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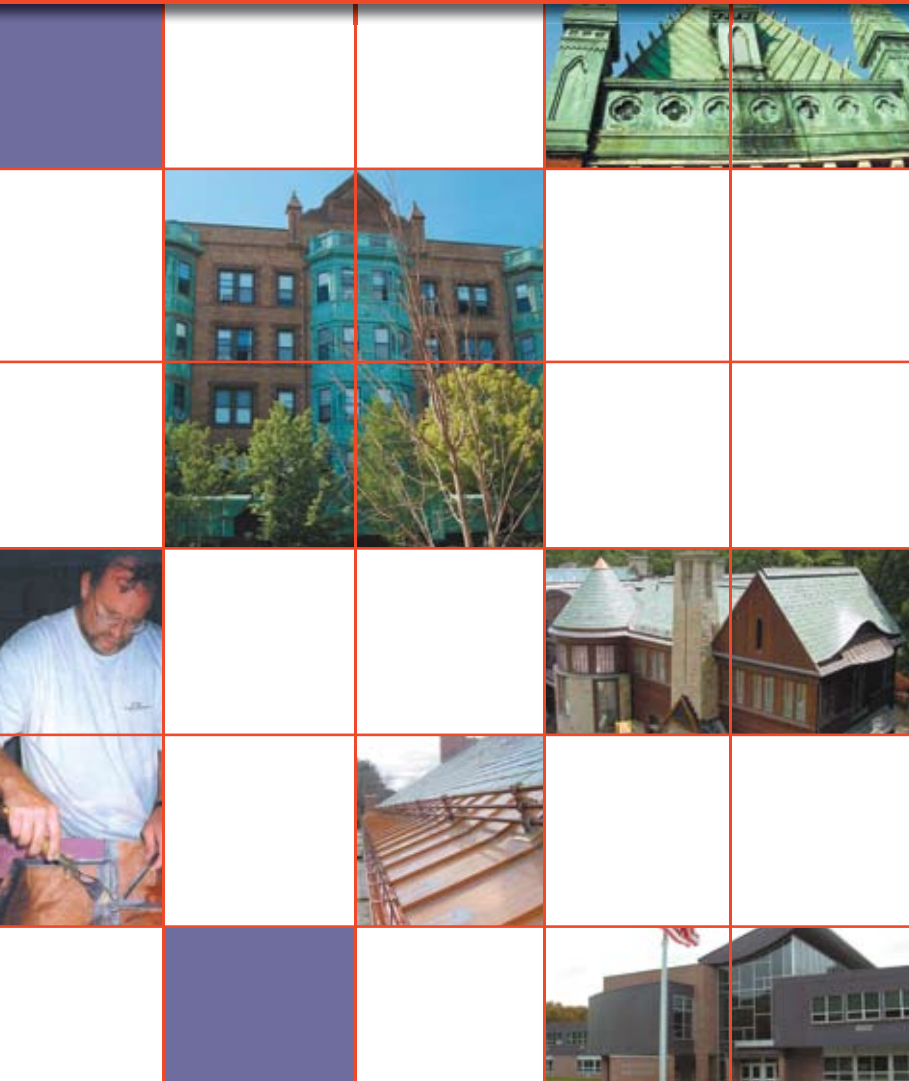


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THE CROCKER FAMILY (CLOCKWISE FROM TOP LEFT: JEREMY CROCKER, PROJECT MANAGER OF FIELD OPERATIONS; SEAN CROCKER, PROJECT MANAGER AND SAFETY OFFICER; DAVID H. CROCKER, CO-OWNER; CHRISTINE CROCKER-LUSIGNAN, CO-OWNER; AND JAMES HUBERT JR., ESTIMATOR AND PROJECTOR MANAGER.

IT'S ALL IN THE FAMILY

AT CROCKER ARCHITECTURAL, IT'S ALL ABOUT FAMILY.
AND THAT MEANS GOOD THINGS FOR THE COMPANY
AND FOR ITS CUSTOMERS.

IT'S A GREAT THING AND A TESTAMENT to its people anytime a company can celebrate 20 years in business. But when that company is also family-owned and family-operated, the distinction and praise is all the more deserving.

In some ways, it's understood that a family-owned business should be positioned to succeed; after all, each principal at the company is invested with even more conviction given that the success or failure of the business directly impacts the entire family. But that's why a successful family business becomes such a feel-good story—the risks are greater; the work can be more stressful; and for those involved, business can become as much who they are as what they do.

For Crocker Architectural, theirs is certainly a feel-good story.

"It is a family business, and that's important in that we can all work together for the same purpose," says co-owner Christine Crocker-Lusignan.

And in many respects, Crocker-Lusignan

says that the entire company has become an extension of the Crocker family, even those that aren't directly related.

"Our workforce really is like our family," she says. "We spend more time with all of us than we spend at home with the parts of our families that are not involved in the business. From taking everything into consideration about their lives and the benefits packages that they have, we really look at our employees as if they are part of our family."

Of course, for the employees at the company who are a part of the Crocker family, well...that can make work a little more interesting.

"Yes, it can be difficult," Crocker-Lusignan says, "but what makes it easier is that you feel you have that trust in each other that we're all here for the same goal."

Such a mindset is shared by all of the company's employees, and it reveals itself in different ways. For example, when Sean

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FAMILY CONTINUED ON PAGE 4

Crocker, the company's project manager and safety officer and Christine's nephew, approaches the ordering of materials, he does so with the family's — and his own — prosperity in mind.

"I take the extra step pricing the material," he says, "because it affects me directly, since I'm starting to own part of the business and my family owns the business."

Sean's ownership in the company, along with the equal ownership of his brother, Jeremy, and cousin, Jim Hubert, reflects the long-term positioning and business strategy that co-owners Dave and Christine envisioned from the very beginning.

"In 1985, when I started planning for my company, one of the first dreams I had is to have a successful business," Dave recalls. "The second part of that dream was to have my kids take it over and make a good living doing it."

But that wasn't a dream that was thrust upon his sons, Sean and Jeremy. Though they were both in the shop at a young age,



CO-OWNER DAVE CROCKER WORKS WITH HIS TWO SONS, SEAN (PICTURED) AND JEREMY, TO DETERMINE THE FUTURE DIRECTION OF THE COMPANY.

initially lending a hand and cleaning areas of the fabrication shop, as was Christine's son Jim, now the company's senior estimator and project manager, they all came to

the decision to join the family business on their own.

"I made the decision back in junior high that this is what I was going to do, work in the company business," says Sean. "So it's something that I've been gearing up for, for a long time."

For Jeremy, the decision was impacted by his years in the shop as a young child and seeing the kind of work and environment that his father had built over the years.

"I remember going in the shop and it was small enough where people were close enough to have a sense of friendship throughout the company," he recalls. "You sometimes just know what you want to do, and I knew that I wanted to do this."

Similarly, Dave and Christine's nephew, Ralph Gillespie, who serves as the company's field foreman, joined the company right out of high school.

THE NEXT GENERATION

The basic premise of a family-owned business has made day-to-day operations at Crocker Architectural easier in some re-

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spects, and harder in others.

"It took a while to adjust to the fact that my son doesn't call me 'mom' in front of other business associates," Christine admits. "But when there's no business or when we're by ourselves, it's back to normal. So you adapt to the circumstances, but that's a little difficult in the beginning."

Of course, it runs both ways. Yes, daily interactions will likely feel more professional and businesslike, which is always an adjustment in a close-knit family. But, as Dave Crocker acknowledges, there's no one closer than family, and that can go a long way when it comes to establishing high levels of trust.

"My sister as my partner, it's made it easier to run the business if there's someone that I trust taking care of things," he says. "And the things that I'm not strong with, she is, so it's been a good partnership."

"She probably hates putting up with me," he says in jest, with a hearty laugh, "but that's okay."

When it comes to office interactions, though, a family-owned business can provide some unusual challenges. Specifically, a lack of inhibitions.

"Sometimes it can be a little tense because it's your family, so no one really holds back," says Jeremy, the company's project manager of field operations. "But you're working with family, so you know you always have someone there who's going to back you up, no matter what the situation is."

The real challenge, of course, is leaving the familial roles at home and approaching each member of the business as a colleague and not a relative. Fortunately, that's something that Dave and Christine have focused on from the very beginning, and it's a big reason for the company's continued success.

"At the end of the day, especially when I was younger, he was a little harder on us, but it was for a reason," Jeremy says of how his father managed both he and his brother. "It made us the strong family company that we are now."

Now that he and his brother are older, however, Jeremy and Sean are finding that they're knowledge and experience, especially as it pertains to modern technology and business strategy, are playing a pivotal role in the evolution of the company. And Sean is quick to point out that despite the company's hierarchy, everyone has an equal say in all company matters. ▲

SWEET CHARITY

CROCKER ARCHITECTURAL ALWAYS LOOKS FOR WAYS TO GIVE BACK, BOTH IN THE COMMUNITY AND WITH ITS EMPLOYEES.



In 2007, in the wake of Hurricane Katrina, the Crocker Architectural team joined forces with the Wayland to Waveland Mississippi Foundation to provide assistance, labor, and materials to the hurricane victims and their families. From the very beginning it was clear to the Crocker family and company that those impacted by the country's worst natural disaster needed plenty of help. During the company's stay in Mississippi, the Crocker Architectural team assisted the construction of eight new homes to replace those that were destroyed by the hurricane, and as Christine Crocker-Lusignan sees it, the trip did a lot of good for her company's employees, as well.

"I think they came home with a renewed faith seeing people helping people," she says.

Closer to home, Crocker Architectural is just as passionately committed to community service initiatives. Christine, a co-chair of her church's building and finance committee, recently saw the construction of a new Christian Life Center. She also was a past president of the local Worcester chapter of The National Association of Women in Construction, which has a hand in many local school mentoring programs.

And when it comes to education and partnerships with local schools, Crocker is at the top of the charts.

The company is affiliated with the co-op programs at Worcester Technical High School and the Bay Path Regional Vocational Technical High School. For many students involved in this co-op program at Crocker, a full-time position is available to them after graduation. In fact, most of the Crocker Architectural crew originally attended a vocational school like Worcester Tech.

No one understands the value of the co-op program more than Dave Crocker, who was a participant himself when he attended Worcester Tech, then known as the Worcester Boys Trade School. He also served on the General Advisory Board for Vocational Education for approximately 30 years.

These are just a few examples of the way the company gives back to the community; but the company is equally committed to giving back to its employees.

"We take everything into consideration about their lives and the benefits package that they have," says Christine. "We really look at it as if they are a part of our family. Just being a company that's compassionate and considerate of our people, that's very important to us." ▲

HISTORY REPEATING

NEWPORT'S MANSION ROW SHOWCASES CENTURIES OF AMERICAN HISTORY AND THE FUTURE FOR CROCKER ARCHITECTURAL.

IT TAKES ONLY A WALK DOWN Bellevue Avenue or a stroll along the Cliff Walk in Newport, Rhode Island to understand the grandeur and significance of the town's row of 19th century mansions. Set on 80 acres of parks and gardens, these 11 historic properties are home to 250 years of American history and serve as some of the finest examples of art, architecture, and interior design from the country's Gilded Age.

Not surprisingly, the protection and restoration of these properties is of the utmost concern for the town, specifically its Preservation Society. And when charged with the task of restoring the largest and most famous of those Bellevue Avenue mansions — The Breakers — that society put its trust in the hands of Crocker Architectural.

Coming straight to the point, the 70-room, Italian Renaissance-style palazzo, which was designed by an international

team of craftsmen to reflect the 16th century palaces of Genoa and Turin, was a massive job in all capacities. The mansion itself covers an acre of ground; and with 13 chimneys all needing new flashings and a leaky roof that needed a more elaborate and efficient drainage system — not to mention all 140,000 terracotta tiles reinstalled — the Vanderbilt mansion represented one of the grandest and most elaborate historical restoration projects that Crocker Architectural had ever accepted.

Curt Genga, the director of properties at the Preservation Society of Newport, recalls hearing nothing but praise for the North Oxford-based sheet metal company when he was searching for the right contractor for the job, but it wasn't until after Crocker was chosen — and when the project hit a bump in the road—that he fully understood the company's value.

The 140,000 custom-made, terracotta roof tiles, which were delivered from a manufacturer in Buffalo, New York, were designed to interlock, but once those tiles were laid out on the roof, both Genga and the Crocker team saw the problem: they didn't fit. As Genga recalls, the tiles were about a quarter of an inch too large, and in such a situation, he says most contractors would wipe their hands of the problem.

"Typically, the contractors say, 'You've got a big problem son. It's not our problem; you ordered the tile,'" Genga says. "And that's true, but Dave didn't say that. He said, 'We'll cut the tile and we'll just get it done.' He didn't make a big deal of it; he just fixed it and said he'd make it work. So right then and there, I knew we'd made the right decision. Most people come in trying to find ways to make it not work, and he [Dave Crocker] came in trying to find ways to make it work."

In fact, the Crocker team brought that design mentality to the table when arranging the property's Spanish-style roof with five different-colored tiles, which was a blessing to Carl Rothbart, an associate partner at Wank Adams Slavin Associates (WASA) — the architecture and engineering firm in charge of The Breakers restoration.

"Early on we were trying to figure out an organized mathematical strategy to blend all the tiles together, and I remember them saying, 'Let's just work it out in our own way and see if that meets your satisfaction,'" Rothbart recalls. "They had a real feel for how the roof should look without needing a playbook."

Aside from hand-cutting roofing tiles for two weeks and using his own system to arrange them, Dave Crocker and his team also designed a more sophisticated and modern drainage system that eliminated the leakage issues that plagued all of the mansions along Bellevue Ave. Holes cut into the roof opened to drainage pipes that were brought through the attic of the house and fed into the storm sewer, and other drains along the roof caught access water and were positioned and designed in such a way that even if they were to be plugged, water would cascade over the side of the roof.



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CROCKER ARCHITECTURAL WAS RESPONSIBLE FOR THE RESTORATION OF THE CHATEAU SUR-MER MANSION IN NEWPORT, R.I. (LEFT), WHICH INCLUDED DETAILED WORK ON THE BUILDING'S SKYLIGHT (RIGHT).

"We knew what we were going to do, but we weren't quite sure how we were going to do it," Genga says. "It's nice to see it in a drawing, but somebody still had to build it, and Dave brought his own engineering to the project on top of the engineering that we gave him."

"He writes up the scope of work that needs to be done and he comes in and gets it done," Genga continues. "And he's respon-

sible for it; it's the work that they hang their hat on. That's the kind of service that you get from a good roofing contractor, and those are the kind of people that you want to deal with."

MORE PALATIAL PROPERTIES

The two-year job working on The Breakers was a grand introduction to the Newport mansion scene, but in many respects,

the length of the job paled in comparison to the company's next restoration project: the Chateau-sur-Mer — a palatial residence built in the mid-19th century that would later be dwarfed by the Vanderbilt estates.

Home to the Wetmore family, the Chateau's lavish parties ushered in the Gilded Age of Newport and for four decades, the

NEWPORT CONTINUED ON PAGE 11

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QUALITY BY DESIGN

FROM HUMBLE BEGINNINGS TO A PROSPEROUS FUTURE,
EACH STEP OF CROCKER ARCHITECTURAL'S JOURNEY WAS CAREFULLY CONSTRUCTED.

TWENTY YEARS AGO, WHEN DAVE and Christine Crocker ventured out on their own to establish an architectural roofing company specializing in high-end, exotic materials such as copper, zinc, and slate, and focused on a niche market—historical restorations—they knew the demand was there. Fortunately (and unfortunately), they also understood that the first few years were going to be a challenge.

"No one said it was going to be easy," Dave says. "There were some rough times, especially in the first two or three years. Those were the worst."

For the brother-sister team, the challenge was not searching for work, nor was it making acquaintances with key players in the industry, since the two had worked previously at another architectural sheet metal firm and already had a strong foundation of networking connections. Instead, the major obstacle, which Dave says is still an issue today, was the amount of money that he and his sister had to promote the business and get it off the ground.

"It's always a problem of any new business—how much money you're starting up with. It was a financial issue, but the work was there," Dave says. "And it's still a challenge, especially with the current economy. I take nothing for granted. I really mean it when I say that every day is a victory. It's not as bad as those first few years, but it's still a challenge."

Today, you can point to Crocker's portfo-

lio of high-profile clients requesting repeat work — such as the Preservation Society of Newport — as evidence that the company has succeeded and is far-removed from those early, precarious years. But perhaps the best example of the company's success rests simply in the defined roles and titles of each executive at the company. As Christine explains, when the company was still fresh and getting established, that was a luxury not afforded to either she or her brother.

"It's just like any type of business that you're starting," she says. "No matter what trade it is, no matter what industry it is, you're going to have to wear all the hats."

Despite the fact that Christine and Dave had to be resourceful in the beginning, it was a path that served them well. So much so, in fact, that when their children joined

the company after finishing their education, they spent the first few years out in the field, observing and doing the work at all levels of the job.

"That was really important to us; that they had to start from the beginning and understand all the aspects of it," Christine says.

And it's a characteristic of their development in the company that all three children appreciate and value.

"It helps me to visualize what actually has to happen, because I've done it," says Sean Crocker, the company's project manager and safety officer. "Knowing what the guys are feeling on the site because it's 100 degrees outside or it's 10-below. I also understand the details if someone calls in with a question. If someone asks what to do in

JOB NAME	AWARD
CHATEAU SUR-MER & BREAKERS MANSION NEWPORT, RI	<ul style="list-style-type: none"> • 2009 LAUREL AWARD • HISTORIC RESTORATION GIVEN BY THE PRESERVATION SOCIETY OF NEWPORT
THE CYCLORAMA BOSTON CENTER FOR ARTS BOSTON, MA	<ul style="list-style-type: none"> • ABC- EXCELLENCE IN CONSTRUCTION AWARD WINNER • BOSTON PRESERVATION ALLIANCE 1998 AWARD WINNER HISTORICAL COPPER DOME & SKYLIGHT
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certain situations, it helps you to picture what they're doing and what needs to be done, because you were once in that same situation."

But after a few years out on their own with their own company, Christine and Dave began to see an uptick in work; managing the business and steering its growth became easier; and with the right partnerships in place — specifically with local architects — Crocker Architectural began to separate itself from the pack.

"It was always Dave's passion to incorporate the intricate details of using copper and other interesting metals. We found that there seemed to be a call for that, but we needed to find the people that needed our expertise," Christine recalls. "That's how we learned early on that the architects were the ones that were able to get our foot in the door of the market. Whenever we look back at things, no matter what, we seem to always come back to the architects being our best friends. They want something different, and that's what we can give them."

KEEPING IT IN HOUSE

Crocker Architectural provides a unique service to architects and property owners, thanks to its expertise with copper and other exotic metals. That, in itself, distinguishes Crocker from most all other roofing companies in the Northeast. But the company also has another grand piece of leverage: a 12,000-square-foot headquarters complete with its own fabrication shop and warehouse.

"It saves the customers money; it saves us time; and it helps us to complete projects on schedule," Mike Wade, the shop's superintendent, says of the workspace that was de-

signed to accommodate future expansion.

With historic, operational machinery and contemporary, computer-aided CNC machines, the fabrication shop is suited to tackle any job — from a new construction project or private residential work to complete historical restorations (which is where the company's 19th century equipment comes in handy). And, as Wade explains, the company's ability to fabricate all aspects of a

job is oftentimes the selling point for clients who are looking for a general contractor that can manage all aspects of the job.

For sure, the fabrication shop gives Crocker an edge, but in the end, the company must continue to bid competitively on all projects. And that, according to Dave Crocker, is still dominated by one key component: price.

QUALITY CONTINUED ON PAGE 10

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"Especially with this economy, if you're putting a lot of work into the bidding job, you know the competition is going to be tough," he says. "So you have to go rock bottom to be competitive. Everybody that's in the business is doing the same thing. The competition is tough, but the tougher the competition, the sweeter the victory."

But Dave also makes the point that the best way to secure future work, is simply to deliver the very best product the first time around. That's always been his philosophy, and he says it's the most guaranteed way to stay successful.

"Once you provide the service and the quality of work," he says, "they're going to call you back, and call you back, and call you back."

BUILDING A BETTER TOMORROW

When it comes to the future — at least the way Dave and Christine see it — one facet will continue to dominate their particular market: historical restorations. According to



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PAID TO ALL PARTS OF THE JOB.

Christine, with the economy still struggling, more company and property owners are seeing the benefit to restore their buildings as opposed to rebuilding from scratch. And that is music to Dave's ears.

"The craftsmanship that they did 100

years ago is just fascinating to me," he says of the buildings that he's most often restoring. "That's why I love working on the old buildings. You see the names and dates on pieces of the building and it starts to come alive. It's more personal. The buildings speak to you. They're 100 years old and they speak to you; they tell you what happened there."

In general, Crocker's niche market — high end metals and materials — should continue to reap benefits, says Christine, because the demand continues to be high in that area. She also says that if it makes sense in the future, Crocker could possibly venture down the road of providing fabricated materials for other companies, though the company is not in position to start offering that service at the present time.

Ultimately, however, there's just one simple philosophy in regards to how the company will operate, both now and in the future.

"Keeping our customer happy is number one," Christine says. "We need to make sure that they're happy with everything that we've done to make that project work." ▲



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estate was the grandest residence in Newport. Once the Vanderbilt mansions were constructed at the end of the century, which included The Breakers, the Wetmore family felt compelled to add a tin cornice structure to the home to compete with that new level of opulence.

Crocker took a very similar approach to solving the Chateau's leaking problem, as it had done a few years before on The Breakers, but for Rothbart, it was Crocker's innate sense of the property's history and overall aesthetics that really made the difference.

Rothbart, who has worked for WASA for 27 years, says there's a certain amount of expected contractor management on each project, but when working with Crocker, he pleasantly was surprised to discover the family-owned sheet metal company broke that mold.

"Some contractors really require a lot of hand-holding and oversight to do the right thing," he says. "The amazing thing with these guys...they didn't require any of that."



CROCKER ARCHITECTURAL'S FIRST JOB IN NEWPORT, R.I. WAS RESTORING IT'S MOST FAMOUS MANSION — THE BREAKERS.



PHOTO COURTESY OF PRESERVATION SOCIETY

At no other point was this more evident than when Crocker was finishing up some of the flashing work that was to be concealed when the project was finished. As Rothbart has experienced, some contractors would take a half hazard approach on such work, especially considering it would be hidden from view, but Crocker stayed true to its

emphasis on quality.

"They have amazing pride in their workmanship, even if it's something that isn't visible," he says. "Both projects (The Breakers and Chateau-sur-Mer) were historic roofing projects that were fairly complicated and Crocker did an incredible job. They're a first-rate contractor with workers that are really motivated and care about what they do." ▲

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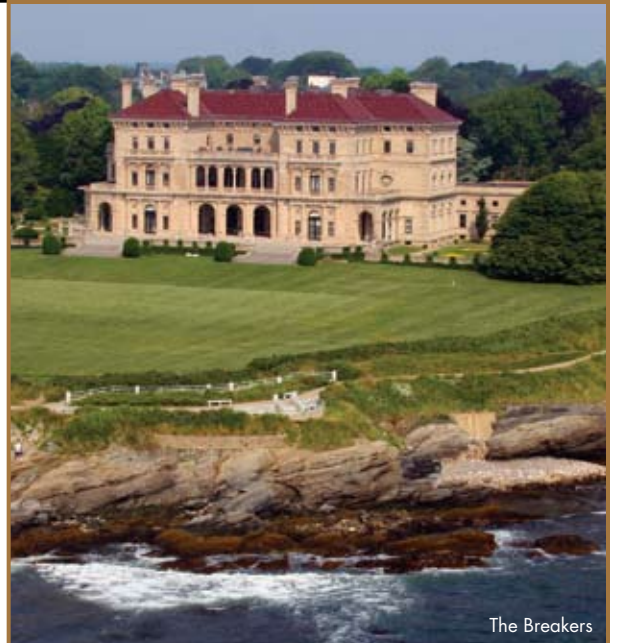
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THREE MILES NORTHEAST OF THE Breakers mansion and overlooking Easton Bay, the chapel at St. George's School, a private, co-ed boarding school in Middletown, Rhode Island, serves as the centerpiece of the campus and a reminder of the institution's longstanding history. Built in 1928 — 32 years after the school first opened — the chapel, designed by Ralph Adams Cram, exemplifies all of the distinguishable features of Gothic architecture.

When the time came to replace and restore the church's slate and copper roof, however, time was not an element that the Crocker team or Shawmut Design & Construction — the project's management firm — had on their side. Because the chapel was — and still is — an integral part of student life on campus, the restoration work had to be completed in only a three-month window, which is no easy task given the sheer scope of the \$3 million project. Unlike Crocker's work in nearby Newport, where the company spent two years updating The Breakers and six years renovating Chateau-sur-Mer, at St. George's, intricate copper and slate work had to be finished in one season.

Aside from the time component, Crocker also faced a building with an original design that incorporated a rolled, batten

roof, which Carl Jay at Shawmut Design and Construction says complicates the job because it requires interlocking seams in all of the copper work and a fair amount of soldering.

"Dave has the knowledge and the equipment that did that kind of work and the modern equipment that replicates that kind of work," Jay says. "They [Crocker Architectural] know how to utilize modern day materials and machinery to accomplish those details and the old world knowledge of how the work was done."

The chapel also incorporates a graduated slate roof, which is indicative of medieval design. Essentially, it means that the roof is thicker at the base, but thins as the roof stretches higher. It's an outdated design, for sure, but it's also a defining characteristic of the building and one that had to be preserved.

"It was very important to get someone who understood graduated slate," Jay says. "It was important to find someone who understood the significance and the importance of doing it the way it was done before, to understand the beauty and quality of doing it the right way. You need the type of roofer that has the special skills and wants to do that work."

Fortunately, for Jay and the rest of the

Shawmut Design and Construction team, Crocker Architectural fit that mold.

OLD WORLD TOOLS FOR NEW WORLD WORK

The company's expertise in old world design and sheet metal fabrication once again proved to be crucial when Crocker teamed with Shawmut to restore Thompson Hall, the oldest and most protected building on the University of New Hampshire's campus in Durham (it's listed on the National Registry of Historic Places). The 40,000 square foot building, which is home to a variety of the college's offices, was built in 1892 and required the restoration and replication of rare checkerboard bricks on all of the hall's turrets, the cleaning and full repointing of the bricks over the rest of the exterior, the restoration of the building's weathervane and clock, and the replacement of its slate roof, which is where Crocker Architectural came in.

With the assistance from machinery in his fabrication shop that dated back to the late 1800s, Dave Crocker and his team could produce a sheet of copper that incorporated numerous miniature folds, much like an accordion, that replicated the same copper sheets used in the building's original construction more than 100 years ago. As Carl Jay explains, having the ability to produce that kind of work was crucial on two fronts: it kept the building's appearance true to the original designs, but more importantly, the building originally was designed that way because the folded, "rolled" copper was stronger and more durable.



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"It's not just an aesthetic, there's a structural benefit to having the material like this," Jay says. "It's understated, so you don't always see it, but for the people who are in the know, it's very important."

Jay goes on to explain that in cases where some restoration projects have failed, it's not always because of poor craftsmanship, but due to the fact that the contractor did not understand why certain elements originally were designed the way that they were. What might seem antiquated can, in reality, be a highly refined skill, and Crocker's understanding of that makes a world of difference.

"There is an understanding and care and a true passion for the work," he says of the Crocker team. "They're true craftspeople."

OVERCOMING ALL OBSTACLES

As a guest at the Stowe Mountain Lodge in Stowe, Vermont, there's a natural inclination to gaze out over the landscape — the onsite,

PROJECTS CONTINUED ON PAGE 14



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18-hole, par 72 championship golf course or the numerous ski trails carved into the nearby Green Mountains. If a guest were to glance upward, however, he or she would notice a fine example of the type of new construction that Crocker Architectural incorporates into its regular schedule of work.

The 170,000-square-foot resort required three new roofing structures: a shingle roof, an Overly metal roof system that wrapped around the edges and corners, and a small, recessed roof that encompassed a cooling tower. In size, the project was very comparable to The Breakers mansion in Newport; but unlike the Vanderbilt estate, where the real challenge was maintaining the historical integrity of the building, in Stowe, the challenge rested solely in the hands of Mother Nature. Or, perhaps more accurately, Old Man Winter.

"It was a horrible job in that regard," John Fox at Pizzagalli Construction Co. recalls of the necessity to get the work done through the winter months. "Anytime you're forced



CROCKER ALSO HAD ITS HANDS IN THE RESTORATION OF THE MOST HISTORIC BUILDING ON THE UNIVERSITY OF NEW HAMPSHIRE'S CAMPUS, THOMPSON HALL.

to do your roof work in the winter in almost 2,000 feet of elevation in Vermont makes it

incredibly challenging."

Dave Crocker's recollections are similar.

"We had to get the job done and we were up there in the worst conditions in the world," he says. "We thought we knew winter down here, but we had no idea."

Snow and ice removal became a mainstay of the job, but the real weather-related work involved staying safety conscious at all times. It made a routine job more complicated, but in the end, Crocker and Pizzagalli worked together to produce a superior finished product.

"It was an extremely complicated job and Crocker did a beautiful job on it," Fox says. "I can't complement them enough. [The weather] really complicated things, but they came through shining. They really did."

The Stowe Mountain Lodge was a prominent job for Crocker due to the sheer size of the building, but the company also has worked on some very prominent buildings, which, in the case of the New York State Capitol Building in Albany, New York, also happened to be a sizable job.

The project, which began in the spring

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of 2005 and was completed in the fall of 2008, required the removal and reinstallation of portions of slate roofing, as well as the installation of new copper flashings, cornices and gutters.

However, according to Jim Hubert, a project manager at Crocker, fully appreciating the scope of work is difficult for a couple of reasons. For starters, the building is 10 and 12 stories high at some points, which means some of the work done on the roof is 120 feet above the ground. That, in itself, made it difficult to do the work, he says, but the building was fully staged.

Another reason his team's scope of work was difficult: The work is mostly hidden underneath the building's stone structure which required the removal of exterior stone by the masonry contractor.

"There were a lot of situations where we had no idea of what was there until we went there and opened things up," he says. "There were times when we got to an area [of the building], and it was nothing like what the design showed. We had to adapt to things on the fly. We would figure out the details as we went."

Such has been the calling card for Crocker Architectural. While the company prides itself on its Old World knowledge and ability to replicate antiquated designs and craftsmanship, the family-owned business can also roll with the punches and troubleshoot unexpected complications and obstacles that come up during a project. And while its finished work may not always be prominently displayed, Crocker Architectural remains steadfast in its commitment to produce the very best work. In the end, the company delivers exceptional craftsmanship and piece of mind — elements that make for very satisfied customers. ▲

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