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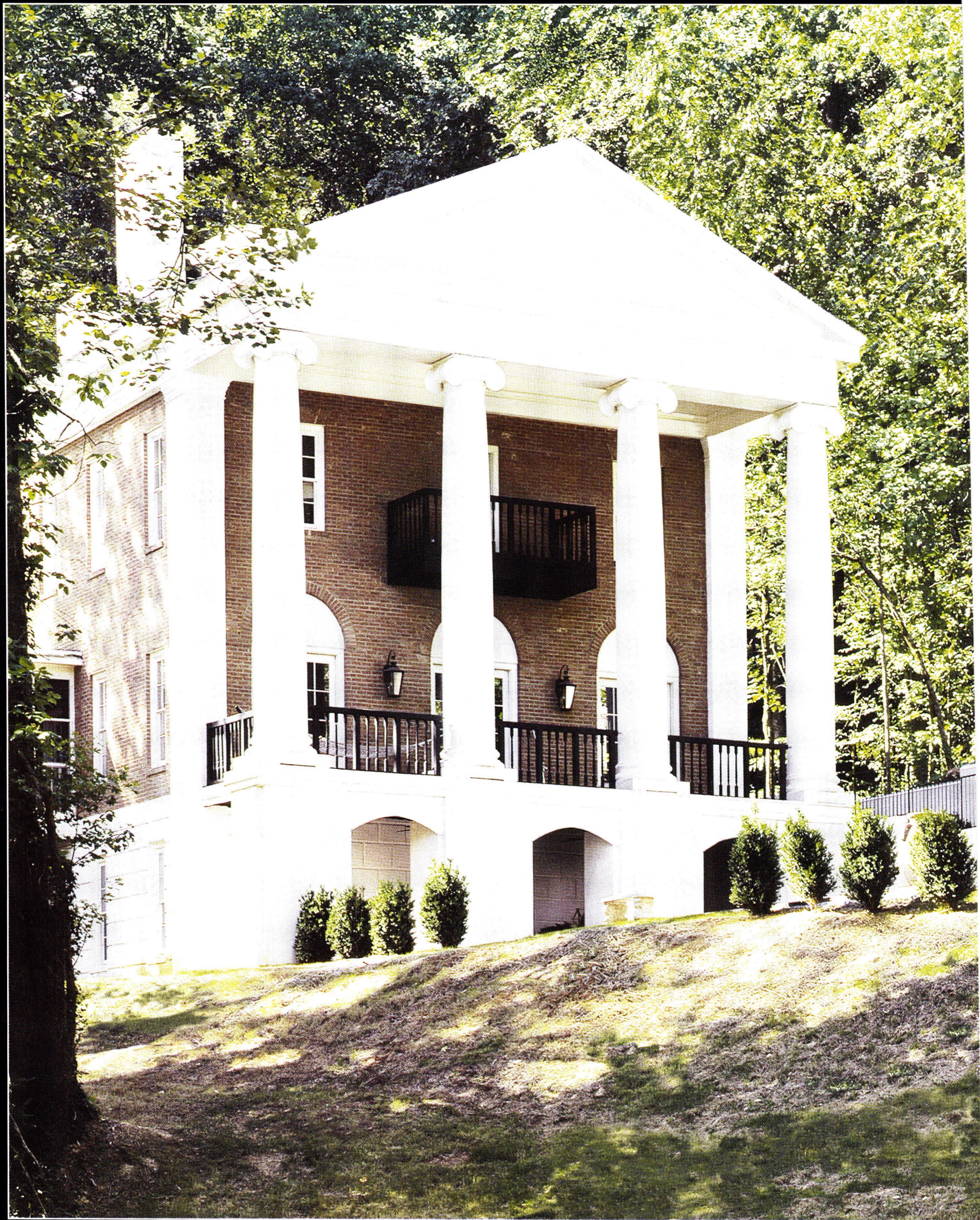
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the Cover: One of the signature features of a thew Bialecki interior is custom-designed and lt furniture. For more about Bialecki, see the ile beginning on page 6.

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Forward Thinking

Arts & Crafts is no century-old artifact to Matthew Bialecki. He's crusading to apply the style's humanistic ideals and revelatory construction to architectural commissions from garden follies to skyscraper apartments.

by Eve M. Kahn

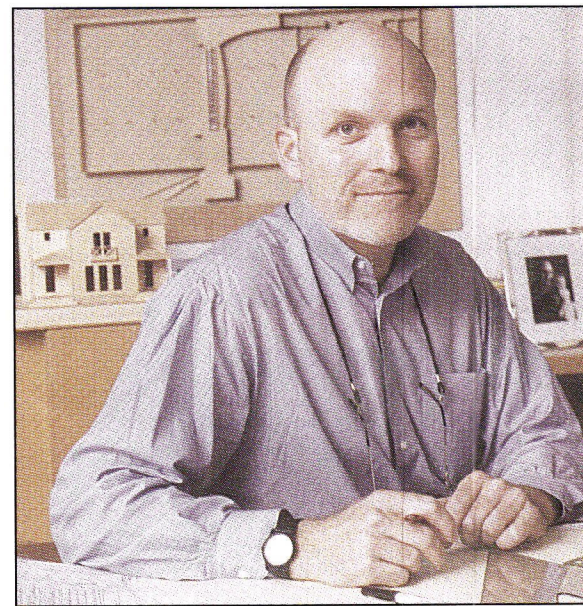
At six-foot-two, with a close-shaven head and an unshakable blue-eyed gaze, Matthew Bialecki makes a persuasive advocate for Arts & Crafts — imagine the actor John Malkovich with a sunnier demeanor, a sense of uplifting life purpose. He brings up the names of his heroes like Bernard Maybeck, Gustav Stickley, and Charles and Henry Greene with impassioned frequency. He has filled whole households with furnishings in their vein; he's clasped iron bands around mahogany table legs and cut organic wiggles into mahogany chair backs, just as the masters would have. And in their spirit of innovation, he's pushed the style in his own adventurous ways: setting bedsteads on unexpected granite feet, for instance, and crackling glass tabletops like the first frost on a shallow pond.

But what would those Arts & Crafts' pioneers have made of Bialecki's other 21st-century experiments in the style? How would they have reacted to his diverse practice, drawing on vernacular traditions from near his Hudson River Valley offices? And would they have been surprised to see their handwork standards applied to the likes of pewter kitchen cabinets, and concrete structural walls gouged and polished into abstract sculpture? "People have been celebrating the historical aspects of Arts & Crafts for 25 years now," Bialecki says. "The revival has already lasted longer than the original period did, and the enthusiasm keeps growing, which is very exciting. My goal now is to use its principles, its palette, its integration of architecture and landscape, to make new and beautiful things. What I'd really like to do is a Y2K Gamble House — an ultimate bungalow

for the 21st century." He gestures constantly when he talks, drawing architecturally redolent Ls and Os in the air beside his forehead — "I can't talk without my hands," he says, reluctantly setting down his longed-for, late-afternoon cappuccino while it's only half-finished.

He's being interviewed in a coffee bar in Manhattan (the address for about half the clients for his 15-year-old firm these days), where he's briefly paused between meetings. He's been asked to tell his life story, but somehow the conversation keeps veering back to his latest epiphanies about nature-based architecture. "I hate the basements in most contemporary 'period' houses," he starts off. "I hate going down there and seeing that it's all a stage set. Standard production lumberyard stuff, you know — TJIs, joist hangers holding up all this decoration above. You can tell if a building's 'real' or not, if there's honesty, by looking at the undercarriage. My clients are looking for a more honest approach, for them it's been, 'Let's build it so it's all beautiful.' I'd like to know, when are other architects going to come around, when are the schools going to wake up? You go to a place like Taliesin, and you see Wright using mortise-and-tenon joinery — it's checked, it's warped, it's pulled out, and you know what? It doesn't matter, because it looks great."

He comes back to his autobiography for a moment: a Connecticut native, Bialecki grew up in Redondo Beach, California, where his aerospace-engineer father worked for the defense industry (like every other parent on the block). Matthew remembers admiring houses in the area by Lloyd Wright



Matthew Bialecki, with a model (at left) of one of his first projects as a solo practitioner, a 1987 home inspired by Carpenter Palladio farmhouses in the Hudson River Valley near his office.



This post-and-beam house, clad in board and batten and with a double-decker porch, is a 1991 homage to Adirondack camps, and to A. J. Downing's picturesque pattern-book suggestions for rural residences that sparked much Hudson Valley design.



Pergolas ring the gardens of this 1990 Hudson Valley home, which was inspired by the region's barns and barnyards and also resembles a lushly planted cloister.

and by the fervent regionalist Harwell Hamilton Harris. "Harris knew the Greens, and kept the Arts & Crafts spirit alive after the war, when it was so out of fashion — the Greens, Maybeck, they all died penniless in obscurity, and most of their awards were posthumous," Bialecki says. "Harris would go to these Hitchcock/Johnson/Museum of Modern Art symposia in New York City and get hammered by the Harvard-Bauhaus academics. Breuer, Gropius especially, they were so dismissive. Harris would argue that Arts & Crafts techniques were more humanist, and they would sneer: 'Oh, as if putting a pitched roof on a wooden house gives you humanity.' There were two great themes in 20th-century architecture, the machine and nature. And the academics got their way; the machine unfortunately won. In the 21st, I'd like to see nature win."

continued on page

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The colloquium and related workshops and tours will focus on the important group of New York City architects that, beginning in 1830, developed a distinctive expression for classical buildings derived from the rediscovery in the 18th century of Greek monuments in Athens. Architect Minard Lafever was a central figure. He and his colleagues had a profound impact on the style of mid-19th century building in New York City, New York State, and throughout the United States.

EXHIBIT The Colloquium, Workshops and Tours are presented in conjunction with the major exhibition: Minard Lafever and His Circle: The Diffusion of Grecian Architecture in The United States, 1830 - 1860, on view at The Merchant's House Museum, 29 East Fourth Street, New York, NY 10003, Oct. 26 to Dec. 11, 2000. Information: 212-777-1089 or at www.merchantshouse.com

Grateful acknowledgment is made to the following major supporters and other sponsors of the Exhibition, Colloquium, and Workshops: Arthur Ross Foundation, Historic Landmarks Preservation Center, Cooper Union Adult Education, Richard H. Jenrette.

Catching On

Bialecki himself didn't come around to an Arts & Crafts philosophy until after he'd studied architecture at California Polytechnic in San Luis Obispo. His professors there were more interested in matrices than in Maybeck, and his own projects evoked the sci-fi worldviews of Archigram and Bucky Fuller.

His student proposals included a half-eroded L.A. skyscraper modeled after Mesa Verde, a Manhattan convention center resting on 20-story stilts made from shipping-container cranes, and a geodesic dome in the shape of King Kong emerging from the L.A. harbor clutching the Queen Mary in one paw. "In five years at school I don't think I ever really finished a floor plan," he laughs. "My designs were so emotional-conceptual, loaded with social symbolism, and my drawings were all messy mixed-media.

academic or deliberate. Naomi and Ralph really were enthusiastic about my drawings and designs. They gave me the confidence to integrate historical architecture into contemporary design. The only frustration was that we weren't building enough. And I had all these ideas."

Country life

To apply them he bought a kind of tabula rasa: a 1970s cottage in New Paltz, New York, which he and his wife



In 1988 Bialecki was commissioned to restore this 1903 Richardsonian/Craftsman railroad station, and studying its charms helped draw him more deeply into an Arts & Crafts philosophy.



In 1995 Bialecki's sister Linda commissioned him to connect two lower Manhattan apartments, and he converted the convoluted space into a kind of urban garden. Exposed concrete structural walls serve as a geological base, oak "boulders" cover HVAC, and pearwood wall panels undulate like windblown saplings.

On one project I did this meticulous concept for an embedded pattern in the concrete, similar to Wright's textile block. The professor said, 'You spent more time on that detail than on the whole building,' and to me somehow this wasn't a criticism, the detail *was* the building."

A Cal Poly education nonetheless blessed him in several ways, he adds. The school played down theory and emphasized real construction techniques and sites ("you'd spend the afternoon drafting working drawings for what you dreamed up in the design studio that morning"), it took students on tours of nearby historical sites like Hearst Castle and the Gamble House, and it allowed him to spend nearly two years studying in Europe.

Returning home from a year in France immersed in the likes of Le Nôtre and Cistercian monasteries, he spent two hours stuck in L.A. traffic, passing stuccoed mall after stuccoed mall. He resolved never to live in the state again. He followed his then-girlfriend, now-wife (database designer Maria Urquidi) to New York, and finished renovating a brownstone for his sister Linda Bialecki.

His day jobs at corporate-minded firms, meanwhile, were leaving him in near-despair: "I'd draw something rough-and-tumble and be all excited about refining it and taking it to the next level, and the drawing would be torn out of my hands and I'd be told, 'Now, do the next one.'" (He is somewhat proud of a Manhattan water tower he designed in those dark days; "it's my homage to Aldo Rossi.")

His first satisfying job came from interior designer Naomi Leff, who was then building stores and residences for Ralph Lauren. Bialecki helped renovate Polo's neo-French Renaissance palazzo on Madison Avenue, and also drew up countless perfectionist studies for Lauren's various homes. "All of a sudden I was in heaven," Bialecki says. "Suddenly the work was all about the rigorous study of history and superb craftsmanship, about how to interpret it to elicit an emotional response without getting too

found while rock climbing in the neighborhood. They called it Shack-Ri-La, mainly because of its inspiring three-acre site with a snaking creek; and Bialecki's never stopped rebuilding it. He and Urquidi soon moved up there full-time (with their family that includes Zach, now age 11, and Gracie, 10); after receiving some commissions in the region he felt emboldened to go solo. "I was 26, I'd just received my architectural license, and I dove in. The greatest and craziest thing I ever did was to start my own practice that young."

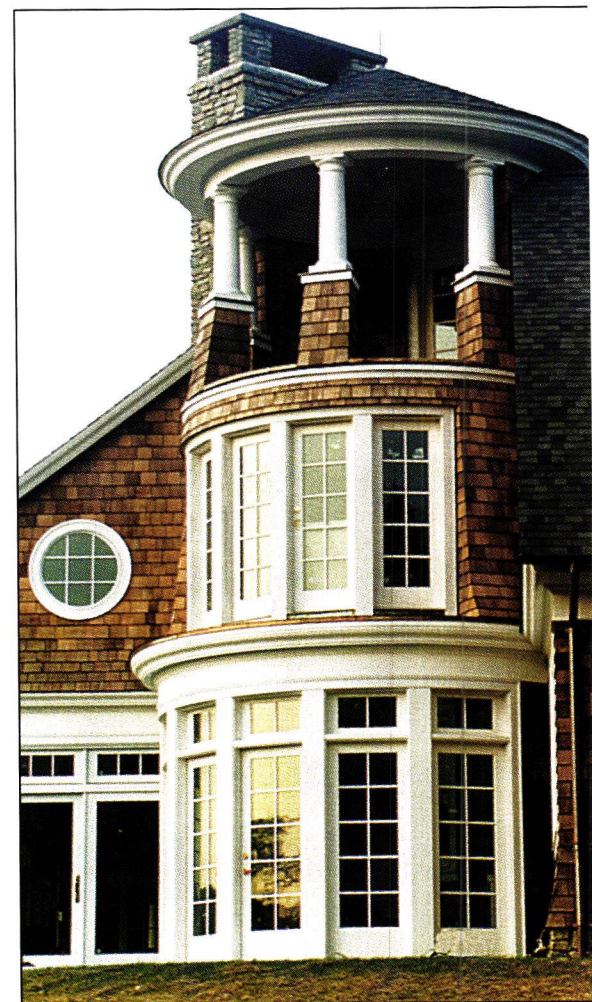
He called his new firm ORA, short for the Office for Rural Architecture, partly in honor of Downing and Vaux's classic 19th-century pattern books on rural residences that inspired much Hudson Valley design. (The name's also a play on ora, meaning "now" in Italian, and is a tribute to Dutch guru Rem Koolhaas — Koolhaas calls his firm O.M.A., or Office for Metropolitan Architecture, and oma means grandmother in Dutch.)

"I knew I wanted to do vernacular buildings," Bialecki explains. "The Hudson Valley is so beautiful, but I saw its architectural and landscape heritage being lost to bottom-line tract homes and shoddy

historic restoration. I wanted to show people a way to connect to the past without copying it."

Among his early works are two pared-down farm-

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For a large family's home on a 68-acre estate, Bialecki designed a rambling Shingle Style manse with fanciful elements both outside (an observatory tower) and inside (a secret staircase).



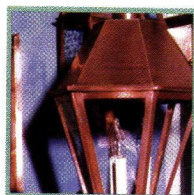
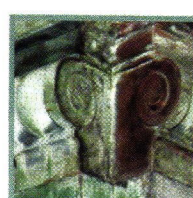
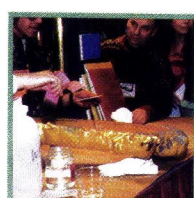
Recent restoration commissions in Bialecki's favorite styles include this 1890s hunting-lodge-turned-private-home, which is completely lined in white oak.

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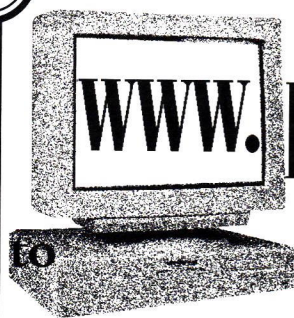
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THE MISSION POSITION

Taking a stand on the Arts & Crafts style in America, this author shows how today's designers can readily satisfy their clients' growing demand for this century-old aesthetic.

by Dan Cooper

Do you remember the first time that you heard the expression "Arts & Crafts"? You were ensconced at Summer Camp where you were herded into the Arts & Crafts building (a dank cinderblock pile next to the boathouse) and forced to take gimp and leather in hand to create a wallet for Dad. You probably missed one of the pre-punched holes and twisted the stitches a few times, but Dad loved it anyway and placed your gift in an honored space in his dresser drawer.

You returned home from camp tanned and gunshy, and the words "Arts & Crafts" had not passed your lips until recently when it seemed that every interior magazine and prospective customer started saying, "Arts & Crafts this" and "Arts & Crafts that" and you were trying to figure out what this all had to do with your father's wallet. Well, Arts & Crafts is perhaps the hottest trend in mainstream design, and it is in no way involved with amateurly produced leatherware.

To begin with, when discussing the Arts & Crafts movement, it is best to define just what we mean by the term. We enter this arena whilst treading VERY lightly, as there are schisms among the followers of Arts & Crafts and their mistrust of each other is reknown. The Missionist sect, based in North America, believes that the Arts & Crafts movement is centered around an architectural and furnishing style that began in the very late 19th century and was derived from the early Spanish Missions in the American West. This group includes, among others, the work of the many brothers Stickley, Frank Lloyd Wright, the Prairie School, and has bestowed upon us the Bungalow and Mission-style furniture.

The Morrisites, centered in the United Kingdom, feel that Arts & Crafts started in the mid-to-late 19th century and they hold William Morris as their messiah while revering his disciples Voysey and Lutyens. This British sect, ever popular in their homeland, is only now attracting mainstream attention in the United States, and their gentler, more delicate, and rounded motifs are popping up in the cut-



Woodwork is a prevalent design characteristic in the Mission interior. Note the high plate rail and restrained stiles and paneling. The pendant lighting by Rejuvenation completes the effect.



This interior features Bradbury & Bradbury's Lion and Dove frieze above the plate rail. Window seats are typical of the built-in furniture of Arts & Crafts interiors.

ting edge of historically inspired design.

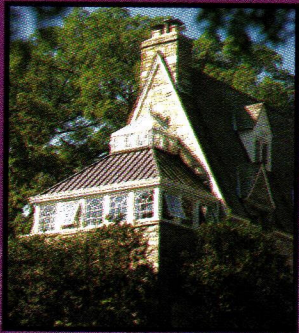
This author, in an attempt to become the Salm Rushdie of decorative arts writers and offend no cults, wishes to state that the Arts & Crafts movement really began with the Industrial Revolution in the 1840s. For it was at that point in history that the mass production of houses and furnishings began, and with it, the backlash against their perceived shoddy and impersonal construction. Architects such as Davis and Pugin championed a naturalistic style known as Gothic, which was the first of the Romantic Revival that harkens back to simpler times as a relief to the harsh realities of mechanized society.

Now that we have all parties concerned shaking their heads, let's draw some generalizations about Arts & Crafts interiors. Since this magazine is published in North America, we're going to speak mainly of the American Arts & Crafts movement, as this is the area with which our prospective clientele is familiar. The term "Craftsman" is often used interchangeably with Arts & Crafts, and though it began as a proprietary name, it is now used synonymously with the latter to describe the American Arts & Crafts movement, as

continued on page 11

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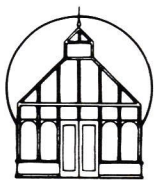
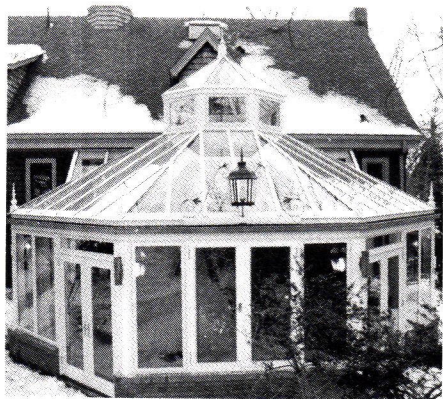
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THE ARTS & CRAFTS STYLE

THE MISSION POSITION, *continued from page 10*



Bradbury & Bradbury's Forest Green Appletree frieze is featured in this Arts & Crafts livingroom. The tiled mantel was a popular feature of Craftsman interiors.

the term "Mission." The consensus is that Arts & Crafts in America is considered Post-Victorian (even though Victoria was on her throne until 1901) and that the style was a rejection of the curvilinear and highly ornamented appearance of mid-19th century Continental design. The French and Italian influences waned and the rectilinear lines of Medievalism and Gothicism were thrust into popularity. The Arts & Crafts movement expanded upon this. The look is organic, basing its forms on nature (this naturalism was a basic tenet of Gothicism with the angled uprights mimicking the spreading branches of trees) and veering away from the palatial classicism that preceded it.

The focal point of almost every Arts & Crafts interior is the fireplace. Often flanked by tall bookcases or window seats, this integral structure would comprise an entire wall and was placed opposite the entry door to the room. The actual treatment of the mantel and chimney breast was also a departure from the Victorian concept of concealing the chimney beneath the plaster and wall treatment; in a typical Craftsman interior, the chimney breast is exposed, and the structural materials become decorative. One recurring theme is the fieldstone chimney. Large, rounded stones would make up the entire surround from floor to ceiling with perhaps the addition of a wooden mantel (the actual horizontal member). Exposed brick was also popular, with face brick of finish quality being utilized. Red was the predominating brick color, but terra cotta, yellow, and brown were also found. Fine pointing was the rule for the mortar, and commonly, the upper bricks were stepped out in a cantilevered manner to create brackets that supported the mantel.

After the mantel/chimney combination, the next most prominent feature of an Arts & Crafts interior is the finish woodwork. The overall effect is that of heavy timbering with strong horizontals and verticals. Ceiling heights of this style often appear to be lower than their Victorian predecessors, and this is due to the use of thickly beamed or coffered ceilings. Chair and plate rails and corresponding wainscot were set a bit higher on the wall than with previous design periods, often at about four to five feet above the floor, creating a cozier, more intimate impression.

Woodwork was usually stained rather than painted, though it was not unusual to paint the woodwork on upper floors. The species of choice for interior

Bradbury & Bradbury's Wheat Glasgow frieze and panels with Springfield stripe in this bedroom lend instant authenticity and ambience to the Craftsman interiors on this page. The company's extensive line of wallpapers and borders complement the heavy wood trim and furniture of this style.



finish trim was quarter-sawn white oak; however, to cut costs, poplar was sometimes dyed to a dark shade. A cautionary word: Many people today want oak woodwork, but economize by resorting to plain-sawn red oak. If possible, try to convince clients to use the finer and more delicate white oak, preferably quarter-sawn. Tell them that they could afford white oak if they purchased a slightly more reasonably priced refrigerator.

The elemental design motif of the Craftsman style is the squaring off of rounded architectural elements. Gone are the turned columns and pilasters as well as spindles and balusters. These are now box-

constructed or cut from flat stock. In the pure Mission style, there is little room for lathe-turned elements. Curved or bow-front cabinets yield to straight, if not harsh rectangles. Door and window casings have little molding, and may even be plain finished lumber. Paneling is often simple stile-and-rail with unmolded panels or very plain and wide tongue and groove, but raised panels are avoided, as they smack of Colonialism.

This being said, even though many circa 1900 interiors are purely Arts & Crafts in inspiration, there was an equal amount of cross-pollinating with

continued on page 14

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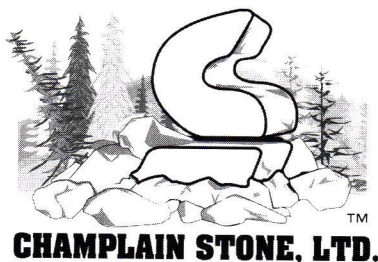
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CALENDAR OF EVENTS

NEW YORK STATE CHAPTER ANNUAL MEETING & EXPO. The New York State Assn. of Architects is holding its annual meeting and trade show at the Brooklyn Marriott, Brooklyn, NY, **Sept. 21-24, 2000.** For more information on exhibiting, or other events, Fax request to (718) 837-3219 or e-mail toswan63@pipeline.com.

ANNUAL FRANK LLOYD CONFERENCE. "Broadacre City and Beyond: Frank Lloyd Wright's Vision for Usonia" is the general theme for the next annual conference of the Frank Lloyd Wright Building Conservancy, to be held in Minneapolis, MN, **Sept. 20-24, 2000.** For details, fax the Conservancy at (773) 784-7862, or log onto their website at www.savewright.org/FLW.

CLEANING MASONRY STRUCTURES. RESTORE, the non-profit preservation education corporation, is presenting a two-day workshop on the Technology of Cleaning Masonry Structures at Stanford University, Palo Alto, Calif., **Oct. 5-6, 2000.** The workshop will equip participants to competently and responsibly undertake the cleaning of buildings. Participants are eligible for AIA Continuing Education credits. Tuition is \$400; for full details contact RESTORE at (212) 213-2020 or Fax (212) 213-3743.

PRESERVING THE RECENT PAST — II. Conference and related exhibition is a sequel to the 1995 Conference in Chicago, a milestone in advancing efforts to preserve our modern heritage. "Preserving The Recent Past — II," to be held in Philadelphia, **Oct. 1-13, 2000,** will address new and often controversial public policy and planning issues, technical and conservation treatments, and reuse strategies. For details, log onto the Conference website at www2.cr.nps.gov/tps/recentpast2.htm.

APT ANNUAL MEETING 2000. The next Annual Meeting of the Assn. for Preservation Technology (APT) will be held in Philadelphia, Pa., **Oct. 11-13, 2000.** The theme: "Preserving The Recent Past," picking up on the topic first examined at the 1995 conference in Chicago. For updated information, visit the conference

website at: www2.cr.nps.gov/tps/recentpast2.htm.

ARTS & CRAFTS ARCHITECTURE CONFERENCE. The 2nd annual Arts & Crafts Conference in Perry, Iowa, focuses on "The Architecture of the Arts & Crafts Movement" and will be held **Oct. 19-22, 2000.** Speakers include Margaret Richardson, chairman of the Lutyens Trust, Wendy Hitchmough, the authority on C.F.A. Voysey, plus Richard Guy Wilson, Philip Howard, James Macaulay, and Edward Cullinan. For more details, contact Elaine Hirschl Ellis at (877) 797-6886, or via E-Mail at artconf@aol.com.

TWO-SEMESTER COURSE ON MASONRY CONSERVATION. RESTORE, a non-profit educational corporation, is holding its 24th year of evening classes in New York City. Its two-semester course on Masonry Conservation for Architects, Engineers, Contractors, and Craftsmen begins **Oct. 17, 2000,** at 6:00 p.m. and classes run through March 2001; laboratory and field-workshop sessions continue through April and May 2001. Tuition for the 2-semester program is \$1,200, including lab fees and all course materials. For more details contact RESTORE at (212) 213-2020 or Fax (212) 213-3743.

PRESERVATION OF MASONRY STRUCTURES. A one-day workshop on evaluation and repair of masonry wall systems is being held **Sat., Nov. 11, 2000,** in New York City at the Brickwork Design Center. For detailed program information and reservations at \$200 per person, contact Michael Gurevich at (212) 684-4229. Or fax (212) 686-4387.

GRECIAN ARCHITECTURE IN THE U.S. A weekend Colloquium, Exhibit, Workshops, and Walking Tours sponsored by Classical America, The Merchant's House Museum, The University of Notre Dame, The Institute of Classical Architecture, and Traditional Building Magazine, **Oct. 28-29, 2000** in New York City. The all-day Colloquium focuses on: "Minard Lafeyver and His Circle: The Diffusion of Grecian Architecture in The United States, 1830-

1860." The Workshops are aimed at enhancing the classical design skills of practicing professionals. For more details, see p. 11, or log onto www.classicist.org.

4th ANNUAL INTL. PRESERVATION TRADES WORKSHOP. IPTW 2000 will be held **Nov. 13-15, 2000** at the Pennsylvania Farm Show Complex in Harrisburg, PA. IPTW 2000 will explore the theme "Convergence: Architecture and Craft" through demonstrations, presentations, and round-table discussions. Preservation tradespeople will demonstrate a variety of skills and traditional crafts, as well as the application of new techniques and technologies in the preservation of historic structures. For more information, log onto www.iptw.org. Or contact the Preservation Trades Network at phone (703) 406-8319, or fax (703) 450-0119.

RESTORATION SHOW/2001. The Restoration & Renovation Show & Conference will move to Washington, D.C., **January 15-17, 2001.** For more information, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

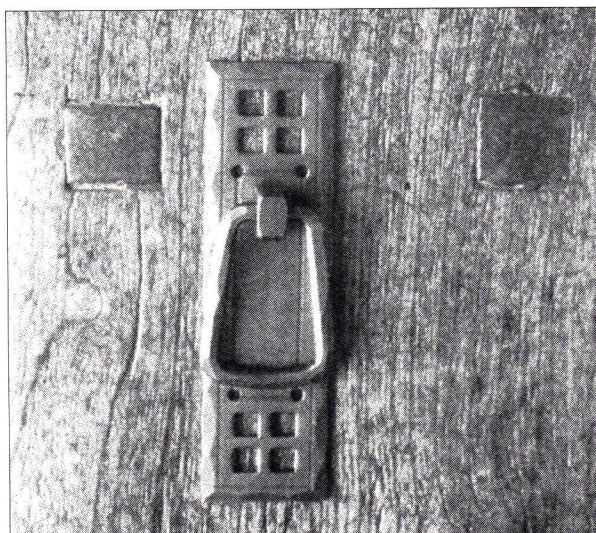
PRESERVATION EXPO 2001. The Saratoga Springs Preservation Foundation will hold its 3rd Annual Preservation Expo **Feb. 24-25, 2001** at the City Center in Saratoga Springs, N.Y. The Expo will feature specialty products, artisans, and resources for the preservation, restoration, and renovation of historic buildings, in addition to seminars and workshops. For more information, log onto www.saratogapreservation.org.

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THE MISSION POSITION, continued from page 12

the Colonial Revival, which occurred at the same time. As one looks for historical examples, do not be surprised to find Doric capitals on turned columns and dentil moldings on ogee cornices adjacent to rectangular casings and exposed brickwork. This is especially true with housing in the eastern half of the United States. Often, the woodwork in these rooms was stained to a redder shade to replicate mahogany, the wood of choice for the Colonial Revival, but the ever-present white oak and poplar commonly appear. It was also at this time that white enameled woodwork became fashionable. This mention of Colonial influences is meant not to muddy the subject, but to assist those whose customers may be desiring what appears to be inconsistent design elements.

Certainly popular before this point in time, integral furniture such as the built-in chair or case-piece became another hallmark of Arts & Crafts design. All manner of benches, window and hall seats, and fireside settles were incorporated into rooms, along with bookcases and servers, to create a cozy and simultaneously space-saving interior. A feature that recurs in Craftsman and Colonial Revival interiors is the colonnade; a room dividing structure that incorporates four columns or pillars and knee- to chest-high partitions that may be of closed construction or contain a bookcase or china cabinet. The center section is left open as an entryway into the adjoining room. These features remain desirable and will often be requested by clients. Part of creating a historically credible interior is to utilize these touches tastefully and to ensure that their design is consistent with the other woodwork in the dwelling. These pieces should "morph" into the walls of the room and never look as if they were tacked on as an afterthought.



A crucial finishing touch to a proper Arts & Crafts interior is the hardware. Crown City offers this iron pull that replicates the hand-hammered effect so frequently found during this period.

The Craftsman color palette shares the organism of its structural motifs. Colors are drawn from nature, and the feel of the colors is much less bright than even the late Aesthetic Movement that predates it. Greens outnumber blues and though they range from forest to sage, their values are always tempered and never stray into the bright or kelly greens. Earth tones are prevalent, and drift towards warm browns, ochres, fawns, and tans. Whites are warm, verging on ecru, and reds and blues are used as subtle accents that avoid the primary and embrace the tertiary hues.

The wall surfaces of this period may be either painted or wallpapered. Several wallpaper firms offer entire pre-designed roomsets with dado, fills, and friezes although a single-patterned wall is equally as accurate. William Morris' wallpapers predate the American movement by as many as 25 years but are still available, and the brilliance of their design blends readily into the Mission environment. A popular wall treatment was to paint a wall either a single color or to subtly glaze over the color to create some depth and texture, and then add a border or frieze at the top. This could be hand-stenciled or a wallpaper border. Ceilings might be papered or, as this look was beginning to fall from favor, monochromatic ceilings were at least as common.

Stucco or textured plaster was often found on walls and not infrequently in the coffers of beamed ceilings. The stucco on walls tended to be a pebbly



This Arts & Crafts carpet "Tortoise & Hare" was designed by noted English architect C.F.A. Voysey and is available from J. R. Burrows. The room design by David E. Berman of Trustworth Studios, features antique reproduction Arts & Crafts furnishings. The brick fireplace surround is typical of the period.

The Kennebec Company skillfully blends historic design with modern sensibilities to create this Arts & Crafts kitchen. Note the use of quarter-sawn oak, leaded glass, and wrought iron hardware. The Mission style lighting and furniture complete the scenario.



texture, as were the ceilings, and the latter might have much deeper relief and some regular patterning. The knowledge of the existence of these ceilings stands as a caveat to restorers who may be contemplating ripping out an original circa 1900 ceiling due to the mistaken belief that it is a "popcorn" ceiling from the 1970s.

Floors of Arts & Crafts interiors are rarely fitted with wall to wall carpeting, and the hardwood of choice is once again, quarter-sawn white oak with maple, fir, and southern yellow pine as alternatives, especially for the less public second and third floors. The severity of hardwood floors was tempered with area rugs that could be the ubiquitous Oriental rugs, or, especially in the Southwest, Native American rugs such as Navajo. Also used were machine-made rugs from England and America fashioned in the latest Arts & Crafts patterns by designers such as Morris and Voysey.

Ceramic tile was wildly popular and available in a multitude of shapes, colors, and patterns, and was increasingly placed in many highly visible areas. Its "handcrafted" look accentuated the rusticity of the Craftsman style. It was consistently used to ornament fireplaces, bathrooms, kitchens, and foyers, but the appearance of decorative tile-work was not unusual in almost any location in a house.

Lighting is one of the more distinctive accents in an Arts & Crafts interior. At the turn of the 20th century, residential electricity was just becoming reliable in the United States and it was considered prestigious to display the use of it wherever possible. Central ceiling fixtures were still typically used, but

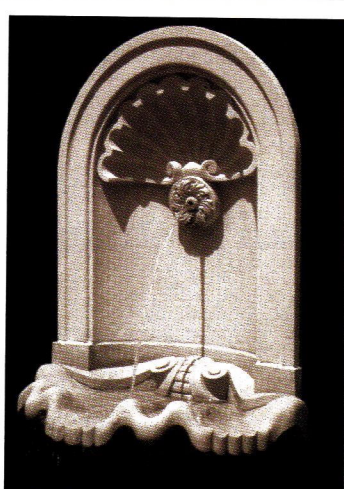
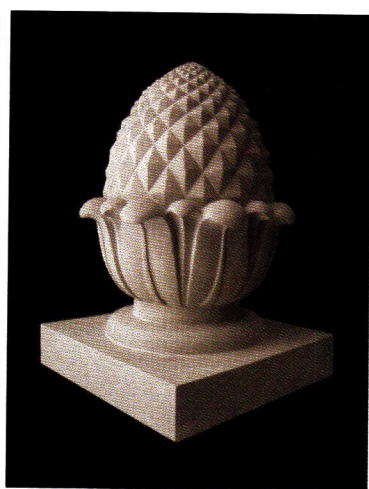
many rooms also featured the use of wall sconces. The grander, first floor rooms had as many as four or eight sconces, especially in libraries and dining rooms. Though its use has almost become cliché today, the placement of amber-colored mica shades was a popular choice, but many lampshades were made with clear or cased glass as well. Cased glass is usually a green, amber, or white glass laminated over another layer of white glass. Brass remained popular as the material of choice for the structural members of the lights, and nickel plating was also extremely popular.

So the next time someone says "Arts & Crafts don't flash back to summer camp. Think warm thoughts of home and hearth, of strong clean lines unencumbered with excessive ornamentation and finished with a soothing, earth-toned palette that still resonates in today's design. Humble or grand, the Craftsman or Mission style is that of less-form comfort and coziness. ♦

Dan Cooper is a freelance writer and designer who also works at J. R. Burrows & Company.

Correction: In the Spanish/Mediterranean Style article in our Spring Issue, Michael Imber was misquoted. Here is clarification: "The primary difference between the influences on the colonial architecture of Texas and California was their locations. Texas' close proximity to Mexico (and consequently Spain) gave it greater access to skilled artisans, as well as trained architects. California's remoteness resulted in the missionaries relying on printed architectural treatises and on vernacular labor for the crafting of architectural works."

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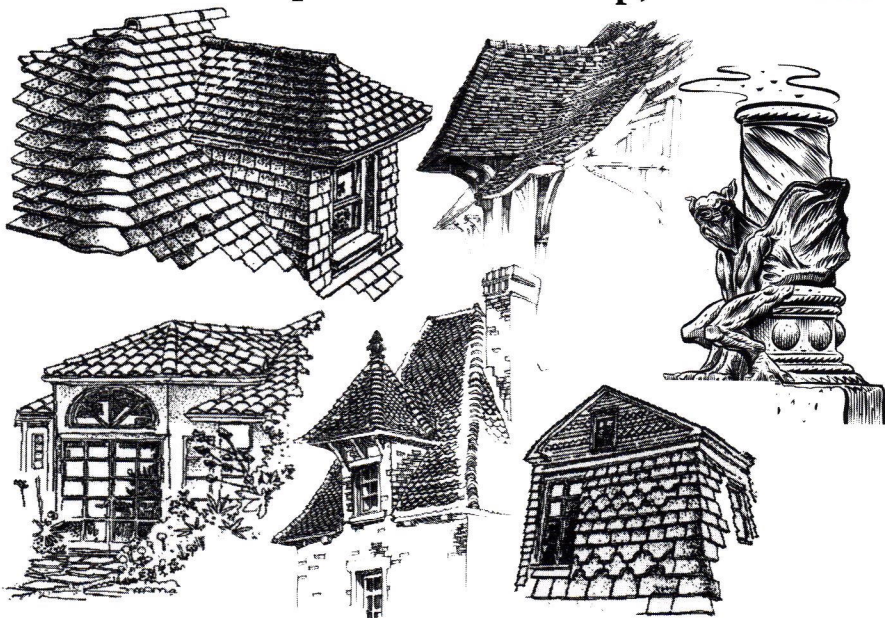
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NEW PROJECTS

On the following pages, six recent projects from our subscribers demonstrate that the ancient Vitruvian principles of firmness, commodity, and delight are alive and well in the 21st century. These homes show that a program accommodating thoroughly modern daily activities and functional amenities can be incorporated into a structure that retains the sense of beauty, craftsmanship, and cultural continuity which most of today's homebuyers seek.

PROJECT: Summer House in Westerly, RI
 BUILDER AND GENERAL CONTRACTOR:
 Natale Construction Corp.,
 Charlestown, RI
 DESIGNER: MDO Designs, Glastonbury, CT

This luxurious waterfront home in Westerly, Rhode Island, is a summer residence and vacation spot for its owners. The house sits in the exact location of its 4,400-sq.ft. predecessor. The new home is 5,700 sq.ft., 35 ft. tall, and was built to resemble the previous house.

Its proximity to the Atlantic Ocean is one of the things that makes the home unique, and the house design reflects this, with materials and specs that could withstand the 90 mph winds and driving rain common to the area. Products like red cedar shingles, ipe wood decking, and redwood were used for their weather-resistant properties. The home is also equipped with a Stadler radiant-heating system and a Viessmann computerized boiler which can be controlled by computer from the owners' primary residence in Connecticut.

Features in the house include granite countertops, limestone-tiled floors, and Wood-Mode cabinets in the kitchen. The study has a granite fireplace and burly bullseye maple panels and doors. ♦



The grand staircase leads down three floors to a laser-cut medallion on the first floor. Woods used here included cherry, walnut, and red oak.



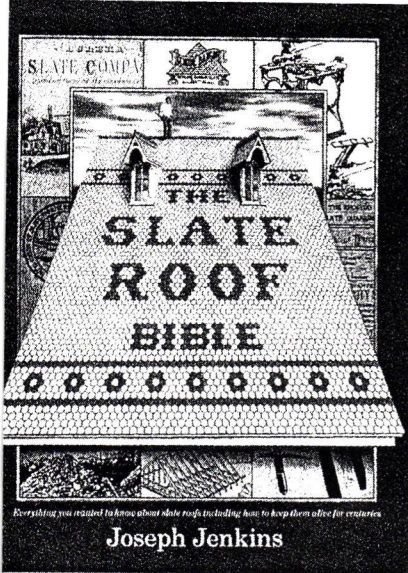
Ipe decking on the porch has weathered to a lovely grey.



Above: The 28-x-30-ft. carriage house serves as two-car garage with a spare room and bath upstairs.

Left: The kitchen features "Wood-Mode" cabinets, granite countertops, limestone floors, and modern appliances. Right: The view of the house from the terraced yard, which looks onto the pond.





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ABOUT THE AUTHOR
Joseph Jenkins has been involved in slate and tile restoration since 1968. He is currently a slate roofing consultant to the US government, and is also contracted by state and local governments and historical trusts for slate roof restoration services. An international lecturer, he spoke about slate roofs at the east coast Natural Building Colloquium and the International Preservation Trades Workshops near Wash. DC in 1998 and 1999.
Visit the author's web site at
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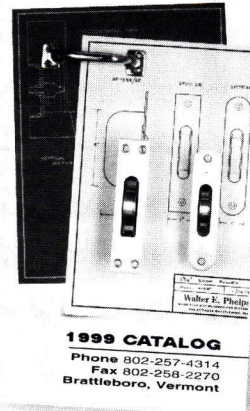
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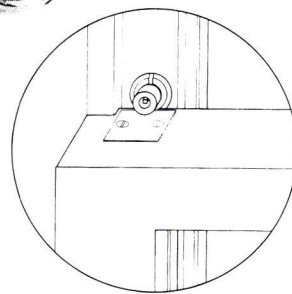
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The expansive streetside view of the house evokes Greene & Greene. Clear-bevel Western red cedar siding, cedar shingles, Western red cedar trim, and granite rubble stone were all used to enhance the feeling of connection between nature and the man-made elements.



Arts & Crafts details were incorporated into the elegant geometric staircase. Above is an art-glass skylight. "We wanted a bright, abstract pattern that looked a bit like small leaves that had fallen from the trees," says Gelotte. The wood pieces supporting the art glass are proportioned squares and rectangles.



The living room has a hipped cathedral ceiling. The intent was to give additional prominence to the living room, so space was stolen from the attic to create the hipped ceiling. The wood-paneled ceiling creates a warm, sheltered feeling. The living room hearth is a Batchelder reproduction, with muted earth-tone tiles. The stairway in the background incorporates tansu storage underneath.

The kitchen cabinets are vertical-grain Douglas fir with Arts & Crafts-style hammered-copper cabinet hardware. Countertops are slab granite.

PROJECT: New Arts & Crafts-style Residence, Washington state
DESIGNER: Curtis Gelotte Architects
Kirkland, WA

This new residence consists of four bedrooms, a formal kitchen, living and dining room, family/recreation room, playroom and exercise room, and garage. The client had two goals: to take advantage of the property's stunning view and to create a house that looks like it had been built during the Arts & Crafts movement.

The owners of the house have a number of Arts & Crafts furnishings, textiles, and decorative objects that are skillfully integrated into the design of the house.

The house features stained fir millwork throughout, which include an elegantly designed cabinet/column screen between the living room and dining room. The Arts & Crafts-style stair features tansu storage below.

As with kitchens in older residences, this kitchen is a separate room in the house, but with fully modern appliances and amenities, and an example of how well period design can accommodate current appliances. ♦





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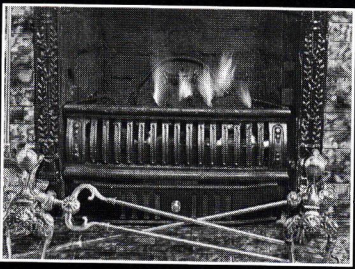
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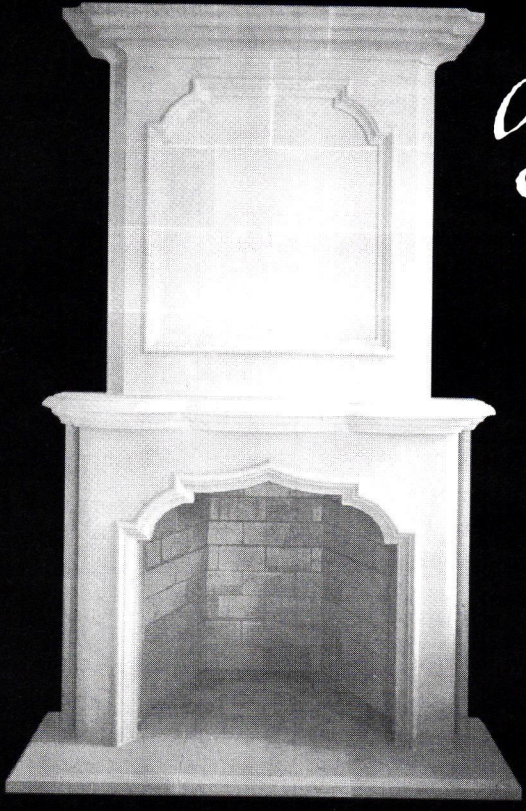
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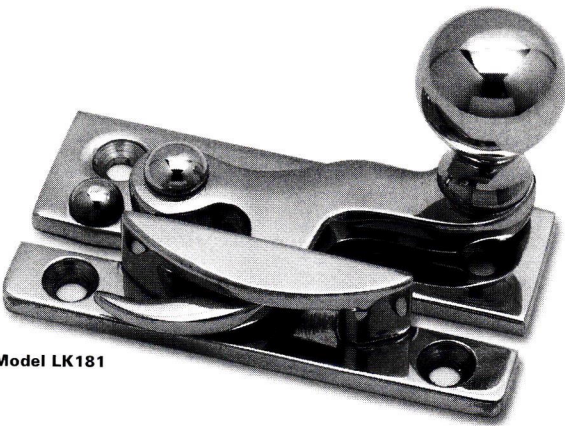
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"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."

— The Editors

PERIOD HOMES BUYING GUIDE TO ARTS & CRAFTS TILE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Arts & Crafts Tile in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 32 suppliers you'll find on the next three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Anderson Ceramic Tile
760-591-9332; Fax: Same as phone
1404 Descanso Ave., Ste. N
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Clinton, MT 59825

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Monument, CO 80132

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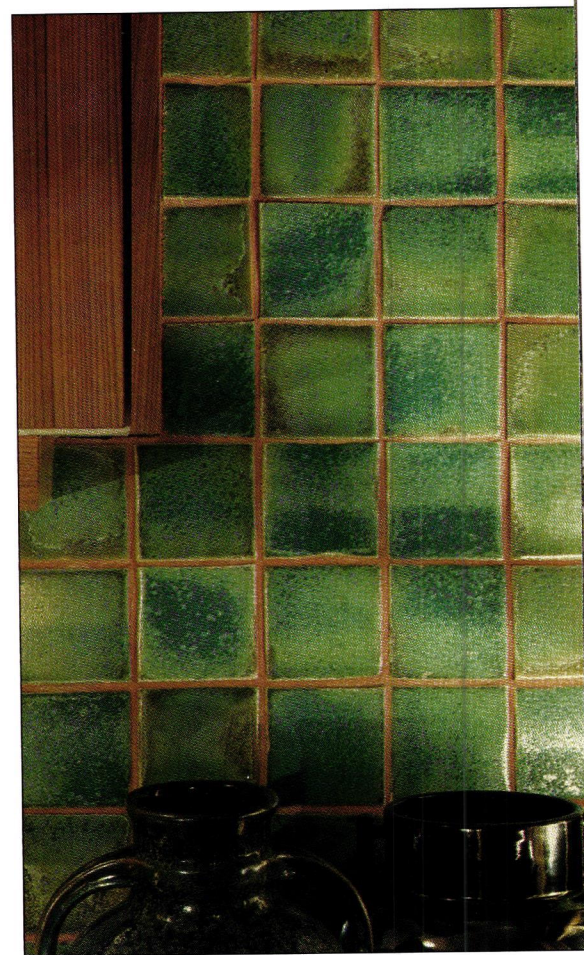
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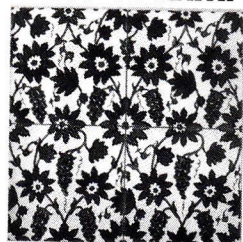
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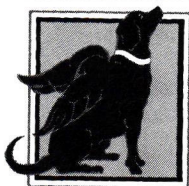
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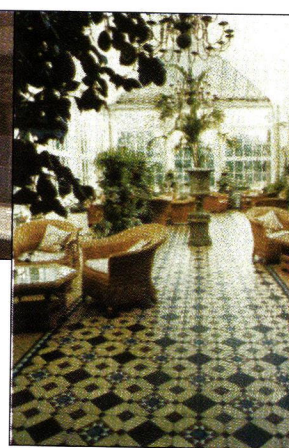
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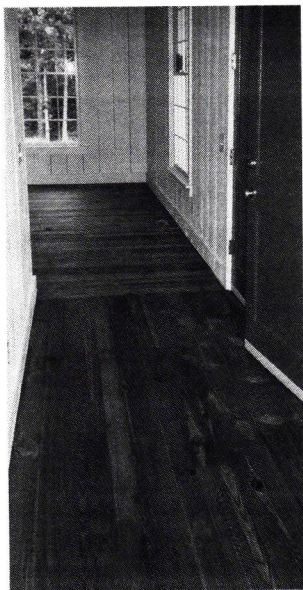
KAREN MICHELLE's stock of antique tiles includes many by leading
 Arts & Crafts designers, such as this 4x4-in. Batchelder, circa 1915.

PERIOD HOMES BUYING GUIDE TO ANTIQUE & RECYCLED WOOD

About This Buying Guide

To create this Buying Guide, the Editors contacted the Antique & Recycled Wood suppliers in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 24 suppliers you'll find on the next two pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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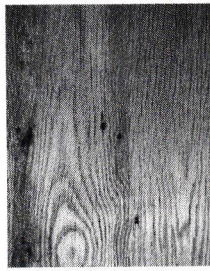
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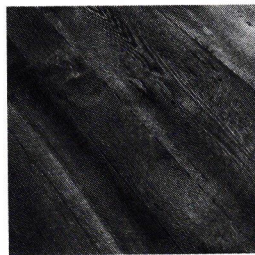
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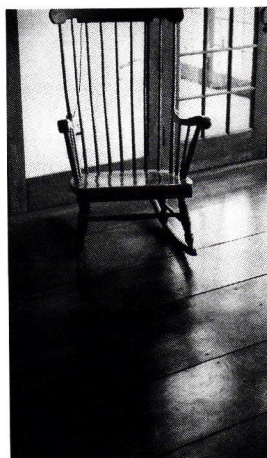
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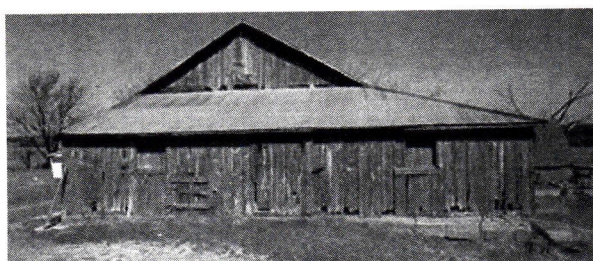
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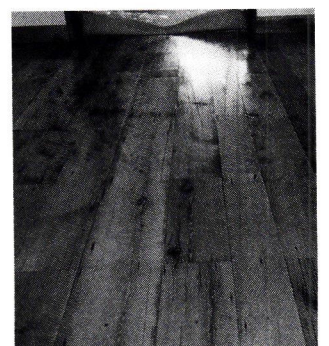
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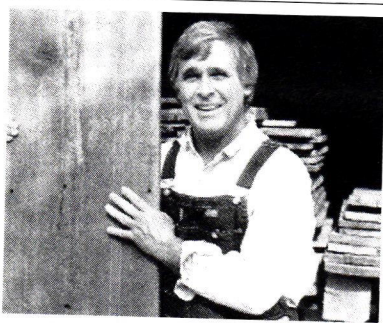
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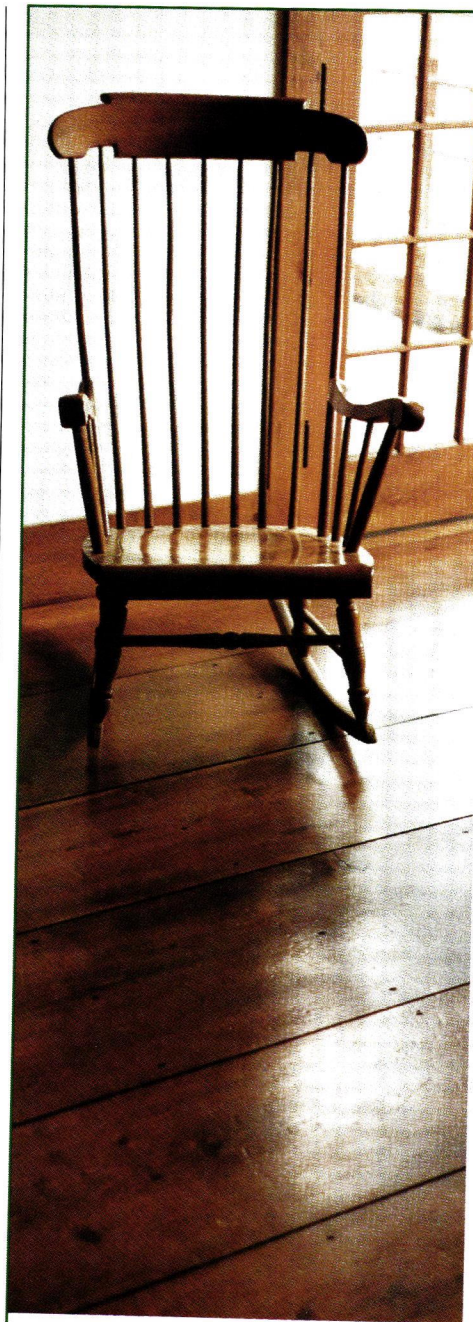
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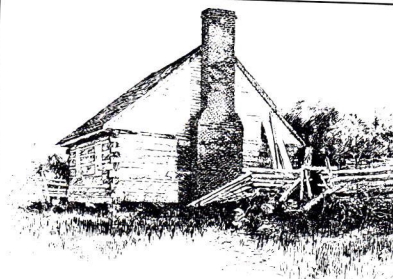
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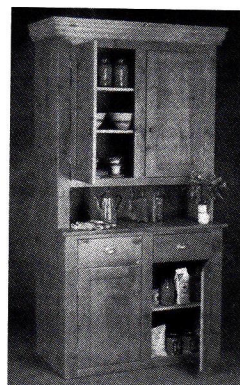
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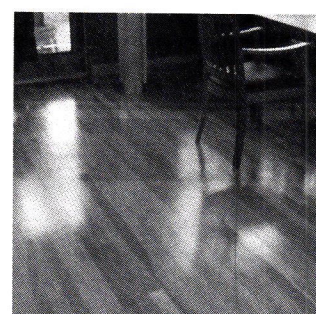
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Barn-Restoration Resources

From the Internet to specialized barn-preservation organizations, there's a surprising amount of help available to the serious barn restorer.

Charles Leik

I like to characterize people's interest in barns "as shallow but wide" — meaning that those who value such Americana as covered bridges, lighthouses, and windmills naturally like barns as well, but usually have limited knowledge of rural buildings and agriculture. Likewise, barn-owners seeking guidance to appraise the condition of their barns, or to find materials and contractors, are frequently at a loss when it comes to finding information. In this article, I will recommend resources valuable to the barn preservationist and aficionado.

When I helped found *The Barn Journal on-line (TBJ)* in June 1996 I quickly learned that finding information on barns was a major impediment to owners with maintenance and preservation goals. The compilation and organization of information has been one of *TBJ's* principal contributions towards its purpose of increasing the appreciation and preservation of vernacular rural architecture. However, the publishing of accurate and current information is daunting. Contact information changes, new officers are elected, contractors enter and leave business and others leave, and museums routinely change their hours of operation.

Nevertheless, *TBJ* has begun to organize lists of contractors by state, a schedule of barn-related activities such as self-drive tours and festivals, a bibliography of books, and a list of "wanted" or "for sale" barns organized by state. Other *TBJ* resources include a "Guestbook" that now contains hundreds of readers' comments on barn-related topics, and Internet links. A simple click gives you access to a wealth of knowledge and experience. Please visit *TBJ* at:

<http://museum.cl.msu.edu/barn>

The National Trust for Historic Preservation sponsors the **Barn Again! Program**, which encourages preservation by annually recognizing families that find creative uses in agriculture for barns. The Trust also sponsors a series of traveling exhibits that popularize barn preservation and publishes technical information on building restoration. Visit them at www.nthp.org.

The **Timber Framers Guild** has about 1400 members whose set of skills are very relevant to barn preservation because most barns built before the 20th century were post-and-beam construction. Timber framers also do homes — both new and barn conversions — and repairs to other timbered structures, such as church steeples and covered bridges. The Framers can be found at www.tfguild.org.

Barn Preservation Networks have been established in a number of states, primarily in the East and Midwest. The Michigan Barn Preservation Network (MBPN) is a good example. The MBPN publishes a newsletter and holds an annual conference at Michigan State University. Colorado, Illinois, Indiana, Ohio, Wisconsin, and New York have similar programs.

Farm-Oriented Museums and Events are located throughout North America and may offer expertise in interpreting farm buildings of different types and periods. Examples of these museums include the Living History Farms, Iowa; Landis Valley Farm Museum, Pennsylvania; Malabar Farm, Ohio; Upper Canada Village, Ontario; Carroll County Farm Museum, Maryland; the Rochester Hills Museum at Van Dusen Farm, Michigan; Garfield Farm & Inn Museum, Illinois; Shelburne Museum, Vermont; and the annual Fulton County Round Barn Festival, Indiana.

In this age of the Internet, **Books and Videos** are adding their own. Besides the "coffee table" books with inspiring photos (*Barn*, Endersby, 1992), books range from scholarly treatments (*The Pennsylvania Barn*, Sminger, 1992, and *The Old Barn Book*, Noble, 1995) to drawings of period barns (*American Country Building Design*, Berg, 1997) and reminiscences (*Stories from the Round Barn*, Jackson, 1997). Search amazon.com using the keyword "barn," or look in your favorite bookstore and you will find a plethora of barn resources.

I have a number of videos in my collection that



The Star Barn is a majestic three-story Gothic barn located near the Harrisburg (Pa.) International Airport. It was built by gentleman farmer John Motter circa 1880 and is the last of 15 monumental barns in this locality. Sadly, the Star Barn has suffered from years of neglect and is impacted by a highway embankment at the rear; its future is still in doubt. The dimensions are estimated as 110 ft. x 75 ft. x 40 ft. to the gable. For more information, please go to <http://museum.cl.msu.edu/barn> and click on "Featured Barns."



The pride of the owners is evident in this well-maintained barn in Carroll County, Md. How many of these "trophy" barns are still "undiscovered" by their owners? (Photo: Charles Leik, September 1995)

feature barn raisings or the efforts of a barn-preservation group. If you are interested in post-and-beam construction, you will enjoy videos of the barn raisings at Malabar State Park, Ohio, 1994, and the Herrick Barn at Newark Valley, N.Y., 1999. Videos are available at many farm-oriented museums.

Agricultural Extension Services at state universities will have staff who can furnish leads. Schools may even have personnel who are experts in barn preservation and can recommend technical and human resources in your area, such as Thomas Visser, University of Vermont; Chuck Law, University of Wisconsin; James Papritan, Ohio State University; Bill Kimball, Michigan State University, East Lansing; and Neal Harl, Ames University.

Historical Societies are organized on every level of government, from state to township and village. Some are general in nature while others were founded to save a specific building. If you are new to a locality, members of historical societies are an excellent source for local lore and information on your property, and a great way to network.

The classified pages of *Rural Publications* often carry several ads of individuals specializing in barn straight-

ening, painting, roofing, structural work, moving, and stone masonry. Another source for contractors is a local **Building Supply Store**. Recently, I needed a new roof on a barn in suburban Virginia and found a contractor by calling a lumberyard. Many of the most relevant resources are local in nature and available through word of mouth; it sometimes takes ingenious sleuthing to find this information, but you do meet the nicest people along the way.

A famous advertising slogan for the Packard car was, "Ask the Man who Owns One." I've had only good experiences in introducing myself to owners of interesting barns that I saw from the highway. Most people like to talk about their property, and if the barn is well kept and obviously valued, you have found an energized teacher and lead to networking with other barn owners.

Good Luck! I know that your project is going to "deepen and broaden" the interest in barns! ♦

Charles Leik is the founding editor of The Barn Journal on-line (<http://museum.cl.msu.edu/barn>) which is devoted to the appreciation and preservation of historic barns. He lives in Great Falls, Va.

Period Barns for Period Homes

The modern garage is sadly lacking for many of today's needs. The traditional barn can have greater utility and more architectural interest.

by Donald J. Berg with illustrations by David Noffsinger

Owners of period homes have a big advantage. They have the option of building barns out back, instead of garages. For traditional homes, small barns look more appropriate, are more efficient, are less expensive to build, and are much more fun than garages.

I get calls from people who ask for designs for "a two-car barn." That seems like an oxymoron. Barns hold hay and horses; garages house cars and a few garden tools. But more and more homeowners are finding that practical storage spaces for today's vehicles and today's lifestyles often fit best in buildings that have the proportions, flexibility, and commonsense detailing of yesterday's barns and carriage houses.

Modern garages never seem big enough. They are usually designed to fit cars and little else. Even a small lawn tractor and a car won't fit together in one bay of a garage. One of the two has to rust in the driveway. A workbench will keep the car out of the garage too. Each bike, wheelbarrow, tool, and sled that shares garage space with a car is a dent waiting to happen. A look down any suburban street at night reveals cars parked outside, right in front of garage doors. People have just given up trying to park inside. The residential garage is a modern architectural form that fails its builders' intentions almost all of the time. [See Jay Warren Bright's article on Garages on page 74 of this issue for a more complete discussion.]

A look back in time offers examples of much better backyard buildings. Before the 1920s, most American homesteads had small barns built close to houses. They sheltered horses and carriages and provided convenient places for yard tools, workshops, woodsheds, and household storage. Urban and suburban carriage houses usually had grooms' rooms in their lofts. On farms, the same type of structure, called a stable or wagon barn, often had rooms in the loft for seasonal workers. Among the advantages of barns for today's lifestyles:

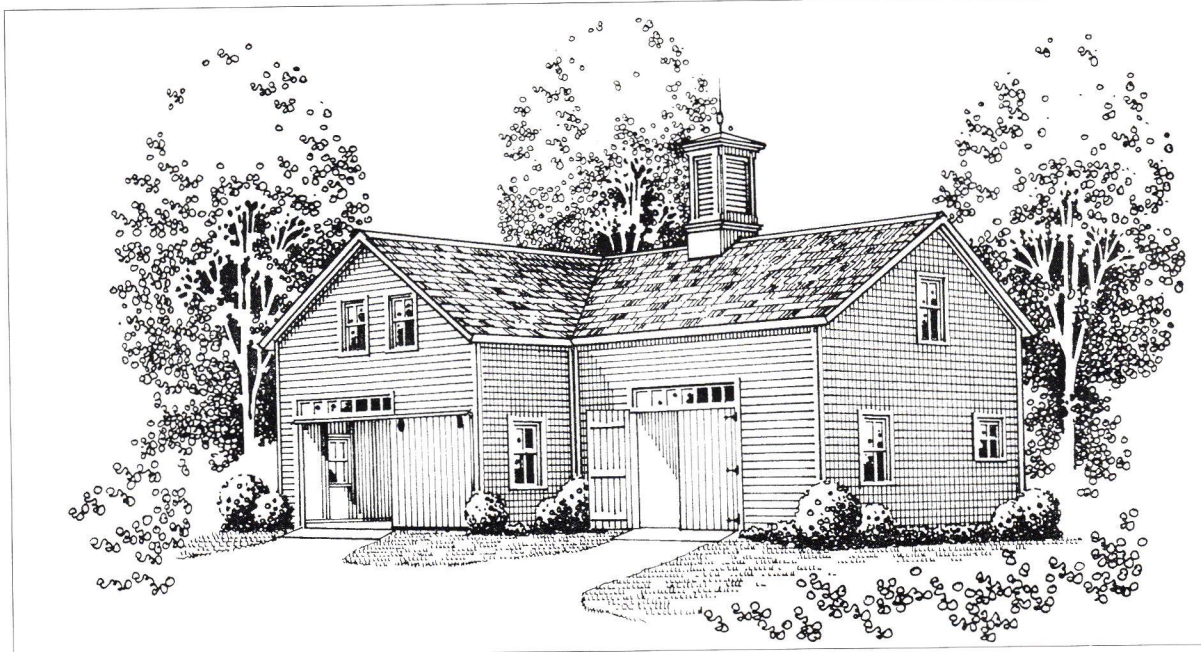
Lofts: Lofts help make new "car barns" better than garages. Lofts can double a building's storage space without wasting a square inch of precious land. They are inexpensive to build — just a floor for the wasted space below the roof peak. The storage space up there is dry and safer for breakables than any available floor-level spot. A loft is a home's second attic. With an outside hatch, lift post, and pulley it can be much easier to use than a house attic for heavy or bulky items. Today, a new barn's loft might also be used as guest suite, home office, studio, or rental apartment.

Flexible plans: Garages are generally rectangular, but barns can be any shape. Plans of traditional barns extend beyond rectangles to be T-, L- or U-shaped. A little shed extension on the side of a barn will fit a lawn mower perfectly. Another might be a hobby shop, garden shed, pool-house, or children's playhouse. Rambling old farm barns have more character with each extension; so can new car barns.

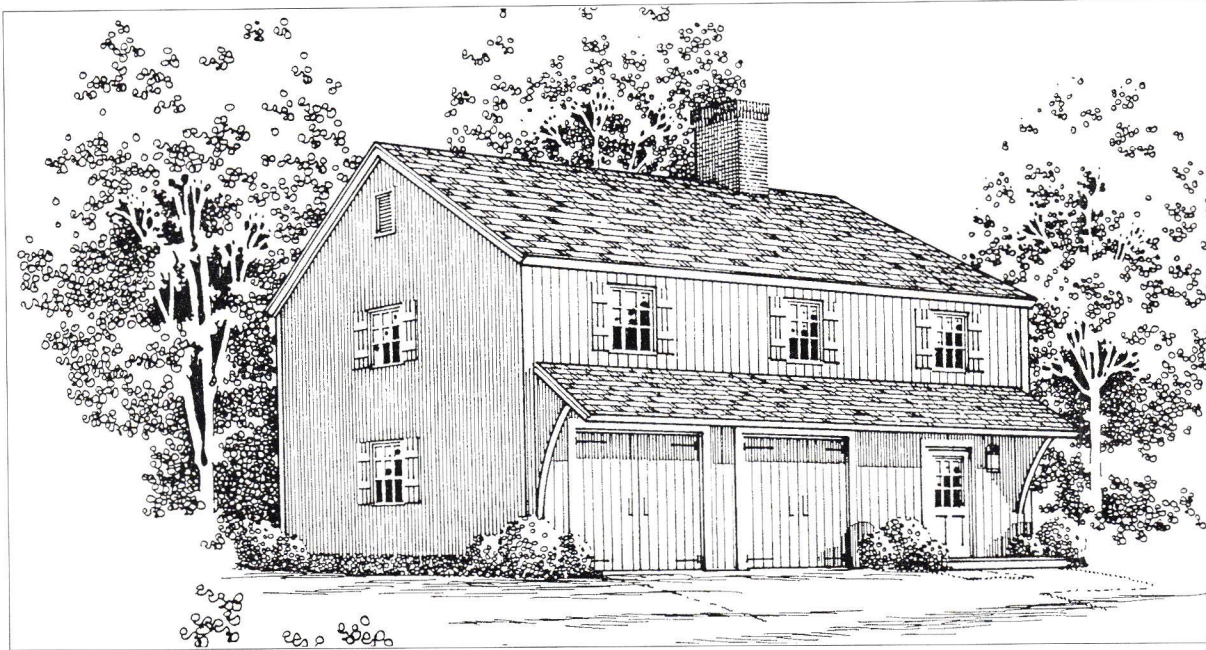
One building, many uses: Many zoning ordinances and community covenants restrict homeowners to just one accessory building, so it makes sense to plan for different purposes. Barn plans from blueprint services often include multi-use spaces and a variety of optional layouts, so a new backyard barn might be a garage, stable, garden shed, and workshop at the same time.

Inexpensive construction: Barns need only the simplest of materials and details. That usually makes them inexpensive to build. Board siding can be the interior and exterior finish at the same time. The same is true with metal roofing. Small windows look best on barns and the fewer the better. Big doors on rolling tracks are usually less expensive than modern overhead doors. Car barns can be post-framed "pole-barns," just like big farm barns. Post-framing can save more than 20% of construction cost by reducing foundation work.

Barns can have the same timeless appeal as the best



Backyard barns offer the flexibility of multipurpose space. This is a combination garage, workshop, and stable by Country Designs of Essex, Conn.



Car-barn lofts can double usable space at a minimal cost. This barn, by McKie Roth Design, Inc., of Castine, Me., has a studio apartment upstairs.



Traditional barns were usually informal designs, or were cobbled together over generations with a variety of additions. New car barns can have the same flexibility with simple add-ons that make them suit owners' needs exactly.

period homes. They too express respect for building traditions. But I have the feeling that they are also popular because they are just fun. One of my clients told me that he wanted to sit in his loft to enjoy the view. One threw a couple of bales of hay up there for the smell. Another figured out how to hoist his canoe up to his loft by himself. One couple wanted an elegant-looking carriage barn to hide a very inelegant duck-blind-building business. Many homeowners want a shelter for their hobby car or tractor restora-

tions. For projects that require a garage, builders traditional homes should consider all the advantages car barns. ♦

Don Berg is a member of AIA and the Society of Architectural Historians. He designs new barns and consults on renovations. His 12 books include *American Country Building Design*, *Barns and Backbuildings*, and the new book, *Carriage Barns*. Contact him at P.O. Box 698, Rockville Centre, NY 11571 or djberg@aol.com. See some of his barn designs and find links to websites full of car-barn plans at www.abetterplan.com.

Recycling Vintage Barns

Taking apart, reassembling, and restoring an antique barn for adaptive re-use is a painstaking process. An expert takes us through the steps.

Ken Epworth, *The Barn People*

A barn bought as an “as is” commodity can be likened to purchasing a used car: It may run fine for a while but then things start to go wrong and end on a cycle of agony and unforeseen expenses. My company, The Barn People, located in Windsor, Vt., is an expert in agony prevention when it comes to dismantling and restoring old barns. Our careful dismantling and restoration is essential for successful barn relocation and conversion.

Saving a barn for future use requires a number of steps. Prior to dismantling, the structure is photographed as it stands on its original site. Careful measurements are taken and sketches made to record its character. From measured drawings of the original framework, blueprints are later drawn that show the location and size of each timber. These drawings are needed for coding purposes.

Then the exterior roof cover and the roof-sheathing boards can be removed, exposing the rafters — one of the most compelling features of an old barn — as they are high above the ground floor. Next, the exterior siding is detached. This may be clapboard, wood shingles, or the vertical boards commonly referred to as “barn board.” We save as much of this barn board as possible but, unfortunately, after years of exposure to harsh winters, the yield is often small, and they require considerable labor to restore.

Once the age-worn roofing and exterior siding are gone, the solid, warm, mellowed timbers of the framework are exposed. This is the treasure we are after and requires special care to remove most of the hay, webs, and years of accumulated dirt. We do this by hand using a wire brush. Then all nails and hardware are removed and the entire frame is braced for dismantling. The wooden pegs that held the timbers in place are dislodged, and any missing beams that made up the original frame are drawn onto the blueprints for later placement at our shop. All frame components are labeled to correspond back to the blueprints.

Now we are ready to “crane down” as the larger sections are lowered to the ground utilizing a crane; the other timbers are lowered by hand, and all are loaded onto a flatbed truck for shipment to the shop. Throughout the entire process extreme care is taken to ensure that there is no scarring or breakage. Once the barn frame arrives, it is sorted by part according to placement within the structure, and again depending on condition and overall appearance. The beams are stacked under cover to protect them from the sun’s damaging ultraviolet rays, which tend to grey the honey-colored timbers.

Careful attention is given to the original beams that require repairs due to blemishes or deterioration. Whenever possible the beam is kept intact and sections of wood that match in color and character are spliced in. Repairs are often done using salvaged beams from other period barns that could not be saved. We keep an inventory of recycled stock just for this purpose. The recycled stock also is used to replace any missing members employing authentic and matching joinery techniques.

At this point, all the elements are laid on the ground and pre-assembled into large wall sections. Each section is “squared up” and measurements are taken again. Blueprints are adjusted, and once a contract has been signed, this is the ideal time to consider customizing to meet a client’s particular needs. These changes may include new lofts in certain areas, which will require additional joist beams spaced at regular intervals, or perhaps the removal or relocation of a beam to facilitate a doorway, window, or addition. We have frequently added a network of timbers to frame a shed or “salt-box” that will serve as a bedroom, office, or dining nook. In this way a smaller barn can expand on the ground level without adding volumes of space above. Because the frame is laid out and squared up in sections, any alterations or additions can be made to integrate

into the original barn frame and avoid looking like an awkward afterthought.

Additional treatment to the barn frame will include washing each timber by hand. Instead of pressure washing, which tends to fuzz up the wood fibers and remove some of the honey-colored patina, we prop up the beams on sawhorses, spray them with a hose, and scrub them with nylon brushes. Besides removing the accumulated barn dirt, this process also insures that the barn will not smell like a barn once the new furnace is turned on! And lastly, so that no one has to worry about bugs in the beams, we spray the entire frame with Bora-care, which kills anything living in the wood (including mildew) but is non-toxic to humans and animals.

The old barn frame is now ready for a new existence. After we reassemble the frame, the next step is to enclose it. If the barn is to remain in agricultural use, or will be used as a garage or outbuilding, sheathing the walls and roof with either new or old boards similar to the original barn will be sufficient. However, the majority of our frames are intended for residential or commercial use, so the enclosure needs to be more finished in appearance and include insulation. This enclosure would be fastened to the exterior of the frame, just as the barn board originally was, but will now be viewed as the interior finish directly against the frame.

Most people use a combination of drywall on some walls and honey-colored antique sheathing on others and on the roof. We recommend using stress-skin insulation panels directly applied to the outside of this first layer, with the finish exterior materials, such as vertical siding, clapboard, or wood shingles applied to the exterior of the panel. The roof then receives a layer of metal, asphalt shingles, wood shingles, or slate. The beauty of the frame is thus fully exposed to the interior, with the walls and roof finished in the materials that hide a superior insulation system.

We treat barn frames as one-of-a-kind vintage antiques. They have pleasing proportions and an air of simplicity that offers an integrity of design not available in standardized construction. These time-proven structures come in a variety of shapes and sizes, and if properly handled can be converted into houses, studios, guesthouses, garages, or lovingly restored back to barn use. Apart from being visually appealing, and preserving a component of a fast-disappearing genre of traditional architecture, a well-designed barn conversion, using high-tech components such as stress-skin insulation panels, can also provide energy efficiency and low maintenance. ♦



Interior view of a converted barn with loft.



Detail of a 30-x-60-ft. bay barn, braced and tagged and ready for craning down.



Exterior of a 36-x-60-ft. reassembled hay-barn ready for another 100 years of service.

Ken Epworth is the owner of The Barn People. For more information on barn inventory, feasibility studies, consulting, restoration, and preservation, check out www.thebarnpeople.com or call (802) 674-5898.

PERIOD HOMES BUYING GUIDE TO NEW & ANTIQUE BARNs

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of New and Antique Barns in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 39 suppliers you'll find on pp. 56-59 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Amish Timber Framers
800-392-8789; Fax: 330-658-5690
www.amishtimberframers.com
Doylestown, OH 44230

Specialist in the design and construction of barns and specialty trusses. No project too small or large, including work on commercial structures: bridges, golf pavilions, wineries, churches, etc. *Write in No. 220*



Adapting the Dutch anchor-beam framing method, ARCHITECTURAL TIMBERWORKS created this barn for an interpretive history site in Bergen County, New Jersey. *Write in No. 592*

Architectural Timberworks
570-639-2353; Fax: 570-639-0931
www.archtimb.com
Dallas, PA 18612

Design, consultation, fabrication, and installation of custom timber framing and related products. New timber-framed barns, fabricated trusses, and custom barn hardware. *Write in No. 592*

ARK II, Timber Frames Division
509-997-2418; Fax: 509-997-4434
www.ark2timberframe.com
Twisp, WA 98856

Timber-frame homes pre-cut and erected in Douglas fir or oak, and enclosed with stressskin panels.

Ashland Barns
541-488-1541; No Fax
www.ashlandbarns.com
Ashland, OR 97520

Plans for barns and outbuildings; 98 barn blueprints available. Catalog: \$5.00.

Assoc. for Living History Farms & Agricult.
440-685-4410; Fax: Same as phone
www.alhfam.org
North Bloomfield, OH 44450

Network of museum professionals and individuals who work in agricultural settings with appropriate structures. Barn and outbuilding use and restoration advice.

Barn People, The
802-674-5898; Fax: 802-674-6310
www.thebarnpeople.com
Windsor, VT 05089

Meticulous dismantling of vintage Vermont barns and outbuildings, reassembled anywhere in the world along with related materials, as dwellings, additions, commercial structures, Great Rooms, and more; consulting services. Antique barns, antique heavy timbers, custom antique structures. *Write in No. 440*



This two-car garage and barn is a three-dimensional example of one of BARN PLANS' designs.

Barn Plans, Inc.
808-259-7028; Fax: Same as phone
www.barnplans.com
Waimanalo, HI 96795

Line of simple, concise, and easy-to-read barn plans designed with the owner/builder in mind. CAD-drawn blueprints for a selection of gambrel-roof barns and more. Horse barn, garage/workshop with upstairs apartment/office, barn home with dormer windows and cupola in a choice of sizes.



Horse barns are the specialty of BARNS BY COUNTRY WOODSHED.

Barns by Country Woodshed
719-495-0510; Fax: Same as phone
14800 Sweet Road
Peyton, CO 80831

Custom barns; horse barns a specialty. Complete custom design with the buyer in mind. New horse barns; barn hardware includes latches, hinges, and rollers.

Blue Mountain Builders
540-948-5258; Fax: 540-948-3265
www.handmadehouses.com
Wolfstown, VA 22748

Specialist in restoring, salvaging, and reconstructing antique structures. Design, consulting, and construction services provided. Ever-changing inventory of structures can be viewed on website: www.handmadehouses.com Antique barns, barn homes, and conversions.



BLUE MOUNTAIN BUILDERS builds homes as well as carrying stock of antique barns and cabins.

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

Antique structures, barns, & houses from New England Europe, dismantled & rebuilt anywhere. Also, source parts: hand-hewn beams, entryways, doors, windows, pl granite, 19th-century farm implements, irregular boards. Antique barns and houses; antique heavy timbe



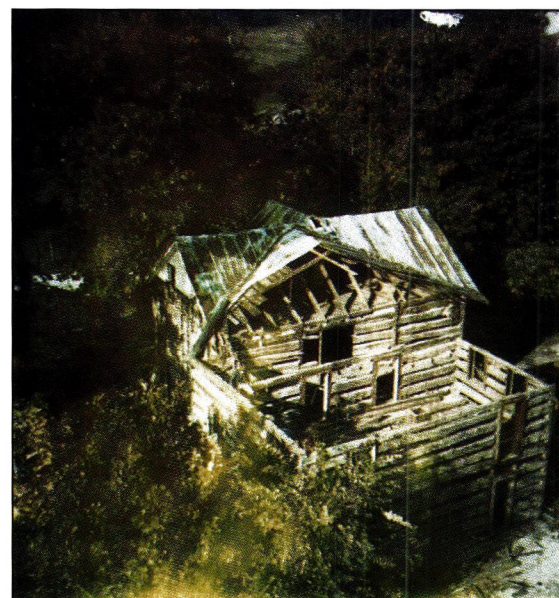
SYLVAN BRANDT carries an inventory of antique barns, like this 19th century building. *Write in No. 3950*

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

18th- and 19th-century building materials salvaged f old houses and barns. Specialist in antique and res flooring. Roof rafters, floor joists, and antique glass available. Wide-board & random-width flooring in ant heart pine, chestnut, oak, & pine. *Write in No. 3950*

Brewster Timber Frame Co.
970-493-7682; Fax: Same as phone
701 Pecan Drive
Bellvue, CO 80512

Custom timber-frame barns, additions, homes & con sions, new horse barns, cabins. Engineering and des traditional pegged mortise-&-tenon joinery; quality cr manship.



CENTRE MILLS ANTIQUE WOODS also specializes in the resc of complete antique log cabins like this one. *Write in No. 1740*

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 ~ custom design & sculpting

401.253.0344 www.netvanes.com
 19-PH BUTTONWOOD ST., BRISTOL, RI 02809
Crosswinds Gallery, Inc.

WRITE IN NO. 107

T COWEE MOUNTAIN
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Residential and commercial barns and homes
 Custom designs available

(828) 369-8186
 104 Wykle Road Franklin, NC 28734
 www.timberframesales.com

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The Barn People

2218 US Route 5 North • Windsor, VT 05089
 Ph: 802-674-5898 Fax: 802-674-6310
 barnman@sover.net www.thebarnpeople.com



Vintage Vermont Barn Frames and outbuildings dismantled, restored, and reassembled on your choice site anywhere in the U.S. Built from three-hundred-year-old trees by hands that took the time to do things right. These time-proven structures come in a wide variety of shapes and sizes and make excellent dwellings, great room additions, studios, garages, guest houses, and oddly enough...barns. Since 1974 people have called or written. Please do so.

*Feasibility Studies,
 Consulting, Restoration,
 Preservation, and Stabilization*

WRITE IN NO. 440

HEAVY TIMBER CONSTRUCTION

• Covered Bridges • Barn Renovation & Repair • New Timber Frames •
 • Log Buildings Restored • Standing Seam Metal Roofing •

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 with 19th-century craftsmanship & design.
 Extensive experience in restoration & new projects.

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FITZGERALD

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 (301) 898-9340 • Fax (301) 898-9341
 www.fitzgeraldtimberframes.com

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BUYING GUIDE TO NEW & ANTIQUE BARNs

Centre Mills Antique Floors
717-334-0249; Fax: 717-334-6223
www.igateway.com/mall/homeimp/wood/index.htm
Aspers, PA 17304

Centre Mills offers original period log cabins; antique flooring; hewn logs for rafters and joists (structural and decorative); doors; decorative architectural elements; porch posts; wavy glass; more. Company has relocated and restored a number of log cabins. *Write in No. 1740*

Chestnut Oak Company
860-668-0382; Fax: Same as phone
3810 Old Mountain Rd.
West Suffield, CT 06093

Company has an inventory of antique house and barn structures. Will dismantle, move, and re-erect these structures anywhere in the world. Custom residential timber frames, new heavy timbers, antique frames recycled as homes, design & engineering services, timber frame restoration, and barns. *Write in No. 106*

Colonial Restorations
508-867-4400; No Fax
www.colonialrestorations.baweb.com
Brookfield, MA 01506

Complete home-restoration firm, specializing in the structural restoration & repair of post-&-beam homes and barns. Sill replacement, beam replacement, jacking, straightening barns. Consultations available. Antique barns, barn home conversions.

Country Carpenters, Inc.
860-228-2276; Fax: 860-228-5106
www.countrycarpenters.com
Hebron, CT 06248

Fine New England-style post-&-beam carriage houses, garden sheds, and country barns. Buildings are pre-cut and pre-engineered for assembly by either the firm or a professional carpenter. New post-and-beam barns, new horse barns. Available with cupolas, hand-forged hardware, windows, and doors.



COUNTRY SETTINGS' antique hewn logs and timbers could be used for a new barn or cabin structure. Write in No. 995

Country Settings, Inc.
888-941-9553; Fax: 304-925-3303
www.countrysettings.com
Belle, WV 25015

Specialist in the recovery of 19th-century building materials, including authentic log cabins, timber-frame barns, hand-hewn beams, barn board, and chestnut & oak lumber. *Write in No. 995*



This work-in-progress will become a barn and workshop, framed by COWEE MOUNTAIN TIMBER FRAMERS. Write in No. 994

Cowee Mountain Timber Framers
828-369-8186; Fax: No Fax
www.timberframingmagazine.com
Franklin, NC 28734

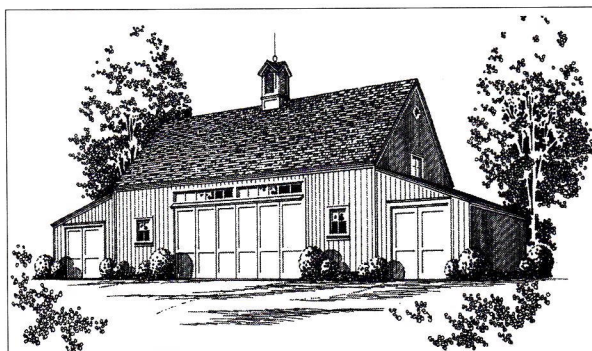
Timber-frame builder specializing in simple designs with straight rooflines. Barns and residences. Also, on-site timber framing and timber-frame trusses for conventional houses. Custom design available. Workshops and apprenticeships. *Write in No. 994*

Craftwright, Inc.
410-876-0999; Fax: Same as phone
100 Railroad Ave., #105
Westminster, MD 21157

Hand-crafted timber-frame structures for homes, museums, churches, chapels, and historic bridges, all cut with traditional mortise-&-tenon joinery. Distinctive antique & refabricated antique structures available. Will ship anywhere. Antique barns, barn homes, new timber-framed barns, antique heavy barn timbers, antique barn siding, new timbers, fabricated trusses.

Crosswinds Gallery
401-253-0344; Fax: 401-253-2830
www.netvanes.com
Bristol, RI 02809

Over 3,000 hard-to-find weathervanes in a variety of materials and prices. Custom design and crafting; historical replicas; gold-leafing, patinating. Also, finials, cupolas, and turret caps. Extensive catalog. *Write in No. 107*



Barn plans are the specialty of DON BERG, who created the "Ashford Carriage House" plan for a 24 ft. x 38 ft. barn with a 12 ft. x 24 ft. expansion shed. (See Berg's article on barn plans on page 54.)

Donald J. Berg, AIA
516-766-5585; Fax: 516-536-4081
www.abetterplan.com
Rockville Centre, NY 11571

Publishes custom and stock plans for pole barns, carriage houses, timber frames, & horse barns, plus renovation design for historic barns & outbuildings. Has written book, 'Barns and Backbuildings' (\$12.95).

Evergreen Specialties, Ltd.
604-988-8574; Fax: 604-988-8576
4122 St. Pauls Avenue
N. Vancouver, BC, CANADA V7N 1T5

Large beams of Douglas fir, red cedar, larch, and spruce cut to customer's timber list. Lathe-turned columns and faceted posts up to 60 ft. long. Wood; load- and non-load-bearing; 20 in. dia. x up to 40 ft. long. *Write in No. 2500*

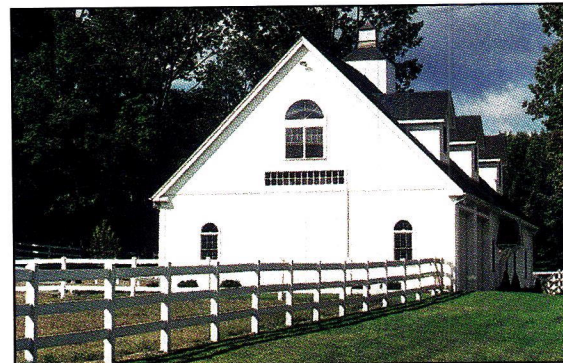


DEAN FITZGERALD HEAVY TIMBER CONSTRUCTION re-stored this barn roof with 2,000 board feet of custom-milled yellow poplar. They also replaced some heavy timbers and rafters. Write in No. 2300

Fitzgerald Heavy Timber Construction
301-898-9340; Fax: 301-898-9341
10801 Powell Rd.
Thurmont, MD 21788

Repairs to historic covered bridges and timber frames.

Hand-formed standing-seam roofing; wooden-shake slate roofing; complete restoration services. Antique barn homes, new timber-framed barns, new horse barns, timbers and siding, installation of light-suspension systems, own planing and sawing mill for custom fabrication. *Write in No. 2300*



This horse and carriage shed in Nantucket, Mass., measures 1,800 sq. ft. and was built by HARDWICK FRAME CO. Write in No. 1298

Hardwick Frame Company
413-967-6172; Fax: Same as phone
P.O. Box 224
Hardwick, MA 01037

Frames fashioned from solid oak, hand-crafted using native hardwoods that have been air dried to minimize shrink. Traditional mortise-&-tenon joinery fastened with wooden pegs. Shop-built energy-saving panel enclosure systems. *Write in No. 1298*



HEARTHSTONE built this timber-frame barn in Westcliffe, Colo., which features Eastern white pine timbers that have been planed and chiseled. Call for information

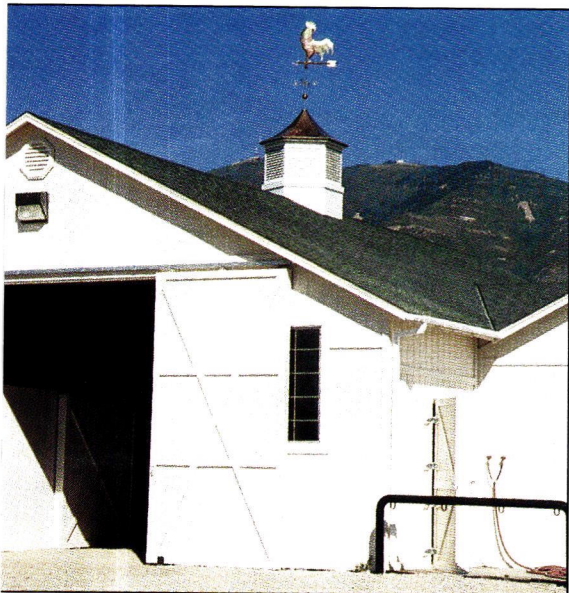
Hearthstone, Inc.
800-247-4442; Fax: 865-397-9262
www.hearthstonehomes.com
Dandridge, TN 37725

Custom hand-crafted log and timber-frame barns delivered and dried-in nationwide. Barn homes and conversions, new timber-framed barns, new horse barns, new barn timbers & siding; fabricated trusses and roof systems. *Call for more information*

Liberty Head Post & Beam
802-434-2120; Fax: 802-434-4929
P.O. Box 68
Huntington, VT 05462

Custom-designed timber-framed structures authentically joined in the Vermont tradition. New timber-framed barns, new horse barns, fabricated trusses & roof systems.

BUYING GUIDE TO NEW & ANTIQUE BARNs



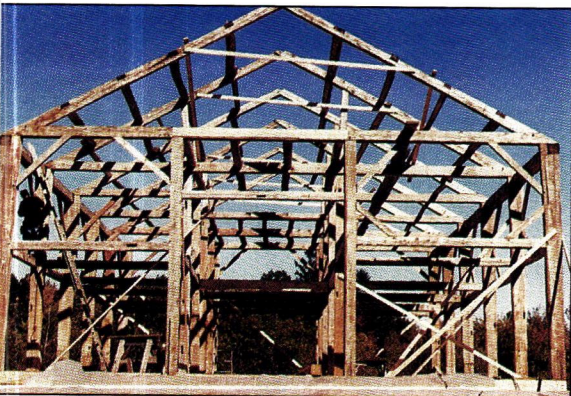
top of this barn sits a NEW CONCEPT LOUVERS 36-84 restown custom cupola with gilded custom vane. Write in No. 1264

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

aker of PVC-coated, aluminum, or vinyl cupolas, stock custom. Also, finials, spires, and weathervanes in a variety shapes and sizes. Write in No. 1264

New Energy Works Timber Framers
716-924-3860; Fax: 716-924-9962
www.newenergyworks.com
Farmington, NY 14425

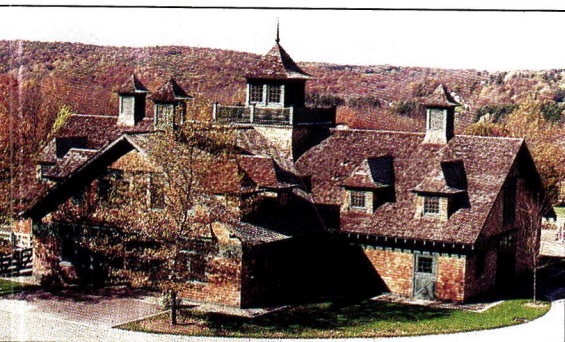
aker of post-and-beam homes, barns, and commercial ildings; also, new and antique heavy timbers, design/en- gineering services, insulating envelope systems. Full-service sign/build firm also provides interior/exterior millwork. rite in No. 667



EW ENGLAND TIMBER FRAMES disassembled, moved, and re- ected this antique barn, which includes 12x18 ft. gunstock posts. Write No. 1257

New England Timber Frames
401-683-2541; Fax: 401-682-2142
members.aol.com/netimbrfrm
Portsmouth, RI 02871

ustom timber-frame homes, barns, and structures. Special- ing in reclaimed timbers and panel installation. Write in No. 257



OLD TOWN BARNS created this elegant, multi-purpose barn building.

Old Town Barns
845-855-1450; Fax: 845-855-0502
www.oldtownbarns.com
Pawling, NY 12564

Custom builder specializing in horse barns; stable equip- ment also available. New horse barns; barn hardware in- cludes latches, hinges, rollers, stall fronts, stall doors, saddle racks, and more.

Pacific Post & Beam
805-543-7565; Fax: 805-543-1287
www.pacificpostbeam.com
San Luis Obispo, CA 93406

Designs, engineers, and constructs custom timber-frame buildings and trusses in California and trusses nationwide for residential and commercial use. Uses recycled and new timbers.

Pocopson Timberworks, Inc.
610-793-0344; Fax: 610-793-1381
P.O. Box 391
Pocopson, PA 19366

Supplier of precision-cut timber-frame components: timber trusses, hammer-beam trusses, etc. Engineer's certification for your state with each project. Write in No. 633

Red Suspenders Timber Frames
936-564-9465; Fax: 936-564-6001
www.redsuspenderstf.com
Nacogdoches, TX 75961

Designers and craftspeople specializing in finely crafted timber-framed public, commercial, and residential projects in new and recycled materials, throughout the United States. Write in No. 1025

Rondout Woodworking
914-246-5845; Fax: 914-246-5879
29 Terra Road
Saugerties, NY 12477

Firm preserves and restores antique barns and industrial structures. Also builds timber frames for mills and barns. Antique barns, new timber-framed barns.

Summerbeam Woodworking, Inc.
717-529-6063; Fax: 717-529-4015
www.summerbeam.com
Kirkwood, PA 17536

Regular straight and laminated curved timbers for residen- tial and commercial structures. Write in No. 616

Terrain Associates
888-84-PLANS; Fax: 508-693-2722
P.O. Box 4512
Vineyard Haven, MA 02568

Plans for barns and outbuildings. Catalog of homes, barns, and outbuildings: \$15.95.

TimberFab, Inc.
800-968-8322; Fax: 252-641-4142
www.tfab.com
Tarboro, NC 27886

Hand-crafted commercial and residential timber frames, heavy timber trusses, and specialty log and timber supplies. Also, hand-peeled logs; sealants, caulks, and chinking for log houses. Custom residential timber frames, timber-frame home packages, trusses & roof systems, and new heavy timbers. Write in No. 5700

Vermont Timber Frames, Inc.
518-677-8860; Fax: 518-677-3626
www.vtf.com
Cambridge, NY 12816

Traditional timber-frame products for commercial and resi- dential projects, with 25 years of experience in all forms of heavy-timber construction. Write in No. 8540

Winter Panel Corp.
802-254-3435; Fax: 802-254-4999
www.winterpanel.com
Brattleboro, VT 05301

Manufacturer of foam-core insulation panels for commer- cal & residential construction. Panels may be used in struc- tural & curtainwall applications, giving the end user a quick, cost-efficient, energy-efficient building enclosure. Write in No. 672

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WRITE IN NO. 1264

PERIOD HOMES BUYING GUIDE TO TIMBER FRAMING

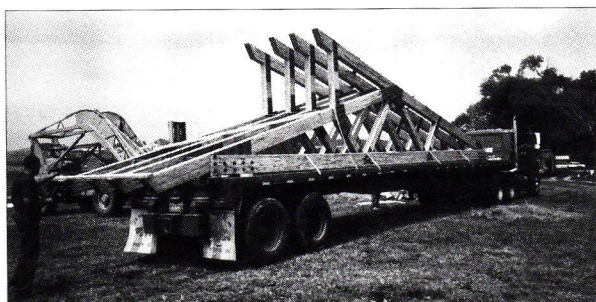
About This Buying Guide

To create this Buying Guide, the Editors contacted the Timber Framers suppliers from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 48 suppliers you'll find here and on the next three pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Acorn Timber Frames
902-684-9708; Fax: Same as phone
www.acorntimberframes.com
Hantsport, NS CANADA B0P 1P0

Quality, unique timber frames; natural wood-form influencing the design. Japanese taiko beams, bow roofs, & round structures for residences, churches, Great Rooms, additions, meditation studios, gazebos, stages, boathouses, bridges. Reclaimed heritage structures; functional art furniture.

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The expert timber framers at AMISH TIMBER FRAMERS can construct truss systems to be incorporated into new construction. Write in No. 220

Amish Timber Framers
800-392-8789; Fax: 330-658-5690
www.amishtimberframers.com
Doylestown, OH 44230

Specialist in the design and construction of barns and specialty trusses. No project too small or large, including work on commercial structures; bridges, golf pavilions, wineries, churches, etc. Write in No. 220

♦ ♦ ♦

Architectural Timber & Millwork
800-430-5473; Fax: 413-586-3046
www.atimber.com
Hadley, MA 01035

Fabrication of cupolas, steeples, and domes; survey, design, structural, ornamental fabrication, rigging, and installation services for historic structures. Timber-framing. Also, wide-plank flooring; doors, columns, and more. Custom cabinetry, paneling, interior woodwork. Write in No. 3290 for timber framing

♦ ♦ ♦

Architectural Timberworks
570-639-2353; Fax: 570-639-0931
www.archtimb.com
Dallas, PA 18612

Design, consultation, fabrication, and installation of custom timber framing and related products. New timber-framed barns, fabricated trusses, and custom barn hardware. Write in No. 592

♦ ♦ ♦

ARK II, Timber Frames Division
509-997-2418; Fax: 509-997-4434
www.ark2timberframe.com
Twisp, WA 98856

Timber-frame homes pre-cut and erected in Douglas fir or oak, and enclosed with stressskin panels. Write in No. 1285



ARK II created this Great Room with enormous round-bead window. The ornamental pendants add a medieval touch. Write in No. 1285

♦ ♦ ♦

Barn People, The
802-674-5898; Fax: 802-674-6310
www.thebarnpeople.com
Windsor, VT 05089

Meticulous dismantling of vintage Vermont barns and out-buildings, reassembled anywhere in the world along with related materials, as dwellings, additions, commercial structures, Great Rooms, and more; consulting services. Antique barns, antique heavy timbers, custom antique structures. Write in No. 440

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

Douglas fir or cedar beams and timbers, as well as traditional lumber products available in cedar, pine, fir, and redwood. Everything from flooring to trim, tongue-and-groove paneling, decking. Many types of cedar and redwood siding. Shakes and shingles. Custom milling. Shipping worldwide. Write in No. 521

♦ ♦ ♦

Bensonwood Homes
603-835-6391; Fax: 603-835-2544
www.bensonwood.com
Alstead, NH 03602

Design, engineering, and innovation in timber-frame buildings, using the Open-Built system. Homes and public structures with traditional mortise-and-tenon joinery. Timber-frame home packages, full design and engineering staff. Custom millwork, truss, and roof systems. Books by owner, Tedd Benson.

♦ ♦ ♦

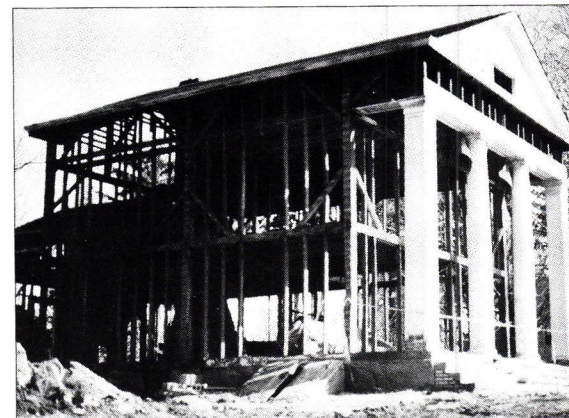
Big Wood Timberframes, Inc.
651-298-8776; Fax: 651-298-0639
www.bigwoodtimberframes.com
Saint Paul, MN 55101

Designs and constructs only custom homes and buildings; specialist in recycled timbers, flooring, trim, and architectural details. Artists on staff add carved and painted details to the frames. Custom timber frames, timber-frame home packages, antique timber frames recycled as homes, trusses, heavy timbers, design and engineering, and barns.

♦ ♦ ♦

Chestnut Oak Company
860-668-0382; Fax: Same as phone
3810 Old Mountain Rd.
West Suffield, CT 06093

Company has an inventory of antique house and barn structures. Will dismantle, move, and re-erect these structures anywhere in the world. Custom residential timber frames, new heavy timbers, antique frames recycled as homes, design & engineering services, timber frame restoration, and barns. Write in No. 106



CHESTNUT OAK dismantled this c.1840 Greek Revival house, which is stored and will be rebuilt at another location next year. Write in No. 106

♦ ♦ ♦

Conklin's Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18847

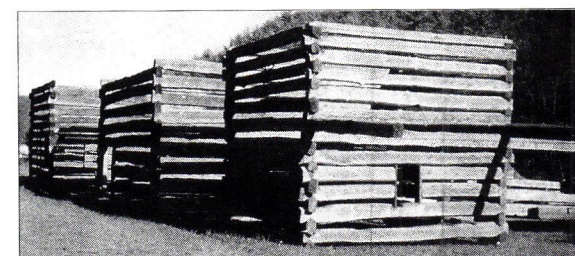
Wholesale distributor of antique barnwood and hand-hewn beams, including flooring in white pine, chestnut, heart pine, antique oak, hemlock. Also available: hewn rafters, p rafters, and half-rounds. Wide-board, strip, & random width flooring in antique heart pine, chestnut, oak, & pine. Write in No. 578

♦ ♦ ♦

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

Supplier of 19th-century reclaimed wood from barns & homes, for reuse as flooring, cabinetry, or panelling. Wide board & random-width flooring in antique heart pine, chestnut, oak, pine, hemlock, & spruce. Write in No. 7480

♦ ♦ ♦



COUNTRY SETTINGS' inventory of 19th century building materials includes timber-framed buildings and hand-hewn beams. Write in No. 995

Country Settings, Inc.
888-941-9553; Fax: 304-925-3303
www.countrysettings.com
Belle, WV 25015

Specialist in the recovery of 19th-century building materials, including authentic log cabins, timber-frame barns, hand-hewn beams, barn board, and chestnut & oak lumber. Write in No. 995

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Cowee Mountain Timber Framers
828-369-8186; No Fax
www.timberframingmagazine.com
Franklin, NC 28734

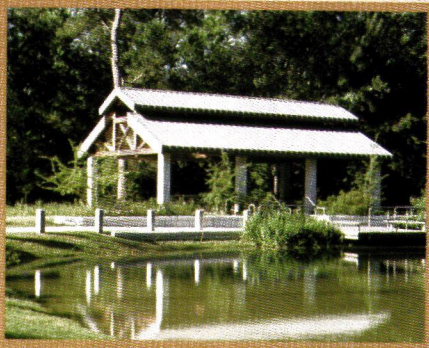
Timber-frame builder specializing in simple designs with straight rooflines. Also, on-site timber framing and timber frame trusses for conventional houses. Custom design available. Workshops and apprenticeships. Write in No. 994

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Dover Building, Inc.
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P.O. Box 8
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Manufactures hand-cut mortise-&-tenon timber frame both residential and commercial. Ten years experience. Will work from your plans or will assist with design implementation. References available. Custom residential frame home packages. Write in No. 2622

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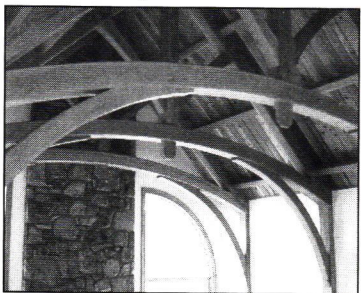
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WRITE IN NO. 1285

BUYING GUIDE TO TIMBER FRAMING



DOVER BUILDING created this timber-framed living area. Write in No. 2622

◆ ◆ ◆
Duluth Timber Co.
218-727-2145; Fax: 218-727-0393
www.duluthtimber.com
Duluth, MN 55816



DULUTH TIMBER provided the antique beams for this private residence in Montana. Write in No. 112

Resawn planks and beams, flooring, paneling, and custom millwork from recycled heart pine and Douglas fir timbers; 'as is' timbers; national shipping. Custom jobs; specialist in whole-house projects. Antique heavy timbers, milled lumber, wood flooring, wood paneling, and custom milled woodwork and moldings; in Douglas fir, heart pine, redwood, and cypress. *Write in No. 112*



The posts and beams in this EARTHWOOD HOMES timber frame are finished with a pigmented oil to blend with the off-white walls and white-tiled kitchen.

◆ ◆ ◆
EarthWood Homes of Oregon
541-549-0924; Fax: 541-549-0359
www.earthwoodhomes.com
Sisters, OR 97759

Custom timber-frame design and construction services throughout Washington, Oregon, and California. Custom residential timber frames, trusses and roof systems, antique heavy timbers.

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Fitzgerald Heavy Timber Construction
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10801 Powell Rd.
Thurmont, MD 21788

Repairs to historic covered bridges and timber frames. Hand-formed standing-seam roofing; wooden-shake roofing; complete restoration services. Antique barns, barn homes, new timber-framed barns, new horse barns, new timbers and siding, installation of lightning suppression systems; own planing and sawing mill for custom fabrication. *Write in No. 2300*

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Green Hills Timber Frames
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Green Hills, PA 19540

Quality timber framing in a small shop; frames, trusses; any timber-frame work of any size. Custom residential timber frames, trusses and roof systems, new heavy timbers, design and engineering services, and timber-frame restoration.

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Green's Timber Works
406-585-2494; Fax: 406-585-2297
1014 O'Connell Dr.
Bozeman, MT 59715

General contracting company provides a full service for clients, from design work to finished products; also, standing-seam metal roofs, including copper and zinc. Timber-frame construction specialist also has experience with timber bridges and covered bridges.

◆ ◆ ◆
Hardwick Frame Company
413-967-6172; Fax: Same as phone
P.O. Box 224
Hardwick, MA 01037

Frames fashioned from solid oak, hand-crafted using native hardwoods that have been air dried to minimize shrinkage. Traditional mortise-&-tenon joinery fastened with wooden pegs. Shop-built energy-saving panel enclosure systems. *Write in No. 1298*

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218-326-5272; Fax: No Fax
2101 Benson Lane
Grand Rapids, MN 55744

Custom timber-frame homes hand-crafted with traditional joinery. Custom residential timber frames, trusses and roof systems, new heavy timbers, design and engineering services, insulating panels, and barns.

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Hearthstone, Inc.
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www.hearthstonehomes.com
Dandridge, TN 37725

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www.hullforest.com
Pomfret Center, CT 06259

Kiln-dried white-pine flooring 12-20 in. wide; paneling in hickory, red oak, and white oak; band-sawn, red and white oak timbers up to 26 ft. in length. Custom residential timber frames, and new heavy timbers.

◆ ◆ ◆
Hunter Timber Frame Structures
603-875-2159; Fax: Same as phone
www.stressskin.com/hunter
Alton, NH 03809

Small timber-frame company specializes in frames; provide complete sets of drawings as well as professional training and supervision of customers' crews; will under complete projects in New Hampshire area. Custom residential frames, home packages, new heavy timbers, and much more for timber framing.



The roofing truss in this LANCASTER COUNTY TIMBER FRAMES home was made from recycled Douglas fir.

Lancaster County Timber Frames, Inc.
717-755-2990; Fax: 717-755-6971
13 Oakwood Lane
Lititz, PA 17543

Designs and fabricates whole-house and commercial timber frames and truss systems using fresh-sawn, kiln-dried reclaimed antique timbers.

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Mansfield, PA 16933

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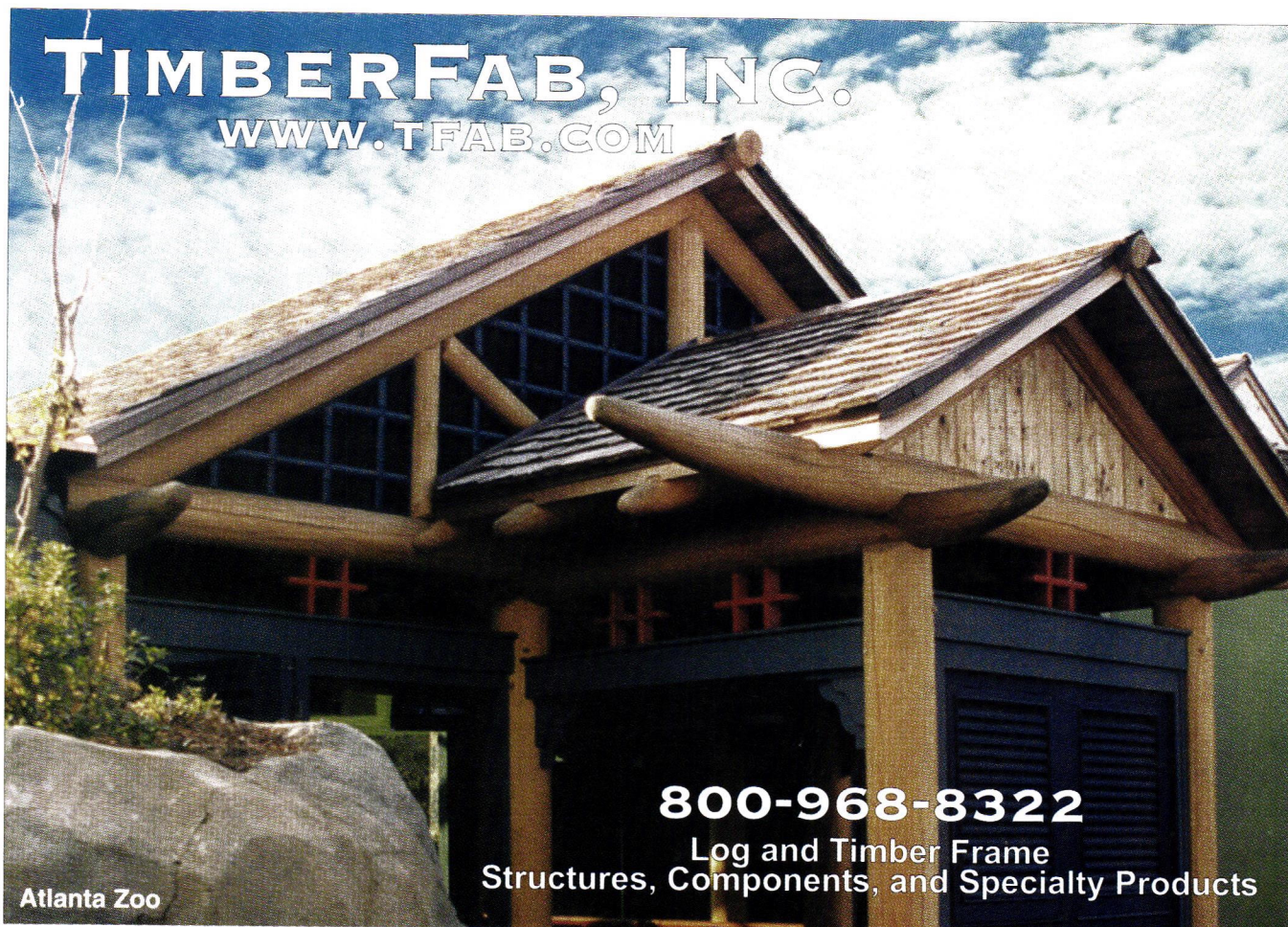
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WRITE IN NO. 2626



WRITE IN NO. 5700

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WRITE IN NO. 672

"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

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WRITE IN NO. 106

BUYING GUIDE TO TIMBER FRAMING



The MURUS structural insulating panel shown here is made from OSB/polyurethane/OSB, and can be joined with a patented cam-lock connector.

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New Energy Works Timber Framers
716-924-3860; Fax: 716-924-9962
www.newenergyworks.com
Farmington, NY 14425

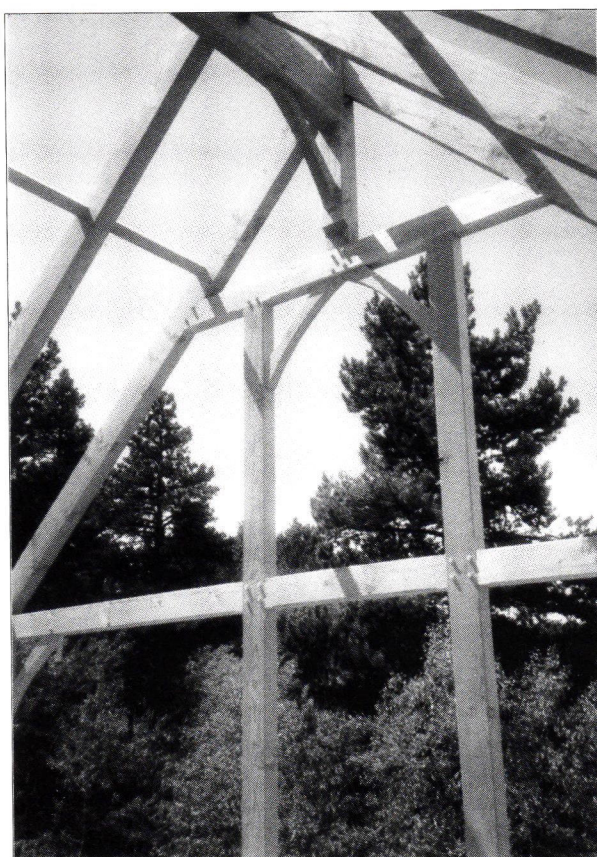


NEW ENERGY WORKS TIMBERFRAMERS built this residence on a primarily one-floor plan, with easy access to the master bedroom and public realm. It was built primarily of salvaged Douglas fir timbers from Canada, and the floors are of antique heart pine. Write in No. 667

Maker of post-and-beam homes, barns, and commercial buildings; also, new and antique heavy timbers, design/engineering services, insulating envelope systems. Full-service design/build firm also provides interior/exterior millwork. Write in No. 667

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New England Timber Frames
401-683-2541; Fax: 401-682-2142
members.aol.com/netimbrfrm
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Custom timber-frame homes, barns, and structures. Specializing in reclaimed timbers and panel installation. Write in No. 1257



NORTH WOODS JOINERY mortise and tenon frames are handcrafted in white pine.

North Woods Joinery
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Burlington, VT 05402

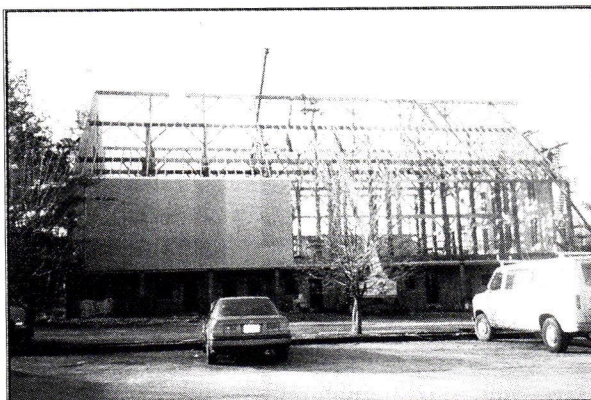
Traditional, hand-crafted post-&-beam frames for homes, commercial buildings, barns, and outbuildings; stress-skin panels for roofs and walls. New timber-framed barns; new barn timbers and siding, fabricated trusses, post-&-beam frames, stress-skin panels.

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Northcott Wood Turning
603-756-4204; No Fax
RR 1, Box 624
Walpole, NH 03608

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◆ ◆ ◆
Northeast Millwork Corp.
401-624-7744; Fax: 401-624-8118
500 Eagleville Rd.
Tiverton, RI 02878

Supplier of antique heart pine, old-growth recycled timbers, fir, chestnut, and pine. Manufacturer of flooring, stair treads, handrails, cabinetry, fine millwork, and moldings. Write in No. 2794



"R-Control" panels from PACEMAKER PLASTICS have been used on timber-framing projects big and small. One of the biggest was the \$1.6 million Liberty Presbyterian Church in Powell, Ohio.

Pacemaker Plastics
800-446-2188; Fax: 740-498-4184
www.pacemakerplastics.com
Newcomerstown, OH 43832

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www.pacificpostbeam.com
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Designs, engineering, and construction of custom timber frame buildings and trusses in California and trusses nationwide for commercial and residential use (since 1983), using recycled and new timbers. Write in No. 516

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www.sipsproducts.com/page2.html
Johnson City, TN 37602

Manufacturer of stress-skin enclosure panels and nail roof insulation panels; also, barn conversion to home packages. Structural insulating panels.

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www.pbspanel.com
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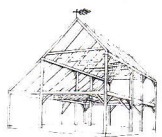
The open kitchen in this RED SUSPENDERS TIMBER FRAMES home flows into a sunny breakfast nook. Write in No. 1025

Red Suspenders Timber Frames
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www.redsuspenderstf.com
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www.hardwickframe.com

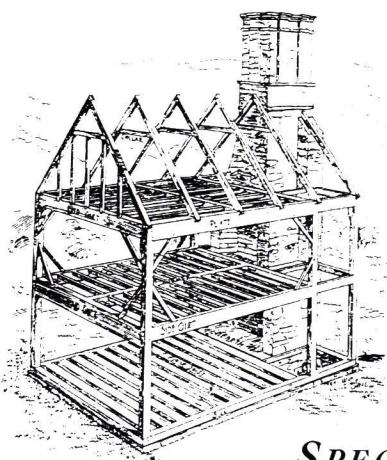
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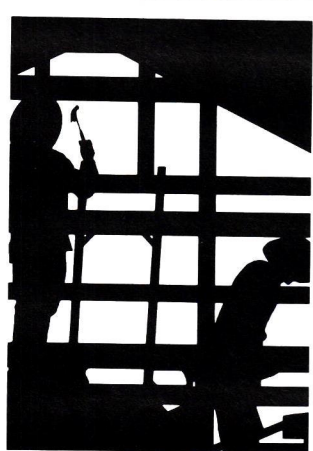
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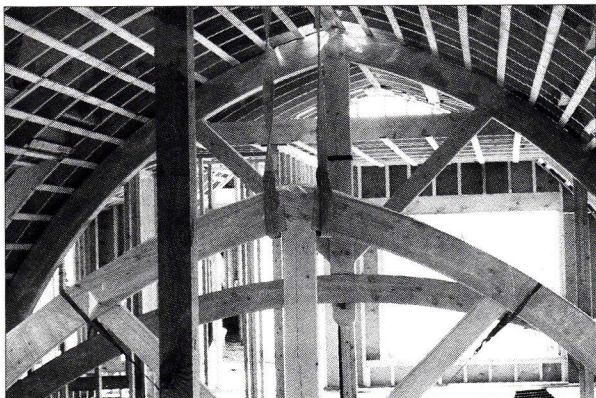
P.O. Box 13708, San Luis Obispo, CA 93406 • CA License #496314
805/543-7565 www.pacificpostbeam.com

WRITE IN NO. 516

BUYING GUIDE TO TIMBER FRAMING

Shelter USA
206-522-4445; Fax: 206-522-2446
www.kessystem.com
Seattle, WA 98115

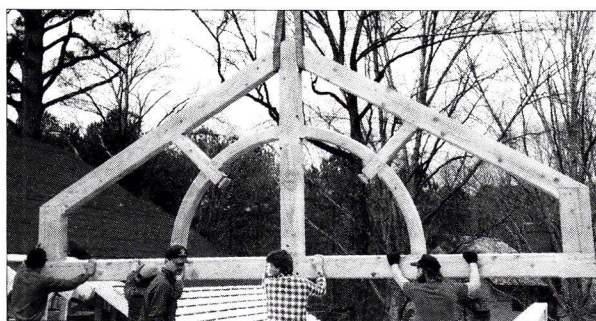
Firm provides design engineering and wood-frame packages for exposed-frame construction using the patented KES Metal Connector System. Offices in Seattle, Salt Lake City, and Reno.



Bentwood trusses in this Martha's Vineyard home create new design possibilities for the timber frame, fabricated by SUMMERBEAM. Write in No. 616

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www.summerbeam.com
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Regular straight and laminated curved timbers for residential and commercial structures. Write in No. 616



TIMBERFAB fabricated the elegant trusses being installed for this North Carolina residence. Write in No. 5700

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Tarboro, NC 27886

Hand-crafted commercial and residential timber frames, heavy-timber trusses, and specialty log and timber supplies. Also, hand-peeled logs; sealants, caulks, and chinking for log houses. Custom residential timber frames, timber-frame home packages, trusses & roof systems, and new heavy timbers. Write in No. 5700



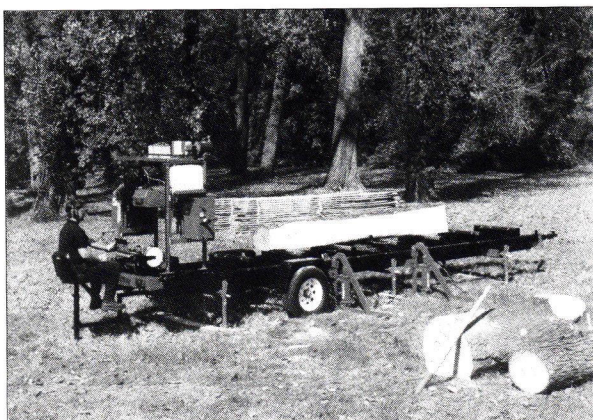
Timberking, Inc.
800-942-4406; Fax: 816-483-7203
www.timberking.com
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TIMBERKING manufactures portable band sawmill equipment.



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www.timbersmith.com
Bloomington, IN 47408



TIMBERSMITH built this red-and-white oak saltbox frame, which is the centerpiece of a hybrid house in Bloomington, Ind.

Timberwrights design and build hand-crafted frames of Indiana oak or Douglas fir at affordable prices. Frames exhibit traditional wooden joinery and can be finely detailed with elaborate embellishments to produce custom creations.



An old stone fireplace and rustic wood beams give a timeless quality to this residence by VERMONT TIMBER FRAMES. Write in No. 8540

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WINTER PANEL offers polyiso and EPS insulated foam-core systems. In addition, they offer "WoodClad" panels, which can offset the expense of finishing a high timber frame ceiling, like the ceiling shown here. Write in No. 672

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PERIOD HOMES BUYING GUIDE TO DOOR HARDWARE

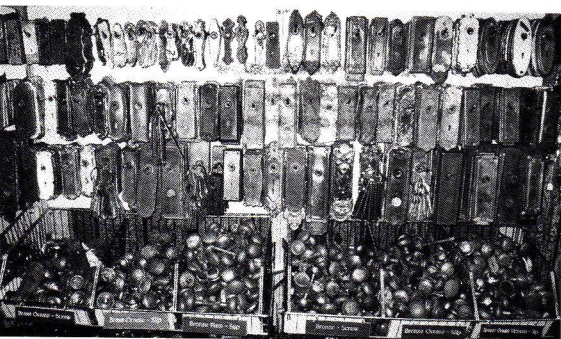
About This Buying Guide

To create this Buying Guide, the Editors contacted 79 suppliers of Door Hardware in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 40 suppliers you'll find on pp. 67-72 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Acorn Forged Iron
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www.acornmfg.com
Mansfield, MA 02048

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Al Bar-Wilmette Platers
847-251-0187; Fax: 847-251-0281
127 Green Bay Rd.
Wilmette, IL 60091

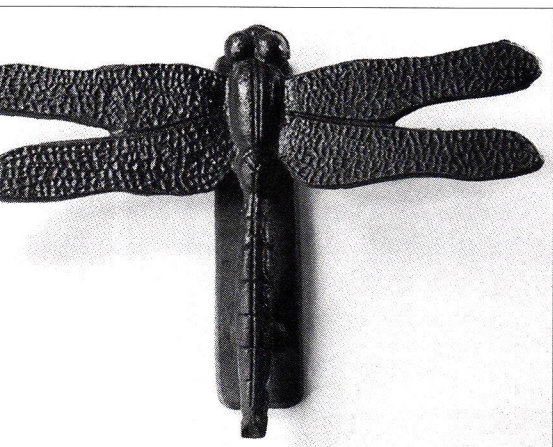
Preservation of old door and window hardware; repair, clean, polish, and plate hardware; all finishes: brass, bronze, copper, nickel, and chrome; work with architects, interior designers, and homeowners. Also, salvaged hardware. Knobs, lock sets, hinges, cabinet hardware, and hardware restoration services; brass, bronze, copper, and nickel. Styles include Victorian, Colonial, 1850s through 1930s. *Write in No. 2615*

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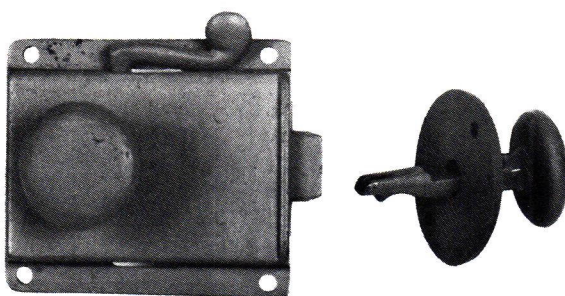
Source of hardware in hand-wrought iron and Victorian builders' brass. Knobs, hinges, door knockers, bells, push plates, cabinet hardware; in iron, bronze; styles include Victorian, wrought iron, Colonial.

♦ ♦ ♦

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www.badgervillage.com
Merrimac, WI 53561

Authentic hand-forged cabinetry and furniture hardware. Decorative period-style ironwork. Custom orders available. *Write in No. 3154*

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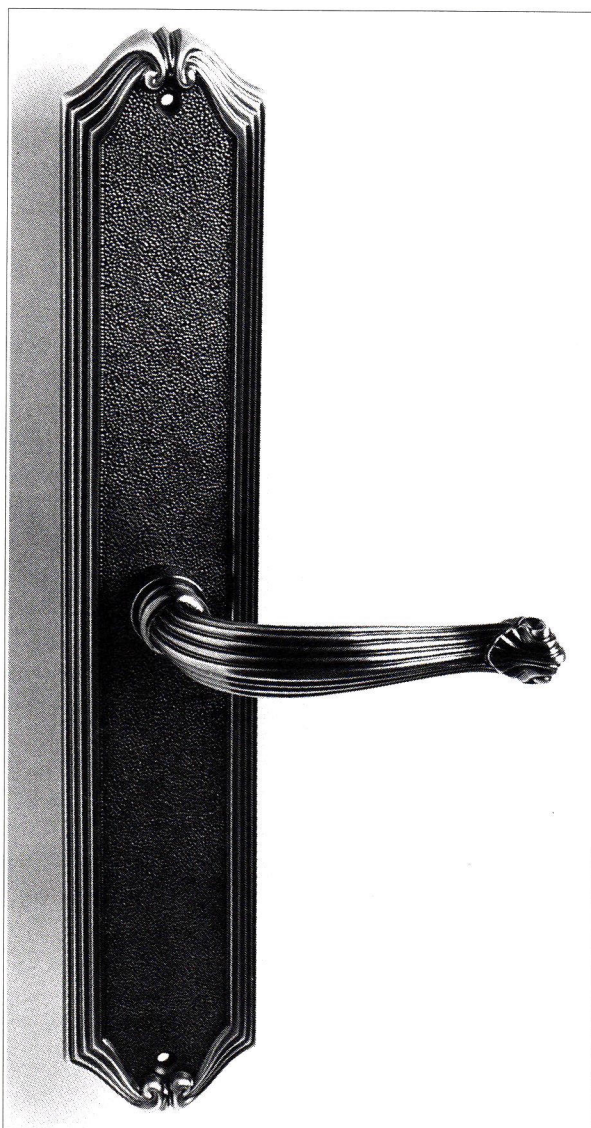


Victorian-style hardware from BALL & BALL includes cat. #V18-045, a cast iron lock for doors 1-3/8 in. thick or less. A locking lever prevents the latch bolt from retracting, and mounts on the top when used for a right- or left-hand installation. Write in No. 2930

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball-us.com
Exton, PA 19341

Manufactures historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions. Ornamental metal lighting and hardware in wrought iron/steel, bronze, brass, copper, and cast iron. *Write in No. 2930 for hardware*

♦ ♦ ♦



This door set from BALITICA is the Chartres backplate and lever, fabricated in antique bronze.

Baltica
508-763-9224; Fax: 508-763-4305
www.baltica.com
Mattapoisett, MA 02739

Hand-crafted, European-made architectural fittings: custom door hardware, cremones, hinge finials, switchplates, window hardware, cabinet hardware. Patented designs; authentic Gothic, Baroque, Moderne. Showrooms worldwide. Knobs, hinges, door knockers, bells, push plates, lever handles, cremone bolts, cabinet hardware, door pulls, and custom hardware; in brass, bronze, nickel, wrought iron.

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Beardmore & Co.
(071)637-7041; Fax: (071)436-9222
www.beardmore.co.uk
London, England, EN WIP OEJ

Traditional British architectural ironmongery; large collection of hardware patterns; Regency decorative grilles. Knobs/escutcheons, lock sets, hinges, door knockers, door bells, push plates, lever handles, cremone bolts, cabinet hardware, hardware restoration services.

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Brass Accents by URFIC, Inc.
330-332-9500; Fax: 330-337-8775
www.brassaccents.att.net
Salem, OH 44460

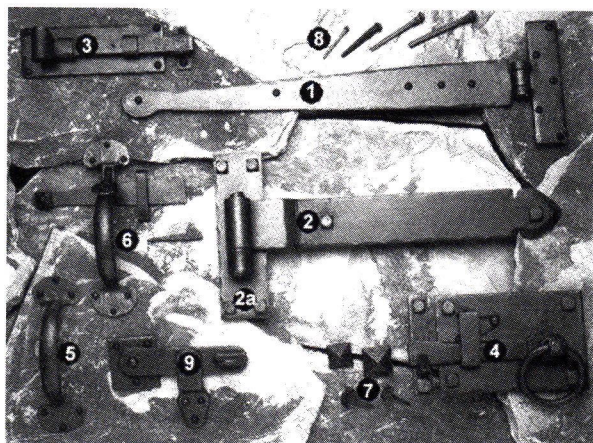
Full line of solid-brass decorative hardware. Ten custom finishes available on any product; many styles available. Knobs, lock sets, hinges, door knockers, push plates, lever handles, cabinet hardware, and hardware restoration services; work in brass.

♦ ♦ ♦

Brass Knob
202-332-3370; Fax: 202-332-5594
www.thebrassknob.com
Washington, DC 20009

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COLONIALWORKS "Rustix Range" door hardware includes bolts, tee hinges, band hinges, cott latches, and other hand-forged period hardware. Write in No. 1292

Colonialworks
323-654-8849; Fax: 323-654-6249
www.worldlinkdistribution.com
Hollywood, CA 90046

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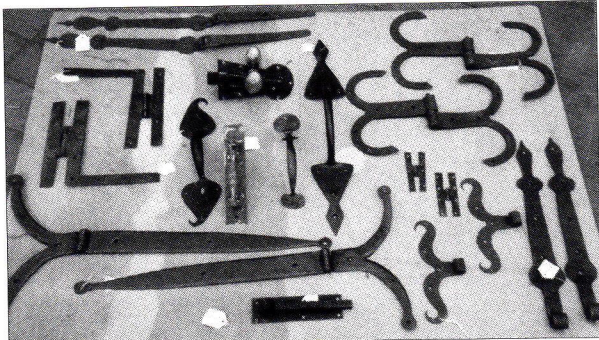
Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Arts & Crafts-style hand-hammered copper, brass, and bronze sash lifts; custom hardware, including drapery hardware; Craftsmen air grilles in 12 standard sizes, up to nominal duct size of 20x20 in. Ornamental metal hardware, registers & grilles, & clocks in brass, bronze, & copper. *Write in No. 6980*

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Jim Leonard Antique Hardware
336-454-3583; No Fax
509 Tangle Dr.
Jamestown, NC 27282

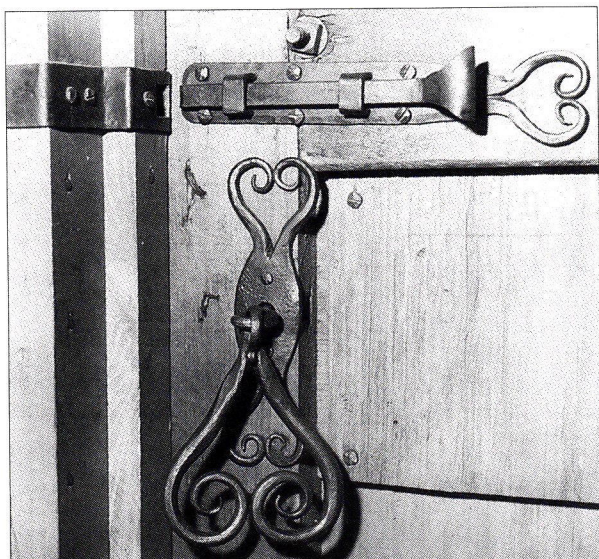
18th- and 19th-century wrought-iron door hardware and fireplace items, andirons, cranes, etc. Interior/exterior thumb latch, square/keyhole plate latch, elbow lock, slide



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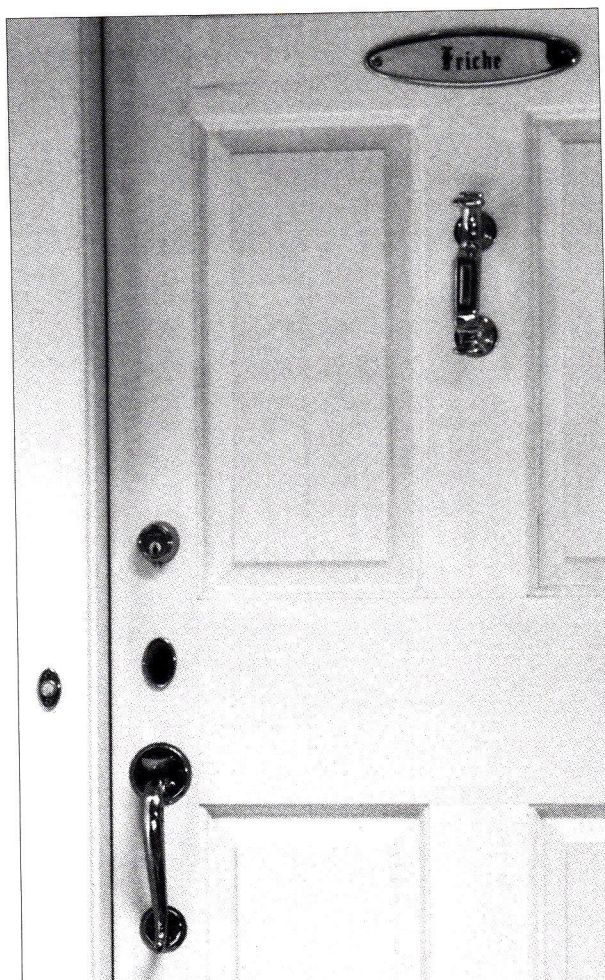
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01437-532587; Fax: 01437-532711
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Clynderwen Pemb Wales, UK SA667LH

Manufacturer of traditional hardwood doorknobs and escutcheons. Also, a Bespoke service matching existing knobs; new Granite-Effect doorknobs in 10 colors; cupboard knobs. *Write in No. 2624*

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Knobs 'N Knockers
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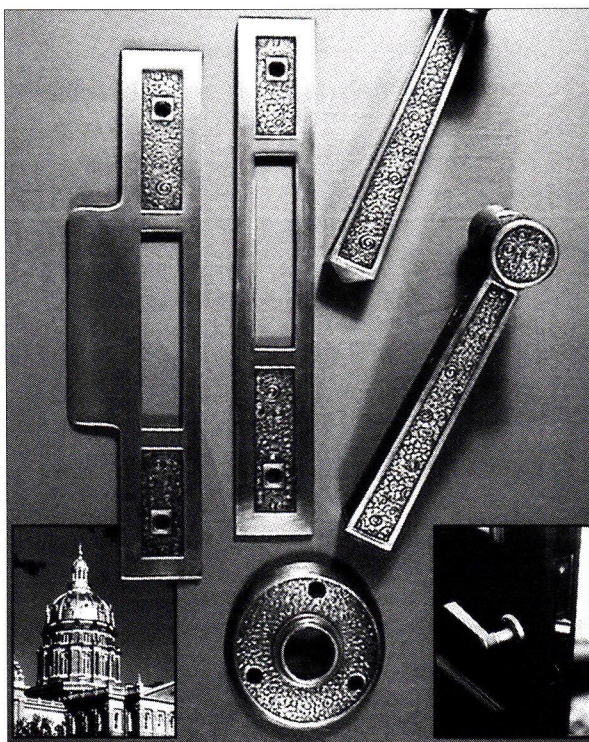
In addition to door knockers and door hardware, KNOBS & KNOCKERS is now selling engraved door plates. Write in No. 2625

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Lighting by Hammerworks
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Reproduction colonial lighting fixtures: chandeliers, wall sconces, wall & post lanterns in copper, brass, tin; gas-burning exterior lighting. Also, hand-forged door hardware, shutter hinges & dogs, slide bolts, andirons, knockers. Hinges, door knockers, and cabinet hardware in wrought iron; styles include Colonial. *Write in No. 5090*

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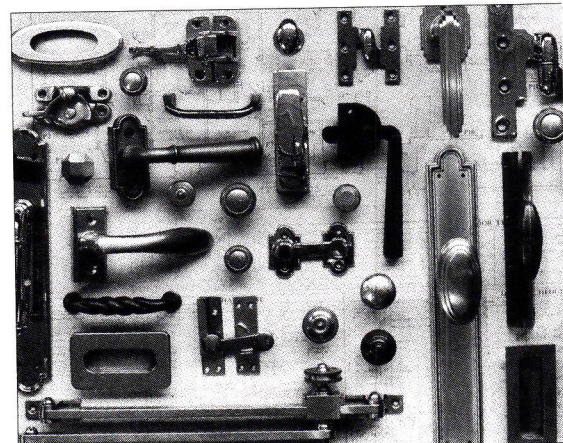
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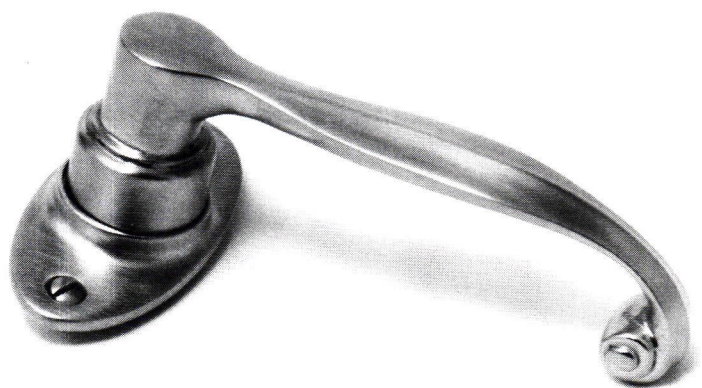
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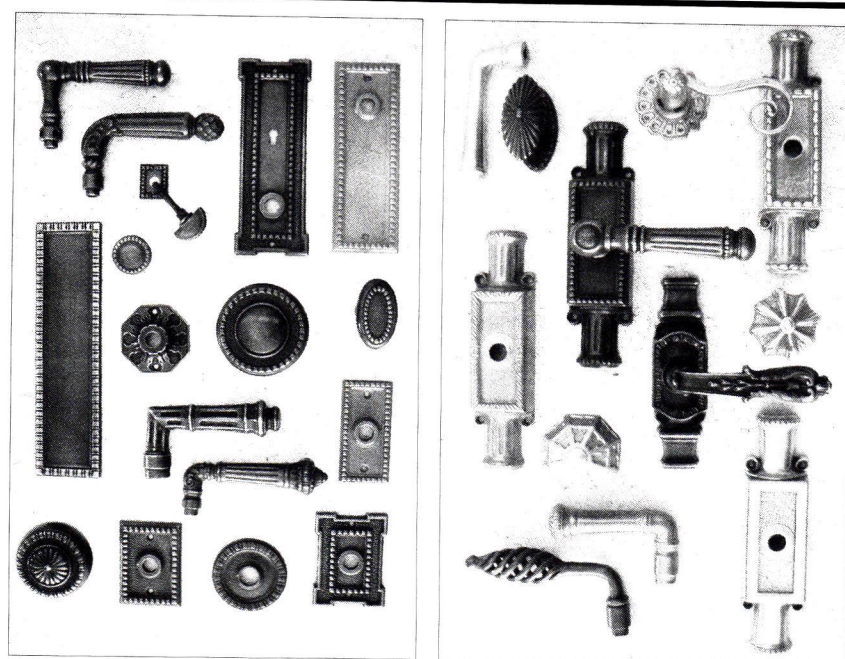


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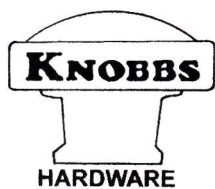
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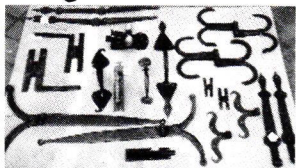
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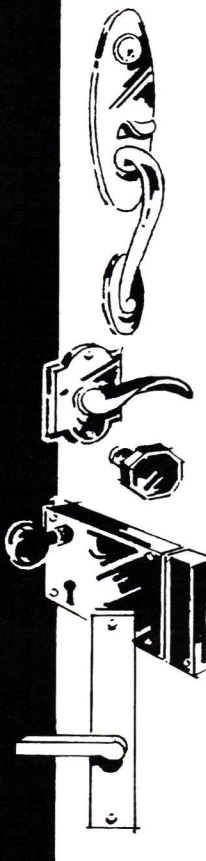


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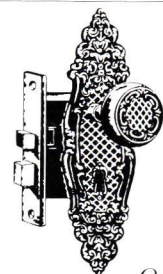
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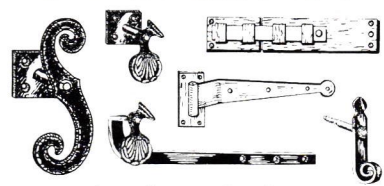
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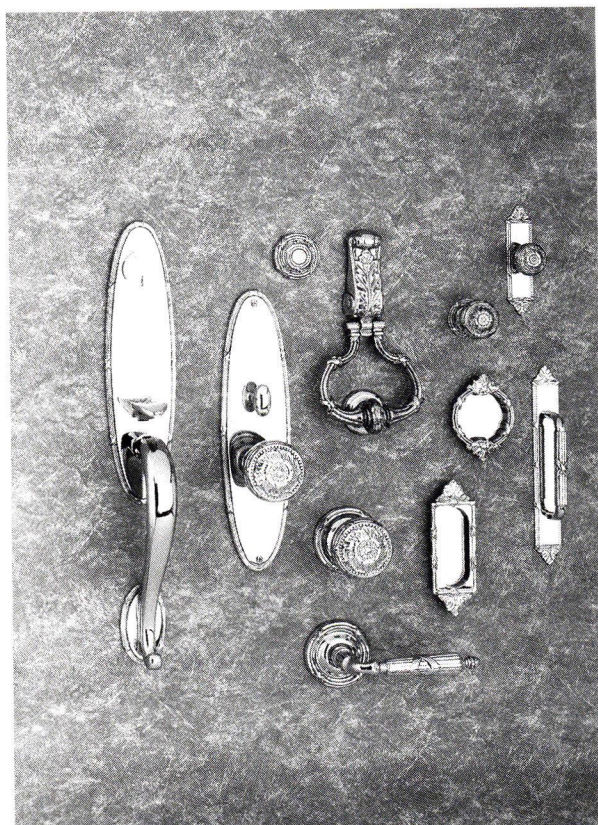
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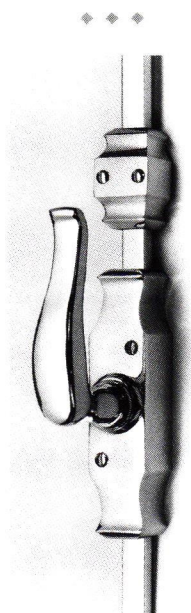
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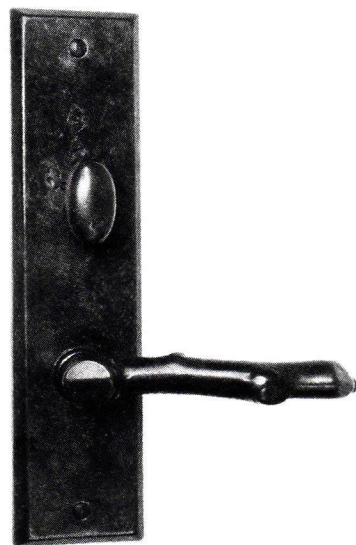
PHELPS COMPANY/ARCHITECTURAL SPECIALTIES' model CB803 cremone bolt is for use on French doors or casement windows. All models are available with outside levers and escutcheons for two-sided operation. A key-locking cremone model is also available. Write in No. 6001

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www.phoenixlock.com
Newark, NJ 07107

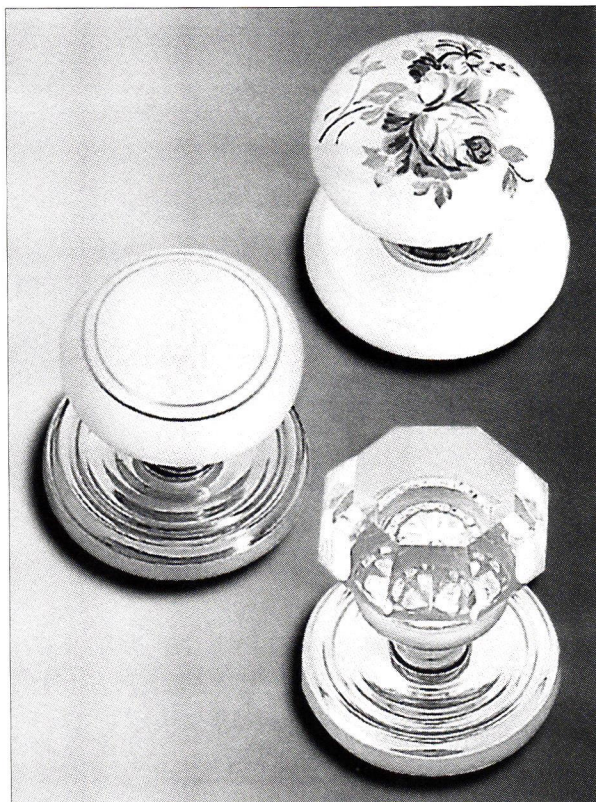
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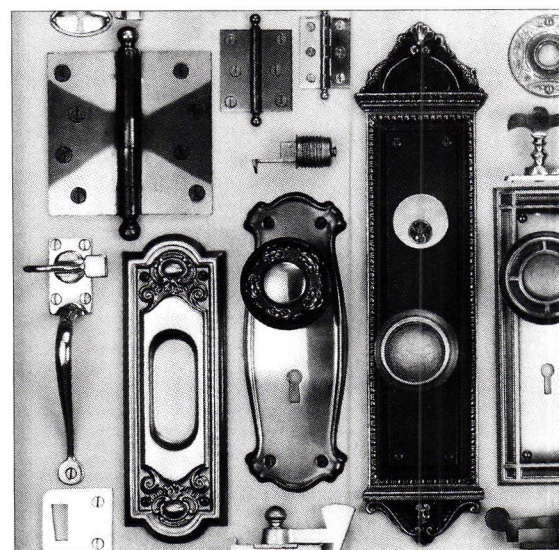
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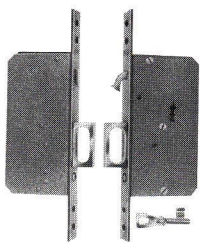
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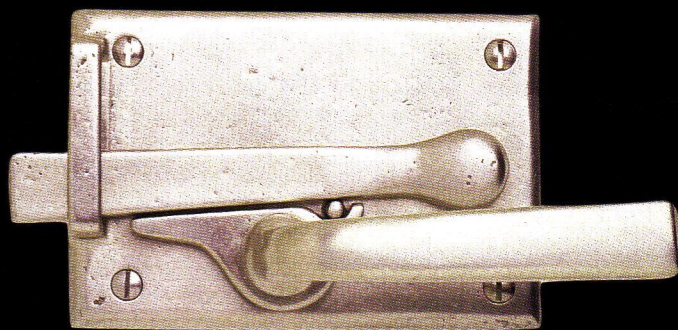
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THE GREAT GARAGE CHALLENGE

An architect outlines five different strategies for adding an aesthetically pleasing new garage to a period home.

by Jay Warren Bright, AIA

Many owners of fine old homes need a sheltered space for cars, yard equipment, junk piles of stuff which they imagine will be useful someday, and for big toys; so naturally they ask me for a BIG garage. After working on 18th-, 19th-, and early-20th-century projects, I've distilled several principles that lead to good results. I often make many visits to fully understand the site, light, and surrounding buildings. I also photograph and sketch during frequent meetings with the owners to solidify our approach. A firm commitment to one of many options is critical before proceeding on to specific details. Unambiguous design, understanding needs and restrictions, technical competence, plus involvement throughout the project yields quality results that look right and often give the owners more than they asked for.

Clear design ideas set the framework for the entire project. Many houses built after 1910 have attached garages, whereas older ones offer barns or carriage houses. Very few older homes can survive the attachment of a new garage. Two- and three-car garages are often bigger than any rooms or roofs of the house. They present problems of scale, block daylight to existing rooms, and goof up rooflines. Fortunately, because garageless homeowners have been parking outside (on the street or someplace inconvenient), they are often very receptive to the compromise of a detached garage and a brief walk through the weather. A separate structure can be placed to optimize privacy and ease of approach, and can, as a bonus, create a courtyard. A well-placed, sun-lit garage wall can bounce light into a home's northern facing rooms or provide a backdrop for lush gardens. Sometimes a breezeway can minimize the problems of attachment; for those requiring complete protection from the elements, it can be glassed in as a plant room/corridor. Other solutions may involve daring ideas from the 1940s, such as tandem placement of the cars or several single garages tucked in key locations.

Five Options

Notwithstanding the availability of cutting-edge style or cheap prefabs, I have found that there are distinct options that should be weighed for appropriateness, cost, and delight. Each has a different answer to the basic question, "What should it look like?"

1. A relative of the house with replica moldings, windows, and roof pitches: Seems like a foolproof solution, yet is often shockingly expensive if the original house is "loaded" and lumberyard standards really won't do.

2. Disguised as a barn (look around your town's backyards), a large structure can conceal a stack of other modern rooms, such as mega family rooms or home gyms above the car space.

3. A simple shed, such as a long, low, green tool shed tucked in the trees, or a tasteful shack or chicken coop that can free one from the grand and expensive alternatives and express Yankee common sense. This basic approach of keeping weather away from cars is often overlooked.

4. An abstract landscape element like a garden wall that just happens to conceal several vehicles. This can be a wonderful solution for difficult sites, can add geometry to play off the landscape, and thoughtfully extend design away from the dwelling. This solution is very different from the house architecture, ranging from dark green, brown, or black minimalist sculpture to white or stone garden walls that complete a larger landscape composition.

5. A garage hidden in a hillside or underground is the most expensive and least obtrusive approach. It is also often beyond the skill of residential contractors because they need cranes, concrete, flawless waterproofing, and drainage. However, this solution yields a mysterious cave for cars and preserves an almost



For this waterfront house in Milford, Conn., the author referenced the hip roof overhangs, and trim of the main house as relocated six-lite sash leftover from its renovation. Saving one wall of the former garage satisfied a zoning requirement that allowed the author to place the garage close to the street. The result created a nicely scaled space enhanced by a shingled site wall that made a quiet backdrop for a lovely private garden. The author packed extra storage up under the roof of an extra deep car bay and tucked the trash cans into a flush pouch with special seal and ventilation for odor management.



pristine view of the pre-construction, well-loved landscape.

Research. Know What the Owners want.

Few people will accept posts between cars. However, even the 1960s standard, an open 24-ft.-x-24-ft. plan, may not provide optimum space because certain storage or hobbies benefit from special shapes. Many owners want to accommodate at least one surprisingly big thing, such as an antique car, SUV, van, or boat. Measure each vehicle carefully, and consider future owners. My own turn-of-the-century neighborhood has many small, single garages with sheds ("dog houses") poked out the back to fit the large cars of the 1950s and now provide extra storage since most cars have shrunk since. Though it may be

tempting to make oversized garages to one's side, I prefer to use half bays (off to the side back) to improve the non-car space. Be alert for surreal program expectations, often not mentioned until the third or tenth meeting: a workbench (full high-tech cabinet equipment), the family gym, billiard pool table, or potting sink. These late additions dramatically increase the need for additional space and special service requirements. For instance, one client envisioned their new garage occasionally used as a catering staging area for large summer parties. I have also found that people are very grateful for unexpected extra storage, even if it is tucked into the rafters and accessible only by a good pull-down staircase (Ladders require too much athletic skill and are awkward when schlepping stuff.)

continued on page 75

PERIOD HOMES BUYING GUIDE TO GARAGE DOORS

About This Buying Guide

In addition to suppliers of wood doors, a number of companies supply and manufacture Garage Doors. Here are four companies from across the U.S. that represent a cross-section of the Garage Door market.

CYBIAG Garage Door Systems, Inc.
877-4-CYBIAG; Fax: 847-299-4019
www.cybiag.com
Des Plaines, IL 60018

Maker of the "GarageScape" system, a one-piece garage door designed to blend seamlessly with the rest of the house because it's made of the same material as the house's brick, stone, siding, stucco, or EIFS exterior.



CYBIAG GARAGE DOOR SYSTEMS' "GarageScape" system is a design that is "invisible" — it is constructed of the same material as the rest of the house, and creates a dimensional trompe l'oeil effect.

◆ ◆ ◆
Designer Doors, Inc.
800-241-0525; Fax: 715-426-4999
www.designerdoorm.com
River Falls, WI 54022

Hand-crafted wooden garage doors. Many styles replicate vintage carriage swing and folding doors. Doors look like those constructed a hundred years ago, enhanced with modern conveniences. Write in No. 109



DESIGNER DOORS fabricated this barn-door style garage door. Write in No. 109

◆ ◆ ◆
Hahn's Woodworking Co.
908-241-8825; Fax: 908-241-9293
www.hahnswoodworking.com
Roselle, NJ 07203

Custom manufacturer of traditional swing-out and sliding doors for carriage houses. Also specializes in overhead motorized operating doors with the appearance of swing-out carriage-house doors. Garage doors include sectional overhead operating, overhead operating, swing-out operating, barn-door style, sliding door, folding door. Matching entry doors. Garage door operators. Materials include mahogany, cedar. Write in No. 6640



HAHN'S WOODWORKING fabricated this door, #HWBD-OH-HBTIG-32TDL, from clear, kiln-dried western red cedar. Though the door appears to be a separate pair of swing doors, it operates as one large overhead door with an electric door opener, which allows a large clear opening for vehicles. Write in No. 6640

◆ ◆ ◆
Windsor Door
800-WINDSOR; Fax: 501-562-0406
www.windsordoor.com
Little Rock, AR 72209

Manufacturer and distributor of commercial and residential sectional and rolling steel doors. Sectional overhead operating; overhead operating; garage door operators; in steel.

"When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes."
— The Editors

TRADITIONAL DOORS GARAGE, BARN & CUSTOM



Carriage house doors, electric motorized overhead operation. Traditional swing out and sliding barn doors. Clear kiln dried Western Red Cedar, Redwood, or Honduras Mahogany, other species available. True divided-lite windows with storm glass, insulated glass, or to spec. Cabinet-grade joinery. Radius-top doors to match arched openings. Custom entry doors fabricated to match garage doors. Featured on *This Old House's* Dream House in Milton, MA.

HAHNS WOODWORKING COMPANY, INC.
109 Aldene Road, Roselle, NJ 07203 • Ph (908) 241-8825 • Fax (908) 241-9293
E-mail: hahnwood@aol.com • www.hahnswoodworking.com

Color catalog available with many design ideas.

WRITE IN NO. 6640

Authentic Garage Doors For Authentic Homes.



*Classic swing-open
look with automatic
overhead function.*



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DOORS INC**

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www.designerdoorm.com

CUSTOM DESIGNED, HAND-CRAFTED AND DELIVERED NATIONWIDE

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WRITE IN NO. 109



For this 18th-century Madison, Conn., house with later additions and outbuildings, the author started with the carriage shed, adjusted it to be in scale with a nearby structure, and added a loft, a side pouch for storage, and windows for delight and ventilation.



Simple sheds can echo small vernacular structures. Consider tandem parking in a narrow structure with a reduced apron width. Careful placement screens neighbors and creates courtyards or informal garden areas without competing with the main house for attention. Choosing the right color will often make these sheds almost invisible.



The high overhung front, low back, and unequal roof pitches of this authentic Bethany, Conn., Colonial-era carriage shed provided the design concept for the Madison, Conn., shed.



Check Regulations

Be sure to check zoning regulations early, and have an accurate understanding of where property lines, buried utilities, and easements are. Most towns require greater setbacks for garages attached to a main house than for a detached garage that may be considered an accessory building. A simple bathroom can open a “zoning can of worms” if it appears that you are trying to sneak in an illegal rental property. Some towns require time-consuming (expensive) surveys, and wetlands/architectural-design review. Other building codes require special fire-resistant construction and restrict using windows close to a property line. Additionally, some cities have fire districts that prohibit the use of combustible materials. So the simple wood garage tucked away in the back corner of your lot may not be allowed.

Other Concerns

Think about arriving at night and in bad weather. Power is usually run to outbuildings, so it is simple to cross-connect a few switches that enable owners to light their way to and from the house, as well as provide alarm protection (entry and fire). More-sophisticated lighting systems use photocells and timers. However, motion detectors are seldom satisfactory due to blowing trees and nocturnal animals. An extra buried conduit to the house, left empty, can provide for future technologies or repairs.

Doors and Windows

I have yet to see a double- or triple-width door that looks “right” unless it creates the illusion of many smaller doors. Most people want automatic doors that eliminate the work of clearing snow away from out-swinging doors. A great assortment of upward-acting doors disguised as period swing doors have come into the market in the past decade. No matter how pretty the picture in the ad, see them in person.



In this historic house in Guilford, Conn., the author used a barn theme of 100 years ago, similar to others in town. The light board-and-batten siding contrasts with the main house’s dark clapboards. The 2/2 windows suggest a utility structure and the bonus cupola provides great light to a generous family room above the extra-deep garage. The fold-up garage doors suggest period doors but did not break the budget.

You may find cheap hardware, crummy moldings, slap-dash construction, and hear owners’ service complaints. Consider instead a well-proportioned sectional paneled door for those with a modest budget or simple taste. Once you avoid the goofy raised panels and elliptical fanlights, these popular doors of the past half-century can be fine, even on an older structure. Just be careful about the materials. I avoid pressed-wood flakes and plastic, and am skeptical of painted sheetmetal’s long-term performance.

Most garages also need a “people” door, which can match the existing house, be something ordinary, or be hidden with siding. On elaborate designs, one could be guided by the main garage door(s).

Don’t skimp on hardware quality; it is often the

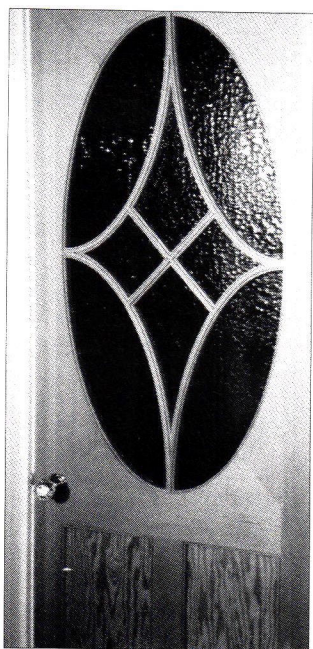
only part of the building the owners touch regularly. It should feel solid and smooth, and evoke an air consistent with the rest of the design. I love windows in garages. They track the sun and seasons and provide the predictably placed driver with a beautiful picture on the wall. Alas, sometimes windows invite robbers to preview their loot. Even with alarms, it’s better to place windows high, or make them small, or even backed with 1/4-in. polycarbonate well-fastened to the structure. While it’s likely that cobwebs and condensation will occur where they can’t be cleaned easily, this double-layer extra security has deterred more than one thief.

continued on page 11

BUYING GUIDE TO WOOD DOORS & ENTRYWAYS

About This Buying Guide

To create this Buying Guide, the Editors contacted 200 suppliers of Wood Doors & Entryways in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 45 suppliers you'll find on pages 77-82 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ACME MILLWORK & JOINERY fabricated this wood entry door with textured glass insert. Write in No. 2614

Acme Millwork & Joinery
206-241-4802; Fax: 206-243-3510
206 S. 108th Place
Seattle, WA 98168

Historically accurate reproductions of period millwork: Craftsman, Colonial, Victorian. Curved and arched windows, mortise-and-tenon construction, casings/moldings; in fir, cherry, walnut, or species as specified. Doors include paneled, French, pocket, art glass, insulated glass, and custom work. Write in No. 2614



Workers from ADAMS ARCHITECTURAL WOOD PRODUCTS take precise measurements to ensure that the reproduction window will match the original. Write in No. 1265

Adams Architectural Wood Products
888-285-8120; Fax: 319-285-8003
www.adamsarch.com
Eldridge, IA 52748

Custom windows and doors with a special emphasis on historic restoration projects. AWI premium-grade construction, with a wide variety of glazing and wood-species options. Replacement and storm and screen sash a specialty. Write in No. 1265



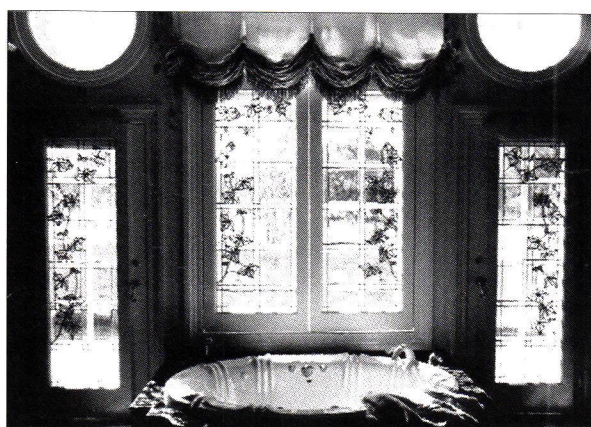
ARCHITECTURAL COMPONENTS custom made this classic entryway. Call for information

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
26 North Leverett Road
Montague, MA 01351

Custom-made interior doors constructed with mortise-&-tenon joinery, period profiles. Also, 18th-century raised-panel walls, wainscoting, hand planing. Call for more information

Architectural Windows & Entries, Inc.
800-747-6840; Fax: 727-823-4823
www.architecturalwindows.com
Saint Petersburg, FL 33712

Designer/manufacture of all types of windows, doors, patio, & entry systems for residential & commercial projects and historic restorations. All products solid timber, designed and made to order. Write in No. 3025



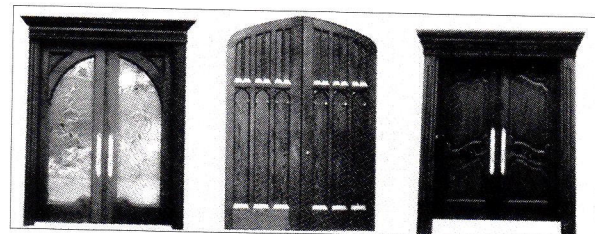
Climbing ivy art glass by ART GLASS OF THE SOUTH was artfully incorporated into the doors and windows of this bathroom. Write in No. 2510

Art Glass of the South, Inc.
334-479-3392; Fax: 334-476-7292
2401 Government St.
Mobile, AL 36606

Custom-glass studio: design, fabrication, hand beveling, and restoration done on premises. Products include doors, windows, tables; sandblasting and deep etching in any style, including Art Deco and Victorian. Leaded & colored glass patterns, leaded & painted/fired glass designs, beveled, etched/sandblasted & carved/cut art glass in new designs, replication of historic patterns, & antique stained glass. Custom art-glass designs. Write in No. 2510

Artistic Doors & Windows
800-ART-DOOR; Fax: 732-726-9494
www.artistic-doors.com
Avenel, NJ 07001

Manufacturer of custom and stock solid hardwood doors and windows. Door thicknesses range from 1-3/8 to 3 inches. Specializing in reproducing historical weight-&-chain windows, landmark doors.



ARTISTIC DOORS makes a wide selection of stile and rail doors.

Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselin.fr
79102 Thours, FRANCE

French firm specializes in traditional joinery; Period style doors and entryways in solid French oak, available with hand-forged hardware and leaded glass. Also, custom paneling, windows, parquet flooring, and moldings. Write in No. 2616

Ayers Custom Woodworking
906-544-2520; Fax: 906-544-2168
E24270 Justice Lane
Land O' Lakes, WI 54540

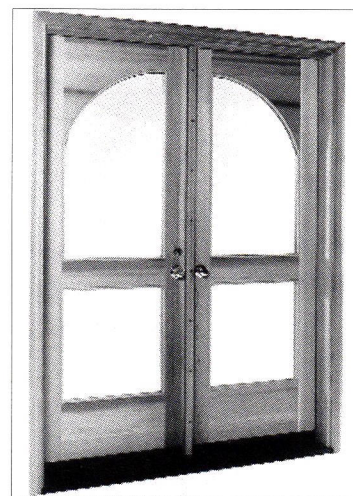
Creator of durable artistic entry doors. Most doors are 2-1/4 in. thick, made of solid cherry or pine, and can be carved with any scene the customer chooses.

Buffelen Woodworking Co.
800-423-8810; Fax: 253-383-2060
P.O. Box 1383
Tacoma, WA 98401

Manufactures stile-&-rail, decorative wood doors with raised panels in fir, hemlock, oak, and pine, up to 4 ft. x 10 ft. Products include doors, sidelights, transoms, bi-folds, and fire-rated doors.

Caoba Doors
800-417-3667; Fax: 215-747-8908
www.caobadoors.com
Philadelphia, PA 19143

Manufacturer of solid-wood doors: custom designs, historical reproductions, large standard line. Complete millwork capabilities include casings and windows. Smartwood certified manufacturer: SW-COC-073. Paneled, carved, louvered, French, pocket, art glass, casing/moldings for doors; complete entryways; art-glass sidelites; species include oak, maple, cherry, alder, mahogany, fir, poplar, and others.

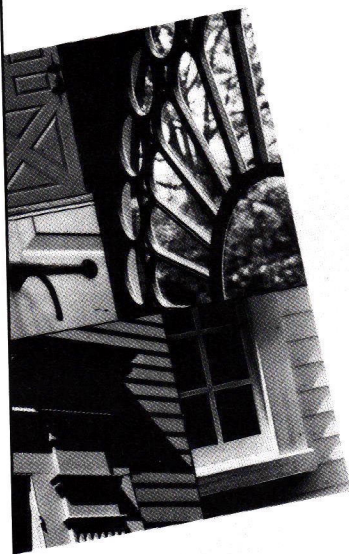


This arched double door is made in cedar from BERGERSON. Write in No. 83

Cedar Windows & Doors by Bergerson
800-240-4365; Fax: 503-861-0316
www.bergersonwindow.com
Hammond, OR 97121

Western red cedar windows and doors for homes and buildings, since 1977. Work in any species requested. Also offers etched and beveled glass in doors. Write in No. 83

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reproduction and custom windows, doors
and architectural millwork



Experience the beauty of classic millwork with our new brochure.

Send us \$5 and we'll send you our new brochure. And, you'll quickly see that we specialize in reproducing *museum quality* 18th and 19th century architectural woodwork.

Following historic designs and using traditional joinery, we create a variety of custom and reproduction windows, doors, mouldings and more.

Architectural Components Inc., 26 North Leverett Road, Montague, MA 01351, 413 367-9441.

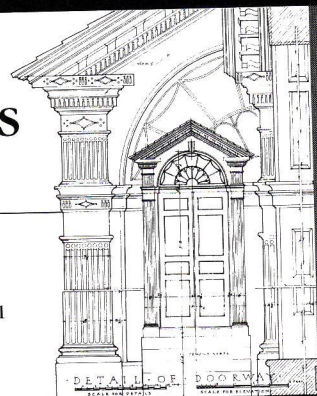
Architectural
Components Inc.

Historic Doors

Hendricks

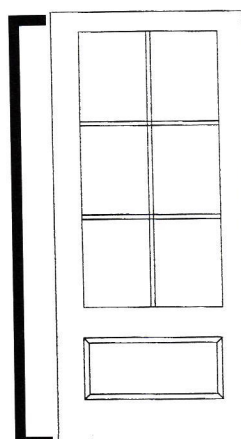
Woodworking

P.O. Box 139 Kempton, PA 19529
Phone 610/756-6187 Fax 610/756-6171



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216 Seaboard Lane, Franklin, TN 37067
(615) 371-8080 Fax: (615) 377-3385

This is just an example of what is available in our custom door collection.

WRITE IN NO. 1067

BUYING GUIDE TO WOOD DOORS & ENTRYWAYS



VICTORIANA EAST specializes in Victorian-style wood screen doors. Write in No. 1101

Victoriana East
856-546-1882; Fax: 856-546-1883
www.victorianaeast.com
Audubon, NJ 08106

Manufactures a full line of Victorian gingerbread trim, sawn lattice, balusters, railings, light posts, shutters, screen/storm doors. Styles include Victorian, Colonial, Arts & Crafts, and traditional. *Write in No. 1101*



Wallis Doors
270-489-2613; Fax: 270-489-2187
www.holleyweb.com/jwd
Murray, KY 42071

Custom solid-wood doors, sidelites, transoms, and turnkey entryways; Victorian carved and stained-glass doors made with blind mortise-and-tenon construction; stained, beveled, and leaded glass; stock and custom; shipped anywhere.



Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels a specialty. Straight stairs; parts include rails, balusters, spindles, newel posts, custom turnings. *Write in No. 7120*



WOOD FACTORY makes doors, like this custom Victorian version with raised panels and art-glass inserts. Write in No. 7120

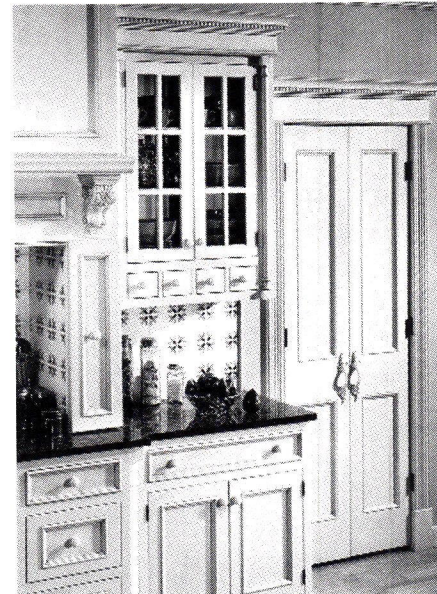
Wood Reflections, Inc.
800-647-2600; Fax: 805-693-8876
www.woodreflections.com
Santa Ynez, CA 93460

Produces custom hand-carved and hand-crafted wood doors, mantels, cabinets, furniture, and wall carvings. Designs range from rustic Western to elegant traditional styles.



Wooden Screen Door Co.
207-832-0519; Fax: 207-563-8078
www.woodenscreendoor.com
Waldoboro, ME 04572

Individually-made screen doors to complement each home design; made of Honduras mahogany, with mortise-and-tenon joinery, charcoal aluminum screening with interchangeable glass options. Catalog styles include Victorian and rustic. Combination wooden storm and screen doors in solid mahogany.



Matching cabinetry and interior doors from WOODHARBOR DOORS & CABINETRY shown here are their "Brittany" style maple wood.

Woodharbor Doors & Cabinetry
641-423-0444; Fax: 800-657-4699
www.woodharbor.com
Mason City, IA 50401

Interior wood products for every room in the house: kitchen & bath cabinetry, doors, fireplace mantels, wainscoting, flooring, sidelites & transoms, molding & millwork. All available in matching woods, finishes, designs, & workmanship.



Zeluck Architectural Windows & Doors
800-233-0101; 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

Manufacturer, since 1921, of custom architectural windows and doors. Wide selection of glass, timber, hardwood French doors; residential, commercial, or institutional work. Paneled, louvered, French, and pocket doors; complete entryways; in mahogany, any specified wood.



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Set your own **Style**
with **CORSI** because
everyone ends up in the **Kitchen.**



Designer Trish Mauro
Mauro & Co.
Orange, CT

Photographer Walter Smalling, Jr.

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ON PAGE 105.

WRITE IN NO. 1210



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& Beauty Tough
Enough to Take It.

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44851

419/929-1551

1-888-757-1551

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Earth and fire are wedded
in old-fashioned kilns to
create a product with
natural subtleties of shade,
shape and color; and grace
and beauty of classic
architectural character.

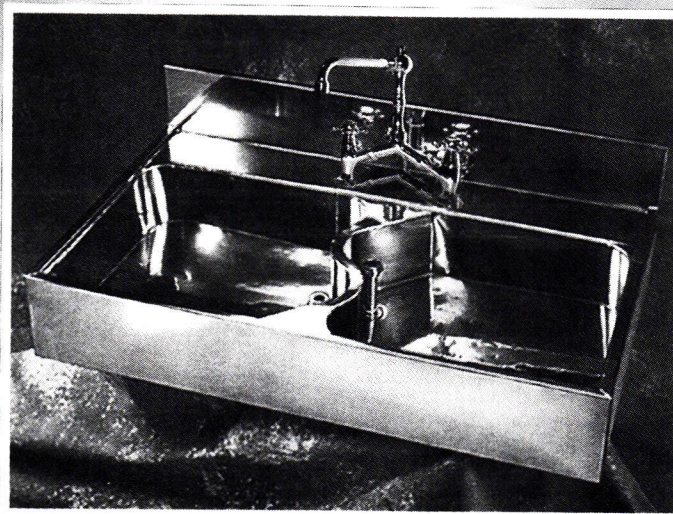
Their natural, kiln-fired
charm can stand up to
the most demanding
commercial, institutional
or residential traffic areas.

WRITE IN NO. 500

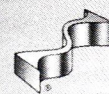
For your discriminating taste

German Silver Sink Co.

*offers this beautiful reproduction.**



*A functional work of art in
Timeless Handcrafted Elegance.*



5754 Lodewyck Detroit, MI Phone (313) 882-7730 Fax (313) 882-7739

Email GSSC@MSN.COM or GERMAN SSC@AOL.COM

* Kitchen faucet provided by

**DORN
BRACHT**

WRITE IN NO. 426

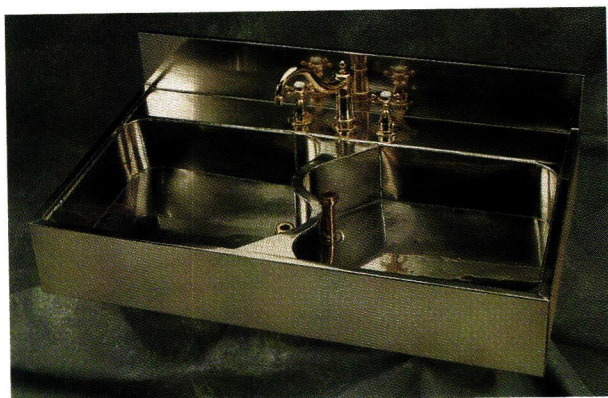
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FILL OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 117.

BUYING GUIDE TO PERIOD KITCHENS

Gemini Bath & Kitchen Products
520-770-0667; Fax: 520-770-9964
www.geminibkp.com
Tucson, AZ 85719

Imported traditional fixtures, including a brass wet bar with drainboard, sinks, fittings; some accessories. Also, hands-free universal all-direction showers with 20- or 30-in. vertical hts. using tension on swivel joints. Authentic period designs are available in a range of metallic designer finishes.



GERMAN SILVER SINK CO.'s soft metal sinks come in a range of custom sizes, including apron sinks, bar sinks, and round sinks. Each sink is tagged with the date, name, and number from the company. Write in No. 426

German Silver Sink Co.
313-882-7730; Fax: 313-882-7739
5754 Lodewyck
Detroit, MI 48224

Hand-crafted reproductions of antique German "silver" (copper/nickel/zinc alloys) sinks. Special "S" curve design. Soft, dimpled surface is forgiving to crystal and china. Custom sizing and modifications available. Double bowl, single bowl and bar sink in German silver. Write in No. 426



GOLDMAN ASSOCIATES distributes the Sub-Zero Wine storage unit, model 430, at left. With 14 shelves and an 147-bottle capacity, it is Sub-Zero's largest wine unit. All wine units include a tilted display shelf with wood facing to showcase prized wine bottles.

Goldman Associates/Franke Sinks
516-484-7800; Fax: 516-484-8711
www.gany.com
Roslyn Heights, NY 11577

Distributors of high-end built-in kitchen appliances: Sub-Zero, Thermador, Gaggenau, Bosch, Wolf Gourmet, Franke, Best, Scotsman. Built-in appliances, stoves, range hoods, sinks, faucets, and icemakers.



GOOD TIME STOVE gas & wood combination ranges from 1910-1930 vary in price from \$3,450-\$5,850. They allow the option of using wood heat in the winter and gas in the spring and summer. Write in No. 447

Good Time Stove Co.
888-282-7506; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

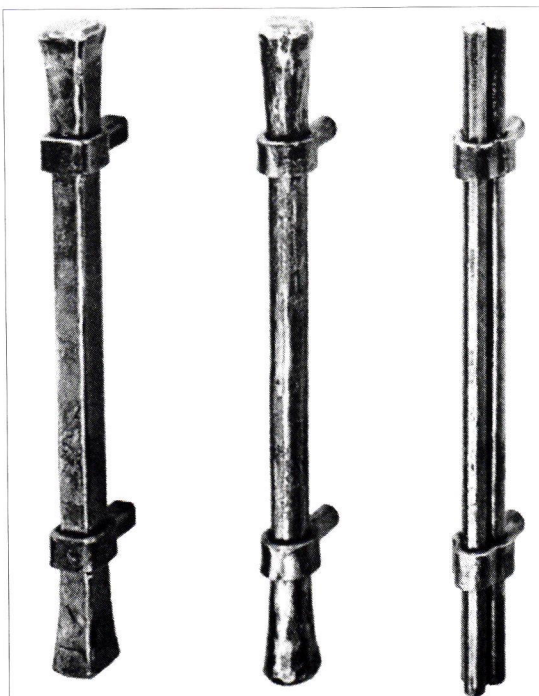
Authentic antique kitchen ranges and heating stoves, circa 1840-1930. Fully restored & functional; restored enamel, cast-iron, wood, and wood-gas combos; electric conversions available. Write in No. 447

Heritage Custom Kitchens
717-354-4011; Fax: 717-355-0169
www.hck.com
New Holland, PA 17557

Manufacturer of high-end, custom kitchen cabinetry in traditional, contemporary, and Old World styles. Newest product offering is the "Historic Collection."

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast aluminum, bronze, cast iron; load- and non-load-bearing. Write in No. 1210



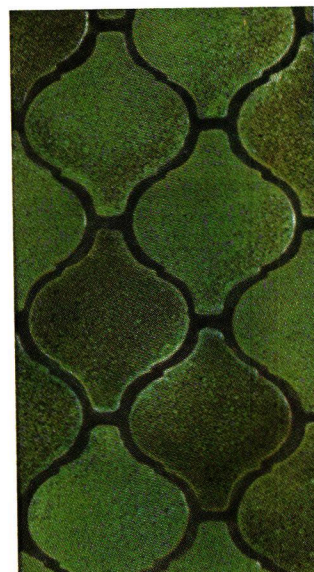
JEFFERSON MACK METAL offers hand forged pulls for refrigerator doors in three styles. The pulls are 18 in. long with a 1-1/2 in. stem.

Jefferson Mack Metal
415-550-9328; Fax: 415-285-3365
www.mackmetal.com
San Francisco, CA 94124

Hot-forged, hand-finished custom architectural metalwork; railings, grilles, gates, fences, sculpture, doors, hardware, and more.

Kennebec Co.
207-443-2131; Fax: 207-443-4380
One Front St.
Bath, ME 04530

Custom period cabinetry, designed, crafted, and finished in true period detail; Georgian, Federal, Shaker, Greek Revival, Victorian, Colonial Revival, and Arts & Crafts Kitchen cabinetry.



This ogee-style vitreous tile from **LONDON TILE** can be used on walls or floors. Write in No. 500

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londontile.com
New London, OH 44851

Manufacturer of distinctive, handmade ceramic floor and wall tiles for any residential or commercial application. Also, custom tile work. Wall, floor, fireplace, exterior paving, and non-skid tile. Write in No. 500

Maine Wood Heat Co.
207-696-5442; Fax: 207-696-5856
www.mainewoodheat.com
Norridgewock, ME 04957

Complete line of masonry heaters, bakeovens, and cook stove castings made in Finland.

Marzi Studios, Inc.
831-394-9382; Fax: 831-394-4047
1220 Broadway
Seaside, CA 93955

Maker, since 1959, of custom, hand-painted sink basins.

MasterCraft Cabinets, Inc.
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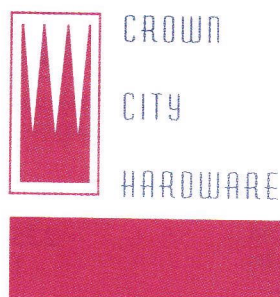


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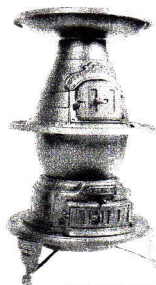


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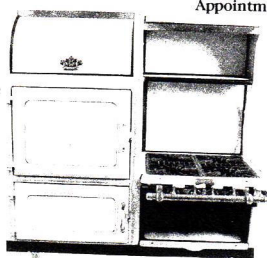
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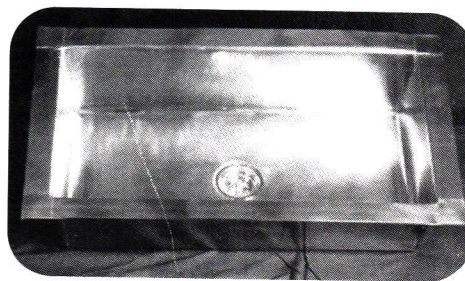
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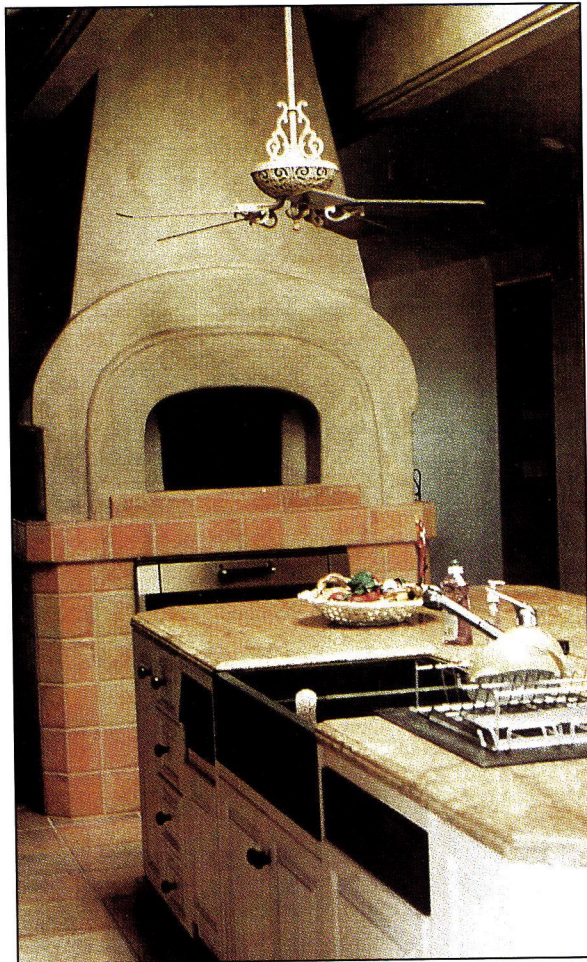
SinkWorks is the premier manufacturer of custom-made copper sinks for the kitchen, bath and bar. Our sinks beautifully compliment the full spectrum of today's decorating styles. They are as much at home in colonial or Victorian settings as they are

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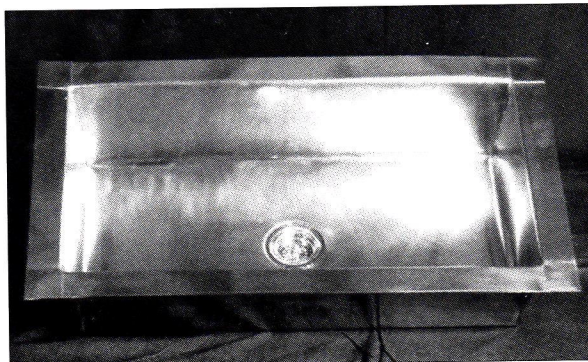
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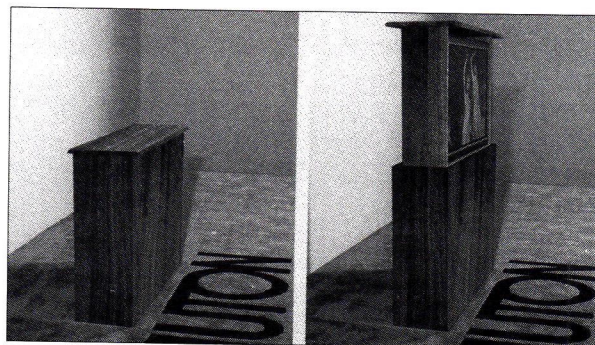
About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Elevators, Dumbwaiters & Lifts in our database of companies that provide technical products and services to our audience of residential design and building professionals. From companies' responses, the Editors selected the suppliers you'll find on the right and on page 100 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Auton Motorized Systems
661-257-9282; Fax: 661-295-5638
www.auton.com
Valencia, CA 91380

A pioneer in motorization, company uses remote-controlled motors to lift and lower TVs, projectors, speakers, and mini-elevators on four racks and pinions. Lifts, dumbwaiters, and vertical lifts. ADA-compliant. *Write in No. 2617*

◆ ◆ ◆
Cemco Lift/LGIS America, Inc.
800-726-7380; Fax: 215-766-0610
www.cemcolift.com
Hatfield, PA 19440 (cont'd on p. 100)



AUTON's new lift system, specially designed for plasma screen televisions, is built with a load capacity of 200 pounds and operates with the touch of a button. *Write in No. 2617*



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AUTON POP UP TV LIFTS

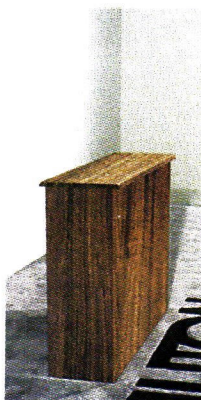


Since 1955, Auton has allowed interior designers, architects, builders and fine furniture makers to broaden their imaginations with new and exciting solutions to their design problems.

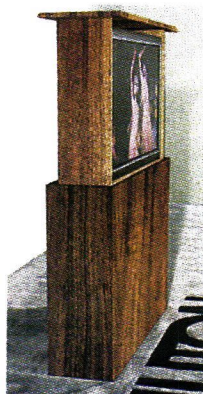
A pioneer in motorization, Auton utilizes remote-controlled motors that lift TVs, projectors, speakers, com-

puters and smartwaiters on four racks and pinions at the touch of a button.

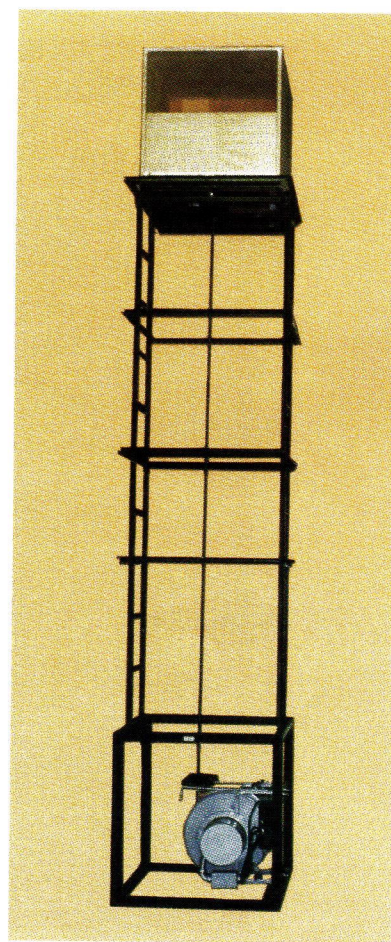
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Box 802320, Valencia, CA 91380-2320
Phone 661.257.9282
FAX 661.295.5638
Beverly Hills 310.659.1718
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tvlift@auton.com
www.auton.com



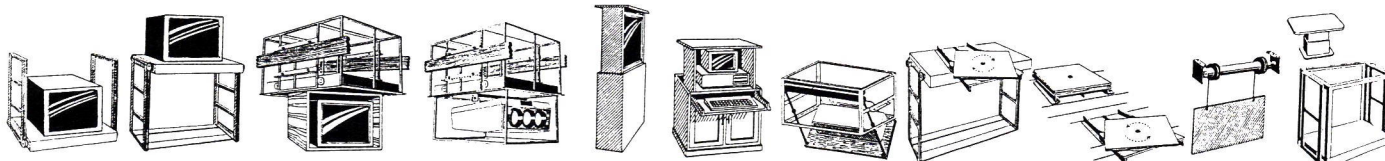
Pop-Up Plasma TV



Pop-Up Projector Lift



Smartwaiter




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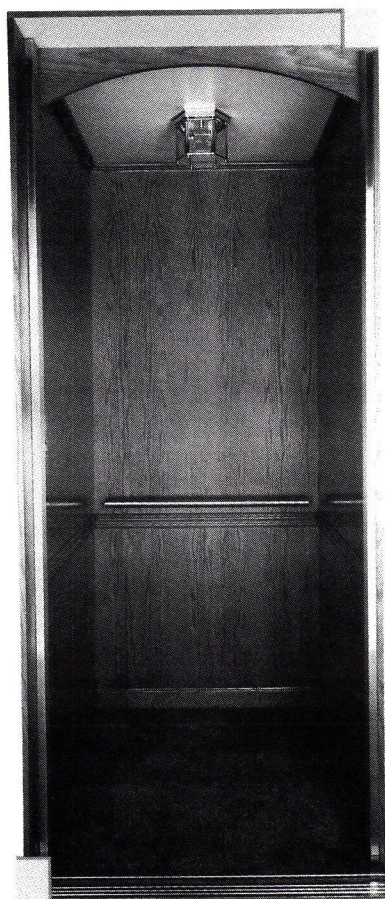
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Matot, Inc.
800-MATOT-32; Fax: 708-547-1608
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Bellwood, IL 60104

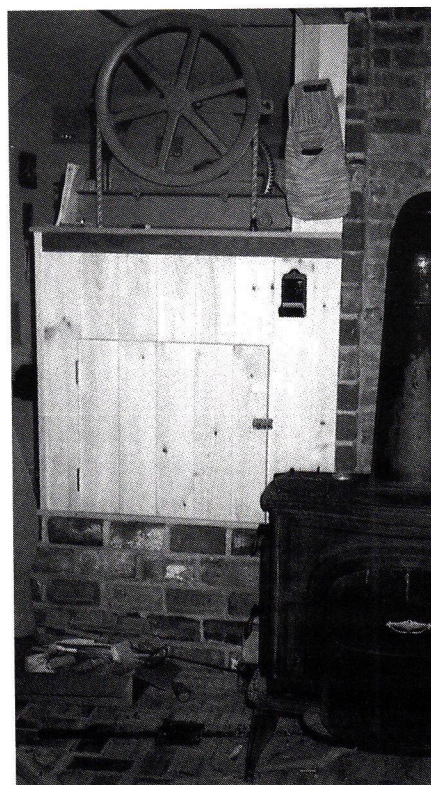
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www.vincentwhitney.com
Sausalito, CA 94966

Company has been producing dumbwaiters since 1919. Residential dumbwaiters in models from 65 to 120 lb. Commercial models from 120 to 250 lb. Used in restaurants, nursing homes, libraries, schools, warehouses, etc. All casement and wood window hardware.



The owners of this GILLESPIE CORP. automatic dumbwaiter liked the look of the wheel so much that they left it exposed.

Radiant Possibilities

adiant Heating systems are becoming a warming trend. A heating expert explains why.

Dan Holohan, *Heating Help.com*

It is often difficult for architects to suggest that clients use radiant heat in their homes, partly because it is hard to explain *what* radiant heat is and *why* it may be beneficial. One way to get a general understanding of the possibilities of radiant heating is to conduct a little experiment. Take a ride over to your local supermarket and spend some time walking up and down the aisles. You won't need a shopping cart for this trip. Just one of those inexpensive thermometers in the Housewares aisle. Take note of the temperature. It's comfortable, isn't it? Next, wander up the frozen food aisle. What's the temperature? Seventy degrees, maybe? Good. Now, go over to Canned Fruits and Juices. Check the thermometer again. It should be the same. And it should remain so over in Coffee and Tea. Try Frozen Foods. Feel the chill? Check the thermometer. It changes, right? The reason you feel so chilly in the frozen foods aisle is because your body is tossing out heat like confetti at those cold freezer chests. Try holding the bulb of the thermometer on your bare arm. Your skin temperature will be somewhere between 85 and 90 degrees, and here is the most important sentence in this whole article: Your body loses *half* its heat by radiation.

This is why you often feel chilly when you sit in a window seat on an airplane, or near the ice at a hockey game. Hot things (like your body) radiate heat toward cold things, and it works the other way too. If you wander over to the Deli department of the grocery store and stand in front of the chicken rotisserie you feel the warmth. What is a rotisserie but a frozen-food chest in reverse?

And what is a radiantly heated floor but an ice-skating rink in reverse? Instead of circulating cold anti-freeze through the pipes, we circulate warm water. Stand on a radiantly heated floor and see how marvelously comfortable you feel. The surface of that floor is probably the same temperature as you are — about 85 degrees F. Your body will retain its natural warmth and you'll feel a sense of balance that is difficult to describe. You'll feel comfortable, and yet the air in the room will seem cooler than in a house with any other type of heating system. This is a key factor about radiant heat and the reason why the potential is so great. Radiant heating systems can deliver an unsurpassed level of comfort at a ridiculously low operating cost (imagine heating a home with 110-degree F water!), and yet most builders have no idea how they work.

Heat doesn't rise!

Radiant heating systems have more to do with the heat loss from the human body than they do with the heat loss from the home. If I can surround you with warm surfaces and warm objects you'll feel comfortable because your body is an 85-degree radiator. For example: Have you ever waited for a restaurant valet to bring you your car on a cold winter's night? Did you stand under the glow of those electric or gas-fired radiant heaters? The temperature might have been below freezing but you were warm because of the radiant energy. And it was coming from above — just like sunlight. Heat doesn't rise.

But hot air sure does, and that's why we have to put so much insulation in the ceilings of the homes heated with other types of heating systems. A furnace, for instance, may heat the air to 90 degrees F. That hot air gathers at the ceiling. There may be 0-degree F air in the ventilated attic on the other side of that ceiling. And because heat travels toward cold, there's going to be considerable movement of BTUs between the 90-degree F side and the 0-degree F side.

Now, let's consider radiant energy. It moves through the air without heating it. Only the solid objects get warm. That's why the air in a radiantly heated home is refreshing crispness. The air temperature near the ceiling may be 66 degrees F, and yet everyone in the room is comfortable. And if the air temperature near the ceiling is 24 degrees F cooler than it is in a home heated with a furnace, there will be less heat lost to the ventilated attic. Also, with very little air moving past the windows in a radiantly heated home, you lose less

heat to infiltration. Plus, because radiant systems operate without blowers that can often over-pressurize a home, there is less heat lost to exfiltration.

The people who make radiant-heating equipment have developed software and other system-sizing tools that take these variables into account. Size for radiant, and you will probably find your heat-loss calculation to be about 30% less than it would be in the exact same home that's heated with a furnace. Again, it is because we're not heating the air; we're just heating the people. (Think valet parking.)

This is not a new concept. I have an old publication from Bethlehem Steel in my library. This is what they had to say way back in 1948: "Boiler capacity for radiant heating may be reduced as much as 30% below that required for a conventional radiator system designed for a compatible building. In a 12-room European school building, with one wing radiantly heated and the opposite, identical wing heated by a different method, this saving is said to have been verified by accurate measurement of heat input under extended operation."

If you are building a home for a client, do you think he or she would be interested in a 30% reduction in the heating bill every month and forever? Probably. And while they enjoy the savings, they'll have this incredible sense of comfort in their home. Imagine that! Furthermore, the 30% monthly savings will go a long way toward paying for the independent air-conditioning system. *Heating and air conditioning are separate things and the load calculations are quite different. If you ask one system to do both jobs you're bound to sacrifice comfort during some part of the year.* Convince your clients not to try to save a few dollars by doing it all with one system. It doesn't pay.

Radiant heat and wood floors

You can install radiant-heat tubing to the underside of a wood floor. You can also put it on top of the subfloor and beneath the finish wood. The tubes may be in concrete, or they may just be sandwiched between the subfloor and the finished floor. To avoid problems, there are certain rules you should follow.

The wider the boards, the greater the chance for trouble. Try to use boards that are no wider than three inches. Wide wood can warp.

Use mechanical humidity control. Ideally, the relative humidity in a radiantly heated home with wood floors should be no more than 50%. According to the experts at the National Oak Flooring Manufacturers Association, "Without this constant humidity, you must live with the cracks in the wood." And that goes for non-radiant jobs as well.

Realize that the seeds of damage on any job will be planted during construction. If you're placing wood over a concrete floor containing radiant tubing, keep in mind that it takes time for the water to leave the concrete. As the

concrete dries, the moisture will leave it and enter the wood. As a precaution, tape a square of clear, plastic sheeting over the concrete floor and watch it carefully for moisture. Don't install the wood flooring over your new system until the plastic proves there is no moisture left in the concrete.

Provide heat and ventilation during construction. The painters and plasterers are adding gallons of moisture to the indoor environment. If you don't get rid of it, all that water is going to wind up in the wood floor. The damage won't show up until you turn on the heating system.

Use a moisture detector. It's a great tool to have. Stick the detector into the wood and you'll immediately know what's going on. You are aiming for 6% moisture, at most, before you turn on the heating system under that new wood floor.

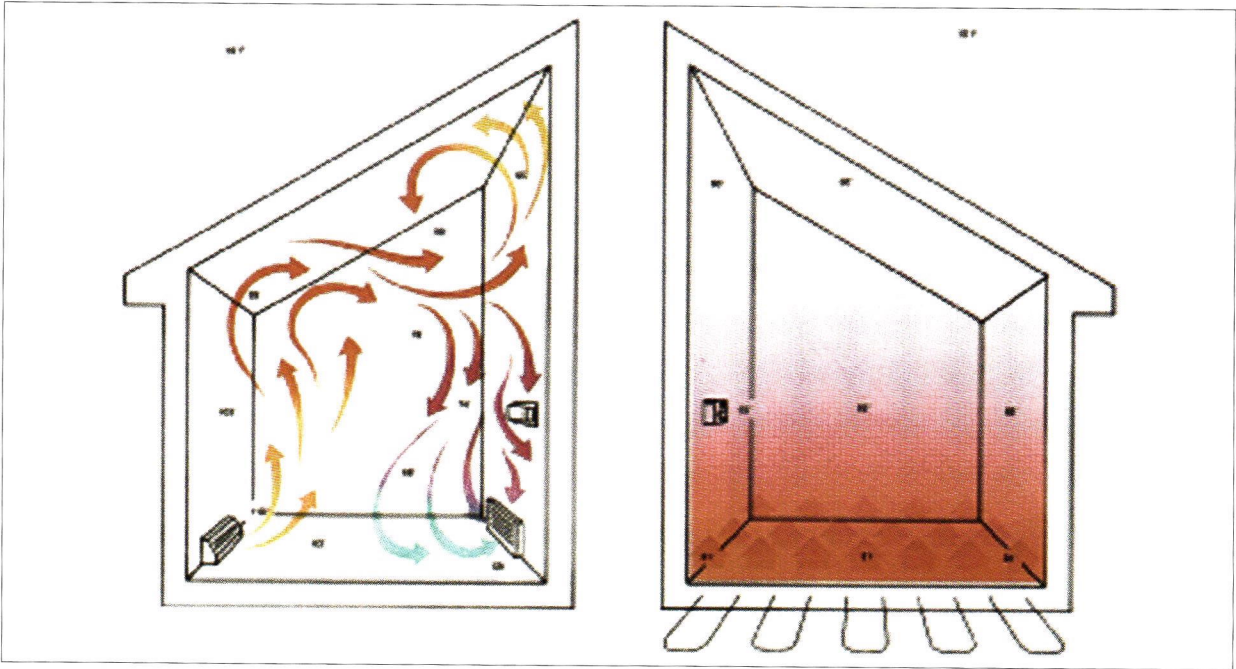
Never make a wood floor hotter than 85 degrees F at its surface. Even if the homeowner is planning on rugs, it's not good for the wood. Consider using a setpoint control to monitor the wood's surface temperature instead of an air-temperature thermostat. You may have to plan for some sort of supplemental heat in the room if an 85-degree F floor surface won't get the job done on those really cold days. Whether or not you'll need this depends, of course, on the room's heat loss and the size of the floor.

Educate your client about the small gaps that may appear in the floor. This happens when there is a urethane finish on the floor and the floor is made from nonlaminated solid wood. The finish actually "glues" the individual boards together, and as the wood expands and then contracts, the contraction will localize itself and wind up as a gap. This is so common with hardwood floors (whether they have radiant heat under them or not) that the hardwood flooring industry even has a name for it. They call the phenomenon "panelization." Tell your client about it before you start the job.

Work with the right people

Experience counts, and there are now plenty of heating contractors in America who have done dozens, if not hundreds, of successful radiant installations. Because of its exposure on TV and in shelter magazines, radiant is becoming popular, especially in the high-end market. People are asking for it, so if you are working with a good heating contractor, together you will have the right answers for them. And by the way, to find a good radiant heating contractor, contact the Radiant Panel Association at www.rpa-info.com, or visit www.HeatingHelp.com.

Dan Holohan has written 14 books about the joys of steam and hot-water heating. He operates HeatingHelp.com, a place where you'll find answers to just about any heating question you can dream up. You can reach him by e-mail at mailroom@HeatingHelp.com.

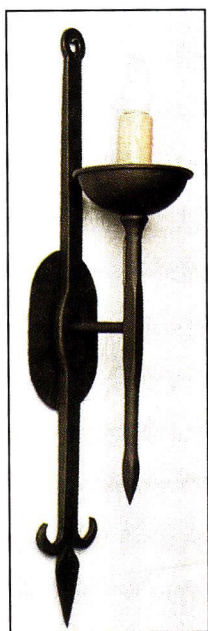


The room heated by hot-air convection (left) can lose up to 30% more heat than a comparable room that's evenly warmed by radiant floor heating (right). With convection, the hottest air gathers at the ceiling, where it transfers heat to a cold attic or roof. In addition, with convection currents, there is usually greater heat loss due to air infiltration around windows and doors. (Diagram: Wirsbo)

BUYING GUIDE TO INTERIOR LIGHTING

About This Buying Guide

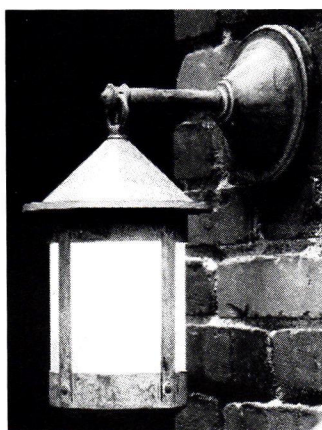
To create this Buying Guide, the Editors contacted 102 suppliers of Interior Lighting in our database. From the companies' responses, the Editors selected the 31 suppliers you'll find on the next four pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



The Gothic J-1131 iron sconce from ACADEMY LAMPS measures 4-1/2 in. x 26 in. high with 6-1/2 in. projection. A matching chandelier is also available. Write in No. 923

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Los Angeles, CA 90048

Manufacturer of hand-wrought iron chandeliers and sconces; custom finishes a specialty, plated and painted. Also imports fine lighting from Europe. Early American, classical, and contemporary styles. Write in No. 923



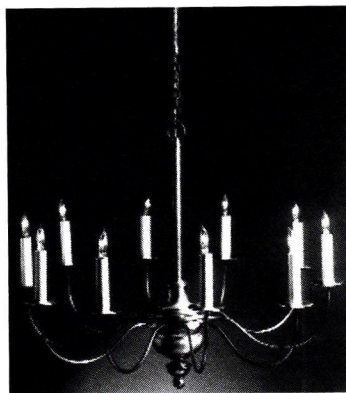
ARROYO CRAFTSMAN created this Craftsman-style hanging fixture with art glass and an antique finish. Write in No. 733

Arroyo Craftsman
888-227-7696; Fax: 626-960-9521
4509 Little John St.
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Manufactures solid-brass post- and column-mount, wall-mount, and hanging garden lights. Also, brass chandeliers, sconces, table lamps, and flush ceiling mounts in the Arts & Crafts tradition. Custom work a specialty. Lanterns, sconces, table lamps, chandeliers, and pendants. Low-voltage landscape lighting. Write in No. 733

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Badger Village Blacksmithing, Inc.
888-271-2070; Fax: 608-355-0013
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Merrimac, WI 53561

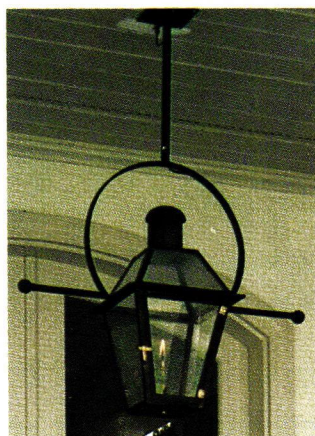
Hand-forged floor and table lamps using blacksmithing and art metalsmithing techniques. Wide selection of styles. Custom orders available. Write in No. 3154



This BALL & BALL two-tier, 12-arm chandelier with shades is a reproduction of an existing Early American original. Write in No. 7660

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www.ballandball-us.com
Exton, PA 19341

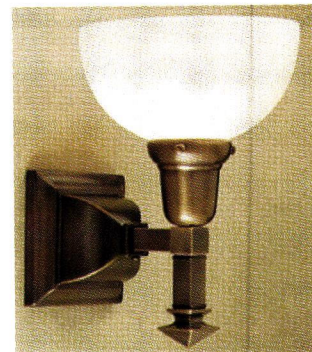
Large line of authentic historic lighting and lanterns, both interior and exterior; 18th, 19th, and early-20th centuries. Custom lighting a specialty. Porch lighting, wall-mounted lighting, post-mounted lighting, pillar-mounted lighting. Styles include Colonial, Turn of the Century, and custom designs. Write in No. 7660



This residential porch features a gas lantern from BEVOLO GAS & LIGHTING. Write in No. 166

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
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New Orleans, LA 70130

Hand-riveted, antique-copper, natural-gas, propane, and electric fixtures for homes, commercial landscapes, and streetscapes; custom scaling and style proposal of your project available. Post-mounted lighting; electrically lit and gas-burning lanterns. Styles include Colonial, Victorian, Turn-of-the-century, Mediterranean. Write in No. 166



BRASS LIGHT GALLERY's "Eastlake Sconce" #SH-111 with natural alabaster shade is from their Goldenrod Collection, and measures 6-1/2 in. x 10 in. high x 9 in. projection. Write in No. 8890

Brass Light Gallery, Inc.
800-243-9595; Fax: 800-505-9404
www.brasslight.com
Milwaukee, WI 53204

Designer and manufacturer of interior and exterior lighting for residential and commercial spaces. Vintage-light restoration services available. Porch, wall- & post-mounted, electric, & landscape lighting in Colonial, Victorian, Turn of the Century, Art Deco/Moderne, Arts & Crafts/Mission/Prairie, Tudor, Shingle, & Georgian styles. Write in No. 8890



CASA DI MURANO'S collection of elaborate Venetian glass chandeliers includes this model 1036/6, with stylized calla lilies in green, white, and gold. It measures 31-1/2 in. dia. X 35-1/2 in. high. Write in No. 2619

Casa di Murano, Inc.
718-369-9885; No fax
www.casadimurano.com
Brooklyn, NY 11215

Importer of mirrors, chandeliers, sculpture, and decorative accessories. Venetian and Murano glass. Write in No. 2619



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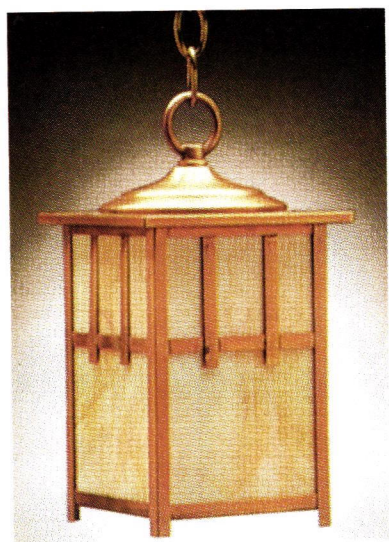
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COPPER HOUSE'S 1500-1700 series includes hanging, wall-mounted, and post-mounted Arts & Crafts style fixtures. The 1522 model is a hanging light measuring 6 in. x 6 in. x 10 in. Call for information

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www.thecopperhouse.com
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Hand-crafted copper and brass lighting, standard and custom, for interior and exterior. Also, weathervanes made of copper; finials custom-made to spec. All products made using only solid copper and brass, no plated metal. Lanterns, sconces, chandeliers, ceiling fixtures, custom fixtures, post lights; styles include Arts & Crafts, Victorian, and Early American. Catalog \$4. *Call for more information*



Sweeping lines add a contemporary twist to this 8-arm iron pendant with a wood finial and turned wood centerpiece from DEEP LANDING WORKSHOP. The piece can be sized to spec. Write in No. 809

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888-973-8095; Fax: 801-973-0234
www.hammerton.com
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Firm produces a hand-crafted mountain-rustic lighting line called the 'Mountain Moose Collection' and will introduce two new lines, one in the French Country style and the other in the Arts & Crafts tradition. Lanterns, sconce table lamps, chandeliers, pendants, and custom lighting

Historical Arts & Casting, Inc.
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www.historicalarts.com
West Jordan, UT 84088

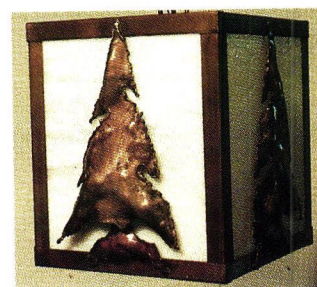
Designer and manufacturer of lighting, columns and capitals, cornices, railings, fences, newels, planters, finials, street furnishings, and fountains cast in bronze, aluminum, or iron. Restoration and custom work. Cast in aluminum, bronze, cast iron. *Write in No. 1210*



HURRICANE STAINED GLASS offers a wide range of Arts & Crafts table lamps, including the chevron and four-tree models. Write in No. 1301

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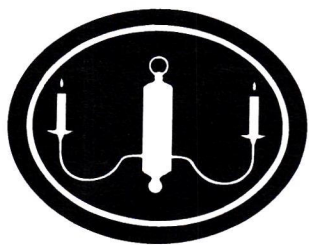


This solid copper pine tree lamp is one of many handmade lighting fixtures created in the studios of HUTTON METALCRAFTS. This lamp features Wissmach handmade wispy white glass from West Virginia, and measures 10 in. high x 9 in. sq. Write in No. 2853

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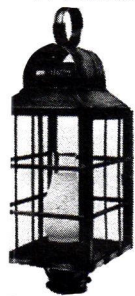
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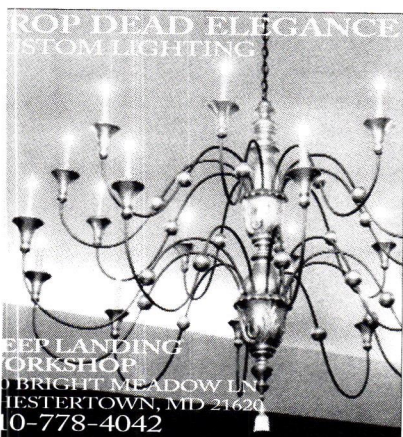
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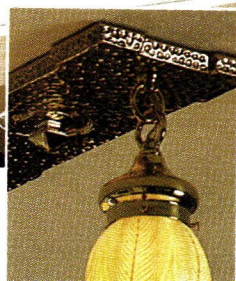
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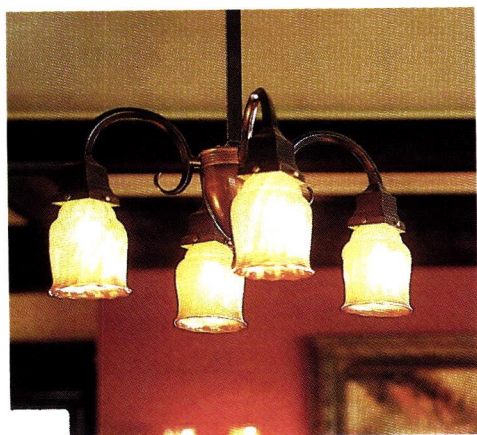
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LIGHTING BY HAMMERWORKS has a series of hanging fixtures in the Arts & Crafts style that are commonly used in areas such as entryways, halls, and porches, but would be right at home above a kitchen table. This model is #ACH 338, measuring 10 in. x 8 in. Write in No. 5090

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508-755-3434; Fax: Same as phone
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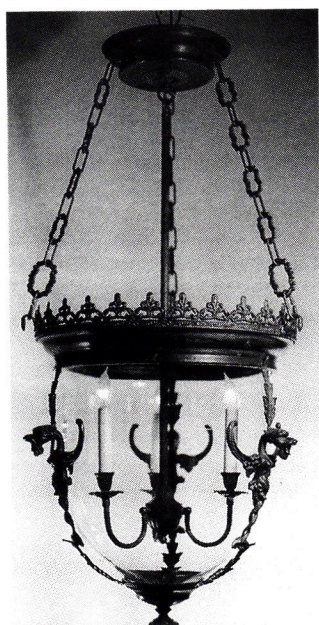
Reproduction colonial lighting fixtures: chandeliers, wall sconces, wall & post lanterns in copper, brass, tin; gas-burning exterior lighting. Also, hand-forged door hardware, shutter hinges & dogs, slide bolts, andirons, knockers. Hinges, door knockers, and cabinet hardware in wrought iron; styles include Colonial. All-new Arts & Crafts line. Write in No. 5090



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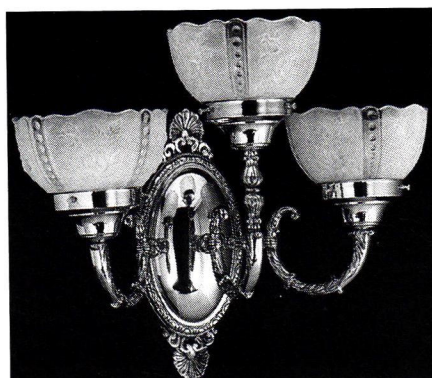
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www.omegatoo.com
Berkeley, CA 94702

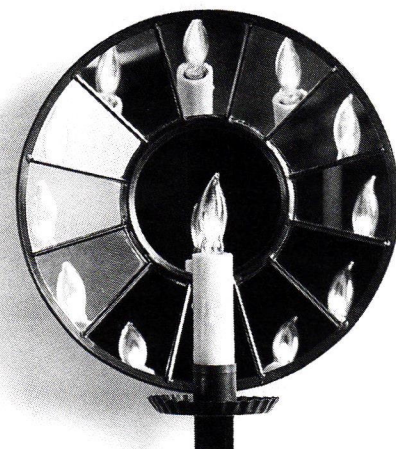
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Period Lighting Fixtures, Inc.
800-828-6990; Fax: 413-664-0312
www.periodlighting.com
Clarksburg, MA 01247

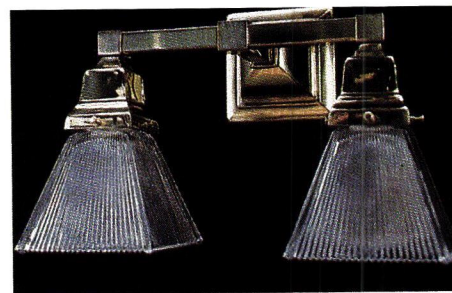
Handmade 18th- and 19th-century chandeliers, sconces, and lanterns. Aged-tin, oxidized-copper, natural-copper, and pewter finishes. Exterior and interior lanterns; many made under license from Historic Deerfield and Williamsburg. Porch, wall-mounted, post-mounted lighting; electrically lit; styles include Colonial, Turn-of-the-century. Write in No. 301



This transitional-style ceiling fixture from REJUVENATION LAMP & FIXTURE CO. combines a solid-brass back plate, with a hammered motif and art-glass shades. The fixture is also available in 10 finishes and several other shades. Write in No. 76

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www.rejuvenation.com
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This transitional fixture from ROY ELECTRIC is model M-S-2, shown with glass shades #2-32. Write in No. 430

Roy Electric Co.
800-366-3347; Fax: 908-317-4629
www.westfieldnj.com/roy
Westfield, NJ 07090

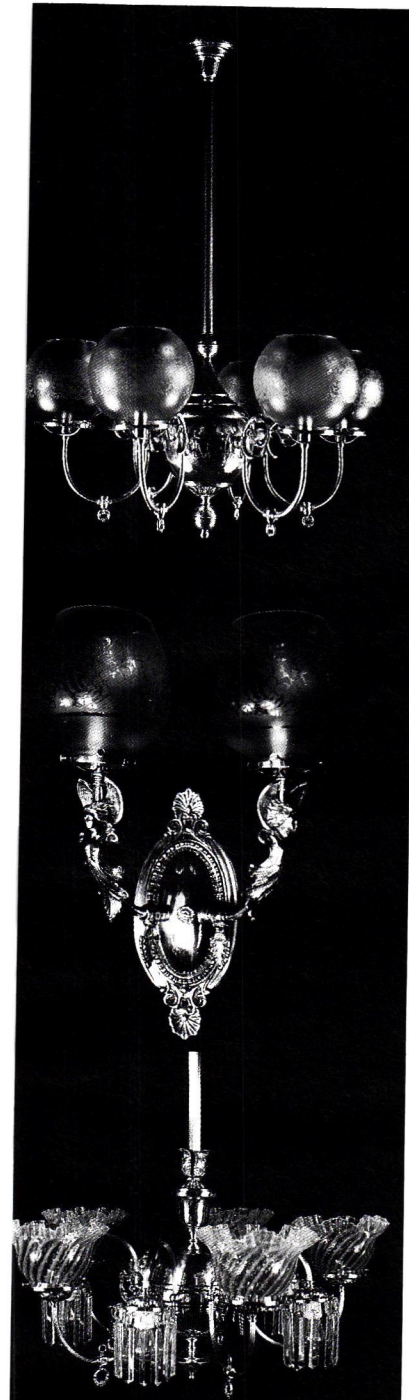
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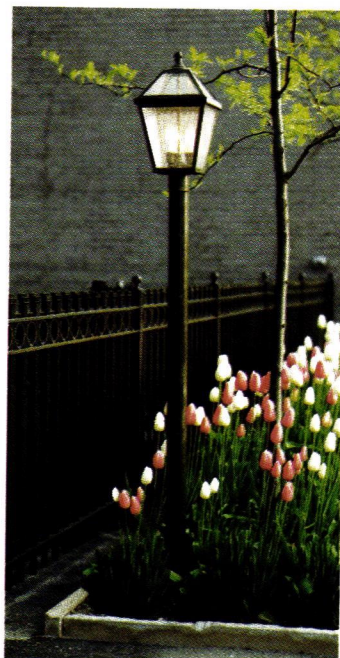
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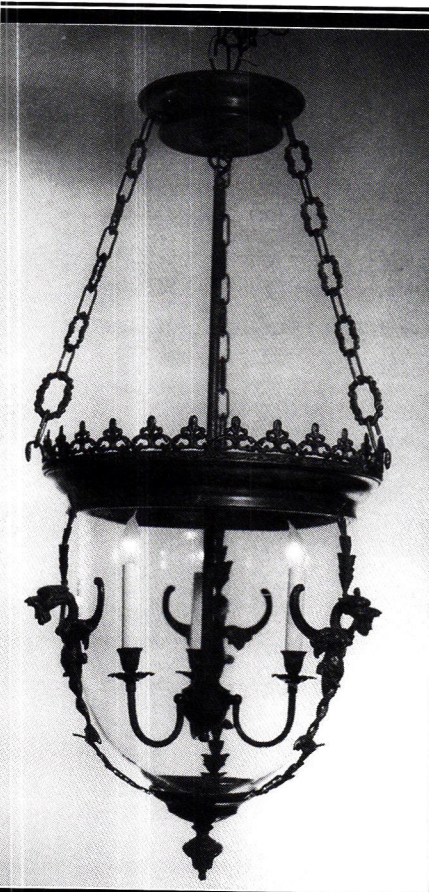
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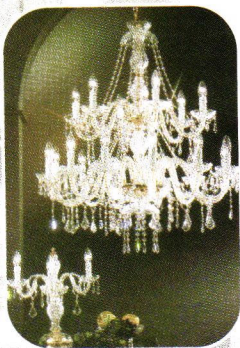
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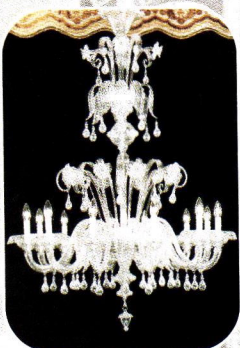


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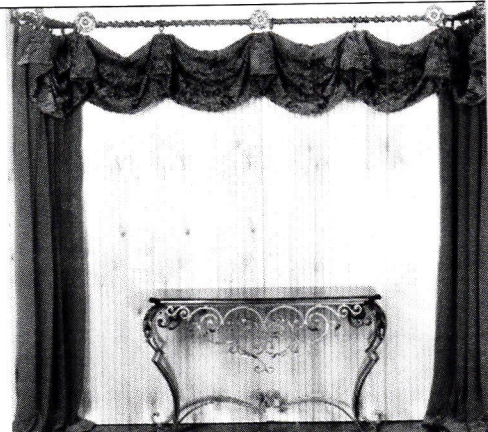
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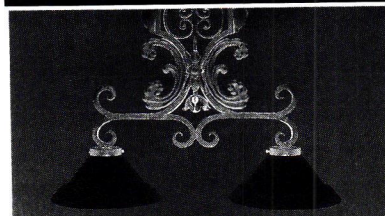
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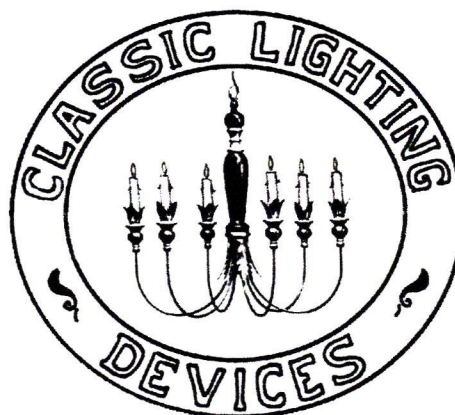


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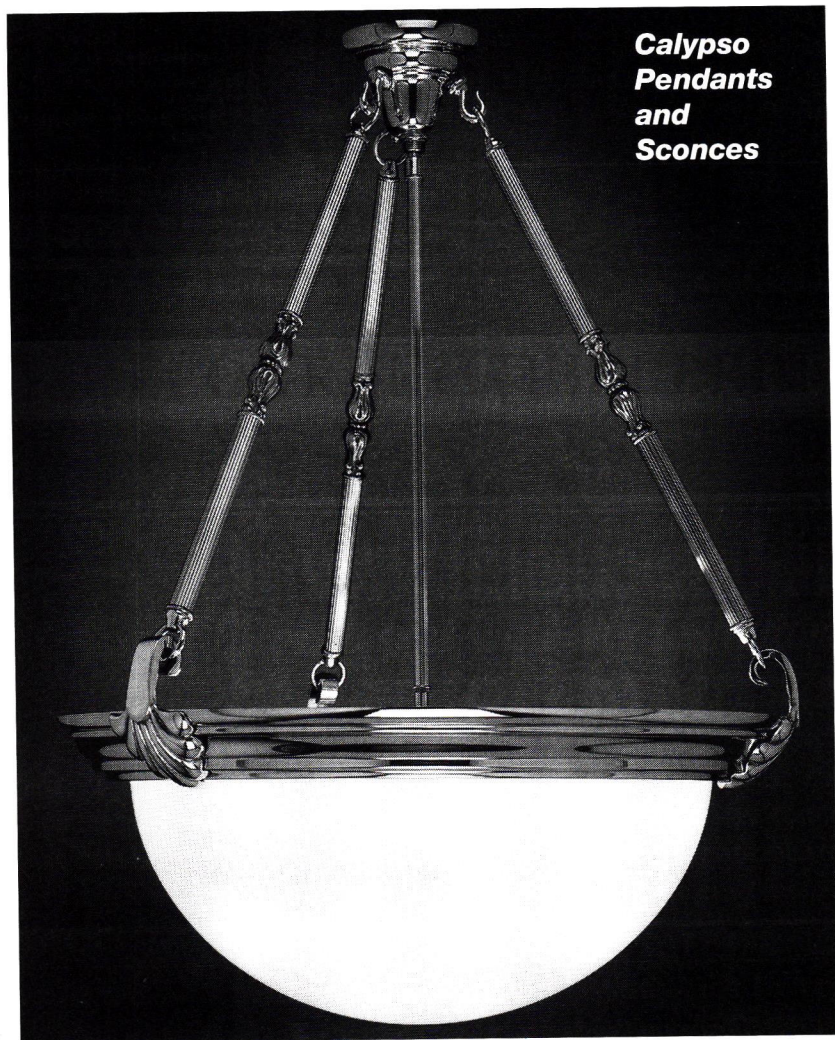
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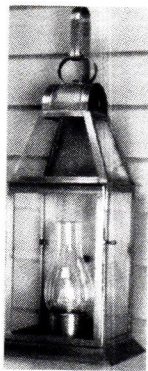
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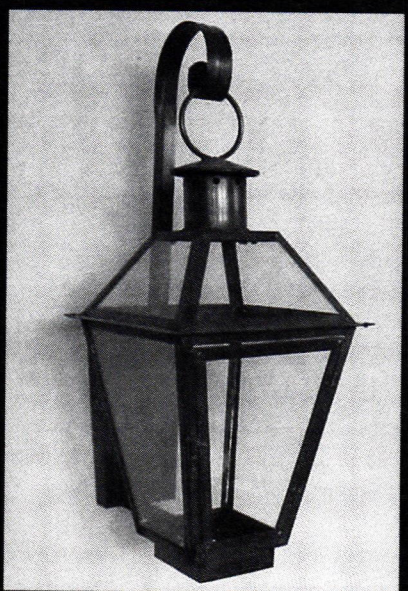
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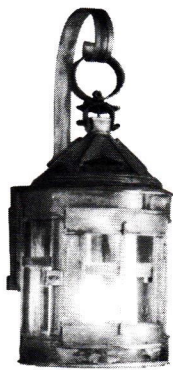
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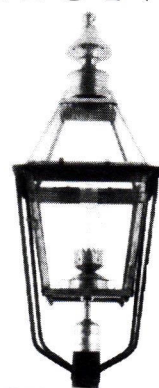
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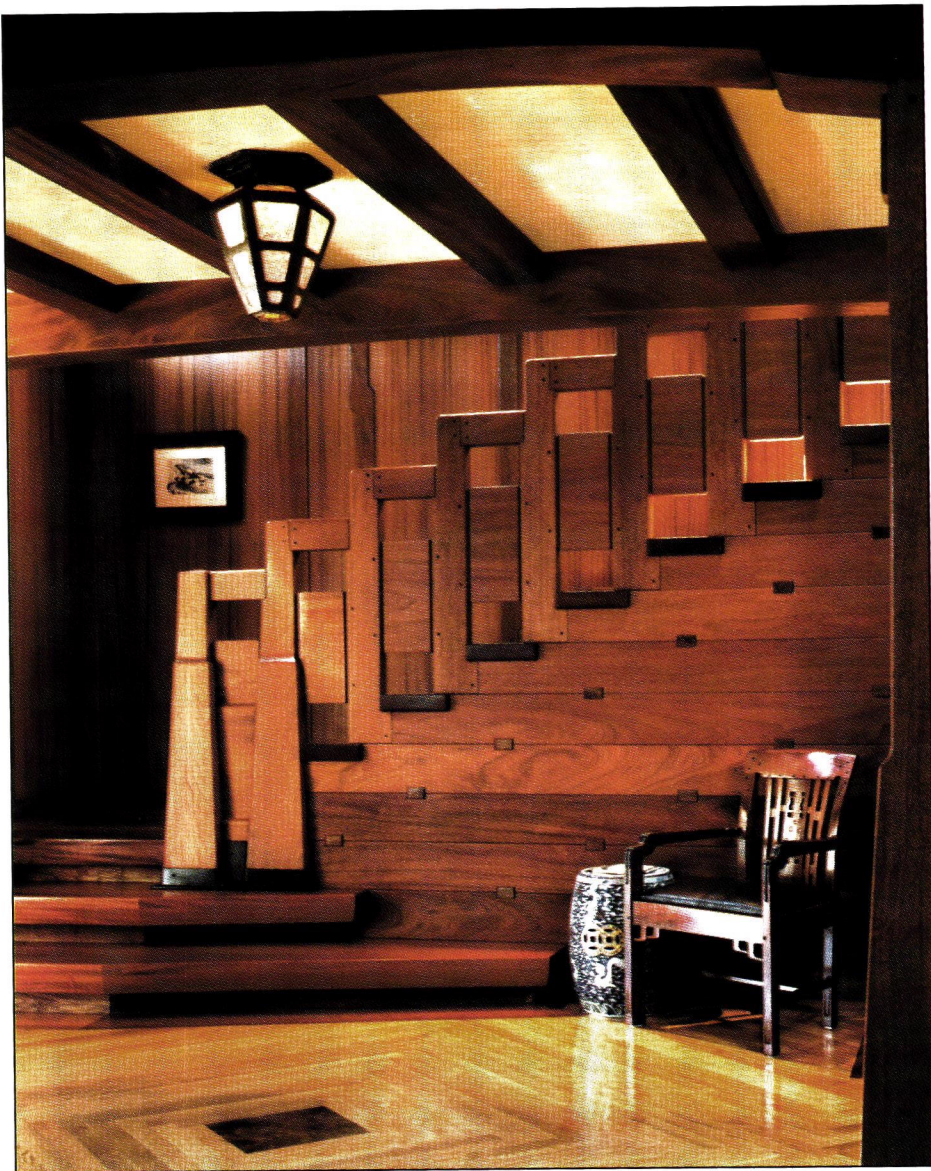
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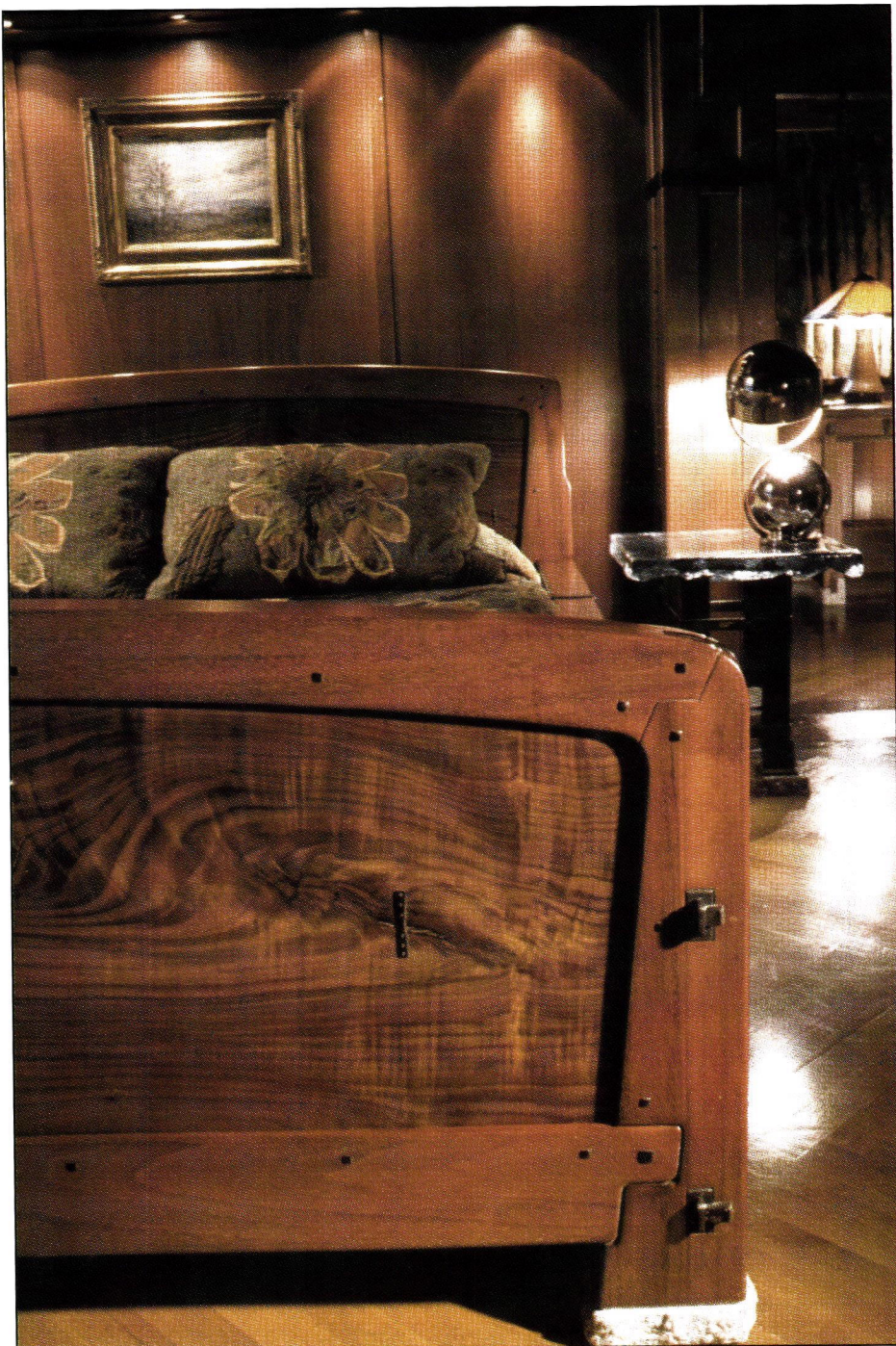
WRITE IN NO. 301



The interlocking "knees" on the staircase at the Studley house were so complex that the design had to be mocked up full scale. (Cabinetmaker: Bob Allen of Catskill Fine Furniture)



In real-estate tycoon Julien Studley's duplex on Manhattan's Upper East Side, Bialecki gouged concrete walls into abstract sculpture, and commissioned squiggly metalwork railing that resemble Parisian Métro entrances.



In keeping with the Greens' spirit of innovation, Bialecki added his own adventurous touches to his Greene-inspired creations, such as the granite feet on Studley's mahogany bed. Bialecki's office sells versions of the Studley designs; this bed, in mahogany, figured walnut, ebony inlay, and hammered iron, is available in both king and queen sizes.



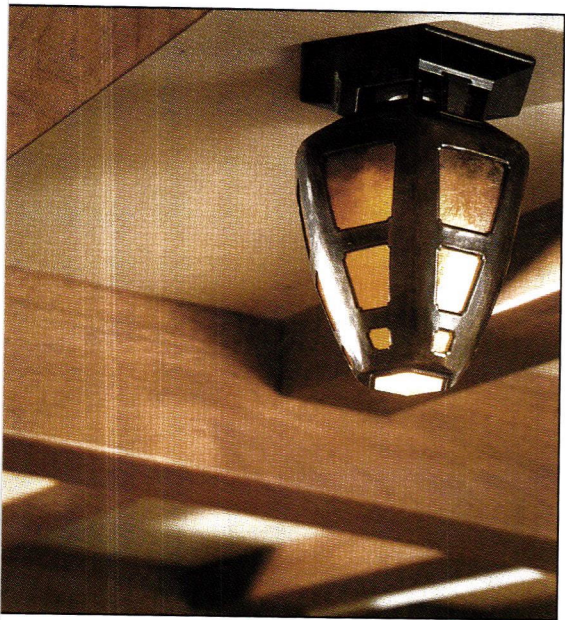
Even in Studley's bedroom closet, the woodwork is consistently magnificent, and bears favorite Greene motifs, such as metal clasps.

houses on a 110-acre development that ORA also planned, maximizing communal open space (a forerunner of several such estates the firm has planned). The buildings quickly helped win him prizes, such as the Architectural League of New York's Young Archi-

ects Forum, and also attracted restoration commissions that drew him into a devotion to Arts & Crafts. One client asked him to restore a Stick Craftsman House (No. 78, to be exact), down period murals on the walls, while another was converting a 1903 Richardsonian/Craftsman railroad station into a restaurant with far-flung extended eaves. Both buildings, the architect says, "were light, airy, and full of beauty and charm."

Bialecki continues, "I began studying the period more closely, and then one day [real estate tycoon]

continued on page 113



Bialecki crisscrossed the Studley house's living-room ceiling with mahogany beams, and illuminated the space with copper-and-mica fixtures (coppersmith: Michael Adams of Terra Studios).

When Studley heard about my work and called to see if I would design, of all things, a bed for his 1920s farmhouse. He had some Craftsman furniture that he liked, so I suggested we go out to see the Noble House together. When we walked out, he said, "It's already sold." So sold, in fact, that he commissioned not only a Greene and Greene-inspired bed but a complete Greene and Greene redo for the house (the firm now sells versions of its components, from \$2,900 to \$23,000 apiece). Among the main attractions is a staircase that looks like the bent knees of chorus girls — a design feat so complex it had to be mocked up full scale. "The humility of the Arts & Crafts, the sincerity of it, is such that the prior comes as a wonderful surprise," Bialecki says. "You don't walk into the farmhouse and think, 'Oh God, where did this come from?' Everything fits with house and garden."



Bialecki compares the glass top (by glassmaker John Lewis) of this copper-legged end table to early frost on a shallow pond.



Real-estate tycoon Julien Studley originally intended to order a mere bed from Bialecki for a 1920s farmhouse. Instead the architect ended up reworking the interior along spectacular Greene and Greene lines.

Midtown Maybeckian

Matthew Bialecki Associates (the office's name now, since that evolved as its founder's reputation grew) consists of five people, and takes on three or four projects a year — "that's all a person can do, at this level of craftsmanship, unless you're Frank Lloyd Wright with an army of acolytes." MBA has made some dramatic urban statements along the way, including an AIA-award-winning

apartment for Linda Bialecki. Five years ago she asked her brother to combine two high-rise apartments, and out of a convoluted space with potentially intrusive structural walls, he created a sort of romantic garden. The bared structural walls provide a rock-like base, while pearwood paneling undulates like windblown trees, and oak ziggurats on the floor resemble boulders — and simultaneously serve as disguises for HVAC. Bialecki's since done another apartment in this

naturalist-modernist vein, for Julien Studley, where metal railings curl and corkscrew à la Hector Guimard in his Paris Métro heyday.

Recent renovation projects have likewise fallen under Bialecki's favorite rubrics, such as a half-timber-and-fieldstone 1890s hunting lodge that's wholly lined in white oak, "as if Stickley had come along and furnished a stone ruin." And the firm has taken on new construction in styles like Shingle, Adirondack, and Tudor, for a succession of substantial country houses — but never Georgian or French Colonial, Bialecki notes, or any other more academic style that would deviate from the Arts and Crafts' ideals of asymmetry and dissolution of house into landscape. To suit one owner's fond memories of her Louisiana childhood, for instance, he worked up a classical main mass and double-decker wraparound porches reminiscent of southern Greek Revival, with a kitchen wing that splays off to frame the garden. "I always want the architecture, especially a historic style, to respond directly to the landscape," he says, "It always seems to free up the design."

At the moment Bialecki's caught up in doubling Shack-Ri-La with another gabled section, and meanwhile is instilling some mystery by hiding the street facade with a 100-foot-long board-framed concrete retaining wall.

He walks out of the coffee bar gesturing happily about the dynamic contrast between that rational wall and the squiggly stream on his property, and the way his idols would have approved of the house's heavy timber frame. "Arts & Crafts is so young," he says. "I'm always feeling like, 'C'mon, people, let's keep exploring, creating new work. Learn what the masters did, learn how they did it, and then adapt it to the landscape and your own expression. That will make it new and exciting, every time.'" ♦

looked to other houses they knew or to books to find examples of both suitable programs and appropriate styles. One's education, travel, and cultural experience — even the type of house one might have grown up in — would broaden or limit the types of houses that would be available as models for inspiration. Without these attainments, one might find oneself at the mercy of the builders' market, where one might have to take whatever that market decided was likely to sell.

The importance of selecting a good historical model lay in its authority over decisions regarding not only style but a way of life. The traditional English country house, for example, as portrayed in the influential magazine *Country Life*, held sway over the imaginations of thousands of Americans and Britons for most of the 20th century. In the country house model the program was often relatively simple and emphasized two or three main rooms where the owners and their guests would gather for dining, conversation, playing games, etc.; supported by a subsidiary wing for services, and a series of bedrooms upstairs. The design emphasized sociability rather than private comforts and a welcoming and home-like character rather than technological features.

Models for New Custom Homes

Recent decades of prosperity have expanded the segment of the population with the means to have a custom house designed and built. As welcome as this may be, few people building today grew up in houses as large and tailored to their individual needs as those they are now building, and so have little experience with how to live in and care for a large and luxurious house. Education and cultural values, too, have changed from previous decades, and so the previously available models of good taste and suitable programs are less effective guides. But if not well versed in the historical culture of domestic design, people of means today do like to travel, and as a result the luxury hotel or resort has become the leading programmatic model for the new house. Whereas years ago clients might tell their architect that they'd like something like what Sir Edwin Lutyens designed for Lord and Lady So-and-So, today it is common to hear clients refer to the Ritz-Carlton where the family spent its vacation, or perhaps the Hotel du Cap at St.-Jean-Cap Ferrat on the French Riviera — an environment where every comfort and convenience is provided, and where the architectural program is anything but simple. Luxury has come to mean an abundance of amenities and accessories contributing to personal physical well-being, rather than an image of architectural refinement that might have captured the imaginations of earlier generations.

To be sure, the historical models that we might look to for stylistic inspiration offer little help in our reflections about functional requirements. As much as we may admire the design of even an early 20th-century house, few of us would be happy living in one. The recently aired Public Television program "The 1900 House" showed how a modern British family's admiration for the aesthetic of their Victorian rowhouse was seriously challenged by the sacrifices in personal comfort they were forced to make in order to live in strict conformance with the period's functional and technological limitations. If we go further back in the 19th or even 18th centuries, the "quality of life" gets worse yet. When they were built, even the best houses in England or France of that time offered few concessions to our present-day concepts of privacy, hygiene, convenience, or comfort. The notion that particular rooms should be exclusively dedicated to a single function, such as eating or sleeping, didn't arise until late in the 18th century. The idea that one's person is private and that one should be able to be alone, unobserved, and undisturbed by others while bathing or sleeping is likewise of recent origin. The role of children and their caretakers within the family has also changed radically over time, as has the presence and duties of household staff.

It is clear that people like the style and appearance of old houses, but want to enjoy the aesthetic with better plumbing, reliable appliances, and heat that

works, to say nothing of privacy, convenience, and computer modems. This is not as great an obstacle as it may appear, since every architectural style in every era has been a revision or a reconsideration of the typical building practices of earlier eras. The 18th-century English house was, itself, an innovation in response to new modes of family and social life that differed sharply from those of a century before. The 1920s Colonial Revival took 18th-century models and added bathrooms, kitchens, and parking for automobiles by expanding the period language to include the newly expanded programs. Every period modifies its architectural inheritance in order to provide an appropriate setting for new ways of life and new concepts of domestic comfort.

Consider the bathroom as an example. Expectations about this room have changed in the last several decades. Mrs. George Vanderbilt at Biltmore, the grandest private house in America (completed in 1895), bathed in a room that is not particularly impressive or comfortable. The splendor of the public rooms of her house was not carried over into the Victorian-era bathroom which, of course, was not intended to be a place where one spent more time than was absolutely necessary. By contrast, even in relatively inexpensive houses today, the master bathroom is a place of such cozy comfort that one is tempted to spend the day, as if at a spa. (Not that people nowadays actually do spend more time in the bathroom, but it seems important to be able to think that one could.)

The kitchen is another example of the transformation of the traditional house program in response to new ways of life, social customs, and technology. Through the 1920s, the kitchen was still the province of domestic staff and kitchens were designed as work areas not to be seen by homeowners and their guests. In the 1960s, the kitchen became an antiseptic and gadget-equipped laboratory in gleaming metal and plastic, designed to showcase the latest conveniences, but still not a place where one went to hang out. Today, the kitchen is the social center of the house and everyone ends up there sooner or later: parents, children, guests, everyone. New kitchens are no longer separated from living areas; they are living areas, cooking is now a communal activity, and the space is also where the children do their homework and watch TV. As a result, not only is the kitchen equipped with every gadget imaginable, it is now receiving unprecedented architectural treatment befitting its new status as one of the public rooms of the house. (A frequent casualty of these developments is the traditional dining room, which has either disappeared entirely or been consolidated with another room, such as the living room or library.)

Other recent changes to the domestic program reflect the increasing privatization of social activity in America. Formerly, people joined clubs in order to swim, play tennis, bowl, exercise, and take a steam bath or sauna; and they went out to theaters, concerts, and films. Today, larger houses accommodate all of these activities right at home. The private club and fitness center has become the programmatic model for entire wings of new houses with all the latest in recreational facilities. Of course, Biltmore had an indoor swimming pool, a bowling alley, etc., but it was isolated in the North Carolina mountains, unlike new houses with similar facilities in densely populated suburbs today.

Relationship to Nature

A closer relationship to the outdoors is another modern innovation in the domestic program, largely thanks to more informal ways of life, persistent Romantic conceptions of nature, and modern air-conditioning and heating systems. Historical houses turned inward and tended to use all their resources to keep the hostile outside world at bay. In the 20th century, the Colonial Revival house turned outward, incorporating 18th-century house types but with added porches, balconies, bay windows, French doors, and other devices to provide a more graceful progression from inside to outside. New traditional houses often display an intimacy with the garden or the surrounding landscape that would have been inconceivable to the 18th-century designer.

There are some rooms whose character and function have changed little over the last century or two,



Bathroom of Mrs. George Vanderbilt at Biltmore, near Asheville, N.C., Richard Morris Hunt, architect, completed in 1895. This represents the height of luxury in a bathroom at the turn of the century in the largest private house in America. The program was rather straightforward and did not encourage lounging or relaxation. (From A Guide to the Biltmore Estate, The Biltmore Co., 1997)



In contrast to Mrs. Vanderbilt, the average contemporary bathroom is designed to be a relaxing retreat — homey and comfortable. (From American Classic Homes, September, October 2000)

and these are far more easily modeled after historical examples. A bedroom is still pretty much a bedroom, a serene retreat; and the den or library is still a sanctuary for reading and reflection. Entry halls and staircases still function as they always have. For other rooms we can go back to Edith Wharton and Ogden Codman's 1897 book *The Decoration of Houses* and their descriptions of such rooms to be entirely sensible and useful today. Here the designer or homeowner can reflect that the period styles offer a continuity and change, and that both imitation and innovation are essential to the practice of any traditional art.

Though we cannot know what changes in programmatic needs may be coming in the future, it is interesting to observe that as technology has affected every aspect of our lives, many people express an increasing desire to have home environments suggest unchanging, traditional aesthetics. As the way of life has become more unpredictable, tastes have sought out the familiar and dependable. This will probably continue and we will look for settings that offer the appearance of simplicity as the choreography of everyday life becomes more and more complex. ♦

Steven W. Semes is an architect practicing in New York City and East Hampton, N.Y. He is a Fellow of The Institute of Classical Architecture and a former Director of Classical America. He is co-editor of the forthcoming book, The Elements of Classical Architecture, to be published this year by W. W. Norton and Company.

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For a Greenwich, Conn., house with a wonderful white-walled garden, the author added a white cubic structure to frame the entry sequence and create a modest backdrop when viewed from the house. The author quoted the proportions of the windowpanes from the earliest portion of the house and copied wide shingle siding using a modern membrane. A gutterless roof eliminated gutter clogging — a chronic problem on this wooded site. The author tiptoed through demanding wetlands regulations to find a location for the structure which pleased the owners and their magnificent machines.

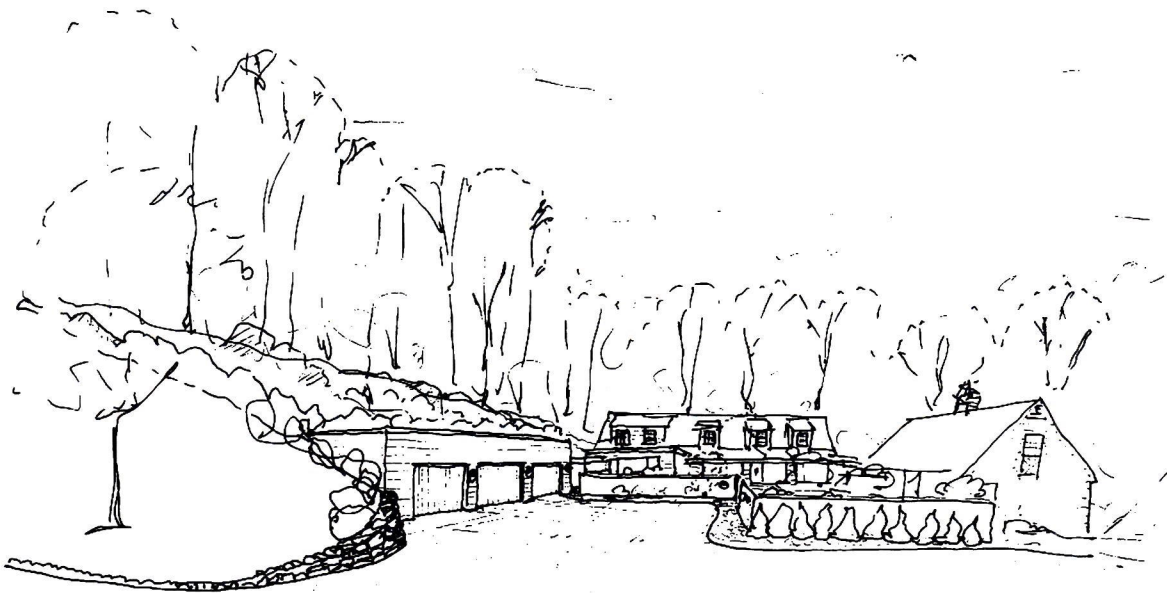
Dimensions and Details

An inside clear width of ten feet is not wide enough for most cars unless no one gets out on the passenger side. Many auto doors swing out three to four feet. Owners do not want to whack their other car. Figure out the right width by measuring cars with their doors open, considering generic car sizes and assuming drivers will get within a foot of the center of the space. Difficult entry maneuvers require more width or leave the car angled in the orthogonal space. Individual entry doors nine feet wide seem right for scale and positioning the cars. Driveways need to have 10 to 20 ft. straight in front of the garage and 16 ft. minimum inside turning radii. Several publications like *Timesavers Standards* and the *Illinois Small Homes Council* have very good diagrams. Within the garage, tilting the floor towards the doors two or three inches helps dispose of melted snow and makes hosing easier. I avoid floor drains or dry wells because of the necessary maintenance. However, the pitched slab can cause the rubber edge of some doors to freeze to the concrete. Another useful detail is a “hinged” concrete apron in front that adjusts to settling, frozen soil, and paving movement. Attention to details will determine whether an interesting design will be a quality structure.

Insulation and Subsurface Drainage

Of course, insulation is needed when garages are heated for hobbies, but modern cars in most of the country don't need heat. However, northern Minnesota and Alaska may have very different standards that the locals will be happy to share. Some builders have a mystical belief in the warmth of the car after it pulls in, but a long cold winter night will quickly bring the temperature back down. Somewhat counter to intuition, roof insulation can reduce the solar gain from a dark roof, causing a garage to be colder than an uninsulated one. I make them a bit drafty to dispel odors, dampness, and exhaust, but tight enough to keep out the yellow jackets and squirrels. Besides saving money on insulation and sheet rock, the space between uninsulated studs is nifty for shelves, tools, and more junk storage.

Some daring authors have suggested that foundation insulation may permit shallower footings if the insulation lays flat. I am skeptical of this approach for an unheated building, even if it's allowed by a



The author had designed and bid on a reinforced-concrete, semi-underground hillside solution for the same Greenwich, Conn., house. Alas, it turned out to be more than the owners wanted to invest in their property. The steep slope and rock outcrops demanded careful solutions to blasting, draining, and waterproofing problems. Such a project is impossible without a good team of expert geotechnical, civil, structural, roof, and landscape consultants.

local building official. Good drainage under and around your building will reduce the ominous threat of frost heaves; however, you can't always pick your soil type or topography. I've read that certain deep pier supports have heaved in clay soils. Even though their bottoms were below the frost line, they were grabbed a few feet down by ice and yanked upwards. Make sure that your client is fully informed of the risks regardless of the assumed benefit of a lower construction cost.

Drawings & Specs

Do you really need all that paper for this simple job? If you know the builder's ability, sketches and a site plan are often enough. Some towns require structure, footings, and accurate site plans. Owners who want bids need “apples to apples,” which means at least an outline specification or enough notes to price the work. Custom trim and fancy flashing must be drawn carefully and clearly if you have any hopes of getting it done right. Sometimes references to standard roofing manuals can help, but often the tradesperson is not completely sure what you are talking about and is too proud to ask. Because he has already

done it some other way, he will usually say with great confidence that his solution is “as good as better” than what was described on the drawing. One must be especially careful designing the waterproofing of below-grade structures and flat roofs. I believe all membrane manufacturers' warranties exclude residential roofs, though some roofers may give short extensions of the standard one-year contractor's guarantee. However, you can design the details and see that they are built as intended. Clients who leave it up to the builder in order to save the architect's fee during construction deserve whatever they get.

Summary

A closing thought on the chosen period style for a new garage. It may be earlier or later than the house and still evoke the feeling of having been there a long time. Careful planning is well rewarded and a good landscape architect can be a great ally. Good new garage projects can make a good old house better.

Jay Warren Bright AIA specializes in antique building restoration and new homes which remember the past.

re subjective the description.” Orpin also suggests: “the more detailed the grade, the better.”

mples

de from grading, companies will often send samples ample collections, free or at a small cost, to poten-clients. This can be a valuable tool, but the nature ntique lumber is such that the individuality of each e is prized over uniformity. Samples can never tell whole story, and, as Jonathon Orpin says, “an que floor is a mosaic, not a single piece of wood,” he best that can be expected from a sample is that ill give an idea of the kinds of pieces that will go ether to make up the mosaic.

A company can usually tailor samples to different s, but this relies, to a great extent, on how well a nt knows what they want. The more specific one be, the more closely the company will be able to ch one’s wants.

rting

st firms have extensive and detailed sorting proc-s and it is important for a specifier to have some wledge of the steps involved. Sorting usually begins he demolition site where likely pieces are chosen, es identified, and basic structural examinations e place. The real inspection often takes place once lumber has been gathered and taken to a firm’s ds. Cleaning and denailing allows the supplier to ect the wood more closely, and it is here that the cess of grading generally begins. The lumber is her inspected as it is milled, and even as it is packed. neer Millworks, for instance, has some of their most erienced people working as packers.

Many firms sort and grade on a job-by-job basis. eed, for some suppliers the sorting and grading cess is indistinguishable from manufacturing. This d of careful approach means that the character of h piece is allowed to develop throughout the manu-uring process.

nding the Perfect Match

haps the most important aspect of the antique-ber industry, for both specifier and client to derstand, is that it is a highly specialized field. putable suppliers and manufacturers will treat h project on a wholly individual basis. Firms are plying not only a durable and beautiful material, : history and character, and, while these things are ficult, if not impossible, to quantify, a good firm l take them into account when working towards finished product.

An antique wood floor is a custom project like no ier, and in order for a project to be a success, flex-ility and understanding on the parts of the sup-er, specifier, and client are essential. If specifier d client have a basic understanding of the material d a strong idea of what they want, they can expect find firms that will work with the greatest of care produce a unique and beautiful floor. It is simply atter of finding the perfect match of firm, material, d project. ♦

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KNOW YOUR WOOD

Each piece of wood, be it newly-harvested or antique, is unique. Wood is composed of cellular tubes, which, aside from supporting the tree, allow sap to circulate and minerals and water to move from the roots to the leaves, bound together by a substance known as lignin. These tubes are formed as the tree grows and run along the main axis of the trunk and branches constituting the grain of the wood.

Texture and Grain

Wood texture depends on cell structure. The larger the cells the coarser the texture. Grain is also dictated by the growth patterns of different species of trees. The growth rings seen in a cross-section of a trunk represent stages of growth; the lighter bands are from early-season growth and the darker rings are from late-season growth. Early growth rings are usually paler and less dense than late rings. If the difference between these two growth stages is slight, the wood will have a more even texture, and if the difference is great there will be a greater contrast in texture.

Sapwood and Heartwood

Sapwood is wood which forms the outer part of the trunk. It is usually lighter than heartwood, the wood from the center of the trunk, and generally inferior to it. Heartwood is the old sapwood, and forms the central core of the tree, playing no active part in its growth. As trees mature the cell structure changes, releasing moisture from the heartwood allowing for an increase in density while maintaining structural integrity. The resulting timber is much stronger and more resilient than that taken from younger trees.

Softwood and Hardwood

The terms “softwood” and “hardwood” do not refer directly to wood density, but rather to the botanical grouping of trees. Balsa, for instance, is a hardwood. Hardwoods belong to the botanical group *angiospermae*: leaf-bearing trees. They are usually broad-leaved and grow very slowly. Softwoods, on the other hand, belong to the botanical group *gymnospermae*: cone-bearing trees. They usually have evergreen needle-shaped leaves and grow at a much faster rate than hardwoods.

While the strength and durability of hardwood is great, its commercial production is limited by the growth rates of the various species. Many newly-harvested, commercially-grown, hardwoods are not of premium quality simply because they are not mature.

The relatively high growth speed of softwood makes it popular in commercial forestry, but many varieties, when harvested young, are too malleable for applications such as flooring. If allowed to mature sufficiently, however, many softwoods achieve the density and strength required for such applications.

Reclamation

Reclaimed lumber is generally fully-matured old-growth wood. In the case of longleaf pine, a reclaimed beam may have been taken from a 400-year-old tree and stood as part of the structure of a warehouse for 150 years. This means that much of this reclaimed material is of the very highest quality, a quality that can only be matched by harvesting from old-growth forests.

The Choreography of Everyday Life: The Program of the New Traditional Home

A moment's reflection will demonstrate that a thorough and thoughtful program is as much a key to the success of a new house as the proper coordination of building materials and methods or the sensitive handling of its visual appearance.

by Steven W. Semes

Architecture is one of those disciplines in which it seems that the most important truths were discovered early on and have rarely been improved upon since. The Roman architect Vitruvius, whose *Ten Books on Architecture* is the sole architectural text to have survived from antiquity, defined our discipline in terms of three principles: *firmitas*, *commoditas*, and *venustas*. Architecture is, indeed, the product of "firmness, commodity, and delight," as 16th-century English writer Henry Wotton famously translated the Vitruvian trinity. Or, in more modern usage, we have Christian Norberg-Schultz's definition of architecture as "the technical realization of a building task within a style." The key idea is that building well always involves a lively balance and creative resolution among the technological, pragmatic, and aesthetic concerns arising from a particular occasion and place.

The two previous articles in this series dealt with aesthetic judgment and its relation to style. A future piece will treat technological questions. The present article explores the functional issues that arise in the course of designing the new traditional house. To begin with, we must understand the importance of the program, a description of the proposed rooms, exterior spaces, and site features in terms of their suitability to accommo-



The contemporary kitchen is designed as a gathering space for family life, as well as for cooking. It is now considered a living area, not just reserved for work. Recent trends in kitchen design have emphasized cabinetry with the look of furniture, rather than the streamlined laboratory look popular decades ago. (From Hudson River Collection, SieMatic Corporation, 1999)



The kitchen at Biltmore was rarely seen by the owners, but was the domain of the household staff. It was designed as a purely utilitarian space. (From *A Guide to Biltmore Estate*)

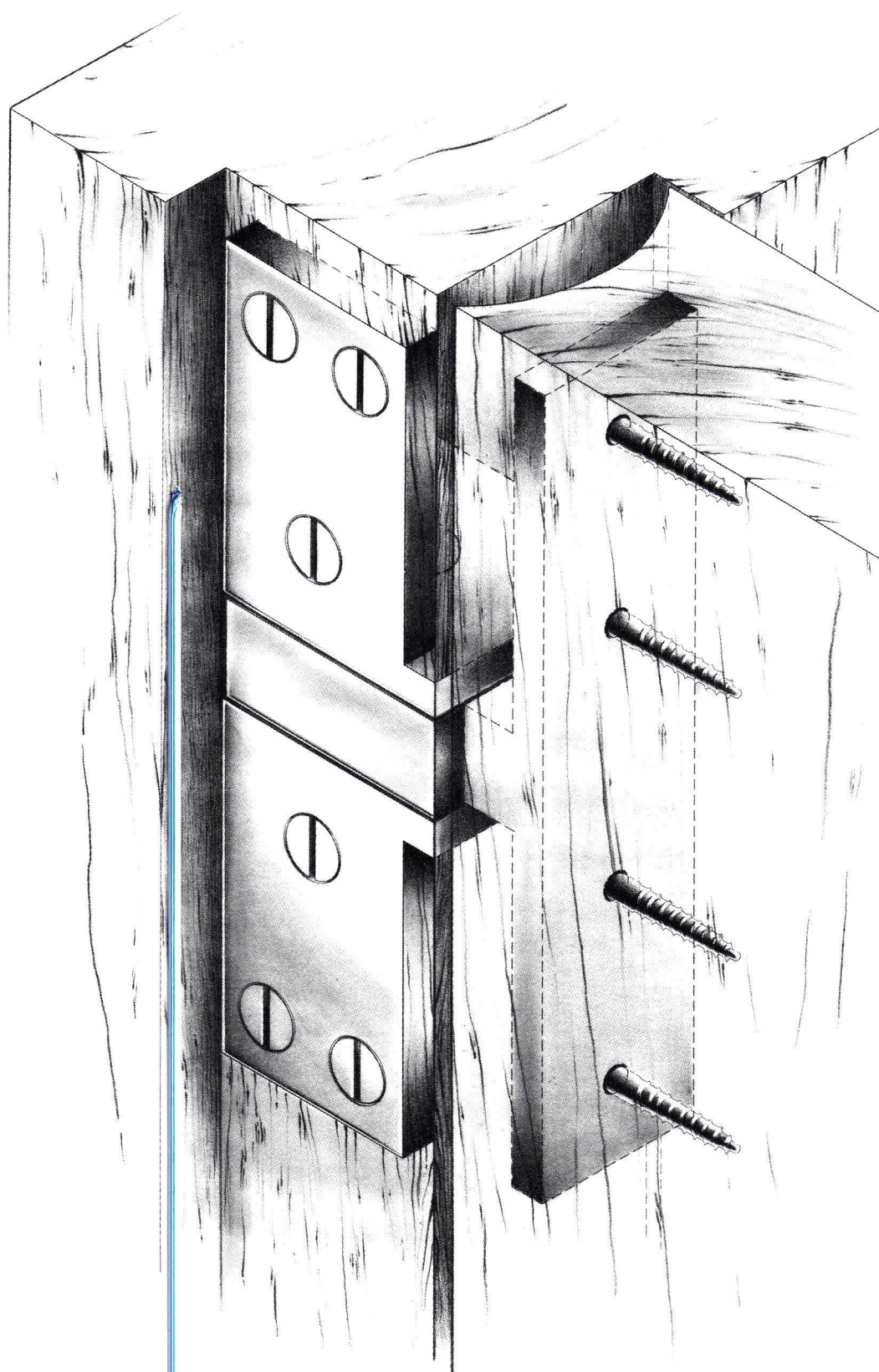
date the life that is to be lived in and among them. In other words, the program is a list of the functional requirements that need to be resolved for the house to fulfill the occupants' needs. It is the choreography of the dance of life in a particular place. A moment's reflection will demonstrate that a thorough and thoughtful program is as much a key to the success of a new house design as the proper coordination of building materials and methods or the sensitive handling of its visual appearance. All three categories have to be given the consideration they require, as architects realized a couple of millennia ago.

Consciously or

unconsciously, a program always reflects an attitude toward life and how the individual and collective lives of the occupants of a house might be either enhanced or inhibited by the physical arrangement of rooms and spaces provided for them. This background set of attitudes might be called our ideal domesticity, a concept that changes over time and often goes unexamined. Our current ideas of domesticity and what makes for a proper home environment are of relatively recent origin in the history of home building, as Witold Rybczynski tells us in his book *Home: A Short History of an Idea* (Viking Penguin, 1986). There he relates how modern concepts of comfort, convenience, and privacy first appeared in the houses of the Dutch in the 1600s and were expanded by the British and the French in the following centuries. Ideas about how to live and organize our homes continue to evolve in response to changing livelihoods, family structures, cultural ideas, and technology. These factors are then reflected in the ways we build and furnish our homes, sometimes revealing our preferences and priorities with surprising clarity. In our own time, for example, technology has allowed us to achieve a degree of physical comfort that would have been beyond the reach of King Louis XIV himself. As a consequence, more attention is now paid to personal, physical well-being than in the past, and perhaps less directed to the nuances of aesthetic design.

In the past (until the Second World War), models of good taste in domestic architecture were largely prescribed by one's social position: People were able to have houses designed and built for the

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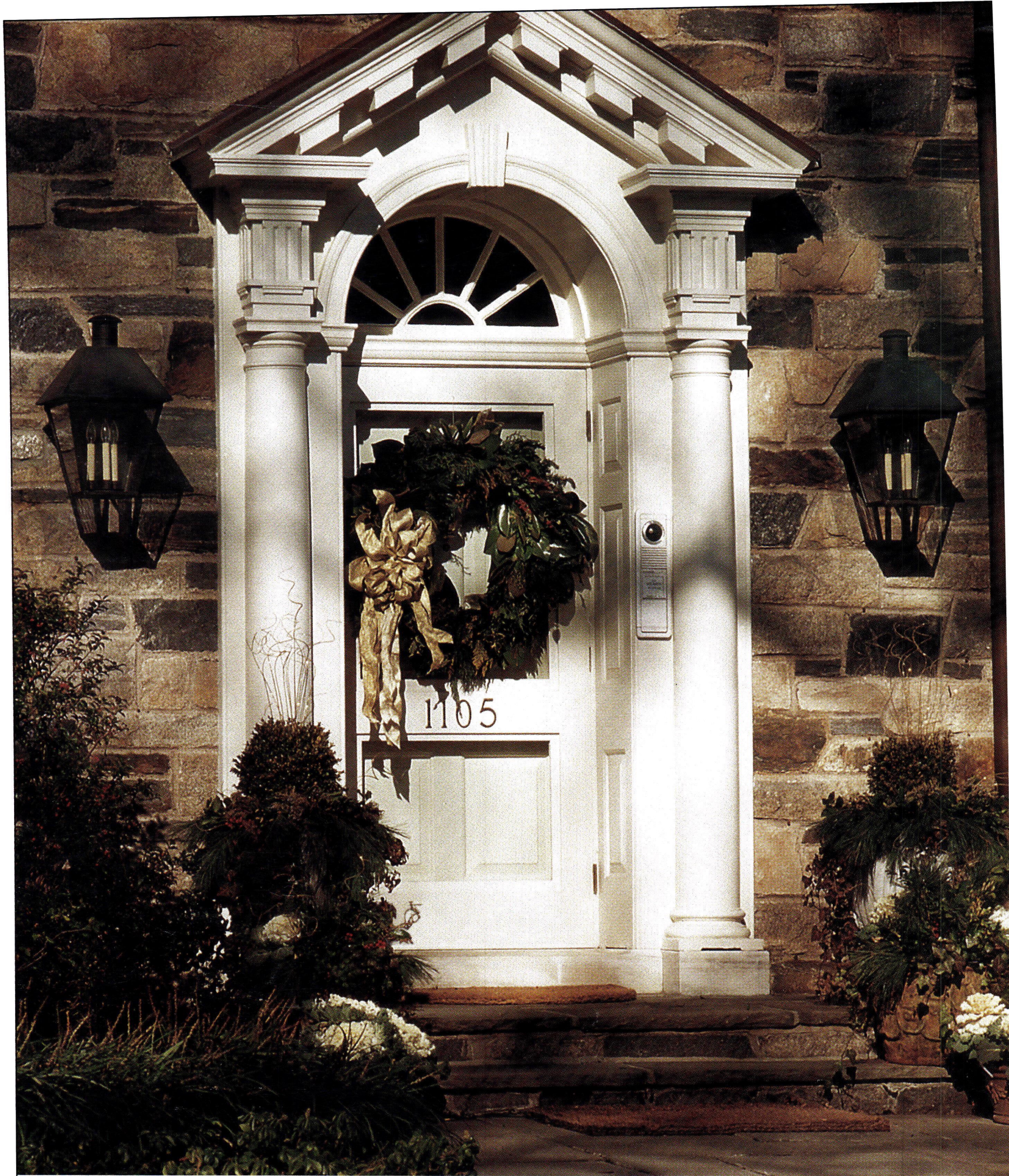
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