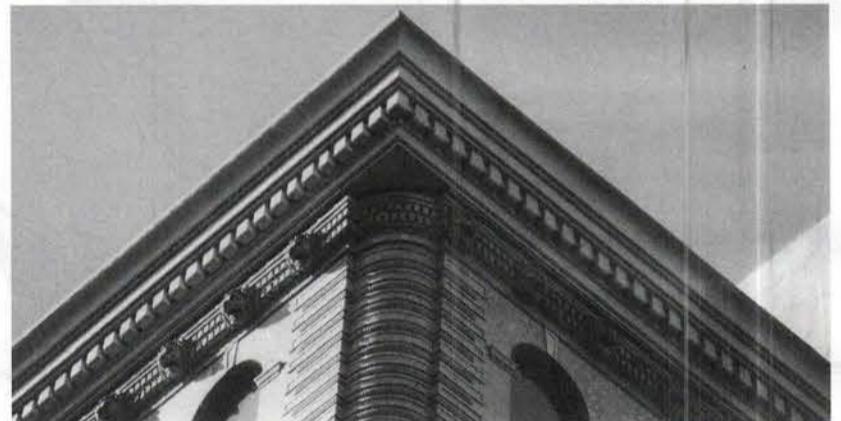


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# Frame by Frame

*The restoration of 1920s steel windows transforms a building at the Brooklyn Navy Yard.*

By Lynne Lavelle

From the advent of the first steam warship in 1837, through the Civil, Spanish-American, World and Korean wars, the Brooklyn Navy Yard has secured its place in the history books of the United States, and arguably the world. At its peak, the yard was a world leader in battleship construction, employing more than 71,000 people by 1944, and manufacturing, repairing and remodeling some of the most important ships in the U.S. Navy and allied fleets, including the USS Iowa, USS Maine and USS Arizona.

The yard closed in 1966, but was purchased by the City of New York the following year and brought back to life as an industrial park. Today it is home to a diverse range of enterprises, including a movie studio, furniture manufacturer, ship repairer, architectural designer, electronics distributor and a jeweler. But as age, weather and substandard repairs take their toll on the yard's 40-plus buildings, the question of whether to repair or replace failing elements has become a central one for its tenants.

When new tenant IceStone approached Irvington, NY-based Walter Sedovic Architects about the renovation of two buildings, addressing the poor condition of the steel windows was a top priority. Many of the original 1920s tilt-and-pivot windows were out of alignment, or missing panes of glass or hardware, resulting in substantial thermal loss and making offices extremely uncomfortable for employees. The company, which manufactures a certified "cradle to cradle" sustainable surfacing product, favored the philosophy of preservation, as opposed to the trend within the yard toward replacement. But the owners of the company were skeptical that restoration could meet their needs or their budget.

According to Jill Gotthelf, partner at Walter Sedovic Architects, high cost is a common misconception about restoration. "We showed IceStone and the Brooklyn Navy Yard the cost for new steel windows and the cost for restoring their windows, which was much lower than new steel windows," she says. "Interestingly, restoring the steel windows was comparable in cost to installing a far lower quality replacement window – not steel – which not only would have dramatically changed the look of the building, but also the amount of visible light and ventilation, due to a much larger frame and a much smaller operable window area."

## Business as Usual

Contractor John Seekircher of Seekircher Steel Window Repair Corp., of Peekskill, NY, was a natural choice for the job, having worked successfully with Walter Sedovic Architects on restoration projects for 15 years. Seekircher repairs approximately 8,000 windows annually and, after 30 years in the business, is pre-qualified by the National Park Service to work on any national historic building. So the restoration of IceStone's buildings – more than 1,300 panes housed within 64 individual sash and frames for which there was no single prescription – was business as usual for the firm. Some were missing steel or hardware, and many were rusting or permanently opened. "We had to work on a case-by-case basis," says Seekircher. "Some were in decent shape, so they just needed to be stripped, to have



**Seekircher Steel Window Repair Corp.** restored these original 1920s steel windows at the Brooklyn Navy Yard, making the building an attraction on the Brooklyn Navy Yard Development Corporation's tour of businesses. All photos: courtesy of Walter Sedovic Architects

new glass put in and then painted. Others had been cut apart by air conditioners or fans. We just had to repair the windows so that they were operable. Now that they are back to good mechanical condition, I'm sure the windows will be functioning for the next 50 years."

All the original glass was replaced with 1/4-in. laminated glass to reduce noise pollution from the yard's high-pressure steam heating system – located nearby – and boost thermal efficiency. For the first time, employees were able to enjoy the views. "The biggest problem that they had in the office was that the glass was done in the '30s, and they couldn't see out of it," says Seekircher. "The office became a lot brighter because you can see out of the windows now. This, and tightening up the envelope of the buildings dramatically changed the comfort level." Because so much of the original hardware was missing or broken, Seekircher fitted uniform red-bronze locking handles to each window, sourced from the firm's extensive collection of historic hardware. "I've been collecting window and door hardware for the past 30 years, so we had enough to cover it," says Seekircher.



Many of the original window frames were misaligned or missing hardware or glass, resulting in substantial thermal loss and making the building look unattractive.

John Seekircher's team, which included his brother Robert (pictured), carried out the restoration in less than eight weeks, replacing more than 1,300 panes of glass and repairing and replacing missing steel and hardware.



Some of the windows were operational and required only replacement 1/4-in. laminated glass, stripping and painting; others were permanently open.

Right: The clear replacement glass allowed employees to look out of the windows for the first time.

After fewer than eight weeks of on-site repairs, the windows transformed the building from an eyesore to a showcase – the Brooklyn Navy Yard Development Corporation now includes the building as a stop on its tour of businesses. And as an example of the economic and aesthetic benefits of preserving rather than replacing, the entire building renovation has had broader community benefits. “We are hoping that this idealism pervades the entire Navy Yard and it becomes an operating standard,” says Walter Sedovic, principal of Walter Sedovic Architects. “And I



have a feeling it will. Already, the Brooklyn Navy Yard Development Corporation has become much more open to the possibilities of restoration. We were actually trying to treat it as a community – one that could share resources. For example, if one building was removing concrete we could grind it on-site and use it for fill at another, rather than transporting it offsite and depositing it in a landfill. Similarly, if glass, steel windows or structural steel could be salvaged from one building for reuse in another, that would be a very positive and sustainable approach.” **tb**

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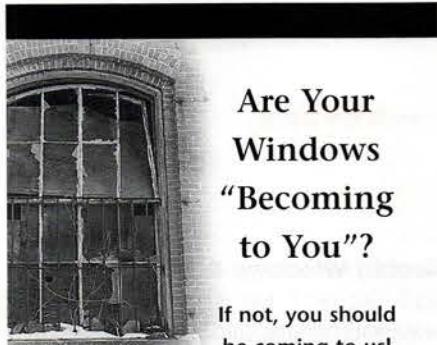
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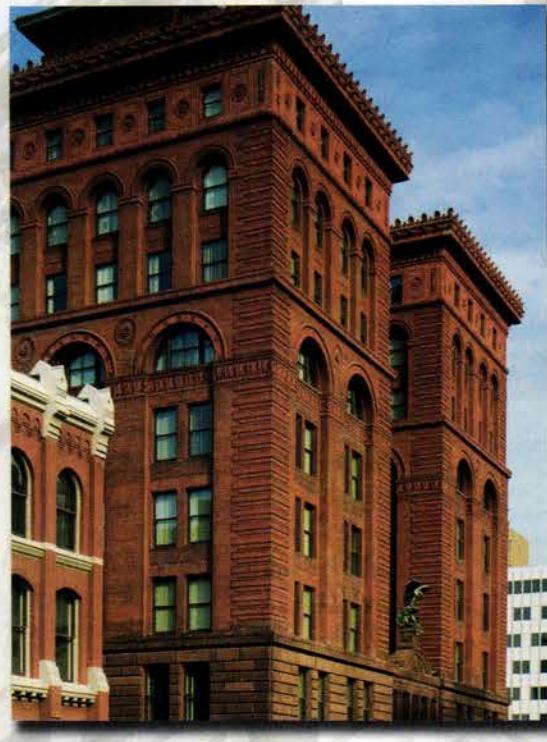
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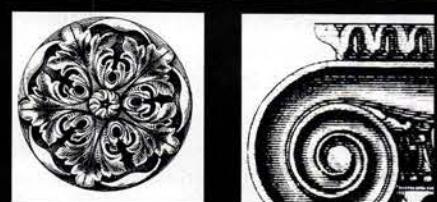
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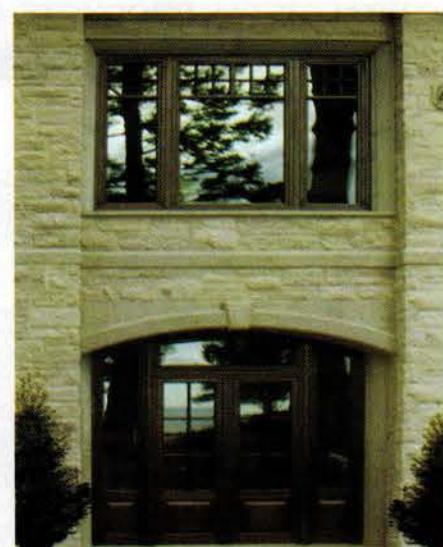
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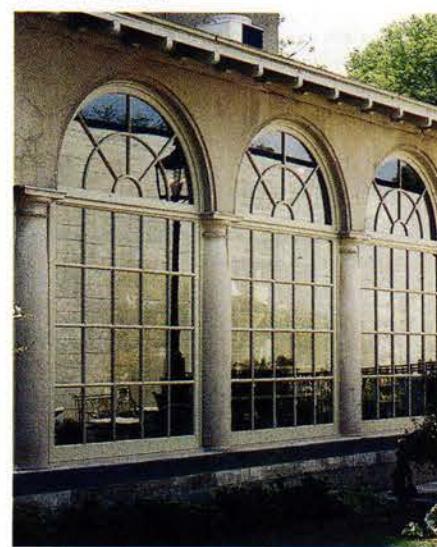
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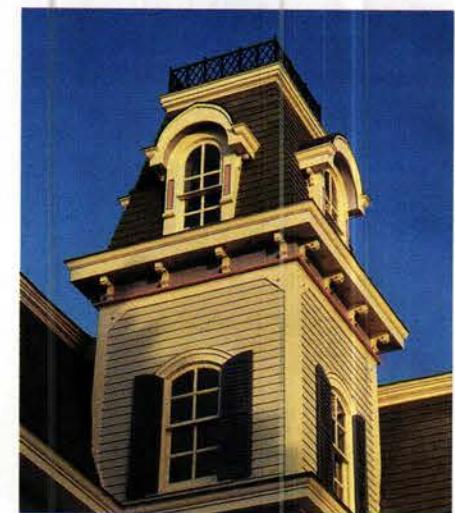
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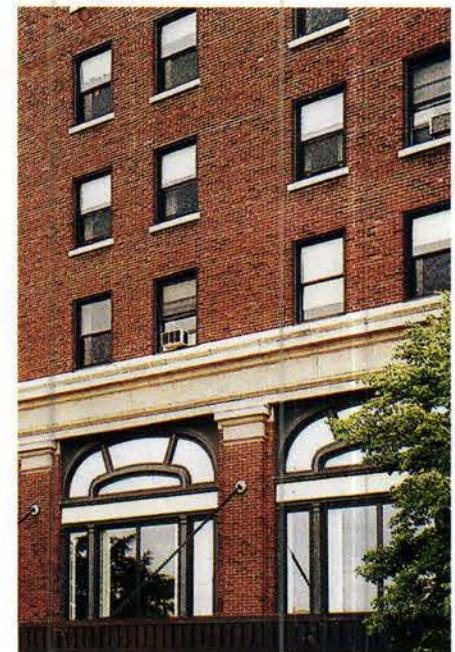
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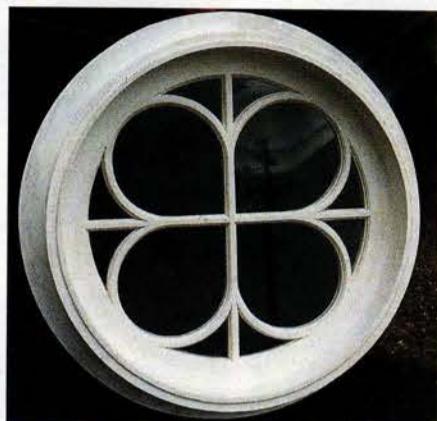
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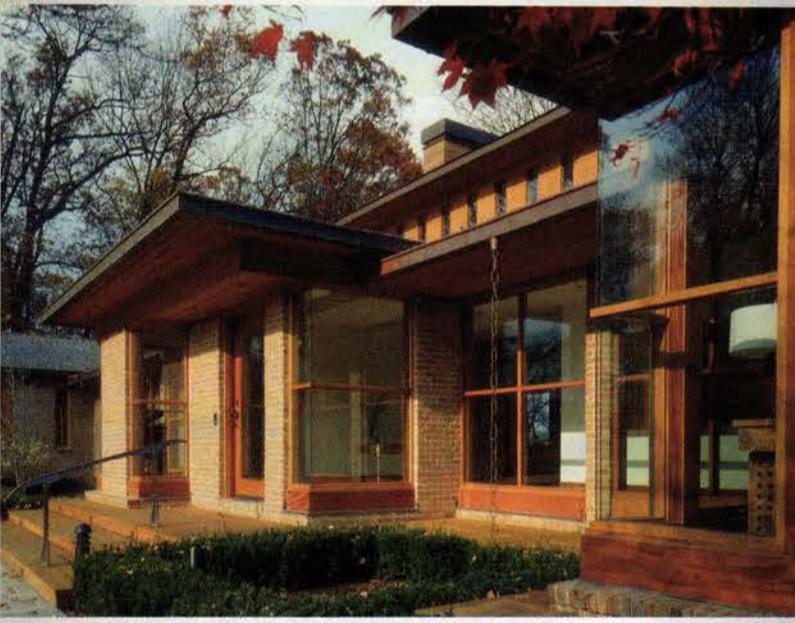
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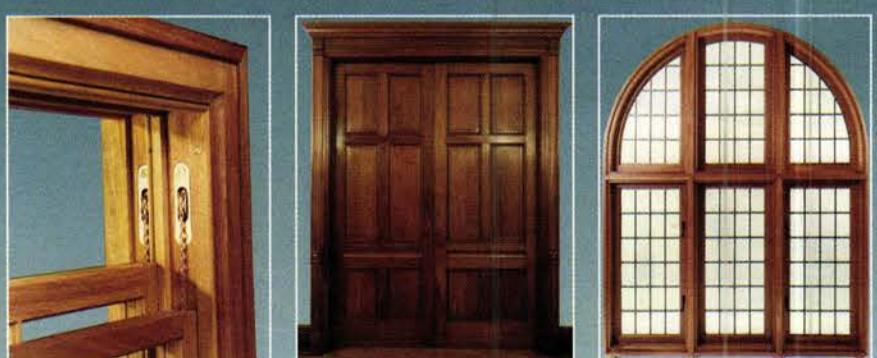
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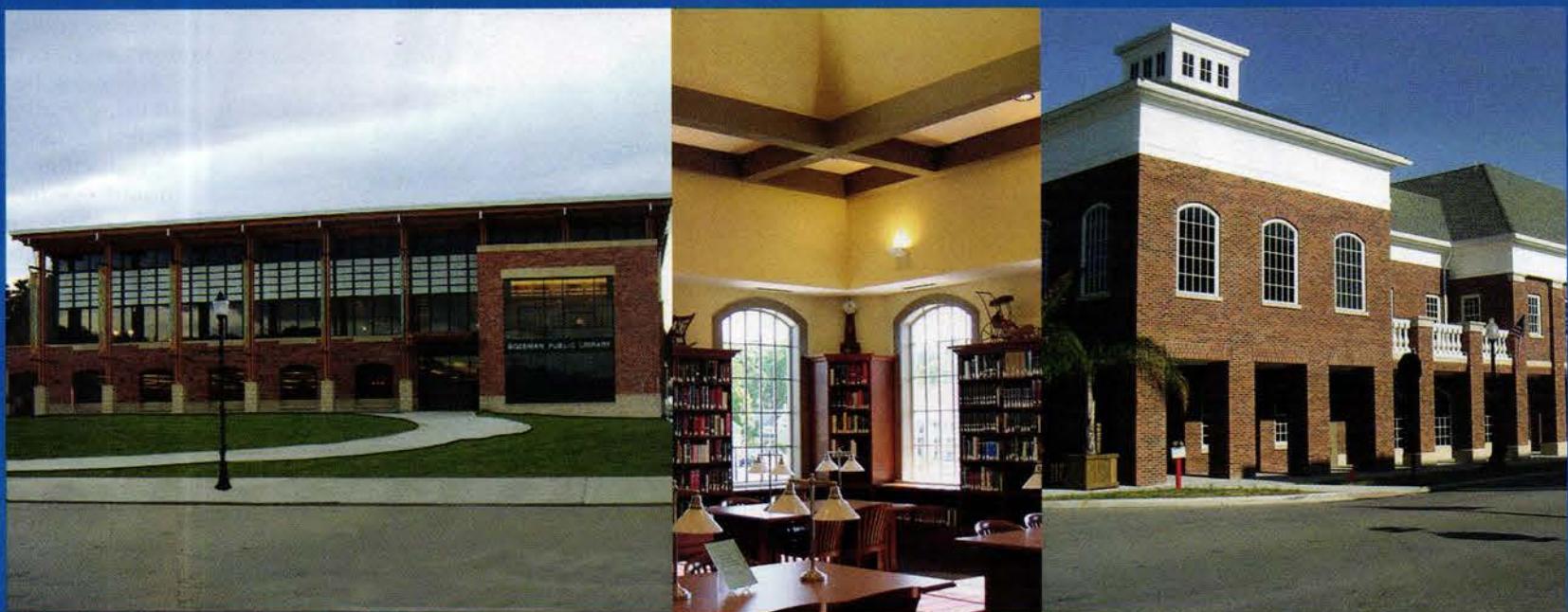
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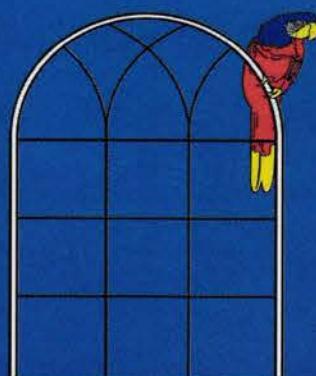
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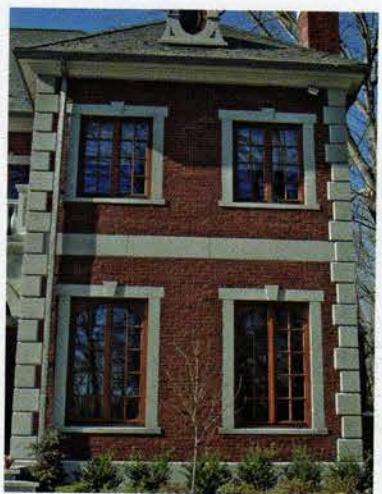
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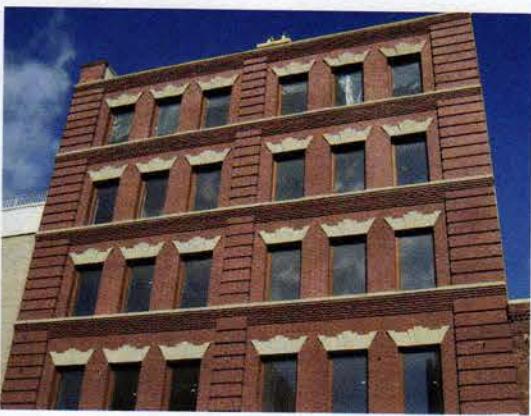
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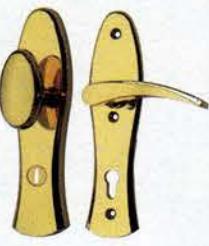


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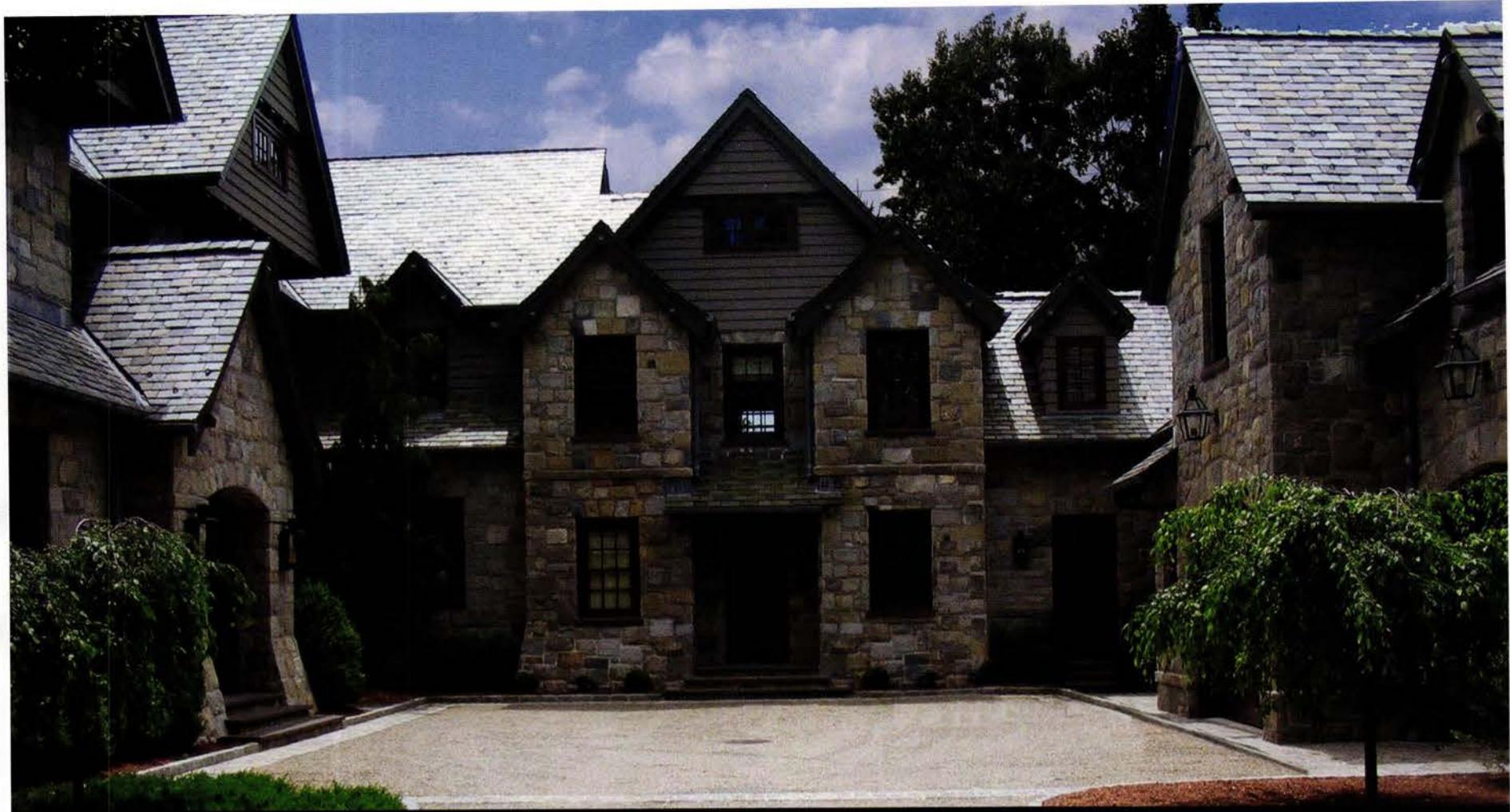
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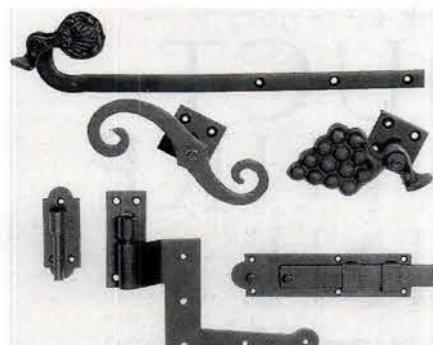
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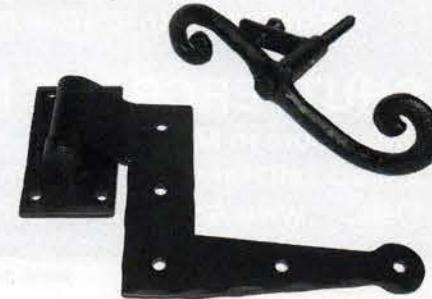
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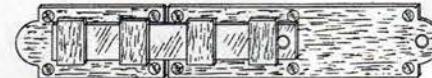
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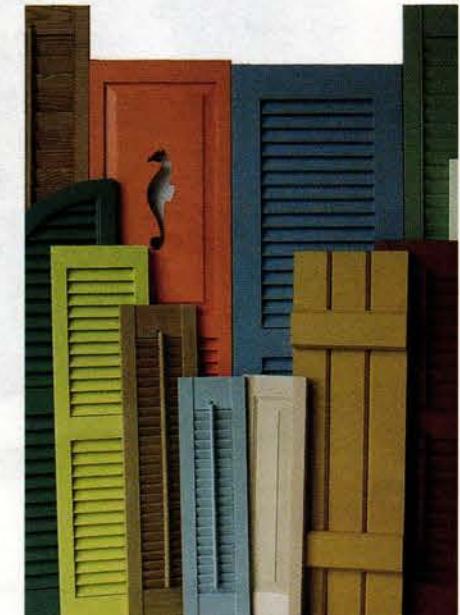
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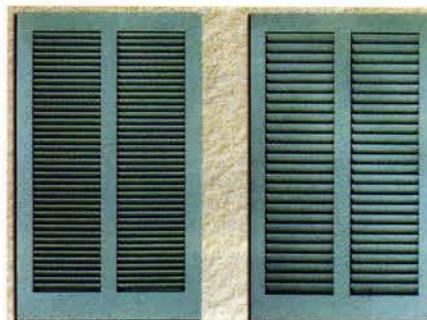
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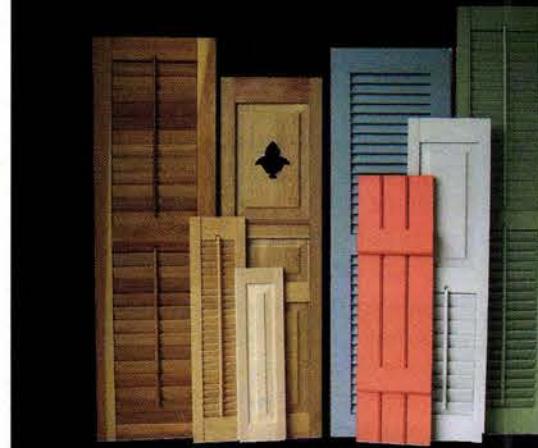
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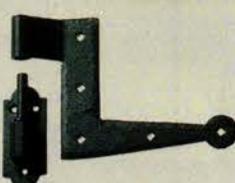
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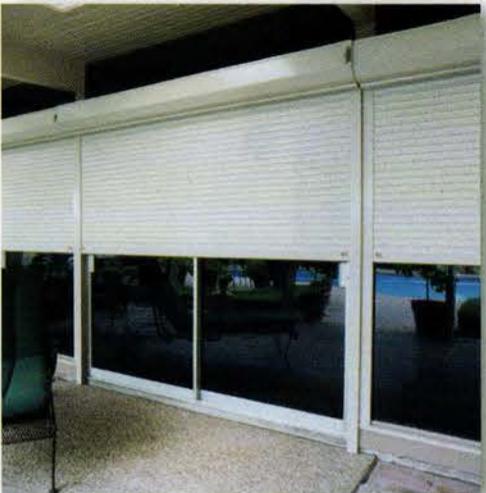
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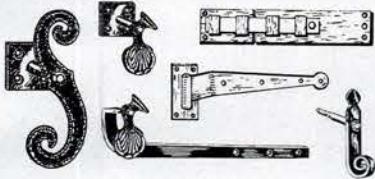
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# Magazines, Conferences, Trade Shows, Websites, Directories



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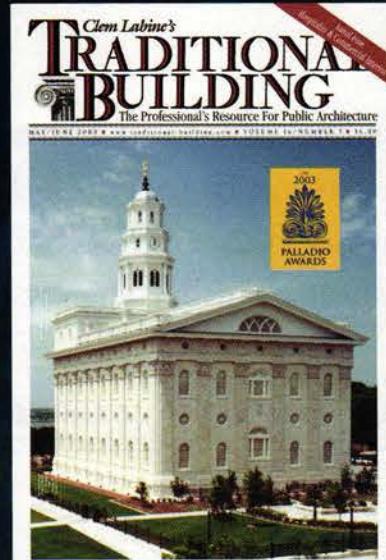
Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies, interior designers, landscape architects, suppliers, preservationists, town planners, artisans, trades people and old house enthusiasts who work passionately to renovate and restore historic buildings or build new ones in a traditional style.

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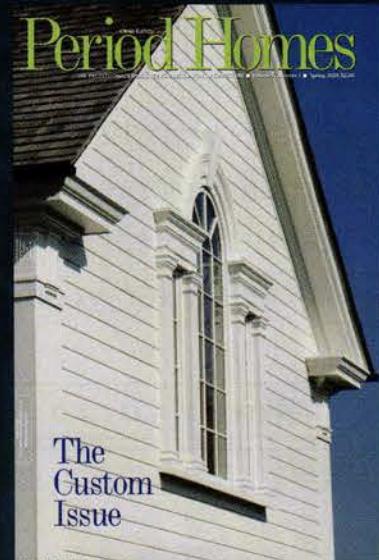
Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

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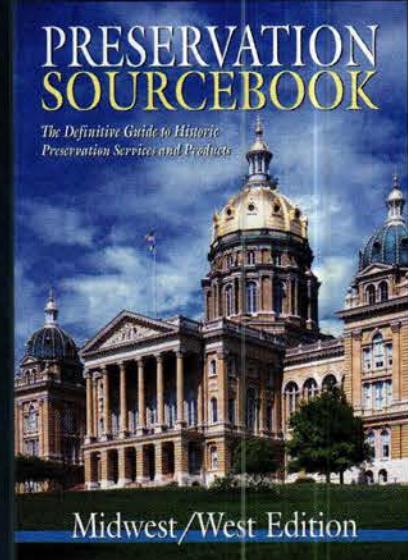
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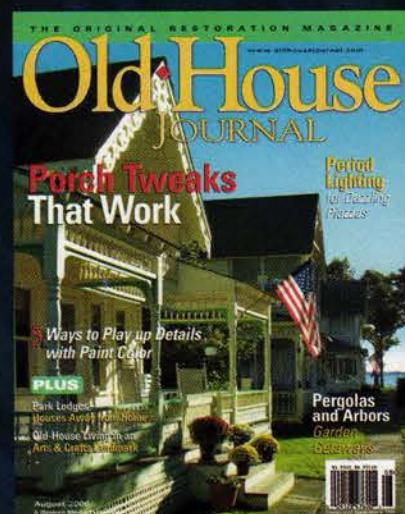
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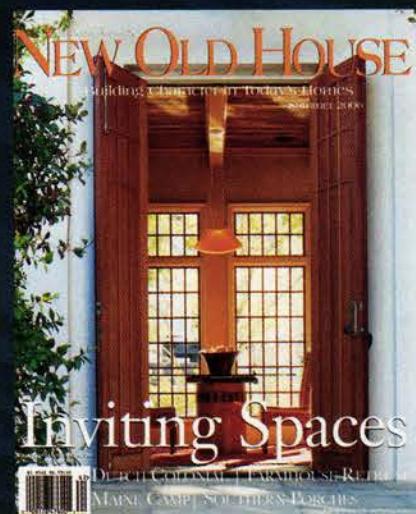
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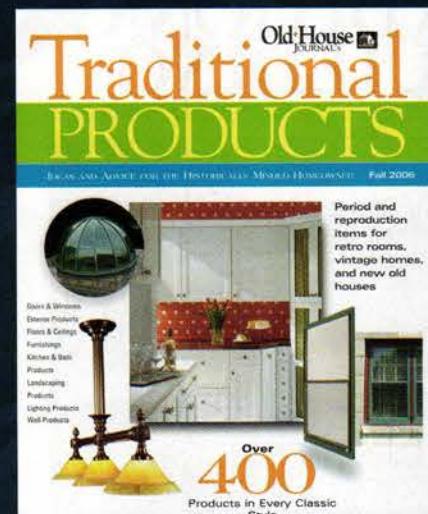
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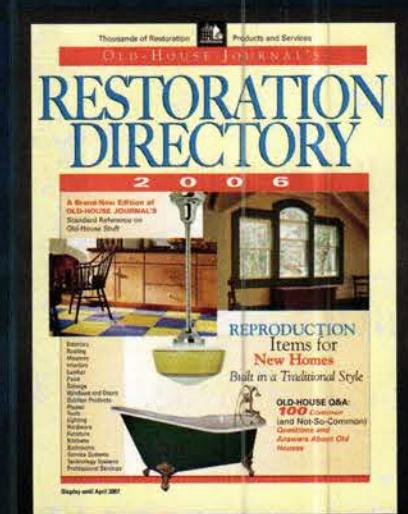
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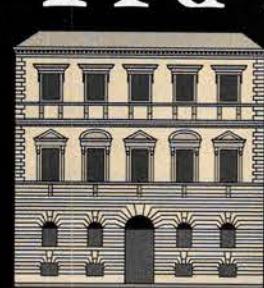


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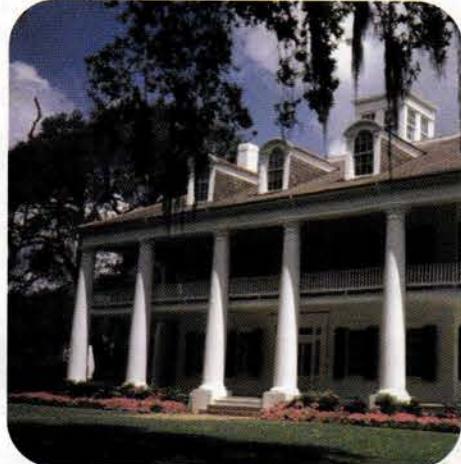
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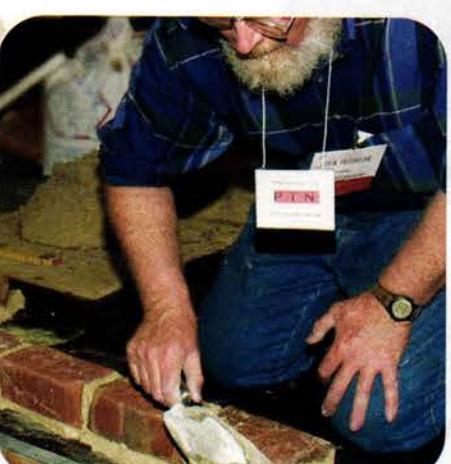
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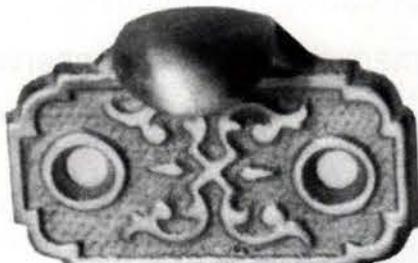


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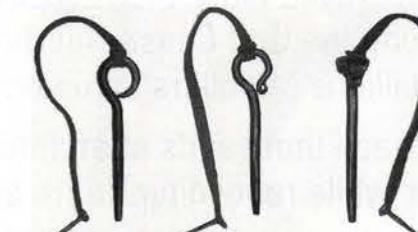
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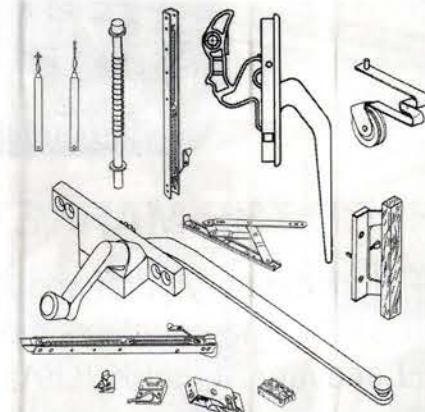
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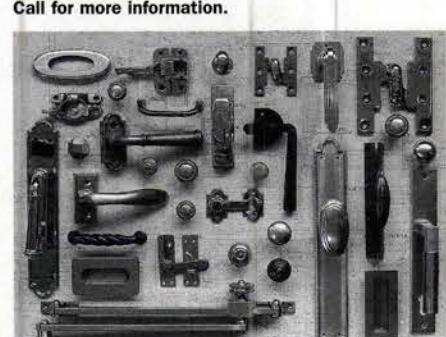
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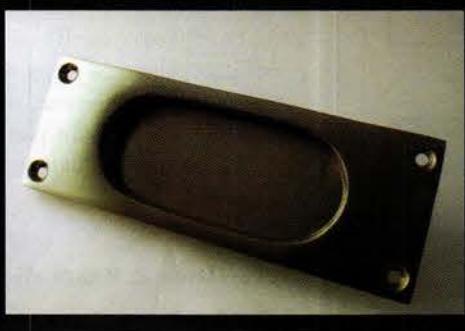
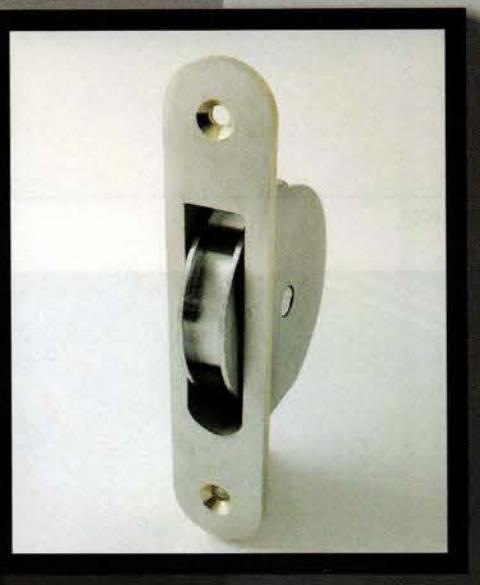
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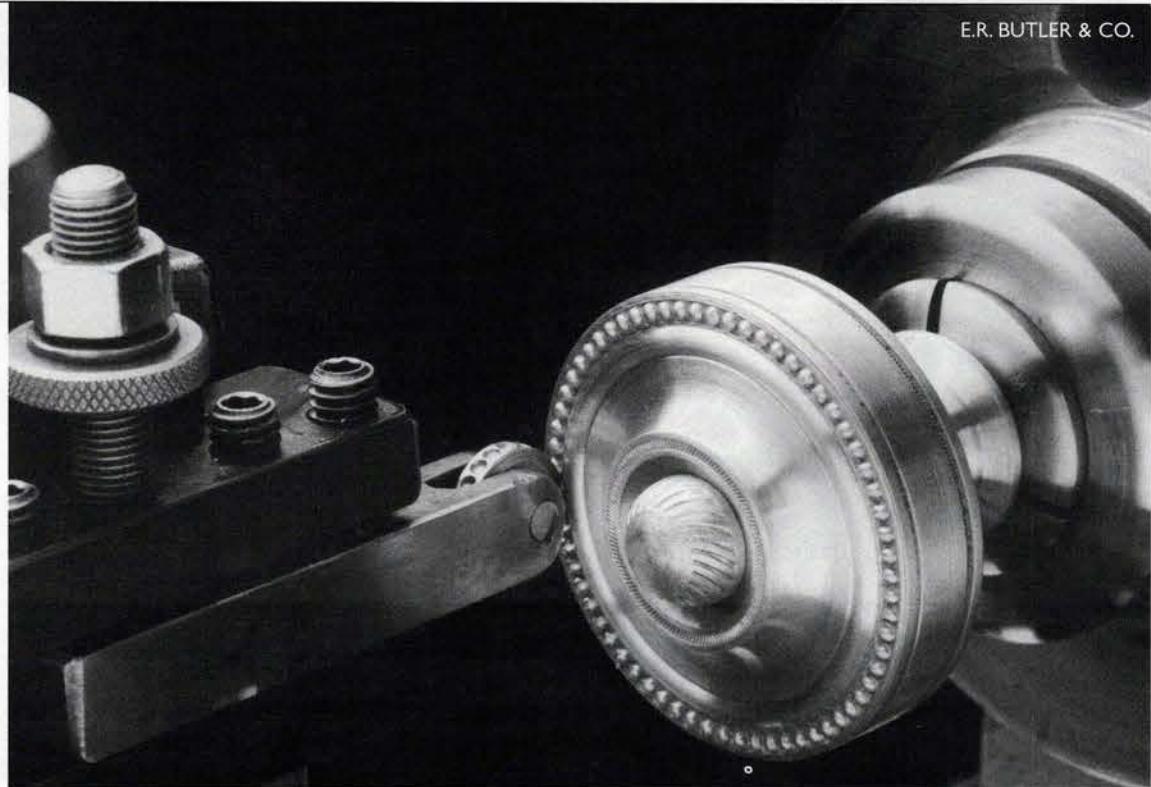
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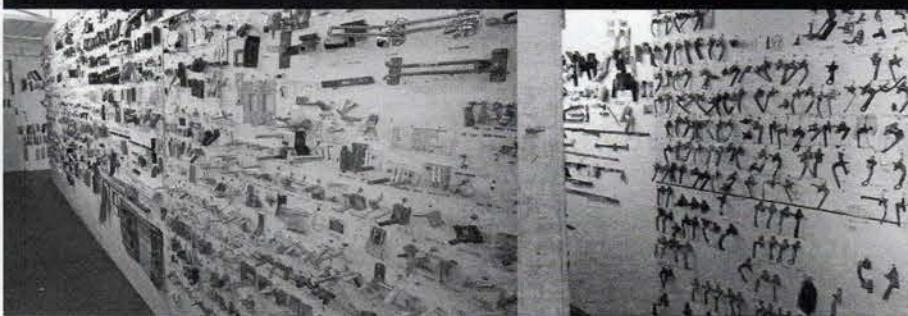


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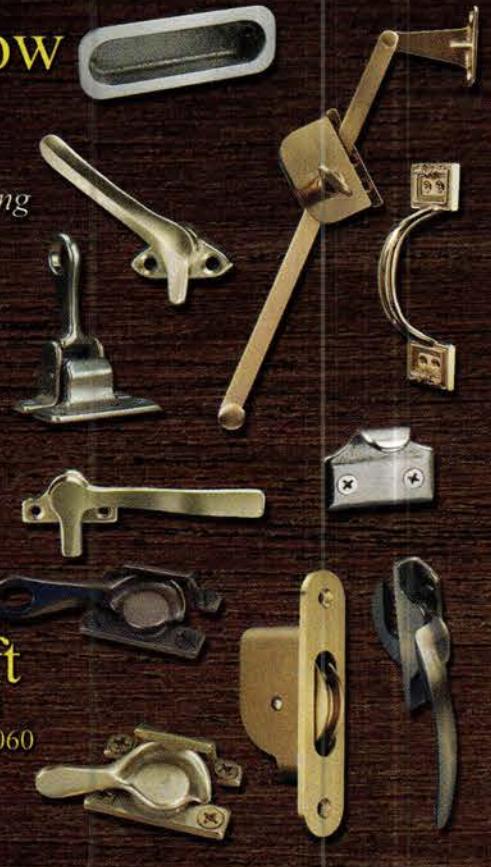
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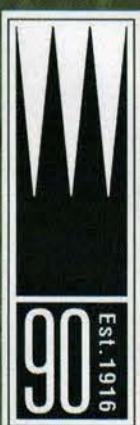
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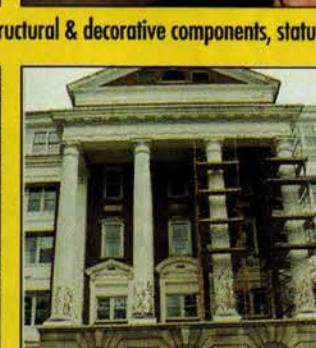
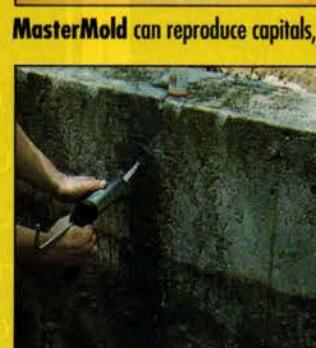
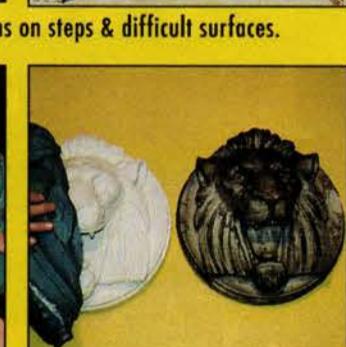
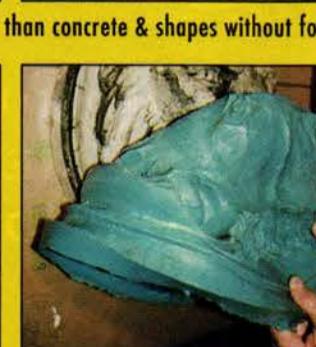
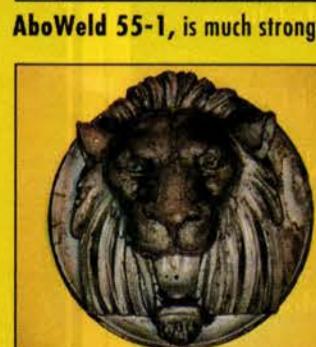
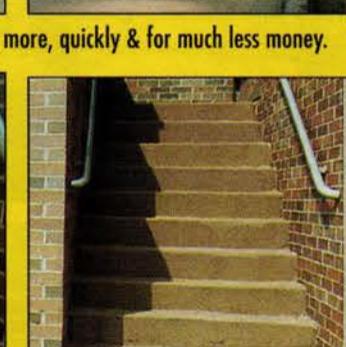
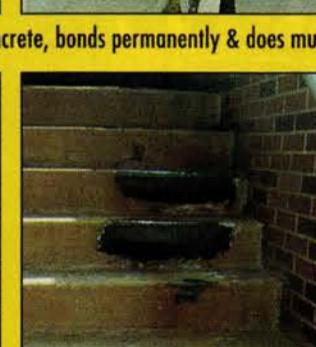
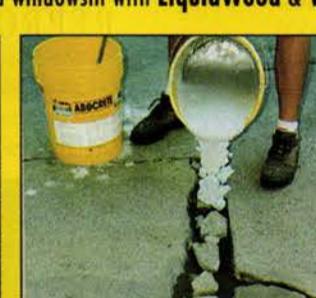
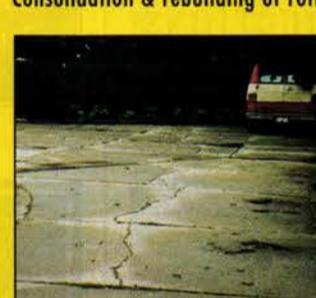
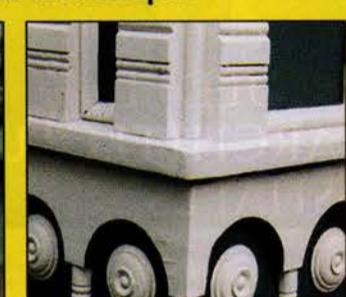
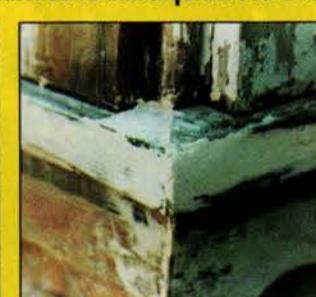
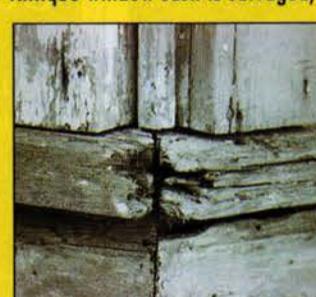
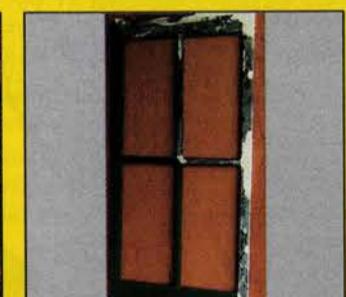
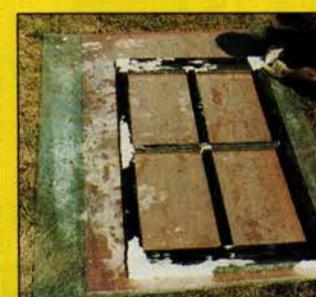
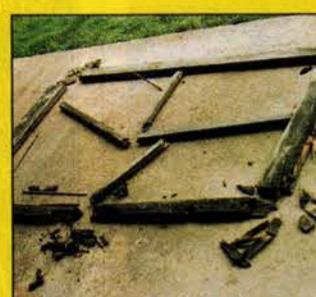
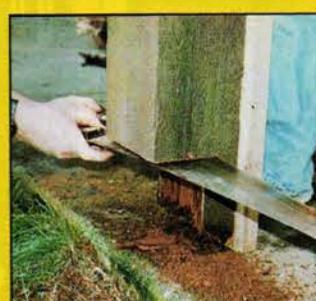
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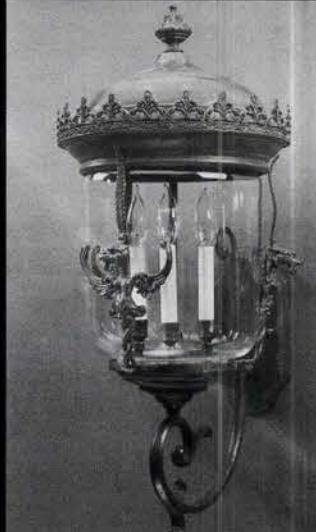
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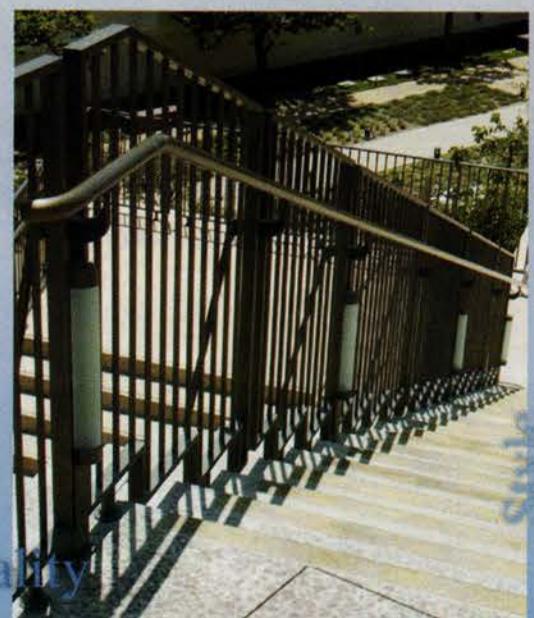
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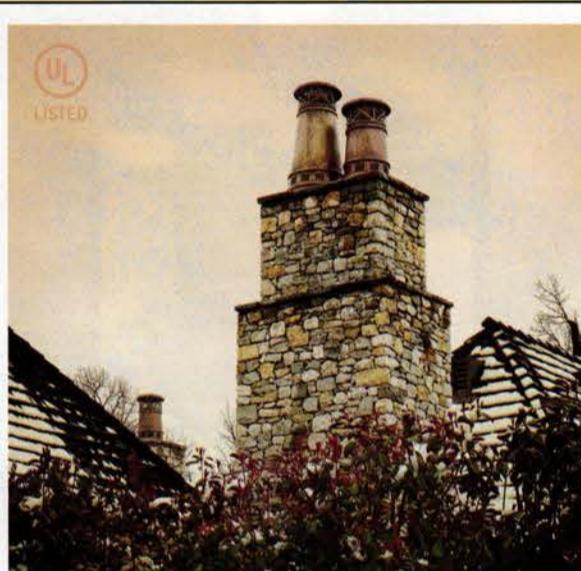


*The final touches are being applied to this terracotta dragon chimney pot by Marek Drzazga of No 9 Studio.*

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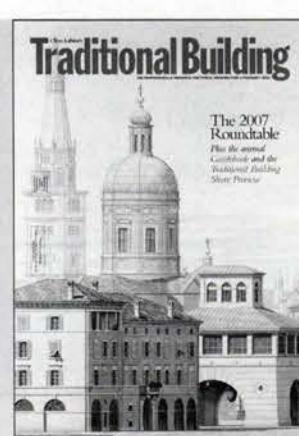


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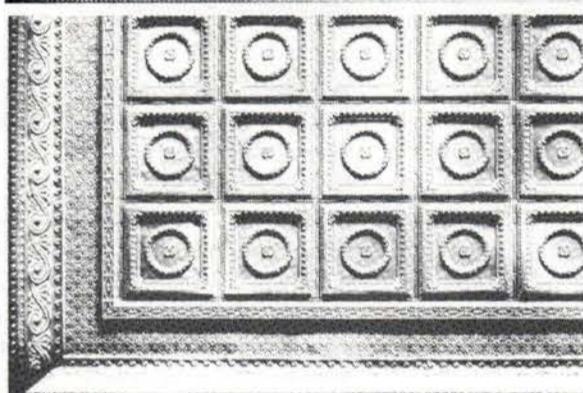
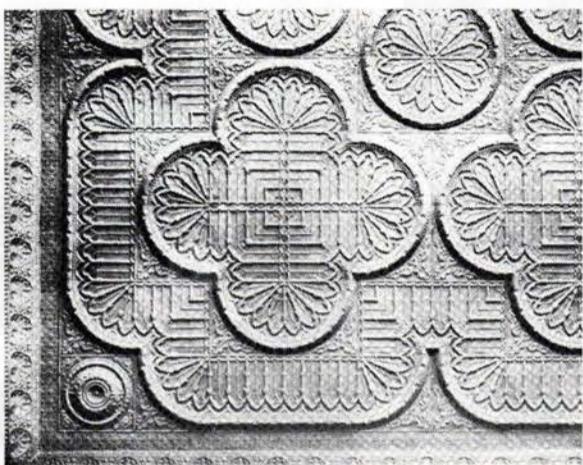


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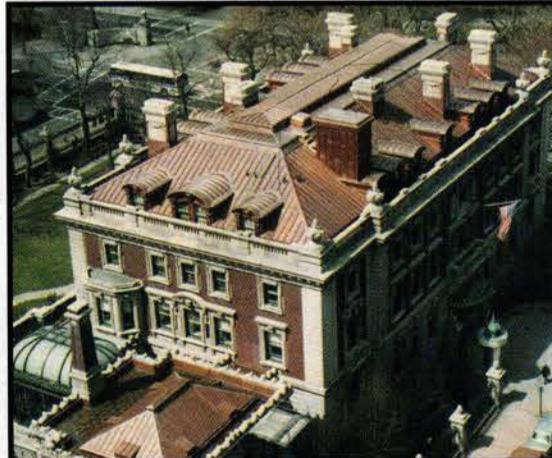
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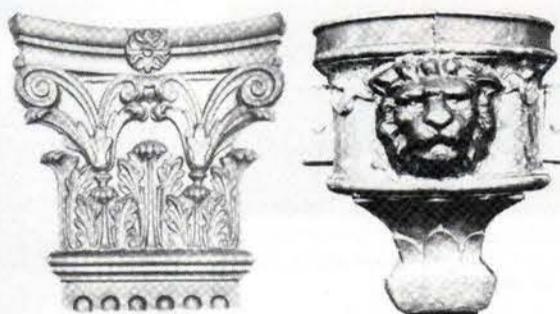
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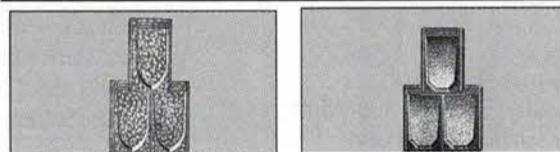
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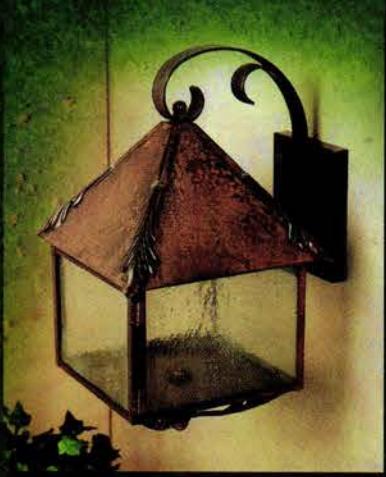
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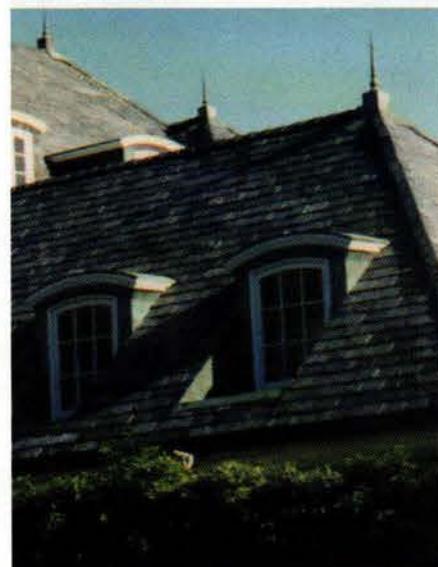
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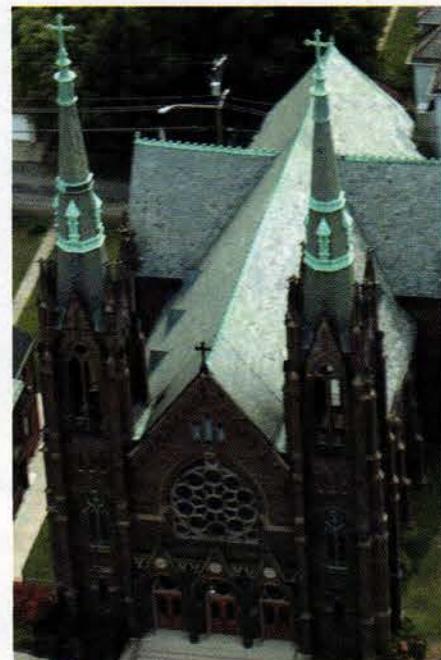
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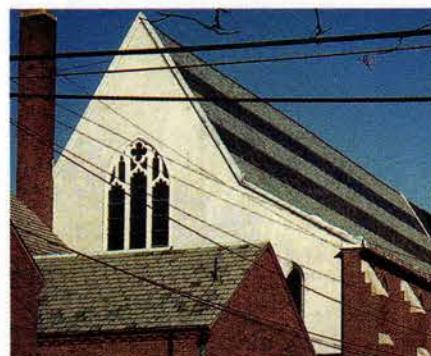
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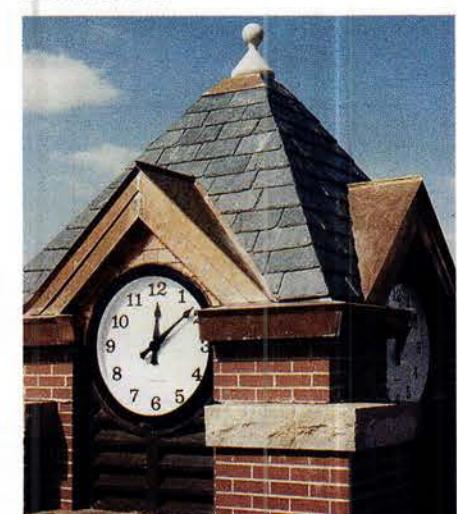
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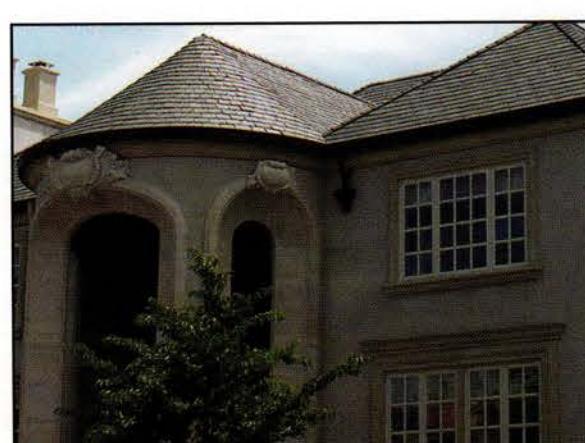
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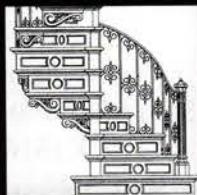
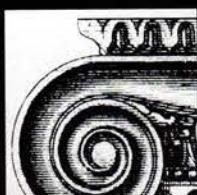
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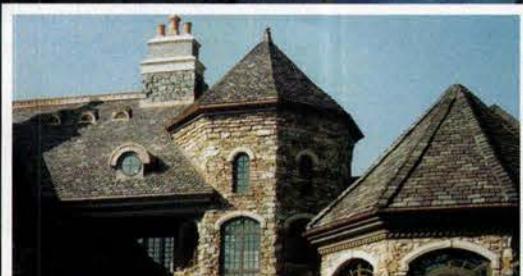
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804-231-0100; Fax: 866-727-1519  
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Manufacturer of flat concrete shingle tile: various colors & textures; can be

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**Write in No. 6340**

**Ludowici Roof Tile, Inc.**

800-945-8453; Fax: 740-342-5175  
[www.ludowici.com](http://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**



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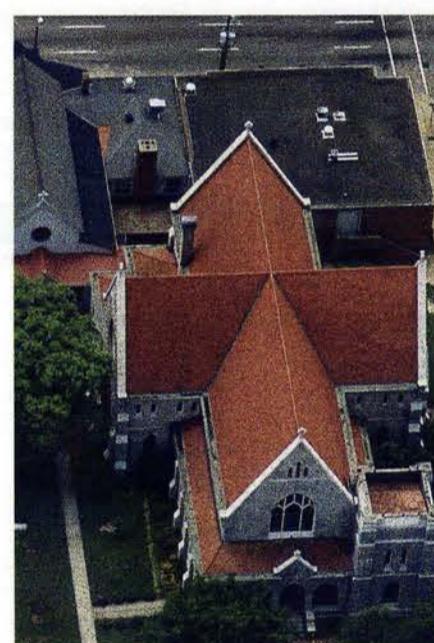
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**Reclaimed Roofs, Inc.**

302-369-9187; Fax: 302-397-2742  
[www.reclaimedroofs.com](http://www.reclaimedroofs.com)  
 Hockessin, DE 19707

Supplier of reclaimed roofing slate & tile: matches slate & tile for repairs & additions.

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 Photo: Pickard Roofing Co.

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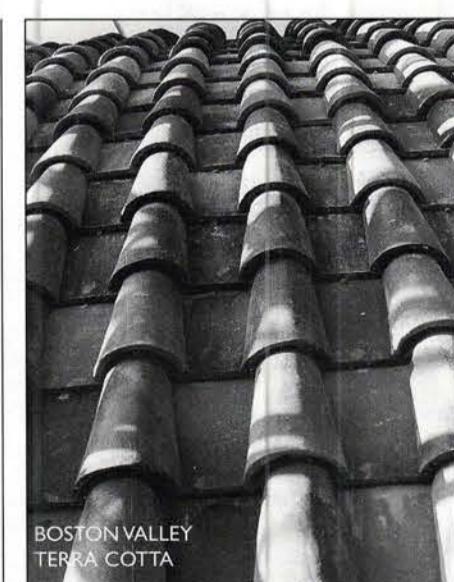
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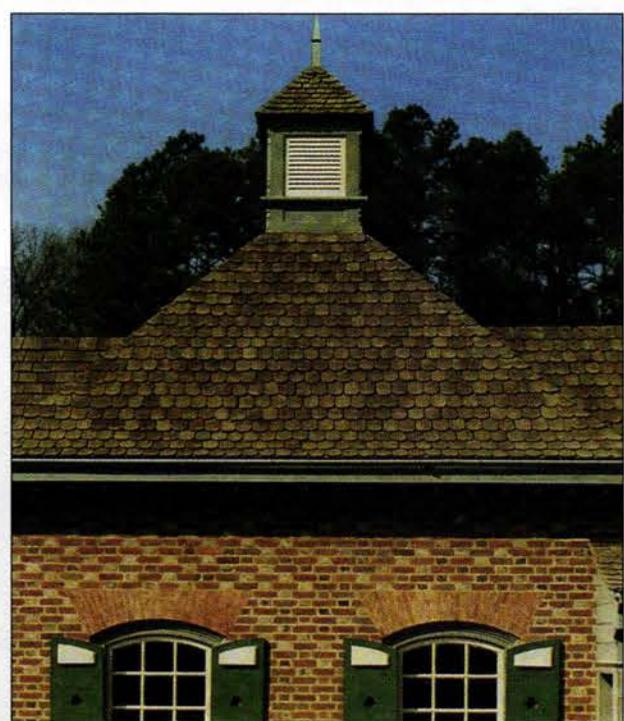
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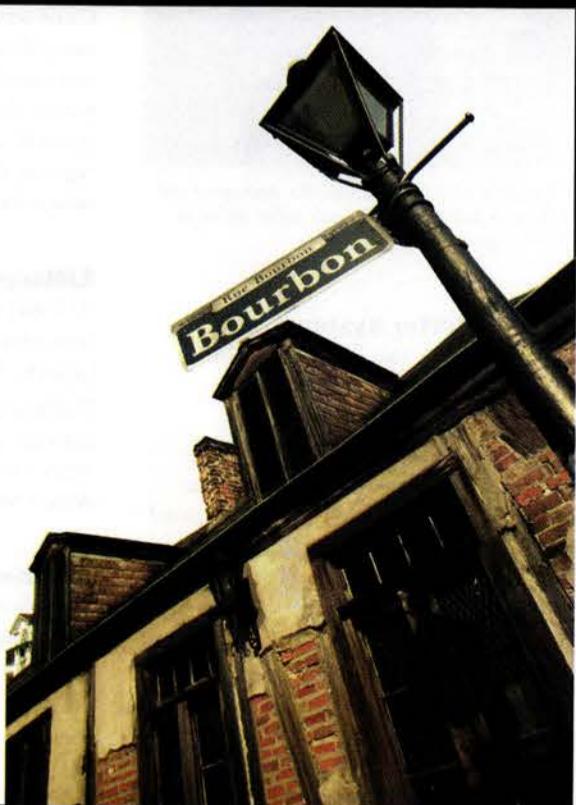
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C&J Metal fabricated this 3-in.-dia. downspout and 5-in.-wide half-round gutter with radius surface in 16-oz. copper.

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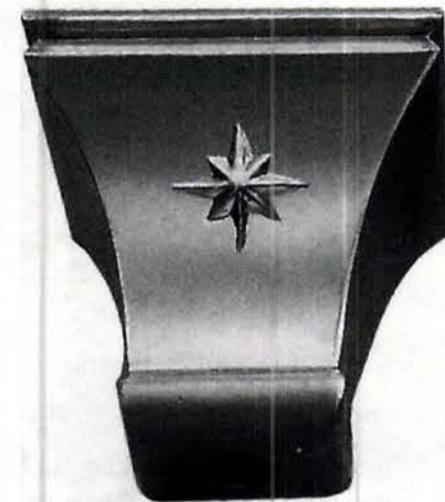
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256-350-7410; Fax: 256-309-5921  
[www.ornametals.com](http://www.ornametals.com)

Decatur, AL 35601

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

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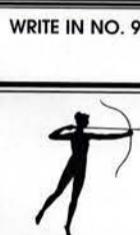
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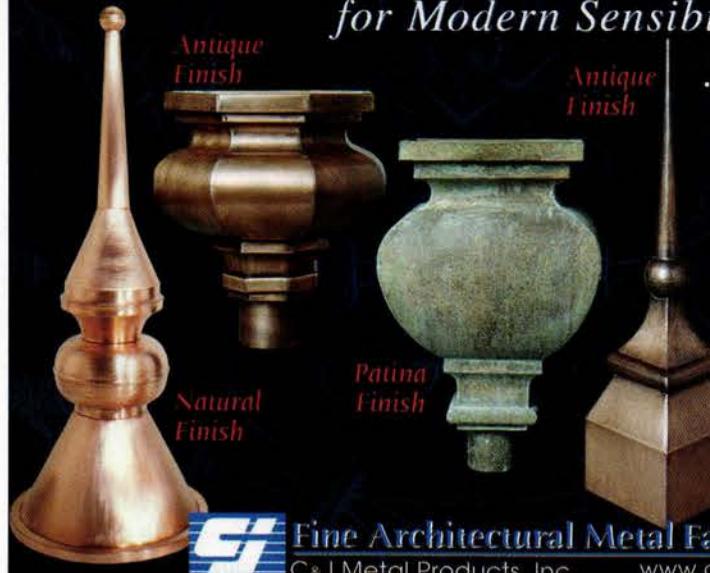
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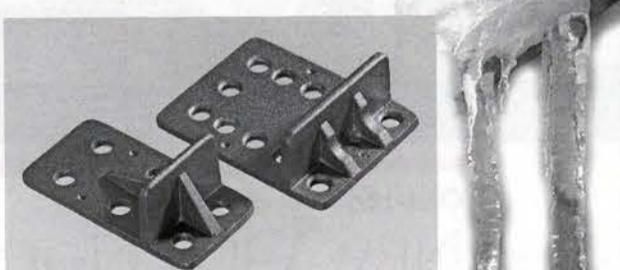
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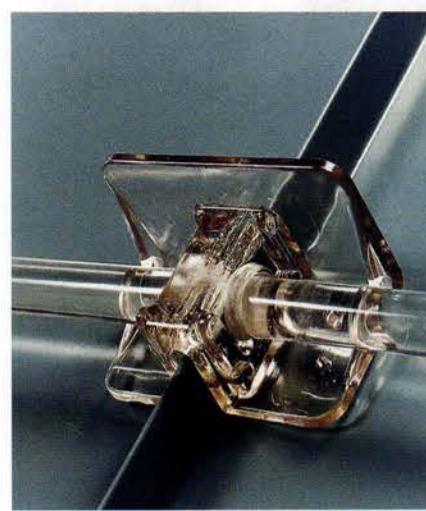
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[www.icebrakes.com](http://www.icebrakes.com)

Call for a sample and brochure today.

**WRITE IN NO. 2450**



Polar Blox offers a variety of snowguards, including this polycarbonate model for standing-seam roofs.

#### Polar Blox, Inc.

800-298-4328; Fax: 814-629-9090  
[www.polarblox.com](http://www.polarblox.com)  
Hollsopple, PA 15935

Manufacturer of snowguards: UV-stabilized polycarbonate; adhesive or screw mount; clear, custom & stock colors.

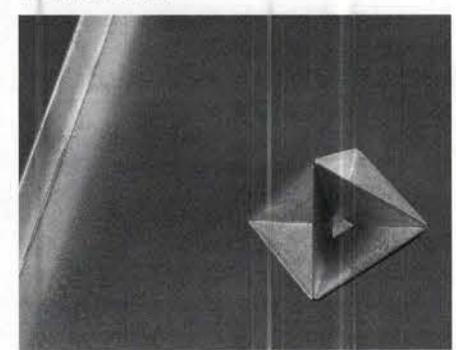
**Write in No. 2727**

#### Sno-Gem, Inc.

888-766-4367; Fax: 815-455-4367  
[www.snogem.com](http://www.snogem.com)  
McHenry, IL 60050

Supplier of snowguards: polycarbonate (clear or color) & metal forms; patented pre-tinning application for soldering; free design/layout on any roof system.

**Write in No. 1015**



The original metal snowguard from Sno-Gem is 2½ in. tall, 3½ in. deep and 3½ in. wide and can be used with slate, asphalt or metal roofing.

#### SnoBlox, Inc.

717-697-1999; Fax: 717-697-6141  
[www.snoblox.com](http://www.snoblox.com)  
Mechanicsburg, PA 17055

Supplier of polycarbonate snowguards: for use on metal roofs; 2 sizes; adhesive or screw mounted; snowguards for roof vents & chimneys.

**Write in No. 1758**



Sieger Snow Guards offers aluminum, bronze and galvanized-iron snowguards to fit most roofs.

#### Sieger Snow Guards Inc.

610-916-0815; Fax: 610-926-7933  
P.O. Box 320  
Leesport, PA 19533

Manufacturer of snowguards: 8 different styles; all sand-cast in aluminum gray iron and then galvanized & bronzed; since 1906.

**Write in No. 1886**



Designed for strength, the IceJax II from SnoBlox held 6,388 lbs. in independent professional testing.



## Surf the Industry



Online data & links for more than 673 suppliers of products & services for restoration, renovation & historically inspired new construction for civic & commercial projects.

[www.traditional-building.com](http://www.traditional-building.com)



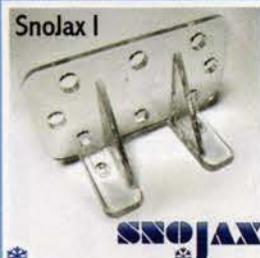
*IceBloX, Inc., d.b.a.*

# SNO BLOX

## "The Originator of Polycarbonate Snow Guards"



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



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



Face: 4.5" W x 2.5" H  
Base: 1.9" W x 2.5" L  
Zinc plated mild steel with color-matched powder coat finish. Does not get brittle. Screw down only. Screw tested to 1866 lbs.



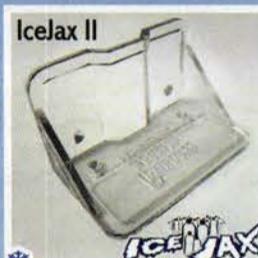
Face: 5" W x 3" H  
Base: 3" W x 5" L  
Waffled base increases bonding power. "V" shape fits more panels and does not trap water. Adhesive tested: 1449 lbs. Screw tested: 4849 lbs.



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



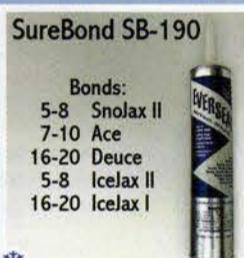
For use on shingle and slate roofs. Kit includes 25 SnoBloX Deuce, 25 Galvanized Straps, 50 S.S. lock nuts/bolts and 1 tube of SB-1800 C sealant. User assembled. Strap can be cut to desired length.



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



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



10.3 fl oz. caulking tube. Bonds SnoJax II, SnoBloX and Icelax to glossy coated Kynar™ painted metals with unmatched strength. Time and temperature constraints apply. Tensile strength: 2000 lbs.



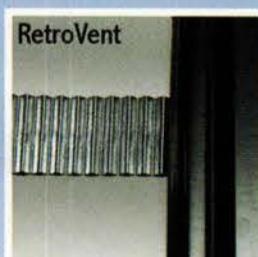
Color-matched stainless or galvanized steel. No seam penetrations! Lab and field tested. Attach year round! IceStoppers help prevent snow and ice from sliding under the bar. SnoBar By Action Manufacturing, LLC. Marketed By IceBloX, Inc.



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



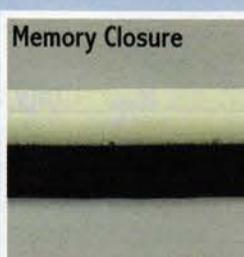
This ingenious product protects vents, chimneys and masts from snow and ice avalanche! Made from non-corrosive, powder coated, aircraft grade aluminum and stainless steel cable or strap.



Revolutionary galvanized roof ventilation solution. Allows airflow to entire roof, lowers utility costs, eliminates condensation. Faster, easier, safer, lasts longer than wood firrings. Two inch wide rolls.



An innovative new ridge cap ventilation solution. Features sturdy box design and durable plastic construction. Just peel and place to install. Use with Memory Closure as a ventilated universal closure.



A dual layer closure system that uses "memory foam" to conform to all rib configurations. For use on high and low sides or right and left bevels. Resists compression and shrinkage. Will not disintegrate.



Dangerous Snow Slides



Safe Snow Retention



Guaranteed Shipping within 24 business hours on all IN STOCK items. If your order does not ship on time, we will credit you \$20. Our business hours are 8 am to 5 pm EST. Details apply. Please visit [www.snoblox.com](http://www.snoblox.com) today for offer terms.

**SNOBLOX**

**SNOJAX**

**ICELAX**

**COLORBAR**

**SNOBAR**

**SnowCatcher**

**SUREBOND**

**VENTSAVER**

**STICK-A-VENT**

**RETROVENT**

\* Products that display this snow flake are typically In Stock. In Stock items are guaranteed to ship within 24 business hours. Visit [www.snoblox.com](http://www.snoblox.com) for offer terms.

**www.snoblox.com** **sales@s noblox.com** **www.snojax.com**

# calendar of events

## National Preservation Institute Seminar, April 17-18, 2007.

The National Preservation Institute will present "Preservation Maintenance: Understanding and Preserving Historic Buildings" in San Francisco, CA. Learn how to read your building and understand the effects of daily, monthly and annual maintenance activities, and understand the nature of building materials. Visit [www.npi.org](http://www.npi.org), or call 703-765-0100.

## The ICA&CA Arthur Ross Awards, May 7, 2007.

The Institute of Classical Architecture & Classical America will hold its 26th-annual Arthur Ross Awards at New York City's historic University Club. Five recipients will be awarded for outstanding careers or bodies of work in the Classical tradition. Past honorees include Allan Greenberg and Quinlan Terry, Historical Arts and Casting, Inc., and Decorators Supply Corp. This year's jury will be chaired by interior designer Bunny Williams. Visit [www.classicist.org](http://www.classicist.org) for details.

## Congress for the New Urbanism Annual Meeting, May 17-20.

The CNU will hold its 15th-annual congress at the Loews Hotel in Philadelphia, PA. City leaders, developers, architects, landscape architects, town planners, urban designers, engineers, environmental consultants, housing specialists, real-estate brokers, real-estate financiers and government officials, community activists, students and interested members of the public are encouraged to attend. Registration will open on February 15, 2007. Go to [www.cnu.org](http://www.cnu.org) for information.

**Beaux Arts Alliance Bus Tour, June 2, 2007.** The Beaux Arts Alliance will hold a bus tour of Upper Manhattan, taking in views of the Church of the Intercession, its cloisters and cemetery; the 18th-century Morris-Jumel Mansion; and Stanford White's Gould Library and Hall of Fame for Great Americans. Visit [www.beauxarts.org](http://www.beauxarts.org) for details.

**Temple of Invention Exhibition, Now – July 2007.** The Smithsonian American Art Museum presents "Temple of Invention: History of a National Landmark," in honor of the building's renovation, and the 170th anniversary of President Andrew Jackson signing legislation that authorized the building's construction. Charles Robertson, former deputy director at the museum and specialist in American decorative arts, is guest curator.

**Shakespearean Theater Exhibition, Now – August 2007.** As part of the Shakespeare in Washington festival, the National Building Museum presents "Reinventing the Globe: A Shakespearean Theater for the 21st Century." The exhibition features interpretive models, renderings and photographs of the Globe and other Shakespearean theaters over the past 400 years, and culminates with proposals for hypothetical Shakespearean Theaters for the 21st century. Visit [www.nbm.org](http://www.nbm.org), or call 202-272-2448 for details.

**Art and Architecture Summer Program, Tuscan Classical Academy, July 24 – August 14, 2007.** Program is in collaboration with the Institute of Classical Architecture & Classical America and the University of Notre Dame School of Architecture. Located near Florence, Italy, it will cover three areas: history and theory of Florentine humanism; Tuscan Classical architecture; and drawing and painting. Two shorter, professional intensive courses will also be available. For more information, contact Victor Deupi at [vdeupi@classicist.org](mailto:vdeupi@classicist.org).



The Earl's Court Globe Theater, built for the "Shakespeare's England" festival of 1912, was the first working replica of the Globe; one of many featured in the exhibition "Reinventing the Globe: A Shakespearean Theater for the 21st Century" at the National Building Museum. Photo: by permission of the Birmingham Shakespeare Library

## Traditional Building Exhibition & Conference, October 17-20, 2007.

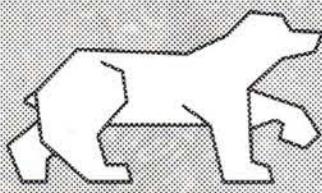
This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes and streetscapes and historically inspired new construction. The conference, which will be held this fall at the Morial Convention Center in New Orleans, LA, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to [www.traditionalbuildingshow.com](http://www.traditionalbuildingshow.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](http://www.classicist.org) or e-mail [academic@ma-ica.org](mailto:academic@ma-ica.org).

**Preservation Education Programs.** Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber frame evaluation and repair. For a complete listing of current programs, go to [www.preservationworks.org](http://www.preservationworks.org) or contact Judy Hayward at 802-674-6752.

**Wood-Carving Workshops.** Classically trained master wood carver Dimitrios Klitsas conducts classes in wood carving for novices as well as professionals. Classes are available both for groups and individual instruction. For more details, go to [www.klitsas.com](http://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](http://www.usheritage.com/events.htm). **TM**



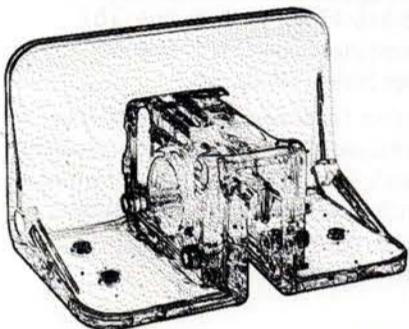
## POLAR BLOX

Standing Seam Guards  
Universal Snowguards  
Minor Rib Guards  
Slate & Shingle Guards

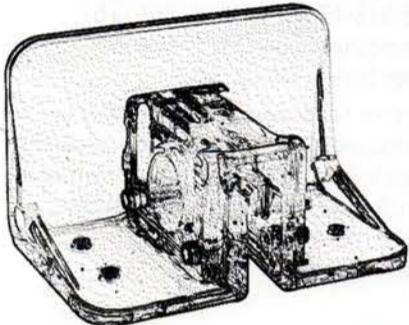
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- Features 4 interior stabilizers to withstand up to 2,500 pounds.
- Patented design is esthetically pleasing and unobtrusive.
- Compatible with all metals and composites
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- Will not stain slate or shingles like copper or steel snowguards.
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- Free technical schematics for layout and installation.
- For new construction or retrofit.
- Wide array of standard colors. Custom colors also available.

## SNO GEM™ the ultimate snow guard

Call Toll Free 888.766.4367

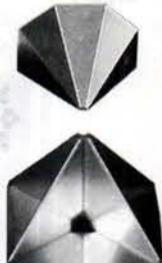
[www.snogem.com](http://www.snogem.com)

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ORIGINAL METAL & HALF-CARAT MODELS

AVAILABLE IN:

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- LEAD COATED COPPER
- FREEDOM GRAY
- TCS AND TCS II
- ZINC



Multi-Faceted snow guards designed to minimize unexpected falling snow and ice and enhance safety!

FOR ALL TYPES OF ROOF SYSTEMS.

- METAL ROOFING
  - COPPER ROOFS
  - SLATE ROOFS
  - ASPHALT SHINGLES
- \*All metal Sno-Gems available with tabs for easy installation on slate and shingle roofs.

POLYCARBONATE SNOW GUARDS  
AVAILABLE IN CLEAR AND MOLD INJECTED COLORS.



NEW Patented Pre-Tin Solder Application

\*NO ADDITIONAL SOLDER OR FLUX NEEDED, JUST HEAT TO INSTALL!  
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WRITE IN NO. 1015



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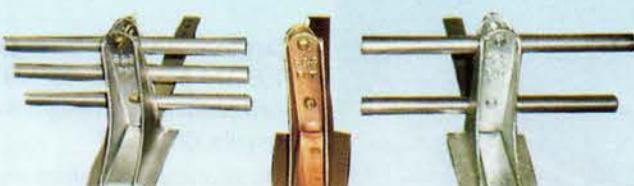
Manufactured with pride in Vermont, USA.  
Alpine SnowGuards • 289 Harrel St. • Morrisville, VT 05661

WRITE IN NO. 145

## Sieger Snow Guards



Since the turn of the 20th century, Sieger Snow Guards has provided protection from the possibility of snow and ice sliding off of America's roofs. As you drive down tree lined streets, walk across a college campus, or admire a stately church, you will see various types of roofs adorned with Sieger Snow Guards. All Sieger Snow Guards are of a scientific design and strongly made to hold masses of snow and ice when installed properly.



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Website: [www.siegersnowguards.com](http://www.siegersnowguards.com)

WRITE IN NO. 1886

# Weathervanes, Cupolas, Finials & Cresting

To order product literature, go to [www.traditional-building.com](http://www.traditional-building.com) and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter **No. 9923**.

## **Allen Architectural Metals, Inc.**

800-204-3858; Fax: 256-761-1967

[www.allenmetals.com](http://www.allenmetals.com)

Talladega, AL 35161

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

**Write In No. 1005**

## **Architectural Fiberglass Corp.**

800-439-2000; Fax: 631-842-4790

[www.afcornice.com](http://www.afcornice.com)

Copique, NY 11726

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

**Write In No. 6400**

## **Architectural Iron Co.**

800-442-4766; Fax: 570-296-4766

[www.architecturaliron.com](http://www.architecturaliron.com)

Milford, PA 18337

Manufacturer of historical wrought- & cast-iron items: columns, benches, fences, gates, cresting, cast-iron window sash weights & more; restoration & custom casting; foundry & blacksmithing; field removal & installation services.

**Write In No. 1504**

## **B&B Sheetmetal**

718-433-2501; Fax: 718-433-2709

[www.bbsheetmetal.com](http://www.bbsheetmetal.com)

Long Island City, NY 11101

Manufacturer of copper cornices, dormers, flashing, cupolas, gutters, downspouts, louvers, conductor heads & radius/tapered roof panels: water-jet custom cutting; 'How to Solder' DVD.

**Write In No. 1679**

## **Boston Valley Terra Cotta**

716-649-7490; Fax: 716-649-7688

[www.bostonvalley.com](http://www.bostonvalley.com)

Orchard Park, NY 14212

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**



This bronze cupola was custom-designed and manufactured by C&J Metal Products and is available in copper, lead-coated copper and galvanized steel.

## **C&J Metal Products**

800-500-8660; Fax: 562-634-8823

[www.cjmetals.com](http://www.cjmetals.com)

Long Beach, CA 90805

Manufacturer & supplier of architectural sheet-metal elements: roof dormer vents, finials, spires, dormers, canopies, leader heads & chimney tops; restoration & duplication.

**Write In No. 596**

## **Campbellsville Industries, Inc.**

800-467-8135; Fax: 270-465-6839

[www.cvilleindustries.com](http://www.cvilleindustries.com)

Campbellsville, KY 42719

Manufacturer & installer of architectural metalwork: steeples, cupolas, clock towers, finials, weathervanes, dormers, cornices, crosses, columns, balustrades, picket & paneled railings; aluminum, copper, zinc & lead-coated copper.

**Write In No. 2730**



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

## **Cape Cod Cupola Co.**

508-994-2119; Fax: 508-997-2511

[www.capecodcupola.com](http://www.capecodcupola.com)

North Dartmouth, MA 02747

Manufacturer of cupolas: with windows or louvers; in finish pine or AZEK (PVC); weathervanes & finials.

**Write In No. 1514**

## **CopperCraft, Inc.**

800-486-2723; Fax: 817-490-9661

[www.coppercraft.com](http://www.coppercraft.com)

Keller, TX 76248

Manufacturer of sheet-metal products: spires, finials, louvers, dormers, weathervanes, cupolas, conductor heads, cornices, cladding, chimney caps, canopies, bronze doors & more.

**Write In No. 1490**

## **Custom Copper Designs**

405-417-6464; Fax: 405-793-9464

[www.customcopperdesigns.com](http://www.customcopperdesigns.com)

Newalla, OK 74857

Manufacturer of custom copper architectural elements: cupolas, finials, cresting, gutters, louvers & weathervanes.

**Write In No. 1857**

## **Custom Home Accessories, Inc.**

800-265-0041; Fax: 916-635-0228

[www.mailboxes.info](http://www.mailboxes.info)

Rancho Cordova, CA 95742

Manufacturer of metalwork accessories: weathervanes, cupolas, finials, roof caps,

mailboxes, lighted address plaques, signs & lampposts; cast aluminum, bronze, brass & copper; custom sizes.

**Write In No. 527**



This eagle weathervane was manufactured by Custom Home Accessories in copper.

## **DeAngelis Iron Work, Inc.**

888-676-4766; Fax: 508-238-7757

[www.deangelisiron.com](http://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**



These copper finials were custom fabricated by Durable Slate from 20-oz. sheets for an historic building in Columbus, OH.

## **Durable Slate Co., The**

800-666-7445; Fax: 614-299-7100

[www.durableslate.com](http://www.durableslate.com)

Columbus, OH 43201

Contractor providing historic restoration: slate, tile & metal roofing; exterior metal ornament; restoration of masonry, monuments, doors, windows, interiors, steeples, spires & cupolas; Midwest, East & South regions; since 1986.

**Write In No. 3720**



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roofs: 2 sizes; bare aluminum finish & dozens of powder-coated colors; product selection, layout assistance & installation advice; finials; made in the U.S.

**Write In No. 2450**

## **EJM copper, Inc.**

877-447-0074; Fax: 407-447-0075

[www.ejm copper.com](http://www.ejm copper.com)

Orlando, FL 32804

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

**Write In No. 1377**



The Flying Heart weathervane was manufactured by EJM copper.

## **Fiberglass Specialties, Inc.**

800-527-1459; Fax: 903-657-2318

[www.fsiweb.com](http://www.fsiweb.com)

Henderson, TX 75653

Manufacturer of FRP steeples, domes & cupolas: dozens of stock sizes & components; fiberglass & custom baptismal fonts; columns & balustrades; design department assists with custom requirements.

**Write In No. 7310**

## **Florentine Craftsmen, Inc.**

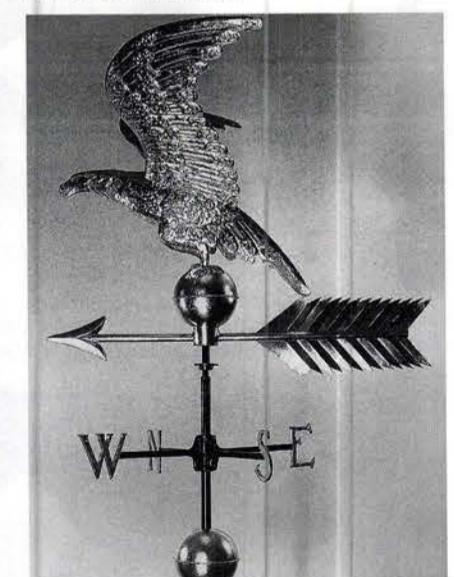
800-876-3567; Fax: 718-937-9858

[www.florentinecraftsmen.com](http://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.**



Florentine Craftsmen's eagle weathervane is one of hundreds of designs available from the company.

## **Goodwin Associates**

585-248-3320; Fax: 585-387-0153

[www.goodwinassociates.com](http://www.goodwinassociates.com)

Rochester, NY 14618

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

**Write In No. 806**



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800-450-0659; Fax: 905-475-9764

[www.heatherandlittle.com](http://www.heatherandlittle.com)

Markham, Ontario, Canada L3R 0H1

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

**Write in No. 2470**



*Heather & Little restored the lead-coated-copper dome and cupola for Our Lady of Lourdes Roman Catholic Church in Toronto, Canada.*

### **Historical Arts & Casting, Inc.**

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

[www.historicalarts.com](http://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**

### **Kenneth Lynch & Sons, Inc.**

203-762-8363; Fax: 203-762-2999

[www.klynchandsons.com](http://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 ornamental weathervane was designed and fabricated by Kenneth Lynch & Sons.*

### **Michigan Ornamental Metals**

201-945-4930; Fax: 201-945-4931

[www.michiganornamental.com](http://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.

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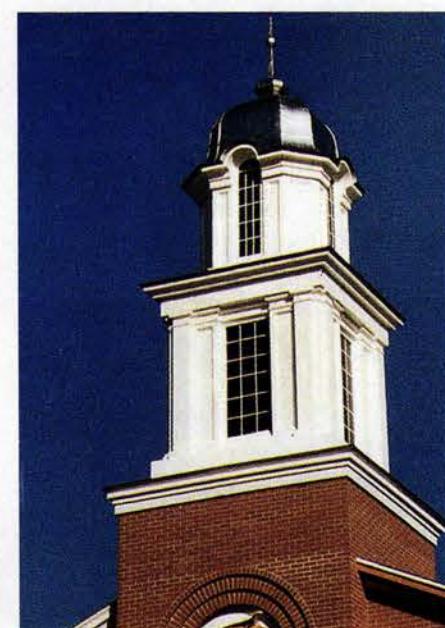
435-257-5673; Fax: 435-257-3842

[www.munnsmfg.com](http://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**



*Munns creates aluminum steeples, pinnacles, spires, cupolas and towers in a variety of styles.*

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[www.newconceptlouvers.com](http://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.

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*Aluminum and copper cupolas from New Concept Louvers are offered in more than 450 colors; they are pre-cut to fit any roof pitch.*

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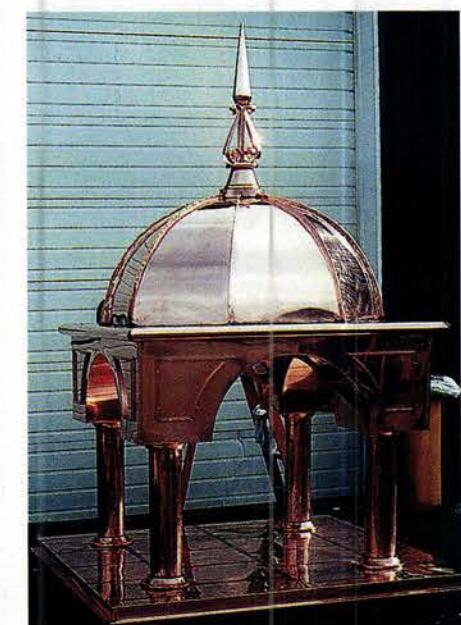
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Fax: 44-1769-5408-64

[www.no9uk.com](http://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**

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[www.ornametals.com](http://www.ornametals.com)

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

**Write in No. 5025**

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[www.reclaimedroofs.com](http://www.reclaimedroofs.com)

Hockessin, DE 19707

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[www.robinsoniron.com](http://www.robinsoniron.com)

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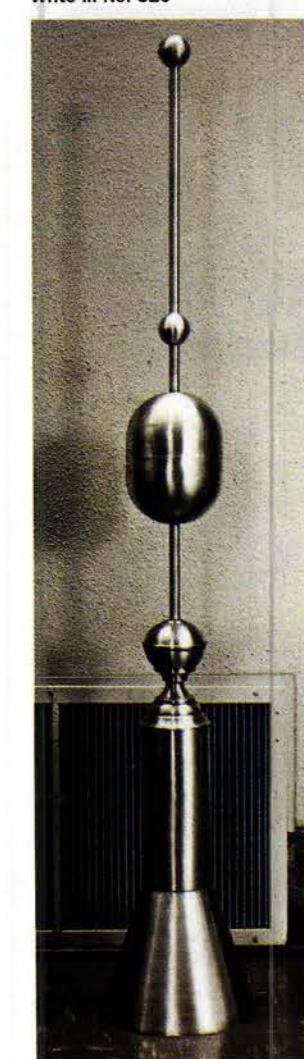
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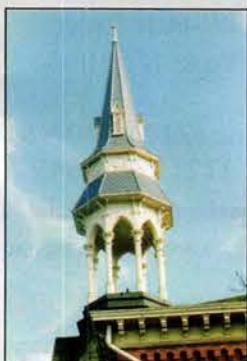
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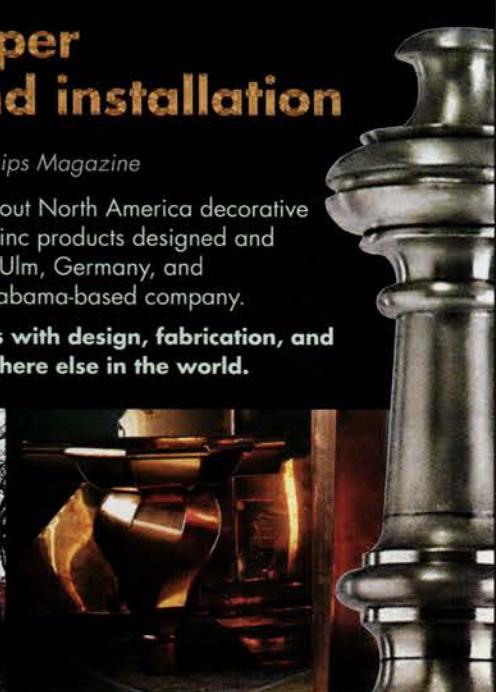
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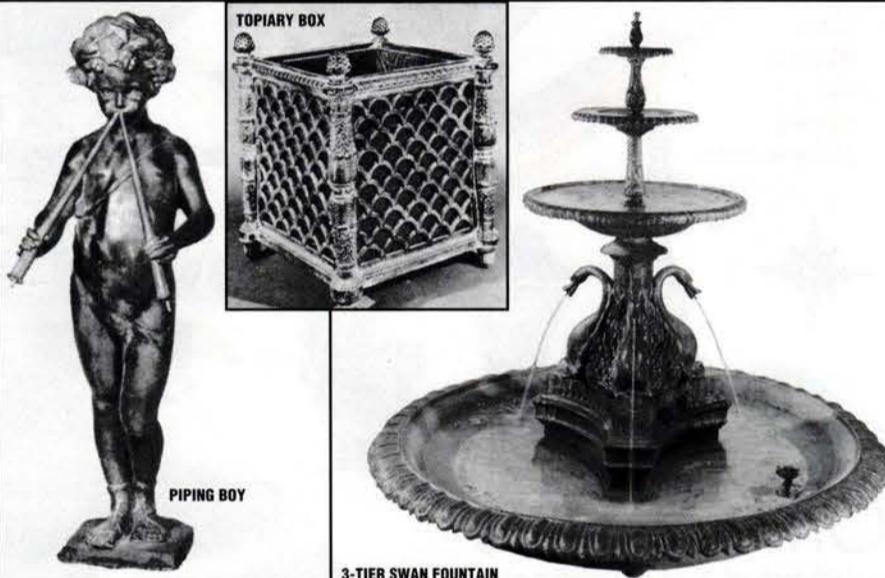
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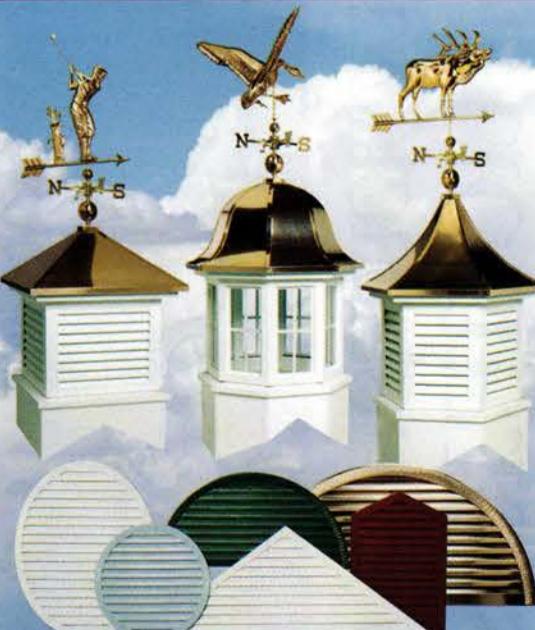
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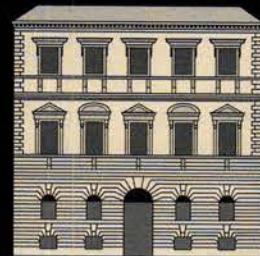
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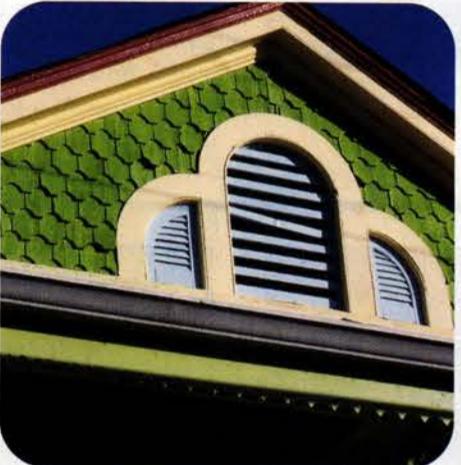


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Trade association: represents suppliers of Western Red Cedar shingles & shakes.

Write in No. 1888



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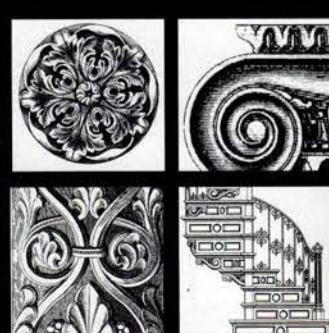
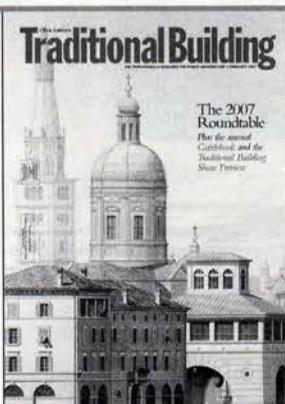
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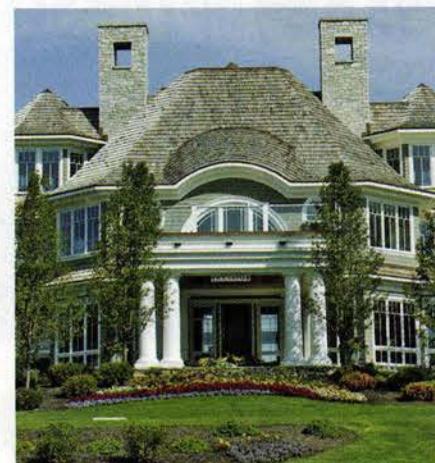
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Trade association for manufacturers, distributors & installers of Certi-label

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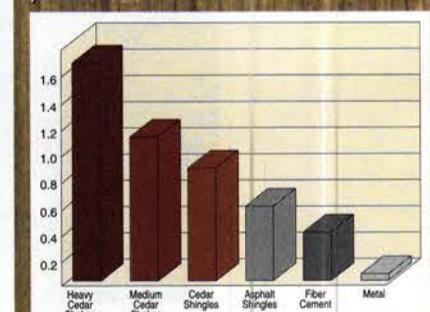
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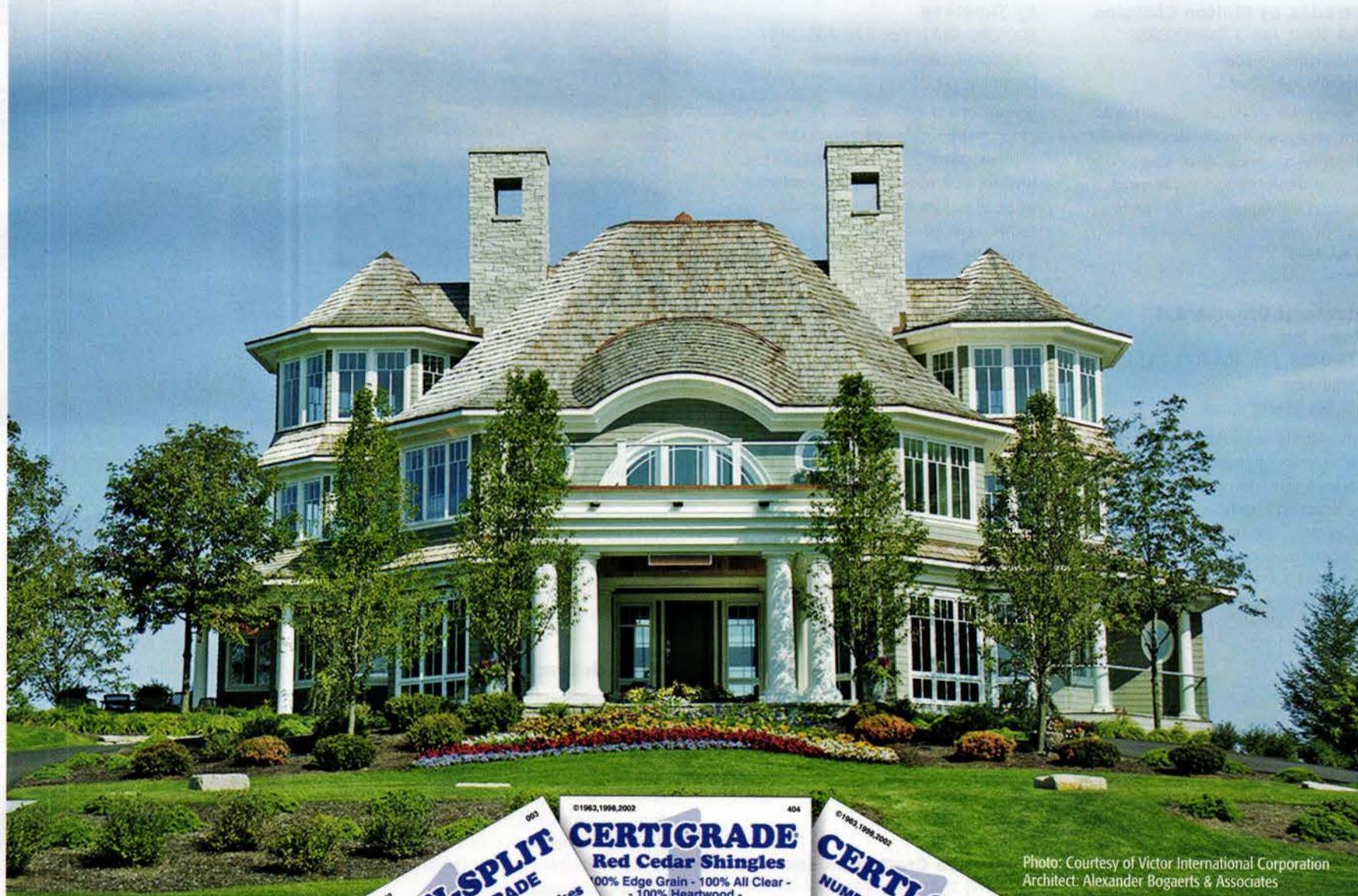


Photo: Courtesy of Victor International Corporation  
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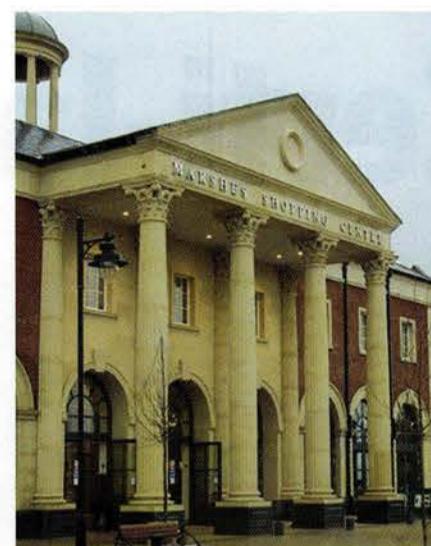
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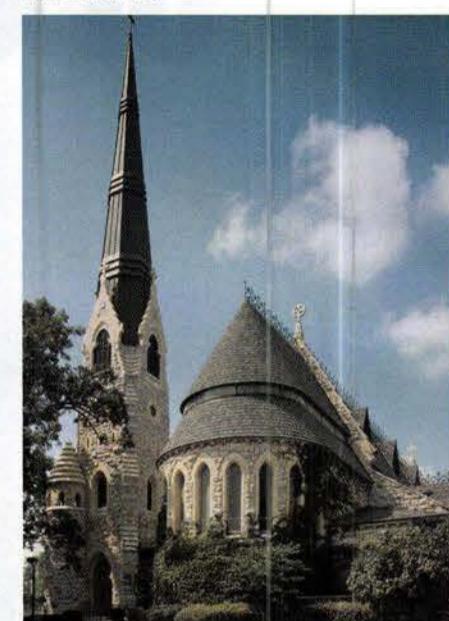
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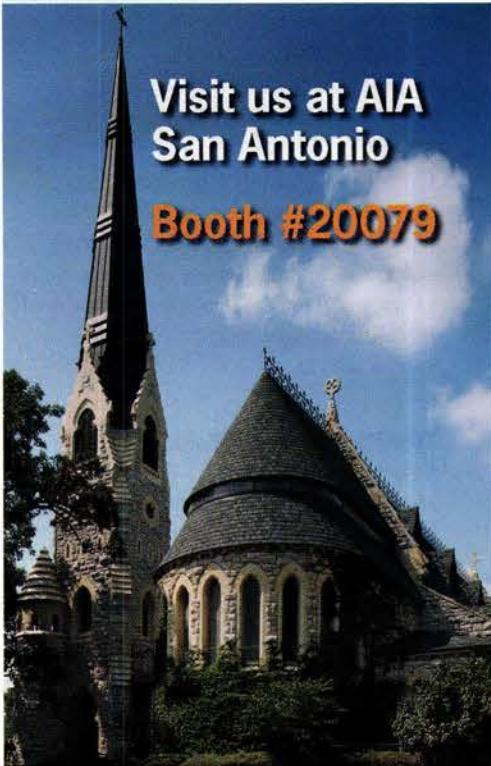


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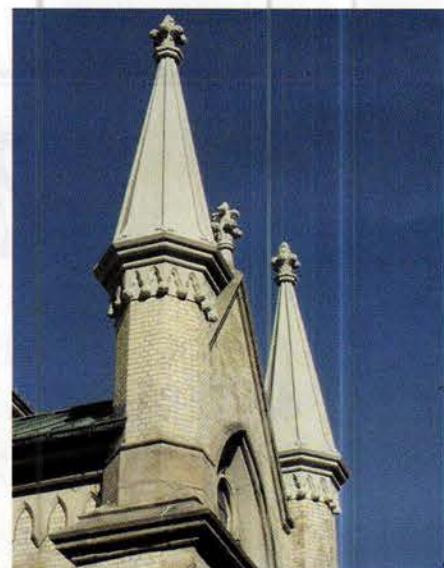
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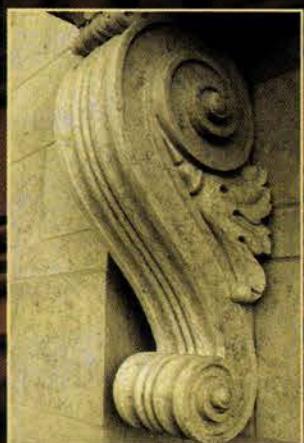
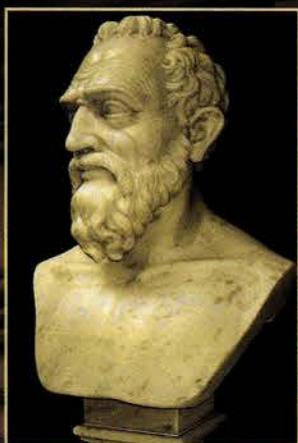
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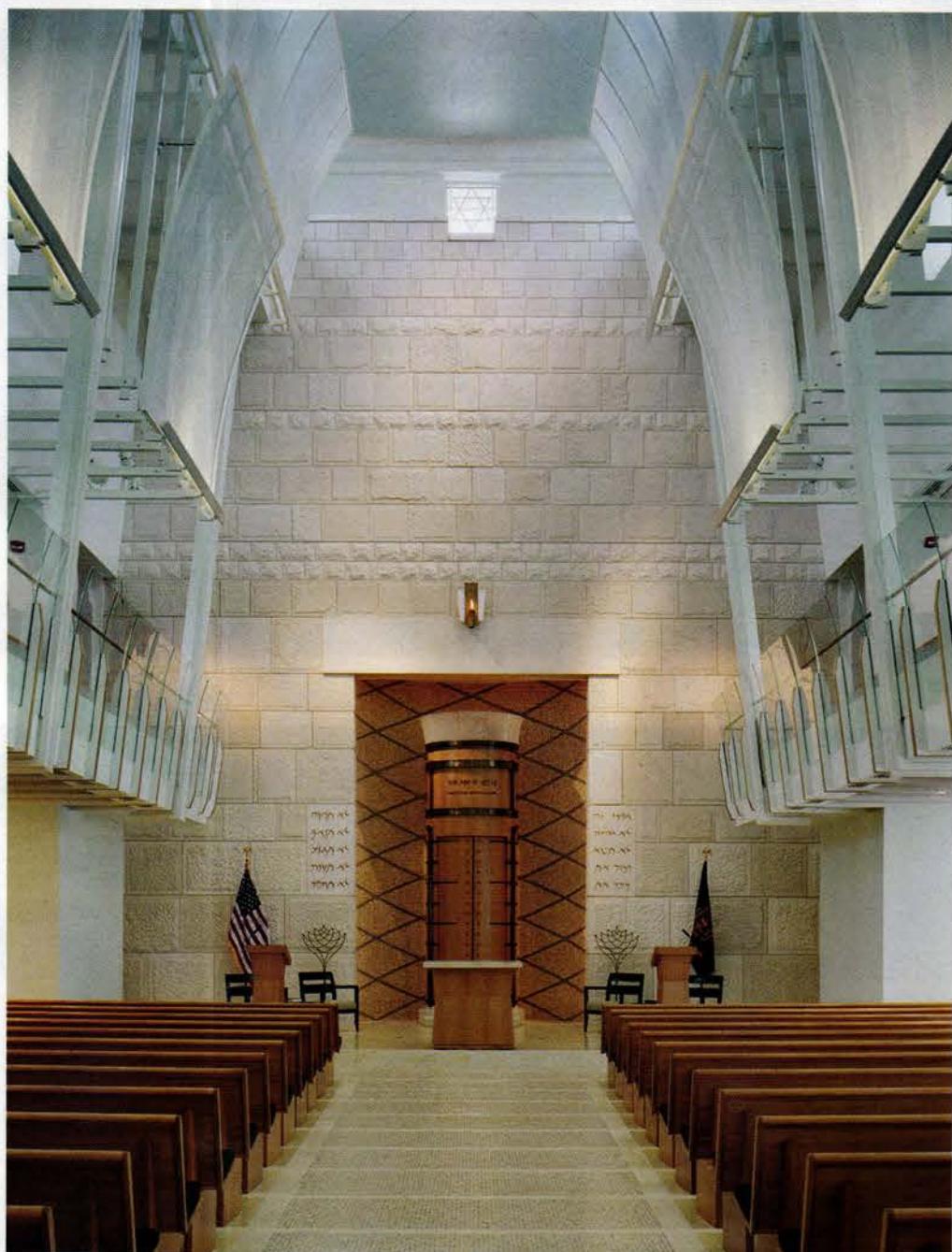
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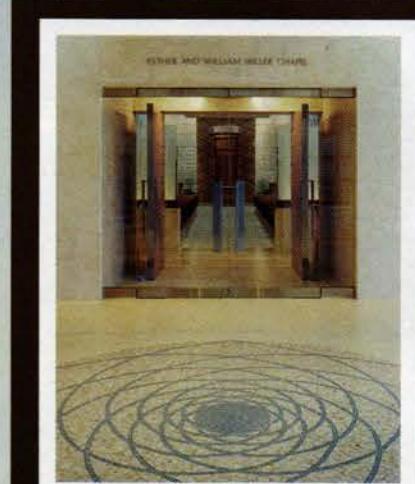
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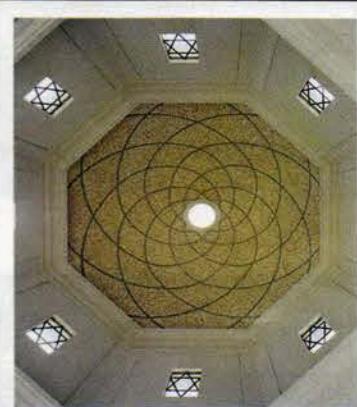
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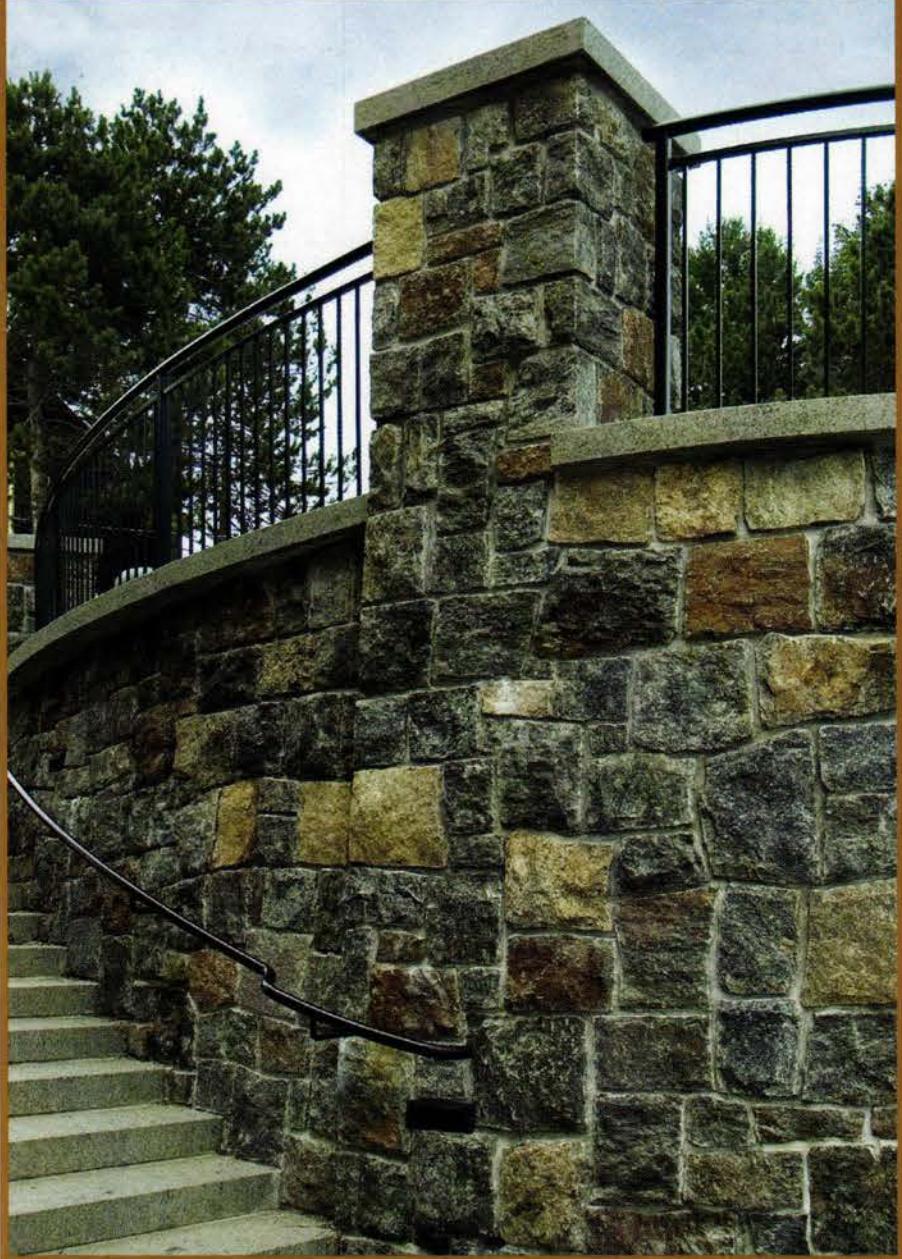
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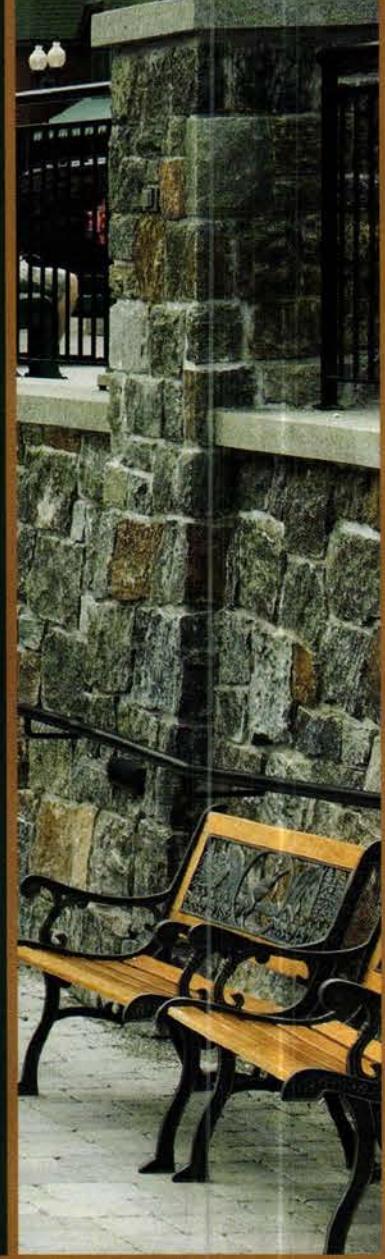
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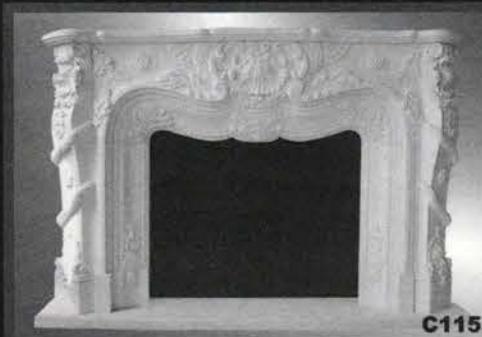
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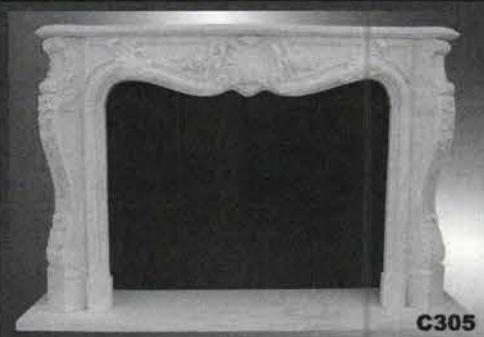
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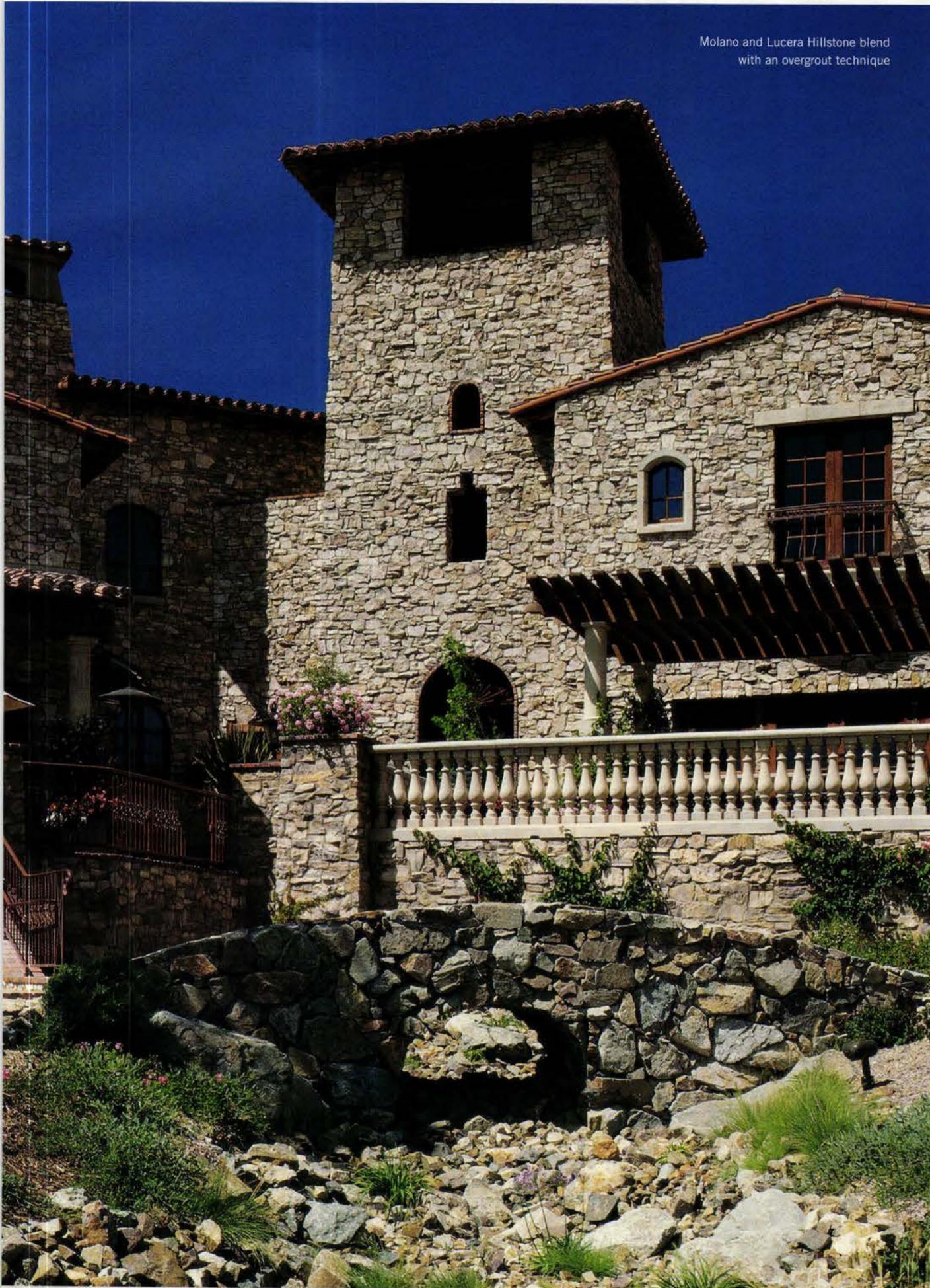
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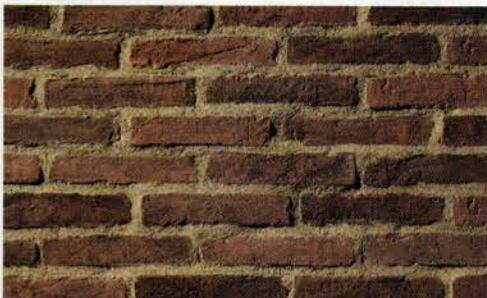
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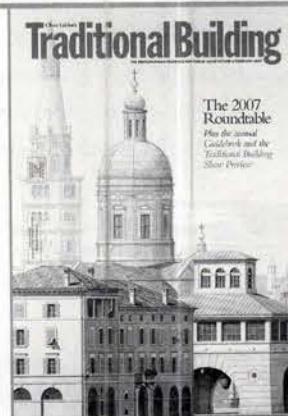
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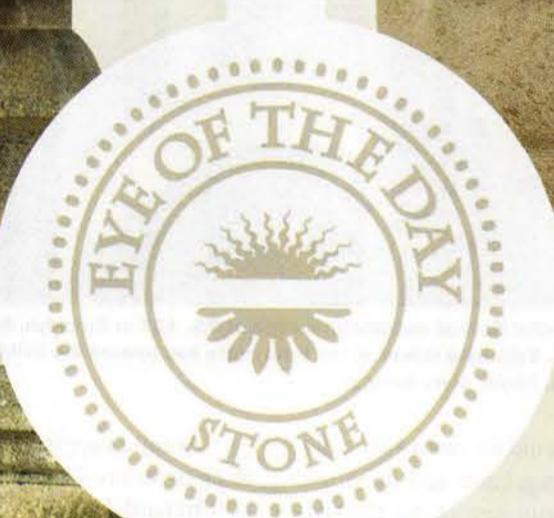
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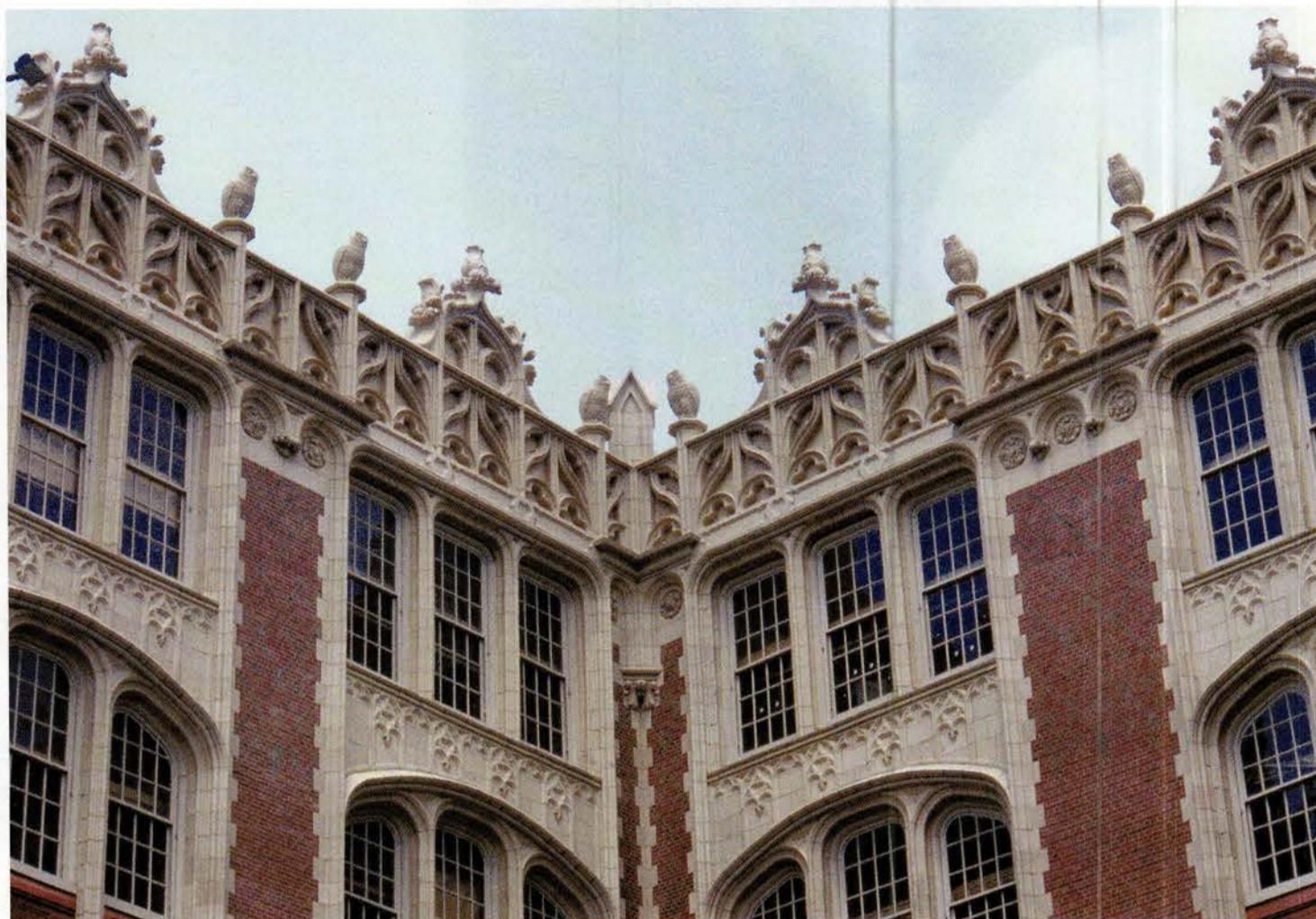
BY NICOLE V. GAGNÉ

To date, Chinese archeologists have unearthed more than 7,000 life-size statues – soldiers, horses, chariots – dating from the Qin Dynasty (221–206 B.C.E.). These marvels were made not of stone but of terra cotta: a fired clay that achieves a hardness and endurance rivaling stone. Terra cotta's central importance in the ancient world's sculpture and pottery was so fundamental that it's easy to overlook the equally vital role this material played in the bricks and roof shingles of construction. As a thrifty substitute for carved stone, terra cotta eventually became a prominent feature of exterior ornamentation in Western design, and made its presence felt in American architecture.

"Its first use in the United States happened in the late 1840s and '50s," says Susan Tunick, president of Friends of Terra Cotta (FOTC), a national non-profit organization founded to promote education and research in the preservation of architectural terra cotta. "Terra cotta was made by small companies that tended to be from the East Coast. The main development, what we call the second revival of terra cotta in the United States, took off in Chicago after the fire of 1871. As this phase developed, there were Midwest, West Coast

and East Coast companies. The real period of popularity would be from the mid-1880s until the late 1920s, when the Depression hit. Changing tastes and developing technologies also lessened the use of terra cotta, but the main impact was the fact that fewer buildings were being built in the Depression."

FOTC has performed a great service in encouraging the restoration of exterior terra cotta. "Our organization has been in operation for 25 years," says Tunick. "In the early '80s, there were only three or four New York projects that used new terra cotta for restoration. Now there's got to be at least 150. We've seen a very steady increase in the use of actual terra cotta for replacement. Proper, in-kind repair becomes more economical if you're able to look at the long view."



**Highlighting the Gothic Revival architectural style of P.S. 157 in Brooklyn, NY, are its terra-cotta copings, mullions and ornament, complete with watchful owls. Extensive failure of the terra cotta had marred the building's exterior until Gladding, McBean was brought in to replicate the missing details.** Photo: Mary Swisher

Among suppliers of true terra cotta, two internationally respected and sought-after firms are Gladding, McBean of Lincoln, CA, and Boston Valley Terra Cotta of Orchard Park, NY. Neither business restores damaged terra-cotta ornament; they only create pieces that follow new designs or replicate earlier work. But experts with both firms agree: When vintage terra cotta suffers damage and requires replacement, the fault does not lie with the material.

"Terra cotta doesn't fail," insists Gretchen Krouse, vice president of sales and promotion at Boston Valley Terra Cotta. "It's fired at 2,000 degrees and it actually lasts longer than stone because it doesn't deteriorate." Pete Pederson, national terra cotta sales manager for Gladding, McBean, echoes her. "Terra cotta has an unlimited life expectancy," he says. "The typical reason for its replacement is moisture intrusion, brought about by faulty joints or flashings, or improper installation procedures such as using incorrect anchoring systems – or a lack of any anchoring systems. In many areas, severe weather problems cause expansion and contraction during freeze-thaw conditions; in other areas, you have salt-water conditions that will effect the anchoring and the actual building."

Krouse has seen the frequent problem areas with failing terra cotta: "down the corners of the buildings, up in the parapet area, around the windows, where water can collect. It starts rusting the steel, and the steel expands and breaks the terra cotta."

"It boils down to the era in which the building was constructed," notes Jim Anderson, marketing manager at Gladding, McBean. "Earlier buildings used steel or galvanized anchors instead of the later stainless-steel anchors, and these erode over time."

Not surprisingly, the older systems for anchoring terra-cotta pieces are still preferred today, although the materials comprising them have changed over the years. "The engineering hasn't changed a whole lot," Krouse explains. "And of course we don't make the attachment systems – we tend to go with what the engineer or architect designs. But the methodology of anchoring and hooks is still pretty much the same, only stainless steel is the preferred anchoring-system metal now, because it won't rust." These replacements sometimes extend further than the old anchors, notes Pederson. "The actual substrate or original steel structure can deteriorate to the point where it has to be removed and replaced along with the old anchoring devices. But in some instances



**To create the Oakland City Administration Buildings complex in the historic downtown district of Oakland, CA, the City Hall had to be knitted together with the Broadway Building. A detail of the latter building is shown here, displaying handsome terra-cotta ornament supplied by Gladding, McBean.** Photo: Mary Swisher

**Built in 1916, the Utah State Capitol is a showcase for creative terra-cotta ornament, especially in its columns and the cladding of its classically detailed rotunda. Over the decades, the ferrous-metal anchors had rusted and corroded, cracking the original terra cotta. Boston Valley Terra Cotta was called in to supply replacement pieces and ultimately created 24 terra-cotta columns with full entasis. So the finished columns would have as few joints as possible, each column incorporated ten terra-cotta sections that measured up to 38 in. in diameter.** Photo: courtesy of Boston Valley Terra Cotta

the substrate or the original steel can be cleaned to a degree that it can be coated and reused."

Just as anchoring methods have survived more or less intact, the terra-cotta formulations currently in use are also largely those of an earlier era. "Boston Valley Terra Cotta is run by a ceramic engineer," Krouse points out, "and our terra cotta has been formulated and engineered to withstand freeze-thaw, so its ability to last many, many generations is outstanding. But it's still pretty much the same, just better quality, more refined, so you don't have inert materials in there."

Terra cotta from Gladding, McBean, according to Pederson, "is formulated to be greater than specification requirements for moisture absorption, saturation coefficient, compressive strength and freeze-thaw conditions. The materials manufactured today are of better quality than, say, a hundred years ago, because the firing process is now much better controlled — many of the kilns are computerized and controlled with a more accurate temperature gradient."

Of course, true terra cotta is no longer the inexpensive item it once was; the more complex the replication and/or attachment, the greater the cost. "Prices vary greatly with the degree of difficulty in producing the units," comments Anderson of Gladding, McBean. "The minimum would be a flat piece, maybe \$75 or so per square foot." Krouse of Boston Valley Terra Cotta didn't offer a minimum, commenting instead, "There's definitely some basic square-footage costs, but each project is different, because you have to start out with new molds and molds to match that existing building."

Both firms can also require a significant lead time for their work. "Lead times vary with the size of the job, how many models and molds — it could be five or 105. But I would say an average is 12 to 14 weeks," says Krouse. "We can start on the project as soon as we have access to the building," notes Pederson. "But the preparations that lead up to the actual receipt of the replacement materials can be



quite a lengthy time frame." These suppliers also offer secure warranties for their terra cotta, contingent upon the installation and the original design specifications of the project architect.

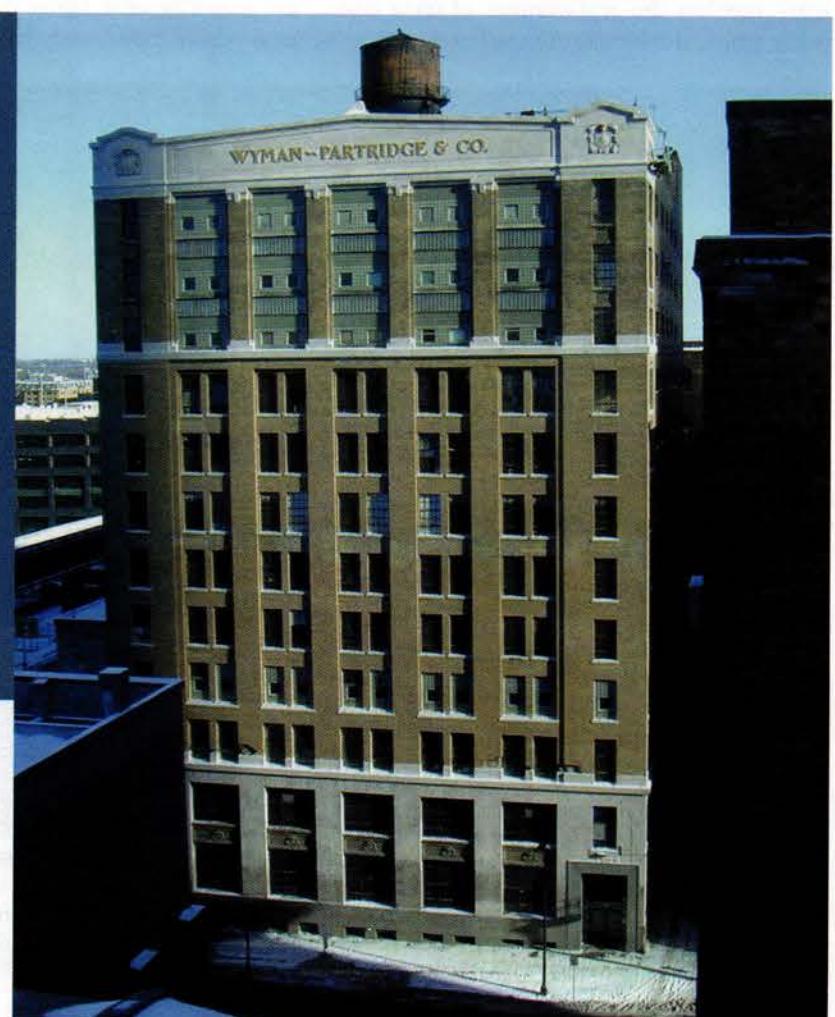
#### Substitute Materials

Meanwhile, suppliers of substitute materials such as GFRC (glass-fiber-reinforced concrete), cast stone and fiberglass agree on the characteristics of true terra cotta, while offering alternatives. "The biggest problems are usually never with the terra cotta; it's the steel behind it," says Philip Gallagher, president of Towne House Restorations, a Brooklyn, NY-based supplier of cast stone. Charles Wittman, president of Architectural Fiberglass Corp., of Copiague, NY, a supplier of fiberglass, agrees. "Typically, the problems with terra cotta are caused when water gets in and



The terra-cotta cornice at 327 Central Park West in New York City is actually a replication in FRP, produced by Architectural Fiberglass Corp. Both colors were molded into the fiberglass, which is lightweight enough to permit the firm to produce numerous "terra cotta" components in single, modular units measuring 6 ft. long and weighing less than 150 lbs. Photo: courtesy of Architectural Fiberglass Corp.

Right: Architectural Reproductions undertook the restoration of this building in the warehouse district of Minneapolis, MN. The job entailed the total replacement of the parapet wall at the top of the building, as well as the replacement of the two belt cornices with GFRC blocks that matched the original multi-colored terra-cotta finish. Photo: Royce J. Wiens, AIA



corrodes the structural steel and the steel hangers – or, in many cases, the cast-iron or wrought-iron hangers and straps.”

David Talbott, president of Architectural Reproductions, a Portland, OR-based supplier of GFRC, expands the problem list, observing that people can be as destructive to terra cotta as water can. “Wear and tear and changes of styles are the most common problems,” he says, “such as storefronts torn out and modernized, or cornices that have fallen because of lack of maintenance.” However, Talbott has also seen situations where the original material carries some of the blame. “We’ve also replaced terra cotta that has not weathered tremendously well. Like other materials, terra cotta took a while to evolve, and in some earlier installations it’s not unusual to see stress cracking because of a heavy compressive load and insufficient stress release in the wall. That’s a problem with learning to use the terra cotta; but one problem that’s hard to attribute to anything but the terra-cotta piece itself is glaze failure.”

Substitute materials have stimulated new approaches to anchoring replacement ornament. Talbott notes that, with GFRC pieces, attachments still employ “the flex-anchor situations. But there are variations in what was done with original terra cotta, with holes that go entirely through flanges and webbing, and stainless-steel rods that might be used. There is the potential to use a cut, slotted, kerfed connection with a stainless-steel strap anchor, much like is used in stone masonry. We’ve done a lot of work and a lot of testing of those connections. Flexibility in the mounting systems, even with smaller pieces and premix materials, is still desirable. Molding things down rigidly is typically not a very good idea.”

Wittman attributes a special advantage to fiberglass because “it’s extremely lightweight compared to terra cotta. So there have been cases where the steel supports were inadequate to support the terra cotta, but the engineer has been able to adaptively reuse the original steel spandrels and outriggers to support the fiberglass. If they were redoing it in terra cotta, they would have to completely redo all the steel.”

Cast stone is a different story, as Gallagher explains: “The anchoring usually changes considerably because we’re putting in solid blocks. The terra-cotta pieces were hollow and they would backfill them with masonry, and that masonry would attach into the masonry back-up conditions, and oftentimes interlock the piece with the building itself. We usually use a different type of anchor to anchor back into the masonry: all stainless-steel clips and pins with epoxy or expansion bolts that will tie to the back-up masonry or be welded to the back-up steel.”

Gallagher points out that “roughly 80 percent” of Towne House Restorations’ work involves the replacement of terra cotta: “the majority of it being probably water tables, and header stones, lintel units – the areas where they mostly have steel.



This rubber mold is being set up by Architectural Reproductions in order to produce a corner segment of a cornice. A modular approach is being used, with the multiple blocks ganged together in a modular mold with molded-in false joints. Photo: courtesy of Architectural Reproductions

I give a ten-year guarantee on my products, although I've done jobs 16-17 years ago, which still look mint. But concrete certainly won't last as long as terra cotta.”

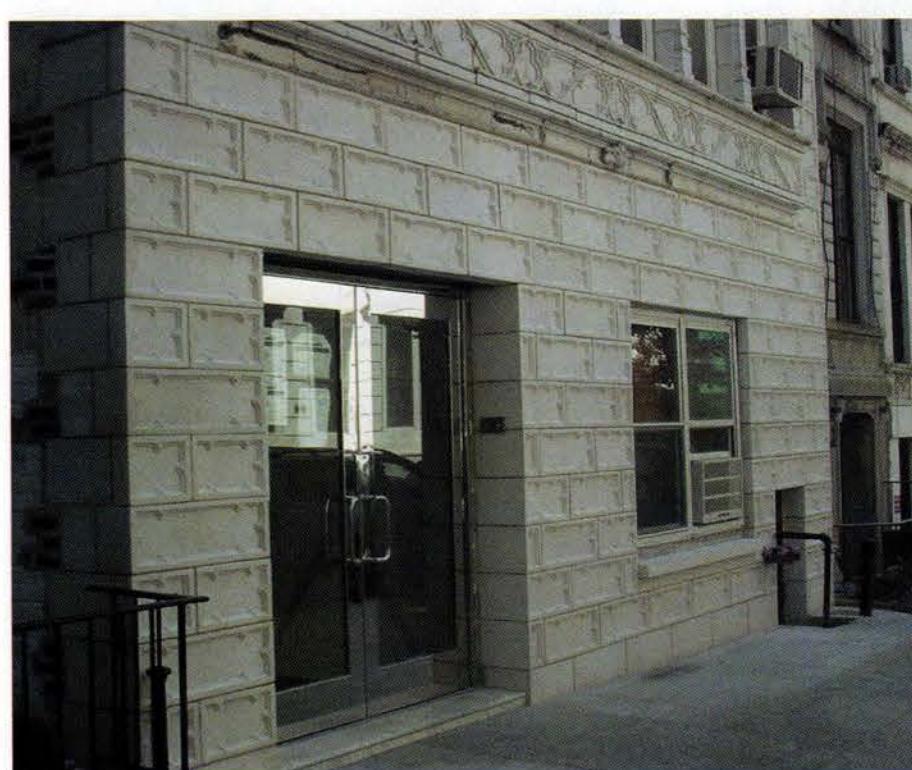
The real advantage to using cast stone, he notes, is the cost. “Terra cotta is usually over 50 percent more expensive. Also, it usually takes twice as long to get the material; there aren’t a lot of terra-cotta companies, the demand is great, and the client has to wait longer. For most jobs that we do, it’s only about eight to ten weeks before we can start providing product.”

At Architectural Reproductions, replacing terra cotta accounts for “close to 50 percent of our work,” according to Talbott. He credits this frequency to innovations in GFRC formulation. “A decade ago, we tended to see GFRC as a little too complex for a lot of terra-cotta replacement. What changed our approach was a change in the technique. Traditional GFRC was nominally a half-inch thick – a very thin-shell material. But this new evolution of GFRC is a hybrid material, about an inch thick. It’s called premix material. This thicker, heavier GFRC is quite comparable to terra cotta itself in terms of wall thickness, and would even at times have interior webbing within the parts. It ends up having physical properties much closer to terra cotta – weight, an ability to handle even in a semi-structural capacity. True GFRC is a cladding only, with no real structural capacity. But the premix variation has different glass contents and admixes within the concrete, enabling it to gain significant strength. There are still very particular engineering requirements in terms of attaching stuff. But now we can make individual parts or we can consolidate two or three parts into one molding with false joints, for example.”

These developments, Talbott believes, are responsible for the growing reliance on GFRC when replacing terra cotta. “When substitute-materials producers like ourselves can take molds off original parts, we can offer very substantial savings, 50 percent or more over terra cotta,” he says. “Without coatings and even without maintenance – and it’s safe to assume that lots of buildings aren’t maintained after installation – the margin for error with GFRC is quite large. With some other materials, FRP or in some cases polymer gypsum, if things aren’t installed the way they were intended and designed and engineered, they’re likely to fail sooner than the premix GFRC.”

Wittman estimates that the frequency of Architectural Fiberglass’ terra-cotta-replacement jobs at around “20 or 30 percent” due in part to the savings in lead time over true terra cotta. “I have no idea of what the actual terra-cotta costs are, but I know they’re significantly more,” he says. “Sometimes people are willing to pay more just to get it done. But the lead times for terra cotta can be long; their product might be cheap, but if you can’t get it, it’s no longer cheap. Typically, the installed cost of the fiberglass is a considerable advantage over the terra cotta. And this stuff is going to be up there long after we’re gone. Fiberglass is an inert material, it doesn’t rot, it doesn’t corrode, it doesn’t rust, it doesn’t break down. You’re not going to have the kind of catastrophic failures you have with other materials. As long as the substrate is structurally sound and the fasteners are properly installed, it’s not going to fall off the building.”

When vintage terra-cotta ornament falls off a building, more than design work is lost – a piece of history is gone as well. But with the burgeoning of expert and responsible firms that supply true terra cotta as well as those that produce appropriate substitute materials, the experience of history, which is the great gift of period architecture, can be reclaimed. **TB**



The cast-stone experts at Towne House Restorations decided to tackle this job in GFRC. The lower section of 126 West 73rd Street in New York City, a 13-story 1915 apartment building, was originally faced in white terra cotta. It eventually suffered damage caused by the deterioration of its original anchoring system – a familiar fate for architectural terra cotta of an earlier era. Photo: courtesy of Towne House Restorations

# ARCHITECTURAL TERRA COTTA



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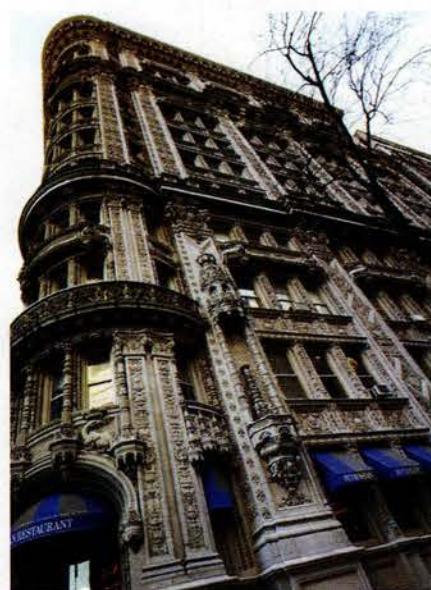
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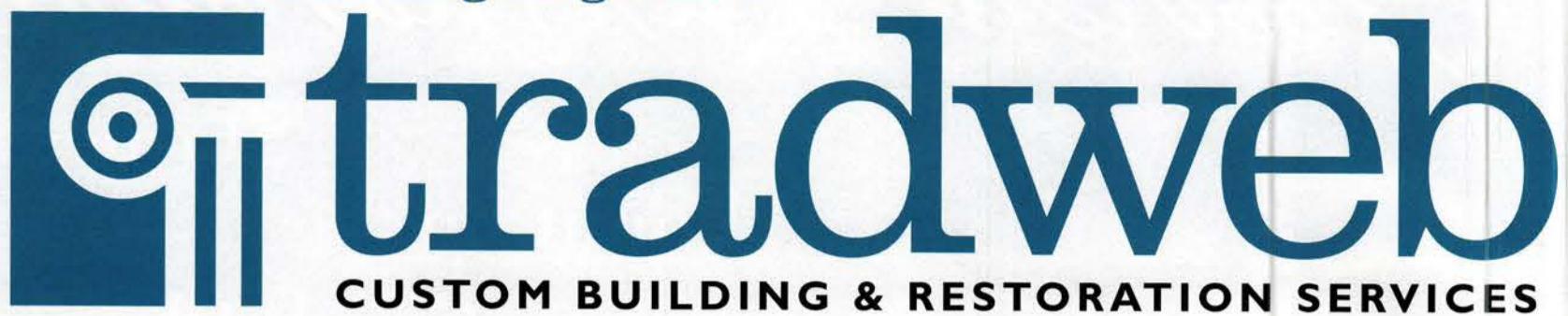
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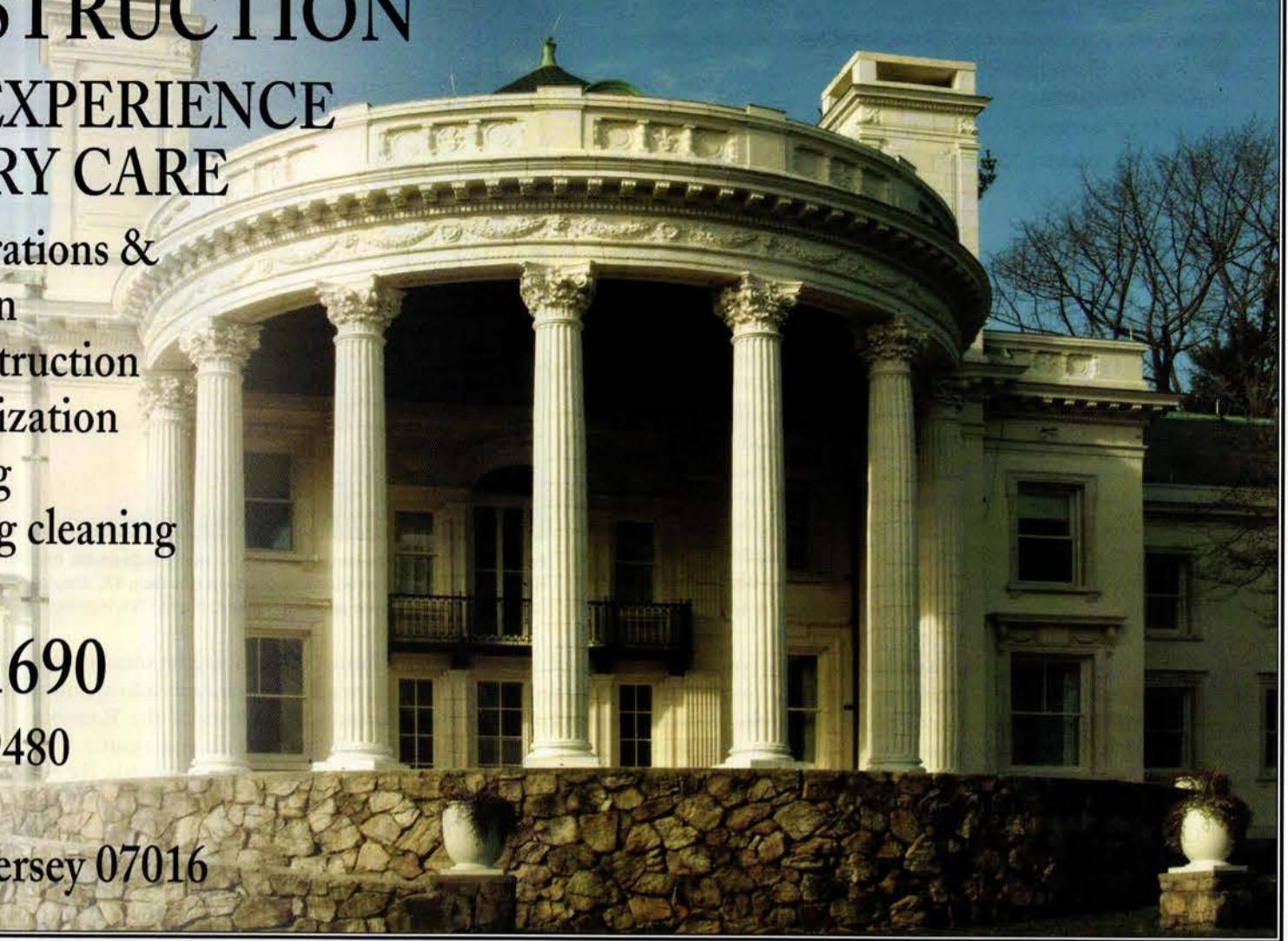
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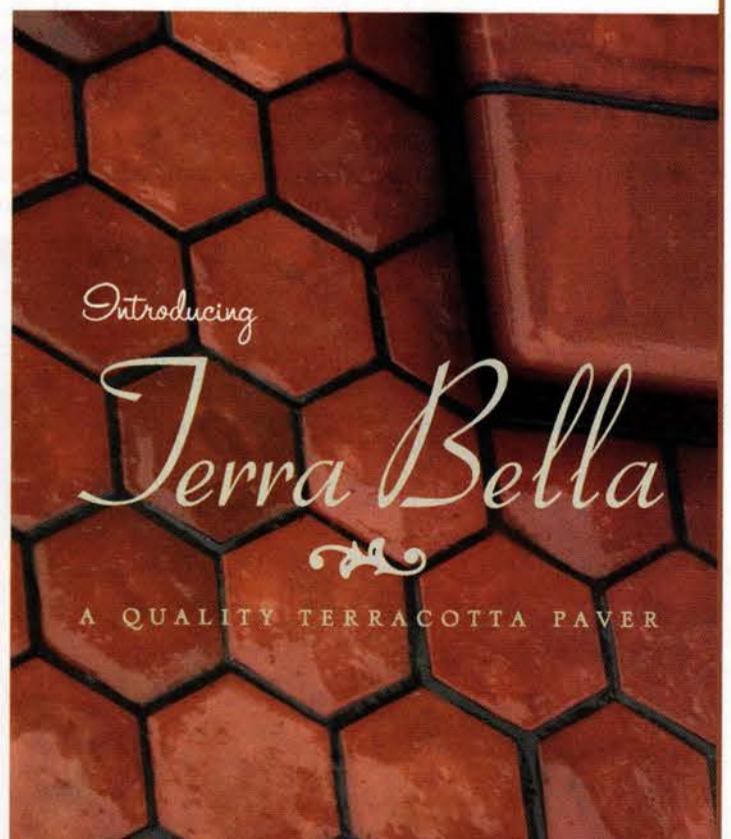
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# Colonists' Revenge

**Architecture of Democracy: American Architecture and the Legacy of the Revolution**

by Allan Greenberg

Rizzoli International Publications, New York, NY, 2006

204 pp.; hardcover, 150 color and b&w illustrations; \$50

ISBN 0-8478-2793-3

Reviewed by Eve M. Kahn

**O**n a steamy August day in 1964, a young South African architect named Allan Greenberg landed for the first time at JFK Airport in New York City. He was en route to earn a master's degree in architecture at Yale, and had a wife and two small children in tow. For all his jetlag and distraction, he still noticed the strange, new, forceful appeal of polyglot America. "I was aware of being surrounded by voices speaking English with more accents than I had ever imagined existed," he writes in a revealing mini-autobiography that opens his new book. "An electric energy seemed to pulsate through the ground on which I was standing. At that moment I fell in love with America. It felt as if I had come home."

He'd already tried falling in love with some other countries, their peoples and buildings. He'd spent his undergraduate years at a South African architecture school where history had not yet been banned from the classroom, so Greenberg memorized how to draw hundreds of landmarks worldwide. In the late 1950s and early '60s, he took architecture courses or apprenticed to firms in London, Helsinki and Stockholm; in Denmark, he helped Jørn Utzon finalize plans for the Sydney Opera House. At one point Greenberg even tried to work for his then-idol, Le Corbusier, but the aging master couldn't pay any salary. Besides, Corbu warned his young fan, "There is nothing you can learn here; there are no rules I can teach you."

Greenberg, of course, has since spent his professional life learning, following, interpreting and sometimes upending rules. A prolific Classicist with offices in Washington, DC, New York City and Greenwich, CT, he is one of the few traditionalists who have wangled celebrity residential clients (Martha Stewart, Harrison Ford) as well as nonresidential commissions as high profile as State Department offices and university compounds. He is also widely admired for teaching (Yale, the University of Pennsylvania, Columbia) and for nurturing staff members — a generation of Classicists has emerged from his office. Last year, he won the \$100,000 Richard H. Driehaus Prize, becoming the first American to receive these laurels. All of which makes this lightweight, rambling volume a puzzling

Few other Classicists have designed as many high-profile institutional buildings as Allan Greenberg. His Humanities Building at Rice University in Houston, TX, speaks the campus' predominant language of Byzantine-Romanesque and campaniles. Photo: Tim Hursley

disappointment. Greenberg set out, he writes in the acknowledgments, to investigate "the ways in which American architecture embodies the precepts outlined in the founding documents of the Republic." He makes a handful of insightful points on the topic, again and again.

After the Revolution, he explains, the citizen's house became the basis for numerous building types. Think of how often "we identify our public buildings by the suffix house": statehouses, courthouses, firehouses, schoolhouses, jailhouses. Classical precedents — especially Greek temples and Roman domes — also of course determined the course of American architecture, but the ancient details symbolized something new in the New World. Anthropomorphic columns below pediments represent a community of citizens who can "determine their own destinies," Greenberg writes, while houses' arched doorways mark "the transition between the public sidewalk and the private realm," where government cannot intrude without permission.

Greenberg breezes through examples of pre-1900 buildings and streetscapes nationwide and delves deeply into the design and influence of just a few sites: Mount Vernon, Monticello, the U.S. Capitol and Jefferson's Academical Village at the University of Virginia. Along the way he occasionally reveals his long-smoldering antagonism toward Modernist buildings and urbanism: lines of skyscrapers with a "vacant gaze" expressing "disdain for the existing neighborhood" and Corbusian housing projects best suited to "eroding the city's essential character."

The book manuscript began life as a script for a television series, now in development. Alas, it often reads like a TV script, despite an erudite supply of quotes from the likes of Vitruvius, a 15th-century Italian architect named Filarete, Melville, T.S. Eliot and Vincent Scully. Greenberg seems to have assumed that readers have short attention spans and poor memories. Passages sound like grade-school civics lessons: "The American colonies were governed by the crown in London" and "The founders of the United States created a nation with a new form of government." Observations keep reappearing, as if meant for episodes broadcast weeks apart: Washington and Jefferson enjoyed "celebrating the daily routines of their families' lives," and "both men celebrated the daily routines of family life."

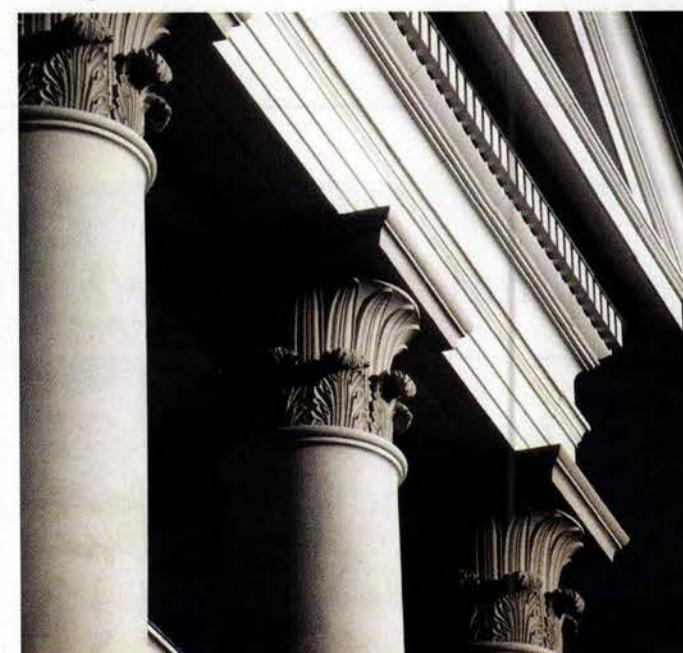
There are nonetheless two good reasons to buy this book. Your purchase would help boost Greenberg's Classical celebrity rating, as there aren't nearly enough Classicist celebrities yet. And, secondly, if Greenberg's popularity does rise, it will perhaps inspire more publications of crypto-anti-Modernism. The book not only criticizes Modernist designs once in a while, it also includes photos of them at their worst: plastered with flyers or leasing-agent banners, or looming creepily over horse pastures. **TB**



The State Department's Treaty Room is part of Greenberg-designed suites that George Shultz has described as "heart-lifting space that recalls American history's finest moments and inspires occupants and visitors alike to lift their sights and prove themselves worthy of the setting." Photo: Richard Cheek

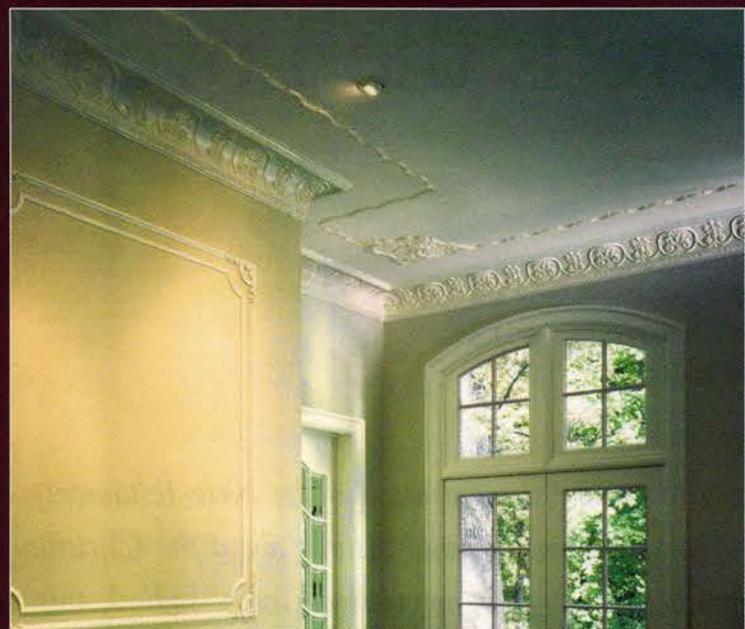


Few other Classicists have designed as many high-profile institutional buildings as Allan Greenberg. His Humanities Building at Rice University in Houston, TX, speaks the campus' predominant language of Byzantine-Romanesque and campaniles. Photo: Tim Hursley



Proto-Corinthian capitals support a dentil cornice on Greenberg's addition to DuPont Hall, a 1950s Georgian building at the University of Delaware's College of Engineering. Photo: Thomas Noble

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# Where is the Love?

## Built upon Love

by Alberto Pérez-Gómez  
 The MIT Press, Cambridge, MA, 2006  
 264 pp., cloth, no illus., \$27.95  
 ISBN 0-262-16238-5

*The tendency to avoid the word eros [in the New Testament], together with the new vision of love expressed through the word agape, clearly point to something new and distinct about the Christian understanding of love. In the critique of Christianity which began with the Enlightenment and grew progressively more radical, this new element was seen as something thoroughly negative. According to Friedrich Nietzsche, Christianity had poisoned eros, which for its part, while not completely succumbing, gradually degenerated into vice.*

— Pope Benedict XVI, Encyclical “Deus Caritas Est,” 2005

Reviewed by David Mayernik

**L**ove and lovely are certainly linked in our minds: As Edmund Burke said in *Reflections on the Revolution in France*, “To make us love our country, our country ought to be lovely.” And it is telling that Pope Benedict XVI’s first encyclical, *Deus Caritas Est*, and Alberto Pérez-Gómez’s book *Built upon Love* both came out around the same time. These two perceptive people have simultaneously hit upon a crucial issue for our time and culture: Where, after all, is the love?

It is certainly little in evidence in our contemporary built landscape, and arguably has been missing for some time. Pérez-Gómez’s book is therefore timely, and it is provocatively written, even seductive; whether it is ultimately convincing by itself is another matter. This book is not a how-to of making loveable buildings; it is instead a poetic argument for recovering love as a generative architectural force, and there is perhaps just as much of that missing in contemporary traditional architecture as there is in Modernism.

Pérez-Gómez has an enigmatic writing style with an occasional opacity that can seem deliberately difficult if not obfuscating: “[Architecture] allowed for authentic participation through an erotic encounter with cathartic potential for a sense of orientation.” The underlying trajectory of Pérez-Gómez’s argument is similarly opaque. It is not a history per se, although it relies heavily on his sense of historical process. He rarely cites specific building examples, relying more often on other writers’ and philosophers’ words; indeed, it is more a history of theories of architecture than a history of building.

*Love and lovely are certainly linked in our minds: As Edmund Burke said in *Reflections on the Revolution in France*, “To make us love our country, our country ought to be lovely.”*

Like many polemicists he does not clearly distinguish between what he wants architecture to be and what it actually was or is. While each chapter is organized chronologically, his specific propositions for the contemporary world that terminate each chapter are loosely organized and aphoristic, struggling to describe a new kind of architecture without being prescriptive. There are no illustrations – a deliberate avoidance of the specific in favor of principles. But one gathers that the architecture of which he speaks is of the sublime, heroic kind, neither the stuff of the urban fabric nor the deferentially contextual monuments of Rome. “This book will attempt to show,” he says, “how the appropriate engagement of desire by articulating ethical and political positions in the form of seductive projects is the fundamental responsibility of architecture.”

Pérez-Gómez, like his intellectual ally Joseph Rykwert, is fascinated by historical moments of rupture (especially the 18th century and the Enlightenment). These ruptures are real enough, but history is also characterized by continuity and long, slow transformations. In a polemical book like this there is no time for those. While he rightly laments the unraveling of the historical thread with the Enlightenment, he is less prepared to be explicitly critical of the resulting Modernism, much less completely abandon it. Rather, he sees a modern architecture of fragmentary signs as the only legitimate poetic option available to us today.

He does return again and again to a set of historical moments that are, for him, representative of what he means – Greek architecture, especially of the theater, the Renaissance and its most enigmatic book, *Hypnerotomachia Poliphili*, and the Baroque. Building on the critiques of his seminal *Architecture and the Crisis of*

*Modern Science*, Pérez-Gómez lays the blame for love/eros’ departure at the feet of Cartesian rationalism and Newtonian science. But Pérez-Gómez’s blind spot historically is the short shrift he gives the Middle Ages: For him its overt religiosity (just what the pre-Raphaelites loved) makes it immune from eros’ effects (and presumably modern relevance). And yet there is no denying that some of the most humane, ennobling, and loveable built environments are the towns, cities, and cathedrals of the Middle Ages.

His lack of sympathy for the Medieval approach to love (does he not know the troubadours and the “Roman de la Rose”?) also colors his view of the Renaissance, which he sees only in a pagan light. Indeed, Pérez-Gómez’s project suffers from a series of historical caricatures, reducing complex cultural phenomena like the Renaissance to clichés of paganism and esotericism.

Eros does return in the Renaissance as a complex force in art: As Cupid joined with Psyche (the soul) on Raphael’s ceiling fresco in the Villa Farnesina, he is the father of Pleasure – a Virtue for the likes of Shakespeare’s contemporary Ben Jonson (who wrote the masque *Pleasure Reconciled to Virtue*). While puritanical minds may eschew it (and this explains something of the modern landscape), Pleasure allied with Virtue is made manifest in the noble, civil, and often ravishingly beautiful cities and gardens of pre-modern eras.

Pérez-Gómez’s argument is focused mostly on eros of all the forms of love, but he also seems to use the word “erotic” loosely to mean anything he endorses. Like St. Paul, he believes that no work of architecture, no matter how “good,” has ultimate merit if it doesn’t have love. Again, as eros love for him means desire, and in the tension of unfulfilled desire (longing) he finds the greatest poetry.

Strikingly, Pérez-Gómez makes no mention of that most famous representation of the cult of deified Rome, the emperor Hadrian’s back-to-back temples of Venus and Rome: two temples that are a palindrome, Amor-Roma. Perhaps the author’s emphasis on Greek culture and terminology left little room for Rome and this explicit linking of the goddess of love (in her Latin incarnation) and the goddess of place, but Hadrian’s building speaks volumes about the interdependence of the mother of Eros/Cupid and

*amor patria*, ritualized at the temple by the emperor’s linking it to the city’s wedding rituals and procreation.

Despite his expressed affection for Marcel Duchamp, Frederick Kiesler, Daniel Libeskind and Steven Holl, Pérez-Gómez’s desire to reform Modernism does offer something to Classical architects; perhaps the reason we are not getting major public commissions today is that those doing the commissioning may unwittingly desire an architecture that says something, and the perception is that Classical architecture has nothing new to say (apart from the fact that it is). *Built upon Love* posits a recovery of an architecture of meaningful poetic signs (albeit fragmentary) and of discourse – and the value of that transcends issues of style.

*Built upon Love*’s lack of illustrations may serve Pérez-Gómez’s ends (suggesting, tantalizingly, an architecture yet to be that embraces the love of previous centuries and yet somehow is not “historicism”); it certainly allows the reader to project onto his argument whichever buildings he or she thinks embody eros or agape. But the danger is that his seductive argument can be facilely co-opted by Modernist architects with no real interest or ability in making an architecture built upon love (and may not even know what it looks like). Alberto Pérez-Gómez’s text by itself may be an insufficient cause of fully reclaiming a culture built upon love, and yet it may also be a necessary one. **TB**

David Mayernik is an associate professor at the School of Architecture at the University of Notre Dame, and the author of *Timeless Cities: An Architect’s Reflections on Renaissance Italy* (Westview Press, Basic Books, 2003).

# Buildings as Events

## Japan-ness In Architecture

by Arata Isozaki

The MIT Press, Cambridge, MA; 2006

369 pp.; hardcover; 54 b&w illus.; \$29.95

ISBN 0-262-09038-4

Reviewed by Nicole V. Gagné

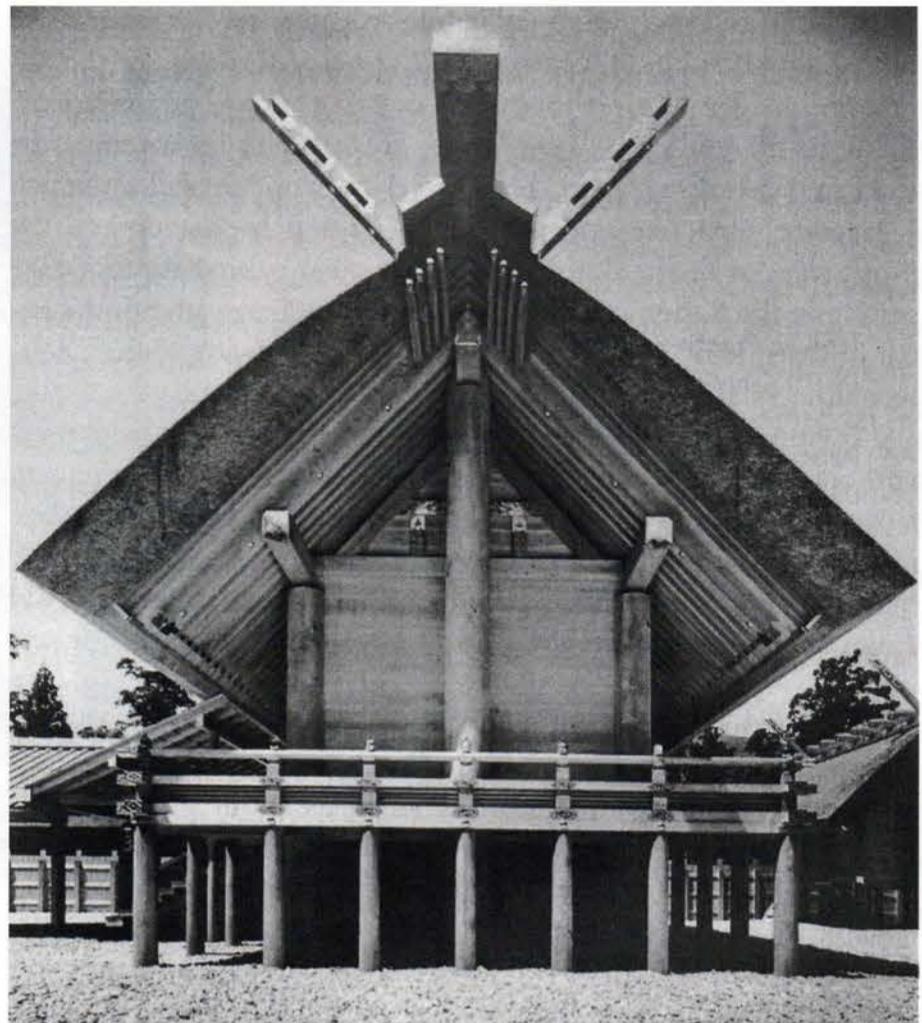
**O**ne of the world's leading contemporary architects is Japan's Arata Isozaki, designer of such prestigious international projects as Barcelona's Olympic Stadium, the Los Angeles Museum of Contemporary Art, the Tokyo University of Art and Design, and the Team Disney Building in Orlando, FL. Isozaki is also an intelligent and thoughtful critic and philosopher of architecture, and has penned numerous essays on Japanese design principles.

His new book, *Japan-ness In Architecture*, published by the MIT Press, brings together several of his pieces written over the last 20 or so years, their chronology reshuffled to create a progressive series of analyses and historical commentaries. Isozaki's writings offer a special challenge to the Western concept of architecture: "Architectural discourse demands that we view buildings as events and not simply as inert objects. In a sense this might be equivalent to grasping the buildings as textual spaces. By not only considering the objectness of buildings but also discussing the texts written about them, thus shifting the stance to the metalevel, I believe we can reconstruct the problematic that each building originally internalized."

This quote, along with explaining the conceptual redefinition Isozaki embraces, also indicates one of the disadvantages of his book, namely its abundance of academic jargon. If one is knowledgeable about Japanese history, building design, geography and culture, Isozaki's vocabulary will be not much more than an irritant; otherwise, readers will find his book slow going, due to its profusion of regional references combined with a somewhat opaque verbiage.

That caveat accepted, *Japan-ness In Architecture* offers a fascinating and provocative take on some of the most original and beautiful structures ever built. Isozaki organizes his book into four main sections. The first part examines Japan's historic oscillations between isolationism and globalization, paying special attention to the impact of architectural Modernism in Japan during the 20th century. It includes thoughtful accounts of Frank Lloyd Wright's design of the Imperial Hotel in Tokyo, along with the brief but far-reaching Japanese career of German expatriate architect Bruno Taut.

In this section, Isozaki describes the Western approach to architecture, in which "the placement of columns was invariably determinant [...] This tendency may be categorized as both objective and constructive. On the other hand, Japanese architectural texts were based on *kenmen-ho*, the interstitial method developed from the



Balustrades and roof construction are displayed in this view of one end of the Shoden, or main sanctuary, of Ise Shrine. The building was photographed at the time of the shrine's 63rd rebuilding and relocation. This ritual re-siting of its precinct structures, which occurs every 20 years, typifies author Arata Isozaki's notion of a building as an event rather than an object. "Thinking of Ise's 'architecture' in the context of this unique system of renewing the precincts," he comments, "it seemed improper to define it by way of the Western concept of an everlasting materiality. It is thus questionable whether we can call Ise's precinct structures 'architecture.'"

8th to the 14th centuries that counts the number of interstices (*ma*) – a term indicating both the spans between frontal columns of a main building (or nave-like hall) and the number of eaves that extend from the main building itself to its four sides (reminiscent of aisles). By identifying just these few numerical indicators, the whole plan, use and scale of a building was entrusted to the judgment of a master carpenter. Therefore, it might be said, the *kenmen-ho* comprehended architecture both spatially and performatively."

In this sense, one can see how Japanese design is as much about emptiness as it is about structure – a perspective that comes naturally to the country that gave Zen Buddhism to the world. This attitude informs the case histories that dominate the book's subsequent sections: the circa-7th-century Ise Shrine in Part II; the 12th-century Todai-ji gate in Part III; and the 17th-century buildings and gardens of Katsura Imperial Villa in Part IV. Isozaki astutely explores the commonality of these disparate structures. A complex of buildings constitute Ise Shrine, and they have been

periodically relocated and rebuilt for over 1,000 years. At first glance, nothing could seem more different than the massive gateway Todai-ji. Yet both express their religious significance – and their self-definition as performative rather than inert spaces – through their individual evocations of emptiness or non-being: the Ise Shrine, continually reconfiguring its components while always veiling its central area behind a sacred hedge; Todai-ji, virtually devoid of ornament, baring its innermost structure to the world.

Perhaps subtlest of all is Katsura, described by Isozaki as "a text rich in ambiguity, where architectural languages of quite different formal and temporal inspiration are juxtaposed. These layers of approach and language have made Katsura an object of incessant new reading strategies"; they also describe an elusiveness that parallels both the fluidity of Ise Shrine and the near-minimalist grandeur of Todai-ji.

*Japan-ness In Architecture* is a celebration of these illustrious traditional treasures, and, at the same time, a provocative challenge to some of the West's oldest and least flexible concepts of architectural design. Arata Isozaki's book may not surrender its insights simply and easily, but patient readers will be rewarded with an opportunity to see their own built environment with entirely new eyes. **TB**



For Isozaki, the "one extant masterpiece of Japanese historical architecture" is the Great South Gate, or Nandai-mon, of Todai-ji, the Buddhist temple at Nara. Built in the 8th century and repaired and reconstructed some 500 years later, Nandai-mon limits its decoration to such details as the brackets that immediately support the roof's deep cantilever. The gate, which stands over 75 ft. tall, is a visual celebration of "the load-bearing system that runs through the whole structure in order to make it stand," achieving grandeur through its "dynamic of massive columns against the insistent horizontal composition of its layered linear elements."

# Still Practical

## Modern Practical Masonry

By Edmund George Warland

B. T. Batsford, Ltd., London, 1929

Reprint 2006 Donhead Publishing Ltd, Dorset, UK

368 pp.; hardcover; 600 illus.; \$85

ISBN 1-873394-76-4

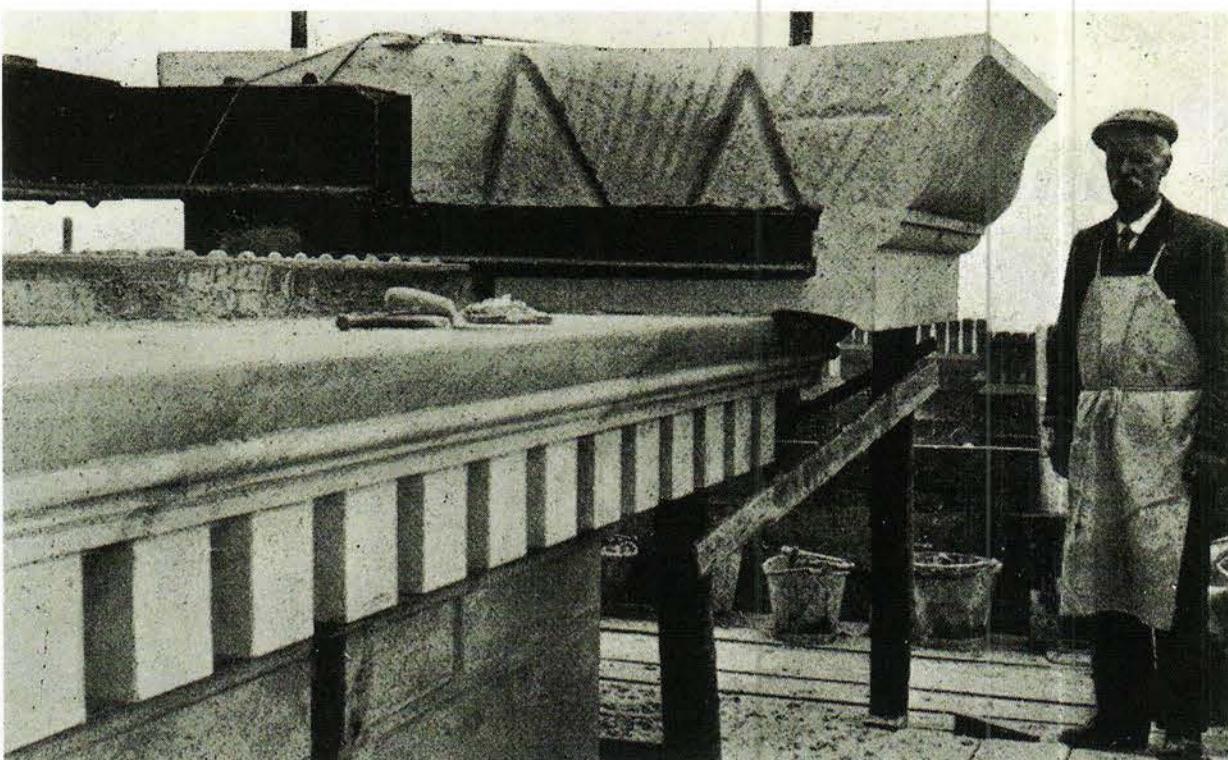
Reviewed by Walter S. Arnold

In the 1950s, the cornice was scorned; it was viewed as frivolous. Architects built clean, rectangular buildings, which stood in defiance of the elements. Older forms, on the other hand, easily shed rain and resisted the onslaught of snow and frost. During the same era, deteriorating cornices were stripped from buildings in many northern cities; they had become a liability, as bits and pieces occasionally fell on pedestrians below.

A few decades later, Postmodern architects began to reintroduce cornices, but as aesthetic rather than functional elements. These new designs were often stilted and self-conscious, which would be forgivable if they fulfilled their primary role of protecting the building from the weather. However, that was not the case. A gap of several generations in the training of architects had created a disconnect; traditional knowledge had not been passed down, and the new practitioners were reinventing the wheel.

Fortunately, that traditional knowledge did not disappear. It sat hidden away in dusty tomes, one of which as now been reprinted. The role of *Modern Practical Masonry* is not to celebrate the cornice, but rather to train architects, builders, masons, stonecutters and contractors in how to incorporate traditional forms, such as the cornice, and to incorporate traditional logic with modern construction methods. The modern construction method in this case is the steel-frame construction of the 1920s, but the general principals are more widely applicable.

In showing how to properly combine traditional masonry and design with modern construction, the book conveys an understanding of the underlying principles



This photo shows Chas. W. Long, Esq., Architect, with an installation of a stone cornice on a steel-framed building. It is accompanied by detailed construction drawings explaining the method of shaping and attaching the stonework to the structure. The upside-down V's cut in the top cornice piece are joggles – channels cut in the stone to encourage the mortar to flow to all surfaces and create a stronger bond between the pieces. This technique is no longer used.

of Classical architectural forms. Every element was developed for a reason. The profile of a cornice and the drip slots under a window sill helped a building survive the elements; the arrangement of joints between stone blocks in an arch transferred the weight properly through the wall to the foundations. The ribs in a Gothic ceiling solved an engineering problem that plagued Romanesque buildings.

The understanding of these principles gives a perspective on traditional architecture that can be essential, as well as an eye opener, for practitioners of any style. As it states in the chapter on the principles of stonecutting, "The surfacing described in this section may seem superfluous to those engaged in modern masonry works, but it must be remembered that it is essential for the young craftsman to have an intimate knowledge of the principles described."

While this book draws extensively on the earlier *Practical Masonry* (William R. Purchase, Lookwood & Son, London, 1895), the addition of the word "Modern" to the title emphasizes the great difference. The earlier volume is more extensive in its coverage of such things as the layout of individual stones making up different types of vaults and domes, and the designing of tracery windows, but it does not acknowledge the effects of the Industrial Revolution. It dwells in a past era, whereas the newer book spans the old and the new.

Written nearly 80 years ago, *Modern Practical Masonry* points out that the use of machinery and modern technology does not eliminate the need for the traditional skills and knowledge embodied in skilled craftsmen. Instead, by automating the simpler activities, the new methods let the craftsmen focus on the more complex tasks. The author states that "All operations necessary for the completion of the stone by the mason, after the machines have fulfilled the purpose for which they have been installed, are dependent upon the mason's knowledge of these fundamental principles."

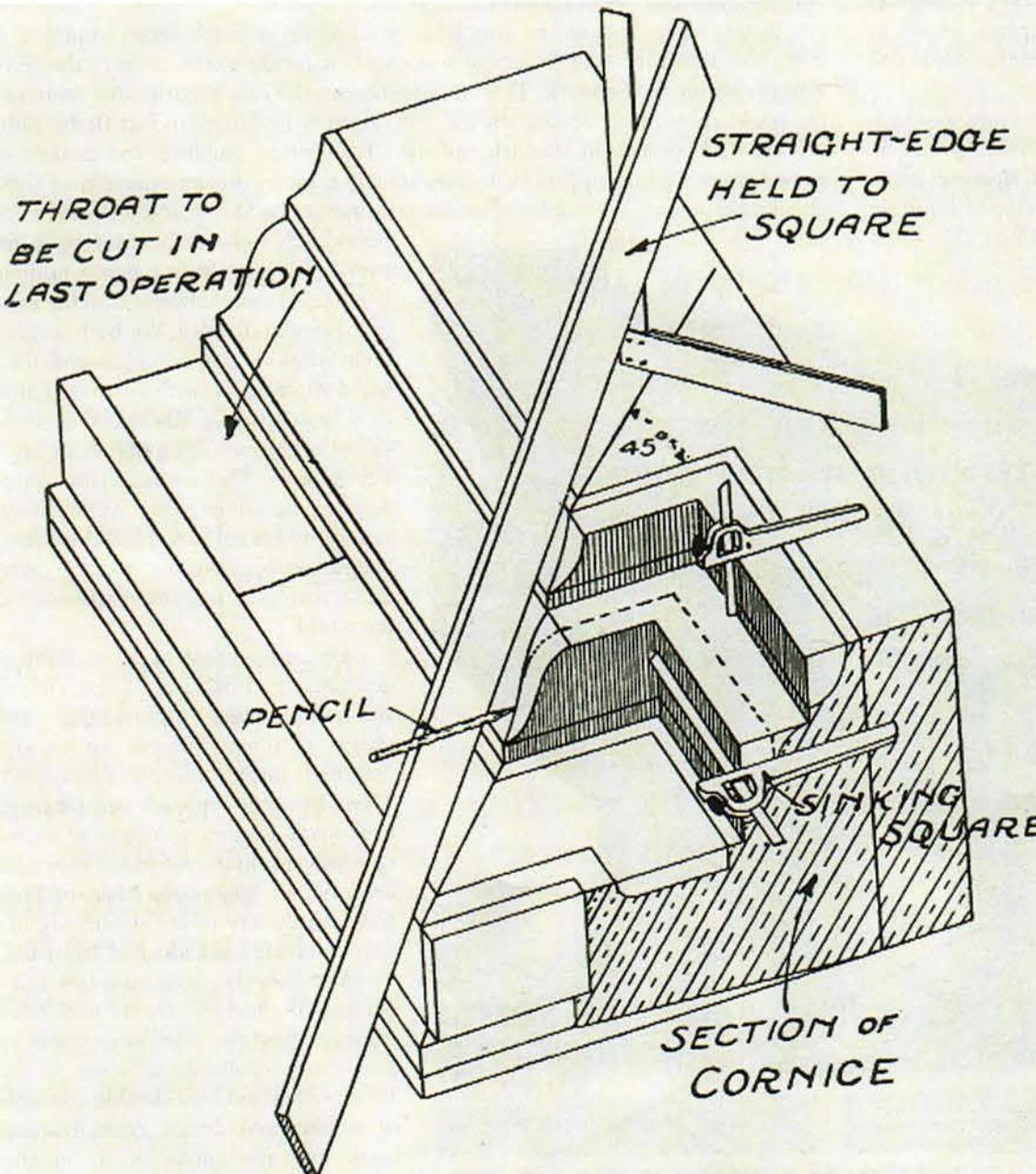
The successful completion is also dependent on the architect's, the contractor's, and the materials suppliers' knowledge of the fundamental principles. The rational approach of this book can be a tool in solving any construction problems.

Hundreds of beautifully detailed drawings and related photos show the stages of constructing a masonry-clad stone building. All the steps taken by the masons are set out clearly. The specifics here will be helpful in the restoration of historic buildings; the drawings give x-ray vision to understand what is going on behind the wall. The actual methods shown are rarely used anymore, but the principles described in the accompanying text can help provide a reasonable approach to methods and materials.

The chapter on hoisting and handling stone and the extensive section on stonecutting are of very specialized interest. Not many people need to know the sequence of steps in cutting a pilaster base from a block of stone, but for those of us who do need to know, this is a rare treasure.

While there is a great deal of discussion of design and construction techniques to minimize moisture penetration, I was disappointed with the limited discussion on the effect of rust on the durability of buildings. The subject was only touched on, with no strong warnings or conclusions. Some of the techniques demonstrated for supporting stone directly on steel contributed to major structural problems in many buildings just 50 years after the publication of this book, when that steelwork rusted, fracturing the stonework. The detailed construction drawings are helpful to those engaged in the restoration of such buildings, but the solutions will need to be found elsewhere.

The chapter on building stones starts with a large section outlining the most common available materials of the time. This is helpful in identifying and matching materials in



Drawings provide instructions on various techniques, such as these instructions on transferring the geometry to a block of stone and on the sequence of steps a stonecutter will take to produce a complex piece of molding. This is an internal corner of a cornice, shown as it would be worked, sitting upside down on the workbench.

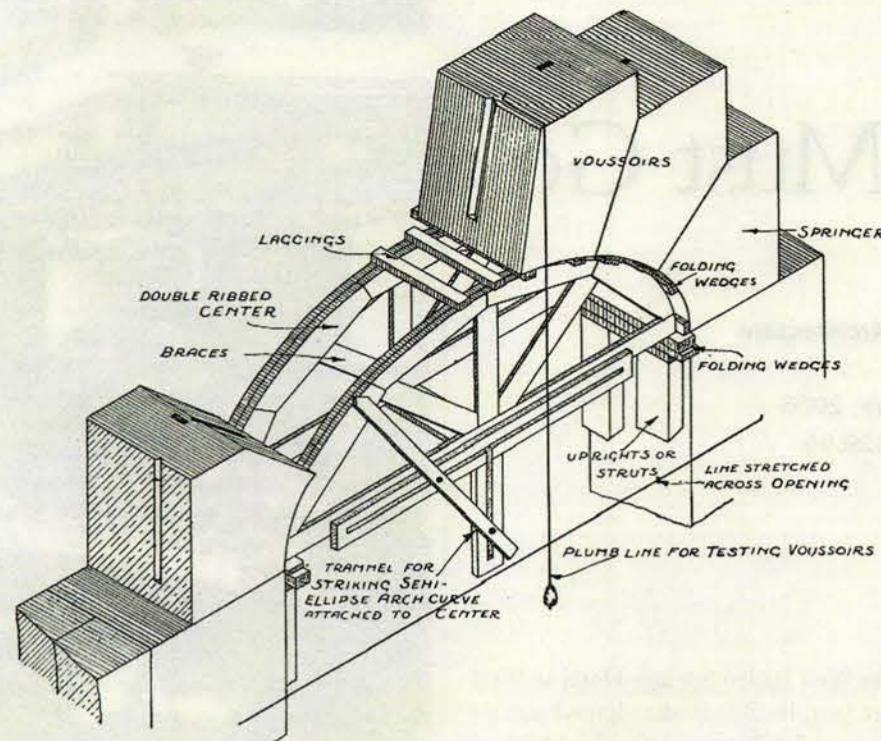
historic structures, but is of limited use in learning about the range of stones in the contemporary marketplace.

This is followed by an important discussion that does have great relevancy. This part looks at the durability of building stones, and at how to choose which stone to use. Factors such as how the color will change over time, how good and consistent a supply is available, and whether the stone will hold up in the intended application are timeless considerations, and are all too often overlooked. Our choices of materials as well as construction technology are much broader now, which can be both a blessing and a curse. It becomes much easier to overlook the basics and just do plug-and-play construction with interchangeable pieces, and it is very tempting to select materials strictly for their beauty or appropriate visual characteristics. When dealing with natural materials in particular, this approach can lead to failure.

You can visit a stone shop and see slabs of hundreds of varieties of marble and granite, and the salespeople will let you select any one, no matter where or how you are using it. As the author states, "A stone may be suitable in structure under certain conditions, but quite unsuitable with regard to colour, so that building stones are often chosen from the aesthetic point of view rather than with respect to their weather-resisting qualities." The discussion in this chapter of damage due to mechanical and chemical effects (i.e. abrasion from wind or traffic, temperature changes and atmospheric conditions) can help you sort through the modern choices. This common-sense approach is applicable not just to stone, but also to the full range of materials selection for construction.

A large section of this book is devoted to the geometry of masonry, and focuses on drafting and design work. Detailed drawings and templates are used when complex pieces of stone are cut in the shop and fitted in a building. Now this is all done on computer rather than by hand, but many of the old drafting techniques still apply to doing CAD layouts.

In my experience, it is easier to get the feel of the flow, form and weight of an arch or column when working with a pencil than it is working with a mouse, and so my drawings move back and forth from the screen to the drafting table. I see



This diagram shows how to lay out and build a cut stone arch. Note that the joints of the stones radiate from the center of the arch, ensuring that structural forces are properly transferred around the arch to the walls, and down to the foundation, and minimizing risk of stones shifting or slipping over time.

glossary are italicized whenever they appear in the text, which helps make this book user-friendly.

Many of the recent architectural trends draw heavily upon the past. A solid grasp of the rationale of traditional forms is essential to organically translate them into present-day applications. To our modern ear, the style of this book is somewhat pedantic and stilted. It can take a bit of effort to dig through it, but that effort is well rewarded in the gems uncovered. This book was arranged as a course book for a four-year training program, so after first reading through, it will become a valuable reference for anyone involved in stonework, architecture or preservation. **TB**

*Walter S. Arnold is a stone carver and sculptor based in the Chicago area. He apprenticed in Italy and worked for five years on the National Cathedral in Washington, DC, before establishing his own studio ([www.stonemason.com](http://www.stonemason.com)) in 1985. He is president of the Stone Carvers Guild ([www.stonemasonsguild.com](http://www.stonemasonsguild.com)), a non-profit trade association dedicated to promoting the art and craft of professional stone carving.*

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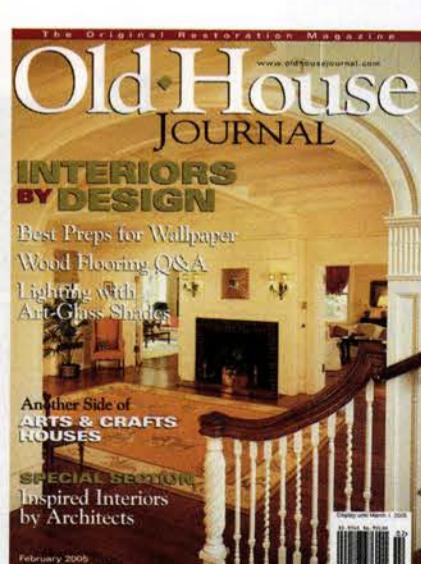
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too many cases where the convenience of the computer, combined with the awkwardness of drawing with a mouse, led to awkward or clunky designs or to the omission of basic information from drawings. A clear understanding of the proper construction of Classic forms is essential for successful computer design.

The penultimate section of the book, "Masonry Costing and Estimating," is filled with templates on calculating the cost of every aspect of masonry construction. While materials pricing and labor costs are entirely different now, and many of the activities included have been replaced by quite unrelated methods, the structure of these templates can be helpful. They could easily be converted into spreadsheets and used to price and organize projects.

The book concludes with an extensive glossary of stone and architectural terms, many of which are rarely encountered any more. This is one more factor making this a useful part of any architectural or preservation reference library. Words included in the

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# Everything Must Go

**Ghostly Ruins: America's Forgotten Architecture**

By Harry Skrdla

Princeton Architectural Press, New York, 2006

224 pp; paperback; 250 b&w illus.; \$29.95

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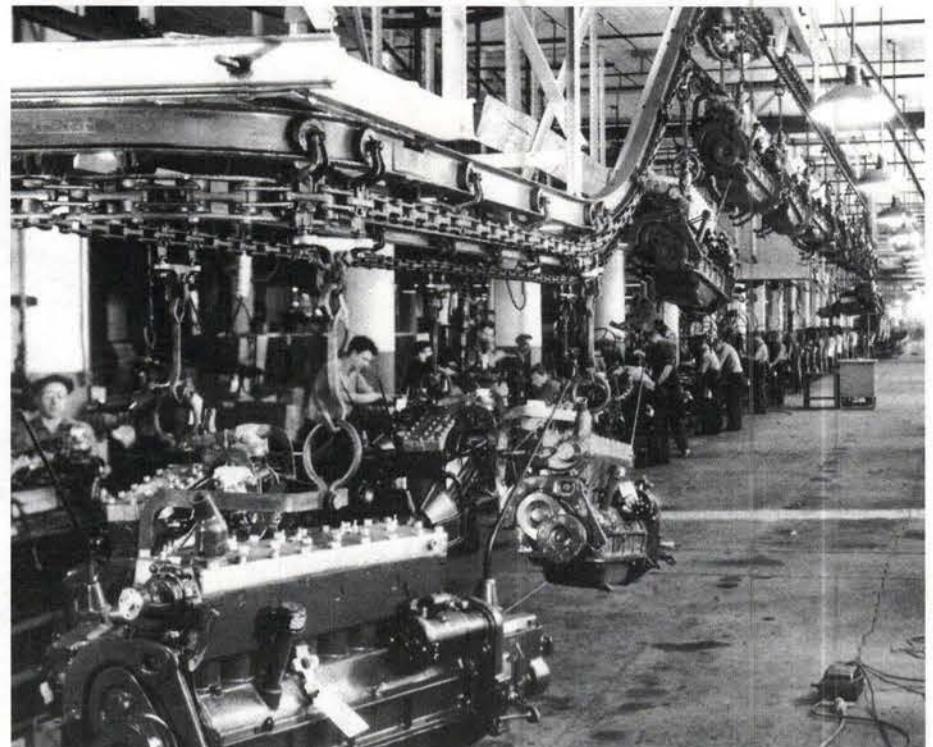
Reviewed by Lynne Lavelle

In the days before the Wall Street crash, the West Baden Springs Hotel in West Baden Springs, IN, was enjoying a banner year. Its 200-ft.-dia. domed atrium (the largest in the world until 1962) and giant Art Nouveau fireplace kept its 700 rooms in constant demand and embodied the early-20th-century belief that things would keep getting bigger and better. Yet just four days after the crash filtered from the trading floor to the world, the West Baden was all but empty, and the Roaring Twenties had given way to the Great Depression. The West Baden had opened to great fanfare in 1902, but there was no press call when it closed its doors 30 years later, and few learned of its sale to a Jesuit order in 1934 for just one dollar.

The West Baden's tale is one of 30 told by engineer and preservation consultant Harry Skrdla in *Ghostly Ruins*, an obituary to some of the grandest, oddest and unluckiest building ventures in the country. To Skrdla, these ruins are more than curiosities, they are a warning that circumstances can undermine any building as surely as dry rot or fire. With few exceptions, each of these enterprises from the worlds of transportation, industry, commerce, public works, home and amusement enjoyed periods of success. Some were believed to be indispensable. But one by one, all succumbed to economic depression, industrial change or events unforeseen – in short, an inability to predict the future. And with such fickle criteria governing which buildings we maintain and which we discard, *Ghostly Ruins* prompts the question: Which of today's buildings, towns, department stores or factories will be the last one standing?

If history is any indicator, there are no sure bets. Take the J.L. Hudson department store, for instance, which occupied an entire city block in Detroit, MI, for 70 years. Upon completion in 1928, Hudson's was the second largest department store in the country, second only to Macy's in New York City. Yet its size – 2.2 million sq. ft. over 32 levels – was just one of Hudson's many distinctions, most of which left Macy's trailing in second place. Hudson's was the first air-conditioned department store in the country, and with 76, contained more elevators under one roof than any other building on earth. It had more than 700 fitting rooms, 48 escalators and 18 entrances, with access to more than 49 acres of every imaginable service, including the world's largest beauty salon. And after the Pentagon, Hudson's contained the largest telephone switchboard in the country.

However, by the 1960s, things had begun to change. Hudson's had survived the Great Depression, but it couldn't survive the population drift from Detroit's downtown to the suburbs, accelerated by the Detroit riots of 1967. Many shoppers were afraid to come downtown, and as the suburbs filled with convenient shopping malls, they had fewer reasons to. The ailing store struggled throughout the



Engines undergoing assembly travel by overhead conveyor through the Packard Plant in Detroit, MI, in 1935. Photo: courtesy of Detroit Public Library

1970s as the last major retailer in the now-barren downtown Detroit area, but it closed its doors at the end of another disappointing holiday season in 1982. After lying empty for 16 years, Hudson's set another world record on October 24, 1998 – as the largest building in history to be imploded.

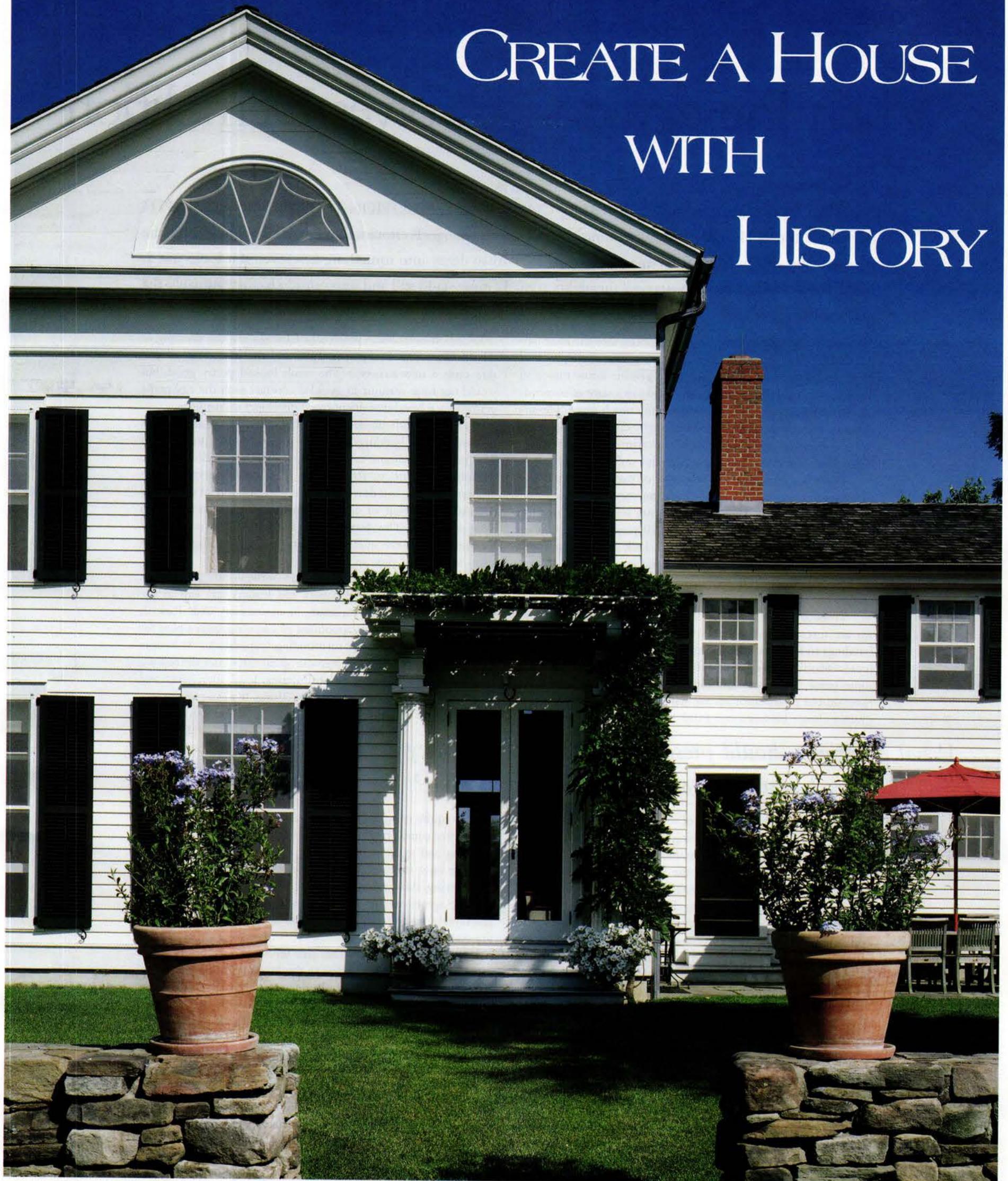
While Macy's continued to prosper, Hudson's was in the wrong place at the wrong time. And of all the wrong places, Detroit may have fared the worst. The fallout of Michigan's industrial decline and social unrest fills almost half of *Ghostly Ruins*, in the shape of the Packard Plant, The United Artists Theater, Chin Tiki, Hudson's, the Book-Cadillac Hotel and Michigan Depot, all of which closed between 1956 and 1988. Skrdla, a native of Michigan himself, rarely politicizes; there is scarce need to, when the mutual dependence of industrial, commercial, and civic buildings is so plainly illustrated. Instead, he writes with sadness of a bygone age, when "all American cities teemed with life," and before these buildings became "victims of scrappers and politicians." His complaint is that the half-hearted renovations and indefinite closures consigned several of them to an eternity in limbo, stripped of their assets and left to rot. The specter of the Packard Plant still looms over Michigan 50 years after its closure – a dilapidated reminder of past prosperity. And for more than 20 years, the United Artists Theatre has stood empty, save for thieves and vandals.

*Ghostly Ruins* remembers what was, with dramatic photography of the heydays. There are engines undergoing assembly in the Packard Plant in 1935, families riding the Tumble Bug at Chippewa Lake Park in Medina, OH, and a 1920s postcard of the Venetian Dining Room at the Book-Cadillac Hotel, to name a few. But not every building is remembered so fondly, particularly those whose purposes are now reviled. The accounts of the Eastern State Penitentiary in Philadelphia, PA – described by Charles Dickens as "immeasurably worse than any torture of the body" – and Danvers State Hospital in Danvers, MA, tell of outdated theories of justice and psychiatry – man-made "bad karma." These stories, together with those of buildings that were once loved, make the point at the heart of *Ghostly Ruins* – that buildings are an expression of human ideals, both good and bad. And without people, they are just bones. **TB**



The sprawling Packard Plant in Detroit, MI, is now deserted. The low building on the left, designed by Julius Kahn, was the first reinforced-concrete factory building in Detroit. Photo: Harry Skrdla

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# When Preservation Involves Demolition

By Vince Michael

PRESERVATION IS A FUNDAMENTALLY CONSERVATIVE NOTION THAT RESONATES WITH our primal fear of change. At the same time, preservation is change. Restoration and rehabilitation change the current status of a building from one of romantic Ruskinian decay into something new, even if it looks just as it did. The act of preservation suggests the ability to make time stand still and step outside history, arguably the greatest change of all.

All preservation projects involve interventions into the built fabric, whether it is to restore something to a state somehow lost, or to rehabilitate it for a new use. Even pristine house museums like Drayton Hall that maintain a building in a state of suspended animation require surgery; most require much more. The situation is even more pronounced in historic districts, which tend to be concerned primarily with the exterior of historic buildings. Often everything but the façade and walls are demolished.

There is a contradiction here, one of many in the practice of historic preservation. Can preservation condone demolition? Most preservationists frown on facadism, which, like moving buildings, is seen as a last resort. Yet all preservation involves demolition. I always get a twinge when I ask about the progress on the restoration of some landmark and am told "We are just starting demolition." Of course "demolition" in this case is not erasure but simply a step in the rehabilitation process.

There are more ominous cases as well, where preservationists are forced into battlefield triage: deciding to allow some buildings to be demolished so that others might be saved. Some preservationists never condone this, but most will have to at some point. When can demolition be condoned? What questions should preservationists ask when they find they are being given a choice between two evils?

## *What questions should preservationists ask when they find they are being given a choice between two evils?*

First, determine the reality of the choice. Are the buildings really linked or is one simply being thrown as a sop to ease the demolition of another? Most municipal policies are rife with examples of this kind. In 1979 the city of Chicago moved an 1836 house to Prairie Avenue, making it a landmark along with four other properties, including H.H. Richardson's Glessner House. The move was widely perceived as a weak attempt to compensate for the demolition of Louis Sullivan's Chicago Stock Exchange in 1972. In 1987, the city promised to spend \$2 million to help save the Reliance Building as a sop to demolition of the landmarked 1872 McCarthy Building.

These types of situations feature artificial links between buildings and preservationists end up being treated like any other sort of political constituency – offered something good in exchange for something bad. These are not real choices.

But sometimes they are real. In Chicago, a CVS pharmacy threatened to take down two 1880s buildings for a new corner drugstore in the Gold Coast neighborhood. The Landmarks Preservation Council of Illinois and Alderman Burton Natarus negotiated a deal whereby CVS saved and restored the corner building with its decorative metal turret, while a brick and stone six-flat next door was demolished. One was saved and one was sacrificed.

No matter what the decision in any landmarks case, it is important to safeguard the process. What the politician wants to do is choose between the new and the old; preservation is based on the idea that you judge the old without considering the new.

Which brings up a second point: As much as it hurts, you must make a judgment about significance. I served on the Oak Park Historic Preservation Commission for a few years and we approved at least four demolitions in historic districts. In one case, it was a postwar factory building that did not contribute to the district. In another it was a fairly intact older cottage that had become isolated without context in a business district. In another case a house had been heavily altered and was similarly decontextualized. In each of these cases, a decision was made "on the merits," without any quid pro quo or consideration of what would replace the buildings.

Finally, get some guarantees. You don't agree to a demolition because someone promises to do something. You agree to a demolition because there is a binding contract to really save something. One of the most frightening Frankenstein-like

preservation-demolition projects in Chicago was the skinning of the McGraw-Hill Building in 1997 and the re-grafting of that skin onto a new structure. The result looked pretty good, but would not have without an ironclad contract with the city and a performance bond that discouraged developer shenanigans.

The most difficult decisions occur when a planning process genuinely links buildings together and forces the preservation commission to choose to save some buildings by allowing the demolition of others. Recently in Oak Park, the village was embarrassed by a bad downtown plan and TIF district that called for the demolition of all seven historic Tudor buildings on Westgate Street. The district made the state's most endangered list and voters were mad enough to dump the village's ruling party for the first time in 60 years.

The village had a deal to buy one of the doomed buildings, called the Colt, and local papers and leaders saw this as the opportunity to stop demolition in downtown Oak Park. A Steering Committee was appointed to come up with a plan for the Colt, Westgate, and the surrounding "superblock." Volunteer representatives of local commissions spent three months of long Tuesday nights listening to consultants, local merchants and every citizen who wanted to say something. It was a real process. A majority of the committee members went in with the idea

that they would save the Colt Building. The process happened, and a majority concluded it could not be saved.

The consultants (half of whom were preservationists) found the Colt Building would require many millions to save, and more to restore. So, the committee came up with a consensus plan to demolish the Colt Building and another building for a new street. It was judged that the new street could revitalize Westgate after 70 years of malingering, thus saving the other five buildings.

We agreed to the demolition with the understanding that the remaining five buildings would be landmarked. That was the guarantee.

Facadectomies are another area where preservation involves demolition. To me, these point to the limitations of architectural control. In Chicago, three un-landmarked old facades were preserved as part of the development of a new high-rise tower on Wabash Avenue downtown. They actually look pretty good, because the facades were meticulously restored, the tower is set back and with the elevated train overhead, the street retains its feeling of scale. And it was a private deal done without regulation.

But then the same developer went two blocks south to a landmark district and convinced the Commission on Chicago Landmarks to allow the same thing. Three facades will be propped up, made to look much better, and then become the false front for a slender residential high-rise. But these are landmarked buildings!

The problem, of course, is that developers think like lawyers – in terms of precedent. But preservation does not work that way. Historic preservation is actually quite wonderful in that it treats every case on its own merits. It treats buildings – and districts – as individuals, with distinctive qualities, issues and potential. All precedents are off.

Preservation sometimes involves demolition not because it is a weak tool, but because it is a much more refined tool than zoning or building codes; it abjures precedent and it is historical and not ideological. But since the very idea of demolition runs counter to the fundamental preservation impulse, it must be carefully scrutinized for its necessity, the intrinsic value of what is being demolished and what preservation will gain by allowing it. **tb**

Vince Michael is director of the Preservation program at the School of the Art Institute of Chicago and has served on the Illinois Historic Sites Advisory Council, the Oak Park Preservation Commission, and as an expert witness for the Commission on Chicago Landmarks. He is chair of the National Council for Preservation Education and the Gaylord Building Site Council.

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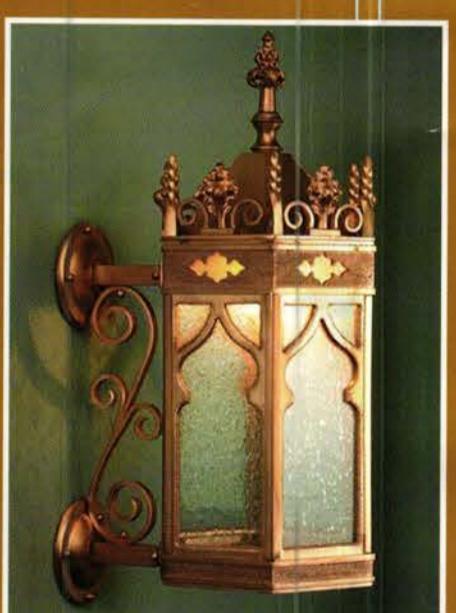
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