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PERIOD HOMES

VOLUME 2 ◆ NUMBER 3 ◆ AUTUMN 2001

The Professional's Resource for Residential Architecture

ON THE COVER: Dubbe~Moulder Architects designed and built a 3,500-sq.ft. single-story rustic house for clients in Teton County, Wyoming. This hearth is crafted from rustic stone and wood. The complete profile of Dubbe~Moulder Architects can be found on page 8. *Photo: Cameron Neilson, The Seen*

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CORRECTION: In the Summer Edition, we published an article on the restoration of the Buster Keaton House (page 22). Unfortunately, the end of the article was truncated. You can read the complete article on our website: www.period-homes.com. Our apologies to the owners and the author.

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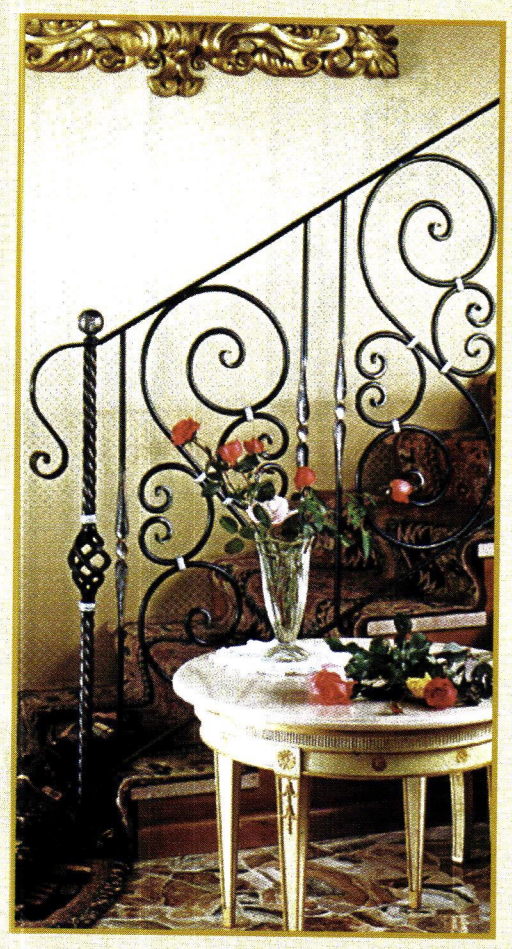

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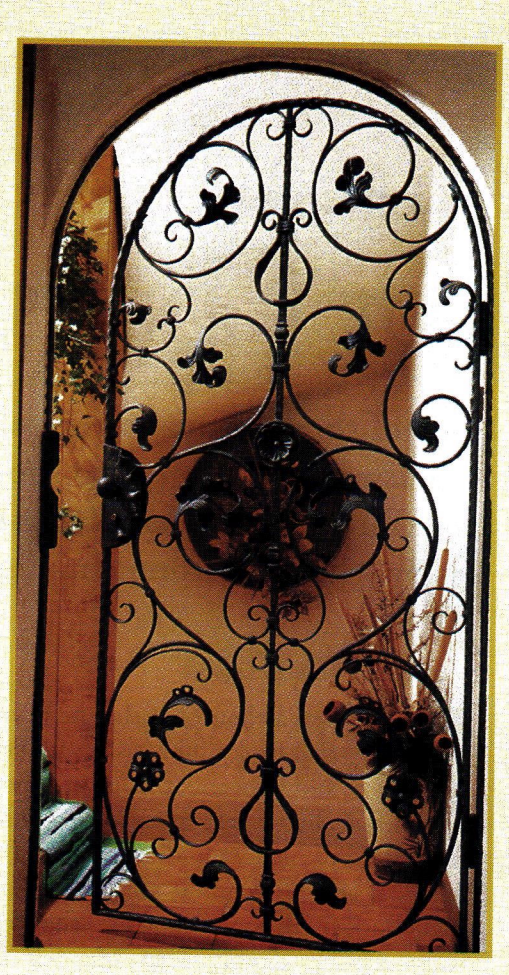

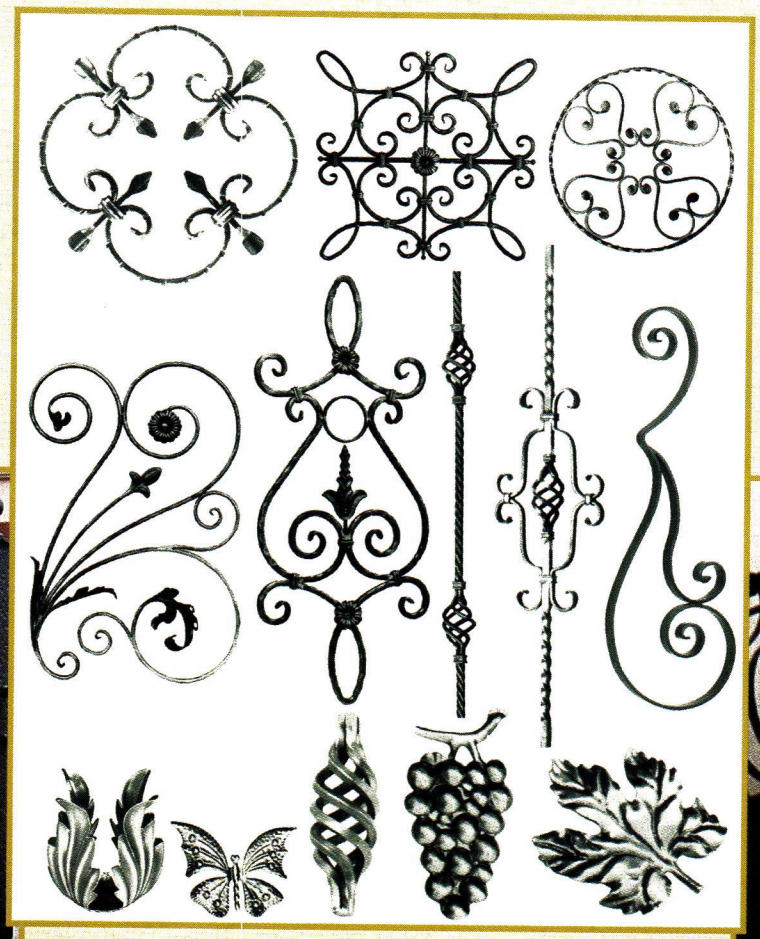

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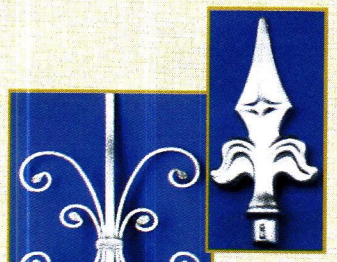

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WRITE IN NO. 56

Creating the Schematic Design for Chadsworth Cottage

One of the continual criticisms of Classical architecture is that it is "too expensive." An objective in creating Chadsworth Cottage is to show that beautiful architecture can be produced using available materials and products at an affordable cost. In this first installment of the Chadsworth Cottage Diary, the project designer details the process by which environment, historical precedents, and her client's desires were reconciled in her schematic design.

by **Christine Franck,** *Designer*

When a client says that he wants a house that looks "like it's always been there," and he wants this to be a beach house for generous living and entertaining with all of the modern conveniences and a portico of two-story columns, and he wants it all built on a relatively small budget, the challenges to the designer are many. This is exactly what Mr. Jeff Davis, the owner and founder of Chadsworth Columns, said to me when we began designing Chadsworth Cottage as his new residence.

continued on page 125

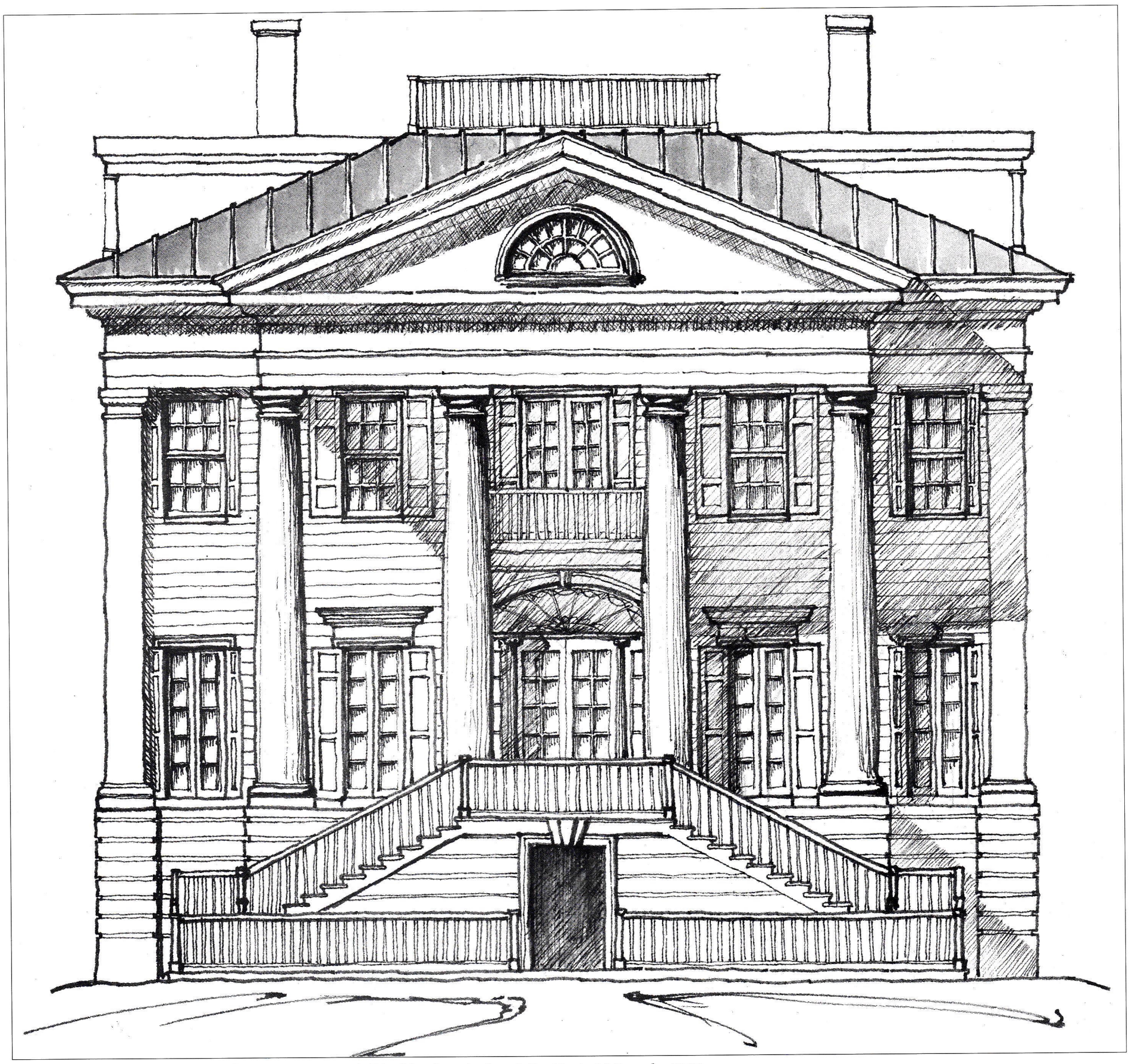
ABOUT THE CHADSWORTH COTTAGE DIARY

The editors of *Period Homes* magazine responded enthusiastically when we first heard about the idea for Chadsworth Cottage.

The client, Jeff Davis, President and CEO of Chadsworth Columns (and also a member of the board of the Institute of Classical Architecture), shares our devotion to Classical design. Jeff and his design team came up with the concept of creating a modern residence that incorporates the principles of Classicism into affordable design.

One purpose of Chadsworth Cottage is to demonstrate that beautiful, traditional architecture can be created for a relatively modest cost using readily available, off-the-shelf components (of the type often seen in the pages of *Period Homes*).

As the project moves ahead, *Period Homes* will chronicle its progress in further installments of the Chadsworth Cottage Diary.



Designer Christine Franck's waterfront elevation of a Figure Eight Island Residence for client Jeffrey Davis, 20 September 2001.

Risk Factors in Replacement Roof Slate And Tile

Asking the right questions in advance avoids embarrassments such as tiles that won't lock together, or roofing slate that's not dense enough to last in freeze-thaw zones.

By John M. Corbett, *Restoration Trades Exchange*

When the roofing material spec says "as existing," or something to that effect, you have tricky choices to make; your decision will affect client satisfaction and your bottom line. With your purchase, you are committing yourself to one or another repair strategy, each with its own risks and benefits.

To help uncover roofing material pitfalls, we consulted with Mickey Miller, Sales and Technical Consultant for the Roof Tile and Slate Co., Carrollton, Texas, which maintains one of the largest inventories of salvaged slate and tile in the U.S. They also deal in new goods from reputable slate quarries and tile producers worldwide.

One reason that matching historic roofing slates and tiles is tricky is that these durable materials remain in service while the companies that produced them have mostly gone the way of the dinosaur. Beginning in the 1920s slate and tile lost sales to low-cost roofing materials such as the ancestor of today's asphalt-strip shingle. Consumers embraced the up-front savings these materials offered, even though they paid out much more in multiple replacements over time. By 1990 the market share for slate and tile together had declined to 4%. Over the last decade, however, someone must have begun doing the math on roofing costs because slate and tile has bounced back to a respectable 14%. This sudden recovery has sparked wider interest in the form of foreign imports, renewed domestic production, and an increase in salvage activity. These expanding options and new players offer many benefits — and present a few problems too.

Salvaged Slate: Risks & Benefits

The most compelling advantage enjoyed by well-matched seasoned roofing material is its ability to vanish into the field in a way that bright new work never can. It will always be the first choice for preservation work. Salvaged goods also have cost and scheduling advantages. They are usually cheaper and immediately available whereas back orders for new slate and tile are usually measured in months, not weeks.

The main risk with salvage, of course, is condition: Confirm that there is at least as much service remaining in the replacement material as in the existing roof. Punky delaminated slate or cracked antique tile isn't just "used," it's used up! There is a belief, often promulgated by salvage dealers, that these historic materials can perform forever. Mickey Miller also cautions that buyers make sure they understand what sellers consider "usable" material as that may include considerable hip or valley pieces and fragments that may not serve your application. Even if you are getting whole pieces, expect more handling breakage than with new goods. A hands-on inspection is your best defense against surprises. If this is not possible, you will be relying on the reputation of the vendor.

Salvaged roofing slate is available from virtually every historical slate bed that has ever been worked for the American market; If you need it, someone probably has it — if they know what exactly it is. Mythmaking and the passage of time can obscure the true origins of this durable material, so be careful about casual identifications, no matter how emphatic. If in doubt, the only absolutely reliable way to know for sure is by laying a sample of the replacement slate into the field of the building's roof.

COST-SAVING SPANISH SLATE SUBSTITUTES FOR MONSON BLACK: An increasing volume of black slate from Spain has been finding its way into historical projects as a substitute for increasingly scarce and expensive black and gray-black slates from traditional domestic slate regions. Although these Spanish quarries have been operating since Roman times, exports to America are without much historical precedent and their use is a compromise between budget and authenticity. Regardless, this handsome, uniform slate is easily worked and rated as very durable. Here we see the slate applied over a rambling Queen Anne style porch, an approximate match for the aging Monson black slate on the main roof. When the main roof becomes due for renovation, it too will be replaced by the black Spanish slate.

New slate is still available from virtually all these same historic slate beds — for a price. The price ranges from totally prohibitive to not-that-much-over the cost of salvaged material. The characteristics of these traditional slates are well understood and as long as they are coming from a reputable quarry, they can be purchased with confidence. Depending on age and weathering of the existing roof, new quarried slate can often blend enough to serve adequately as replacements in the field. Imported slate is another matter as some foreign producers are offering material that is neither dense enough nor consistent enough to perform roofing service. That said, there are reliable imported products which can serve as a substitute for expensive or unavailable traditional domestic slates and are worth looking at in certain cases.

Risks in Salvaged Roof Tile

It would seem that as a manufactured product, roof tile would be easier to match than slate. Unfortunately, according to Mickey Miller, it is not. Like slate, tile clay is a natural material whose appearance is peculiar to the location in which it was dug, but unlike slate, the character of tile is decided in the manufacturing process. High durability is achieved by a finer screening of the clay and higher firing temperatures — all of which serve to create a fully fused, non-porous, long-lasting tile. This is most critical in any environment exposed to freeze-thaw cycles. High and consistent product quality over the years has earned the Ludowici brand recognition as the defacto U.S. standard. Salvaged Ludowici therefore commands a higher price than salvaged off brands and even most new imports. Expensive or not, Roof Tile and Slate maintains around 1,000 squares of salvaged Ludowici in their yard but it seems to go out the gate as fast as it comes in.

BEWARE SALVAGED LUDOWICI TWINS: THEY LOOK ALIKE BUT DON'T PLAY WELL TOGETHER. Apparently identical, these two pieces of salvaged Clay Red French Profile tile were made in the 1940s in different plants (New Lexington, Ohio, and Coffeyville, Kansas) owned by Ludowici Celadon. Careful examination reveals numerous differences in the width of channels and ribs sufficient to prevent installation of any volume of one into the other. Individual tiles may be made to fit, but larger patches will "creep" considerably. Also, the Ohio tile (left) is noticeably redder, its clay having originated from a different bed than the Kansas tile. (Photo and information courtesy Roof Slate and Tile Co.)

With such a well-recognized industry standard, it seems reasonable to hope that copycat salvaged roof tile would be interchangeable. Not necessarily. Ludowici will rarely lock up with tile of its many defunct imitators. To further complicate the matter, tile from any one of the many plants Ludowici formerly operated won't necessarily fit tile from any other and will certainly not fit the tile they are manufacturing today, which is 3/8-in. smaller overall. As a result, the buyer must be wary when seeking units for patches, but can consider a wider range of options when replacing entire roof planes where compatibility to existing tile isn't an issue.

Some clients won't compromise any degree of authenticity for budget, being determined to have a particular historical material regardless of cost and availability. Roof Tile and Slate is currently serving such a client through production of a roof copied from pieces of a single antique tile found in the attic. The work is being done by a custom terra-cotta studio at a cost over $2,000 per square. Similarly, there are traditional slate regions where roofing slate is no longer commercially produced but where quarries can be found that are willing to take custom orders — for a price. Mickey Miller has heard persistent rumors about divers who have found a Georgia quarry site at the bottom of a lake created by a 1930's flood control project, with slate stacked and palletized, ready for shipment. If they can talk about lifting the Titanic, that slate just may be available for the right Georgia project! ◆

FOR MORE INFORMATION

You can find out more about the Roof Tile and Slate Company on the Restoration Trades Exchange website at www.restorationtrades.com. You'll also find listings for many of the country's leading preservation artisans, craftsmen, and contractors.

John M. Corbett is Publisher of The Restoration Trades Exchange, a web-based network of the leading artisans and contractors in the traditional-crafts fields. John is a former steeplejack and rigger, but now spends most of his time cataloging and chronicling the exploits of fellow tradespeople, rather than climbing buildings himself. When John is not in the field gathering data on the latest restoration and renovation projects — and the people making them happen — he can be reached on the web at www.restorationtrades.com or at (888) 852-8202. John Corbett reports on the doings of Exchange members in every issue of PERIOD HOMES.

Expert Mountaineers

A team of well-traveled architects in a ski resort caters to a cross-country clientele by drawing on design traditions both haute and homespun.

by Eve M. Kahn

The crags and horizon-filling plateaus of Jackson Hole, Wyo., have attracted a population of more architects per capita than just about anywhere in the nation. Twenty-five architecture firms operate in this resort-hamlet of 16,000 year-round citizens — and that's not to mention the high-end carpetbagger designers from elsewhere who often stop by to build their clients' second or third or fourth vacation retreats. What sets Kurt Dubbe (pronounced "Doobie") and Chris Moulder apart from the hordes is the broad historical embrace of their work: No other firm for many states around could handle, with equal virtuosity, a chinked log cabin, a Shingle Style ranch, an English clubhouse-like room paneled in Honduran mahogany, and a multi-family compound of board-and-batten cottages painted yellow to help defy the winter.

Dubbe and Moulder also stand out by way of their physiques: Chris is 6'6", Kurt is 6'7" and, the latter says, "We're known around town comically as 'the two tall architects.'" They met by chance at a local copy shop almost a decade ago; both were carrying rolls of blueprints, eyed each other from their mutual lofty eye height down the counter, and "we both kind of went 'ahah!'" Kurt recalls. They've only officially been Dubbe~Moulder Architects (note the tradition-spirited, ogee-like curvy cyma between their names, instead of an ordinary hyphen) since 1994, and they're both relatively young (Chris is a mere 39, and Kurt 46). Yet they've already built or rebuilt more than four dozen structures, some as far afield as Connecticut and Wisconsin. Clients come from professions as diverse as investment banking, moviemaking, and anthropology, with sites ranging from streambed hideaways to downtown highway intersections. These patrons can be so well versed in local vernaculars that they request near-replicas of specific lodges in particular Western national parks, and then there are the skeptics who come insisting, as did one New England matriarch, "The only logs I want in my house are the ones I can burn in my fireplaces." Every customer receives a product executed to perfectionist construction standards.

Chris Moulder (left) and Kurt Dubbe pause momentarily on the stone terrace of a 7,000-sq.ft. residence, under construction, on the Snake River.

In a not-atypical Dubbe~Moulder client property, a valley in the Wind River range, the firm built a log-and-stone main house and guest cabin for owners fascinated by Western national-park architecture. (Photo: Cameron Neilson, The Seen)

Fueling the firm's continual re-explorations of the past and the region is a thriving sideline in preservation. The office has overhauled this sprawling sandstone hall on a Shoshone/Arapaho Indian reservation, built in 1928 as part of an Episcopal mission and destined to become a college facility serving both of the reservation's long-feuding tribes. (Photo: Kurt Dubbe)

"We're artisans, and there are very talented cabinetmakers, metalsmiths, you name it, out here for us to work with," says Chris, with characteristic plainspoken, infectious enthusiasm for the process. "Clients bring to the table their wants and needs and interests and ask for our spin on all that. We recognize that architecture is a service-based industry, and we aim to give our clientele *the best* possible service. And it's something we always find fulfilling."

Especially given the environs in which they get to work: How many other architects have a chance to enliven their promotional literature with mouthwatering scenes of snowcapped peaks and wildflower-strewn meadows, all actually located just up the road? The scenery in the brochures also plays a part in how the firm functions, Kurt explains: Whenever staffers get into visual ruts, they can recuperate just by heading for the hills.

Parallel Paths

The partners not only resemble each other in their love of the outdoors and their stylistically omnivorous design approaches, but both also took peripatetic routes to settling in Jackson. Both also come from Nordic backgrounds: Kurt's grandparents emigrated from Sweden and Finland to a one-room log cabin in Montana, and Chris's mother was a first-generation arrival from Norway who grew up in a Scandinavian enclave in Brooklyn, speaking no English until well into first grade.

Kurt grew up in Montana, earned an undergraduate degree in architecture at the Virginia Polytechnic Institute, and, after receiving a master's in architecture with a historic preservation emphasis at the University of Minnesota, spent eight years at Allan Greenberg's Connecticut and Washington, D.C., offices. In the early '90s he headed back west to build a private woodworking shop and movie-screening studio in Jackson for a celebrity he knew from his Greenberg years.

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WRITE IN NO. 1340

DUBBE~MOULDER, continued from page 8

Exuberant details on this structure include a plump log mantel resting on even plumper log-tip brackets. *(Photo: Cameron Neilson, The Seen)*

Chris, who grew up in Connecticut, ended up studying architecture at Kansas State University, partly because the Plains were "someplace I'd never been," he says. He earned his professional stripes at several Connecticut firms before taking a post at a high-end residential firm in Jackson. (In the course of the two principals' travels, both married Midwesterners: Kurt's Minnesota-born wife, Colleen, is now a social worker for Teton County, and Chris's wife Jolene, a Kansas native, keeps the firm's books. The couples are neighbors now, too, raising their families in a pedestrian-friendly subdivision where Chris serves on the architectural review board, helping keep at bay the ever-present threat of McMansions.)

"I'm one of the few people here who came for an actual job," Chris notes. "Most people come here for a ski vacation and then decide to quit their lives back home, interrupt their educations or careers initially, just for a year or two and then that can turn into 20 years. Sometimes they'll wait tables, do construction work, anything, just to be here."

After Chris and Kurt's fateful copy-shop encounter, they first just shared an office but then began collaborating. They now oversee a staff of eight in quarters within a self-designed Western false-front commercial complex. As for their management style: "We encourage everyone here to continually educate themselves," Chris says. "We tell our recent grads, 'Your professional education starts the day you graduate.' Occasionally, we'll hold a charette and ask everybody to design, say, a 2,000-sq.ft. Western/Stick Style home. We want everyone to be fluent in conversing in multiple architectural styles."

Climbing Heights

Clients have shown up bearing initial concepts for their homes as unlikely as the patterns and hues in a single Persian rug, or their own poems expressing their feelings about their property, or the Victorian children's poem about the three little fishermen, Wynken, Blynken, and Nod, who set off to sea in a wooden shoe and were immortalized in Maxfield Parrish illustrations. (For this latter patron, Dubbe~Moulder built a series of yellow-painted board-and-batten cottages based on traditional Norwegian farm enclaves, or tuns; she's named three of the structures after the poem's mariners.)

Clients also present program requirements as exotic as a swimming pool to be shared with several pet iguanas. (The homeowner to be paddling alongside these creatures is a well-known part-Lakota-Sioux author.) So it's no wonder, then, that there's no typical Dubbe~Moulder residential design. Certain features, however, do recur.

Even a kitchen countertop, in Dubbe~Moulder hands, can become a source of visual drama, in this case by supporting a bevy of columns and beams. *(Photo: Cameron Neilson, The Seen)*

Some are pure defensive maneuvers: The architects keep plantings as far back as possible from their more secluded Western buildings, for example, to reduce the risk of damage from forest fires. And the partners spec even more durable first-floor materials than you'd expect in mountain climes, because large and unpredictable animals often approach the houses — moose have been known to nuzzle Dubbe~Moulder bay windows, and black-bear families have been found pawing up the living rooms.

In overall form, the firm's exteriors tend to be demure, usually out of respect for nearby attractions like Teton cliffs and the Snake River's banks. (Yet Dubbe~Moulder handles urban backdrops with similar sensitivity — they're now building, for instance, a convenience store/gas station for downtown Jackson with deep porches and paired-log columns in homage to Charles Hamilton's architecture for Yellowstone.) The wood claddings and stone foundation materials that the partners prefer look indigenous, but in fact they're cleverly chosen imports from other Rocky Mountain states — just 3% of the whole county surrounding Jackson can be privately owned, the remainder is national parks and forests, and none of it can be logged or mined.

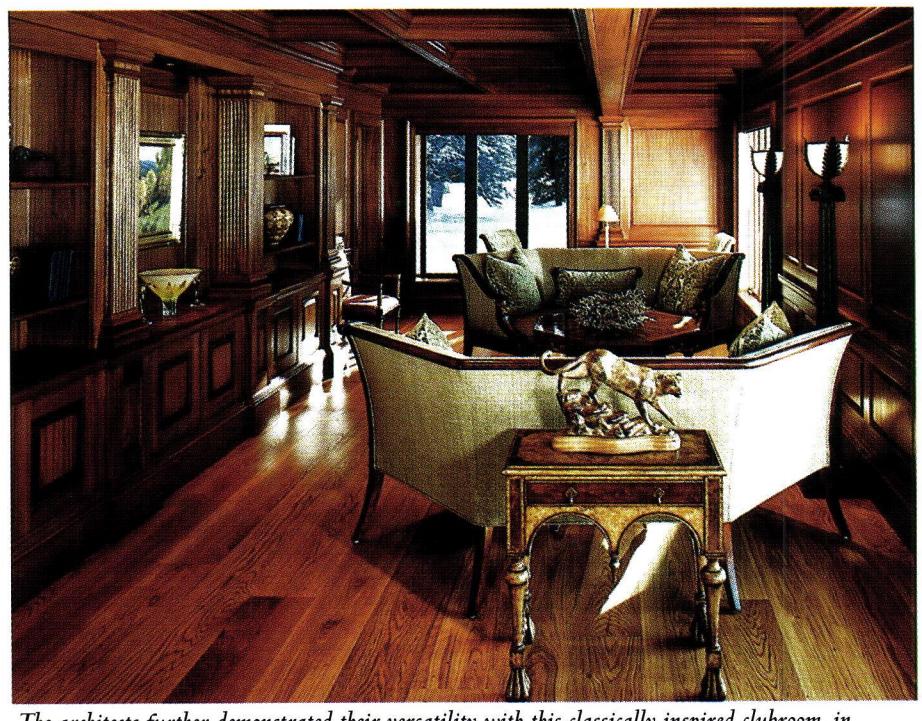
Inside Dubbe~Moulder homes, there's a sense of the designers' delight in toying with regional and historical referents, and some of the details can be downright racy. Plump log mantelpieces rest on even plumper log-tip brackets. Fireplace-flanking stones form ziggurats up to the rafters. Unpainted planks splay like starbursts across cathedral ceilings. Even the simplest kitchen island can become, in Dubbe~Moulder hands, a support for lodgepole-pine columns or fieldstones dramatically stacked. The practice's commercial work, too, reveals such playfulness: In a coffee shop that Kurt and Chris designed on the first floor of their own office complex, S-shaped wooden tabletops rest on S-shaped metal mounts that bring to mind — inevitably, in this cattle-country context — oversize ranch branding irons.

Reaching Peaks

To fuel the practice's constant re-explorations of the past, Kurt and Chris run a thriving sideline in preservation. They've restored landmarks including a log-sided mountain-pass tollhouse, and a sprawling sandstone hall on a Shoshone/Arapaho Indian reservation that was built in 1928 as part of an Episcopal mission and is slated to become a college facility serving both of the reservation's long-feuding tribes. Also, the

continued on page 12

Unpainted planks splay like starbursts on the ceiling of this rustic residence. *(Photo: Cameron Neilson, The Seen)*



The architects further demonstrated their versatility with this classically inspired clubroom, in which the paneling and ceiling were carved from Honduran mahogany. *(Photo: Cameron Neilson, The Seen)*

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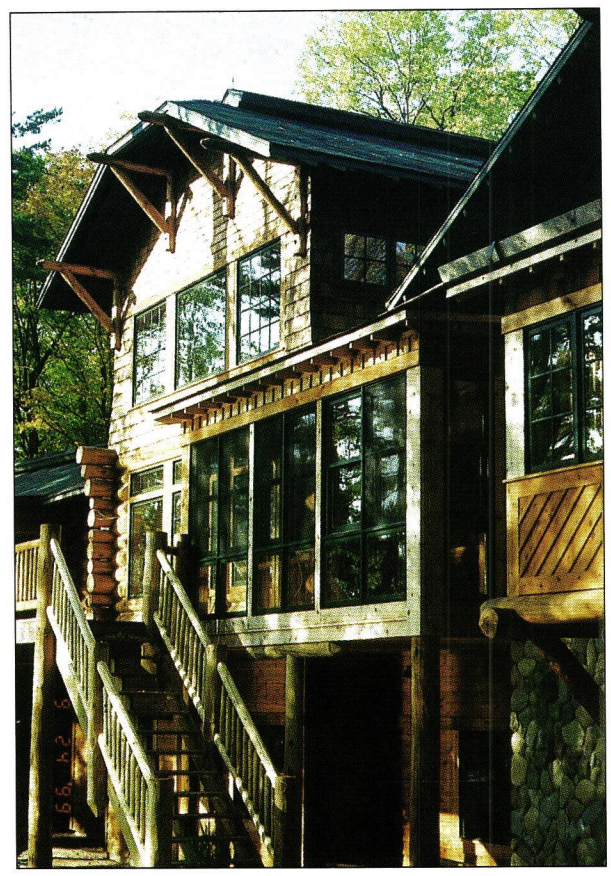
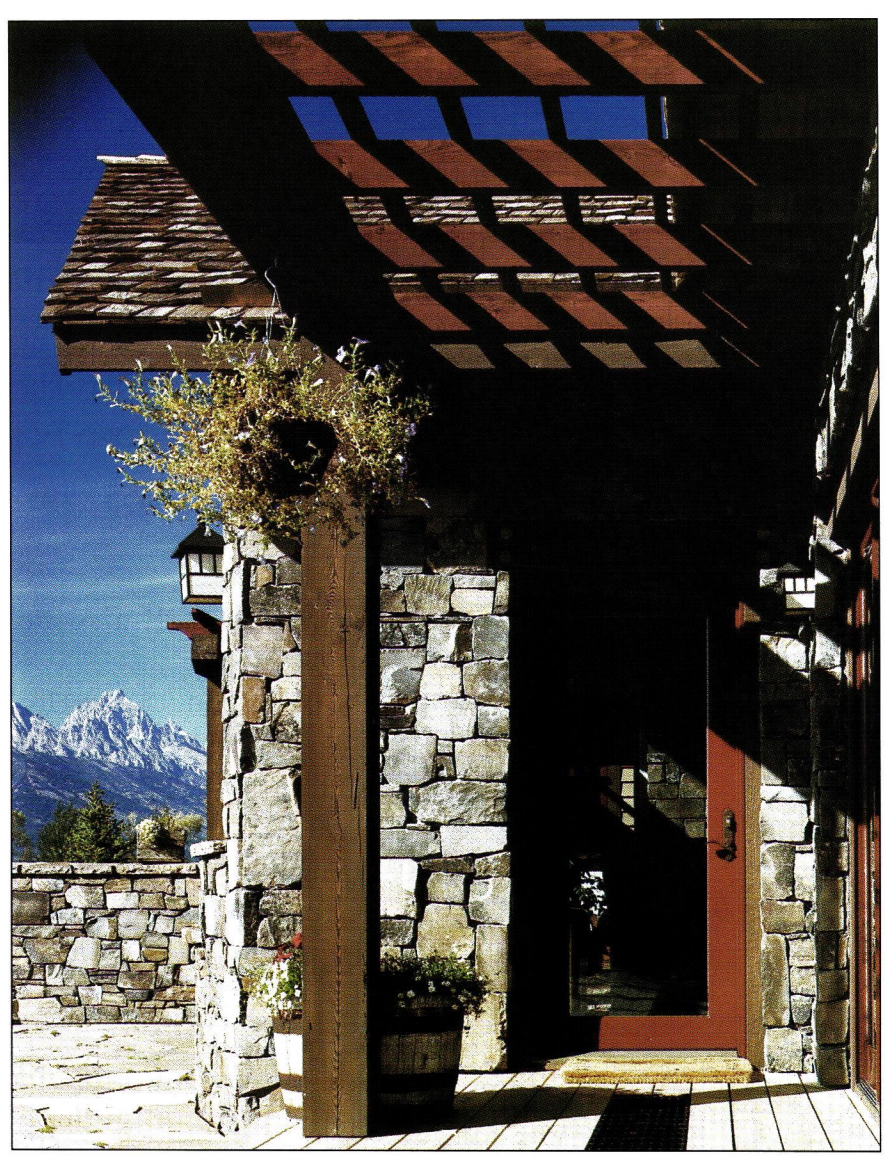
DUBBE~MOULDER, continued from page 10

The architects keep expanding their practice's geographical and stylistic range: This north-woods camp/Scandinavian/Adirondack hybrid overlooks a Wisconsin lakeshore. (Photo: Kurt Dubbe)

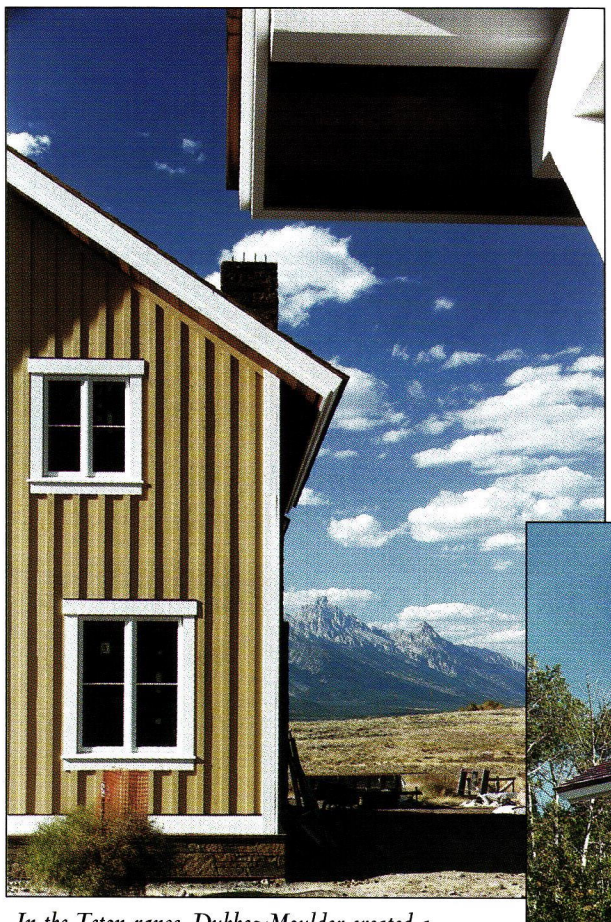


The Wisconsin house's opposite flank is edged in outstretched eaves and roof brackets. (Photo: Kurt Dubbe)

A quintessential Dubbe~Moulder moment: the refined meets the rugged, all executed to perfectionist construction standards. (Photo: Cameron Neilson, The Seen)



Loggias, porches, and low-slung masses, as on this home in a golf-course community, keep Dubbe~Moulder dwellings well integrated with their spectacular surroundings and allow inhabitants maximum opportunities for views. (Photo: Cameron Neilson, The Seen)



In the Teton range, Dubbe~Moulder created a family compound out of a half-dozen board-and-batten cottages based on Norwegian farm enclaves, called tuns. The structures are all painted yellow, partly to help defy the winter. (Photo: Cameron Neilson, The Seen) **Inset: The family compound's patroness has been naming the various cottages after characters in her favorite Victorian children's poem, about Wynken, Blynken, and Nod.** (Photo: Cameron Neilson, The Seen)

architects are overhauling a brick-walled, tin-corniced hotel in southwest Wyoming, across the street from a Union Pacific depot. The hotel once accommodated well-off train passengers and, after decades of abuse as a flophouse, is now destined to house an upscale restaurant and boutique hotel. And no other firm in Wyoming consults to the State Historic Preservation Office; Kurt, who serves on the state's National Register review board, notes that Wyoming is ending up with an unusually rich database about its historic buildings. "Yes, we're a young state," he says. "But that means that a number of first-generation settlers are still alive, in their 90s. They're being interviewed right now, and they're a remarkable resource."

Both preservation and new construction assignments have lately been luring Kurt and Chris away from Jackson. They're finishing a north-woods camp/Scandinavian/Adirondack hybrid on a Wisconsin lakeshore, for instance, and restoring an 1890s Classical Revival home in Minneapolis for a vintage-airplane collector who's been known to re-create Amelia Earhart's American voyages. The architects are angling for more interior-design projects, too, and keep persuading clients that a house shell without architect-influenced furnishings is what Kurt calls "a person in a beautiful suit with the wrong shirt and tie underneath."

"We're very excited about the prospect of expanding, basically coast to coast," Chris says. Kurt finishes the thought: "We want to broaden our professional practice base, while always coming home to this incredible place."

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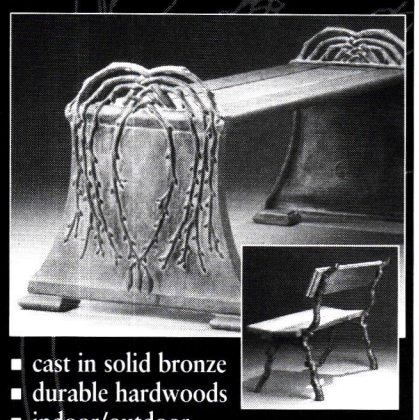

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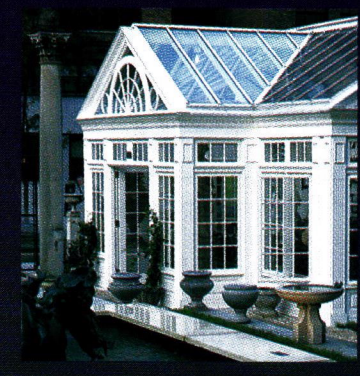

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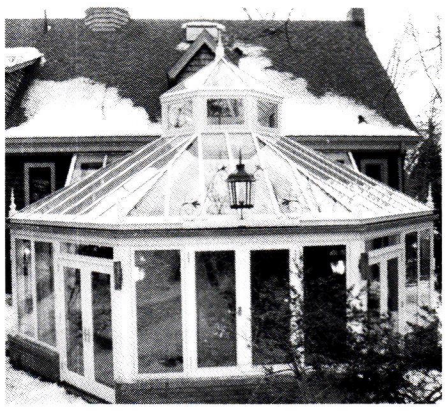

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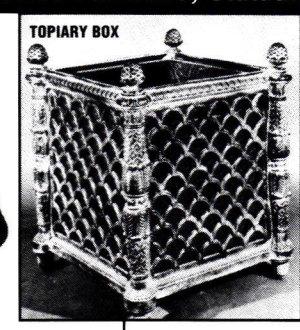

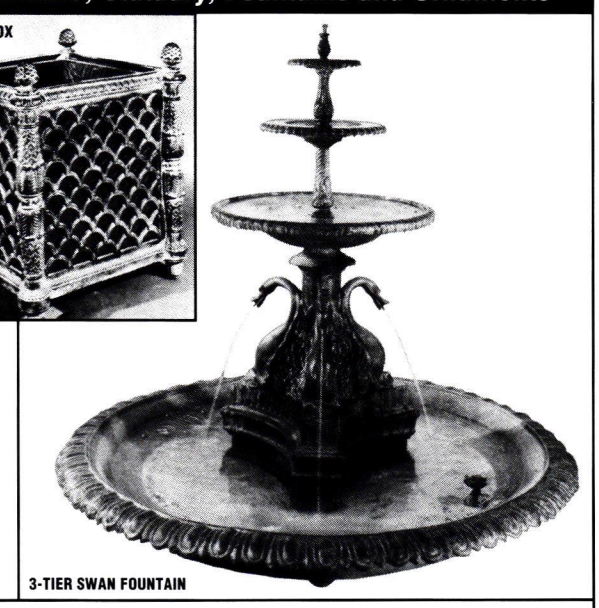

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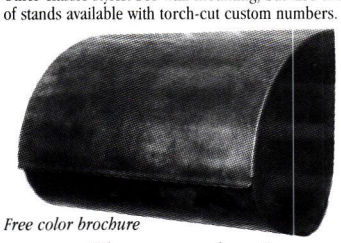

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My Dinner With Berman

Musings on the subtle complexities of the English and American Arts & Crafts Movement with scholar, designer, and consultant David E. Berman

by Dan Cooper

One is always torn between emotions when a cultural artifact they've previously discovered suddenly splashes into the mainstream media. One experiences a measure of vindication (See! I told you that was cool!) tempered with dismay, because now everyone just loves Gustav Klimt, muscle cars and those wonderful little chocolates with Mozart on the wrapper. It's as if yet another piece of one's individuality has been lopped off to be shared with the general public, who will then purchase glossy calendars portraying the very items one has always coveted.

And so it is with the Arts & Crafts movement. Long cherished by architects and antique collectors, especially by those who would just as soon ignore all of that frilly Victorian stuff, the architecture and furnishings of the Arts & Crafts movement have leapt from cult status to omnipresence over the past decade. Yes, there is faddishness to it. (Do you think in ten years shopping malls will sport knock-off Stickley settles? Will Disney build another Arts & Crafts-inspired hotel? Probably not.) This style has left the realm of the cognoscenti and entered the popular architectural lexicon forever. Arts & Crafts will remain a presence much the same as the Classical, Colonial, and Mediterranean Revivals.

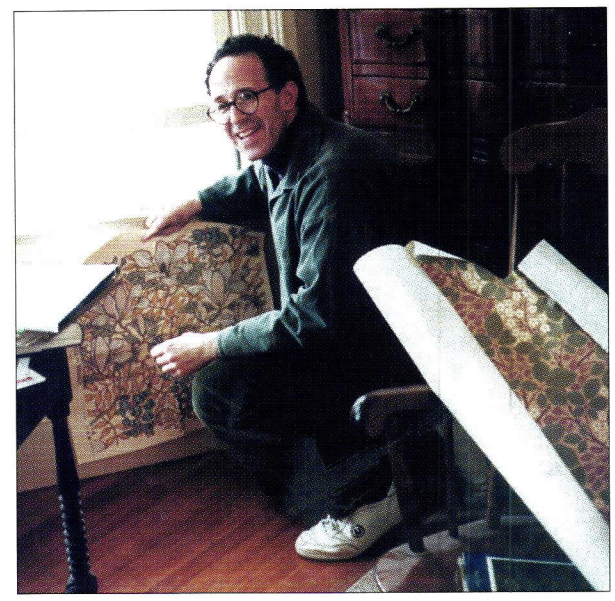
Consequently, many architects and builders are now faced with the task of creating an Arts & Crafts home for clients who possess at best a superficial knowledge of the style. And as with any historical style whose popularity suddenly peaks, the demand for accurate design often outstrips the availability of those who might properly execute it. Quality is compromised in both aesthetics and construction, and yet-another generation of shoddy revival architecture begins to dot the North American landscape.

In an attempt to mitigate the damage, this writer sat down with David E. Berman, noted scholar, designer, and consultant of things Arts & Crafts for a discussion. We spoke of the many variations and influences which constitute the Arts & Crafts movement and the pitfalls of reproducing this seemingly simple, yet richly varied and complex style.

The Origins of the Arts & Crafts Movement

"The problem," notes Berman, "is that a little knowledge is a very dangerous thing: Most people still think that Arts & Crafts is synonymous with the Mission style and that it must be dark, heavy, and rectilinear. Every balustrade must be constructed of squared spindles, every door and window casing must be planklike." While David readily acknowledges the contributions of Gustav Stickley, he feels that "part of the Craftsman style's current popularity is due to the brilliant marketing of the contemporary Stickley-style furniture companies, which have brought Arts & Crafts to the masses, but in truth, the Arts & Crafts movement existed well before Stickley, and there were many stylistic variations during Stickley's time. The reality is that the Arts & Crafts movement began with William Burgess and William Morris in England in the late 1850s at the London Architectural Exhibition.

"Burgess was one of the early Gothicists, and he's referred to as the proto-high priest of the Arts & Crafts movement. His Gothic imagery and simple architectural forms were the touchstones for decades of architecture to come. And while William Morris was certainly at the forefront of the movement, he never actually designed buildings: He adapted existing structures and was more preoccupied with decorative arts and furniture."



David E. Berman of Trustworth Studios, Plymouth, Mass. (508.746.1847), works in both the English and American Arts & Crafts style. While spending a large portion of his time consulting and creating interiors for clients, he also designs and builds Arts & Crafts furniture and lighting. Here, he selects a Carol Mead wallpaper for a room in an 1890s Shingle Style home. (Photo: Scott Dorrance)

continued on page 16

Voysey's Broadleys in Lake Windemere, England, has sweeping, overhanging roofs and reduced-scale fenestration on the road side, while on the lake front three semicircular Regency-style window bays take full advantage of the spectacular views. The comparatively small entry porch surprises the visitor by opening onto a double-story great hall.

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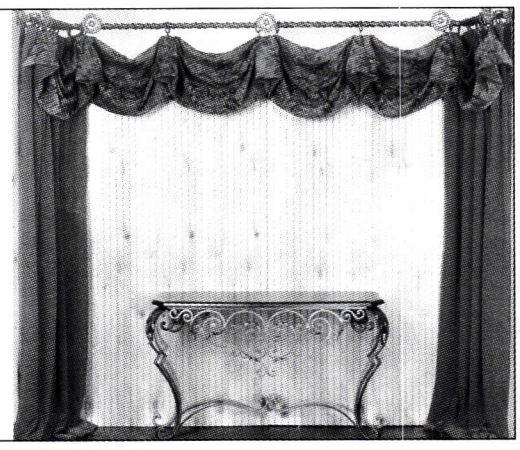

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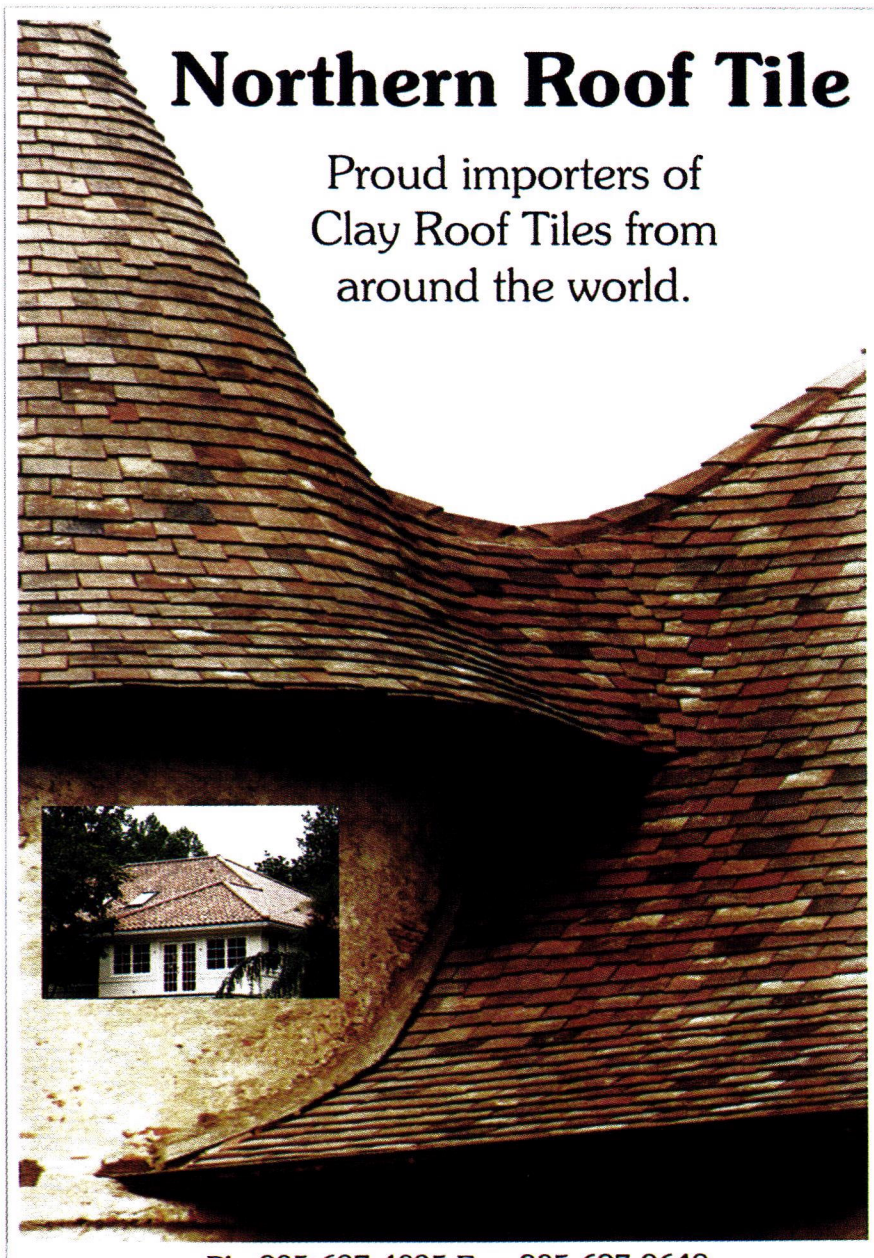

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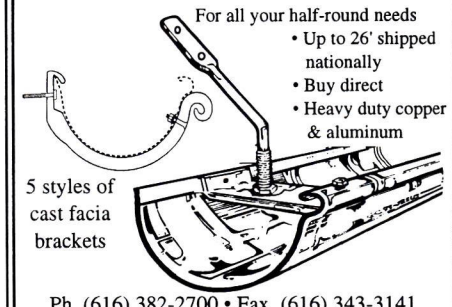

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THE ARTS & CRAFTS STYLE, continued from page 14

Berman continued to elaborate on the origins of the Arts & Crafts movement. "Another English reformer, Charles Locke Eastlake, upped the ante and promoted this style, which is basically medieval revivalism, and made it accessible to the middle class with 'Hints on Household Taste.' You also start to see a fascination with the Swiss Chalet style, which has rustic/stick ornamentation, but more importantly, those low, sweeping roofs with huge overhangs that eventually morphed into the Bungalow roofline. Couple this with Wright and the Prairie School and Stickley and his Missions and you see where we get Arts & Crafts architecture."

Berman stresses that this is more than a history lesson. "It is critical to remember these stylistic roots, because the Arts & Crafts movement always reflects back to the Gothic as opposed to the Classical. It is English in origin instead of Continental. Structures are composed of squared timbers instead of turned columns. Gothic, and thus Arts & Crafts, is always based on organic form; it emerges and melds from the earth as opposed to being man's temple placed upon it."

This Rockland, Mass., home possesses many of the elements that Gustave Stickley espoused. One may observe the English influences in the stucco exterior finish, casement windows and hooded dormer, but the exposed rafter ends and cobblestone foundation smack of the American faction of the Arts & Crafts movement.

From the Old World to the New

There were several factions and permutations of Arts & Crafts, each subtly related yet distinct. The most recognizable name of the American Arts & Crafts movement was Gustav Stickley. "Stickley, like Eastlake, was a keen observer of the current trends and created a cohesive style that was available to all," says Berman. "The bungalow drew inspiration from the ancient Spanish Missions in the American Southwest and the Chalet style, then coupled it with the organicism of Stickley's English predecessors."

"Frank Lloyd Wright was much more stylized and less proletarian," says Berman. "He starts out cleaning up the Queen Anne style, and then adds a witty geometry to take it to a different place. Wright then evolves into Prairie School. He compresses and flattens the elements, the feel becomes horizontal and the structure becomes 'of the earth' not only in form but by utilizing stone, shingle and stucco."

As America approached its Centennial in 1876, there was a reawakening of awareness of its historical roots. This included not only the Colonial Revival in architecture and decorative arts, but a movement towards Rusticism that included buildings and furnishings created from logs and twigs which were cut and bent to the desired forms. It was a romantic revival, and, while not necessarily Arts & Crafts by definition, it also drew inspiration from the Chalets it often emulated. It was only a short, stylistic leap from these buildings to the bungalow.

David feels that some of the most distinctive Americans were the Brothers Greene. "They adapted Japanese design to the bungalow style. Their Japonism is a very 'pure' rendition and has nothing to do with the Anglo-Japanese movement of the 1870s and 1880s: There's no Anglo whatsoever in the buildings; they are adaptations of actual Japanese structures."

Berman's muse is the English architect C.F.A. Voysey. Voysey, like so many of his fellow Arts & Crafts colleagues, designed not only the structures, but also all the furnishings whenever possible. "His playful, childlike style has none of the rectilinear ponderousness of much of what's termed Arts & Crafts; it is organic and beautifully laid out with an underlying highly studied geometry." He continues, "Voysey's failing was that he remained true to himself and never adapted to fashionable taste, thus he fell from popular favor, but his work has always been realized as genius.

continued on page 18

Mediterranean influences were also to be found in the Arts & Crafts movement. Charles Greene's James House in Carmel, Calif. is roofed with the red clay tiles so common to that time. The crisp stone construction and arches convey the organicism that was a basic tenet of Arts & Crafts design. Note the alternating courses of rough and dressed stone in the walls.

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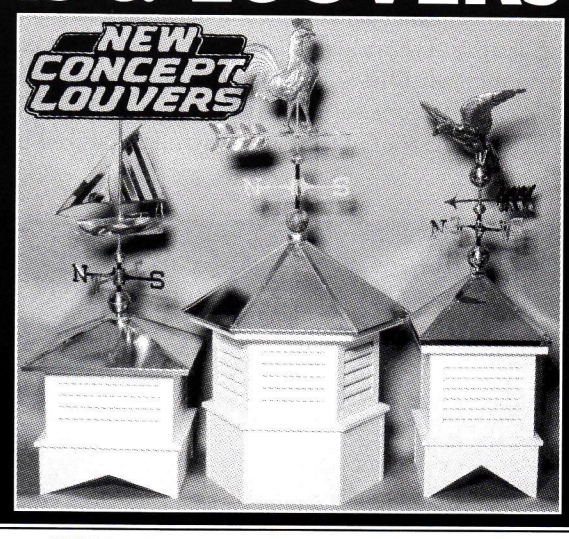

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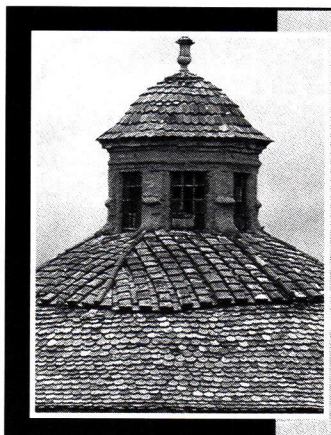

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THE ARTS & CRAFTS STYLE, continued from page 16

It's only now, with the renewal of interest in this period, that more people are appreciating his work."

Arts & Crafts Design Today

Our conversation progressed from the historical aspects of Arts and Crafts and proceeded towards the practical. I asked David how he thought one could re-create Arts & Crafts structures convincingly. "What made original Arts & Crafts architecture work was a combination of proportion and distinctive materials. Unfortunately today, the materials employed in the past have become so prohibitively expensive that one is forced to imitate them. Plasterboard is substituted for stucco, stone is replaced with cement, inferior woods are used, and a particular peeve of mine is crudely made hardware and lighting that are pale imitations of what was used a century ago."

Berman insists that money is well spent on superior products. "Quality will out; a prime example of where reproductions of Arts & Crafts houses fail stylistically is the interior woodwork or finish trim. Instead of using quarter-sawn white oak, straight-cut red oak is often substituted. Aside from its wild, coarse grain that lacks the delicacy of white oak, it is dimensionally unstable. Red oak is a secondary wood and should remain so."

He continued on the subject. "To create a successful crown and/or beamed-ceiling treatment, one must take into account the huge number of complex miters that must be cut; one can't just simply tack up a huge crown molding and expect it to look authentic. It's better to have a few, well-proportioned beams than a clutter of ill-conceived ones. There need to be fascias and soffiting worthy of the original designers. Clients must put their money where it will show, even in something as simple as a flat door casing. The stock should be 7/8 to 1 in. thick instead of the current standard of 3/4 in. This subtlety, when coupled with the proper wood species, produces a convincing massing that all the fussy, undersized casings will never yield."

David states that he frequently receives calls where potential clients say, "I'm building a Voysey House and I want you to help me." And I'll inquire, "What's the exterior surface?" They'll reply 'wood' (Voysey houses were masonry) and I'll ask what the roofing material is, and they'll say 'asphalt' opposed to slate or tile. They're not building a Voysey house at all, they're constructing some McMansion with Arts & Crafts touches."

"The other dead giveaway to a bad re-creation is a total disregard for proportion," says Berman. "Today, architects are trying to force Arts & Crafts design elements on standard structures using standard dimensions, so you're basically getting a tract house with tiny moldings and contemporary scale that contains vague references to Arts & Crafts. It's essential that anyone designing a contemporary Arts & Crafts dwelling study the proportions and geometry of the original structures."

C. F. A. Voysey's Hollymount of Beaconsfield, England, displays several characteristics of his work, including casement windows set in stone and stucco construction. Note the broad gray-green Westmoreland slate roof as well. The arched doorway was also a favorite motif of Voysey's and framed so low as to appear designed for a hobbit; Voysey was just over five feet tall.

Berman also points out that clients deplete their budgets on interior volume instead of quality design and execution. "People feel that they need huge amounts of square footage, and they spend it all on space, scrimping on the finish elements that create an accurate feel. They should build smaller, better houses instead of these big, sprawling barns. There's a reason why the average house diminished in size after the turn of the century — no one but the very rich had live-in servants anymore. No one had time to run around polishing the brasses (let alone dust)."

Granted, the use of interior floor-space has evolved greatly over the past century, but David cautions that attention must be paid to previous floor plans and functions of rooms for accurate reproductions. "Today's clients want a ridiculously large kitchen in which they can also watch television and fit several sofas. They want an open plan with no doorways that flows into each room. Here's a tip: When you remove all of the doorways and walls, the second floor flows seamlessly into the first. The "open look" is their choice, but when they ignore the massings and functions of the original designs, you just get a Great Room with bad detailing."

He also feels that one should strive to avoid the "kitchen sink" approach to design, wherein elements of various sub-styles are combined willy-nilly. "Just as one wouldn't place a rococo mantel on a Federal hearth, one shouldn't blend Rustic touches with Macintosh roses. The result is Mickey Mouse sight-bite design."

Berman's caveat to those considering building an Arts & Crafts home: "Don't try to go beyond your means with flash while sacrificing quality. Think about how much space you truly need, and what you can afford and build it as well as you can." ◆

The Riordan Mansion in Flagstaff, Ariz., is an excellent example of the Rustic influence in the Arts & Crafts movement. Note the log construction of the upper stories (which is actually a veneer) combined with hand-split shakes. The rough stone arches, a frequent feature during this period, contribute to the primitive feel. The sprawling house counts several pieces of Harvey Ellis inlaid furniture amongst its collection.

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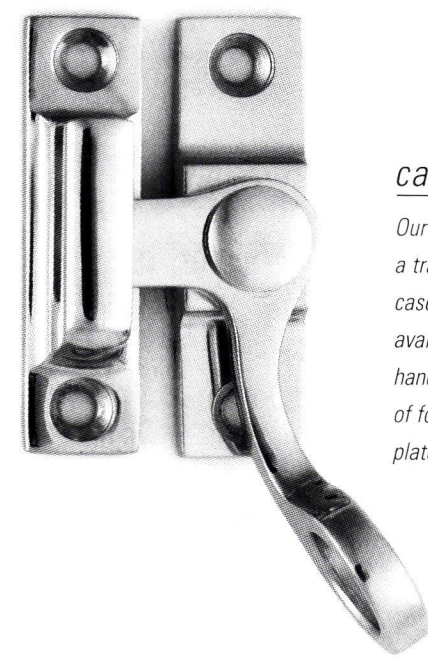

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The Soul of Stone

The use of stone in a garden is a signature of Arts & Crafts design. Well-built walls take into account the size and shape, as well as the grain of the stone and joint lines. Sensitivity to stone's locked-in energy can make the difference between a living wall and a dead wall.

by Keith Davitt

I once worked with a man on a mortarless stone wall I was building and tried to explain the locked-in energy — the living quality of stone. "These stones aren't alive," he said. "They're stone-cold dead. Why, they're dead as stones!" He chuckled himself off the jobsite, but I have to say, these 20 years later, his view is by far the one most commonly held today.

But it was not always so. From a landscape builder's point of view, the most outstanding attribute of the Arts & Crafts period is the quality of its stonework. That quality is evident not only in how well masonry things were built, but also in the sensitivity to the materials employed. Stones were not treated as pieces of a puzzle ... as dead things to be fit together however they might. A stone was put into a wall, for example, not simply because it fit there but because it went well with the stones around it. There were also considerations of shape which would determine the line of the joints, of color harmonies, textures, and the flow of grain.

These considerations have long since been lost to the majority of stonemasons. Now it is nothing more than a jigsaw puzzle: If a stone fits a spot, in it goes, and to hell with the overall look, with the flow, with the 'life' of the wall.

Some of us (though all too few) still try to practice the principles that made the masonry of the early-20th-century Arts & Crafts movement so outstanding. As someone who has done a fair bit of stonework, I'd like to demonstrate those principles insofar as I understand and practice them. I'll show examples of good work, not such good work, and just plain (though not uncommon) bad work, and explain what, at least in my view, makes them so.

River Stone

Fig. 1 is a fairly typical example of a mortared wall of river stone. At first glance it does not appear to be a bad wall. On closer inspection, however, we find that it fails in every respect. From a purely technical perspective, apart from aesthetics, it is simply badly built. Notice Fig. 2, a detail of the wall. Obviously the wall has needed repair: It's leaning outward more than half a foot at the top and, in fact, this wall will collapse within the next five years because of inadequate weep holes. A mortared retaining wall of any size, and especially one this tall, must have drainage holes or the pressure of built-up water will push it over. For a wall this tall, the holes should be at various elevations — from several feet below the top to 2 ft. or so above the bottom, and at least every 8 or 10 ft. apart.

Fig. 1. This tall river-stone wall is built with inadequate drainage and little appreciation of the individual qualities of the stone.

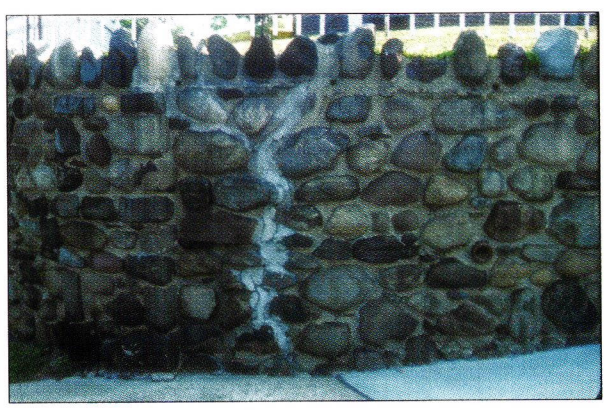

Fig. 2. A detail of Fig. 1 shows extensive repair work was needed. In fact, unless weep-holes are provided, this wall will come down in a few years.

From an aesthetic perspective, too, the wall fails. River stones, also known as river jacks and river rounds, are irregularly shaped, rounded stones commonly used in Arts & Crafts buildings. Because each stone has a unique shape, consisting of compound curves, they can be combined to create very pleasing harmonies with, for example, the outward curve of one stone fitting against the inward curve of another, or the curving line of one stone picked up and carried on in an adjacent stone.

Working with the stone this way creates a flowing motion of both the lines of the stones and the joint lines between the stones, which, in combination with their harmoniously arranged shapes and colors, can be quite visually satisfying. Whatever harmonies this wall exhibits are purely accidental. Look at the joint lines. There is absolutely no flow to them: They are static, self-cancelling, and generally displeasing to look at. Attempting to lay the stone in straight courses, a common and proper technique for working with many other stone types, is not suitable for river rock. No attention was paid to the individual qualities of each stone. They were thrown together as they came to hand because they were roughly of the right size, and this lack of sensitivity to the qualities of the stone shows in the wall. The mason had no feeling for each stone as an individual entity. They were instead, just units of building material and thus, the result is a dead wall.

Fig. 3 is a better example of working with the shapes

Fig. 3. An example of river-stone work showing some pleasing harmonies between individual stones, yet the wall remains static and lacks flow.

of the river stone. This wall stands in a mason's supply yard as a demonstration of how to work with split river jacks. (A river jack is split so that the inner side is flat.) Although not an outstanding wall, at least the stones were in parts placed with an appreciation of their harmonizing shapes. Tracing the joint between the stones, we find pleasing, flowing lines completely lacking in the previous example. However, the motion seems to emanate from the center of the wall and does not seem to really go anywhere, which causes the wall on the whole to seem static.

Fig. 4 is an image of a water garden I built as part of the entry garden for the Brooklyn Conservatory of Music. The water garden needed to serve as both a continuation of an adjacent brick wall and to balance the brick wall across from it. Thus it is transformed from the original brick wall into the second wall, gradually becoming a wall built entirely of river jacks.

As can be seen in this image and in Fig. 5, not only were the shapes of each stone considered but so too were the color and flow of the grain. No stone was

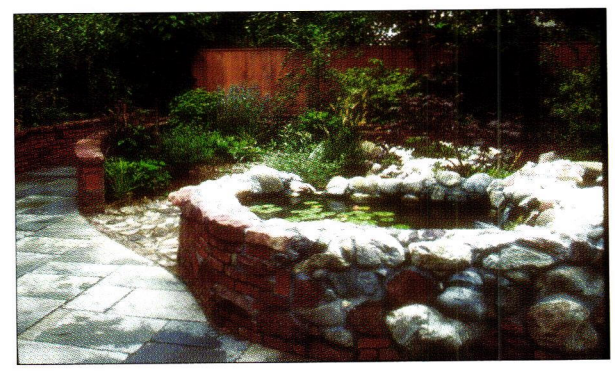

Fig. 4. A water garden built in the Arts & Crafts style features brick, brownstone, and river jacks harmoniously combined.

Fig. 5. Notice the flow created by the placement and grain of the stones, which gives this water garden a 'living' quality.

placed unless it worked well with the stones around it. (Note: When building a wall, I will pick up each stone at least five times before finding its home!) Each stone needed to contribute to the feeling of life, of harmonious, organic motion. If you look at any of the stones you can feel its movement; using the stones with an appreciation of these qualities give the construction life, energy, and motion.

Fig. 6 shows an exceptionally well-built and very pretty wall I came across in an old Brooklyn neighborhood. The stone-shaped weep holes are plentiful and well placed. There is not a great deal of flow to the wall, yet there is considerable sensitivity shown in the stone groupings. There is a comfortable, organic feeling to

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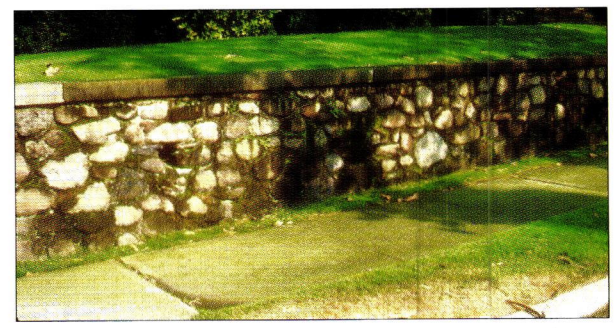

Fig. 6. A low retaining wall built of river stones is possessed of an organic quality.

Fig. 7. A detail of the wall in Fig. 6 shows a particularly well-formed grouping of stones.

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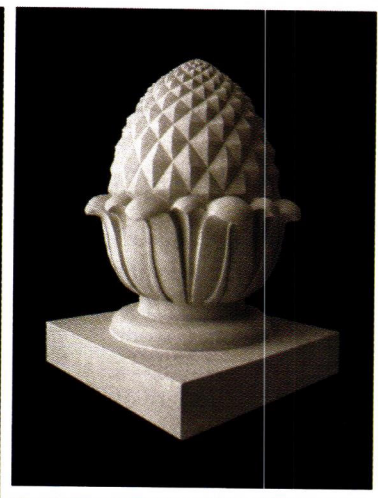

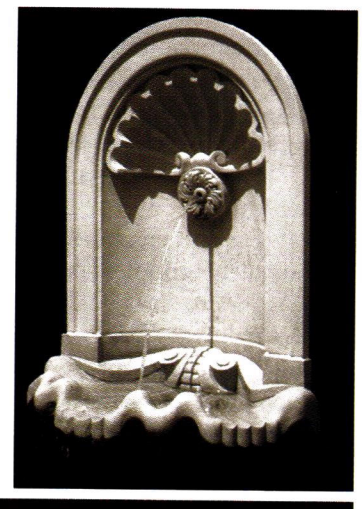

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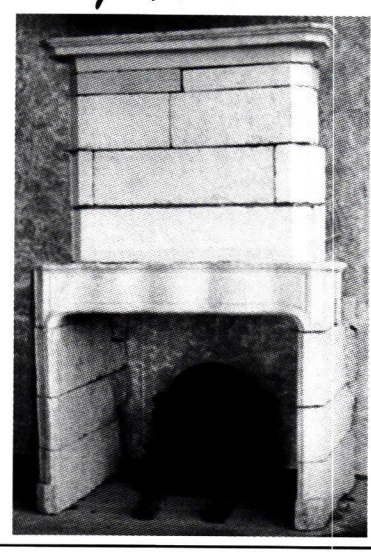

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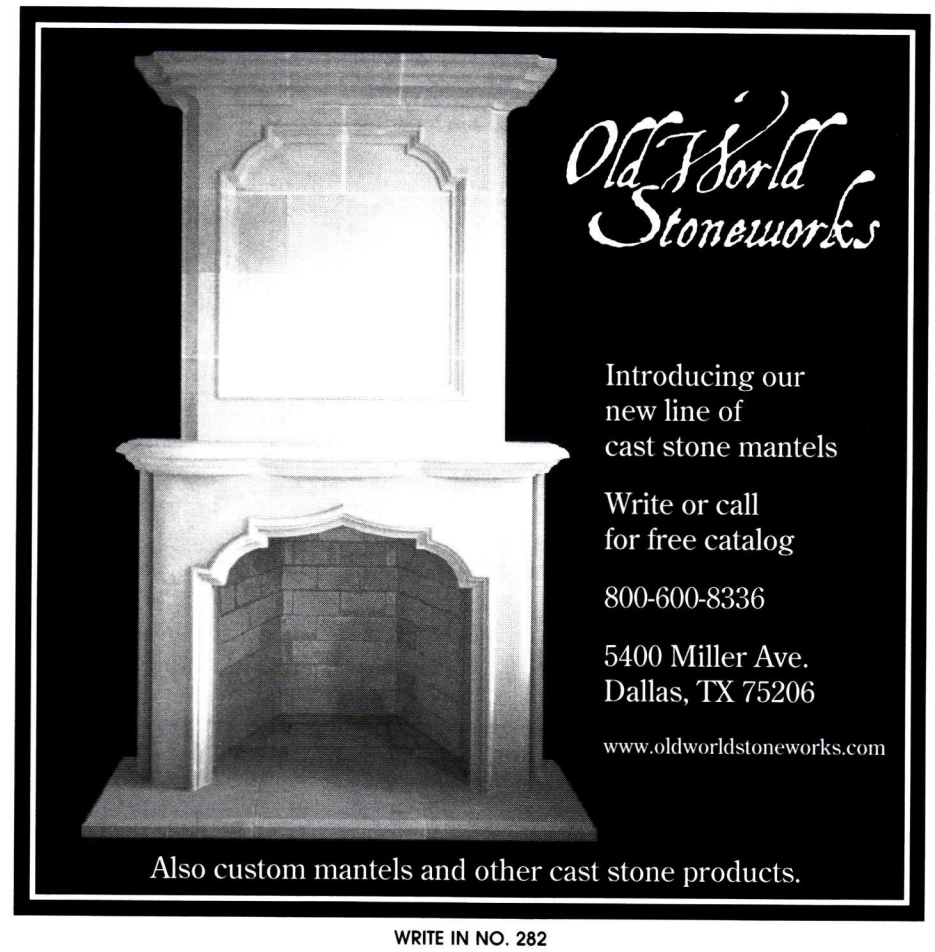

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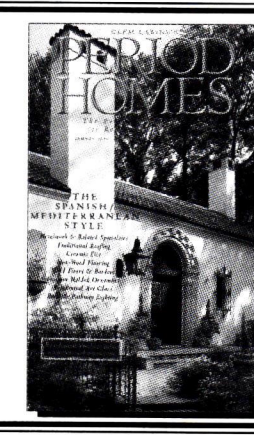

the wall which could only have come from the mason's appreciation of the stones and from taking considerable care in placing them. The mortar was mixed with a coarse aggregate, and the joints were made intentionally wide — and now well aged — which contributes to their organic quality. Fig. 7 is a particularly attractive detail of this wall, with a large stone appropriately placed at the bottom and smaller stones radiating out around it. There is definitely a feeling of life in this wall.

Dry Walls

A technically well-built dry wall is always a pleasure to behold, and most times grain, color, and flow of joints are not factors. For it to be well built it need only adhere to a few simple principles: (1) If free-standing, it should taper from the bottom to the top so that it is wider at the bottom with each of the stones tilted slightly toward the center. The wall is "falling in on itself," which gives it strength. If a retaining wall, it should slope slightly into the bank. (2) There should be no vertical joints extending through more than two courses. The vertical joints should be tight, and the lateral joints should be level though not necessarily even across. (3) It should be backfilled with rubble during construction and given supports to the rear of the stone, where needed, with other stone, not soil. Long keystones should be placed intermittently, which extend back into the bank and help anchor the wall. (4) Finally, the wall should be capped with good solid stones, not small or flimsy pieces. (I always set aside capping stones as I go along, to prevent using them up in the body of the wall.)

Quality of construction is the most important factor in building this type of wall, and a well-built dry wall will always look good, but it can be given greater or lesser degrees of 'life.' This quality arises from an appreciation of the stones — individually and in combination with one another.

Most dry-wall stone types come in a variety of sizes, that is, a pallet will contain several thicknesses, lengths, and widths of stone and these differences should be utilized. Fig. 8 shows a wall built of stone with little differences in thickness. It isn't badly built, but it isn't very visually pleasing either. This limitation is a consequence of two factors. It was built with even lateral joints, but sloppily: Where it should be dead level across, it dips or rises. Its other sin is the lack of variety in stone: They are all pretty much the same thickness and for the most part the same length — that's more the fault of the stone than the mason, but it makes for a dull, uninteresting look.

Fig. 9 is even worse. It is a badly laid-up wall with long vertical joints that look bad and weaken the wall. A traceable joint extending upward through three courses or more is where, under stress, a wall will begin to fail. Furthermore, there will be no harmony between one stone and the next and not enough variety.

Now consider Fig. 10, a retaining wall in the same stone yard as the last. Except for the capping, which is weak, this example is a quite a fine wall. Why? For one thing, there is good variation and an almost-perfect blend of thicknesses well distributed throughout the wall. Also, the outer edges of the stones and how they relate to one another is fairly nicely considered: Each stone sits atop the one below and fits into the one next

Fig. 10. A well-made dry wall features excellent variation of stones, sizes, and good matching-up of edges.

to it comfortably. Where there is a depression below there is one above. Where the bottom stone protrudes so does one above, creating a harmony. And last, the edges of adjacent stones meet well.

The next two series of examples carry this concept a bit further.

In Fig. 11 you can see this writer (as a younger man) a bit overly concerned with the levelness of joints. I split the stones to size, where necessary, and chiseled them for a tight fit. (I worked this soft, sedimentary stone using a carpenter's chisel that had a chip in the blade, which gives it an effective 'tooth.') I used a variety of sizes of stone, built the walls with attention to the basic principles for dry-wall work, created planting pockets to provide an organic element, and gave it a good solid capping. This type of stone hasn't got much character, so the chief virtues of these walls are the quality of their construction, the utilization of a variety of the stones, and the inclusion of planting pockets. Figs. 12 and 13 were taken 20 years after I built those walls. My initials

Fig. 11. The author, building one of his first dry walls, is fastidious about the level of courses.

had worn off the large stone I had carved them in, but not a single stone was out of place. Clearly, well built is worthwhile.

The wall shown in the next series I consider one of my better fieldstone drywalls. I built it with a friend (who upon hearing the concept of the locked-in energy of the stone, "got it" and worked well with it). The original wall in Fig. 14 had been given a fairly recent coating of enamel

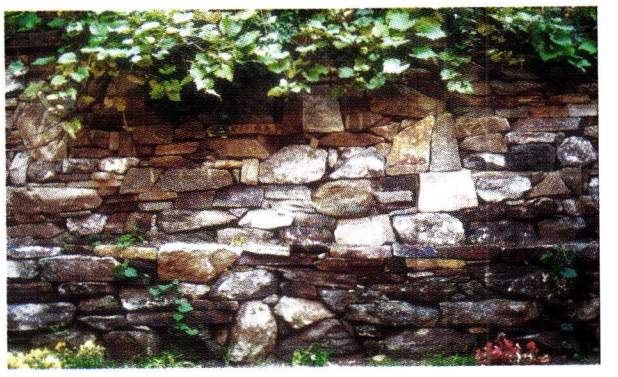

Fig. 14 (top). A heavy coating of enamel paint prevented drainage and caused this wall to collapse. Figs. 15 (middle) & 16 (above) illustrate the wall rebuilt without mortar, using various fieldstone. Notice the tight joints, the flowing lines within even courses, and the way in which each stone stands out.

paint which prevented it from draining, and down it came. We rebuilt it in two parts with the bottom 3 ft. protruding 14 in. from the top. Because it was completely without mortar, 10 ft. high, and retained the rear yard of a neighbor, I felt this strategy was best. The

continued on page 24

Figs. 12 (top) & 13 (bottom). The same walls as in Fig. 11 endure, 20 years after construction.

Fig. 8. The lack of variation in the sizes of stone and the falling and rising courses detracts from the look of this dry wall.

Fig. 9. Notice the long vertical joints, which weaken this poorly laid-up dry wall of river flats.

CALENDAR OF EVENTS

RESTORATION + RENOVATION SHOW & CONFERENCE/New Orleans. Next venue for the Restoration + Renovation Show and Conference is scheduled for the Fairmont Hotel, New Orleans, Sept. 6-8, 2001. For full program details, call (800) 982-6247 or log onto www.restorationandrenovation.com.

ANNUAL APT CONFERENCE. The Assn. of Preservation Technology is holding its annual conference Oct. 3-10, 2001 at the Asilomar Conference Center, Pacific Grove, Calif. In addition to the regular program and tours, there will be three intensive training courses: Adobe; Scaffolding; and Seismic. To register, call (630) 968-6400. For full program details, log onto www.apti.org/2001confer.htm.

CATHEDRALS FOR A NEW CENTURY. The School of Architecture at the University of Notre Dame, South Bend, Ind., will hold an interdisciplinary symposium on sacred architecture, Oct. 21-23, 2001 at Notre dame. Titled "Cathedrals For A New Century: Church Architecture At The Beginning Of The Third Millennium," the symposium will deal with the nature and function of a cathedral. For more information, call (219) 631-6691 or e-mail cce.1@nd.edu.

THE PALLADIO AWARDS. Annual award competition for Excellence in Traditional Design is co-produced by TRADITIONAL BUILDING and PERIOD HOMES magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. Deadline for entries is Nov. 15, 2001. For complete details about the Awards and entry information, fax query (718) 636-0750, or e-mail htcstaff@traditional-building.com, or log onto www.traditional-building.com.

CLASSICAL ARCHITECTURE PROGRAMS. To celebrate its 10th Anniversary, The Institute of Classical Architecture has developed an extensive program of Lectures, Study Tours, Courses, Salons, and Programs. Events run from September 24, 2001 through October 2002. For a full list of events and programs, log onto the Institute website at www.classicist.org.

PRESERVATION TRADES WORKSHOPS. IPTW 2001 is scheduled for Oct. 26-28, 2001 at Floyd Bennett Airfield, Gateway National Recreation Area, Brooklyn, NY. For the event, the Preservation Trades Network (PTN) is partnering with the National Park Service, Jamaica Bay Unit. Plans call for special one-day workshops at Ellis Island and Historic Richmond Town on Staten Island. Emphasis in all workshops is a hands-on approach that will help practicing professionals upgrade their preservation skills. For more details, log onto www.ptn.org.

17th ANNUAL BUILD BOSTON. Convention and trade show for design and building professionals in the northeast is being sponsored by the Boston Society of Architects/AIA, Nov. 13-15, 2001 at the World Trade Center, Boston, Mass. For further details, log onto www.buildboston.com.

WORKSHOPS: ORNAMENTAL PLASTER, SCAGLIOLA, VENETIAN PLASTER. Master craftsman conducts hands-on workshops in all of the traditional ornamental "wet plaster" skills throughout the year. Workshops run from one to several days; customized workshops can also be arranged. Schedule for the 2002 workshops is now available. For details and schedule, log onto www.masterofplaster.com, or call 800-352-5915.

GREATER PHILADELPHIA HISTORIC HOME SHOW will be held Jan. 25-27, 2002 at the Valley Forge Convention Center, King of Prussia, PA. For more details, log onto www.historichomeshow.com

SARATOGA SPRINGS PRESERVATION EXPO. Fourth annual Preservation Expo sponsored by the Saratoga Springs Preservation Foundation is being held March 8-10, 2002 at the Saratoga Springs, N.Y., City Center: Seminars, demonstrations, resource exhibits. For more details, phone (518) 587-500030, or log ontowww.meetinsaratoga.org/preservationexpo.

RESTORATION & RENOVATION — 2002. Restoration & Renovation is the only trade show and conference for the rehabilitation of buildings, interiors, exteriors, landscapes & streetscapes, and historically inspired new construction. Next annual event will be March 20-23, 2002 at the Hynes Convention Center, Boston, Mass. Contact Restore Media, LLC, at (800) 982-6247, e-mail to info@restoremedia.com, or log onto their website at www.restorationandrenovation.com.

RESTORATION & RENOVATION/CLEVELAND. The Cleveland Convention Center, Cleveland, OH will be the site of the fall edition of the Restoration & Renovation Exhibition & Conference, Oct. 10-12, 2002. The event is the only trade show for professionals who restore and renovate period buildings, houses, interiors, landscapes and streetscapes — or work on historically inspired new construction. Contact Restore Media, LLC, at (800) 982-6247, e-mail to info@restoremedia.com, or log onto their website at www.restorationandrenovation.com.

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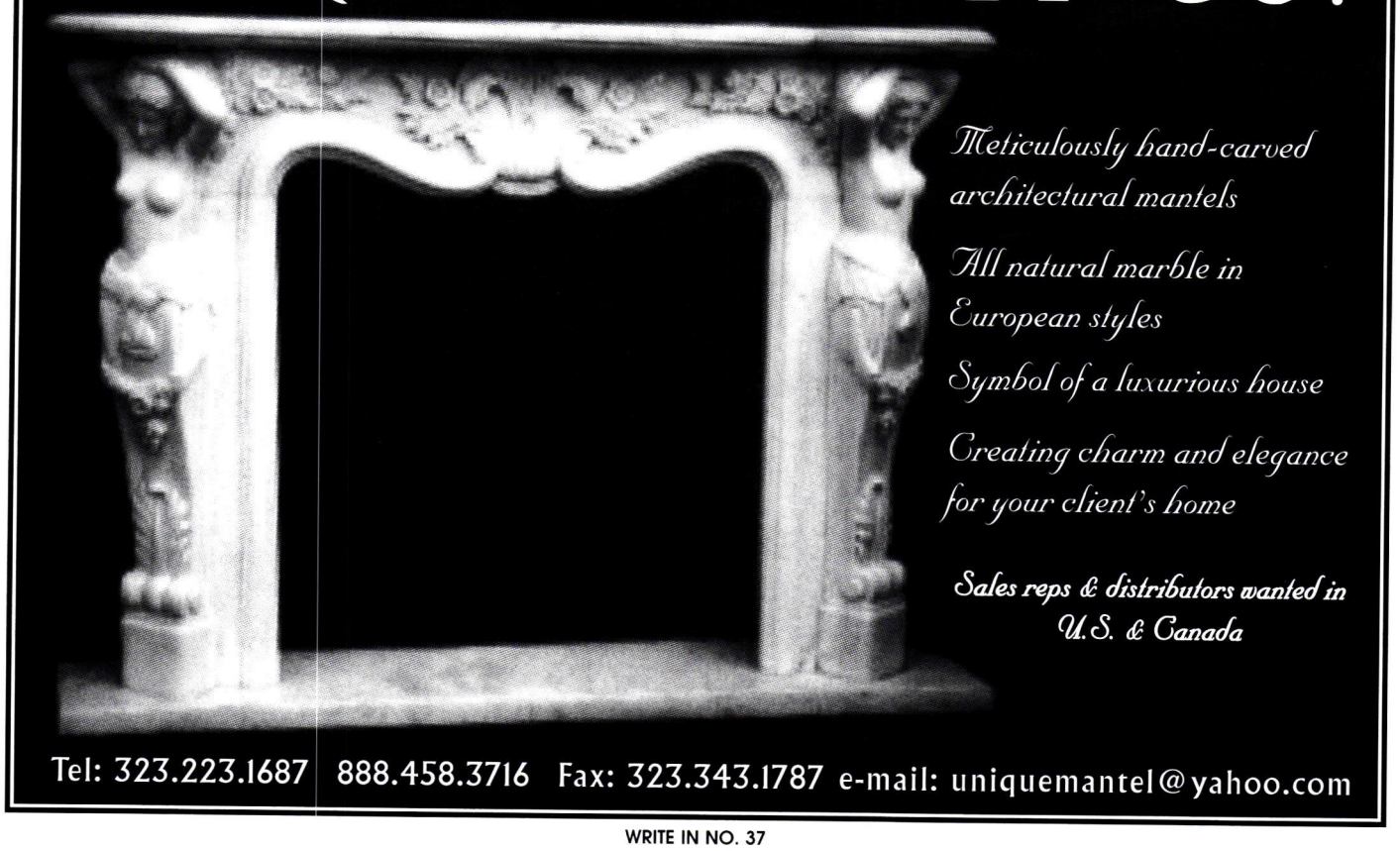

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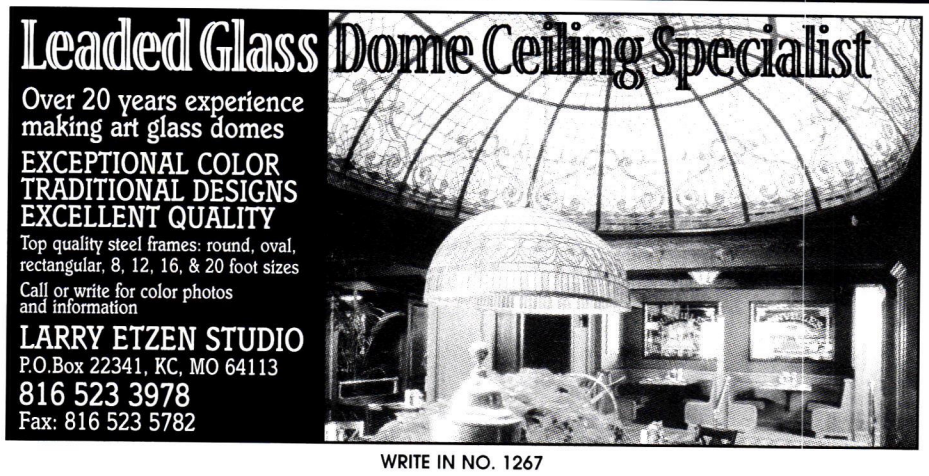

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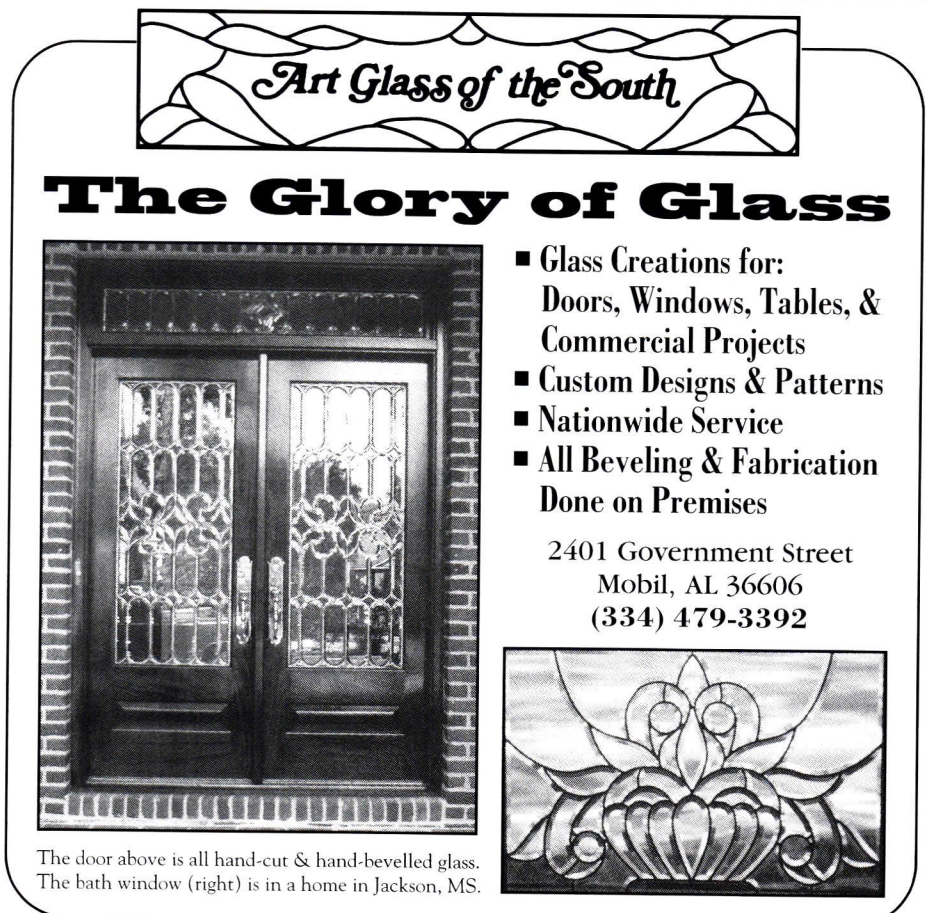

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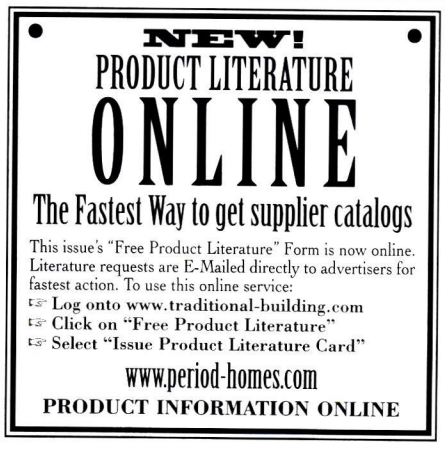

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THE ARTS & CRAFTS GARDEN, continued from page 22

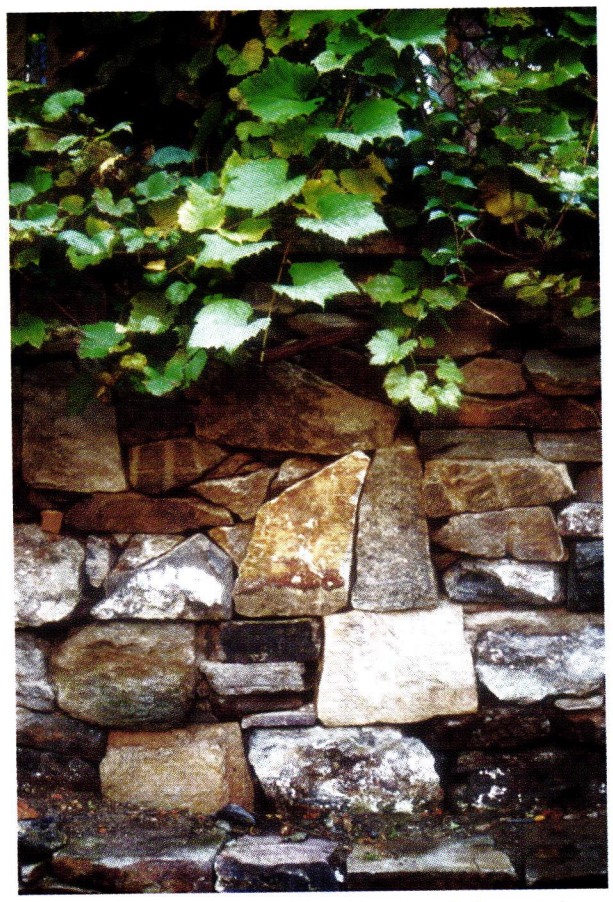


Fig. 17. This detail of Fig. 16 shows how the odd shapes of the stones were used to create patterns within the wall.

two tiers give it greater solidity. But look at the wall in Fig. 17: Fieldstone of this type is hard to come by in an urban environment so we had to use what we could get, but every stone here has a vitality highlighted by its well-considered placement.

Veneer Stone Walls

Veneer work — that is, facing a masonry construction, such as a block wall, with decorative stone — is far more common than the built stone wall. To build a solid stone wall, whether wet or dry, is difficult, time consuming, and expensive; a free-standing, non-retaining wall is even more difficult because both sides need to be attractive, and the wall needs to support itself. Many stones are available for veneer work, and they can make quite fine walls, but again, working with the locked-in energy, the 'life' of the stone, makes all the difference.

Figs 18 (top) & 19 (above). Two types of beautiful veneer stone were laid without consideration of the locked-in energy — the life of the stones. Both walls are unnecessarily static.

Figs. 18 and 19 are walls made of beautiful stone, but are these walls beautiful? In Fig. 18 the builder attempted to work with the grain of the stone, evidenced by a consistency of flow. However, both walls are static in stone shape and placement. The stones seem to have been placed because they fit, but there is no regard for overall composition. The joints between the stones are, for the most part, start and stop; a directional motion is cancelled by contrary directional motion, and the overall effect is one of static confinement or energy blocking energy. This quality is especially true of Fig. 18. The stones of Fig. 19 have a particularly prominent grain, which could have been used to great advantage. Instead, grains run in all directions, which is finally what gives this wall its static quality.

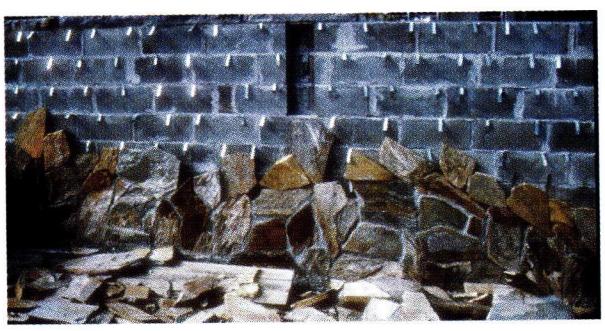
Alternative possibilities are better expressed in the next series of images. This particular stone (velvet grey) in Fig. 21 is brittle and crystalline, with almost no possibility of curves, so getting flow out of it is difficult. I managed to create a pattern, but before reading on, look at the images and see if you can discern what the pattern is.

Taking into account shape, size, grain, and color, I laid the stones in a configuration that flowed from the bottom left and right and worked toward the center (Fig. 20), which created a wall that almost seems to be in motion. Not just a collection of stones, the wall reaches out to you, its identity created by the individual qualities of its components, and as such, this wall lives. (Fig. 22)

Playfulness, curiously enough, is the final result of mastery, and mastery in stonework arises from an intimate familiarity with and personal appreciation of the vitality and nature of individual stones. Nowhere is this so evident and so wonderfully expressed as in Arts & Crafts structures. Consider, for example, Figs. 23 and 24. The mason seems to have worked with complete creative freedom, combining brick and stone, stone and iron, wood and other materials, and blending different types and sizes of stone, using broad surfaces with edges, building out from the vertical plane, and working with the shapes of stone to echo the forms of the structure.

All of which works together in this Brooklyn Arts & Crafts house to create an organic 'living' structure which is at once massively sturdy and wonderfully whimsical. This is not just a house; it is a work of art in stone, arising from an appreciation of the vitality that inhabits every piece of rock. ◆

Figs. 23 (top) & 24 (above). Appreciation for the individual qualities of stone, and a facility for working with them, gives rise to a whimsical element in masonry construction. The ability to use stones in a whimsical fashion, to combine different stones, or to combine stones, brick, and other elements, into a single creation characterized the Arts & Crafts creations, as this Arts & Crafts house in Brooklyn, N.Y., demonstrates.



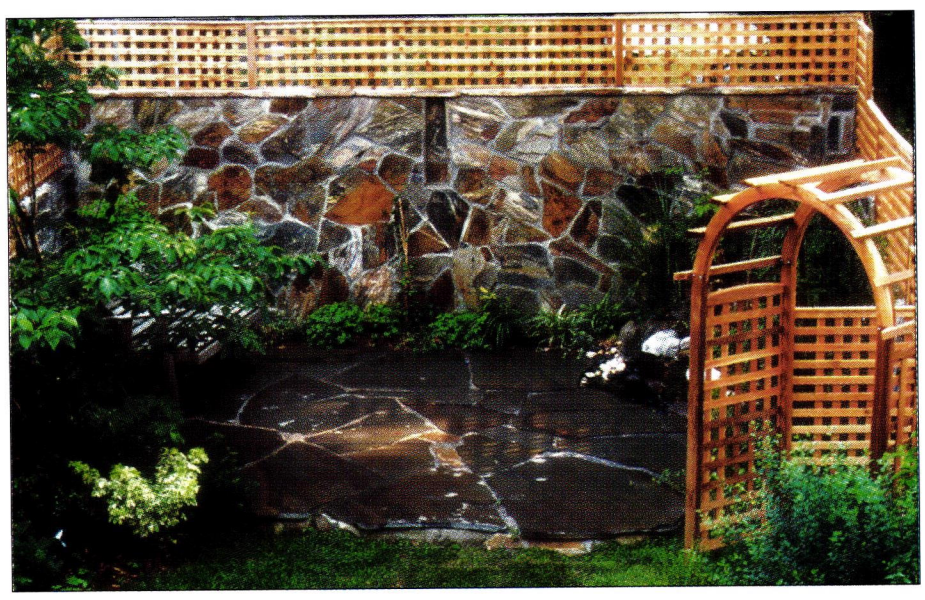


Fig. 20 (top). Proper construction technique for veneer work is illustrated here. Fig. 21 (middle) & 22 (above). A veneered wall proves that grain, shape, and colors of stone, well used, can create a flowing, living wall.

Keith Davitt is owner of and chief designer for GARDENS, a landscape-design and project-management team in Park Slope, Brooklyn, N.Y., which handles projects nationwide. He can be reached by phone at 718-857-1787. Visit his website at www.gardenviews.com

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Artfully Crafted Arts & Crafts Books

by Eve M. Kahn

Greene & Greene, by Edward R. Bosley. Phaidon, 240 pp.; 315 color illus. & 253 b&w illus.; $75; ISBN# 0-7148-3950-7.

The Greene brothers made an unlikely business team: Charles Sumner Greene was a perfectionist artiste. He'd destroy and rebuild foundation walls if he didn't think they looked sufficiently rustic; he'd inlay the simplest footstool with semiprecious stones that the client hadn't ordered, and then deliver the unwanted piece months late. As one acquaintance put it, he seemed "only one-third with us in the real world."

Henry Mather Greene was a sunny-tempered pragmatist. His notion of a radical design idea was to hang a skylight over a stairwell, and he would have rather cut his own fees than overspend a client's money.

This incongruous pair collaborated on hundreds of influential houses before World War II, mostly near their Pasadena office and in an unpainted, site-hugging Arts & Crafts vein. They peaked young: They were both barely around 40 when they finished their masterpiece, the Gamble House, and they lapsed into somewhat-impoverished obscurity thereafter. For all their professional travails, and their seeming incompatibility, Edward R. Bosley writes, "The two men were never known to have spoken a harsh word to each other."

The David B. Gamble house in Pasadena, completed in 1909, is considered by many to be Greene & Greene's finest work. This illustration, from Edward R. Bosley's Greene & Greene, shows the house, with its numerous porches and terraces, from the northwest. The author is also director of the Gamble house, the only one of the architects' residential projects open to the public.

Bosley is the director of the Gamble House, the only Greene creation open to the public. He devotes most of this book to meticulous, chronological building descriptions, illustrated by period photos and some recent full-color images. He helpfully mentions the current condition of most of the projects, and amid his design analyses he interweaves plenty of biographical detail about the intriguingly mismatched brothers. Even their childhood doodling styles differed, Bosley observes: Charles, the elder by 15 months, sketched in a "freewheeling, spontaneous, and impressionistic" fashion, while Henry's drawings turned out "more controlled and methodical." The boys grew up in St. Louis, and had New England ancestry (forebears included a number of successful housewrights and, on their mother's side, the Mathers of Massachusetts Congregationalist ministry fame). Their ambitious father Thomas had reinvented himself in middle age from a bookkeeper into a prominent homeopath, and he practically forced his boys into architecture.

He sent them to a technical high school and then to MIT (which ran the country's first formal architectural training program). Thomas also urged his sons to plan on partnering someday, so "they would fare better in the nation's competitive post-war industrial economy," Bosley writes. Henry sailed through MIT with good grades, while Charles scraped by, complaining along the way about everything, including the gloomy dull-red color of the main classroom building's monumental sandstone staircase.

Despite Thomas's prodding, the brothers did not undertake a joint venture right after graduation: They bounced around separately, taking apprenticeships with alumni of H.H. Richardson's office. Then their parents' health started failing — their mother Lelia developed an asthmatic condition, and Thomas suffered psychological problems, perhaps due to long-delayed aftereffects of his traumatic experiences serving in the Civil War.

The senior Greenes moved to Pasadena for its healthy climate, and Greene & Greene opened there in 1894. It quickly won commissions for dozens of bungalows and Queen Anne and Shingle-Style homes.

In these early projects, Bosley finds forerunners of just about every aspect of the brothers' mature style, such as shake siding, outstretched rafter tips, cobblestone foundations, outdoor-living zones, and beam-striped rooms. Within a decade of opening their office, the Greenes had perfected their short-lived signature mode.

Bosley painstakingly describes its lofty inspirations, especially facets of Californian landscape and culture: The brothers made their houses seem always-there by specifying locally milled and quarried materials, and incorporating Native American and local-flora motifs into stained-glass panels and art-pottery fireplace tiles. The Greenes drew on other Pacific Rim traditions as well: Their exposed-beamed walls resemble shoji screens, for example, and their window mullions and furniture handles and stretchers often feature Chinese "lifts."

In every detail, they maintained obsessive standards of craftsmanship that have rarely been equaled: Open up a Greene cabinet, and even on its inner wall, you'll find slots on the screw heads all neatly run parallel.

Just as the firm was beginning to prosper in 1909, as the Gambles (of the Procter and Gamble soap fortune) were moving into their redwood-sided elaborately carved marvel, Charles took a six-month leave to tour England with his family. (In 1901 he'd married a bohemian Englishwoman; 19 months before, Henry had married a no-nonsense Midwesterner.) Henry took over the business in his brother's absence and started producing handsome, although somewhat stodgy, homes. When Charles returned to the U.S. he never really focused on architecture again: He designed furniture, explored Buddhist and Theosophist esoterica, and dabbled in writing. (His melodramatic unpublished novel features an MIT-trained architect who is kidnapped and forced to design a house for an opera diva.) When Charles did build, for instance his own studio, he worked in a cryptic language of geometric and organic ornament that he wouldn't explain even to his own family.

Officially the ailing partnership died in 1922, and the Depression killed what little solo practice the brothers were able to establish. Only in the 1950s were they rediscovered, thanks to critics and historians like Esther McCoy and Lewis Mumford. In 1952, the AIA gave the Greenes a Special Citation, calling them "formulators of a new and native architecture." They were thus finally honored for having blazed trails with their glorious, youthful flame-out.

The Arts & Crafts Lifestyle and Design, by Wendy Hitchmough. Watson-Guptill; 192 pp.; 120 color illus., 10 b&w illus.; $35; ISBN# 0-8230-0314-0.

Hitchmough paints a detailed portrait of how Arts & Crafts homeowners in the U.S. and U.K. furnished and behaved in every room, down to how they dressed for tea in their Morris-vine-wallpapered salons (if they were unmarried young women, in white high-collared gowns), how they cleaned their Christopher Dresser cutlery (by soaking it in tea leaves), and why they separated their dining rooms and kitchens by long hallways (in gourmet-phobic Britain, at least, they didn't want unsavory cooking smells to spoil their guests' appetites).

The dining room at Standen in West Sussex, designed by Philip Webb in 1891, is featured in Wendy Hitchmough's The Arts & Crafts Lifestyle and Design. The table setting and chair fabrics are focal points of the room, while Benson pendant lamps cast a pattern of rays across the ceiling.

The seven chapters of Hitchmough's book each focus on one domestic zone, such as receiving areas or servants' quarters. Illustrations largely consist of recent photography of spectacular surviving structures (such as William Morris's Kelmscott Manor, Philip Webb's Standen, Ernest Barnsley's Rodmarton Manor, the Greenes' Gamble House, H. H. Richardson's Glessner House, and Stickley's Craftsman Farms), plus a few floor plans and full-color period room-setting proposals. All that's missing is some vintage photography of homeowners actually leading their supposedly down-to-earth lives, paradoxically amid bevies of servants.

Living in the Arts & Crafts Style: A Home Decorating Workbook, by Charlotte Kelley. Chronicle, 128 pp.; 250 color illus.; $24.95; ISBN# 0-8118-3119-1.

Although the target audience for this introductory book isn't professional, it will make a handy reference to give to clients still defining their tastes.

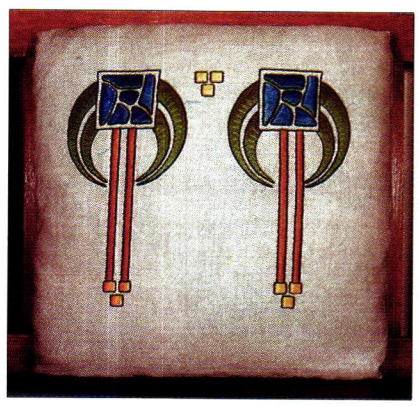
Scores of thumbnail images of Arts & Crafts products are all arranged by type of object (many with captions noting which manufacturer now sells reproductions of the pieces), from surface treatments like paint, paneling, floorboards, and tile to accessories like lace and silverware.

The selections cover the full stylistic gamut of Arts & Crafts, too, from the sparest Stickley side table to the most theatrical Burne-Jones tapestry. At the back of the volume are pull-out cards with pictures of Arts & Crafts bestsellers, so your clients can snip out their favorites and arrange and rearrange them into the room settings they're learning to envision. ◆

BUYING GUIDE TO
ARTS & CRAFTS SPECIALTIES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ARTS & CRAFTS SPECIALTIES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below and on page 28 because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings. There are other Buying Guides in this special Arts & Crafts issue that list companies who will provide products in the Arts & Crafts style: The Hand-Built Wood Interior, pp. 39-46; Arts & Crafts Tile, pp. 82-84; Period Kitchens, pp. 96-99; and Interior Lighting, pp. 112-118.



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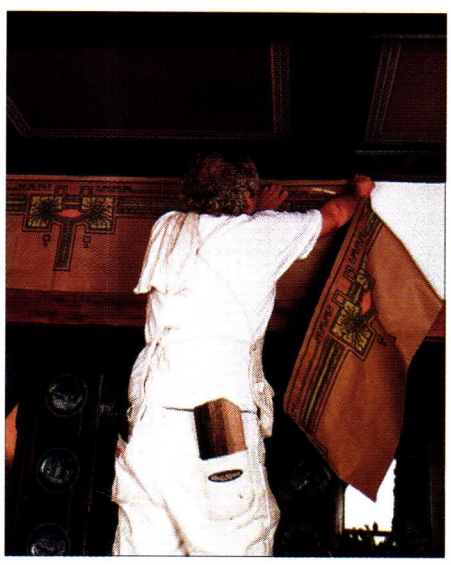

BRADBURY & BRADBURY's "Oakleaf Frieze," from the firm's Arts & Crafts collection, is being installed in this period dining room. (Photo: Douglas Keister) Call 707-746-1900 for more information.

Bradbury & Bradbury Art Wallpapers
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www.bradbury.com
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Hand-printed wallpapers: Arts & Crafts, Victorian, and Neo-classical styles; includes a broad selection of borders, friezes, and ceiling decorations; full mail-order catalog available. Anaglypta. *Call 707-746-1900 for more information.*

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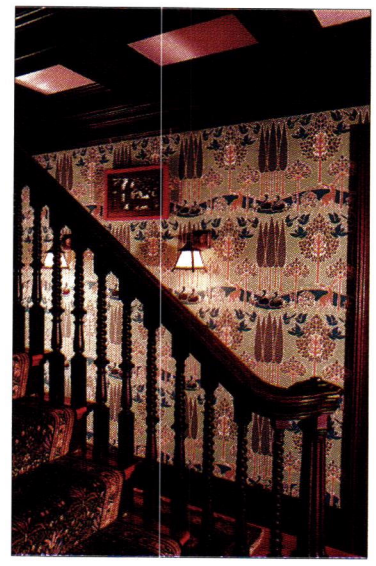

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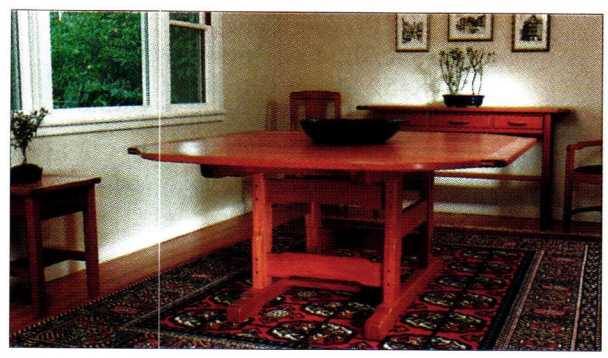

This collection of Greene & Greene-inspired dining-room furniture is hand-crafted from Honduras mahogany or white oak by BYER WOODWORKING.

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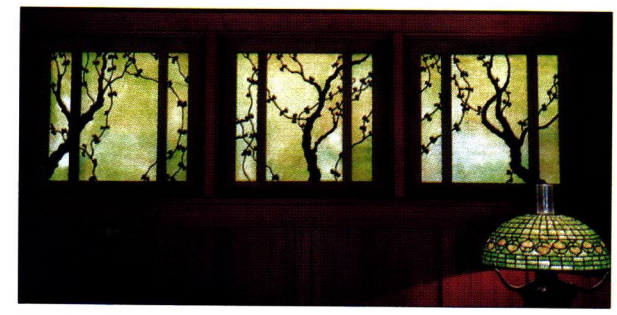

Windows by HAMM GLASS STUDIO complement the original Tiffany lamp in this sitting room.

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Historic Exterior Color Consulting
734-668-0298; No Fax
www.arts-crafts.com/market/robs
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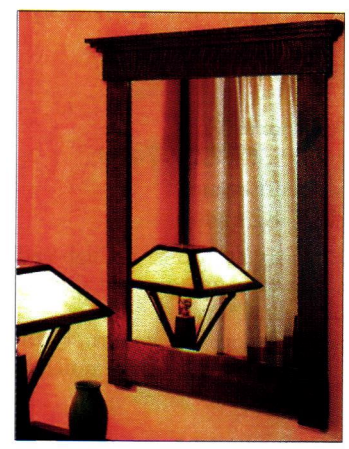

HOLTON STUDIO offers this American Bungalow-style mirror in a number of stock and custom sizes.

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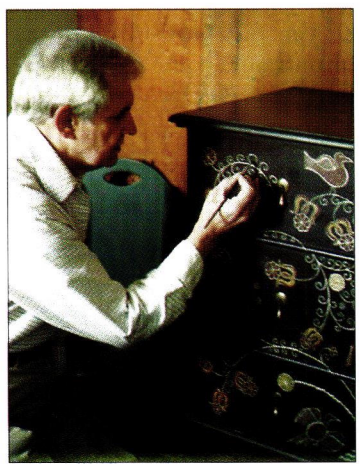

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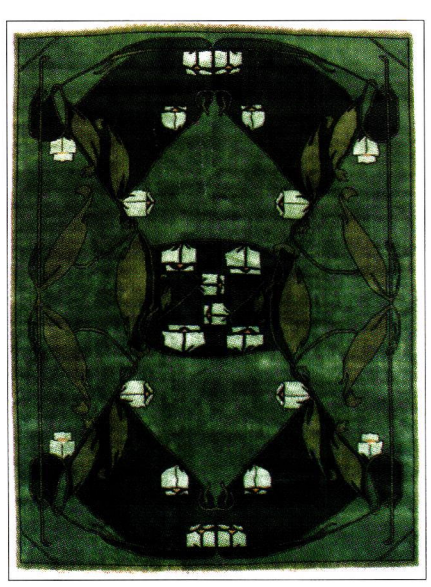

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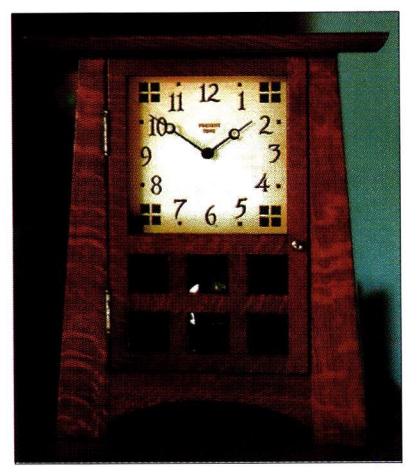

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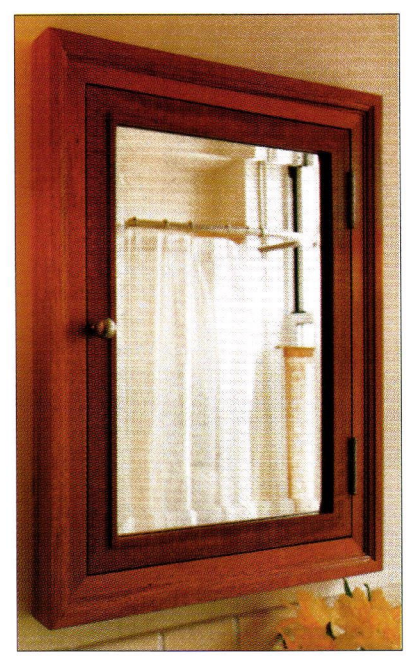

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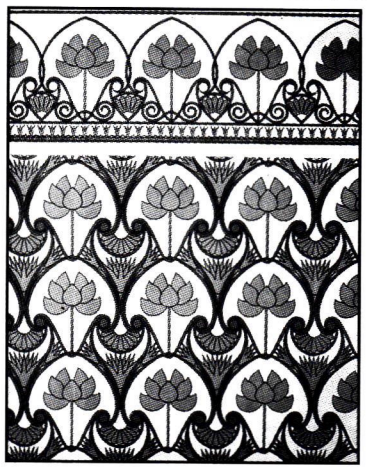

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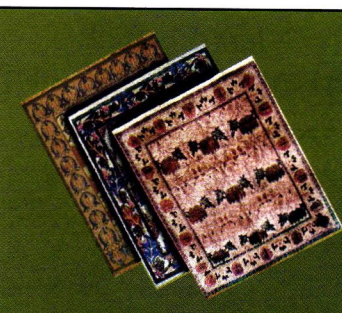

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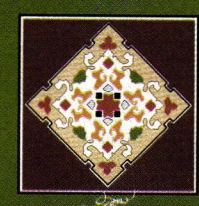

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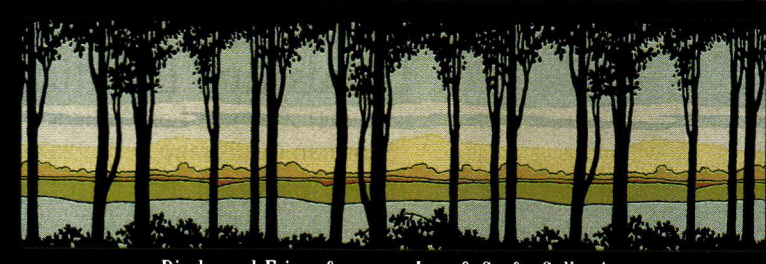

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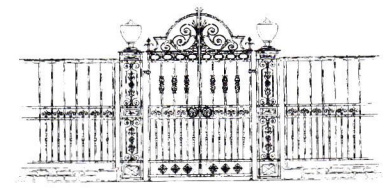

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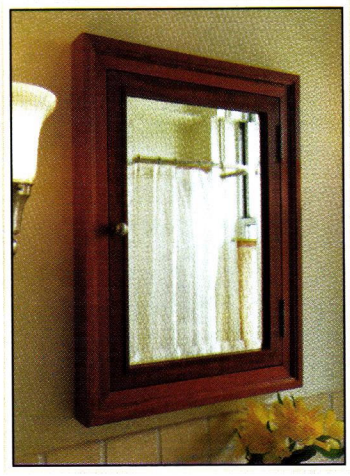

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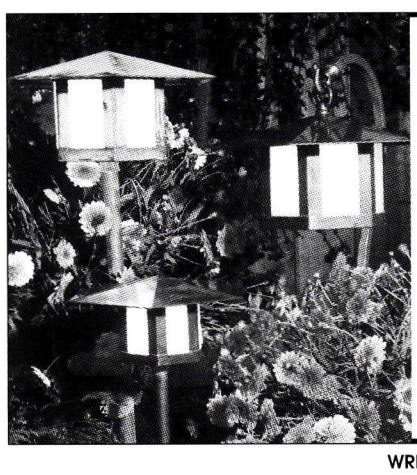

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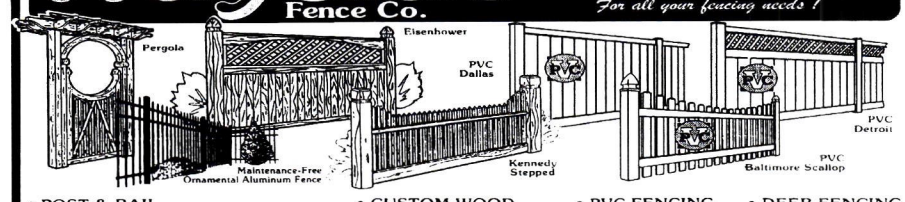

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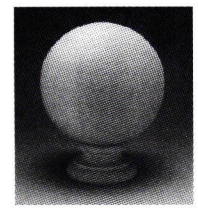

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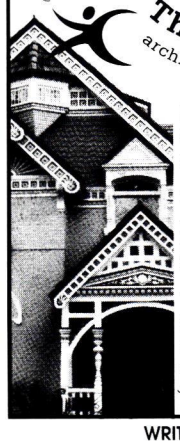

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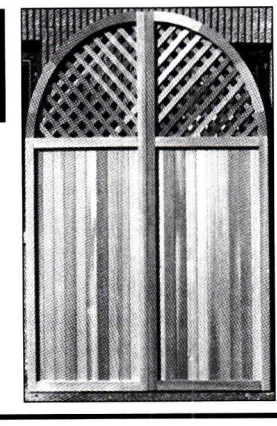

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WRITE IN NO. 7160

BUYING GUIDE TO
FENCES & GATES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of FENCES & GATES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below and 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.

Am-Dia, Inc.
800-483-7105; Fax: 419-424-1822
www.victorianmarketplace.com
Findlay, OH 45840

Specialist in decorative residential post- and wall-mount mailboxes that are 'U.S. Postmaster' approved. Also, cast-aluminum fountains, birdbaths, Victorian-style furniture, street lighting, antique furnishings, and patio furniture. Porch, wall- & post-mounted lighting in Victorian style. *Write in No. 95*

Elegant foliate designs and basket balusters feature in this steel gate from AMAZINGGATES.COM. Write in No. 230

AmazingGates.com
505-898-5668; Fax: 505-898-5696
www.amazinggates.com
Albuquerque, NM 87113

Motorized-gate kits for contractors and do-it-yourself homeowners. Also, manufactures wrought-iron gates with posts in kit form coupled with automatic openers. *Write in No. 230*

ARCHITECTURAL IRON DESIGNS offers a wide range of estate and driveway gate designs in traditional styles. Write in No. 7950

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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. *Write in No. 7950*

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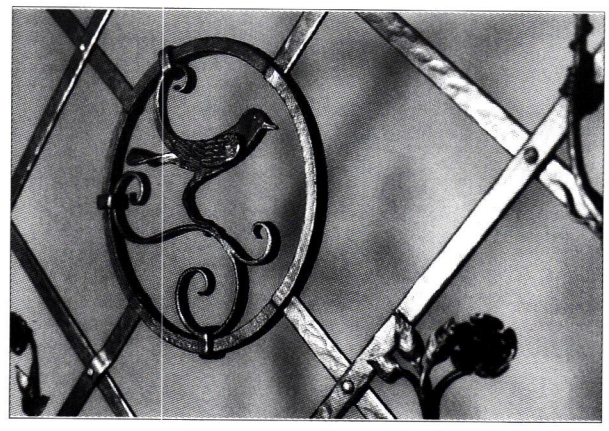
973-772-8540; No Fax
www.artisticrail.com
Garfield, NJ 07026

Custom designer and fabricator of ornamental metal products; railings, fences, gates, lamp posts, window flower boxes, work in aluminum, bronze, & iron. Specialty finishes from linseed oil to powder coatings. Blacksmith on staff. *Write in No. 3026*



This delightful bird design is the centerpiece of a railing that was hand-forged by BADGER VILLAGE BLACKSMITHING. Write in No. 3154

Badger Village Blacksmithing, Inc.
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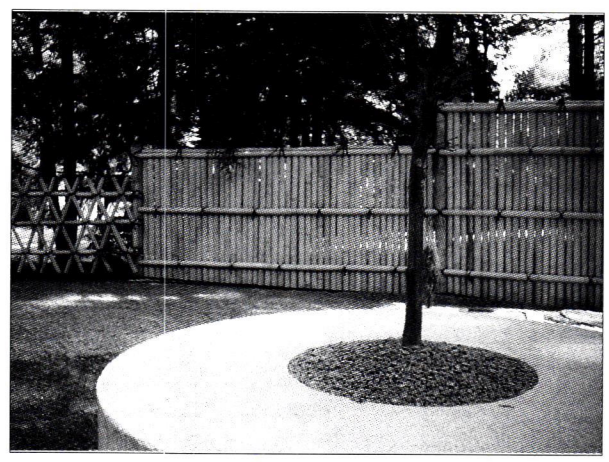
www.badgervillage.com
Merrimac, WI 53561

Hand-forged ironwork using traditional, old-world blacksmithing techniques. Crafting artistic and original designs in steel, copper, and brass. Choose from a variety of home and garden accessories, or work with a blacksmith to create custom designs in fencing, gates, railings, lighting and more. *Write in No. 3154*



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www.bethelin.com
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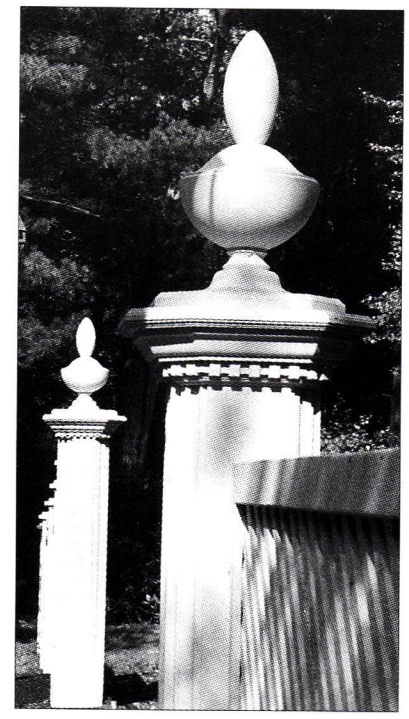
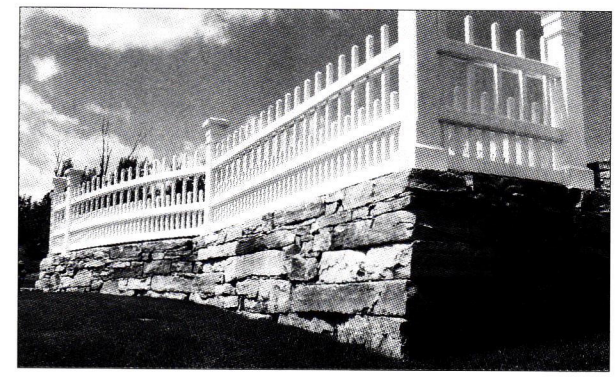


This finial, Model F100 from BOSTON TURNING WORKS, is derived from a historical model and custom-turned in either pine or mahogany. Call 617-924-4747 for more information

Boston Turning Works
617-924-4747; Fax: 617-924-4949
www.bostonturningworks.com
Watertown, MA 02472

Manufactures a line of wooden finials for fences and exterior use, and custom-turned balusters, posts, newels, columns. *Call 617-924-4747 for more information*



South Bay Quartzite wallstone from CHAMPLAIN STONE, LTD., provides strength and natural beauty for this lawn and garden area. Write in No. 4270

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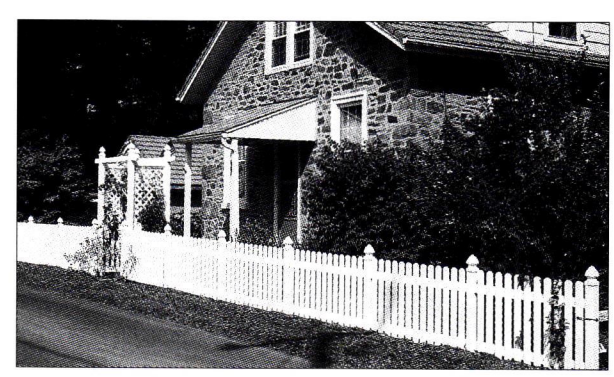

COUNTRY ESTATE's "Oxford" arbor and "Hannibal" fence grace this century-old Pennsylvania home.

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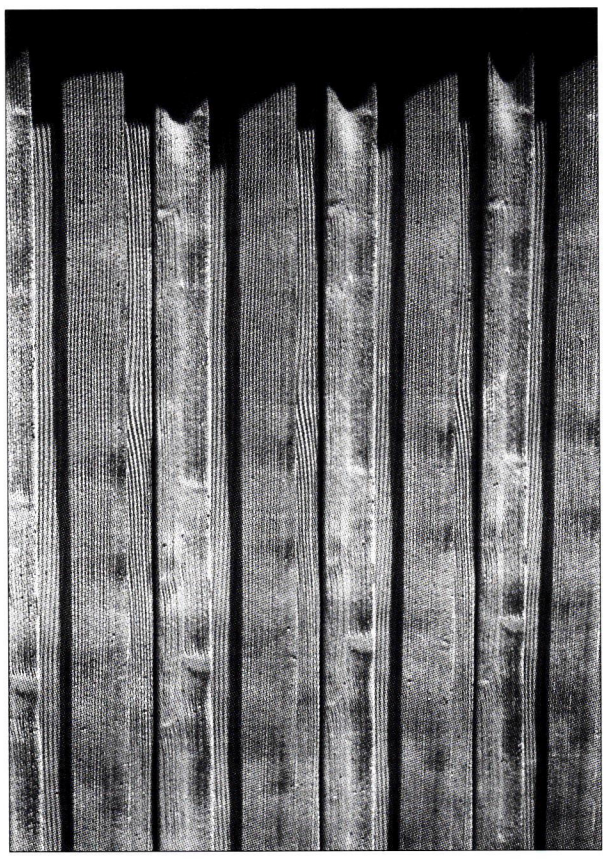
888-380-9278; Fax: 713-991-6493
www.decorativeiron.com
Houston, TX 77075

Source of decorative iron components, finishing details for metalwork; components to fabricate, repair, and decorate metalwork. Railings, gates, components; wrought iron/steel. *Write in No. 3056*



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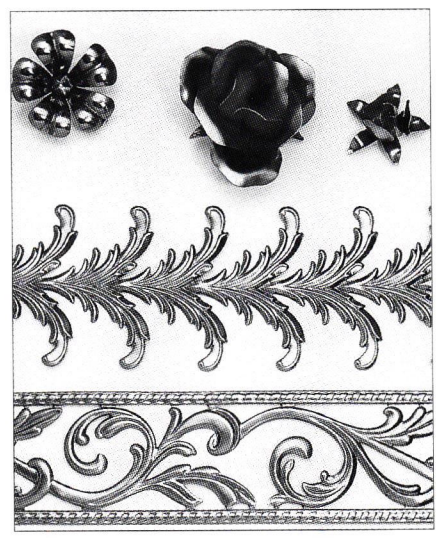

Metal bandings and flowers are among the decorative elements, often used in fencing applications, available from FRANK MORROW.

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www.frankmorrow.com
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Company supplies a variety of metal trims (embossed banding & perforated gallery), metal leaves, rosettes, tropical & acanthus leaves, ferns, stamped-metal animals, birds & more. Grey iron castings are also available.

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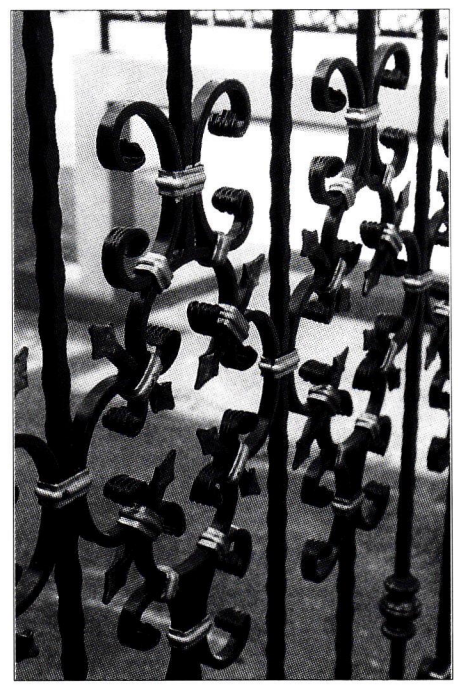

All of the wrought-iron components in this scroll and spear fence can be found in the INDITAL catalog. Write in No. 6560

Indital, USA
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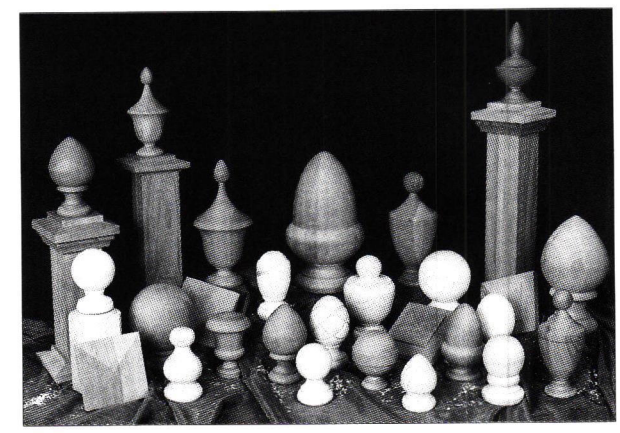
www.indital.com
Houston, TX 77018

Over 8,500 Italian-designed architectural steel forgings: signature rosettes, intricately designed baroque leaves, spears, and a full array of pickets that can be fabricated to create staircases, partitions, fences, etc. Gates, railings, balustrades, stairs; metal ornament; wrought iron/steel. *Write in No. 6560*



Finials from ISLAND POST CAP are available in pine, cedar, redwood, mahogany, and oak. Write in No. 702

Island Post Cap
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www.islandpostcap.com
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800-542-2379; Fax: 800-948-5558
www.kingmetals.com
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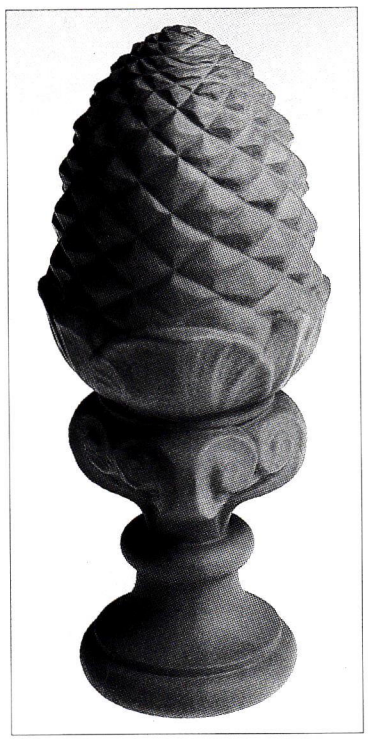

*This finely detailed metal finial was produced by **LAWLER FOUNDRY**. Write in No. 271*

Lawler Foundry Corp.
205-595-0596; Fax: 205-595-0599
P.O. Box 320069
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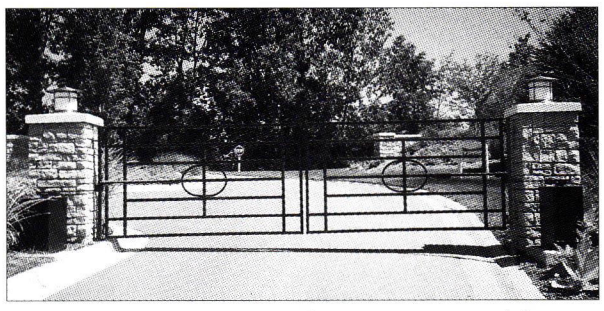

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OSCO / Operator Specialty Co.
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www.operatorspecialty.com
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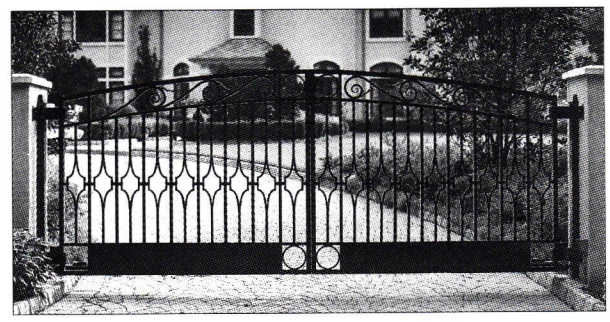
www.robertwalsh.com
Pepin, WI 54759

Shop offers hand-forged ornamental ironwork of a classical nature. Options include: original artwork, colors, textures, dipped and baked finishes, detailing in gold leaf or bronze, repousse, and more; 20 years experience. Ornamental gates, railings, fencing; work in wrought iron/steel. *Write in No. 898*



***SCHWARTZ'S FORGE custom-designed and created this handsome driveway gate.** Write in No. 1218*

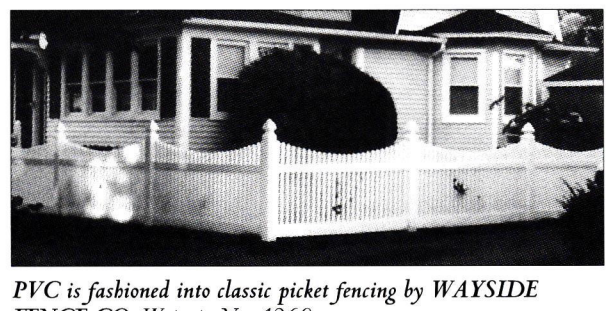
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
P.O. Box 205, 2695 Route 315
Deansboro, NY 13328

For 21 years, this architectural-metal company has been committeed to artistic & technical excellence. Designs & produces stair railings/balustrades, gates, doors, & fences, giving careful attention to detail. *Write in No. 1218*

***Elements from the extensive TENNESSEE FABRICATING catalog were combined to create this gate.** Write in No. 5180*

Tennessee Fabricating Co.
901-725-1548; Fax: 901-725-5954
www.tnfab.com
Memphis, TN 38104

Wholesale supplier of ornamental metal castings and forgings; also, a variety of posts and finials used in the production of mailboxes. Metal stair parts; balusters & railings, newel posts; work in steel. *Write in No. 5180*



***PVC is fashioned into classic picket fencing by WAYSIDE FENCE CO.** Write in No. 4260*

Wayside Fence Co.
631-968-6828; Fax: 631-968-6928
www.waysidefence.com
Bay Shore, NY 11706

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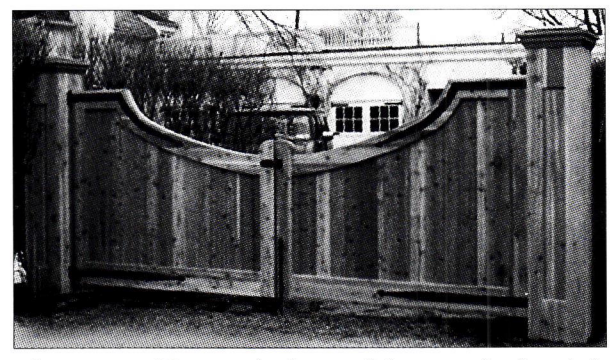
***This ornate drive gate was custom-designed and fabricated by WIEMANN IRONWORKS.** Write in No. 1223*

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

Since 1940, firm designs, fabricates, and installs fine forged architectural and ornamental metalwork for a national market. Residential and commercial. Custom finishes. CAD services. NOMMA's most award-winning metal fabricator. Curved & straight metal stairs, balusters, railings, & newel posts. Metals include brass, bronze, aluminum, steel, and copper. *Write in No. 1223*



***This attractive Western red cedar panelled gate was hand-crafted by WOOD INNOVATIONS OF SUFFOLK.** Write in No. 7160*

Wood Innovations of Suffolk
631-698-2345; Fax: 631-698-2396
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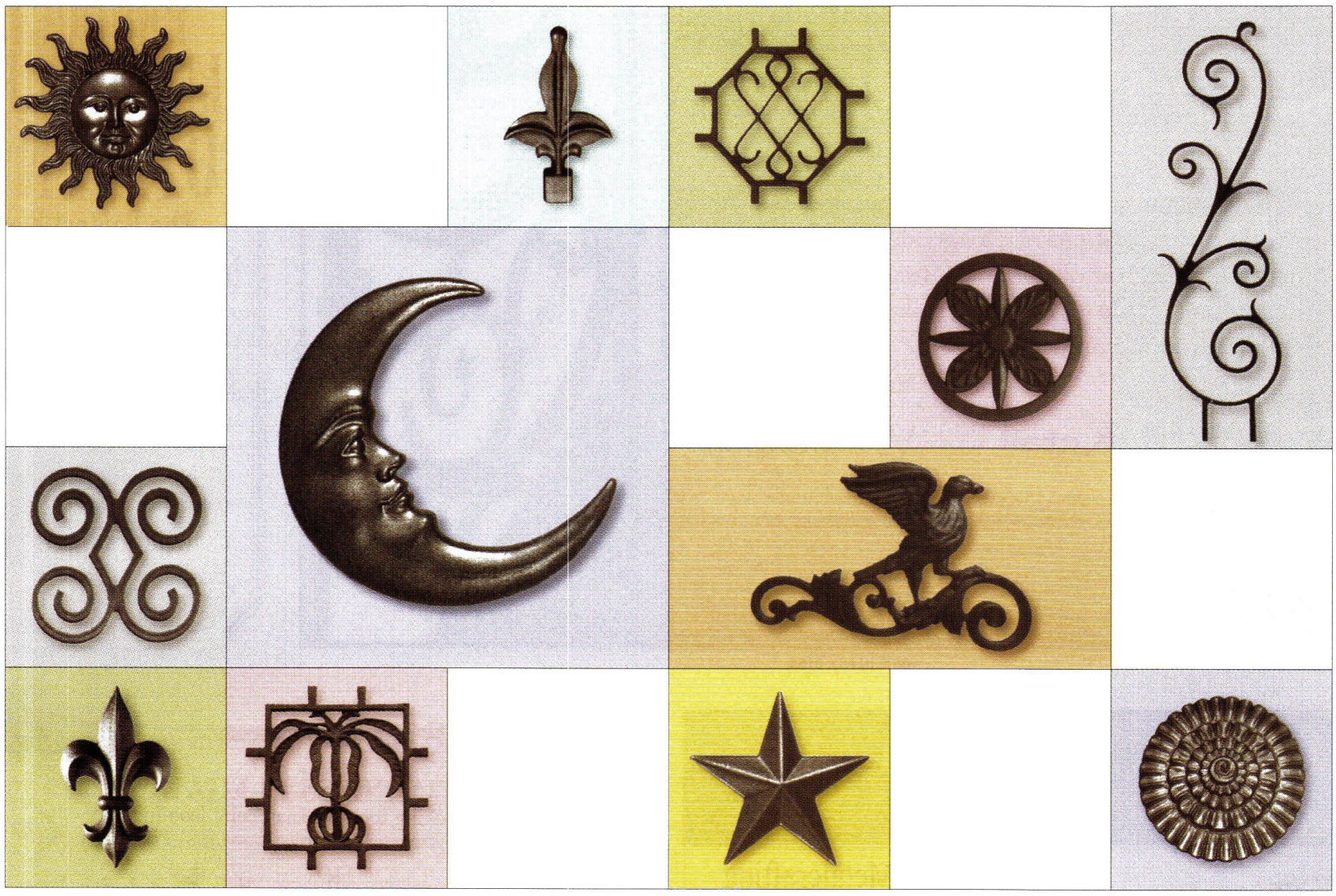
Exterior wood structures and elements in high-quality Western red cedar; wood planters, any size, any shape. Also, caps, bridges, wishing wells and more. Custom-built wood products. Shipping nationwide. *Write in No. 7160*



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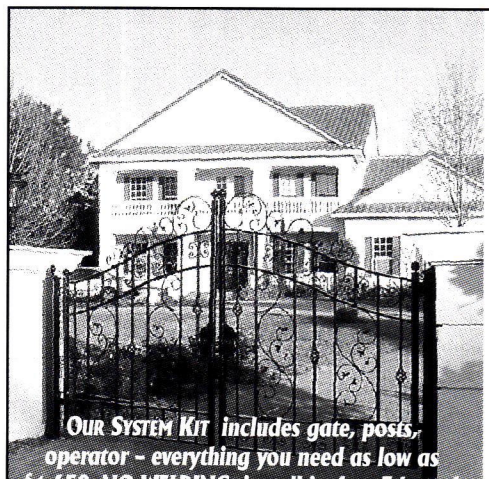

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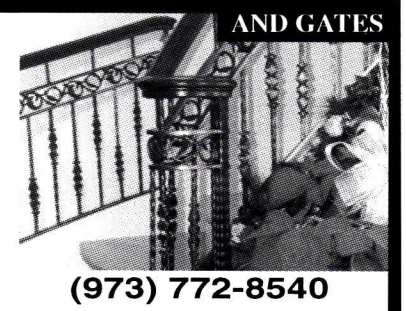

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maintains the central Website for historically styled products and services on the Internet —products used for restoration, renovation, and new construction projects. There's more information and links to historical products than you'll find on any other site.

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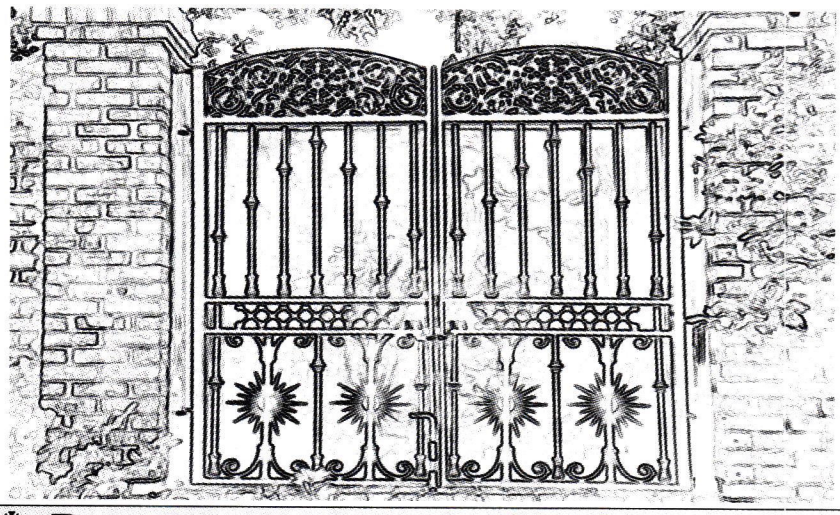

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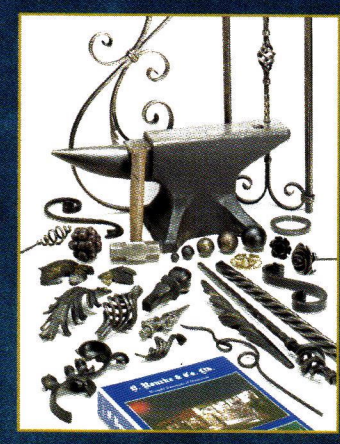

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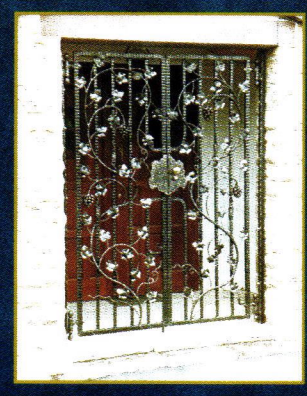

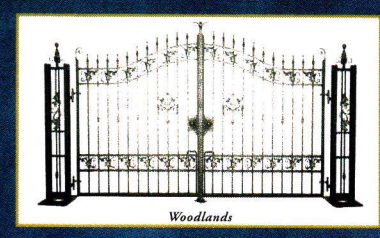

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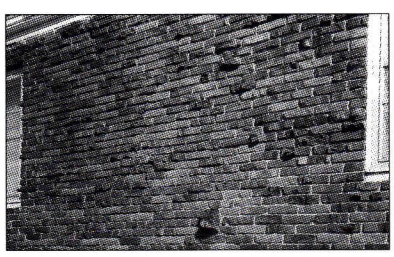
BUYING GUIDE TO
SPECIALTY BRICK & MORTARS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of SPECIALTY BRICK & MORTARS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



The unique shapes of the antique "clinker" bricks recovered by THE BRICKYARD create more than just a brick wall.

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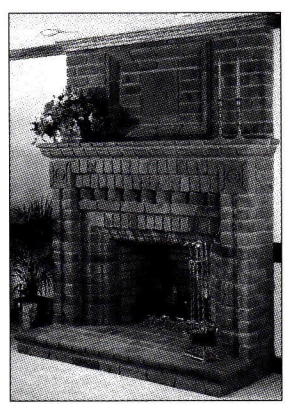

Each of the bricks in this impressive mantel was handmade by OLD CAROLINA BRICK. Write in No. 3130

Old Carolina Brick Co.
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www.handmadebrick.com
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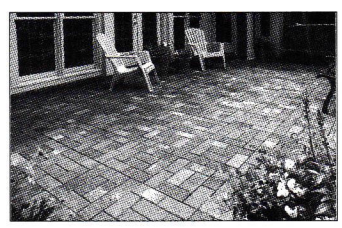

PINE HALL BRICK's "Old Towne" pavers, in the firm's antique color range, are combined with a textured edge in this application. Write in No. 5130

Pine Hall Brick
336-779-6116; Fax: 336-721-7517
www.pinehallbrick.com
Winston Salem, NC 27105

Products include pavers, face brick, special shapes, interlocking clay pavers: English Edge, which features beveled edges with spacer nibs, and Old Towne, which has textured edges and antique color. Available in 21 face-brick styles, 16 clay-paver styles, and stock and custom shapes and arches. *Write in No. 5130*

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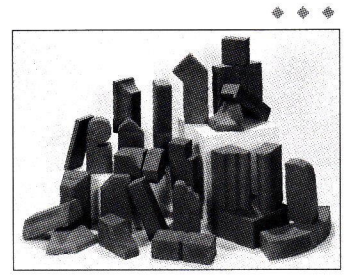

VERMONT BRICK's waterstruck face brick and pavers are available in a wide range of profiles, textures, and colors.

Vermont Brick Manufacturing
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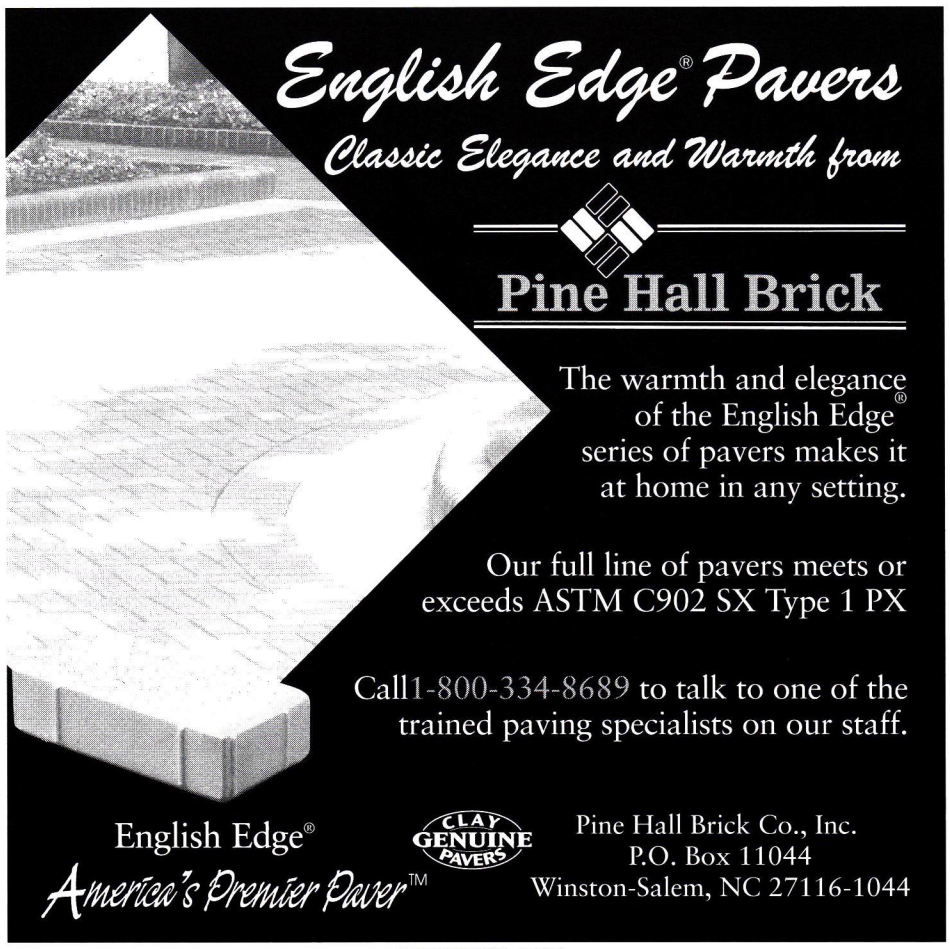

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BUYING GUIDE TO
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About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of HAND-BUILT WOOD INTERIORS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find below and 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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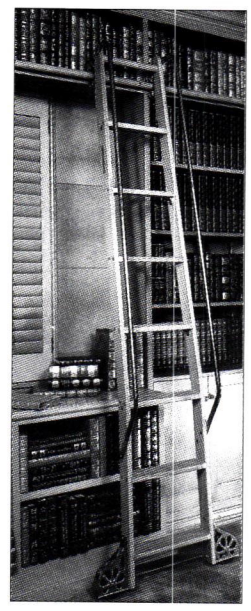

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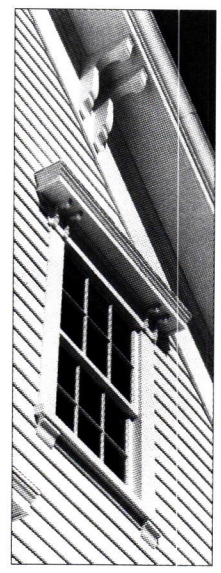

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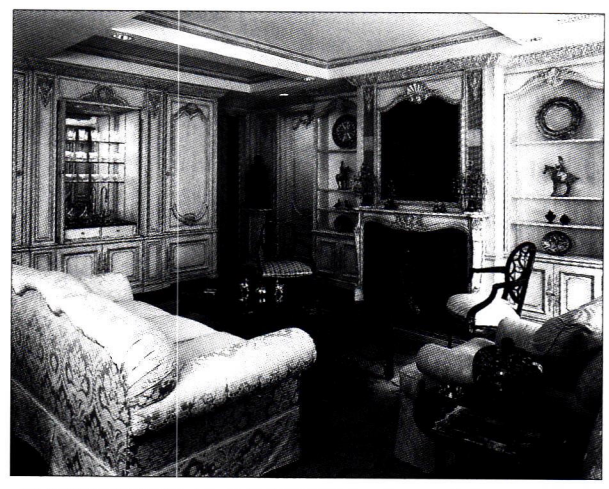

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www.barnshadow.com
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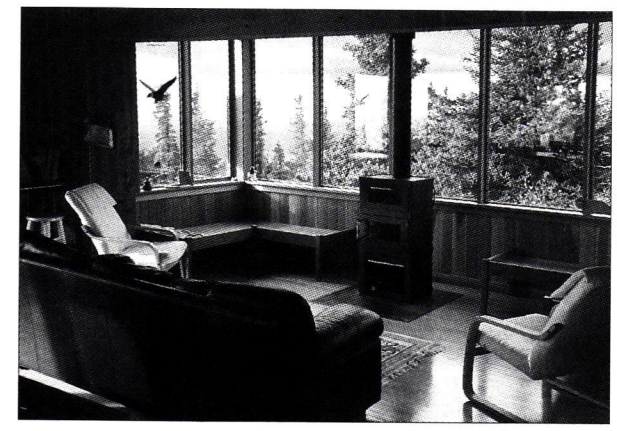

BEAR CREEK LUMBER supplied the wood used for the flooring, paneling, and windows in this country living room. *Write in No. 521*

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www.bearcreeklumber.com
Winthrop, WA 98862

Top-quality natural wood, many species. Interior tongue-and-groove for ceilings and walls, wainscotting. Also, cedar, fir or hardwood floorings. Can custom-mill any pattern for siding, decking or paneling. Fancy-cut shakes and shingles in a variety of patterns. Architectural-grade kiln-dried beams and timbers in clear grades. Delivery anywhere in the world. E-Mail: customerservice@bearcreeklumber.com. *Write in No. 521*

* * *

Bushcraft Furnishings
530-269-2828; No Fax
www.bushfurnishings.com
Auburn, CA 95602

Designs hardwood & forged-iron tables, end tables, & conference tables. All in original Australian designs.

* * *

Carlisle Restoration Lumber
800-595-9663; Fax: 603-446-3540
www.wideplankflooring.com
Stoddard, NH 03464

BUYING GUIDE TO
THE HAND-BUILT WOOD INTERIOR

Custom-crafted wide-plank floors in widths up to 20 in. and lengths up to 16 ft., in both antique/reclaimed planking or newly sawn old-growth material. Every floor is graded and dried to re-create the look of hand-crafted floors. Wide-board & random-width flooring in antique heart pine, chestnut, oak, & pine as well as new oak, pine, maple, cherry, hickory, birch, & walnut. *Write in No. 5580*

◆ ◆ ◆

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Recycled barnwood planks, remilled flooring, dimensional lumber, and timbers in varied shades & types. Architectural antiques: windows, doors, porch columns, corbels, shutters, ceiling tin, complete staircases. Antique heavy timbers, milled lumber, barn lumber, wood flooring, and wood paneling; in pine, oak, and poplar. *Write in No. 2744*

◆ ◆ ◆

CHADSWORTH'S 1.800.COLUMNS' fluted, Greek, Doric, and stain-grade columns can create a dramatic entrance, as in this Atlanta residence. *Write in No. 180 for Wood, 1580 for PolyStone.*

Chadsworth's 1.800.Columns
800-486-2118; Fax: 910-763-3191
www.columns.com
Historic Wilmington, NC 28401

Custom and stock columns, pillars, pilasters, and posts; capitals; interior and exterior; plain or fluted; round, square, belley, octagonal; all styles and sizes; wood, PolyStone, fiberglass; job-site delivery; worldwide shipping. Polymer composite, wood, FRP, etc. *Write in No. 180 for Wood, Write in No. 1580 for PolyStone*

◆ ◆ ◆

Chestnut Woodworking & Antique Flooring
860-672-4300; Fax: 860-672-2441
www.chestnutwoodworking.com
West Cornwall, CT 06796

Original wideboard flooring and remilled tongue-&-groove flooring in chestnut, oak, pumpkin pine, heart pine, and hemlock. Kiln-dried. All recycled woods. Also, furniture-grade antique woods; hand-hewn beams; barn siding. Antique heavy timbers, salvaged logs, milled lumber, barn lumber, wood flooring, and wood paneling. *Call 860-672-4300 for more information*

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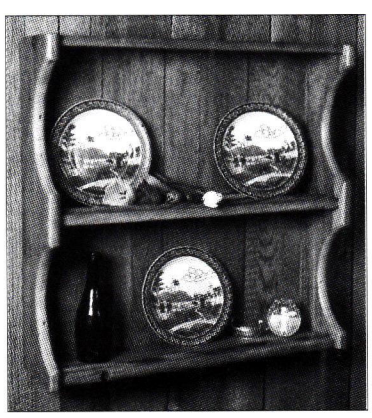

Along with its line of flooring, COUNTRY ROAD ASSOCIATES also manufactures furniture from reclaimed 19th-century wood. *Write in No. 7480*

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

Supplier of 19th-century reclaimed wood from barns and homes, for reuse as flooring, cabinetry, or panelling. Wide-board & random-width flooring in antique heart pine, chestnut, white oak, white pine, cherry, black walnut, and hemlock. Also hand-hewn beams from 4-14-in. widths and lengths from 6-30 ft. *Write in No. 7480*

◆ ◆ ◆

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom-made wide flooring and paneling in Eastern white pine (to 28 in.), red pine and native hardwoods. All material carefully kiln dried & custom-milled to customers specifications. *Write in No. 4320*

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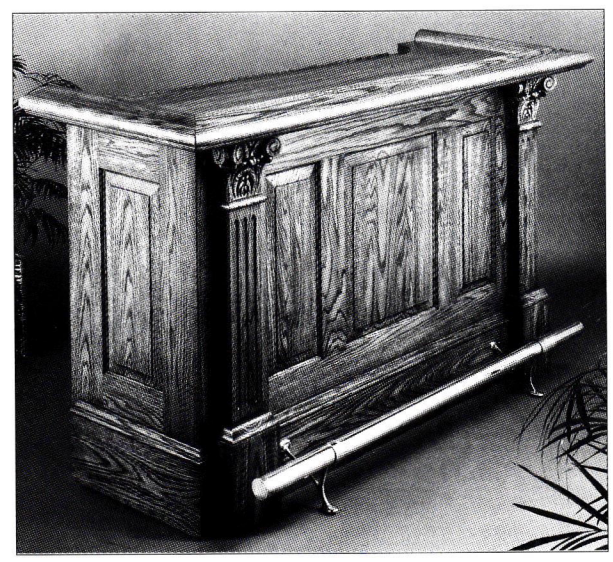

This 6-ft. mini bar from CUMBERLAND WOODCRAFT was crafted from solid red oak and features deep raised panels, fluted columns, and carved-oak capitals. *Write in No. 1310*

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

Extensive line of carved corbels, molding and ornaments or complete wall units, ornate fireplace surrounds and paneling in select hardwoods with exotic veneers hand-crafted by skilled artisans. Select from standard line or supply custom requirements. *Write in No. 1310*

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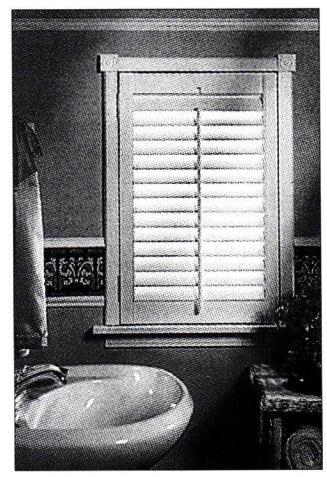

As the name suggests, CUSTOM SHUTTERS specializes in custom-designed and hand-built hardwood shutters.

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

Manufacturer of custom interior plantation-style shutters of American hardwood. Custom archwork, rakeheads, sunbursts, several louver sizes, divider rails, custom finishing, and many mount options available. Dealers welcome. Will ship nation wide.

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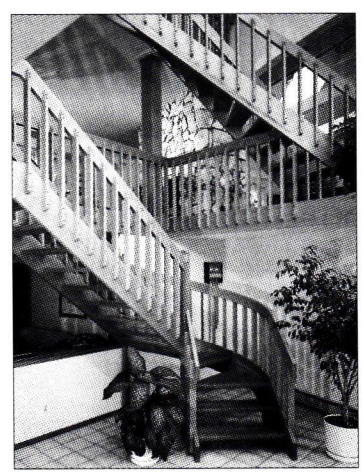

Wood stairs in custom as well as standard designs are available from DEER PARK STAIRBUILDING. *Write in No. 1107*

Deer Park Stairbuilding & Millwork
631-363-5000; Fax: 631-363-2167
51 Kennedy Avenue
Blue Point, NY 11715

Custom-design capabilities in straight, curved, circular, and spiral stairs. *Write in No. 1107*

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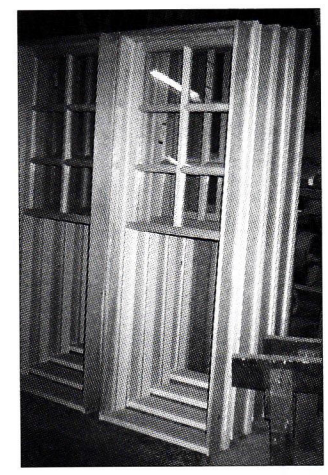

DRUMS SASH & DOOR produces wood windows in a variety of shapes and styles, from double-hungs to casements to storm windows. *Call 570-788-1145 for more information.*

Drums Sash & Door Co.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
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. Your choice of profile, wood. *Call 570-788-1145 for more information.*

◆ ◆ ◆

European Woodart Corp.
386-740-7740; Fax: 386-740-7738
1315 East Intl. Speedway Blvd.
Deland, FL 32724

Designs & manufactures fine-quality kitchen cabinetry, furniture and wood interiors, detailed with handmade wood carvings, and custom mouldings. Offering an extensive selection of wood species, stains, & finishes. Company conveys a touch of Old World style to their creations.

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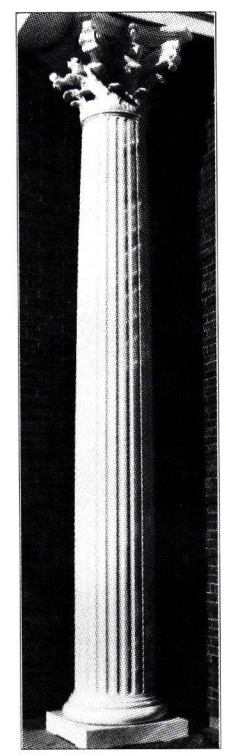

The range of wood options for columns produced by FAGAN DESIGN & FABRICATION, INC., includes redwood, mahogany, and Northern white pine, in stock or custom designs. *Write in No. 8210*

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
44 Railroad Ave.
West Haven, CT 06516

Custom hand-turned columns, cylinders, rope twists, spirals, etc. Also, capitals and other carvings. Can produce exact duplicates for restoration; hardwoods a specialty. Load- and non-load-bearing; 44 in. dia. x up to 24 ft. high. *Write in No. 8210*

◆ ◆ ◆

Forester Moulding & Lumber, Inc.
978-840-3100; Fax: 978-534-8356
www.forestermoulding.com
Leominster, MA 01453

Runs from 5 to 5,000 ft. in over 30 wood species; 2,000 profiles on a CAD system; custom designs; quick turnaround. Also, rails, bases and crowns, random-width floor-

PERMEX™
Exclusively from J&L Shutters
3119 Fleetbrook
Memphis, TN 38116
(800) 238-2888
(901) 452-7067 FAX
www.jlshutters.com

Dade County tested hurricane shutters

Completely synthetic with aluminum reinforced styles and rails

Resilient to warping, cracking, and splintering

10 year paint warranty backed by Sherwin-Williams®

WRITE IN NO. 8054

BUYING GUIDE TO
THE HAND-BUILT WOOD INTERIOR

ing, rosettes, and plinth blocks. *Write in No. 5450*

FORESTER MOULDING & LUMBER, INC., can provide over 2,000 hardwood profiles to help the renovator either create a new look or perfectly match molding in need of repair. *Write in No. 5450*

◆ ◆ ◆

Goodwin Heart Pine Co.
800-336-3118; Fax: 352-466-0608
www.heartpine.com
Micanopy, FL 32667

Old-growth heart pine & cypress for flooring, stair parts, and mouldings. These woods were cut over 100 years ago & recovered from Southern river bottoms, or reclaimed from old buildings. Fifteen grades of beautiful wood, from $4.10 to $21.99 per sq. ft. Provides lasting beauty for any project.

◆ ◆ ◆

H.A. Stiles Company
800-447-8537; Fax: 207-854-3863
www.hastiles.com
Westbrook, ME 04098

Supplies turned, shaped, and molded wood products for consumers and industry. Custom components machined from select hardwoods; for furniture or restoration.

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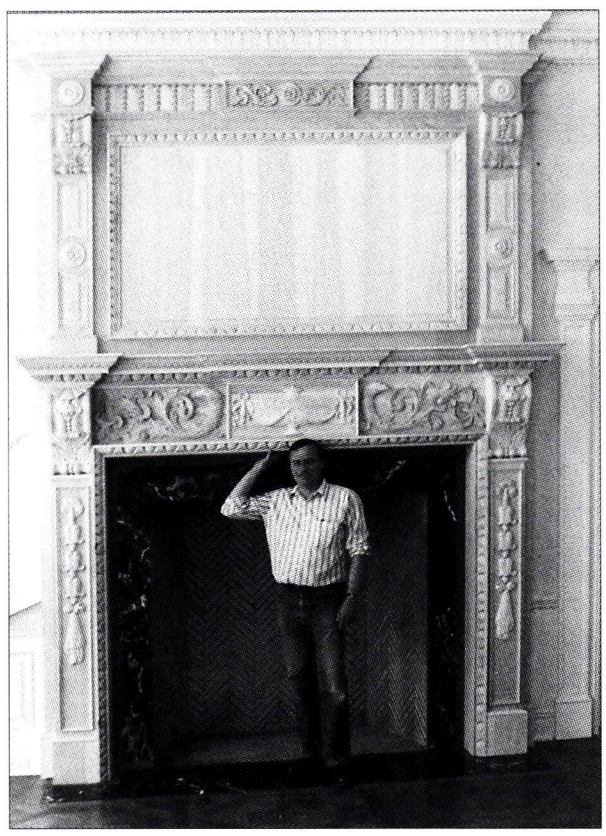

This huge hand-carved English mantel and overmantel is a showcase for the work of the artisans at HALLIDAYS. *Write in No. 253*

Hallidays America, Inc.
973-729-8876; Fax: 973-729-5149
P.O. Box 731
Sparta, NJ 07871

Specializes in hand-crafting period wood architectural detailing, mantel pieces, paneled rooms, cabinetry, furniture, and hand-carved mouldings which work with today's living requirements. All work is done in their workshops in England & Ireland. *Write in No. 253*

◆ ◆ ◆

Harvey Millwork, Inc.
410-822-7689; Fax: 410-745-9926
www.harveymillwork.com
Bozman, MD 21612

HARVEY MILLWORK used longleaf heart pine for the flooring and door in this guesthouse addition to an existing residence. *Write in No. 3460*

Specialist in longleaf heart pine, three species available, native and imported. Custom flooring, doors, molding, paneling, vents/registers, mantels, trim, and stair parts; shipping worldwide. *Write in No. 3460*

◆ ◆ ◆

Hendricks Woodworking
610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows and doors for restoration or period-style construction. Circular casings and moldings for doors and windows. *Write in No. 3570*

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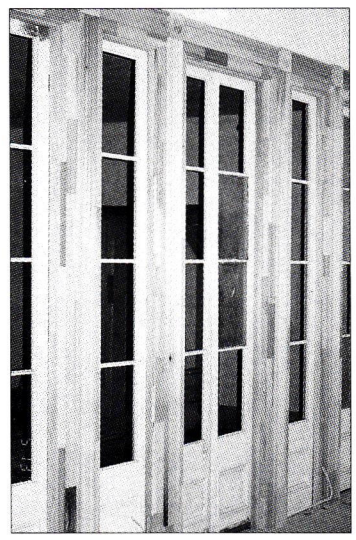


H.I.C. WINDOW & DOOR CO. built new mahogany interior doors for this residence in Franklin, Tenn. *Write in No. 1067*

H.I.C. WINDOW & DOOR CO.
615-371-8080; Fax: 615-377-3385
www.homeideacenter.com
Franklin, TN 37067

Wood windows and doors with any glazing, wood, size & shape. Historical, residential, commercial; also prefinished, any color, wood; 10 year warranty. *Write in No. 1067*

◆ ◆ ◆

House of Moulding, Inc.
818-781-5300; Fax: 818-994-7848
15202 Oxnard St.
Van Nuys, CA 91411

Large selection of handrails, balusters, newel posts, turnings, finials, corbels, and many other related products. Also, columns, wood & fiberglass. Custom turning. Softwood & hardwood mouldings, mantles, columns, stair parts, and many other wood products.

◆ ◆ ◆

J&L Shutters, Inc.
901-452-7054; Fax: 901-452-7067
www.jlshutters.com
Memphis, TN 38116

Completely synthetic, functional and custom-made interior and exterior hurricane shutters. *Write in No. 8054*

◆ ◆ ◆

Kestrel Shutters
800-494-4321; Fax: 610-326-6779
www.DIYShutters.com
Stowe, PA 19464

True mortise-&-tenon shutters, interior & exterior; custom-sized shutters available assembled or in shutter kits; panel & louver styles; glass or fabric inserts available. Also interior & exterior shutter hardware; cabinet hardware.

◆ ◆ ◆

KINGSLAND's custom shutters are made of Honduras mahogany and use mortise-and-haunched-tenon joinery. *Write in No. 196*

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

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

◆ ◆ ◆

This beautifully detailed piece of hand-carving is the work of DIMITRIOS KLITSAS. *Write in No. 7380*

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom-carving of wood architectural elements, both interior and exterior, including furniture (all periods), fireplace mantels, stairs, chandeliers, moldings, and other specialty carvings. Wood capitals. *Write in No. 7380*

◆ ◆ ◆

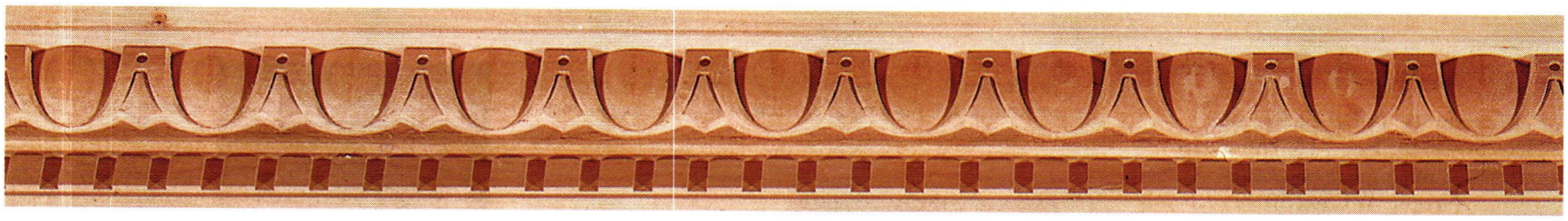
James Lohmann of LOHMANN WOODCARVING hand-carved this finely detailed cherub and acanthus decoration. *Write in No. 103*

Lohmann Woodcarving Company
906-355-2382; Fax: 906-355-2386
www.lohmannwoodcarving.com
Covington, MI 49919

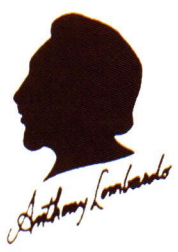
Working with architects, millwork shops and homeowners for more than 25 years to produce high-quality hand woodcarving. Work performed in all styles; custom designs, re-creation or restoration. Staircase parts, mantel pieces, pediments, capitals, doors, and mouldings. *Write in No. 103*

MOLDINGS, MANTELS & HAND CARVINGS

ALL AVAILABLE IN WALNUT, MAHOGANY, CHERRY, OAK, MAPLE & POPLAR



WALNUT
MAHOGANY
CHERRY
MAPLE
OAK etc.



www.apaneling.com

ARCHITECTURAL PANELING, INC.

979 Third Ave., New York, NY 10022

(212) 371-9632 Fax: (212) 759-0276

WRITE IN NO. 6490

BUYING GUIDE TO
THE HAND-BUILT WOOD INTERIOR

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Menominee Tribal Enterprises
715-756-2311; Fax: 715-756-1314
www.menominee.edu/mte
Neopit, WI 54150

Forest-stewardship council committed to the practices & principles of integrated sustainable forest management & efficient wood-products manufacturing. All products are certified by F.S.C.

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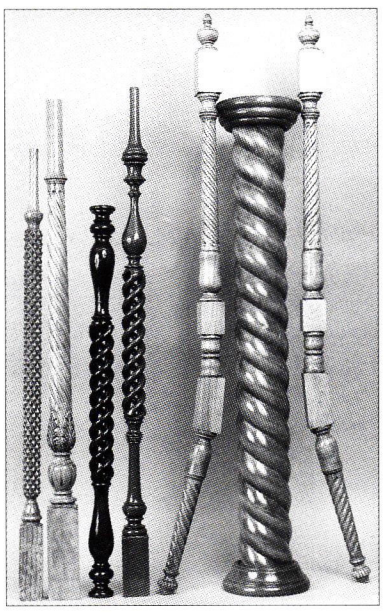

Spirals, ropes, and other unusual turnings are the specialty of MOHAMAD WOODTURNING. Write in No. 50

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. 18 in. dia. x up to 10 ft. high. *Write in No. 50*

◆ ◆ ◆

Muller Construction, Inc.
201-707-2446; Fax: 845-733-0829
Box 73, #2 Oak Hill Road
Westtown, NY 10998

Custom-woodworking firm offers on-site construction of millwork, including entranceways, and passageways. Custom finishes available. Casings, moldings, paneling, casework, kitchen cabinetry, custom-built furniture, libraries, wine-tasting rooms, custom theaters, and more. *Write in No. 5001*

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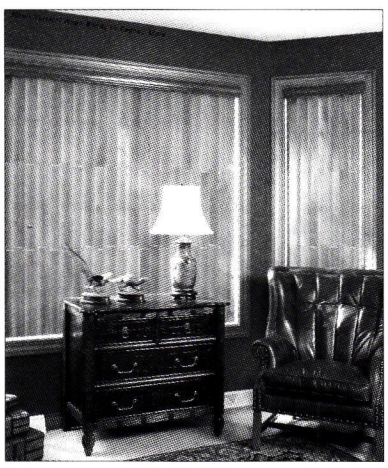

NANIK vertical wood blinds offer unique styling and fine light and thermal control.

Nanik by Springs Window Fashions LP
877-88-NANIK; Fax: 800-866-2640
www.springs.com
Wausau, WI 54401

Manufacturer of 100% American Basswood custom-built horizontal and vertical wood blinds as well as operable specialty shapes. Horizontal slat sizes include 1, 1-3/8, 2, and 2-3/8 in. Wood vertical vanes measure 3-1/2 in. 41 standard colors, and offer free custom color-matching in addition to extensive cloth-tape and decorative-trim line.

◆ ◆ ◆

Pioneer Millworks
800-951-9663; Fax: 716-924-9962
www.pioneermillworks.com
Farmington, NY 14425

Custom-sawing and -planing of reclaimed timbers in heart pine, Douglas fir, oak, and other species, into flooring, trim, doors, stairs, paneling, and more. Wide-board, strip, & random-width flooring in chestnut, oak, pine, maple, hickory, & redwood.

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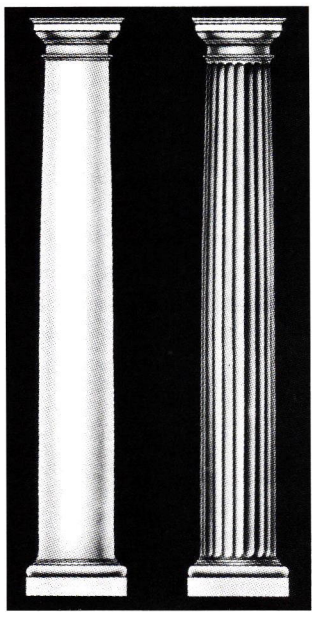

SCHWERD's #110-A and fluted #115-A models are part of an extensive catalog of wood columns. Write in No. 1610

Schwerd Mfg. Co., A.F.
412-766-6322; Fax: 412-766-2262
3215 McClure Ave.
Pittsburgh, PA 15212

Column specialist: Manufacturer of architecturally-correct columns & pilasters. Custom fabrication is available for complete columns or individual components to aid in restoration projects. Ten styles of ornamental capitals are available. *Write in No. 1610*

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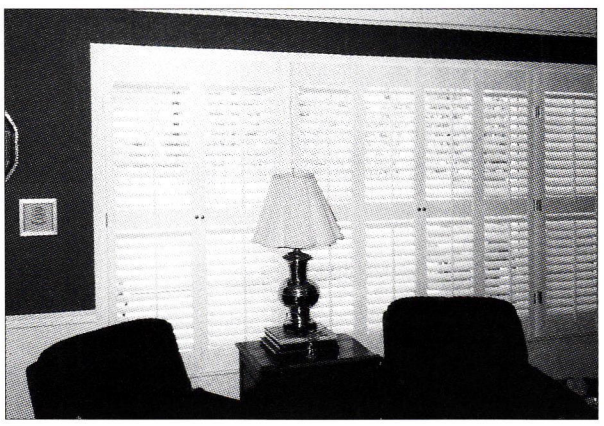


Along with the moveable-slat design shown here, interior shutters can be obtained from SHUTTER DEPOT in solid-panel and fixed-slat versions. Write in No. 6830

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*

◆ ◆ ◆

Shutter Shop
1-800-942-1617; Fax: 941-924-6596
5620 Sarah Avenue
Sarasota, FL 34233

Manufacturer of 2-in. wood blinds. Specializing in functional custom shapes, cloth tapes and standard motorization available. Exterior cedar shutters of heavy-duty construction adaptable to virtually any job & climate condition.

◆ ◆ ◆

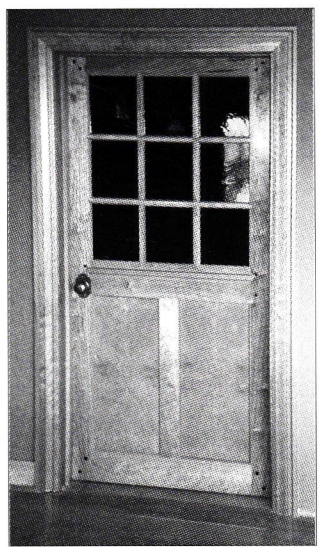
Skyline Windows
212-491-3000; Fax: 212-491-5630
625 West 130 Street
New York, NY 10027

Restoration and replication of windows for historical landmarks. Wide variety of materials, shapes, and types. Residential, commercial & government installations. *Write in No. 8870*

◆ ◆ ◆

Sonrise Woodcarving Studio
845-331-1104; Fax: 845-331-1220
www.sonrisewoodcarving.com
Kingston, NY 12401

Specialty woodcarver of architectural elements (mantels,



Custom woodcarving, from intricate decorative moldings to the simplicity of this interior door, is the specialty of SONRISE WOODCARVING.

moldings, entryways, furniture), ecclesiastical carving; replication and restoration of antique carved pieces; decorative carvings. Custom cabinetry, architectural millwork and moulding, fine furniture, doors and windows, stair systems, veneering and finishing, hand-carving.

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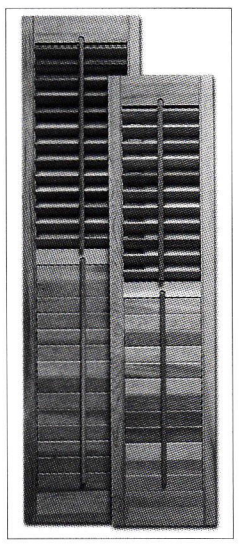

The SOUTHERN SHUTTER CO. offers an extensive line of standard shutter designs as well as custom models.

Southern Shutter Co.
800-344-8590; Fax: 334-264-6001
www.southernshutter.com
Montgomery, AL 36104

Superior-grade interior and exterior shutters and ventilators; 12 different shutter designs, ventilators of all configurations; hundreds of styles & combinations; 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.

◆ ◆ ◆

Spartan Architectural Columns
800-949-5450; Fax: 541-734-7453
www.architectural-columns.com
Medford, OR 97501

Wood columns and ornamental capitals in architectural series and stock residential patterns. Species include pine, redwood, oak, maple & cherry. *Write in No. 5650*

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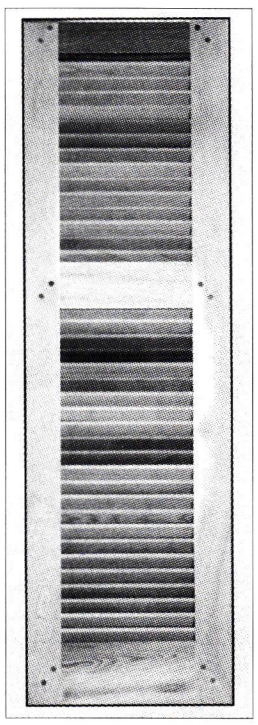

The "Southampton," model #LB3000, is one of many shutter designs offered by TIMBERLANE WOODCRAFTERS. Write in No. 1056

After seventy-nine years in the city, we're looking for a place in the country.

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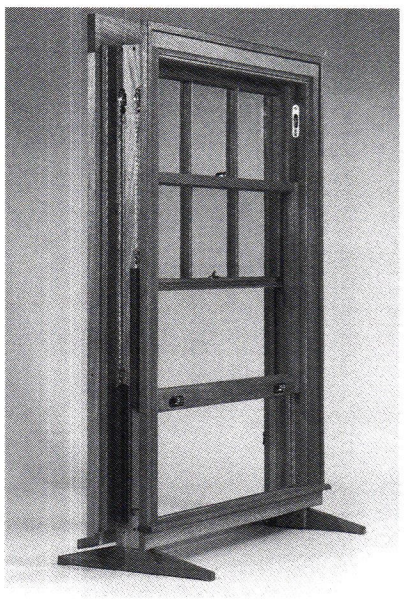

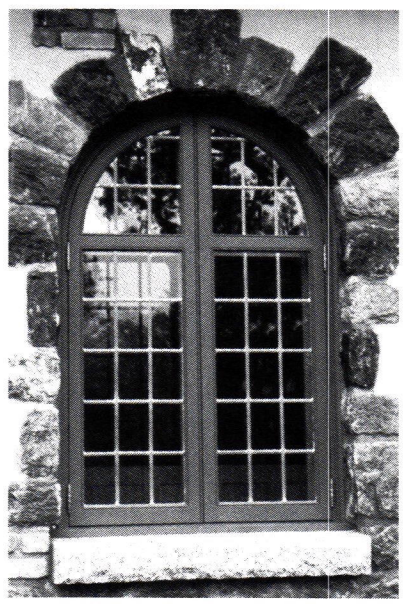

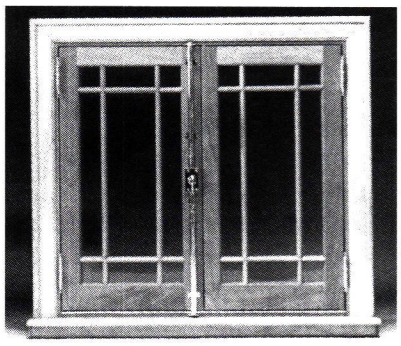

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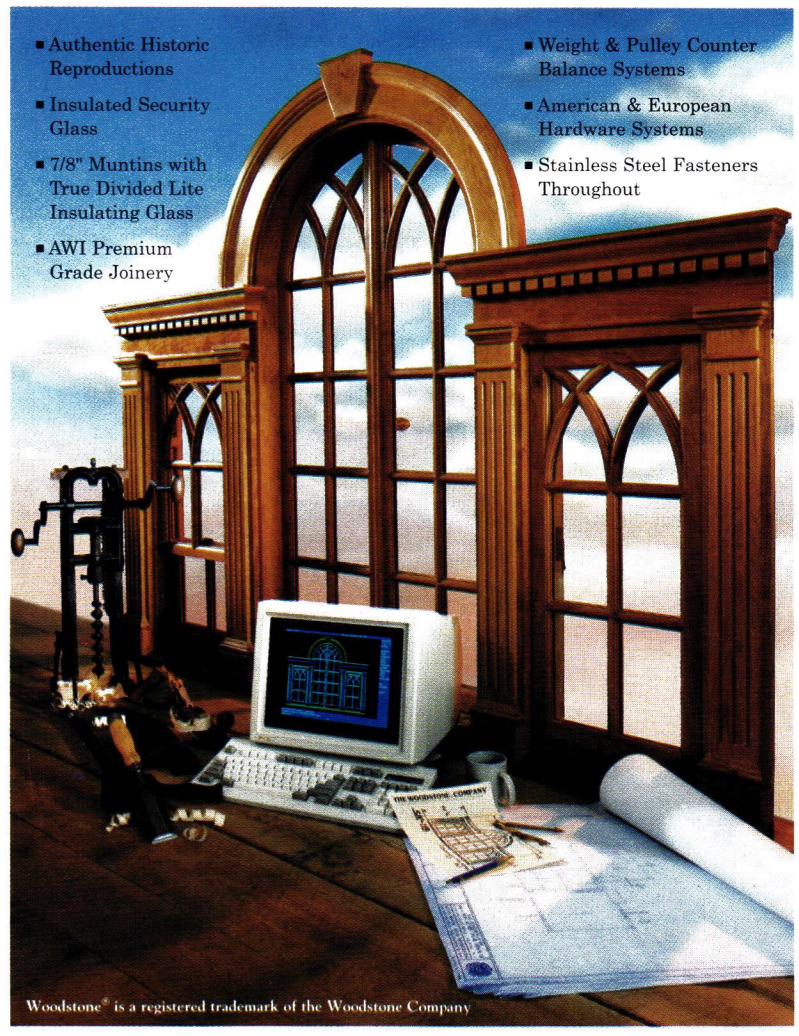

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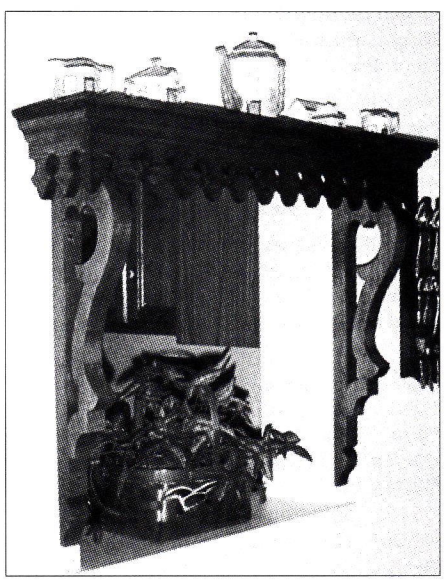

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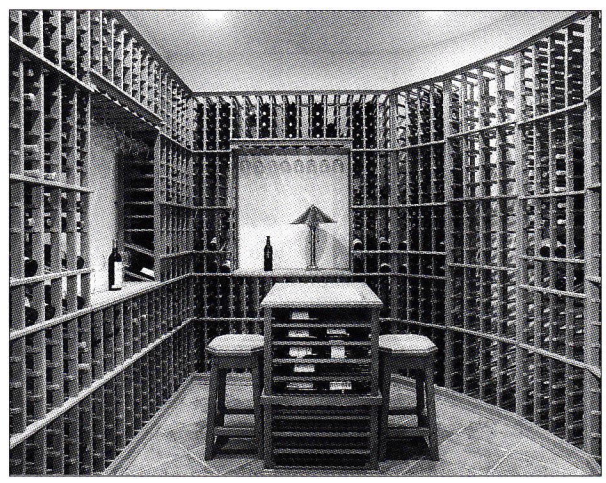

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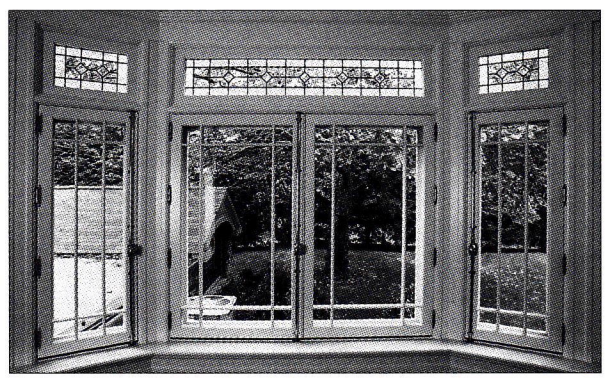

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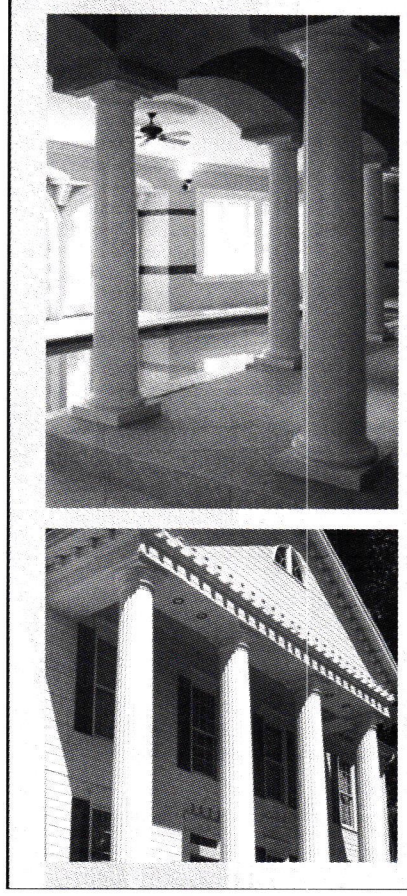

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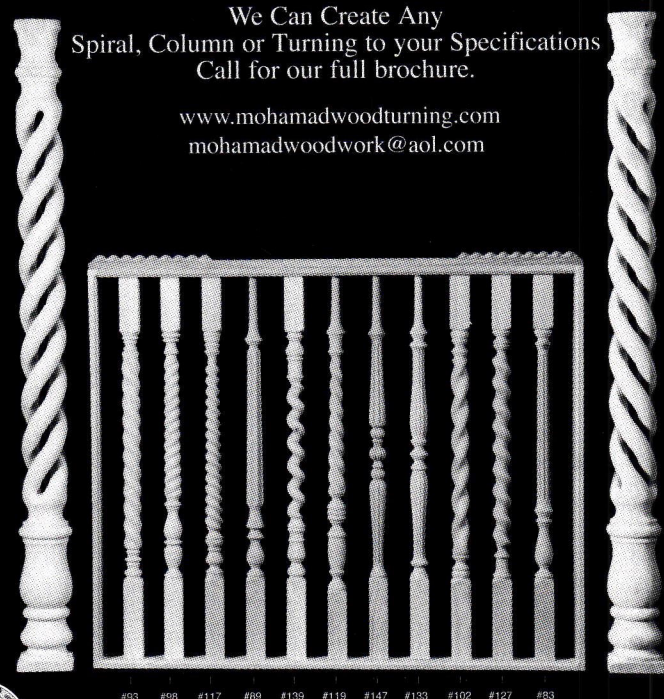

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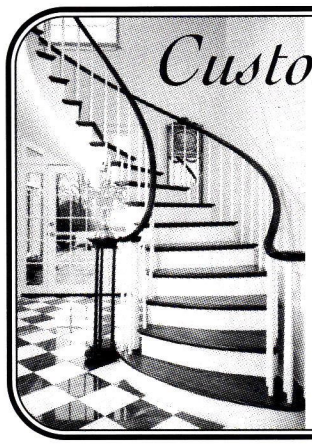

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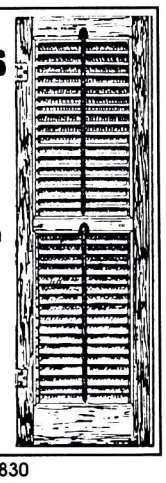

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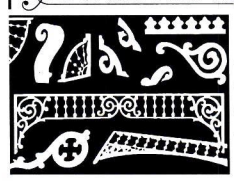

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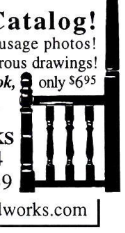

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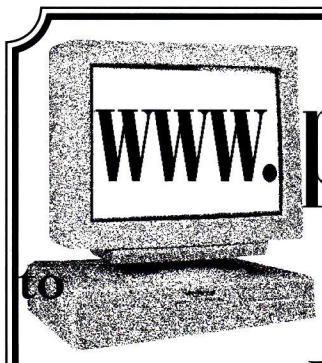

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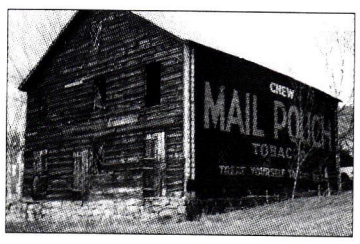
BUYING GUIDE TO
ANTIQUE & RECYCLED WOOD

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ANTIQUE & RECYCLED WOOD from our database of companies that provide historical products and services. From the companies' responses, the Editors selected those suppliers you'll find below because they provide a good up-to-date cross-section of the market.



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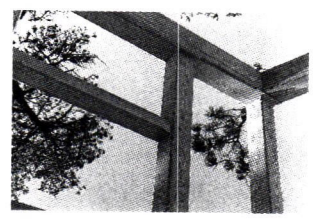

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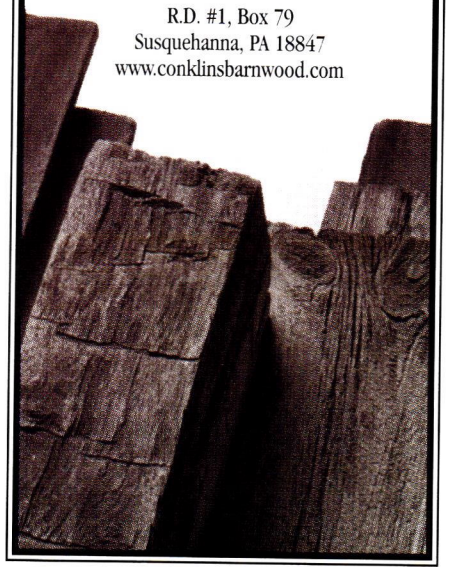
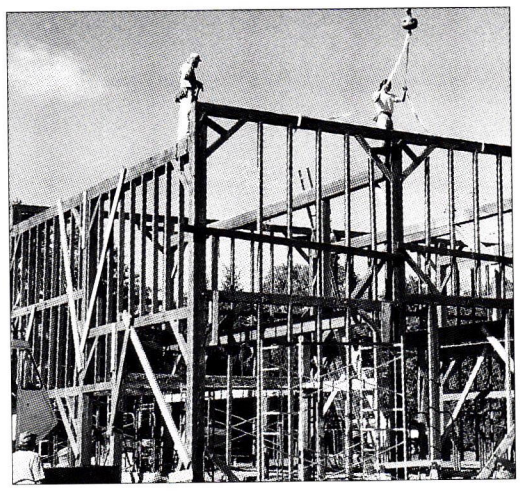


BUYING GUIDE TO TIMBER FRAMING

To create this Buying Guide, the Editors contacted suppliers of TIMBER FRAMING from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find below and 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.



Workers from ANTIQUE WOODS & COLONIAL RESTORATION are dismantling this 40x80-ft. building, which the firm will then re-erect for a new life as a recreational center. *Write in No. 101*

Antique Woods & Colonial Restorations, Inc.
610-367-8193; Fax: 610-367-6911
www.vintagewoods.com
Boyertown, PA 19512

Source of resawn and recovered vintage wood flooring, siding, beams, and mantels. Also, antique timber frames. Antique heavy timbers, milled lumber, barn lumber, wood flooring; species include heart pine, yellow pine, hemlock, red oak, white oak, cypress. *Write in No. 101*

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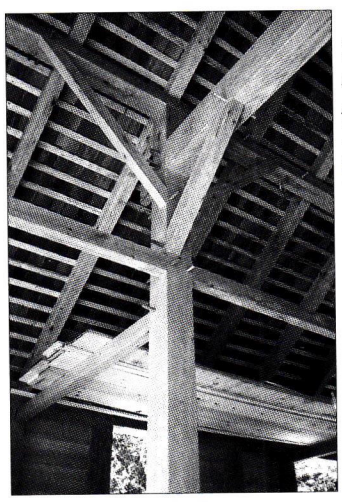

The Dutch anchor-beam barn style was adapted by ARCHITECTURAL TIMBERWORKS for this newly built display barn. *Write in No. 592*

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

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

◆ ◆ ◆

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

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

◆ ◆ ◆

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

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

◆ ◆ ◆

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

Top-quality natural wood, many species. Interior tongue and groove for ceilings and walls, wainscotting. Also, cedar, fir or hardwood floorings. Can custom-mill any pattern for siding, decking or paneling. Fancy-cut shakes and shingles in a variety of patterns. Architectural-grade kiln-dried beams and timbers in clear grades. Delivery anywhere in the world. E-Mail: customerservice@bearcreek-lumber.com. *Write in No. 521*

◆ ◆ ◆

Brandy Hollow Restorations
518-239-4746; Fax: Same as phone
Brandy Hollow Rd., P.O. Box 7
Durham, NY 12422

Over 20 dismantled antique barns, carriage houses, and farmhouses. Offers structural restoration and frame altering for customized needs using antique building materials and traditional joinery. Delivery and setup anywhere. *Write in No. 3180*

◆ ◆ ◆

Cabin & Timber
218-365-6609; Fax: 218-365-3142
www.cabintimber.com
Ely, MN 55731

Breathing new life into antique log buildings and timber frame barns since 1996. Restores, moves, remodels and combines vintage, hand-hewn buildings into modern custom homes. See website for pictures and current inventory. *Write in No. 242*

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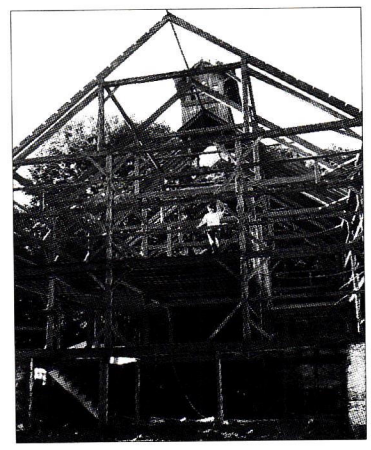
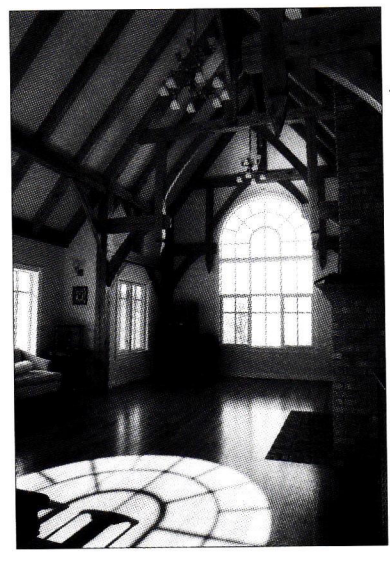


Along with relocating vintage timber-frame structures, CHESTNUT OAK CO. also salvages and makes available antique heavy timbers. *Write in No. 106*

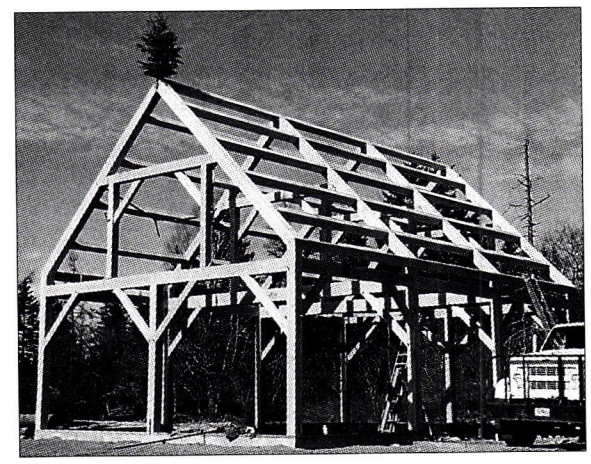
Chestnut Oak Company
860-668-0382; Fax: Same as phone
www.chestnutoakcompany.com
West Suffield, CT 06093

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

◆ ◆ ◆



ARK II uses Douglas fir, oak, and recycled old-growth timber in their timber-frame constructions.



This CONNOLLY & CO. frame provides design possibilities that could include a two-car garage, barn, or workshop for its owners. *Write in No. 245*

Connolly & Co. Timber Frame Homes & Barns
207-882-4224; Fax: 207-882-4247
www.connollytimberframes.com
Edgecomb, ME 04556

Company designs and builds traditional oak-pegged timberframes from trusses to barns to homes. *Write in No. 245*

◆ ◆ ◆

Cornerstone Timberframes
204-326-4456; Fax: 204-326-4456
www.cornerstonetimberframe.com
Mitchell MB, CANADA R5G 1J3

Specializes in custom timberframe homes & cottages. Other projects include timber-framed windmills.

◆ ◆ ◆

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

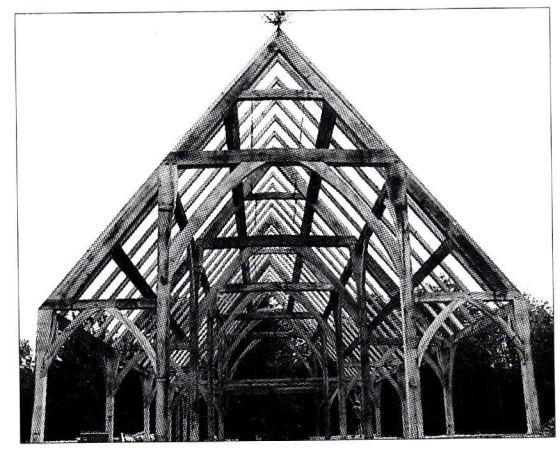
Fine New England-style post-&-beam carriage houses, garden sheds, and country barns. Buildings are pre-cut and pre-engineered for assembly by either the firm or a professional carpenter. New post-and-beam barns, new horse barns available. Cupolas, hand-forged hardware, windows, and doors. *Write in No. 246*

◆ ◆ ◆

Cowee Mountain Timber Framers
828-369-8186; Fax: Same as Phone
www.coweemtn.com
Franklin, NC 28734

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

◆ ◆ ◆



Heavy timbers from W.D. COWLS were used to construct this Gothic-inspired building frame. *Write in No. 5270*

W.D. Cowls, Inc.
413-549-1403; Fax: 413-549-0000
www.cowls.com
North Amherst, MA 01059

Company grows their own timber; saw oak, pine, and hemlock posts and beams in their sawmill; can dress timbers on site; large variety of wood products. Structural-grade stamping of timbers available. Mill has a Newman M-68 DMD planer/matcher, and a Stetson Ross 4A4 16x24-in. timber sizer. *Write in No. 5270*

◆ ◆ ◆

Crafted in the wood of your choice, our timber frames feature traditional mortise-and-tenon joinery.

Residential • Commerical • Barns

Hearthstone, Inc.

877-662-6135

120 Carriage Dr. Macon, GA 31210
Fax: 478-477-6535
www.hearthstonegeorgia.com

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TIMBER FRAMERS

Handcrafted timber frames at reasonable prices

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NATIONWIDE COVERAGE

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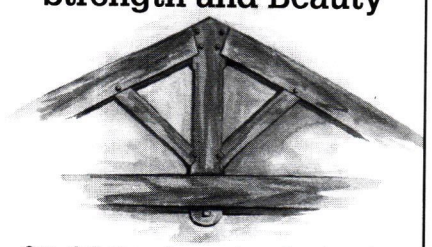
Franklin, NC 28734
WWW.TIMBERFRAMESALES.CO

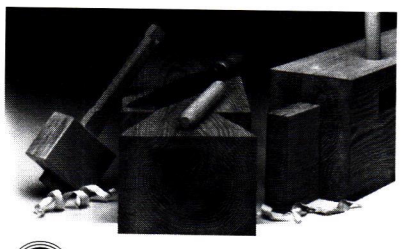
WRITE IN NO. 994

Strength and Beauty



Our skilled craftsmen turn hand-crafted timbers into durable frame structures that last for generations. Or, if you prefer, our timber roof trusses provide the same beauty and endurance on a smaller, even more affordable scale.

339 Lamborntown Road
West Grove, Pennsylvania 19390



HUGH LOFTING
TIMBER FRAMING INC

e-mail: hugh@hughloftingtimberframe.com
web site: www.hughloftingtimberframe.com
For literature, enclose $12.00
(610)444-5382

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THE HOME YOU'VE BEEN WAITING FOR.

Mill Creek Post & Beam Company is a company of dedicated craftsmen We design and build a limited number of timberframe homes each year – artistic homes crafted in a timeless tradition for a varied and discerning clientele We'd like to help you create the home you've been waiting for...

MILL CREEK
POST & BEAM COMPANY

POST OFFICE BOX 580, SALUDA, NC 28773 PH 828.749.8000 FAX 828.749.8001
www.millcreekinfo.com

WRITE IN NO. 283

We join big wood

ILBA

We are non-profit educational associations dedicated to the research and sharing of techniques relevant to the superior construction of log and timber frame structures, and excellence in log and timber frame businesses.

We facilitate training programs and seminars for building professionals and the general public on all skill levels. Check out our websites for further information on conferences, seminars and publications.

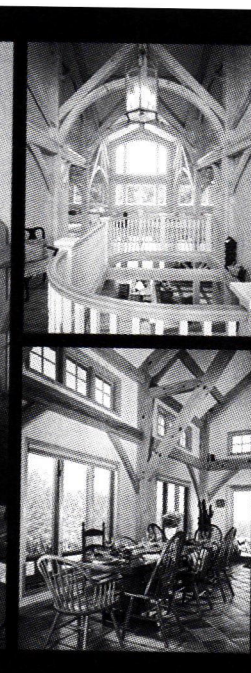
Join us

TIMBER FRAMERS GUILD
(888) 453-0879
www.tfguild.org

INTERNATIONAL LOG BUILDERS' ASSOCIATION
(800) 532-2900
www.logassociation.org

TIMBER FRAME BUSINESS COUNCIL
(888) 560-9251
www.timberframe.org

WRITE IN NO. 118



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936-564-9465 • www.redsuspenderstf.com

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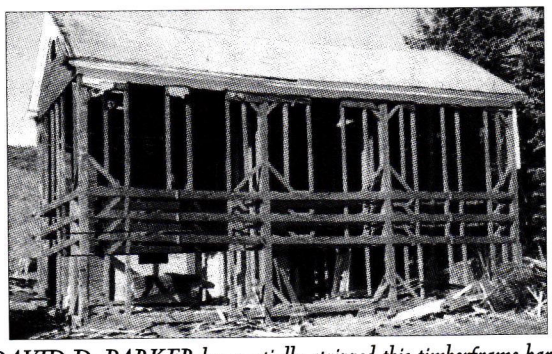
Craftwright, Inc.
410-876-0999; Fax: Same as phone
100 Railroad Ave., #105
Westminster, MD 21157

Hand-crafted timber-frame structures for homes, museums, churches, chapels, and historic bridges, all cut with traditional mortise-&-tenon joinery. Distinctive antique & refabricated antique structures available. Will ship anywhere. Antique barns, barn homes, new timber-framed barns, antique heavy barn timbers, antique barn siding, new timbers, fabricated trusses. *Write in No. 645*



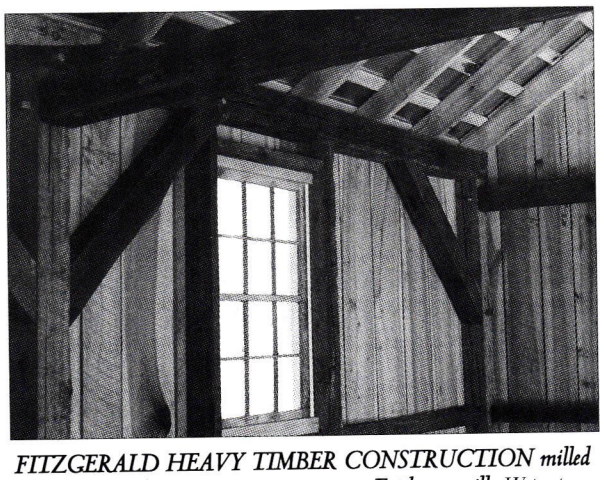
***DAVID D. PARKER** has partially stripped this timberframe barn as part of an extensive restoration project.* *Write in No. 1238*

David D. Parker Structural Restoration
802-257-5717; Fax: 802-257-5719
www.parkerrestoration.com
Brattleboro, VT 05301

Specializing in 18th and 19th century houses, barns, and covered bridges; dismantles barns and wooden frame houses and relocates them; workshop has a variety of antique lumbers. *Write in No. 1238*

Early New England Restorations
860-599-4393; Fax: 860-599-4403
273 Pendleton Hill Rd.
North Stonington, CT 06359

Antique pine flooring recycled from old boards. *Write in No. 2768*



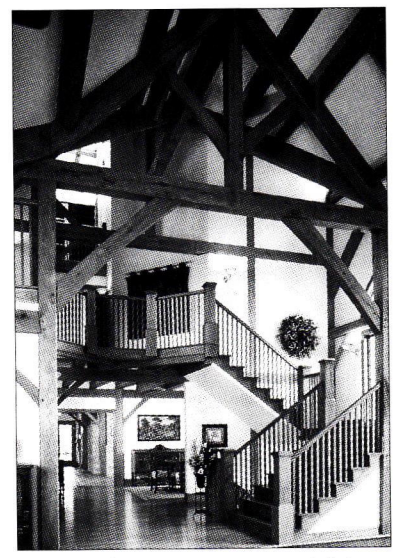
***FITZGERALD HEAVY TIMBER CONSTRUCTION** milled the timber for this frame using an antique Frick sawmill.* *Write in No. 2300*

Fitzgerald Heavy Timber Construction
301-898-9340; Fax: 301-898-9341
www.fitzgeraldtimberframes.com
Thurmont, MD 21788

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

H.I.C. Window & Door Co.
615-371-8080; Fax: 615-377-3385
www.homeideacenter.com
Franklin, TN 37067

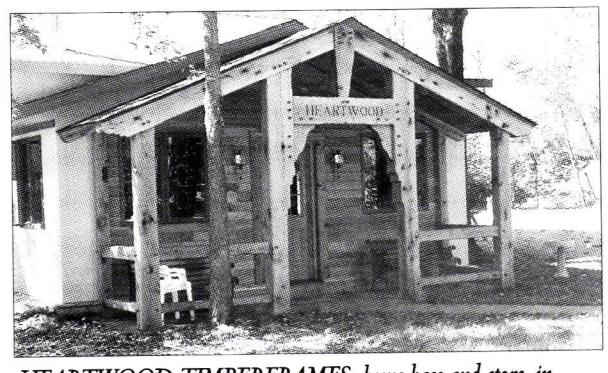
Wood windows and doors with any glazing, wood, size, and shape. Historical, residential, commercial; also offers prefinished, any color, any wood; 10-year warranty. *Write in No. 1067*



***HEARTHSTONE** s king-post truss was crafted from white oak with mortise-and-tenon joinery.* *Call 877-662-6135 for information.*

Hearthstone Log and Timber Frame Homes
877-662-6135; Fax: 478-477-6535
www.hearthstonegeorgia.com
Macon, GA 31210

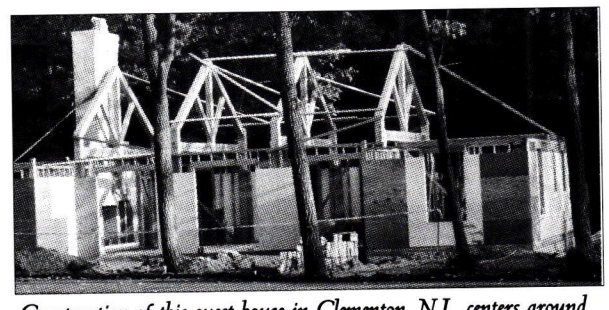
Free consultation, professional design, and pre-cutting of timber-frame components and structural insulated wall- and roof-panel systems with choice of interior surfaces (OSV, drywall, t&g). Certified erection crews travel the U.S. Barn homes, new residential and commercial timber frame or log barns, new barn timbers, fabricated timber-frame trusses. *Call 877-662-6135 for more information.*



***HEARTWOOD TIMBERFRAMES** home base and store, in Swanton, Ohio, is a showcase for the firm s timberframing capabilities.* *Write in No. 254*

Heartwood Timberframes
888-676-9870; Fax: 419-875-5500
www.HeartwoodTimber.com
Swanton, OH 43558

Custom design and manufacture of timber-frame homes, outbuildings, commercial and municipal projects nationwide. Superior joinery and individual attention to each project undertaken. *Write in No. 254*



Construction of this guest house in Clementon, N.J., centers around a Douglas fir timberframe from HUGH LOFTING TIMBER FRAMING. *Write in No. 663*

Hugh Lofting Timber Framing, Inc.
610-444-5382; Fax: 610-869-3589
www.hughloftingtimberframe.com
West Grove, PA 19390

Since 1974, skilled craftsmen have been joining timber-frame homes, additions, and trusses; also, commercial buildings, including the open-air pavilion of the Baltimore Museum of Industry. Custom work available. *Write in No. 663*

Joint Effort Timber Framing, Inc.
802-644-6644; Fax: 802-644-8471
www.jointefforttimberframing.com
Cambridge, VT 05444

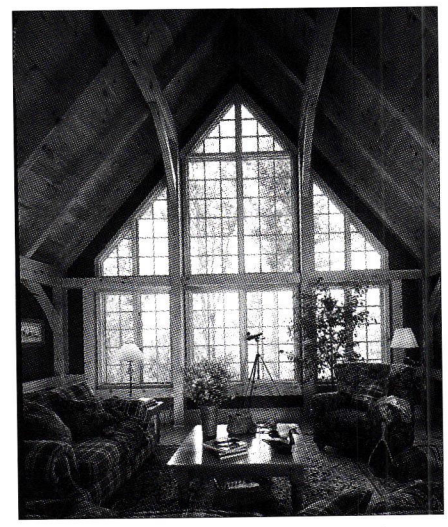
An intimately sized shop working with you to drive down costs while maximizing creativity and craftsmanship. Call Randy, the crazy guy with the sled-dog team.

Land Ark Wood Finish
803-279-4116; Fax: 803-278-6996
213 Townes Road
North Augusta, SC 29860

Environmentally "green" wood finish. Tung oil and citrus base with beeswax and pine resin. No drying agents, chemicals or petroleum products. Reduces checking; foolproof application for timbers, V-groove, flooring, all fine woodwork.

Maine Barn Company
207-882-9945; Fax: 207-882-4247
www.mainebarncompany.com
Edgecomb, ME 04556

Company brings traditional New England style and architectural heritage to post-and-beam barn designs by experienced timberframe craftsmen. *Write in No. 369*



***MILL CREEK POST & BEAM** used old-growth Eastern white pine for the timberframe of this residence.* *Write in No. 283*

Mill Creek Post & Beam Company
828-749-8000; Fax: 828-749-8001
www.millcreekinfo.com
Saluda, NC 28773

Custom-designed, hand-crafted timber-frame structures in Eastern white pine. EPS or ISO insulated panels. *Write in No. 283*

Murus Co.
570-549-2100; Fax: 570-549-2101
www.murus.com
Mansfield, PA 16933

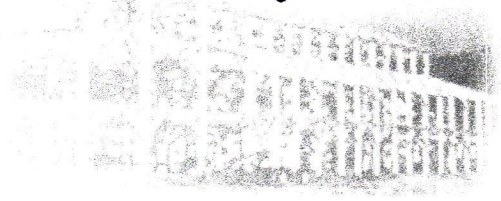
Manufacturer of structural insulating panels for exterior wall and roof applications in residential and light commercial construction. Polyurethane SIP's offer superior R-values and have a tongue-and-groove profile and patented cam-locking system for ease of installation. EPS SIP's are a high-quality, competitively priced alternative to conventional construction methods. Services include design and engineering, pre-cutting, installation, and on-site technical assistance.

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

Maker of post-and-beam homes, barns, and commercial buildings; also, new and antique heavy timbers, design/engineering services, insulating envelope systems. Full-service design/build firm also provides interior/exterior millwork.

WINTER PANEL

Our panels perform in every season!



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802-254-3435 Fax: 254-4999 Email: winter@together.net

Visit us on the Web at www.winterpanel.com

WRITE IN NO. 672

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7 Pearl Street, Cambridge, NY 12816
PH: 518-677-8860
FAX: 518-677-3626
Website: www.vtf.com
Email: jimgibbons@vtf.com

VERMONT TIMBER FRAMES

THE GUILD OF MASTER CRAFTSMEN UK

A Process Made Easier...

DESIGN FLEXIBILITY

For thirty years, we have been facilitating timber frame projects for hundreds of architects. An important part of our success is allowing the architectural plan to dictate the frame design.

... A Home Made Better.

QUALITY CRAFTSMANSHIP

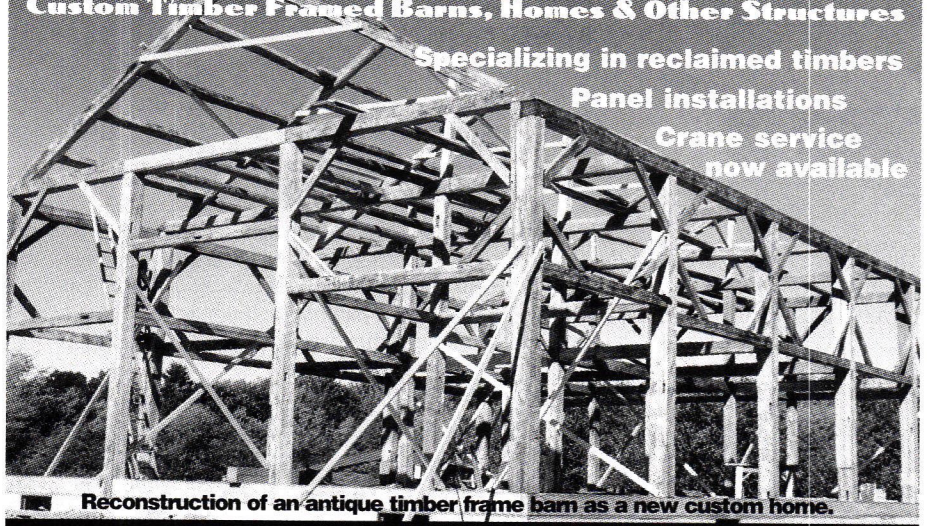
While structural integrity is imperative, functionalism must be married to form. Our experienced designers and craftsmen ensure that each timber in the frame performs its job both structurally and aesthetically.

Working with architects to design and craft the most beautiful timber frame homes imaginable.

WRITE IN NO. 8540

NEW ENGLAND TIMBER FRAMES

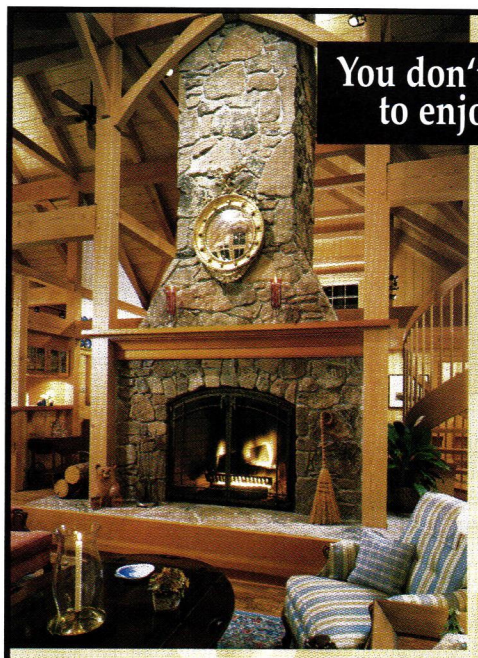
Custom Timber Framed Barns, Homes & Other Structures



Reconstruction of an antique timber frame barn as a new custom home.

188 Windstone Drive, Portsmouth, RI 02871
Phone 401 683-2541 Fax 401 682 2142
http://members.aol.com/netimbrfrm e-mail: netimbrfrm@aol.com

WRITE IN NO. 928



What kind of new home do you see yourself in? Traditional or contemporary; large or small; a rambling family place, secluded vacation getaway or cozy retirement retreat?

Timberpeg's exclusive Post & Beam design system lets you create the perfect home. Warm. Roomy. Beautiful to look at. Superbly designed and crafted.

And with the help of your local Timberpeg representative, it's as easy as can be.

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Box 880, TB13, Fletcher, NC 28732

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www.timberpeg.com

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WRITE IN NO. 8370

www.HeartwoodTimber.com

Designing & Building Timber Frame Homes Throughout The Country.

Contact: Bob Sternquist or Dave Sheidler
888-676-9870

HEARTWOOD TIMBERFRAMES

6660 Heartwood Place
Swanton, OH 43558

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VERMONT TIMBER WORKS

Custom Timber Frames
for Residential and Commercial Projects

P.O. BOX 856, SPRINGFIELD VT 05156
(802) 885-1917
WWW.VERMONTTIMBERWORKS.COM

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www.COWLS.com

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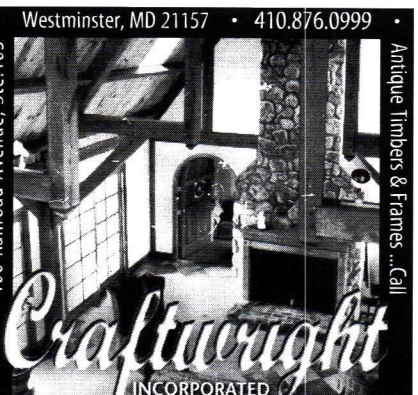
Oak • Pine • Hemlock
Up to 26'
Grade stamping & planing available
Amherst, MA • 413-549-1403

WRITE IN NO. 5270

• Westminster, MD 21157 • 410.876.0999 •

100 Railroad Avenue, Ste.105

Antique Timbers & Frames...Call



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Interior T&G
Clear K.D. Fir Timbers
Bevel/Clapboard Sidings
T&G Decking

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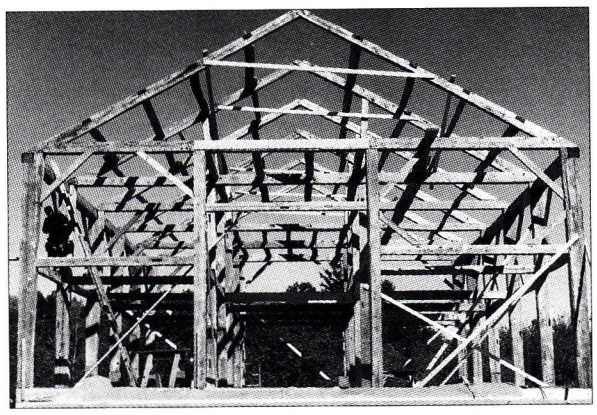
WRITE IN NO. 521

BUYING GUIDE TO TIMBER FRAMING



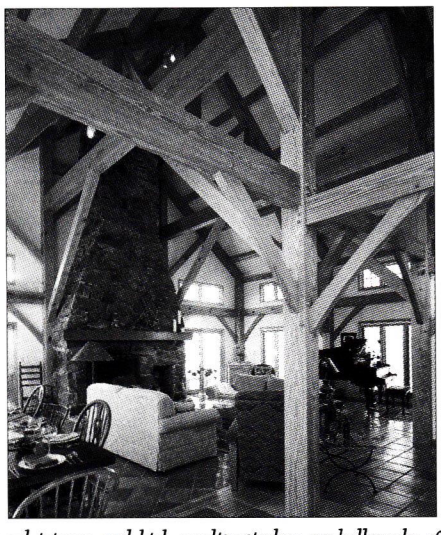
This antique barn with 12x18-ft. gunstock posts was disassembled, relocated, and re-erected by NEW ENGLAND TIMBER FRAMES. *Write in No. 928*

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

Custom timber-frame homes, barns, and structures. Specializing inreclaimed timbers and panel installation. *Write in No. 928*

Northcott Wood Turning
603-756-4204; Fax: 253-322-9618
RR 1, Box 624
Walpole, NH 03608

Family-owned and -operated business has produced pegs for timber framing since 1977. Pegs are made of air-dried oak or ash and are available in numerous standard sizes.



Traditional joinery and high-quality timber are hallmarks of the work of RED SUSPENDERS TIMBER FRAMING. *Write in No. 1025*

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

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

Riverbend Timber Framing
517-486-4355; Fax: 517-486-2056
www.riverbendtf.com
Blissfield, MI 49228

Design, engineering, and manufacturer of traditionally crafted, warrented timber frames; residential and commercial; many wood species since 1979, nationwide. Enclosed with Insulspan structural insulated panels.

Rolling Bay Timber Company
206-842-1686; Fax: 206-842-0702
E-Mail: rollingbaytimber@earthlink.net
Rollingbay, WA 98061

Timbers in Douglas fir or Western cedar in any size, length, Green, dried, rough, S4S, FOHC. Decking, finish clears and pressure-treated material also available.

Taughannock Timber Framing
607-564-0335; Fax: 607-564-7669
359 Brown Road
Spencer, NY 14883

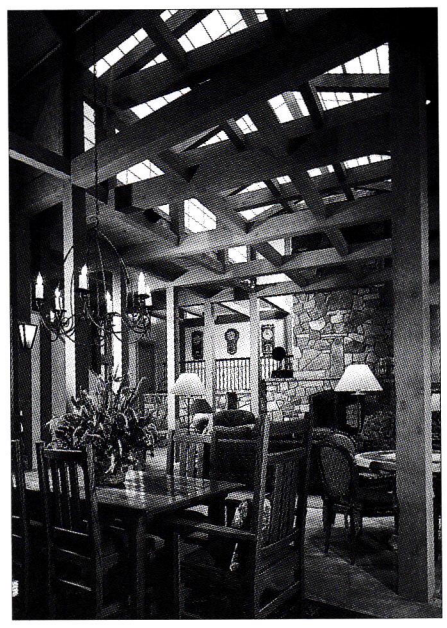
Provides custom homes built with old-fashioned precision and craftsmanship. Homes utilizing unique combinations of logs and timbers are also available.

Timber Framers Guild
888-453-0879; Fax: Same as phone
www.tfguild.org
Alstead, NH 03602

Training, education, and community service for professional timber framers, allied professionals, owner-builders, and the general public. *Write in No. 8038*

Timber Structures Post & Beam
207-698-4925; No Fax
64 Durant Road
Berwick, ME 03901

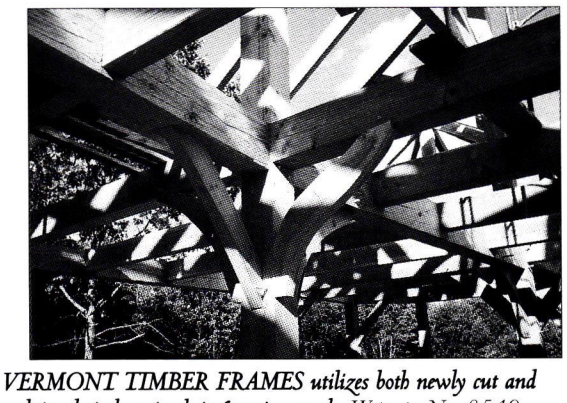
Manufacturer of barns, gazebos, porches, and small outbuildings. Serving Maine & New Hampshire areas.



TIMBERPEG offers full design and fabrication services for post-and-beam construction projects of all kinds. *Write in No. 8370*

Timberpeg
603-298-8820; Fax: 603-298-5425
www.timberpeg.com
West Lebanon, NH 03784

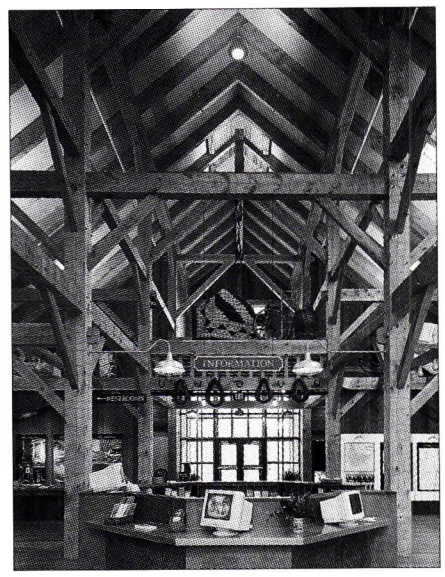
Design, engineering, and fabrication of custom post-and-beam structures; network of dealers provides local service; architectural and engineering staff facilitates communication with outside architects and designers. Working with architect, company will suggest framing solutions and joinery details, and will size the frame members. *Write in No. 8370*



VERMONT TIMBER FRAMES utilizes both newly cut and reclaimed timbers in their framing work. *Write in No. 8540*

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

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



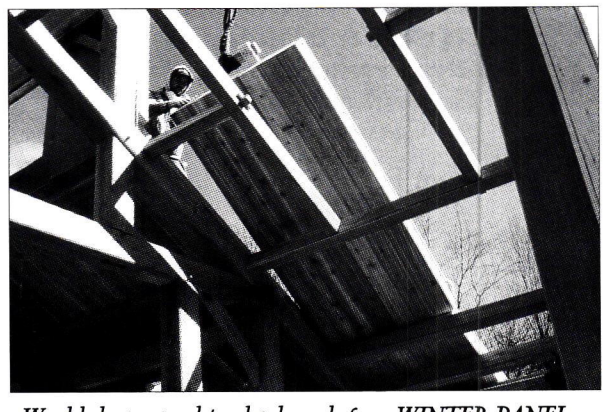
The Southeastern Vermont Welcome Center features a 48-ft.-x-96-ft. timberframe constructed by VERMONT TIMBER WORKS. *Write in No. 927*

Vermont Timber Works, Inc.
802-885-1917; Fax: 802-885-6188
www.vermonttimberworks.com
Springfield, VT 05156

High-quality timberframes & packages for homes & commercial buildings. Design, cut, & assembly of frames. Timbers include fir, oak, pine, hemlock, and glue-laminated beams. Traditional mortise-&-tenon joinery, hardwood pegs. All frames custom-designed. *Write in No. 927*

Wind River Timberframes
970-533-2007; No Fax
www.windriver-timberframes.com
Mancos, CO 81328

Specialize in design & traditional-cut timberframes. Homes are built to last for generations to come.



Woodclad structural insulated panels from WINTER PANEL can span up to 8 ft. in roof applications. *Write in No. 672*

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

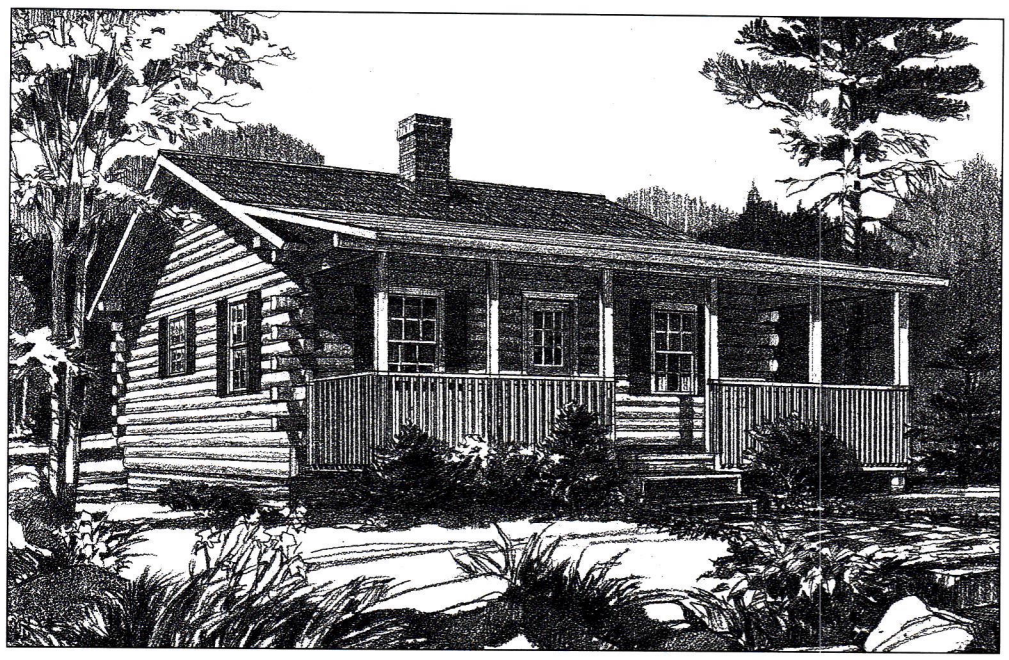
Manufacturer of foam-core insulation panels for commerical & residential construction. Panels may be used in structural & curtainwall applications, giving the end user a quick, cost-efficient, energy-efficient building enclosure. Urethane or EPS foam cores. *Write in No. 672*

Woodhenge Timberframes
573-635-6200; Fax: 573-496-3722
www.woodhenge.com
Jefferson City, MO 65101

Build custom timber frames and panels. Provides full design capabilities including 3-D views.

LOG HOMES AMERICAN STYLE!

For the architect or other building professional with not much experience in the area, the world of log homes can be more than a little mystifying. Many log-home manufacturers offer vast ranges of services, from custom design to hand-hewn or antique timbers, to packaged kits for the do-it-yourselfer. So satisfying client needs, even if they are not sure themselves what they want, need not be a struggle.



Above: This photograph shows up close detail work on a log cabin restored by Kerry S. Hix. This cabin originally was meticulously taken apart and reassembled. Part of Hix's expertise lies in the ability to reconstruct the hand-hewn elements without defacing the integrity of old timbers or losing the patinaed quality. (Photo courtesy of Kerry S. Hix Antique Log Cabins)

In an example of work by Kerry S. Hix, this house is one of several structures currently being restored at Rockdale Plantation in Gordon County, Ga. First settled in 1785, many of the old cabin buildings were covered with weather boards and are intact with their small pane windows. The original log house, a one-and-a-half story dog-trot, was one-room wide of hand-hewn logs fastened together with half-dovetail notching and mortise-and-tenon jointing. The back rooms, loft and north wing (seen here) were added, probably in the 1840's or 50's, using different construction methods. Part of an ambitious restoration project, this house is seen in its nearly restored condition. (Photo courtesy of Kerry S. Hix Antique Log Cabins)

Top Left: This design for a one-bedroom cabin is 672 sq.ft. and has the look of a mountain lake retreat. Northeastern Log Homes, known for their milled timbers and trademarked components, offers a range of packaged designs but will also work with architects and builders to create custom houses. All millwork is traditionally inspired but incorporates the latest technology. Northeastern has developed an innovative tongue-&-groove system that joins the logs to prevent air and water infiltration. (Drawing courtesy of Northeastern Log Homes)

By Henrika Taylor

The editors of *Period Homes* have compiled a buying guide for log homes, which is a comprehensive, but by no means an exhaustive, resource aimed at presenting the full range of available products and services. Here, we complement the Guide with a discussion of the ins and outs of log-home construction.

A Universal Structure

Every country has its own log-home vernacular. In the United States, log cabins, long a symbol of how the American frontier was settled, were originally small structures that provided inhabitants with the bare minimum of comfort. Even so, skill and considerable hard labor was needed to engineer a basic one-room log home. Ten to twelve large trees were required, felled, trimmed, and notched for dovetail corners. The simplest of tools and a lot of common sense resulted in sturdy buildings that often included a surprising amount of detail.

The Old. . .

Log cabins that have survived from the 17th and 18th centuries serve as inspiration for the log-home builders or "logsmiths" of today. The restoration of existing homes enjoys a healthy market, not only from a historical, hand-crafted standpoint, although this is important, but also because log homes have a natural beauty and are fun to live in. Most people, at some point in their lives, romanticize the rustic charm and simplicity of living in a log cabin. We can't help ourselves.

The fact is, however, that in addition to having charm and historical precedent, log homes are also energy efficient. According to the National Bureau

continued on page 58

This photograph shows Southland Log Homes' "Charleston Series" model using round logs. All homes by Southland give the customer the option of using square logs, or round logs with either round- or flat-milled interior surfaces. This popular design is approx. 1992 sq.ft., including the wraparound porch. The perimeter walls are completely loadbearing, giving the owner great flexibility when customizing the floor plan. Another great feature, although not shown here, is the exposed-beam ceilings that support the second floor and also add 6 in. to the ceiling height. (Photo courtesy of Southland Log Homes)

of Standards, log walls provide "thermal mass," a desirable energy-conserving feature.

Regardless of the practical reasons or any romantic notions, the preservation or relocation of log homes to new sites are readily available services performed by numerous companies. Depending on the needs of a client, an architect can direct the re-creation of a log home, or design additions to a vintage home using antique timbers.

. . . And the New

New log homes are also very popular with clients. Although based on traditional log construction, they can be a far cry from the one-room frontier cabin. Today's need for multiple bedrooms, bathrooms, great rooms, and every modern convenience may be incorporated into a traditional log home. Log construction is flexible! Many companies with their own mills cut timber specifically for log-home construction. There are also companies that provide kit packages with numerous options for customizing. According to a website for Old Virginia Log Homes, there are over 360 manufacturers of new log homes from which to choose. Another site, www.Lhoti.com, lists 99 sites in the Handcrafted Log Homes category alone.

Across the Board

To give our readers a sampling of what some log-home specialists provide, brief profiles on four very different companies follow below:

Kerry S. Hix Antique Log Cabins and Outbuildings is a small family-run business located in Chatsworth, Ga. Best known for restoration work, Kerry Hix maintains a large inventory of authentic American pioneer-built, hand-hewn log cabins that date from the late 1700s. Each structure is researched, dismantled, numbered, and usually removed from its original site to be transported to storage.

The buildings — homes, barns, smokehouses, corncribs — are stored until a customer wishes to have it rebuilt. Hix also specializes in new replica cabins, called "repli-cabins"; does cabin restoration; supplies wide pine flooring and salvaged building materials; offers construction planning; provides log-timber framing; and uses naturally felled timbers for new construction as often as possible. The Kerry S. Hix company mission is to preserve the heritage and individualism of the hand-crafted home as well as conserve natural resources. Kerry Hix's passion for log buildings keeps alive the history and romance of the American log house for the 21st century and beyond.

Southland Log Homes in Irmo, S.C., is a large company with branches in many states. They specialize in complete packages and custom designs for new homes, which are shipped from the mills in Irmo or Elliston, Va., and built anywhere in the U.S. or abroad. Southland uses Southern yellow pine timbers, an abundancue of which is found in South

continued on page 59

This image (below) shows a Dogtrot-style cabin that was Indian-built near New Echota, Ga. Kerry S. Hix dismantled it and relocated it to his farm in Chatsworth, Ga., along with a smokehouse, spring house, and an unusual cantilever barn. A dogtrot cabin is built of two log cabins side-by-side with a hallway running between them from the front door to the back. The cross-breezes made the hallway a cool place for dogs to lie in, thus giving this particular type of cabin its name. The portion of the house to the viewer's right was originally called a "Parson's room." It would have had its own door off of the porch so that a traveling preacher could ride up and find a place to stay for the night. The kitchen, seen at the back of the house, would have been detached in the 1800s but is now part of the house. (Photo courtesy of Kerry S. Hix Antique Log Cabins)

KERRY S. HIX
ANTIQUE LOG CABINS
& OUTBUILDINGS

Kerry S. Hix

enjoys a fine reputation due to his restoration efforts, providing clients with the best examples of **"Antique Log Structures"** — some over 200 years old — & his hand-built **"Repli-Cabins,"** new construction but authentic in detail, logs 12" to 24" wide.

• We also manufacture top quality
"Wood Flooring & Paneling"
Pine, Oak, Poplar, Walnut & others.
Thicknesses: 3/4" & 1-1/2" Widths: 4" to 16"
Machine planed two sides,
tongue and grooved.
• Paneling is Machine or **"Hand Planed"**
• **Large Inventory of Log Structures**

940 Piney Hill Road, Chatsworth, GA 30705
(706) 695-6431

Recognition in the following magazines:
Town & Country, August 1994; **Atlanta Homes & Lifestyles**, October 1994; **Log Home Living**, July 1995; **Architectural Digest**, June 1996; **Mountain Living**, Summer 1997; **Home & Garden TV,** November 1998 & February 1999.

WRITE IN NO. 265

NEW!
PRODUCT LITERATURE
ONLINE
The Fastest Way to get supplier catalogs
This issue's "Free Product Literature" Form is now online. Literature requests are E-Mailed directly to advertisers for fastest action. To use this online service:
☞ Log onto www.traditional-building.com
☞ Click on "Free Product Literature"
☞ Select "Issue Product Literature Card"
www.period-homes.com
PRODUCT INFORMATION ONLINE

Log & Cedar Homes
• Expert manufacturer of the East Coast's finest log and cedar home kits
• Buy direct from us... no dealers or middlemen
20 years of experience
BEAVER MOUNTAIN
Log & Cedar Homes
800-233-2770 www.beavermtn.com

WRITE IN NO. 233

BK Cypress LOG HOMES
Tidewater RED Cypress
"Natures Best Kept Secret"
800-553-1564
Dealer Opportunities Nationwide
E-Mail: ned@bkcypress.com
■ Logs are Heartwood: Minimal Shrinking & Settling
■ No Screw Jacks
■ Fewer, Tighter Checks
■ Most Rot & Decay Resistant Wood in the Industry
■ 60 year Warranty against Rot, Decay & Termites
"All for the Price of Pine"
BK Cypress Log Homes
P.O. Box 191
Bronson, FL 32621
800-553-1564 Fax: 352-486-8075

WRITE IN NO. 235

LOG HOMES, AMERICAN STYLE, continued from page 58

Carolina. This large supply, harvested with environmentally sensitive methods, provides the customer with timbers that have one of the highest strength ratings of any of the commonly used softwoods, including cypress and cedar. Yellow pine is used for Southland's round logs that are milled with either round or flat interior surfaces. White pine is also used, although primarily for the rectangular logs milled for dovetail-style homes. The logs are graded by the Timber Products Inspection Bureau (TPI), the organization that sets standards for knots, stains, slope of grain, propensity to split, and other criteria.

Another large company, Precision Craft Log Structures in Meridian, Idaho, offers 46 standard floor plans for log homes that range in size from 491 sq.ft. to 3,186 sq.ft. Precision Craft also provides an extensive line of graded timber products, hand-crafted originals or newly milled, in a variety of profiles, species, and sizes, as well as full-shell log homes. The hand-crafted facility is located in Chilliwack, British Columbia, where timbers from the Pacific Northwest are hewn and shaped by traditional methods. Precision Craft specializes in custom design services along with product diversity, technology, and support for building new log homes.

Northeastern Log Homes of Groton, Vt., has designer-engineers that work with architects and builders to create custom kits that wed classic style with high-quality components. Designs are inspired by pre-1940s American farm houses, turn-of-the-century mountain lodges, or rustic log cabins reminiscent of the 1920s. ◆

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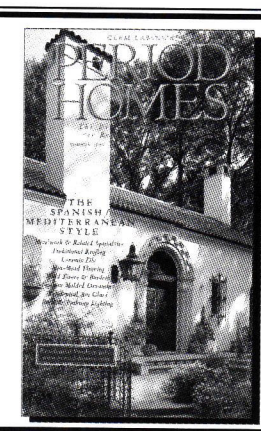
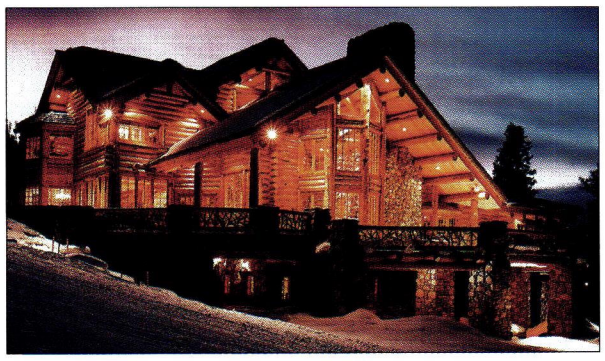
(718) 636-0750



BUYING GUIDE TO LOG HOMES

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of LOG HOMES from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find below because they provide a good up-to-date cross-section of the market.

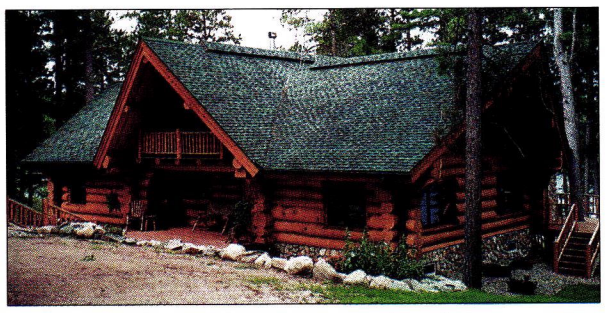


This dramatic log home was designed and built by ALPINE LOG HOMES for a client in Jackson, Wyo.

Alpine Log Homes
406-642-3451; No fax
www.alpineloghomes.com
Victor, MT 59875

Manufacturers of one-of-a-kind, hand-crafted, authentic log structures.

◆ ◆ ◆



ANDERSON LOG HOMES continues the tradition of interlocking v-joint notches and hand-scribing in their log homes.

Andersen Log Homes Co.
218-547-3433; Fax: 218-547-3425
6425 State 371
Walker, MN 56484

Custom, hand-crafted log homes, cabins & commercial structures built with the Scandinavian full-scribe method; specializes in large timber. Architectural services available.

◆ ◆ ◆

Antique Woods & Colonial Restorations, Inc.
610-367-8193; Fax: 610-367-6911
www.vintagewoods.com
Boyertown, PA 19512

Source of resawn and recovered vintage wood flooring, siding, beams & mantels; antique timber frames, antique heavy timbers, milled lumber, barn lumber in heart pine, yellow pine, hemlock, red oak, white oak, cypress. *Write in No. 101*

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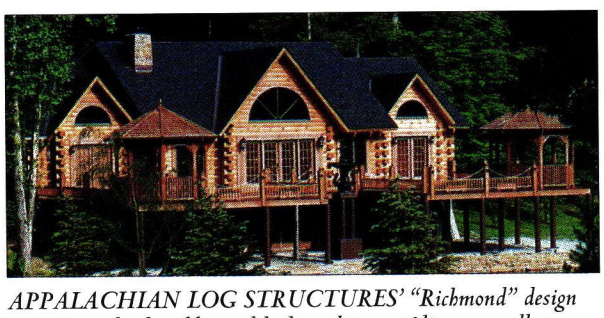

APPALACHIAN LOG STRUCTURES' "Richmond" design features multiple gables and high-peaking roof lines as well as over 2,300 sq.ft. of open living space.

Appalachian Log Structures
304-372-6410; Fax: 304-372-3154
www.applog.com
Ripley, WV 25271

Precut and numbered log-building materials in over 60 standard or custom designs. Eight log profiles; four corner styles. Borate pressure treated with a 25-year warranty.

◆ ◆ ◆

The "Settler" design from BEAVER MOUNTAIN LOG HOMES is available in Northeastern white pine or Western red cedar. Write in No. 233

Beaver Mountain Log Homes, Inc.
607-467-2700; Fax: 607-467-2715
www.beavermtn.com
Hancock, NY 13783

Precision pre-cut and -numbered, custom log- and cedar-home building systems, which provide high-quality, ready-to-assemble, pre-cut components, engineered for ease of assembly; save time and labor at jobsite. Shipped throughout the Northeastern US. Buy direct. Four model homes on site, seminars, workshops, mill tours, and log raising held monthly. *Write in No. 233*

◆ ◆ ◆

BK Cypress Log Homes, Inc.
800-553-1564; Fax: 352-486-8075
www.bkcypress.comI
Bronson, FL 32621

America's oldest manufacturer of Tidewater Red Cypress log homes. Specializes in custom designs, 60-year limited warranty on triple t-&-g milled logs; offers a line of cypress products from logs to finished flooring, hand-hewing to hand-peeling. *Write in No. 235*

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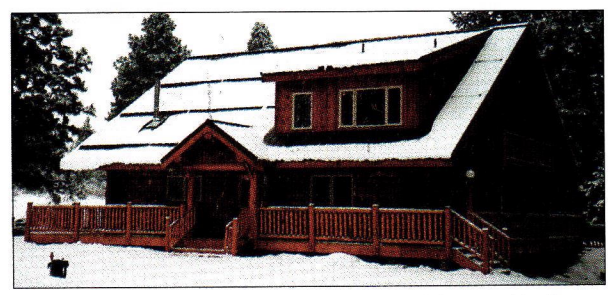

BRONSON LOG HOMES preassemble and disassemble their structures prior to shipping to ensure smooth erection.

Bronson Log Homes, Inc.
541-426-6072; Fax: 541-426-0169
www.bronsonloghomes.com
Enterprise, OR 97828

Builder of quality custom, hand-crafted log-home packages. Design and engineering to construction and financing.

◆ ◆ ◆

CENTRE MILLS supplied the vintage logs that were used to make the log homes on the set of the film "Beloved." Write in No. 1740

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

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

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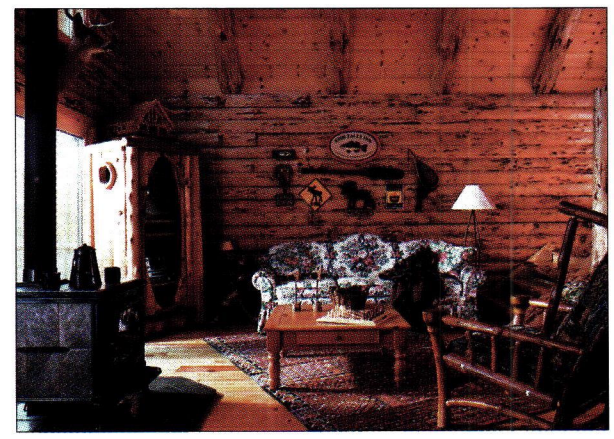

This intimate living area is part of a chalet built by COUNTRY LOG HOMES in the Catskill Mountains of New York State.

Country Log Homes
413-229-8084; Fax: 413-229-2339
www.countryloghomes.com
Ashley Falls, MA 01222

Fully pre-cut quality log-home packages offer ease of assembly. Each log-home design, custom, or standard, to spec.

◆ ◆ ◆

Fitzgerald Heavy Timber Construction
301-898-9340; Fax: 301-898-9341
www.fitzgeraldtimberframes.com
Thurmont, MD 21788

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

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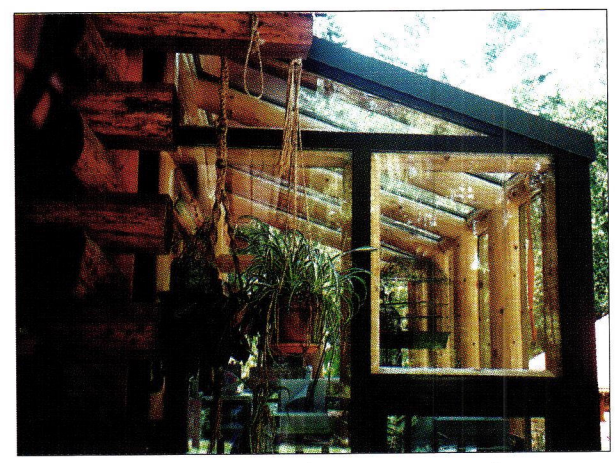


Log sunrooms, both standard and custom, are a specialty of GRECO HOMES & SUNROOMS.

Greco Homes & Sunrooms
800-933-7666; Fax: 253-848-7847
www.grecohomes.com
Puyallup, WA 98373

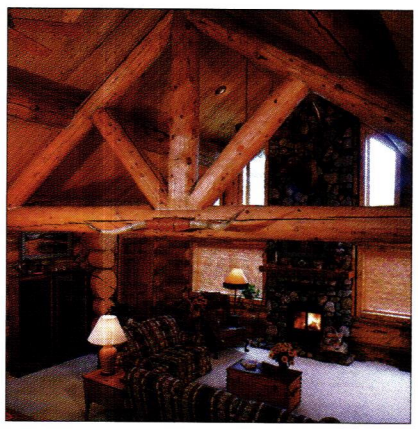
Complete home packages delivered to your site. Residential and commercial structures shipped worldwide.

◆ ◆ ◆

High Country Log Homes
307-587-3838; Fax: 307-587-8400
www.hicountryloghomes.com
Cody, WY 82414

Designs and constructs custom hand-crafted log structures. One-of-kind chinked or full-scribed structures shipped throughout North America.

BUYING GUIDE TO
LOG HOMES



HIGH COUNTRY LOG HOMES has been creating distinctive custom log homes for more than 20 years.

❖ ❖ ❖

Kerry S. Hix Antique Log Cabins
706-695-6431; Fax: 706-695-9004
www.porch.com/logcabin.htm
Chatsworth, GA 30705

KERRY S. HIX ANTIQUE LOG CABINS designs and builds new cabins, as well as maintaining an inventory of antique log cabins, some of which date from the 18th century. *Write in No. 265*

Buys, restores & builds an inventory of 150-200-yr.-old antique hand-hewn log structures (houses, cabins, barns & other outbuildings). Hand-builds "new" log houses, barns & other outbuildings with logs up to 2 ft. wide with no two logs alike. Square footage custom to spec. Manufactures quality wide-pine flooring; wood species available. Delivery and set up to any stage of completion including chimneys. *Write in No. 265*

❖ ❖ ❖

International Log Builders Association
250-547-8776; Fax: 250-547-8775
www.logassociation.org
Lumby, B.C. CANADA V0E 2G0

Non-profit educational association which facilitates training programs to building professionals and to the general public on all skill levels. *Write in No. 118*

❖ ❖ ❖

Jim Barna Log Systems
800-962-4734; Fax: 423-569-5903
www.logcabins.com
Oneida, TN 37841

Offers a wide variety of log profiles combined with design, delivery, construction, financing & consultation.

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Legacy Log Homes
406-745-2040; Fax: 406-745-2222
www.legacyloghomes.com
Saint Ignatius, MT 59865

Construct homes with large-diameter, full-length logs, hand-peeled with razor-sharp drawknives. Homes crafted in Swedish-cope or chink-style construction. Delivers nationwide and handles the re-assembly at jobsite.

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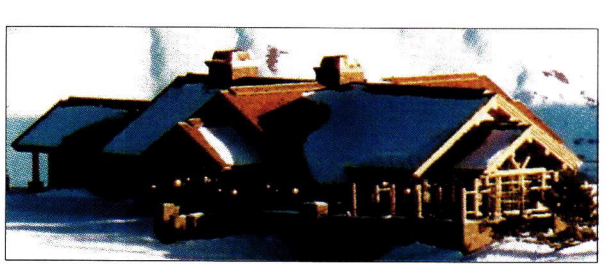

MONTANA IDAHO LOG HOMES specializes in mountain lodges as well as traditionally crafted cabins and homes.

Montana Idaho Log Homes Inc.
406-961-3092; Fax: 406-961-3093
www.mtidlog.com
Victor, MT 59875

Custom hand-crafted vacation cabins to log lodges in a variety of profiles.

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NORTHEASTERN LOG HOMES' "Sportsman's Cabin" is available with options such as solid v-matched wood interior paneling and Anderson roof windows.

Northeastern Log Homes, Inc.
207-884-7000; Fax: 207-884-3000
www.northeasternlog.com
Kenduskeag, ME 04450

Designer/engineers work with architects and builders to create custom kits; classic styling; quality components. Designs inspired by pre-1940s American farm houses or Turn-of-the-Century mountain lodges.

❖ ❖ ❖

Nutrioso Log Works
928-339-4657; Fax: Same as phone
www.nutriosologworks.com
Nutrioso, AZ 85932

Family-run business with over eight years log-building experience. Large-log construction or small. All packages include log walls, full-log gable ends, loft floor joist, purlins and/or rafters, and staircase material.

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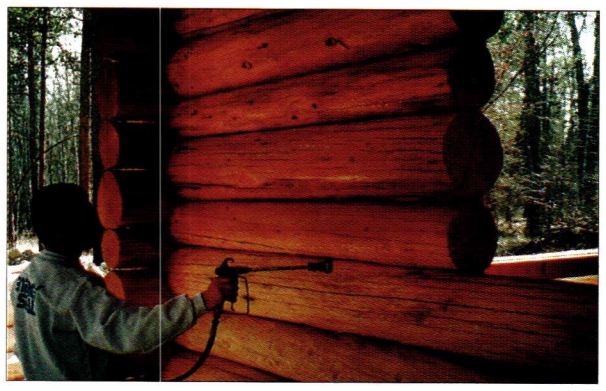

PERMA-CHINK SYSTEMS provide a full range of preservatives, sealants, stains, finishes, and restoration and cleaning products and services for log homes.

Perma-Chink Systems, Inc.
425-885-6050; Fax: 425-869-0107
www.permachink.com
Redmond, WA 98052

Durable, high-quality sealants, chinking, stains, wood preservatives and restoration products. All products are environmentally-friendly.

❖ ❖ ❖

The "Elkhorn" design from PINE RIDGE LOG HOMES has 1,980 sq.ft. of space spread over two floors.

Pine Ridge Log Homes of Wisconsin
920-892-4104; Fax: 920-892-6911
www.prloghomes.com
Plymouth, WI 53073

Log homes built with timbers hand-peeled with a draw knife. Log sizes available in full log or half log.

❖ ❖ ❖

This home from PRECISION CRAFT LOG STRUCTURES was built in a Swedish cope style featuring beaver-tooth corners punctuated by interlocking saddle-notch corners.

Precision Craft Log Structures
208-887-1020; Fax: 208-887-1253
www.precisioncraft.com
Meridian, ID 83642

Extensive line of log & timber products including fine milled logs, hand-crafted originals & full-shell log homes.

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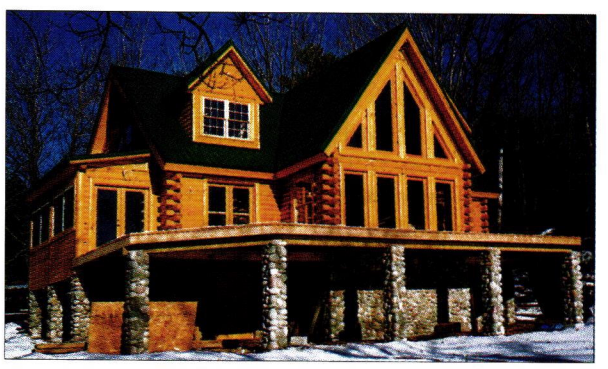

SOUTHLAND LOG HOMES offers a huge range of standard designs and packages as well as custom-design and -construction capabilities.

Southland Log Homes
888-883-8884; Fax: 803-407-4681
www.southlandloghomes.com
Irmo, SC 29063

Standard or custom designed pre-cut, factory-engineered, complete log-home packages. Kiln-dried in custom-controlled kilns, timber treated & TPI-inspected grading to insure quality and integrity.

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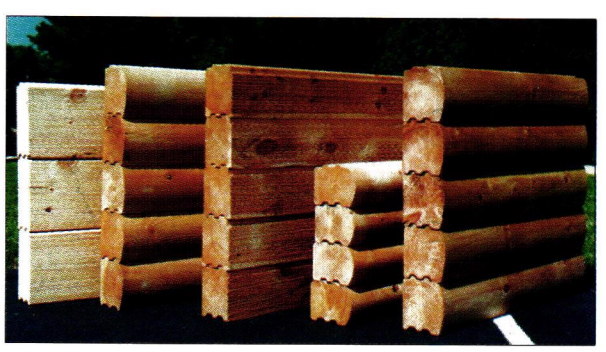


Shown here is a small sample of the extensive range of interlocking-timber styles available from WHOLESALE LOG HOMES.

Wholesale Log Homes, Inc.
919-732-9286; Fax: Same as phone
www.wholesaleloghomes.com
Hillsborough, NC 27278

Log-home materials sold wholesale; milled-log products that make up kits and packages; finished white-pine boards; all sizes of timbers, rough or surfaced; screws, sealants, log siding. Smartwood certified.

❖ ❖ ❖

BUYING GUIDE TO
NEW & ANTIQUE BARNS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of NEW & ANTIQUE BARNS from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected those suppliers you'll find below and 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.

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

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

* * *

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

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

* * *

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

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

This 30x40-ft. Vermont Saltbox is part of the extensive inventory of antique structures available from THE BARN PEOPLE. Write in No. 440

* * *

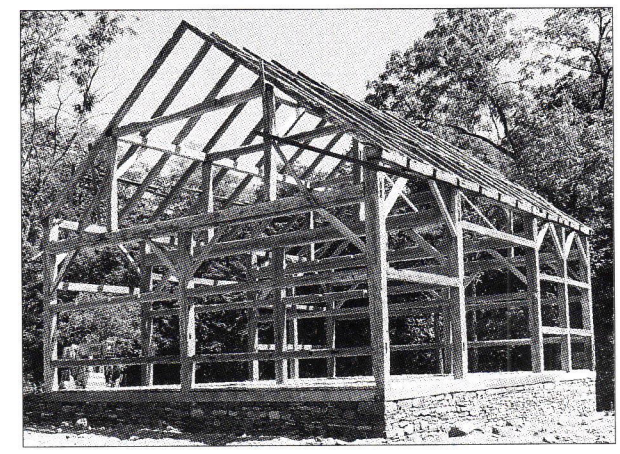
Big Sky R Control
406-388-4146; Fax: 406-388-7223
www.bsiinc.com
Belgrade, MT 59714

R-Control Structural Panels are a structural system consisting of expanded polystyrene insulation laminated to OSB. Used in walls, roofs, & floors. They offer superior strength and are energy efficient.

* * *

Brandy Hollow Restorations
518-239-4746; Fax: Same as phone
Brandy Hollow Rd., P.O. Box 7
Durham, NY 12422

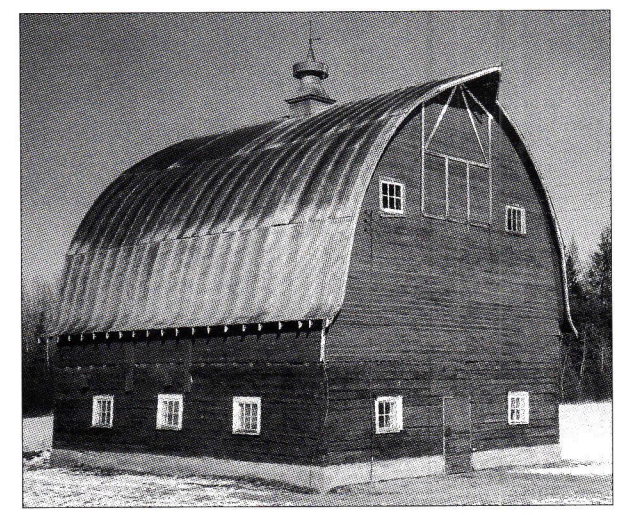
Over 20 dismantled antique barns, carriage houses, and farmhouses. Offers structural restoration and frame altering for customized needs using antique building materials and traditional joinery. Delivery and setup anywhere. *Write in No. 3180*



BRANDY HOLLOW RESTORATIONS dismantled and restored this 19th-century barn and erected it on this new stone foundation. Write in No. 3180

* * *

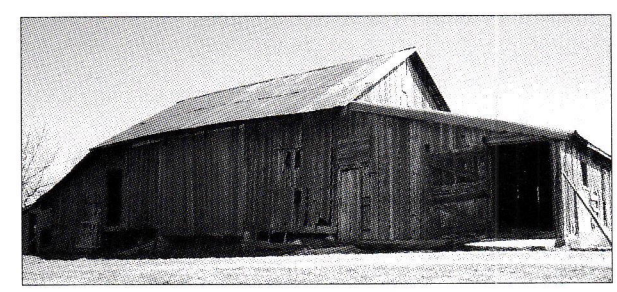
Cabin & Timber
218-365-6609; Fax: 218-365-3142
www.cabintimber.com
Ely, MN 55731



CABIN & TIMBER restores antique barns and specializes in moving them to new sites for adaptive reuse. Write in No. 242

Breathing new life into antique log buildings and timber-frame barns since 1996. Restores, moves, remodels and combines vintage, hand-hewn buildings into modern custom homes. See website for pictures and current inventory. *Write in No. 242*

* * *



The siding from this barn will be carefully remilled by CARLSON'S BARNWOOD for new construction, flooring, and furniture making. Write in No. 2744

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Recycled barnwood planks, remilled flooring, dimensional lumber, and timbers in varied shades & types. Architectural antiques: windows, doors, porch columns, corbels, shutters, ceiling tin, complete staircases. Antique heavy timbers, milled lumber, barn lumber, wood flooring, and wood paneling; in pine, oak, and poplar. *Write in No. 2744*

* * *

Chestnut Oak Company
860-668-0382; Fax: Same as phone
www.chestnutoakcompany.com
West Suffield, CT 06093

Company has an inventory of antique house and barn structures. Will dismantle, move, and re-erect these struc-

A BARN COMPLEX

The Barn People of Windsor, Vt., are well known to our readers (see Period Homes, Autumn 2000) for dismantling, restoring, and re-assembling vintage barns. The company maintains a huge inventory of Vermont barns in a wide variety of shapes and sizes to be transformed into homes, offices, studios, or garages. They also preserve and supply antique barn siding, create new timber-framed barns (from vintage timbers), and provide vintage custom frames, antique heavy barn timbers, trusses and roof systems, and wide, honey-colored sheathing boards. Here we see five Vermont barns that have been transported to Sun Valley, Idaho. A 36-ft.-x-50-ft. horse barn, a 36-ft.-x-50-ft. horse barn with cupola, and three haybarns of varying sizes were combined to create this custom residence in Idaho! Write in No. 440

WEST LINCOLN BARNBOARD & BEAMS LTD.

Antique Lumber Specialists Since 1968

- Hand-Hewn Beams
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2815 South Grimsby Rd. 21, RR#1
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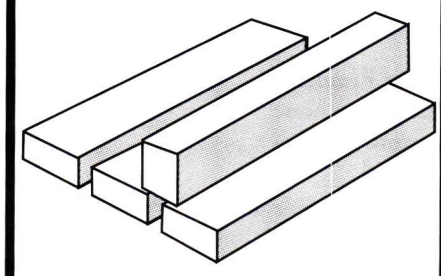
905-643-8878 Fax: 905-643-9219
E-Mail: barnwood@netcom.ca

WRITE IN NO. 312

QUALITY OAK TIMBERS



- Accurate, custom 4-sided planing up to 9 x 15 x 40
- Also 2x6 and 1x6 T&G White Pine in stock

Call for timber price list
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Manufacturers of pre-cut, ready to assemble post and beam kits.
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603-286-7611 www.shelterkit.com Fax: 603-286-2839

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Fine New England style post & beam carriage houses, garden sheds & country barns. Buildings are engineered & pre-cut for assembly by either the firm or a professional carpenter.

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www.countrycarpenters.com

Contact Us For A Catalog

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207-882-4224 Fax: 207-882-4247

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www.carlsonsbarnwood.com

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www.mainebarncompany.com

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Internet Gateway to Historical Products

PERIOD HOMES

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AMONG THE FEATURES:

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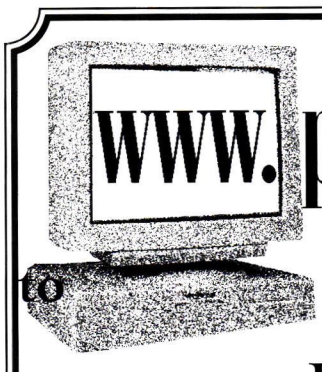

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The Internet Gateway to Historical Products & Services for Residential Architecture

BUYING GUIDE TO
NEW & ANTIQUE BARNS

tures anywhere in the world. Custom residential timber frames, timber-frame home packages, new heavy timbers, antique frames recycled as homes, design & engineering services, timber-frame restoration, and barns. *Write in No. 106*

* * *

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www.connollytimberframes.com
Edgecomb, ME 04556

Company designs and builds traditional oak-pegged timber-frames from trusses to barns to homes. Visit online. *Write in No. 245*

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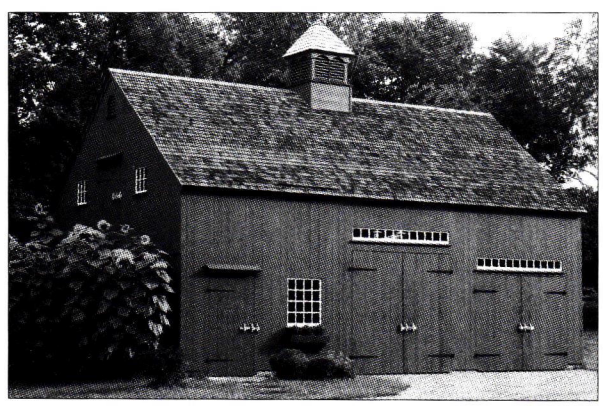

New England barns, in a variety of styles and with a huge range of design options, are the specialty of COUNTRY CARPENTERS. *Write in No. 246*

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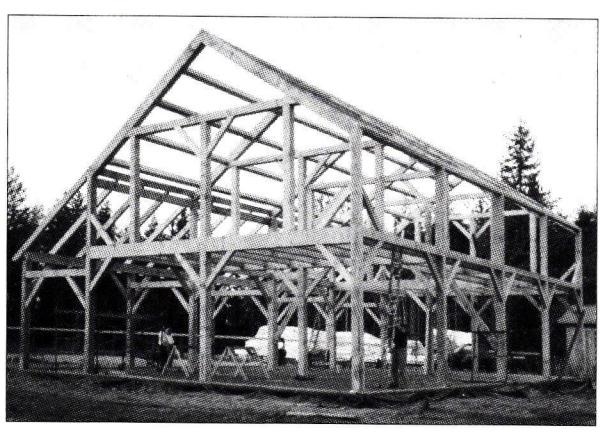

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Hand-crafted timber-frame structures for homes, museums, churches, chapels, and historic bridges, all cut with traditional mortise-&-tenon joinery. Distinctive antique & refabricated antique structures available. Will ship anywhere. Antique barns, barn homes, new timber-framed barns, antique heavy barn timbers, antique barn siding, new timbers, fabricated trusses. *Write in No. 645*

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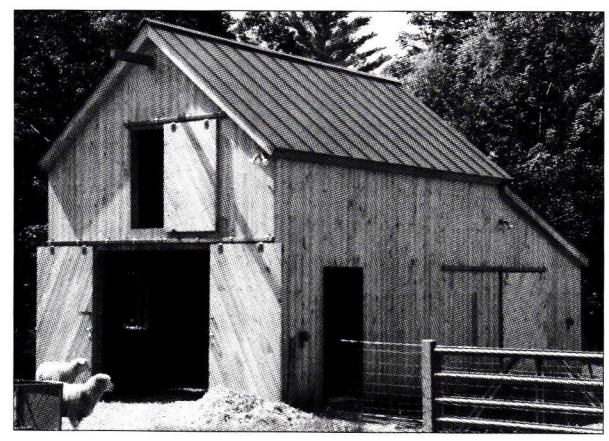

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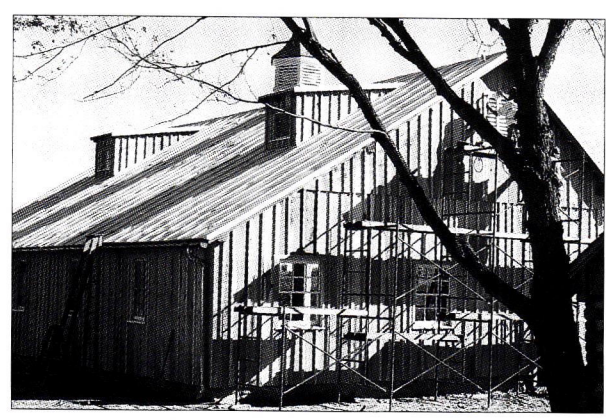

FITZGERALD HEAVY TIMBER CONSTRUCTION *specializes in the restoration of old barns as well as the construction of new structures such as this one.* *Write in No. 2300*

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Feasibility Studies,
Consulting, Restoration,
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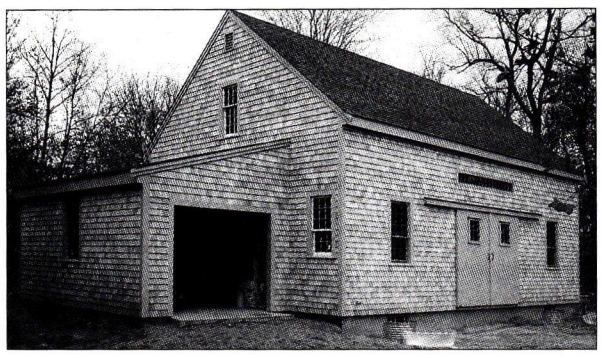

J.T. MILLER BARNBUILDERS designed and built this timber-framed and shingle-clad barn in Massachusetts. *Write in No. 128*

◆ ◆ ◆

Mink Hill Timber Frame Homes
603-938-6219; Fax: 603-938-5203
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www.nwjoinery.com
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Shelter-Kit Incorporated
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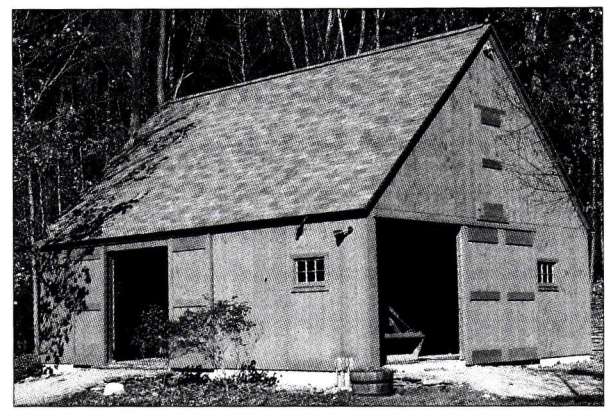
www.shelterkit.com
Tilton, NH 03276

Pre-cut post-&-beam house and barn kits; designed specifically for assembly by owners and builders. E-mail: buildings@shelterkit.com. *Write in No. 299*



This 24x32-ft. multi-purpose barn was designed and constructed by SHELTER-KIT INC. *(Photo: George Saunderson) Write in No. 299*

◆ ◆ ◆

Vermont Timber Frames, Inc.
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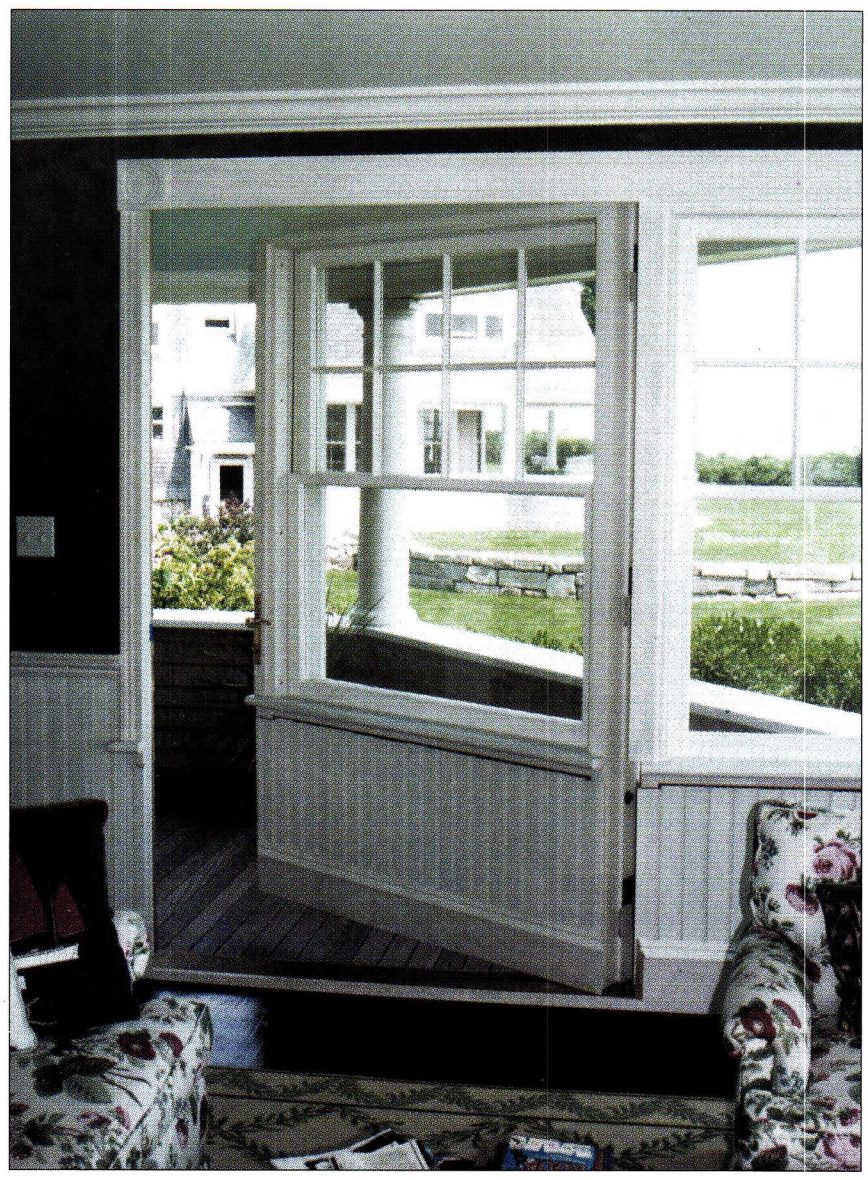
WHEN IS A DOOR NOT A DOOR

A construction project in Martha's Vineyard created an unusual opening for Maurer & Shepherd Joyners, Inc. And vice versa.

by Leslie Jay

As part of a complete restoration started in 1999, the owners of this 19th-century beach house needed new doors and windows. The job of crafting them went to Maurer & Shepherd, a Glastonbury, Conn.-based company that specializes in period work. "The owners of the house wanted to upgrade it without changing the style," explains M&S co-principal Hap Shepherd, noting that the original windows used an array of different systems, from ropes and pulleys to tapes and balances. Specs called for exterior storm windows and screens and, to eliminate the need for puttying, wood-stopped single glazing.

EXTERIOR VIEWS Below right: Outside, the opened panel has room for additional play, thanks to the beveled sill ends below the glass. The windows themselves are fully operative and the clips can hold screens or storm windows. Right: Despite the telltale hardware, the closed panel is fairly unobtrusive.

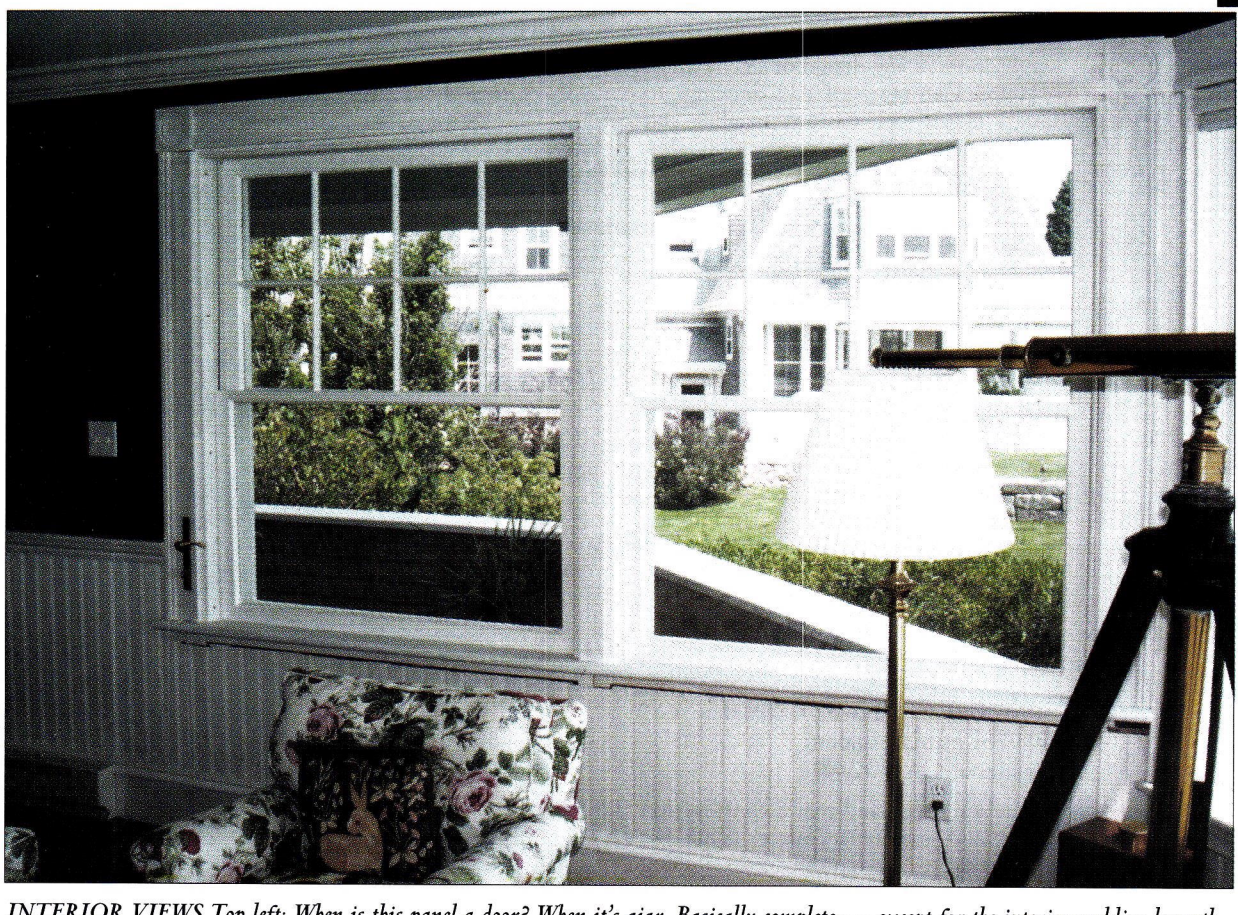


Shepherd's shop ultimately manufactured more than 40 windows in mahogany. To complement them, M&S fabricated screens from the same wood, filling the frames with bronze mesh that could hold up in a seaside environment.

The company also made ten standard doors. But what to do about the ugly sliding doors that led to the porch? Although the pair, installed sometime in the 1950s, were admittedly convenient, their wide expanses of glass looked distinctly out of character in an old house. M&S's solution was a structural hybrid: a hinged panel that does double duty as door and window. As unlikely as it sounds, both elements are totally functional. When the former is closed, the latter can be opened. The unusual concept took approximately $10,000 to execute, "cheaper than wheeled, pull-back doors," observes Shepherd.

Inside and out, the panel took its cues from the adjacent window. Because the entire house was being rehabbed at once, on-site carpenters had no problem matching materials. (M&S does not handle installations.)

A mullion divided the upper glass, like its neighbor, into eight panes. Below the glazing, the interior beadboard was extended along the 4-ft. width of the panel. Outside, the interlocking cedar shingles were engineered to match those on the rest of the porch. Holding it all together are stainless-steel pintle hinges, which permit the oversize panel to be lifted. "Aside from the handles, you don't notice the door," says Shepherd, who enjoys challenges; for another project, he reports, "I've done bulletproof windows that look 18th century." ◆

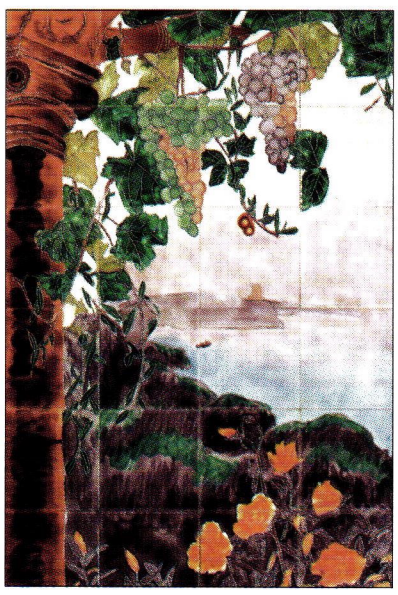


INTERIOR VIEWS Top left: When is this panel a door? When it's ajar. Basically complete — except for the interior molding beneath the glass — the panel swings open to the porch. Above: When the panel is closed, the hinges are invisible and the sills of the adjacent windows meet, creating a seamless appearance. Only the brass handle, at left, suggests the existence of a door.

BUYING GUIDE TO
ARTS & CRAFTS TILE

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ARTS & CRAFTS TILE from our database of companies that provide historical products and services to our audience of residential design and building professionals. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market, both geographically and in the variety of their offerings.



Tile murals in earthy tones, such as "Room with a View" pictured here, are a specialty of ARTFIND TILE.

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Out-of-the-ordinary ceramic and stone tile for both residential and commercial applications. Also, French reclaimed terra cotta and limestone, glass tile, and hand-painted murals and tiles by a variety of artists. Imports from Spain traditional decorative cement tiles in a wide variety of rich colors. *Write in No. 3081*

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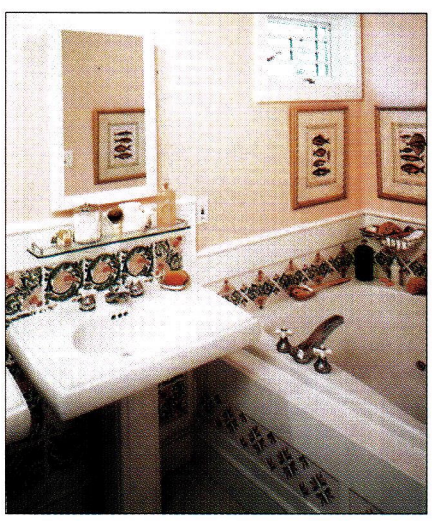

Historically accurate custom-colored foliate bathroom tiles are a specialty of DESIGNS IN TILE. Write in No. 250

Designs in Tile
530-926-2629; Fax: 530-926-6467
www.designsintile.com
Mt. Shasta, CA 96067

Custom historically-styled tile & murals, hand-painted or mosaic. 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*

* * *

Feature Tile
831-475-4602; Fax: Same as phone
www.featuretile.com
Soquel, CA 95073

FEATURE TILE created these wax resist Arts & Crafts reproductions for a renovation project in Watsonville, Calif.

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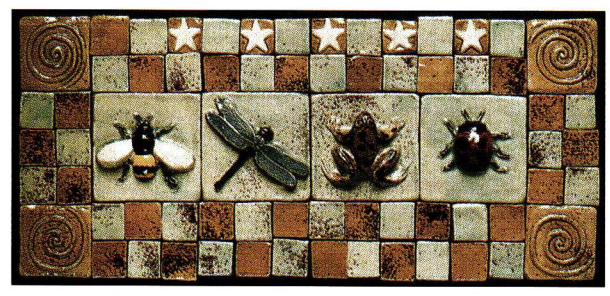

FRESH FISH CERAMICS' hand-pressed tiles feature quirky animal and insect motifs.

Fishing Creek Studios
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www.fishingcreek.com
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Fresh Fish Ceramic Tiles
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www.freshfishtiles.com
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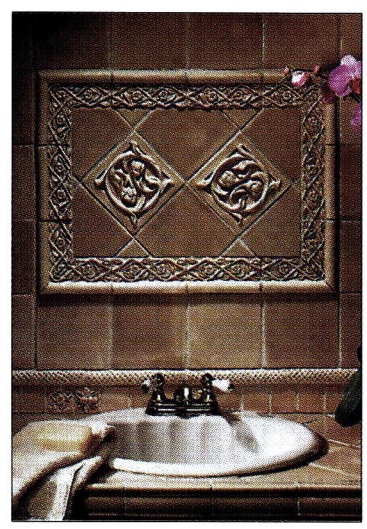

The "Artisan-Heritage" collection of Arts & Crafts-inspired tile from JEFFREY COURT is available in a number of colors, including the "Durango" tone pictured here. Write in No. 872

Jeffrey Court, Inc.
909-340-3383; Fax: 909-340-2429
www.jeffreycourt.com
Corona, CA 92879

Source of Majolica hand-painted tile murals in culinary and floral motifs. Hand-crafted 'Arts & Crafts' tiles, classic moldings, relief tiles in culinary, sea life, nature and floral motifs, field tiles and trims with architectural moldings. *Write in No. 872*

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www.londontile.com
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This 8x8-in. "Thistle" tile from MOTAWI TILEWORKS is finished with a glaze that invokes the work of Rookwood Pottery. Write in No. 284

Motawi Tileworks
734-213-0017; Fax: 734-213-2569
www.motawi.com
Ann Arbor, MI 48103

Art-tile studio specializes in Arts & Crafts-style tile. Decorative tiles feature historical motifs such as medieval animals, Celtic patterns, and 19th-century architectural details, as well as designs in the Arts & Crafts and Art Nouveau traditions. *Write in No. 284*

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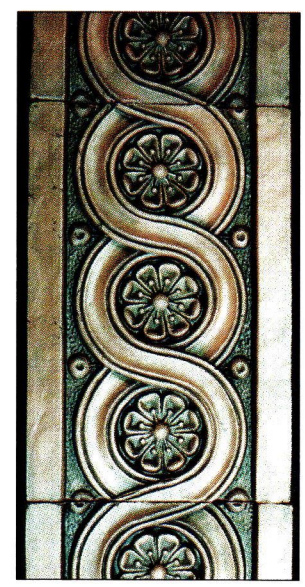

"Guilloche," a terra-cotta tile with deeply sculpted elements, is available from NOCERA ART TILE. Write in No. 6100

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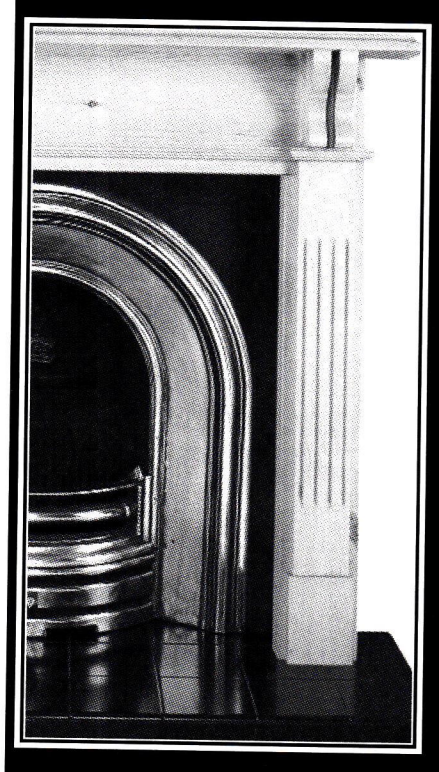

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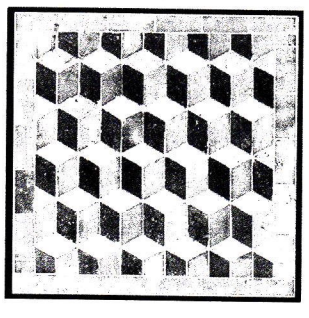

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BUYING GUIDE TO
ORNAMENTAL CEILINGS & FANS

About This Buying Guide

To create this Buying Guide, the Editors contacted suppliers of ORNAMENTAL CEILINGS & FANS from our database of companies that provide historical products and services. From the companies' responses, the Editors selected the suppliers you'll find below because they provide a good up-to-date cross-section of the market.

After a ceiling from AA-ABBINGDON has been nailed in place, caulk is used to hide the seams where the sections of metal meet. Write in No. 8920

AA-Abbingdon Affiliates, Inc.
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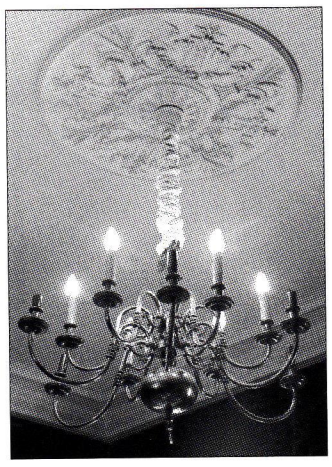

ARCHITECTURAL PRODUCTS BY OUTWATER's #R.37 decorative ceiling medallion, from the firm's "OracDecor" collection, is molded in high-density polyurethane. Write in No. 56

Architectural Products by Outwater, LLC
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www.architecturalplaster.com
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ATAS International, Inc.
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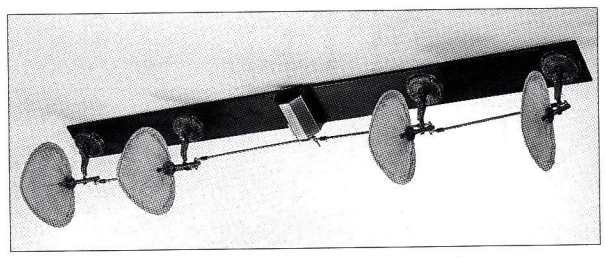

BAUER INTERNATIONAL's "Punkah" fans have an antique- brass finish and are available in custom sizes.

Bauer International
843-884-4007; Fax: 843-884-7789
www.bauerinternational.com
Charleston, SC 29492

Supplier of the Raffles ceiling fan, the same kind of fan that graced the verandah of the Raffles Hotel in the 1800s. The blades are bamboo palms and the 3-speed motor is reversible. To the trade only.

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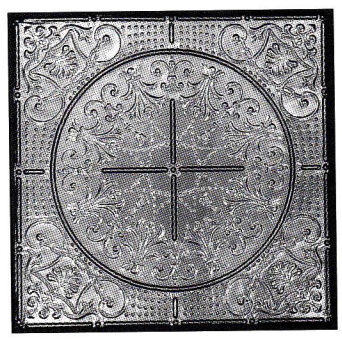

CHELSEA DECORATIVE METAL supplies pressed-tin sheets, such as this 2x2-ft. Victorian design, for walls and ceilings. Write in No. 190

Chelsea Decorative Metal
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Houston, TX 77074

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Model #CF1AB in EMERSON's catalog is an antique brass housing seen here with #B1WA walnut blades, #F440AB fitter, and #CFGC3 glass.

Emerson Electric
314-553-5359; Fax: 314-553-5311
www.emersonfans.com
Saint Louis, MO 63136

Many models of ceiling fans, including Victorian and Art Deco styles, from this large manufacturer. Direct-motor-driven ceiling fans.

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Entol Industries, Inc.
800-368-6555; Fax: 305-247-6211
www.entol.com
Homestead, FL 33030

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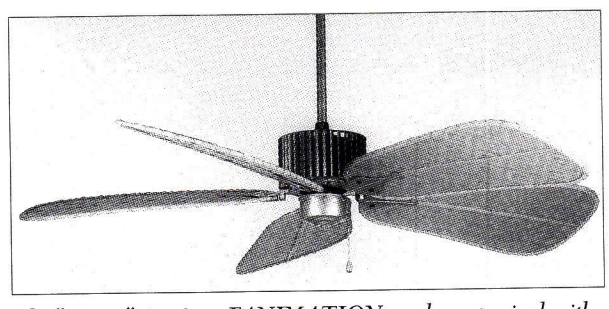

The "Louvre" fan from FANIMATION can be customized with woven bamboo, palm leaf, or canvas blade designs, as well as antique-brass, white, black, pewter, or galvanized finishes. Write in No. 9550

Fanimation
888-567-2055; Fax: 765-482-5215
www.fanimation.com
Lebanon, IN 46052

Ceiling-, wall-, and floor-mounted fans: belt & pully-driven fans; The Islander with real palm leaves., The Palisade with verical rotation, The Punkah with side-to-side synchronized motion. Also, optional light fixture for fans. *Write in No. 9550*

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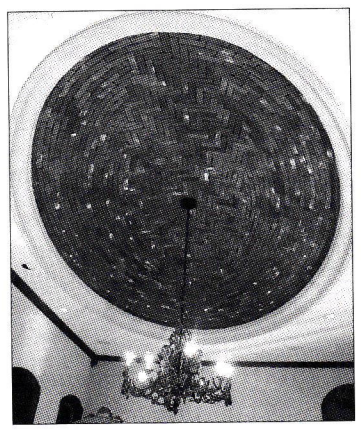

GRAND ENTRIES' striking elliptical brick dome has a minor axis of 12 ft., a major axis of 18 ft., and rises 32 in. at the center.

Grand Entries
806-679-2160; Fax: 806-655-6795
www.grandentries.com
Canyon, TX 79015

Fabricates and installs many styles of custom ceilings where an architectural accent is desired. Styles include groined vaults, cross vaults, elliptical and radial domes, cloistered and trefoil domes, and planed polygons.

* * *

The dome effect in this ceiling was produced by using MANOR STYLE flex molding on the perimeter of a circular recess and adding a medallion.

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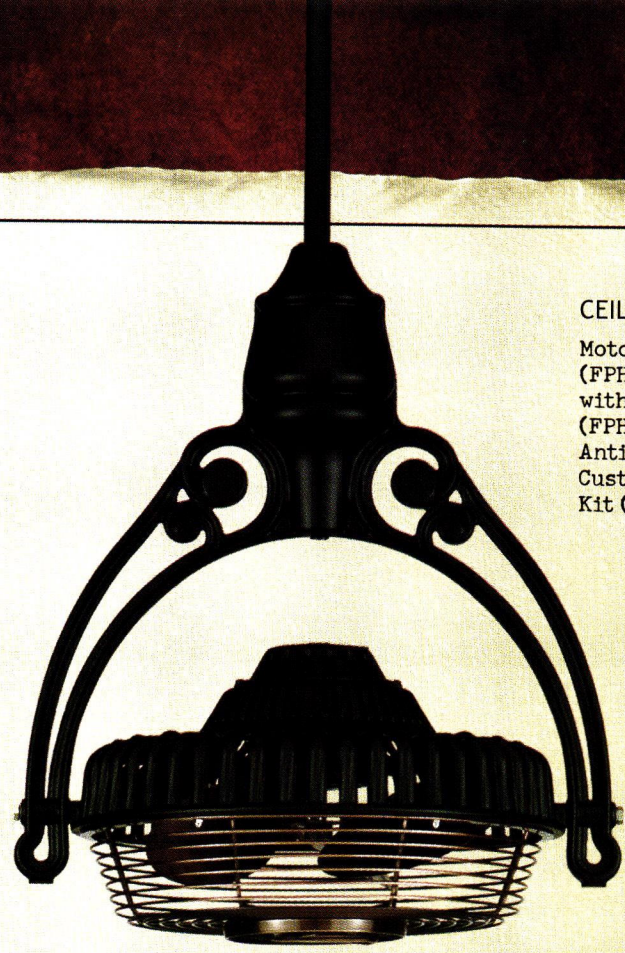
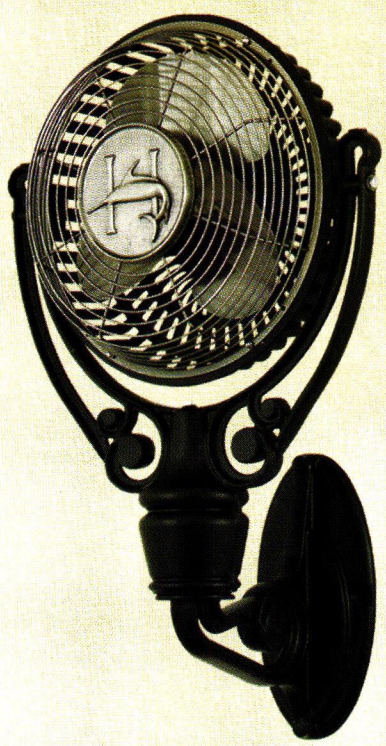


CEILING UNIT

Motor Assembly (FPH210BL) shown with Ceiling Unit (FPH81BL) and Antique Copper Custom Accessory Kit (FPH30AC)

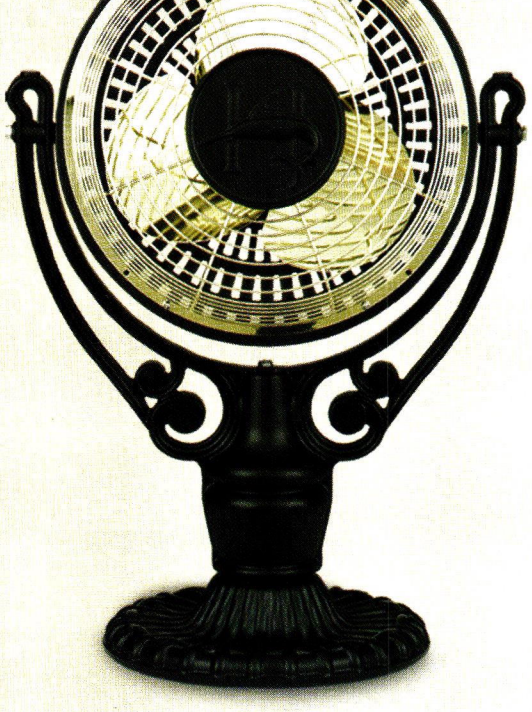


WALL UNIT

Motor Assembly (FPH210BL) shown with Wall Unit (FPH61BL) and Pewter Custom Accessory Kit (FPH30PW)

PEDESTAL UNIT

Motor Assembly (FPH210BL) shown with Pedestal Unit (FPH21BL) and Antique Copper Custom Accessory Unit (FPH30AC) and Custom Carved Post (FPH70CP)



FLOOR/DESK UNIT

Motor Assembly (FPH210BL) shown with Floor/Desk Unit (FPH41BL) and Polished Brass Custom Accessory Kit (FPH50PB)

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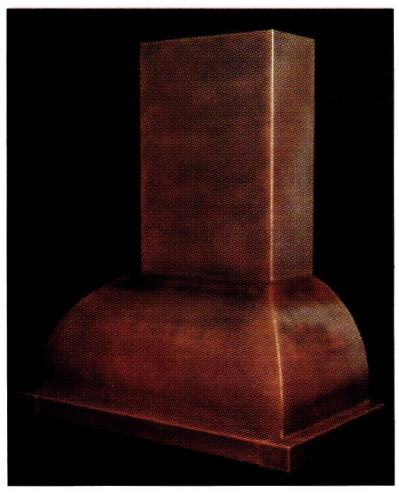

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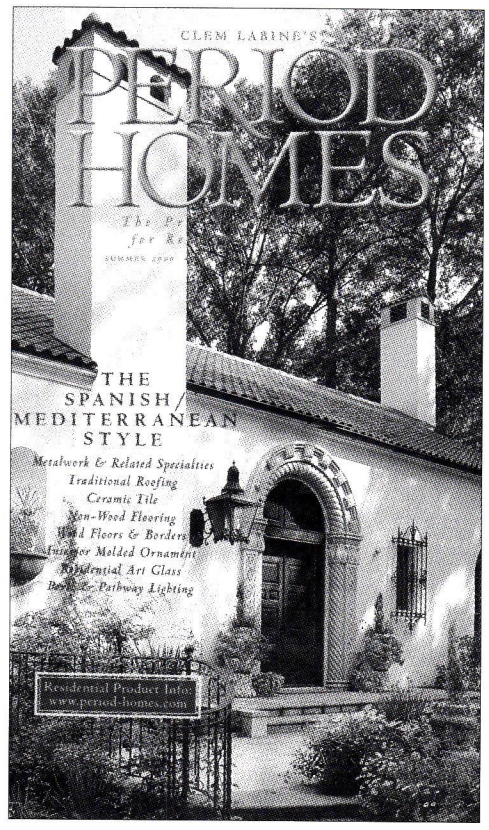

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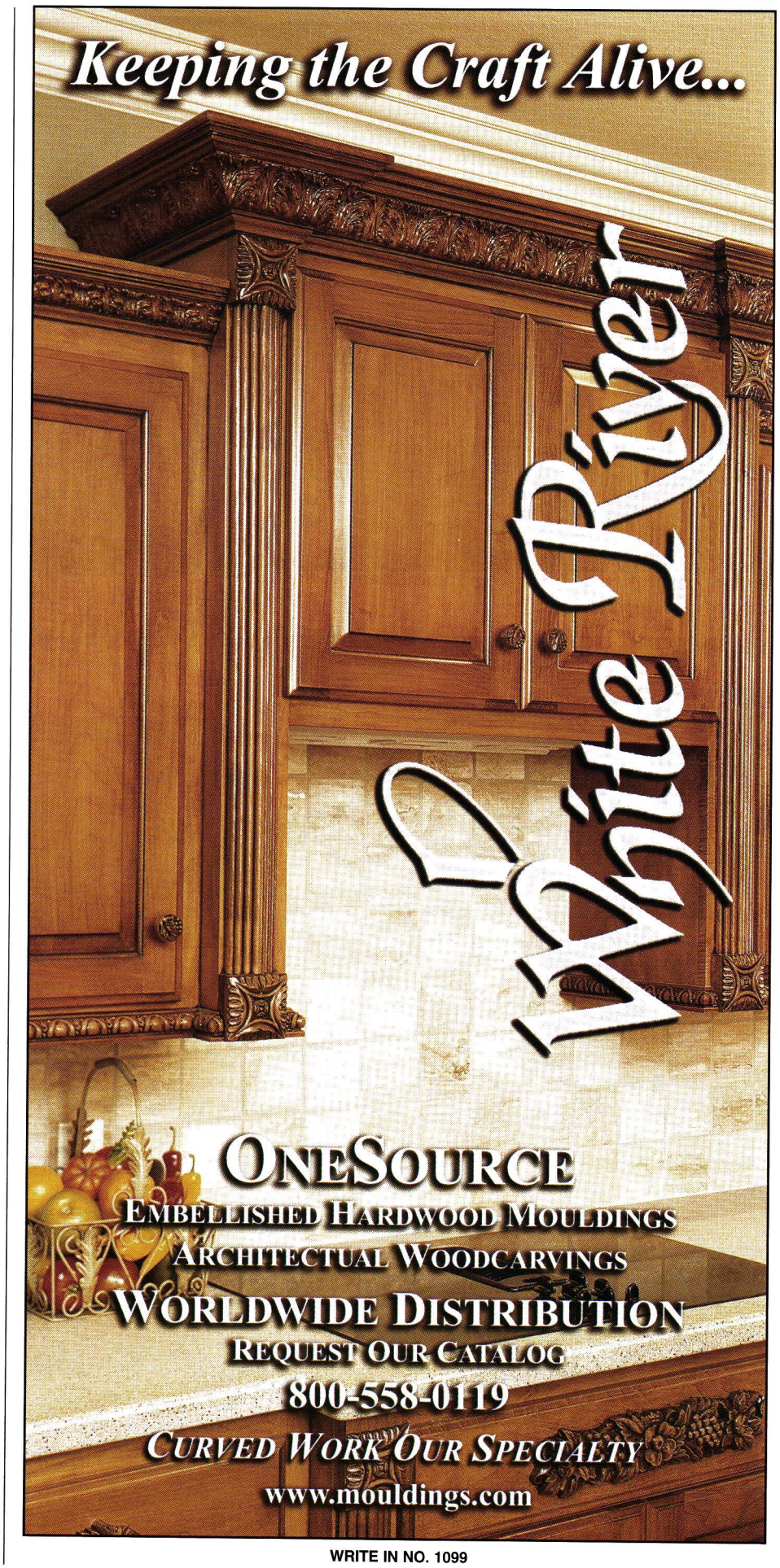

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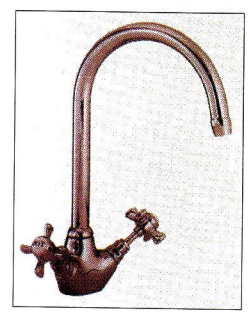

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The Renaissance of the Ornamental Cast-Iron Radiator

. . . and other decorative ways to specify heat for your client's home.

by James R. Marshall

Remember those great curlicued cast-iron radiators in Grandma's house? They looked great and heated the house quite well. But through much of the 20th century people couldn't wait to get rid of such outmoded antiquities, along with other old junk like clawfoot bathtubs. Most of us today have become accustomed instead to warming ourselves with such modern developments as baseboard or radiant floor heating. But if you're renovating an old house, or building a new one with a period look, you may want to achieve a genuine effect with your heating system, as well as with your moldings and window treatments.

If so, until recently the only answer had been to try a plumbing-salvage yard. While this is still a practical way to go about it, if you don't feel like rummaging through the scrap heap, take heart. Just as the restoration movement has created a market for newly-minted clawfoot tubs, so have a few companies begun to offer reproduction cast-iron radiators.

We talked to representatives of some of these companies and they agree that, while most ornamental radiators being installed today are still reclaimed and restored from old buildings, there is a steady and increasing demand for reproductions. "They're firing up the foundries," says Francis Fehey of A-1 New & Used Plumbing & Heating Supplies of Somerville, Mass., which itself supplies only reclaimed versions.

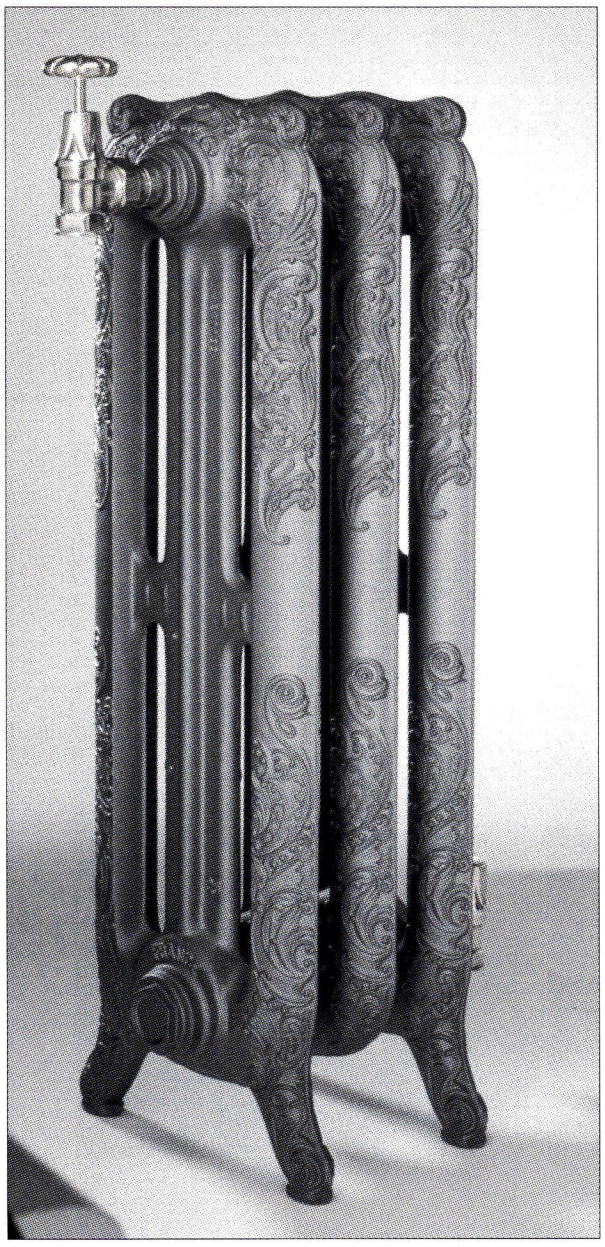
Older and Wiser

Before we get to the suppliers, a word about hydronic (using steam or hot water) radiators for heating systems in general: The reasons they were superseded by such "modern" systems as baseboard heating or radiant floor heating had more to do with the modern idea of house design than with heating efficiency. Big old radiators were deemed ugly and clunky and not compatible with the modern look, but these radiators are actually better in many respects than their modern replacements.

The big advantage of radiators is that they provide both radiant and convective heating, unlike baseboard systems, which supply mainly convective heat, or floor systems that supply radiant heat. They also take up considerably less wall length than a baseboard system.

Don't be alarmed by the big and obtrusive radiators in your client's Victorian-era house — you can probably replace them with smaller versions today. The old ones were greatly oversized by today's standards for a couple of reasons. First, houses today, including restorations and renovations, are much better insulated than they were a hundred years ago. Second — and maybe this is apocryphal — one of our suppliers suggested that our 19th-century ancestors kept their windows open even in cold weather as a means to avoid the plague, the flu, and other noxious afflictions thought to be caused by "bad air." Hence, the radiators had to be pretty big to keep folks warm.

And another plus of radiators: They can take advantage of such modern technological developments as "outdoor reset controls," which improve heating efficiency and save expensive and polluting fossil fuels. These reset devices have been around for a while for commercial buildings and apartment buildings, but at least one supplier, Tekmar Control Systems of Vernon, British Columbia (tekmarcontrols.com), now offers them for residences as well. The idea is to keep your hot-water boiler operating constantly instead of intermittently by monitoring the outdoor temperature and modulating the hot-water temperature accordingly. The devices don't work for steam systems unless they are modified with a steam-to-water plate heat exchanger. This company predicts average fuel savings of 14%, with a three-year payback at today's prices. The units cost about $500 installed. Now, to our suppliers:



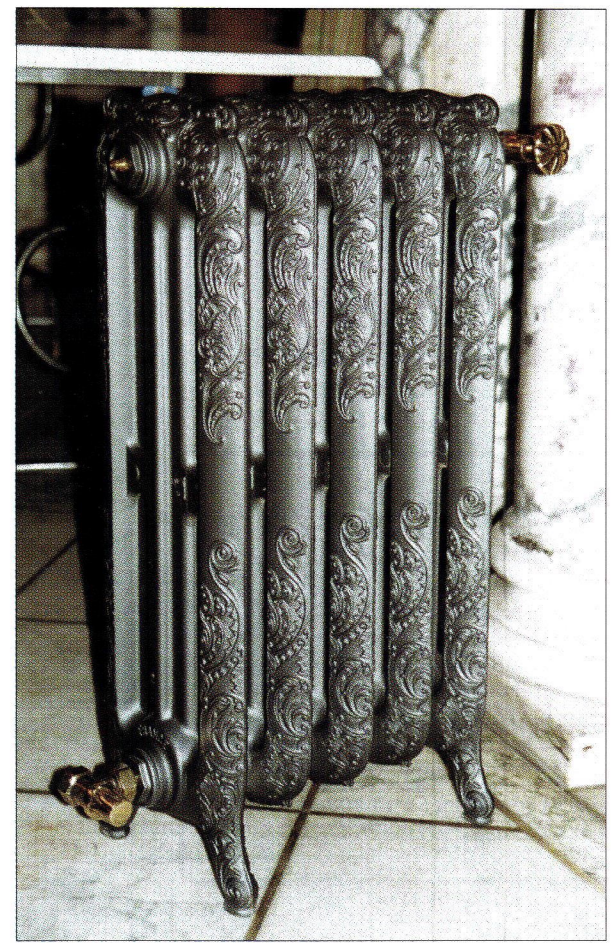
This elegant Burnham Classic radiator is also made in France from original molds. All fittings and threads are adapted to U.S. standards, and the units are available in a wide range of sections with a reverse screw seal which are pulled together with a special tool.

What's Out There

Burnham Company of Lancaster, Pa., which supplies a full range of hydronic heating products, is offering a line of reproduction Victorian-style cast-iron radiators made for it from old molds in France. According to Gary Hayden, the company's heat-distribution product manager, the customers for these units are mostly people who are doing renovations or refurbishing and don't want to search through the scrap yard for period radiators.

Burnham re-threads the French units to fit American standards and presents them as its "Classic Radiator," or, through its Brooklyn, N.Y., subsidiary, Governelli Company, as the "Victoria Radiator." These radiators are supplied in sections and are assembled on site using a special tool that joins the sections via a reverse screw joint with a fiber seal. For a typical residential installation, the assemblies would be three, five, seven, or nine sections, although they can be up to 44 sections long. In longer assemblies a legged section is required every 17 sections. Burnham supplies the radiators finished in a steel-gray paint; they can be painted over using an enamel or automobile-type paint (but definitely not latex-based paint and not on steam radiators). These radiators are available for both hot-water and steam-heating systems.

Another supplier of ornamental cast-iron radiators for both steam and hot-water systems is Low Energy Systems of Englewood, Colo. This company offers an etched leaf design, also made in France from old molds. Dennis Bellanti, the company's manager, says that demand for these units is growing steadily in renovations, along with a few new-construction customers. But demand for the old style is not growing as quickly as that for radiant floor heating systems, which are now available for retrofit projects and which are particularly popular in kitchens and bathrooms because of their space-saving features. However, Bellanti expects the reproduction units to gain in popularity as radiators cycle back into fashion. He cites the newly-popular Euro-style pressed-steel radiator — five years ago, they were unsalable; now the company keeps about 200 units on hand to meet the growing demand.



This etched-leaf-design cast-iron radiator is a reproduction made in France from original molds for Low Energy Systems of Englewood, Colo. It's a handsome evocation of 19th-century home design.

Heated towel bars, such as this European design supplied by Buderus Hydronic Systems, not only warm the towels, but also make the bathroom toasty warm with a combination of convection and radiation.

continued on page 110

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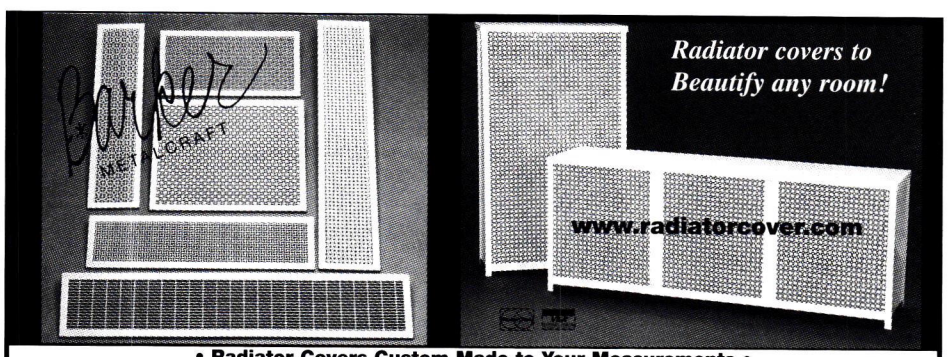

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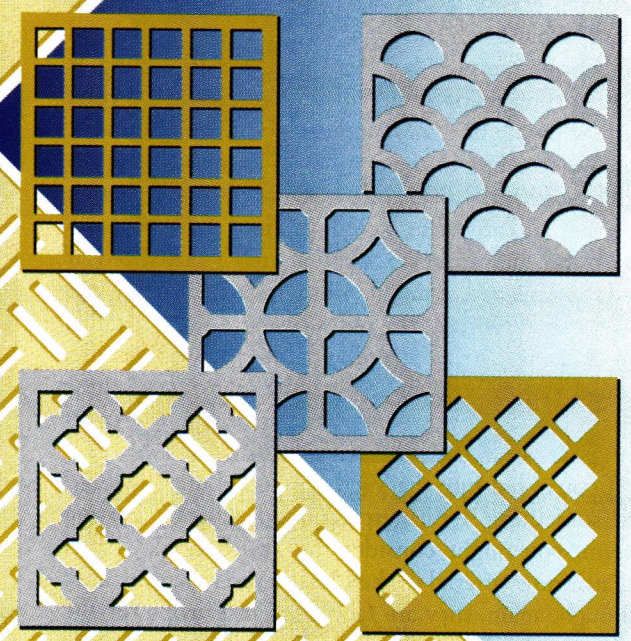

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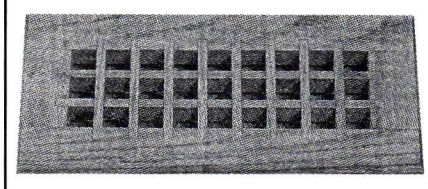

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— The Editors

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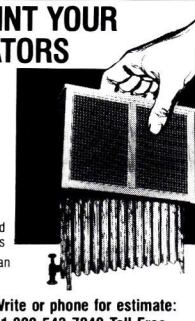

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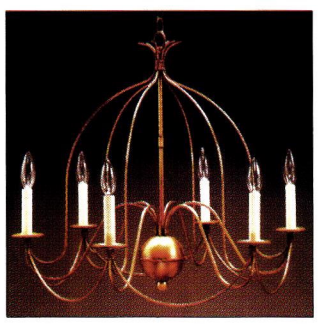

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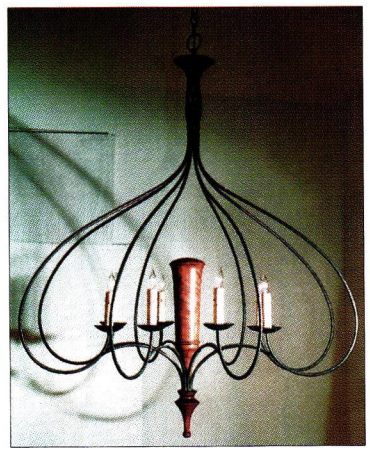

This eight-arm chandelier, #CH-8000 from DEEP LANDING WORKSHOP, features a "bird cage" twist. Write in No. 809

❖ ❖ ❖

Emporio San Firenze
305-572-0990; Fax: 305-572-0290
www.cianifirenze.it
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Hand-forged iron and brass fixtures, including standing lamps such as the one pictured here, are a specialty of EMPORIO SAN FIRENZE.

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This chandelier is part of the range of hand-crafted 18th- and 19th-century reproductions offered by THE FEDERALIST. Write in No. 2833

Federalist, The
203-625-4727; Fax: 203-629-8775
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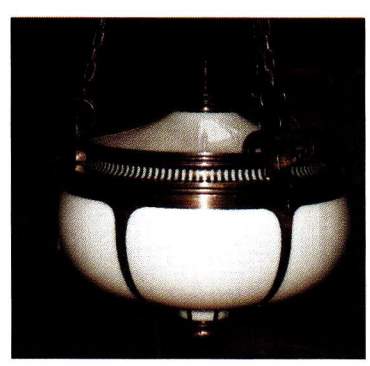

This pendant fixture from FINE ARCHITECTURAL METALSMITHS reproduces an original McKim, Mead & White design and scales it to 150%, bringing it up to a 36-in. diameter. Write in No. 2640

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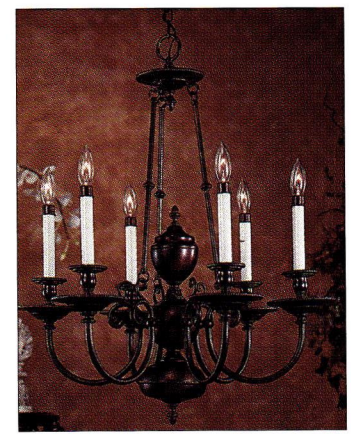

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GINGER's Art Deco empire sconce light is shown in satin nickel with mouth-blown glossy light-amber shade. Write in No. 59

Ginger
888-469-6511; Fax: 803-547-6356
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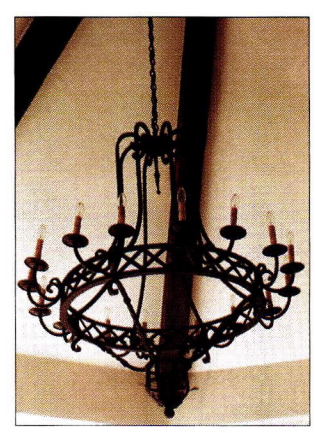

HANDELMAN STUDIOS' 16-light French-style chandelier would be perfect in a hallway, foyer, or gallery. Write in No. 483

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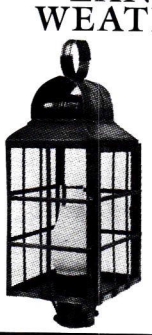

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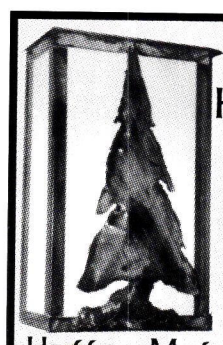

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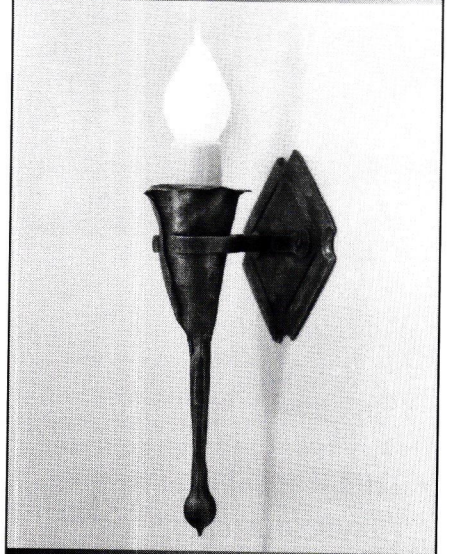

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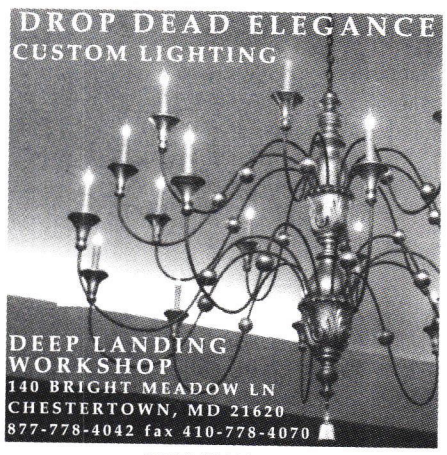

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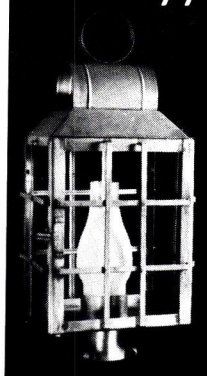
Josiah R. Coppersmythe



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The annual Palladio Awards for 2001 will be presented in a ceremony at the Restoration & Renovation Exhibition & Conference, March 21-23, 2002 at the Hynes Convention Center, Boston, Massachusetts

THE PALLADIO AWARDS PROGRAM is designed to honor outstanding achievement in traditional design. The goal is to recognize individuals and project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through 2,500 years of human architectural experience.

PALLADIO AWARD CATEGORIES

Palladio Awards for Residential Architecture will be awarded in four categories:

- Restoration & Renovation Projects
- Adaptive Re-Use
- Sympathetic Additions
- New Construction

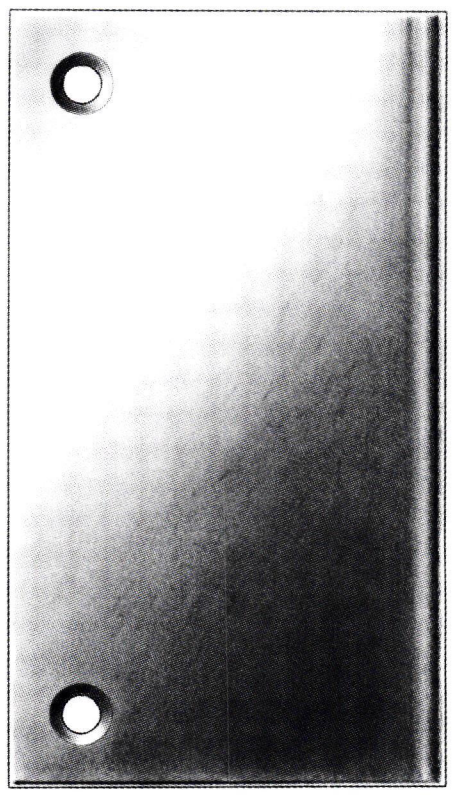
(Four corresponding awards, co-produced by Traditional Building Magazine, will also be made for Commercial, Civic, & Institutional projects.)

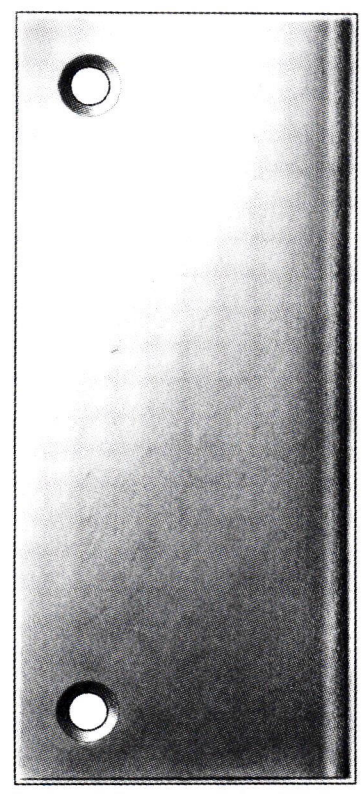
PANEL OF JUDGES Judging will be by a Panel of distinguished architectural designers selected by the Editors of PERIOD HOMES and TRADITIONAL BUILDING Magazines.

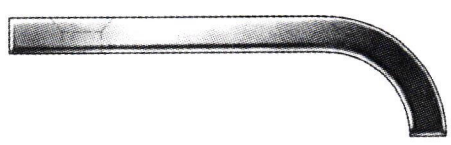
JUDGING CRITERIA The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The 8 Winners will be notified on February 1, 2002.

IF YOU ARE ONE OF THE 8 WINNERS Winners of the Palladio Awards for 2001 will be announced during an Awards Ceremony at the Restoration & Renovation Exhibition & Conference, March 21-23, 2002 at the Hynes Convention Center, Boston, Mass. Attracting an average of 6-8,000 registrants, this Conference is the largest event in North America focused on traditional architecture and restoration. Winners will have the opportunity to give an illustrated presentation of their winning projects during a General Session at the Conference. Winners will also be honored at a special VIP dinner held during the Conference. Winning projects for Residential Architecture will receive full-color editorial coverage in the Summer 2002 issue of Period Homes Magazine. Winning projects will also be highlighted for 12 months in the Palladio Awards section of the Period Homes website.

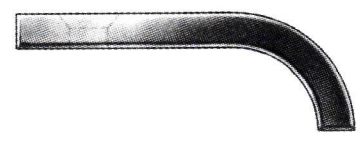
DEADLINES & ENTRY REQUIREMENTS Deadline for receipt of the completed Entry Package is November 15, 2001. For complete details on the Awards Program, Judging Criteria, and Submission Requirements, fax queries to (718) 636-0750, or Write in No. 7777 on the Information Card in this issue, or log onto www.period-homes.com. For more about the Restoration & Renovation Exhibition & Conference, call 800-982-6247.







radius



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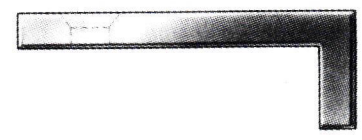

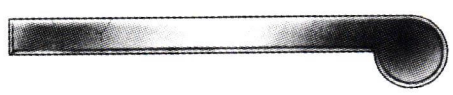

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