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Forward Thinking

Arts & Crafts is no century-old artifact to Matthew Bialecki. He’s crusading to apply the style’s humanist 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 summer sleerance, 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 veins; he’s clasped iron bands around mahogany table legs and cut organic wiggles into mahogany chair backs, just as the masters would have. In their spirit of innovation, he’s pushed the style in his own adventurous ways: setting bedsteads on unexpected granite feet, for instance, and cracking 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 gossed 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 — TJs, joint 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 and by the fervent regionalist Harwell Harris. “Harris knew the Greenes, and kept the Arts & Crafts spirit alive after the war, when it was so out of fashion — the Greenes, Maybeck, they all disseminat 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 humanist, and they would sneer, ‘Oh, as if putting a pitched roof on a wooden house gives you human- ity.’ 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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MATTHEW BIALECKI, continued from page 6

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 marbles than in Maybeck, and his own projects evoked the sci-fi worldviews of Archigram and Buck Fuller.

His student proposals included a half-eroded L.A. skyscraper modeled after Mesa Verde, a Manhattan conversion center restored as 20-story stilts made from shipping-container cranes, and a gaudy 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.

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 muff after stuccoed muff. 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 Reiff, 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 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 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 Grace, 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 OMA, or Office for Metropolitan Architecture, and oma means grandmother in Dutch.)

“I know 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 connect to the past without copying it.”

Among his early works are two pared-down farmhouses 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.

continued on page 1

For a large family’s home on a 68-acre estate, Bialecki designed a rambling Shingle-Style mansion with fanciful elements both outside (an observatory tower) and inside (a secret staircase).
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WRITE IN NO. 3380
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 heeded 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 sunburned, 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 while readng VERY lightly, as there are schemes among the followers of Arts & Crafts and their mistrust of each other is renowned. 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 Missionists, 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 revere 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-ting edge of historically inspired design.

This author, in an attempt to become the Salm.Ruddie of decorative art writers and offend bu-cules, wishes to state that the Arts & Crafts move-ment really began with the Industrial Revolution in the 1840s. For it was at that point in history that the mechanization of houses and furnishing began, and with it, the backlash against their perceived shoddy and impersonal construction. Architects such as Davis and Pugin championed a naturalistic style known Gothic, which was the first of the Romantic Revivals that harkens back to simpler times as a relief to the harsh realities of mechanized society.

Now that we have all parties concerned shakin’ 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 art with which our prospective clientele is familiar. The term “Craftsman” is often used interchangeably with Arts & Crafts, and though it began as a proprie-ta name, it is now used synonymously with the latter. For Arts & Crafts movement, as described by the author, the emphasis is on the use of natural materials and handcrafted items. The Mission-style furniture, for example, is characterized by its lightness, simplicity, and attention to detail. The Bungalow style, on the other hand, incorporates elements of the Prairie School, with its wide eaves and vertical lines, and Mission style, with its emphasis on natural materials. The Mission-style interiors are characterized by their use of Mission-stye furniture, which is often made from wood and features clean lines and simple forms. The Bungalow interior, on the other hand, is characterized by its use of Mission-style lighting fixtures, such as pendant lights and chandeliers, which are designed to cast a soft, warm light throughout the space. The Mission-style furniture is often complemented by Mission-style lighting fixtures, which are designed to cast a soft, warm light throughout the space. The Mission-style interiors are characterized by their use of Mission-style lighting fixtures, such as pendant lights and chandeliers, which are designed to cast a soft, warm light throughout the space. The Mission-style furniture is often complemented by Mission-style lighting fixtures, which are designed to cast a soft, warm light throughout the space.
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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 wainscoting 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 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. Ceilings 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 lattice-turning 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 unadorned 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
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CALENDAR OF EVENTS

A NY STATE CHARTER ANNUAL MEETING & EXPO. The New York State Assn. of Architects is holding its annual meeting and show at the Brooklyn Marriott, Brooklyn, NY, Sep. 21-24. For more information on exhibiting, or other events, Fax to (718) 857-3219 or e-mail info@nsaapipeline.com.

NUMA. FRANK LLOYD LEECIOCD. "Brooklyil City of Beyond. Frank Lloyd Wright Visitor for Lasras" is the general title for the next annual conference of the Frank Lloyd Wright Society, to be held in Minneapolis, MN, Sep. 20-24, details, fax the Conservancy, (612) 870-1772 or call at the Museum, (612) 225-6800 or via E-Mail at nauonl@msl.com.

LEADING MASONRY STRUCTURES, RESTORE, the non-profit preservation education corporation, is presenting a training workshop on Masonry Structures at Oxford University, Palo Alto, Calif., Oct. 6-6, 2000. The workshop will equip participants to competently and responsibly undertake the masonry and repair of buildings. Participate are eligible for AIA Continuing Education credits. Tuition is $400; for details contact RESTORE at (715) 215-2219 or Fax (715) 215-3743.

RESERVING THE RECENT PAST — II. Conference and related exhibition is a sequel to the 1995 Conference in Chicago, a reliance is aiming efforts to preserve our modern heritage. "Reserving the Recent Past — II" to be held in Philadelphia, Oct. 11-12, 2000, will address and often controversial public policy of planning districts, technical and conservation techniques, and reuse strategies. For details, log onto the Conference website at "wv.exp.org/icipcomappend2.htm.

ARTS & CRAFTS ARCHITECTURE CONFERENCE. The 2nd annual Arts & Craft Conference in Perry, Iowa, focuses on "The Architecture of the Arts & Crafts Movement" and will be held Oct. 18-22, 2000. Speakers include Margaret Richardson, chairman of the Lutherite Town, Wendy Hicks, the authority on C.F.A. Voysey, plus Richard Gray Wilson, Philip Howard, James Macaroll, and Edward Cullinan. For more details, contact Elaine Hirsch Ellis at (877) 797-6066 or via E-Mail at annou@msl.com.

TWICE-SEMESTER COURSE ON MASONRY CONSERVATION, RESTORE, a no-profit educational corporation, is holding in 24th year of evening classes in New York City. Its two-semester course on Masonry Conservation for Architects, Engineers, Contractors, and Craftsmen begins Oct. 12, 2000, at 6:00 p.m., and classes run through March, 2001. Laboratories 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) 215-2200 or Fax (212) 215-3743.

MASONRY CONSERVATION. 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 Garreth at (212) 684-4229. Or call (212) 684-6387.


4th ANNUAL INTL. PRESERVATION TRADES WORKSHOP. IPUTW '2000 will be held Nov. 15-18, 2000 at the Pennsylvania Farm Show Complex in Harrisbidge, PA. IPUTW 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-workshop.com. Or contact the Preservation Trades Network at phone (703) 406-8379, or fax (703) 406-8119.


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 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 settees 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.

The Craftsman color palette shares the organism of this structure’s 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, merging on corns, 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 patterns and entire pre-designed rooms with dado, fills, and friezes although a single-patterned wall is equally as accurate. William Morris’ wallpapers predominate the American market as 25 mahogany 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 and sometimes 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 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 accented the rusticity of the Craftsman style. It was consistently used to ornament in 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 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 lamps shed were made with clear or cased glass as well. Case 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 its structural members of the lights, and nickel plate 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, and perhaps the unencumbered with excessive ornamentation and finished with a soothing, earth-toned palette that so resonates in today’s design. Plumble or graceful, Craftsman Mission style is that of less-form comfort and coziness.

Don 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 Linder was misspelled. Here is the clarification: “The primary difference between the influence 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.”

THE MISSION POSITION, continued from page 12

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.

This Arts & Crafts cabinet, "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, fits antique reproduction Arts & Crafts furnishings. The brick fireplace surrounds a typical of the period.

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

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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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.

"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 stairway in the background incorporates tansu storage underneath.

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.

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.

Arts & Crafts details were incorporated into the elegant geometric staircase. Above is an art-glass skylight. The wood pieces supporting the art glass are proportioned squares and rectangles.
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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
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BUYING GUIDE TO ANTIQUE & RECYCLED WOOD

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

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WRITE IN NO. 199

FOR EASY ACCESS TO FREE PRODUCT LITERATURE

FILL OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 117.
Barn-Restoration Resources

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

Charles Leik

like to characterize people's interest in barns "as shallow but wide" - meaning that those who value such Americana as covered bridges, lighthouses, and
malls naturally like barns as well, but usually have
t knowledge of rural buildings and agriculture.
Likewise, barn-owners seeking guidance to appraise
condition of their barns, or to find materials and
actors, are frequently at a loss when it comes to
ding information. In this article, I will recommend
ources valuable to the barn preservationist and af-
ado.
When I helped found The Barn Journal on-line (TBJ)
une 1996 I quickly learned that finding information
was a major impediment to owners with
ance and preservation goals. The compilation
organization of information has been one of TBJ's
concerns towards its purpose of increas-
the appreciation and preservation of vernacular
architecture. However, the publishing of accurate
information is daunting. Contact informa-
tion changes, new officers are elected, contractors enter
business and others leave, and museums routinely
age their hours of operation.
Nevertheless, TBJ has begun to organize lists of
structions by state, a schedule of barn-related activi-
such as self drive tours and festivals, a bibliography
books, and a list of "wanted" or "for sale" barn
es organized by state. Other TBJ resources include
Guestbook" that now contains hundreds of readers'
moments on barn-related topics, and Internet links. A
ible-click gives you access to a wealth of knowledge
experience. Please visit TBJ at:
http://museum.clm.usu.edu/barn
The National Trust for Historic Preservation sponsors
the Barn Again Program, which encourages pres-
ance by annually recognizing families that find
ive uses in agriculture for barns. The Trust also
orses a series of traveling exhibits that popularize
ervation and publishes technical information
The Timber Framers Guild has about 1,400 mem-
 whose skills are very relevant to barn pres-
sion because most barns built before the 20th
year were post-and-beam construction. Timber
mers also do homes - both new and barn conver-
s - and repairs to other timbered structures, such
church steeples and covered bridges. The Framers
be found at www.tfaguild.org.
Barn Preservation Networks have been established
a number of states, primarily in the East and Mid-
the Michigan Barn Preservation Network (MBPN) is a good example. The MBPN publishes a
letter and holds an annual conference at Michigan
iversity, Colorado, Illinois, Indiana, Ohio, Wisconsin, and New York have similar programs.
Farm-Restored Museums and Events are located
roughout North America and may offer experience in
ntering farm buildings of different types and
eds. Examples of these museums include the Living
story Farm, Iowa; Landis Valley Farm Museum, Pennsycopnia; Malabar Farm, Ohio; Upper Canada
illage, Ontario; Carroll County Farm Museum, Indiana;
the Rochester Hills Museum at Van
Farm, Michigan; Garfield Farm & Inn Mu-
, Illinois; Shelburne Museum, Vermont; and the
ual Fulton County Round Barn Festival, Indiana.
In this age of the Internet, Books and Videos are
iding their own. Besides the "coffee table" books
with inspiring photos (Barn, Endangered, 1992)我可以
age from scholarly treatments (The Pennsylvania Barn,
sminger, 1992, and The Old Barn Book, Noble, 1995)
drawings of period barns (American Country Building
structions and reminiscences (Stories from the
nd Barn, Jackson, 1997). Search amazon.com using
ec keyword "barn," or look in your favorite bookstore
d you will find a plethora of barn resources.
I have a number of videos in my collection that
feature barn raisings or the efforts of a barn-preservation
group. If you are interested in post-and-beam
struction, you will enjoy videos of barn raisings
Malabar State Park, Ohio, 1994, and the Herrick
Barn at Newark Valley, N.Y., 1999. Videos are avail-
able at many farm-oriented museums.
Agricultural Extension Services at state universities
will have staff who can furnish leads. Scholars may
have personnel who are experts in barn preservation
and can recommend technical and human resources
in your area, such as Thomas Visser, University of Ver-
., Chool Law, University of Wisconsin; James
Simon, Ohio State University; Bill Kimmell, Michi-
-State University, East Lansing, and Neal Harl, Ames
iversity.
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
pecific building. If you are new to a locality, members
f historical societies are an excellent source for local
r and information on your property, and a great way
to network.
The classified pages of Rural Publications often carry
feature 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 roo
on a barn in suburban Virginia and found a contractor
by calling a lumberyard. Many of the most relevant
ources 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
periences in introducing myself to owners of inter-
ing 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 en-
gaged teacher and lead to networking with other
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
line (http://museum.clm.usu.edu/barn) which is devoted
to the appreciation and preservation of historic barns. He
ives 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, and 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 farm tools, not garage 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 common-sense 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 Winters Bright’s article on Garages on page 74 of this issue for a most complete discussion.]

A look back in time offers examples of much better backyard buildings. Before the 1920s, most American homes had small barns built close to houses. They sheltered horses and carriages and provided convenient places for yard tools, workshops, sheds, 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 lifestyle:

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. Sturdying 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 types of doors 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 barn farms. Post-framing can save more than 20% of construction cost by reducing foundation work.

Barns can have the same timeless appeal as the best 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 host his canoes up to his loft by himself. One couple wanted an elegant-looking carriage barn to hide a very inelegant deck-blind-building business. Many homeowners want a shelter for their hobby cars or tractor restorations. For projects that require a garage, builders and traditional homes should consider all the advantages car barns.

Donald Berg is a member of AIA and the Society of Architectural Historians. He designs new barns and renovates old ones. His 15 books include American Country Building Design, Barns on Backyard, and the new book, Carriage Barns. Contact his firm, Donald Berg Architects, Inc., at P.O. Box 408, Rockville Centre, NY 11571 or daguy@netcom.com. See some of his barn designs and find links to websites full of car-barn plans at www.carbarnplans.com.
Recycling Vintage Barns

Kurt Ewalt, The Barn People

A barn built 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 create a cycle of agony and unforeseen expenses. My company, The Barn People, located in Windsor, Vt., is an agent in agony prevention when it comes to inventing and restoring old barns. Our careful disassembling and restoration is essential for successful barn preservation.

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

Then the exterior roof cover and the roof-sharcing ards are removed, exposing the rafters — one of the most compelling features of an old barn — as they stand high above the ground floor. Next, the exterior lath is detached. It 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, they yield in order and are in very small, and they require considerable labor to restore.

Once the age-worn roofing and exterior siding are off, the cold, warm, mellowed timbers of the framework are exposed. This is the treasure we are after and the process to remove most of the barn, 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 dismantlement. 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 coded to correspond back to the blueprint.

Now we are ready to "clean down" as the larger sections are lowered to the ground utilizing a crane; the timber beams are lowered by hand, and all are loaded to a flatbed truck for shipment to the shop, where the entire process extreme care is taken to ensure that there is no scarring or breakage. Once the entire frame arrives, it is sorted by part according to account within the structure, and again depending on its function and overall appearance. The beams are stacked under cover to protect them from the sun's scorching ultraviolet rays, which tend to grey the new-colored timbers.

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

At this point, all the elements are laid on the ground to 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 an ideal time to consider contracting to set a client's particular needs. These changes include new lofts in certain areas, which will require additional joist beams spaced at regular intervals, or using a steel connection of a beam to facilitate doorway, window, or addition. We have frequently designed a network of timbers to frame a shed or "saltbox" that will serve as a bedroom, office, or dining room, or living expansion. In this way a smaller barn can expand on the round 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 ensures 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.

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.

Ken Ewalt 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) 674-6488.
PERIOD HOMES BUYING GUIDE TO NEW & ANTIQUE BARS

About This Buying Guide

T
e 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
Doylesstown, PA 18940

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. 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
509-997-2484; 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 stress 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 & Agriculture
440-685-4410; Fax: Same as phone
www.alhfarm.org
North Bloomfield, OH 44450

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

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

Metastable 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. 449

The two-set gauge and barn is a three-dimensional example of one of BARN PLANS’ designs.

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

Line of simple, concise, and easy-to-read barn plans designed with the owner/builder in mind. CAD drawings for a selection of gambrel-roofed 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 WOOD- SHED.

Barns by Country Woodshed
719-495-0510; Fax: Same as phone
14800 Sweet Road
Penton, 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.handmadenhouses.com
Wolfstown, VA 22748


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, dismantled & rebuilt anywhere. Also, source parts, hand-hewn beams, entryways, doors, windows, pine granaries, 19th-century barn implements, irregular boards. Antique barns and houses; antique heavy timbers.

STEFAN BRANDT serves an inventory of antique barns, like this 19th-century building. Write in No. 9540

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

18th- and 19th-century building materials salvaged from old houses and barns. Specialist in antique and repurposed flooring. Roof rafters, floor joists, and antique glass available. Wide-board & random-width flooring in any heart pine, chestnut, oak, and pine. Write in No. 3930

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970-493-7682; Fax: Same as phone
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Belleview, CO 80512

Custom timber-frame barns, additions, homes & commercial buildings. New horse barns; barn hardware includes latches, hinges, and rollers.

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

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www.netvans.com
Bristol, RI 02809
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Hebron, CT 06248
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**Colonial Restorations**
508-867-4400; No Fax
www.colonialrestorations.com
Brookfield, MA 01506

**Country Settings In**
888-941-9553; Fax: 304-925-3303
www.countrysettings.com
Belle, WV 25053
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 to No. 993

**COUNTRY SETTINGS** antique brown log and timbers could be used for a new barn or cabin structure. Write to No. 995

Donald J. Berg, AIA
516-766-5885; 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. Also 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 space 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 to No. 2500

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Custom hand-carved log and timber-frame barns deliver erected, and dried-in nationwide. Barn homes and commercial buildings, new timber-frame barns, new horse barns, new extreme trusses & siding. Fabricated trusses and roof systems. For more information

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Huntington, VT 05462
Custom-designed timber-frame structures; of Vermont tradition; New timber-frame bar new horse barns, fabricated trusses & roof systems. Write to No. 1394

Hand-formed standing-seam roofing; wooden-shake slate roofing; complete restoration services. Antique & new barn homes, new timber-framed barns, new horse barns, timbers and siding, installation of light-suspension systems, plans and wiring for custom fabrication. Write to No. 2300

**This horse and carriage shed in Nantucket, Mass., measures 1,800 sq. ft. and was built by HARDWICK FRAME CO. Write to No. 129!**

**HARDWICK Frame Company**
413-967-6172; Fax Same as phone
P.O. Box 224
Hardwick, MA 01037
Frames fashioned from solid oak, hand-carved using 1a hardwoods that have been air-dried to minimize shrinkage. Traditional mortise-&-tenon joinery fastened with wool pegs. Shop-built energy-saving panel enclosure system. Write to No. 1798

Barn plans are the specialty of DON BERG, who created the ‘Arkfield Carriage House’ plan for a 24 ft. x 18 ft. barn with a 12 ft. x 24 ft. expansion shed. (See Berg’s article on barn plans on page 54.)

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

DEAN FITZGERALD HEAVY TIMBER CONSTRUCTION restored this barn roof with 2,000 board feet of custom-milled yellow poplar. They also replaced some heavy timbers and rafters. Write to 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.

COWEE MOUNTAIN TIMBER FRAMERS. Write to No. 994

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

Cowee Mountain Timber Framers
828-369-5434; Fax: No Fax
www.timberframingmagazine.com
Franklin, NC 28734

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

* * *
New Energy Works Timber Frames
716-924-3504; Fax: 716-924-9902
www.newenergyworks.com
Farmington, NY 14425
aker of post-and-beam homes, barns, and commercial buildings; also, new and antique heavy timbers, design/engineering services, insulating envelope systems, full-service signs/build firm also provides interior/ exterior millwork. Write in No. 667.

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New England Timber Frames
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Custom timber-frame homes, barns, and structures. Specializing in reclaimed timbers and panel installation. Write in No. 237.

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Custom builder specializing in horse barns; stable equipment also available. New horse barns; barn hardware includes latches, hinges, rolllers, stall fronts, stall doors, saddle racks, and more.

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Pacific Post & Beam
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www.pacificpostbeam.com
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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.

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Pocopson Timberworks, Inc.
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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.

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www.redsuspendersfr.com
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Designers and craftpeople specializing in finely crafted timber-frame public, commercial, and residential projects in new and recycled materials throughout the United States. Write in No. 102.

* * *
Rondout Woodworking
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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 residential and commercial structures. Write in No. 616.

* * *

EAST ENGLAND TIMBER FRAMES disassembled, moved, and re-erected this antique barn, which included 12x16 ft. gable-end past. Write in No. 1257.

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.

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TimberFab, Inc.
800-968-8322; Fax: 252-641-4142
www.timberfab.com
Tarboro, NC 27886
Hand-crafted commercial and residential timber frames, heavy timber trusses, and specialty log and timber supplies. Also, hand-peeled log-slates, caution, and chunking for log houses. Custom residential timber frames, timber-frame home packages, trusses & roof systems, and new heavy timbers. Write in No. 1700.

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Vermont Timber Frames, Inc.
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Cambridge, NY 12816
Traditional timber-frame products for commercial and residential projects, with 25 years of experience in all forms of heavy-timber construction. Write in No. 6260.

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Winter Panel Corp.
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www.period-homes.com
Products & Services for the Residential Market
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.acorn timberframes.com
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Quality, unique timber frame natural wood-frame influencing the design. Japanese taiko beams, bow roofs, round structures for residences, churches, Great Rooms, additions, meditation studies, gazebos, stages, boathouses, bridges. Reclaimed heritage structures; functional art furniture.

Amish Timber Framers
800-392-8789; Fax: 330-658-5690
www.amishtimberframers.com
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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. 229

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800-430-5473; Fax: 413-586-3046
www.atanumber.com
Hadley, MA 01035
Fabrication of cupola, 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. 229 for timber framing.

Architectural Timberworks
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www.archtimb.com
Dallas, PA 18924

ARK II, Timber Frames Division
509-997-2418; Fax: 509-997-4434
www.arktimberframe.com
Twisp, WA 98856
Timber-frame homes pre-cut and erected in Douglas fir or oak, and enclosed with stucco and stone. Write in No. 1283.

Barn People, The
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www.thebarnpeople.com
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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. 446.

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www.bearcreeklumber.com
Winthrop, WA 98862
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Bensonwood Homes
603-835-6391; Fax: 603-835-2544
www.bensonwood.com
Alstead, NH 03602

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, trusses, 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.

Chesnut Oak Company
860-668-0382; Fax: Same as phone
3810 Old Mountain Rd.
West Soffield, CT 06093
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Conklin’s Authentic Barnwood
570-465-3832; Fax: 570-465-3835
www.conklinsbarnwood.com
Susquehanna, PA 18647
Wholesale distributor of antique barnwood and hand-hewn beams, including flooring in white pine, chestnut, heart p. antique oak, hemlock. Also available: sawn rafters, p. rafters, and half-rounds. Wide-board, strip, & random width flooring in antique heart pine, chestnut, oak, & p. Write in No. 578.

Country Road Associates, Ltd.
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www.countryroadassociates.com
Millbrook, NY 12546
Supplier of 19th-century reclaimed wood from barns & homes, for reuse as flooring, cabinetry, or paneling. Wide board & random-width flooring in antique heart pine, dou, oak, pine, hemlock, & spruce. Write in No. 7469.

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Green Hills Timber Frames
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R.D. #1, Box 1133
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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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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
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Hardwick, MA 01037
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Kiln-dried white-pine flooring 12-20 in. wide; paneling in hickory, red oak, and white oak; hand-sawn, red and white oak timbers up to 26 ft. in length. Custom residential timber frames, and new heavy timbers.

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717-755-2990; Fax: 717-755-6971
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The post beams in these EARTHWOOD HOMES timber frame homes were made from recycled Douglas fir.

DULUTH TIMBER provides 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 timber national shipping. Custom joiner specialist in whole-home 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 roofing truss in this LANCASTER COUNTY TIMBER FRAME home was made from recycled Douglas fir.

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www.stressskin.com/hunter
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FAX: 715-685-9620

2200 East Lake Shore Drive
Ashland, Wisconsin 54806

WRITE IN NO. 2626
NEW ENERGY WORKS TIMBER FRAMERS built this residence on a primarily one-floor plan, with easy access to the master bedroom and public tissues. It was built primarily of 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/engraving services, insulating envelope systems. Full-service design/build firm also provides interior/exterior millwork. Write in No. 667.

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

Custom timber-frame homes, barns, and structures. Specializing in reclaimed timbers and painted installation. Write in No. 1257.

* * *

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

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

* * *

North Woods Joinery
800-500-2503; Fax: 802-644-2509
www.nwjoinery.com
Burlington, VT 05402


* * *

Northord Wood Turning
603-786-4204; No Fax
RR 1, Box 624
Walpole, NH 03608
Family-owned and operated business has produced pegs for timber framing since 1927. Pegs are made of air-dried oak or ash and are available in numerous standard sizes.

* * *

Northeast Millwork Corp.
401-624-7744; Fax: 401-624-8118
500 Eagleview Rd.
Tiverton, RI 02878
Supplier of antique heart pine, old-growth recycled timbers, fir, chestnut, and pine. Manufacturer of flooring, stair treads, hardwoods, cabinetry, fine millwork, and molding. Write in No. 3794

* * *

Pacemaker Plastics
800-446-2188; Fax: 740-498-4184
www.pacemakerplastics.com
Newcomerstown, OH 43832
Manufacturer of structural insulated panels (SIPS) for dental, commercial, and religious structures. Panels are pre-cut, cut for windows and doors, UL-inspected, BOCA, IRC, and SRBCI code listed.

* * *

Pacific Post & Beam
805-543-7565; Fax: 805-543-1287
www.pacificpostbeam.com
San Luis Obispo, CA 93406
Designers, engineering, and construction of custom timber-frame buildings and trusses in California and trusses nationwide for commercial and residential use (since 1983). Recycled and new timbers. Write in No. 716.

* * *

Penna R' Products, Inc.
800-251-7532; Fax: 423-929-7271
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 insulated panels.

* * *

Premier Building Systems
800-275-7086; Fax: 253-926-3992
www.pb systems.com
Tacoma, WA 98424
Manufacturer of structural and non-structural EPS F panels for floors, walls, and roofs. Provides fast, efficient construction of highly insulated, insect-repellent walls and roofs. Quickly attaches to timber-frame construction in panels up to 24 ft. in length.

* * *

Red Suspender's Timber Frames
936-564-9465; Fax: 936-564-6001
www.redsusptimberframes.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.

* * *

Rolling Bay Timber Company
206-842-1066; Fax: 206-842-0720
P.O. Box 4480
Rollingbay, WA 98061
New timbers in Douglass fir and cedar. Any size or lot available. Kiln-dried timbers.

* * *

The spot hinges in this RED SUSPENDER'S TIMBER FRAMES frame lives into a sunny breakfast nook. Write in No. 1025.

"B-Cord" 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.

* * *

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Shelter USA
206-522-4445; Fax: 206-522-2446
www.kesssystems.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.

Summerbeam Woodworking, Inc.
717-529-6063; Fax: 717-529-4015
www.summerbeam.com
Kirkwood, PA 17536
Regular straight and laminated curved timbers for residential and commercial structures. Write in No. 616.

Timbersmith, Inc.
812-336-7424; Fax: 812-336-7490
www.timbersmith.com
Bloomington, IN 47408
Timbersmith builds the red-and-white oak-shingle frame, which is an upstart of a hybrid house in Bloomington, Ind.

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, seals, cauls, 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
Kansas City, MO 64120
Sawmill equipment to fit every need. All mills feature a four-post cutting head for consistent cuts year after year. Covered by a 30-day money-back guarantee and a 2-year limited warranty.

Timberpeg
603-298-8820; Fax: 603-298-5425
www.timberpeg.com
West Lebanon, NH 03784
Design, engineering, and fabrication of custom post-and-beam structures; network of dealers provides local service; architecture staff facilitates communication with outside architects and designers. Working with architect, company will suggest framing solutions and joinery details, and will size the frame members.

Vermont Timber Frames, Inc.
518-677-8860; Fax: 518-677-3626
www.vtf.com
Cambridge, NY 12816
Traditional timber-frame products for commercial and residential projects, with 25 years of experience in all forms of heavy-timber construction. Write in No. 8340.

Winter Panel Corp.
802-254-3435; Fax: 802-254-4999
www.winterpanel.com
Brattleboro, VT 05301
Manufacturer of foam-core insulation panels for commercial and residential construction. Panels may be used in structural and curtainwall applications, giving the end user a quick, cost-efficient, energy-efficient building enclosure. Urethane or EPS foam cores. Write in No. 672.

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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 sign and building professionals. From the company's responses, the Editors selected the 40 suppliers they will find on pp. 67-72 because they provide a good-to-date cross-section of the market, both geographically and in the variety of their offerings.

Authentic Treasures Unltd.
843-837-9796; Fax 843-837-9790
www.authentictreasures.com
Bluffton, SC 29910

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.

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

Authentic hand-forged cabinetry and furniture hardware. Decorative period-style ironwork. Custom orders available. Write in No. 3194

VICTORIAN-STYLE HARDWARE FROM BALL & BALL includes cast iron, glass. Specializes in the 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

Manufacturers historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Bronze door knockers, the latest of five styles, and wrought iron/hardware. Styles include Victorian, American rustic, and contemporary.

Ball & Wilmette Platers
847-251-0187; Fax 847-251-0281
127 Green Bay Rd.
Wilmette, IL 60091

Manufacturers historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Bronze door knockers, the latest of five styles, and wrought iron/hardware. Styles include Victorian, American rustic, and contemporary.

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Wilmette, IL 60091

Manufacturers historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Bronze door knockers, the latest of five styles, and wrought iron/hardware. Styles include Victorian, American rustic, and contemporary.

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

A complete selection of decorative, wrought-iron and Rustic hardware such as door handles, doorknobs, and kitchen cabinet knobs, along with weather vanes and Colonial home accessories, available for home decorating or remodeling. Ornamental metal hardware & lighting in wrought iron/steel. Write in No. 1292

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

A complete selection of decorative, wrought-iron and Rustic hardware such as door handles, doorknobs, and kitchen cabinet knobs, along with weather vanes and Colonial home accessories, available for home decorating or remodeling. Ornamental metal hardware & lighting in wrought iron/steel. Write in No. 1292

Craftsmen Hardware Co.
600-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

Arts & Crafts-style hand-hammered copper, brass, and bronze sash latches; custom hardware, including drapery hardware; Craftsman air grilles in 12 standard sizes, up to nominal air sizes of 20x20. Ornamental metal hardware, registers & grilles, & custom ironworks, craftsmanship, & copper. Write in No. 6980
BUYING GUIDE TO
DOOR HARDWARE

Jim Leonard Antique Hardware
336-454-3568; 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 latches, square/round plate latch, elbow lock, slide
bolts, Strap & rails from hogs. Send $5 for photos/prices
list. Knobs, hinges, strap hinges, and thumb latches; in
wrought iron; styles include 18th and 19th century. Write
in No. 2633

* * *

In addition to door knockers and door hardware, KNOBS & KNOCK-
ERS is now selling engraved door plates. Write in No. 2625

* * *

Lighting by Hammerworks
508-755-3434; Fax Same as phone
www.hammerworks.com
Worcester, MA 01603
Reproduction colonial lighting fixtures: chandeliers, wall
sconces, wall & post lanterns in copper, brass, tin; gas-burn-
ing 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. 3090

* * *

Max-Cast's foundry cast these lever handles, escutcheons, and
plates to go with a set of new lock sets. Write in No. 2704

* * *

Max-Cast
319-656-5365; Fax: 319-656-3187
www.kcrtc.net/max-cast
Kalona, IA 52247
A full-service sculptor foundry with artists, designers, and
foundrymen to help you create metalwork in cast iron,
bronze, or aluminum. Use rubber molds and lost wax to help
replicate or modify the original. Write in No. 2704

* * *

Nanz Custom Hardware, Inc.
212-367-7000; Fax: 212-367-7375
www.nanz.com
New York, NY 10013

Custom manufacturer of high-end period door hardware.
Gothic to Modern. Export metal finishing; consultation
specification, and restoration services. Ornamental n
hardware in brass, bronze, nickel plating. Write in No. 14

* * *

Omnia Industries Inc.
973-239-7272; Fax: 973-239-5960
www.omniaindustries.com
Cedar Grove, NJ 07009
Manufactures over sixty designs of solid-brass knobs.
Levers for their latchsets, mortise lockers and dead
lockers, hinges, and accessories—traditional, ornate and
contemporary styles. Knobs, sets, hinges, door knockers,
push plates, lever handles, more. Write in No. 1

* * *

Patten Design
714-894-0138; Fax: 714-894-0031
15561 Product Ln., #1D-5
Huntington Beach, CA 92649
Fabrication of custom and reproduction door and win-
handle in all metals and finishes, large and small; including
knobs, levers, rosettes, escutcheons, crims, pulls, hinges, medallions, and more. All periods and styles.
Write in No. 1520

* * *

FATTEM DESIGN casts its hardware in car-villon brass, solid
hardware being cast using the lost-wax process, and more rustic or "ca-
coon" items being sand cast. Write in No. 1520
True custom door and window hardware is a reality, any style, any finish, any period.
We specialize in providing a complete hardware package with all of the required components.
Our talent is exceeded only by our desire to make you a satisfied client.

**PATTEN DESIGN**
714 894-0131
Fax 714 894-0031
E-mail: jptatten@pattendesign.com
15561 Product Lane #D-5
Huntington Beach, CA 92649
DOOR HARDWARE

PERIOD BRASS manufactures this Robins & Reid Classic hardware in polished brass, including this door and cabinet suite.

Manufactures a line of solid-brass door, cabinet, and bath hardware in Victorian, Colonial, and French styles. Wide variety of hand-crafted finishes. Knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cremone bolts, cabinet hardware, bathroom hardware, and more; in brass, bronze; styles include contemporary, Arts & Crafts, traditional.

PHILPS COMPANY / ARCHITECTURAL SPECIALTIES' model CRB03 cremone bolt is for use on French doors or casement windows. All models are available with outside lever and escutcheons for two-sided operation. A key-locking cremone model is also available. Write in No. 6001.

Phelps Company / Architectural Specialties
802-257-4316; Fax: 802-258-2270
60 Elm St.
Brattleboro, VT 05301

Traditional brass window screen, and French door hardware, including sash pulleys, sash chains, sash locks and lifts, and casement hardware. Write in No. 6001.

Phoenix Lock Co.
973-483-0976; Fax: 973-483-0977
www.phoenixlock.com
Newark, NJ 07107

Quality USA manufacturer of cast-brass hardware and extruded-brass butt hinges. Established in 1873 in Newark, NJ. Products accompanied by customer service and rapid delivery. Hinges, slide bolts, door stops, cabinet hardware, and more. In brass, in various styles.

Rocky Mountain Hardware
888-788-2013; Fax: 208-788-2577
www.rockymountainhardware.com
Hailey, ID 83333

High-quality, handmade, sand-cast, solid-bronze hardware: complete lines of door, window, cabinet, and bath hardware. Ornamental metal hardware in bronze. Write in No. 7720.

Sun Valley Bronze
208-788-3631; Fax: 208-788-1306
www.svbronze.com
Hailey, ID 83333

Manufacturer of premium-quality bronze decorative hardware: speculator's in door, cabinet, bathroom, and kitchen hardware, made to order. Knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cabinet hardware, lockplates, surface bolts, pocket door hardware and more; in silicone bronze/white bronze. Write in No. 9738.

Virginia Metallcrafters
800-368-1002; Fax: 540-949-9446
1010 East Main St.
Waynesboro, VA 22980

Hand-cast and -finished brass rim locks; cases and mechanisms are exact reproductions of originals from the 16th and 17th centuries. Write in No. 9739.

Sanders & Co.
516-377-8530; Fax: 516-867-8101
www.davesanders.com
Freeport, NY 11520

Full-line distributor for door/hardware manufacturers, both domestically and internationally based. Technical staff available to discuss hardware needs. Knobs, lock sets, hinges, push plates, lever handles, cremone bolts, cabinet hardware, and architectural hardware.

Sign of the Crab
916-638-2722; Fax: 916-638-2725
www.signofthecrab.com
Rancho Cordova, CA 95742

Distributes a wide range of high-quality solid-brass door hardware and trim, plumbing fittings, faucets, and bath and shower accessories. Also, traditional copper weathervanes. Antique, Victorian, and modern styles. Weathervanes. Work in copper.

BUYING GUIDE TO

Elegantly designed, sturdy, privacy, entry, and panic doors from ROCKY MOUNTAIN RUSTIC HARDWARE include this rectangular panelled walnut door, shown with a rustic L1111 twig style lever. The aluminum never-rust set is a rust paint that would fit in with many Arts & Crafts interiors. Write in No. 7720.

SUN VALLEY BRONZE offers a complete line of European metal pivot doors and window hardware. Write in No. 136.

WM. J. RIGBY'S new-used inventory of antique hardware includes large selection of door hardware. Write in No. 8410.

 AUTUMN 2000 • 72 • PERIOD HOMES
Max-Cast
New Handles for Old Knobs

We create handicap access lever handles for new locksets to match your historic motifs.
Free estimates and bids.

Bronze lever handle & redesigned escutcheon for Iowa's Capitol building
611 B Avenue • Kalona, Iowa 52247
Phone: 319.656.5365 • Fax: 319.656.3187
www.kctc.net/max-cast • email: max-cast@kctc.net

Write in No. 2704

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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The Internet Gateway to Historical Products & Services for Residential Architecture

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WWW.period-homes.com/magazine

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Exton, PA 19341
Tel: 610-363-7330
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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 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.

Clean 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-lite 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 glazed in as a plant room/corridor. Some solutions may involve moving 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 pitch. Seems like a foolproof solution, yet is often shockingly expensive if the original house is “loaded” and humberly 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 gymns 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 gray stucco, or black minimalist sculpture to white or stone garden walls that complete a larger landscape composition.

5. A garbage hidden in a hillside or underground is the most expensive and least appetizing 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 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 turns-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 on be side, I prefer to use half bays (off to the side back) to improve the non-car space. Be alert for new program expectations, often not mention until the third or tenth meeting: a workbench (full high-tech cabinet equipment), the family gym, pool table, or potting sink. These late additions dramatically increase the need for additional space special service requirements. For instance, one client envisioned their new garage occasionally used as catering staging area for large summer parties. I also found that people are very grateful for unique extra storage, even if it is tucked into rafters and accessible only by a good pull-down step. Ladders require too much athletic skill and are awkward when schlepping stuff.

For this waterfront house in Milford, Conn., the author referenced the rip rap exchange, and hoon of the main house’s relocated six-lite sash leftover from its renovation. Saving one wall of the old 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.
PERIOD HOMES BUYING GUIDE TO
GARAGE DOORS

About This Buying Guide

In addition to suppliers of wood doors, a number of companies supply and manufacturer Garage Doors. Here are a few companies from across the U.S. that present 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

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 specialists 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, custom entry doors, garage door operators. Materials include mahogany, cedar. Write in No. 109

HAIN'S WOODWORKING fabricated this door, HWBDOH-HBTO-32TM, from clear, birch-framed western red cedar. Though the door appears to be a separate part of swing doors, it operates as one large overhead door with an electric door operator, which allows a large clear opening for vehicles. Write in No. 6640

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

HAIN'S WOODWORKING COMPANY, INC.
109 Arlene Road, Roselle, NJ 07203 • Ph (908) 241-9203 • Fax (908) 241-9293
E-mail: hahnswood@juno.com • www.hahnswoodworking.com

HAIN'S WOODWORKING COMPANY, INC.
109 Arlene Road, Roselle, NJ 07203 • Ph (908) 241-9203 • Fax (908) 241-9293
E-mail: hahnswood@juno.com • www.hahnswoodworking.com

Color catalog available with many design ideas.
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.

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 an 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 regular. It should feel solid and smooth, and evoke an atmosphere 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 better to place windows high, or make them sun-blasted, or even backed with 1/4-in. polycarbonate well-fastened to the structure. While it is likely the cobwebs and condensation will occur where there can't be cleaned easily, this double-layer extra security has deterred more than one thief.

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

The high overhanging front, low back, and unequal roof pitches of this authentic Beckony, Conn., Colonial-era carriage shed provided the design concept for the Madison, Conn., shed.
ICM 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 stained, French, pocket, art glass, insulated glass, and custom work. Write in No. 2614

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 01371

Custom-made interior doors constructed with mortise-and-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/manufacturer of all types of windows, doors, patios, & 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. 2310

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. 2310

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- chains, locksets, and door knockers.

ARISTIC DOORS makes a wide selection of mеж and rail doors.

Asellin SA
207-541-3626; Fax: 207-253-5359
www.asellin.fr
79102 Thoures, FRANCE

French firm specializes in traditional joinery. Period style doors and entryways in solid French oak, available with hand-forged hardware and beaded glass. Also, custom paneling, windows, pierce 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 m. thick, made of solid cherry or pine, and can be carved with any scene the customer chooses.

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

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

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

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

Workers from ADAMS ARCHITECTURAL WOOD PRODUCTS take precise measurements to ensure that the reproduction window will match the original. Write in No. 1263

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. 1263

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

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Hammond, OR 97121

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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. 1263
Manufacturers

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 proven millwork from 18th and 19th century architectural woodworking.

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

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

Historic Doors

Hendricks
Woodworking
P.O. Box 130 Kempton, PA 19529
Phone: 610-756-4877 Fax: 610-756-6171

WRITE IN NO. 3570

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.

***

H.C. WINDOW & DOOR Co.
Specialty Door Panels Shipped All Over The U.S.
Let us quote your next fenestration project.

Sub and door boxes are available in any type wood or custom size or configuration.

www.homeideacenter.com
216 Seaboard Lane, Franklin, TN 37067
(615) 371-8280 Fax: (615) 377-3385

WRITE IN NO. 1067

BUYING GUIDE TO
WOOD DOORS & ENTRYWAYS

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

Victorian East
856-546-1882; Fax: 856-546-1883
www.victorianeast.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. (See in No. 1101

WALLIS DOORS

270-489-2613; Fax: 270-489-2187
www.holleysweb.com/justd
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, finished, and leaded glass doors and windows 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, brackets, gingerbread parts, finials, creating 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. 7129

Matching cabinet 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, windows, & doors. All available in matching woods, finishes, designs, & woods, style & size.

Zeluck Architectural Windows & Doors
800-233-0104; Fax: 718-531-2564
www.zeluck.com
Brooklyn, NY 11234

Manufacturer, since 1921, of custom architectural windows and doors. Wide selection of glass, timber, bard, French doors, & other residential, commercial, or institutional work. Painted, stained, custom doors & complete entryways in mahogany, any specified wood.

AUTUMN 2000 • 82 • PERIOD HOMES
* Specializing in Custom Woods, Styles & Finishes

Designer: Trish Mazer
Mazer & Co.
Orange, CT

Photographer: Walter Smalling, Jr.

MANUFACTURING FACILITY/Indianapolis, Indiana  E-Mail: Corsicab@on-net.net  DEALERS NATIONWIDE 1-800-999-7606

Writing IN NO. 441

www.period-homes.com

The Internet Gateway to Historical Products & Services for Residential Architecture

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

CUSTOM ARCHITECTURAL METALWORK & LIGHTING FROM HISTORICAL ARTS & CASTING

SEE OUR DISPLAY AD ON PAGE 105.

WRITE IN NO. 1310

LONDON TILE CO.

Warm, Elegant & Beautiful Tough Enough to Take It.

65 Walnut St.
New London, Ohio
44851
419/929-1551
1-888-757-1551
FAX 419/929-1552

WRITE IN NO. 500

German Silver Sink Co.

Offers this beautiful reproduction.

A functional work of art in Timeless Handcrafted Elegance.

WRITE IN NO. 426

FOR EASY ACCESS TO FREE PRODUCT LITERATURE 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.geminibk.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 28- or 30-in. vertical bars, using tension on swivel joints. Authentic period designs are available in a range of metallic designer finishes.

GERMAN SIVER SINK CO.'s 20th 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.
313-882-7739; Fax: 313-882-7739
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.

GOOD TIME STORE gas & wood combination ranges from 1910-1930 vary in price from $3,950-$5,850. They allow the option of using wood buns as 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.gottimestove.com
Goshen, MA 01032
Authentic antique kitchen ranges and hearth 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, 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. 1510.

GOLDMAN ASSOCIATES distributes the Sub-Zero Wine storage unit, model #30, at left. With 14 shelves and an 147-bottle capacity, it is Sub-Zero's largest wine unit. All wine units include a blind display shelf with wood facing to showcase prized wine bottles.

Goldman Associates Franke Sinks
516-484-7800; Fax: 516-484-8711
www.ganny.com
Ridgewood, NY 11577
Distributors of high-end built-in kitchen appliances Sub-Zero, Thermador, Giggenhaus, Bosch, Wolf Gourmet, Franke, Best, Scotsman. Built-in appliances, stoves, range hoods, sinks, faucets, and countertops.

JEFFERSON MACK METAL offers hand-forged parts for spigot/waters in three styles. The parts are 18 in. long with a 1-1/2 in. opening.

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.

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

London Tile Co.
419-929-1551; Fax: 419-929-1552
www.londonatile.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. 309.

Maine Wood Heat Co.
207-696-5442; Fax: 207-696-5856
www.mainewoodheat.com
Norridgewock, ME 04957
Complete line of masonry heaters, fireplaces, and wood and coal stove castings made in Finland.

Mazri 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.
303-375-8220; Fax: 303-418-0595
www.mastercraft.com
Aurora, CO 80011
Manufacturer of wood kitchen cabinets.

Nic Kelly Signature Cabinets
503-288-7461; Fax: 503-288-7392
www.nic-kelly.com
Portland, OR 97217
Manufacturer of European frameless cabinets made from solid, hard-wooded plywood, with dark, hand-dyed, hand-finished finishes. The cabinets are made in large lots, as well as small quantities. Contact the manufacturer for more information.

Old Stone Works
604-826-9669; Fax: 604-826-9228
www.oldstoneworks.com
Mission, BC CANADA V3R 2W9
Heritage-style appliances: gas, electric, and wood cook stoves; also, heritage bathroom fixtures and plumbing accessories.
For over 80 years, we at Crown City Hardware have thought of all of our hardware as beautiful. Everything from hand-hammered craftsman pieces to finely detailed door knobs in virtually every architectural style.

To obtain our new 400 plus page catalog, please send $6.50 (refundable with purchase, add $3.00 for rush delivery) to: Crown City Hardware • 1047 N. Allen Ave Dept 00000 • Pasadena • CA • 91104

"Get lost in the Details"

SinkWorks.com

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 in contemporary ones. From our country workshops in northeastern Pennsylvania, we have designed and hand made sinks for locations as diverse as a New York City roof-top wet bar, Monterey and Nantucket beach homes and many, many other high-end applications.

Call us toll free at 877 SINKWORKS for more information or a free brochure, or visit our website: www.sinkworks.com. We can also be reached via e-mail at info@sinkworks.com.
Renato Specialty Products, Inc.  
800-876-9731; Fax: 972-864-8900  
www.renatos.com  
Garland, TX 75041

Manufacturer of wood-burning and wood/gas brick ovens, rotisseries, and char broilers, since 1981. Products can complement any decor and are suitable for indoors and outdoors.

Rhodes Studio  
415-641-8070; Fax: 415-641-1575  
www.buddyrhodes.com  
San Francisco, CA 94124

Precast, integral colored concrete countertops, tiles, furniture, and fireplace surrounds. Three custom finishes available; many sizes and colors.

Paul Decorative Products, Inc.  
212-252-0010; Fax: 212-252-0260  
www.pauldecorative.com  
New York, NY 10016

Designer and manufacturer of contemporary and traditional-styled faucets, fittings, bath accessories, door and cabinet hardware, and bathroom lighting fixtures. Products are designed with an emphasis on scale and proportion.

Sun Valley Bronze  
208-788-3631; Fax: 208-788-1306  
www.svbronze.com  
Hailey, ID 83333

Manufacturer of premium-quality bronze decorative hardware: specialist in door, cabinet, bathroom, and kitchen hardware, made to order. Knobs, lock sets, hinges, & knockers, door bolts, pull, plates, lever handles, cabinet hardware, keckplates, surface bolts, pocket door hardware, and more; in silicone bronze/white bronze. Write in Nos. 136.

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

Since 1940, firm designs, fabricates, and installs forged architectural and ornamental metalwork for national market. Residential and commercial. Custom finishes. CAD services. NOMMA's most award-winning metal fabricator. Stairs, range hoods, balusters, railings, newel posts. Metals include brass, bronze, aluminum, iron, and copper. Write in Nos. 123.

Sinkworks' custom copper sinks are as at home in an Arts & Crafts or period home as in a contemporary one. Write in No. 2628

SinkWorks

www.period-homes.com

Products and Services for the Residential Market
ABOUT THIS BUYING GUIDE

To create this Buying Guide, the Editors contacted suppliers of Elevators, Dumbwaiters & Lifts in our database of companies that provide torical products and services to our audience of design and building professionals. From companies' responses, the Editors selected the suppl-
ies you'll find on the right and on page 100 because y provide a good up-to-date cross-section of the

ries.

A pioneer in motorization, Auton uses remote-controlled motors to lift and lower TVs, projectors, speakers, and mini-elevators on four racks and pinions. Lifts, dumbwait-

ers, and vertical lifts. ADA-compliant. Write in No. 2617

www.auton.com

AUTON"s new lift system, specially designed for plasma screen televis-

ions, to lift with a load capacity of 200 pounds and operate with the touch of a button. Write in No. 2617

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Since 1955, Auton has allowed interior design-

ers, 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.

AUTON MOTORIZED SYSTEMS

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Phone 661.257.9282

FAX 661.285.3638

Beverly Hills 310.659.1718

Honolulu 808.734.1260

tvlift@auton.com

www.auton.com

Write in No. 2617
BUYING GUIDE TO RESIDENTIAL ELEVATORS, Lifts AND DUMBWAITERS

Concord Elevator, Inc.
800-661-5112; Fax: 905-791-2222
www.concordelelevator.com
Brampton, ON Canada L6T 4K3
Designer and manufacturer of a complete line of commercial and residential elevators, inclined wheelchair platform lifts, vertical wheelchair platform lifts, and stair lifts. Products are ADA complaint.

Gillespie Corp.
413-967-4980; Fax: 413-967-9534
www.gillespiecorp.com
Ware, MA 01082
Manufactures manual and electric dumbwaiter kits for home or commercial installations. Designs and manufactures custom residential and commercial models. Distributes a large range of residential elevators, passenger, commercial passenger, freight, and commercial and residential and commercial elevators. Products are ADA complaint.

Matot, Inc.
800-MATOT-32; Fax: 708-547-1608
www.matot.com
Bellwood, IL 60104
Founded in 1888, manufacturer of lift equipment for commercial and residential applications. Distributes a large range of residential elevators, passenger, commercial passenger, freight, and commercial and residential and commercial elevators. Products are ADA complaint.

Waupaca Elevator Co.
800-238-8739; Fax: 920-991-9087
1050 S. Gridley St.
Appleton, WI 54914
Manufactures and distributes a wide range of residential elevators, commercial elevators, passenger, freight, and commercial and residential and commercial elevators. Products are ADA complaint.

Whitco/Vincent Whitney Co.
800-332-3286; Fax: 415-332-0816
www.vincentwhitney.com
San Rafael, CA 94903
Company has been producing dumbwaiters since 1919. Distributes a wide range of residential elevators, commercial elevators, passenger, freight, and residential and commercial elevators. Products are ADA complaint.
Radiant Heating Systems are becoming a warming trend. A heating expert explains why.

Dan Holohan, HeatingHelp.com

t 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 s it may be beneficial. One way to get a general understanding of the possibilities is to conduct a little experiment. Take a ride over to your al supermarket and spend some time walking up and down the aisles. You needn’t shop a cart for this. Just take notice of those infrared thermometers in the Housewares aisle. Take note of the temperatu re. It’s comfortable, isn’t it? Next, wander up the real aisle. What’s the temperature? Seventy degrees Fahrenheit. Now, go over to Canned Fruits and Juices, click the thermometer again. It should feel fine. The Ai it should remain so over in Coffee and Tea. Try some Foods. Feel the chill? Check the thermometer. s change, right? The reason you feel so chilly in the Ion Foods aisle is because your body is toasting. Us like confetti at those cold freezer cases. Try the ting the bulb of the thermometer on your bare ear. Your skin temperature will be somewhere between 85 and 90 degrees, and here is the most important sentence in this whole article: Your body is half its heat by radiation. This is why you often feel chilly when you sit in a side seat on an airplane, or near the ice at a hockey game. The “cool” of your body’s “radiant heat” towards the outer environment causes you to feel uncomfortable. And it’s the way your body cools itself. Your body is constantly trying to lose heat through your skin, and it is the most efficient way to cool If you order over to the Deli department of the grocery store, I stand in front of the chicken rotisserie you feel the heat. What is a rotisserie but a food-circulating oven in one? And what is a radiantly heated floor but an ice-skate rink in reverse? Instead of circulating cold antifreeze through the pipes, we circulate warm air, and on a radiantly heated floor and see how marvelously comfortable you feel. The surface of that floor likely be the same temperature as you are — not 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 a room will seem cooler than in a house with any type of heating system. This is a key factor about radiant heat and the reason why the potential is so great. Diant heating systems can deliver an unsurpassed comfort of cooling at a ridiculously low operating cost. Skin heating a home with 110-degree F water?. We yet most builders have no idea how they work.

eat doesn’t rise!

cient heating systems have more to do with the heat from the human body than they do with the heat s of the home. The heat you feel when you walk front faces and warm objects you’ll feel comfortable because your body is an 85-degree radiator. For example: x you ever waited for a restaurant valet to bring your i cold winter’s night? And do you wander if you stand near of those electric or gas-fired radiant heaters? The temperature might be below freezing but you’re warm because of the radiant energy. It was ming from above — just like sunlight. Heat doesn’t rise.

But heat sure does, and that’s why we have to put much insulation in the ceilings of the homes that have the other types of heating systems. A furnace, for instance, may heat the air to 90 degrees F. That hot air rises to the ceiling. There may be 0-degree F air in the ventilated attic on the other side of that ceiling. And e air travels toward cold, there’s going to be a tremendous amount of air movement through the 90-deg e F side and the 0-degree F side.

Now, let’s consider radiant energy. It moves through s without heating it. Only the solid objects get hot. That’s why the air is at a rate of the temperatu e’s refreshing crispness. The air temperature near the ing may be 66 degrees F, and yet everyone in the room is comfortable. And if the air temperature near the 24 degrees F cooler than it is in a home th a furnace, there will be less heat loss to the ventilated attic. Also, with very little air moving past windows in a radiantly heated home, you lose less heat to infiltration. Plus, because radiant systems operate without blowers that can offer over-pressurize a home, there is less heat lost to infiltration.

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. (Thanks 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 at least 30% to 35% and in some instances, 40%, that required for a conventional radiator system designed for a comparable building. In a 12-room Europea school building, with one wing radiant 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 operations.”

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 homes. Imagine that. Furthermore, the 30% monthly savings will go a long way toward paying for the independent air-conditioning systems. Heating and air-conditioning are separate things and the location of these systems 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 not 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 30%. 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 whether or not you’ve installed a moisture in the floor, 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 thermostat 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 for the floor. This happens when there is a urethane finish on the floor and the floor is made from laminated solid wood. The finish actually “gives” 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 “pondization.” 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 heating 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.
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.

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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 keeping with the Greene's 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.

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

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

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

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

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 Architects Forum, and also attracted restoration commissions that drew him into a devotion to Arts & Crafts. One client asked him to restore a Stick-Graftsmen House (No. 78, to be exact), down period murals on the walls, while another was converting a 1903 Richardsonian/Graftsmen railroad station into a restaurant with far-flung extensions. Both buildings, the architect says, "were lig..."
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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—wasolation 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 areas for automobiles by expanding or period design 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. Considerations about this room have changed in the last several decades. Mrs. George Vanderbilt at Baltimore, the grandest private house in America (completed in 1895), bathed in a room that is not particularly impressive or comfortable. The spaciousness 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 comfort that one is tempted to spend the day, 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. The 1920s kitchen was a place 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 glacial formal and plastic. It is a retreat away from the latest conveniences, but 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. Kitchens and bathrooms 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, but it is now receiving unprecedented architectural treatment befiting 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 simply disappeared or is undistinguished by another room, such as the living room or library.)

Other changes to the domestic program reflect the increasing privatization of social activity in America. Formerly, the entire family would be out in public in order to be seen. Now it is far more common to spend time in the house, 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 a showcase model for entire wings of new houses with all the latest in recreational facilities. Of course, Baltimore 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 informative 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 form 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, and these are far more easily modeled after his examples. A bedroom is still pretty much a bed; a serene retreat; and the den or library is still for reading and reflection. Entry halls and staircases still function as they always have. For rooms we can go back to Edith Wharton and Og Codman’s 1897 book The Decoration of Houses and their descriptions of such rooms to be entirely useful and wearable today. Here the designer or her owner can reflect that the period styles offer a continuity and change, and that both imitation and innovation are essential to the practice of any transient art.

Though we cannot know what changes in grammatical needs may be coming in the future, interesting to observe that as technology has affected every aspect of our lives, many people express increasing desire to have home environments suggest unchanging, traditional aesthetics. As we have already seen, some houses have become more playful, some have become more complex, and many have become more complex, and many have become more complex, and many have become more complex, and many have become more complex, and many have become more complex.
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 whisk 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. Difficulty entering maneuvers 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 radius. Several publications like Timeavers 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. 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 where 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 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 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 framing 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 confidence that his solution is "as good or better" than what was described on the drawing. One must be especially careful designing the waterproofing of below-grade structures and flat roofs believe all membrane manufacturers warrants exclude residential roofs, though some roofers might give short extensions of the standard one-year contractor's guarantee. However, you can design the and see that they are built as intended. Clients will leave it up to the builder in order save the architect fee during construction desired whatever they get.

Summary
A closing thought on the chosen period style for 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 MLA specializes in antique building restoration and new homes which remember the past.
"subjective in the description," Orpin also suggests "the more detailed the grade, the better."

Samples

While from grading, companies will often send samples ample collections, free or at a small cost, to potentials. This can be a valuable tool, but the nature antique lumber is such that the individuality of each piece it is priced over uniformity. Samples can never tell whole story, and, as Jonathan Orpin says, an "age floor is a mosaic, not a single piece of wood." He best that can be expected from a sample is that it will give an idea of the kinds of pieces that will go other to make up the mosaic.

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

Ting

Firms have extensive and detailed sorting processes and it is important for a specifier to have some knowledge of the steps involved. Sorting usually begins he demolition site where likely pieces are chosen, then identified, and basic structural examinations place. The real inspection often takes place once lumber has been gathered and taken to a firm's ls. Cleaning and denailing allows the supplier to sort the wood more closely, and it is here that the process of grading begins. The lumber is inspected as it is milled, and even as it is packed, into boards. For instance, in some of their most esteemed people working as packers.

Many firms sort and grade on a job-by-job basis, and for some suppliers the sorting and grading ess is indistinguishable from manufacturing. This 2 careful approach means that the character of ii piece is developed throughout the manufacturing process.

Finding the Perfect Match

The most important aspect of the antique- the industry, for both specifier and client to understand, is that it is a highly specialized field. Suitable suppliers and manufacturers will treat the project on a wholly individual basis. Firms are playing not only a durable and beautiful material, history and character, and, while these things are re, if not impossible, to quantify, a good firm will buy into account when working towards finished product.

An antique wood floor is a custom project like no other and is an order for a project to be a success, flexibility and understanding on the parts of the sup. Sup, specifier, and client are essential. If specifier client have a basic understanding of the material I a strong idea of what they want, they can expect find firms that will work with the greatest of care to produce a unique and beautiful floor. It is simply matter of finding the perfect match of firm, material, and project.

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-sea- son 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.

Crownwood and Heartwood

Wood texture depends on cell structure. Samples of crownwood are from 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 part in its 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 gypnospermae, 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 pack of the structure of a warehouse for 150 years. This means that much of this reclaimed material is of the 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 sumptus. 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-Schulz’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 accommodate 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 arrangements of rooms and spaces provided for them. This broad set of attitudes might be called our ideal domesticity, a concept that changes over time: 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 following centuries. Ideas about how to live a organized 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 being 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 them.
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