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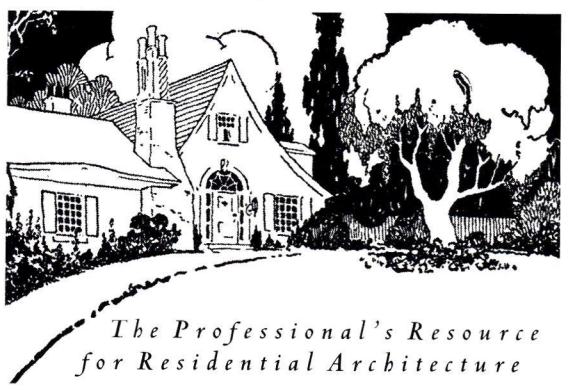

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THE COVER: Long Hoeft Architects in George-n, Col., is in its seventh year of renovating this 1876 ›ert Roeschlaub house as its office and the partners' dence. See page 20 of this issue for the full case history.
o: Povy Kendal Atchison

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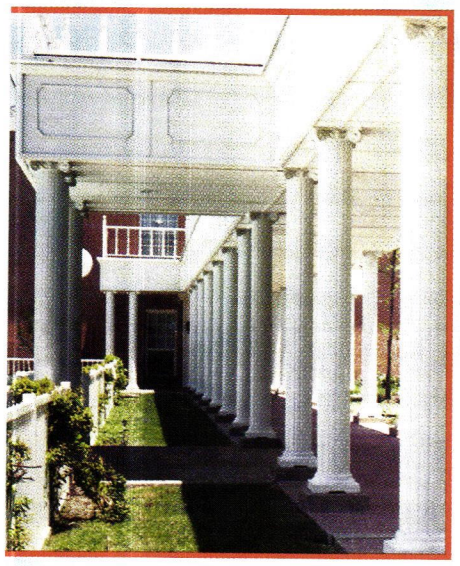

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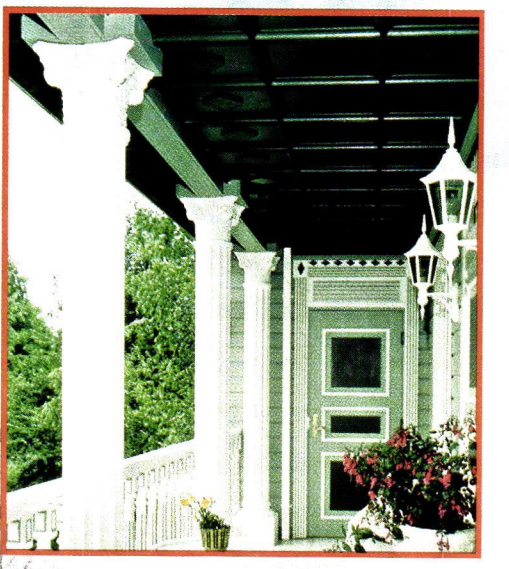

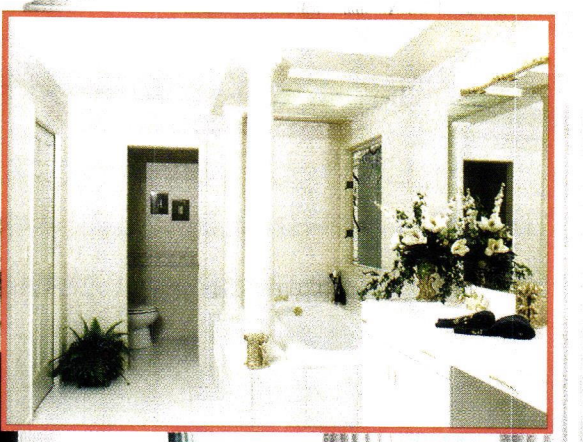

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WRITE IN NO. 5008

Special Theme Issue: Victorian Style - Old and New

The Victorian Revival is now in full swing, as Interior Designer Jean Dunbar amply documents in the December 2000 issue of *Preservation* magazine. When I founded *The Old-House Journal* back in 1973, the term "Victorian" was a synonym for bad taste; in 2001 it's a hot sell word. When today's advertisers want to evoke domestic comfort in their print ads and television commercials, most often they use a Victorian house as the quintessential symbol of "home."

Fascination with Victorian houses started slowly the 1960s and '70s as a few individuals began loving restoration of these "white elephants." But as photos of these meticulous restorations began to filter into pages of the shelter magazines, growing numbers became entranced by the visual richness and sophistication of the late-Victorian era. Enthusiasm for Victorian dwellings grew so rapidly that today there are not enough original Victorian homes to go around. Construction of new neo-Victorian houses is now one of the main trends in both the spec-builder and custom-home markets.

Hundreds of suppliers have emerged to serve this burgeoning demand for Victorian-style products and services. Some of the Victorian reproduction products are as well-designed and well-crafted as the 19th-century originals. Other replicas are junk. In this issue, the Editors have surveyed the entire Victorian Revival market to showcase the best of what's out there — for both historic restoration and new construction in period styles.

Mastering the proportions, massing, and details of the Victorian style is hard enough for most contemporary designers. But even when these elements are handled correctly, all too often you see Victorian houses, both old and new, painted with all the subtlety of a circus clown. Neophytes often wish to celebrate every molding and change of plane with a different color. Polychrome color schemes are an art unto themselves, and if you don't have adequate in-house skills there are color consultants (some of whom are listed in our Buying Guide, pp. 57-70) who can help avoid inflicting more "Circus Wagon" houses upon our land.

To kick off this special issue on Victorian style, we're saluting Bruce Bradbury who, more than any other individual, is responsible for igniting the current enthusiasm for Victorian design and decoration. As you'll see, Bruce not only practices historic replication, but also infuses the Victorian sensibility with his own fresh insights, vigor, and imagination.

— *Clem Labine*

PROFILE: BRUCE BRADBURY

Irrepressible Revivalist

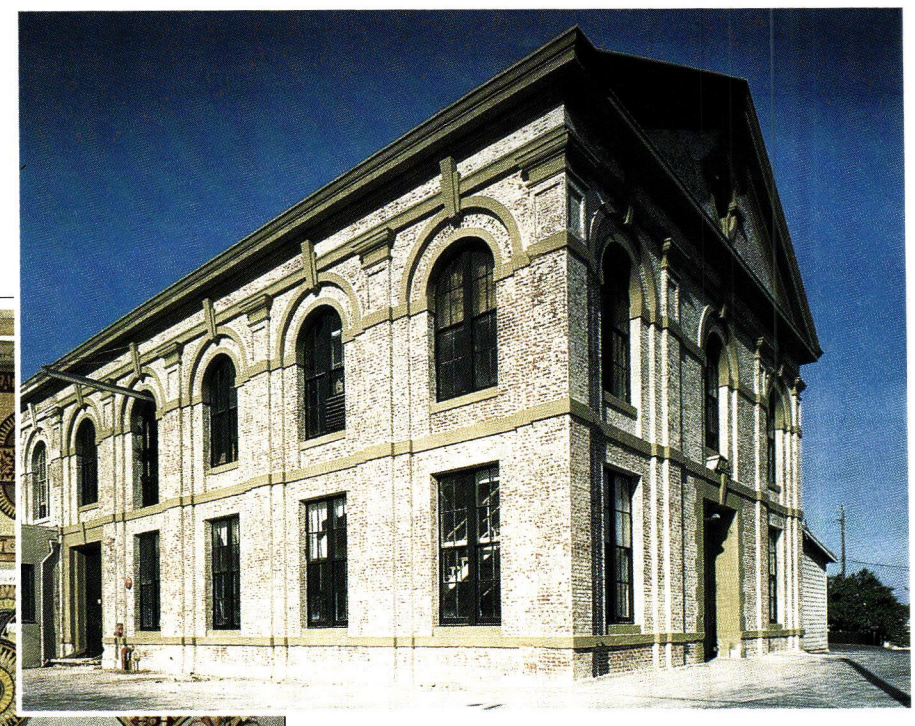
Bruce Bradbury, a unique combination of business visionary and insatiable aesthete, is the primary muse of the modern Victorian revival. But this intellectually restless ground-breaker keeps digging ever deeper into design history for treasures that can please modern appetites.

by Eve M. Kahn

Bruce Bradbury is about to revolutionize the art of wallpaper-making, yet again. His 20-year-old company, source of the world's greatest variety of historically accurate Victorian and Arts & Crafts papers as well as the only supplier of modular room wallcoverings from these stylistic realms, will soon release a collection that can be scaled to any client's demands.

Within a few months, the customers of Bradbury & Bradbury (so named because Bruce's father Jerry has helped ship catalogs throughout the decades) will be able to order not only such long-time hand-silkscreened favorites as Eastlake sunflowe wainscoting and Neo-Grec damsel ceiling ornament Arts & Crafts scenic friezes will also become availabl at any size a new or vintage room requires. A digita printer meant for sign manufacturing will pump ou the pigmented designs, adding subtle linen or leather texturing or airbrush-like gradations wherever histori cally appropriate. Never before has such custom adap tation been possible in wallpaper history, not eve among makers catering to the highest-tech of tastes.

Yet, when encouraged to boast about his innova tions, Bradbury remains characteristically focused o



Bradbury & Bradbury operates out of an 1870s former army base 30 miles from San Francisco. The current factory was part of the American military's first outpost on the west coast. Photo: Linda Svensen

Bruce Bradbury in a customary pose, amid expanses of freshly printed wallpaper strips. *Photo: Linda Svensen*

continued on page

JCE BRADBURY, continued from page 6

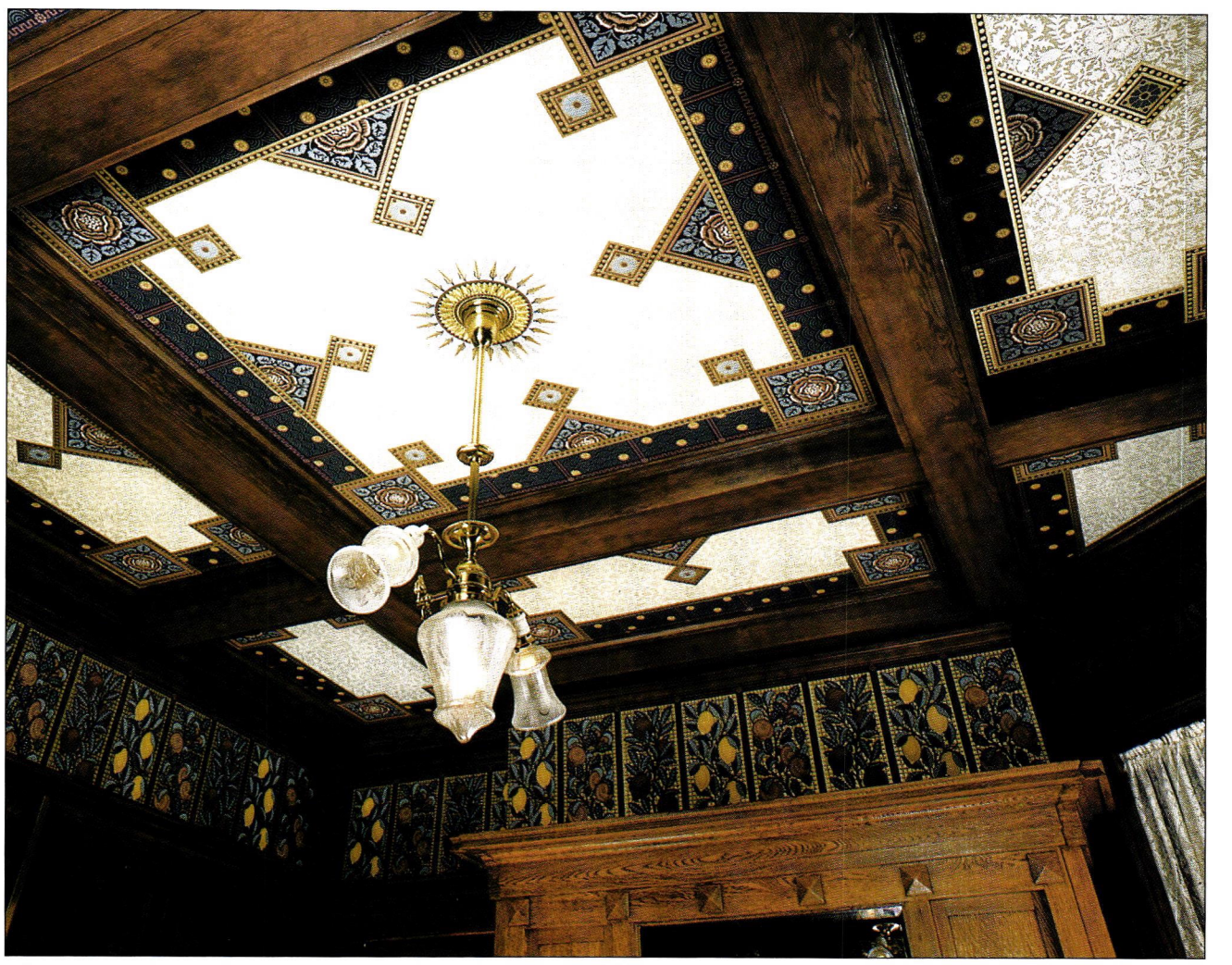
next ambitious goal: "We're putting together sual database of classical wall and ceiling orna- nt," he begins. "It will have every manifestation classicism from the Greeks and Romans ough the Victorians to the present, from every ntry, to give us tools for reconstructing the e. I'm doing a lot of research in Russia now, ause the Romanovs had so much fun with all classicism—and so much money. I keep an rtment in St. Petersburg; I go there twice a year, I hang around the Hermitage all day, studying ry moulding, every rosette, or I go out to the aces in the countryside or to Moscow. I love ng there, I love everything about it. I even drink St. Petersburg water. It's orange; I think of it orange crush."

This ascetic aesthete has long enjoyed surviving hout luxuries like bottled water, even though company now cranks out 15,000 rolls of paper ear, takes in $1.7 million in revenue, and charges to $90 per toothsome, luxurious roll. The npany founder himself lives in a 12-x-12-foot om in a forgettable farmhouse in Napa, not far m his former military outpost turned factory. wallpaper in sight at home, "just tons of ure, patterns in the fields, patterns in the sky, terns in the grass," he says, in his typical olar-borderline-hippie-yet-with-a-sense-of-ir y mode. He owns not much more than a bed, a sser, and a car. He used to own a house designed paradoxically, Skidmore, Owings & Merrill, t he sold it a few years ago so that he wouldn't l encumbered while scouring the world study- classicism's many facets. The farm, he goes on, a kind of co-housing set-up, with a group of ative types, some of them in the film industry ming up from LA to escape. We share seven cats d two dogs. It's like going back to the '60s cept everybody has some kind of income, and body's called Birdfeather."

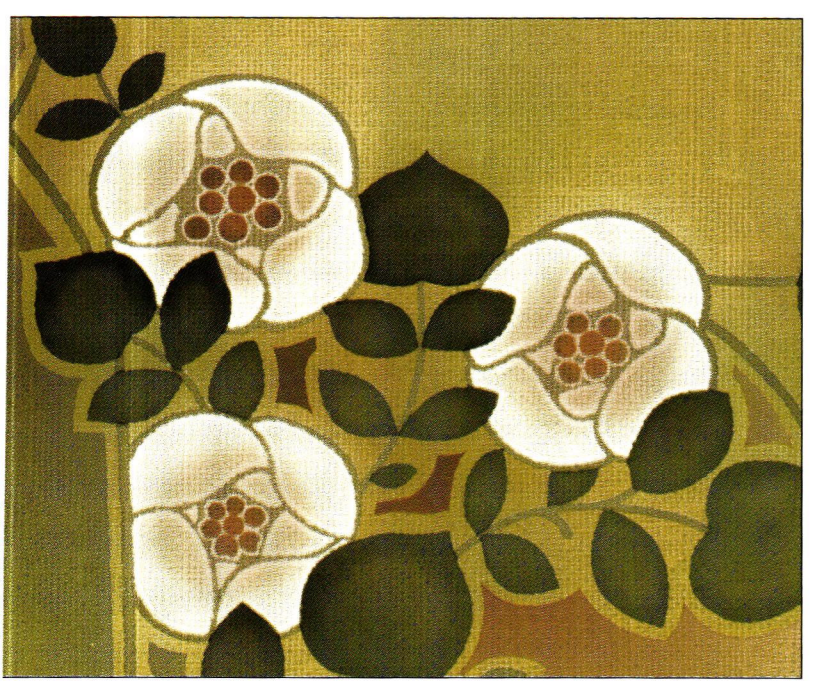
sychedelia

ose restless '60s in fact inspired him to found company and the operation has since become firmly rooted in its mission that it has never scontinued a single pattern. ("We tried to, early , and people got hysterical; they'd been waiting r years to order some particular design; they were ving up for it, or paying off their kids' tuition.") rn in Maine 53 years ago, he descends from tato farmers. "I'm a genetic mutation," he says. a self-described "introverted, other-worldly d," he dreamed at night of glorious rooms full ornament; and at 13, he saw his first tangible presentation of his fantasies: a Rossetti painting a school library book. "I just lost it totally. I cided this is the way things should look," he calls. His parents humored him: "They were sure would settle down and be a lawyer or a doctor meday. There's a long tradition of tolerance for centricity in New England." But instead of set- ng down, he quit an alternative college in Florida ter one year and set off on a decade of wandering.

Bradbury's art department modeled the Adelphi frieze after Walter Crane's influential late-Victorian designs, and based the Sweet Briar wallpaper (from the Woodland roomset) on William Morris inspirations.



This ceiling design draws on various Bradbury roomsets: the central rosette comes from the Anglo-Japanese line and the corner rose blocks and the Pomegranate Panels frieze are part of the Morris collection. Photo: Douglas Keister



he machinery that will generate the new scalable papers is a printer originally designed r sign manufacturing. It can produce a great degree of detail such as the application of ubtle airbrush-like gradations and, as shown here on the Eleanor frieze, linen texturing.

"I just wanted to see the world," he says. He stopped in San Francisco, intending to stay only briefly. "We drove along Haight Street, and there were all these Pre-Raphaelite-esque girls in long flowing gowns," he remembers dreamily. "All my life I'd felt like someone from another planet, and suddenly I was thinking, 'Whoa, *this* is the planet I'm from.'" He worked happily for a few months as a janitor and then left town just as the utopian atmosphere started to sour. "Heavy drugs came in," he says, "and suddenly people were stealing from each other." He fled first to England, where he discovered the Tate Museum's Pre-Raphaelite collection and the wallpaper riches of the William Morris House Museum outside London. For the next few years he shuttled between increasingly exotic places like Egypt, India, and Crete, and low-level jobs in Florida, where he earned enough to finance his travels. Everywhere he went, he added to a mental storehouse of images that he would later apply to walls. And he always managed stopovers in London to visit the collections at the Victoria and Albert Museum.

"The papers there, oh God, they put me into a hypnotic dream state. I felt I could absorb them into my bloodstream." But not until he found himself stranded in an abandoned Himalayan village in 1972, with no money and almost no food, did his concept of his own future crystallize.

Piano Man

Sitting on a rock wall surrounded by lush Indian countryside, he had a certifiable vision: He saw himself playing three tiers of keyboards, producing beautiful

continued on page 118

Victorian Revisited

The complexity and richness of Victorian decoration can be quite daunting for contemporary designers attempting adaptive restorations or modern interpretations. Museum houses, such as the Glenview mansion at the Hudson River Museum, are immensely valuable study documents.

by Dan Cooper

For the better part of three decades, the Victorian Revival has lead the preservation movement in North America. There's been a lot of superior, well researched work, but those of us in the trade have also seen some pretty horrible interpretations of the Victorian interior. The scholarly types usually (but not always) produce fairly accurate settings, but as Victoriana was dummied-down for the masses, bizarre things began to happen: Inappropriate and excessive use of spindles and brackets. Brothelesque wallpapers. Dinky moldings.

Somewhere along the line, Victorian started to get a bad name. Architects who specialized in the style and aspired to greater things would euphemize it as Nineteenth-Century Architecture in a vain attempt to avoid being lumped in with those who were gleefully tacking frilly bits onto anything that didn't move.

It got to the point where you could just hear the general contractor telling his carpenter "Vinny, throw a bigger spandrel on that gable! It'll make it even more Victorian!"

But a rose by any other name is still Victorian. And be it Good, Bad, or What-were-you-thinking, the style endures. So let's clear up the main misconception about things Victorian:

Interiors of the Victorian Period were not necessarily more ornamented than those that preceded them. Anyone who has been to Versailles or Brighton Pavilion is aware of this. Conversely, the Shakers were Victorians. (And we know how over-the-top they weren't.) Each historical period's design runs the gamut from plain to fancy, and Victoria should not be the whipping-girl for excess. Yes, residents of 19th-century North America often employed a lot of pattern and color in their homes, but just as today where you might find your neighbor's house appalling (or vice-versa), there was good and bad design back then as well.

The Great Divide

Realizing that the Victorian period (1837-1901) consisted of many styles is essential in creating a credible interior. The era is usually divided into Early and Late Victorian, with the split occurring at 1870 or so. Early Victorian includes the sub-styles of Gothic, Elizabethan, Rococo, and Renaissance Revivals. Late Victorian is sectioned into Modern or High Gothic (often referred to as Eastlake), the Aesthetic Movement, and Queen Anne, all of which slowly morphed into the Colonial Revival and/or the Shingle style, towards the end of the century.

It's important to bear this schism in mind as one designs an interior, for there were many changes, some drastic and others subtle, as the century's stylings evolved.

The fireplace mantel was the focal point of most Victorian rooms, due as much to its design as to its being the source of hea The mantel's ornamentation s the stylistic tone for the interic Mantels, or more specificall fireplace surrounds, were usual fabricated from wood, stone, cast iron, the latter being eith enameled black or faux-painte to resemble slate. The firepla opening itself was square or re tilinear, with the exception those installed during the Ro coco Revival of the 1850s an '60s, which, as a rule, had a sem circular top. During the Shin gle/Aesthetic movement, the were also some fireplace oper ings comprised of broad arches

The wall-space above th mantel was often filled with a overmantel mirror of an arch tectural nature (meaning that rested directly on the mantel it self and was heavily framed an ornamented in a manner corre sponding to the room). It migh be tilted out from the top at slight angle so that the image the chandelier would reflect to wards the occupants in an im pressive display. These over mantels were gilt or finished t match the surround. After th 1870s, the fireplace/overmante became a cohesive whole. Fire

continued on page 1

This period photograph shows the original parlor interior of Glenview. It was the main piece of evidence in determining how the room should appear, along with a few paint samples and a tiny piece of fabric from a chair. Careful examination by the restoration team headed by Architect Page Ayres Cowley, and experts in each field were able to glean much insight from it.

The restored parlor of the Glenview Mansion at the Hudson River Museum, Yonkers, N.Y., in all its glory. Note the harmonious blend of fabric, wallpaper, and carpeting. The furniture and statuary are arranged in the manner appropriate to the time period. The period lighting, on loan from several New York museums, reveals the importance of selecting the correct fixtures for an interior.

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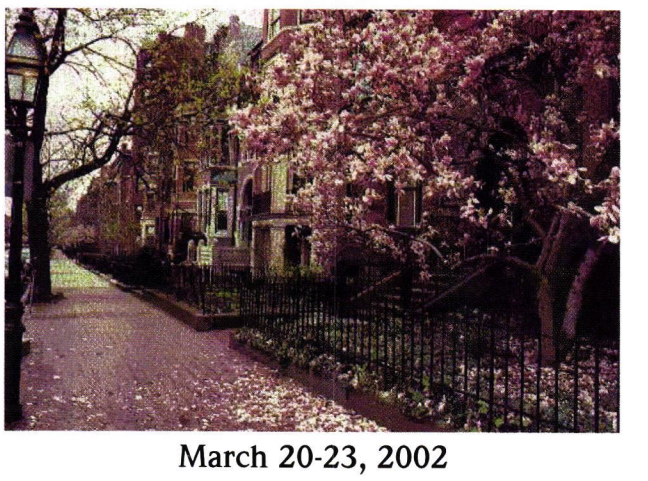

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THE VICTORIAN STYLE, continued from page 8

place surrounds were often designed with integral overmantels that commonly included etageres and mirrors.

The species of wood used in interior trim evolved along with the interiors in the 19th century. Prior to this time, most middle-class woodwork was paint-grade, often grained in imitation of hardwoods such as mahogany and rosewood. While painted woodwork remained popular, black walnut became the finish trim of choice for architectural applications and furniture in the 1840s, along with a lesser amount of chestnut and oak. This lasted until the 1880s, when oak, cherry, and chestnut rose to the forefront. Due to the American Centennial of 1876, the reddish tones of 18th-century mahogany became desirable. Mahogany itself was used, but because of its expense, poplar and other "whitewoods" were often dyed to imitate the tropical wood's appearance.

As with any period revival, scale and proportion of all architectural elements must be taken into consideration. Victorian door and window casings were seldom less than five inches in width. Crown moldings were heavy, with a least a picture molding denoting the transition between ceiling and wall. Windows themselves were fairly tall, and the sill height was much closer to the floor that in present-day housing.

Victorian ceilings are known for their heavy cornice moldings made from wood or plaster and often feature center ceiling medallions. Their decorative elements changed with each decade's styles and could be simple or very ornate, depending on the budget and taste of the builder. Until the advent of gaslight, there was little painted decoration on ceilings as they became dirty very quickly due to the soot from oil lamps. As the clean-burning gas lighting became the predominant fuel and ceilings didn't have to be repainted quite so often, stenciled and wallpapered treatments became increasingly popular. The phenomenon of the decorated ceiling started to wane with the advent of the Colonial Revival, and many ceilings became white again towards the turn of the century.

The most common wall treatment of this time was wallpaper. Because most walls of the period were comprised of three-coat plaster over lath, the curing time of the plaster (before it could be painted) was 6 months to well over a year. Since the would-be occupants usually wished to take up residency immediately, wallpaper was the solution to staring at white walls for a rather long time.

An additional part of the Glenview restoration was the repair of the huge laylight in the Daniel Pabst-designed stairwell. The trim is th epitome of Modern Gothic stylings.

The front exterior facade of Glenview in a period photograph: Because it was built on the cusp of the "Great Divide in Victorian Design," the house still retains a Second Empire massing, even as the interiors displayed the delicacy of the Aesthetic Movement.

Early-Victorian papers were usually a single pattern that ran from baseboard to ceiling, frequently with a large pattern and repeat. There were some friezes, but the use of multiple wallpaper patterns didn't reach a frenzy until after 1870. The Late-Victorian period witnessed what was known as the "rise of the dadocracy" where wall treatments were divided into a tripartite theme of dado, fill, and frieze. The dado is the area below the chair rail, usually the darkest in tone of the three sections. The fill is the broad area above the chair rail. It's capped by the frieze border which is usually the fanciest element in the design and ranges in depth from nine to 18 in. or more. Today, a common mistake amongst the uninitiated is to select a fill that is darker than the dado, giving the room a "top-heavy" look.

The color palette of the Victorian interior changed radically over the course of the century, and once again, the hu utilized depended on which side of the great 187 divide they fell. From 1830 to 1870, colors were muc stronger and primary-based jewel tones, while the R form and the Aesthetic Movement's hues were muc more delicate and tertiary-based. In other words, tl clear colors of ruby, cobalt, bright yellow, and pu green suddenly became terra cotta, peacock blue, la ender, and sage. This also corresponds to the leaj made in the quality of interior lighting, for as lightir became brighter, colors did not have to be as loud t be seen in dimly lit rooms.

A quick aside about coordinating colors: Victoriar (and their predecessors) used many more colors in the interiors than we do today. Contemporary design tenc to use one or two shades in a room, which Victoriar would have found bland and lifeless. Try to incorpc rate a greater variety of colors, even in very subt amounts, in your interior palettes.

Windows, Floors, and Lighting

Window treatments entered the era with an abundanc of fancy swags and cordage. As the 1870s progressec draperies simplified and became simple fabric panel hung with rods and rings. Fabrics could coordinat with upholstery, but did not have to. Matching fabri and wallpaper were seldom seen at this point in time

The treatment of floors changed in the 1870s a well. Prior to then, most floors in the public areas c houses were carpeted wall to wall, either with ingrai or Brussels carpeting, which was woven in narrow strip and then sewn together to create the floorcovering Hardwood floors became popular with Eastlake's in fluence, and wall-to-wall carpeting yielded to area rug of the previously mentioned materials, as well as Ori ental rugs. Wall-to-wall applications did not becom extinct, however, and were still found in some parlor and bedrooms until the end of the century.

continued on page 1

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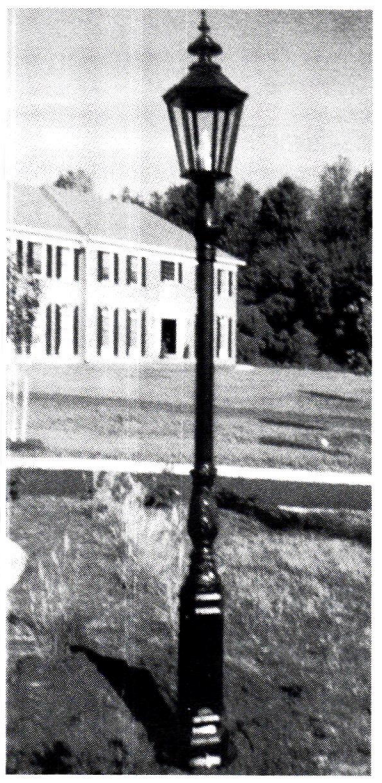

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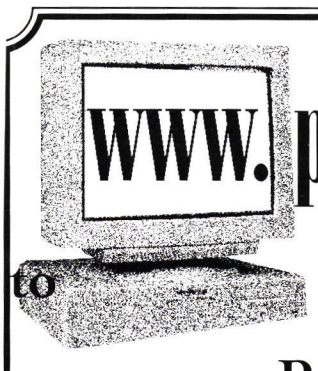

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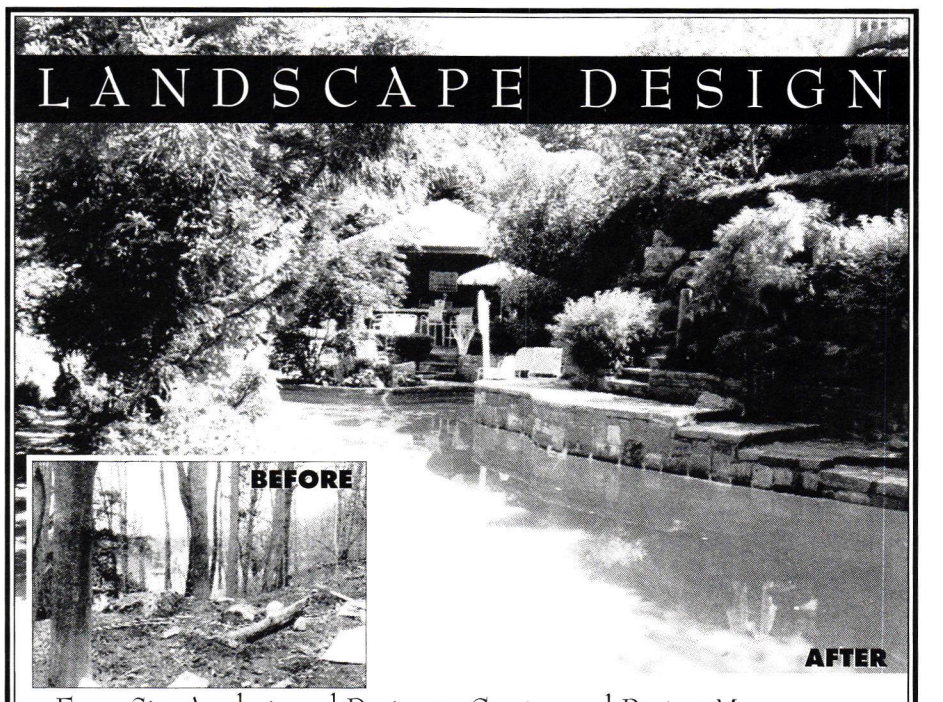

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THE VICTORIAN STYLE, continued from page 10

Victorian lighting was always based around a central ceiling fixture. Kerosene and then gas were the common fuels, with electricity not coming into its own until the final decades of the era. Even then, it was considered unreliable, and "gas-electric" fixtures abounded. The alternating arms that point up for gas and down for electric may identify these combination fixtures. Period lighting has become increasingly scarce and valuable, and many manufacturers are creating excellent reproductions to fill the void left by the diminishing supplies of antiques. A caveat for the would-be designer: Do not scrimp on lighting! Under-scaled and shoddily made lighting fixtures will detract from the authenticity of the room as much as inappropriately sized woodwork.

A Case in Point

A spectacular re-creation of an 1876 parlor was recently executed at Glenview, the Hudson River Museum in Yonkers, N.Y. The mansion was the leading edge of design when it was built, and still retains its original ebonized library and Daniel Pabst Modern Gothic Entry Hall (the term "entry hall" being a bit understated, as the room appears to be as big as a ranch house). The parlor had been converted into a gallery space for the museum. Everything was over-painted white, and the mantel was missing. The main piece of documentation was a period photograph of the interior and a few tiny pieces of forensic evidence. Working with these, and period documentation, architect Page Cowley of Page Ayres Cowley Architects LLC of New York City describes how she and her team of experts were able to transform a stripped-down space into a brilliant example of a residential interior.

"On-site examination of the woodwork and trim revealed original paint colors and where clear wood finishes were used. We were fortunate to discover a small area of decorative ceiling painting. When taken in context with the other ceilings in the house, this fragment gave us a very good idea of what the ceiling would have looked like."

As far as determining soft furnishings for the room, Cowley added, "On one of the chairs, we found a piece of fabric that set the theme for the Scalamandre upholstery treatments."

Cowley noted that producing the wall treatments took a great amount of detective work. "By referencing the period photograph of the room, and working with the design archives of Arthur Sanderson and Sons, the successors to the firm whom we feel may have been the original designers of the wallpaper, we were able to select close matches to the original papers, which appear to be based on the designs of Bruce Talbert, an English designer of the mid-19th century."

In selecting the floor treatment for the parlor, Cowley turned to J. R. Burrows and Company and their archives for the Wilton carpet, which is an authentic reproduction from this period.

The elaborate mantel in Glenview's parlor incorporates the original tile surround. Note the detail of the complementary wallpaper patterns that were created using the period photograph and the archives of Arthur T. Sanderson and Sons of England. Peacocks were a frequent embellishment of the 1870s. *All photos courtesy of the Hudson River Museum*

The parlor at Glenview is an elegant example of how color and pattern may be combined without being excessive. There is restraint and taste in its execution despite its delightful abundance of ornamentation. Re-creations such as these will hopefully educate and n longer force Victoria to reside in houses of ill repute.

Dan Cooper is a freelance writer and business manager for J. R Burrows & Company. He has been enchanted with Victorian since his conception.

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WRITE IN NO. 527

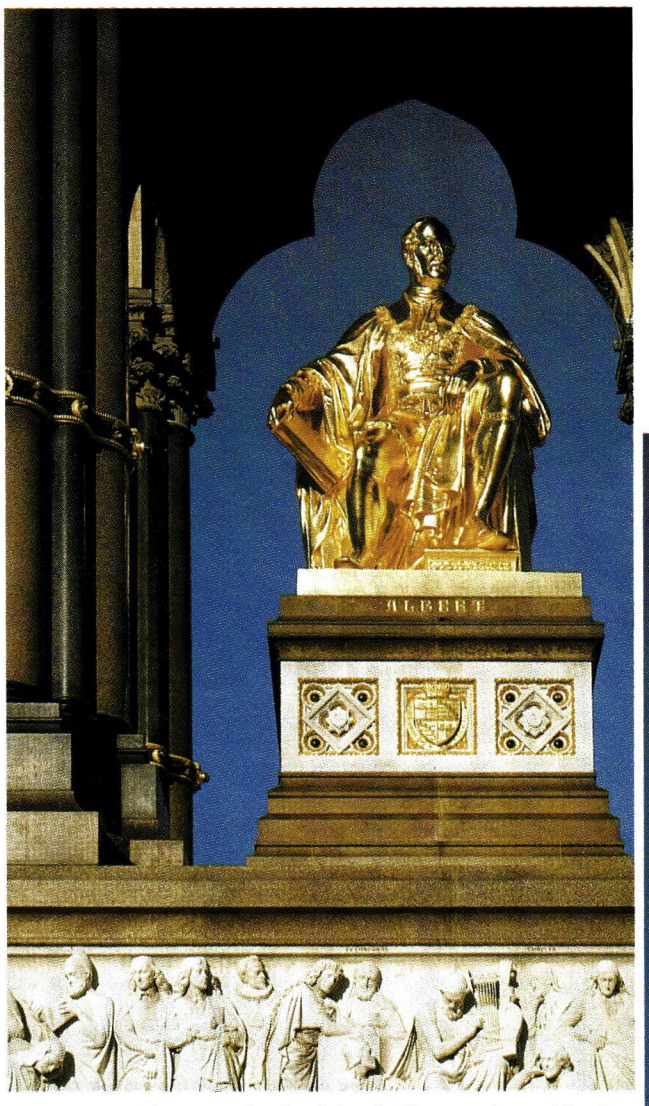
Sheltering Albert

How an uplifting and era-epitomizing symbol of sorrow was designed, built, allowed to disintegrate, and brought back to its original Victorian flamboyance.

The Albert Memorial: The Prince Consort National Memorial, Its History, Contexts, and Conservation
Edited by Chris Brooks; Yale University Press;
800-YUP-READ; www.yale.edu/yup/
456 pp., 312 illus.; $65; ISBN 0-300-07311-9

The title is typical British understatement. It should also have included the phrase "A Ripping Good Yarn." How many other histories of civic memorial construction could come with tales of stylistic squabbling, egomania, and an inordinate number of business bankruptcies and untimely deaths among the contributing artisans?

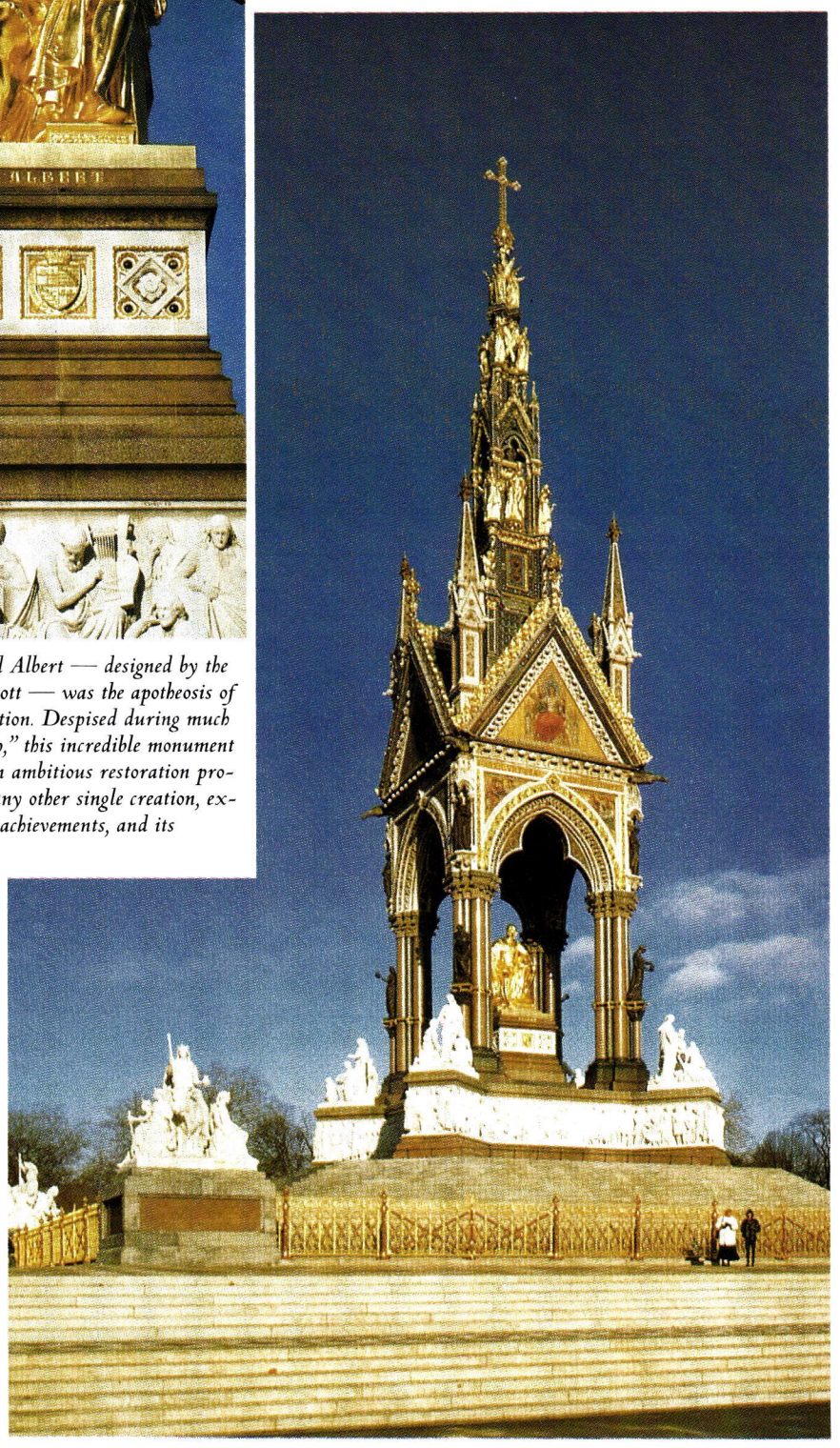
Likewise making for gripping reading is the behavior of Britons toward the monument after its unveiling: How many other memorials have summed up the tastes and aspirations of their times so thoroughly that they were at first deemed the noblest monument in Europe, and then declined within a few decades to London's chief architectural joke? And how many public attractions have recently undergone multimillion-pound renovations ending in fireworks displays for the Queen?



Queen Victoria's memorial to her beloved Albert — designed by the great British architect, George Gilbert Scott — was the apotheosis of Victorian Gothic architecture and decoration. Despised during much of the 20th century as being "over the top," this incredible monument again shines forth in all its glory after an ambitious restoration program. The Albert Memorial, more than any other single creation, exemplifies the Victorian Age, its material achievements, and its intellectural and spiritual aspirations.

Twelve scholars contributed essays to this volume, on topics ranging from Victorian portraits of Albert to careless repair work on the monument throughout most of the 20th century. The editor kept the prose consistent, jargon-free, and detailed but not overbearingly so. The essayists almost never repeat each others' information, and they're even witty despite the potentially dour subject matter: For instance, the historian Gavin Stamp notes that the memorial's overextended architect, Sir George Gilbert Scott (1811- 1878), took on so many far-flung Gothic projects during his career that he is alleged to have once telegraphed his office from a provincial railway station to ask, "I am in Coventry. Why?"

The widowed Queen Victoria had approved Scott's memorial design in 1863, after rejecting a number of Renaissance-inspired proposals, because its every detail symbolized some accomplishment of her departed beloved. Its soaring Gothic form and richly worked surfaces evoke a medieval saint's reliquary partly in tribute to Albert's piety and devotion to family, which had come as a relief to Britons weary of the scandalous Georges. Its frieze reflects the Prince's omnivorous interest in the arts and engineering: Carvings portray artists and architects of many nations and all eras dating back to ancient Egypt (and excluding only a few major figures whose stars had not yet re-risen in the Victorians' regard, such as the neoclassicist Robert Adam). And in the Albert statue's bronze hand is a catalog of perhaps his greatest achievement: the 1851 Great Exhibition of the Works of Industry of All Nations, which the fiscally savvy Prince organized and which drew six million paying visitors to 14,000 displays inside a vast greenhouse not far from where the memorial now stands.



In homage to Albert's belief in peace and progre through artistic and technological interchanges like t Exhibition, Scott chose avant-garde materials for t memorial. He specified glass mosaic, for examp which a Venetian factory at the time was just reinver ing. Before the project was finished, however, the su plier had nearly gone bankrupt, and its owners sp into bitter rival outfits; a Brit who got caught up in tl tangle later described the factory's founder as graspin unscrupulous, and lying.

Among the book's other characters worthy of mel drama are an Italian-born hack sculptor who ke claiming to have nearly finished a model of Alber statue (and who died without ever completing it, of heart attack brought on by too much high living); a Irish stone supplier who was ruined financially ar then committed suicide after a boatload of granite f the memorial sank in Newcastle harbor; and a perfe tionist metalworker who, while executing the mon ment's lush bejeweled fleche, was kicked out of tl business he'd founded. (He was notorious for destro ing and melting down goods already loaded for shi ping, just because they did not suit him in some triflir particular.)

By the time the memorial was unveiled in 187 Stamp explains, its amazing, glittering, even vulg glory had already gone out of fashion. Scott's ow architect sons, Stamp writes, were experimenting wit alternatives to Gothic with the new Queen Anne mar ner.

Meanwhile, the structure's adventurous materia had begun to fail: London soot was destroying th gilding, the glass mosaics were delaminating due t poor water drainage, and the iron beams were rustin and expanding, breaking apart their decorative lea sheaths. Not that Londoners cared; "it is so much les ugly dull," wrote the Secretary of the Board of Work in 1914, urging that the monument be stripped of an surviving gilt.

During World War II, the tower lost its finial or and cross. These damages at least were undone (albe with second-rate materials), but overall the governmen postponed maintenance on the memorial to the poin that one morning in April 1983, a chunk of lea cornice fell at Albert's feet and would have kille anyone standing beneath.

The Property Services Agency contemplated dis mantling the whole frilly little gem, or enclosing it i a Pei-at-the-Louvre-style glass pyramid. But thanks i part to private campaigns like the Victorian Society's England eventually earmarked some £14 million for restoration of Albert's outdoor shelter as his widov would have wanted.

Begun in 1994, the four-year overhaul came with it own mini-melodramas: A re-hoisting of the fleche, fo example, had to be abandoned on the first try due t hazards posed by high winds. Overall, though, th surprises were largely pleasant: A worrisome patch o antlerite and atacamite corrosion on the Prince turne out to not be malignant, for instance, and a lase cleaning system used on the fleche's glass jewels blaste pollution from the surrounding lead as well.

The book's chapter on such conservation minutia is not as smoothly written as the rest of the essays, bu it will nonetheless prove fascinating, especially to insa tiable preservationists who thrill to descriptions o consultants testing the soundness of marble grout by tapping it with tuning forks.

The only other flaws in the book are equally minor its inscrutable Britishisms include guying, winkling, and podgy. Oddly enough, it seems that no one in volved in the monument-restoration project went bankrupt; in fact it came in both ahead of schedule and, at £11.25 million, under budget. So there was an unintended double-entendre in the words written in burning lights at the restoration's unveiling ceremony, one that would have amused the economizing Prince himself: Albert Saved. ◆ *Eve M. Kahn*

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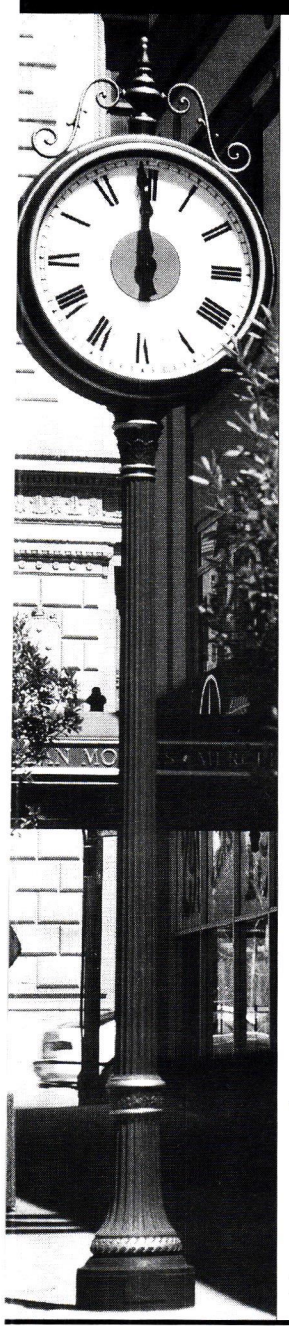

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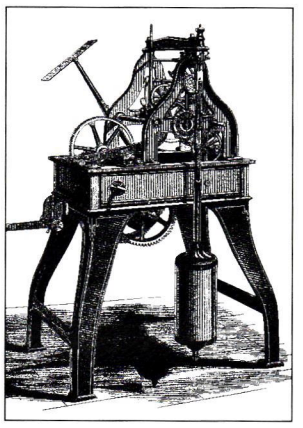

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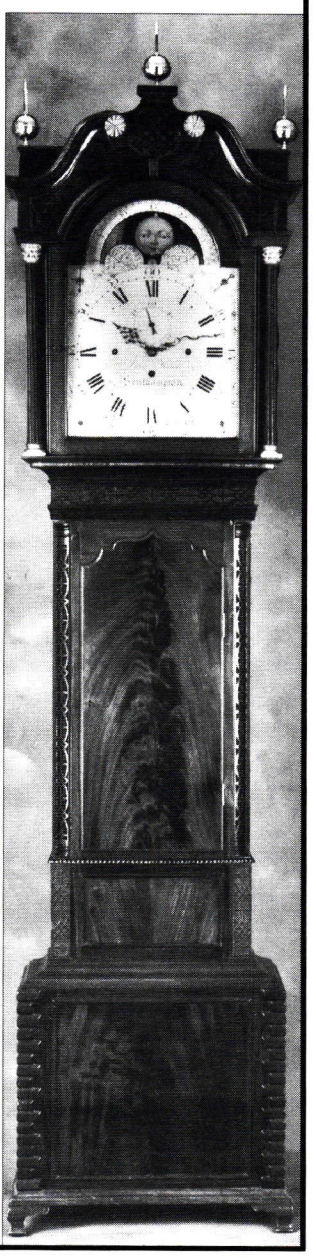

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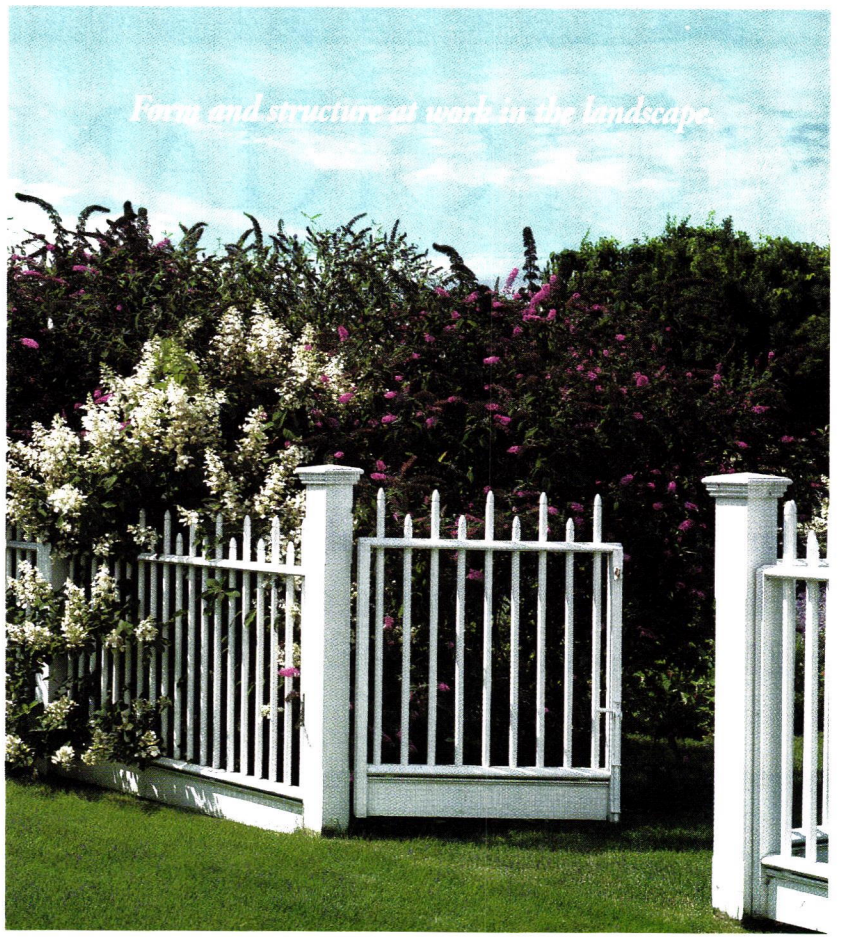

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Calendar of Events

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RESTORATION SHOW/2001. The Restoration & Renovation Show & Conference will be held in Washington, D.C., **January 15-17, 2001**. For full information on Conference Program and Exhibits, call (800) 982-6247, or log onto the Show Website at www.egiexhib.com.

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

GREEN BUILDING CONFERENCE. The National Assn. of Home Builders is hosting the 3rd Annual "National Green Building Conference" **Mar. 18-20, 2001**, at the Seattle Westin Hotel, Seattle, WA. The Conference features highly specialized programs and seminars for design and building professionals involved with using "green sensitive" products.

SCAFFOLDING HISTORIC BUILDINGS. The Delaware Chapter of the Assn. for Preservation Technology (APT) will host a conference on Scaffolding Historic Buildings, **March 17, 2001** at the Arch Street Meeting House, Philadelphia, PA. The intensive one-day program is designed for preservation professionals and tradespeople and will address issues related to erecting scaffolding and temporary works on historic buildings. Experts will present case studies of scaffolding solutions for both monumental and small projects. For more details on the program and registration, contact Nan Gutterman at (215) 218-4882, or e-mail at gutterman@vitetta.com.

AIA 2001 NATIONAL CONVENTION & EXPO. The Denver Colorado Convention Center will be host to the Am. Institute of Architect's Annual Meeting and Expo, **May 17-19, 2001**. Theme for the Meeting is "Leaders and Partners in Creating Community" AIA members can earn the 18 Learning Unit hours needed to maintain AIA membership while in Denver. TRADITIONAL BUILDING Magazine will be sponsoring Restoration Products Pavilion at the Expo. For more information on the Expo and Restoration Products Pavilion, Fax (718) 636-0750.

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— The Editors

VICTORIAN HOUSES: NEW & RESTORED

Here is a quartet of recent projects involving Victorian-style residences. Two are restoration of original 19th-century houses; one is a new Neo-Victorian, and the fourth project is an eleven-home Victorian infill housing development in a historic neighborhood. These project demonstrate the enduring allure of late-Victorian romantic architecture for home buyers in the 21st century.

New infill houses along Main Street at Brittany Place in Breckenridge, Colo., were designed to blend in with the scale and proportion of older houses in this National Register historic district.

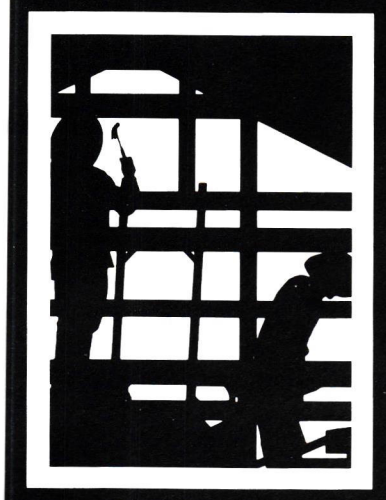
PROJECT: Brittany Place, A Group of Victorian Homes in the Breckenridge Historical District, Breckenridge, Colorado
ARCHITECTS: Marc Hogan, Gerald Westhoff, & Alice Crandall of Baker + Hogan + Houx Architecture and Planning, Breckenridge, Colo.

Baker + Hogan + Houx Architecture and Planning worked on planning and design of infill housing located in the Breckenridge Historic District. The project for Developer Michael Hirsch of Boulder, Colo., called for eleven traditional homes subject to the historic district's design standards and height limitations. In their 24 years of business in Breckenridge, the architects' planning projects have included development-feasibility studies and land-planning subdivision work. Their architectural projects have included resort and municipal projects in addition to historical renovation and high-end custom residential work.

The Master Plan for the 40,000-sq.ft. lot in the Breckenridge Historical District called for individual small homes with detached garages accessible from

continued on page 18

The brick walkway and generous setback for this house, along with a grove of trees, helps create privacy as well as visual variety from the street.



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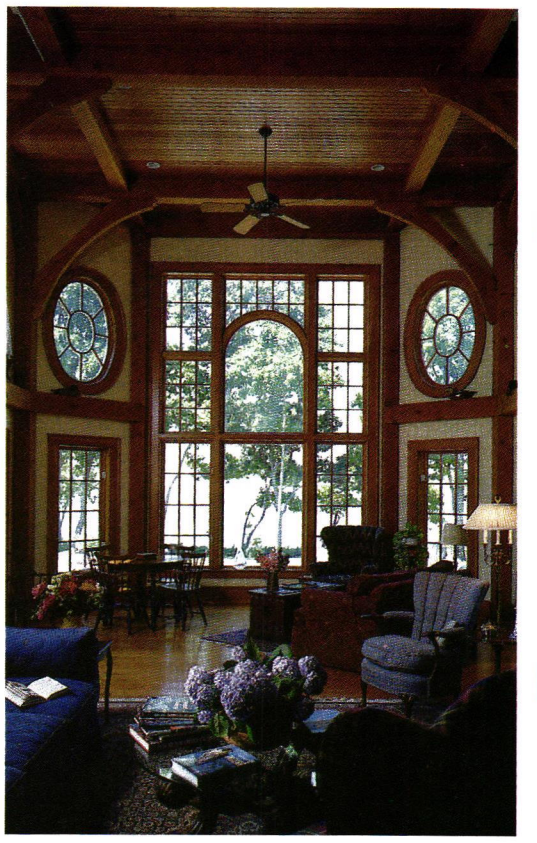

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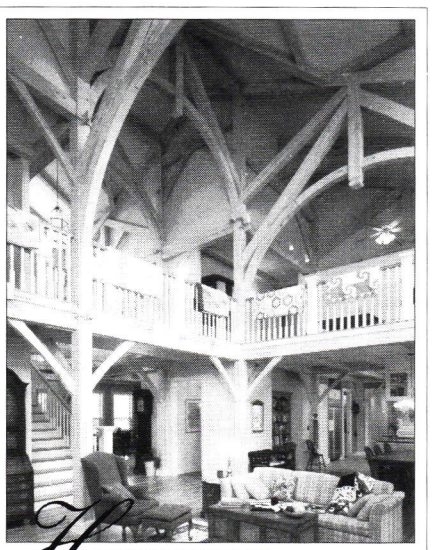

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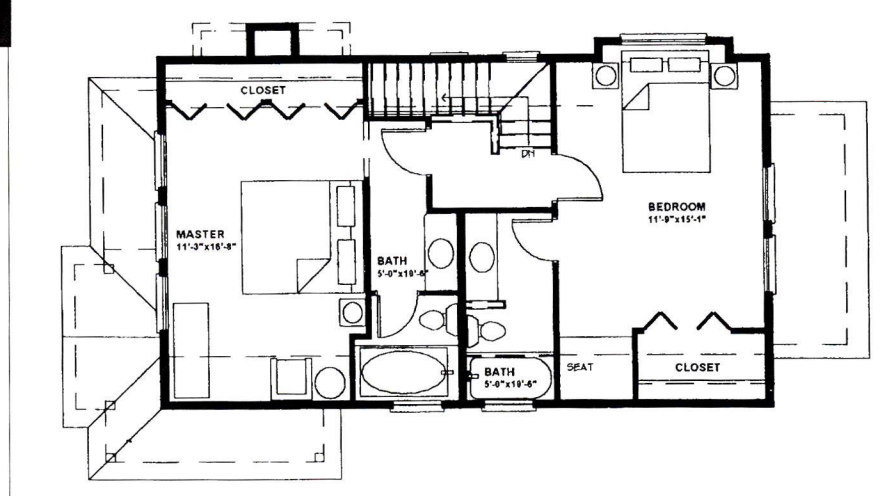
Front elevation and plans for one of the models that features a wraparound porch; the photograp shows the front elevation as built. Each of the eleven homes has a unique plan and exterior treat ment that recalls the variety typical of the houses built at the turn of the century.



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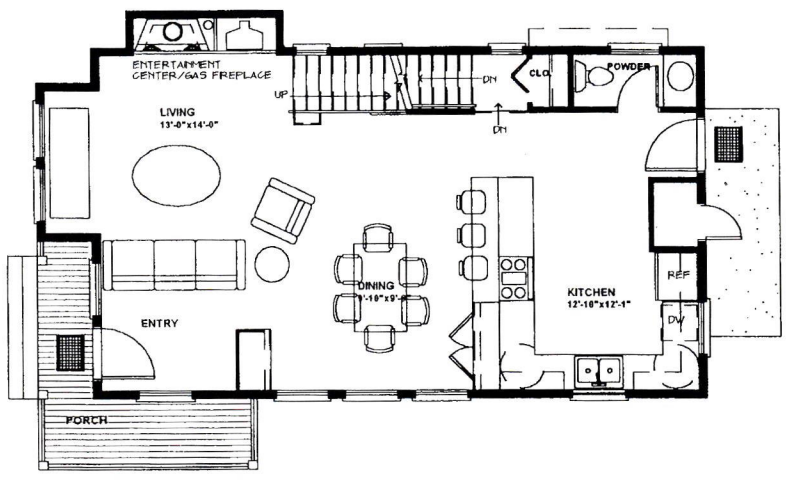
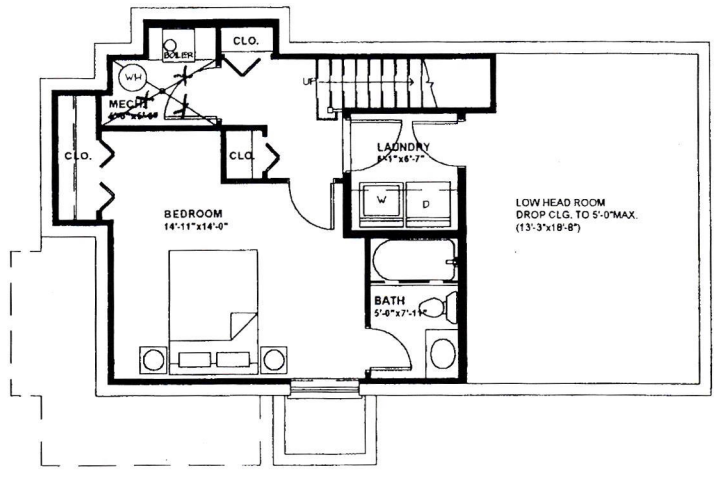


MAIN LEVEL - Building #2 FINISHED = 746 S.F.



LOWER LEVEL - Building #2 FINISHED = 474 S.F.

TOTAL FINISHED = 1,885 S.F.

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Plans are subject to change.

A river-rock stone veneer was applied to this exterior chimney to make use of the native Blue River stone.

continued from page 16

the alley. Accordingly, each home was planned at approximately 1600 sq. ft with three bedrooms and three bathrooms. The developer's program required contemporary open floor plans with Victorian detailing including fluted trim, traditional wainscoting, and custom stair, millwork, and cabinetry design. The adjacent historical homes have varying setbacks, which were referenced in this development to create privacy while occupying existing limited space. Further, the detached garages created a need for pedestrian walkways.

Materials used on the exterior included stone veneer for chimney elements, lap siding, built-up fascia and frieze trim, as well as window detailing. Deck rails in redwood were used for porches of varying styles and sizes. Most of the interiors have been upgraded by the owners to include a high level of traditional Victorian finishes, including custom wallpaper and inlaid hardwood flooring. ◆

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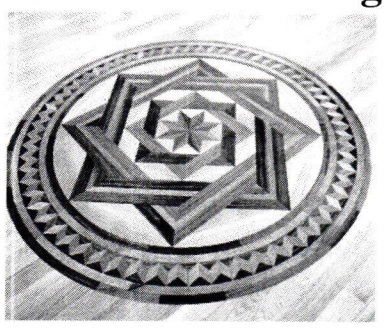

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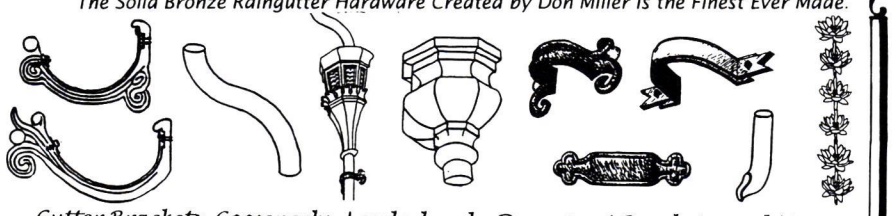

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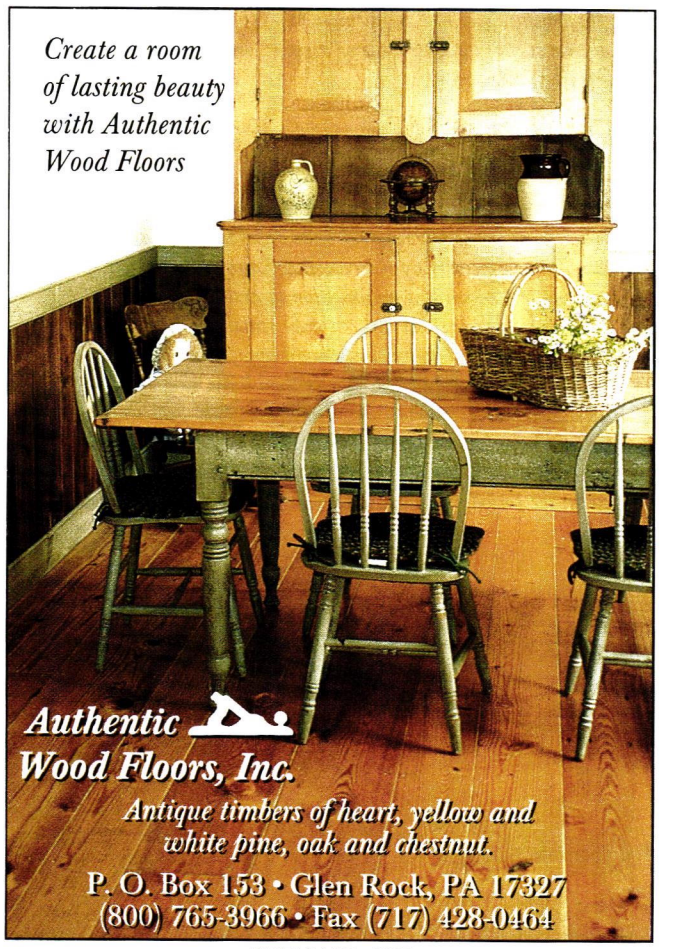

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The restored exterior of the Georgetown, Colo., Victorian provides a period welcome for visitors and passersby. Preservation architects Kathy Hoeft and Gary Long had to stablize the seriously racked 2,300-sq.ft. structure that had stood empty for 10 years. Designed in the late 1860s by Robert Roeschlaub, the first registered architect in Colorado, the house was built for mining engineer and mill owner John Adams Church in 1876. Like Hoeft and Long, Church also used the house for his office.

The restored stair with its delicate woodwork and turned baluster boasts an 1880s-style carpet with a William Morris pattern.

The dining room doubles as the office and opens onto the living room. The furnishings in the house come from treasure-finding junkets in Colorado, Kansas, and Indiana, where the couple hunted for pieces that reflect the tastes of the late-19th century. Most of the pieces are solid walnut in the Eastlake style.

The living room features a faux-painted cast-iron fireplace that is original to the house but required some restoration and six coats of wax. The light fixture by Rejuvenation Lamp and Fixture Company of Oregon is a reproduction to match an Arts & Crafts-looking design that was the only remaining fixture in the house. Gas was used in this house until approximately 1905 when electricity was installed. Rather than converting the old Victorian fixtures, it seems that the owners at the time simply purchased new-fangled electric lights, one of which remained to inspire Hoeft and Long to maintain the odd historical discrepancy between the period of the furnishings and the period of the house.

PROJECT: Restoration of an Abandoned Colorado Victorian
ARCHITECT: Long Hoeft Architects Georgetown, Colorado

Long Hoeft Architects are known for their completed restoration projects of historic properties in Colorado and the Western United States. Their goal for each project is to accurately recover the form and details of a project and its setting as it appeared in a particular period in time. The process usually includes detailed physical investigation of the structure; determination of alterations; finishes analysis including paint and wallpapers; reconstruction of damaged or missing pieces of the original building fabric; determination of original furnishings, fixtures, and decorative arts; and provision of maintenance plans for the ongoing use of the building.

All the restoration experience the husband-and-wife architectural team has accumulated over the years went towards the complete refurbishment of their own historical gem, which has become their home and office. The Georgetown, Colo., Victorian lady had been empty for 10 years before the couple began to bring it back to life. Serious structural repairs were made to the racked dwelling, and heat, electricity, and plumbing all had to be introduced to the 1876 house.

After seven years of challenging research and construction, Hoeft and Long have furnished the restored house in a mix of Victorian and Arts & Crafts styles which accurately reflects the tastes of the late-19th century. The three-bedroom, two-and-a-half-bath home has become a testimony to another time without sacrificing comfortable contemporary living. ◆

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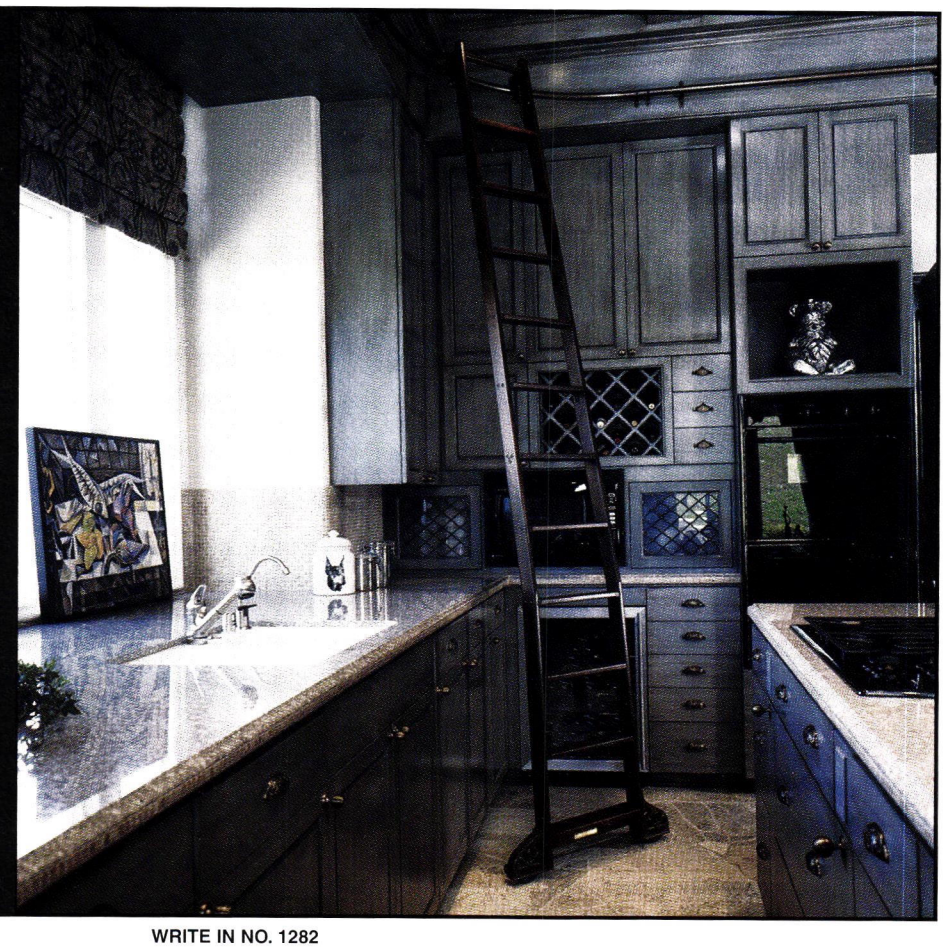

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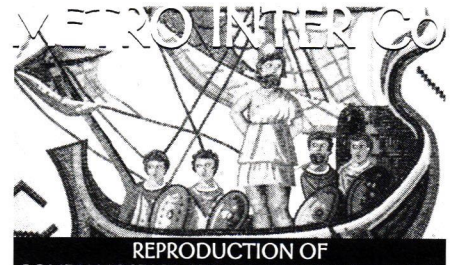

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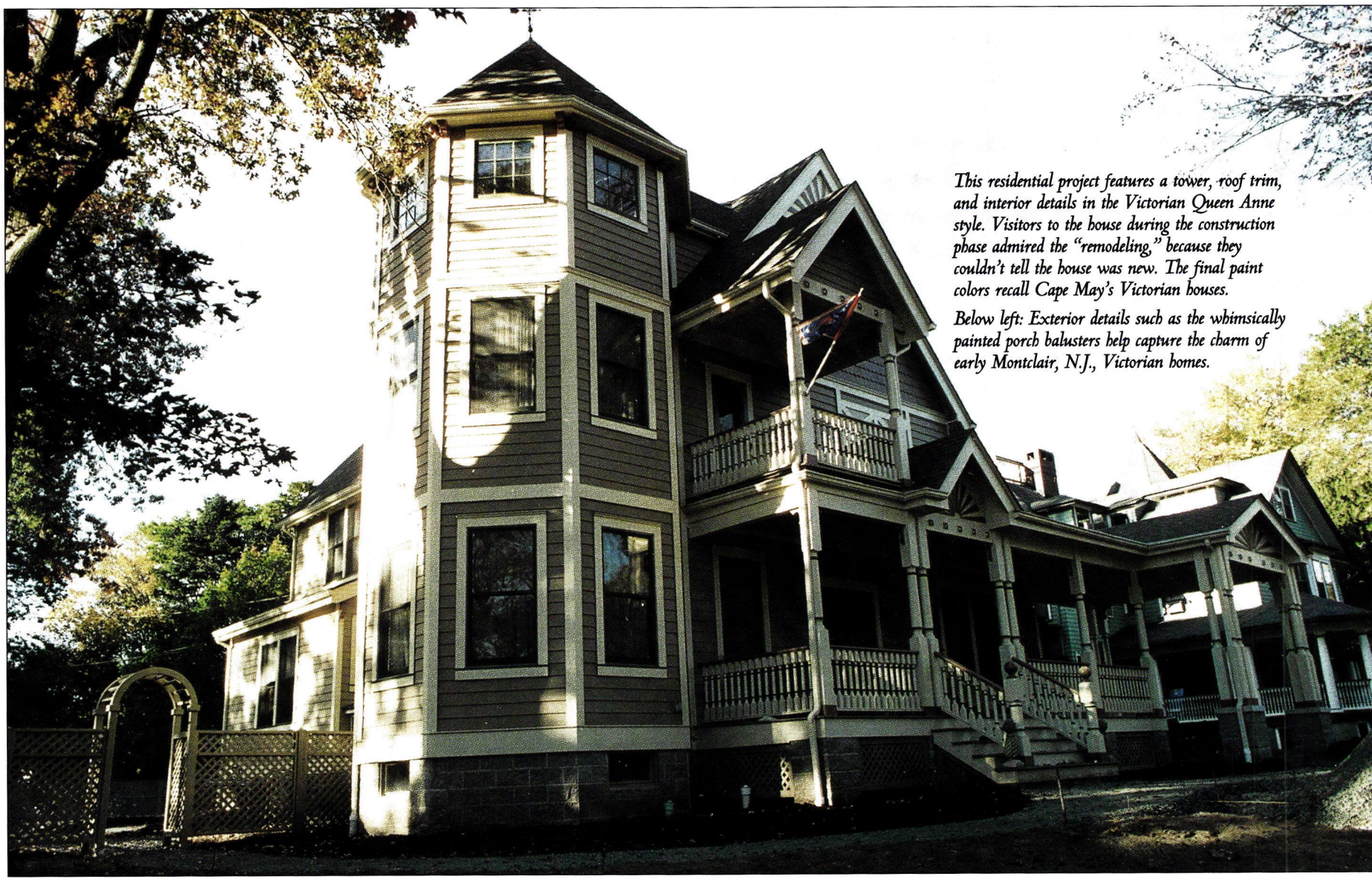
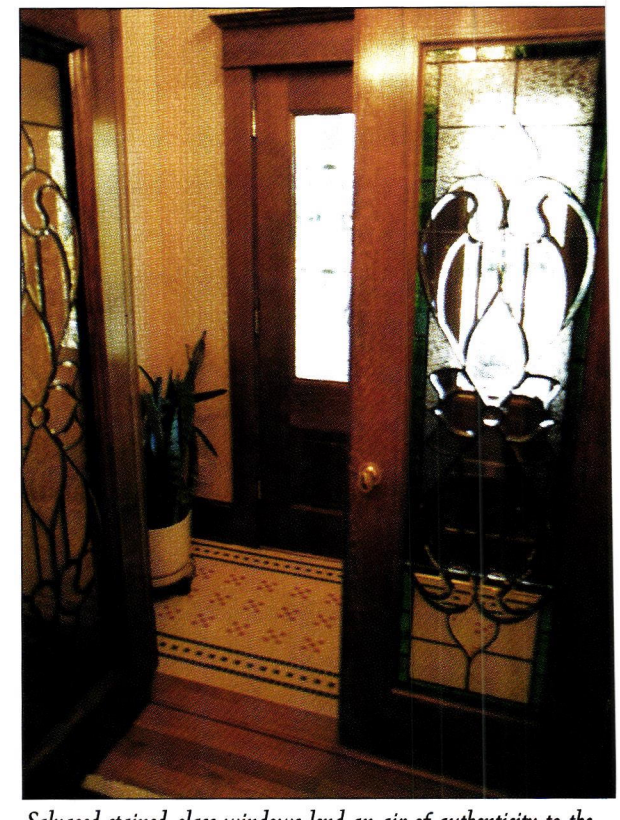


This residential project features a tower, roof trim, and interior details in the Victorian Queen Anne style. Visitors to the house during the construction phase admired the "remodeling," because they couldn't tell the house was new. The final paint colors recall Cape May's Victorian houses.

Below left: Exterior details such as the whimsically painted porch balusters help capture the charm of early Montclair, N.J., Victorian homes.

The use of a salvaged antique mantel and new ventless gas fireplac insert, shown during the construction phase, helped cut costs on the project. The warmth of the old oak piece completes the room with the requisite period ambience.



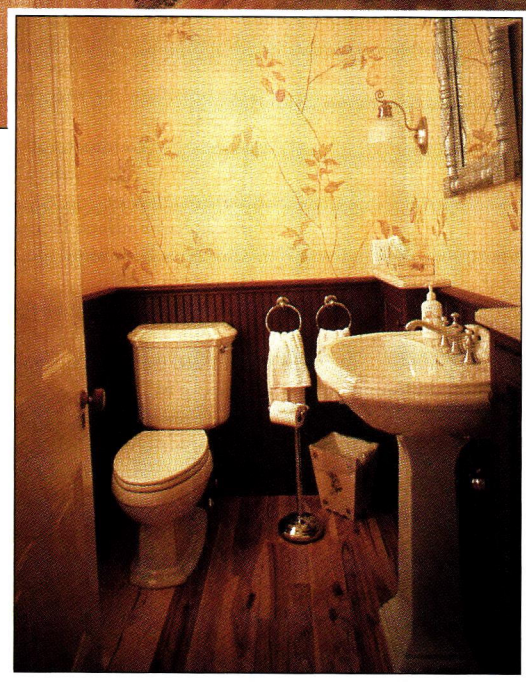
Salvaged stained-glass windows lend an air of authenticity to the main stairway. The windows' color palette informed some of the choices made for tertiary interior decoration such as the tilework in the entryway.

PROJECT: A New Victorian House in Montclair, New Jersey
ARCHITECT: Francis Klein, Gottfried Bierbacher, and Cesar Robles of Francis C. Klein & Assoc., Montclair, New Jersey

The clients wanted a new home in the Victorian style, and researched the architecture by visiting areas nearby. A trip to historic Cape May, known for its Victorian heritage, helped inspire the client's architectural "wish list" that included a classic Victorian tower and authentic interior and exterior architectural details.The 3,000-sq.ft. home fulfills the client's stylistic expectations as well as providing for contemporary family life with a large kitchen, family room, and home office. In order to keep expenses down, the clients opted for a *porte cochere* in keeping with Victorian design practice, rather than a freestanding garage. Whenever possible, they chose salvage items, such as doors, mantels, and stained-glass windows. Not only did this save money, but it represented a "green" recycling approach.

The interior has a living room to one side of the entrance, and to the other side, instead of the traditional Victorian-era parlor, is a much more practical home office. Beyond this lies a dining room with a large bay window. At the rear of the house, where the service-staff functions were historically located, are a large family room, breakfast area, and kitchen. In this part of the house, a fireplace was de rigeur but in another cost-saving and heat-efficiency measure, the architect specified a ventless gas fireplace that required no elaborate chimneywork. Another effort to keep the costs down came directly from Victorian building practices. Wood finishes for the ground floor are oak but on the upper floors pine was used. By remaining aware of the economies of Victorian building methods and adapting them to today's market, the architect and his clients were able to achieve a Victorian effect within a reasonable budget. ◆

r the Hall House Kitchen, designed by Girogi Kitchens of Vilmington, Del., the goal was to create a kitchen that looked propriate for the historical home, but that would be equally functional for a single guest as for a caterer serving a large party. ecause the kitchen is typical of the period with small, broken-up aces with lots of doors and windows, the designers used this to eir advantage and kept the period flavor by building cabinets that ok like freestanding furniture and by hiding all the appliances but e stove. The big SubZero refrigerator, for example, is hidden in an rmoire, and the SubZero freezer is disguised in a drawer.



The kitchen powder room is small — typical of the period — and provided a challenge to the designer. The reproduction fixtures are a much smaller scale than we are accustomed to today but work well with the scale of the room. The light neutral wallpaper, beadboard wainscoting, and dark wood floor add charm and coziness to this dollhouse-sized space.

The dining room ceiling has a decorative medallion with a charming motif of fruit and grapes. A stick mullioned glass door in the china closet matches the windows. The warm decoration of the room by Lars Spicer, IIDA, of Lars Spicer Interior Decoration in Greenville, Del., reflects an informal Victorian style as dictated by the architecture of the house, with colors, patterns, and treatments that are authentic to the age.

PROJECT: Refurbishing the Annex to the Delaware Governor's House
DESIGNER(S): Designer Showcase with the assistance of Sherwin-Williams

Hall House, a restored Victorian Guesthouse and annex to the Governor's House in Delaware, benefited from the attention and support of foundations, corporations, private citizens, and a number of interior designers, landscapers, and local artists. Built between 1886 and 1887 during the late-Victorian period, the three-story, seven-bedroom house was purchased by the State of Delaware in 1983 to serve as an annex to Woodburn — the Governor's House. Like many homes of its era, the house combines Stick style with Queen Anne, Eastlake, and Gothic elements.

Though the house's exterior had been painted in authentic period colors in 1990, the interior, until recently, never really had a unified overall decoration. The Victorian-era furnishings, selected from the Delaware State Museum, represented a hodgepodge of collections, and the walls and trim were painted in an unlikely combination of colors. Now, however, after an ambitious campaign dedicated to maintaining the historic integrity of Woodburn as a national historic landmark, Hall House has been transformed into a completely refurbished and functional showpiece.

More than 35 interior designers, landscapers, and local artists participated in a Designers Showcase that renovated the home's 20 rooms and included work on the landscaping and porches. The project's Executive and Design Committees received assistance from a Sherwin-Williams Architectural Consultant who advises interior designers, architects, contractors, and specifiers on color selection, specification, and application of architectural coatings. As Linda Trent, Sherwin-Williams director of Color Marketing and Design, says, during the Victorian era, "People were accustomed to much more color and pattern in their lives than we are today. The challenge when working on period renovations is to find the right mix of colors that is historically correct but still appeals to today's tastes."

In addition to selecting a palette of paint colors that accentuated the notable architectural details such as the "stickwork," Sherwin-Williams recommended colors that conveyed a Victorian "coziness" and flowed between the rooms, so that each space appeared larger, but in a way that allowed each room to remain distinct. This attention to detail and greatest possible latitude for the designers' work has rendered the collaborative efforts of the Hall House Designer Showcase a great success. ◆

The Hall House is shown here after renovation to the exterior front porch and landscaping were completed. Built in the Eastern Stick style with gingerbread details, the exterior is painted in the colors found on the original surfaces. The planting beds were designed to sweep across the front of Hall House and unify the entire front area. Plant selections were made to provide year-round interest, so that even on bleak February days, golden witch hazel underplanted with hellebores will both be in full bloom.

Conservatory Possibilities

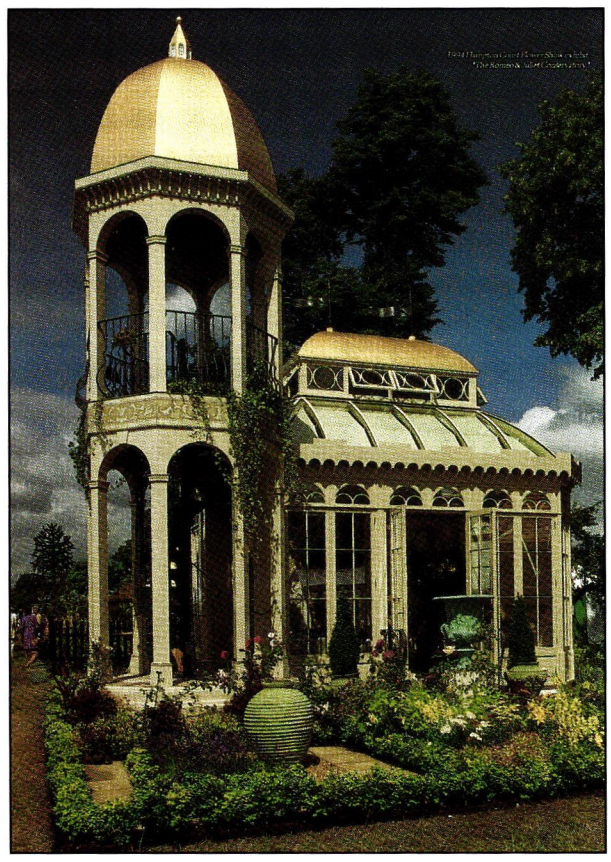
It can be an add-on to a vintage house or an integral part of a new custom home. Either way, the Victorian conservatory is becoming a coveted extension of the traditionally designed residence.

by Lis King

Even though garden rooms were found at Pompeii, and King Louis XIV loved his l'orangerie (literally, a place for orange trees), it is the English who must be credited with perfecting the architectural gem we now know as a conservatory. They worked on it diligently for some 800 years, and the beauties they came up with by the time of Victoria's reign still set the standard for elegance. In fact, the Victorian conservatory is the most-wanted amenity in America today.

However, Alan Stein, director of architecture at Tanglewood Conservatories, emphasizes that today's interpretations of the Victorian conservatory are much more classic and clean-lined than the British original, and, of course, technology has greatly changed the way conservatories are built and, indeed, the way they function.

"The original Victorian conservatory was an elaborate affair," explains Stein. "It was constructed of glass, wood, and cast iron, and it was wildly embellished with columns and braces, brackets, finials, crests, stained-glass panels, and lacy grids of windows. Today's 'Victorian' conservatory may retain such fancy features as scrollwork, finials, and cresting, but it is considerably cleaner-looking, and this makes it a much more versatile structure. Though still unabashedly romantic, it will complement virtually any traditional home, Colonial, Tudor, Regency, Edwardian, or Georgian."



The Victorian-era conservatory was often a freestanding structure. Oak Leaf Conservatories' "Romeo and Juliet" conservatory, exhibited at the Hampton Court Flower Show, demonstrates some of the fanciful possibilities of the stand-alone glass house. *Photo: Oak Leaf Conservatories*

"The wonderful thing about a conservatory is that it is so easy to make it look as if it were always part of a home, yet it is also a thoroughly modern idea," continues Stein. "It suits the way we live today. It brings us closer to nature, it is a great place to come home to after a hectic day and tiring commute, and it makes the most of all sorts of home activities. Frankly, there is no more magical place for a candlelight dinner, afternoon tea on a snowy afternoon, or a glamorous party."

Versatile Environments

Peter Marston, a British conservatory designer and author of *Garden Room Style*, a book about glass-enclosed rooms, agrees. He tells how the first conservatories were built to provide winter protection for orange trees, a commodity the Europeans had discovered in China, and how the Victorians filled their elaborate glass houses with exotic plants from the colonies. "But plants are no longer the main event," he asserts. "Today's conservatories are not about potting plants. Even in Britain, where we are so devoted to gardening, they are about lovely, light-filled spaces for parties, family living, and feeling a part of nature. These structures have evolved into a variety of living spaces, including family rooms, breakfast rooms, artists' studios, and home offices, and the largest ones are likely to include mini-kitchens, and perhaps even a powder room." Stein adds that conservatories are such wonderful counterpoints to the hurly-burly world around us that town dwellers, too, are finding ways to get into the act. It is not unusual for a city brownstone or penthouse to sprout a glasshouse.

The glass house permits people to be close to plants and nature, while at the same time being sheltered from wind and rain. Here, a plant-filled garden room from Glass House. *Photo: Glass House*

Marston & Langinger and Amdega are two of the best-known British conservatory manufacturers who are tapping into the U.S. market, but these old-time companies are getting plenty of competition from quite a number of American firms that have fused the sunroom expertise of several decades with the architectural know-how and artistry required to create glass fantasies worthy of new-world gentry. Companies with major U.S. operations include Tanglewood Conservatories, Hartford Conservatories, Oak Leaf Conservatories, Renaissance Conservatories, Glass House, Colebrook Conservatories, Schuco Homecraft, and Centerbury Conservatories. Four Seasons, for years known for sunrooms, has also added a line of Victorian-style conservatories.

"Trophy" Room

Whether British or American, manufacturers agree that the conservatory has become American homeowners' "trophy room," the ultimate "jewel" for those who have added every imaginable amenity to their homes. They also agree that a conservatory requires a hefty investment, and that the last few years of stock market and dot-com riches have a great deal to do with its current popularity. The average custom-built conservatory may cost from $200-$900 per sq.ft., and however much its magical atmosphere may be toute designing and building it is serious business. Man crucial decisions, from site location to material choice must be made.

This glassed addition from Hartford Conservatories shows how the conservatory can be used as a transition zone linking house and garden. *Photo: Hartford Conservatories*

This conservatory is also an ideal family room. *Photo: Hartford Conservatories*

Both Stein and Marston say that it is vital that th conservatory be designed to make the most of the sit and the home, and for this reason every design tha leaves their drawing boards is based upon actual visit to the site. Stein says he makes many personal visits t every site: "It's what I enjoy most about the whol process. I love walking around the place and figurin out where the conservatory should go and how i should be designed to provide its owners with the mos joy and value. Then when it's being built, I like bein in the shop with our artisans because every conserva tory is a new challenge. Of course, I go back to the sit when the structure is going up; the owners of ou conservatories often wind up being friends more thai clients."

Location Considerations

The first consideration is where to locate the conservatory to make the most of the sun. In Queen Victoria's England, it was often a freestanding structure because it was believed that vegetation and damp soil would produce unhealthy air, but in America today the goal is to make it part of the home and easily accessible. Obviously climate plays a major role in deciding where to position the conservatory. A southern exposure is best for capturing the most daylight, but it may be too hot in warm regions; additional cooling might be needed, which could be costly. An eastern exposure will

continued on page 36

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CONSERVATORIES, continued from page 34

ease cooling needs by providing sun in the morning and shade the rest of the day — hardly a good idea for anybody who wants to retreat to the conservatory for after-work enjoyment. A western exposure, on the other hand, will bring in harsh afternoon sunlight that will need to be shaded. A northern exposure will provide lower levels of light and partial shade most of the day; in the North it might cause the room to be too cool and damp, but it could be a good idea for the South. In cool regions, siting a conservatory on an east-west axis will allow it to collect heat throughout most of the day. Aligning the structure to take advantage of a special view is also a consideration, so it is advisable for the designer or contractor to walk the site for attractive vantage points. Other details, such as positioning the door to the conservatory in relation to the house, also need to be considered. For conservatories that are mostly used for casual dining and as family rooms, it makes sense to connect them to the kitchen, but if its main role is hosting parties, its best location might be off the living room.

Style Choices

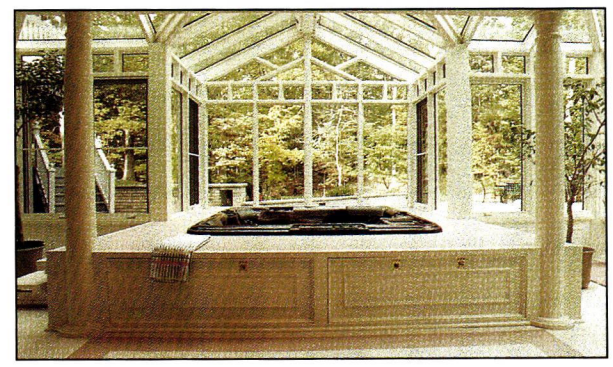
The next decision concerns the design itself, because "Victorian" is not one style. It can be interpreted in as many styles as there are homes. Marston feels that a glassed-in environment need not duplicate the style of the home. "You can go in the opposite direction and contradict it," he says. "That is what is so great about a glass building. Say the house is a clapboard style; that's a lot of timber with a very small proportion of glass. It's the reverse with the conservatory, and such opposites can work well."

Even though today's conservatory has become a "people" room, its abundant supply of natural light makes it a great place for cultivating houseplants. Here, a luxuriant vine adds romance aplenty to a garden room. Photo: Amdega Ltd.

The Victorian-style conservatory has achieved great success because it blends seamlessly with practically any period home. Photo: Amdega Ltd.

Although Stein agrees that opposites can work, he feels strongly that a conservatory should not look like an add-on. "I like it when the conservatory appears to have been part of the house from Day 1," he says. "Recently, we designed a conservatory for a couple who had built a home from plans that duplicated a manor house in the Loire Valley outside Paris. They wanted the conservatory located off of the master suite, so we built it atop an extension to the living room below. The conservatory features a row of windows with arched panes on three sides, a closed lower roof, and a classic glass cupola. The structure complements the house in every way."

The framework of a conservatory may be wood, vinyl, or aluminum; sometimes these materials are combined. Many people prefer the natural look of wood, but manufacturers say that only tough hardwoods (teak, mahogany, and cedar) should be used. Tanglewood offers Honduran mahogany in its custom designs, and Hartford Conservatories offers Philippine mahogany. According to Mike Alexander of Hartford, this mahogany is grown on tree farms, so it is a renewable source.



The conservatory can also feature a spa, hot tub, or swimming pool. Here Renaissance Conservatories adapts the Victorian glass-house concept to create a serene — and very modern — spa enclosure. Photo: Renaissance Conservatories

Energy efficiency is a vital issue. On a hot afternoon, the temperature in a glass room can be unbearable, and Marston, for one, believes that natural ventilation is essential. His firm offers large doors that fold back, many windows that can be opened, and huge roof ventilators. "Think of the Caribbean's Colonial buildings that were completely open to the elements except for shutters," he says. "They worked fine without air conditioning. They still do, for that matter. We don't forget that there are places in this world where air conditioning is a luxury and unattainable. Switzerland is one of those places. There, air conditioning is forbidden except for medical facilities."

Marston's concept is idealistic, but the fact is that conservatory manufacturers are making use of the newest technology to offer clients optimum energy efficiency. Glass offerings include triple-glazed, tempered, laminated, tinted, and wire-reinforced varieties for durability, insulation, and glare reduction, and manufacturers have developed a host of special glazing methods and reinforcements. In addition, some firms swear by polycarbonate glazing for strength and insulation.

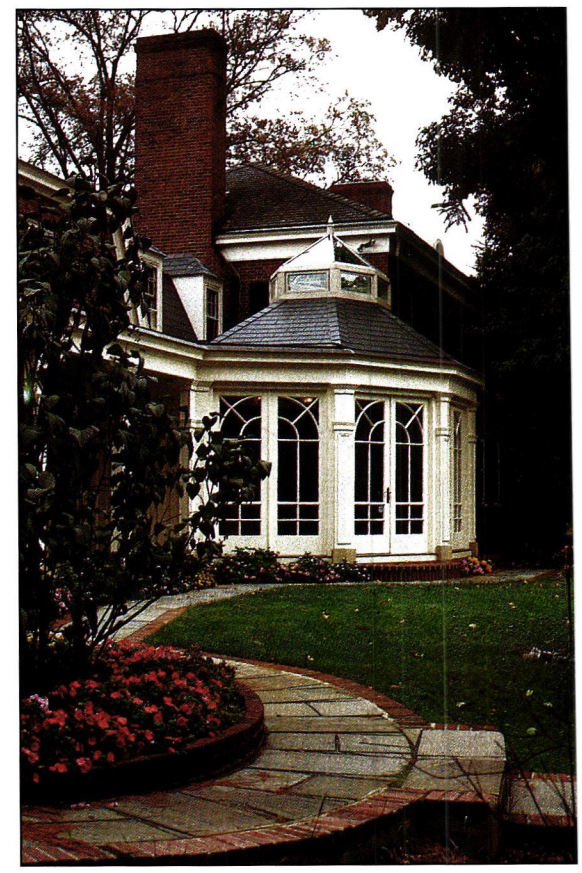
Diverse Services

The products and services offered by manufacturers are all over the map, so meticulous research is in order for the design and building professionals who embark on a conservatory project. Many conservatory manufacturers have web sites, so the computer is a good place to start. Some web sites are long on pretty pictures and short on real information, but there are also many that are generous with details and literature offerings.

Conservatory manufacturers who work with architects and builders contend that some architects are willing to let the manufacturer handle the entire project from design to building, while others prefer to submit concept drawings to be translated into final working drawings. Some manufacturers also offer up-front design assistance, and invite the architect or builder to send in a photo of the house, from which the manufacturer will then prepare the initial concept drawings.

Building methods are diverse too. Some manufacturers like to have the builder come to their factory to learn how to put the structures together; others send their own installation teams to the site, but rely on local contractors to handle foundations and mechanical systems. Still other firms say they manufacture "installer-friendly" panel systems or kits that can be handled easily by local dealers and contractors.

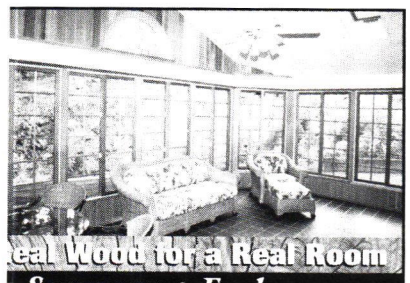
Many firms don't stop with the conservatory structure and installation, and also offer complete interior decorating, including tile and stone floors, casual furnishings particularly suited to garden rooms, and window-shade systems and hangings. The conservator industry admits that the architect and builder have t do some homework when the subject of conservatorie comes up, but considering well-heeled homeowner new appreciation of this livable and romantic structure it is well worth the time. ◆



A solid lower roof with a lantern roof above it gives this Tanglewood Conservatory a substantial period look that suits a brick mansion in Virginia. Photos: Tanglewood Conservatories

Tanglewood designed this second-story conservatory to be compatible with a structure built 10 years ago. Photos: Tanglewood Conservatories

In some locations, shades become an important conservatory accessory. Here, Tanglewood uses natural-colored shades to complement the framework of Honduran mahogany. Photos: Tanglewood Conservatories



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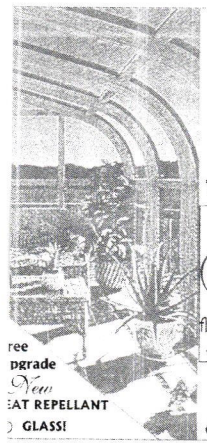

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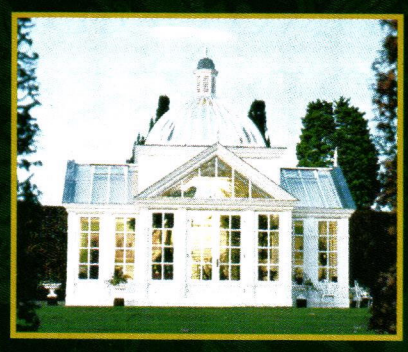

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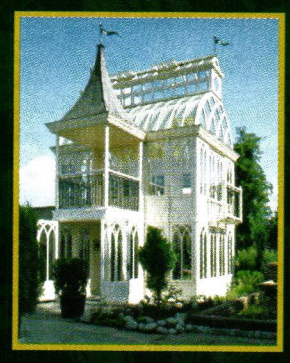

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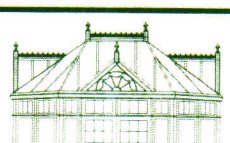

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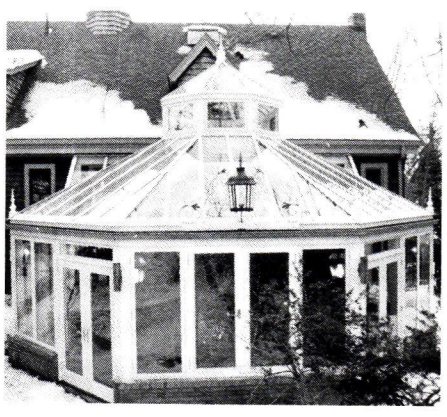

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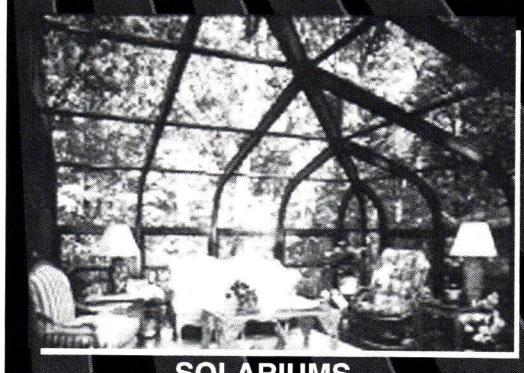

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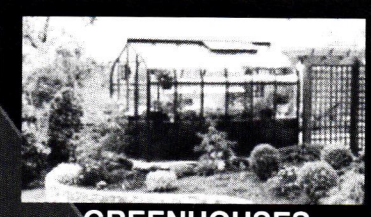

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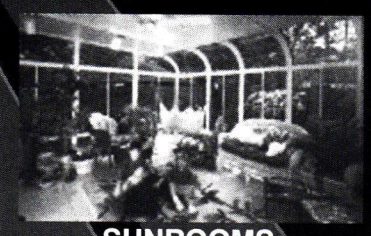

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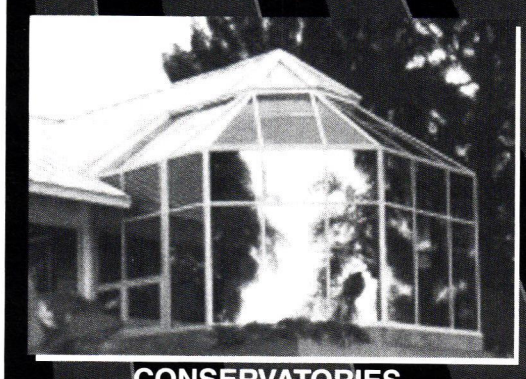

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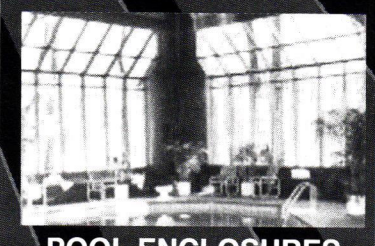

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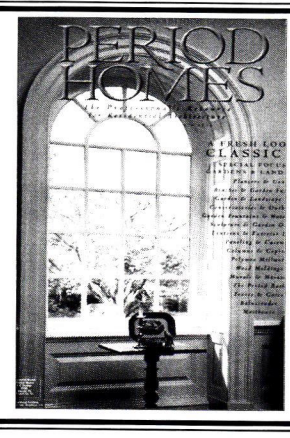

BUYING GUIDE TO
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Conservatories and Sunrooms 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 25 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

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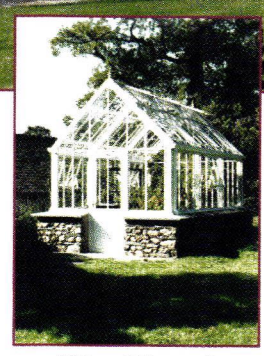

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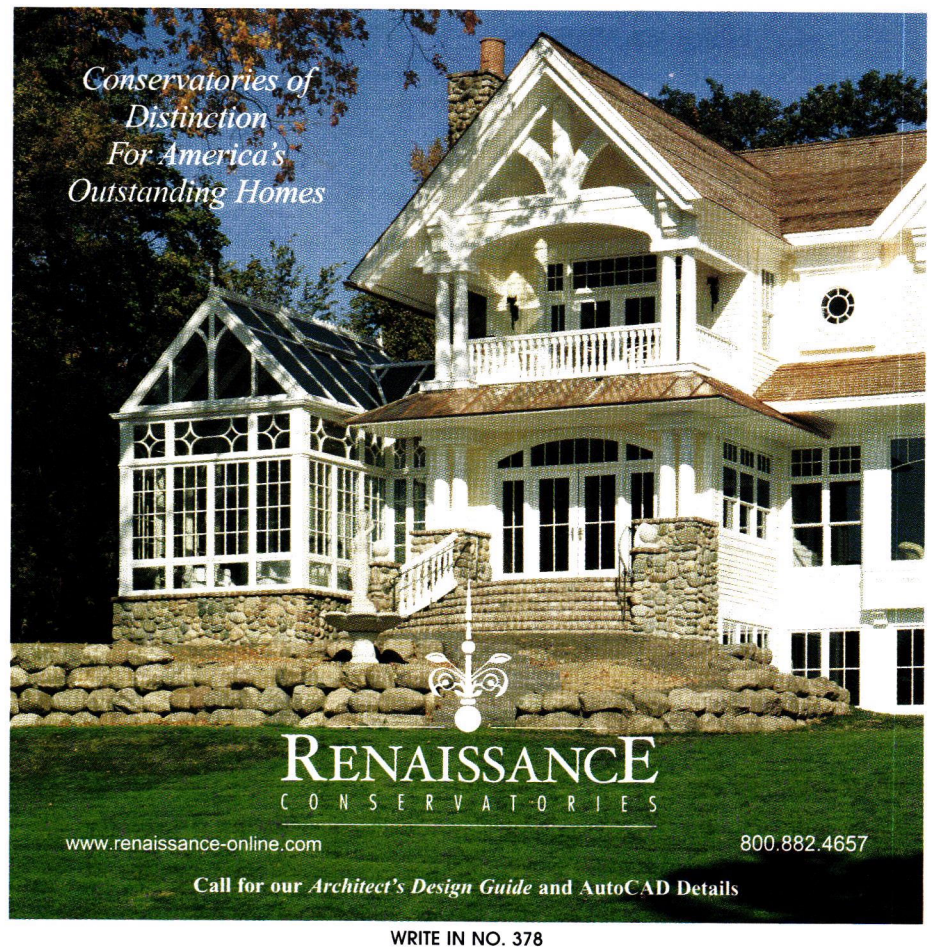

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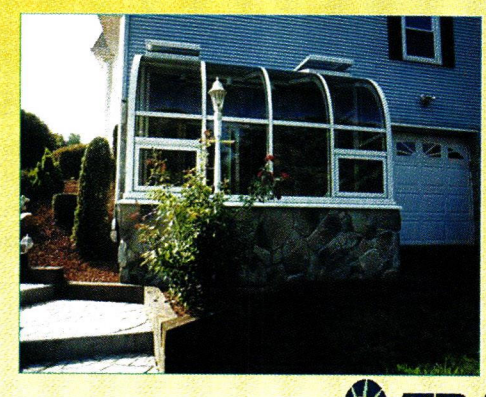

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WRITE IN NO. 27

BUYING GUIDE TO
PORCH PARTS & TURNINGS

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Hardwood stair components; balusters, newels, fittings, handrail & accesories in Northern red oak, poplar and maple.

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MELTON CLASSICS manufactured the wood columns for the restoration of this mid-Victorian in the Chicago area. The Roman Corinthian columns were clear all-heart redwood with composite ornamental caps and fiberglass attic bases. Write in No. 4100

Melton Classics, Inc.
800-963-3060; Fax: 770-962-6988
www.meltonclassics.com
Lawrenceville, GA 30042

Balustrades, columns, and architectural ornamentation in cast stone, synthetic stone, fiberglass, or polyurethane. "MarbleTex" balustrades have integral coloration and require no painting. Radius stairs and railings available. Visit the website. *Write in No. 4100*

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MHJ Group
800-260-8993; Fax: 334-281-0575
www.mhjgroup.com
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Group of companies produces quality wood products: traditional and Victorian-styled turnings, decking materials, and accessories. Will ship to locations worldwide. Railings, gate components, post tops, lattice, gingerbread, and spandrels.

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Mohamad Wood Turning Co.
718-417-0025; Fax: 718-417-0021
www.mohamadwoodturning.com
Brooklyn, NY 11206

Specializes in custom wood spirals, turnings, balusters, and columns in all classical styles; load-bearing for interior or exterior use. Can furnish fluting, reeding, rope twists, and custom carving. Fractional columns available. *Write in No. 50*

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New England Woodturners
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www.newenglandwoodturners.com
Old Saybrook, CT 06475

Made-to-order wood columns; interior and exterior; hand-crafted balusters and newels for stairbuilding; rope and barley twist, fluting and reeding. Any wood available. Porch or interior stair. Polymer porch parts available. *Write in No. 3540*

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Pagliacco Turning & Milling
415-488-4333; Fax: 415-488-9372
P.O. Box 225
Woodacre, CA 94973

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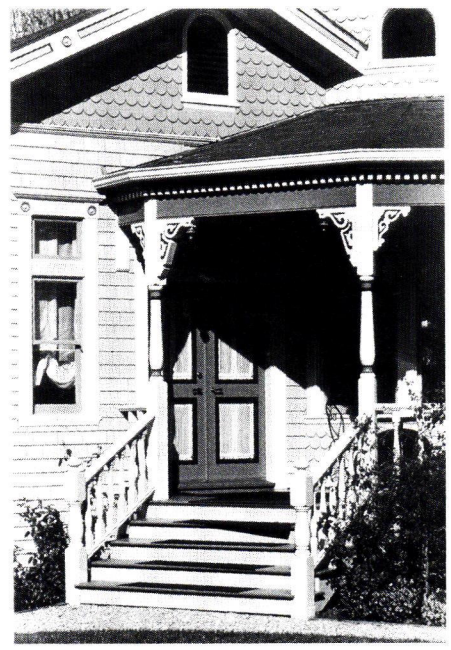

PAGLIACCO supplied the turned elements for this elegant Victorian porch. Write in No. 7070

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Porch Factory
615-672-0998; Fax: 615-672-1177
P.O. Box 231
White House, TN 37188

Custom turnings; from 28 in. ash porch spindles and decorative rope molding trim to spirals, carpenters lace, brackets, and gables. Also, screen doors. Catalog $3.

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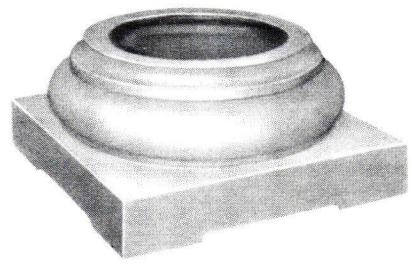

Ventilated aluminum plinths are commonly used for exterior columns and pilasters, like the Tuscan base shown here from SCHWERD, which allows air to circulate up through the column shaft. Write in No. 1610

Schwerd Mfg. Co., A.F.
412-766-6322; Fax: 412-766-2262
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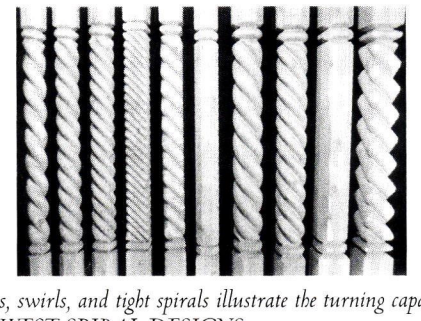

Geometrics, swirls, and tight spirals illustrate the turning capabilities of SOUTHWEST SPIRAL DESIGNS.

Southwest Spiral Designs
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www.swspiraldesign.com
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www.victorianaeast.com
Audubon, NJ 08106

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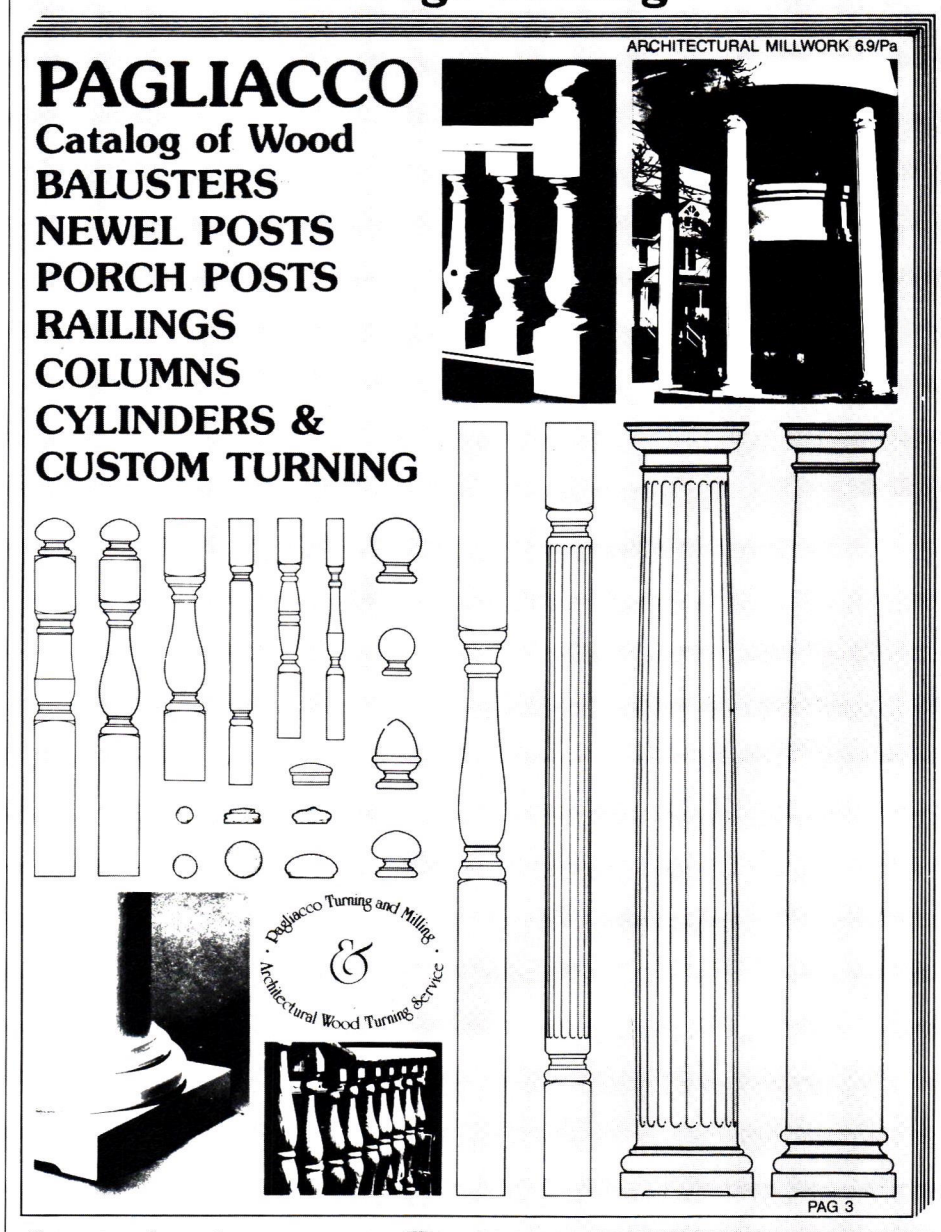
24 Page Catalog



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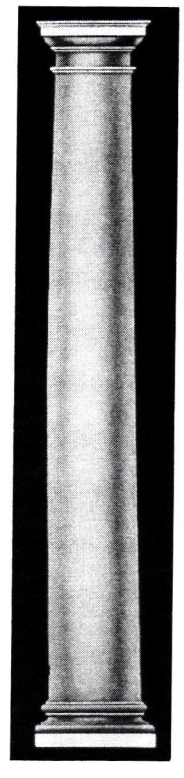

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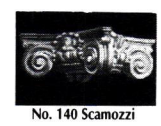
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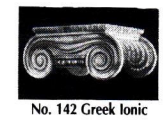
No. 150 Roman Corinthian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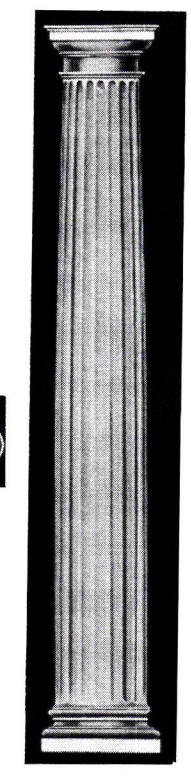

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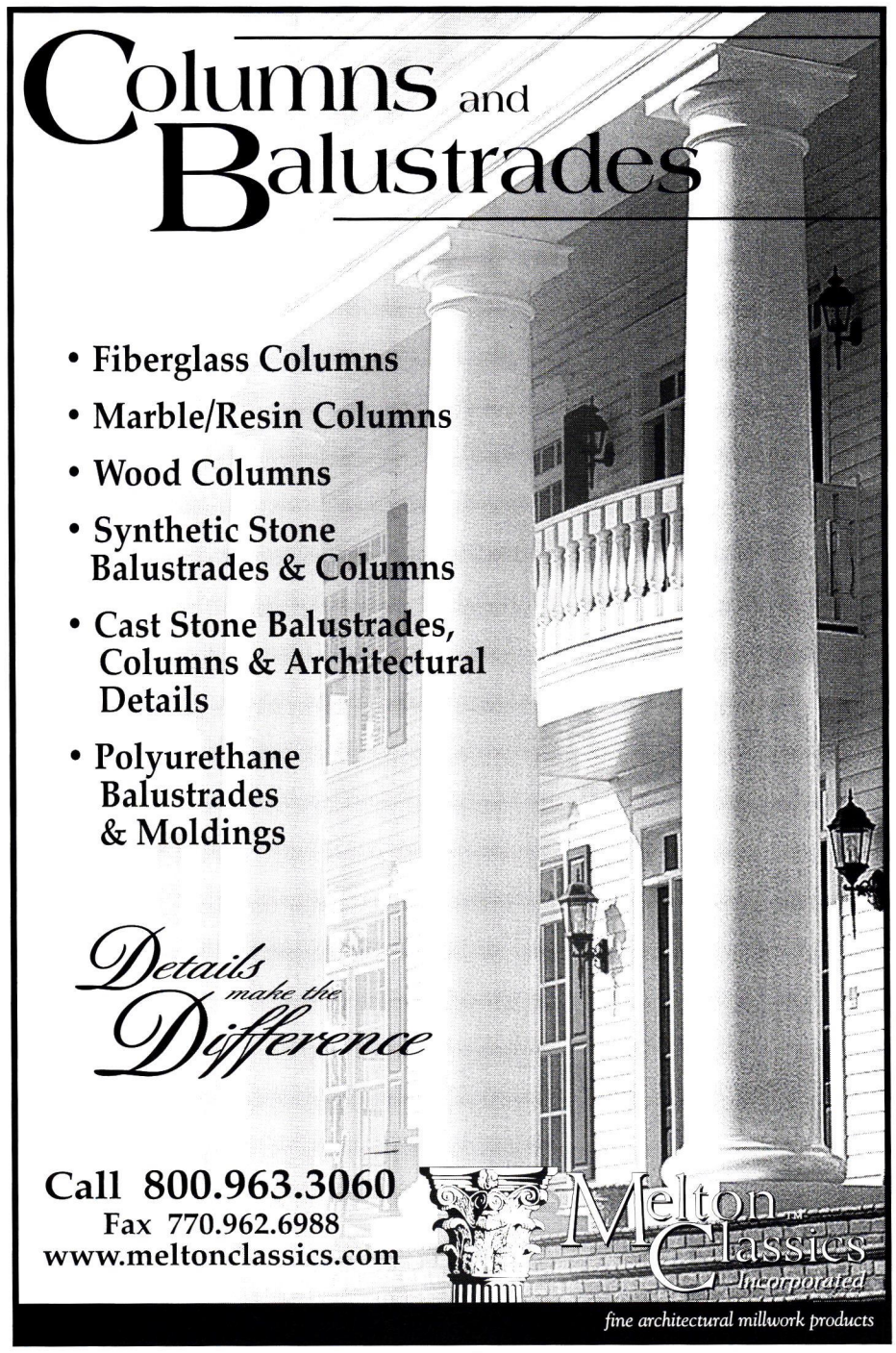

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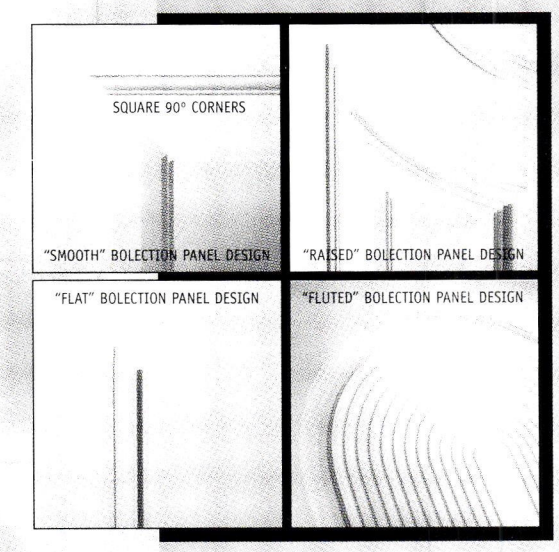

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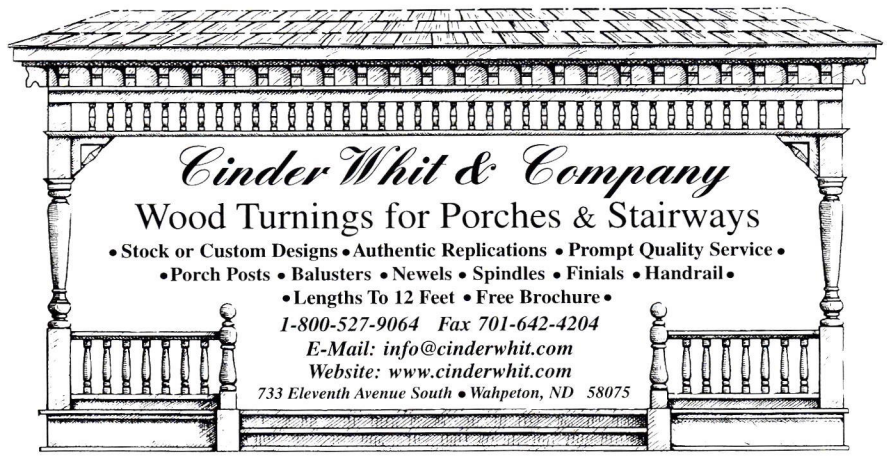

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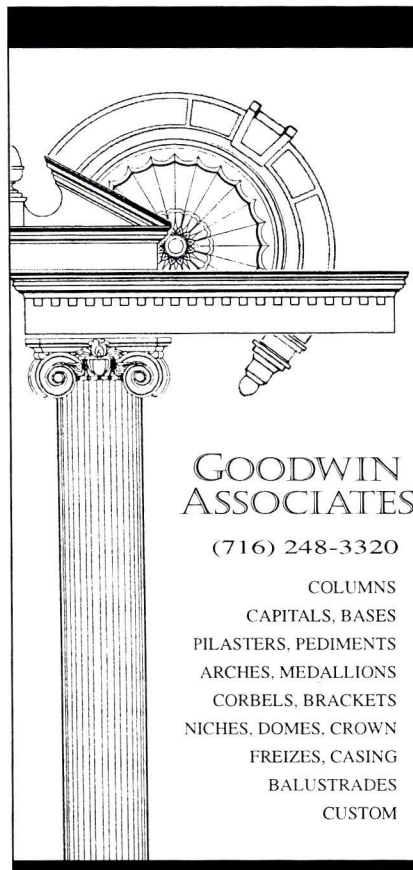

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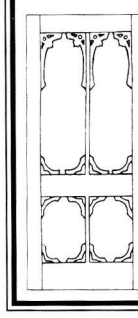

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BUYING GUIDE TO
PERIOD MILLWORK & ORNAMENT

.bout This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Victorian Millwork and Ornament in our database of companies that ovide historical products and services to our audice of residential design and building professionals. om the companies' responses, the Editors selected e 53 suppliers you'll find on the next few pages cause they provide a good up-to-date cross-section the market, both geographically and in the variety their offerings.

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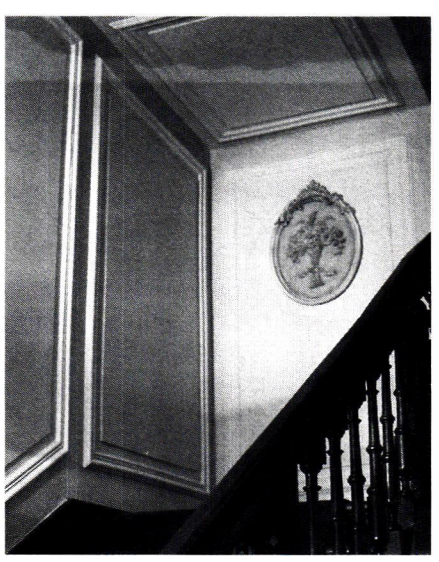

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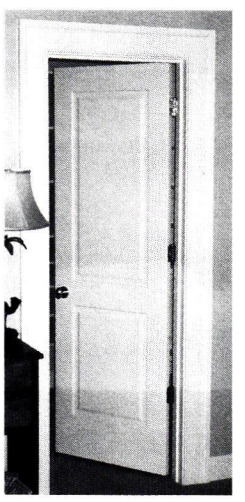

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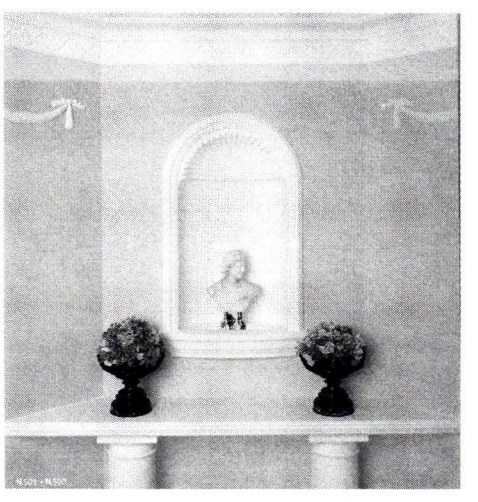

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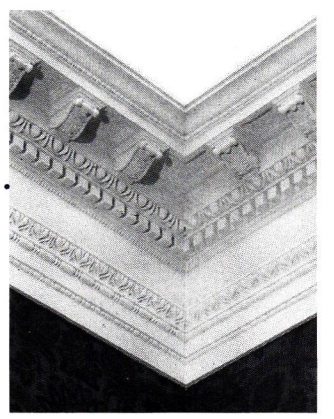

This ornate, multi-layered cornice molding is from DECORATORS SUPPLY. Write in No. 210

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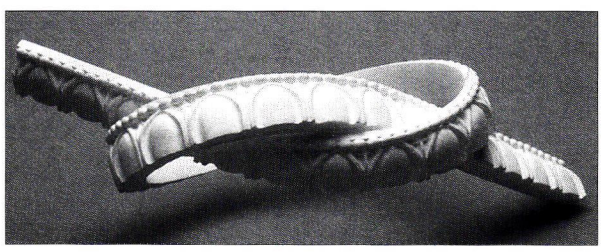

DIAMOND MANUFACTURING makes a flexible molding product that can curve around doorways and circular elements. Write in No. 583

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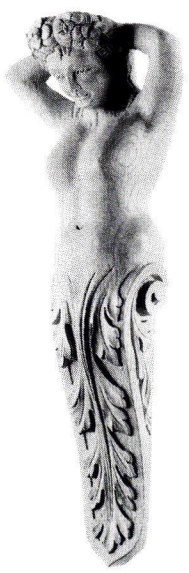

This lovely lady from the ENKEBOLL catalog is the "Buttress" corbel #CBL-B03. Write in No. 5770

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www.enkeboll.com
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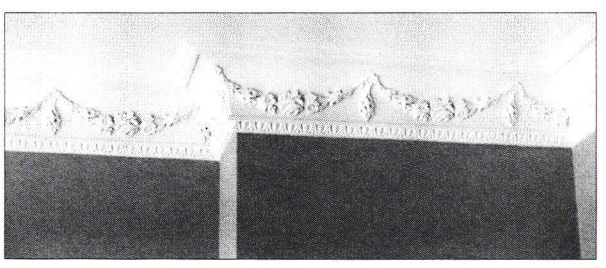

Ornamental plaster swags are among the cornice moldings available from FELBER ORNAMENTAL PLASTERING. Write in No. 2890

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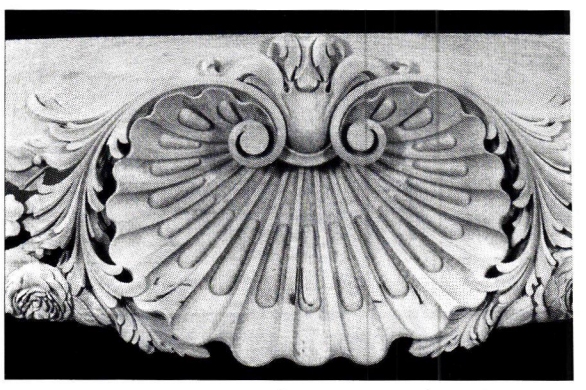

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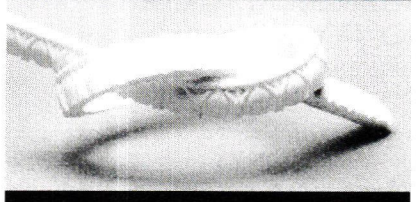

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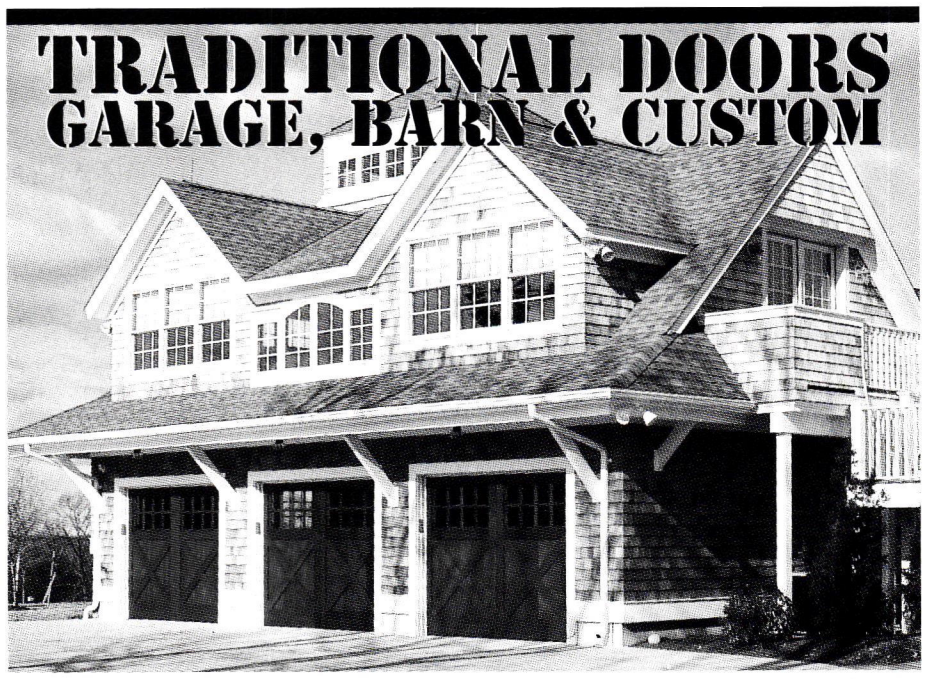

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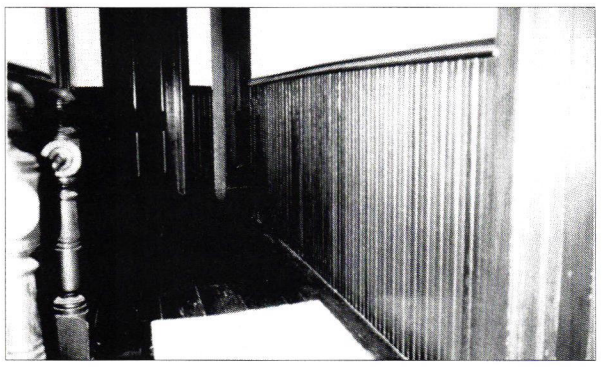

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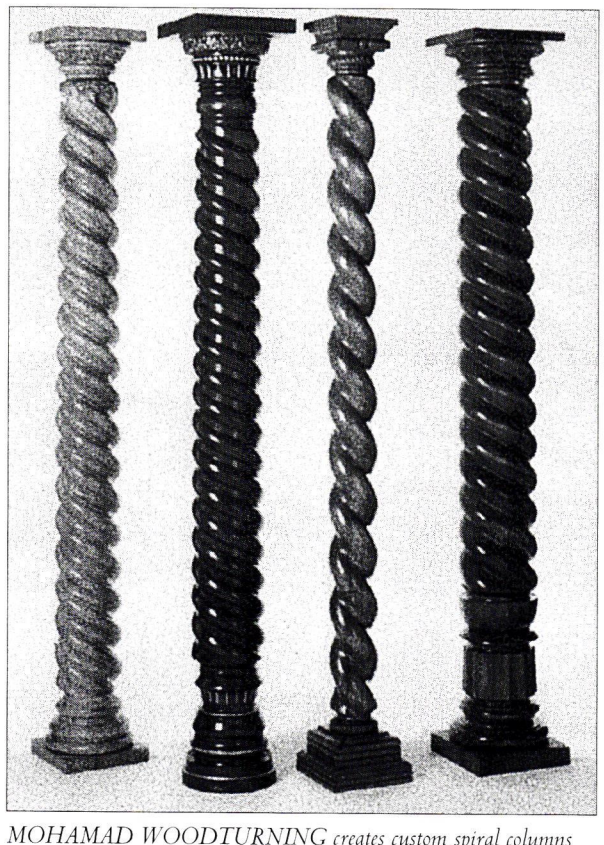

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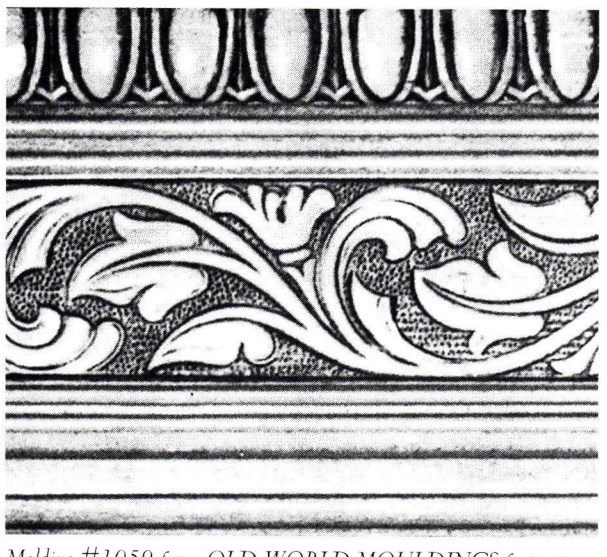

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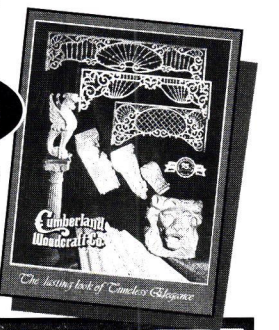

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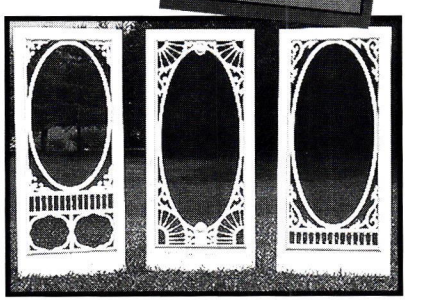

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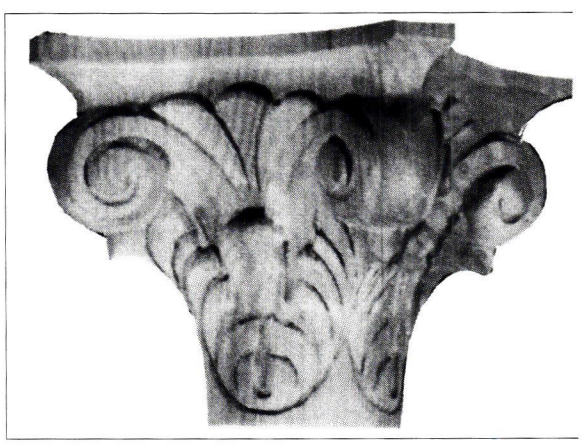

This WOODLINE carved capital measures 9-1/4 in. x 8 in. x 4 in. Write in No. 5240

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SCREEN & STORM DOORS

.bout This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Screen and Storm Doors in our database of companies that provide historiproducts and services to our audience of residentialilding professionals. From the companies' responses, Editors selected the 11 suppliers you'll find below.

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

stom windows and doors with a special emphasis on toric-restoration projects. AWI premium-grade conuction; wide variety of glazing and wood-species options. placement and storm and screen sash. *Write in No. 1265*

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The Combination Door Co.
920-922-2050; Fax: 920-922-2917
www.combinationdoor.com
Fond Du Lac, WI 54936

anufacturer of wood screen doors and combination storm ors available in a wide assortment of designs; applied lles to fit any style. Custom designs and special sizes.

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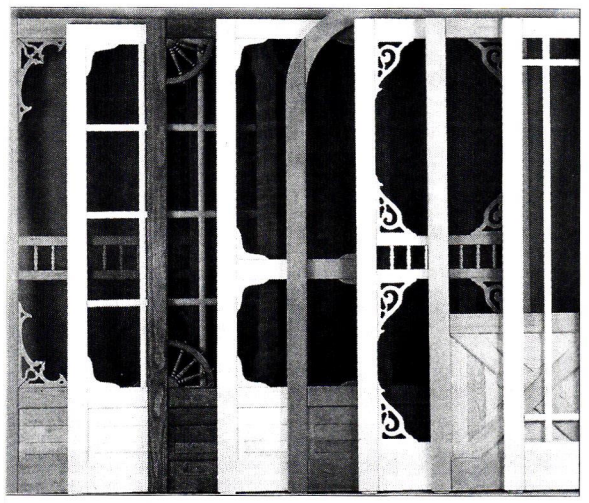
Coppa Woodworking
310-548-5332; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731



OPPA WOODWORKING offers wood screen doors with or ithout Victorian ornament. Write in No. 9600

Wood screen doors in 120 styles; any size; also, arch-top doors and window screens. Douglas fir, mahogany, and oak. Adirondack furniture kits. *Write in No. 9600*

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Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Complete line of Victorian trim includes Spanish cedar storm/screen doors in standard designs, or create it from stock parts. Porch swings, Adirondack chairs, gable and porch trim; interior millwork: moldings, carvings, mantels, and fine cabinets. *Write in No. 1310*

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Drums Sash & Door Co.
570-788-1145; Fax: 570-788-3007
392 W. Butler Dr., P.O. Box 207
Drums, PA 18222

Custom wood shop specializes in replacement sash, all sizes & layouts (circle, oval, Gothic, cottage); entryways & doors (paneled, louvered, French); moldings; raised-panel shutters; storm/screen doors. Choice of profile, wood. *Call for more information*

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

Manufacturer of custom glass interior storm windows for energy conservation and soundproofing; Low-E glass, UV-blocking film, and acrylic available. Easy do-it-yourself installation. *Write in No. 909*

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Kingsland Co.
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Screen porch system is fabricated from Honduras mahogany. Removable-panel screen porch enclosure with an option for glass. Custom designed for all applications. *Write in No. 196 for Shutters and No. 4574 for Screen Doors*

◆ ◆ ◆

Phifer Wire Products, Inc.
205-345-2120; Fax: 205-391-0799
www.phifer.com
Tuscaloosa, AL 35403

Weaver of insect screening, variety of meshes, lengths & widths in aluminum, bronze, and fiberglass. Sun-control fabrics.

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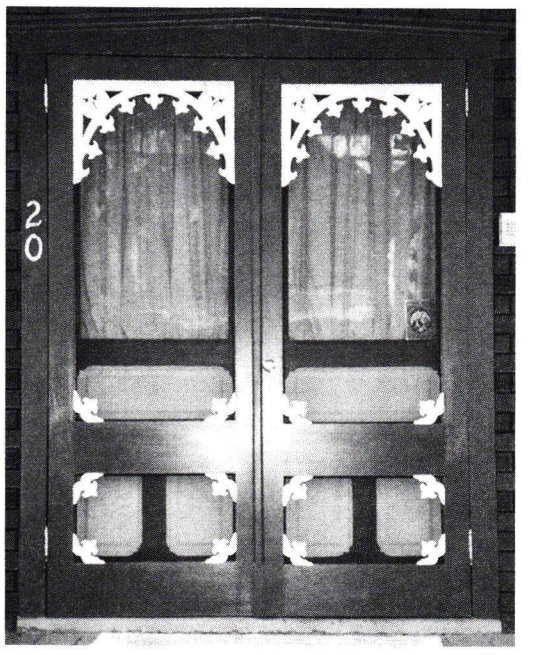

VICTORIANA EAST carries a line of ornamental wood screen doors. Write in No. 1101

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

Full line of porch parts: brackets, corbels, sawn balusters, lattice, storm doors, shutters, handrails, gingerbread, and custom turnings. *Write in No. 1101*

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Walsh Screen & Window, Inc.
914-668-7811; Fax: 914-668-7872
www.walshscreenwindow.com
Mount Vernon, NY 10553

This 46-year-old company specializes in roll-away window screens, custom storm windows, disappearing retractable screen doors, interior magnetic storm panels, and storm doors. *Write in No. 5037*

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

Historically accurate millwork reproductions, interior & exterior: doors, screen doors, gingerbread, benches, gazebo parts, finials, cresting, fancy-cut shingles, stair parts, railings, porch parts, more. Custom mantels. *Write in No. 7120*

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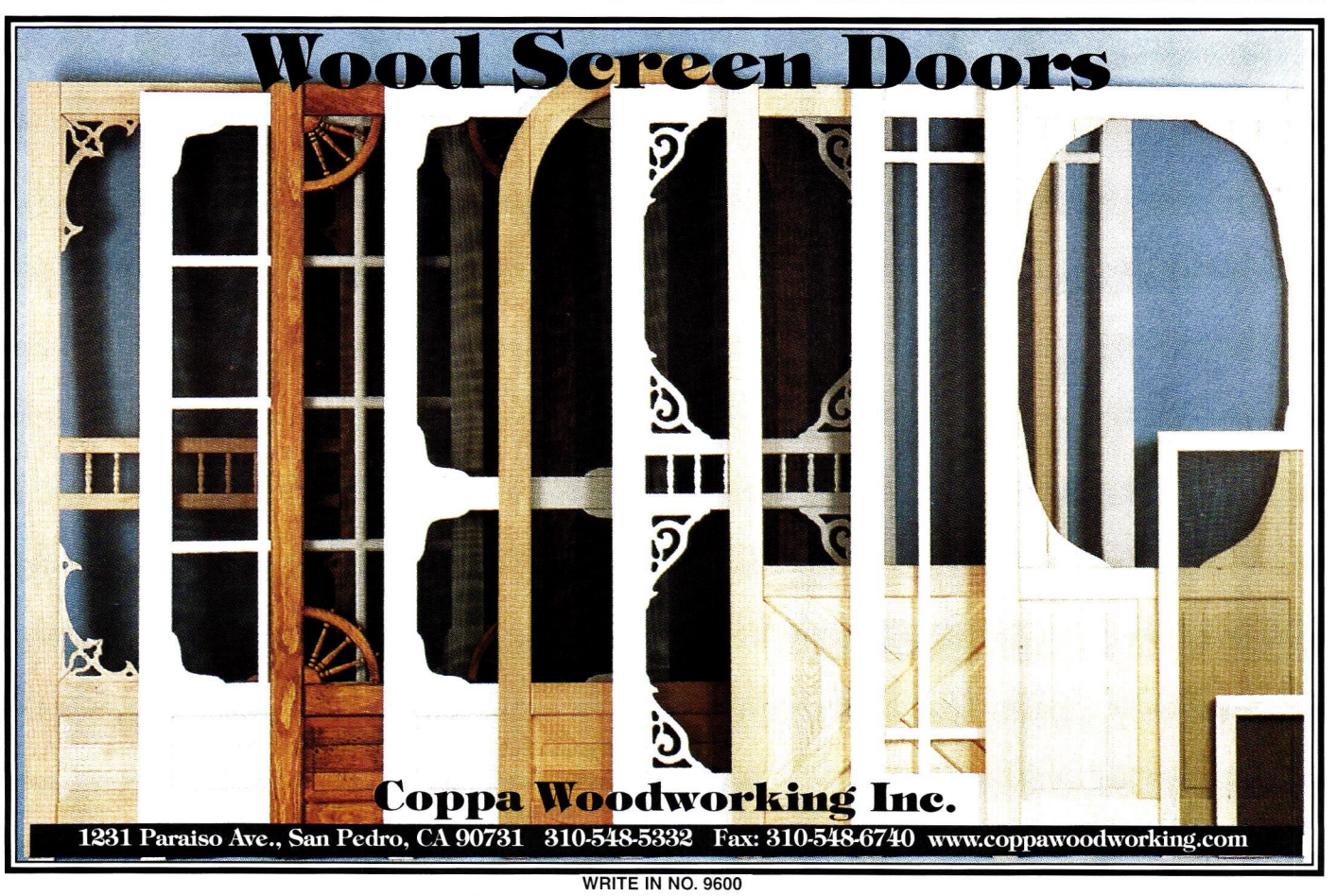


WRITE IN NO. 9600

PERIOD WALLCOVERINGS, continued from page 52

is pushed through a mesh by a squeegee. In roller printing, cylinders into which the design has been cut are rolled onto the ground paper. As with block and screen printing, there generally is one cylinder for each color.

"There is a great interest now in block printing," says Richard C. Nylander, chief curator and director of collections at the Society for the Preservation of New England Antiquities and author of *Wallpapers for Historic Buildings*. "Block-printed papers have not been produced in this country since 1915, but they are still being imported from England and Ireland. [Regardless of the method of production,] they are all expensive, that's the bottom line." Scalamandre, Sanderson, and Classic Revivals are among the companies that still offer the block-printed papers.

Jim Early, one of the owners of Boston-based Waterhouse Wallcoverings that copies hand-screened and roller-printed papers from the 18th and 19th centuries, says that "each screen costs about $750, and one is needed for each color in the paper, so this adds up." Scalamandre's Bob Bitter points out that roller prints are 25 percent more costly than the hand-screened papers; block prints are 50 percent higher. But the price is also a reflection of whether the period blocks, screens, and rollers are still in existence or whether they have to be re-created. "Sometimes it doesn't cost any more to do a serious paper than it does to do a screen print," says John Buscemi, owner of Boston-based Classic Revivals Inc., which carries 18th- and 19th-century block-printed paper imported from England and Ireland. Lori Reagle, art director for Thibaut, which is based in Newark, N.J., agrees. She points out that while it "costs more to print hand-screened papers, it costs more to tool for machine printing."

The method of production is of key importance in re-creating accurate copies, not only because it defines the overall look of the paper but also because the slight

"Lacey Rose," its accompanying border, and the ceiling paper "Tea Rose" are from the Brillion Collection from Victorian Collectibles, which is based in Milwaukee, Wisc. The Brillion Collection, 4,500 rolls of vintage wallpaper with 1,377 patterns that date back to 1850, was a dream come true for the makers of reproduction papers. Discovered by the Brillion Historical Society and subsequently bought by Victorian Collectibles, the papers retained their original colors because they had never been unrolled. Victorian Collectibles donated some of the originals to the Cooper-Hewitt Museum in Manhattan, among other institutions, and the Victoria and Albert Museum in London also purchased some. *Photo courtesy of Victorian Collectibles.*

imperfections, such as color registrations that are a little off, add to the charm of the design. Computers just don't give the same historic look, and even each vintage method of production looks drastically different, which means it is all the more important to match the original technology of each original paper. "The design in hand-screened prints is not exactly perfect," says David Galacar, senior vice-president of Galacar & Co. in Essex, Mass. "If you want perfect, buy roller prints."

As defined by Scalamandre, there are four categories of period-style papers from which to choose.

Replicas. These papers are accurate copies of the originals in terms of scale, color, pattern, and method of production.

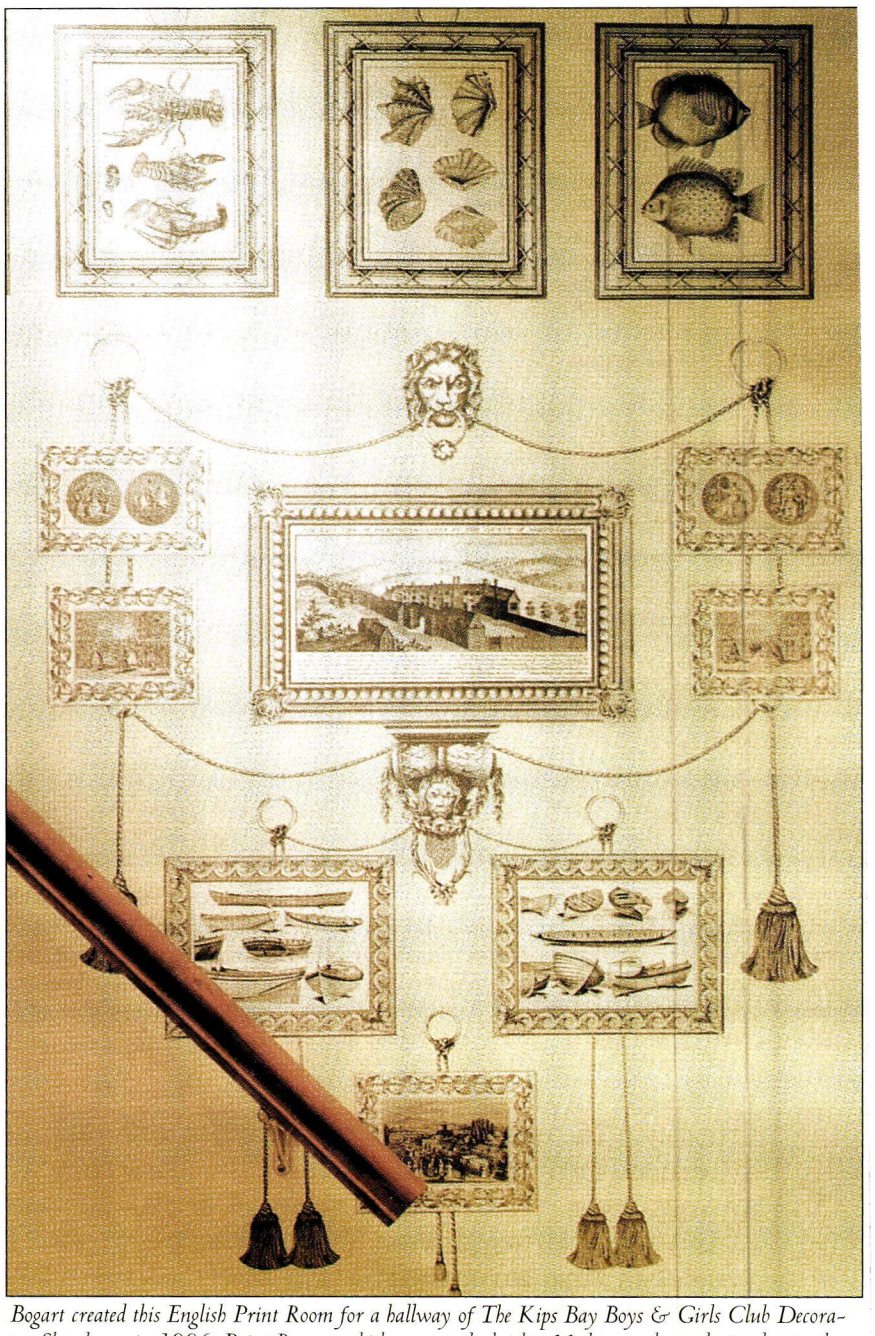
continued on page 81

The English Print Room: High-Style Cut and Paste

The English Print Room, which was at the height of fashion in the most stylish homes of the 18th century is making a comeback in houses from all centuries. Actually the term itself is a bit deceiving because it doesn' refer to a room at all, but to a decorative wall treatment that is a cross between custom wallpaper and decoupage This technique was popularized by wealthy homeowners from 1750 to 1850.

A Print Room is created by pasting designed groupings of black-and-white prints and borders onto the wall and then embellishing the design with delicately cut paper ropes, chains, ribbons, and other popular 18th-centur motifs. In effect, the space, when filled with these assortments of framed black-and-white drawings, takes on th look of an elegant private art gallery. "The design can be casual or formal," says Cynthia Bogart of Oyster Bay N.Y., the only Print Room instructor in the United States. "The whole concept is about symmetry. It has t flow from side to side. It doesn't have to match. You can do it on walls, trunks, even screens."

The technique can be used in any room of the house and can be personalized to reflect the occupant's interest For children's rooms, for instance, there are a variety of designs, including 6-ft.-long prints of antique trains o of fashion dolls. Botanical prints dress up dining rooms, while florals and scenics add interest to living rooms "The beauty of the Print Room is that it is individual," she says. "I've created Scottish Print Rooms, I've don ones with Bestler floral prints, Old New York sports . . . I did one with a nautical theme for a client, and I use images based on where the client had sailed."



Bogart created this English Print Room for a hallway of The Kips Bay Boys & Girls Club Decorator Showhouse in 1996. Print Rooms, which were at the height of fashion and popularity during the 18th century, are making a comeback.

The most successful Print Rooms, Bogart states, are those that are installed upon walls that have been painted in faux styles like stippling and ragging in earth tones. "This is the most original treatment because it is likely that that's the way the walls would have been when treated in the 18th century," she says. Bogart's favorite Print Room colors include umbers, burnt peaches, sables, greens, reds (for screens only), or pale greens. "You lose the prints on the darker colors," cautions Bogart, who in the last decade has created several dozen Print Rooms.

English Print Rooms were made exclusively with black-and-white prints because color prints were not available when the technique was created. "I don't advocate using color prints, because the rooms were not done that way originally," Bogart says. "If you did take a hand-colored print from the 19th century and tried to use it, the colors would bleed." However, once the basic technical aspects are mastered, Print Rooms are fairly easy to create.

According to Bogart, the hardest part of the project is finding the right reproduction or vintage prints. "In this country, it is hard to find them, but in England and Europe, there are a lot of them. There are many sources [for original and reproduction prints] on-line from Europe." As an inexpensive alternative and a simple way to assemble a collection, Bogart suggests removing the pages from a book of old prints.

Antique prints and reproduction prints, she says, are equally durable, although if fragile, the vintage ones must be backed with special paper before being hung. "I've taken really flimsy prints and used them," she says, adding that she often prefers the older prints because there is more variety in design. "We create Print Rooms the same way they were done in the 18th century," says Bogart. "We have made only one modification and it is optional — we paint a sealing coat over the wall when it is finished to preserve it."

The Print Room technique is very labor intensive, and Bogart says that it can take up to a week just to install and one to two weeks to cut out all the elements. Because of the cost — up to $2,000 for materials alone in a small powder room — it is not a project that is entered into lightly. And the client should be committed to the design, she says, because it will last indefinitely (and, can be much harder to remove than wallpaper). The oldest known surviving Print Rooms were installed in England and Ireland in the 1750s and, after two centuries, show only some signs of wear.

Bogart attributes the rebirth of English Print Rooms to the turning of the 21st century, which ushered in a renewed appreciation of decorative arts and the lifestyles of the past. Originally, the creation of the Print Room was a social activity much like a quilting bee. Wealthy Englishwomen sat around the fire with friends sipping tea and snipping out the prints and all the pretty little bows, chains, and ribbons that went with them. They put up one grouping at a time until the room was finished.

Though there are no surviving American Print Rooms, Bogart says there is evidence that the form was used here. The Print Rooms that do remain are in Europe, notably in Castletown House in Ireland; at Ston Easton Park outside Bath, England; and Woodhall Park in Hertfordshire. The 20th-century revival of the Print Room began in 1978 when Nicola Wingate-Saul, the curator at the Irish country estate Castletown, was asked by the owner, Sir Desmond Guiness, who was a member of the Irish Georgian Society, to repair the Print Room there. So entranced was she with the form that she began creating her own, eventually teaching others the technique. It was Wingate-Saul, the only Print Room instructor in England, who taught Bogart and inspired her to start U.S. classes that are fashioned after Wingate-Sauls' own. "It is a rich technique," Bogart says. "When it's up, it is absolutely mind-boggling. You are getting an incredible historical product."

Many of Bogart's clients buy the prints from her website, Printrooms.com; others send her the measurements and theme, and she creates a custom Print Room, including detailed hanging instructions, which is ready to install. For information on her classes for design and trade professionals, e-mail her at Ruhlwrite@aol.com, write to Box 65, East Norwich, NY 11732, or call 516-624-6979.

BUYING GUIDE TO
PERIOD WALLCOVERINGS

bout This Buying Guide

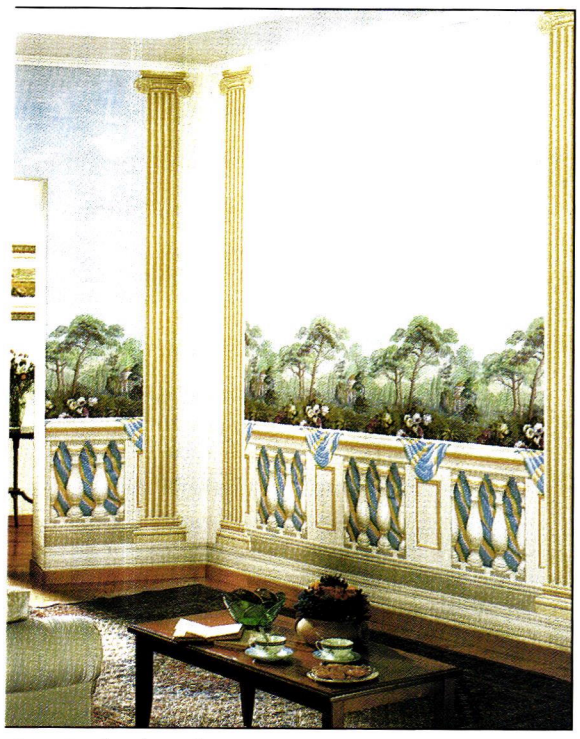
o create this Buying Guide, the Editors contacted suppliers of Period Wallcoverings in our database of companies that provide historical ducts and services to our audience of residential gn and building professionals. From the compa- responses, the Editors selected the 20 suppliers 'll find on the next few pages because they provide ood up-to-date cross-section of the market, both graphically and in the variety of their offerings.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

plier of more than 35,000 ready-to-ship standard & ovative building-component product essentials that inle int./ext. architectural millwork, columns, decorative ldings & trim, wrought-iron components, hardware & ting. Lincrusta and Anaglypta supplier; Victorian styles. *te in No. 5008*

Bassett & Vollum Wallpapers
319-323-4077; No Fax
630 West Fifth Street
Davenport, IA 52801

nufactures historic and contemporary hand-printed wallers and borders. Custom coloring and reproduction of oric papers available. Wallcoverings include: historic roduction wallpapers, adaptions of historic patterns, bors, friezes, and ceiling papers, custom replication of existpapers. Silkscreened. Victorian style.



ONDER distributes the Pitture Veneziane trompe l'oeil collection wallpapers.

Blonder Wallcoverings
216-431-3560; Fax: 216-431-5367
www.blonderwall.com
Cleveland, OH 44115

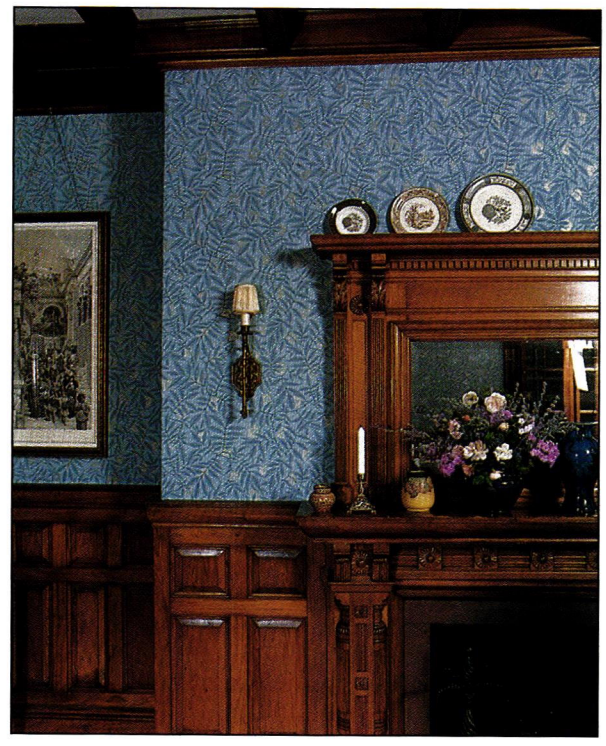
Trompe L'Oeil" series of wallcoverings. Borders, friezes, d ceiling papers. Methods include silkscreening, machineinting, and hand-printing. Styles: Victorian, Arts & Crafts, t Nouveau, Early American, Classical, and folk art.

Bradbury & Bradbury Art Wallpapers
707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

ver 140 patterns in a variety of colorways; in-house design rvice with planning of wall and ceiling pattern combinaons, including detailed scale drawings, samples, pattern easurements, and cost estimates. Silkscreened wallcoverngs include historic reproduction wallpapers, borders, iezes, and ceiling papers. Styles include: Victorian, Arts & rafts, Colonial Revival, Neo-classical, and Aerographs. atalog $12. *Call for more information*

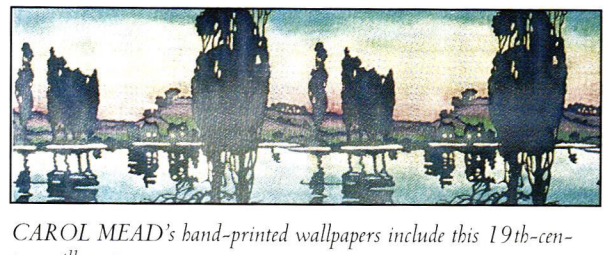
This Neo-Grec Roomset, including wall and ceiling papers, from BRADBURY & BRADBURY is a suite of coordinating hand-silkscreened papers printed in five colorways. Call for more information

Burrows & Co., J.R.
800-347-1795, 78; Fax: 781-982-1636
www.burrows.com
Rockland, MA 02370



BURROWS & CO.'s "Persis" wallpaper is an English Arts & Crafts design, circa 1880. Write in No. 6930

Reproduction Arts & Crafts and Aesthetic Movement wallpapers, ceiling papers, and designs; new Norwood-Day collection; woven William Morris Wilton & Brussels carpets and runners; lace curtains. *Write in No. 6930*



CAROL MEAD's hand-printed wallpapers include this 19th-century silhouette scene.

Carol Mead Wallcoverings
860-963-1927; Fax: Same as phone
434 Deerfield Rd.
Pomfret Center, CT 06259

Art wallpaper; utilize the latest technology. Hand-printed, richly colored reproductions and adaptations of American and British patterns. Expert reproduction services. Wallcoverings include historic reproduction wallpapers, adaptations of historic patterns; borders, friezes, and ceiling papers, and custom replication. Methods include silkscreen, computer, and hand-printed.

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77096

Pressed-tin panels for ceilings and walls. Easy-to-install decorative sheets in 2-x-4-ft. sections; cornices in 4-ft. lengths. Styles from Victorian to Art Deco. Designs come in 6-, 12-, or 24-in. repeat patterns. Shipped anywhere. Stamped/pressed metal ornament. *Write in No. 190*

Colonial Wallcovering
215-351-9300; Fax: 215-627-5646
707 East Passyunk Ave.
Philadelphia, PA 19147

Can reproduce any pattern, particularly for large jobs. Silkscreened. Styles include: Victorian, Arts & Crafts, Art Nouveau, Early American, and classical.

Crown Corp.
800-422-2099; 30; Fax: 303-742-8593
2485 W. 2nd Avenue, Suite 18
Denver, CO 80223

Offers Anaglypta & Lincrusta embossed-relief wall/ceiling coverings which can be painted. Also, Orac Decor & Focal Point columns, pedestals, capitals, & plinths, in halves for flush-mount applications or whole for free-standing use. *Write in No. 5060*

This EISENHART border and sidewall is from their Victoria & Albert Museum collection.

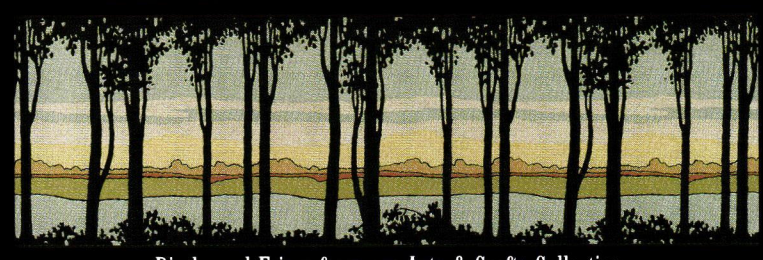
Eisenhart Wallcoverings
800-931-WALL; 71; Fax: 717-632-0288
www.eisenhartwallcoverings.com
Hanover, PA 17331

Classical traditional wallpapers, borders, and fabrics; based on patterns from the archives of the Cooper-Hewitt, Smithsonian, National Design Museum, and the Victoria & Albert museums. Printing on 100-year-old Waldron surface presses and flexographic printing.

Faux Effects, Inc.
800-270-8871; 56; Fax: 561-778-9653
www.fauxfx.com
Vero Beach, FL 32960

Custom waterbase products; Venetian Gem plaster lime wash; decorative and faux-finishing products. Custom pigmented canvas murals and imprints. Designer workshops in FL, NY, NV, KY, IL, WA, CA, TX, NE. *Write in No. 4690*

Hand Printed ART WALLPAPER



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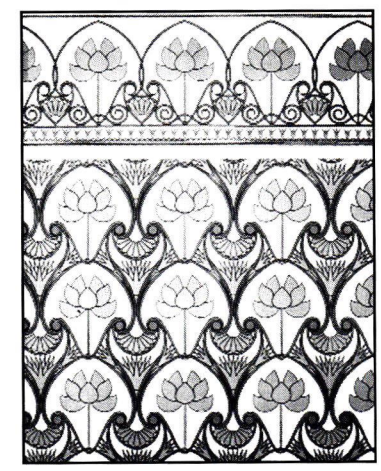

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maintains the central Website for historically styled products and services on the Internet. There's more information and links to historical products than you'll find on any other site.
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www.period-homes.com

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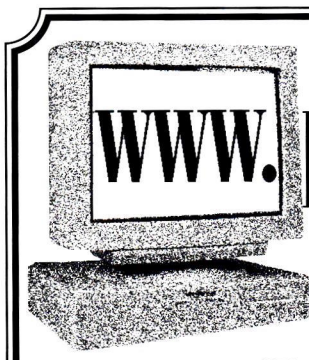

www.period-homes.com
The Internet Gateway to Historical Products & Services for Residential Architecture

BUYING GUIDE TO PERIOD WALLCOVERINGS

Goodwin Associates
716-248-3320; Fax: 716-387-0153
P.O. Box 18605
Rochester, NY 14618

Authentic pressed tin ceilings, walls, and cornice moldings. Brass, copper, chrome, pre-painted and custom-painted 2x2 ft., 2x4 ft., or 2x8 ft. panels. Ceiling domes, medallions, moldings, arches, columns, niches, and more in a variety of materials. *Write in No. 806*

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Kremer Pigments, Inc.
212-219-2394; Fax: 212-219-2395
www.kremer-pigmente.de
New York, NY 10012

Paint raw materials for historic & contemporary finishes, from traditional European earth pigments and plant dyes to oils, waxes, resins, & glues. Specializing in materials for lime wash, natural surfaces, decorative plaster. *Write in No. 4910*

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Luxury Wallpapers, Inc.
941-358-6517; Fax: 941-360-6466
www.luxurywallpapers.com
Bradenton, FL 34203

Internet showroom (www.luxurywallpapers.com) of fine, handcrafted wallcoverings from around the world. Purchase on line or by mail. Historic reproduction wallpapers, adaptations of historic patterns; silkscreening and hand-painting; styles include Classical, traditional Chinese scenics, hand-screened scenics.

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Joanna Rock Wallpapers
914-693-7699; Fax: Same as phone
85 Lefurgy Ave.
Dobbs Ferry, NY 10522

Original, custom hand-blocked wallpaper hand cut from linoleum tiles and printed on imported English paper. Catalog $4, samples, $25. Styles include Victorian and Early American.

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Sanderson
212-319-7220; Fax: 212-593-6184
979 Third Avenue
New York, NY 10022

Authentic hand-blocked wallpapers. Papers printed from an archive of over 350 sets of original hand-carved blocks dating from the 1860s. Designs include C.F.A. Voysey, Owen Jones, and William Morris (over 100 Morris & Co. designs.) Special commissions and custom colors to order. Catalog of block print designs available.

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Pat Shields of SHIELDS DESIGN is an expert installer of complex Victorian roomset papers.

Shields Design
540-937-6558; Fax: 540-937-6557
18531 Bluejay Way
Rixeyville, VA 22737

Fine paper-hanging and wall graining by a Master Decorator. Work with historic reproduction papers, borders, friezes, ceiling papers, Lincrusta, Anaglypta; all styles interiors.

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Stroheim & Romann, Inc.
718-706-7000; Fax: 718-361-0159
31-11 Thomson Ave.
Long Island City, NY 11101

Company produces a full range of quality wallcoverings classic and traditional styles, many adapted from or inspir by 18th and 19th century archival and historical desig Wallcoverings are rotary-, machine-, and hand-printed.

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WRN Associates
413-243-3489; Fax: Same as phone
www.paper-hangings.com
Lee, MA 01238

Installation team for large-scale antique and reproducti wallpaper hanging. Projects include scenics, block-printe and hand-painted papers. Also provide hand-joined r paper and acid-free lining paper to the trade. Agents f Adelphi Paper Hangings, block printers of Early Americ patterns.

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Zina Studios, Inc.
914-667-6004; Fax: Same as phone
45 South Third Avenue
Mount Vernon, NY 10550

Specializes in line-for-line reproductions of documenta printed fabrics and wallcoverings for historic houses, pre ervation societies, and museums. Supplies reproductions antique Swiss bobbinet embroidered cotton curtains. Hi toric reproduction wallpapers, borders, friezes, and ceili papers; hand-printed; styles include Victorian, Coloni Revival, and classical.

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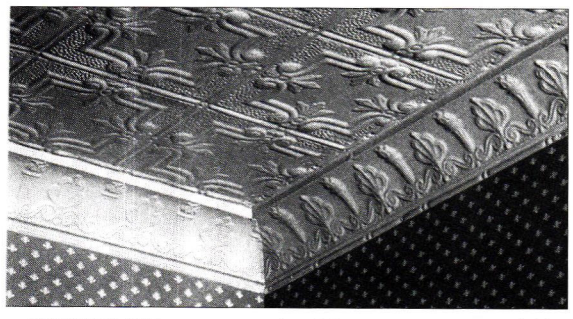
BUYING GUIDE TO
PRODUCTS & SERVICES IN THE VICTORIAN STYLE

bout This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Products and Services in the Victorian Style from our database. From companies' responses, the Editors selected the suppliers you'll find on the following pages ause they provide a good up-to-date cross-section he market, both geographically and in the variety heir offerings.

AA-Abbingdon Affiliates, Inc.
718-258-8333; Fax: 718-338-2739
www.abbingdon.com
Brooklyn, NY 11234



-ABBINGDON carries more than 15 cornice patterns, available teel, copper, brass, chrome, and pre-painted white finishes, which co-inate with their wide range of tin ceiling tiles. Write in No. 8920

mpany carries 35 original Victorian & Art Deco designs tin panels for ceilings and walls, and 13 cornice styles. ıishes: unpainted or prepainted white, brass- or copper-ted, and chrome. Stainless steel for backsplashes. *Write in . 8920*

◆ ◆ ◆

AAMSCO Lighting, Inc.
800-221-9092; Fax: 201-434-8535
www.aamsco.com
Jersey City, NJ 07305

ıthentic reproduction carbon- and tungsten-filament htbulbs; designs based on bulbs from the 1890s through 20s. Also, custom Art Deco sconces and lighting; Art co luminaires for interior and exterior applications.

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he oak and cast-iron library ladder from ALACO LADDER is ited for high shelves and collections of all kinds. Writ ein No. 1282

Alaco Ladder Co.
888-310-7040; Fax: 909-591-7565
5167 'G' St.
Chino, CA 91710

ustom manufacturer of oak rolling-track library ladders.)ther hardwoods, hardware options, and finishes also avail-ɔle. *Write in No. 1282*

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Alameda Shade Shop
510-522-0633; Fax: 510-522-0651
www.shadeshop.com
Alameda, CA 94501

Assembles custom roller-style window shades. Specializing in Victorian styles with many choices of shade cloth, scallop designs, and trim.

◆ ◆ ◆

Amazon Drygoods
800-798-7979; Fax: 319-322-4003
www.amazondrygoods.com
Davenport, IA 52801

Catalog features more than 50 full-size sewing patterns containing a total of 120 styles, on durable paper, with step-by-step instructions, yardage guides, fabric suggestions, and sewing hints. Swags, cascades, valances, cornices, curtains, draperies, Roman and balloon shades, tiebacks, finials, rosettes, and fancy pillows. Catalog $2.

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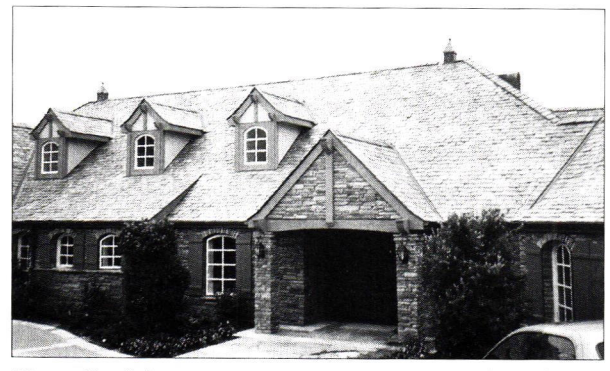

"Strata Grey" slate from AMERICAN SLATE covers this traditional cottage. Write in No. 2723

American Slate Co.
800-553-5611; Fax: 925-977-4885
www.americanslate.com
Walnut Creek, CA 94596

Source of a comprehensive range of quarry-direct slate for roofing and flooring-tile applications. Nationwide shipping. New natural slate; slate-color matching for repairs and restoration. *Write in No. 2723*

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The "Morecambe Pier" from ANDY THORNTON exemplifies the type of panel seen at English Victorian seaside resort piers. Many panel styles are available from their catalog.

Andy Thornton Architectural Antiques, Ltd.
+44-1422-377314; Fax: +44-1422-310372
www.ataa.co.uk
Halifax, W. Yorkshire, UK HX4 8AD

Europe's largest supplier of architectural antiques & decor; fireplaces, garden ornament, furniture, doors, paneling, decorative glass, lighting, entryways & Gothic church fittings.

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Architectural Antiquities
207-326-4938; No Fax
Harborside, ME 04642

Primarily Victorian-era antiques, including plumbing, hardware, interior and exterior lighting, columns, brackets, doors, windows, ironwork, fretwork, beams, stair parts, and mantels all cleaned and refurbished. 45-min. video.

◆ ◆ ◆

Architectural Brass & Metal Smith, Inc.
401-738-3902; Fax: Same as phone
www.archbrass.com
Warwick, RI 02886

Metal restoration services, custom handrails; cabinet, and door hardware. Bathroom fixtures and hardware.

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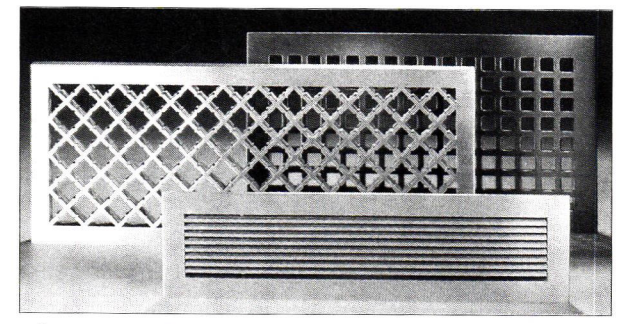
Architectural Grille
800-387-6267; 71; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215



All of ARCHITECTURAL GRILLE's grille patterns can be supplied in a range of metals, thicknesses, and finishes. Write in No. 9820

Custom-perforated and linear bar grilles, manufactured to any size or shape. Some stock sizes available. Waterjet-cutting technology available. *Write in No. 9820*

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Architectural Iron Co.
800-442-IRON; Fax: 570-296-IRON
www.archironco.com
Milford, PA 18337

Full-service restoration and custom-casting company with foundry and blacksmithing capabilities for new and restoration work. Field removal and installation services. Sash weights; Victorian roof cresting. *Write in No. 3085*

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Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 35,000 ready-to-ship standard & innovative building-component product essentials that include int./ext. architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting. Wood stair parts including rails, balusters, and newel posts; many wood species. *Write in No. 5008*

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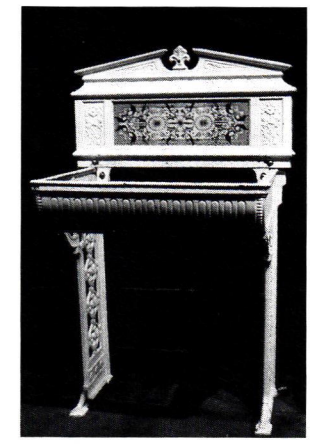

This Victorian basin is the type of unusual antique architectural item found on the ARCSAL.COM website. Write in No. 5009

Arcsal.com
44-01963-351-797; Fax: 44-01963-351988
www.arcsal.com
Somerset ENGLAND, BA7 7BG

Architectural antiques and salvage specialists. Visit www.arcsal.com. Fireplaces, garden elements, Victorian antiques. *Write in No. 5009*

◆ ◆ ◆

Radiator enclosures for hot-water radiators are available in 14 standard colors, as well as custom colors, from ARSCO MFG. Write in No. 8610

BUYING GUIDE TO

PRODUCTS & SERVICES IN THE VICTORIAN STYLI

Arsco Mfg. Co.
800-543-7040; Fax: 513-741-6292
www.arscomfg.com
Cincinnati, OH 45247

Manufactures metal radiator covers and enclosures for steam and hot-water heating systems. Made to measure for best fit. Also, new and replacement covers for baseboard, fin-tube, convectors, and fan-coil units. *Write in No. 8610*

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ART GLASS OF THE SOUTH makes a wide range of art glass, including lovely floral stained-glass windows. Write in No. 2510

Art Glass of the South, Inc.
334-479-3392; Fax: 334-476-7292
2401 Government Street
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. *Write in No. 2510*

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Atelier Jouvence Stone Carving
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Native French stonecarver specializes in hand-carved, custom-designed fireplace mantels and surrounds, architectural ornamentation, fountains, urns, garden ornament, and restoration work; in French and American limestones. Residential and commercial. *Write in No. 5015*

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

Manufactures historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions. *Write in No. 7660 for Lighting and No. 2930 for Hardware*

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Barclay Products Limited
847-244-1234; Fax: 847-244-1259
www.barclayprod.com
Gurnee, IL 60031

Victorian style pedestal lavatories, toilets, and drop-in bowls in vitreous china. Additional plumbing products include clawfoot tubs and shower units for old-fashioned tubs.

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Barlow Tyrie, Inc.
800-451-7467; Fax: 856-273-9199
www.teak.com
Moorestown, NJ 08057

Solid, all-weather teakwood outdoor and garden furnishings; made in England, inventories in the U.S. for immediate shipment. Wide range of benches (4 to 8 ft.), planters, chairs, tables, and occasional pieces.

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

Full line of wood shakes and shingles, including fancy-cut shingles. Wood species include red cedar and yellow cedar. Full line of fine quality finish wood products in red or yellow cedar, Douglas fir, knotty pine, redwood; also, cedar siding. Wood floors. Custom milling available. *Write in No. 521*

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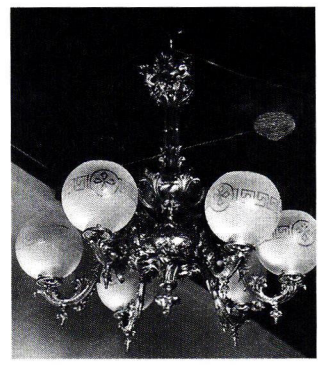

JOAN BOGART'S line of antique lighting includes ornate globe lights that epitomize the gaslight era.

Bogart Antiques
516-764-5712; Fax: 516-764-0529
www.antiqueslighting.com
Rockville Centre, NY 11571

Antique chandeliers and lamps, with an emphasis on gas chandeliers. No reproductions; all antiques, dating from 1820 to 1900.

◆ ◆ ◆

Boro Plastering Corp.
212-684-3242; Fax: 212-684-3243
1182 Broadway
New York, NY 10001

Founded in 1937, plasterers of distinctive residences: specializing in run-in-place crown moldings, cast ornamental moldings, groin vault and barrel ceilings, domes, niches, cornice moldings, columns & capitals, ceiling medallions & brackets & corbels in conventional 3-coat plastering and veneer plastering. *Write in No. 825*

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BOSTON BILLIARD EMPORIUM showcases antique billiard and pool tables.

Boston Billiard Emporium
617-625-2718; Fax: 617-625-2512
343 Medford Street
Somerville, MA 02144

Repair and restoration of antique pool and billiard tables. Antique reproductions, contemporary stylings, and custom-design tables also available. Antique billiard tables, period lighting, seating, and accessories. Also, reproduction furniture.

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Bouvet, Inc.
415-864-0273; Fax: 800-282-6883
www.bouvet.com
San Francisco, CA 94107

Decorative-hardware company, est. 1884, offers a wide selection of hand-forged iron hardware: door pulls, levers, bolts, knockers, and cabinet hardware. The products are made in France and adapted to U.S. standards. *Write in No. 1620*

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Bradbury & Bradbury Art Wallpapers
707-746-1900; Fax: 707-745-9417
www.bradbury.com
Benicia, CA 94510

Hand-printed wallpapers. Includes a broad selection of borders, friezes, and ceiling decorations; full mail-order catalog available. Anaglypta. Wallcoverings include historic reproduction wallpapers, borders, friezes, and ceiling papers. Silkscreened. Styles include: Victorian, Arts & Crafts, Colonial Revival, and Neo-classical. Catalog $12. *Call for more information*

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

Designer and manufacturer of interior and exterior lighting for residential and commercial spaces. Vintage-lighting restoration services available. Porch, wall- & post-mount electric, & landscape lighting in Colonial, Victorian, T of the Century, Art Deco/Moderne, Arts & Crafts/M sion/Prairie, Tudor, Shingle, & Georgian styles.

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Bob Buckter, Color Consultant
415-922-7444; Fax: 415-381-4542
www.drcolor.com
San Francisco, CA 94114

Consultant specializes in color schemes for Victo houses. Works with exteriors and interiors, and prov color schemes for commercial and industrial projects. V travel for consulting and also provides services by mail.

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Burrows & Co., J.R.
800-347-1795, 78; Fax: 781-982-1636
www.burrows.com
Rockland, MA 02370

Reproduction Arts & Crafts and Aesthetic Movement w papers, ceiling papers, and designs; new Norwood-I collection; woven William Morris Wilton & Brussels c pets and runners; lace curtains. *Write in No. 6930*

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Carter & Co./Mt. Diablo Handprints
707-554-2682; Fax: 707-554-2491
451 Ryder St.
Vallejo, CA 94590

Manufacturers of historically accurate handprinted wall pers, borders, and ceilings, using water-based ink. Can pr on paper and vinyl; custom coloring and stripes; patt reproduction service.

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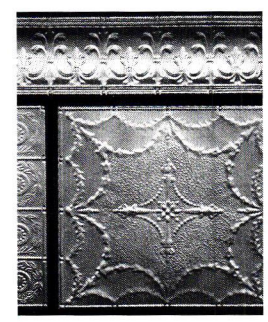

CHELSEA DECORATIVE METAL produces tin ceiling corners edging, and a wide variety of panels. Write in No. 190

Chelsea Decorative Metal Co.
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77096

Pressed-tin panels for ceilings and walls. Easy-to-inst decorative sheets in 2-x-4-ft. sections; cornices in 4- lengths. Styles from Victorian to Art Deco. Designs cor in 6-, 12-, or 24-in. repeat patterns. Shipped anywhere. *Wr in No. 190*

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Chimney Pot Shoppe
724-345-3601; Fax: 724-345-8243
www.chimneypot.net
Avella, PA 15312

Extensive inventory of new and antique chimney pots. Qua ity, hand-crafted stock imported from England includes wide array of colors, sizes, and styles. Will ship anywhere U.S. *Write in No. 410*

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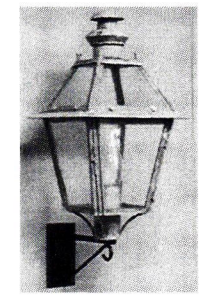

CLASSIC LIGHTING DEVICES #L40 series is available in two variations. Write in No. 1331

Classic Lighting Devices
860-267-8814; Fax: 860-365-0254
www.classiclightingdevices.com
East Hampton, CT 06424

Handmade reproductions of period lighting, interior & exterior; lanterns; post, wall-bracket, or hanging styles; chan

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www.signofthecrab.com

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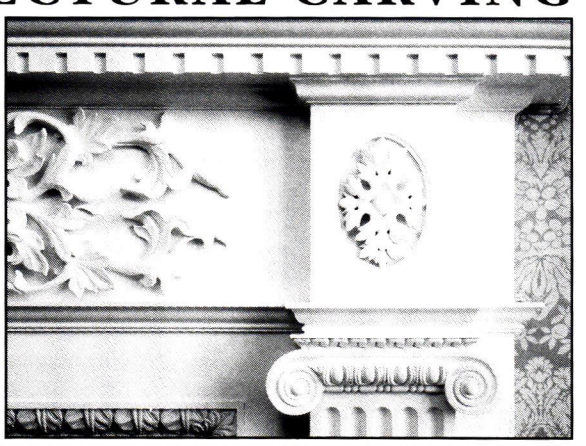
WRITE IN NO. 271

Frederick Wilbur
ARCHITECTURAL CARVING



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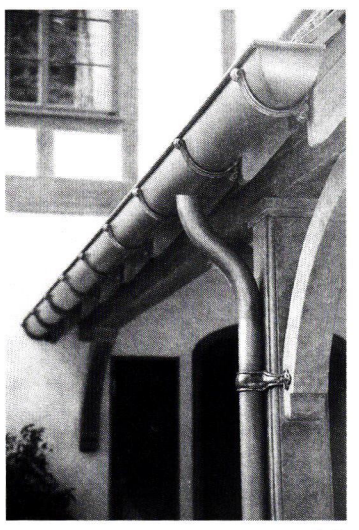
deliers; wall sconces; natural & period finishes. Alterations, replications, repairs, and custom designs. *Write in No. 1331*

THE COLOR PEOPLE advise and consult on historical exterior-color schemes, such as the sophisticated palette on this Victorian. Write in No. 5470

Color People
800-541-7174; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

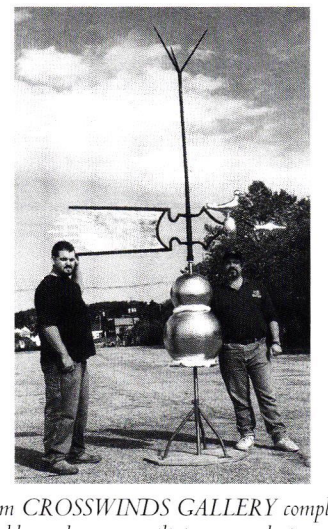
Custom exterior color schemes for houses, businesses, Main Streets, and townscapes; consultation through photos via mail; some on-site consulting. *Write in No. 5470*



COPPERWORKS OF DON MILLER's 6-in. half-round gutter with curled gutter brackets are among the historically styled custom copper raingutter elements he fabricates. Write in No. 2000

Copperworks of Don Miller
877-633-9308; Fax: 909-445-0828
members.aol.com/gutterarts
Orange, CA 92869

Artist Don Miller's bronze & copper raingutter hardware has a historic look for period styles, but exceeds historic standards of strength. Also, lists of other raingutter suppliers; green-patina formula for large exterior surfaces. *Write in No. 2000*



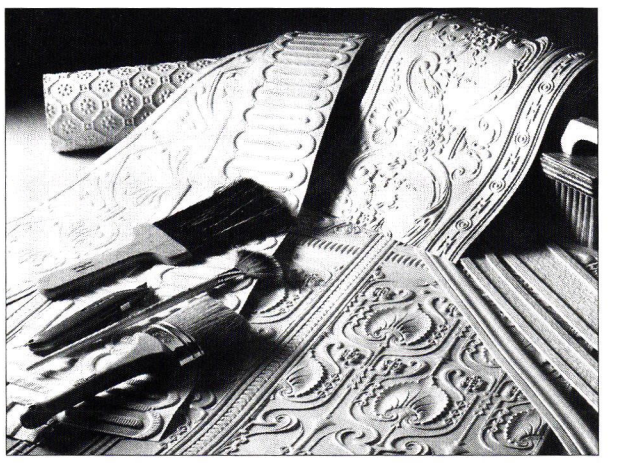
Craftspeople from CROSSWINDS GALLERY completely restored this 200-year-old weathervane, utilizing wrought iron, copper, and gold leaf in its restoration. Write in No. 107

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

Over 3,000 hard-to-find weathervanes in a variety of materials & prices; custom design & crafting; historical replicas; gold leafing, patination. Extensive catalog. Arrow & banner vanes; finials, lightning rods, turret caps, glass balls, cupolas, gilding; work in copper, aluminum, iron, brass, bronze, wood, stainless steel; restoration work. *Write in No. 107*

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
1047 N. Allen Ave.
Pasadena, CA 91104

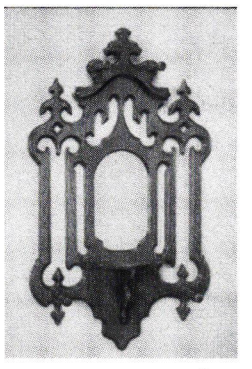
Wide selection of hardware, including glass knobs, bin pulls, door and window hardware; styles include Victorian and Arts & Crafts. *Write in No. 432*



Embossed wallcoverings from CROWN CORP. include Anaglypta and Lincrusta in a selection of sizes and styles, such as pelmets, dado, friezes, and borders. Write in No. 5060

Crown Corp.
800-422-2099; Fax: 303-742-8593
2485 W. 2nd Avenue, Suite 18
Denver, CO 80223

Offers Anaglypta & Lincrusta embossed-relief wall/ceiling coverings which can be painted. Also, Orac Decor & Focal Point columns, pedestals, capitals, & plinths, in halves for flush-mount applications or whole for free-standing use. *Write in No. 5060*



CUMBERLAND WOODCRAFT recently introduced this Victorian oak coat rack, measuring 48 in. high x 29 in. wide. Write in No. 1310

Cumberland Woodcraft Co.
800-367-1884; Fax: 717-243-6502
www.cumberlandwoodcraft.com
Carlisle, PA 17013

Extensive line of architectural millwork and wood carving; selection of standard hardwood mantels. Custom designs and complete wall treatments with bookcases and entertainment centers also available. *Write in No. 1310*

CUSTOM HOME ACCESSORIES' monogrammed estate plaque measures approx. 24 in. x 12 in. and is personalized with an initial monogram, name, and house number. Write in No. 527

Custom Home Accessories
800-265-0041; Fax: 916-961-9707
www.custom-mailboxes.com
Fair Oaks, CA 95628

Source for such custom accessories as mailboxes (home a commercial), weathervanes in copper or aluminum, a address plaques in aluminum, bronze, or porcelain. A historic markers, lamp posts, street signs, cupolas, fini roof caps; work in copper, aluminum, brass. *Write in No.*

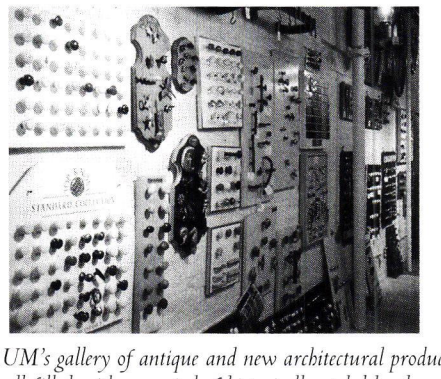
DAHLHAUS's catalog includes lighting, benches, and mailboxes in Turn-of-the-Century styles, such as these wall-mounted boxes. Wri in No. 2767

Dahlhaus Lighting Inc.
718-599-5413; Fax: Same as phone
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-metal site furnishings: fountair benches, bollards & signs. Specialist in lighting for reside tial, commercial & civic sites; collection includes street lam & lanterns, ornaments & mailboxes, porch, wall- & pos mounted, electric, landscape, & garden lighting in Turn the Century & vintage European styles. *Write in No. 2767*

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

14,000 patterns for period architectural elements an molded ornament: cornice moldings, columns & capital door & window surrounds, ceiling medallions, ornament ceilings, niches, domes, brackets & corbels in plaster of pari compo, and wood since 1893. Set of 5 catalogs, $30. *Wr in No. 210*



DECORUM's gallery of antique and new architectural products includes a wall filled with a myriad of historically styled hardware. Write in No. 1680

Decorum, Inc.
207-775-3346; Fax: 207-775-3038
231 Commercial Street
Portland, ME 04101

New and antique decorative hardware and accessories, claw-foot tubs, slate sinks, old stoves, pedestal sinks, lighting doors, windows, and more. E-mail: decorum@maine.rr.com. *Write in No. 1680*

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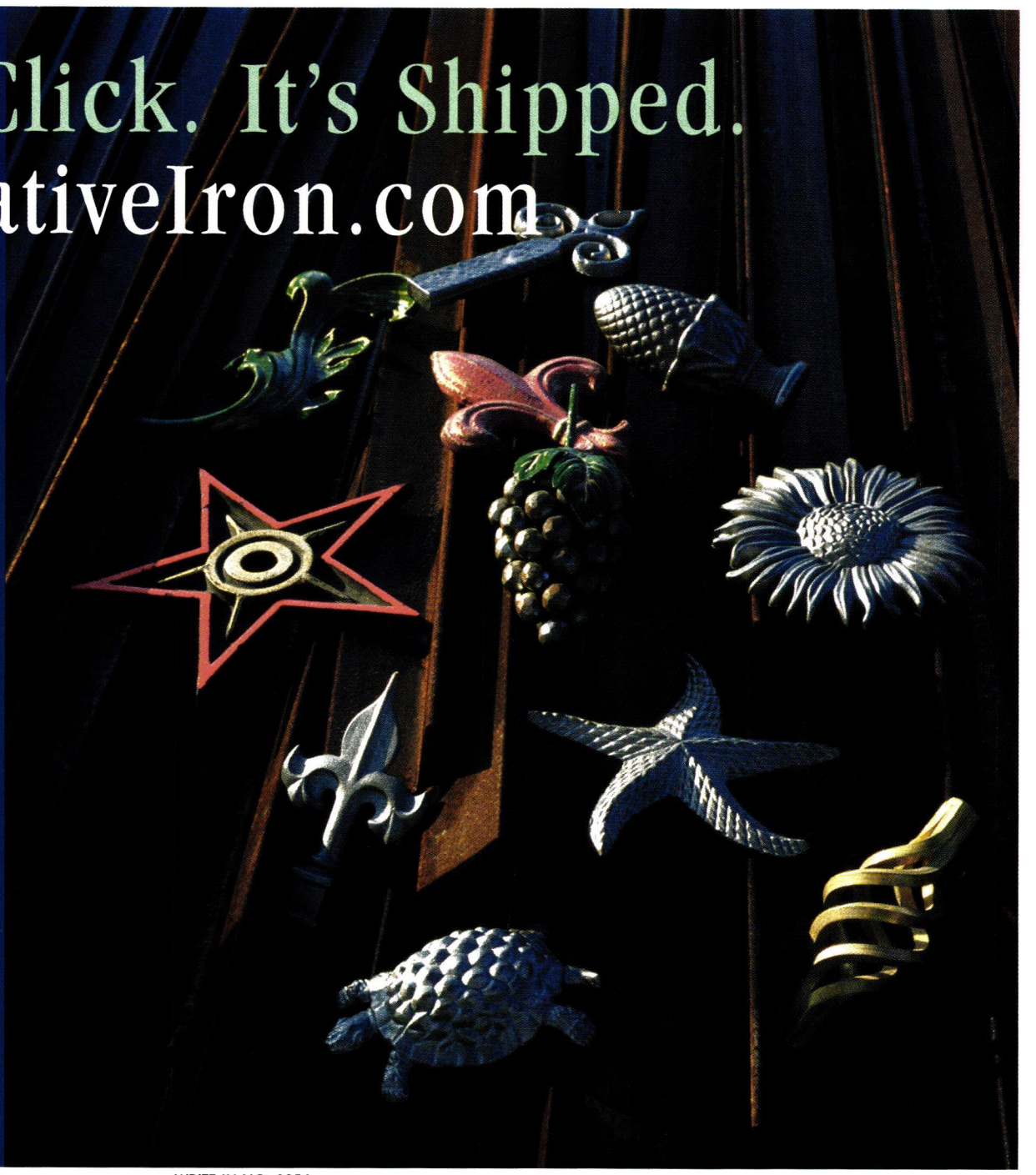

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Old House Architectural Curiosities
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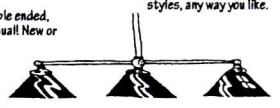
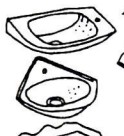
Claw Foot Tubs...double ended, slipper and most unusual! New or Pleasantly used.





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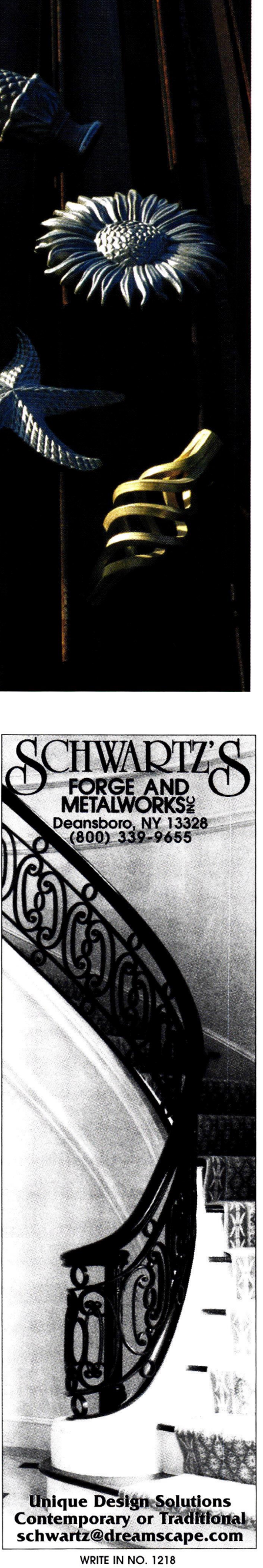
(800) 339-9655



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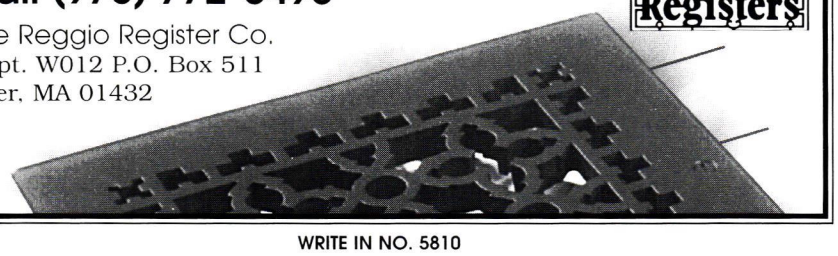

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BUYING GUIDE TO

PRODUCTS & SERVICES IN THE VICTORIAN STYLE

Designs in Tile makes custom Victorian historic-styled tiles & murals, hand-painted or mosaic in many styles. Arts & Crafts-style murals a specialty. Also, square-edged 3x6-in. 'subway' tile & molded trim; hand-crafted 'faience' stoneware tile & trim. *Write in No. 250*

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These reception chairs and table are in the antique-wicker collection of DOVETAIL ANTIQUES.

Dovetail Antiques
609-298-5245; Fax: 609-298-1229
www.dovetailantiquewicker.com
Columbus, NJ 08022

American antique wicker furniture; 150 pieces of antique wicker. Catalog, $6.

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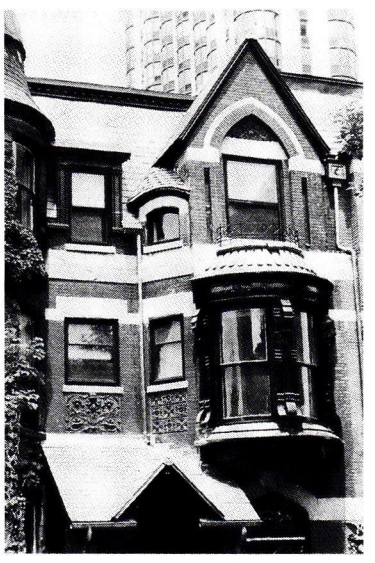

THE DURABLE SLATE CO. installed a new slate roof, half-round copper gutters, and copper downspouts on this city Victorian townhouse. Write in No. 3720

Durable Slate Co.
800-666-7445; 61; Fax: 614-299-7100
www.durableslate.com
Columbus, OH 43201

New and salvaged roofing slate; provides salvaged and custom-manufactured clay tile for historic roofs. Also, hard-to-find concrete and rigid mineral-fiber tiles. Identification and installation advice available. Natural stone for flooring; antique flooring slate salvaged from buildings, available in a variety of colors. *Write in No. 3720*

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Dutch Products & Supply Co.
215-493-4873; Fax: Same as phone
166 Lincoln Avenue
Yardley, PA 19067

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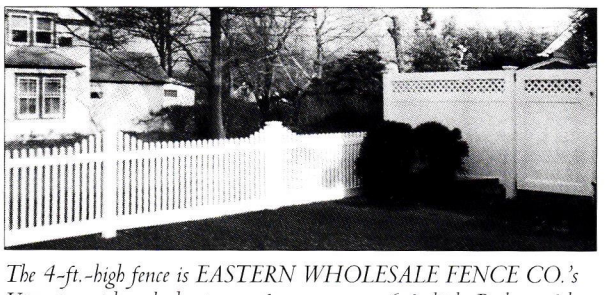

The 4-ft.-high fence is EASTERN WHOLESALE FENCE CO.'s Victorian picket; the lattice-top fence measures 6 ft. high. Both are fabricated out of low-maintenance PVC. Write in No. 2804

Eastern Wholesale Fence Co.
631-698-0900; Fax: 631-698-6408
www.easternfence.com
Medford, NY 11763

Manufacturer and distributor of all types of fences: chain-link, ornamental, and custom-styles; to the trade only. Gates, railings, fencing, iron components, gate hardware, and gate operators; in cast aluminum, cast iron, wrought iron, wood, vinyl, colored chain link. *Write in No. 2804*

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Eron Johnson Antiques
303-777-8700; Fax: 303-777-8787
451 N. Broadway
Denver, CO 80203

Carries Georgian, French, and American Victorian antique fireplace surrounds. Also complete paneled rooms, some with matching fireplace surrounds. *Write in No. 3153*

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Especially Lace
515-277-8778; Fax: Same as phone
www.especiallylace.com
West Des Moines, IA 50265

European macrame curtain lace. Rings attached for instant lace window treatments, or can be attached to sheer curtains for beautiful curtain panels. Full line of Heritage ready-made curtains and ADO lace curtains.

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Eugene's Antique Piano Restorations
610-965-0117; No Fax
www.epianos.com
Coopersburg, PA 18036

Restoration of antique pianos (specifically Grand Pianos), with the Victorian period a specialty. History of each piano is also researched and documented.

◆ ◆ ◆

Eugenia's Antique Hardware
800-337-1677; Fax: 770-458-5966
www.eugeniaantiquehardware.com
Chamblee, GA 30341

Supplier of antique bathroom accessories, 1890s to 1950s, in nickel-plated brass and porcelain, including towel bars, soap dishes, cup and toothbrush holders, tissue holders, and hooks. Also, vintage hardware. Specialist in authentic vintage door hardware, no reproductions. *Call for more information*

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EuroStyle, Inc.
609-924-6292; Fax: 609-924-6163
www.eurostyles.com
Princeton, NJ 08540

Importer and distributor of European home products, including large and exclusive lines of French cast iron radiators by Chappee. The "Floreal" line features Victorian styling for renovation and restoration of period homes.

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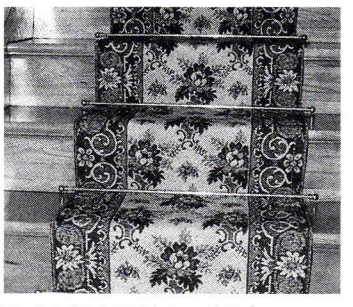

FAMILY HEIR-LOOM WEAVERS' "Blue Victorian Rose" stair runner is an all-wool ingrain carpet available in 22-1/2- or 27-in. widths.

Family Heir-Loom Weavers
717-246-2431; Fax: 717-246-7439
www.familyheirloomweavers.com
Red Lion, PA 17356

Wool ingrain carpets; 24 documented patterns of 36-in.-wide wool ingrain carpet, plus four designs of 22-1/2-in. and 27-in. hall and stair carpet. Installed in five rooms of Lincoln's home in Springfield, IL and Andrew Jackson's Hermitage, front and back parlors, and many other historic sites. Also offer all-wool Venetian carpets.

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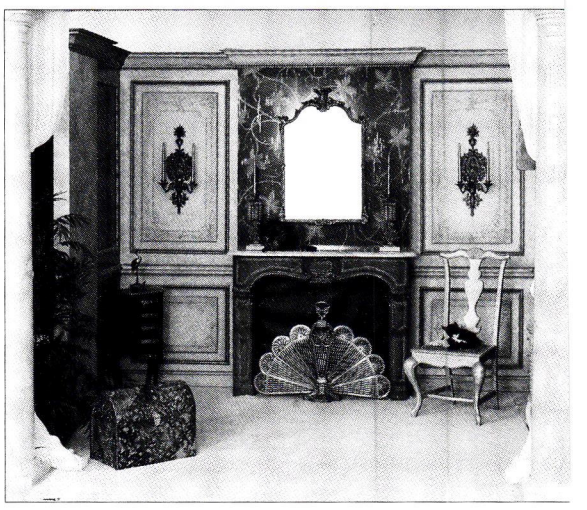
Faux Effects, Inc.
800-270-8871; Fax: 561-778-9653
www.fauxfx.com
Vero Beach, FL 32960



FAUX EFFECTS sells decorative-finishing supplies for marblelizin graining, and a range of other decorative-painting uses. Write in No. 46

Custom waterbase products; Venetian Gem plaster li wash; decorative and faux-finishing products. Custom p mented canvas murals and imprints. Designer workshops FL, NY, NV, KY, IL, WA, CA, TX, NE. *Write in No. 46*

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Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Company provides castings from its collection of histo architectural ornament; also, design and custom servic On-site moldmaking and matching. Materials: plaster, p lymerized exterior plaster, and plastics. Cornice moldin columns & capitals, mantels, ceiling medallions, ornament ceilings, niches & domes, brackets & corbels, coffers, ca touches, overdoors, & panel moldings. *Write in No. 2890*

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Fine Architectural Metalsmiths
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www.iceforge.com
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Hand-built signature lighting: entry lanterns, foyer chand liers, pendants, and sconces from award-winning metalwo studio. Period and fine custom railings, grillework, an entrance gates with full electronic controls. Firescreens an other custom home accessories.

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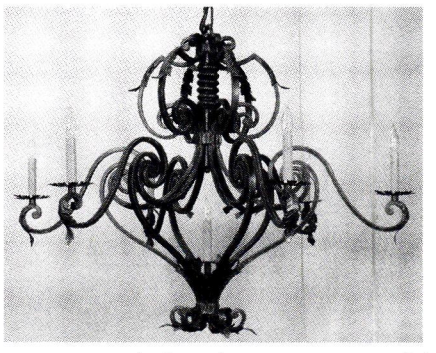

In addition to custom work, GABY'S SHOPPE features lighting like this six-arm model, #18006. Write in No. 2520

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800-299-4229; Fax: 214-748-6644
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Hand-crafted wrought-iron furniture, tables, chairs, chan deliers, floor and table lamps, drapery hardware, and balcon railing. *Write in No. 2520*

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Rochester, NY 14618

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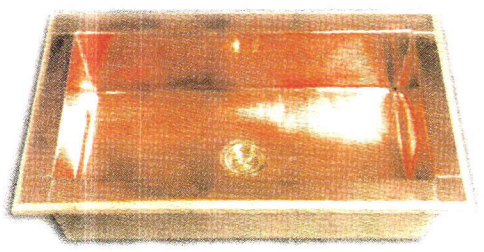

Under-mount model shown

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.**

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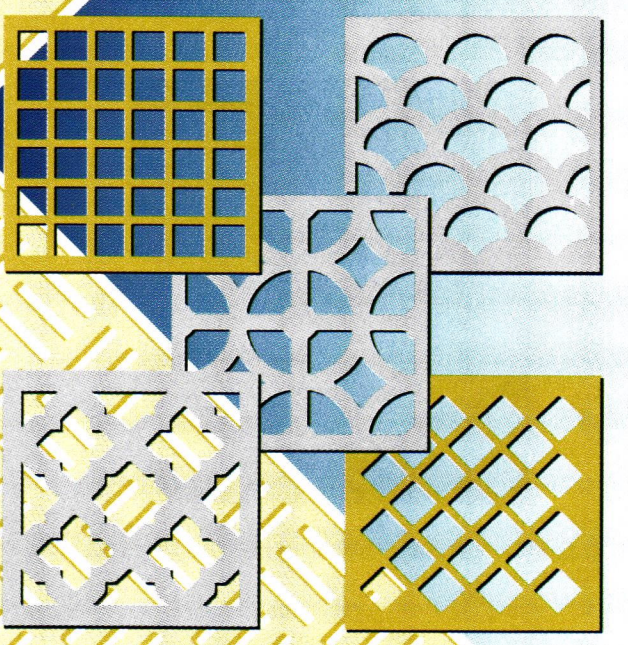

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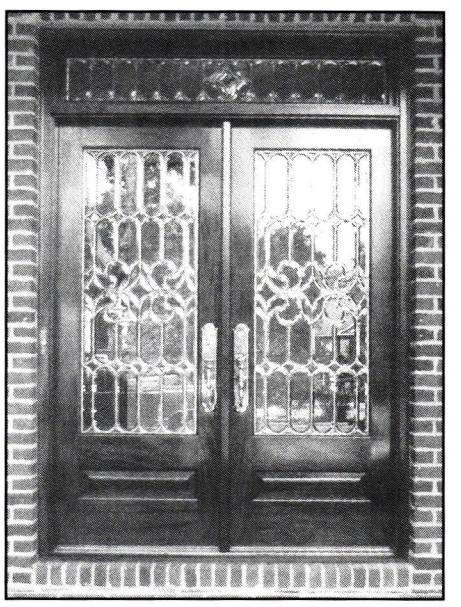

The door above is all hand-cut & hand-bevelled glass. The bath window (right) is in a home in Jackson, MS.

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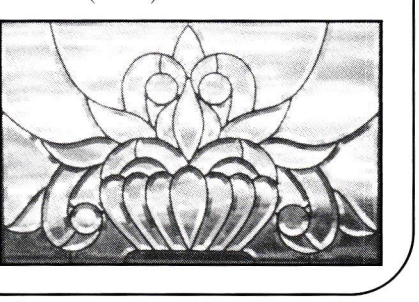

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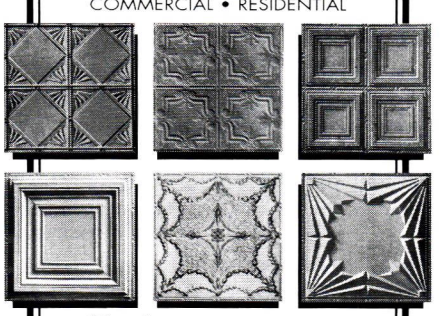

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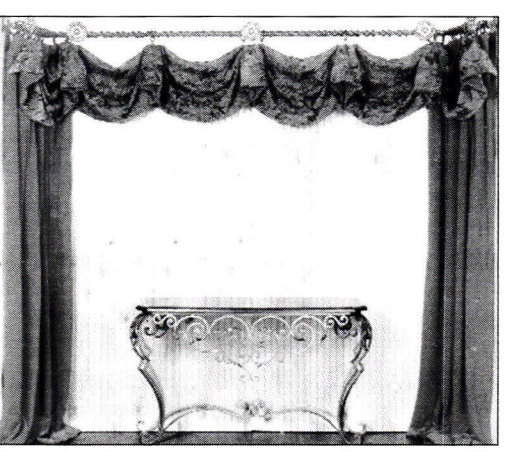

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BUYING GUIDE TO

PRODUCTS & SERVICES IN THE VICTORIAN STYLI

of materials. Specialist in architectural details: columns (load-bearing and decorative), moldings, balustrade systems, crown & cornice moldings, pilasters, corbels, etc. Authentic pressed tin ceilings, walls, and cornice moldings. Brass, copper, chrome, pre-painted and custom-painted 2x2 ft., 2x4 ft., or 2x8 ft. panels. Ceiling domes, medallions, arches, niches, and more in a variety of materials. *Write in No. 806*

Tin ceilings and cornices are two of the architectural metal products available from GOODWIN ASSOCIATES. Write in No. 806

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Grate Fires
706-678-5459; Fax: 706-678-5470
www.gratefires.com
Washington, GA 30673

Imports hand-crafted, authentic English gas/coal fireplace inserts and fire-basket grates. Models fit tapered and rectangular openings. Propane-gas-conversion kits available for all models. *Write in No. 444*

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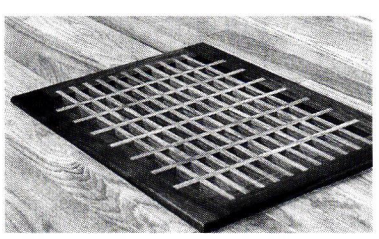

GRATE VENTS' line of wood vents includes a walnut and red oak combination. Write in No. 5040

Grate Vents
815-459-4306; Fax: 815-459-4267
9502 Linder Ave.
Crystal Lake, IL 60039

Manufacturer of wooden floor and wall grates, from 2 in. x 10 in. to 20 in. x 32 in. Many wood species available. Egg-crate or louvered design. Custom sizes and applications a specialty. Baseboard registers available. *Write in No. 5040*

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www.haddonstone.com
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British designer/manufacturer of classical stonework, using cast, reconstructed limestone resembling Portland stone. Over 500 designs of architectural and landscape elements that weather naturally. Custom designs. Railings, gate piers, parapet screening, pier caps. *Write in No. 4020*

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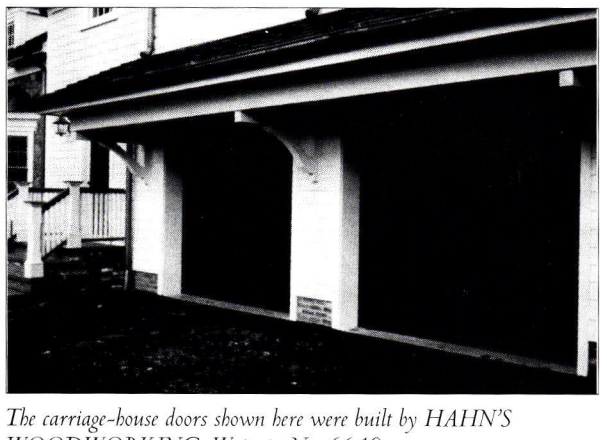

The carriage-house doors shown here were built by HAHN'S WOODWORKING. Write in No. 6640

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

Custom manufacturer of traditional swing-out and sliding doors for carriage houses. Also specializes in overhead motorized operating doors with the appearance of swing-out carriage-house doors. Carriage house doors (with electric motorized overhead operation) and traditional swing-out or sliding barn doors. *Write in No. 6640*

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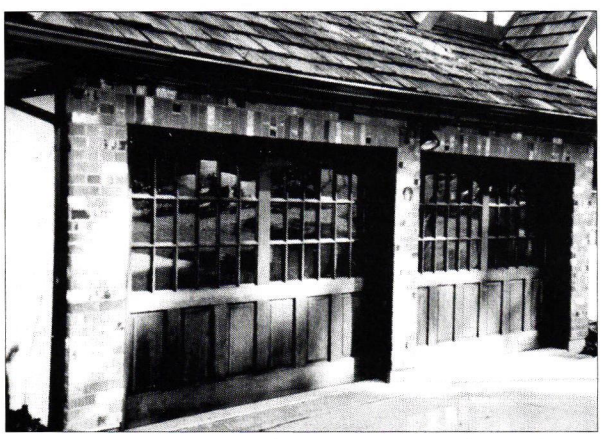

HAZELMERE manufactures classic carriage house and garage doors like the set shown here. Write in No. 276

Hazelmere Mantel Co.
604-574-7814; Fax: 604-574-3304
www.hazelmere-ind.com
Surrey, BC, CANADA V3S 4C3

Fabricator of custom wood mantels and carriage-house doors. Specializes in the renovation and new-home market. All mantelpieces can be custom-built to your specifications. *Write in No. 276*

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www.galaxymall.com/product/victorianlamps
Roseville, CA 95678

Victorian lampshade kits, how-to lampshade videos; supplies including hand-beaded fringes, lamps, wire frames. Catalog $5 refundable with order.

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Carries 800 wall hangings from France, Belgium, and Italy. New fresco mural panels and hand-woven wool and silk tapestries, plus new cottage collection of small tapestries. Free rod included. Art book catalog has 400 designs, 800 sizes, $30.

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The hallway floor of this Victorian-era mansion features an elegant parquet quartersawn white oak inset with walnut, but other wood combinations are also available from HISTORIC FLOORS OF OSHKOSH. Write in No. 9140

Historic Floors of Oshkosh
920-582-9977; Fax: 920-582-9971
www.oshkoshfloors.com
Winneconne, WI 54986

Manufacturer of parquetry, decorative floor borders; geometric and laser-cut, solid-wood medallions; stock and custom designs; easy to install. Custom logos in all wood species. *Write in No. 9140*

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

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A 19th-century stained-glass dome receives a touch up from a LYN HOVEY STUDIO craftsperson.

Hovey Studio, Inc.
617-261-9897; Fax: 617-261-9871
www.lynhoveystudio.com
Boston, MA 02210

Studio offers a complete range of stained-glass techniqu ancient and modern. While focusing on architectural co missions and historic restorations, studio also creates original line of stained-glass lighting.

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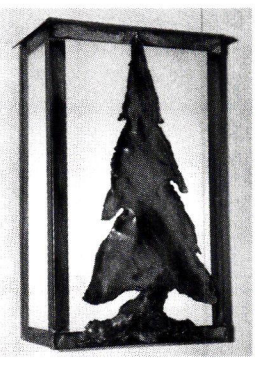

HUTTON METALCRAFTS' "Windjammer post lantern" measures 23 in. tall x 9 in. sq. It has an antique glass and verde finish. Write in No. 2853

Hutton Metalcrafts
888-479-1748; Fax: 570-646-7778
www.copperlamps.com
Pocono Pines, PA 18350

Handmade, interior and exterior, solid-copper and soli brass lighting fixtures; Early American, Colonial, rusti Mission lighting. Est. 1973. Post-mounted, wall-mount lighting; electrically-lit. *Write in No. 2853*

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San Francisco, CA 94107

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www.chandelier.com
Eden, NC 27288

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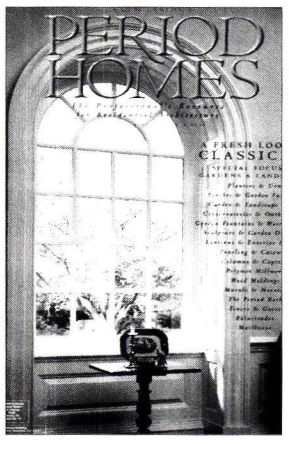

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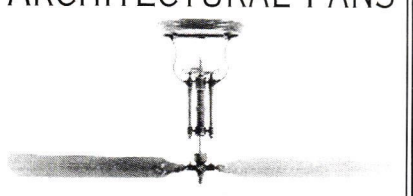

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e-mail:
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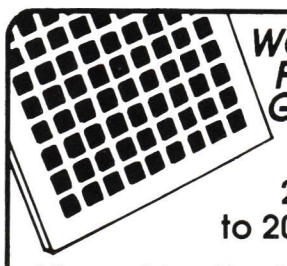

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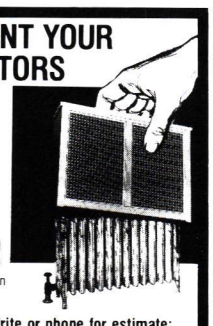

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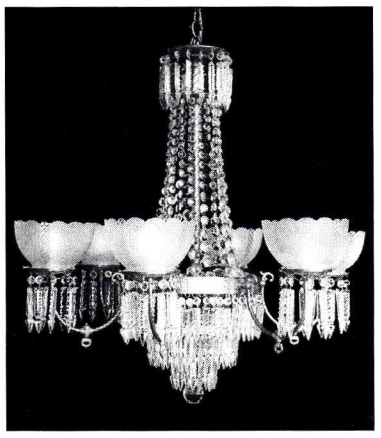

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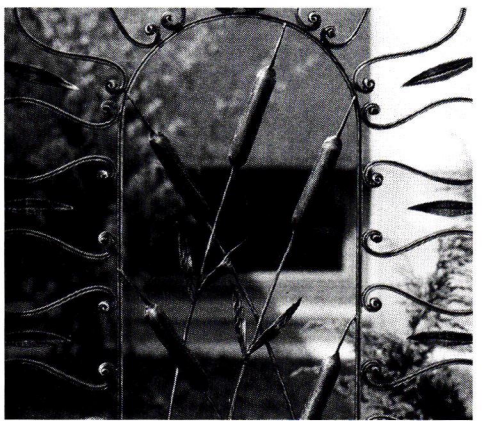

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LUMINARIA offers a wide range of Victorian lighting fixtures, such as this delicately decorated sconce. Write in No. 336

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www.luminarialighting.com
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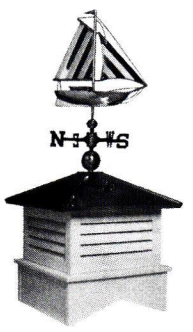

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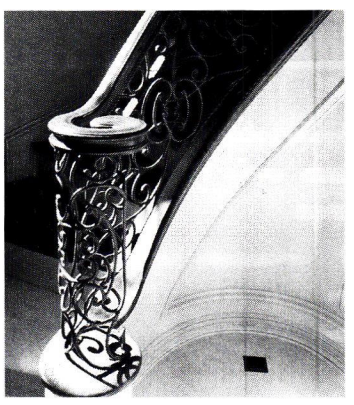

Delicate filigreed designs are highlighted in this OLD WORLD IRON stair railing. Write in No. 332

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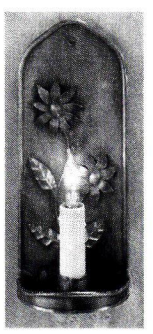

The floral design on this sconce is executed in repousse metalwork by PERIOD LIGHTING CO. The fixture is an adaptation of a Tiffany Studios design. Write in No. 301

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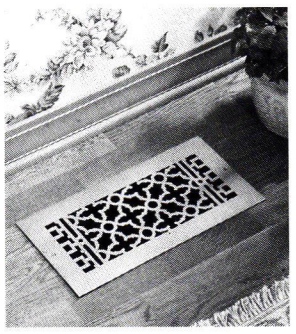

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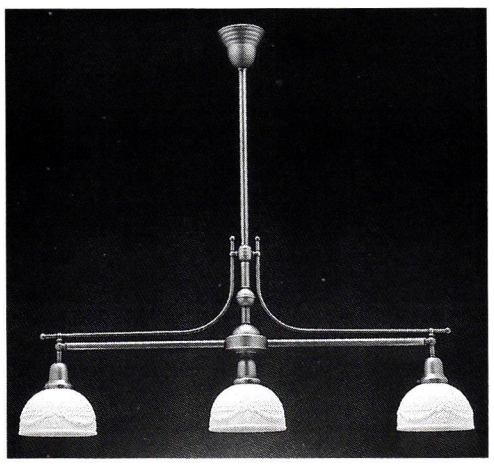

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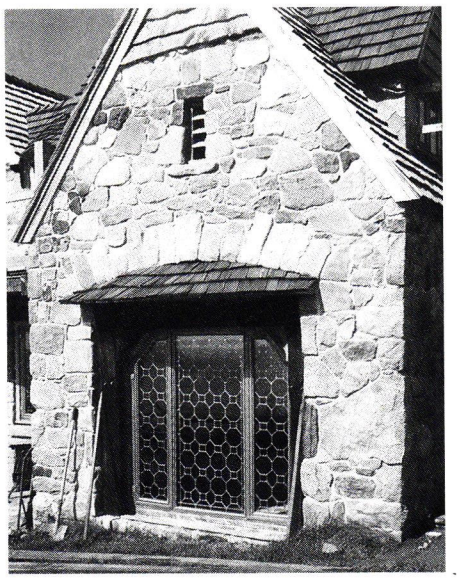

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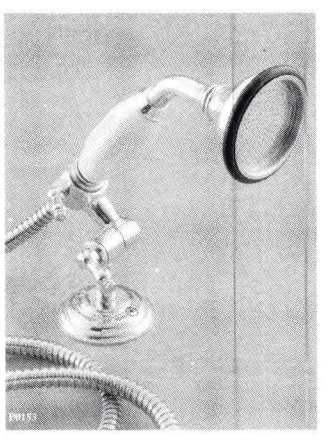

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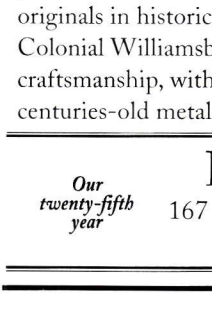

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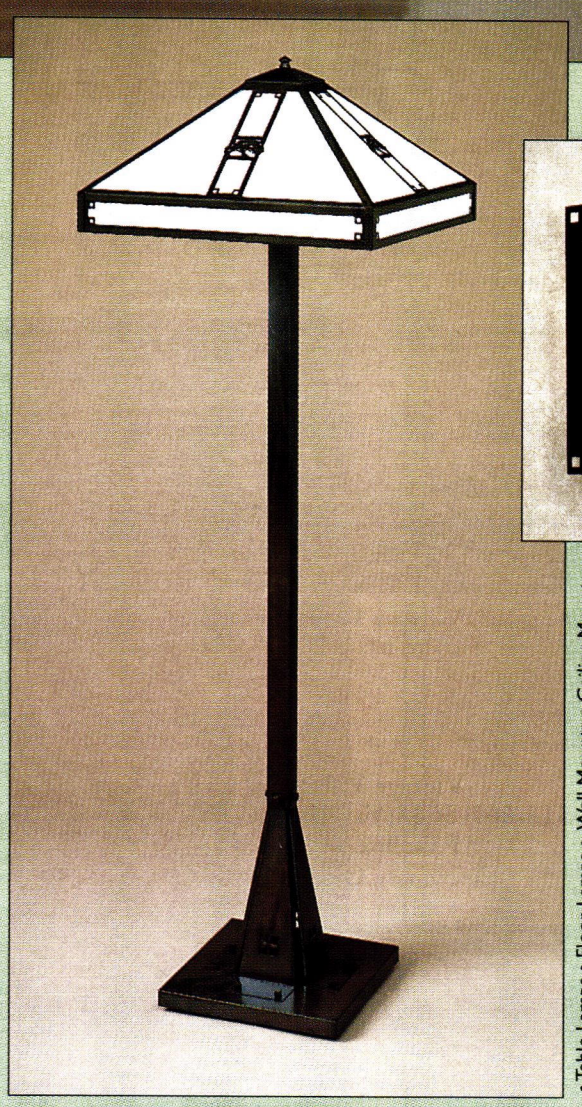

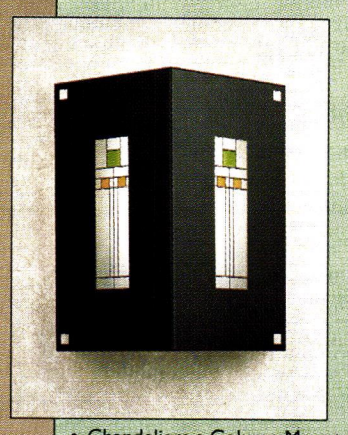

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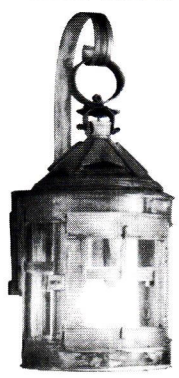

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Preserve Those Old Windows!

When it comes to original wood windows, it is usually better to repair than replace. But window restoration requires a higher level of knowledge and skill than installation of "packaged" modern replacement windows. The relative shortage of skilled craftspeople is why so many good old windows end up in landfills.

by John Leeke

Before the 1940s, carpenters and painters knew how to build, maintain and repair wood windows using the basic materials: wood, glass, putty, and paint. However, since the late 1940s carpentry has become a trade of product installation. The modern construction and remodeling industry is product oriented and is dominated by product manufacturers and controlled by distributors and marketers of those products. Their principal goal is to make money by selling as many products as possible. They do this by keeping product prices as cheap as possible, and designing the products to install quickly because construction labor is in short supply and costly.

Most carpenters today only know how to install pre-manufactured window units. They cannot effectively maintain an older window because it is cheaper (in the short-term) to simply replace the entire window. Based on this limited approach, over the past 50 years the industry has substituted whole-window products for window maintenance and repair services. Unfortunately, it has led to a severe shortage of workers who have any experience in maintaining and repairing windows using the basic materials and methods.

Historic preservation is a field that recognizes, preserves, and promotes our cultural heritage. It takes the long-term view that saving our material culture important, and aims to save historic buildings throu the combined efforts of politics and the legal syste academics and historical study, building science a research, and the construction industry and buildi trades. Because windows are usually important chara ter-defining parts of older buildings, the window-re toration specialty has developed.

continued on page

A WINDOW-PRESERVATION PROJECT. An old house has 20 windows: Two around back are completely dilapidated and falling out, eight are stuck shut but not broken, and 10 work just fine but are dirty. A preservation consultant surveys the window conditions and recommends a round of maintenance and repairs. Recommendations also include sources for some supplemental funding such as a grant or tax-credit program. A window-restoration specialist gives a proposal to do the windows in two rounds of work. First the two bad windows are replaced with exact reproductions of the originals, and two upstairs windows are fixed to open. This first round is paid for with existing maintenance funds; the rest of the work is scheduled for the following year, giving the owner time to apply for grant funds and gather up the remaining money. The next year the rest of the windows are repaired and maintained.

Ten years later the owner is sitting in the breakfast nook with a few friends, and one of them comments on how nice it is to look through the old-fashioned wavy glass at the trees outside. That same week the owner gets a call from the window-restoration specialist with a reminder that it is about time for a little paint maintenance on those windows. The owner is happy her friends feel comfortable in her fine old home because she had the foresight to save her old windows. She is pleased to provide some ongoing work for those conscientious window specialists who live right in her own hometown.

A WINDOW-REMODELING PROJECT. An old house has 20 windows: Two around back ar completely dilapidated and falling out, eight are stuck shut but not broken, and 10 work just fine but ar dirty. The vinyl-window salesman says, "Look here [pointing to the two bad windows], your window [indicating the whole house] are bad. Do you have any other windows that don't work?" The homeowne says, "Sure, there's a bunch that don't even open." The salesman says, "These vinyl windows will be a goo investment in your home." And pretty soon the homeowner is signing a contract to replace all the window even though only two need to be replaced, and the rest could be cleaned or repaired and returned to fu function. The contractor rips out all the windows, tosses them in the dumpster and installs new viny windows. The homeowner thinks they look great, and writes a check for the first payment. The next da the homeowner notices that the stained-glass window at the stair landing is gone. OOPS, too late, it already gone to the dump. Oh well, at least the windows all look nice and new. Ten years later the owne has made the last payment. It is a good thing, too, because some of the windows have broken parts and th owner cannot track down the contractor who installed them or the company that made them. The owner i frustrated that these people are long gone — probably out making profits on other ventures. He is disturbe when he realizes that the bottom has fallen out of his "investment" in vinyl windows and he will have t buy new windows again.

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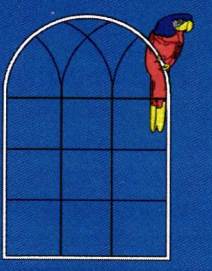

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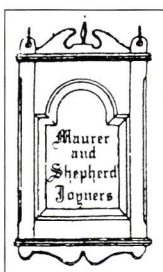

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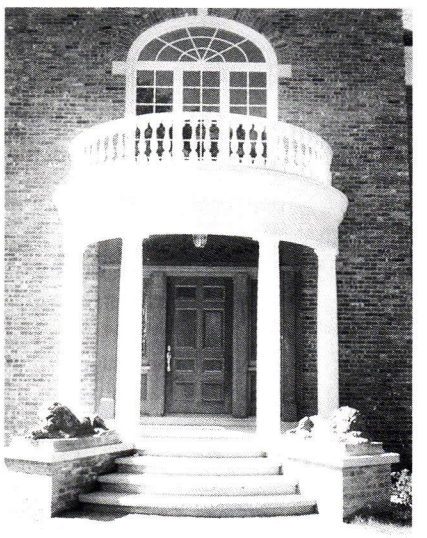

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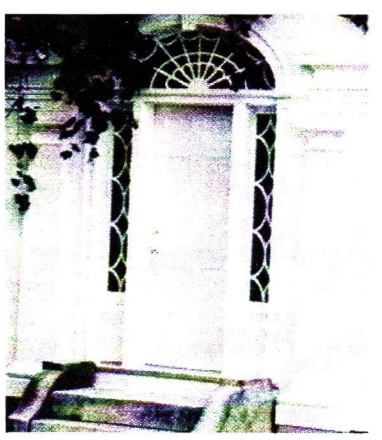

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WINDOW RESTORATION, continued from page 72

Window-restoration specialists know the traditional materials (wood, metal, glass, putty, paint, etc.) and special methods (traditional joinery, high-tech wood/epoxy repairs, glazing, painting) and can effectively repair and rebuild older and historic windows. Window-restoration specialists are in high demand but there are no more than a few in each state. Further, due to the highly specialized, labor-intensive work, labor alone is often 80-95% of the total window cost. In ordinary remodeling, window-work labor may only be 15-30% of the total window costs.

In the field of historic preservation the need for window preservation is urgent due to the window-replacement industry's domination of the market in recent years. Vinyl windows were first developed in Germany in the mid-1950s and introduced in the U.S. in the late 1960s. They rose in popularity from barely 10% of the market share in 1980 to almost 40% today. This rise was based largely on low-cost construction and low-end user pricing. Wood replacement windows have dominated the high end of this market. Many windows are being ripped out of older and historic buildings and thrown in the dumpster. Current informal estimates for just one state (Maine) are 8,000-12,000 windows lost per year. This dramatic elimination of historic-building character has alarmed preservationists, so Federal laws have been passed requiring that federally funded projects follow the Secretary of the Interior's Standards for the Treatment of Historic Properties. This document has strong language that promotes the saving of character-defining features such as windows. To support this mandate, the National Park Service and Historic Preservation Services have sponsored publications and national conferences (1986, 1997) addressing the preservation of historic windows.

Compromise

This is not to say that replacement windows are always "bad" and saving old windows is always "good." The line between the two is not always distinct. One of the tenets of historic-preservation window work is that each window should receive individual consideration and treatment according to its needs. In an 1890s house of 30 windows, one old front window may be so dilapidated that it cannot be saved, so it is replaced with a reproduction of the original. If the bad window is on the rear of the 1960s addition, a vinyl window might be acceptable. If a 19th-century mill building had half its windows replaced in the 1970s, the new modern window replacements may be acceptable because the existing ones were not historic. It is critical to be flexible enough to meet the needs of your situation and project and not get caught up in preservation dogma. Some projects may have a modern remodel philosophy where replacement is acceptable; some may have strict preservation guidelines where old windows are saved even if it costs more. Most projects fall somewhere in between.

Modern construction/remodeling projects are usually organized as onetime events. Major funding is secured and entire buildings are upgraded as fast as possible, to control project-financing costs and return the buildings to use. There's usually a big push to complete as soon as possible, and the same contractor is not typically involved in future projects at the same building since it may be several decades before another major remodeling is needed. Window-replacement contractors dominate these projects. On the other hand, historic-preservation projects are sometimes phased out over several years, due to incremental fundraising that depends on the economic cycle or is linked to grant cycles that may take two years or more to secure. Work often progresses slowly or halts entirely while the construction and history of the building is investigated. What is learned in early phases about the history of the building can significantly alter subsequent phases of work. Sometimes relationships with tradespeople and contractors working on historic-preservation projects last years or even decades until completion. Even on the smallest projects, window-preservation work by tradespeople or "do-it-yourself" homeowners is often done on an incremental basis, fixing up a few windows each year.

Who Can Do It?

Worker knowledge and craft skill is more important than product in window restoration — unlike the product-sales approach in modern construction, which helps explain the rise of replacement windows and the limited number of businesses specializing in window restoration. Mark Bagala of Bagala Wood'n Window Works in Maine is typical of the small shops that have turned to preserving existing windows. Mark says, "Contractors who don't understand old windows would just as soon take them to the dump, put in a new window they do understand, and be done with it. That's where we come in. The old windows just need the attention of someone who knows how they work and who can appreciate them."

Bagala's typical job is the complete refurbishing of 10 to 30 windows for a residential or commercial building. The work involves pulling the sash and taking them to his shop for de-glazing, paint removal, wood repairs, re-glazing, and repainting. After onsite repairs to frames and sills, the sash are reinstalled, often with weatherization improvements. Bagala has developed novel methods and equipment for the de-glazing and paint-removal process, cutting production time by more than 50% and substantially reducing the health hazard of lead. Unlike the chemical or mechanical methods so common in other shops, these methods have the added bonus of not damaging the woodwork. Bagala intends to market his innovations to other window-restoration shops.

For projects with windows that are beyond repair, replacing them with reproductions that match in style and design can be an option. In Vermont the Walter E. Phelps Co., Inc., makes wood sash and windows for historic buildings. They have one of the strongest reputations and a long track record in providing good-quality new windows for restoration projects. Early on in their business, they recognized the difficulty in dealing with all the onsite variables in older-building-renovation projects. They decided to move their operation into a shop where there are fewer variables, allowing them to focus on just one thing — making new windows. By using standard materials and dc the same thing over and over again, they have perfec their products. Mr. Phelps says they do not hav "standard product" — his company works best w knowledgeable clients who know what they want ; can provide detailed specifications and drawings. Phelps Co. can also do faithful reproductions customers who can send a complete existing wind ◆

John Leeke is a preservation consultant based in Portland, Me., who helps architects, tradespeople, and building owners understar and maintain older and historic buildings. Leeke has restored hu dreds of windows as a tradesperson. Recent consulting projects included training carpenters in window-preservation techniques for Carnegie Hall in New York City; writing specifications for the p ervation of 105 Chicago-style windows at the Porteous Building i Portland, Me.; and contributing to the window-restoration projec specifications at Philadelphia's City Hall. Leeke has just publish Save Your Wood Windows, a new title in his Practical Restorati Report Series. It covers traditional methods and the latest in mod high-tech materials and techniques for window preservation; 42 pages, 90 illustrations, and 15 specific step-by-step treatments fo the repair of weathered sills and deteriorating sash. (Available fo $15 by calling 207-773-2306.) See sample pages at www.HistoricHomeWorks.com or contact Leeke directly at 26 Higgins St., Portland, ME 04103; 207-773-2306; JohnLeeke@HistoricHomeWorks.com

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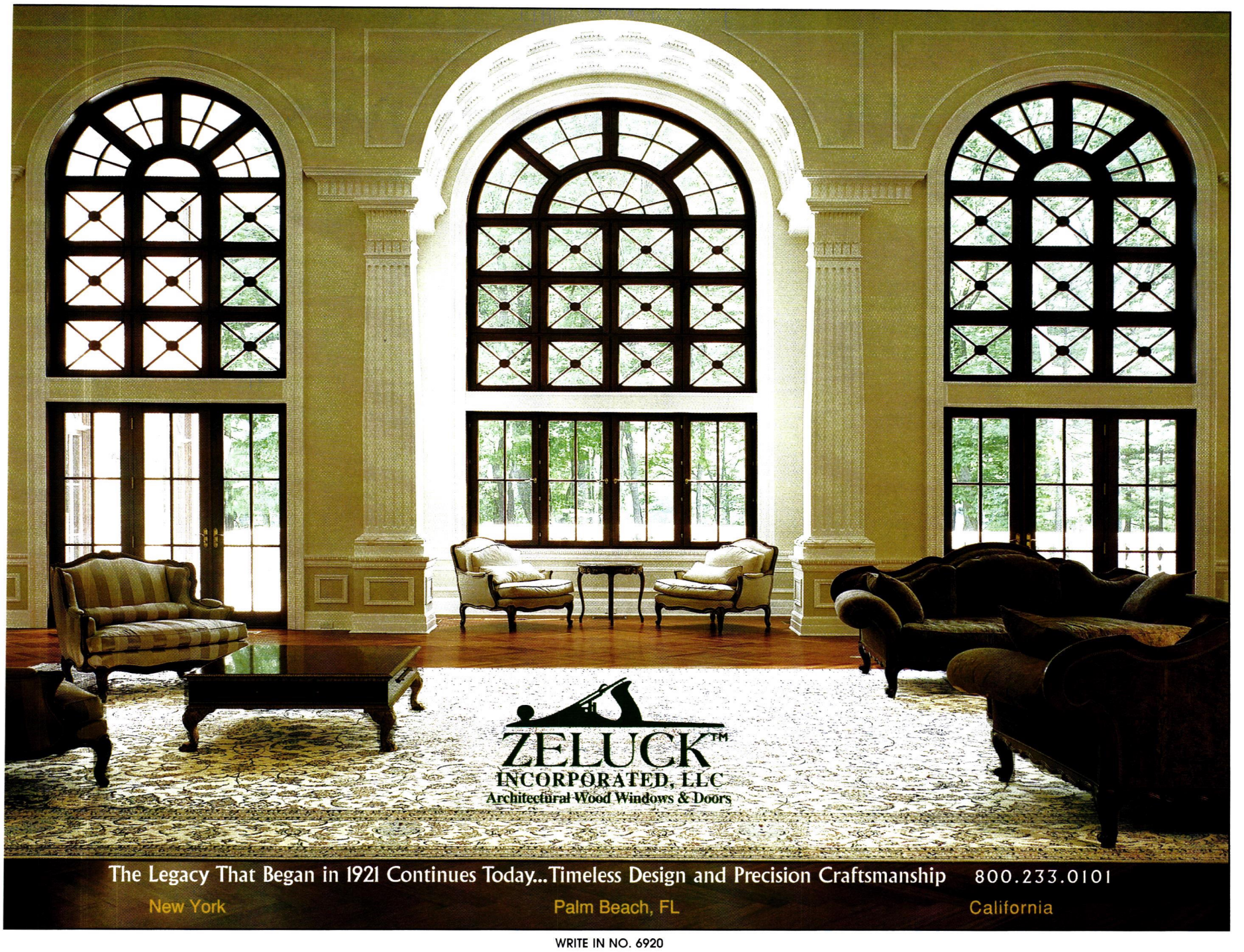

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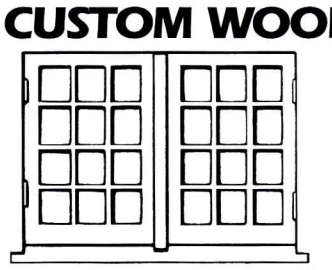

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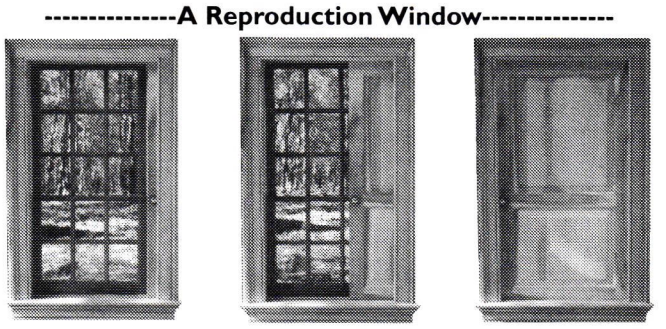

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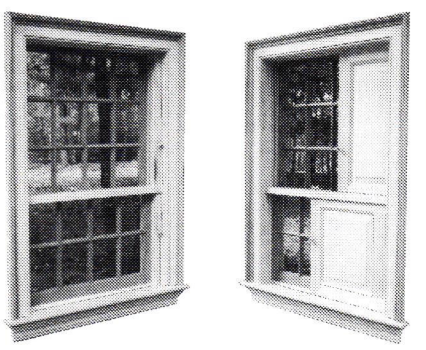

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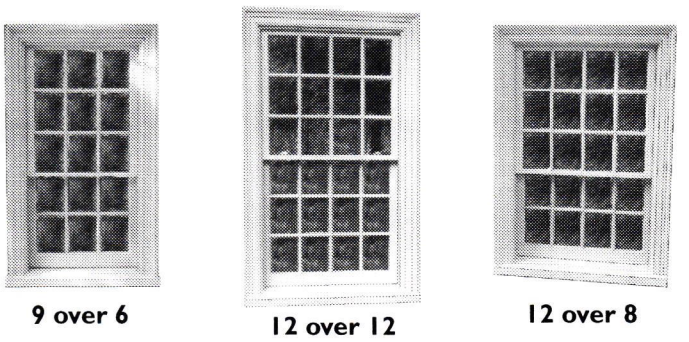

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WRITE IN NO. 619

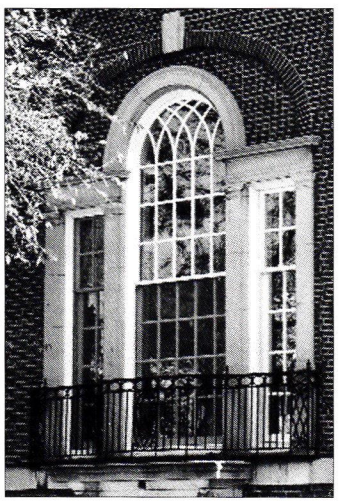
BUYING GUIDE TO WOOD WINDOWS

About This Buying Guide

To create this Buying Guide, the Editors contacted 94 suppliers of Wood Windows in our database. From the companies' responses, the Editors selected the 29 suppliers you'll find on the next few pages.

Accent Architectural Millworks
770-237-2933; Fax: 770-513-2385
P.O. Box 1096
Auburn, GA 30011

Custom windows, doors, specialties; reproduction work. Weight-and-pulley, double-hung windows; French casements, inswing and outswing; custom entryways. Also, other millwork. *Write in No. 1248*



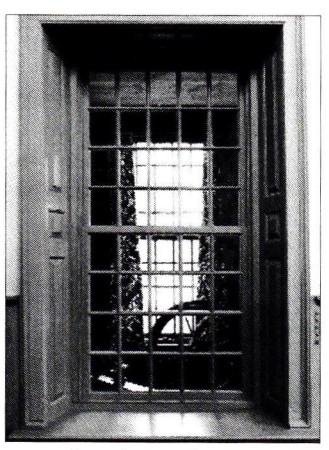
Palladians are a specialty of ADAMS ARCHITECTURAL MILLWORK, like this majestic replacement window combination. Write in No. 1265

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

Custom windows and doors; historic-restoration projects. AWI premium-grade construction: wide variety of glazing and wood-species options. Replacement and storm and screen sash. *Write in No. 1265*

Air-Flo Window Contracting Corp.
718-875-8600; Fax: 718-875-9098
194 Concord St.
Brooklyn, NY 11201

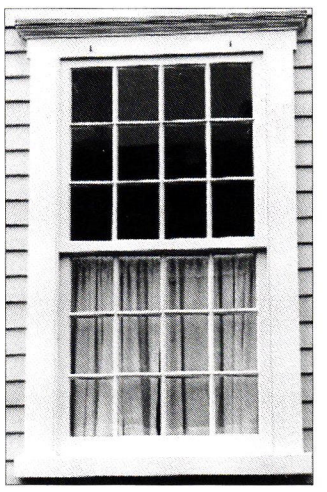
Manufacturer and installer of landmark wood windows; custom layouts. Any wood specified. Wood storms and screens; installs aluminum storms. Oval, round, casement, double-hung, historic window replication, custom shapes, vinyl bulb and metal weatherstripping.



Paneled window seat and window combination was custom built by ARCHITECTURAL COMPONENTS.

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

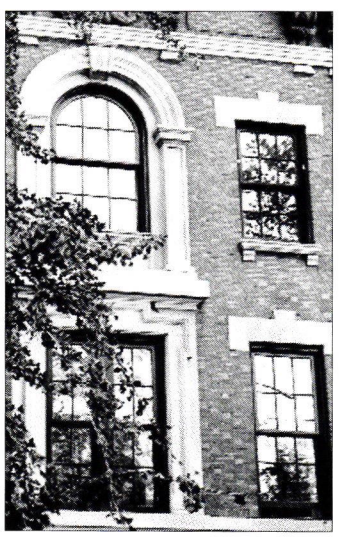
Reproduction and custom made wood windows and doors. Numerous profiles and options for glazing, hardware, and weatherstripping. *Call for more information*



Whether fabricating a historic reproduction or a reinterpretation of a traditional design, this Federal window illustrates the level of craftsmanship from ARCHITECTURAL DETAIL IN WOOD.

Architectural Detail in Wood
978-425-9026; Fax: 978-425-9026
41 Parker Road
Shirley, MA 01464

Small artisan-run business specializing in reproduction and re-interpretation of historic wood windows. Pre-design consultations, site surveys, design services, with an emphasis on well-proportioned simplicity; period-appropriate sash and windows, curved and large decorative sash, hardware, r&d. Site installation available. *Call for more information*



The insulated double-hung mahogany windows in this Manhattan townhouse are by ARCHITECTURAL WINDOWS & ENTRIES. Write in No. 3025

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

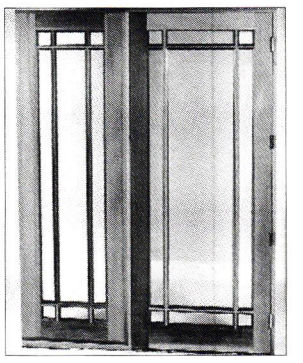
Designer/manufacturer of all types of windows, doors, patio & entry systems for residential & commercial projects and historic restorations. All products solid timber, designed and made to order. *Write in No. 3025*

Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselin.fr
BP 95 Thouars 79102, FRANCE

French firm specializes in traditional joinery; authentically styled period paneling, doors, parquet flooring, and moldings custom crafted in solid French oak. Traditional line of forged hardware. Windows in round top, oval, round, casement, historic replication, custom shapes, and French windows. *Write in No. 2616*

Bagala Wood'n Window Works
56 Long Hill Road
Gray, ME 04039
207-657-6099; Fax: 207-657-6018

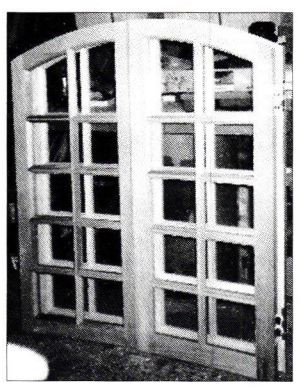
Wood window repair and restoration.



State-of-the-art glazing combines with traditional design in the wi dows manufactured by CEDAR WINDOWS & DOORS BY BERGERSON. Write in No. 83

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

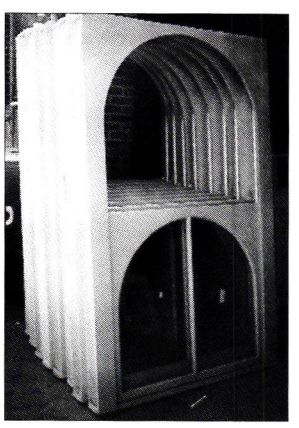
Custom wood windows and doors; many glazing optio milling to a 1/4,000-inch tolerance; work in any spec requested. Etched and beveled glass. Round-top, o round, double-hung, historic window replication, and c tom shapes. *Write in No. 83*



DRUMS SASH & DOOR fabricated these mahogany arch-top tr divided-lite windows. Call for more information

Drums Sash & Door Co.
570-788-1145; Fax: 570-788-3007
392 W. Butler Dr., P.O. Box 207
Drums, PA 18222

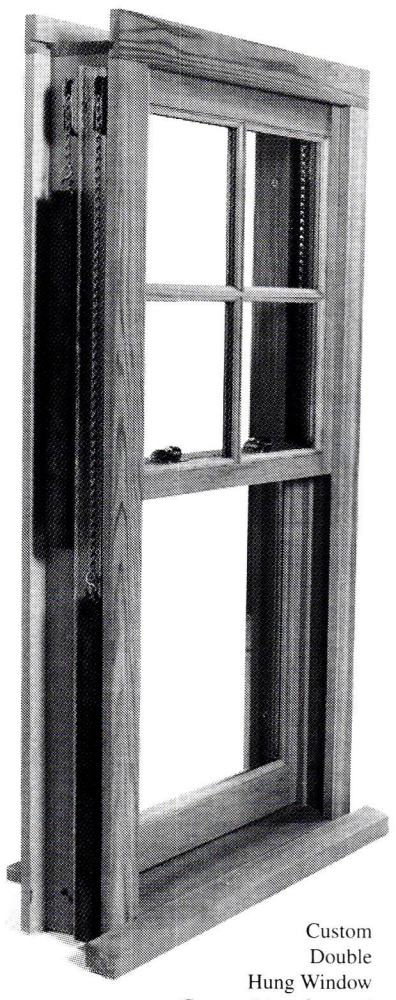
Custom wood shop specializes in replacement sash, sizes & layouts (circle, oval, Gothic, cottage); entryways doors (paneled, louvered, French); moldings; raised-pan shutters; storm/screen doors. *Call for more information*



Eight custom round-top windows and casings from ENGLANDER MILLWORK, to be shipped to the worksite. Write in No. 3029

Englander Millwork Corp.
718-364-4240; Fax: 718-364-4780
www.engmill.com
Bronx, NY 10458

Manufacturer of all kinds of custom wood window solid-wood doors, storm doors, wood screen windows doors, and radiused or straight custom moldings. Also, a kinds of glass. *Write in No. 3029*



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st won't do, and cost is a
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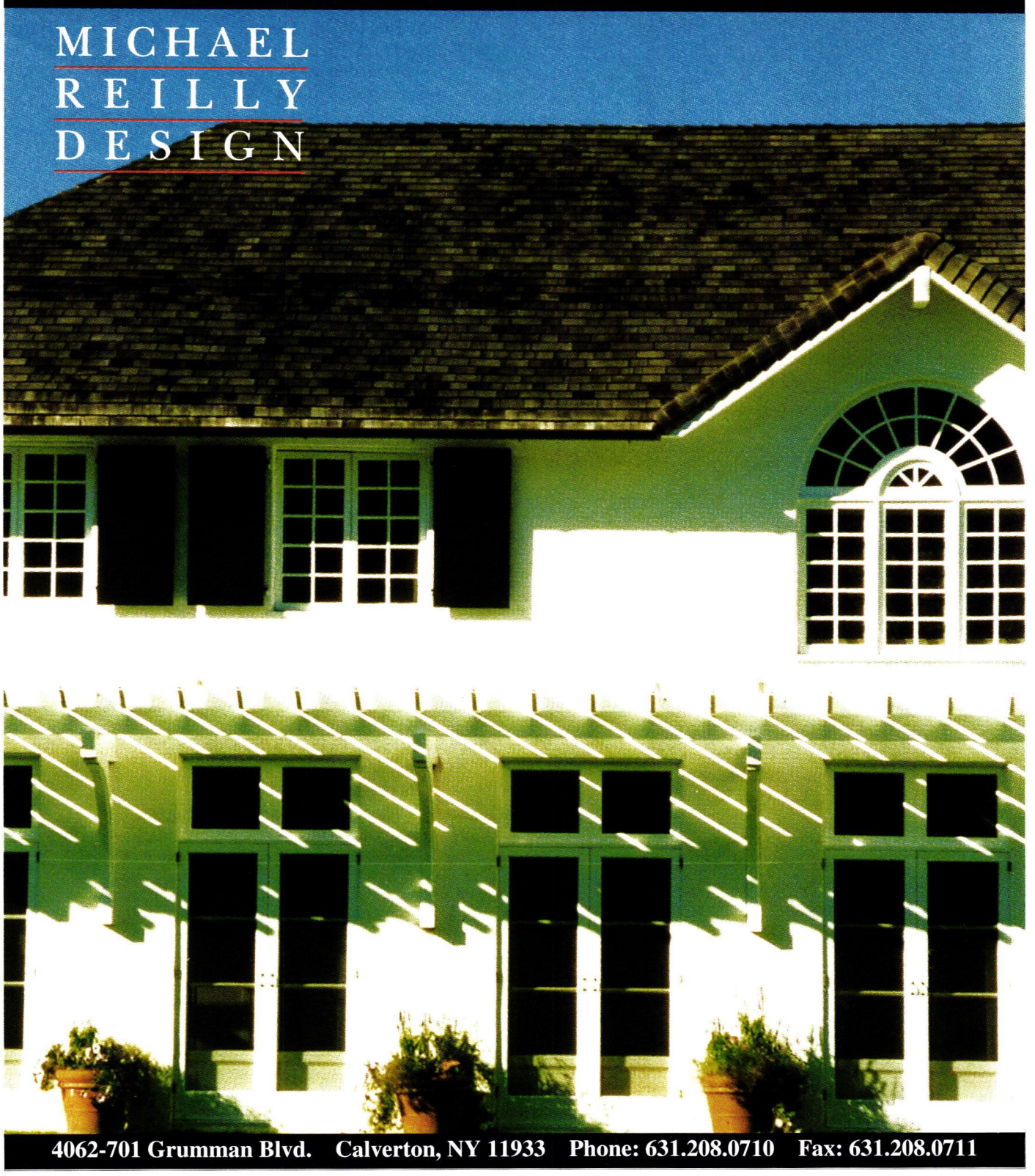
REILLY
DESIGN



4062-701 Grumman Blvd. Calverton, NY 11933 Phone: 631.208.0710 Fax: 631.208.0711

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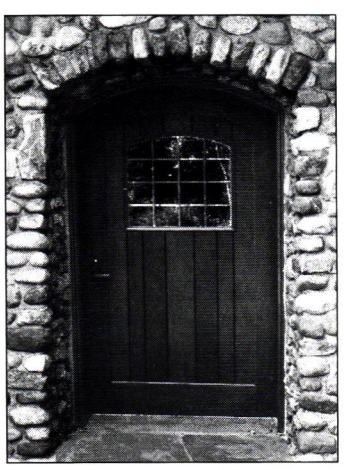

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www.grabillwindow.com

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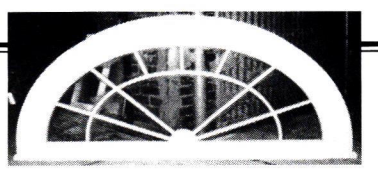

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Also, Custom Mouldings
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Fax: 718-364-4780

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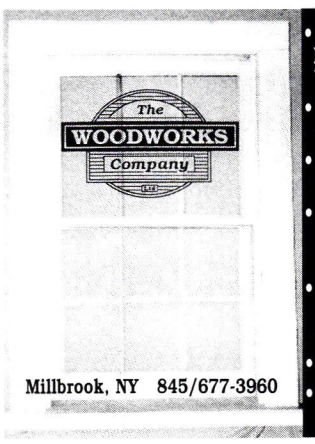

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Millbrook, NY 845/677-3960

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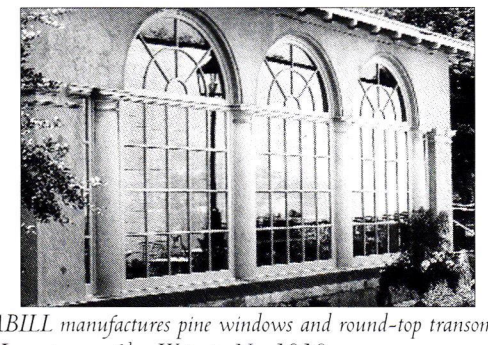
BUYING GUIDE TO WOOD WINDOWS



GRABILL manufactures pine windows and round-top transoms T.D.L. custom profiles. Write in No. 1910

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

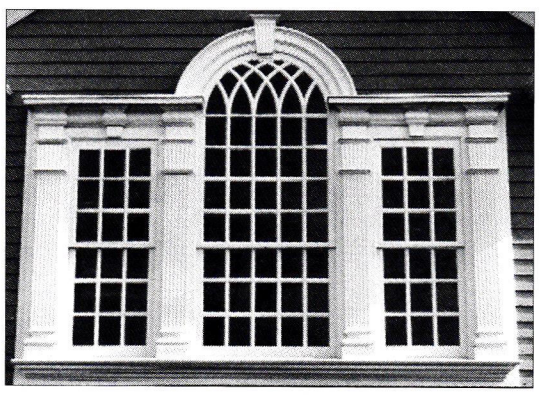
Custom-built exterior doors and entryways; wood windows in casement, awning, and traditional double-hung units with weight-&-pulley operation. T.D.L., custom profiles and hardware. *Write in No. 1910*

Hurd Millwork
800-2BE-HURD; Fax: 715-748-6043
www.hurd.com
Medford, WI 54451

Manufacturer of windows & patio doors. Energy-efficient glazing; wide variety of sizes, shapes, colors, and grilles. Oval, round, casement, double-hung, & custom shapes.

Kingsland Co. Doors & Windows
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

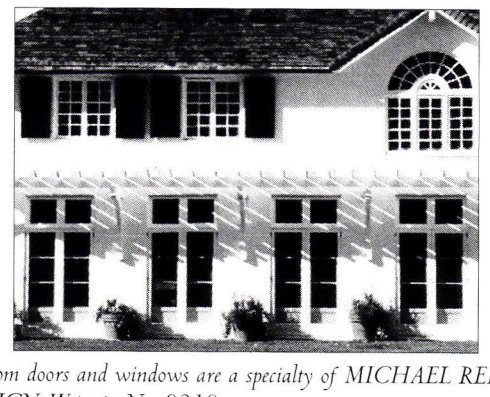
Entryways are custom-designed in Honduras mahogany; doors, jambs, thresholds. Glazing: single glass, insulated glass with simulated divided lites, leaded glass; sidelites & transoms; special shapes. Screen doors. Doors & entries fitted with custom art glass. *Write in No. 4574 for windows and No. 196 for shutters*



This Palladian window from MAURER & SHEPHERD showcases their skill in replicating 18th- and 19th-century millwork.

Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
122 Naubuc Avenue
Glastonbury, CT 06033

Shop specializes in historic reproduction architectural millwork in pine and mahogany: windows, doors, entryways, and raised paneling. Round-top, oval, round, historic window replication, custom shapes, Palladian windows, and more. *Call for more information*



Custom doors and windows are a specialty of MICHAEL REILLY DESIGN. Write in No. 9210

Michael Reilly Design
631-208-0710; Fax: 631-208-0711
www.michaelreilly.com
Calverton, NY 11933

Fabricator of high-end custom wood windows and doors, cabinetry, and architectural woodwork. *Write in No. 9210*

Millwork Specialties
800-592-7112; Fax: 718-965-3974
www.millwork.specialties.com
Brooklyn, NY 11215

Custom millwork shop specializing in the manufacture of landmark windows, doors, and entryways. Commercial or residential; all wood species; bent, round or arched tops; door hardware. *Write in No. 3050*

PARRETT WINDOWS specializes in crafting nonstandard sizes and shapes of windows, including divided lite windows like this one in the Parrett workshops. Write in No. 3003

Parrett Mfg.
800-541-9527; Fax: 715-654-6555
810 2nd Avenue East, Box 440
Dorchester, WI 54425

Manufacturer of wood windows, grilles, and moldings. Numerous wood species, profiles, colors & glazing options. Clear lites, removable grilles, simulated true divided lite, and divided lite. Weight and chain operating systems. Any shape, size, or dimension. CAD design. Oval, round, double-hung, historic replication. *Write in No. 3003*

Polymeric Systems
888-376-9934; 61; Fax: 610-935-7123
www.polymericsystems.com
Phoenixville, PA 19460

Instacrete is a hand-mixable epoxy putty that sets rock-hard in minutes; for patching, anchoring, sealing, and re-pointing. *Write in No. 5948 for masonry, No. 1047 for wood, & No. 5951 for metal and No. 5948 for masonry & No. 5951 for metal*

Randall Brothers, Inc.
800-476-4539; Fax: 404-875-6102
665 Marietta Ave. NW; P.O. Box 1678
Atlanta, GA 30371

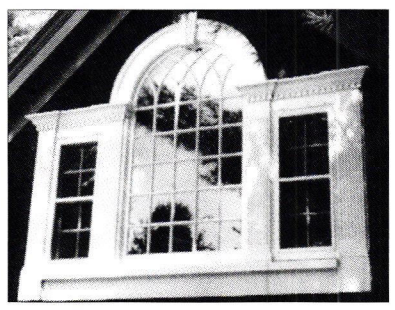
Wood windows and patio doors. Lincoln Windows are available in an array of standard sizes and shapes. Custom sizes available. Oval, round, casement, double-hung, historic window replication, custom shapes.

RICKETSON SASH & DOOR created the overhead windows and French doors on this residence in Florida, with art glass supplied by an art-glass studio. Write in No. 5520

Ricketson Sash & Door
860-674-0392; Fax: 860-674-0469
www.legeregroup.com
Avon, CT 06001

Custom interior and exterior windows and doors. Many options available in species, glazing, hardware, and finishes.

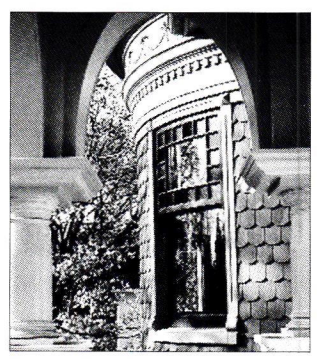
Complete traditional and European product l Specializing in high-end residential projects. *Write in No. 5*



This Palladian window was fabricated by SUN ARCHITECTURAL MILLWORK. Write in No. 619 for Windows and N 2684 for entrances

Sun Architectural Woodworks
207-625-7000; Fax: 207-625-4444
Depot Hill Road, RR 1, Box 8080
West Baldwin, ME 04091

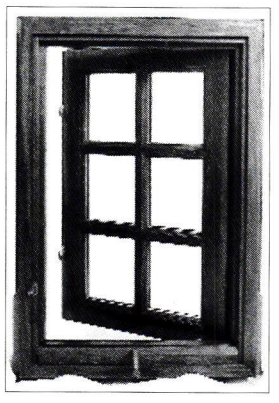
Custom design and fabrication of architectural millwc custom doors and entrances, paneled walls, wainscot, fi place facades, and windows for residences. Specializing custom windows and sash, producing an historic 18 century double-hung window. Wood stairs; straight, cir lar. *Write in No. 619 for windows*



TRADEWOOD INDUSTRIES created this Queen Anne bent-glass single-hung window with true divided lites and period millwo

Tradewood Industries
905-641-4949; Fax: 416-641-2340
7 Wright St.
St. Catharines, Ontario, CANADA L2P 3J2

Design & manufacture of architectural wood window door solutions for historic replication or new constru tion. Tilt-turn, single/double-hung, weight-&-pulley, lif &-slide, French inswing, casement. Oval, round, casemer double-hung, historic window replication, shapes, Fren inswing, hopper. All types of weatherstripping.



WOOD WINDOW WORKSHOP's casement windows can be custom-built for use in historic restorations as well as period style new constructions. Write in No. 9640

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
839 Broad Street
Utica, NY 13501

Custom-built wood windows in any size, shape, or specie Landmark approved. Traditional turn-of-the-century dou ble-hung and French casement with true divided lites, nar row muntins, and a variety of glass options. Solid bras hardware, bronze weatherstripping, and weight-and-pulle balance systems. *Write in No. 9640*

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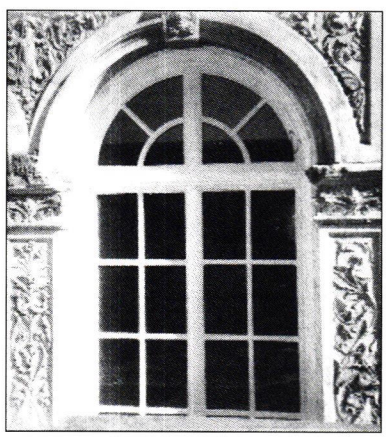
Architectural Components Inc., 26 North Leverett Road, Montague, MA 01351, 413 367-9441.

Architectural Components Inc.

LANDMARK WOOD WINDOWS



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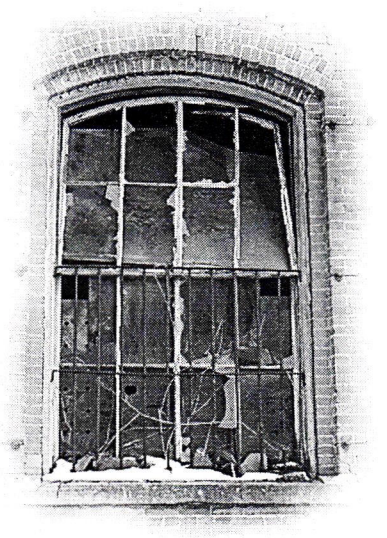


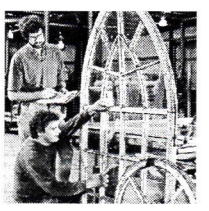
Are Your Windows "Becoming to You"?

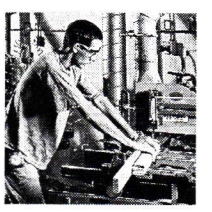
If not, you should be coming to us.

Architects, designers, contractors and homeowners who want the finest quality windows and doors for custom residential and historic renovation projects rely on **Adams Architectural Wood Products.**

All joinery is of mortise and tenon construction, permanently fastened with steel sash pins. Round top and larger curved sash sections are joined with through splines, pinned and glued for a strong, long-lasting bond. Each piece is individually handcrafted to your specifications.

Call **1-888-285-8120** to speak with one of our specialists about your next project.





ADAMS ARCHITECTURAL WOOD PRODUCTS

300 Trails Road, Eldridge, Iowa 52748

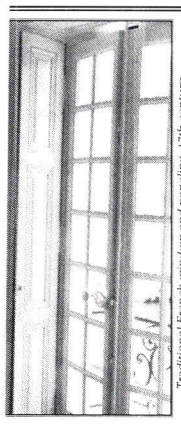
1.888.285.8120 / 319.285.8000

fax: 319.285.8003 / www.adamsarch.com

Formerly Midwest Architectural Wood Products LTD.

MEMBER OF NAWBO - Nat. Assoc. of Women Business Owners *MEMBER OF AWI - Architectural Woodwork Institute*

WRITE IN NO. 1265



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www.asselin.fr

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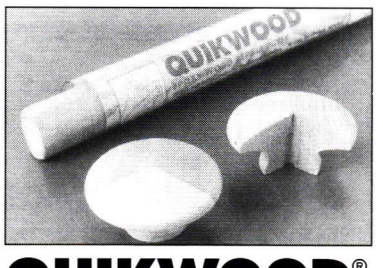
- ▲ Interior and exterior use ▲ Non-toxic, solvent-free ▲ Pre-measured, no shrinkage



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- ▲ Fill holes, seams and cracks
- ▲ Reshape or replace carvings, handles, knobs and pulls

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- ▲ Anchor railings, bolts and pipe
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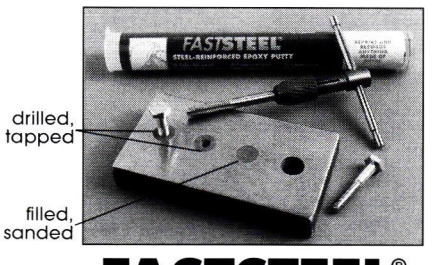

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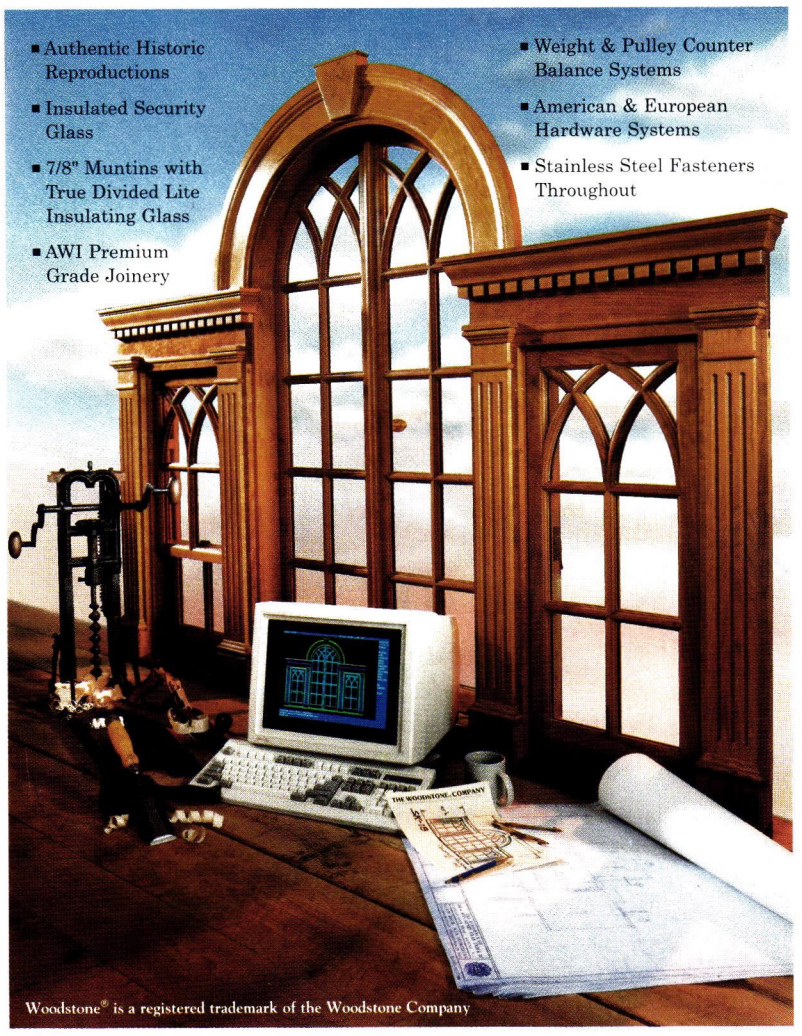

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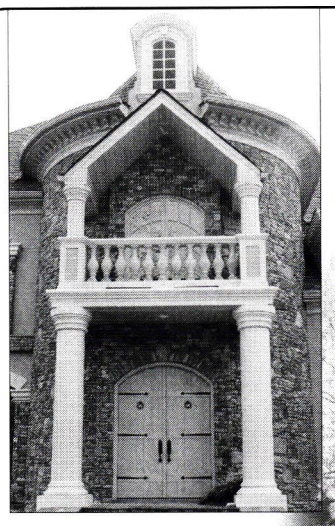

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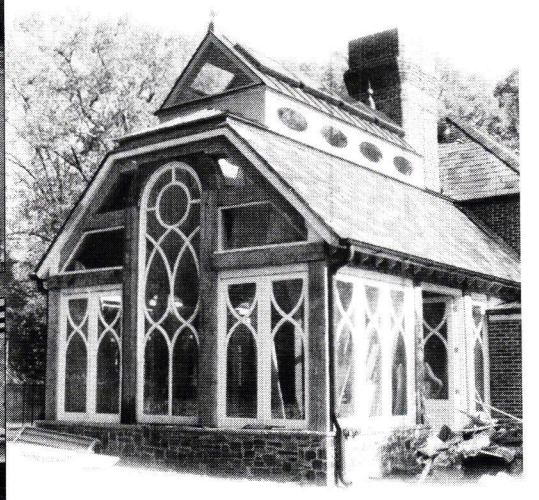

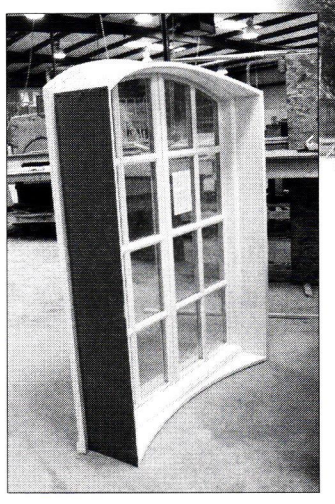

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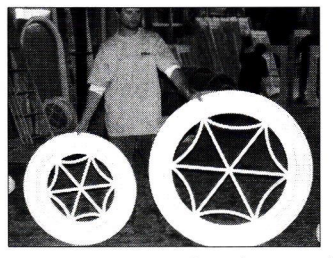

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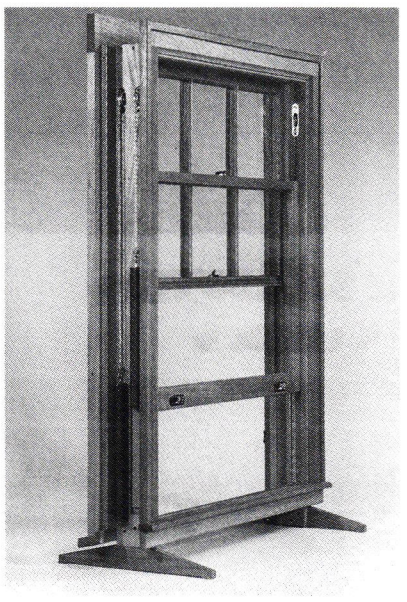

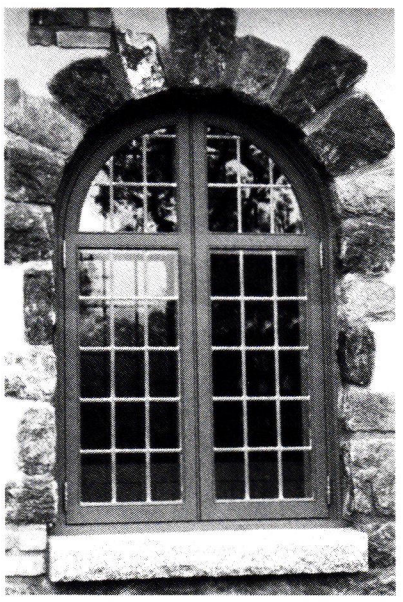

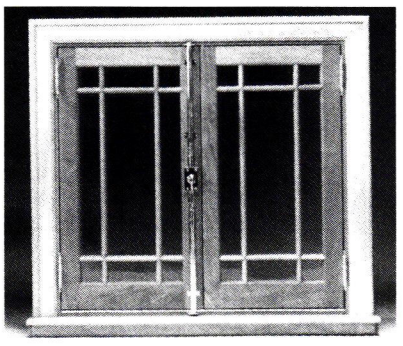

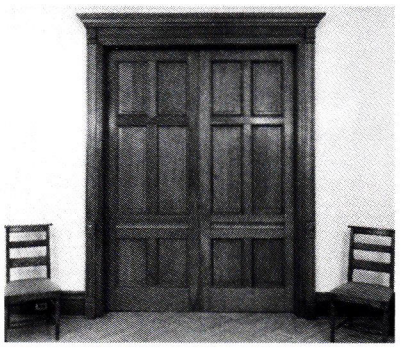

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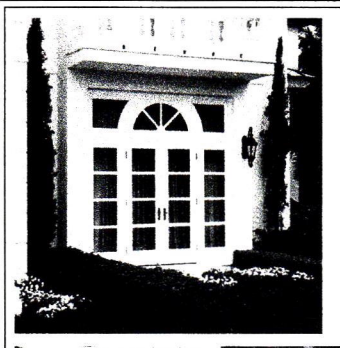

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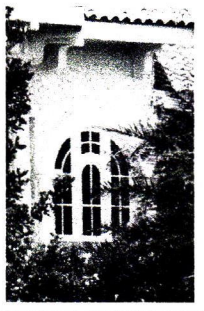

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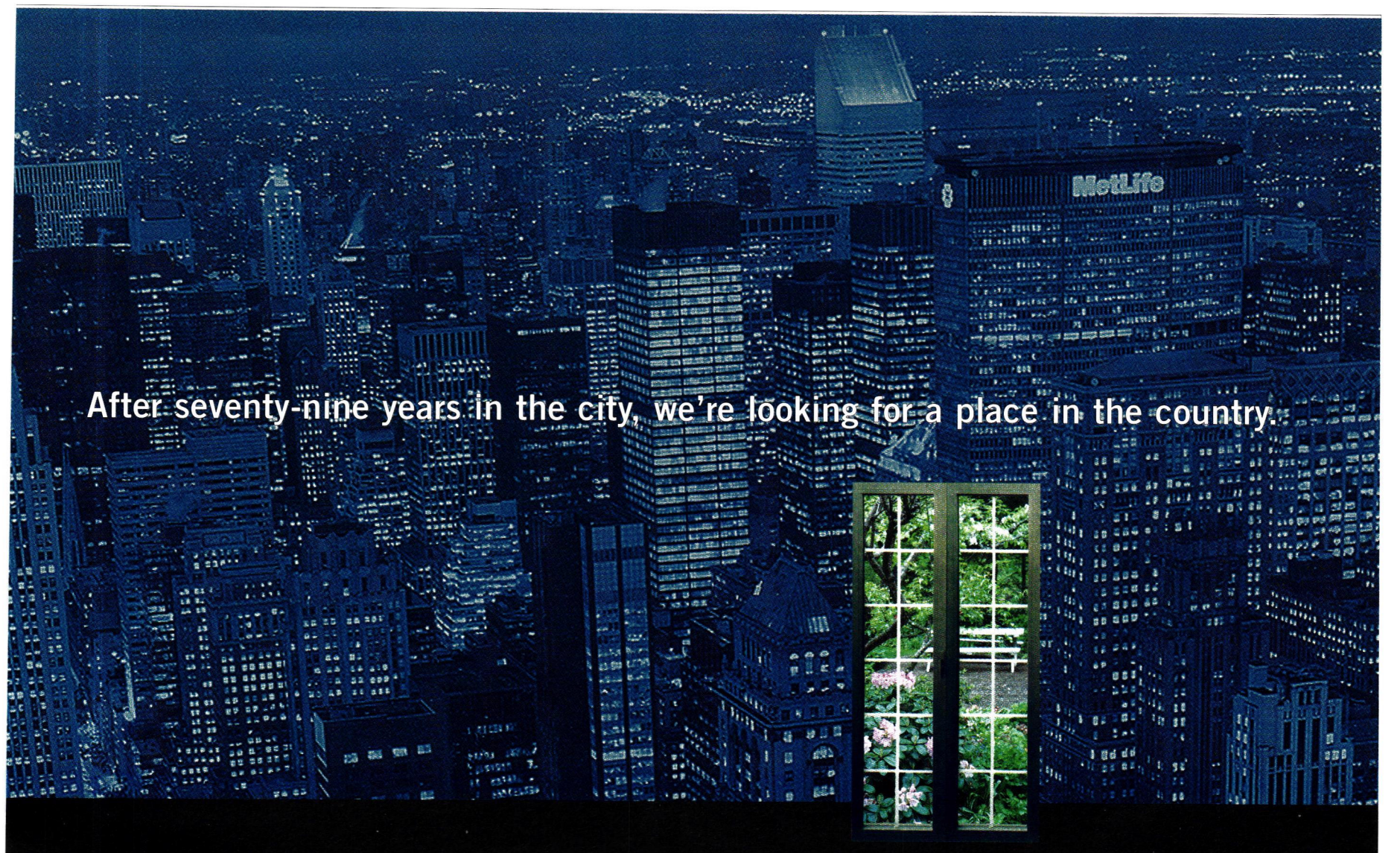

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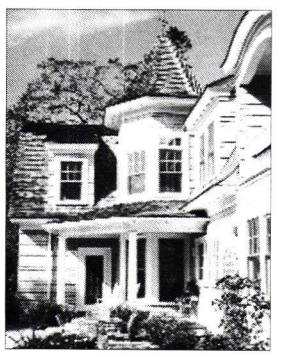

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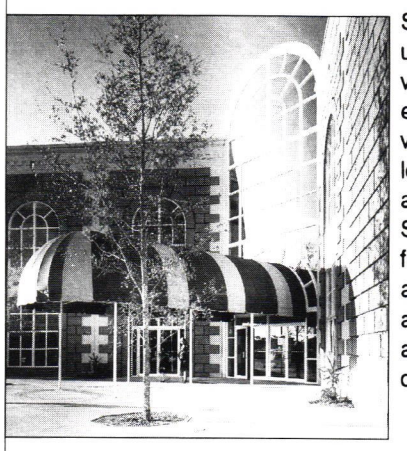

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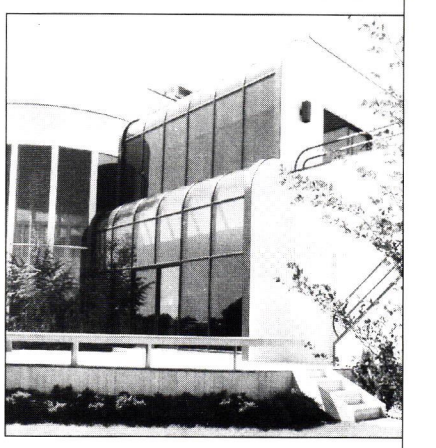

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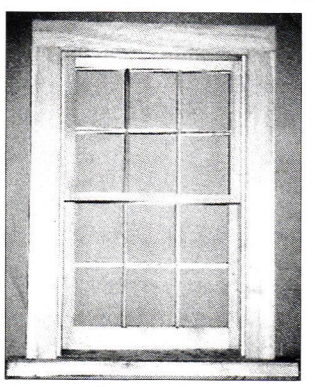

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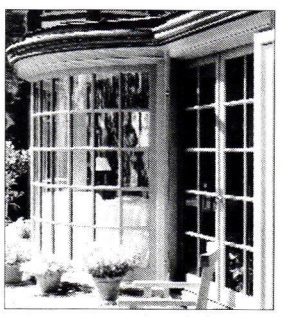

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BUYING GUIDE TO METAL WINDOWS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Metal Windows from our database. From the responses, we selected the suppliers you'll find below who provide a good up-to-date cross-section of the market.

A&S Window Associates, Inc.
718-275-7900; Fax: 718-997-7683
88-19 76th Avenue
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www.blissnoram.com
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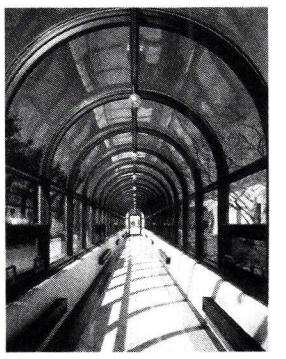

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www.rohlfstudio.com
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BUYING GUIDE TO WINDOW REPAIR

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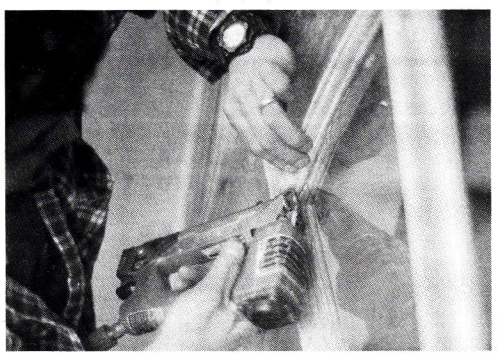

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Pickens Window Service, Inc.
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IOD WALLCOVERINGS, continued from page 54

Reproductions. Although they replicate the scale, color, and pattern of the ginals, they do not employ the historic method of production. For example, many d-blocked documents are hand-printed, which is a less costly alternative. From a ance, they look the same as the documents, but when viewed up close, slight ations in luster and texture are visible due to the manufacturing process. In the five years, manufacturers have fine-tuned reproductions, and in most cases, nufacturers and distributors do not distinguish between reproductions and repli-

Historic representations. These papers vary 5 to 10 percent in color, scale, width, /or design from their documents. The change in scale may be easily seen when y are viewed side by side with the documents. For example, a document hand-print y have 16 colors, but the reproduction possesses only 15. Or the document may so tiny that the artists may have to use other period designs to fill in the pattern.

Adaptations. Although the designs for adaptations are derived from documents, documents are from a different medium, plus the color and scale are altered. For mple, the original document may be a vintage fabric that is being made into a lpaper, or a floral motif from an antique teapot may be used as a design basis for a paper.

ardenesque," a period adaptation from Thibaut's Historic Homes America Volume VI, is from a document in the collections of Rockod, a fairy-tale 1850s English Gothic house in Wilmington, Del. ere is also a matching fabric. Photo courtesy of Thibaut.

Unless historical accuracy is absolutely necessary — as in the case of a historic house museum — any of these four types of papers are appropriate for period homes. Historic-style papers are considered luxury lines, and because they are custom orders, minimum orders can be 10 to 20 single rolls for hand-screened papers and up to 100 to 500 single rolls for papers produced by mechanical means. "What is documentary and what's not? You should ask this when someone is selling to you," Bitter says. "Is it the color only that is documentary, or is it the color and the design? This is a term that is not completely and thoroughly defined by the maker and the distributors. But the industry is moving to standardization on this topic."

Buscemi says that it is important for the buyer to inquire about the method of manufacture to make sure that the price correctly reflects it. He also notes that it is not mandatory to use the cument colorway. "The wallpapers were always made in many colorways," he says. he document color is the only one that has survived. So choose colors that are propriate [not only for the design of the paper but also] for the style and time riod of the house. Many of these papers can be used in contemporary houses. It's e mixing antiques and modern pieces. It just takes a lot of skill to do it right."

With the beginning of the 21st century, there has been a new interest in rly-20th-century papers. "This is a time period that we are definitely working on," ys Stacy Senior, marketing manager of Thibaut. "A couple of our papers are from rly in the 20th century or from the turn of the 20th century. We have an Arts & afts pattern and an Art Nouveau pattern in our Historic Homes of America book. lot of the later patterns, especially those from the 1940s, still look dated. They n't have the charm of the earlier ones."

John Burrows, whose Rockland, Mass., company specializes in English Arts & afts papers from the 1880s and 1890s, says the use of 20th-century papers is a gical progression in the history of historic papers. As that style is reaching its ntury mark, more people are paying attention to accurate details of that period. rrows remarks, "We've been doing Victorian revival for over 20 years. There is a rong market for Victorian, but people are ready to move on to something else, and any of the Victorian neighborhoods have been pretty well restored, and now people e looking at houses from the early-20th Century." ◆

Nancy A. Ruhling, a freelance writer, is a frequent contributor to national agazines, including *Art & Antiques*, *Victorian Homes*, and *Fine Furniture International*. Her rrent lecture series, "Creating Period-Style Interiors: A Trunk Show," is being esented to design professionals around the country. ◆

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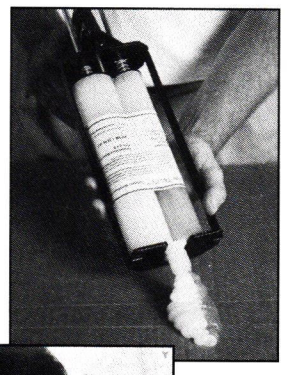

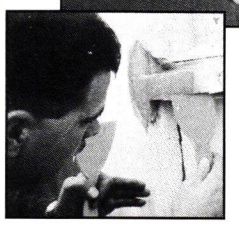

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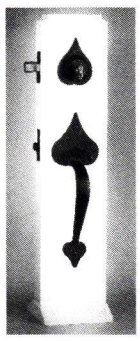
BUYING GUIDE TO
WINDOW & DOOR HARDWARE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Window & Door Hardware in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 53 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



ACORN FORGED IRON's double-handle latch set and deadbolt #RUQBI features a solid brass cylinder with a 5-pin tumbler. Write in No. 1690

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufactures a wide range of Early American forged-iron and -stainless builder's hardware, including hinges, latches, slide bolts, pulls, lever handles, and hardware for shutters and wood gates. Knobs, lock sets, door knockers, bells, push plates. *Write in No. 1690*

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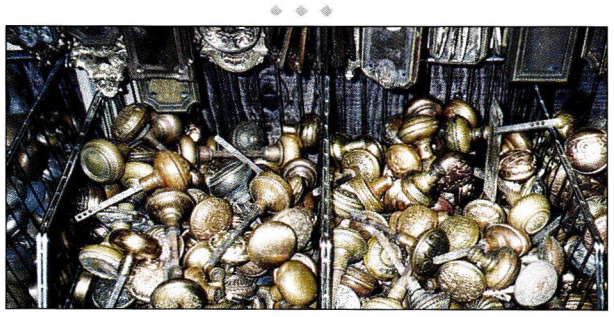

The bevy of bronze knobs shown here attests to the AL BAR-WILMETTE specialty: supplying and replating antique hardware. Write in No. 97

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

Preservation of old door and window hardware; repair, clean, polish, and plate hardware; all finishes: brass, bronze, copper, nickel, and chrome; work with architects, interior designers, and homeowners. Also, salvaged hardware. Knobs, lock sets, hinges, push plates, pocket-door hardware, antique salvage hardware. Never-used old hardware, reconditioned hardware. *Write in No. 97*

◆ ◆ ◆

American Home Supply
408-246-1962; Fax: 408-296-2450
P.O. Box 697
Campbell, CA 95009

Carries over 2,000 items of solid brass reproduction hardware for the restoration of antique homes or for new homes in the antique style. Supply to the film, restoration, and new construction industries. Hard-to-find items. Casement hardware, window locks, sash lifts, shutter hardware, transom operators, drapery hardware, and a wide range of door hardware. Custom hardware duplication. Catalog $4.

◆ ◆ ◆

Antique Hardware & Home
800-422-9982; Fax: 843-837-9790
www.antiquehardware.com
Bluffton, SC 29910

Reproduction hardware and home decor items. Hard-to-find window and door hardware. Casement hardware, window locks, sash lifts, shutter hardware, transom operators, knobs, lock sets, hinges, door knockers, door bells, push plates, lever handles, cremone bolts, pocket-door hardware. Custom hardware duplication.

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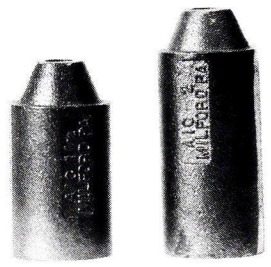

Stock cast-iron window weights in 1-1/2 and 2 pound sizes are available from ARCHITECTURAL IRON CO., which will also custom cast lead and iron weights in any size. Write in No. 3085

Architectural Iron Co.
800-442-IRON; Fax: 570-296-IRON
www.archironco.com
Milford, PA 18337

Supplier of stock universal sash weights as well as custom weights. Stock weights include 1.5 and 2 pound stackable weights to use as primary weights, replacement weights, or to adjust weights when adding insulating glass. Custom weights available. *Write in No. 3085*

◆ ◆ ◆

Architectural Iron Designs, Inc.
800-784-7444; Fax: 201-222-7767
www.archirondesign.com
Jersey City, NJ 07306

Distributes a large selection of high-quality, hot-forged steel components for gates, fences, railings, balconies, grilles, furniture, and decorative accessories. Exclusive distributor for B. Rourke & Co.

◆ ◆ ◆

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 35,000 ready-to-ship building-component products including int./ext. architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting. Shutter hardware, drapery hardware, knobs/escutcheons, lock sets, hinges, door knockers, push plates, lever handles, cremone bolts, door stops, barrel bolts, kick plates, and more. *Write in No. 5008*

◆ ◆ ◆

Arts & Crafts Hardware
248-652-7652; No Fax
3860 Ellamae
Oakland, MI 48363

Authentic Arts & Crafts reproduction cabinet-door and drawer pulls, hinges, hooks, and tacks for cabinets and furniture. Knobs, hinges, door knockers.

◆ ◆ ◆

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

Manufactures historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions. Casement hardware, window locks, sash lifts, shutter hardware, knobs, escutcheons, lock sets, hinges, door knockers, lever handles, cremone bolts, pocket door hardware. Catalog $7. *Write in No. 2930*

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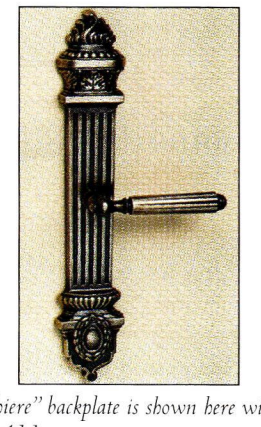

BALTICA'S "torchiere" backplate is shown here with their "Gabriel" lever. Write in No. 411

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

Hand-crafted, European-made architectural fittings: cus door hardware, cremones, hinge finials, switchplates, dow hardware, cabinet hardware. Patented designs; aut tic Gothic, Baroque, Moderne. Authorized showro worldwide. Drapery hardware, knobs, hinges, door kn ers, door bells, push plates, lever handles, cremone b pocket-door hardware. *Write in No. 411*

◆ ◆ ◆

Baton Lock & Hardware Co.
714-265-3636; Fax: 714-265-3630
www.batonlockusa.com
Garden Grove, CA 92643

Window locks, knobs, lock sets, lever handles. New re duction hardware, custom hardware duplication.

◆ ◆ ◆

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Custom louvered doors and exterior wood shutters hardware; duplication and authentic reproduction in size or period. Consultation, design, site visit, and inst tion services available. *Write in No. 4110*

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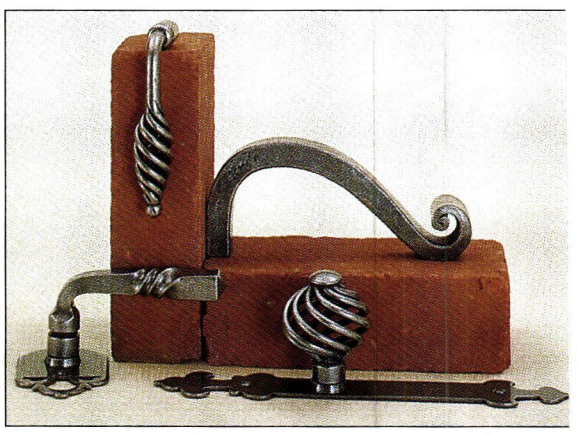


Door handles and levers from BOUVET's collection of door and ca net hardware in available black or pewter finishes. Write in No. 16

Bouvet, Inc.
415-864-0273; Fax: 800-282-6883
www.bouvet.com
San Francisco, CA 94107

Decorative-hardware company, est. 1884, offers a w selection of hand-forged iron. The products are made France and adapted to U.S. standards. Knobs, lock s hinges, door knockers, door bells, push plates, lever hand cremone bolts, cabinet hardware. Never-used old hardw *Write in No. 1620*

◆ ◆ ◆

Cellini Artistic Hardware Corp.
561-337-4855; Fax: 561-337-3856
1694 SE Village Green
Port Saint Lucie, FL 34952

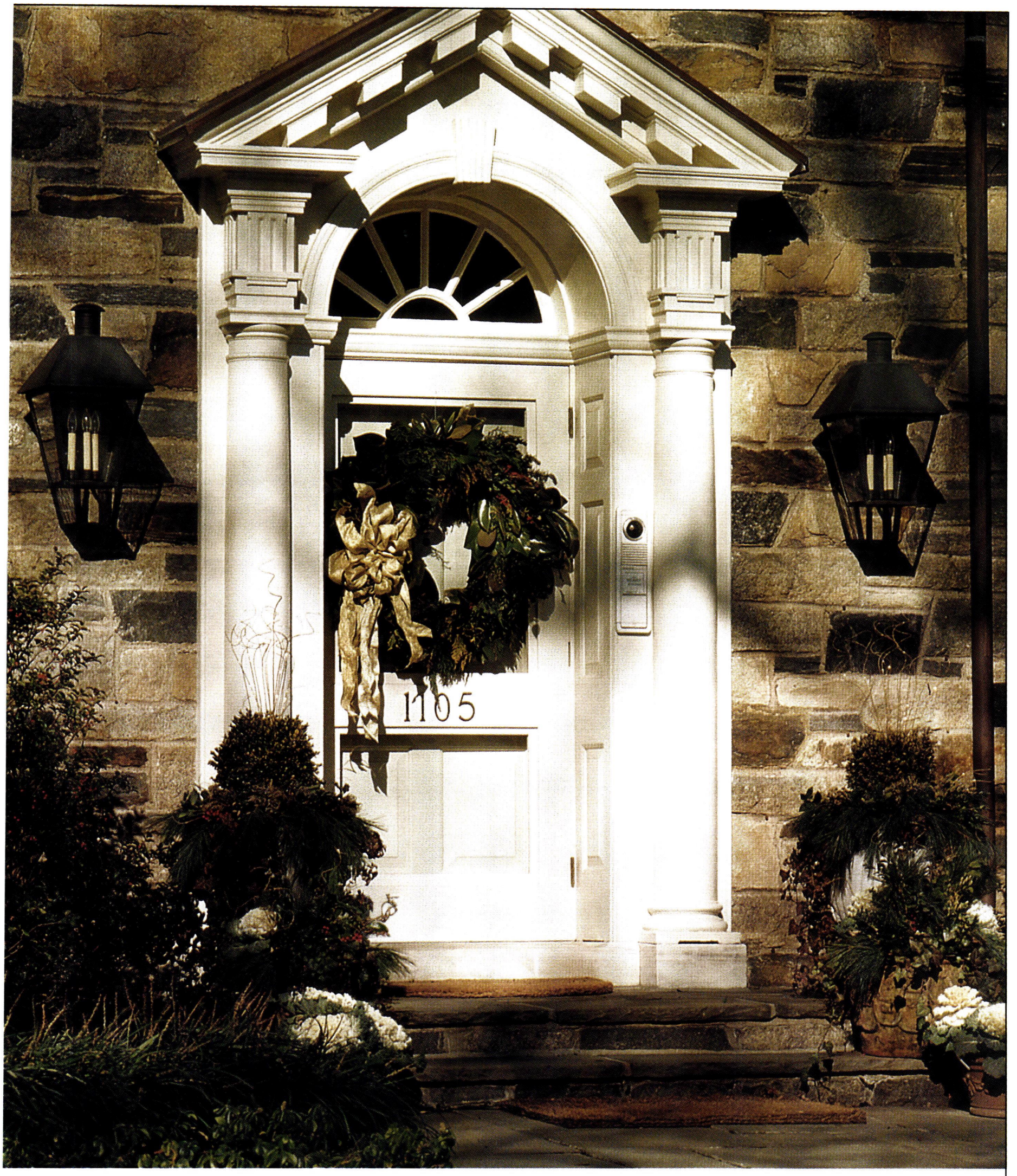
High-end, unique, custom wrought-iron and hand-cha brass hardware for doors, cabinets, and furniture. Shut hardware, drapery hardware, knobs, lock sets, hinges, d knockers, door bells, push plates, lever handles, crem bolts, pocket-door hardware. Custom hardware duplicati

◆ ◆ ◆

CIRECAST's cast-bronze pocket door lock is available in four suite like this Eastlake-influenced Victorian one.

Cirecast, Inc.
415-822-3030; Fax: 415-822-3004
1790 Yosemite Avenue
San Francisco, CA 94124

High-quality reproduction of builders' finish hardware a special custom projects; Euro hardware retrofit and AD retrofit designs. Extensive experience in custom commerc projects. Casement hardware, window locks, sash loc knobs, lock sets, hinges, push plates, lever handles, cremo



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www.ballandball-us.com

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Colonialworks
323-654-8849; Fax: 323-654-6249
www.period1.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 weathervanes and Colonial home accessories, available for home decorating or remodeling.

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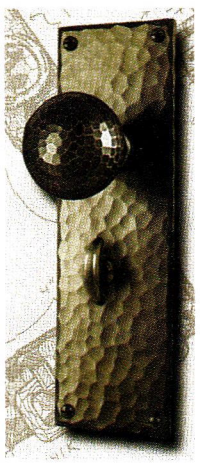

The Arts & Crafts hammered style lockset #C342U-KT escutcheon from CRAFTSMEN HARDWARE can be used with Baldwin interior mortise locks. Write in No. 6980

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

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

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The catalog of CROWN CITY HARDWARE features several pages of push plate designs, including the Victorian style door hardware shown here. Write in No. 432

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
1047 N. Allen Ave.
Pasadena, CA 91104

Wide selection of hardware, including glass knobs, bin pulls, door and window hardware; styles include Victorian and Arts & Crafts. Ornamental metal hardware in wrought iron/steel, & brass. *Write in No. 432*

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Custom Home Accessories
800-265-0041; Fax: 916-961-9707
www.custom-mailboxes.com
Fair Oaks, CA 95628

Source for such custom accessories as mailboxes (home and commercial), address plaques for doors, and weathervanes in copper or aluminum. Also historic markers, lamp posts, street signs, cupolas, finials, exterior porch lights, and other residential accessories. *Write in No. 527*

◆ ◆ ◆

Decorative Hardware Studio
914-238-5251; Fax: 914-238-4880
www.decorative-hardware.com
Chappaqua, NY 10514

Custom manufacturer of solid brass and bronze hardware for doors, windows, and furniture. Colonial to contemporary designs in 25 finishes. Drapery rods, carpet rods, tapestry rods, door knobs, and lever handles, cremone bolts, push plates, furniture hardware, and cabinet hardware.

◆ ◆ ◆

Decorum, Inc.
207-775-3346; Fax: 207-775-3038
231 Commercial Street
Portland, ME 04101

Decorative door and window hardware. Blueprint scheduling, contract prices. Also, old stoves, pedestal sinks, lighting, doors, windows, and more. *Write in No. 1680*

◆ ◆ ◆

E.R. BUTLER's crystal knobs come in a range of hues, including this regal amethyst. Write in No. 2260

E.R. Butler & Co.
212-925-3565; Fax: 212-925-3305
www.erbutler.com
New York, NY 10012

Manufacturer, importer, and distributor of premium-quality brass, bronze, nickel silver, aluminum, stainless steel, and wrought iron hardware for doors, windows, cabinets, and furniture. Custom-plated and custom-patinated finishes. *Write in No. 2260*

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Hard-to-find antique hardware like this sliding door set is a specialty of EUGENIA'S ANTIQUE HARDWARE. Call for more information

Eugenia's Antique Hardware
800-337-1677; Fax: 770-458-5966
www.eugeniaantiquehardware.com
Chamblee, GA 30341

Supplier of antique bathroom accessories, from the 1890s to 1950s, in nickel-plated brass and porcelain, including towel bars, soap dishes, cup and toothbrush holders, tissue holders, and hooks. Also, vintage hardware. Specialist in authentic vintage door hardware, no reproductions: door plates, dooknobs, mortise locks, door bolts. Various styles; glass, porcelain, steel, bronze. Also, complete sets, interior and exterior. *Call for more information*

◆ ◆ ◆

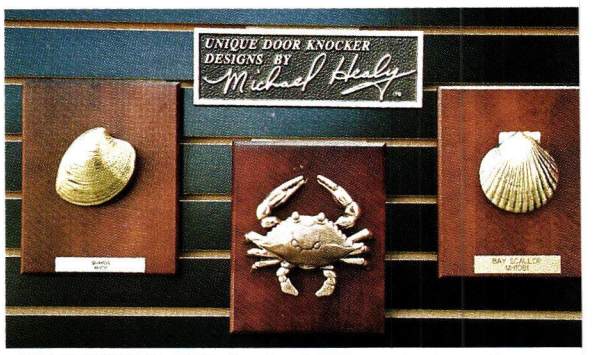
First Impressions, Int'l.
561-989-8403; Fax: 561-912-0191
5531 N. Military Trail 1605
Boca Raton, 33496

Manufacturer and distributor of custom made front door hardware (door pulls), decorative sliding glass door hardware, refrigerator hardware, handpainted tile house numbers, and door knockers. All hardware is available in 25 finishes, including a PVD lifetime finish, satin nickel, oil-rubbed bronze, or pewter. Can re-finish hardware with a PVD finish.

◆ ◆ ◆

FoundryCraft
800-453-1072; Fax: 401-765-7612
www.foundrycraft.com
Uxbridge, MA 01569

Door knockers and doorbell ringers designed by Michael Healy are handcrafted. Over 50 designs available, ranging from ocean view to garden themes. Door hardware includes knockers and bells.



FOUNDRYCRAFT's door knockers are in the shapes of sea creatures, designed by Michael Healy.

◆ ◆ ◆

Frank Allart & Company, Ltd.
011-44-121-454-2977; Fax: 44-121-456-2234
www.allart.co.uk
Ladywood, Birmingham, UK B16 8DR

Designers and manufacturers of architectural hardware in extensive range of traditional designs using both brass ar bronze. Casement hardware, window locks, sash lifts, pc hooks, door knockers, door bells, push plates, lever handl cremone bolts.

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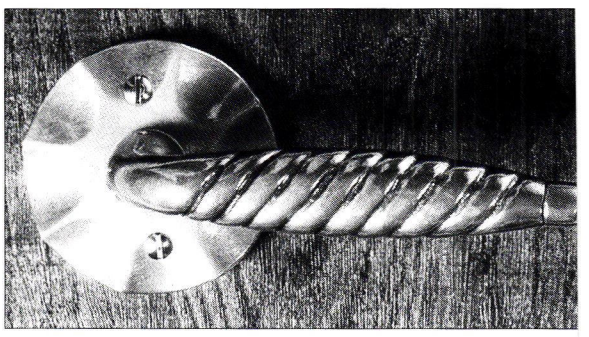

FRASCIO INTERNATIONAL's "Torciglia" lever is forged in Italy.

Frascio International
317-898-8870; Fax: 317-898-1130
8850 East 33rd St.
Indianapolis, IN 46226

Decorative interior and exterior door hardware, and bat accessories. Traditional and contemporary styles in soli brass. Products available in polished chrome, antique nick and other finishes. Knobs/escutcheons, lock sets, doc knockers, lever handles. Never-used old hardware, new r production hardware, custom hardware duplication service

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GOLDEN LION has a wide selection of door knockers, like this classic model. Write in No. 115

Golden Lion, Inc.
877-398-2848; Fax: 310-398-0605
www.goldenlion.org
Los Angeles, CA 90066

Imports lines of quality European hardware for furnitur and residential use, from handmade wrought iron. Knobs lock sets, hinges, door knockers, door bells, push plates, leve handles, cremone bolts, cabinet hardware, custom hardwar duplication; in polished-steel, patinas, rust, polished brass antique brass, bronze, iron, wood. *Write in No. 115*

◆ ◆ ◆

Grantco, Inc.
519-662-3892; Fax: 519-662-4296
349 Peel Street
New Hamburg, ON, CANADA N0B 2G0

Reproduction Victorian door and window hardware in cas brass and cast iron; screen-door hinges and handles.

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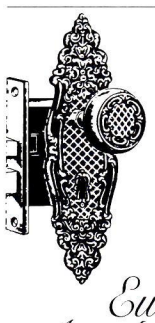
Hardware Technologies, Ltd.
920-563-2626; Fax: 920-563-4408
www.us.hoppe.com
Fort Atkinson, WI 53538



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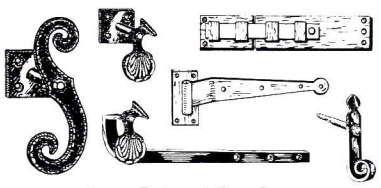
- Furniture Hardware
- Door Knockers
- Curtain Tie-backs
- Twist Bells

Eugenia's Antique Hardware

5370 Peachtree Rd.• Chamblee, GA 30341
300) 337-1677 (770) 458-1677 Fax (770) 458-5966
website: eugeniaantiquehardware.com
e-mail eugeniashardware@mindspring.com

Traditional Shutter Hardware



James Peters & Son, Inc.
MANUFACTURERS OF HARDWARE
1936 North Front Street Philadelphia, PA 19122
Phone: 215-739-9500 Fax: 215-739-9779
Sold through hardware distributors

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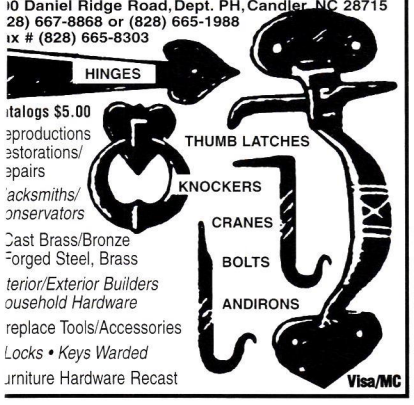
0 Daniel Ridge Road, Dept. PH, Candler, NC 28715
28) 667-8868 or (828) 665-1988
ax # (828) 665-8303



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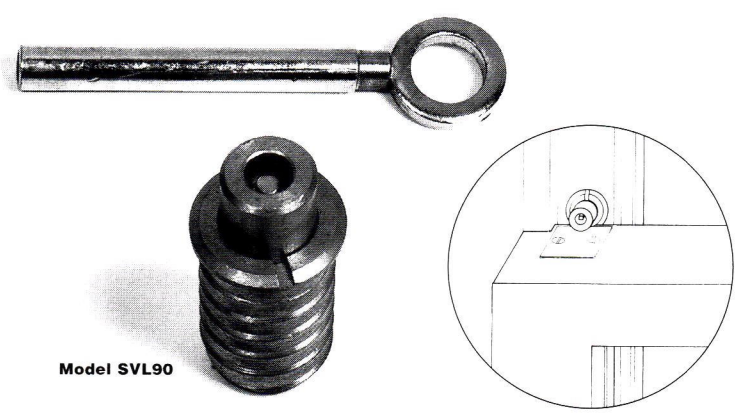
www.crowncityhardware.com

WRITE IN NO. 432

WRITE IN NO. 1690

secure ventilation lock



Model SVL90

Our Model SVL90 secure ventilation lock is designed to limit opening of a double-hung wood window to an amount adequate for ventilation. The lock has a solid, machined brass housing and bolt. Included with each lock is a steel operating key and a brass strike plate for mounting on the lower sash check rail.

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ARCHITECTURAL SPECIALTIES
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BUYING GUIDE TO
WINDOW & DOOR HARDWARE

Multipoint locking hardware for sliding and swing doors, including lever sets, cylinders, hinges, and interior locksets to match your exterior hardware. Also, turn-&-tilt window hardware; casement and French casement handles. Brass door handles in polished, antique, white, chrome, black, and brushed-chrome finishes, including handle extensions to adapt to a variety of window treatments.

◆ ◆ ◆

HardwareSource
877-944-6437; Fax: 619-232-6527
www.hardwaresource.com
San Diego, CA 92101

Wide selection of hinge styles & finishes; 120-page catalog of hinges, 1,000 different hinges. Casement hardware, window locks, sash lifts, transom operators, awning hardware, knobs/escutcheons, lock sets, hinges, door knockers, door bells, push plates, lever handles, pocket-door hardware. New reproduction hardware.

◆ ◆ ◆

Hiles Plating Co.
816-421-6450; Fax: 816-421-1132
2030 Broadway
Kansas City, MO 64108

Metal polishing and replating; will recondition hardware.

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James Peters & Sons Inc.
215-739-9500; Fax: 215-739-9779
1936 N. Front St.
Philadelphia, PA 19122

Period-style hardware for shutters, doors, and gates in wrought steel with a black finish. New reproduction hardware. *Write in No. 1240*

◆ ◆ ◆

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

18th- and 19th-century wrought-iron door hardware and fireplace items, andirons, cranes, etc. Interior/exterior thumb latch, square/keyhole plate latch, elbow lock, slide bolt. Strap & rams horn hinge. Send $3 for photos/price list.

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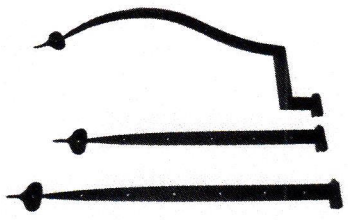

KAYNE & SON hand-forged strap hinges are often used to follow the contour of doors and gates. Call for more information

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.brwm.org/kayneandsoncustomhardwareinc
Candler, NC 28715

Custom hand-forged steel, cast-brass/bronze functional and dummy strap hinges, H and HL hinges, bolts, latches, pulls, locks,. Custom restoration, reproductions; various finishes. Casement hardware, window locks, sash locks, shutter hardware, transom operators, drapery hardware. New reproduction hardware and custom hardware duplication. *Call for more information*

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www.door-knobs.co.uk
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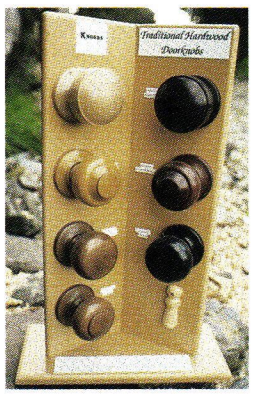
Manufacturer of traditional hardwood doorknobs and escutcheons. Also, a Bespoke service matching existing knobs.



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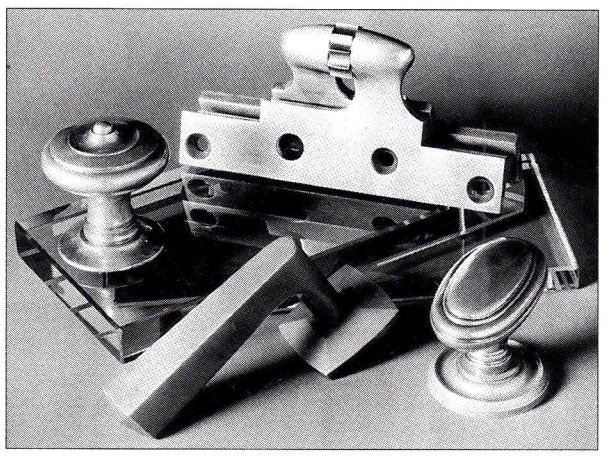

Knobs, levers, and knuckle hinges in cast brass or bronze are available from NANZ CUSTOM HARDWARE. Write in No. 1150

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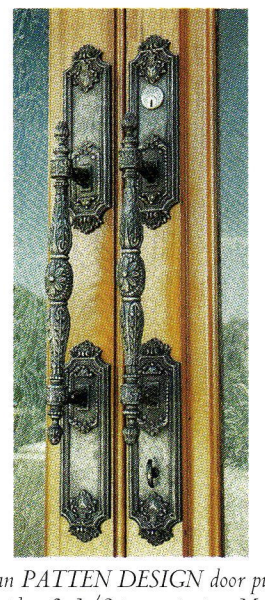
15561 Product Ln., #D-5
Huntington Beach, CA 92649



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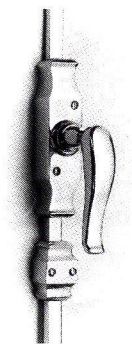

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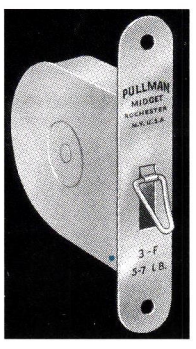

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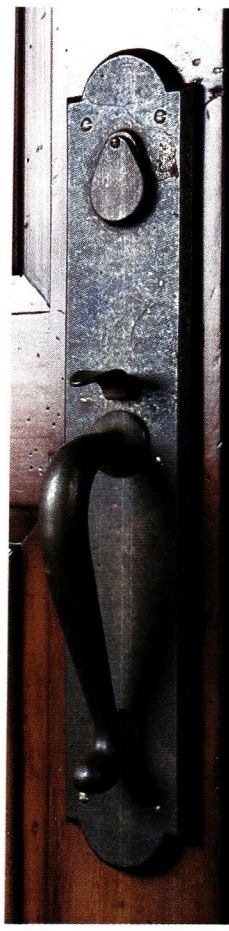

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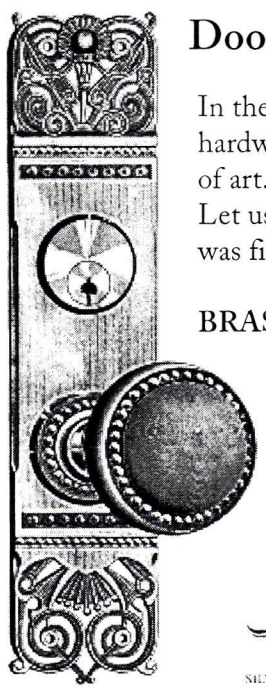

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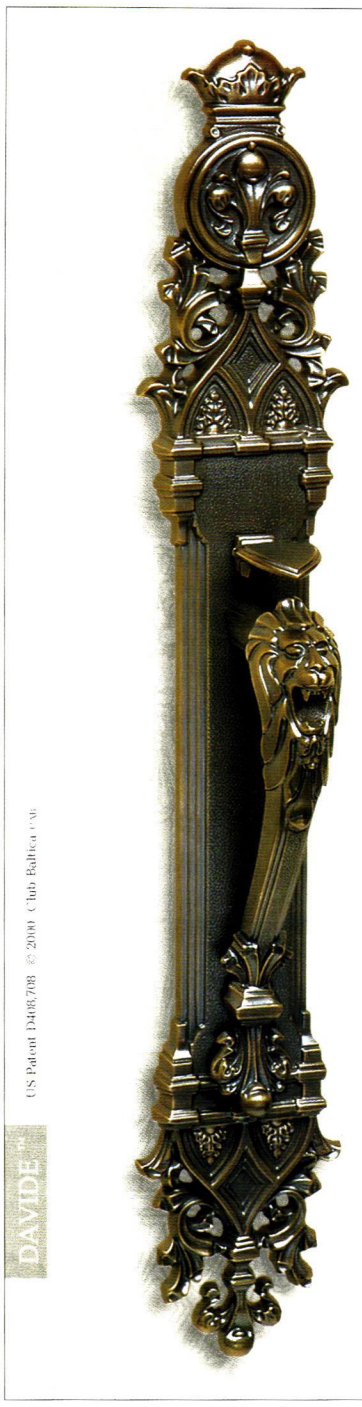

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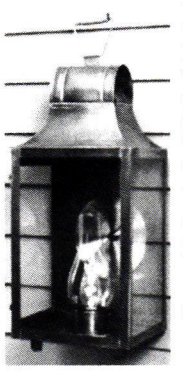

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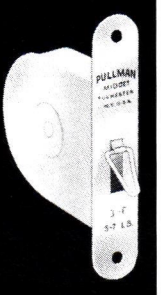

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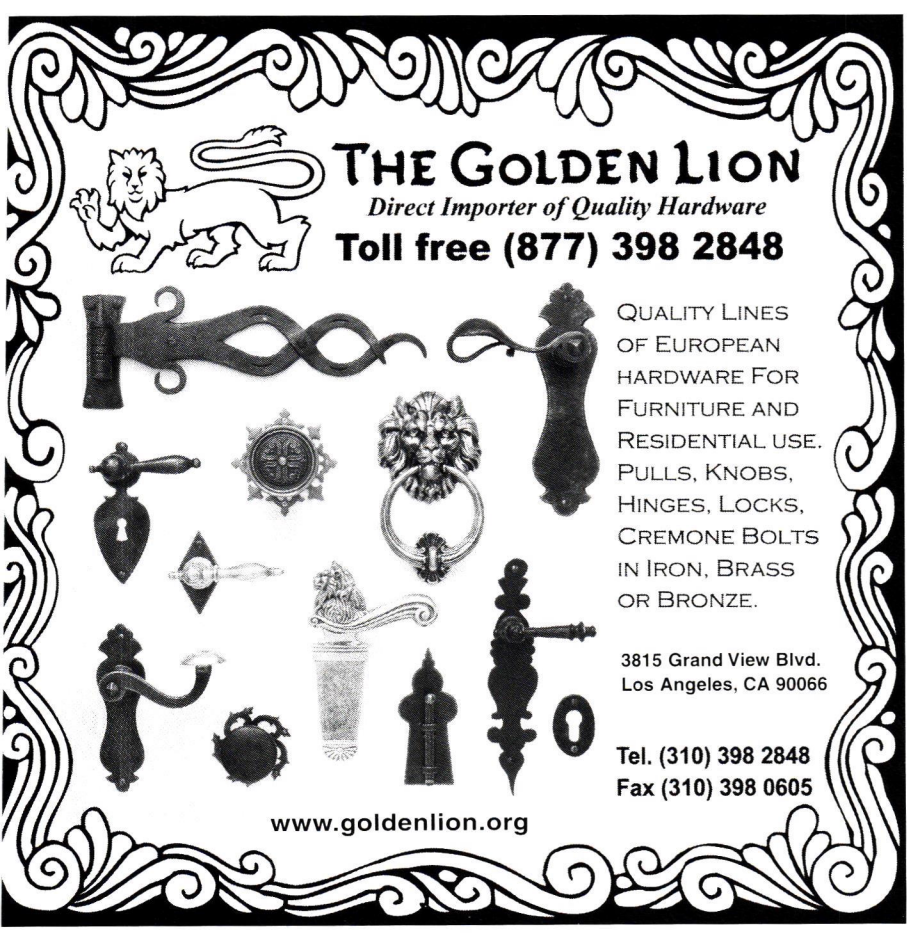

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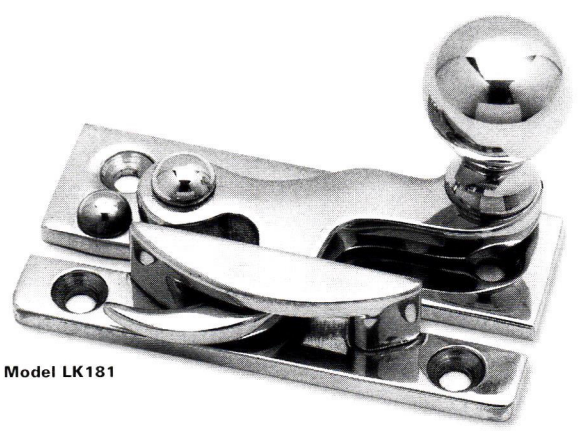

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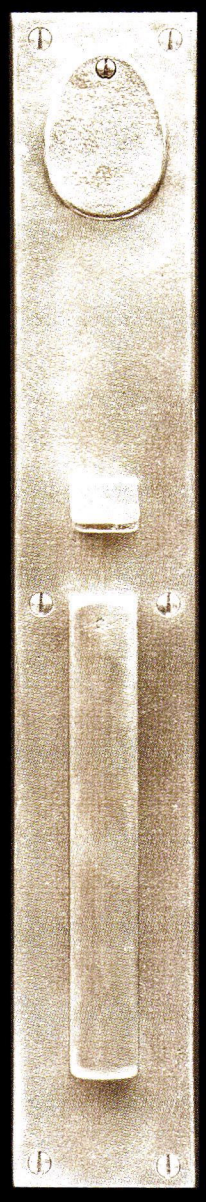

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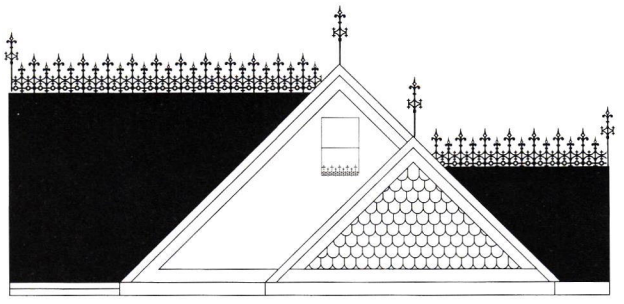

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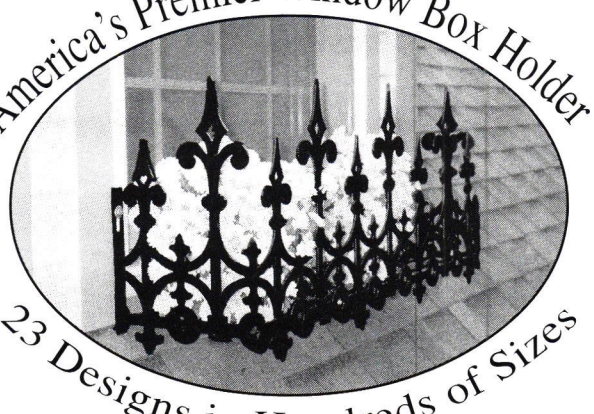

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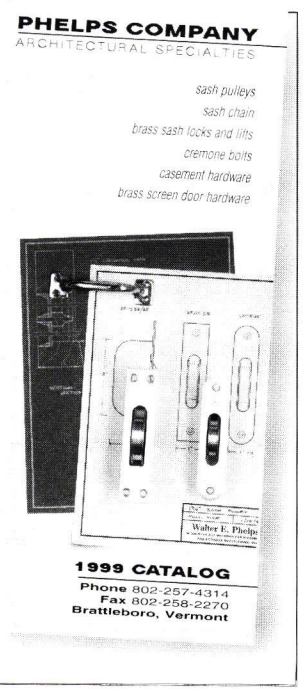

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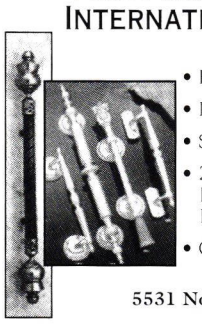

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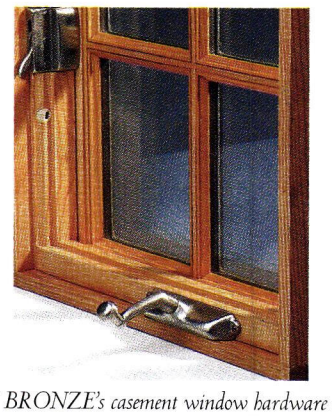

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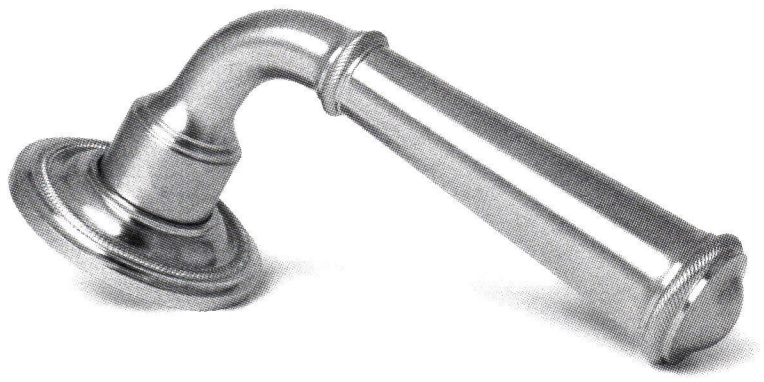

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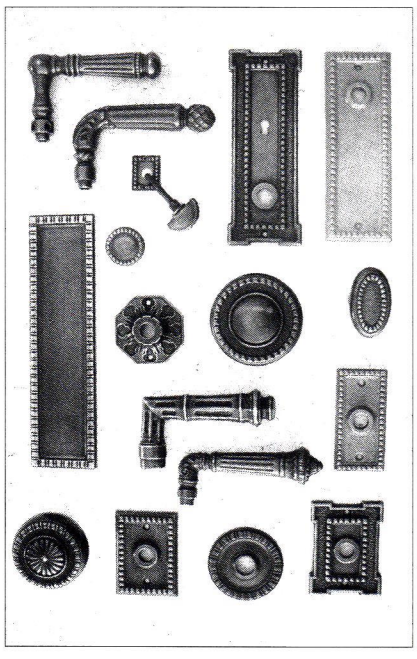

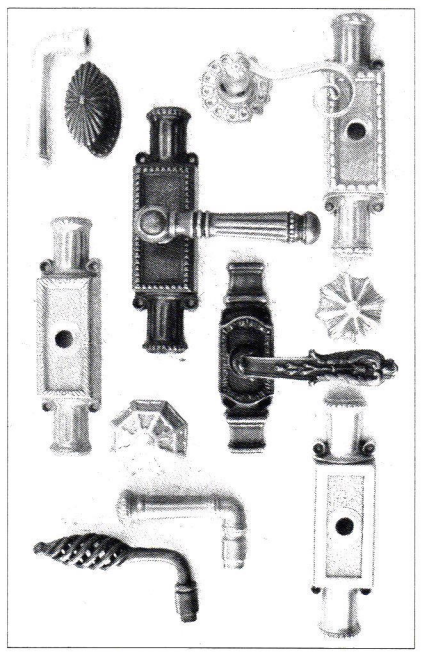

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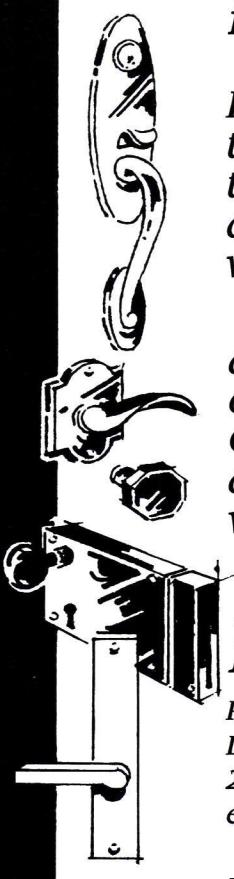

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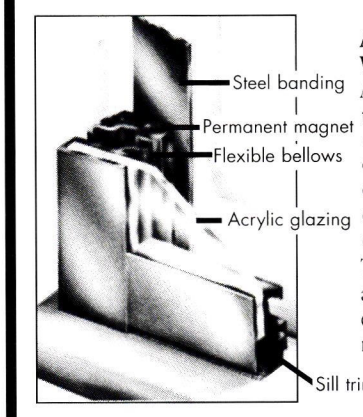

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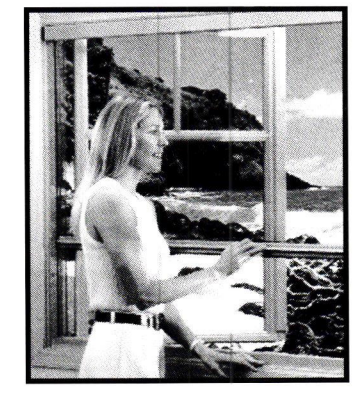

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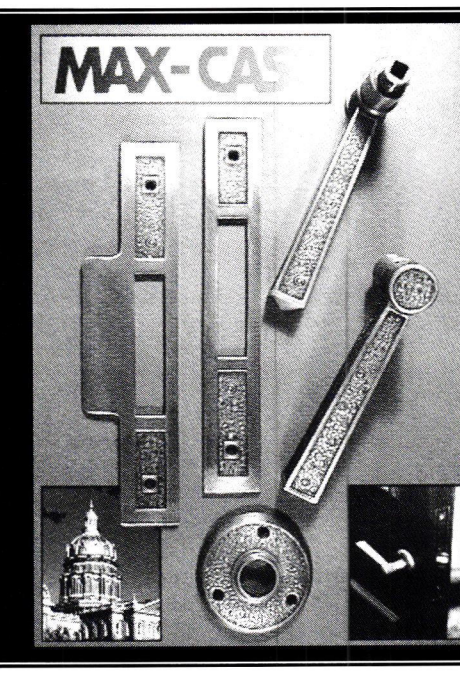

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Architectural Products by Outwater

See our full page 4-color ad on page 5

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FREE PRODUCT LITERATURE

FILL OUT THE ENCLOSED POSTCARD OR USE THE COUPON ON PAGE 123.

BUYING GUIDE TO
SCREEN & STORM WINDOWS

.bout This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Screen and Storm Windows. From the responses, we selected the suppliers u'll find below.

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

stom windows and doors; special emphasis on historic-toration projects. AWI premium-grade construction, :h a wide variety of glazing and wood-species options. placement and storm and screen sash. Storm/screen nbo, round top, curved/bent, mechanical fasteners; out-e prime and inside prime windows. *Write in No. 1265*

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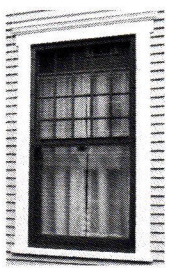

ıstom-color ALLIED one-lite storm windows can be engineered for unting inside or outside the prime window. Write in No. 690

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
Cincinnati, OH 45214

ıvisible' aluminum storm windows; interior or exterior: stom colors, special shapes, special glazing materials. Pro-:tion from UV and vandalism. In aluminum, wood, ɔrm/screen combo, round top, curved/bent, round, cus-m shapes; fastenings: mechanical, magnetic, velcro, lift-ıt. Outside prime and inside prime mounted; wide range glazing options. *Write in No. 690*

◆ ◆ ◆

Angel Window Manufacturing Corp.
440-891-1006; Fax: 440-816-2037
www.angelwindow.com
Berea, OH 44017

‹truded-aluminum storm windows in 3 lines: "Smooth-ıe" (removable inserts w/out surface clips), "Angel uard" (interchangable w/screens) & "Inside Slides" (good r steel casement projected & factory windows). Mechani-l fastenings; outside prime- & inside prime-mounted. lazing: standard, low-E, tempered, acrylic & Lexan.

◆ ◆ ◆

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

Custom-made interior doors constructed with mortise-&-tenon joinery, period profiles. Also, 18th-century raised-panel walls, wainscoting, hand-planing. Storm/screen combo, round top, curved/bent. *Call for more information*

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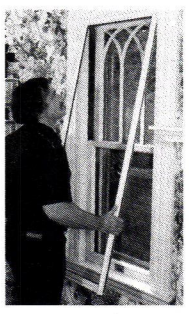

INNERGLASS vinyl-framed glass interior windows are designed to be mounted on the inside of the stops of the primary window. Write in No. 909

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

Manufacturer of custom glass interior storm windows for energy conservation and soundproofing; Low-E glass, UV-blocking film, and acrylic available. Easy do-it-yourself installation. *Write in No. 909*

◆ ◆ ◆

Kasson & Keller, Inc.
800-452-7535; Fax: 518-853-3929
www.kassonkeller.com
Fonda, NY 12068

Interior- & exterior-storm windows; commercial-grade aluminum replacement windows. Residential & commercial. Aluminum, storm/screen combo, round top, curved/bent, mechanical fasteners; outside- & inside-prime windows; glazing: acrylic, standard glass, low-E & tempered glass.

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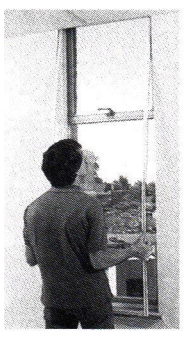

PETIT INDUSTRIES' "Flextite Winsulator" interior storm windows are custom made of vinyl and acrylic. Write in No. 4240

Petit Industries, Inc.
800-94-PETIT; Fax: 207-283-1905
www.petitindustries.com
Biddeford, ME 04005

Flexible Magnaseal interior magnetic insulating window system. Interior and exterior roll-up hide-away screen systems. *Write in No. 4240*

◆ ◆ ◆

Walsh Screen & Window, Inc.
914-668-7811; Fax: 914-668-7872
www.walshscreenwindow.com
Mount Vernon, NY 10553

This 46-year-old company specializes in roll-away window screens, custom storm windows, disappearing patio door screens, magnetic storm panels, and storm doors. *Write in No. 5037*

◆ ◆ ◆

Window Saver Co.
800-321-WARM; Fax: 978-369-9759
www.windowsaver.com
Carlisle, MA 01741

Kits to make inside storm windows, any size, on-site, either magnetic or zip-lock type. Customer supplies the Plexiglass. Fastenings include mechanical, magnetic; glazing options include acrylic, Lexan.

◆ ◆ ◆

Winstrom Mfg. Corp.
800-WINSTROM; Fax: 708-748-8222
www.winstromwindows.com
Park Forest, IL 60466

Aluminum storm windows; flange-type HS & DH styles; white, brown & bronze. Four-sided telescoping expander-type DH & PW (white & bronze). Inside slider; special shapes. Storm/screen combo; round top, round, custom; mechanical fastenings; outside & inside prime window; acrylic, Lexan, UV-resistant, standard, Low-E & tempered glass.

◆ ◆ ◆

Wood Window Workshop
800-724-3081; Fax: 315-733-0933
839 Broad Street
Utica, NY 13501

Custom-built traditional wood screens and storm windows, any size, shape, or species. Screen fabric available in bronze, aluminum, and fiberglass. Clear, laminated, or restoration glass available on storm windows. *Write in No. 9640*

◆ ◆ ◆

Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

Manufacturer of high-end custom wooden windows & doors. Coped mortise-&-tenon joinery. All window & door shapes, sizes, configurations. Choice of wood species & hardware. Historical & landmark specifications. Storm/screen combo, round top, curved/bent; outside prime. *Write in No. 8430*

◆ ◆ ◆

WRITE IN NO. 690

PERIOD HOMES BUYING GUIDE TO
SHUTTERS & SHUTTER HARDWARE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Shutters and Shutter Hardware in our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the 25 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufactures a wide range of Early American forged-iron and -stainless builder's hardware, including hinges, latches, slide bolts, pulls, lever handles. Shutter hardware, knobs, lock sets, hinges, door knockers, bells, push plates. *Write in No. 1690*

◆ ◆ ◆

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Wood Ridge, NJ 07075

Supplier of more than 35,000 ready-to-ship standard & innovative building-component product essentials that include int./ext. architectural millwork, columns, decorative moldings & trim, wrought-iron components, hardware & lighting. Shutters in solid panel, fixed slat, moveable slat, interior, exterior, stock, and custom. Shutter hardware in wrought iron. *Write in No. 5008*

◆ ◆ ◆

Atlantic Shutter Systems
888-786-4846; Fax: 843-399-0111
www.atlanticshuttersystems.com
Little River, SC 29566

Custom exterior shutters in "Synthex." Look like wood, historically styled; stainless-steel hardware with black powder-coat finish. Shutter styles: solid panel, fixed slat.

◆ ◆ ◆

Atlantic/Pacific Shutter Co.
800-266-2345, 31; Fax: 310-632-5943
2032 Gladwick St.
Dominguez Hills, CA 90220

Custom interior and exterior wooden shutters, lacquer finished or unfinished. All shapes, sizes, wood species, as specified in furniture-grade lumber. Fixed or movable louvers. Nationwide installation for large jobs. Shutter styles: solid panel, fixed slat, moveable slat, interior, exterior, stock, custom; hardware for interior shutters only.

◆ ◆ ◆

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

Manufactures historically accurate copies of 18th-, 19th-, and 20th-century builder's hardware and lighting. Broad line of furniture hardware and fireplace tools; repairs and sells antique hardware; custom reproductions. Shutter hardware. *Write in No. 2930*

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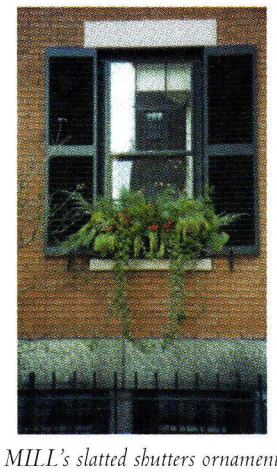

BEECH RIVER MILL's slatted shutters ornament this period rowhouse. Write in No. 4110

Beech River Mill
603-539-2636; Fax: 603-539-1384
www.beechrivermill.com
Center Ossipee, NH 03814

Custom louvered doors and exterior wood shutters and hardware; duplication and authentic reproduction in any size or period. Consultation, design, site visit, and installation services available. *Write in No. 4110*

◆ ◆ ◆

"Plantation Shutters" by CUSTOM SHUTTERS, INC., enhance the appeal of this eating area. The shutter's "partial inside" custom-mount method is easy to measure for and simple to install. Write in No. 5014

Custom Shutters Inc.
800-323-8458; Fax: 903-488-3034
www.customshutters.com
Como, TX 75431

Manufacturer, wholesaler, and retailer of full line of custom interior Plantation-style shutters in American hardwoods. Full finishing services available. Factory installations available in some areas. Styles include: arch-tops, sunbursts, and rakeheads; will ship anywhere. *Write in No. 5014*

◆ ◆ ◆

Eugenia's Antique Hardware
800-337-1677; Fax: 770-458-5966
www.eugeniaantiquehardware.com
Chamblee, GA 30341

Supplier of antique bathroom accessories, from the 1890s to 1950s, in nickel-plated brass and porcelain, including towel bars, soap dishes, cup and toothbrush holders, tissue holders, and hooks. Also, vintage hardware. Shutter hardware. *Call for more information*

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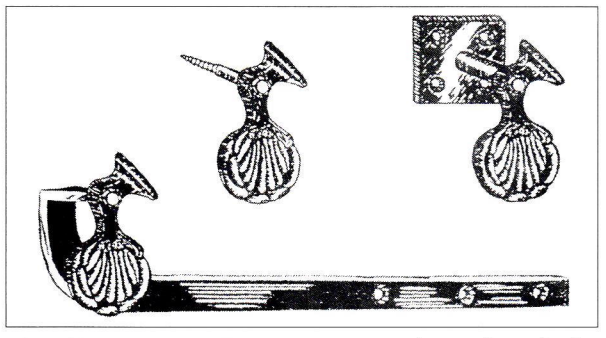

JAMES PETERS & SON, INC. creates wrought iron shutter hardware and shutter dogs in patterns including the shell pattern #32. Write in No. 1240

James Peters & Sons Inc.
215-739-9500; Fax: 215-739-9779
1936 N. Front St.
Philadelphia, PA 19122

Period-style hardware for shutters, doors, and gates in wrought steel with a black finish. New reproduction hardware. *Write in No. 1240*

◆ ◆ ◆

Kayne & Son Custom Hardware
828-667-8868; Fax: 828-665-8303
www.brwm.org/kayneandsoncustomhardwareinc
Candler, NC 28715

Custom hand-forged steel, cast-brass/bronze functional and dummy strap hinges, H and HL hinges, bolts, latches, pulls, locks, drapery rods and hooks, sash locks. Cust restoration, reproductions; various finishes. Shutter ha ware. New reproduction hardware and custom hardw duplication. *Call for more information*

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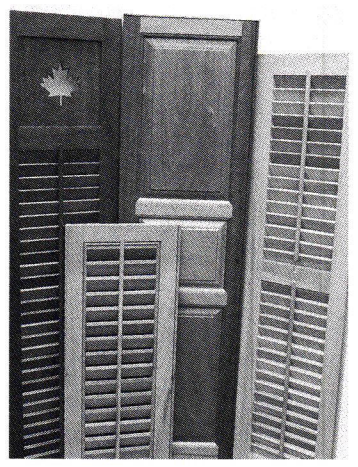

KINGSLAND makes traditional exterior mahogany shutters. Wri in No. 196 for Shutters and No. 4574 for Screen Doors

Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingsland-shutters.com
Norfolk, CT 06058

Exterior shutters in Honduras mahogany. Custom styl louvered, raised-panel, cutouts, reproduction. All morti &-tenon construction. Options: copper caps, fixed cont rods, hardware. Arched tops available in paneled & louver *Write in No. 196*

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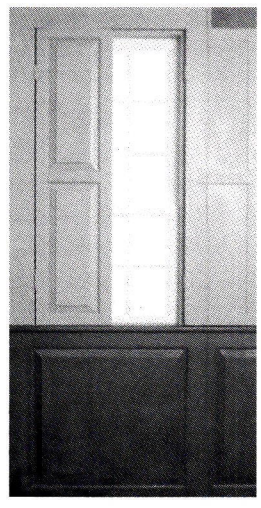

MAPLE GROVE RESTORATION's "Windsor" interior raised-panel shutters are available in poplar, birch, or pine for paint-grade and oak, cherry, and walnut for shutters to be stained. Write in No. 5630

Maple Grove Restorations
860-742-5432; Fax: 860-742-5393
www.maple-grove.com
Andover, CT 06232

Specialist in re-creating 18th- and 19th-century interi woodwork: raised- and flat-panel interior shutters, raise panel walls, fireplace surrounds, mantels, interior doo wainscoting, beaded-board wainscoting. All associate molding, including baseboards, chair rails, dentils, ar crown moldings, in a variety of hard and soft woods. *Wr in No. 5630*

◆ ◆ ◆

Maurer & Shepherd, Joyners
860-633-2383; Fax: 860-633-7231
122 Naubuc Avenue
Glastonbury, CT 06033

Shop specializes in historic reproduction architectural mil work in pine and mahogany: shutters, windows, door entryways, and raised paneling. *Call for more information*

◆ ◆ ◆

Mission Custom Shutters
714-996-2500; Fax: 714-996-2837
1913 Nancita Circle
Placentia, CA 92870

Custom interior shutters. Styles include solid panel, fixe slat, and moveable slat.

◆ ◆ ◆

TRADITIONAL EXTERIOR SHUTTERS IN MAHOGANY

- RAISED PANEL
- LOUVERED
- CUT-OUTS
- REPRODUCTION
- COPPER CAPS

- MORTISE & TENON CONSTRUCTION
- WEST SYSTEM EPOXY
- RABBETING AND BEADING
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- WARRANTY

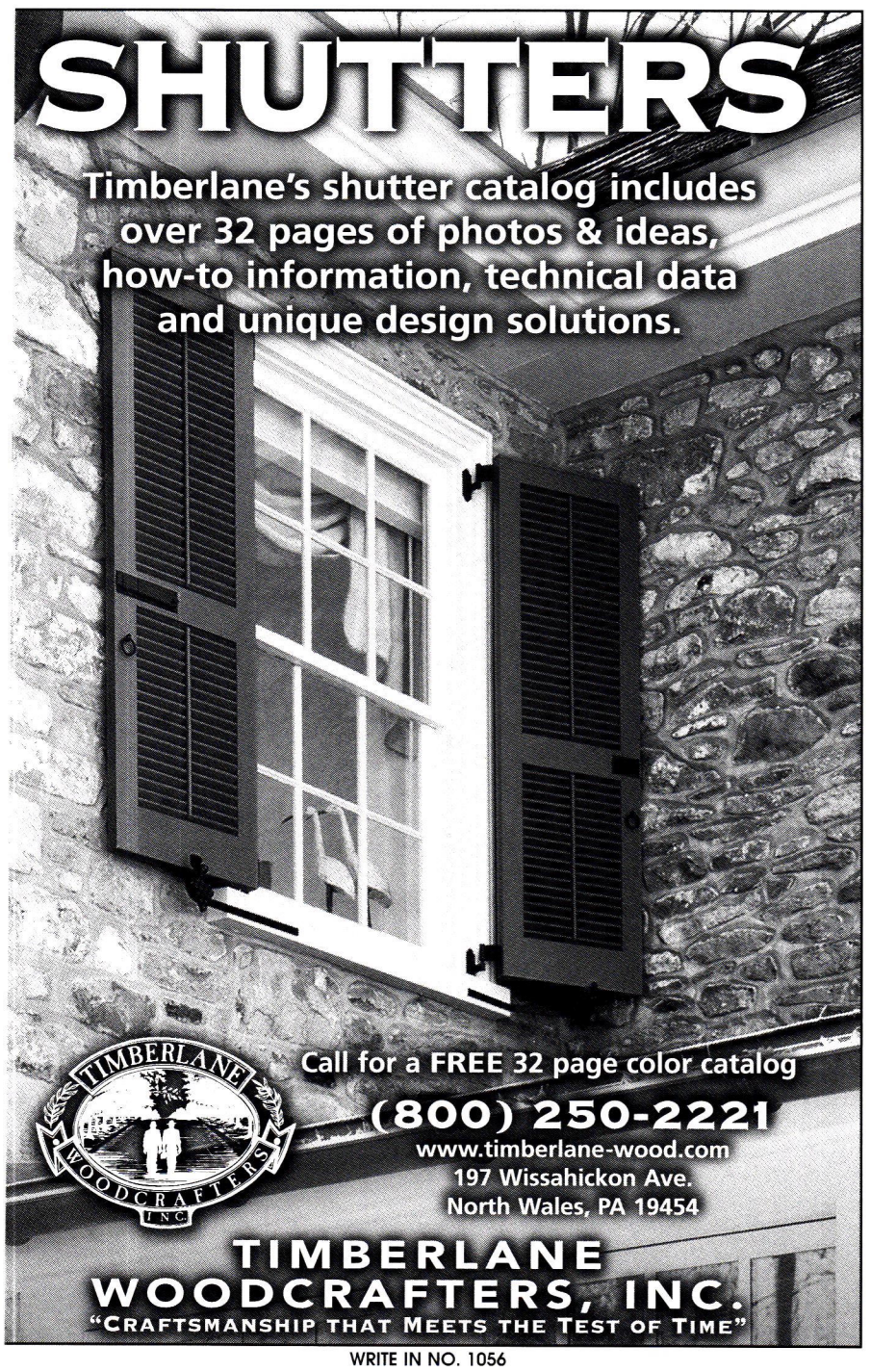
www.kingsland-shutters.com

KINGSLAND
Architectural Millwork

7 COLEBROOK RD.
NORFOLK, CT 06058
860-542-6981
FAX: 860-542-1752

WRITE IN NO. 196

SHUTTERS



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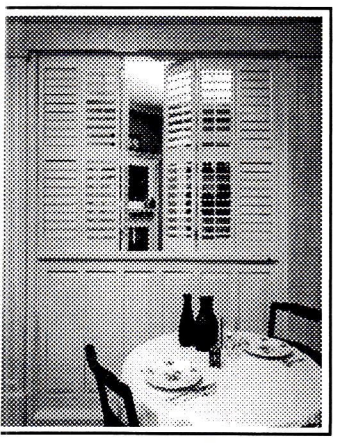
Custom Shutters, Inc.

Web: customshutters.com Email: custom@customshutters.com
P.O. Box 17 Como TX 75431 USA

WRITE IN NO. 5014



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- Complete Shutter Hardware available
- Nylon Pins and Brass Screw Eyes standard

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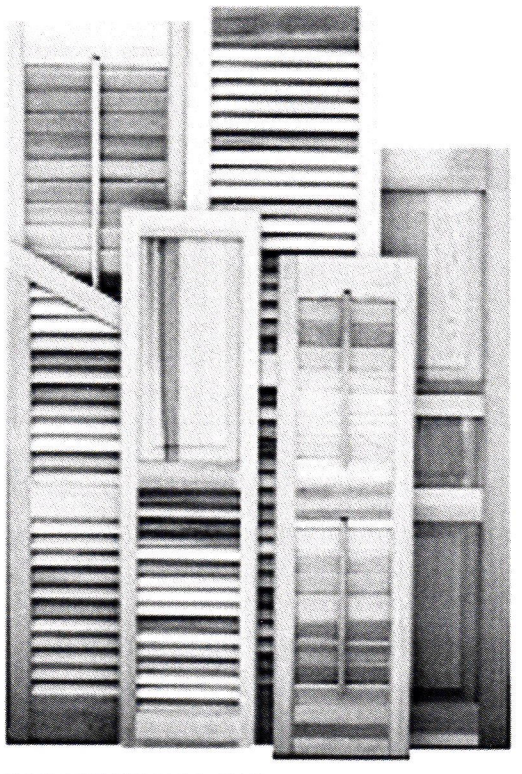
207 236-8764 FAX 207 236-9614
E-mail: shutterz@aol.com

WRITE IN NO. 603

EXTERIOR CEDAR SHUTTERS!



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SHUTTERCRAFT, INC. **Call (203) 245-2608**
mail to: 282 Stepstone Hil Rd.l, Guilford, CT 06437

WRITE IN NO. 5005

BUYING GUIDE TO
SHUTTERS & SHUTTER HARDWARE

Perkowitz Window Fashions
847-251-7700; Fax: 847-853-1232
www.perkowitzwindowfashion.com
Wilmette, IL 60091

Interior movable-slat shutters in both horizontal and vertical styles. Stock louver size is 1-1/4 in. Custom louvers range from 1-1/4 in. to 3-1/2 in. Maximum panel size is 30 x 96 in., available unfinished or stained or painted.

◆ ◆ ◆

Robinson & Sons Shutter Co.
305-884-1128; Fax: 305-884-1007
www.robinsonshutter.com
Miami, FL 33166

Hurricane protection shutter systems. Traditional Bahama (top hinged) shutters. Colonial style side-hinged shutters. Constructed of heavy-duty aluminum and stainless steel. Will not rust, warp, or rot. Impact-resistant accordion shutters. Also, holdbacks and hold outs.

◆ ◆ ◆

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328

For 22 years, this architectural-metal company has designed and produced stair railings/balustrades, gates, doors, and custom-forged shutter hardware. *Write in No. 1218*

◆ ◆ ◆

Moveable-slat wood shutters from SHUTTER DEPOT are available custom-finished or unfinished. Write in No. 6830

Shutter Depot
706-672-1214; Fax: 706-672-1122
www.shutterdepot.com
Greenville, GA 30222

Interior and exterior custom and stock shutters; 2-1/2-in. movable louver; raised-panel and fixed louver; finished or unfinished. Also, shutter hardware. *Write in No. 6830*

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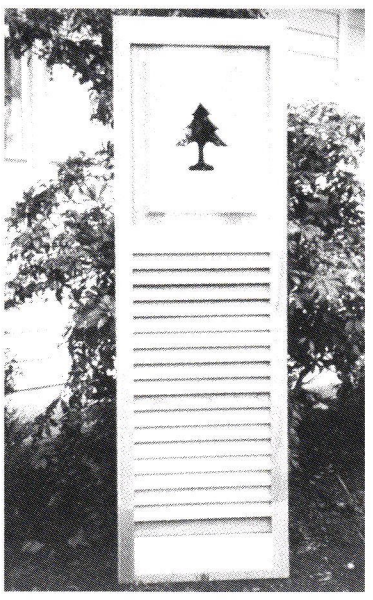

SHUTTERCRAFT combination cut out and louver shutters are available in more than a dozen stock patterns, and they will also cut custom patterns. Write in No. 5005

Shuttercraft
203-453-1973; Fax: 203-245-5969
282 Stepstone Hill Rd.
Guilford, CT 06437

Authentically-styled pine and cedar wood shutters for interior or exterior applications, including wide-louver plantation shutters. Raised-panels and cut outs available. *Write in No. 5005*

◆ ◆ ◆

Shutterworks
207-236-8764; Fax: 207-236-9614
162 Chestnut St.
Camden, ME 04843

Maker of exterior or interior shutters; operating louver doors; can replicate historic designs or match custom louvered doors; fixed or operating louver shutters. Complete paint shop for painted shutters. *Write in No. 603*

◆ ◆ ◆

Southern Shutter Co.
800-344-8590; 33; Fax: 334-264-6001
P.O. Box 972
Montgomery, AL 36101

Superior-grade interior and exterior shutters and ventilators; 12 different shutter designs, ventilators of all configurations; custom work welcome. Styles include: solid panel, fixed slat, moveable slat, interior, exterior, stock and custom, indoor plantation shutters; hardware in wrought iron, brass, cast iron, and aluminum.

◆ ◆ ◆

Stanfield Shutter Co.
801-467-8823; Fax: 801-467-8871
www.stanfieldshutter.com
Salt Lake City, UT 84115

Custom interior or exterior Plantation wood shutters; m able or fixed slat. Styles include: solid panel, fixed s moveable slat, interior, exterior, stock and custom; hardw in wrought iron, brass, cast iron, bronze, nickel, and zin

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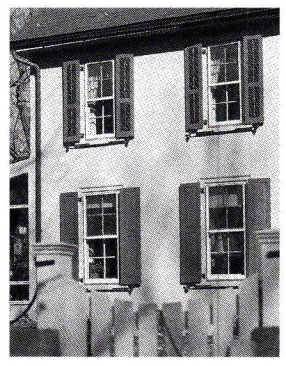

This house has louvered shutters upstairs and paneled shutters down low, all by TIMBERLANE WOODCRAFTERS. Write in No. 1056

Timberlane Woodcrafters
800-250-2221; Fax: 215-616-0753
www.timberlanewoodcrafter.com
North Wales, PA 19454

Manufacturer of exterior wood shutters and shutter ha ware, offering over four different raised-panel profiles a five different louver blades, as well as board-&-batten a numerous flat-panel styles. Styles include: solid panel a fixed slat. Hardware in wrought iron, brass, bronze, and c iron. *Write in No. 1056*

◆ ◆ ◆

Timeless Shutter Company
800-757-9050; Fax: 978-346-9752
www.timelessshutters.com
Merrimac, MA 01860

Manufacturer of handmade, custom period exterior a plantation/period interior wood shutters. Styles inclu solid panel, fixed slat, and moveable slat.

◆ ◆ ◆

Window Modes, Ltd.
914-592-4545; Fax: 914-592-6278
1 Hayes Street
Elmsford, NY 10523

Domestic- and European-manufactured window tre ments, including handwoven Roman/verticals, shutte shoji screens, draperies, valances, and shades. Styles inclu solid panel, fixed slat, moveable slat.

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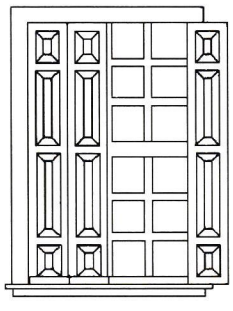
Architectural Products by Outwater

☞ See ☜

our full page 4-color ad on page 5

WRITE IN NO. 5008

MAPLE GROVE RESTORATIONS



Interior Raised Panel Shutters
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Wainscotting

P.O. Box 396
Andover, CT 06232-0396
Phone (860) 742-5432
Fax (860) 742-5393

Email Maplgrve@Concentric.Net
website: www.maple-grove.com

WRITE IN NO. 5630

Custom Shutters
Interior and Exterior
Wholesale to the Public

2 1/2" Moveable louver, raised panel and fixed louver shutters. Custom finished or unfinished. Complete selection of hardware.

Brochure $1.00

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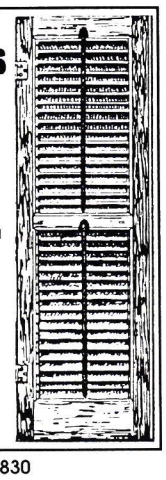
437 La Grange St.
Greenville, GA 30222
706-672-1214
www.shutterdepot.com



WRITE IN NO. 6830

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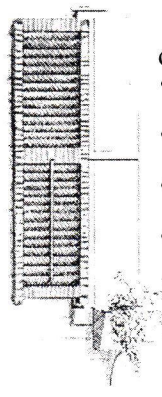

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WRITE IN NO. 4110

Clarifying the Codes for Masonry Fireplaces and Chimneys

The soon-to-be-adopted family of International Building Codes clears up many of the regulatory ambiguities that had surrounded traditional masonry fireplaces and chimneys — specially the confusing and contradictory clearance-to-combustibles issue.

Jim Buckley, *Buckley Rumford Fireplace Co.*

Within a year or two all 50 states and most local city and county building authorities will adopt the new International Building odes (IBC). The BOCA code, UBC, Southern Build- Code, and the CABO One and Two Family Dwell- Code will all become obsolete and be replaced with IBC and the International Residential Code (IRC). ie new code was developed by a newly formed mmittee, The International Code Council, which nsists of the committees that sponsored the old des.

The new codes are good news in several ways for isons who build fireplaces and chimneys. The clear- ce-to-combustibles issue, previously unsatisfactorily dressed in the old codes, has been resolved. The new quirement for safe clearances to combustible materi- now allows for specific exceptions to close combus- le walls around masonry fireplaces and also allows mbustible material to be in contact with masonry imneys that are part of masonry wall systems — ovided that the combustibles are not closer than 12 to any interior firebox or flue lining. This change ll have profound and favorable implications for storation or reconstruction of historic chimneys, ich are often in contact with combustibles. Also of terest to those of us interested in old houses, Rum- rd fireplaces and masonry heaters are now specifically rmitted. Both are traditional masonry systems fre- iently used to heat historic homes and are aesthetic- lly and architecturally integral to many period home signs.

The fire-safety lessons of the 1970s and 1980s have en incorporated in the new code directly or by ference to UL and ASTM standards, which insures eater safety. The confusing and obtuse requirements r seismic reinforcing in earthquake-prone areas have so been clarified. One issue, however, that has not en resolved is the requirement for exterior air supply at goes directly into the firebox of a masonry fire- ace. Many of us in the masonry industry would like see this requirement dropped or made optional.

amily of 2000 International Codes vailable

he Family of 2000 International Codes are available calling any of the code organizations or through the C on line at http://www.intlcode.org. The 2001 de is not yet available and the 2002 proposed anges were due November 1, 2000, for primarily litorial and minor changes. Masonry fireplace and imney issues are in pretty good shape in both the new ternational Building Code (IBC) and the Interna- onal Residential Code (IRC) as a result of the code ange committee meetings held in Costa Mesa, CA uring the spring of 1999, and consolidated in Bir- ingham, AL last year. Code officials and industry sociations had been working on the new codes for veral years prior to making sweeping changes to the replace and chimney sections of the residential code. n 1995 when the CABO One and Two Family Dwell- g Code was reorganized along the lines of the Na- onal Fire Protection Association (NFPA) 211 Code, ie seismic provisions of the UBC, the wind load rovisions of the SBCCI and the freeze/thaw provi- ions of the BOCA codes were also added. In 1998 ese changes were incorporated into the fireplace and himney sections of the new International Residential Code (IRC).

Non-Residential Fireplaces & Chimneys

The International Building Code (IBC), which is used mainly for nonresidential buildings but which does have a section on fireplaces and chimneys, needed to be coordinated with the IRC. At the Costa Mesa meeting in 1999 the IBC Committee approved a complete reorganization of the sections of IBC Chapter 21 dealing with masonry fireplaces and chimneys to reflect the IRC in structure. The Committee also approved adding a section on masonry heaters to the IBC code for the first time, as well as all the ASTM references, seismic, and flue-sizing language we've been working on for the last few years in the IRC arena. It was an important victory crafted within the Masonry Alliance for Codes and Standards (MACS) with support from the Brick Industry Association (BIA), the National Concrete Masonry Association (NCMA), the Portland Cement Association (PCA), the Clay Flue Lining Institute (CFLI), the Masonry Heater Association (MHA), the National Fire Protection Association (NFPA), the Hearth Products Association (HPA), and the National Chimney Sweep Guild (NCSG) among others.

Resolving Clearance to Combustibles

At the same meeting, an agreement was hammered out on the clearance to combustibles issues. All the codes — the BOCA, UBC, One and Two Family, even the NFPA 211 — have long been ambiguous and even self-contradictory on the distance to combustibles regulations.

Five years ago in Nashville, in the effort to combine all these codes into one, some of this ambiguity was resolved, but in such a way that home builders felt they couldn't continue to abut drywall, exterior sheathing, or wood trim to masonry chimneys ("combustible framing" was changed to "combustible materials"). The National Home Builders Association (NHBA) said the code was "un-buildable" if the only way to close off the air space around masonry fireplaces and chimneys is with sheet metal. The previous year the NHBA changed the wording in the second draft of the IRC to:

"Sheathing materials shall be permitted to abut the masonry chimney walls. The juncture of the sheathing materials and the chimney walls shall be sealed by methods approved by the code official."

While this language essentially restated the way builders have been closing off masonry chimneys all along, the vague and permissive language elicited objections in the form of eight code-change proposals from a wide range of safety-minded organizations — all of which (except the MACS proposal) would have eliminated all combustible material in contact with masonry fireplace and chimneys. As the NHBA spokesman pointed out, these proposals left no acceptable way to trim around the masonry. "How are we going to keep out the bats and the rats?" he complained.

After considerable discussion, the code committee finally hammered out acceptable clarifying language. Here is what the new International Residential Code (IRC) says about clearance to combustibles around masonry fireplaces and chimneys:

R1001.15 Chimney clearances. Any portion of a masonry chimney located in the interior of the building or within the exterior wall of the building shall have a minimum air-space clearance to combustibles of 2 in. (51 mm). Chimneys located entirely outside the exterior walls of the building, including chimneys that pass through the soffit or cornice, shall have a minimum air-space clearance of 1 in. (25 mm). The air space shall not be filled, except to provide fire blocking in accordance with Section R1001.16.

Exceptions:

1. Masonry chimneys equipped with a chimney-lining system listed and labeled for use in chimneys in contact with combustibles in accordance with UL 1777, and installed in accordance with the manufacturer's installation instructions, are permitted to have combustible material in contact with their exterior surfaces.

2. When masonry chimneys are constructed as part of masonry or concrete walls, combustible materials shall not be in contact with the masonry or concrete wall less than 12 in. (306 mm) from the inside surface of the nearest flue lining.

3. Exposed combustible trim and the edges of sheathing materials, such as wood siding, shall be permitted to abut the masonry chimney side walls, in accordance with Fig. R1001.15, provided such combustible trim or sheathing is a minimum of 12 in. (306 mm) from the inside surface of the nearest flue lining. Combustible material and trim shall not overlap the corners of the chimney by more than 1 in. (25 mm).

And in the Fireplace Section:

R1003.12 Fireplace clearance. All wood beams, joists, studs, and other combustible material shall have a clearance of not less than 2 in. (51 mm) from the front faces and sides of masonry fireplaces and not less than 4 in. (102 mm) from the back faces of masonry fireplaces. The air space shall not be filled, except to provide fire blocking in accordance with Section R1003.14.

Exceptions:

1. Masonry fireplaces listed and labeled for use in contact with combustibles in accordance with UL 127, and installed in accordance with the manufacturer's installation instructions, are permitted to have combustible material in contact with their exterior surfaces.

2. When masonry fireplaces are constructed as part of masonry or concrete walls, combustible materials shall not be in contact with the masonry or concrete walls less than 12 in. (306 mm) from the inside surface of the nearest firebox lining.

3. Exposed combustible trim and the edges of sheathing materials, such as wood siding, flooring and drywall, shall be permitted to abut the masonry fireplace side walls and hearth extension, in accordance with Fig. R1003.12, provided such combustible trim or sheathing is a minimum of 12 in. (306 mm) from the inside surface of the nearest firebox lining.

continued on page 98

Some Code Improvements in Brief

- Existing Regional Building Codes will soon become obsolete and will be replaced with the new Family of 2000 International Building Codes.
- Homebuilders and renovation contractors now have clear, non-contradictory guidelines on clearance to combustibles when installing traditional masonry fireplaces and chimneys.
- Thick masonry (12 in. or more) is considered as safe as an air gap when it comes to clearance to combustibles. This brings many historic buildings back into code compliance.
- There are clear specifications for wood mantels in contact with the masonry in front of a fireplace opening.
- Flue linings are clearly referenced to ASTM standards.
- The IBC and the IRC now both permit Rumford fireplaces and masonry heaters and provide guidelines about their construction and safety.

FIREPLACE CODES, continued from page 97

4. Exposed combustible mantels or trim may be placed directly on the masonry fireplace front surrounding the fireplace opening provided such combustible materials shall not be placed within 6 in. (153 mm) of a fireplace opening. Combustible material within 12 in. (305 mm) of the fireplace opening shall not project more than 1/8 in. (3.2 mm) for each 1-in. (25 mm) distance from such opening.

Implications For Historic Buildings

In order to develop support for allowing combustible material to be in contact with masonry fireplaces and chimneys with thickened walls, a committee built a masonry fireplace and tested it to the clearance-to-combustibles portion of UL 127 — the fireplace standard. The results summarized at http://www.rumford.com/emissions/clearancetest.html showed that increasing the wall thickness to 12 in. of masonry at the sides of a fireplace was at least as safe as a "known to be safe" condition. We would like to do more testing and to review other tests, many of which are proprietary, and study fire statistics, but this could lead to code changes important for historic properties. A hundred years ago builders knew that

The tall shallow Rumford masonry fireplace was developed in England 1796 by Count Rumford, and has never been improved upon for heat efficiency and smoke elimination. But this traditional type of fireplace fell outside many 20th-century building codes — a situation that is remedied by the new International Residential Code (IRC).

chimneys built as part of thick masonry walls were safe. They also knew that chimneys that were increased in thickness as they passed through combustible floors and roofs were safe, such as with Western Barrel Chimneys. Yet modern codes do not recognize these time-honored practices. Our current efforts to change the modern code to allow an increased thickness of masonry in place of an air-space clearance to combustible material will make many historic chimneys legal and open up new and appropriate ways to bring historic chimneys up to modern code standards.

ASTM Standards For Flue Linings

Of particular interest to flue-liner manufacturers, the new codes will reference ASTM C315, the flue lining standard, and ASTM C 1283. The clay flue installation standard and chimney construction in seismic areas was also rationalized.

The Uniform Building code (UBC) adopted by most western states has not referenced ASTM C315 and has allowed reinforcing bars to be grouted in solid between the flues and the masonry chimney. "Seismic zones" have been replaced by "seismic design categories" that depend on new detailed maps and soil conditions. Seismic requirements are definitely moving east. The new language in both Chapter 10 of the IRC and Chapter 21 of the IBC will require an air space around the flues in accordance with ASTM C315 even when seismic reinforcing is required. (See seismic requirements below.) The code also references ASTM C27 or C1261 for firebrick and requires that firebrick be laid with medium-duty refractory mortar conforming to ASTM C199. Masonry heaters were included in the code for the first time with a reference to ASTM E1602. For the actual code language, see below.

The Exterior-Air-Supply Controversy

The code committees have so far failed to come to an agreement on the exterior-air-supply issue. The NFPA 211 representative as well as those representing the HPA and the NCSG want to eliminate or make the exterior air supply optional while the BIA and the NAHB representatives want more research. So the IRC Committee suggested we get it together for next year and disapproved all four proposals dealing with exterior air supply for fireplaces.

In the author's opinion, the whole concept of requiring an exterior source of combustion air for fireplaces is flawed and has led to some unsafe practices. Three of the four proposed changes to the IRC would have made the provision of exterior combustion air optional and only permitted if certain safety rules to prevent back-drafting were followed.

The value of exterior air supplied directly to the firebox of a fireplace has never been tested. Many say it simply doesn't work. At best, the 6 sq.in. of minimum cross-sectional area for the exterior air intake (which is generally — and arbitrarily — required by code) is insufficient for an open fireplace and can lead to odors, blowing ashes, enough turbulence to make the fireplace smoke, and, if it can back-draft as in a positively pressured space such as an upstairs bedroom, it can be a fire hazard.

There are those who feel that the exterior air supply is needed to keep the fireplace cool in the event glass doors are added to the fireplace. In any event, since we couldn't agree among ourselves, the IRC Committee left the code language as it was, requiring exterior air supply. This stalemate should be resolved fairly soon.

Rumford Fireplaces

The IBC and the IRC now both permit Rumford fireplaces and masonry heaters and provide guidelines about their construction and safety. Rumford fireplaces were so common in the 19th and early-20th centuries that "Rumford" was synonymous with "fireplace" and Thoreau listed Rumfords along with plaster walls and venetian blinds as luxuries a civilized man could take for granted. Masonry heaters, a tradition even older than Rumford fireplaces, are culturally important features in the homes built by Scandinavians, Germans, and Russians. Both Rumfords and masonry heaters were not clearly permitted by the codes developed with the decorative but ineffective fireplace of the 1950s in mind.

The construction and restoration of the clean-burning Rumford fireplaces and masonry heaters are now permitted by the IBC and IRC codes. Here is the language for Rumford fireplaces:

R1001.11 Firebox Dimensions. The firebox of a concrete or masonry fireplace shall have a minimum depth of 20 in. (508 mm). The throat shall not be less than 8 in. (203 mm) above the fireplace opening. The throat opening shall not be less than 4 in. (102 mm) in depth. The cross-sectional area of the passageway above the firebox, including the throat, damper, and smoke chamber, shall not be less than the cross-sectional area of the flue.

Exception: Rumford fireplaces shall be permitted provided that the depth of the fireplace be at least 12 in. (305 mm) and at least one-third of the width of the fireplace opening, and that the throat be at least 12 in. (305 mm) above the lintel, and be at least 1/20 the cross-sectional area of the fireplace opening.

Codes for Masonry Heaters

In addition to Rumford fireplaces, the new IRC has some clear guidelines that makes it easier to install traditional masonry heaters with the full blessing of code officials. Some of the relevant code language for Masonry Heaters:

R1005.1 Definition. A masonry heater is a heating appliance constructed of concrete or solid masonry, hereinafter referred to as masonry, having a mass of at least 800 kg (1,760 lbs.), excluding the chimney and foundation. The heater is designed to absorb and store heat from a solid-fuel fire built in the firebox by routing the exhaust gases through internal heat-exchange channels. The flow path downstream of the firebox includes at least one 180-degree change in flow direction before entering the chimney and delivers heat by radiation from the masonry surface of the heater which shall not exceed 230 F. (110 C.) except within 8 in. (203 mm) surrounding the fuel-loading door(s).

R1005.2 Installation. Masonry Heaters shall be

Websites for More Information

www.intlcode.org Website contains the new Family of 2000 International Building Codes.

www.rumford.com Website contains a wealth of technical data on design of traditional Rumford fireplaces, related chimney elements, and downloadable detailed architectural drawings. Also contains related code and test data relating to masonry fireplaces and chimneys.

listed or installed in accordance to ASTM E-1602.

R1005.3 Seismic reinforcing. Seismic reinforcing sh not be required within the body of a masonry hea whose height is equal to or less than 2.5 times its bc width and where the masonry chimney serving t heater is not supported by the body of the heat Where the masonry chimney shares a common w with the facing of the masonry heater, the chimr portion of the structure shall be reinforced in accor ance with Section R1006.

R1005.4 Masonry heater clearance. Wood or otl combustible framing shall not be placed within 4 (102 mm) of the outside surface of a masonry heat provided the wall thickness of the firebox is not l than 8 in. (203 mm) and the wall thickness of t heat-exchange channels is not less than 5 in. (127 mn A clearance of at least 8 in. (203 mm) shall be provid between the gas-tight capping slab of the heater anc combustible ceiling. The required space between t heater and combustible material shall be fully vent to permit the free flow of air around all heater surfac

Safety Lessons From Chimney Fires

The late 1970s and early 1980s saw many chimn fires caused by airtight wood stoves and inserts ina propriately installed or improperly used following t energy crisis a few years earlier. As one might expe regulations followed the crisis and in the next few yea various standards were developed to specify how the appliances should be installed and used. Now, after t dust has settled, the best of these standards — positive connection to the flue and UL-listed relini systems — have been incorporated, either directly the IBC and IRC or by reference. Twenty years lat the new codes will result in safer building practices.

Chimney Design: Seismic and Wind-Load Issues

The new model codes also make more sense out seismic and wind-load design issues that were oft unclear, contradictory, or that varied widely from o model code to another. In most of the country, f example, clay flues were installed with an air spa around them for expansion, but in the earthquak prone areas of the West that space was often filled wi reinforcing bars and grouted solid. Then again, mayl not. In California, builders and inspectors worri about thermal expansion and the code did not specif cally say the steel had to be grouted. Lots of t chimneys that fell over in the recent California quak were not grouted or attached to the house as require by code — sort of.

The new IRC clarifies this situation. The new co preserves the air space for expansion and, at the san time, is clear about proper reinforcing and grout plac ment where required. Some relevant language:

R1006.3 Seismic reinforcing. Masonry or concre chimneys shall be constructed, anchored, supporte and reinforced as required in this chapter. In Seism Design Category D-1 and D-2, masonry and concre chimneys shall be reinforced and anchored as detaile in Section R1006.3.1 and R1006.3.2. In Seismic D sign Categories A, B or C, reinforcement and seism anchorage is not required. In Seismic Design Categ ries E and F, masonry and concrete chimneys shall b reinforced in accordance with the requirements c Section 2101 through 2109.

R1006.3.1 Vertical reinforcing. For chimneys up t 40 in. (1016 mm) wide, four No. 4 continuous vertic bars, anchored in the foundation, shall be placed in th concrete, or between wythes of solid masonry, c within the cells of hollow-unit masonry, and groute in accordance with Section R609. Grout shall be pre vented from bonding with the flue liner so that the flu liner is free to move with thermal expansion. Fo chimneys greater than 40 in. (1016 mm) wide, tw

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ditional No. 4 vertical bars shall be provided for each ditional 40 in. (1016 mm) in width or fraction reof.

R1006.3.2 Horizontal reinforcing. Vertical reinforcent shall be placed enclosed within 1/4-in. ties, or ier reinforcing of equivalent net cross-sectional area, ced not to exceed 18 in. on center in concrete, or ced in the bed joints of unit masonry, at a minimum every 18 in. (457 mm) of vertical height. Two such s shall be provided at each bend in the vertical bars.

R1006.4 Seismic anchorage. Masonry and concrete imneys and foundations in Seismic Design Category shall be anchored at each floor, ceiling or roof line ore than 6 ft. (1829 mm) above grade, except where nstructed completely within the exterior walls. Anorage shall conform to the following requirements:

R1006.4.1 Anchorage. Two 3/16-in. by 1-in. (4.8 n by 25 mm) straps shall be embedded a minimum 12 in. (305 mm) into the chimney. Straps shall be oked around the outer bars and extend 6 in. (153 n) beyond the bend. Each strap shall be fastened to ninimum of four floor joists with two 1/2-in. (12.7 n) bolts.

Big Improvement

espite the current minor stalemate over exterior air pply for fireplaces, both home builders and restoraon contractors should be pleased with the clarity and ecificity of the new family of Building Codes as they ply to masonry fireplaces and chimneys. By broading the codes' vision beyond the building practices the 1960s, the new codes are much more friendly to ditional masonry construction, both in historic uildings and in new high-end construction. ◆

n Buckley has built over 600 Rumford fireplaces since founding Buckley Rumford Fireplace Co. in 1980. Jim is one of the coun-'s leading experts on fireplaces. He was instrumental in changg the BOCA and ICBO codes to permit the tall, shallow Rumford eplace design. More recently, he helped write the new Internanal Residential Code (IRC). Jim created the Rumford fireplace bsite (www.rumford.com) in 1996, which has technical data anering most questions about design and installation of Rumford eplaces.

CLEARANCE TO COMBUSTIBLES: The Background

In the most comprehensive rewriting of the code since the 1940s, Chapter 10 of the IRC and Chapter 21 of the IBC, dealing with fireplaces and chimneys, take an encompassing view of building styles and construction methods practiced all over the country. Also addressed are some of the methods by which fireplaces and chimneys were built before the post-World War II building boom and how they continue to be built in some custom homes and restorations.

The old codes were promulgated during the unprecedented building boom after WW II and focused narrowly on the building methods commonly used — mostly wood-frame construction. It was assumed that masonry chimneys would be built in houses built of wood, and the codes generally required a 2-in. clearance, or air space, to combustibles.

Tests showed that although masonry takes a long time to heat up, it is not a very good insulator. With steady operating temperatures of 1,000 F. or more, the temperature on the outside surface of the chimney would never reach an acceptable equilibrium and would keep on getting hotter. The idea of the air space was to have some air circulating around the masonry to cool it down. The old codes warned not to enclose the chimney within combustible materials or have combustible materials in contact with large areas of the surface. Furthermore, you would not want to seal up and insulate the air space, which would interfere with the cooling air circulation. However, according to some, the edges (not the flat sides) of "sheet materials", like siding, flooring and drywall, could safely touch the masonry.

None of this was very clearly spelled out in any of the model codes, but in practice code officials allowed builders to close the gap between a frame wall and the masonry chimney with sheet materials such as drywall and siding. Most allowed the "air space" within the wall to be insulated but this practice was deplored by other officials.

In recent years these old arguments and the "intent of the code" have all but been forgotten. In some areas of the country, building officials who have worked their profession for ten years or less may never have inspected a masonry chimney, and when asked to do so (guess what?), they read the code.

Unfortunately the codes are poorly written, contradictory, and unclear. No combustible materials within 2 in. of the chimney is what the codes say. So how does one close the gap between the wall and the chimney or around the hearth? With sheet metal? How many living rooms have you seen with sheet metal trim around the mantel? The code continues that the mantel must be 6 in. away from the fireplace opening, but presumably 6 in. away would put the mantel in contact with the masonry. What about the clearance to combustibles . . . or are wooden mantels non-combustible materials?

And how does that distance-to-combustibles rule apply to a chimney in a masonry wall? A few companies are promoting brick or block residential wall systems. We've heard of more than one official who would not allow a combustible window or door frame several feet away from the chimney unless there was a 2-in. air space somewhere between the chimney and the combustible framing. The rule may be silly but usually the builder just puts a metal fireplace and metal chimney within a wooden chase on his masonry house rather than deal with the patched and ambiguous language governing masonry chimneys and fireplaces. (Wooden chimneys on masonry houses! Now that's *REALLY* strange!)

Although the "clearance to combustibles" language in the new codes is much better than the current linguistic ambiguity and the resultant policy of letting builders and inspectors figure it out in the field, most of us would like to see some testing or at least heat-transfer calculations. Many tests have been performed on code-minimum masonry chimneys (a clay flue lining surrounded by 4 in. of masonry) completely wrapped in a plywood enclosure as specified by UL 1777. The masonry chimneys don't pass, meaning the combustible plywood gets hotter than the allowable 90 F. above ambient temperature, unless the flue lining is insulated. But what if only the edge of the plywood sheeting touches the chimney? Or maybe 6 in. of combustible trim only touching on the sides of the chimney 8 or 12 in. away from the flue? It would stand to reason that a masonry chimney with its surface mostly exposed would dissipate more heat and not get as hot as a totally enclosed chimney. But would it be too hot? How about a bigger chimney with more mass than the minimal chimney — one that is 5 ft. wide with three flues or one that is part of a masonry wall?

These are not new issues. In a larger historical context, modern codes have narrowly focused on the kind of production frame houses built after WW II. Older and historic masonry chimneys, especially the ones in better houses, often contained three or four flues or were built into thick, solid masonry walls. For safety, many old chimneys were 8 in. thick or corbeled out so the chimney walls were increased in thickness to 8 in. where they passed through combustible floors and roofs. These were long-standing practices based on experience. It would be nice to reexamine some of these methods of building safe masonry chimneys, not only to help us maintain and restore these older chimneys but also because many new houses are being well-crafted using masonry and traditional building techniques.

BUYING GUIDE TO FIREPLACES, STOVES & ACCESSORIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Fireplaces, Stoves, and Accessories in our database of companies. From ne responses, the Editors selected the 41 suppliers ou'll find on the next few pages because they provide good up-to-date cross-section of the market, both eographically and in the variety of their offerings.

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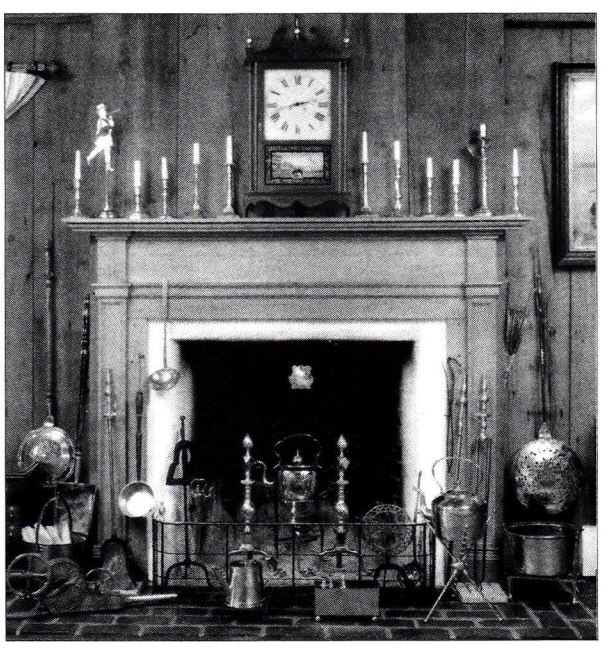

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Manufacturer of masonry fireplace glass doors and screens.

BUYING GUIDE TO MANTELS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Mantels from our database of companies. From the companies' responses, the Editors selected the 72 suppliers you'll find on the next few pages because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.

AMERICAN CAST LIMESTONE's Katharine mantel has an 82-in. shelf and an overall height of 57-1/4 in. Write in No. 5007

American Cast Limestone, Inc.
888-593-0888; Fax: 713-747-3465
www.americancast.com
Houston, TX 77021

Cast limestone mantels and fireplace surrounds. Stock and custom. *Write in No. 5007*

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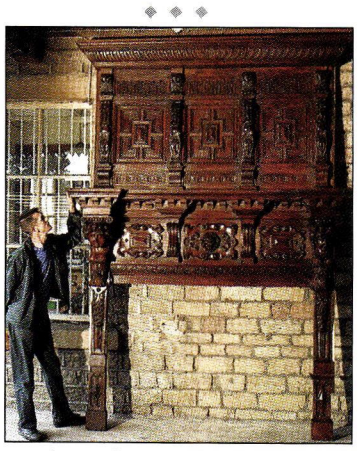

This magnificent oak mantelpiece from ANDY THORNTON would make a major statement in any historically styled residence. The piece is believed to have been made for English royalty.

Andy Thornton Architectural Antiques, Ltd.
+44-1422-377314; Fax: +44-1422-310372
www.ataa.co.uk
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Europe's largest supplier of architectural antiques & decor. Fireplaces, garden ornament, furniture, doors, paneling, decorative glass, lighting, entryways & Gothic church fittings.

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Architectural Accents
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2711 Piedmont Road
Atlanta, GA 30305

National supplier of architectural antiques, ranging from mantels, doors, hardware, and tile to columns, mirrors, statuary, fountains, iron railing, gates, chandeliers, sconces, and exterior lighting. some reproductions. Mantels in cast stone, carved wood, cast iron, marble, limestone.

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Architectural Antiques Exchange
215-922-3669; Fax: 215-922-3680
www.architecturalantiques.com
Philadelphia, PA 19123

Antique- and reproduction-wood, carved stone & cast-iron mantels, doors, ornate armoires, street lamps, leaded and beveled glass, mirrors, bars, signs, urns, paneling, and more.

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Architectural Artifacts
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www.abqueencity.com
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Architectural Salvage Warehouse
802-658-5011; Fax: Same as phone
www.architecturalsalvagevt.com
Burlington, VT 05401

The company rescues antique building items from old houses: columns, doors and door hardware, windows, lighting, plumbing, etc. Mantels in carved stone, milled wood, carved wood, and cast iron.

◆ ◆ ◆

This massive hand-carved custom limestone fireplace was created by WALTER S. ARNOLD STONECARVER.

Arnold, Walter S. — Sculptor
847-568-1188; Fax: 847-568-1187
www.stonecarver.com
Skokie, IL 60076

Italian-trained carver and sculptor carves mantels, fountains, fireplaces, gargoyles, and other architectural ornament and sculpture in limestone and marble; interior or exterior. Mantels in carved stone, limestone, and marble.

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Artefacts Architectural Antiques
519-664-3760; Fax: 519-664-1303
www.artefactsaa.com
St. Jacobs, ON, CANADA N0B 2N0

Architectural antiques (1780-1930) from Ontario, Quebec, & Great Lake states. Mantels in carved stone, milled wood, carved wood, and cast iron. Also, custom glass studio (slumping & fusing).

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Asselin SA
207-541-3626; Fax: 207-253-5359
www.asselin.fr
BP 95 Thouars 79102, FRANCE

French firm specializes in traditional joinery work; authentically styled period paneling, doors, parquet flooring, and moldings custom crafted in solid French oak. Traditional line of forged hardware also available. *Write in No. 2616*

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Atelier Jouvence Stone Carving
312-492-7922; Fax: 312-492-7923
www.atelierjouvence.com
Chicago, IL 60616

Native French stonecarver specializes in hand-carved custom designed fireplace mantels and surrounds, architectural ornament, fountains, garden ornament, and restoration work. French and American limestones. Interior, exterior, residential, and commercial. *Write in No. 5015*

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Authentic Provence
561-567-1072; Fax: 561-567-1727
www.authenticprovence.com
Vero Beach, FL 32962

Imports & warehouses original Provencale fountains, sundials, urns, cheminees. Historical architectural elements (interior & exterior), antique flooring. Stock, custom, and antique mantels in carved, limestone, marble, shellstone.

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Brickstone Studios, Inc.
402-477-6565; Fax: 402-477-6615
www.brickstone.com
Lincoln, NE 68502

Design, carving, and installation of custom brick mantels. Also "GFRC Art" mantels in cast stone. Stock and custom

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Carved Stone International
858-720-0276; Fax: 858-720-0272
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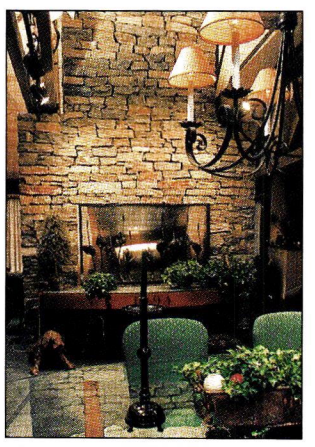

CHAMPLAIN STONE's "Corinthian Granite" and "American Granite" mosaic veneer/uniform rise wall stone was laid horizontally to create the dry-stacked appearance of this fireplace. Write in No. 4270

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www.chiarini-marble.com
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866-745-5560; Fax: 416-745-5566
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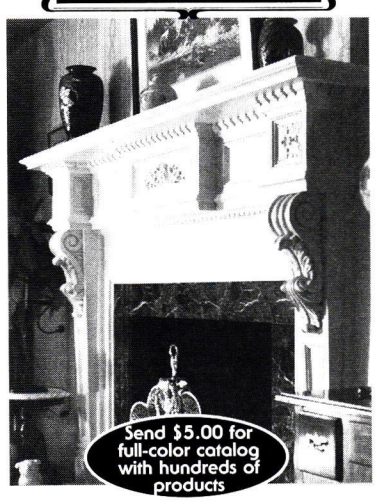

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www.mantelsofyesteryear.com
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Wholesaler & retailer of restored antique mantels. Manufactures a line of high-quality reproduction mantels & mantel shelves that meet national building codes. Also, matching pier mirrors & colonnades. Custom and stock. Catalog $8. *Write in No. 5012*

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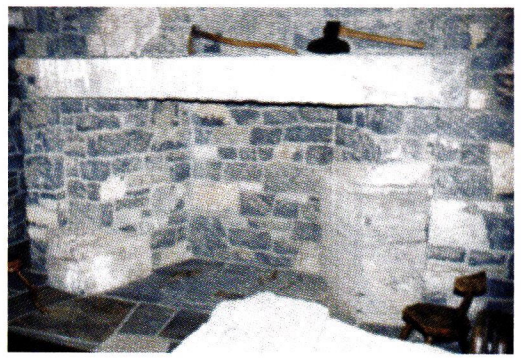

NEW YORK QUARRIES' heat-tolerant stone was used to create this robust firebox. Write in No. 4470

Mining, fabrication, and installation of natural stone products for building and landscaping. *Write in No. 4470*

Normandy Imports, Ltd.
803-328-9232; Fax: Same as phone
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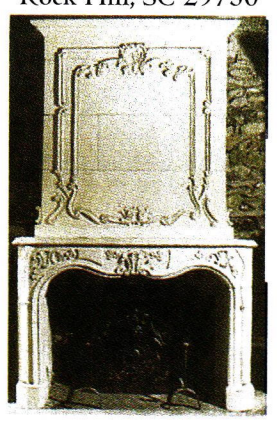
Rock Hill, SC 29730



NORMANDY IMPORTS' 18th-century, Louis XV reclaimed original fireplace in limestone was also installed by them. Write in No. 568

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www.oldworldmouldings.com
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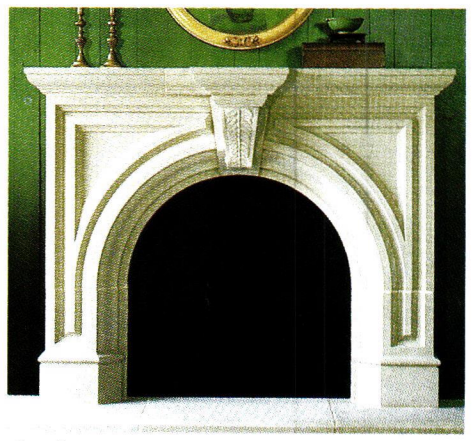

The "Rothton" from OLD WORLD STONEWORKS is stana in sizes that fit a 36- or 42-in. firebox, but may be adapted to fi varying firebox heights. Write in No. 282

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www.oldworldstoneworks.com
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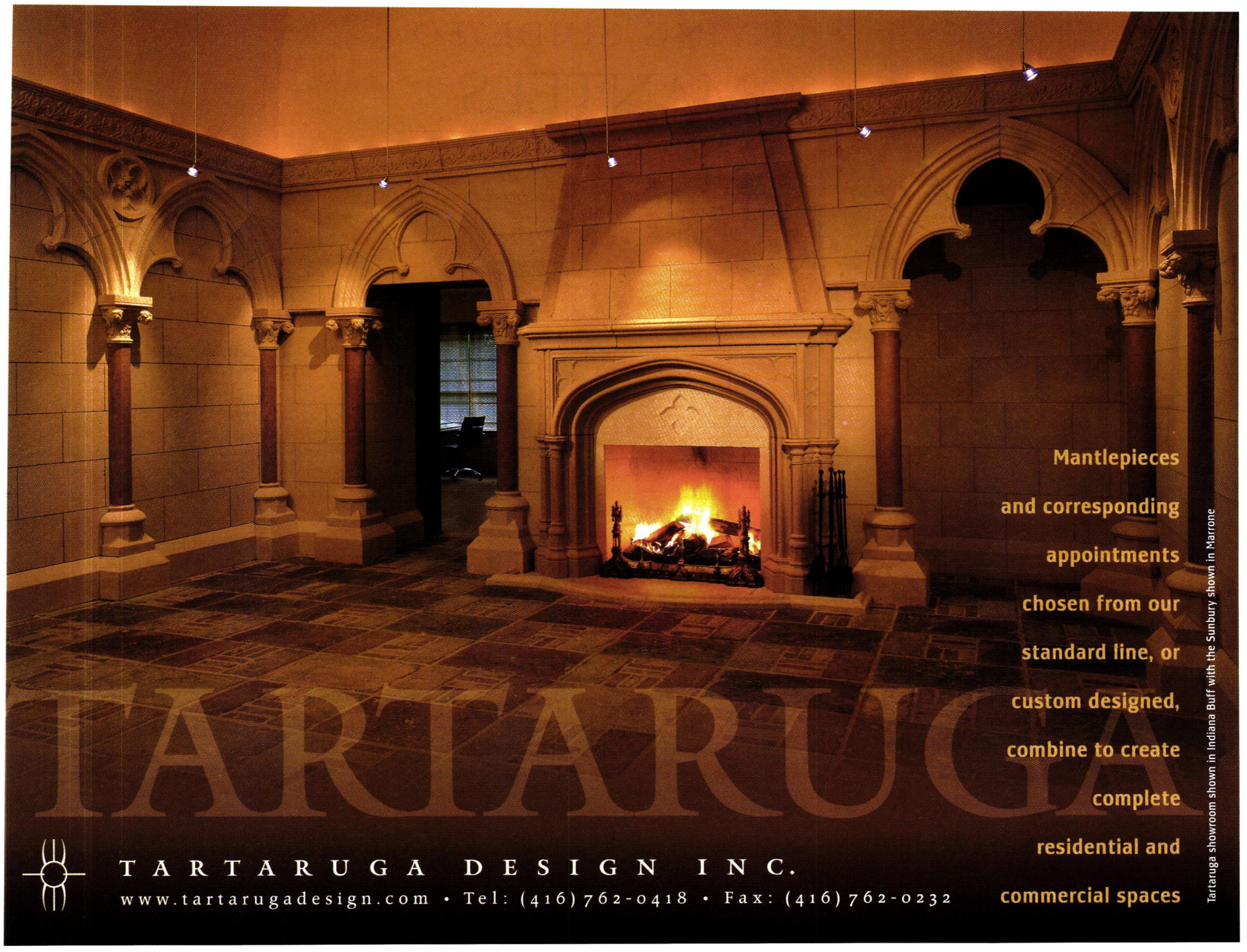

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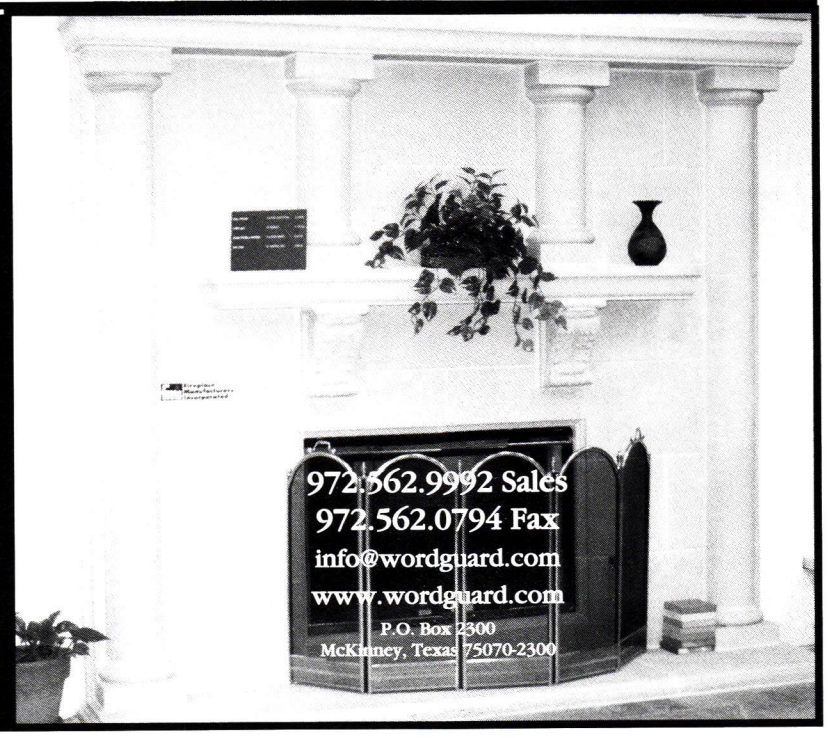

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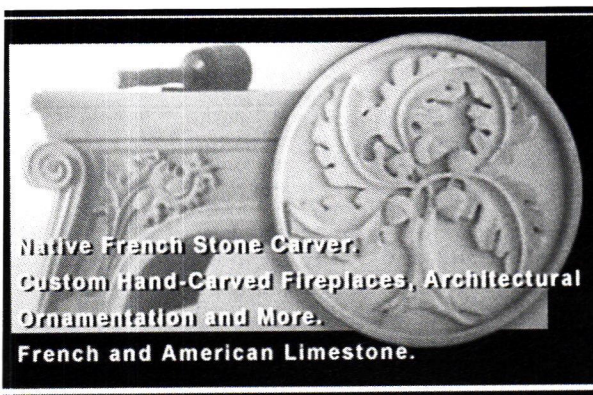

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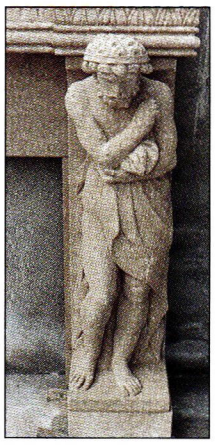

This careved fireplace element (#1715) was executed in golden yellow Vincenza stone. It measures 150x200x50 cm. overall and is one of the many designs available from ROSSATO GIOVANNI/ VICENZA STONE SCULPTURE. Write in No. 6110

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www.vicenzastone.com
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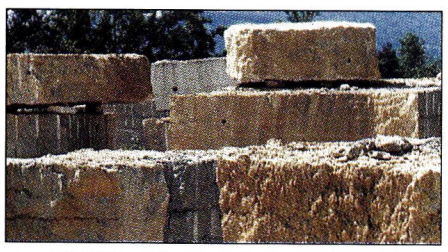

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www.sonrisewoodcarving.com
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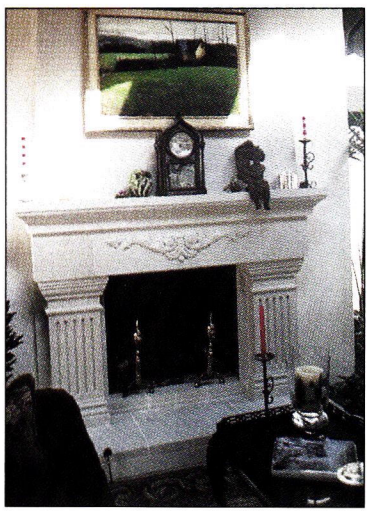

STONE MAGIC's Regency mantel is shown with a custom flatface overmantel and a raised hearth. It is available in three sizes: 36 in., 42 in., and 48 in. Write in No. 9067

Stone Magic Mfg.
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www.stonemagic.com
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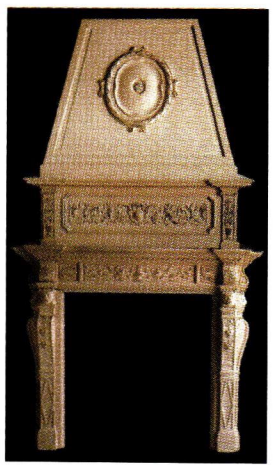
Manufactures a varied line of easily installed cast-stone mantels with the look and feel of cut limestone. Prices range $1,000 to $5,400. Custom work. *Write in No. 9067*



TARTARUGA created this European-style mantel with foliate detailing. Write in No. 5024

Tartaruga Design Inc.
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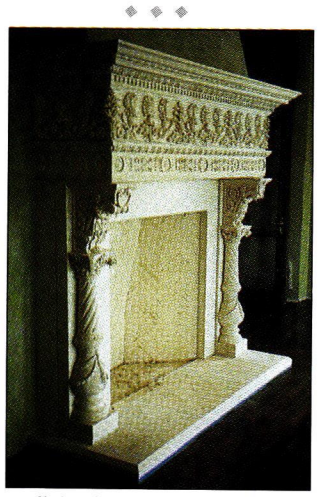

This ornate, 7-ft.-tall, hand-carved limestone mantel in the Italian Renaissance style was created by TEXAS CARVED STONE for a private residence. Write in No. 1055

Texas Carved Stone, L.P.
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www.texascarvedstone.com
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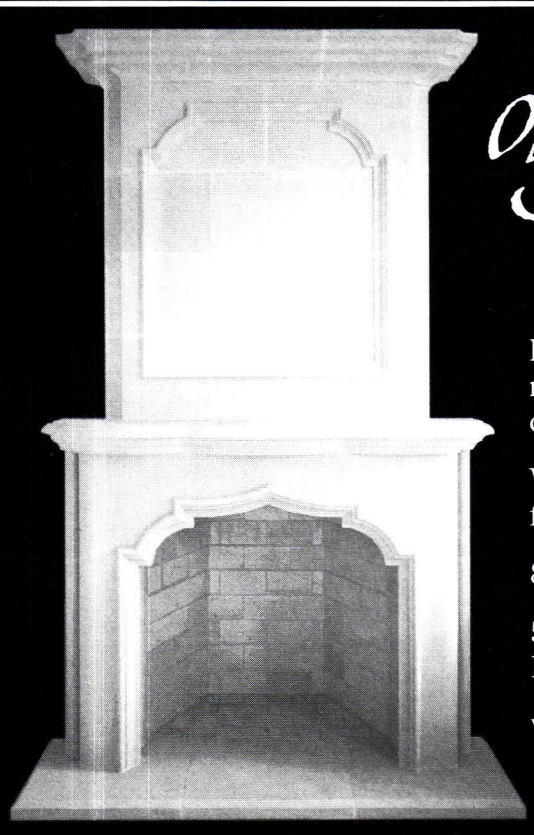

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DHS DESIGNS specializes in exquisitely carved period French limestone mantels from the Loire Valley. Dating from the 16th-19th centuries, the styles range from Renaissance to Neoclassical. For the discerning few who won't settle for reproductions. For more information, please call Kirsten Cleveland at DHS DESIGNS (or e-mail: antiques@dhsdesigns.com), or visit our Website: www.dhsdsigns.com

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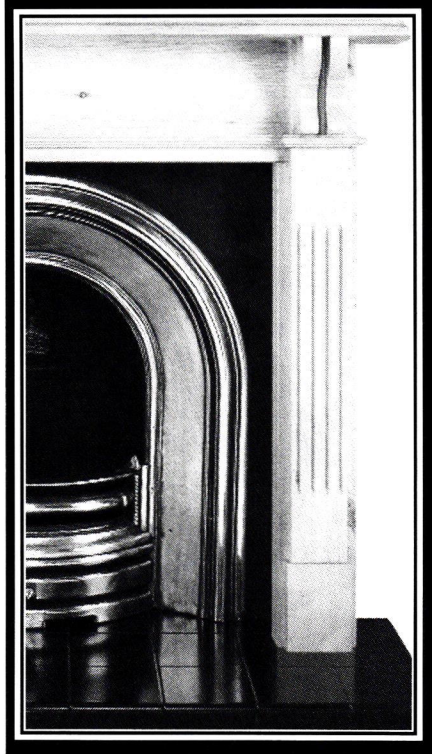

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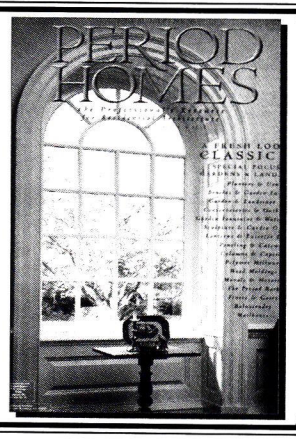

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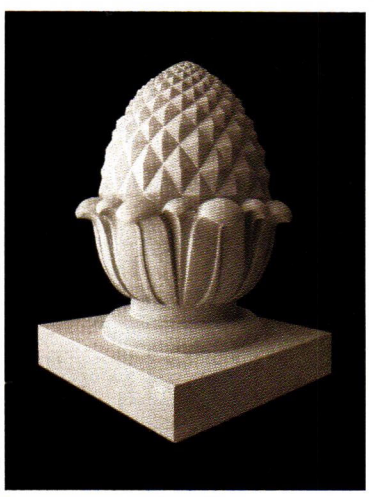

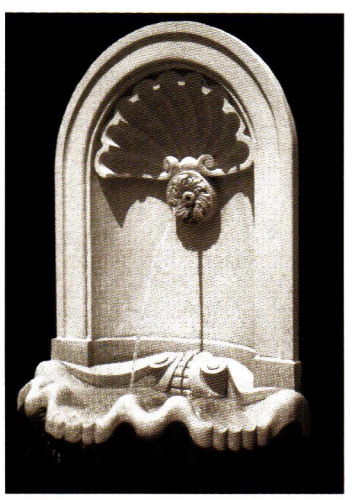

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WRITE IN NO. 1055

BUYING GUIDE TO CHIMNEY RESTORATION & CONSTRUCTION

bout This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of Chimney Restoration & Construction from our database. From the mpanies' responses, the Editors selected the sup- iers you'll find on this page because they provide a od up-to-date cross-section of the market.

Ahrens Chimney Technique, Inc.
800-843-4417; Fax: 605-335-1525
www.ahrenschimney.com
Sioux Falls, SD 57104

oducts and services for the restoration of masonry chim- ys and fireplaces including a 1-week masonry restoration hool. Ahrens Bell System for chimney relining. Chamber ech 2000 to restore the smoke chamber. Products include ie linings, chimney pots, chimney fans, chimney caps, mpers, specialty mortars.

◆ ◆ ◆

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ource for standard and custom dampers (oversize and und). Patented top-mounting damper clamps fast to flue es, and is controlled by cable from the firebox. Also used r animal, water, odor, and energy control. *Write in No. 5023*

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Buckley Rumford Fireplace Co.
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www.rumford.com
Port Townsend, WA 98368

Rumford fireplaces from BUCKLEY RUMFORD utilize the traditional shallow firebox that reflects more heat. Streamlined precast clay flue throat and smoke shelf effectively draw off smoke. A builder or mason can follow the instructions that come with the components to create a Rumford fireplace like the one shown here. Write in No. 2590

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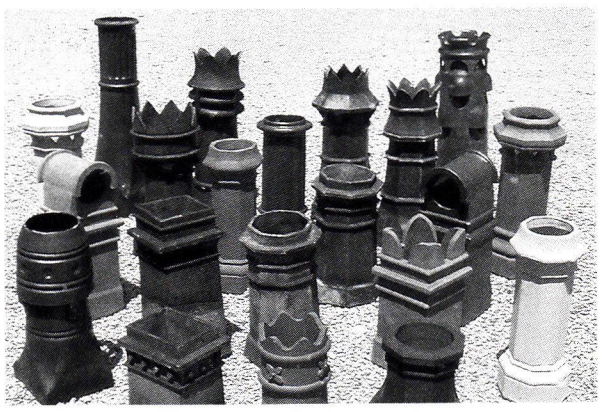

The CHIMNEY POT SHOPPE keeps a variety of colors, styles, and sizes in stock to fill most needs. Write in No. 410

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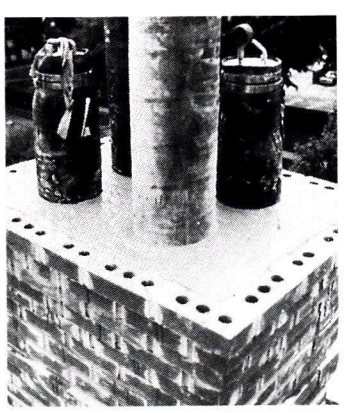


Using a proprietary process and product, SOLID/FLUE craftsmen from CHIMNEY SAVERS repair and replace damaged chimney linings quickly with minimal inconvenience. Write in No. 8530

BRUCE BRADBURY, continued from page 7

harmonies on each one. Each of them, he decided, represented some kind of aesthetically oriented company that he was destined to found, and it was time to go home and start founding them. Back in Northern California, he hounded a wallpaper manufacturer into hiring him.

"They had no openings, especially not for someone who had no skills. But I just didn't take no for an answer, and finally they relented," he recalls. He learned all aspects of the company, taking time off only to revisit the Victoria and Albert. On his way there in 1976 he paused in Brooklyn to meet the publisher of *Traditional Building* and *Period Homes*, Clem Labine. Bradbury describes Labine as "the first person who treated me like I wasn't daft. I'd held my dreams very tight inside before that. Especially my feelings for Victorian interiors because at the time the style was associated with whorehouses and pizza parlors."

Nonetheless, three years after Bradbury and Labine met, Bradbury had developed a line of 12 Victorian papers that are still going strong today. He gave the products away at first: "I'd had so much fun making them, I couldn't imagine charging." After his clients insisted on paying, he copied a price list from some K-Mart rolls and so made no profit. Bradbury had aimed to take up Morris's quest to bring art to the masses, and he gave up that dream reluctantly. "I realized that I could use a pr to make better wallpaper," he says. "A that the masses could care less."

Silkscreen printer Clint Webber, hard at handwork on the Fenway roomset's Iris Frieze. Each color is applied by separate screen, on tables 90 ft. long. Photo: Linda Svensen

This Aesthetic Movement roomset consists of seven coordinating patterns shown here in the terracotta colorway. Bradbury's brochures are laden with such installation shots; a few were taken in his showroom, as in this case, but most depict actual clients' homes. Photo: Douglas Keister

Stairway to Heaven

Bradbury did not become a hard-nosed trepreneur overnight. On the contrary, first business plan left him broke aga "surrounded by all these wallpapers I lieved in, living in a condemned house w no food and no heat. I didn't understa what had gone wrong; I didn't understa marketing. I cried myself to sleep." He to a day job installing car radios at a Maz dealership, while a glowing article in *Old-House Journal* and a few restoratic minded clients kept his paper sideline ali

At last, after some family members a former employers loaned him money 1981, he was finally able to set himself in the wallcoverings business full-time. H converted an 1870s army machine shop miles east of San Francisco into a facto and built some printing tables by hand. H was joined by John Burrows (who now ru his own Victorian furnishings outfit) a added to his lines "whatever excited me the moment." Gradually he began canvas ing his customers, talking to groups arou the country and tailoring his lines to me their decorating needs. He further tempt clients with brochures of miniature wallp per replicas that make designing with Bra bury papers seem as easy as painting n numbers.

The pattern spectrum now covers face of Victoriana ranging from woodblock-i fluenced Anglo-Japonisme to Christoph Dresser's spikey proto-Art Deco. The fu company repertoire dates back in inspir tion to early-19th-century Empire, and e tends well into the 20th century with Ar & Crafts stylized bands of botanical imag like roses and fir trees. Bradbury & Brad bury's brochures are laden with images papered rooms —and none of these setting were staged for photo shoots; they're a undoctored pictures of clients' homes.

To develop each revived pattern, Brad bury explains, a four-person art staff pore through old books and then fine-tunes re producible designs so that "they're true t the original period yet fit with what peopl

continued on page 11

:UCE BRADBURY, continued from page 118

sume was around back then, which is only iny subset of what was actually there. We on't go after every bizarre design or color- ay from the past; a lot of them, especially e bubblegum pinks and robin's-egg blues om the Arts & Crafts period, are shock- gly ugly to modern eyes."

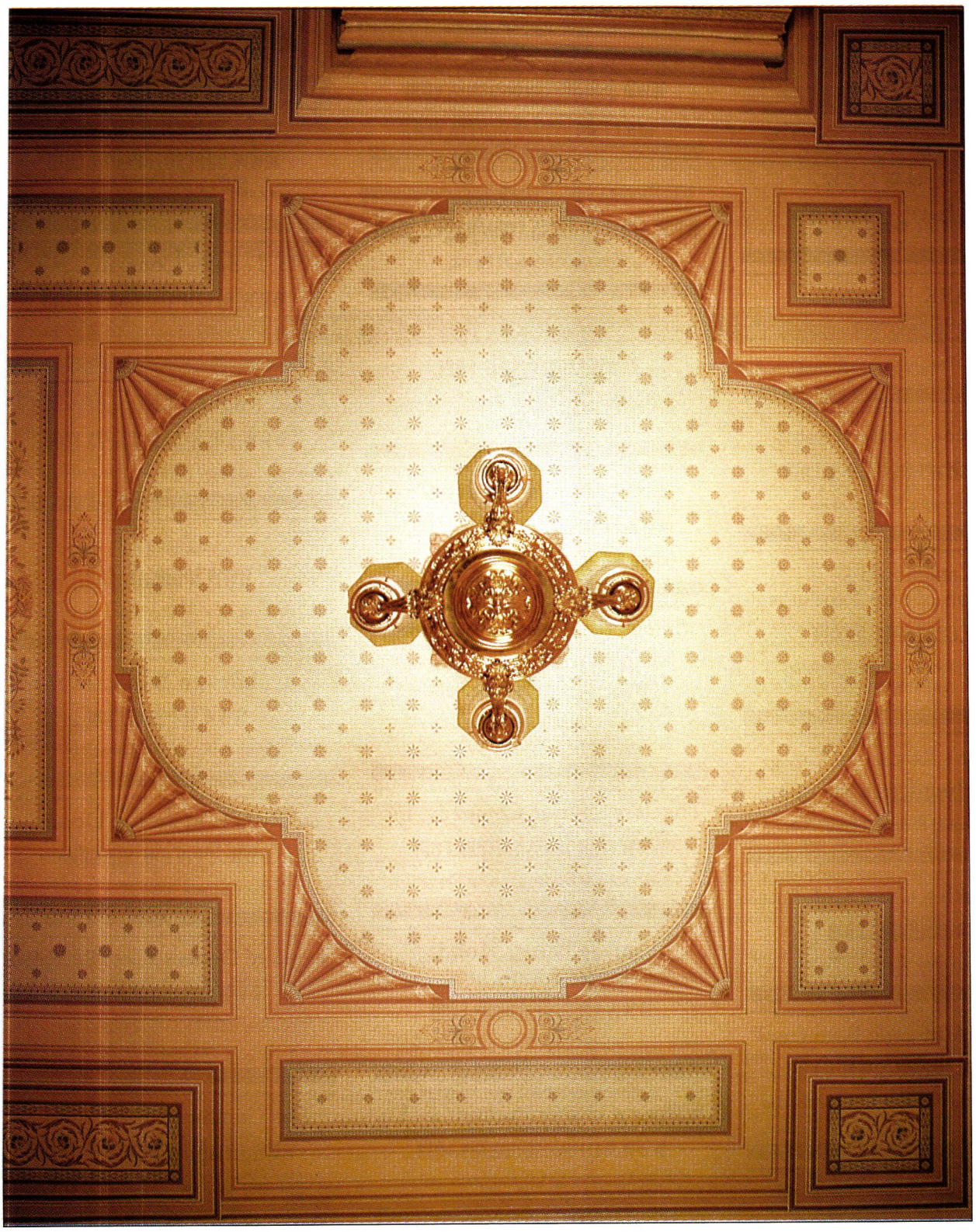
Iigh Profile

elebrity clients flock to the well-culled sults, including a glitzy East Coast real-es- te developer and a now-divorced media ouple whom their discreet wallpaper dealer on't name. Hollywood set designers, too, ay Bradbury by the case (watch the back- ops in the recent spate of Edith Wharton daptations, for instance). Bradbury's Web te (www.bradbury.com), meanwhile, raws in the hoi polloi: "We've been amazed the number of literature requests the In- rnet has generated," he says, "although it's ot clear yet how many of them will convert nto sales over time; we're not exactly an npulse item." Competitors have ventured nto Bradbury's booming market, and he nly welcomes them: "We're so tiny, and here's only a certain type of wallpaper we're nterested in, we couldn't possibly satisfy all he demand. And still nobody else does oomsets—probably because nobody else is razy enough." Crazy enough, that is, to evote a department to only converting cus- omers' room dimensions and wallpaper hims into ready-to-paste kits.

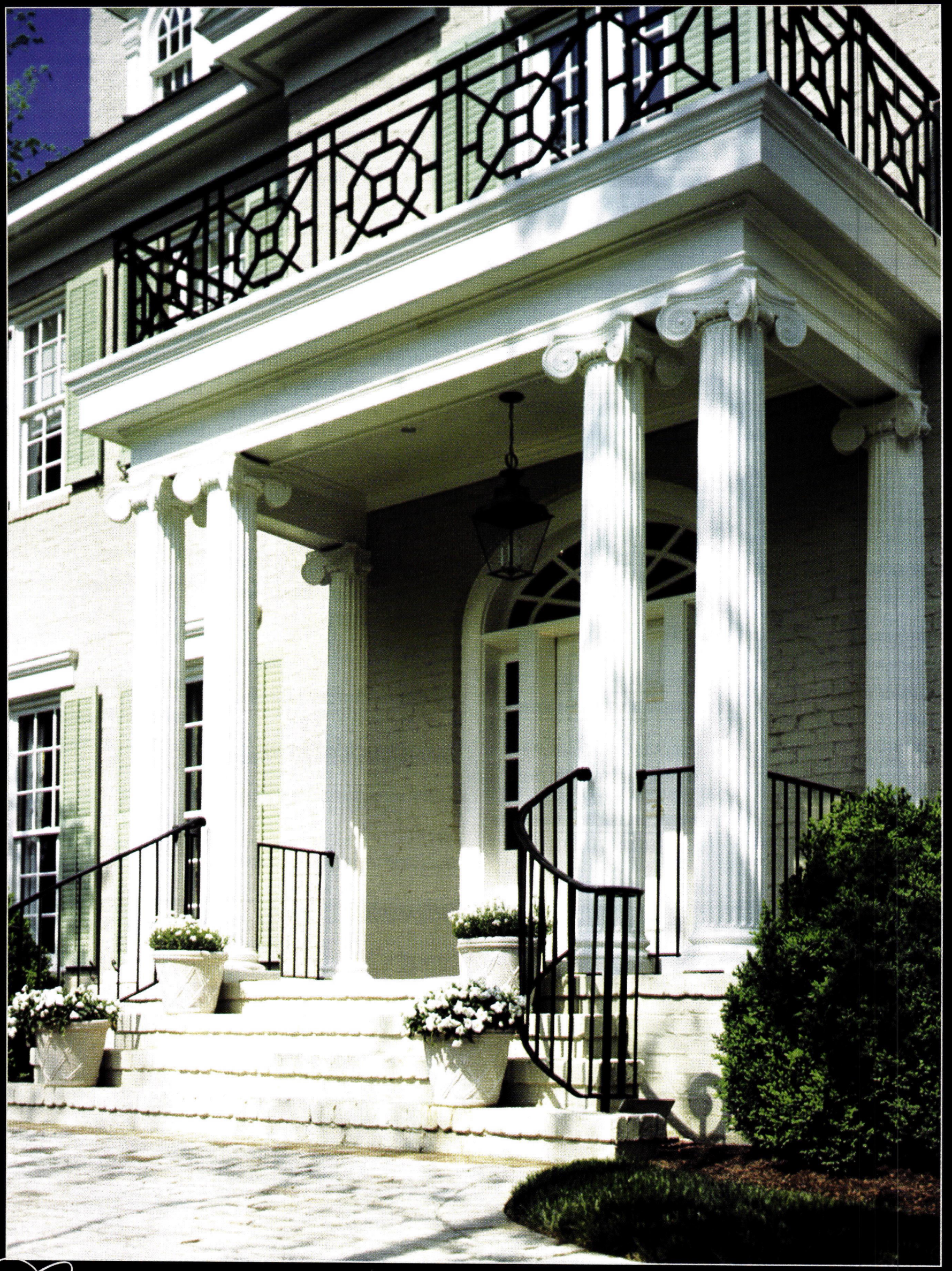
When Bradbury's not managing corpo- ate intricacies or studying Russian classi- ism, he's developing another database, this ne of ultimate room settings from every

The Highland frieze is part of Bradbury's new scalable collection, a breakthrough in wallpaper technology, which allows a designer to customize the depth of the frieze pattern to a particular room. Because the artwork is digitized, the entire pattern can be expanded or shrunk, depending upon the depth of frieze specified, and then custom printed.

style—a click-and-draggable grammar of ornament from Mayan to modern. (The databases are probably also, he explains, further realizations of the vision of his destiny that appeared on that Himalayan hillside.) He can almost, sometimes, imagine retiring to bask in nature at the farm one day, "but then I think, 'No, no, no!' There's still so much fun to be had." ◆



Bradbury's Neoclassical roomset comes in four colorways ranging from the delicate Cream shown here to a forceful Pompeiian red suited to Victorian interiors. *Photo: Douglas Keister*



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A Machine For Living: Introducing the High-Tech Period House

For the first time in many years, aesthetics is free to direct technology rather than the reverse. The old argument that modern techniques, materials, and methods of construction make traditional design obsolete no longer applies.

by Steven W. Semes

Architects who design skyscrapers say that the design of a tall office building is about 5% architecture and 95% infrastructure. Modern buildings, especially large and complicated ones, are characterized by a marked imbalance between the few aspects of the building considered of architectural interest (the exterior skin, the lobbies, and the elevator cabs) and the vastly more numerous parts not usually of architectural or aesthetic importance (essentially everything else). The new traditional house on a grand scale today represents perhaps 25% architecture and 75% infrastructure. Increasingly, the proportion of "design" to "systems" has been changing, with less and less of the architect's energies being devoted to design of visible portions of the building and its finishes, and more and more devoted to "gadgets" of one kind or another. It seems that now most of the architect's energies go into serving the owner's comfort and convenience with less and less thought given to reflecting either the owner's or the designer's artistic taste. Of course, the discerning owner today wants comfort, convenience, and artistry. The challenge to the designer is to synthesize these criteria, resulting in an aesthetic achievement that also provides an exceptional level of comfort.

The Revealed Truth

In traditional architecture, the surfaces and finishes of the building are considered primary. The aesthetic truth, if you will, is visible in the appearance of the building (what is revealed to the eye, including the decoration and ornamentation of surfaces), and the structure or systems serving that appearance are considered either of secondary importance or aesthetically irrelevant. Traditional buildings use materials and construction methods that have been in regular use for centuries. The limits imposed by load-bearing masonry construction are, as it were, programmed into the classical and vernacular languages of design, and there is usually little interest in exhibiting pure structure or services for their own sake. On the contrary, great pains are sometimes taken either to conceal structural facts or to overlook them in favor of a visual logic that is essentially independent of technological facts.

Several decades ago, the Modernist architects reversed this formula, exhorting us to express the structure and technical systems of the building by making them the primary visual interest. Exposed ductwork, glass-enclosed elevators, visible steel or concrete beams, and the absence of ornament or decoration of any kind characterized Modernist design. The philosophical assumption underlying this position was the belief that aesthetic truth lay concealed by appearances and could be revealed only by stripping away extraneous concealments such as paneling, moldings, period finishes, etc. The naked facts, Modernists thought, would be bracingly authentic and truthful, if not always charming to look upon. The notorious Centre Pompidou in Paris represents the ultimate architectural expression of the building's systems by making the ducts and escalators the primary design elements of the building's exterior.

A Modern Contrarian View

But the Modernist position was not universally held. The philosopher Hannah Ahrendt (in her marvelous 1974 book, "Thinking") argued that the conceptual underpinnings of this Modern aesthetic are false. Throughout nature, for example, it is the visible appearance of animals and plants that distinguishes them, not what holds them up or the means by which they digest their food. The appearance of a human face is what we care about, not the bone and tissue underneath. So, too, with man-made objects. Recently, artists, designers, and homeowners have rediscovered the idea that creating a beautiful surface, far from being deceitful or inauthentic, is actually the artist or designer's primary task. Most observers would probably agree that pipes, ductwork, and steel beams are not inherently of aesthetic interest and that revealing the technical systems tells us little or nothing of value compared to the richness of decoration and ornament that adorns traditional buildings. (The "let-it-all-hang-out" approach was certainly not economical, either. It was never enough simply to expose the building's systems; they had to be custom-designed to look "interesting.")

So how are we to integrate all the latest systems into a house whose architectural design is drawn from buildings built long before air conditioning, home entertainment centers, and modems? The most common approach is to conceal all the "non-period" stuff behind a "period" surface. Imagine, then, a new traditional house in which all the creature comforts and the vast technical infrastructure supporting them are provided in a way that is both maximally convenient and visually unobtrusive. The success of this exercise rests almost entirely on a vast array of built-in technology: wiring behind walls, devices hidden behind paneling, outlets let into baseboards, etc. As in a house museum in which sophisticated systems are hidden within the original fabric of the building, new construction can make all those keypads, computer screens, and motion detectors go away if the designers spend the time to find a place for everything and locate all these devices inconspicuously on the walls. A huge amount of the designer's time and energy (and the owner's money) will have been expended to bring about this result.

The Curse of Obsolete Technology

But technology is changing so fast that the built-in services can be obsolete by the time construction is completed and the owner moves in. Take telephones, for example. Architects are careful to provide telephone jacks at all the locations where one could possibly want to have a telephone, including outdoors. But as wireless systems become more reliable and moderately priced, the proliferation of wall outlets becomes unnecessary. A central transmitter in a closet or attic space is sufficient to handle the phones in the house, which can be located anywhere or carried on one's person. Soon, television, stereo, computers, security, and all the other services that rely on expensive wiring and built-in devices may be wireless and completely independent of the building and its finishes. Products are also getting smaller, like the thin-screen televisions now entering the market. Perhaps it makes more sense not to build-in these systems, considering the fast rate of obsolescence that such technical systems have exhibited.

The Complexity Factor

Without doubt, the two systems that take up the most time and effort in a well-designed house are environmental systems and lighting. We all know that air-conditioning and heating a complex building like a house is not an exact science to begin with: it's invariably complicated and often requires constant monitoring and adjustment. But as controls beco digital, programmable, and integrated into who house computer-guided property management s tems, a simple activity like turning up the heat one's room takes on the character of programmi a VCR — a daunting task to most technology-ch lenged adults. Likewise for lighting: Programmal controls allow preset dimming and switching, whi can be convenient and even theatrical in effect, t the simple act of turning on a light as one enter room may require reading a keypad with ten or mc small buttons on it. As more owners and design are learning, the limits of technology nowadays a pear most clearly at the interface with the hum occupant of the building. For this reason, ma owners elect to forego complicated controls exce for the most important "public" rooms in the hou in bedrooms they prefer the old-fashioned togg switch or slide dimmer. Similarly for the light fi tures themselves: Although there are many new c signs for built-in fixtures that will do anything fro washing a wall with even light to focusing a narrc beam on a small object on a table, many owners ar designers are recognizing the wisdom of not buildi in too many of these. Instead, they are rediscoveri the warmth of a room lighted with a combination table and floor lamps. One client of mine has r built-in electrical lighting in the dining room; t chandelier and wall sconces are lamped with candl Supplementary light is supplied by freestanding tc cheres on dimmers. The effect is very beautiful ar reminds us that the soft colors, mirrors, and gildi so often used in classic interiors was all intended be seen in candlelight. Even our high-tech ne lighting technology cannot match it.

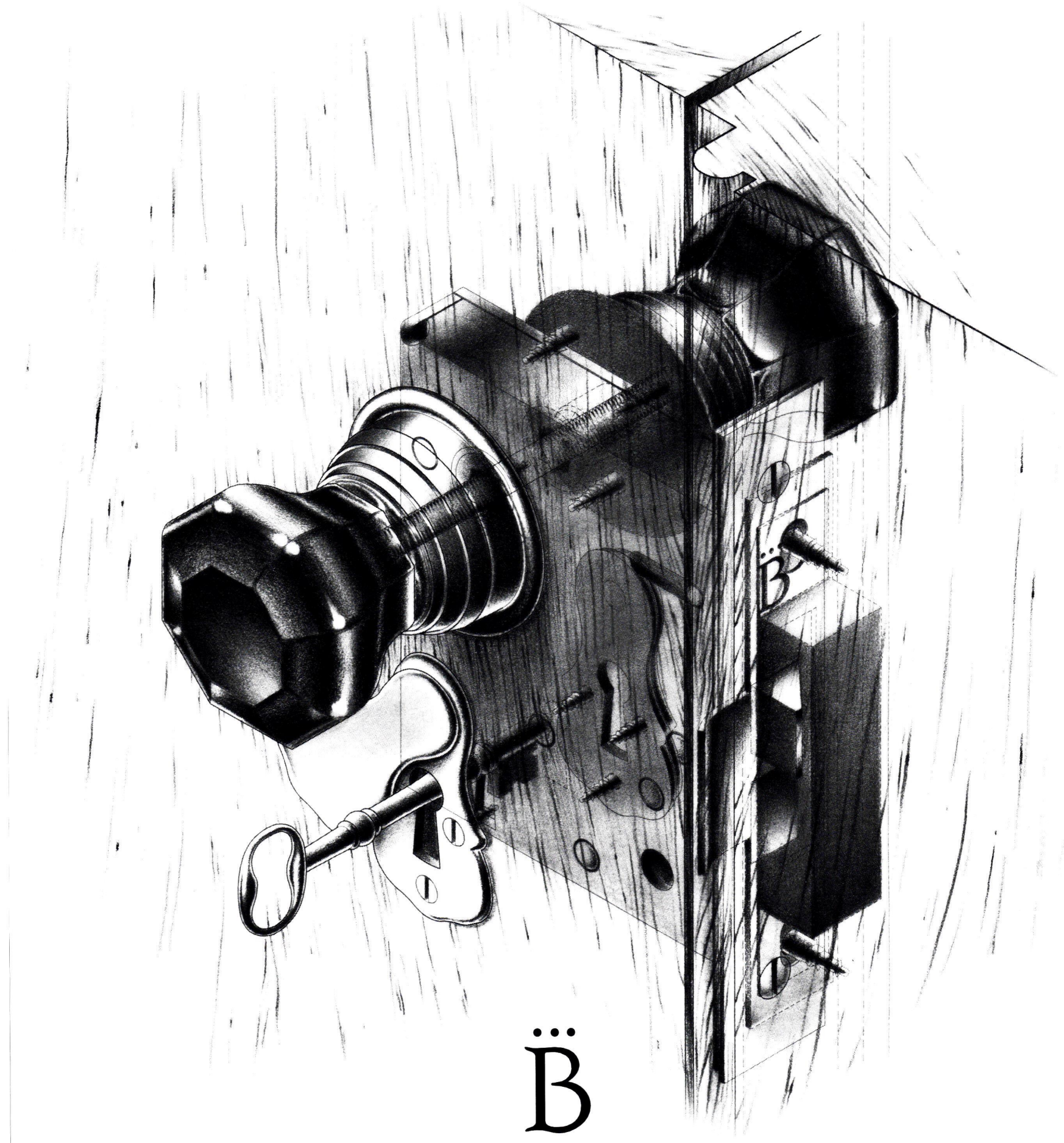
Technology Becomes Aesthetically Irrelevant

My own view is that the Modernist glorification technology has now been superseded by develo ments in technology itself that make the services v count on in a building more and more invisibl Technology no longer has a "look" because min aturization and wireless communications render th technical means and instruments increasingly irrel vant aesthetically. Whereas Le Corbusier in th 1920s could swoon over the streamlined aesthet of airplanes and luxury ocean liners, no one toda finds artistic inspiration in silicon chips and optic fiber. As a consequence, "contemporary" design (in the work of Frank Gehry, Peter Eisenman, an Rem Koolhaas, et al.) has abandoned technology a a source of form and exploits abstract and arbitrar shape-making that refers to nothing at all outsic itself.

If technology no longer offers forms suitable fc imitation, it does offer new traditional and classica architecture other benefits, such as using technolog to make technology itself seem to disappear. I re cently saw the interior of an Italian bank in whic all the trading personnel sit at beautiful woode desks arranged in a magnificently restored Renais sance salone with frescoed walls and an elaborately

continued on page 12

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



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