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On the cover: Bruce Bradbury will be closing his Benicia, CA, business, Bradbury & Bradbury Art Wallpapers, at the end of 2005. This music room in Sylvester Mansion in San Francisco, CA, showcases his Cream Color Series.

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WRITE IN NO. 5008

2005 PALLADIO AWARDS

Residential Winners

The fourth annual Palladio Awards competition recognizes 10 architectural firms for outstanding work in traditional design for residential, commercial and institutional projects. The Palladio Awards program was named after Andrea Palladio, the Renaissance architect who created modern architecture during his time while drawing on past models for inspiration.

For residential projects, winners were in six categories: Restoration and Renovation, Adaptive Re-Use and/or Sympathetic Addition, New Design & Construction under 5,000 sq.ft., New Design & Construction over 5,000 sq.ft., Exterior Spaces: Gardens & Landscapes and Multi-Unit.

The winners are:

Archer & Buchanan Architecture, Ltd. of Wayne, PA, for their restoration and renovation of the stable at the Alan H. Reed Estate in Wayne. The 4,700-sq.ft former stable, originally designed by William L. Price and completed in 1898, had been converted into a residence in the early-20th century. Archer & Buchanan's plan focused on maintaining the architectural integrity of the structure while providing the comforts of modern living. The structure now includes 4 bedrooms and 3½ bathrooms.

Barnes Vanze Architects of Washington, DC, for their sympathetic addition to a farmhouse in The Plains, VA. The 4,470-sq.ft. structure was built in 1918. By integrating a new kitchen, breakfast room, family room, mudroom, private office, two bedrooms and a common room into the existing space, Barnes Vanze successfully added 1,845 sq. ft. to the residence, which houses a large family and accommodates occasional business retreats.

Cooper Johnson Smith Architects, Inc., of Tampa, FL, for their design of a beach house in Rosemary Beach, FL. The residence includes 2,500 sq.ft. of indoor space and 1,500 sq.ft. of outdoor porches and loggias. Anglo-Caribbean architectural language and a modern adaptation of the "St. Augustine" floor plan were combined with a design that meets modern regulations and fits into a small lot, making Cooper Johnson Smith's design a celebration of the past that harmonizes with the present.

Albert, Righter & Tittmann Architects, Inc., of Boston, MA, for their design of a 6,200-sq.ft. residence in Concord, MA. Located on a ridge overlooking the Sudbury River, the 6-bedroom, 4½-bath residence incorporates Greek Revival elements into its three pavilions, which are connected to form an L shape. The attached garage and the free-standing barn are interpretations of the New England barn vernacular.

Voith & Mactavish Architects of Philadelphia, PA, and **Victoria Steiger Garden Design**, Philadelphia, PA, for the gardens at a residence in Philadelphia. The densely planted gardens include a water-lily pond, fountain wall and a connecting loggia. Special attention was given to the paving patterns in order to enhance the walking experience.

BKSK Architects, LLP of New York, NY, for their design of a Hudson Street Condominium in New York City. The 92,000-sq.ft., mixed-use building houses retailers on the first floor and includes 27 residential apartments. Such traditional building materials as Norman brick, flamed and rough-cut stone and painted mahogany were utilized in the construction of this building in Tribeca – a neighborhood rich in architectural history.

The Palladio Awards will be presented at a gala dinner during the Traditional Building Exhibition and Conference in Philadelphia on April 28, 2005. The winners will present their projects as part of the conference program.

The Palladium

The Palladium is the cast-bronze trophy awarded each year to winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been used through the centuries to decorate everything from the Parthenon to contemporary Classically influenced furniture.

To create the trophy for the Palladio Awards program, the design studio at Historical Arts & Casting, West Jordan, UT, took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting exemplified the basic goals of the Palladio Awards program. They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

For complete details on the awards program, judging criteria and submission requirements, log onto the *Period Homes* web site at www.period-homes.com. Click on the Palladio Awards logo on the front page and download all the relevant forms. For information on the Traditional Building Exhibition and Conference call 800-982-6247.

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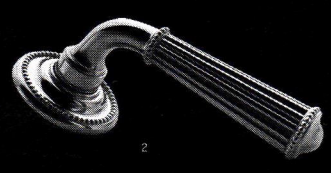

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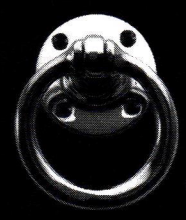

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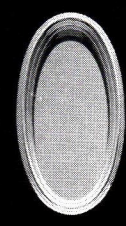

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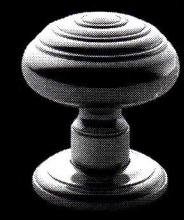

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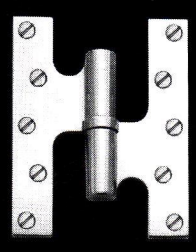

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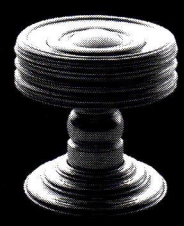

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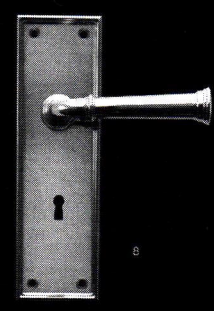

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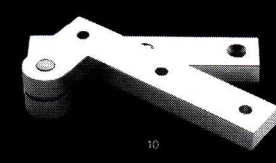

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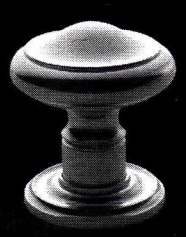

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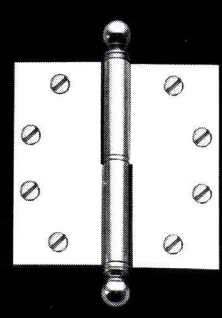

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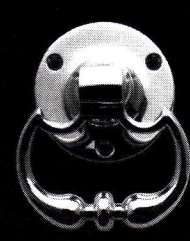

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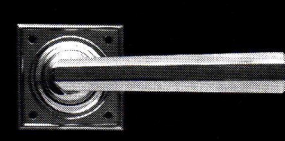

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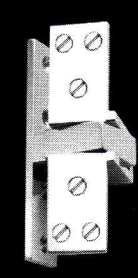

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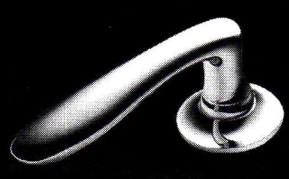

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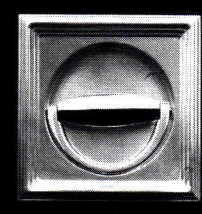

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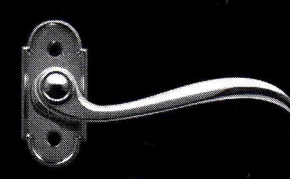

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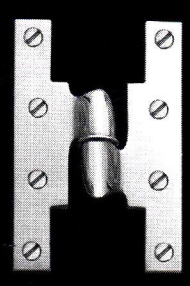

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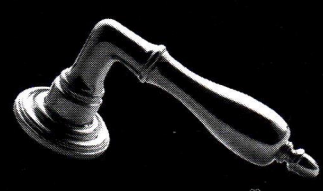

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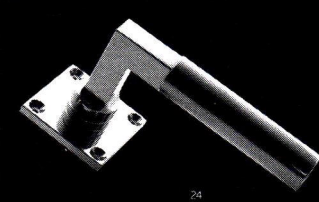

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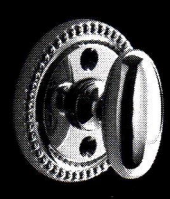

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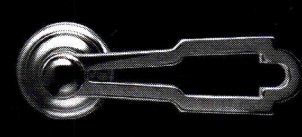

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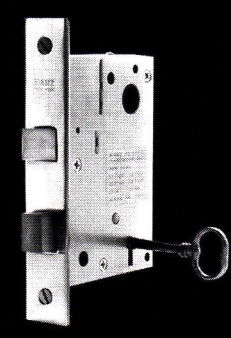

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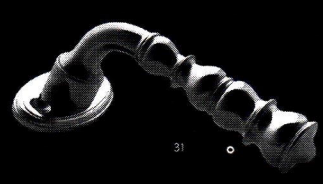

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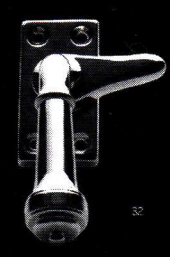

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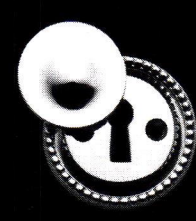

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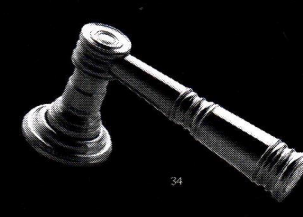

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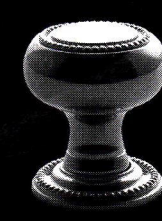

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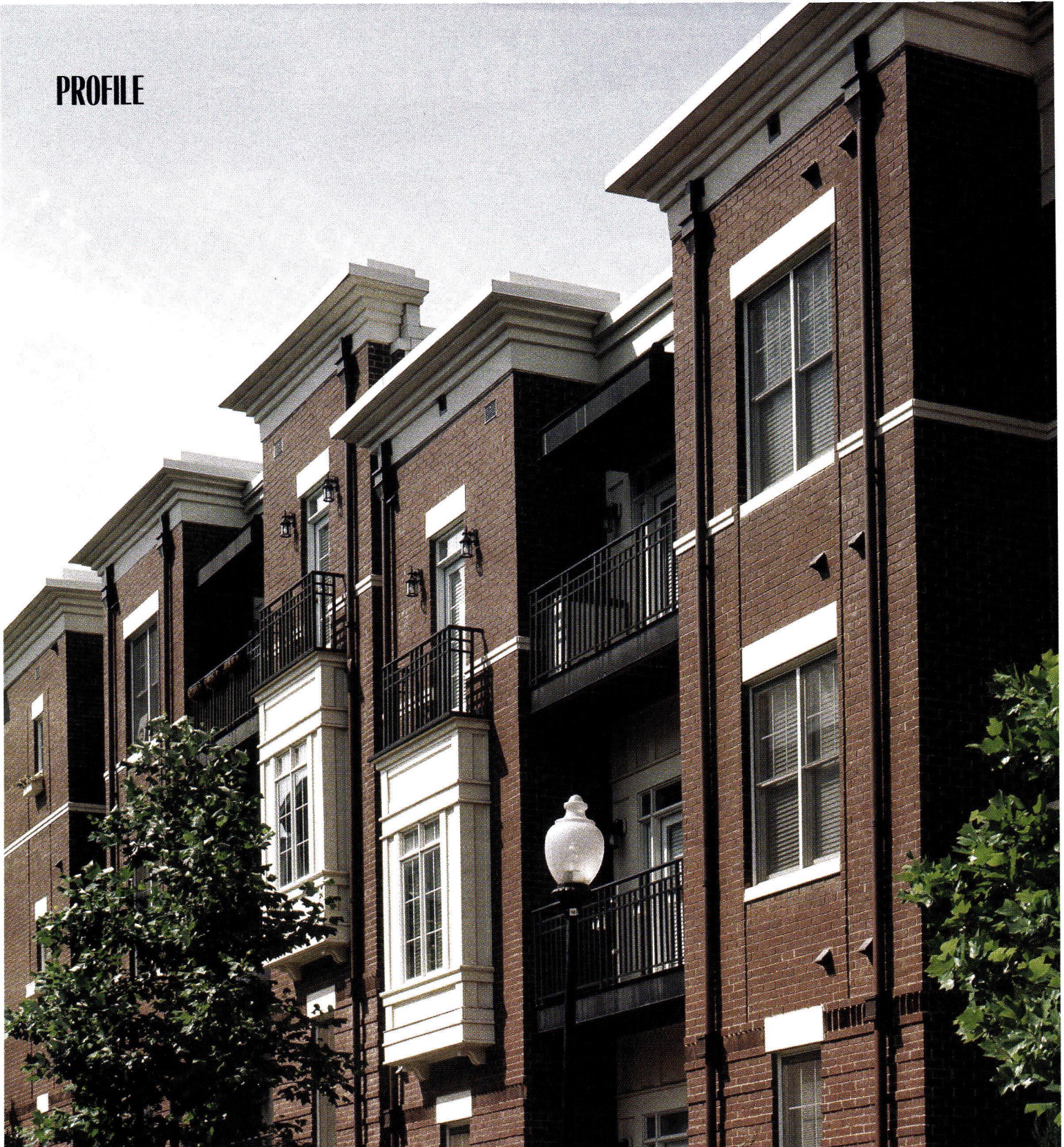
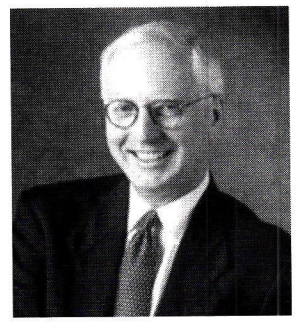
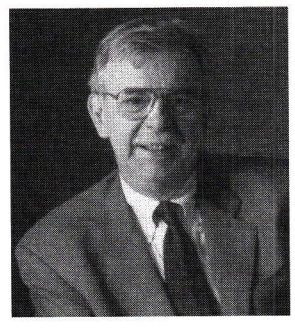
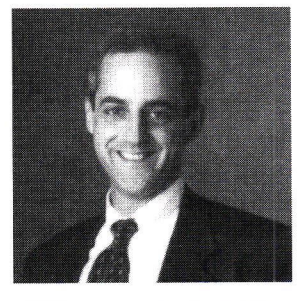
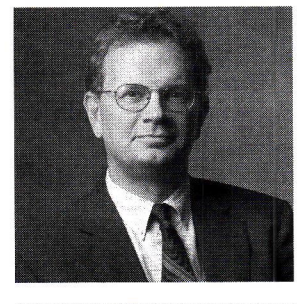
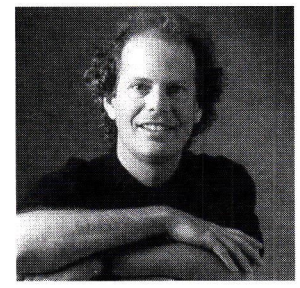












From top to bottom, the two managing principals of Pittsburgh, PA-based Urban Design Associates are Donald K. Carter, FAIA, AICP, and Raymond Gindroz, FAIA; the principals are Barry J. Long, Jr., AIA; Paul Ostergaard, AIA; and Rob Robinson, AIA. *All photos courtesy of Urban Design Associates*

Progressive Planners to the Rescue

A Pittsburgh planning firm is rejuvenating communities worldwide, while eradicating life-threatening slums, preserving wildlife sanctuaries and improving soldiers' lives. *By Eve M. Kahn*

A frayed piece of American urban fabric can take the form lately of a fortified edge for an insular medical compound or a wall of barracks-like public housing. Post-industrial wastelands have spread alongside countless waterfronts, while free-standing Victorian homes turn snaggle-toothed and lose value every time another member of the row gets razed. Only one planning firm in the United States can repair all these different kinds of damage: Urban Design Associates.

The 41-year-old practice, based in downtown Pittsburgh, has completed some 1,400 projects, ranging in scale from single city blocks to entire regions. Clients are scattered from Monterey Bay to Florida's Celebration to medieval farm villages in Yorkshire. UDA has also generously shared its accumulated knowledge, by publishing easy-to-apply Pattern Books™ for most communities, as well as two comprehensive and accessibly written how-to guides to developing such pattern books. In UDA's tomes of advice, and in its built works, the principles and tools remain the same: helping locals understand what they love already about their own design traditions and devising incentives for reinterpreting those traditions on practical and sound new construction.

UDA operates out of an open studio high up in an Art Deco tower. It overlooks some of its own successfully revitalized neighborhoods, and it will soon help revitalize some spots with the likes of new parks and transit lines. The five principals and their teams don't get to enjoy the view much, however. They're usually working in 30 places at once, organizing charettes and rallying consortia of experts and fielding activists' questions at public hearings.

One of their most persuasive tools these days, explains partner Rob Robinson, is the UDA x-ray. Upon taking on a large-scale commission,

Opposite: Charlotte, NC's notorious traffic jams have improved thanks to pedestrian-friendly stretches of apartments for office workers in the UDA-planned First Ward.

Left: Where vacant lots and decrepit public housing once sprawled at the foot of skyscrapers for bank headquarters in Charlotte, the First Ward is now a vibrant mixed-use community.

somewhere you and your family aren't thriving. But the existing stock of historic houses and districts at these places is incredible, and in some cases we're going to end up rebuilding every house on the post."

UDA is helping rethink bases throughout the mid-Atlantic region, and in Houston, San Antonio and Washington State. Most have an appealing supply of vintage officers' quarters, quadrangles, parade grounds, battlements and ordnance warehouses, as well as unblocked vistas of nearby waters. But the military has added utilitarian structures randomly to the mix, without paying much attention to aesthetics or smart urbanism. In UDA's bright-colored renderings of proposed "Communities of Excellence" for soldiers, storefront rows and sidewalk cafés have been woven through dense grids of new and restored housing.

Helping privatize or semi-privatize government-owned housing has long been one of UDA's strong suits. In the early 1990s, it began working

Robinson says, "We'll pull the city, county or region apart by its layers. We look at the typical street patterns, the topographic structure, the soil, the rhythms and shapes of parks and open spaces. That's how you can unlock its potential and figure out how to re-stitch it in the right way. It's time-consuming, but it really pays off in the long run. As the redevelopment progresses, we always plug our ideas back into that original model."

The firm is constantly evolving new techniques and subspecialties. Indeed, a tour of what's on its drawing boards now gives a clear view of where tradition-based progressive planning is headed in the 21st century.

Blazing Trails

Active military bases are taking up much of UDA's time lately. "The Army and Navy are turning over their housing inventory to the private sector, to be redeveloped on a 50-year lease basis," Robinson says. "The military's biggest reason for attrition has been the lousy quality of housing – life on a base can be stressful enough without having to come home to

Above: Erie Station Village, a new community near Rochester, NY, was designed by UDA. A stately barn-like structure on the green contains loft apartments.

Right: Erie Station's cladding materials and roof pitches vary widely but always derive from the vernacular traditions of central New York.

Below: Freestanding houses mix with lofts and apartments around a central green.

Above: A new three-family townhouse in the Westbury neighborhood of Portsmouth, VA, resembles a farmhouse that grew through a century of additions.

Left: Westbury arose from the demolition dust of a notorious 1950s housing project called Ida Barbour.

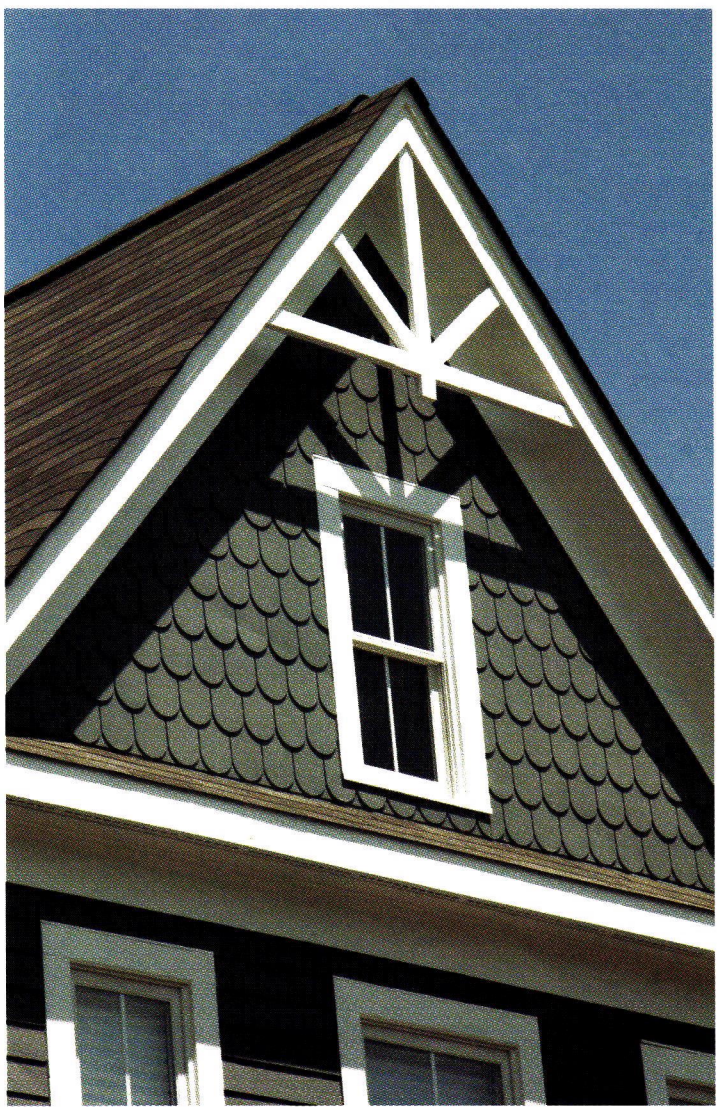
on HOPE VI, a multi-billion-dollar HUD initiative "to eradicate severely distressed public housing." Through HOPE VI, UDA has transformed places where residents used to be afraid to let their kids out to play day or night. On formerly barren swaths of, for instance, Knoxville, TN; Portsmouth, VA; and Charlotte, NC; UDA has created vibrant communities with mixtures of public, subsidized and market-rate units. The program's funding been drastically cut back, but UDA has several HOPE VI works still in progress, including the metamorphoses of the once-benighted Valleyview Homes in Cleveland and the Clarksdale section of Louisville. A number of UDA's municipal clients, meanwhile, have adopted HOPE VI-style measures. The firm is overseeing the emptying and demolition of one of the nation's most crime-ridden slabs of brick: the 1950s West Rock projects in New Haven, CT, where streets dead-end at chain-link fences and the bus ride to the nearest supermarket takes an hour. This will soon give way to townhouses, freestanding homes and mixed-use buildings nestled into a network of parks and restored natural habitats, all connected to an adjacent state park. At the center of the new neighborhood, three-story buildings will front a quintessentially New England village green.

The more complicated the brownfield assignment, the more likely UDA is to accept it. The firm is now figuring out how to incorporate 6,000 housing units plus parks and schools into the West Don Lands in Toronto, a polluted and partially vacant site wedged between rail yards and the Don River's flood-protection berm. "And we're finding there's more and more market interest in urban infill," Robinson says. "We're mission-driven in a lot of our work, too. When nonprofits – schools, museums, churches – approach us, with one city block or 10 acres, we're always interested." In Pensacola, FL, UDA is helping the University of West Florida incorporate classrooms and galleries into a historic district of harbor-front bungalows. At the University of California's Santa Barbara campus, new UDA-planned plazas, allées and quads will add 2.2 million sq.ft. of usable space while clarifying a cluttered plan that has long left visitors disoriented.

Right: Alongside a nature preserve at Fort Mill, SC, the firm designed key buildings for Baxter Village, based on upcountry South Carolina precedents. Its center, planted with peach trees, contains stores, townhouses and apartments.

Bottom right: A UDA Pattern Book™ was developed for Baxter, which suggests that owners consider working with the palette of elements found in upcountry versions of Colonial Revival.

Below: Victorian details like fish-scale shingles and sunburst peak ornaments add spice to the stylistic mix at Baxter.



Right: A Corinthian gazebo in the woods serves as an eye-catcher at The Ledges, a community UDA laid out on a 750-acre mountainside at Huntsville, AL.

Below right: The Ledges was designed to accommodate cottages and bungalows of a few thousand square feet as well as grander houses. Large sitting porches provide a common element.

Bottom right: On a Tuscan Revival house at The Ledges, a double-decker porch with chamfered posts suits the local climate and design habits.

Backcountry Pioneers

When UDA staffers need to recharge their batteries in an idyllic spot, they can take a five-hour drive south to UDA's new Highland Studio, in Hot Springs, VA. At the base of a mountaintop largely owned by the Nature Conservancy, UDA is helping a planning team lay out a community that will allow for just 450 homes on 3,000 acres. The development will preserve the rural landscape, offering miles of trails, plus some dairy barns renovated for community use. As with all UDA portfolios for builders, the proposed new structures will vary somewhat from cluster to cluster. But they'll all cohere, and honor the area's Classical architectural roots, which can be traced to Thomas Jefferson – he frequently bathed in the county's spa waters.

UDA's impact extends far past specific sites they've designed or master-planned. UDA Pattern Book™ guidelines for each community, with their in-depth analyses of regional architecture and planning, get widely distributed to developers, government officials, builders and homeowners far past the community's borders. The firm's two trade paperbacks so far – *The Urban Design Handbook and The Architectural Pattern Book* (2003 and 2004 respectively, both from W.W. Norton) – have garnered four- or five-star ratings on Amazon.com customer reviews, and sales rank in the $20,000s.

Amid friendly and legible illustrations, the books lucidly lay out the underlying concepts of fostering "this notion of tradition, of urban evolution, of creating and recreating wholeness." UDA's texts also supply suggested details, down to roof pitches, cladding materials, muntin patterns, soffit measurements and yard depths. The books are admirable as well for their fundamental flexibility, their adaptability to market realities. They encourage developers, homeowners and storekeepers to dream of possibilities, rather than conform to constraining codes. A UDA Pattern Book™ would outright forbid high-wattage halide lights on a retail center, for instance, and yet allow, "Neon may be used sparingly and judiciously."

Robinson often sees the firm's books piled on desks in places he hadn't expected. "We're getting out information in a format people can digest, that they can show to the sales guy at Home Depot," he says. "I know that prospect would scare some traditionalists. It would seem to dilute the quality of exacting design and craft found in the more refined commissions and custom projects. But this can't become an elitist pursuit if it's really going to reshape a significant portion of the built environment. We want to reach the local builders, the merchant builders, the general public. We want to raise their awareness, to help them begin to understand where to look for resources and to interpret the body language of architecture within their regions. We want to have a resonance, as widely as possible." ■

Size Matters

With traditionally styled new residences, smaller is often better. *By Marieke Cassia Gartner*

The trend toward the McMansion has been disastrous for traditional designers: The demand for a conspicuous display of wealth through sheer scale has meant the near death of proportion and appropriate detailing. Although people generally tend to like traditionally styled houses, their desire for a big home has meant that designers are blowing them up beyond recognition. Somehow the idea of "home" has been disconnected from what is being built, and the super-sized traditional house has become ubiquitous.

So what is so wrong with enormous houses? "It's a question of proportion," says Sarah Susanka, AIA, author of *The Not So Big House*, *Creating the Not So Big House* and other books that focus on scaling down design. "So much of our new housing is overscaled in every way. You might see Colonial roofing, but the proportion is all wrong, so it looks ridiculous. If you keep to traditional proportioning, which is based more on the human scale, you will get a smaller house." She adds, "If you save dollars in terms of volume and square footage you can use it toward detailing, which makes up much of the character we love in older homes." Human scale is the point – most traditional architecture was related to the scale of the human body, so it makes sense that a house built to that scale would feel comfortable.

Russell Versaci, AIA, principal with Middleburg, VA-based Versaci Neumann & Partners Architects, explains, "The whole idea of traditional architecture relates to concepts of the size of things and their relationship to one another – everything is interrelated by scale, or by its subset, proportion." Abandoning that scale results in houses that make no sense architecturally, whose parts do not relate to each other or that relate in illogical ways.

Design seemed to have lost its proportion about 100 years ago, according to Susanka, when traditional building was no longer taught. "From the Industrial Revolution on," she says, "architects trained in a historical vacuum." Architects were trained to design buildings that stood out, not necessarily with the idea of "home" in mind. "These are very interesting as art," says Susanka, "but not necessarily what people want to live in."

According to Versaci, the super-sized traditional residences that are seen today are relatively new, "25 years old probably," he says. "If you look at the history of houses, grand scale has been reserved for the baronial splendor of aristocrats, monarchies and people of extreme wealth. The vast majority of traditional houses were relatively modest in scale, until the last half of the 20th century, at which point the baby boomers started to make a good deal of money, and the oversized house became the statement of arrival." As architects stopped being hired in the mass market, builders took up the slack. "Not being trained, the builders would take old designs by architects and if a client requested a larger house they just blew it up. There was no bearing on the proportions of our bodies, so you can see houses in new suburbia that seem misshapen. The scale of their parts no longer correlates with other parts; for instance, you'll see a gable roof without a window," Susanka adds.

Top: This Minnesota house, designed by Jean Larson, illustrates Sarah Susanka's idea of the "not so big house" in a traditional farmhouse style. *Photo courtesy of The Taunton Press, from* Creating the Not So Big House *by Sarah Susanka (2001); photographer Grey Crawford*

Below: The wraparound porch adds airiness and the appearance of space to the house without adding too much square footage. *Photo courtesy of The Taunton Press, from* Creating the Not So Big House *by Sarah Susanka (2001); photographer Grey Crawford*

Not that architects have it easy when it comes to building large. "The phenomenon of the very large-scale house puts a huge burden on an architect to try to conceive of how to amplify the size of a traditionally styled house without losing the integrity of scale and proportion," says Versaci. "Not only is it extremely difficult to do, but precedents are hard to find – they're always smaller in scale." For example, the vernacular buildings that he studies, mainly farmhouses, were small houses meant just to be functional, to accommodate basic needs. "Most regional styles started out as farmhouses, and that's true whether you're talking about the New England salt box, Pueblo adobe revival house, Creole cottage, French Colonial plantation house or Spanish Colonial casa," he says.

Change Comes Slowly

Changing the oversize trend, however, is not necessarily easy. As Versaci points out, most of the people hiring architects to build traditionally styled homes are wealthy and many of them want large homes. "I often find that someone will come to me with a delightful picture of a historic house, which is a reasonable range of size – 2 to 5,000 sq.ft., visually beautiful and

Left: This Georgian entry portico for a New England Colonial house designed by Versaci Neumann & Partners Architects uses variations in scale to animate the façade. Details of the door surround are intimately scaled to the size of a person, while the grand pediment and pilasters are scaled to fit the whole house. *Photo: Ron Blunt*

A Pennsylvania Dutch farmhouse by Versaci Neumann tells a story over time by segmenting the design program into clearly visible building periods. Layers of history include an early-18th-century stucco wing, a late Georgian fieldstone main house, a 19th-century clapboard outbuilding and a glazed breezeway. *Photo: Erik Kvalsvik*

harmonious in scale, that I know they like and are intuitively understanding, but then they want to take that to two to three times the size," he says.

Convincing someone to build smaller is another battle an architect faces, if he/she wants to build traditional houses correctly. Both Susanka and Versaci do try to convince clients to build smaller. "I help them to see that square footage has almost nothing to do with the feeling of home," says Susanka. "I point out that places that make us comfortable are that way, because they're appropriately scaled to the human body and to lifestyle. We live much less formally than houses of 100 years ago would allow us, where the kitchen was typically a separate room, often with maid's quarters. The formal living room and dining room are where people spent most of their time. We still build those rooms, but we don't use them. We typically use the family room and kitchen. Building spaces that you don't use is a waste of money."

Versaci approaches it from several angles, of which money is one. "Everyone needs to work to a budget," he says. "So I try to convince clients to shrink their wish list, rather than letting it get out of hand later – I've never had a house get smaller during the process, just larger." He also, like Susanka, argues for detailing. "Even if you have a good deal of money to spend on the house, why not spend it on quality details, materials and finishes instead of volume? These are the things that will give you pleasure each day. You touch hardware every day, you look at a molding around a door or window and you feel the texture of an old floor board every time you walk into a room," Versaci says. "The reason people are attracted to a traditionally styled house in the first place is because of its splendid soul, which comes from the materials," he adds. Another issue that he has faced is people's need to do everything that they've seen other people do. "People want to build everything you can possibly conceive. I try to convince them that these things may not be relevant in a few years, for instance, a separate homework room for their children.

"People tend to think, 'If I don't build this now I'll regret it later,'" he adds. "That's not a good reason to build something into a house. It makes a house that could be 5,000 sq.ft into 10,000 in a heartbeat." Many rooms can be combined into one "really good room" instead of three separate ones – for instance, a living room, family room and rec room have one or two activities in common, so you don't need three rooms to achieve what one can do well.

Beyond the Home

A single residence does not change the face of suburbia, but neighborhood development can. "New Urbanism is exactly the same thing I'm talking about, but on a neighborhood scale," says Susanka. New Urbanism is linked to the smaller-house movement in that it encourages community areas that encompass extra rooms that people no longer need to have within their own home. "A lot of the things normally enclosed within the house are provided by the neighborhood – you don't need a double height atrium, because you have a town house; you don't need a gym, because you have one within walking distance," says Andrés Duany, FAIA, principal with Duany Plater-Zyberk & Company. "Smaller scale is absolutely crucial."

However, New Urbanism itself cannot, and does not, require smaller residences. "Inherently, it provides a variety," says Duany. "You can continue to drive around if you like, and live in a mansion." But in requiring that variety, it encourages the building of smaller houses as well. Already a dominant paradigm, according to Duany, New Urbanism does not need to get off the ground; it needs to focus on quality.

Above right: This house in Jamestown, RI, was designed by Jim Estes to fit into a neighborhood of 19th-century Quaker summer cottages. *Photo courtesy of The Taunton Press, from* Creating the Not So Big House *by Sarah Susanka (2001); photographer Grey Crawford*

Right: Sustainability is often a result of smaller, traditional houses – when the entry and French doors near the living room are open, cross ventilation makes air conditioning unnecessary. The detailing on the doors are an example of attention in the right place. *Photo courtesy of The Taunton Press, from* Creating the Not So Big House *by Sarah Susanka (2001); photographer Grey Crawford*

Right: The telescoping plan of Versaci Neumann's Virginia Tidewater farmhouse diminishes the bulk of the house using a series of stepped wings that preserve the proportions of its small scale. This scaling device has its roots in the evolution of a traditional farmhouse where wings were added as more space was needed. *Photo: Walter Smalling*

Below right: This "tree house" building type was designed by Duany Plater-Zyberk & Company for the Village of Cheshire. The house can be small because many amenities are provided as community space. *Photo: Thomas E. Low*

This is exactly what architects that support building smaller are trying to do as well. "As with the *Not So Big House*," says Susanka, referring to her book and campaign for smaller-scaled residences, "New Urbanists have looked to traditional precedents to understand what features of old towns and villages are missing in today's neighborhoods. Similarly too, much of what they're learning has to do with scale, proportion and interrelationship. There's a relationship, for example, between the height of houses, the tree canopy and the distance between houses on one side of the street and the other, which creates a connection, as though both sides are woven together through the interlacing of the trees. Widen the street and so the distance between houses, and the relationship is lost."

Sustainability

The link between building smaller and sustainability is not necessarily obvious. "It's more the link between traditional styles of building as opposed to the style itself," says Versaci. "One of the hidden assets of building traditionally is that it's the original environmentally sensitive way to build," he says, "primarily because it uses a good deal of local resources in the building of a home, and is designed in such a way that it adapts to both the climate of the region and its use of landscaping materials in order to buffer the energy use of the house." For instance, the use of deep porches, big doors and many windows in the South lends itself to ventilation; in cold northern regions, thick stone walls heat up during the day and retain the heat throughout the night. Both these styles require less energy – less air conditioning and less heat due to the way in which they were built.

Versaci adds, "No one comes to me wanting a traditional house because it's sustainable; it's a subtle benefit now, but we can bring it to the attention of our clients in encouraging them to design houses appropriately."

Age of Excess

There will always be some people who will want mansion-sized houses, however. For New Urbanism, that means variety. For an architect, that means translating smaller proportions into something that works. As can be seen across the United States, just blowing up the house doesn't work. But what does? "I have had to develop a strategy for doing this throughout the years," says Versaci. In his book, *Creating a New Old House: Yesterday's Character in Today's Home* (an excerpt can be found in the Spring 2004 issue of *Period Homes*, p. 10), Versaci identifies eight "pillars of traditional design." The third one is to tell a story throughout time, and this is the strategy Versaci uses when employed to design a large house – in fact, he evolved it specifically to answer this problem. The strategy is to break down a large-scale house into many smaller components – "a house conceived as a village of homes," says Versaci. "So you create a story so that the house looks like it was developed over many years, with appropriate additions that might have occurred during different time periods. You collect all of these components into an assembly of parts that looks like a house that has grown with many different layers. This way I can manage the scale and I can design a part that's appropriately scaled while adding more parts sensitively onto that kernel." He adds, "I can accumulate quite a substantially built house in this way."

Starting with a basic premise, one then adds layers "a la carte," each layer of a slightly different time period, encompassing about 250 years altogether. "One I'm working on now has five different periods. It's a Virginia country house that starts off in the mid-18th century and has an 1830s Greek Revival-style wing, a vernacular stone barn and carriage house and some other outbuildings, a breezeway to connect the pieces from the 19th century, then various additions from the 20th century, like a more formal living room, porch and terrace." The key is to "simulate different periods in terms of architectural detail and scale and proportion of the parts so each element has integrity in and of itself and then they're all woven together," he adds.

Combine all of these elements – correct proportions, New Urbanism, sustainability, layering – and you have a good plan for doing away with the McMansion. After decades of the problem being ignored, with resulting sprawl and architectural monstrosities worthy of the movies, it seems that building smaller is slowly becoming more and more accepted. A trend has begun, and it can only be hoped that it evolves into a standard. ■

Left: This street view of Habersham, SC's cottage-style park homes on Mum Grace Park is an example of New Urbanism – Duany Plater-Zyberk style – at work. *Photo: Thomas E. Low*

Below: The view from a typical Habersham live-work loft on Market Street, facing Lechene Circle, reflects the community-influenced design of the neighborhood. *Photo: Thomas E. Low*

Ocean Panorama

Using Classical proportions and a lush landscape, an architect designs a diminutive residence near the sea.

PROJECT: RESIDENCE, BEVERLY FARMS, MA

ARCHITECT: MARGOLIS INCORPORATED, BEVERLY FARMS, MA; JOHN P. MARGOLIS, AIA, PRINCIPAL

GENERAL CONTRACTOR: CONNOLLY CONSTRUCTION CO., INC., BEVERLY FARMS, MA

With panoramic views of Manchester-by-the-Sea, Misery Island and Marblehead, an oceanfront villa designed by Margolis, Incorporated, in Beverly Farms, MA, has a commanding presence despite being substantially smaller than its neighbors.

John P. Margolis, AIA, principal with his architectural firm, built the 3,150-sq.ft. residence for himself in 1995. "I was looking for a property that was on a remnant of an old estate, so it would have a history already," he says. The property he found had originally been much larger, and had been parceled into three separate sites. The original structure is in the middle; however, remnants of other structures remain on the Margolis site, including wood balustrades, an 8-ft.-tall granite retaining wall and a 150-ft.-long granite sea wall. "Because the existing retaining wall bisected the subdivided land, the logical thing for me to do was to create a flanking mirror-image retaining wall on a central axis on which the house was sited," he says.

Between the retaining and sea walls the architect created perennial gardens influenced by European gardens that he had visited in England, France and Italy. "The unified concept of a villa and garden is a recurring passion of mine," he says. The gardens can't be seen from the main house due to a 5-ft. grade change from the main level of the house to the terrace level and an 8-ft. drop from there to the gardens below. Providing not only seasonal interest – there's a sunny garden with hot-colored flowers and a shaded garden with cooler-colored flowers – the gardens were designed to frame the view of the ocean from another vantage point. "Along with the retaining wall, it's rare to find mature trees remaining on an ocean site, usually because of storms, topography or lack of foresight," says Margolis. "Typically forest, rock or wide open spaces will be found instead, not a manicured landscape." Also framing the view of the ocean is the mahogany balustrade that tops the retaining wall, which at high tide obscures the view of the beach from the house, offering an edge that is like "looking through a ship's railing." From the house, an ivy bank is the plinth on which the villa stands, and allows an unbroken view, excepting the balustrade, from ocean to house.

Margolis first had to face a conservation commission review, which was required because of the proximity of the retaining wall to the ocean (it is within the 100-ft. buffer). Once approved, he began to use the existing elements of the site to build a coherent whole. In order to do this, he tied the site to the house with the granite that starts with the retaining wall and balustrade and is extended toward the house with exterior steps and into

Above: John Margolis, AIA, built an understated Greek Revival-style house in Beverly Farms, MA, on an old estate that had been divided into three parcels.
All photos by Greg Premru

Left: The wood-frame house has stucco siding with 6-in. batt insulation. The 3-in.-thick EIFS finish provides deep shadow lines around the window casings.

the house with the foyer, kitchen counters, fireplaces, master bath and mudroom floors. "Using Classical planning, geometry and proportion, I was able to integrate the outdoor components with the indoor ones, bringing them together as one," says Margolis. The flow of outdoor to indoors spaces, meant to be understood sequentially, rather than as separate spaces, forms another tie, he adds.

One of the biggest challenges of the project was the issue of scale. The houses that flank the Margolis house are approximately 14,000 and 12,000 sq.ft. "The house had to hold up next to its neighbors," says Margolis, "so it wouldn't look like an outbuilding." To address that problem, yet still keeping with the more modest design he had in mind,

The living room, which is flanked by two square rooms – a library on one side and a dining room on the other – was proportioned on the Golden Rectangle and features abundant views of the Atlantic.

The foyer and living room meet with a pair of 8-ft.-tall Greek Doric columns – the floor plan was designed to flow from one room to another in order to accommodate wheelchair access.

Margolis designed overscaled cornices and crown moldings, as well as windows and trim. "I chose not to use a hip roof like the flanking buildings in order to keep the height of the building diminutive at the northern vehicular approach to the house. The parapet from the ocean view, however, is where the house gets its visual height." Like its neighbors, however, the house has stucco on its exterior and double-hung windows that are six over one.

The wood frame has 3-in.-thick EIFS stucco siding with 6-in. batt insulation that provides deep shadow lines around the window casings, giving the feeling of a "faux masonry house," says Margolis. Flat Sarnafil PVC membrane roofing is complemented by lead-coated copper flashing and downspouts. Triple joisting at the roof frame was built in so that a rooftop conservatory could be added in the future.

On the interior, the 10x10-ft. foyer features a pair of Greek Doric columns, and the entertaining rooms that it leads to have 10-ft. ceilings. The floors throughout this level are red oak. The living room, which is flanked by a library on one side and a dining room on the other, was proportioned on the Golden Rectangle. Exterior walls on the library side are covered in bookcases, the dining room side has display cases. The floor plan was also designed to flow from one room to another in order to accommodate wheelchair access for elderly relatives. The main feature of the first floor is its abundant views of the Atlantic to the south.

The second floor houses more private areas, including the master bedroom, guest bedroom, sitting room and a study. Because of its more intimate function, the floor has 8-ft. ceilings and is carpeted in the sleeping areas.

Five pairs of French doors on each level on the south side of the house allow views of the ocean, "as well as access to coastal breezes," says Margolis. The building is 26 ft. deep, which allows direct sunlight to hit every room at least once in a day.

Another challenge Margolis faced was his budget, which was a little more than half a million dollars. "Originally I envisioned mahogany floors and balustrades on the parapet," says Margolis. "But I wanted to look at the house in total, and I refused to have the most impressive finishes in the living room and then have everything fall apart after that." The architect omitted some trim that he had planned, and pared down the trim "all across the board, so the house would fit together visually."

For this house, "I pursued the economy of the Platonic form," says Margolis, which allowed him to create, using Classical proportions, an oceanfront villa that melds with its landscape and doesn't overpower it.

– Marieke Cassia Gartner

The dining room (left) and kitchen (above), on the first floor, have a granite fireplace and a granite countertop, respectively, that link the rooms to other granite features on the site. The two can be separated by a mirrored pocket door.

Reviving the Greek Revival

A newly constructed traditional home brings new life to a period style.

PROJECT: RESIDENCE, BREWSTER, MA

ARCHITECT: ALBERT, RIGHTER & TITTMANN ARCHITECTS, INC., BOSTON, MA; JOHN TITTMANN, PRINCIPAL IN CHARGE; CHRISTINE FINN, PROJECT ARCHITECT

GENERAL CONTRACTOR: PRATT CONSTRUCTION INC., MARSTONS MILLS, MA; TRACY PRATT, OWNER

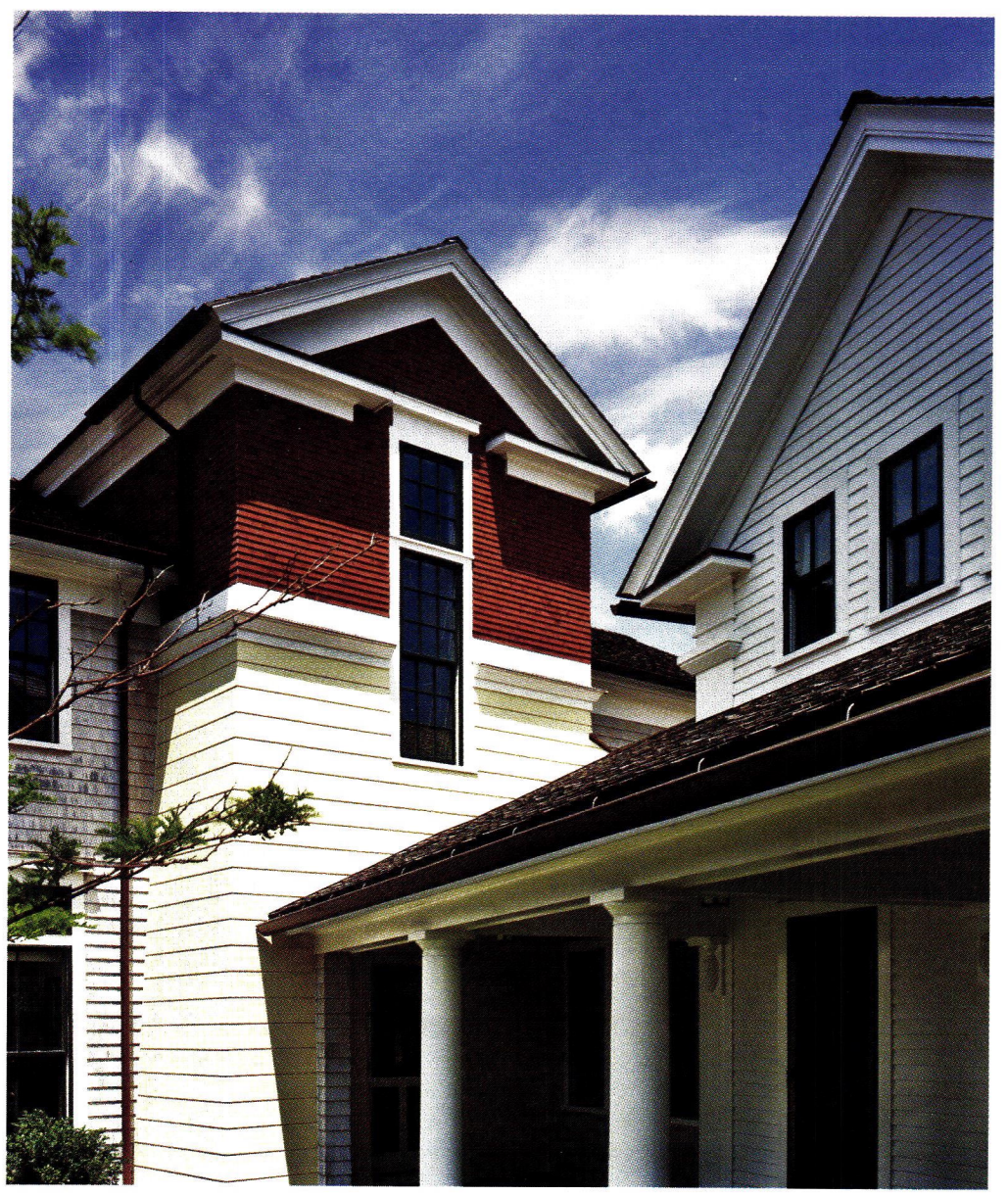
Up on a bluff looking over Cape Cod Bay sits a Greek Revival-inspired house designed by Boston, MA-based Albert, Righter & Tittmann Architects, Inc. The building functions as a New England summer cottage, taking aesthetic instruction from Greek Doric temples and medieval cloisters.

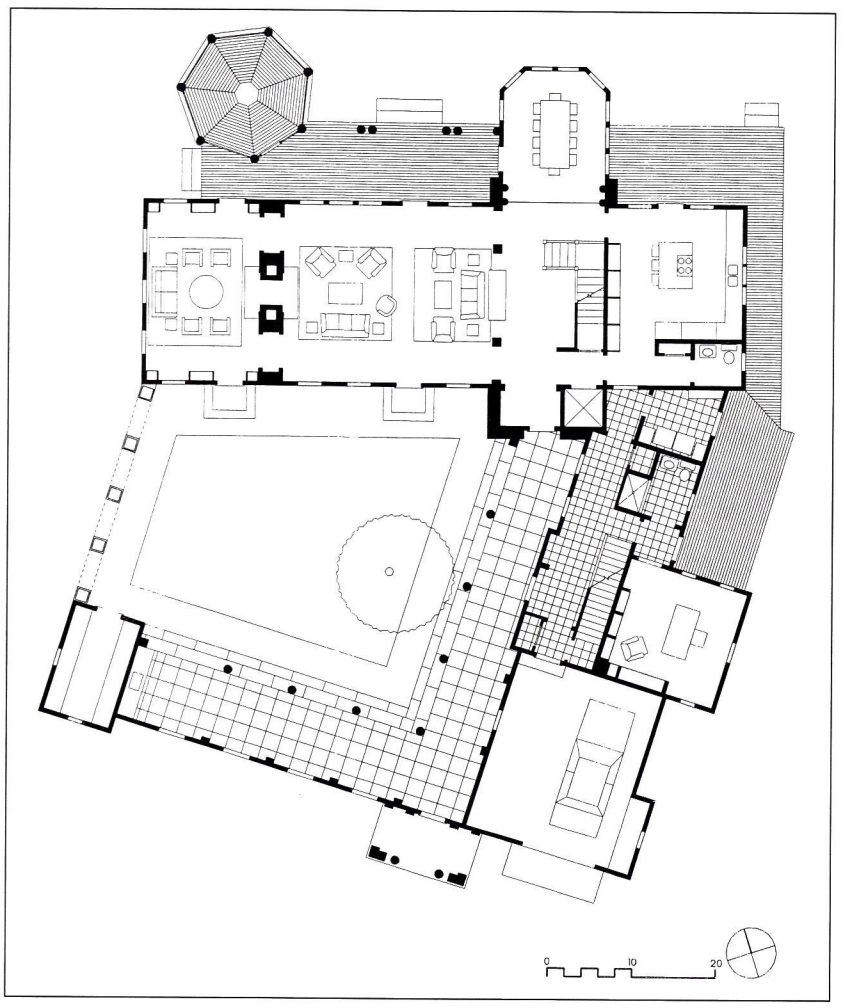
The house, which is two stories and 4,500 sq.ft., has a concrete foundation with a wood frame and sawn-lumber platform construction. Shingles and clapboard complete the regional look. The house was set behind the dune, preserving the indigenous plants that protect the sand. The interior is conventional dry wall. "The client had read in a newspaper about a house in Boston I designed for my family and wanted something similar. Rather than specific details, he responded to our approach," explains John Tittmann, principal in charge. "He was drawn to the fact that my house was characteristically Greek Revival, but had a slightly different spirit." That individual spirit was translated to the client's new house, which didn't replicate a Greek Revival-style residence so much as draw from it. "It isn't a period piece replica, but something that has a sense of freshness about it," he adds.

That freshness came from the alterations to the style, for instance the plan of the house, which is "a very different kind of plan from a Greek Revival house," says Tittmann. "It's a plan for a modern style of living, with the kitchen as a major room."

Albert, Righter & Tittmann Architects designed this Greek Revival-influenced house in Brewster, MA, to fit in with its regionally styled neighbors, with features such as white and red cedar shingles. *All photos by Robert Benson unless otherwise noted*

Modifications to a pure Greek Revival style were made for the New England climate. For instance, in higher-style historic buildings like banks and churches, "one finds shallower roof pitches," says Tittmann, "but for houses built by carpenters, the roof is steeper so the rain and snow will run off easily."





Above: The first-floor plan reveals the north side screened heptagonal porch, a deck that wraps around the kitchen to the back study and a one-car garage that is embedded into the wing.

Left: The massing around the courtyard was designed to look like a series of small Greek Revival houses connected by an intimately scaled colonnade.

Right: The main stair leads to a barrel-vaulted window seat. The architects used 1x4 ribs and black fabric between the beam gaps for acoustical absorbency.

Below: The use of soft horizontal whitewashed boards that in time would shrink a little and create horizontal shadow lines was one of the primary interior elements. *Photo courtesy of Albert, Righter & Tittmann*

The layout of the house proved to be tricky, since it is sited on the north edge of the Cape, with views north over the Bay. "We had to figure out a way to allow the sun into the house," says Tittmann. "By building the main part of the house one room deep, we were able to provide the important rooms with sun from the south and views to the north. We built a courtyard to the south, where one is protected from the wind." The courtyard is preceded by a false front, following the tradition of Charleston side-yard houses, he adds. Entering through the front wall of the courtyard one proceeds under a sheltered arcade through the courtyard itself and to the real door.

Another challenge the architects faced was the client's wish for many large rooms, including a grand entry hall and dining room for entertaining. "We had to create a house that didn't feel overwhelming or too big," says Tittmann. To address that problem, five or six differently scaled pavilions were used to balance the house. "Each pavilion is in a little temple form with different proportions – some are long and thin, some tall and narrow. They're connected with a low wrapper roof that creates the courtyard. The result was a composition of differently proportioned shapes that were chosen for picturesque effect and to fit the program.

"Each of these temple forms is in the Greek Revival style," says Tittmann, "but the composition is dream-like, composed and collaged in a different way. Recognizable shapes are composed in a nontraditional way."

In addition, the clients wanted an open floor plan, but "didn't want to sacrifice the clarity of distinct rooms," says Tittmann. To achieve this, the living room is partially screened by two rectangular columns from the entry area, stair and dining room. At the opposite end of the living room is a small library, whose fireplace sits back to back with that of the one in the living room. The master bedroom suite, a guest room and another bedroom are all on the second floor.

Overall, the house was meant to feel like a summer home, so "we didn't use high polishes or high painted finishes," says Tittmann. One of the primary interior elements was in the living room, which "was the use of soft horizontal whitewashed boards that in time would shrink a little and create horizontal shadow lines." Another example is in the simple carpentry, rather than elaborate woodwork, in the main stairwell.

The other outstanding interior feature is the barrel vault at the top of the stair. "We tried to give meaning to the arched window that is so often

The master bath includes the traditional New England use of bead board, which appears throughout the house.

The living room is partially screened from the entry area, stairs and dining room by two rectangular columns to give the illusion of distinct rooms while preserving an open floor plan.

used in houses. We dared to use it, despite the fact that it's become such a cliché, but as an expression of the barrel vault, not an appliqué." The half-round window fits well in the barrel vault. "It's an echo of ancient Roman bath windows that also came from barrel-vaulted spaces." In addition, it's acoustically absorbent. The 1x4 ribs that create the arch shape are spaced slightly apart. Behind the boards, the architects placed a layer of acoustic black fabric. "Technically, the barrel vault doesn't fit in to the Greek Revival style, it has more of a Roman feel," says Tittmann. "Although you do see domes in that style, they tend to be shallower – again, this was not meant to be a strict Greek Revival house, but to give an overall feel for that style."

The house is meant not to be static but viewed as an experiential procession, something meant to be walked through. "You start with the garden wall with the false front door, then into the courtyard outside with its low, modest wall and false windows without glazing, then to the actual front door, then move through the barrel-vaulted space into the living room then to a porch and finally a screen porch. The house unfolds and explains itself as you move through the spaces. It becomes cohesive as you move through it, with each space having its own orientation yet relating to the others," Tittmann says. – *Marieke Cassia Gartner*

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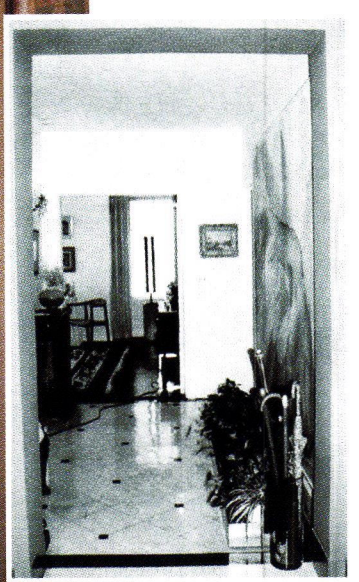
One for the Books

A library plays a dominant role in the renovation of a New York City apartment.

PROJECT: APARTMENT, NEW YORK, NY

ARCHITECT: MACRAE-GIBSON ARCHITECTS, P.C., NEW YORK, NY; GAVIN MACRAE-GIBSON, PRINCIPAL

CONTRACTOR: J.S.C. CONSTRUCTION, YONKERS, NY



The renovation of a New York City apartment by Macrae-Gibson Architects included the installation of these engaged Tuscan half columns – emblematic of the apartment's Classical style.

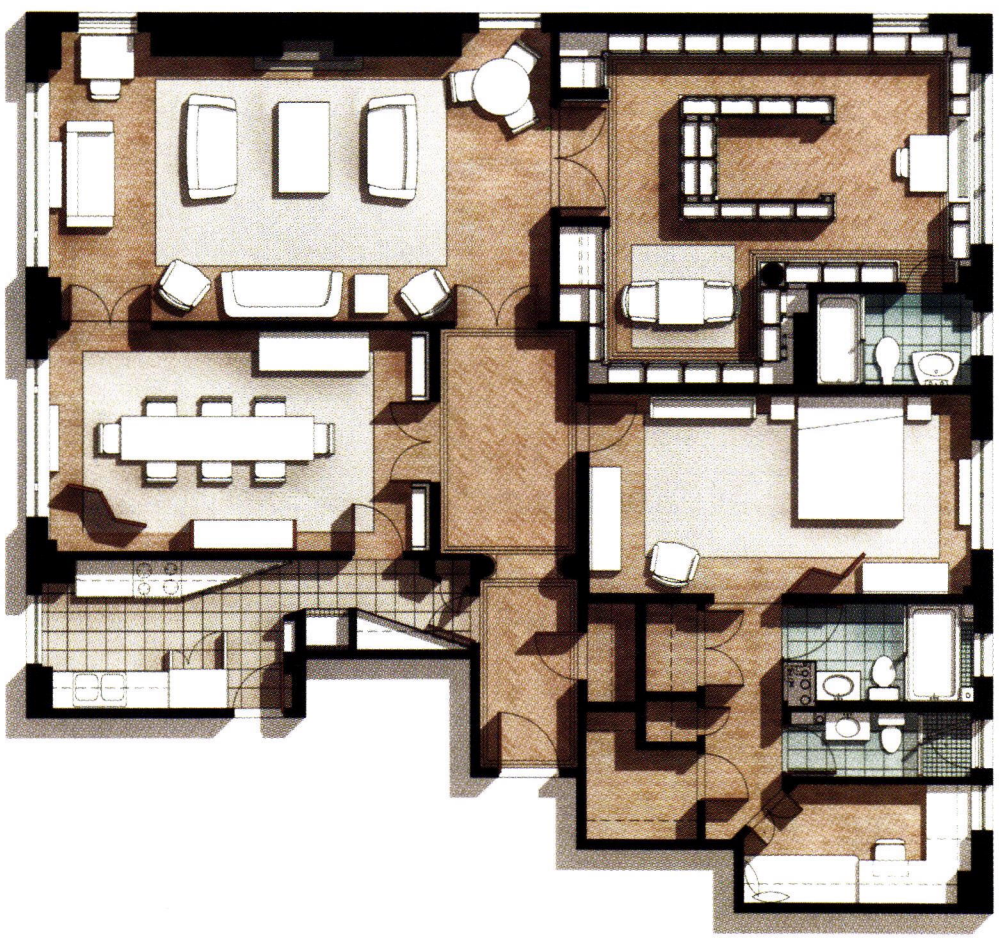
"The things about Manhattan," says Gavin Macrae-Gibson, principal of Macrae-Gibson Architects, "is being able to escape it." Ironically, this was the idea behind one of the firm's recent projects, the renovation of an Upper East Side apartment for a client who had decided to move to New York City.

The decision to relocate hinged on one condition in particular – the prospective apartment had to be able to accommodate a library for the client's extensive collection of rare and historic books. Its purpose would be twofold: to house the 5,000-volume collection and to provide the owners with an area conducive to quiet contemplation and intellectual pursuit. The theory was that by designing a room that minimized external noise, an urban oasis would be created – thus the owners would be able to "escape" the city without leaving the comfort of their home. With this in mind, the couple, along with Macrae-Gibson, looked at a handful of spaces, settling on their current home only after the architect assured them that it could be renovated to adequately accommodate them and their personal library. For Macrae-Gibson, the creation of quiet space within the city was not only the primary focus of this project, it is also an indispensable aspect of urban living in general. "There is a need for a space of quiet – a place for meditation, for study," he says.

The apartment is located in a pre-war building overlooking the East River (construction was completed in 1929). Its original layout included four major rooms – two bedrooms, a living room and a dining room. In order to accommodate the new library, the master bedroom and servants' quarters, comprising roughly half of the 1,850-sq.ft. space, were completely gutted; the former became the library and the latter was transformed into a new master bedroom suite. A new kitchen was created and the foyer was rebuilt, while the living and dining rooms underwent relatively minor decorative modifications.

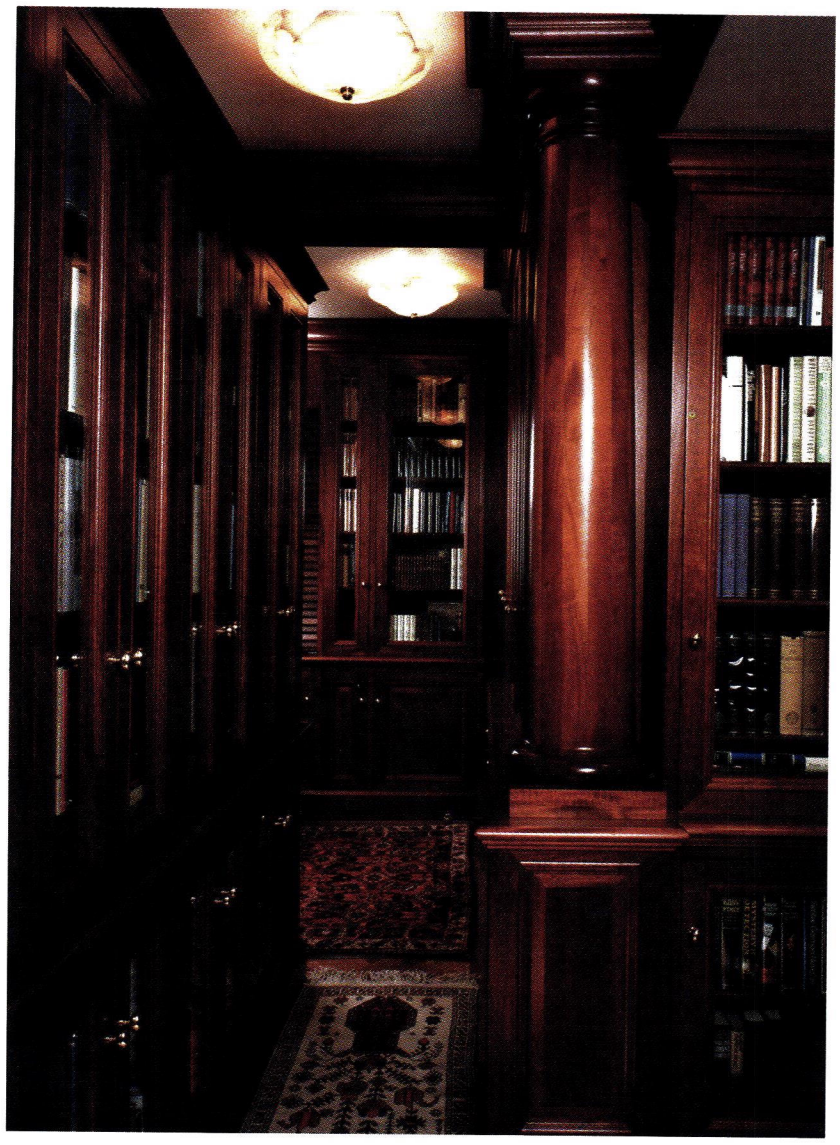
In keeping with the historic nature of the library's collection, the renovated apartment was Classically styled. As Macrae-Gibson says, "The style reflects the owners' desires in architectural form." Two engaged Tuscan half columns separate the entrance vestibule from the foyer. As they would have done in antiquity or an 18th-century Robert Adam entrance, these simple columns offer a not-so-subtle hint – that a place of significance awaits. Not all of the apartment's new architectural elements are so conspicuous; the crown molding in the entrance vestibule is half the size of the crown molding in the foyer, "so that one begins to anticipate the unfolding experience of rooms of greater and greater scale and richness."

To accommodate the library's collection, the walls of the former master bedroom were fitted with two levels of mahogany cabinets. The books stand behind beveled-glass doors; wide cabinets accommodate sets, while narrower ones hold rarer books. Yet the owner's perception of a library is clearly not of a place just for storing books. Macrae-Gibson's understanding of this is reflected in the end result. As he says, "It's an overall experience – the



Left: Macrae-Gibson's plan was centered around the creation of a library in the former master bedroom (upper right); the new master bedroom suite occupies the former servents' quarters (bottom right).

Below: The living room was renovated to allow the maximum amount of natural light and includes fabrics from Christopher Highland and a Stickley writing desk.



Left: The library was done entirely in mahogany, including the cabinets and the single Tuscan column separating the seating area from the stacks; alabaster light fixtures highlight the woodwork.

Above: A closer look at the column capital reveals the subtle integration of capital, cornice and bookcases.

light should be just right. It should be acoustically right. There needs to be a certain honoring of the book, the word, the language." Alabaster lighting fixtures were installed, which highlight the richness of the mahogany and the polished-brass hardware. Different levels of lighting facilitate studying, browsing and storage. Yet, if the incessant din of the surrounding city hadn't been dramatically reduced, all of these touches would have been meaningless. In order to create the quietest possible atmosphere, an acoustic floor was installed and the walls were redone with lead-lined sheetrock. By minimizing exterior noise, the library became a separate and distinct environment from both the city and the rest of the apartment. Thus, a sense of "centeredness" was created. "The library was meant to contrast the rest of the apartment," says Macrae-Gibson, "it is a different place, a place of scholarship."

Cabinets similar to those along the walls were laid out in the center of the room in a U shape (its open end facing away from the entrance), creating an alcove at the very heart of the library. This "studiolo," with inner bookcases for the rarest volumes in the collection, was designed in the spirit of the "Gubbio Studiolo," an Italian Renaissance study room built for the Duke of Urbino and reinstalled at the Metropolitan Museum of Art in New York City in 1996. As Macrae-Gibson says, this "studiolo" was designed to "create the feeling of the room of a medieval scholar – a world of scholarship. The stress here is on the relationship between the person and the book." Just as the "Gubbio Studiolo" had the Duke, this area provides the owners with a place to pursue their literary interests.

The overall layout of the library creates a decidedly maze-like effect. It is a form that Macrae-Gibson equates with intellectual pursuit. "It is a world of books; the maze-like design is representative of the search for knowledge," he says. Within this labyrinth stands a single mahogany column separating the stacks from a corner seating area. To Macrae-Gibson, it is the architectural embodiment of a human form in the midst an intellectual journey. In this sense, the column is the culmination of the project, the exclamation point on a process that began with a desire to honor the literary tradition in a tranquil environment and was realized by a library that does just that. *—Will Holloway*

The U-shaped layout of the bookcases in the center of the library creates an isolated study area kept quiet by an acoustic floor and lead-lined walls.

The library is entered from the living room through mahogany French doors with beveled-glass panels; oriental rugs adorn the oak floor.

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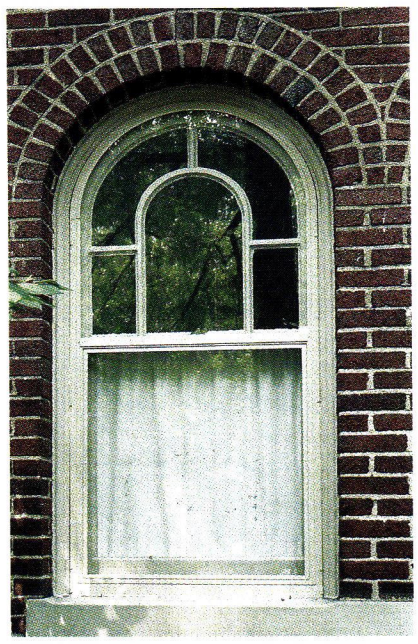

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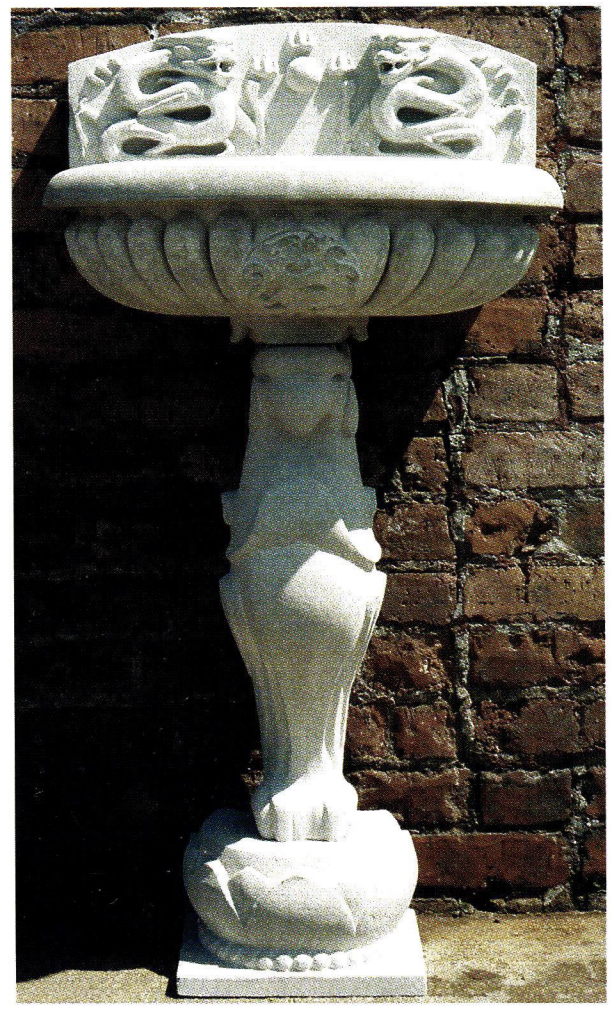

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This vintage structure was dismantled and reconstructed at another location by The Barn People.

Classic Gutter Systems, LLC
269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49003

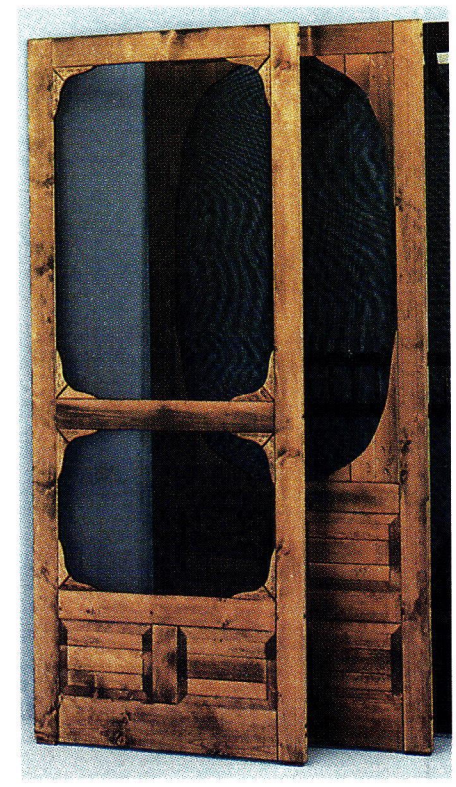
Manufacturer of oversized 5-, 6- & 8-in. seamless half-round gutters: 20-oz. copper, heavy-duty aluminum & galvalume; hidden nut-&-bolt adjustable hanger system; cast fascia brackets in solid brass & chromated aluminum; decorative components.
Write in No. 1280

Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80205

Color consultant: custom exterior color schemes for houses, businesses, Main Streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of screen & storm doors in 160 styles: odd sizes; arch-top doors & built-in dog doors; storm doors; steel & wood security doors; wood window & door screens; pine, Douglas fir, red oak, mahogany, cedar & redwood; any color stain or paint; benches & Adirondack furniture; restoration services.
Write in No. 9600



Coppa Woodworking offers many styles of painted or stained wood screen doors.

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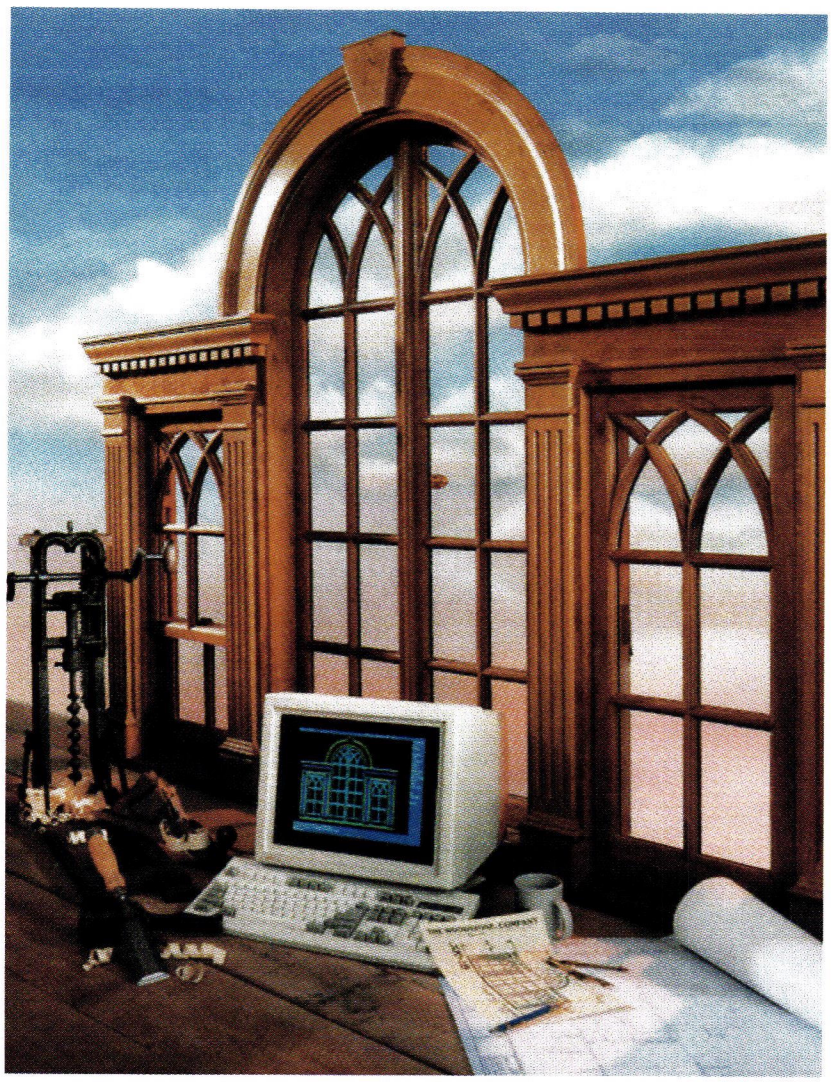
Architectural Windows & Doors



- Our products are *designed to your specifications and Hand-Crafted in the United States* using the highest grade, traditional, pegged, coped, mortise & tenon wood joinery.
- Woodstone uses the *highest grade lumber* available. We do not use finger jointed lumber.
- Our coped, mortise & tenon joinery seals against the weather and *lasts* longer, therefore we do not use corrosive fasteners, dowels, mitered or half-lap joinery in our products.
- Woodstone fabricates its sash and doors with *True Divided Lites* (TDL), not Simulated Divided Lites (SDL). *TDL Muntins as narrow as 7/8".*
- Our Insulating Glass (IG) is fabricated by hand with Edgetec's low condensation SuperSpacer® and all Woodstone IG can be certified with the *highest IGCC CBA rating with up to a 20 year limited warranty.*
- True Divided Lite fabrication allows the use of various glass types in all Woodstone *Insulating Glass, including restoration glass, stained, and bent glass.*
- We preservative dip and apply finish to all of the wooden elements in our windows and doors before final assembly to protect all surfaces.
- Woodstone windows and doors have proven performance, including *the best air infiltration specifications* for traditional weight & pulley double hung windows available. *Impact resistant* sash and doors are also available.

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Westminster, Vt 05158

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http://www.woodstone.com

Toll Free: 802.722.9217
Fax: 802.722.9528
email: sales@woodstone.com

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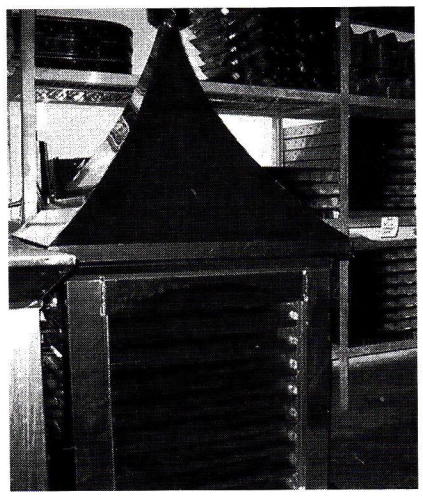
WRITE IN NO. 8430

Copper-Inc.com

888-499-1962; Fax: 888-499-1963
www.copper-inc.com
Dickinson, TX 77539

Manufacturer & distributor of hand-crafted copper ridge caps, cupolas, finials, dormer-style roof vents, gable-end vents, gutter systems, chimney caps & pots, weathervanes, copper finishing products & more: custom; copper & lead-coated copper; online catalog.
Write in No. 1312



This cupola was hand crafted by Copper-Inc.com in 16-oz. copper with soldered joints.

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661
www.coppercraft.com
Keller, TX 76248

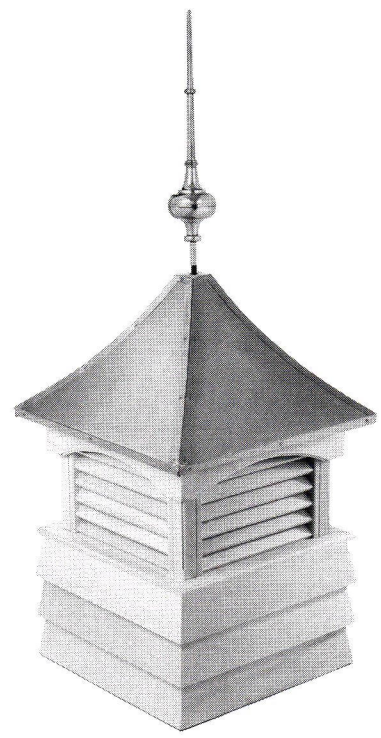
Fabricator of architectural sheetmetal using traditional metalworking skills & modern technology: spires, finials, weathervanes, dormers, cupolas, conductor heads, cornices, custom gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.
Write in No. 1490

CopperCraft manufactures a complete line of architectural sheetmetal products, including roof panels, cornices and dormers.

Custom Home Accessories

800-265-0041; Fax: 916-362-0410
www.mailboxes.info
Sacramento, CA 95826

Manufacturer & distributor of decorative mailboxes & classic architectural accents: weathervanes, cupolas & finials; post- & surface-mounted, exterior, lobby & locking/vandal-resistant mailboxes; mail slots & posts for mailboxes; cluster mailboxes; low-voltage lighted address plaques in 5 styles & 10 finishes; cast aluminum, brass & copper; Victorian & other styles; lamps & lampposts.
Write in No. 527



The Morgana polished-copper finial from Custom Home Accessories is available in a variety of styles and sizes.

Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; wall- & post-mounted electric, landscape, porch & garden lighting; light bollards in Turn of the Century & vintage European styles; custom gas fixtures.
Write in No. 2767

Dahlhaus Lighting specializes in the design and production of vintage European outdoor lighting and accessories.

Davenport Hardware Co.

831-458-3325; Fax: 831-457-2282
www.davenporthardware.com
Davenport, CA 95017

Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Baldwin, Rocky Mountain & most major manufacturers; sales, consultation, specifications & hardware schedules.
Write in No. 374

Durable Slate Co., The

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

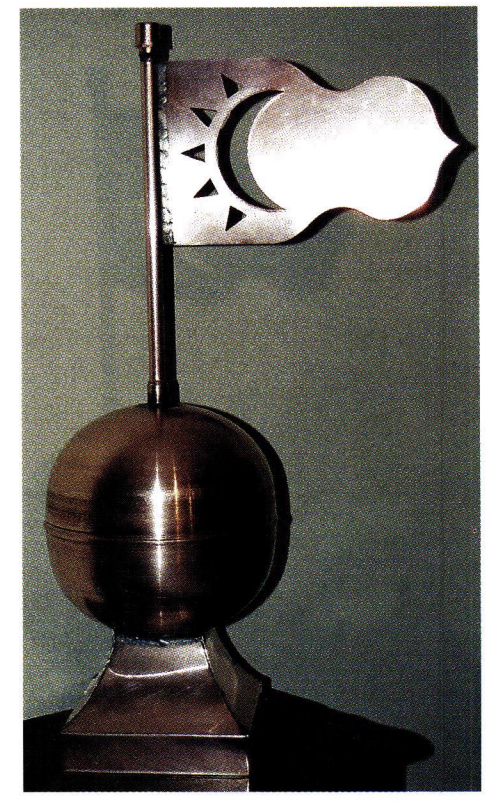
Distributor & installer of slate, tile & metal roofing in the Midwest & on the East Coast: custom metalwork, standing-seam & flat-lock roofs, copper-lined box & stop gutters; cupolas & roof ornament in sheetmetal; reclaimed roofing slate & clay tile; hard-to-find concrete & rigid mineral-fiber roofing tile; historic masonry restoration with custom-matched lime mortar & masonry cleaning.
Write in No. 3720

Durable Slate performed the exterior renovation of this residence, including masonry restoration and repair.

EJMcopper Inc.

407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: hand-crafted copper post-mounted barrel-style mailboxes, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, gutters & more; online catalog.
Write in No. 588

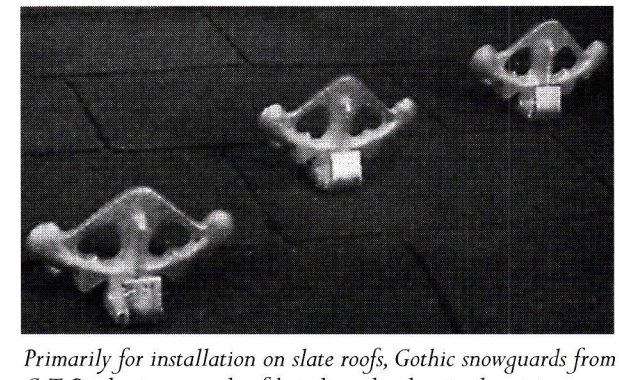


EJMcopper produced this keystone finial with Tatra flag in copper.

G.T. Products, Inc.

516-625-1870; Fax: 516-625-1226
www.geotechproduct.com
Mineola, NY 11501

Manufacturer & importer of metalwork: stamped- & cast-metal ornament; custom work available; snowguards; slate hammers, cutters & rippers.
Write in No. 819



Primarily for installation on slate roofs, Gothic snowguards from G.T. Products are made of hot-dipped galvanized cast iron.

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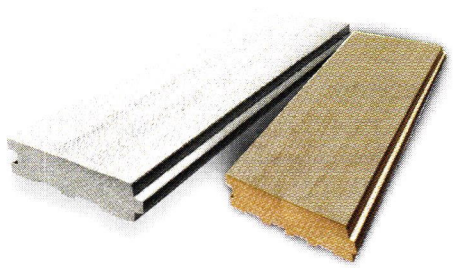
CLASSIC COLLECTION

SOLIDS COLLECTION

The lasting solution for beautiful porch flooring.

Whether you're restoring an historical property, or your grandmother's front porch, TENDURA provides a lasting solution for traditional tongue-and-groove porch flooring. TENDURAPLANK is the only composite porch flooring that offers the warmth and beauty of traditional wood but without the rot, deterioration, or required maintenance. To find out more about TENDURA products, call or visit our website today.



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www.tendura.com

WRITE IN NO. 652

Gavin Historical Bricks
319-354-5251; Fax: 319-688-3086
www.historicalbricks.com
Iowa City, IA 52245

Supplier of authentic antique brick pavers, granite cobblestones & clinker & common brick: custom matching; large quantities; special shapes; hand-molded & face brick; nationwide shipping.
Write in No. 191

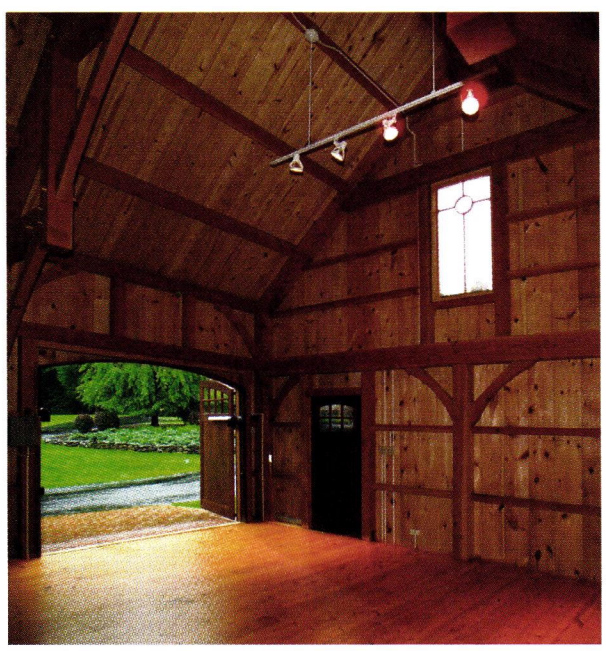
Glass House, LLC
800-222-3065; Fax: 860-974-1173
www.glasshouseusa.com
Pomfret Center, CT 06259

Custom fabricator & manufacturer of conservatories, greenhouses, sunrooms, pool enclosures, garden houses, roof lanterns, specialty skylights & glass roof systems: wood & aluminum; ornamental metalwork & copper-clad options; numerous glazing options; variable trim enhancements & accessories.
Write in No. 1870

With this glass-roof system from Glass House, LLC, the molded timber-frame gable roof provides a light, airy transition to garden areas.

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

Designer & manufacturer of timber frames: private homes, additions, barns, studios, gazebos & more; mortise-&-tenon joinery; many species.
Write in No. 663



This carriage house, featuring three bays and a loft, was designed and crafted by Hugh Lofting.

Inclinator Co. of America
717-234-8065; Fax: 717-234-0941
www.inclinator.com
Harrisburg, PA 17105

Manufacturer of residential elevators, wheelchair lifts, dumbwaiters & stair lifts.
Write in No. 9980

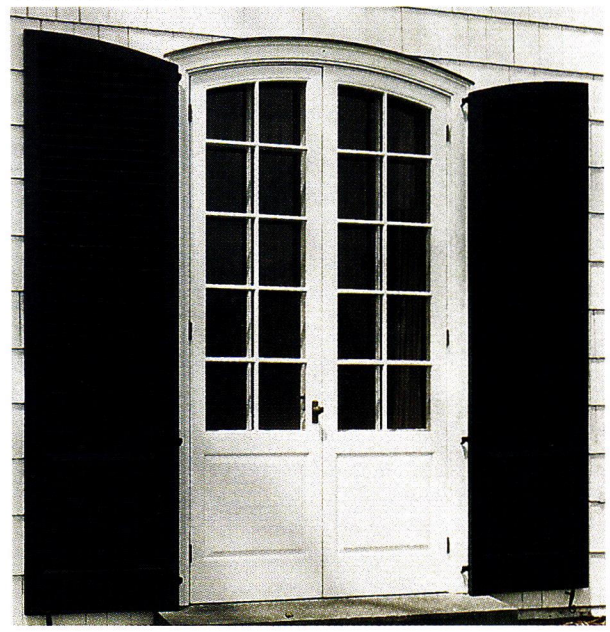
Inclinator manufactures dumbwaiters and elevators in custom sizes and materials.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
1934-40 N. Front St.
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates & barns; stable hinges, shutter dogs, pull rings, door latches, slide bolts & more; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240

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

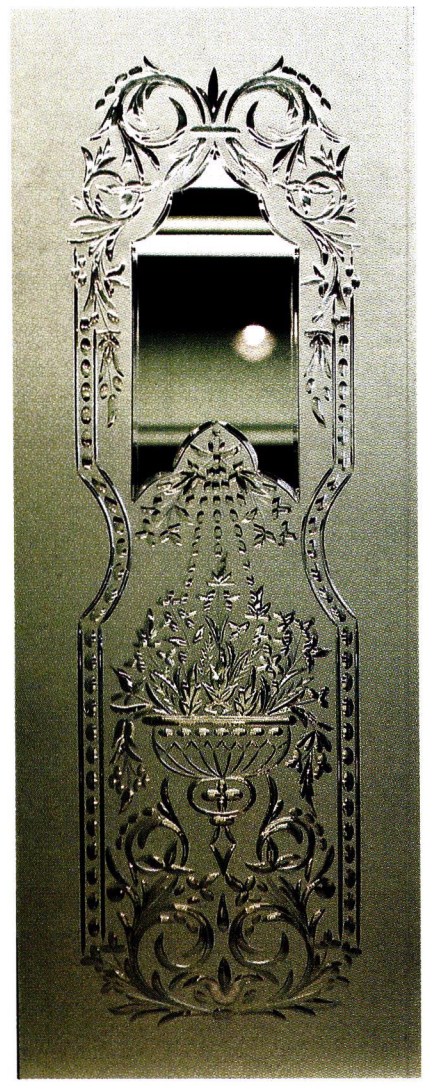
Manufacturer of exterior shutters in Honduras mahogany: louvered, raised-panel, cutouts & reproductions; mortise-&-tenon construction; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196



Exterior shutters from Kingsland Co. are available in a variety of styles, including louvered and raised panel.

Lehmann Glass Studio
510-465-7158; Fax: Same as phone
www.lehmannglass.com
Oakland, CA 94607

Custom fabricator of wheel-cut art glass: reproduction of original to match existing panels; for residential & commercial interiors.
Write in No. 4730



This door panel, measuring 18x62 in., was fashioned in brilliant cut and polished 3/8-in. laminated safety glass by Lehmann Glass Studio.

Liberty Cedar
401-789-6626; Fax: 401-789-0320
www.libertycedar.com
West Kingston, RI 02892

Supplier of decay-resistant wood roofing & siding: tapersawn, hand-split & resawn shakes; many patterns; custom runs; western red & Alaska yellow cedar, redwood, Douglas fir & mahogany; historical projects.
Write in No. 6530

Liberty Cedar provides roofing, siding, decks and trim for historic projects in a variety of woods.

Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libornament.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: for fences, gates & ornamental assemblies; sizes from ½ to 4 in.; parts are exact-fit, die cast with non-rusting pewter finish; plastic ornamental finials & decorative scrolls; variety of colors.
Write in No. 5340

Limestone Trail
800-810-8223; Fax: 905-563-7526
www.limestonetrail.com
Beamsville, ON, Canada L2M 5P1

Manufacturer of outbuildings: gazebos, cabins, cupolas, glasshouses, cabanas & pentagons; French provincial & Victorian styles.
Write in No. 204

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Handcrafted Home Fixtures

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WRITE IN NO. 343

Maine Millstones

207-633-6091; Fax: 207-633-6095
www.mainemillstones.com
West Southport, ME 04576

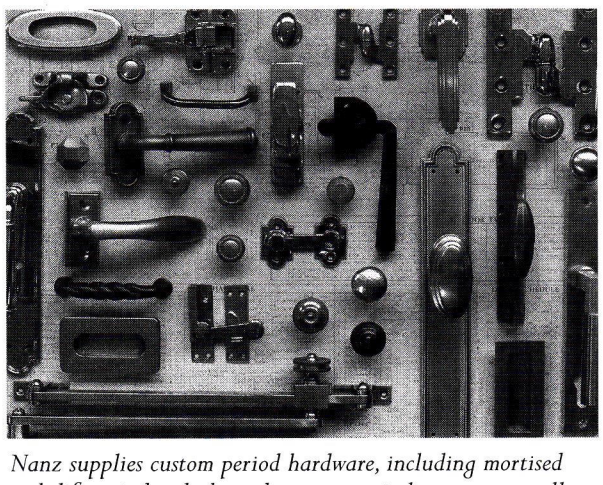
Manufacturer of hand-carved traditional granite millstones: for paving & garden ornament; all sizes & patterns; half millstones for doorsteps.
Write in No. 4440

Carved by artisans at Maine Millstones, this decorative millstone provides an unusual stepping stone.

Nanz Custom Hardware, Inc.

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

Designer & manufacturer of period-style residential door & window hardware: Gothic to modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.
Write in No. 1150



Nanz supplies custom period hardware, including mortised sash lifts, window locks and casement window stays, as well as door hardware.

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.co.uk
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: hand crafted in England; mortise-&-tenon construction, premium-grade mahogany, high-performance double glazing, built-in roller insect screens & concealed gutters; unique designs with classic proportions & finely detailed moldings, columns & panels to suit individual requirements & existing architectural features.
Write in No. 6860

This garden room by Oak Leaf Conservatories incorporates timber columns, an inset glazed roof and clerestory windows.

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84098

U.S. importer & distributor of Minoletti products: European half-round rain gutters & accessories in zinc & copper; gutter chain & hangers, copper grilles & vents.
Write in No. 832

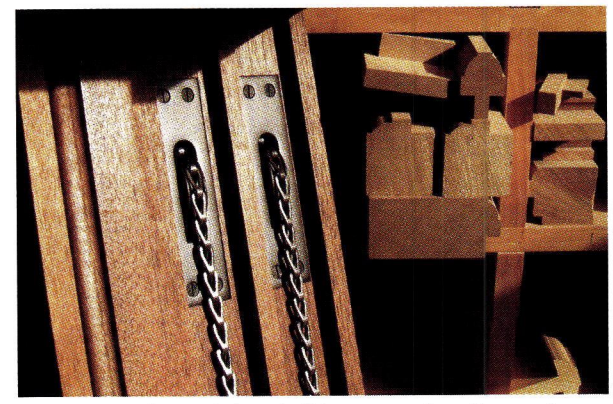
This round gutter end from Park City is available in copper, zinc and galvanized steel.

Patten Design

714-894-0131; Fax: 714-894-0031
www.pattendesign.com
Huntington Beach, CA 92649

Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; all styles; non-ferrous metals & stainless steel; large & small runs.
Write in No. 1520

Patten Design hand crafts hardware, such as this door pull, in all types of metals.



Phelps manufactured these ball bearing sash pulleys and bronze sash chain in oil-rubbed bronze finish, one of five finishes the company stocks for immediate shipment.

Phelps Co.

802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys & chains, casement stays, locks, lifts, storm/screen hangers, bronze screen wire & sash weights; same-day shipping for most items.
Write in No. 6001

Renaissance Conservatories

800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, contemporary sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: hand-crafted mahogany & cedar components; door & sash hardware, concealed rolling insect screens, custom water-jet-cut crestings with matching finial posts, ornate castings & true-divided-lite windows & doors; custom designs fabricated with period architectural details.
Write in No. 378

Created by Renaissance Conservatories for a residence in Basking Ridge, NJ, this conservatory features a host of architectural detail and a heightened ceiling to blend with the style of the house.

Romancing The Woods, Inc.

845-246-6976; Fax: 845-246-1021
www.rtw-inc.com
Woodstock, NY 12498

Manufacturer of freestanding rustic furniture: fencing, balusters, gates, garden & woodland structures, planters & urns, benches, ornamental bridges, summer houses, arbors, conservatories, porch parts, garden houses, gazebos, pergolas, pavilions & treillage; eastern red cedar or mountain laurel; in the romantic tradition of 19th-century English & French estate gardens & the Great Adirondack camps.
Write in No. 5010

Romancing the Woods manufactured this rustic bench in eastern red cedar.

888 229 7900

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Rutland Gutter Supply
407-859-1119; Fax: 407-859-1123
www.rutlandguttersupply.com
Orlando, FL 32824

Supplier of continuous half-round gutters: architectural copperwork; cast-copper scroll hangers; gutters in 5-, 6- & 7-in. sizes; finials, cupolas & chimney caps.
Write in No. 8061

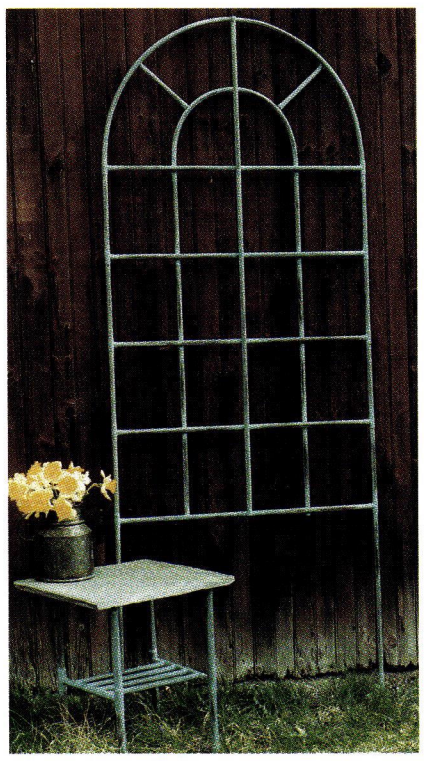
Schiff Architectural Detail
617-887-0202; Fax: 617-887-0127
www.schiffarchitectural.com
Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; machine-shop service; rubber molding & pattern work; historical restoration & refurbishment; custom large-scale bowl fountains, lamps, lampposts, garden benches, pipe-&-ball fencing, plaques & signage; gazebos & arbors.
Write in No. 7730

This fountain in Bloomington, IN, features a stainless-steel bowl assembly fabricated by Schiff Architectural Detail.

Sycamore Creek
518-398-6393; Fax: 518-398-7697
www.sycamorecreek.com
Ancram, NY 12502

Supplier of garden furnishings: ornamental gates & fencing, arbors, pergolas, lattice & trellis; stone tables & benches; garden ornament; natural stone & hand-crafted copper; stock & custom projects.
Write in No. 709



Sycamore Creek created this 3x7½-ft. trellis using verdigris copper pipes.

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; high-end details, custom designs & premium-grade construction; Honduras mahogany, high-performance insulated glass & solid-brass hardware; true-divided-lite windows & doors; ornamental castings & discrete ventilation & shading systems.
Write in No. 8270

This glass house built by Tanglewood Conservatories features interior woodwork and maintenance-free aluminum cladding.

TannerStone
770-463-1932; Fax: 770-463-2635
www.tannerstone.com
Palmetto, GA 30268

Custom manufacturer of exterior molded ornament in cast stone: cornices, moldings, balustrades, panels & more; special attention to detail.
Write in No. 1155

Tendura
800-836-3872; Fax: 334-566-2363
www.tendura.com
Troy, AL 36081

Manufacturer of composite porch flooring: TenduraPlank Classic, a composite lumber that comes with a factory-applied primer & looks & feels like real wood that is primed & ready for finishing; TenduraPlank Solid, a color-through battleship gray; requires no priming or painting; cedar & mahogany solid colors.
Write in No. 652

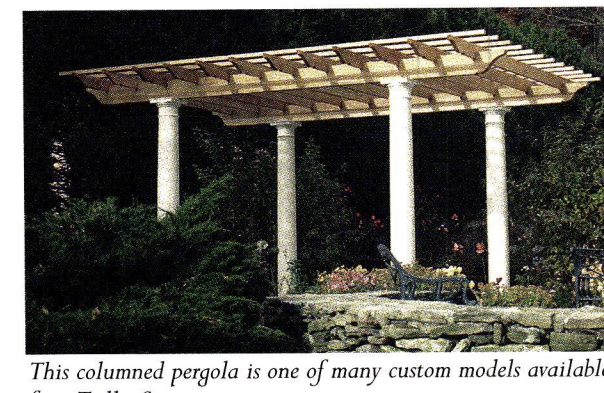
Timberpeg
800-636-2421; Fax: 603-298-5425
www.timberpeg.com
West Lebanon, NH 03784

Manufacturer of custom timber-frame structures: network of dealers provides local services; architectural & engineering staff facilitates communication with outside architects & designers; working with architect, will suggest framing solutions & joinery details & will size the frame members.
Write in No. 8370

Timberpeg worked with the customer to engineer the cruck-type timber frames that form the arches over this central living room and library.

Trellis Structures
888-285-4624; Fax: 978-232-1151
www.trellisstructures.com
Beverly, MA 01915

Designer & manufacturer of arbors, trellis, pergolas & garden furniture: western red cedar & mahogany; extensive color catalog shows items ranging from Classical arbors to unique garden structures; ships anywhere in the U.S.
Write in No. 8490



This columned pergola is one of many custom models available from Trellis Structures.

Truth Hardware
800-866-7884; Fax: 507-451-5655
www.truth.com
Owatonna, MN 55060

Designer & manufacturer of hardware for windows, patio doors & skylights: locksets, hinges, lever handles & swinging & sliding patio door hardware; casement hardware, window locks, sash lifts, transom operators & awning hardware.
Write in No. 1196

Under Glass Mfg. Corp.
845-687-4700; Fax: 845-687-4957
www.lordandburnham.com
High Falls, NY 12440

Manufacturer of Lord & Burnham line of conservatories, greenhouses, sunrooms, skylights, kits & garden accessories: aluminum & glass; custom & standard.
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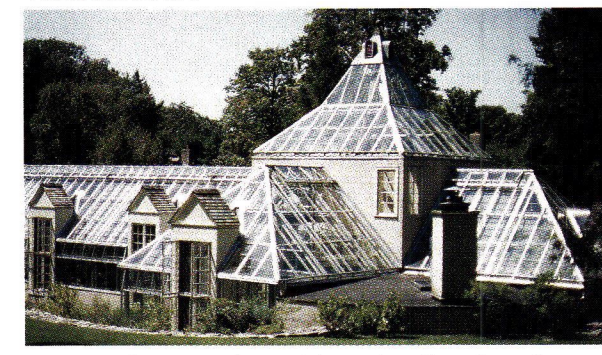

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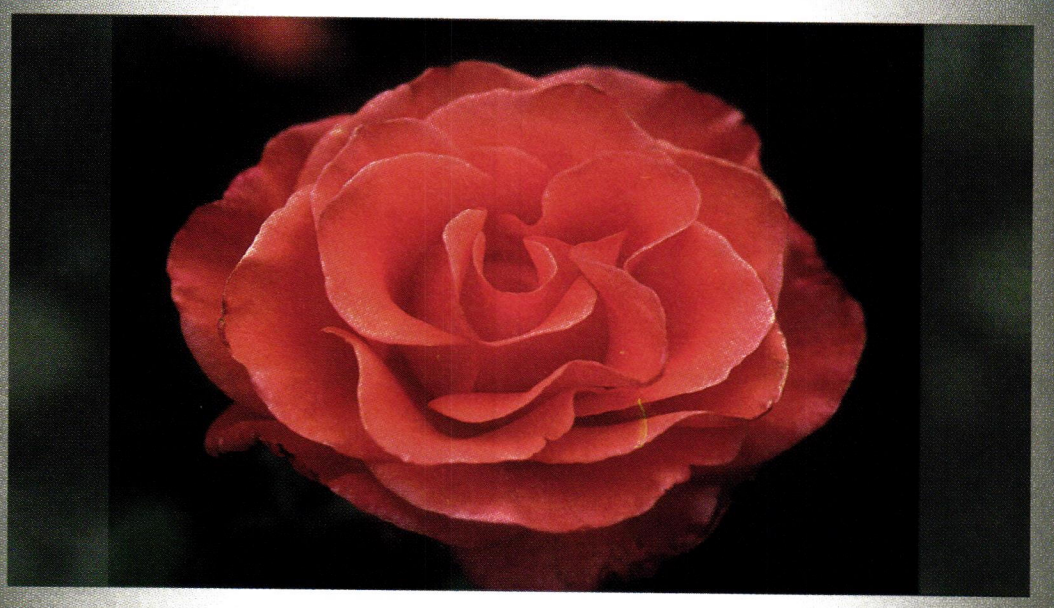

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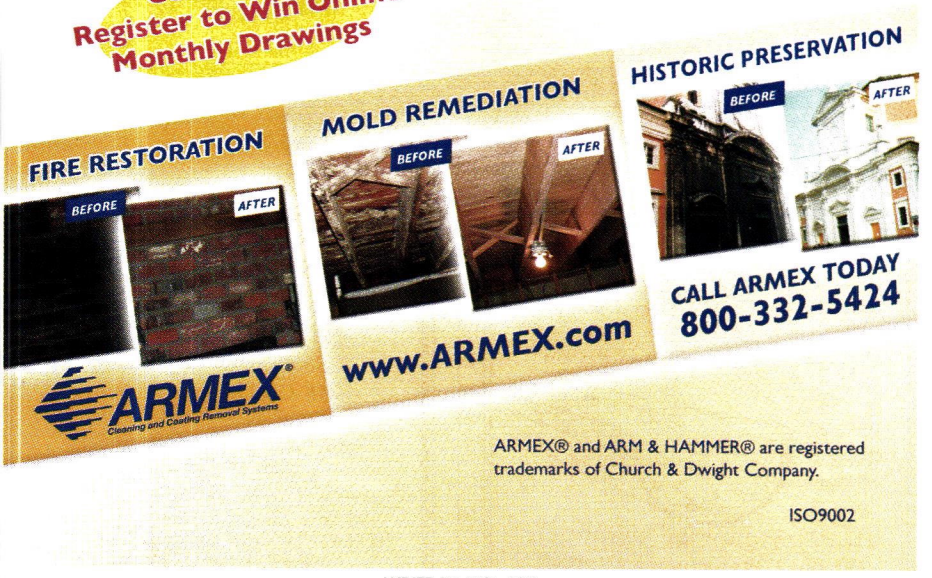

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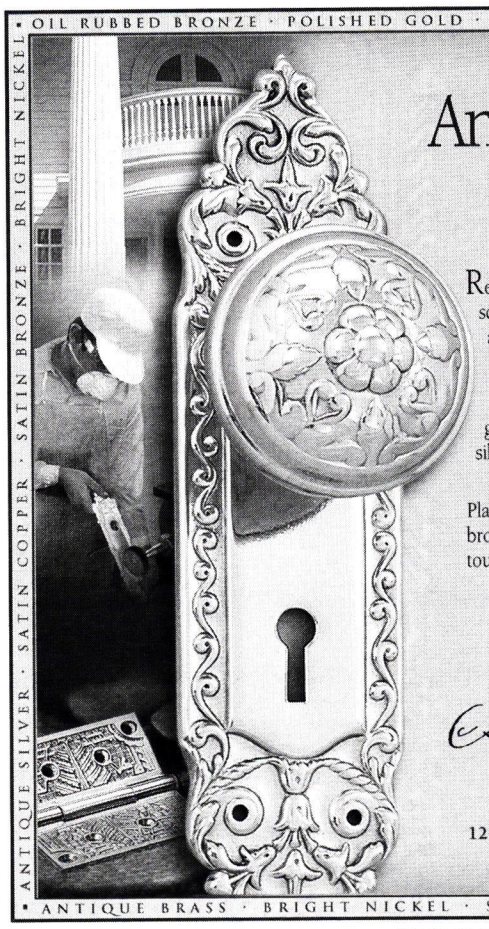

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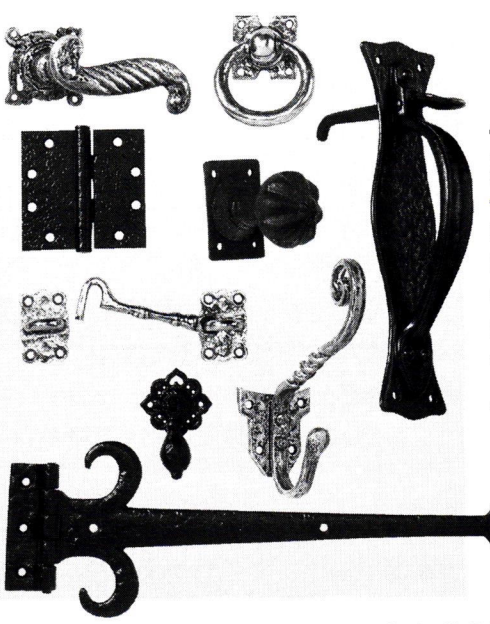

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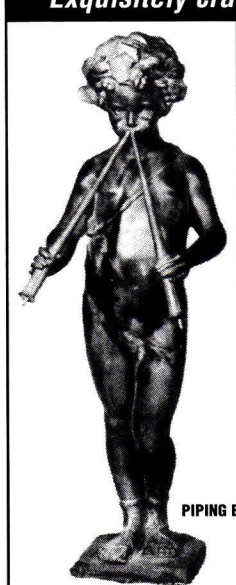

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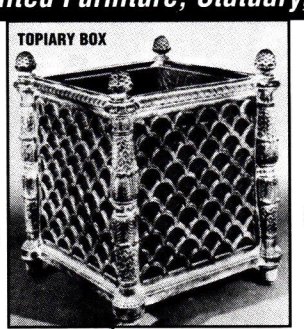

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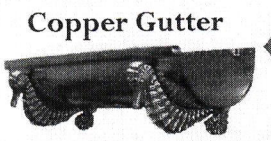

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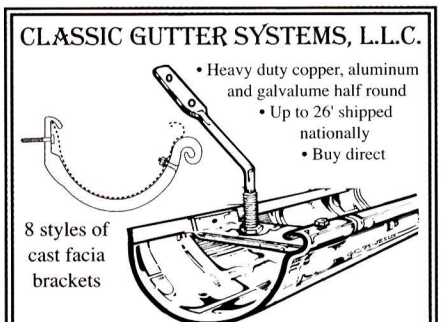

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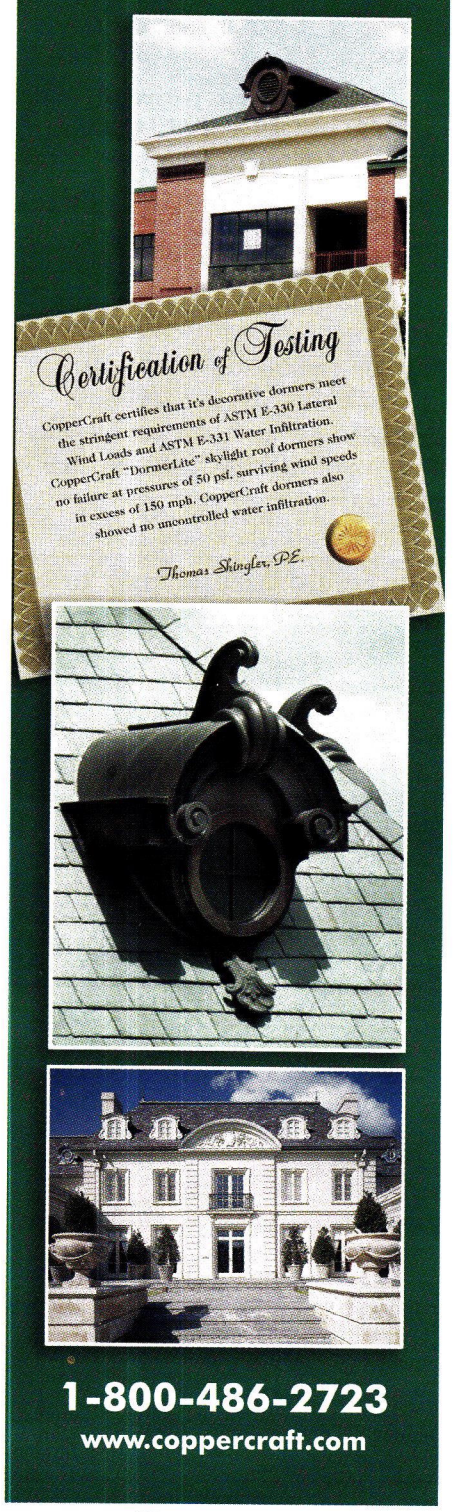

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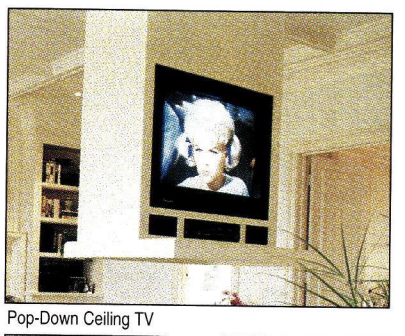
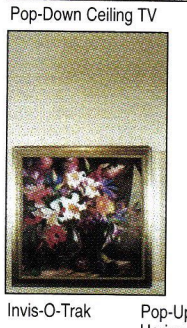
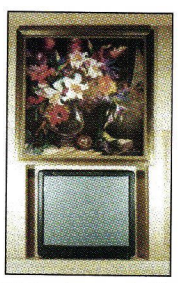

Pop-Down Ceiling TV


Invis-O-Trak


Pop-Up picture reveals-conceals TV
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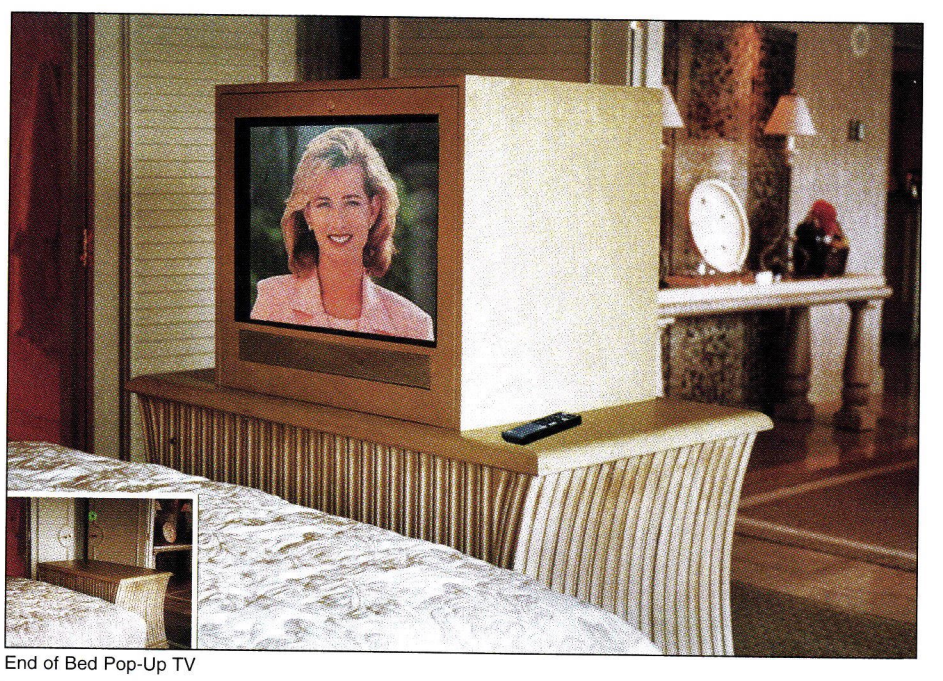
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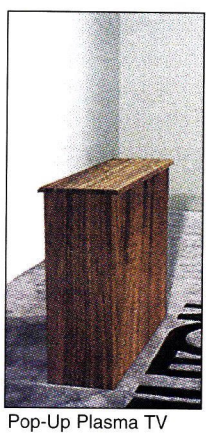
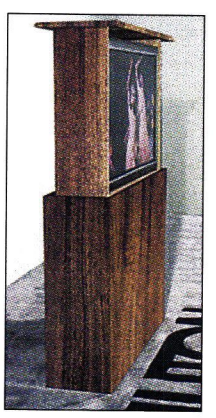
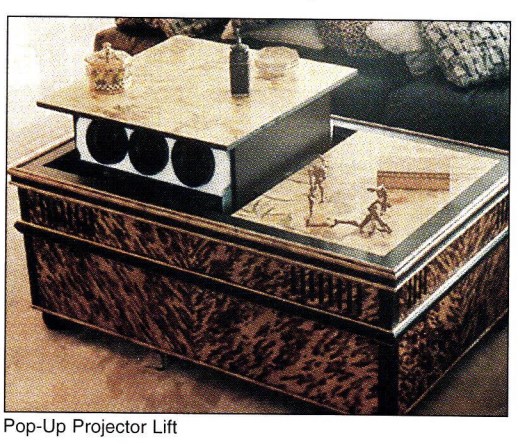
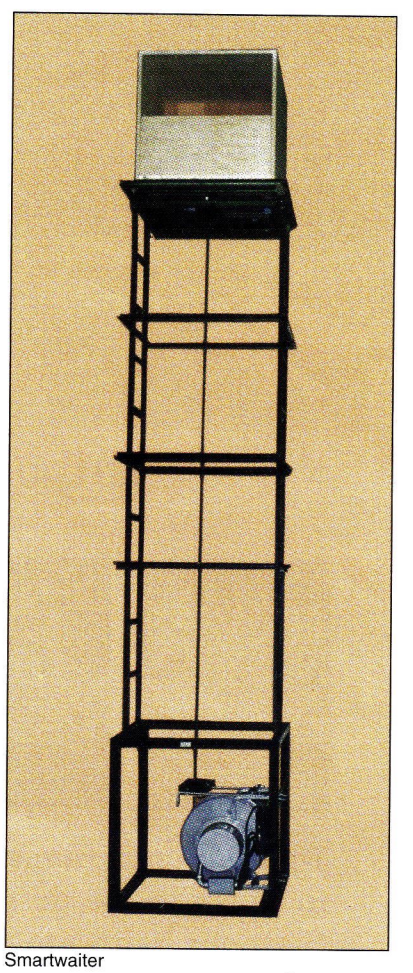

Pop-Up Plasma TV




Pop-Up Projector Lift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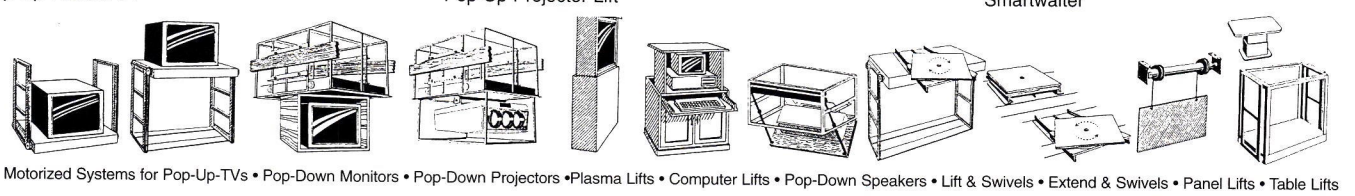
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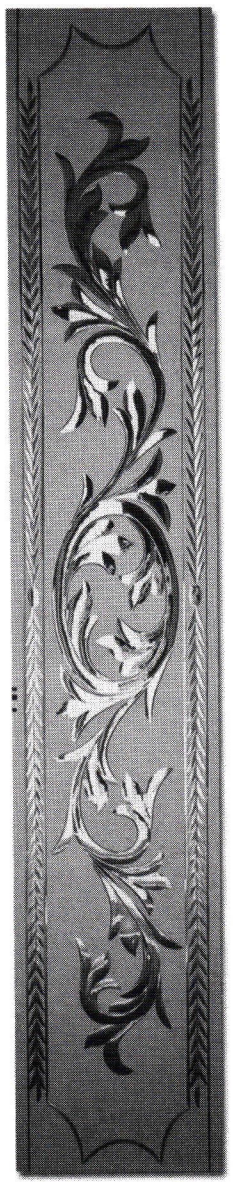

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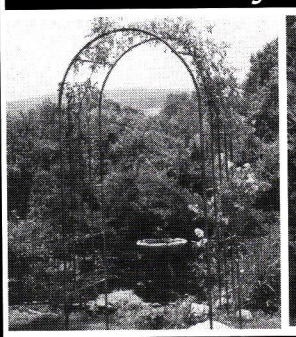

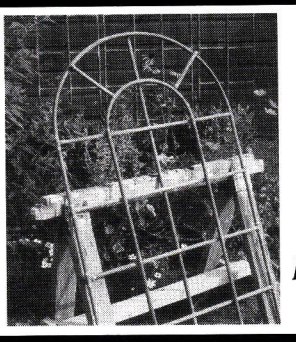

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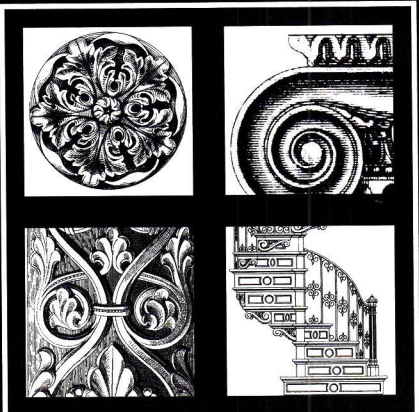

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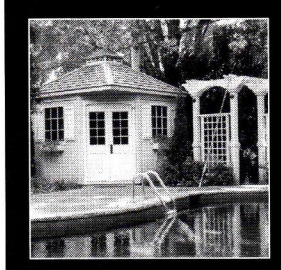

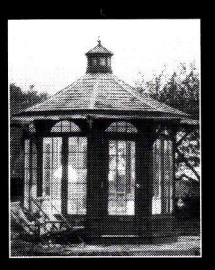

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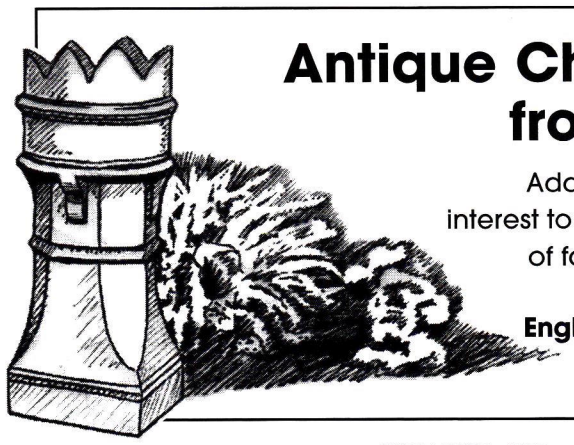

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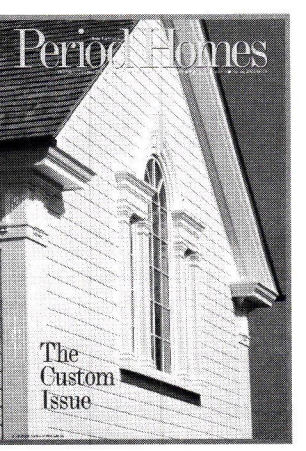

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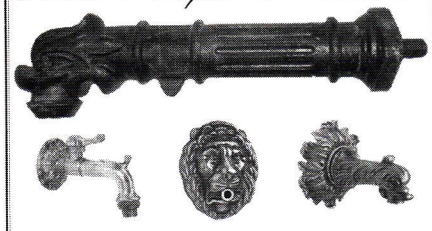

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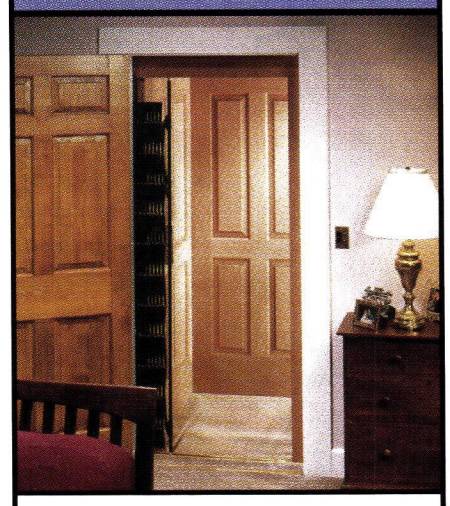

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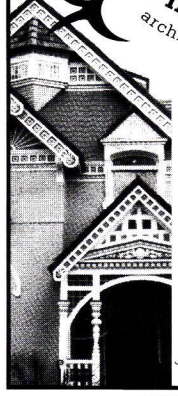

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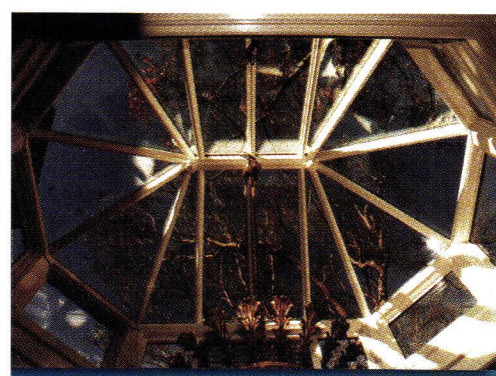

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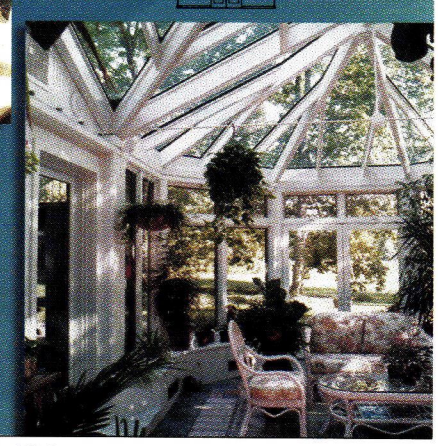

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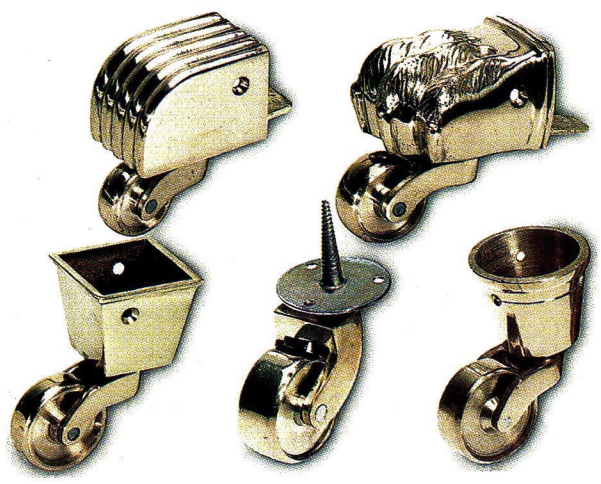

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Millbrook, NY 12545

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www.restoration.com
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Supplier of hardware: glass knobs, bin pulls & door & window hardware; Victorian & Arts & Crafts styles; wrought iron/steel & brass.
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Crown City Hardware offers period-style furniture knobs.

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

Manufacturer of Early American door, window & furniture hardware: 19th-century shell-shanked crystal, porcelain & wood trimmings; brass, bronze, nickel-silver & wrought iron; custom-plated & -patinated finishes; preservation & restoration services; consultation services.
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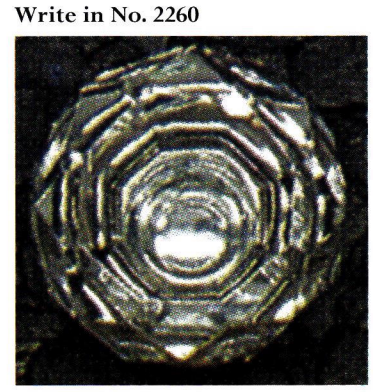

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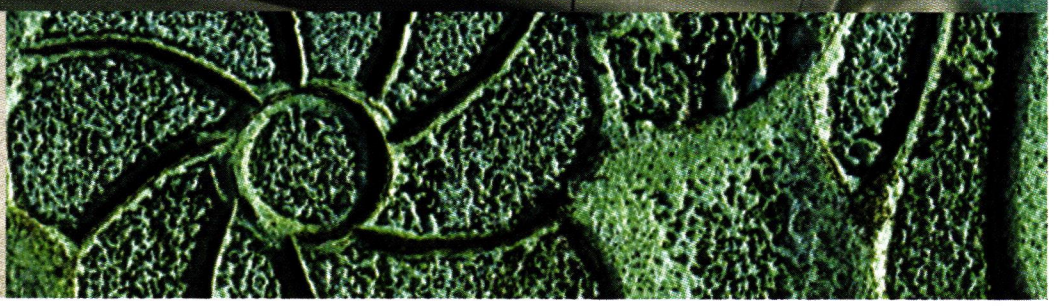

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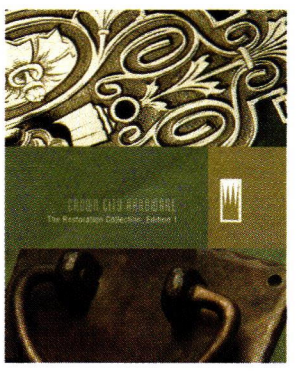

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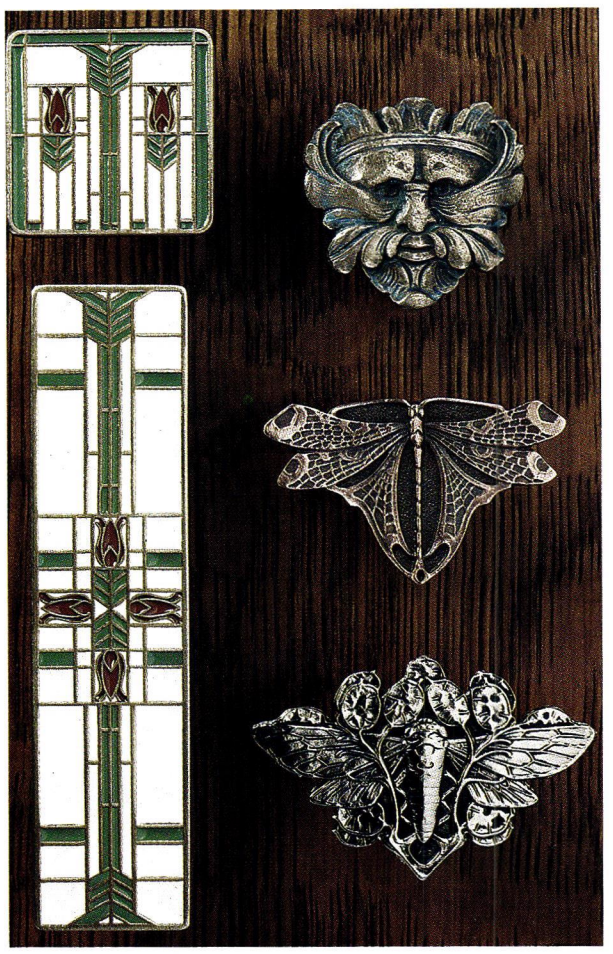

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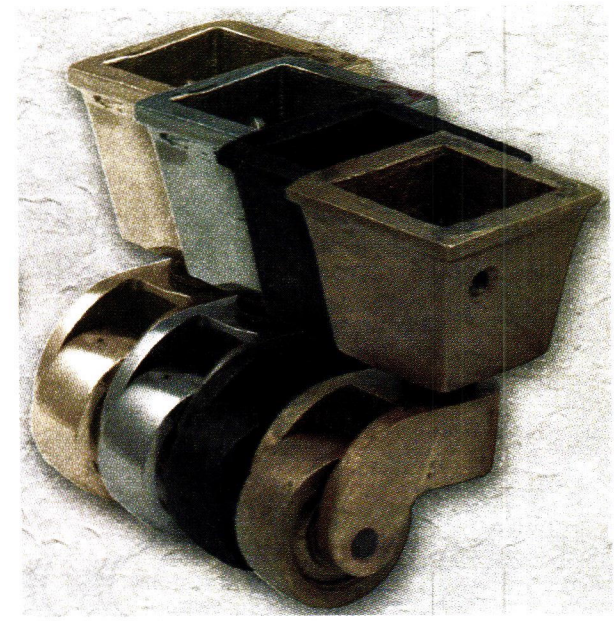

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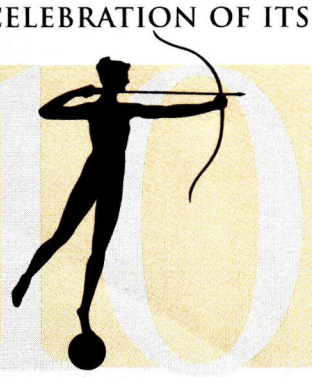

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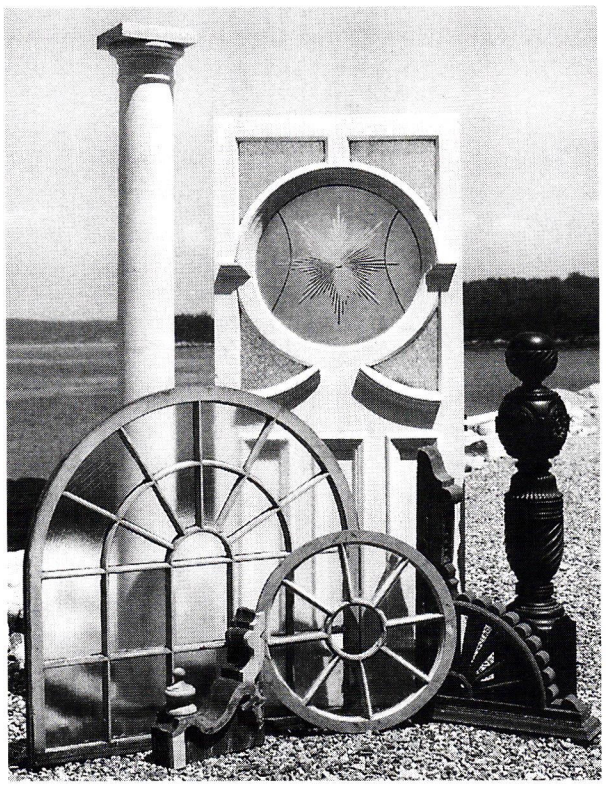

Architectural Antiquities offers Victorian-style columns as well as hardware, doors, windows and fireplace mantels.

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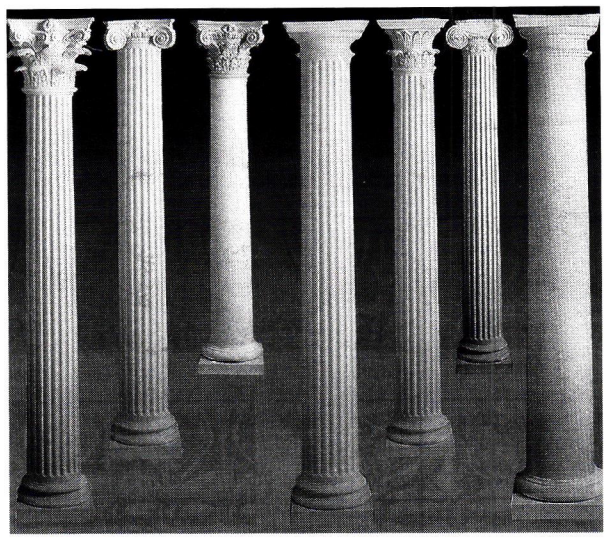

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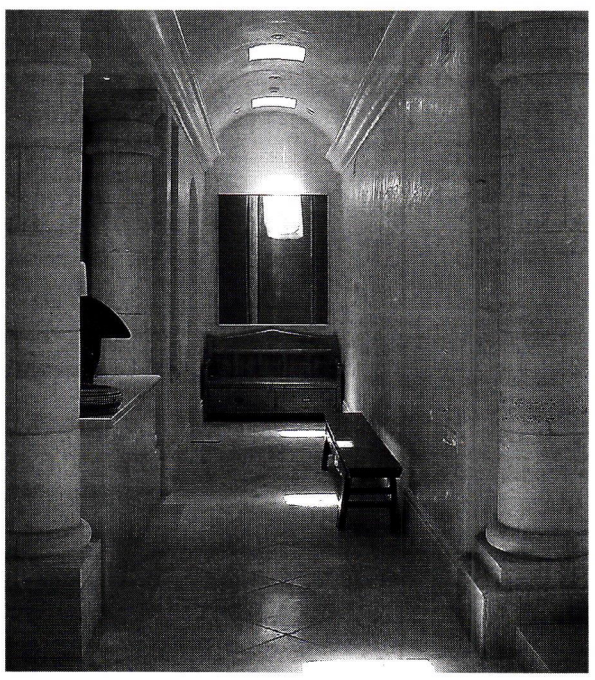

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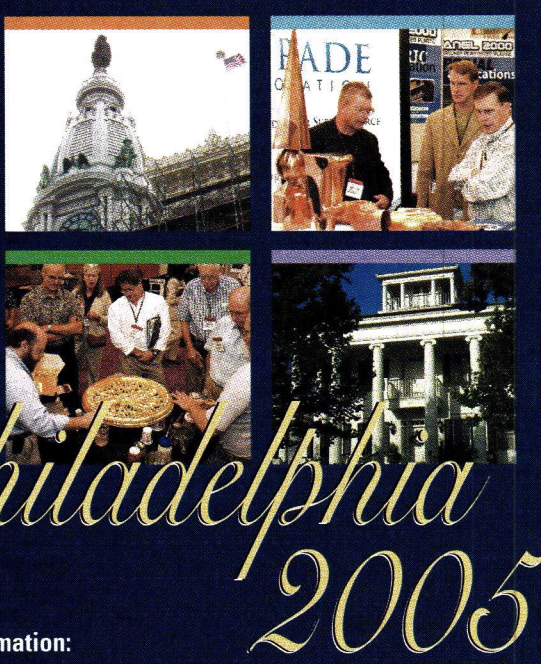

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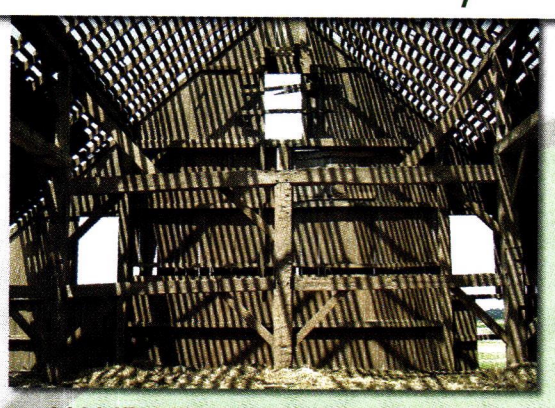

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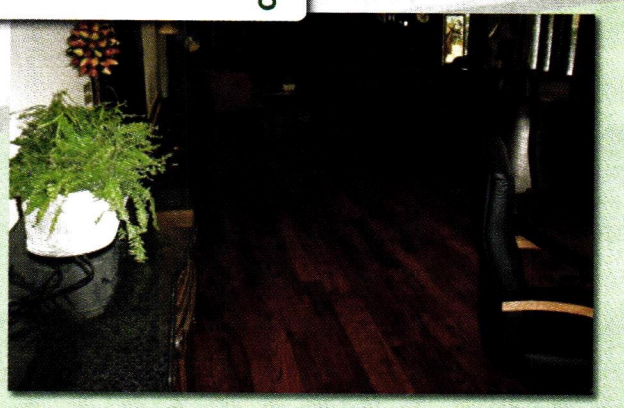

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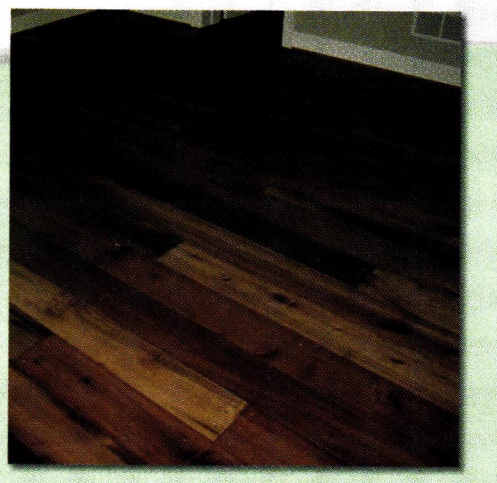

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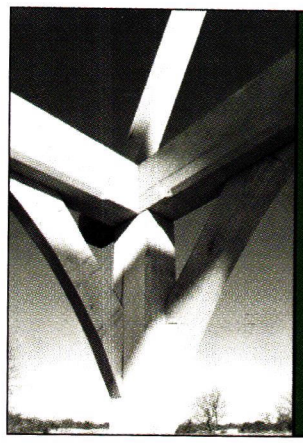

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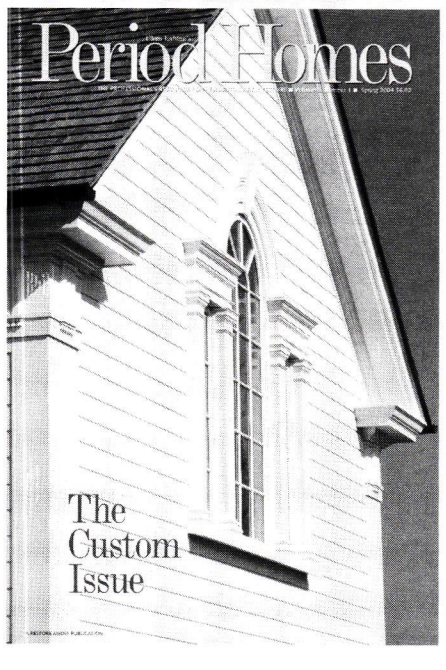

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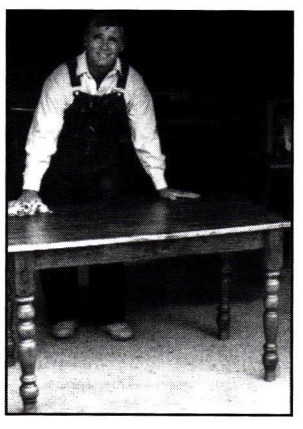

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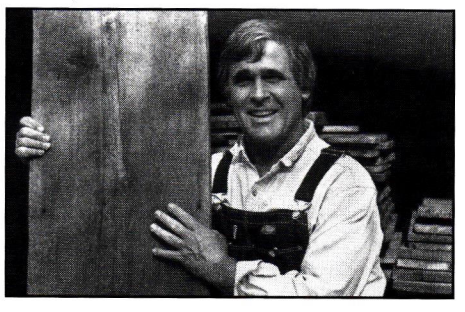

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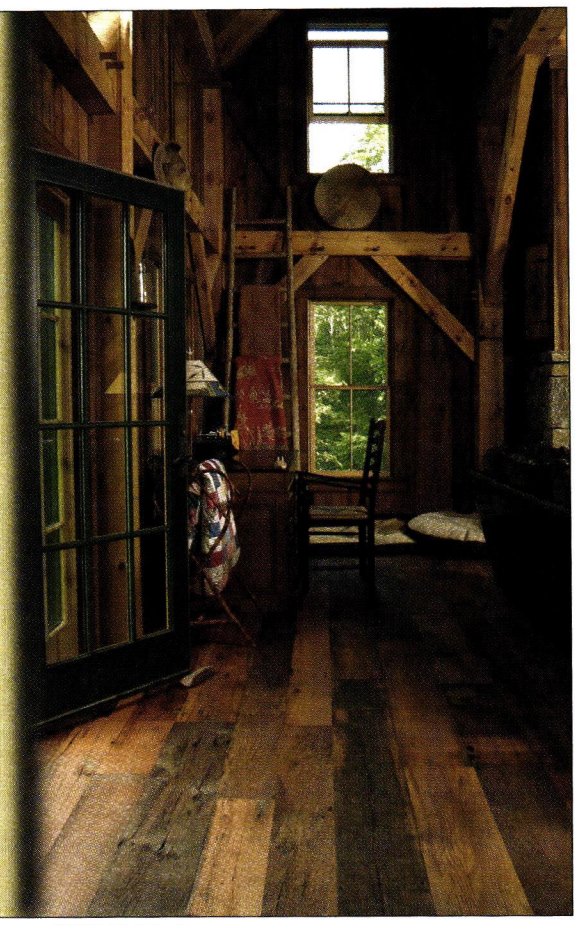

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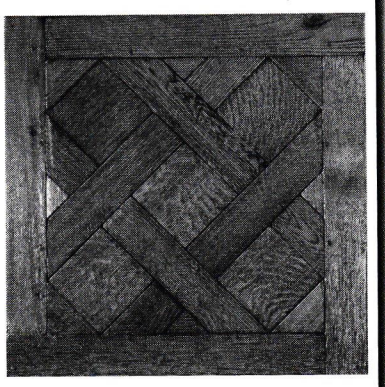

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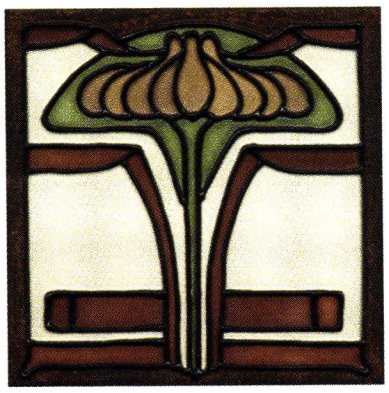

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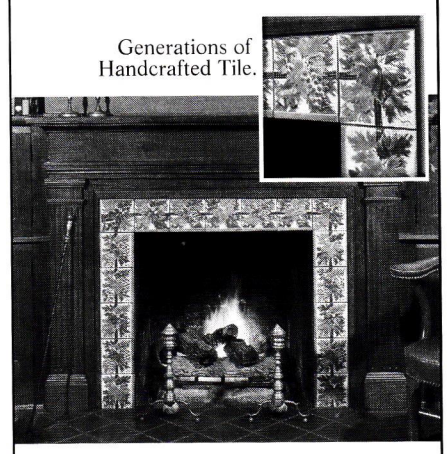

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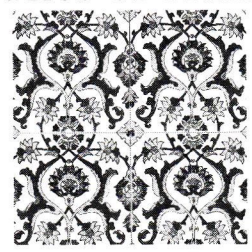

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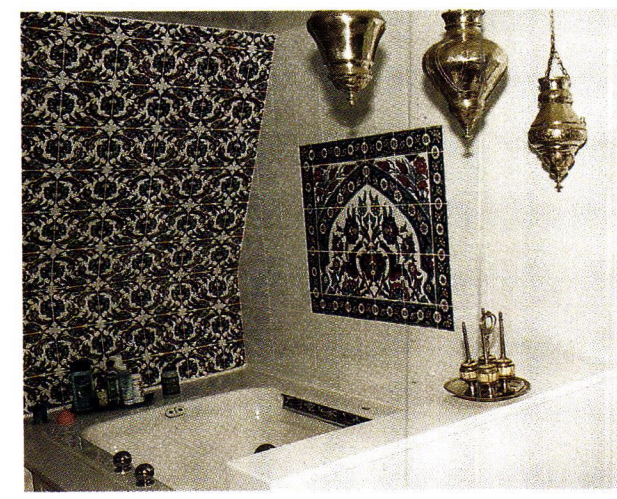

Hand-painted traditional Iznik wall tile is imported from Turkey by Tiles of Iznik.

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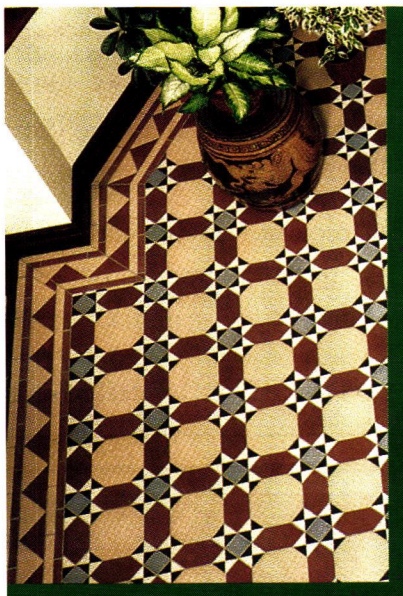

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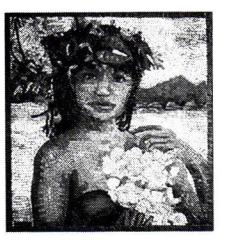

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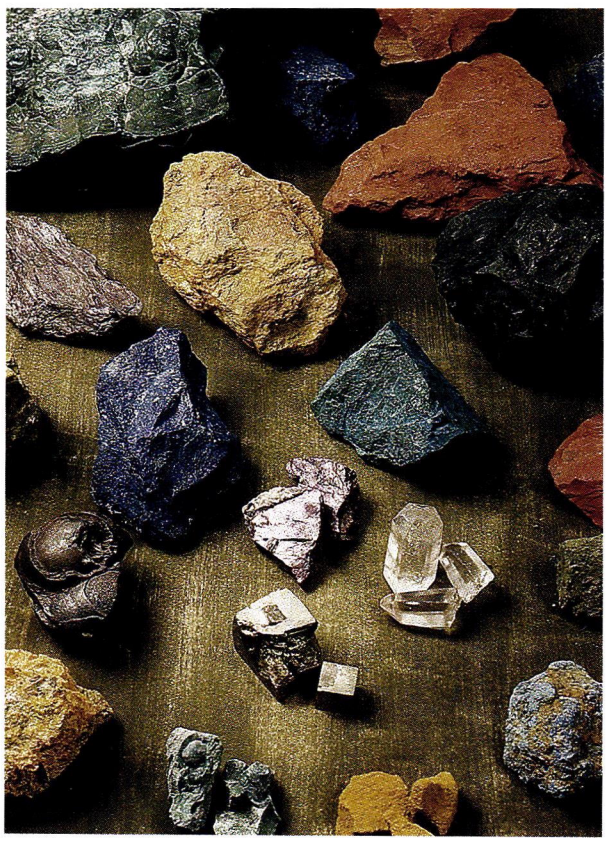

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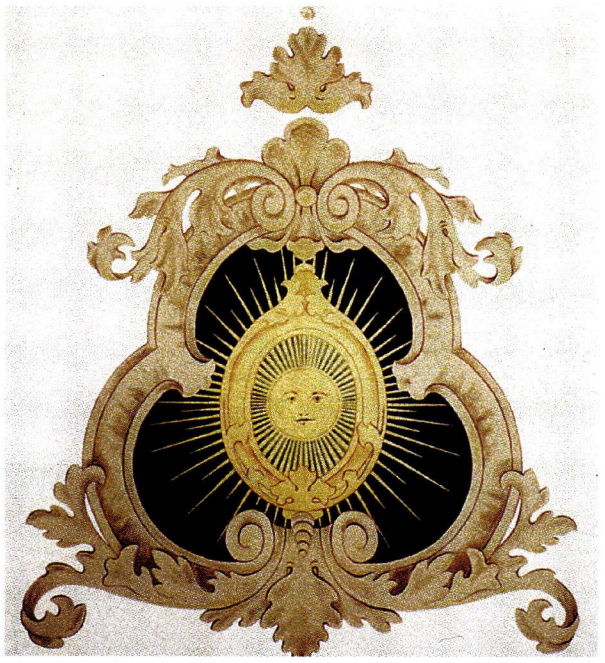

This elaborate 5-ft.-tall sun cartouche was created by Lynne Rutter.

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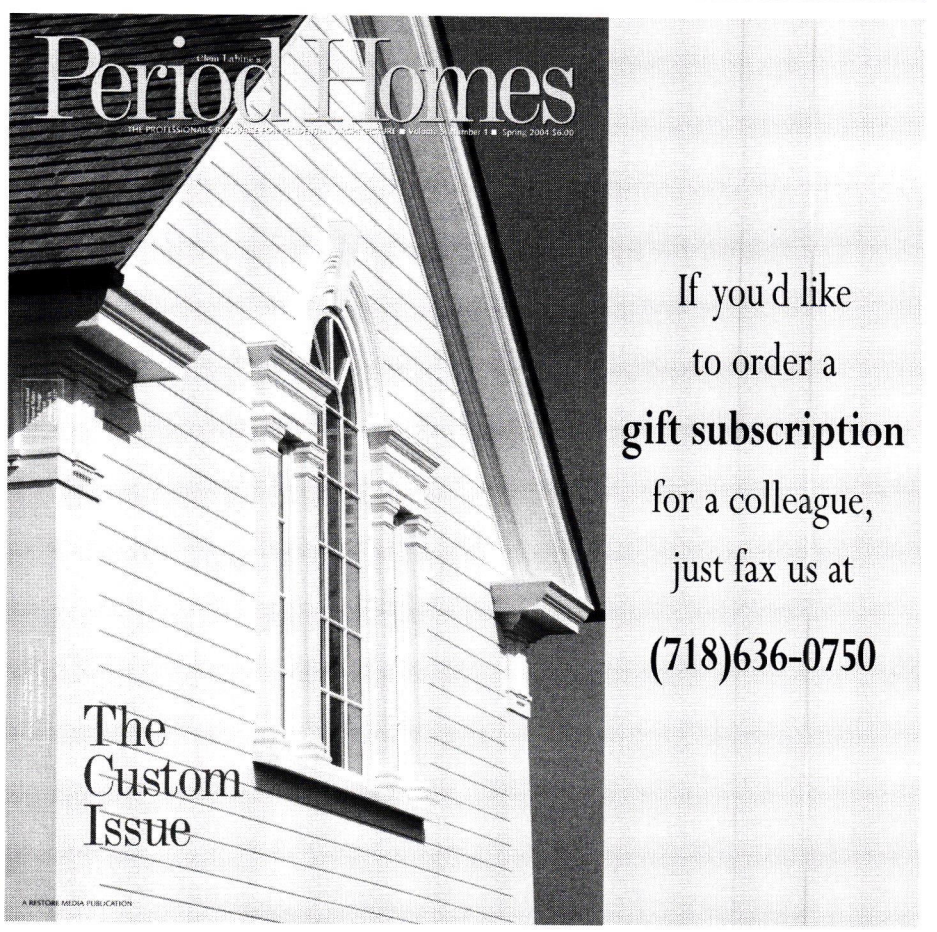

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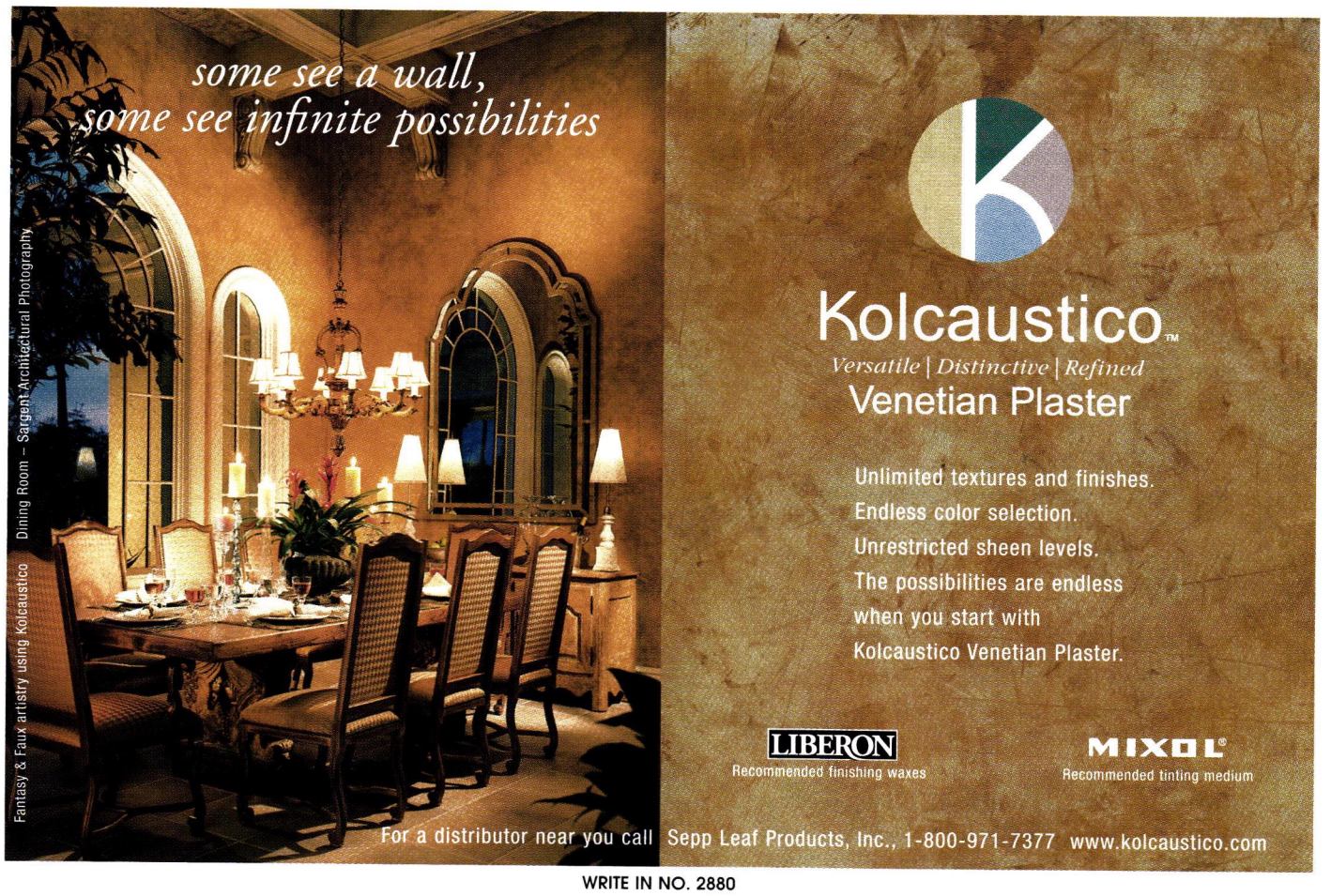

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Calendar of Events

THE PALLADIO AWARDS. The annual award competition for excellence in traditional design is co-produced by *Period Homes* and *Traditional Building* magazines; awards are given in the areas of Residential Architecture and Commercial/Civic/Institutional Architecture. For complete details about past winners and entering the next competition, go to www.period-homes.com or www.traditional-building.com.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America has developed an extensive national and international program of lectures, study tours, courses, salons and programs. Continuing-education courses, eligible for AIA continuing-education credits, in many of the design areas of Classical architecture are offered year-round by the Institute at their facilities in New York City. For a full list of events and programs, go to the Institute web site at www.classicist.org.

CONFERENCE OF MOSIAC ARTISTS, March 16-19, 2005. The 4th Annual Society of American Mosaic Artists (SAMA) Conference is scheduled to take place in Washington, DC. Titled "A More Perfect Union: Mosaic Aspirations," the conference will feature presentations, artist workshops, a vendor show, book signings and a gala closing night party. For more information, call Rhonda Heisler at 609-466-2231.

BUILD BOSTON RESIDENTIAL DESIGN 2005, April 6-7, 2005. Build Boston's spring convention and tradeshow, geared toward residential design, building and management professionals, focuses on green design, home renovation and new design, smart growth/smart development and community building. This two-day event is being held at the Seaport World Trade Center. For more information, visit www.buildboston.com or call 800-544-1898.

MICHIGAN HISTORIC PRESERVATION NETWORK CONFERENCE, April 14-16, 2005. MHPN's 2005 conference, titled "Think BIG: Preservation Creates Cool," is being held in East Lansing, MI. Sessions include neighborhood revitalization, non-traditional partnerships, adaptive reuse of schools, heritage tourism, community development and a host of other topics. For more information, contact Janet L. Kreger at 517-353-3121 x283 or kregerj@msu.edu.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, April 27-30, 2005. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. This spring's conference, in Philadelphia, PA, includes sessions with many professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

PRESERVING HISTORIC RECREATION & ENTERTAINMENT SITES, May 5-7, 2005. The first-ever national conference on preserving recreation and entertainment sites is being held in Chicago, IL. The three-day conference is sponsored by the National Park Service, Association for Preservation Technology, National Conference of State Historic Preservation Officers and the National Council for Preservation Education. The primary conference themes are: Identification & Evaluation, Preservation Strategies and Conservation & Rehabilitation. For more details, go to www.preserveandplay.org.

FREEMASONRY & THE ARCHITECTURE OF WASHINGTON, DC, May 18-November 1, 2005. In collaboration with the Freemasons of Washington, DC, the Octagon Museum is presenting an exhibit on the contribution of Freemasons to the design and architecture of Washington, DC. Through historic paintings and objects, the exhibit provides new perspectives on various historic events and will disclose hidden Masonic symbolism found in architectural details on many 19th- and 20th-century buildings. For more details, go to www.theoctagon.org.

AIA 2005 NATIONAL CONVENTION AND DESIGN EXPOSITION, May 19-21, 2005. The AIA 2005 Convention will be held at the Mandalay Bay Convention Center in Las Vegas, NV. One Expo highlight, sponsored by Restore Media, LLC, and *Traditional Building* magazine, is the Restoration Products Pavilion, specifically fashioned for companies presenting period-like objects and products for restoration and existing architecture. For more details, go to www.aiaconvention.com.

2005 WRIGHT PLUS HOUSEWALK, May 21, 2005. The Frank Lloyd Wright Preservation Trust will feature nine private residences on the 31st annual Wright Plus Housewalk. From 9 a.m. to 5 p.m., visitors can explore homes designed by Frank Lloyd Wright and his contemporaries in Oak Park, IL, home to Wright for 20 years. For more information, go to www.wrightplus.org.

STAINED-GLASS PAINTING CONFERENCE, June 20-24, 2005. The Stained Glass Association of America is hosting its 96th annual summer conference at the DoubleTree Hotel in Denver, CO. The title is "Stained Glass Painting: Fusing the Old and the New." For more information, call the SGAA headquarters at 800-438-9581.

WOOD-CARVING WORKSHOPS. A Classically trained master wood carver conducts classes in wood carving for novices as well as professionals looking to take skills to the highest level. Classes are available both for groups and individual instruction. For more details, go to www.klitsas.com.

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PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of current programs, go to www.preservationworks.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum, Washington, DC, has a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs offer AIA continuing-education units – and the building itself is worth the visit if you've never been there. For details on current programs, go to www.nbm.org.

HISTORIC PRESERVATION SEMINARS. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management running from March through December in cities across the U.S. Seminars vary in length from one to three days and qualify for AIA continuing-education credits. For full schedule details, go to www.npi.org.

HISTORIC PRESERVATION WORKSHOPS. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs run from one to three days, and are offered from June through October. For full course information, go to www.campbellcenter.org.

PROFESSIONAL SEMINARS IN HISTORIC PRESERVATION. The National Preservation Institute offers training throughout the year in historic preservation and cultural resource management around the country. For more information, go to www.npi.org.

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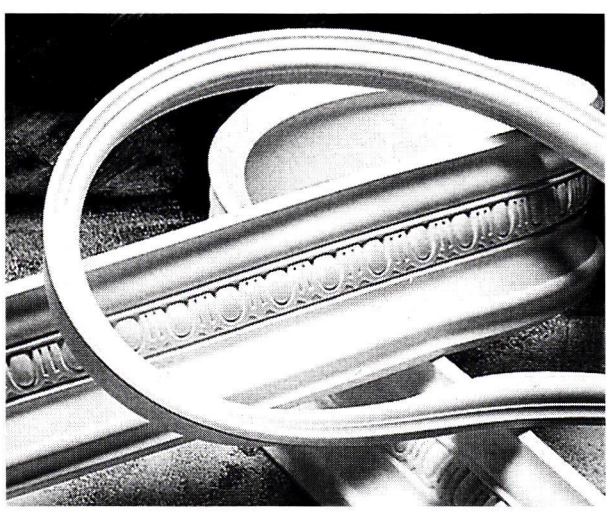

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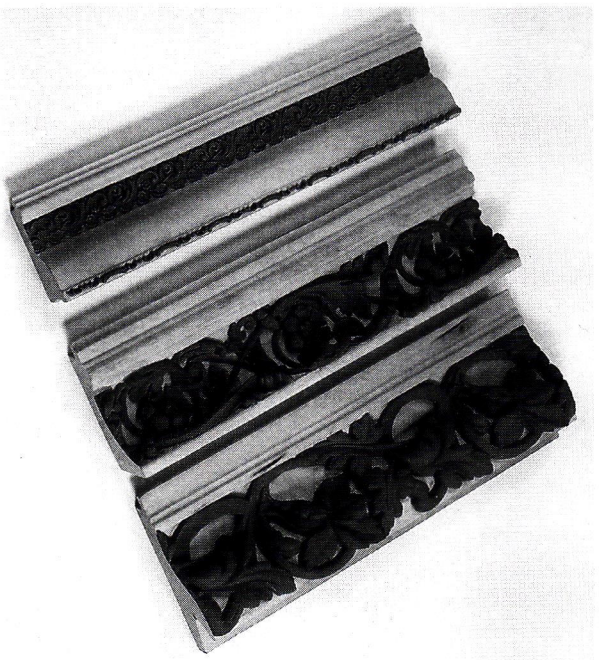

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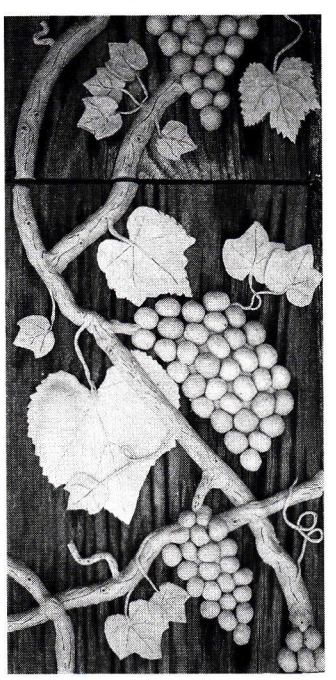

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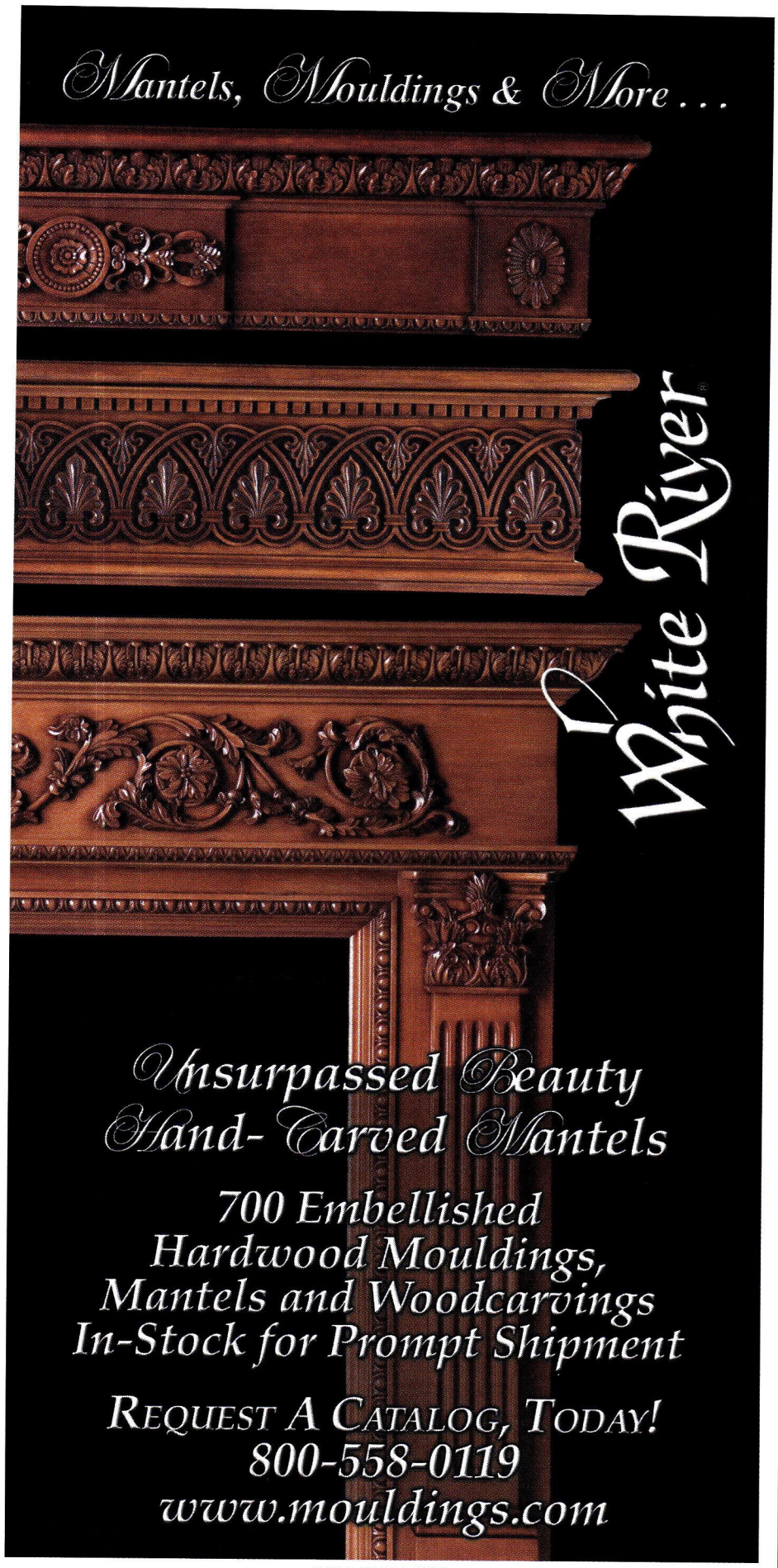

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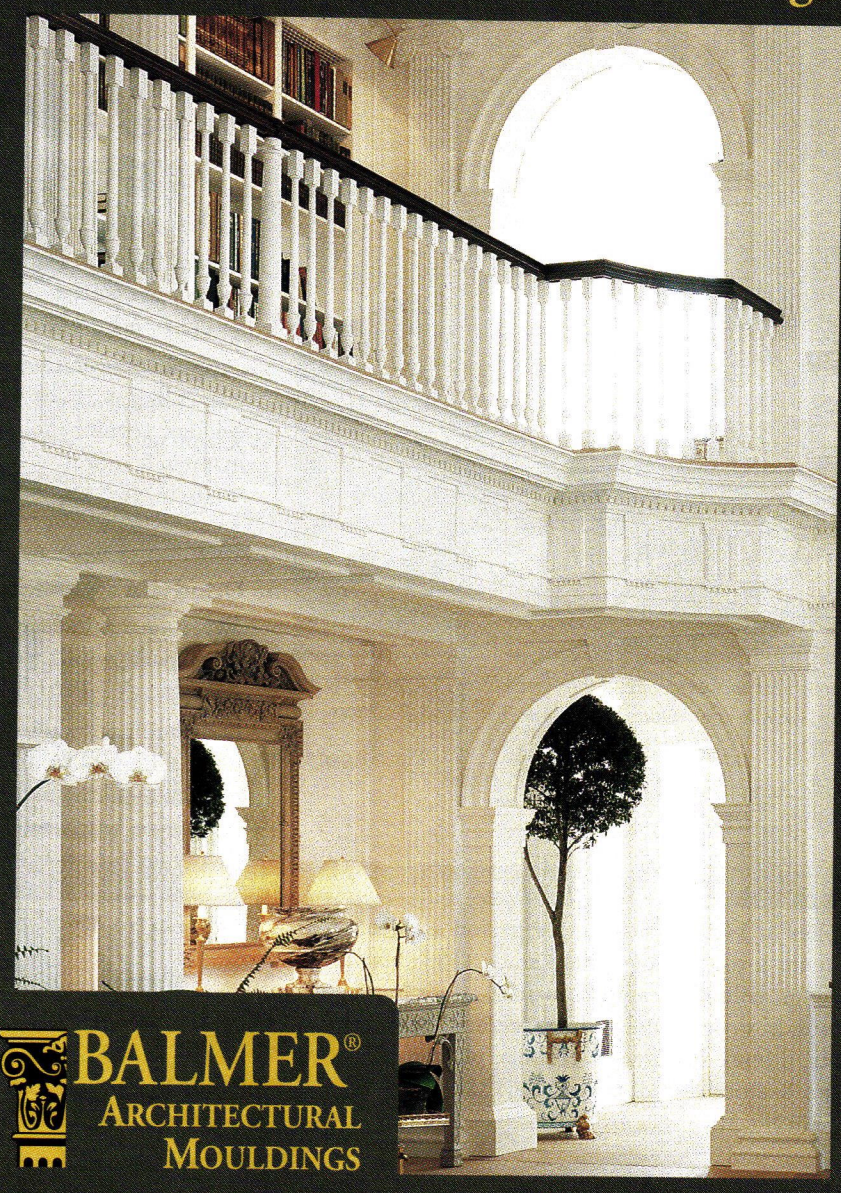

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Home Is Where the Art Is

Residential murals can add a Classical touch in a unique way. *By Nicole V. Gagné*

The tradition of painting images onto the walls of one's home appears to be almost as ancient as the tradition of having a home, judging from prehistoric cave paintings that have been discovered. Certainly the great ancient civilizations of Egypt and Rome cherished the practice – it wasn't just their grand public spaces that were ennobled with pictures. Although residential murals have always had their adherents throughout history, in recent years they've become more the exception than the rule, with commercial and institutional spaces dominating the commissions. A growing number of homeowners, however, are experiencing the unique joy of seeing their vision realized – and then getting to live with that realization everyday. This article looks at three different mural projects from around the country to give some sense of the range of possibilities open to the visionary designer.

Palm Beach Odyssey

In 2003, artist Glennis McClellan and her New York City-based firm Big Mural Design Studio completed two contrasting Classically themed murals for a home in Palm Beach, FL. "The client had requested Classical subjects, which are always a pleasure for me," she remarks. "I'm constantly aspiring to paint in a Classical way, and with each painting I get a little closer. So I pitched the images of Circe and Odysseus and Diana and Cupid, and he loved it." The former, measuring 19 ft. wide by 6 ft. tall, depicts a scene from Homer's *Odyssey*, in which Odysseus confronts Circe, the sorceress who has transformed his shipmates into pigs.

The challenge was the space they would enliven: a long narrow bathroom. Its narrowness persuaded McClellan to set "the mural's composition low, near the horizon line, and paint it as a *grisaille*. It was better without color: In a relatively narrow space, a full-color image at that length would have made the bathroom feel too dense and crowded. Also, the bathroom tile was monochrome, which went well with the *grisaille*." McClellan further incorporated the tile wainscoting into the mural by using it as a wall and "breaking the edge" of the painting, to draw the viewer into the scene. She also relied on the bathroom's mirrors on the opposite wall, to reflect the mural and add space and dimension to the bathroom. "Doing it in *grisaille* instead of color made the painting go more quickly: It took me about a month and a half, as opposed to the Diana-and-nymphs murals, which I spent about five months painting," she says.

Like Odysseus and Circe, the Diana and Cupid mural was also painted on canvas in McClellan's studio: "But the walls there weren't tall enough for the height of these pieces," she relates, "so I had to paint them sideways! I'd stop periodically and take photos of them, which I'd study to make sure the work was coming out right, and then resume painting." Collectively, the mural grouping measures 20 ft. tall by 45 ft. wide. Three principal images dominate: a statue of Diana, virgin goddess of wild animals, chastity and the hunt, here guarded by a leopard; Cupid and one of Diana's nymphs having a rendezvous; and Diana and her nymphs bathing, with an overhead Cupid being punished for his aggressive affections. "After the three main murals were painted, they were shipped to the location and applied to the wall like wallpaper, by professional wallpaper hangers," McClellan describes. "Canvas can stretch or shrink somewhat as it's being hung, and so I prefer to be on-site to supervise the operation. If I have to do additional painting around the murals, as with this project, then of course I have to be there as well. I had white canvas primed and gessoed, which was hung in the other areas, and I painted them on-site: the faces with alternating swags, the peacock, some ceiling details, the stonework around the windows and the marbleizing on the side of the staircase. I had to spend a couple of weeks completing the murals.

"I prefer the luxury of spending that much time working on-site," says McClellan, "which is one reason I do more residential than commercial work. A public project is inevitably more stressful: There are usually more complicated space considerations; the hours can be varied and awkward, working around the site's business hours; and commercial clients seem to always want everything done too quickly. Plus commercial projects tend to be fairly elaborate, requiring me to hire a larger staff – I wind up spending more time as a supervisor than as an artist, which is not my preference. I want to put in more time painting."

New York Pastoral

A very different type of residential mural was designed by William Mensching, the director of murals at New York City-based EverGreene Painting Studios, Inc., a firm widely respected not only for its restoration and replication of decorative painting, but also for its original work, from color schemes to

This 19-ft.-wide image of Circe and Odysseus was executed by Glennis McClellan in *grisaille* – full color would have made the image too dense and distracting for the narrow bathroom space in which the mural was installed.

Working from memory, imagination and various topographical details from several different photos, William Mensching of EverGreene Painting Studios created this romantic view of an Italian landscape – complete with hydrangea bushes, a favorite of the homeowner. *Photo courtesy of EverGreene Painting Studios*

This detail from McClellan's Diana-and-Cupid mural reveals the clandestine meeting between Cupid and one of Diana's nymphs. The broken stonework, along with the drapery and urn, are clever trompe l'oeils. This mural, which took McClellan approximately five months to complete, was painted on canvas in her studio.

murals, private and public. The commission came from a New York City homeowner who wanted to bring the landscape of Italy into her apartment. "She wanted something very pleasant and pastoral," Mensching recounts, "that would create the effect of sitting in an Italian villa and looking out onto a lovely hillside. So I designed and painted a small version of the mural. I didn't attempt to re-create any specific historical painting style, but rather evoked a romanticized view, a stylized realism, by adapting various elements from a range of different landscape photographs. Many things in the mural, however, I completely invented, such as the fountains and vases. I also included two types of hydrangea bushes, which the owner loves – they are her favorite shrubs."

Mensching's prototype was then scaled up by EverGreene's staff of artists and painted on canvas as a mural measuring 9 ft. tall and 25 ft. wide. After he did some finishing work on the full-sized mural, he had it shipped in one piece to the site and there supervised its installation by EverGreene professionals. A few more minor touch ups provided by Mensching on the installed mural, and the job was done – and then was later expanded, when EverGreene created 12 sets of complementary images to adorn the panels of the doors in that room.

As with so many residential mural projects, the secret to success is a close relationship with the person who has commissioned the work. "I worked very closely with the interior designer and the homeowner to define the colors used in the mural," Mensching relates. "The color palette I worked with was muted, with very close values; a very controlled palette, you could say. The intention was to create something that would be in complete harmony with the room. The way the mural works with the colors of the drapery, wood flooring and the painted and glazed surfaces is a source of great satisfaction to me."

That satisfaction is of course shared by the homeowner, and the uplift that she receives from her EverGreene mural is, for Mensching, one of the special joys inherent in creating residential art: "Every job, residential or commercial, has its own unique set of challenges and restrictions. When the mural is residential, the homeowners live with it and it can become very precious to them, which is very important to me. So often, with a commercial project, a hotel lobby, say, the work just becomes part of the background for people. Of course, those murals can have a special impact of their own, which has its own rewards!"

Climbing Inside a Pyramid

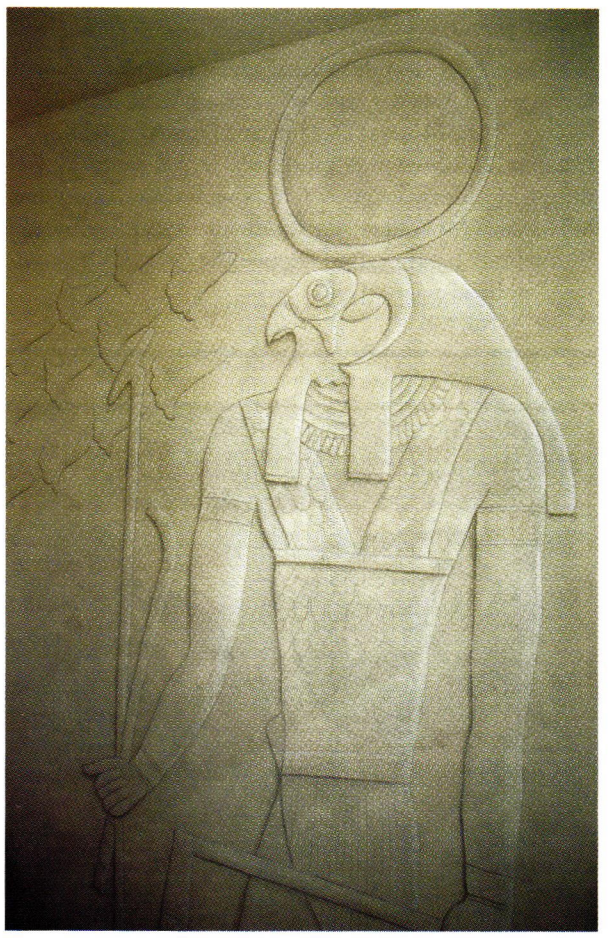
For homeowners in Novato, CA, the dream wasn't an Italian landscape, but rather the glory of ancient Egypt. Artist Lynne Rutter, of San Francisco, CA-based Lynne Rutter Murals & Decorative Painting, had converted their upstairs room into what she calls "a total Egyptian environment, with no plain surfaces; everything was made to look like rusticated stone, with the ceiling a sky with gold stars." In creating this unique space, Rutter became concerned with the enclosed stairway that led up to it: "It seemed wrong to me to go through an impersonal space and then boom, into this gorgeous room. So I had them move the door from the top of the stairs to the bottom, and then completely reworked the stairway to create the effect of entering a transformational space."

Rutter would make another total Egyptian environment out of the stairway: two walls, each about 14 ft. long and that slant from an 8-ft. height at the top of the steps to 13 ft. at the bottom, plus the ceiling and the inside surfaces of the doors. "My design was based on the relief work at the entrance to a pyramid, and I don't think the owners completely believed me at first when I described what it would look like. But after I showed them pictures of the bas-relief sculptures on pyramid walls, they were all for it. Those works were originally created for narrow passageways, as half-carved wall murals to define a space where a full-sized statue wouldn't fit."

Rutter decided to paint this mural entirely on-site, because "even if I had painted it in my studio, I still would have needed to work in the space itself to create the proper shadowing based on the actual light source there. I spent about a month on that stairway. After the wall was resurfaced so that it was very smooth, I drew the figures on the wall. The space was too narrow for me to set up a projector, so I scaled the image up using a grid system, which was exactly the way the ancient Egyptians would have done it. Once I had all the figures in place, I then put a faux finish over the mural to make it look like stone, and gave the other surfaces within the stairway the same treatment, segmenting the surfaces of the doors to create an effect of stacked stone slabs. Then I began really carving with paint, adding shadows and highlights based on the lantern at the top of stairs as the major light source." The homeowners, taken with the spirit of the project, replaced the wooden stairs with limestone. Now their visitors really feel like they're climbing inside a pyramid.

"Their teenage daughter thinks it's really cool," notes Rutter – a reaction that comes close to what is for her the true value of painting residential murals. "With a residential mural, you get to have a real relationship with the person who'll be living with it. A commercial job tends to be impersonal – often I have no idea for whom I'm really working, so I create something for the public, for the masses or to realize a specific visual effect. When making a mural for someone's home, I get to know the people and can produce something specialized for them. I really think it makes their lives better to be living with these murals. In this particular project, I even wrote a message of happiness always to the owners, all in hieroglyphics."

With their varying subject matters, styles and techniques, these three mural projects take us a very long way from the world of cave painting; but when regarded in terms of their personal impact on the people who live with them, the distance seems a lot smaller. In both instances, a personal sensibility has been externalized and made more real, to improve both the aesthetic and psychological/spiritual needs of people in their own homes. Whether that home is a cave, an apartment or a house, the positive effect on the lives of those people is incalculable. ■



"Trompe l'oeil" means, literally, "fool the eye," and that's exactly what artist Lynne Rutter has done with her majestic Egyptian-themed mural for a California home. The hawk-headed figure in this detail shot is the kingly god Horus, but the image isn't a carved relief; it's a two-dimensional painting, with the shadows painted in to conform to the effect that the on-site lighting would have on a relief carving. *Photo: Lynne Rutter*

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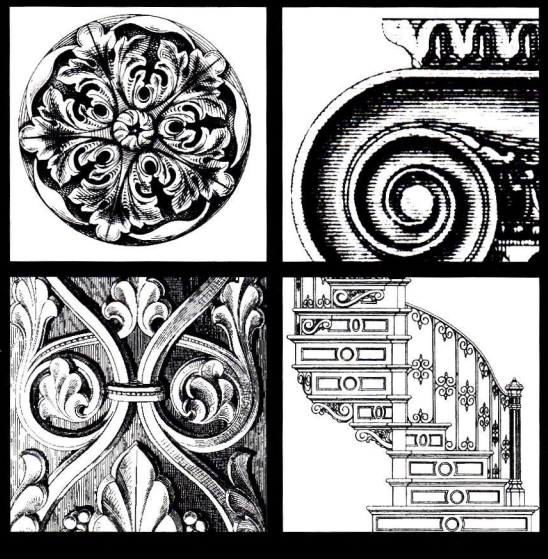

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The Fifth Wall

The options for decorating a ceiling range from low-cost panels to ornate custom plaster, with many other choices in between.

By Martha McDonald

To quote Christopher Dresser (1834-1904), botanist, designer and author of several books on design including *Principles of Decorative Design* (1873), "If one part only can be decorated, let that one part be the ceiling. Nothing appears to me more strange than that our ceilings, which can be properly seen, are usually white in middle-class houses." And white, according to Dresser, is an appropriate color for laboratories and pigsties.

Many options exist today for the fifth wall, at various prices levels and styles, ranging from tin ceilings starting at about $2.50/sq.ft. and going up to custom-designed and -installed ornamental period ceilings. In between are painted decorative ceilings, paper, medallions and ornament made of various materials.

Most suppliers say there has always been an interest in decorated ceilings, although plain, white painted ceilings and simpler patterns have dominated interior design for many years. Beginning in the late 1970s or early '80s, the interest began to quicken as the preservation movement commenced and grew.

This approximately 30x20-ft. ceiling was created by the artisans at Felber Ornamental Plastering Corp. in the style made popular in the 1760s and '70s by the English architects Robert and James Adam. *Photo courtesy of Felber Ornamental Plastering Corp.*

Pressed Metal and Molded Polymers

Originally made of tin-plated steel, tin ceilings became popular at the turn of the 20th century as an alternative to plaster ornament and have been making a comeback for the past 20 to 25 years. Many of the original styles are currently available in tin-plated steel or plastic at prices starting at $2.50/sq.ft., but more likely to be $5 to $6/sq.ft. The tile is usually 2x2 or 2x4 ft. and can be installed without expert knowledge. They are either nailed to wood strips or plywood or can be set into a grid.

"We've had a lot of interest in decorative ceilings. It has been steady for 20 years or more," says Neal Quitno, vice president of Nevada, MO-based W.F. Norman. The firm dates back to 1898 when founder W.F. Norman started his sheetmetal business. C. Robert and Annette Quitno purchased the firm in 1978, found the original dies and started selling ceilings again. Annette and her children now run the company.

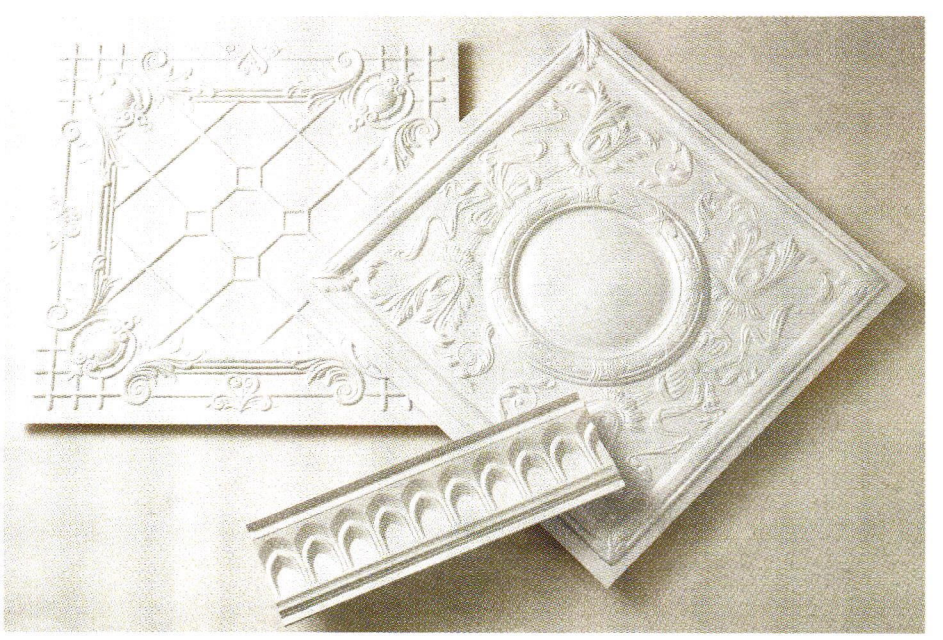
W.F. Norman's 140 original patterns date back to the 1880s going through the 1920s and are still made of tin-plated steel using drop-hammer presses. "A drop hammer is an old-fashioned press that is rope operated," Neal Quitno explains.

W.F. Norman offers all of the traditional parts, including the ceiling tile, borders, medallions, cornice pieces, moldings and wainscoting at prices ranging from $4.50 to $5.50/sq.ft., plus installation. The firm's 72-page ceiling catalog shows Greek, Empire, Rococo, Colonial, Oriental and modern styles along with installation instructions. The tile is traditionally nailed to strips of wood or plywood and, according to Quitno, a lot of homeowners do their own installation. "They do have sharp edges," he admits, "but they are not difficult to install. It is helpful if you have two people. A lot of people like the fact that our tile is the original pattern made the original way," he says. "The drop-hammer process produces deeper designs."

Another long-time (since 1984) supplier of pressed-tin ceiling tile, including patterns dating from the late 1800s, is Classic Ceilings of Fullerton, CA. "Our extensive line of products for traditional ceilings includes ceiling and border tile, moldings, cornice moldings, wainscoting and stainless-steel panels," says owner/engineer Matthew Motamedi. "Our products are also very inexpensive. For example, tin-finish panels cost only $2.70/sq.ft. and many homeowners install them themselves. The Victorian styles are our most popular designs," he adds, "and the Neoclassical styles are popular with the younger generation."

Classic Ceilings also offers a line of polyurethane products, including medallions ranging from 3¾ in. to 38 in. in dia. at prices ranging from $19 to $107 and moldings ranging from $1 to $12/ft. "These lightweight products are primed and ready to paint," he says, "and like the pressed-tin ceiling tile, they are easy to install."

Classic Ceilings offers a selection of pressed-tin ceiling tile in patterns dating from the late 1800s.



Snelling's Thermo-Vac offers a selection of plastic ceiling tile, including the Bentley and Elegance patterns shown here with the Arch molding.

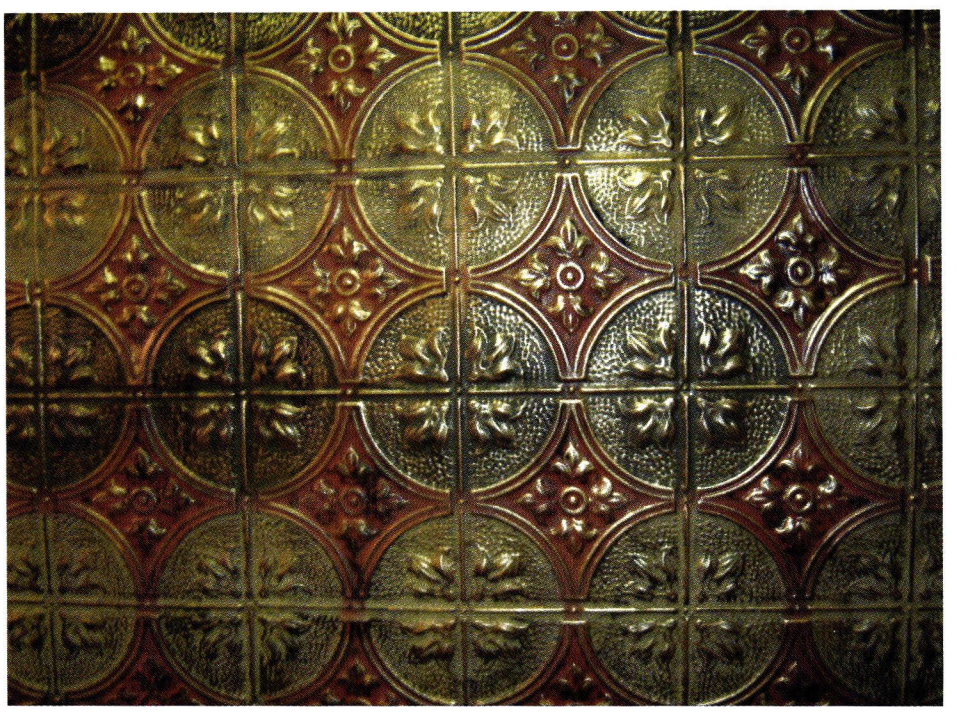
Snelling's ThermoVac of Blanchard, LA, specializes in ceiling tile made of polymer. April Sharlow, interior design consultant, points out that the plastic tile won't rust and doesn't need to be painted or varnished. "Some customers do paint them, sometimes to look like copper," she says. Snelling's offers approximately 15 different patterns, ranging from ornate Victorian styles to more simple patterns. "Our Alexander tile is the most popular," Sharlow states. "It's right in the middle." The firm also does custom restoration ceilings.

One new take on tin ceilings is available from Faux Tin Works of Spring Grove, PA. Owner and artist Christopher Lee Plummer hand paints traditional tin-plated steel tile and installs it. He offers a variety of different finishes and every one has at least six colors. "One of my finishes has 42 different colors," says Plummer.

The catalog from Architectural Products by Outwater of Wood Ridge, NJ, devotes quite a bit of space to ceiling products, including both tin-plated steel and plastic ceiling tile. "The benefit of plastic," says Cheryl McGee, assistant vice president and product manager, is that it's easier to handle and install. You have to be very careful with tin, because the edges are sharp. Also, with plastic no finish is required." The ceiling tile is fairly new to Outwater's line, she adds, noting that white plastic starts at $2.50/sq.ft., while the others, including wood grains and an extensive variety of metallics, run $5 to $6/sq.ft.

Outwater also offers many other ceiling products. One is a new product called Ceiling Focus. It is available in two styles and in two sizes (60x84x4½ in. and 48x72x5 in.). "Unlike cumbersome plaster ceiling ornamentation, which is heavy, fragile and difficult to install, Ceiling Focus panels are made of a lightweight, durable high-density polyurethane polymer compound that can be readily affixed using the same tools that would be used with wood," says Joey Shimm, Outwater marketing director. "Each panel weighs less than 50 lbs. These are designed for use as an elegant focal point in relatively large rooms such as dining rooms, foyers, great rooms or conference rooms that would benefit from highly decorative ornamentation."

"Ceiling medallions are very popular now," says McGee, adding that Outwater offers a broad selection in the OracDecor line, ranging from 3 to 30 in. in dia. "The new polymer models are lighter than traditional plaster, easier to install and less expensive. Outwater prides itself on medallions made with steel molds to achieve clean, crisp lines and more attention to detail." These medallions range in price from $10 to $100. "Domes are also becoming popular," she adds, "and cornice moldings also dress up a room."



Above: This Oriental-style ceiling in the Schuster Mansion Bed and Breakfast in Milwaukee, WI, was created using pressed-tin tile from W.F. Norman.

Left: This fleur-de-lis Victorian style tin-plated steel ceiling was hand painted by Christopher Plummer of Faux Tin Works using four base colors and five different metallics.

Wallpapers

One popular ceiling option during the 19th century was wallpaper. "In the 19th century, ceilings were wallpapered if they were not stenciled," says Bruce Bradbury, founder of Bradbury & Bradbury Art Wallpapers of Benicia, CA. "The entire room is a canvas and you wouldn't stop at the wall. The ceiling is usually the only unbroken expanse in the room. Ceilings are very dear to me," he adds. "Once you're used to a 19th-century ceiling, a room without a decorative ceiling looks unfinished."

Bradbury & Bradbury offers hand-printed silk-screened papers in groupings called room sets. A typical room set contains between eight and 15 individual wall and ceiling patterns that can be used together or separately.

Heather Cole, Bradbury & Bradbury's head of design services, says that most clients "are interested in maintaining the authenticity of their homes. They want something that pertains to the era and style of the house. Many Bradbury & Bradbury clients own homes from the Victorian era," she adds, "and we have papers for a variety of the styles in that era, including Neoclassical and Aesthetic."

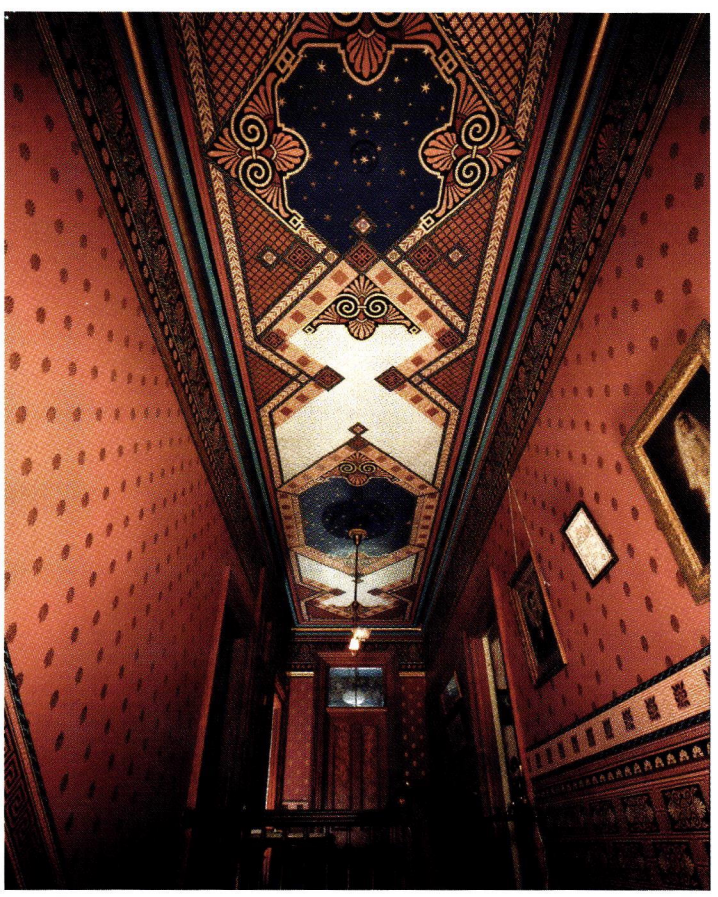
The average 12x16-ft. Bradbury & Bradbury papered parlor ceiling would cost $1,000 to $2,000, depending on the embellishment. "Sometimes, to save money, clients will paint the walls and paper the ceiling," Cole says.

Decorative Painting

Another option is decorative painting. "Painted ceilings are great," says Lynne Rutter of Lynne Rutter Murals & Decorative Painting of San Francisco. "You get all of the design impact without taking up any space on the floor or interfering with the art collections or whatever is on the walls. You can control the whole atmosphere with the ceiling. I can't stand to see a plain ceiling; it feels unfinished."

She finds that people want more flamboyant styles. "A lot of new homes are being built with grandiose entryways; people are going back to the Classical styles using clouds and figures," Rutter says. "Throughout the 1980s and '90s, homeowners wanted more subtle styles like sponge painting, but now they are going back to a more decorative approach. The entryway is becoming more important and I am also seeing a lot of theme rooms."

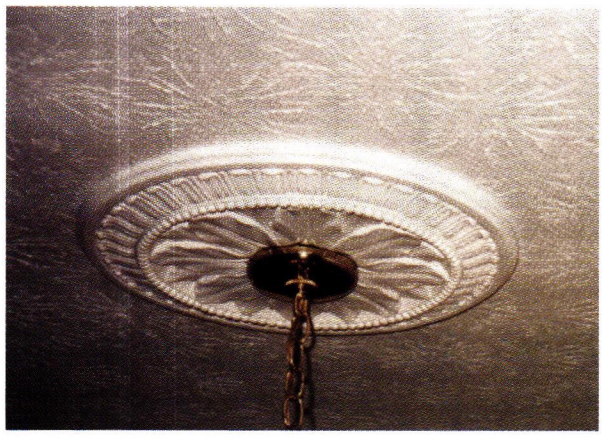
The cost for a decorative painted ceiling ranges from $15 to $20/sq.ft. for color or a little pattern, but clouds with painted figures, for example, can go up to $140/sq.ft., says Rutter. "It runs a wide range."



Far left: Room sets from Bradbury & Bradbury typically contain between eight and 15 individual wall and ceiling patterns that can be used together or separately. This Neogrec pattern is available in terra cotta, as shown here, and in cream and gilt colors. *Photo: Doug Keister*

Left: The vaulted ceiling with a cloud mural painted by Lynne Rutter completes the picture for this elegant bathroom.

Above: Decorators Supply's Louis XIV centerpiece, model #792, corner ornament and lineal molding were used to create this traditional plaster ceiling in the foyer of a private residence.



Left: Fischer & Jirouch offers a wide range of ceiling ornament, including a selection of medallions.

One piece of advice from Rutter is to bring the decorative painter into the plan early. "It works better if the ceiling is part of the overall plan." As for a time frame, she says a simple ceiling could take two days on site, but a more ornamental one would take two weeks. "The most time consuming part is coming up with the design and getting it approved. You do have to plan in advance for a ceiling mural, but once we're on-site, it goes pretty quickly," she adds.

Traditional Plaster

While plastic is making inroads, traditional plaster ceiling ornamentation is still preferred by many people, according to Jack Meingast, vice president of Decorators Supply of Chicago, IL. "We're finding that a lot of people like our plaster medallions and ceilings, because they offer higher relief and they fit any décor or style. A very traditional centerpiece can even be used in a modern home and installation is very simple.

"Everybody has always looked at the walls and the floors, but in the last 10 years people have started realizing they can do something with their ceilings," he adds. As for styles, Meingast says there doesn't seem to be a single trend emerging, "Our clients are asking for everything – Empire, Colonial, Italian coffered, Old English, Mediterranean." He estimates the cost for a plaster ceiling at about $24/sq.ft. for a whole ceiling, including the crating cost but not installation and finishing.

Another enthusiastic advocate of plaster ceilings is James Kuryloski, president and owner of Felber Ornamental Plastering Corp. of Norristown, PA. "There is absolutely more interest in decorative ceilings," he says. "We are doing ceilings now that I only dreamed about when I got into the business, including very elaborate Adams-style ceilings with lots of ornamentation and panel moldings and cornices. We are also seeing a lot of domes with very decorative trim rings and light troughs around them, and a lot of interest in our ceilings based on older English-style patterns.

"Generally speaking, the new high-end homes are interested in period ceilings in two or three rooms," he says, "not just medallions and cornices." Kuryloski says the price of one of these reinforced plaster ceilings is $25,000 or $30,000 for a full-blown ceiling. "However," he adds, "people building or decorating more modest homes can expect to spend $1,000 to $2,000 for a medallion, garlands and cornice."

He also points out that these ceilings take a certain amount of time in the planning and modelmaking and moldmaking stages. "You may have three months of preparation and fabrication and a month of installation," he says. "The ceiling is usually done right before the paint and wall covering."

At Fischer & Jirouch in Cleveland, OH, all products are handmade of traditional plaster, sometimes reinforced with fiber to make them more durable. "We sell a lot of whole ceilings, and medallions are even more popular," says Joan Mattei, office manager. The firm's web site shows a sampling of traditional ceiling medallions ranging from 21¾ to 58 in. in dia. "If the ceiling is a canvas, the centerpiece is the subject," it states.

At Homestead, FL-based Entol, founder and CEO Bernard Schumacher has also targeted the high-end residential market with ornamental products such as its Beaux Arts ceiling systems. "We find that people are looking for products like this for their more upscale homes," says Schumacher. "We have had these systems for years, but now we are introducing a new 32-page brochure just to feature them. These products are not inexpensive, but people are using them in rooms like entryways, great rooms, libraries and dining rooms." These Beaux Arts ceilings start at $25/sq.ft. and go up to $60 or $70/sq.ft., depending on finish details.

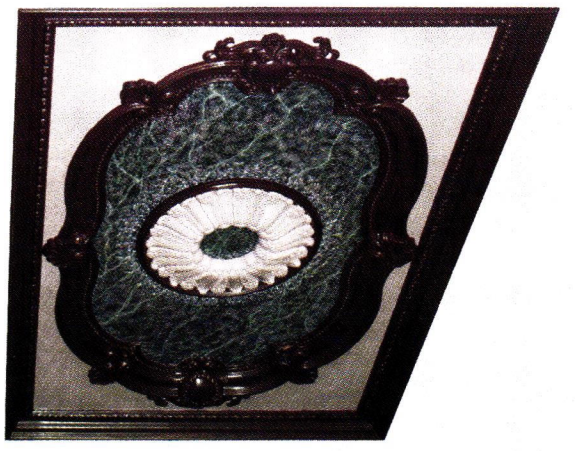
Schumacher points out that there are a number of important considerations when planning a ceiling – for one, the higher the ceiling, the larger the module. "On a 12-ft. ceiling, a 2-ft. module is okay, but on higher ceilings, like 18, 24 and 30 ft., you need larger modules. It is very important that the scale of the ceiling fits the scale of the room." Ceiling modules are available from Entol in sizes ranging from 1x1 ft. to 4x4 ft.

"Another issue when considering ceilings," says Schumacher, "is where you place the ceiling in relation to its surrounding – the perimeter, the soffits, etc. Our philosophy is that a ceiling is not wall-to-wall carpeting. You need to treat it like a painting that has a mat or border around it. Another issue is whether to raise it above or install it at the same level with the border."

A final consideration is the finish, says Schumacher. To simplify installation, all of Entol's Beaux Arts systems are delivered custom pre-finished from the factory to the customer's specifications. They are pre-engineered and supported by project-specific shop drawings that accompany each system.

Entol has been in the business for 34 years and also offers other less expensive ceiling options. "All of our ceilings are made of fiberglass-reinforced gypsum," Schumacher states. "We switched to gypsum in the late seventies because of fire safety and smoke concerns with plastics and polymers."

As more designers align themselves with Dresser in turning their attention to the "fifth wall," the plain white ceiling may become a waning species. As well-known decorative painter and stenciler Larry Boyce says, "A room without a painted ceiling is like a world without a sky." ■



Above right: Made of lightweight polyurethane, Ceiling Focus panels from Architectural Products by Outwater are available in two styles and in two sizes – 60x84x4½ in. and 48x72x5 in. They are designed for rooms that require ornate ceilings, such as foyers, dining rooms and great rooms.

Right: The 30x30-in. Biscaya system, shown here with a hand-rubbed Butternut wood-grain finish and gold highlights, is one of 11 choices from Entol's ornamental Beaux Arts collection.

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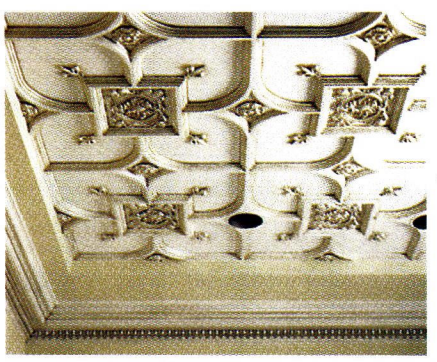

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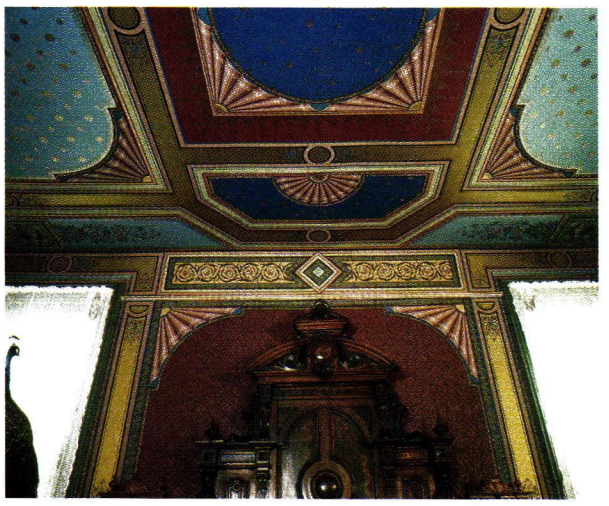

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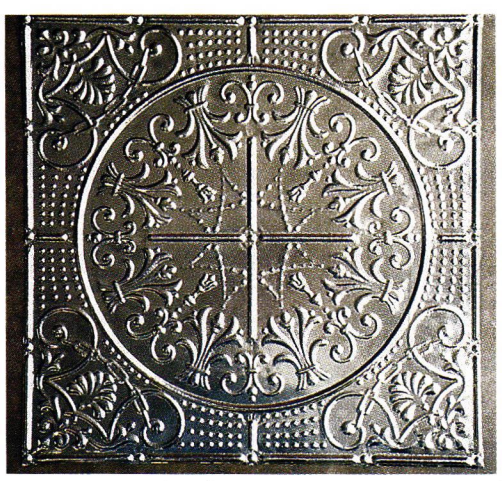

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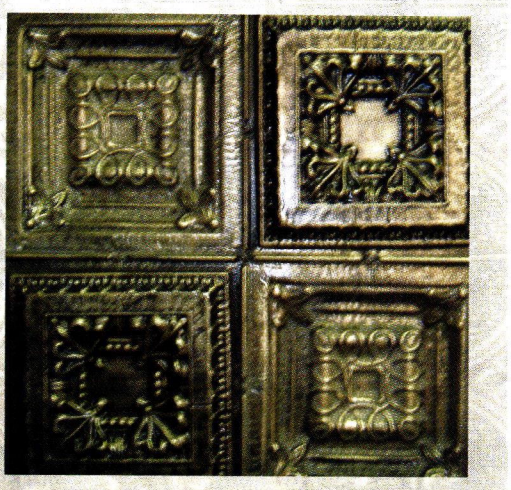

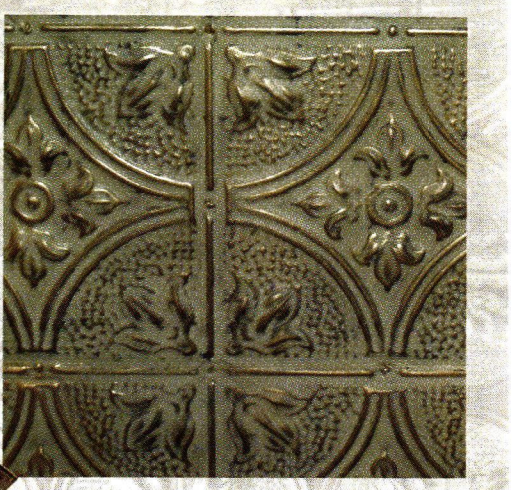

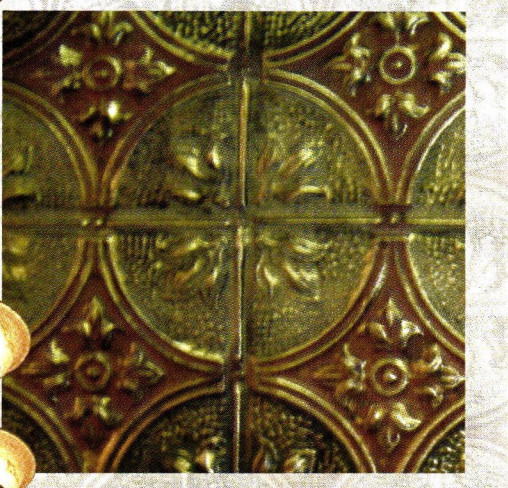

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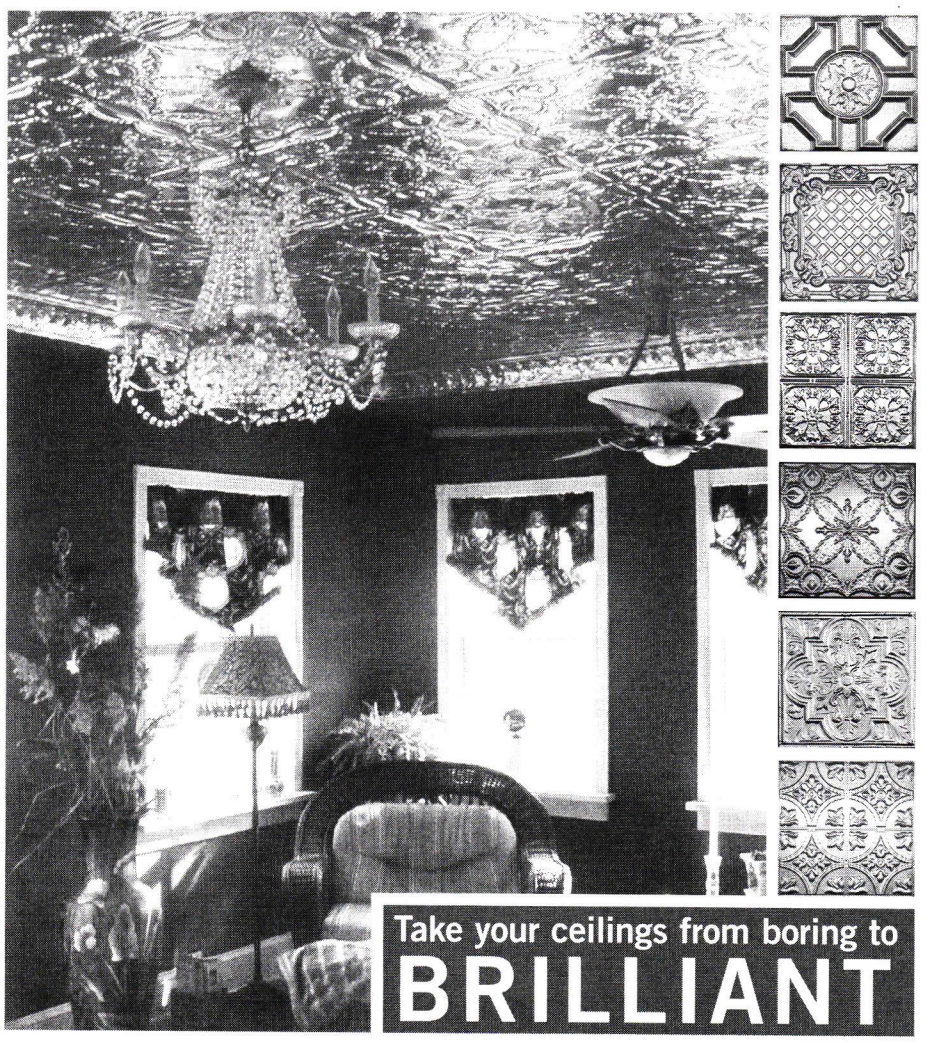

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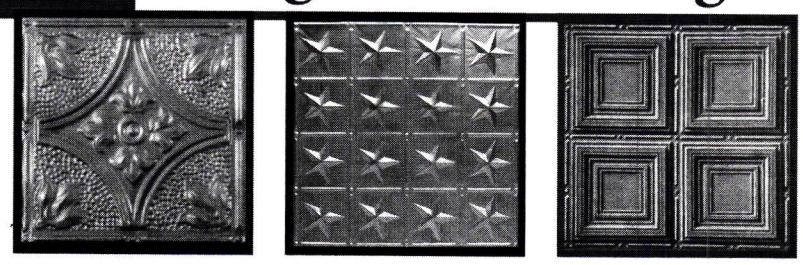

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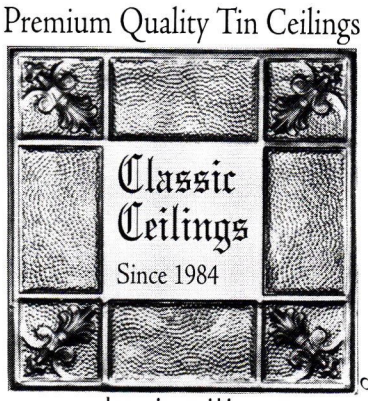

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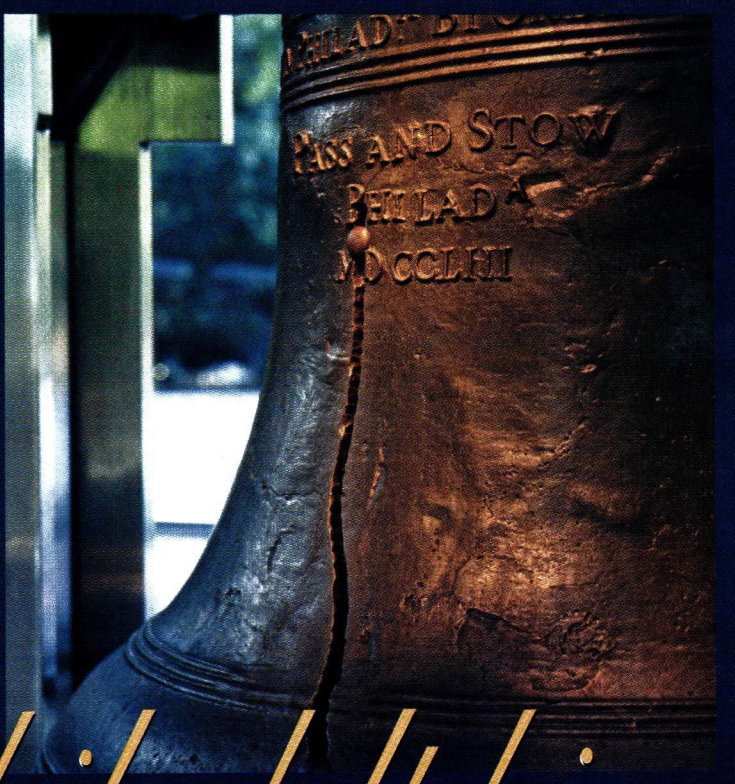

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The End of an Era

Bruce Bradbury has announced that the last rolls of wallpaper produced by Bradbury & Bradbury, the firm he founded, will come off the tables in 2005, and that the doors will shut on his Benicia, CA, factory at the end of this year. *By Dan Cooper*

By the end of World War II, the appreciation of things Victorian in this country had reached its nadir. Our built environment, in the eyes of our tastemakers, eschewed the profuse ornamentation of the previous century. We had fled the grand cities of our forebears and now dwelt in new suburbs, where we were raised with plain-painted walls and streamlined furnishings that rejected all that had come before in the pantheon of design. So it remained in this country until the mid-1970s, where in Brooklyn, NY, an unassuming, sepia-printed home-spun journal devoted to the hands-on restoration of old houses began publication. At the same time, in San Francisco, a random group of artisans devoted to reviving the lost arts of the 19th century formed a guild and set about working on many a prominent Queen Anne. Their combined legacy was the Victorian Revival, and the ornate Victorian house was no longer thought of as a haunted white elephant: it was now a beloved and highly sought-after dwelling.

Of these West Coasters, these keepers of Victoria, no name became quite as legendary as Bruce Bradbury – the hand-printed wallpaper artisan who single-handedly revived the dado, the frieze and the wall-fill; and he did it at least four colorways per pattern. Until then, Victorian wallpapers (in this country, at least) were associated with the red-flocked damasks that blanketed every cowboy brothel in any given Western. Bradbury enlightened the budding historic restoration market to the rich subtleties that had been available 100 years ago and offered reproductions of these patterns in their exact scale and colors. While this now seems commonplace, it was revolutionary in the 1970s and early '80s, for few, if any of us were privy to what was on the walls of the 19th-century home.

Bruce Bradbury takes a break at his Benica, CA, factory.

While not creating the retail historic wallpaper market, Bradbury thrust hand-printed papers into the limelight, inspiring a half-dozen other firms to follow his lead. Bradbury's papers became ubiquitous; they seemed to appear in every magazine shoot involving a historic interior. With an in-house design team, the company was able to let any customer quickly transform an interior into a semi-custom jewel box. As the American Arts and Crafts movement endured a similar, if more frenzied, revival in the late 1990s and early 2000s, Bradbury adapted to this trend, once again becoming the standard-bearer for Art wallpapers.

On the eve, or more correctly, the late afternoon of his retirement, *Period Homes* interviewed Bradbury about his 30-year tenure devoted to historic wallpapers. We asked for his thoughts on where he's been and where he'll be going.

***Period Homes*:** We're going to do our best to make this not sound like an obituary; but you have to admit,

Above: A Bradbury frieze is in production at one of the long tables. This is where the ink meets the paper.

Right: A new paper celebrating the American Centennial also bears the trappings of the concurrent Egyptian Revival and the pending Aesthetic Movement.

Bradbury made his name with these elaborate ensembles that allowed a client to instantly create a lush, coordinated Victorian-style interior while customizing it with different colorways and accents.

Bradbury & Bradbury closing its doors is more than a milestone, it's truly the end of an era. Why are you leaving?

Bruce Bradbury: I'm ready to retire; Bradbury & Bradbury has been a passion of mine for 30 years. I believe that sometimes in your life you have something to say, and once you've said it, you should sit down and let someone else speak. I've done my best, and there is still so much more to be done. But it is someone else's turn to do it. I have an intense desire to see someone else with the same amount of passion pick up the collection and carry it forward.

PH: How did you get started with re-creating Victorian wallpaper, of all things?

BB: It started in high school. I had a strong feeling that there was something out there that I was supposed to do, but that it was different from what anyone else was doing. I figured that if no one else was doing it, it probably wasn't being taught in school, so I dropped out of college to search for it on my own. I traveled around the world, spending a lot of time in museums. I found myself always gravitating towards the print rooms, and within them, toward the wallpaper collections. The really great 19th-century papers spoke to me in a language that I just seemed to understand. I used all my free time and money studying them for years, just for the pleasure of it. I supported myself at the time by working as a silk-screen printer for fine artists.

What bugged me at the time was that there simply wasn't any wallpaper being produced that was as beautiful as what I had seen in the museums, and I just wanted to make beautiful wallpaper. So I went to work in a wallpaper factory to learn how it was made and spent the nights and weekends preparing the artwork for my first collection.

I was a big William Morris fan, and I was deeply influenced by Morris' lament in his old age that he had frittered away his life making baubles for the rich – his craftsmanship had come into conflict with his socialist impulses. I felt I owed William Morris a huge debt, because he had such an incredibly beautiful influence on my life, and I was personally touched by his sorrow. So I decided I would make a Morris wallpaper that anyone could afford. I went to Kmart and copied the prices off one of the wallpaper books there. I felt that the factory workers of Detroit should be able to afford Morris papers, and I subsidized the costs of making them by continuing to work in the factory during the day and printing by hand at night. But it turned out that the factory workers of America weren't particularly interested in 19th-century pattern design; the reality was that most of my early customers were highly educated and affluent (and very nice). I finally gave up and starting charging enough so that I could quit my day job and work full time hand printing.

PH: Tell us about the early days of the Victorian Revival and what it was like in San Francisco.

BB: It was one of those things that was in the air in the late 1970s – it was happening in many towns and cities around the country. But it was especially bubbling in San Francisco. There were many self-trained craftspeople like myself who were passionately involved with fixing up derelict Victorians. Our paths kept crossing on jobs and we decided to form a guild of restoration artisans, which is still going full bore today. The ceiling painter Larry Boyce was the mad genius of the group. Bob Buckter and Jill Pilaroscia were the exterior colorists who gave birth to the "Painted Ladies" phenomenon, which then spread internationally. John Burrows had already arrived from the Dakotas and it seemed that we were all in the right place at the right time. The most beautiful part was our clientele, who were as impassioned as we were about the Revival, and would let us experiment in their homes.

We were learning our crafts as we went along, because at the time there was no established literature on our various fields, except what we could get from the American Life Foundation or *Old House Journal*.

PH: What you were doing at that time was so revolutionary, especially with the myriad different borders, panels and papered ceilings. It must have taken a pretty bold person to decorate in that manner. Who are your most memorable customers?

BB: My first dream job came from Trent Dunphy and Bob Mainardi, who showed me their well-proportioned Italianate parlor and told me to do whatever I wished with it. It was the first multi-pattern room (dado-wall-frieze-ceiling) that anyone had allowed me to do – I worked on it for months and am forever grateful to them. I was so broke at the time I had to borrow the gas money to drive into San Francisco to meet them. Then we met Richard Reutlinger, who became the patron saint of all San Francisco craftspeople, and whose house is one of the city's unofficial landmarks. We've been working on his interior for 25 years, and have just finished wallpapering the last possible surface. He is a uniquely fearless and generous man, and a great source of inspiration.

PH: Here's your chance to be a name-dropper; I'm sure you have some famous clients. Care to name any of them?

BB: Of course we've had the normal run of billionaire and celebrity clients, but the only lesson there is that wealth and fame are no guarantors of great taste. The only aristocracy I believe in is the aristocracy of taste – I don't care if you live in the Doges Palace or in a double-wide – if you crave beauty, then we are your servants.

PH: Is there anyone you'd like to mention or to thank; folks who were mentors or inspirations?

BB: First off, Clem Labine of *Old House Journal*, *Traditional Building* and *Period Homes* and John Freeman of the American Life Foundation. I just can't say enough about their generosity. I was the prototypical starving artist, and they did everything within their means to help me get on my feet. Clem introduced us to a writer for *The New York Times* and once they wrote

Bradbury paid tribute to his muse, William Morris, with this English Arts and Crafts collection of patterns.

Above: Addressing the needs of those enchanted by arguably the finest design firm of the late-19th century, Herter Brothers, Bradbury produced the Herter Roomset.

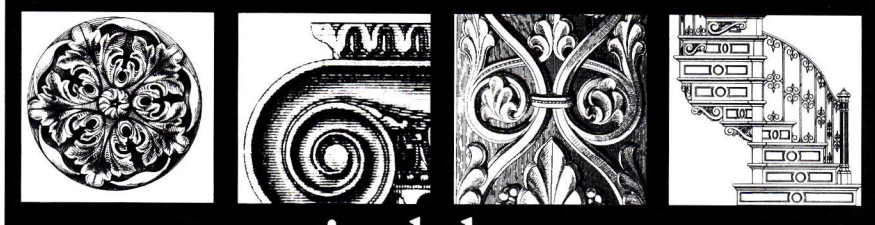
about us, people in San Francisco were willing to drive to Benicia, a small refinery town 30 miles north, to see what was going on. John Freeman opened his amazing decorative arts library to us and gave us some invaluable compendiums of 19th-century design. We were floored by his generosity. Then he just kept on sending us things, to the point that we started calling him Santa. I think he is a saint.

John Burrows was also a great boost to the business with his knowledge, boundless enthusiasm and ability to communicate with people. I'm basically introverted by nature, and John was fearless in meeting and dealing with people. Paul Duchscherer, his successor, had the same wonderful abilities. Both have gone on to greater heights, but their contributions are part of our core.

PH: You've been at the center of the restoration and preservation scene for three decades now. What will you miss the most?

BB: I don't know yet, but I want to discover what I have missed by working so intently for 30 years. When people ask me "What are you going to do next?" I really don't know what to say. I think I've got the "doing" thing fully covered; I'd just like to spend some time "being". ■

Bradbury's latest offering is a selection of Arts and Crafts borders in the warm muted tones of the 1900s.



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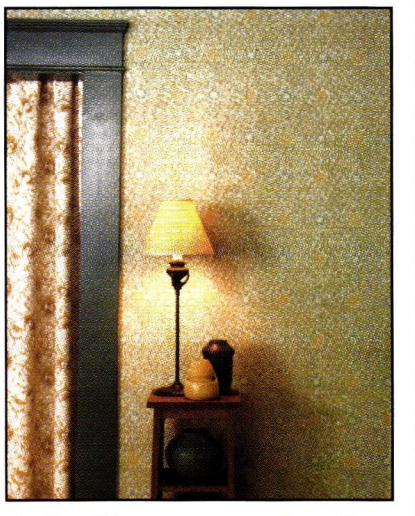

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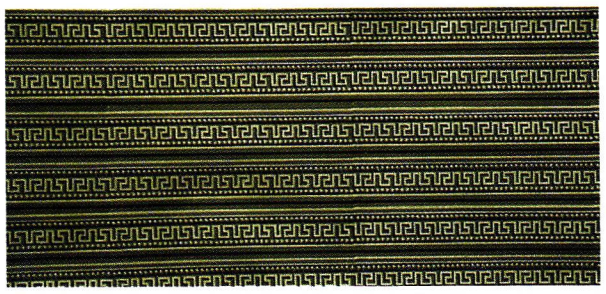

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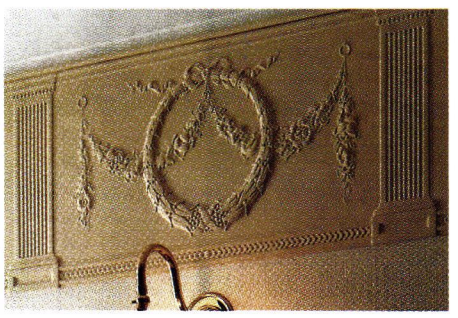

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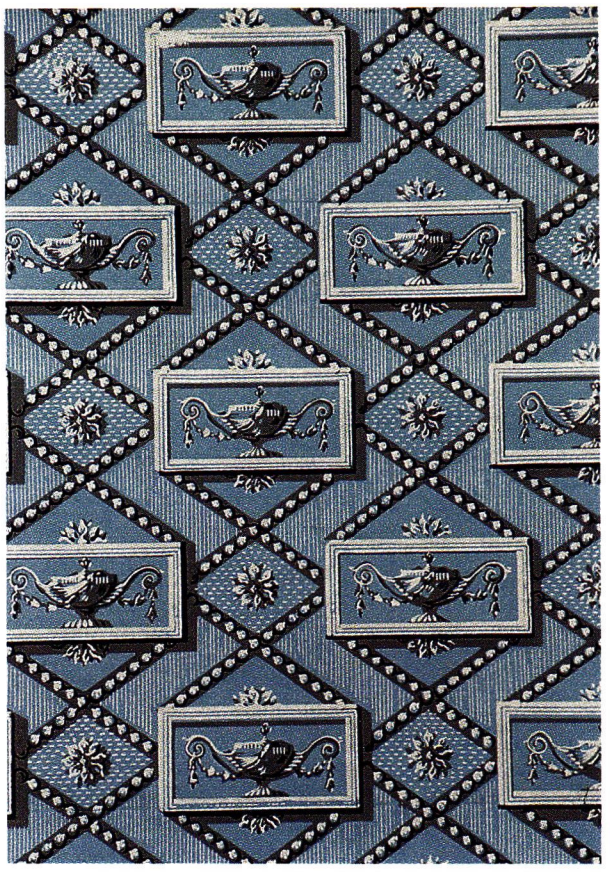

J.R. Burrows specializes in hand-printed art wallpaper.

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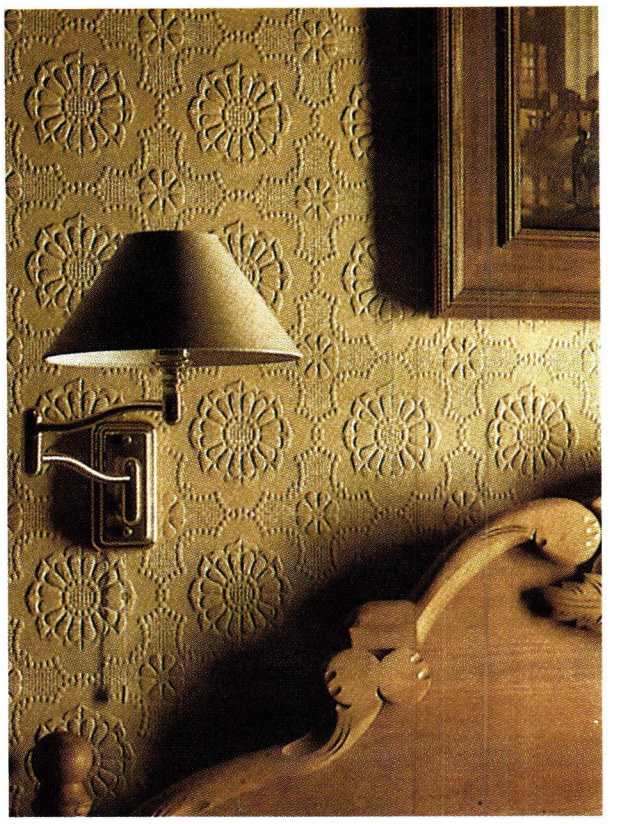

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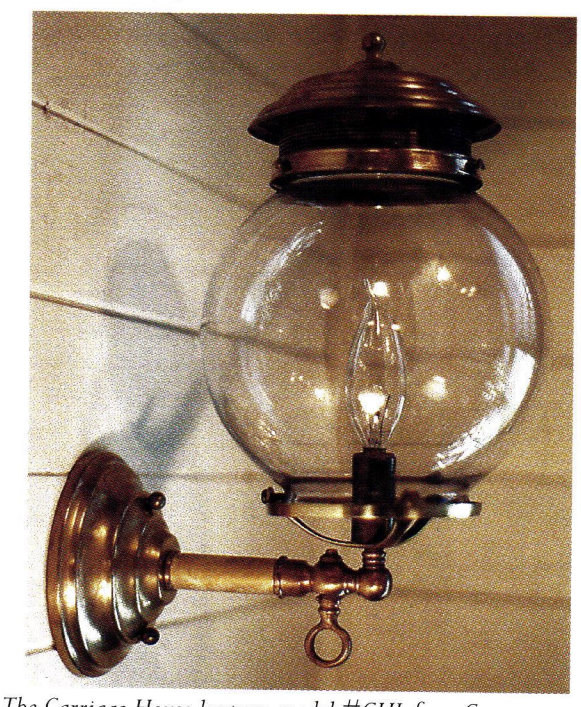

The Carriage House lantern, model #CHL from Conant Custom Brass, measures 15 in. tall x 8 in. wide x 9 in. deep.

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Coppersmythe, Josiah R.

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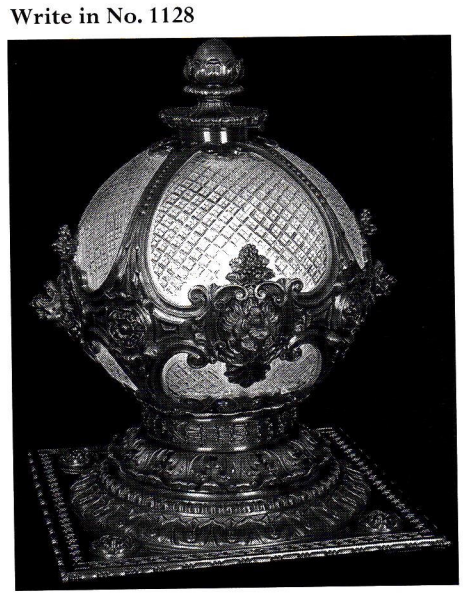

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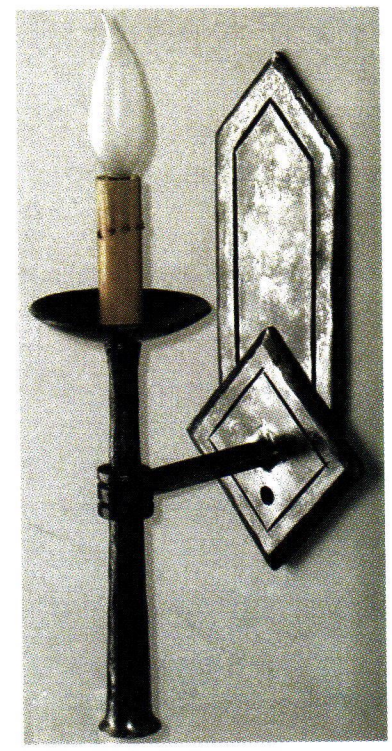

This pre-wired wall torchière from Fine Architectural Metalsmiths features a hand-hammered candle cup above a tapered base.

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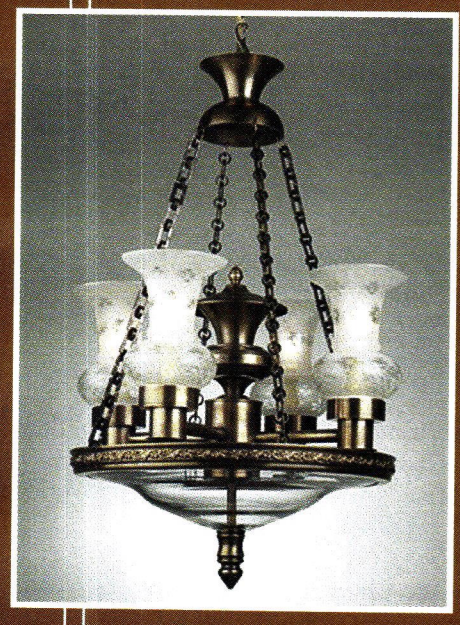

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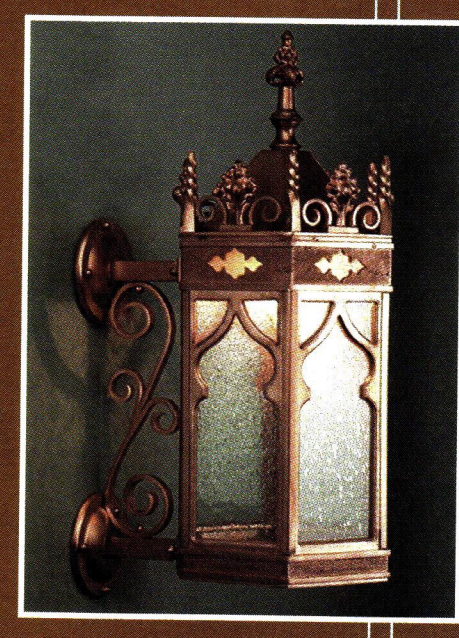

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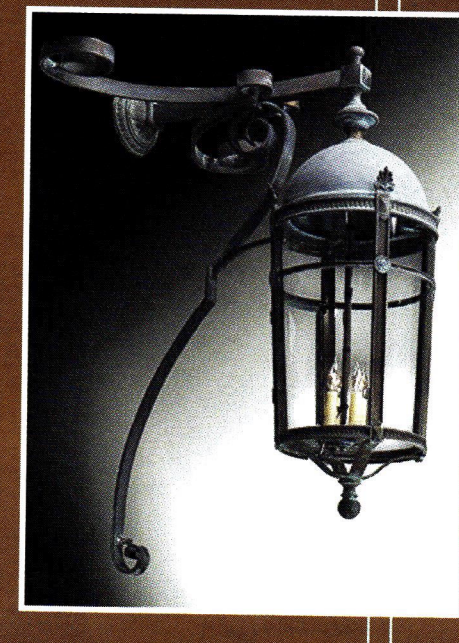

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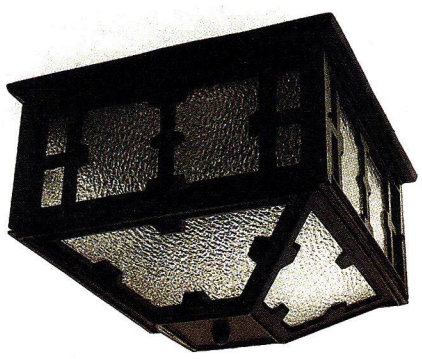
Manufacturer of custom & hand-crafted interior & exterior lighting fixtures: fences & gates, plaques, signage, street clocks & cast-aluminum posts to 14 ft.; since 1908.
Write in No. 9130



This ceiling fixture from Herwig Lighting was made from a cast-aluminum alloy and has crystal moss glass panels.

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

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

This 28-ft. bronze, nickel and gold-plated chandelier was restored by Historical Arts & Casting.

Antique lighting from Isgro & Co. includes the Ritz, made from Czech crystal.

Isgro & Co.
415-931-5858; No fax
www.isgro.com
San Francisco, CA 94115

Supplier of restored furniture, antique lighting fixtures & garden elements: chandeliers, wall sconces & floor lamps ca. 1840-1860 from America.

Lighting by Gregory, Inc.
888-811-FANS; Fax: 212-226-2705
www.lightingbygregory.com
New York, NY 10012

Distributor for Casablanca ceiling fans & Lightolier, Tech Lighting & Halo light fixtures: catalogs, phone orders & shipping.
Write in No. 1268

Mac the Antique Plumber
800-916-BATH; Fax: 916-454-4150
www.antiqueplumber.com
Sacramento, CA 95819

Manufacturer of bathroom accessories: plumbing supplies; leg tubs, high- & low-tank toilets, faucets, house & door hardware & lighting; bathroom & kitchen sinks; 200-page catalog $10 (refundable).
Write in No. 1262

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; lanterns; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, bell pulls & mailbox hardware; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
Write in No. 7600

Mica Lamp Co.
818-241-7227; Fax: 818-241-5439
www.micalamps.com
Glendale, CA 91203

Manufacturer of hand-crafted lighting fixtures: table & floor lamps, chandeliers, pendants, ceiling fixtures, sconces & lanterns; solid copper & mica & hand-forged iron & mica; Arts & Crafts & Spanish Revival styles.
Write in No. 464

The Grand Mission, model #116 from Mica Lamp, has a dark copper finish.

Michael Ashford manufactured this hammered-copper and mica Arts and Crafts-style table lamp.

Michael Ashford, Evergreen Studios
360-352-0694; Fax: 360-786-0122
www.evergreenstudios.com
Olympia, WA 98512

Builder of hand-hammered copper lighting in the Arts & Crafts style: chandeliers, wall sconces, table & floor lamps, lanterns & exterior lighting.
Write in No. 5030

Michaels' Lighting
507-454-5560; Fax: 507-452-1212
www.michaelslighting.com
Winona, MN 55987

Custom fabricator of interior & exterior lighting: chandeliers, sconces, porch fixtures & lanterns; many traditional styles; new & restoration work.

Mueller Ornamental Iron Works, Inc.
847-758-9941; Fax: 847-758-9945
www.ornamentaliron.net
Elk Grove Village, IL 60007

Custom fabricator of hand-forged, ornamental metalwork: cast iron, brass, cast bronze, cast aluminum, stainless steel & wrought iron/steel; fireplace tools, screens & grates; wine cabinets & racks; wine cellar gates & doors; straight, spiral & curved stairs & railings; balusters & newel posts; gates, fencing, lighting, signage/plaques, canopies & window guards; custom finishing.
Write in No. 229

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Manufacturer of Arts & Crafts-style lanterns: inspired by the history & architecture of Pasadena, CA; hand-applied finish options.
Write in No. 8068

This chain-mounted chandelier is available from Old California Lantern.

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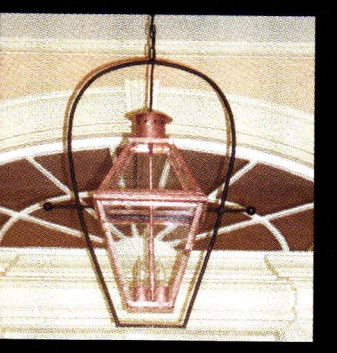

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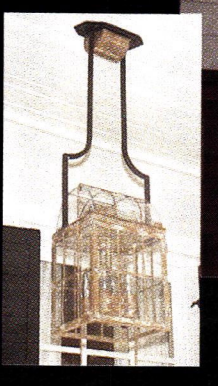

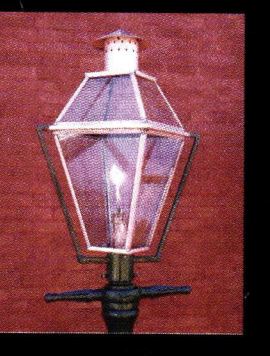

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The selection of architectural antiques from Olde Good Things includes this crystal chandelier.

Olde Good Things

212-989-8401; Fax: 212-463-8005
www.oldegoodthings.com
New York, NY 10011

Architectural salvage firm: antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings; wooden support beams, rafters & planks from early American factories & barns.

Write in No. 329

Otteson manufactured this light shade, model #339 for filter size 3¼.

Otteson Co.

972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029

Supplier of glass lighting shades: principally from Vianne, France; large stock ready for shipment; custom projects.

Write in No. 1045

PW Vintage Lighting

866-561-3158; Fax: 413-644-9130
www.pwvintagelighting.com
Great Barrington, MA 01230

Supplier of vintage lighting: from 1820-1940; original & reproduction; electric, converted gas & combinations; chandeliers, pendants, sconces, table lamps & more; interior & exterior.

Write in No. 1347

Ragged Mountain Antler Chandeliers

406-961-2400; Fax: 406-961-5152
www.antlerchandelier.com
Hamilton, MT 59840

Manufacturer of hand-crafted, original, asymmetrical antler centerpiece light fixtures: antler chandeliers, sconces & table lamps; furniture.

Write in No. 292

Remains Antique Lighting

212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table/floor lamps; Jacobean through Art Moderne styles; UL certified.

Write in No. 1342

Roy Electric Lighting Co.

800-366-3347; Fax: 908-317-4629
www.royelectric.com
Westfield, NJ 07090

Manufacturer of lighting fixtures: sconces, pendants, flush fixtures & glass shades; custom capabilities; restoration & antique fixtures; wall- & post-mounted & porch lighting; Colonial, Victorian, Turn of the Century, Art Deco/Moderne & Arts & Crafts/Mission/Prairie styles.

This polished, lacquered-brass chandelier, model #GS15-12 with glass shades #4-37, is available from Roy Electric.

Scottsdale Art Factory

800-292-0008; Fax: 800-292-0046
www.artfactory.com
Scottsdale, AZ 85260

Custom fabricator of furnishings, grand entrance doors, gates, hardware & lighting: stone, iron, copper, wood & leather; handmade; lifetime guarantee; for more than 9 decades.

Write in No. 1163

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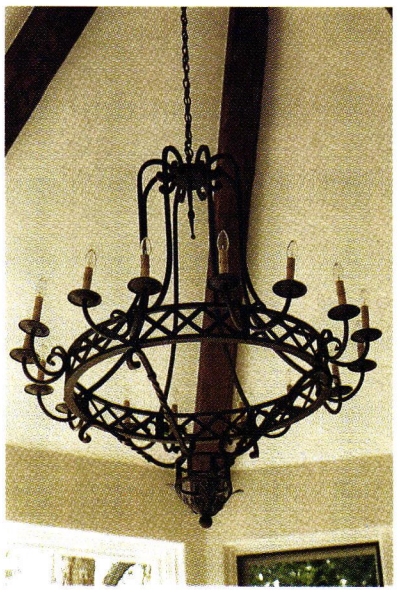
800-347-5483; Fax: 609-461-1582
www.seagulllighting.com
Riverside, NJ 08075

Manufacturer of decorative & functional lighting products: more than 3,500 items in more than 15 product categories; chandeliers, wall & bath, pendants, lamps, landscape, ceiling fans & more.



Steven Handelman Studios' 16-light Weaver chandelier is 50 in. tall.

Steven Handelman Studios

805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.

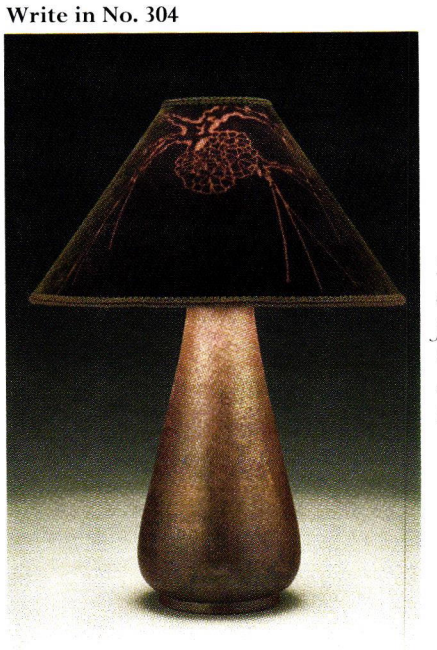
Write in No. 483

Susan Hebert Imports

503-248-1111; Fax: 503-248-0275
www.ecobre.com
Portland, OR 97209

Manufacturer of table lamps: hand-hammered solid-copper lamp bases paired with handmade shades; reclaimed copper; historic Arts & Crafts references; member of Fair Trade Federation since 1995.

Write in No. 304



Susan Hebert designed and fabricated this table lamp and unique lampshade.

Van Dyke's Restorers

800-787-3355; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets, and bathroom accessories; catalog $1.

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Victorian Lighting Works

814-364-9577; Fax: 814-364-2920
www.vlworks.com
Centre Hall, PA 16828

Manufacturer of authentic reproductions of Victorian chandeliers & sconces in solid brass.

Write in No. 3730

The model #C41G12 chandelier from Victorian Lighting Works is available with shade SG35.

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317-924-4000; Fax: 317-920-1343
www.whiteriversalvage.com
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Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.

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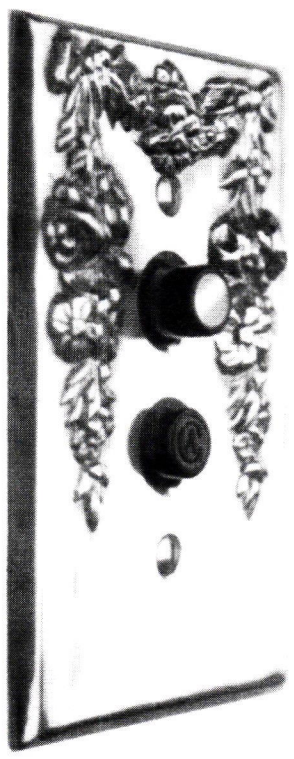

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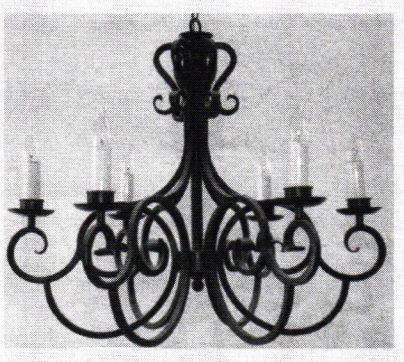

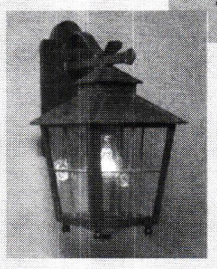

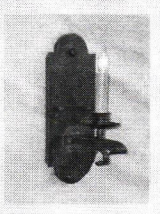

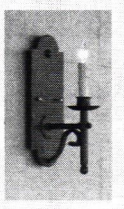

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www.wiemanniron.com
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Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, lighting, pergolas, gazebos, furnishings, fixtures, grilles, stoves, doors, arbors, hardware & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
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www.architecturalfans.com
New Park, PA 17352

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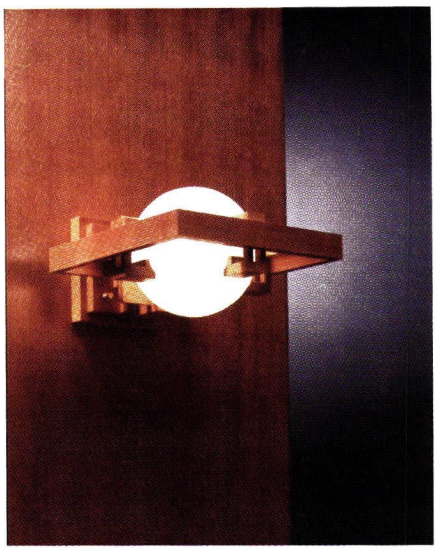
www.yamagiwausa.com
Westlake Village, CA 91362

Manufacturer of Frank Lloyd Wright-designed reproduction light fixtures authorized by The Frank Lloyd Wright Foundation.



Available from Yamagiwa, the original model of this reproduction Frank Lloyd Wright sconce was designed for the Frederick Robie House in Chicago (built in 1908-10). ©2005 F.L. Wright Fd. All rights reserved.

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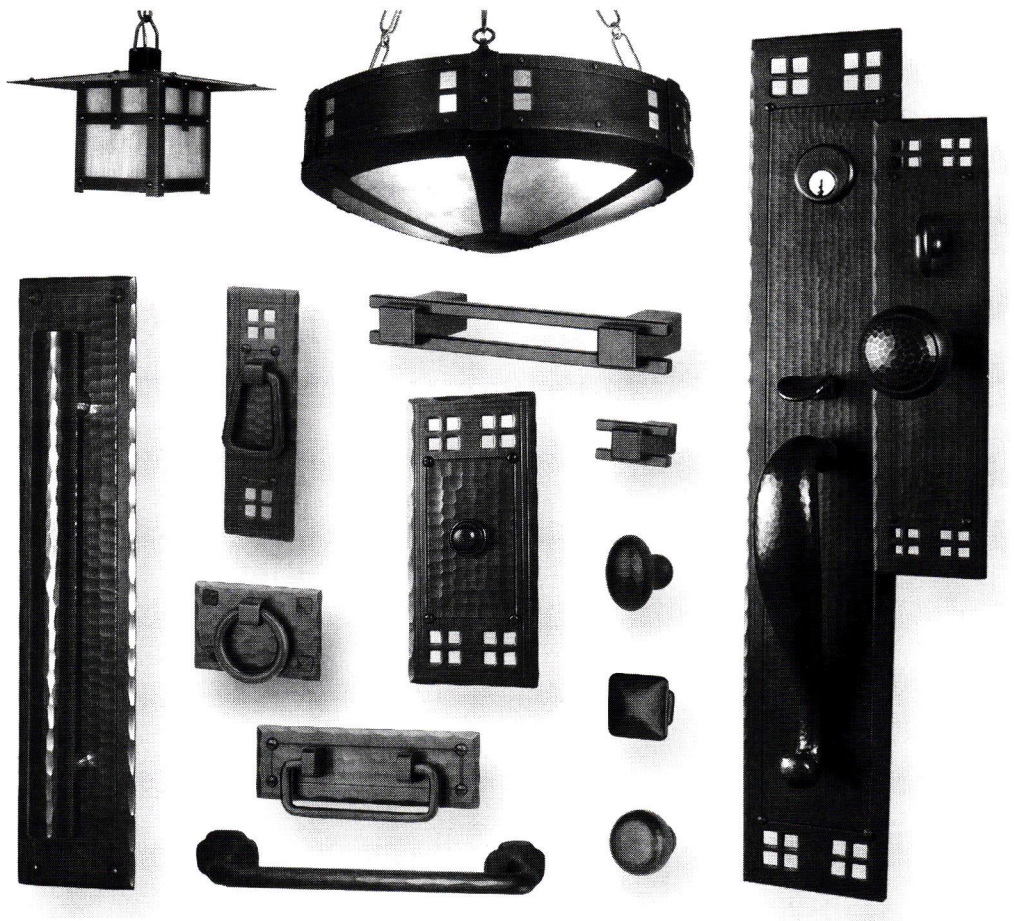

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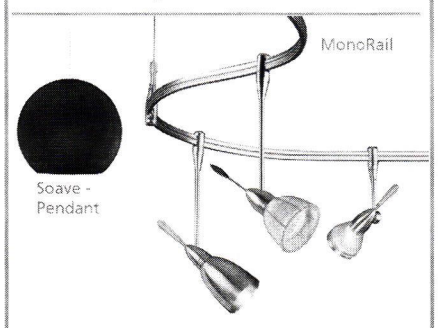

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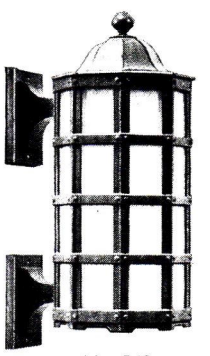

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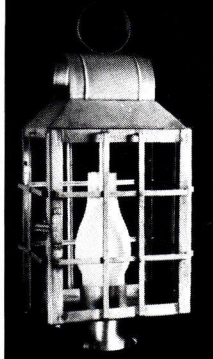

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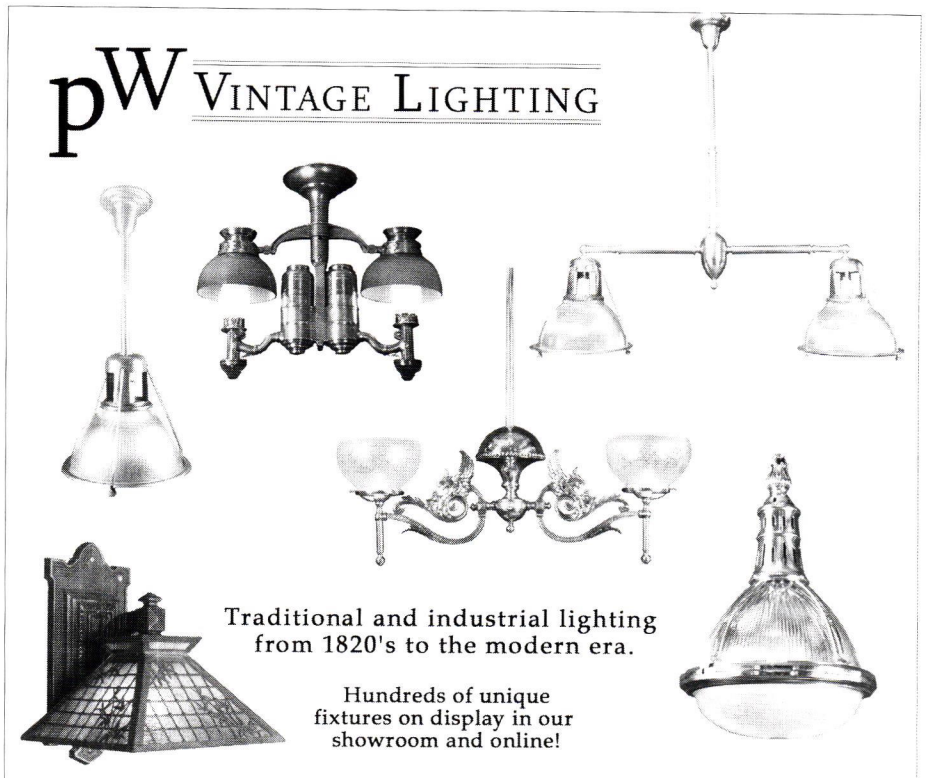

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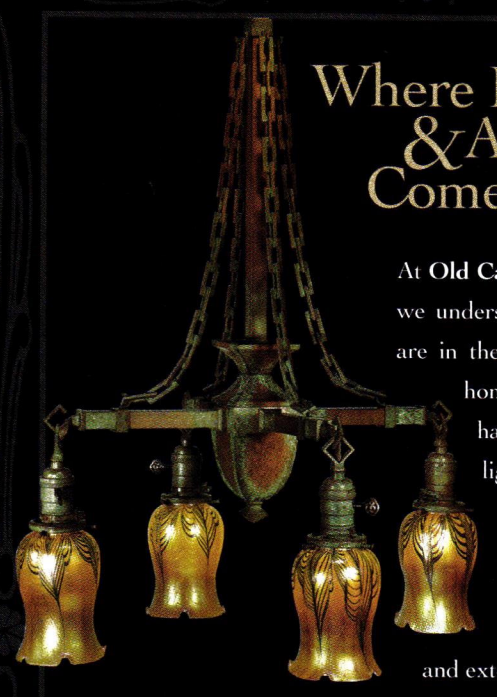

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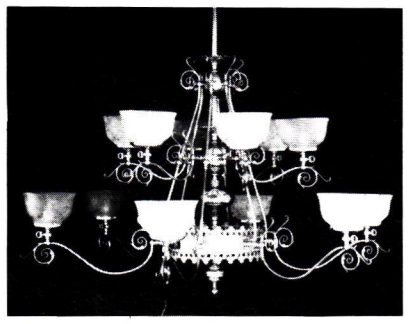

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Victorian Lighting Works

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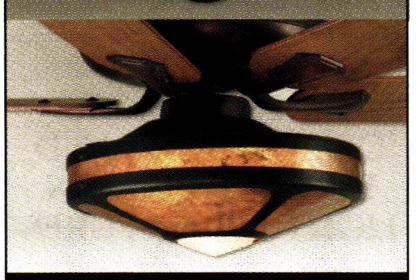

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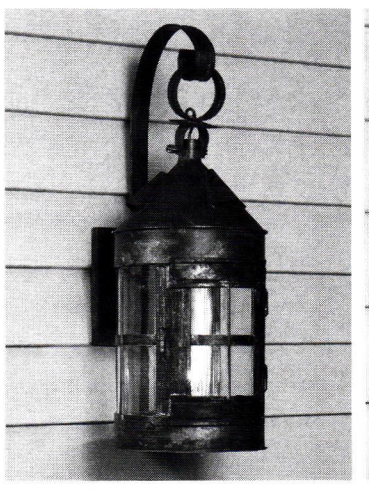

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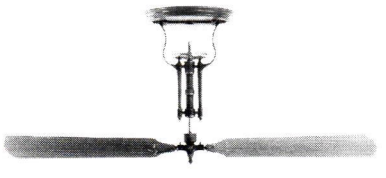

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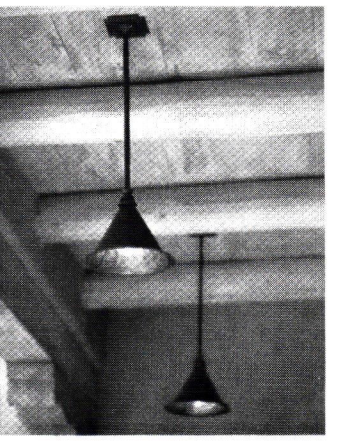

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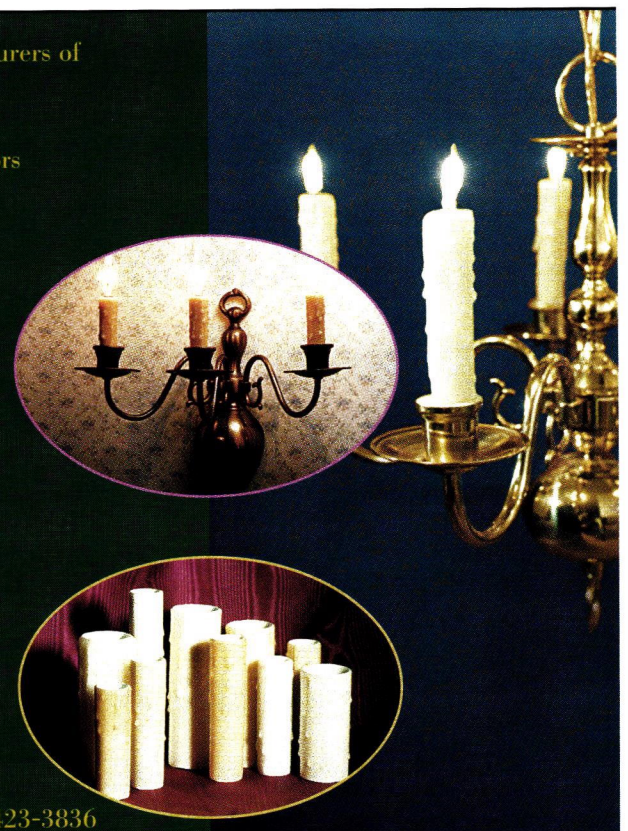

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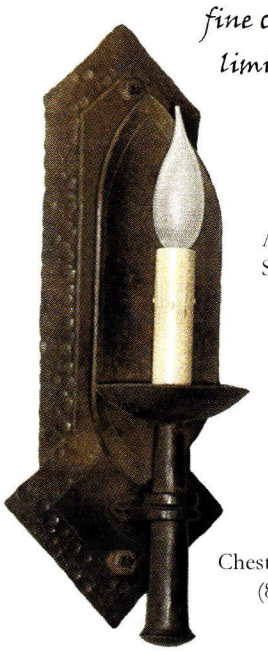

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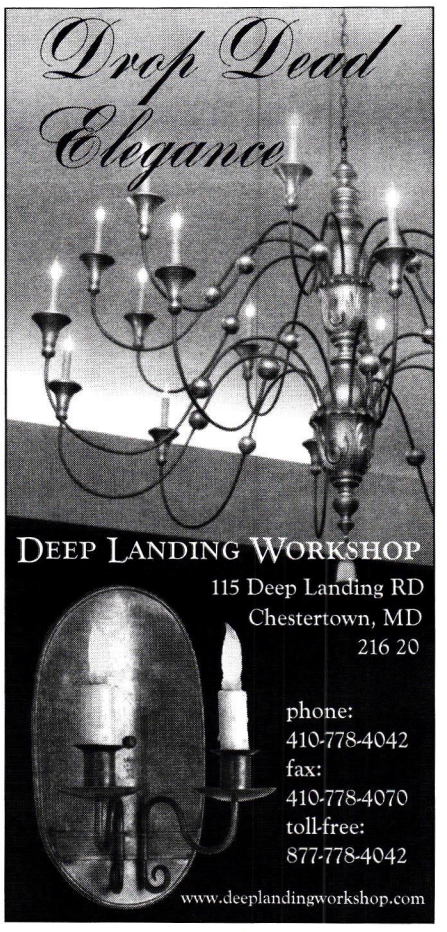

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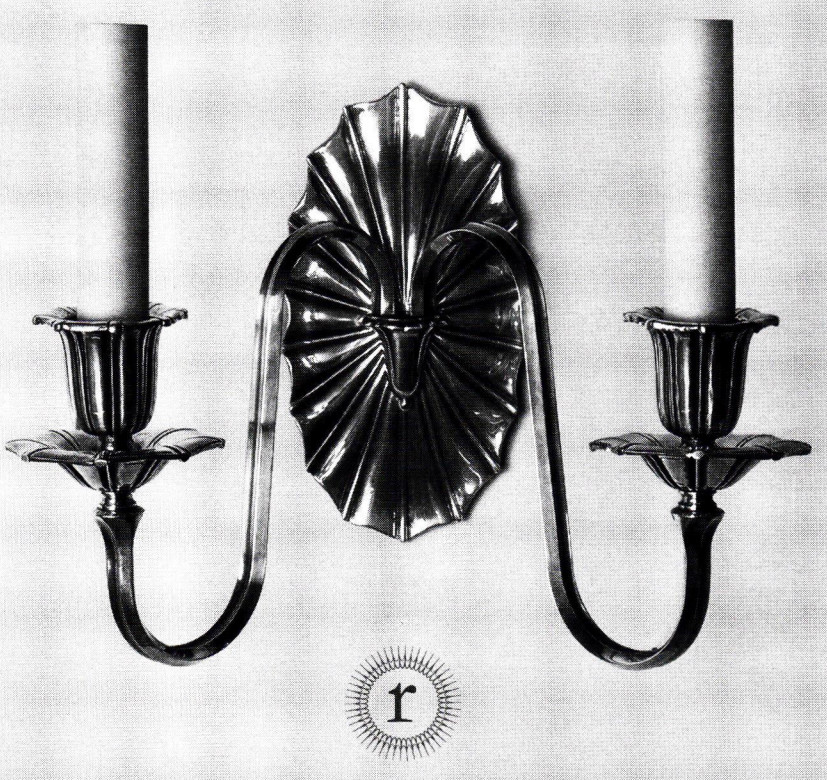

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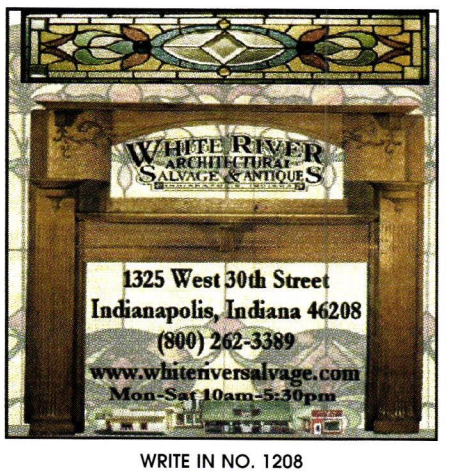

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When contacting companies you've seen in the issue, please tell them you saw their listing in ***Period Homes***.

Mantels & Fireplaces

A&M Victorian Decorations, Inc.
800-671-0693; Fax: 626-575-1781
www.aandmvictorian.com
South El Monte, CA 91733

Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, stair treads, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.

A. Thayer Smith III, Inc.
610-453-5310; Fax: 610-857-4668
www.thayer52.net
Downington, PA 19335

Custom plaster shop specializing in hand-carved ornament by European & American artisans: interior & exterior; plaster, GRG, 100% natural cast limestone & composites; elaborate ceilings, wine cellars, cornices, mantels, coffers, elaborate paneling & surrounds; on-site moldmaking & reproduction; historical restoration.
Write in No. 1276

Adams Stair Works custom manufactured this period-style fireplace surround.

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of custom stair parts, kits & turnings: circular, spiral & straight stairs; prefabricated or knocked down; custom libraries, mantels, wainscoting, ceiling beams & built-ins; installation.
Write in No. 8182

Agrell Architectural creates high-end decorative carvings, such as this wood mantel featuring a ram's head and intricate detailing.

Agrell Architectural Carving Ltd.
415-381-9474; Fax: 415-381-9475
www.agrellcarving.com
Mill Valley, CA 94941

Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Write in No. 90

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
www.alcamomarblworks.com
New York, NY 10011

Custom fabricator of marble & granite floors, walls, columns, bathrooms, counter & vanity tops & mantels: stock & custom.
Write in No. 1255

American Designcraft Inc.
877-779-7677; Fax: 973-478-4443
www.americandesigncraft.com
Harrison, NJ 07029

Manufacturer of millwork: moldings, ceiling medallions, corbels, niches & ornament; pedestals, statues, busts, appliqués & plaques; mantels; polymers, plaster & wood.
Write in No. 1213

American Period Design
508 384-2562; Fax: Same as phone
www.americanperioddesign.com
Wrentham, MA 02093

Custom fabricator of hand-crafted mantels that replicate 18th- & 19th-century originals: milled wood & composition molding.
Write in No. 502

Antique Woodworks
612-281-9330; Fax: 888-226-5370
www.antiquewoodworks.com
Norwood, MN 55368

Custom fabricator of antique flooring & paneling re-milled from reclaimed barn beams, joists & siding in the Midwest: 1870s log cabin white oak, wooden water tower pine, country elm mix & Big Jo's flour mill maple; accessory millwork, stair parts, registers, mantels, beams & custom furniture.
Write in No. 1219

Architectural Accents
404-266-8700; Fax: 404-266-0074
www.architecturalaccents.com
Atlanta, GA 30305

National supplier of architectural antiques: mantels, doors, hardware, tile, columns, furnishings, mirrors, statuary, fountains, iron railing, gates, chandeliers, sconces & exterior lighting; reproductions include mantels in cast & carved stone, carved wood, marble & limestone.
Write in No. 1202

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

Distributor & importer of architectural salvage: stock, custom, antique & reproduction mantels; cast & carved stone, cast iron, limestone & milled & carved wood; street lamps, leaded & beveled glass, mirrors, bars, signs, urns & more.
Write in No. 533

Architectural Components, Inc.
413-367-9441; Fax: 413-367-9461
www.architecturalcomponentsinc.com
Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; mahogany, pine & others as specified; reproductions; window replacement & replication.
Call for more information

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

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
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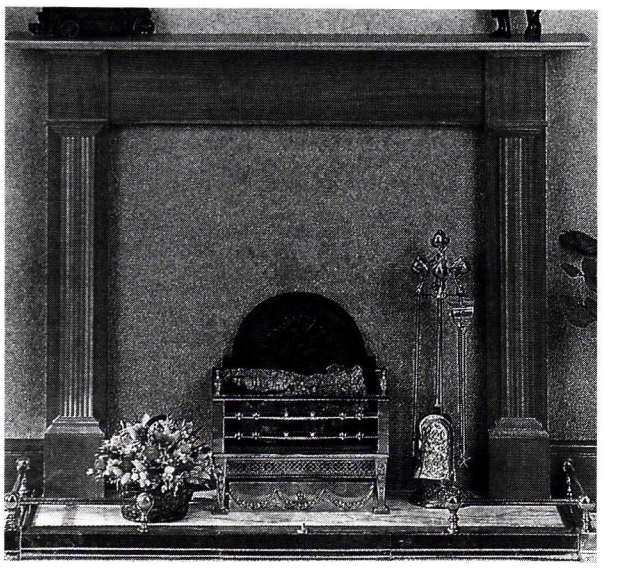


Fireplace surrounds are available from Architectural Products by Outwater in plaster and oak.

Architectural Stone Masonry
604-852-9662; Fax: 604-850-9062
www.stonemasonarch.com
Abbotsford, BC, Canada V3G 3C1

Manufacturer of custom natural-stone products using limestone & sandstone from North America & Europe: mantels, stairways, balustrades, Classical columns, exterior wall cladding in smooth & split-faced texture, profiled window & door treatments, crown moldings, archways, corbels & wall copings; design services from concept to full shop drawings.
Write in No. 1355

Artist in Iron
732-560-8199; Fax: Same as phone
www.artistiniron.com
Middlesex, NJ 08846

Blacksmith artist: custom forged bronze & wrought-iron masterpiece locks, hardware, gazebos, railings, gates, benches, fireplace accessories, lighting & architectural work; for high-end residential needs.
Call for more information

Authentic Provence, Inc.
561-805-9995; Fax: 561-805-5730
www.authenticprovence.com
West Palm Beach, FL 33401

Importer of authentic French/Italian garden antiques: hand-sculpted fountains in French limestone & Italian marble, mantels, statuary, reliefs, masks, sundials, urns, tables & benches; authentic door & window surrounds; wide selection of Tuscan terra-cotta planters, Vase d'Anduze & lead & zinc planters; garden pavilions; custom & sourcing.
Write in No. 469

Balmer Architectural Mouldings
800-665-3454; Fax: 800-461-4445
www.balmer.com
Toronto, ON, Canada M2J 1S5

Manufacturer of moldings, cornices, domes, mantels, non-load-bearing columns & capitals: cast in gypsum & polyurethane-based materials; more than 12,000 patterns; custom pattern making; restoration services.
Write in No. 478

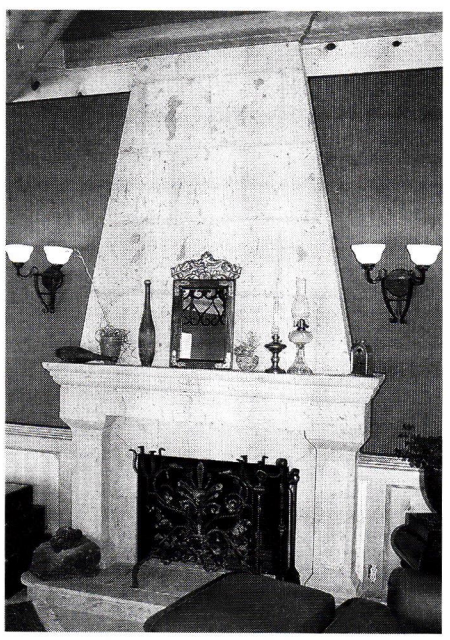
The model #1942C Louis XV mantel from Balmer Architectural is cast as a single complete unit. It provides a 43x30-in. opening.

Buckley Rumford Co.
800-447-7788; Fax: 360-385-1624
www.rumford.com
Port Townsend, WA 98368

Distributor of Rumford fireplaces & masonry chimneys: wood-burning fireplaces, fireplace screens, chimney pots, fire brick & clay flue lining; restoration of 18th- & 19th-century fireplaces; construction of new Rumford fireplaces.

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer & distributor of a vast array of machine- & hand-carved products made from Cantera & Adoquin stone, limestone & sandstone quarried from Europe & Mexico: figurative sculpture, fountains, fireplace surrounds, columns, table bases, mantels, entryways, balustrades, pool coping, vanities, benches, pavers, flooring, urns & planters; custom work.
Write in No. 1231



This overmantel with fireplace surround is model #FPH1 from Cantera Especial.

Champlain Stone, Ltd.
518-623-2902; Fax: 518-623-3088
www.champlainstone.com
Warrensburg, NY 12885

Supplier of natural building & landscaping stone: guillotined & hand-split granite, quartzitic sandstone & limestone; for veneer, wall stone, flagging, paving, flooring, step slabs, landscaping boulders, retaining walls, fireplaces, fountains & more.
Write in No. 4270

Champlain Stone's American Granite, used in this rustic fireplace, is medium- to coarse-grained and weathered to present an aged appearance.

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

Distributor & importer of terra-cotta chimney pots: new, antique & large American styles; hand-formed pots made to order for specific flue sizes & chimney heights; dragons, gargoyles & custom replications; cast-iron leader boxes.

The Chimney Pot Shoppe stocks more than 1,200 chimney pots in a wide variety of styles, sizes and finishes.

Christopher Thomson Studio
505-421-2645; Fax: 505-421-2618
www.ctiron.com
Ribera, NM 87560

Blacksmith: hand-forged, traditionally joined ironwork, including railings, furniture & andirons; architectural lighting; old-world to contemporary styles; UL-approved interior & exterior lighting; catalog $20.
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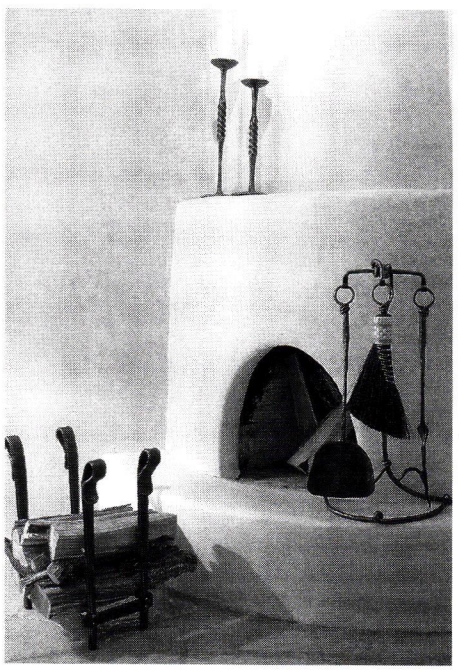

Fireplace accessories, including this basket and three-tool fireplace set, are available from Christopher Thomson.

Classic Architectural Specialties
800-662-1221; Fax: 972-552-9054
www.casdesign.com
Forney, TX 75126

Supplier of architectural components: complete packages for exteriors, millwork & more; interior & exterior columns & capitals in all Classical orders; mantels & novelty columns in urethane, resin, wood & fiberglass; cornice moldings, door & window surrounds, ceiling medallions, ornamental ceilings, niches & domes, brackets & corbels in polymer; cupolas, fencing components, porch parts, balustrades, benches, weathervanes, gazebos & more.
Write in No. 4200

Copper Sales by Joel
601-445-8745; Fax: 601-442-9231
www.copperbyjoel.com
Natchez, MS 39120

Custom fabricator of copper elements: new & reproductions; interior & exterior lighting, kitchen pot racks & vent hoods, wrought-iron grilles, fireplace grilles & hardware, handrails, copper sinks & bathtubs, chimneys, cupolas, custom copper pots, weathervanes & more.
Write in No. 1334

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

Manufacturer & distributor of millwork & ornament: sawn & turned balustrades, corbels, carvings, molding, appliqués, brackets, paneled & screen doors, porch trim, gazebos, arbors, pergolas, registers & grilles, railings, mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; period wallcoverings; licensee of the Victorian Society in America for wood trim.
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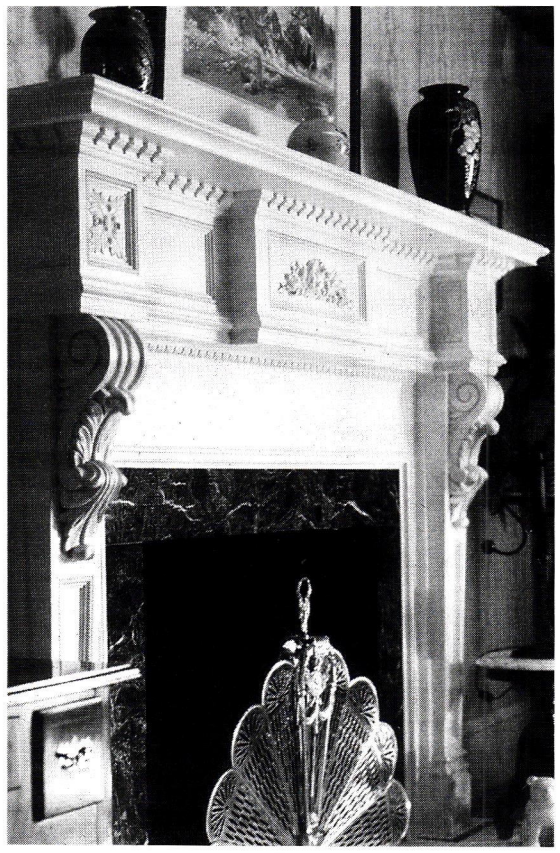

The Washington mantel from Cumberland Woodcraft measures 84 in. wide x 56 in. tall x 11 in. in dia. and is available with a small or large opening.

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

Supplier of 14,000 patterns for period architectural elements & molded ornament since 1893: cornice moldings, columns, capitals, mantels, door & window surrounds, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; plaster of Paris, compo & wood; set of 6 catalogs $35.
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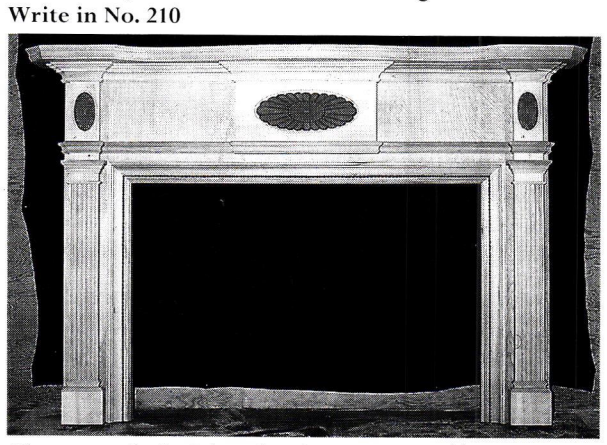

This custom-built Colonial-style mantel, item #15729 from Decorators Supply, can be manufactured in any size and wood species.

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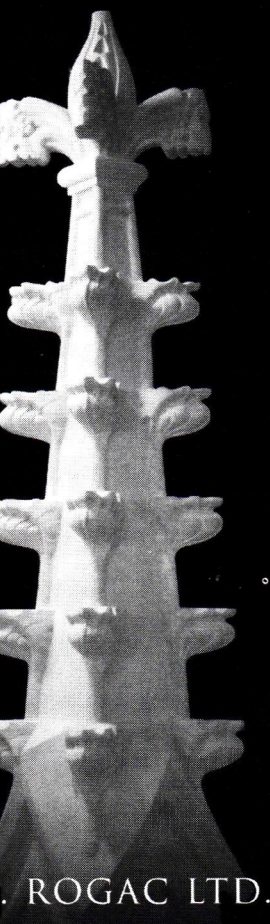

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www.dfwfyre-stone.com
Haltom City, TX 76117

Supplier of precast gypsum-cement fireplace surrounds: most fit 36- & 42-in. fireboxes; 18 standard designs that can be customized; cast-stone mantels; installation services in the Dallas/Ft. Worth, TX & Atlanta, GA, areas.
Write in No. 1251

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570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

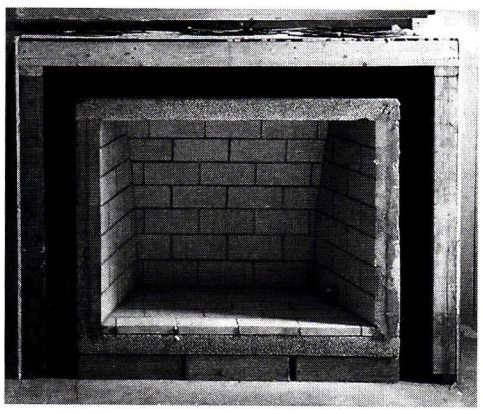
Custom fabricator of replacement sash: entryways, doors, windows, moldings, mantels, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.
Write in No. 1139

DuQuella Tile
866-218-8221; Fax: 503-257-4773
www.tiledecorative.com
Portland, OR 97290

Designer and fabricator of hand-crafted tube-lined & cuerda seca ceramic tile: Arts & Crafts, Bungalow, Mission, Art Nouveau & Art Deco styles; wall tile for bathrooms, kitchens & fireplaces; decorative, accent & field tile; murals, borders, trim & house numbers; custom glazes & sizes; period-inspired original designs, custom design services & historical reproductions.
Write in No. 1161

Earthcore Industries/Isokern
800-642-2920; Fax: 904-363-3408
www.isokern.net
Jacksonville, FL 32256

Supplier of lightweight masonry fireplace & chimneys made of Icelandic volcanic stone: interior & exterior; custom finish & design; tested UL-127, 103HT for wood or gas; flue sizes from 8 to 14 in.; standard, vent-free & vented gas units; residential, multi-family & commercial applications; ICC 5017, MEA 249IE.
Write in No. 1187



This vent-free firebox unit from Earthcore Industries is made from volcanic pumice stone for reflective heat and structural integrity.

English Antique Imports
828-963-4274; No fax
www.englishantiqueimports.com
Boone, NC 28607

Importer & wholesale & retail distributor of architectural antiques: garden statuary, chimney pots, English Butlers' sinks & garden seating.
Write in No. 1277

Faux Tin Works
717-229-9834; No fax
www.fauxtinworks.com
Spring Grove, PA 17362

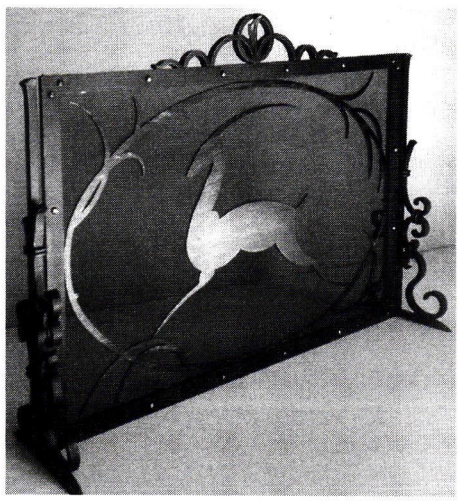
Installer of painted tin ceilings: restoration of damaged tin ceilings, kitchen backsplashes & cabinetry, window & door valances, framed art pieces & mirrors, shelves, mantels, headboards & tables; design & installation; restoration & new construction.
Write in No. 1357

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

Supplier of historical ornamental castings: design & custom services; on-site moldmaking & matching; cornice moldings, columns, capitals, mantels, ceiling medallions, ornamental ceilings, niches, domes, brackets, corbels, coffers, cartouches, overdoors & panel moldings in plaster, GRG & polymer-modified gypsum.
Write in No. 2890

Fine Architectural Metalsmiths
888-862-9577; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10918

Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; restoration & refitting of lighting fixtures; period gates, fencing, railings & newel posts; period-design wine racks, grillework & wine cellar doors; benches, arbors, pergolas, finials & fireplace screens; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
Write in No. 2640



This fireplace screen from Fine Architectural Metalsmiths features an antelope.

Fireside Distributors
866-880-3473; Fax: 919-327-0031
www.victorianhearth.com
Raleigh, NC 27604

Supplier of European fireplaces & fireplace accessories: heating stoves, gas & wood-burning fireplaces, firebacks, fireplace screens, gas logs, fire grates, tool sets, hearth rugs, electric fireplaces & more.
Write in No. 1200

Forshaw of St. Louis
800-367-7429; Fax: 800-845-2689
www.forshaws.com
St. Louis, MO 63044

Custom fabricator of hand-crafted mantels: cast stone & plaster; pine, oak, poplar, cherry & other solid hardwoods; custom- or ground-shipped unfinished & ready for paint or stain; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels made to fit any size fireplace; stone mantels for 36- to 42-in. fireplaces.
Write in No. 377

The Ithaca, one of Forshaw's Estate Series' mantels, is hand carved in Aliveri marble.

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
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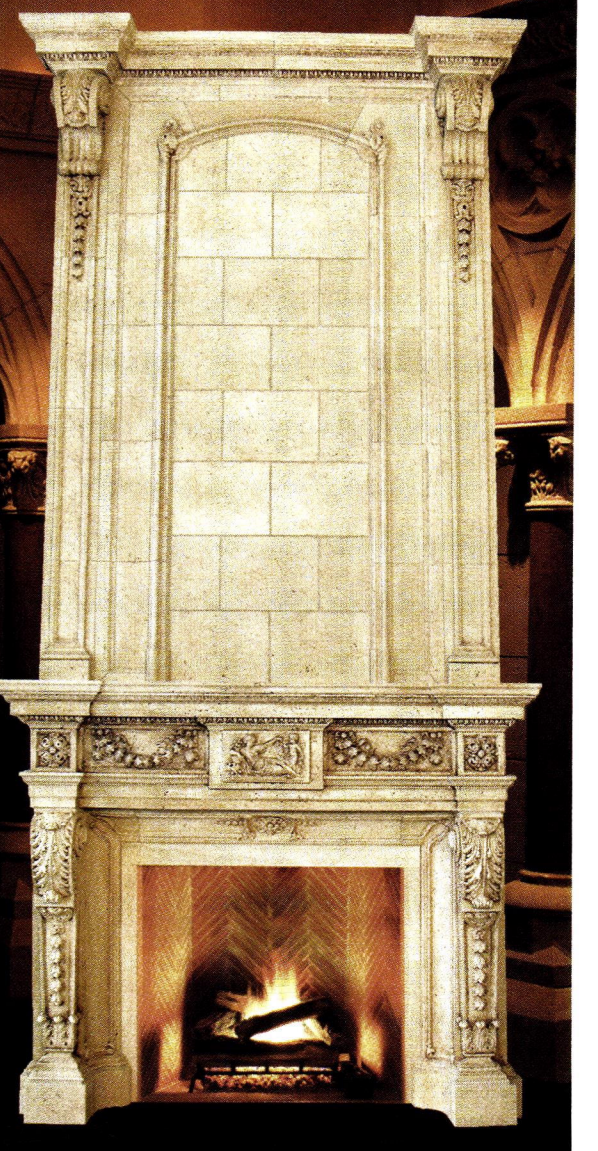

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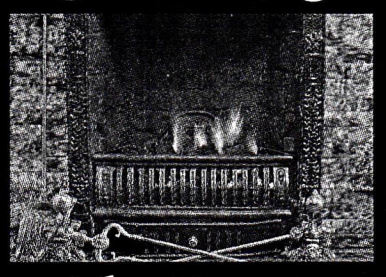

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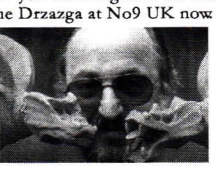

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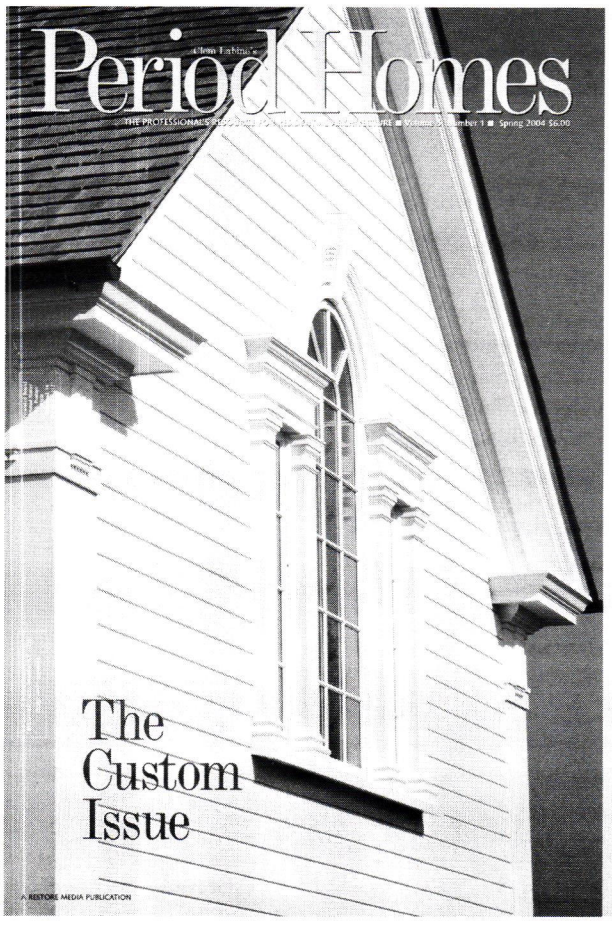

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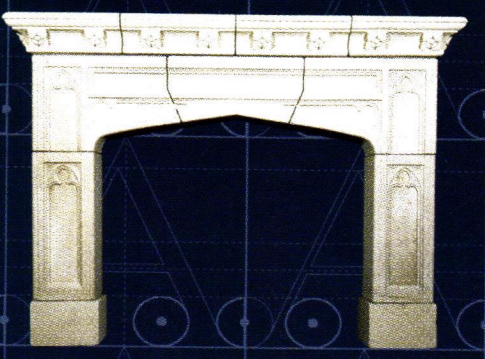

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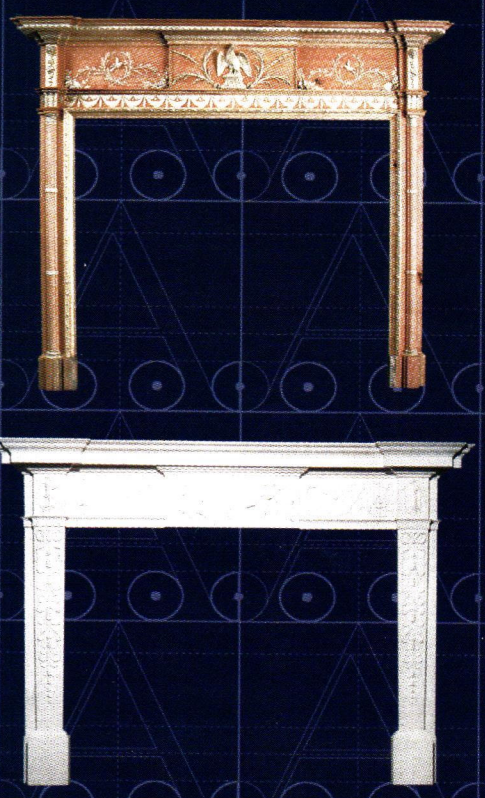

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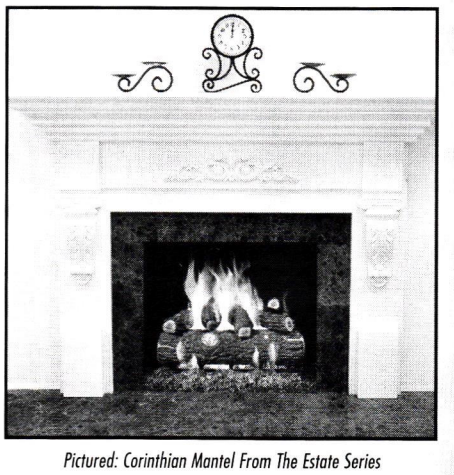

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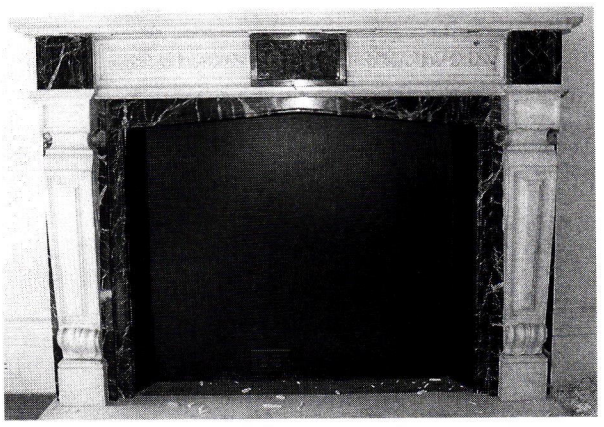

This marble mantel was supplied by Olde Good Things for a home on Fifth Avenue in New York City.

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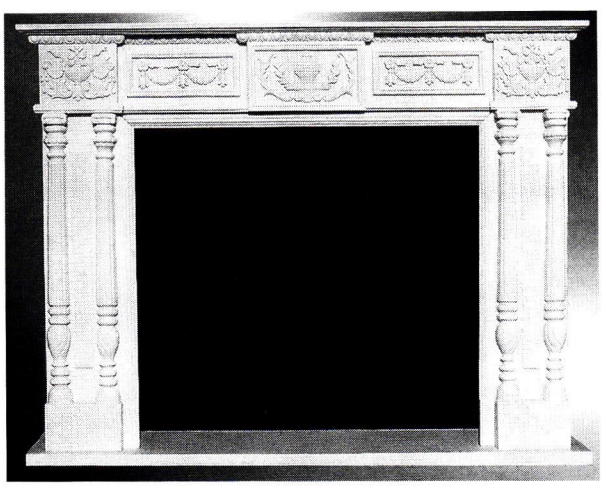

Model #D401 mantel from Southern Group measures 45 in. tall x 59 in. wide.

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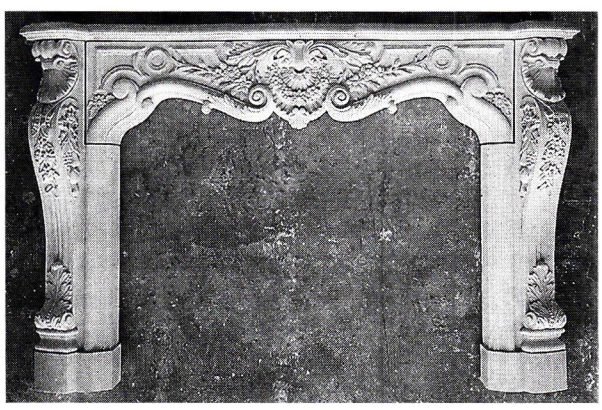

This custom-fabricated mantel was hand carved in limestone by Texas Carved Stone.

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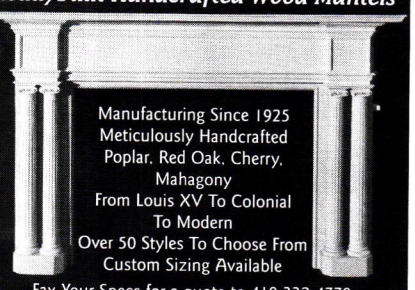

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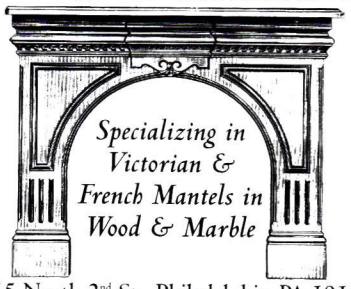

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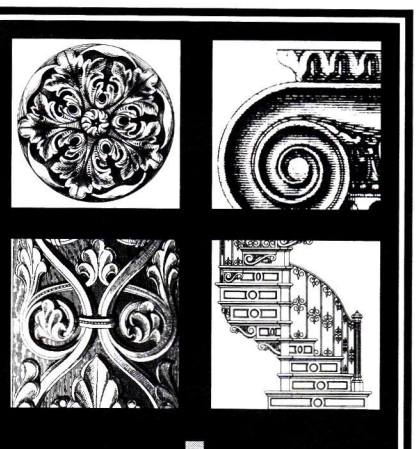

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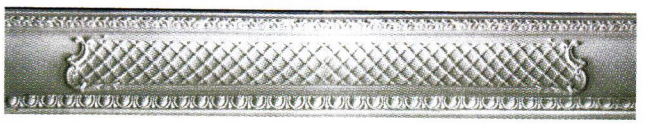

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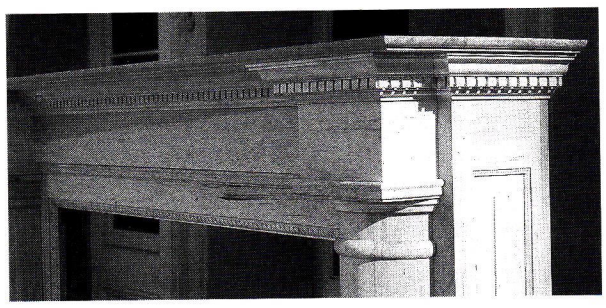

The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

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Vintage Woodworks
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www.vintagewoodworks.com
Quinlan, TX 75474

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Fayetteville, AR 72701

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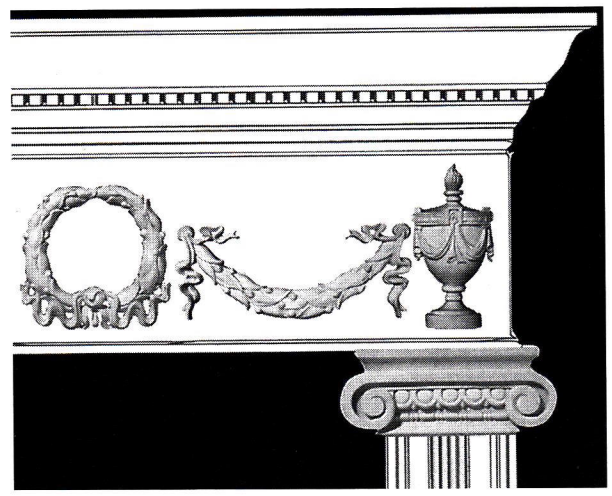

This mantel detail shows some of the many decorative options available from White River Hardwoods-Woodworks.

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www.frederickwilbur-woodcarver.com
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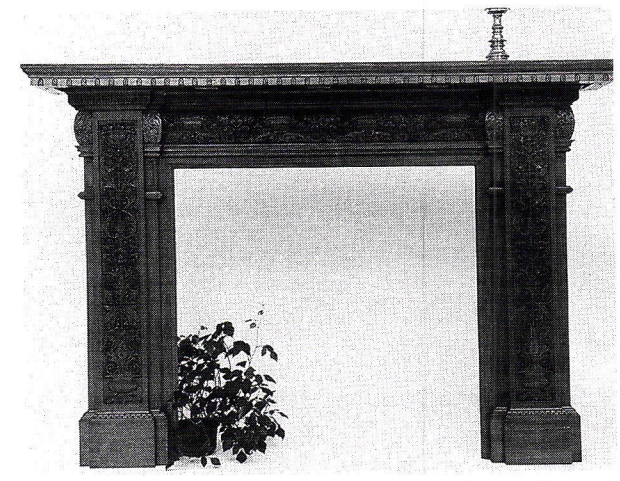

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www.woodlineusa.com
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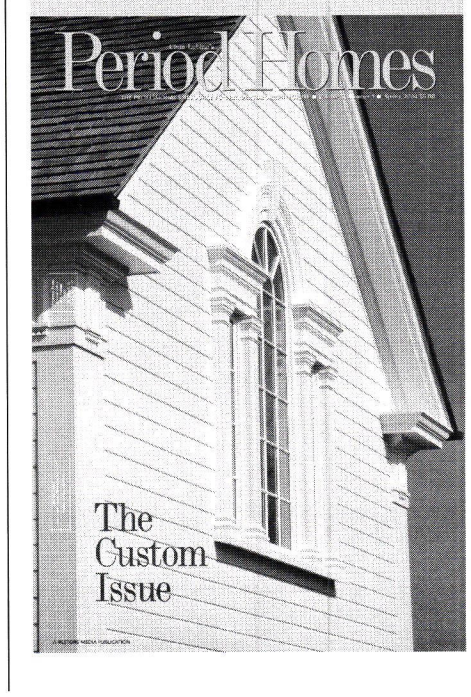

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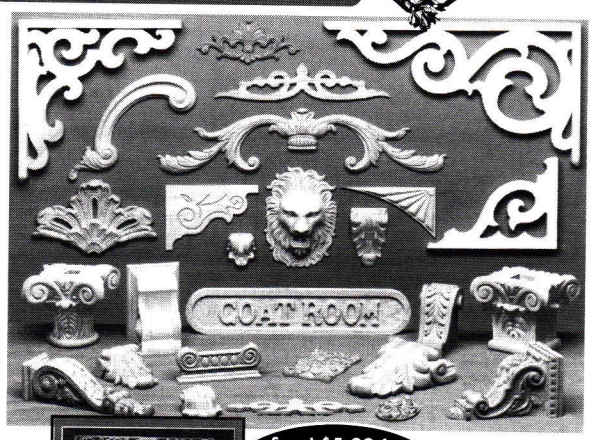

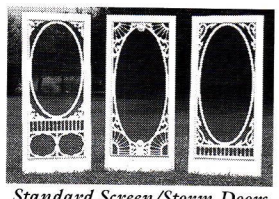

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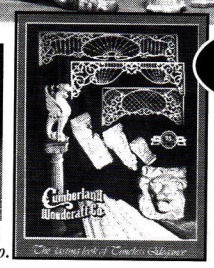

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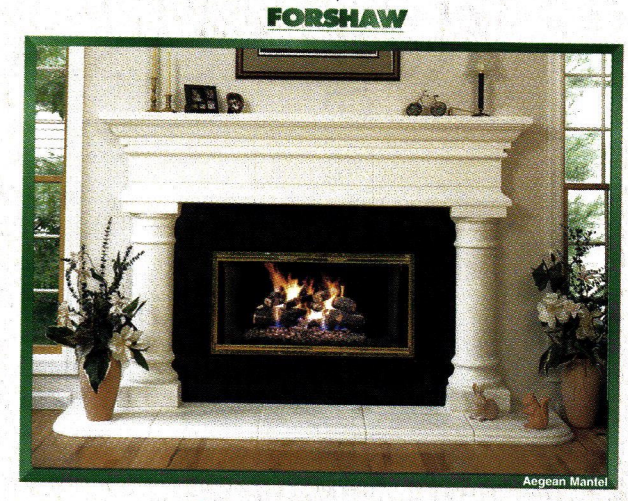

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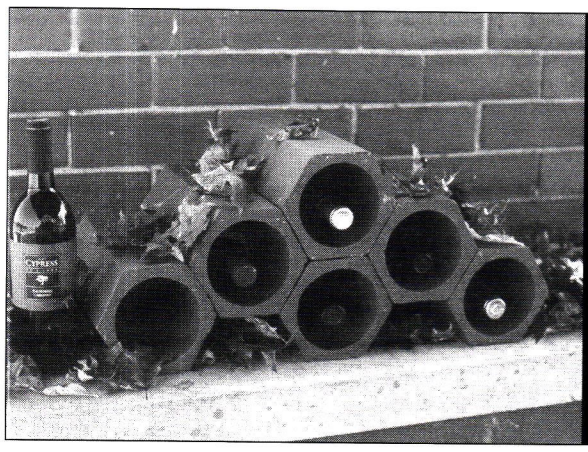

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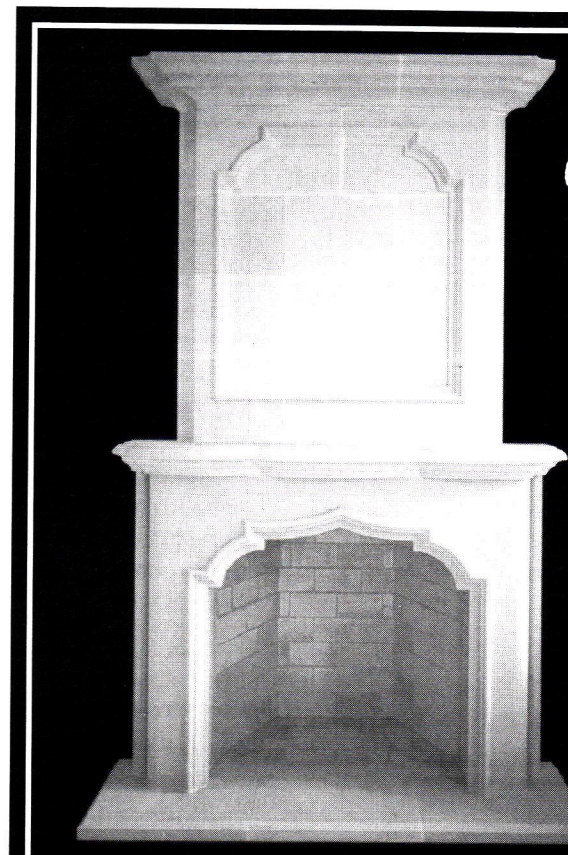

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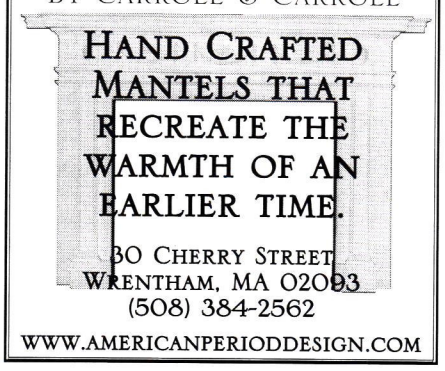

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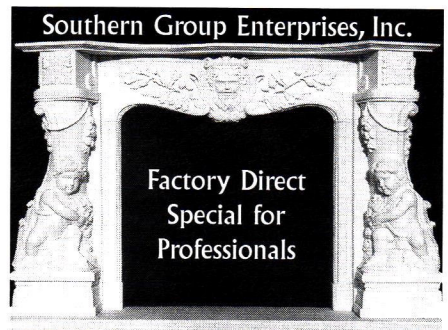

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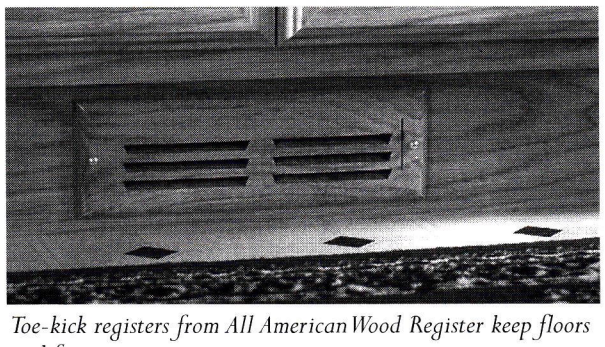

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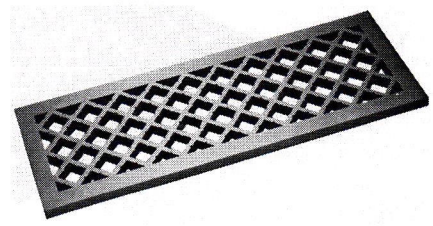

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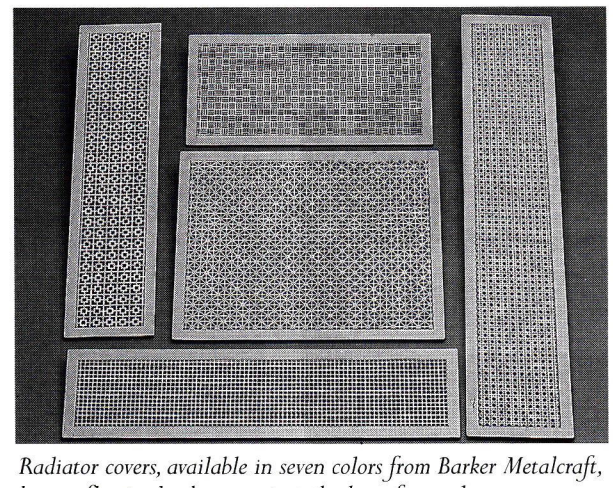

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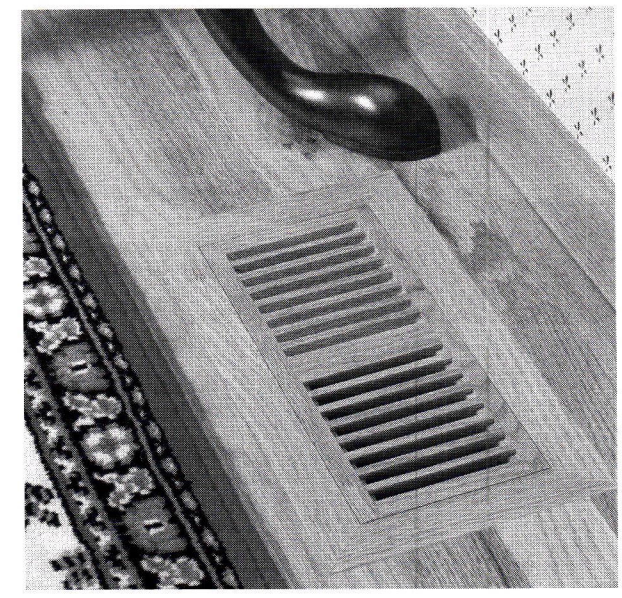

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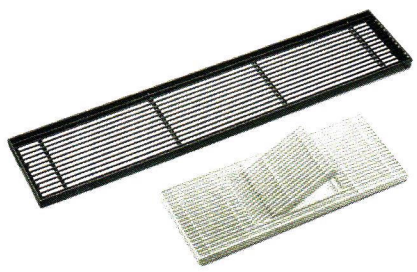

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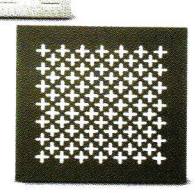

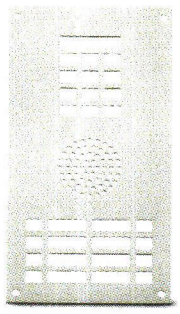

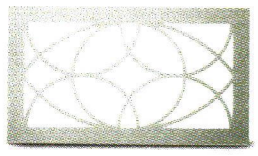

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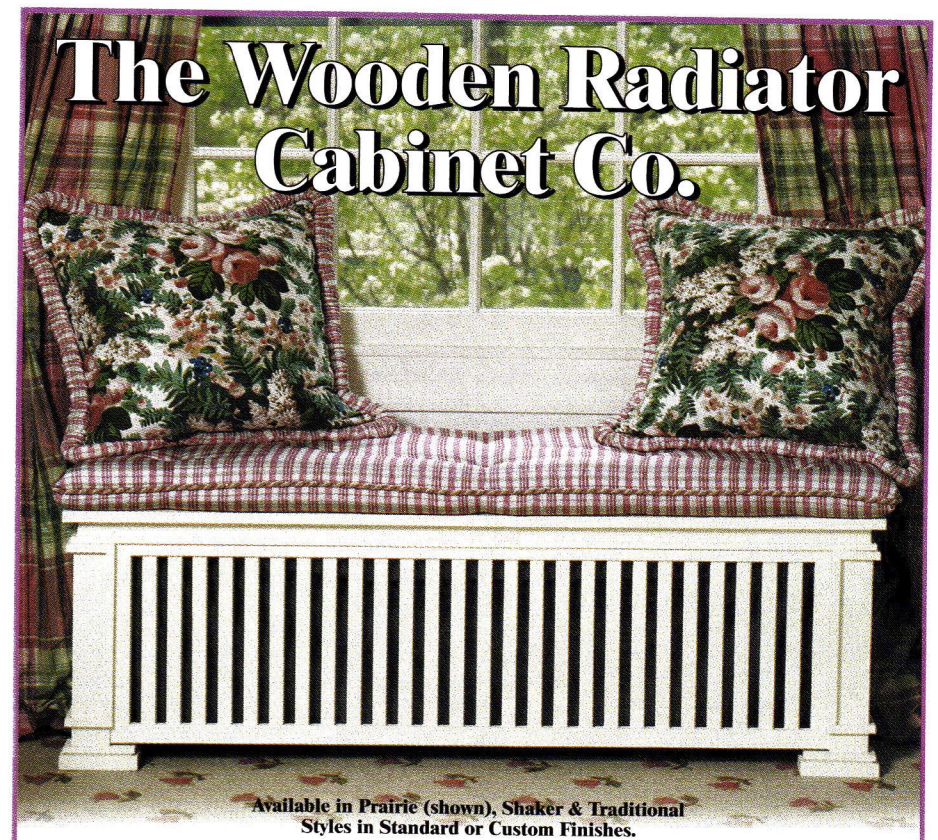

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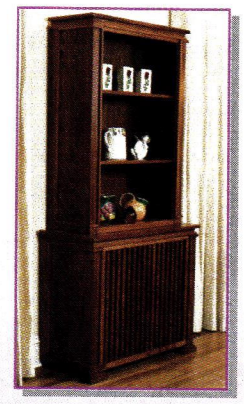

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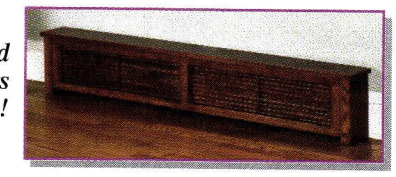

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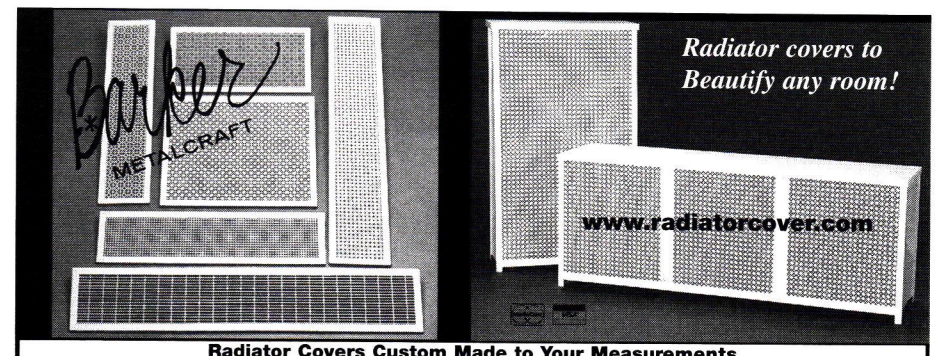

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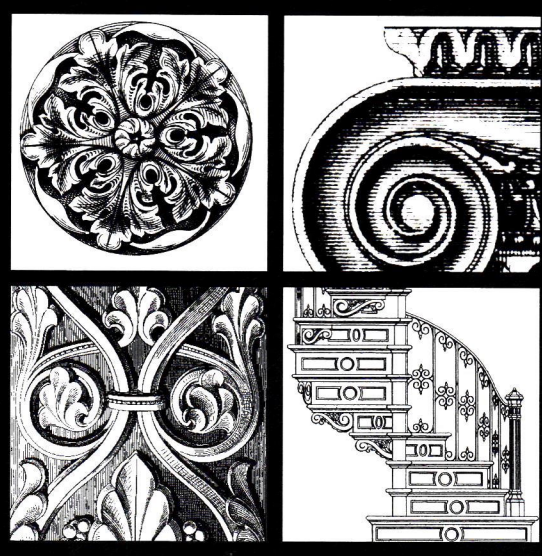

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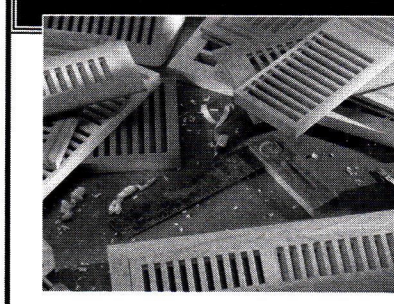

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Custom fabricator of ironwork: lanterns, sconces, ceiling fixtures & other lighting; restoration & refitting of lighting fixtures; period gates, fencing, railings & newel posts; period-design wine racks, grillework & wine cellar doors; benches, arbors, pergolas, finials & fireplace screens; decorative copper wall & ceiling panels; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design-through-installation service.
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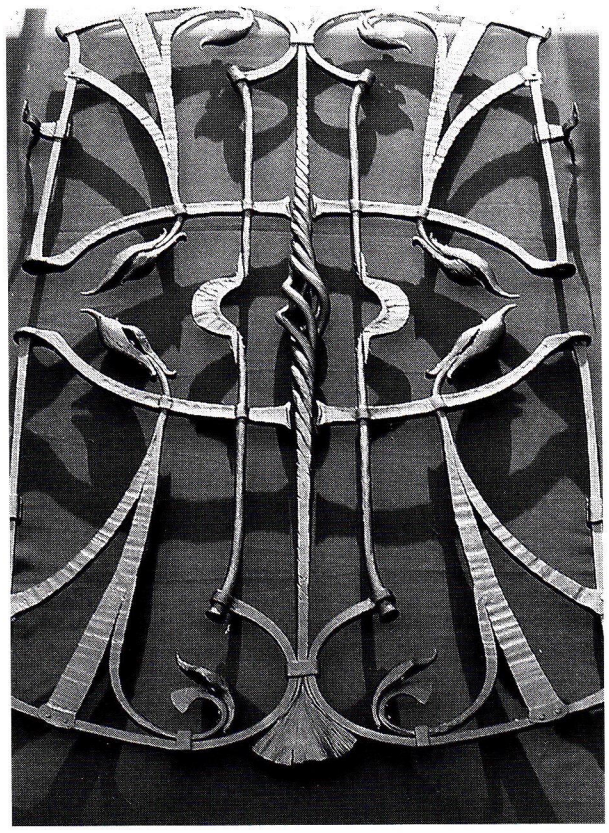

This decorative forged grille was fabricated by Fine Architectural Metalsmiths.

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

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
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Maguire Iron Corp.
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www.maguireironcorporation.com
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Manufacturer & supplier of door, cabinet, window, shutter & other hardware: knobs & levers with compatible locks of various backsets & functions; hinges, pulls, bolts, knockers, escutcheons, push plates, cremone bolts, electric bell buttons, grilles, bell pulls & mailbox hardware; wrought iron, pewter, rust, brass & bronze; 17th-century, Art Deco & other styles; custom work.
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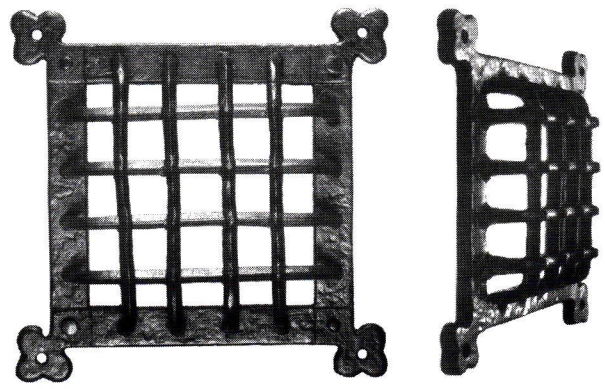

This grille, model #2176 from Maguire Iron, was finished in dull black.

Reggio Register Co., Inc.
800-880-3090; Fax: 978-772-5513
www.reggioregister.com
Ayer, MA 01432

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & solid wood; for forced-air-heating, air conditioning & high-velocity systems; more than 500 styles & sizes; many adapted from traditional Victorian designs.
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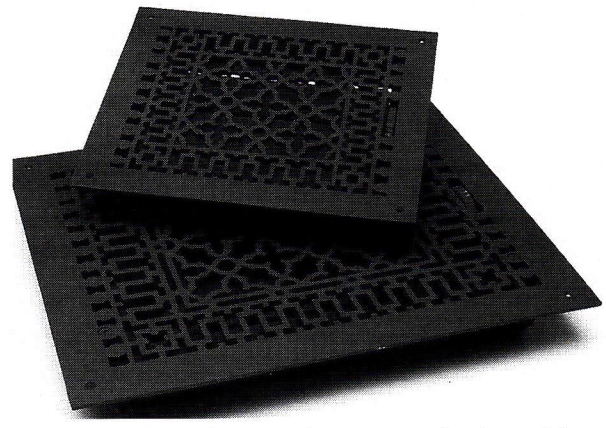

Period-style grilles, louvers and registers can be obtained from Reggio Register in cast iron, brass or aluminum.

Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork for 27 years: straight, spiral & curved stairs; railings, balusters, balustrades, newel posts & more; ornamental gates & fencing; grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration services.
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Steptoe & Wife Antiques, Ltd.
800-461-0060; Fax: 416-780-1814
www.steptoewife.com
Toronto, ON, Canada M6B 1V9

Custom fabricator of ornamental metal: decorative grilles, arbors, gazebos & pergolas; cast-iron architectural elements & spiral & straight staircase kits; balusters, landings, finials, railings, gates & newel posts.
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Steven Handelman Studios
805-962-5119; Fax: 805-966-9529
www.stevenhandelmanstudios.com
Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of UL-certified lighting; incandescent, low voltage, HID & gas lamps; street lighting; Early California & European styles; gates, registers & grilles in wrought iron & steel; 50 styles of wrought-iron fire screens built in with doors or freestanding; stock & custom.
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The Hamilton Decorative Collection, Inc.
800-900-3326; Fax: 212-760-3362
www.hamiltondeco.com
New York, NY 10001

Manufacturer of solid-bronze & brass hardware: floor & wall registers in many regular & custom sizes; door & bath hardware, mail slots, numerals, pulls, knobs, switch plates & more; many finishes.
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www.urbanregisters.com
Los Alamitos, CA 90720

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Write in No. 1657

White River Architectural Salvage & Antiques
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www.whiteriversalvage.com
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Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.
Write in No. 1208

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

Designer, fabricator, finisher & installer of ornamental metalwork: railings, gates, fences, lighting, pergolas, gazebos, furnishings, fixtures, grilles, stoves, doors, arbors, hardware & more; cast & wrought aluminum, iron, steel, bronze, brass & stainless alloys; CAD services; NOMMA's most award-winning metal fabricator; national market.
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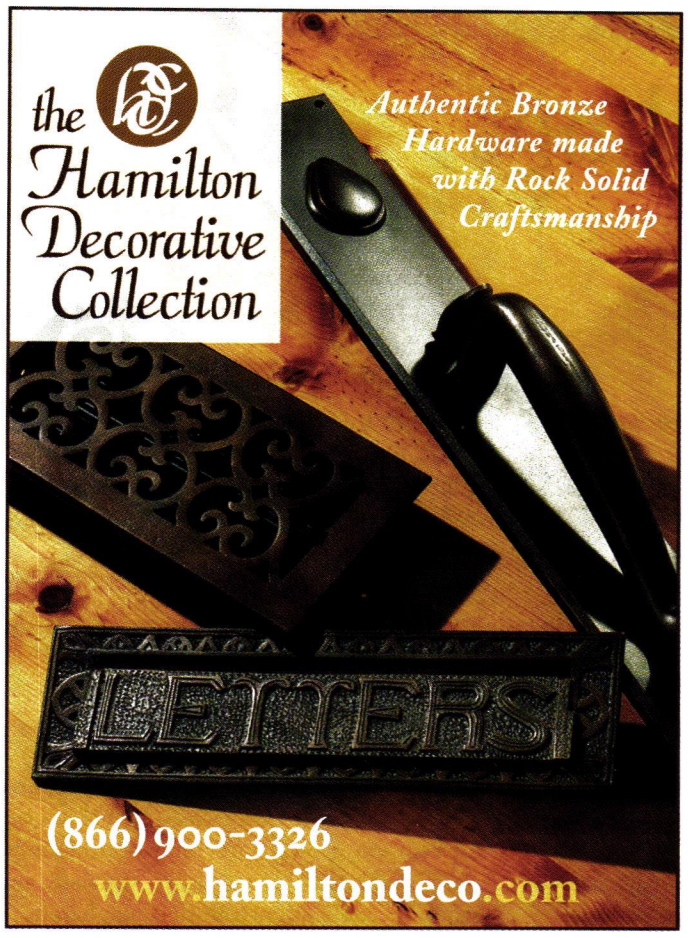

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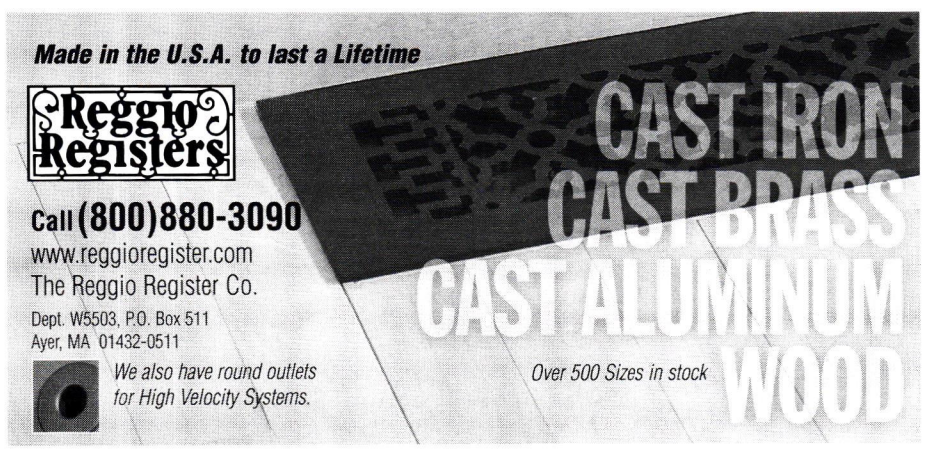

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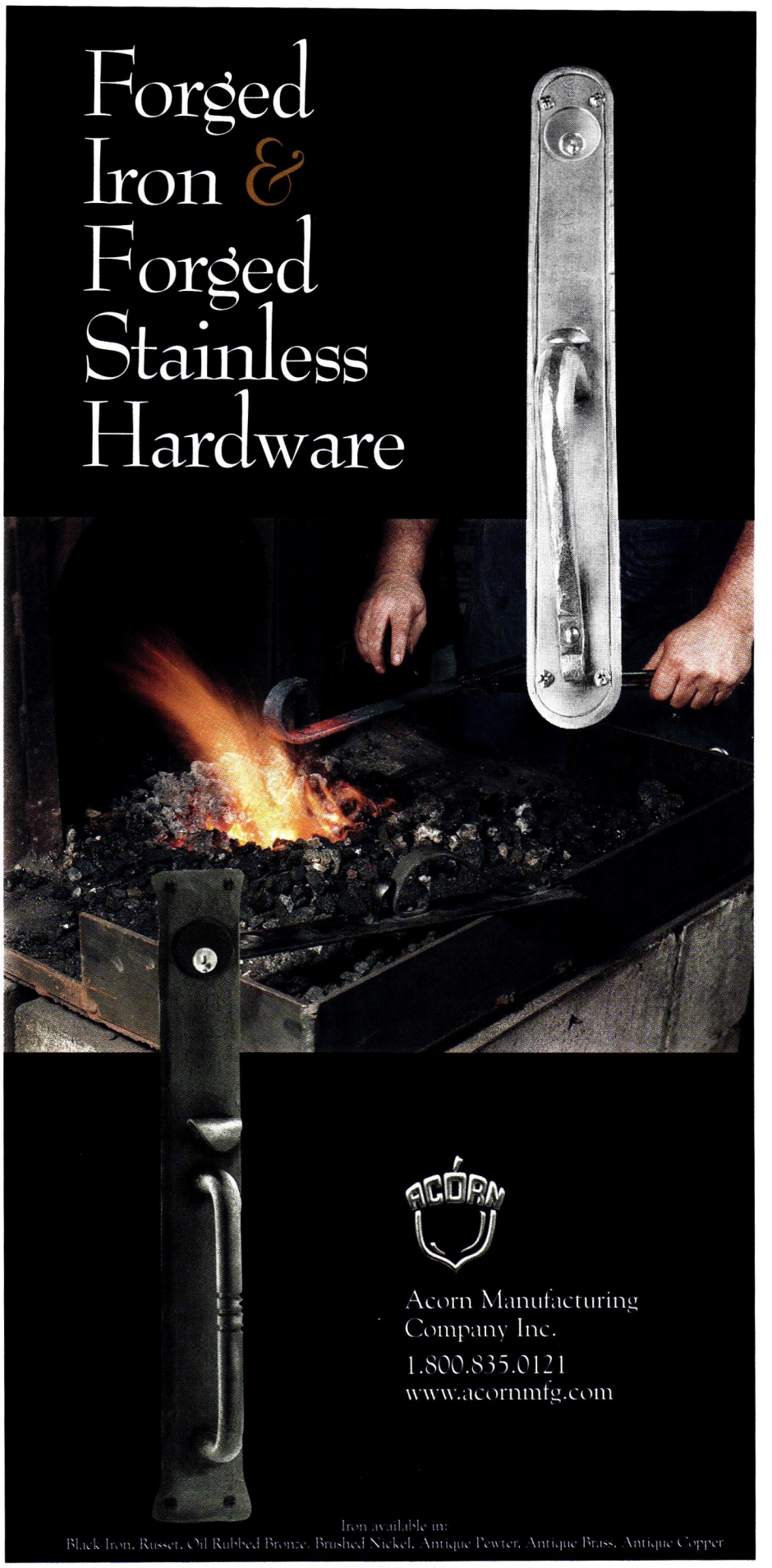

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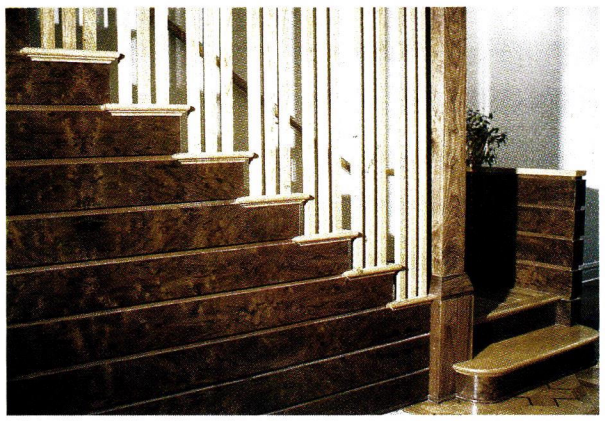

This custom stair with triple-beam balusters was supplied by Adams Stair Works.

Adams Stair Works & Carpentry, Inc.
847-223-1177; Fax: 847-223-1188
www.adamsstair.com
Grayslake, IL 60030

Supplier of custom stair parts, kits & turnings: circular, spiral & straight stairs; prefabricated or knocked down; custom libraries, mantels, wainscoting, ceiling beams & built-ins; installation.
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All American Wood Register Co.
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www.allamericanwood.com
Wonder Lake, IL 60097

Manufacturer of solid-wood one-piece registers, grilles & baseboards: standard & custom sizes; cast brass, wood & copper; stair treads, risers & moldings.
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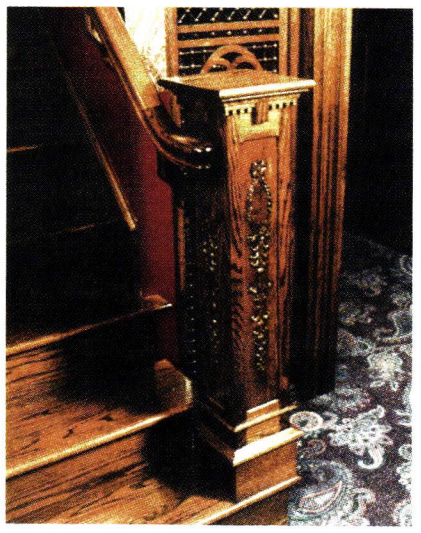

All American Wood offers custom railings and newel posts for wood staircases.

Allen Architectural Metals, Inc.
800-204-3858; Fax: 256-761-1967
www.allenmetals.com
Talladega, AL 35161

Manufacturer of custom ornamental metal castings: columns, fences, doors, benches, fountains, cast-metal porch parts, railings, balusters, fretwork & gingerbread, brackets, spandrels, custom turnings & registers & grilles; iron, aluminum, bronze, brass, stainless steel & ductile iron; historical restoration with existing patterns; unusual cast items.
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Antique Woodworks
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www.antiquewoodworks.com
Norwood, MN 55368

Custom fabricator of antique flooring & paneling remilled from reclaimed barn beams, joists & siding in the Midwest: 1870s log cabin white oak, wooden water tower pine, country elm mix & Big Jo's flour mill maple; accessory millwork, stair parts, registers, mantels, beams & custom furniture.
Write in No. 1219

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www.architectural-elements.com
Boxborough, MA 01719

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www.architecturaliron.com
Milford, PA 18337

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www.ctiron.com
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www.cityiron.com
Cincinnati, OH 45223

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This iron railing with bronze cover rail and rosettes was hand forged by City Iron.

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www.copperbyjoel.com
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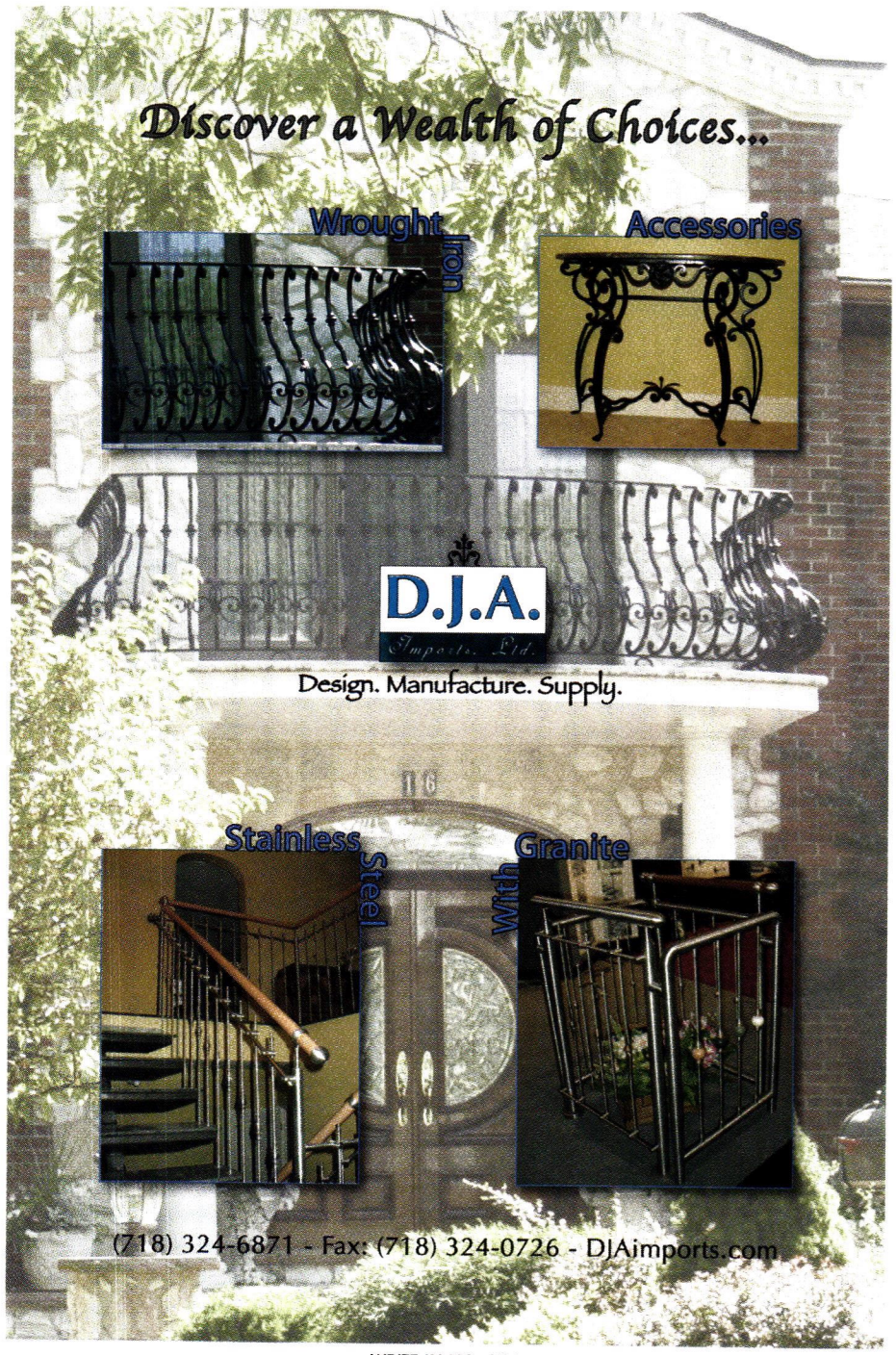

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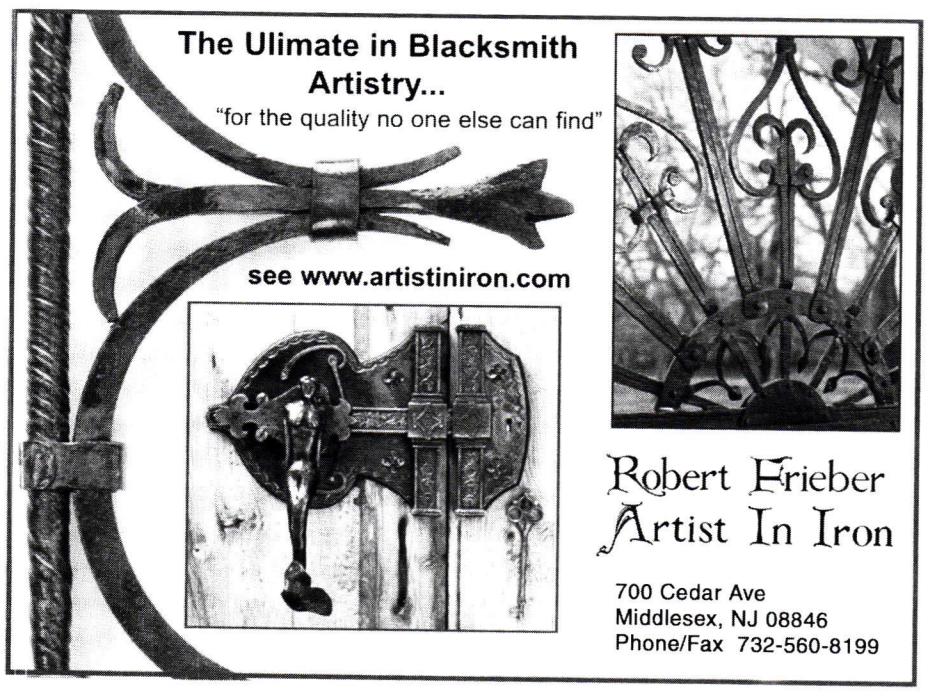

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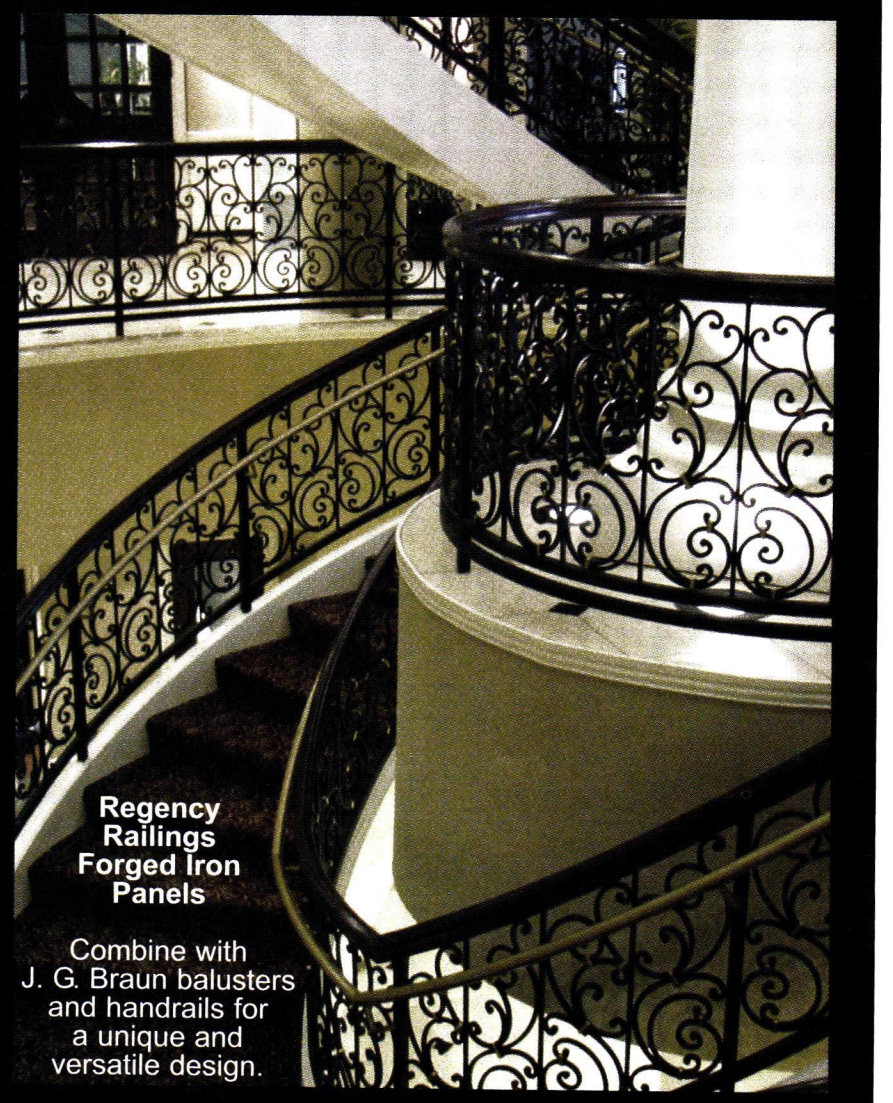

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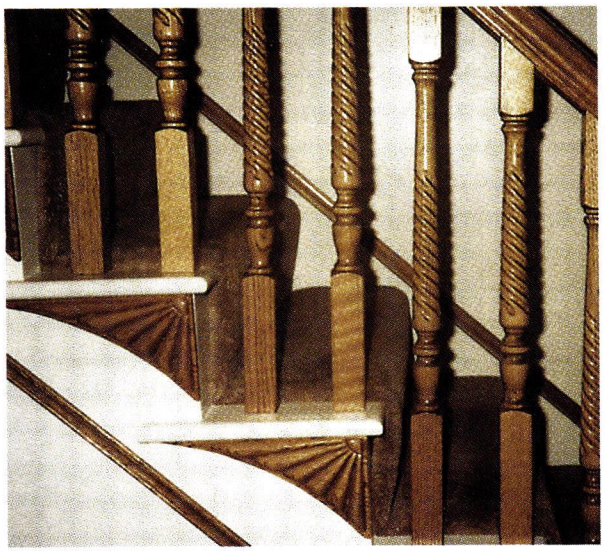

These balusters and stair-tread brackets are examples of the wide variety of architectural millwork fabricated in premium hardwoods by Cumberland Woodcraft.

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www.cumberlandwoodcraft.com
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This staircase, custom fabricated by Fine Architectural Metalsmiths, features French country scrollwork with bronzed leaf finials and center rosettes.

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www.spiral-staircases.com
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Custom fabricator of all types of spiral stairs: steel, steel & wood combinations or all-wood spirals; custom railing & wood stair parts.
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This spiral stair was custom fabricated by Goddard in oak.

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www.heartpine.com
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Manufacturer of antique river-recovered heart pine & heart cypress: both reclaimed from Southern rivers; for flooring, stair parts, furniture & moldings; building-reclaimed wood; for new construction, renovation & restoration projects; custom orders; 15 grades.
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This stair was manufactured by Goodwin Heart Pine in river-recovered select heart pine, which features cathedral arching grain patterns.

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Manufacturer of stairs & railings: balusters & custom turnings; wood components for benches, chairs & other garden furniture; birch, maple, poplar & oak; 100% custom.

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This bronze spiral staircase was custom fabricated by Historical Arts & Casting for a building in Sacramento, CA.

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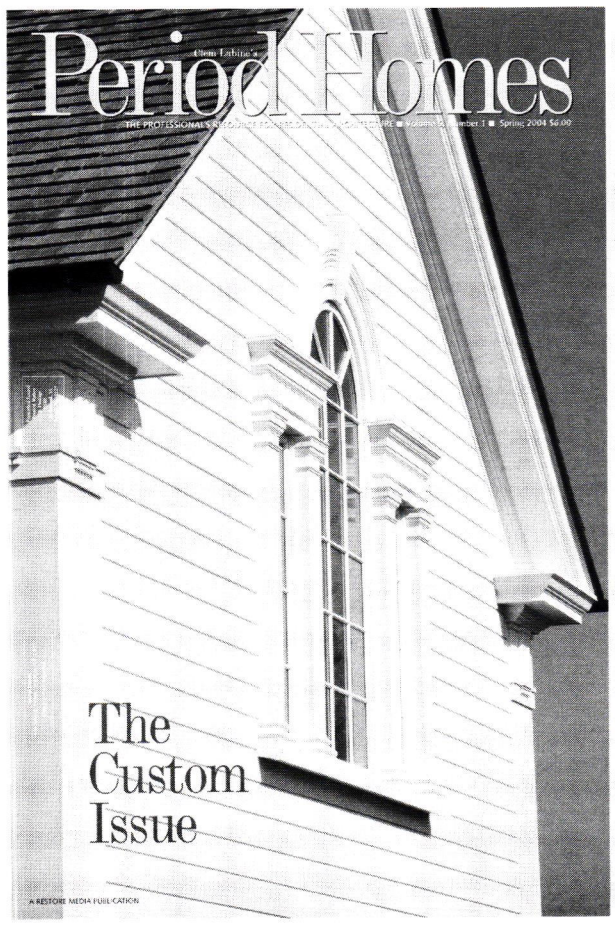

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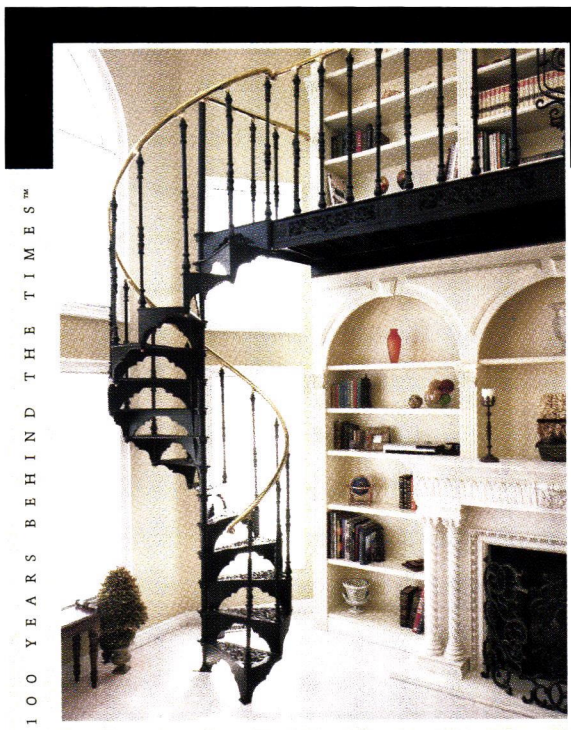

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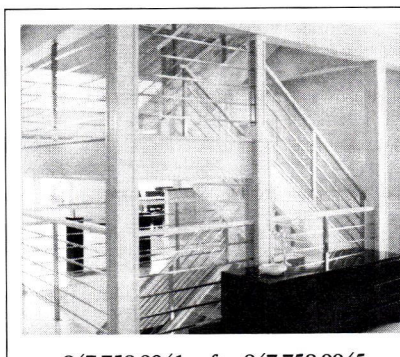

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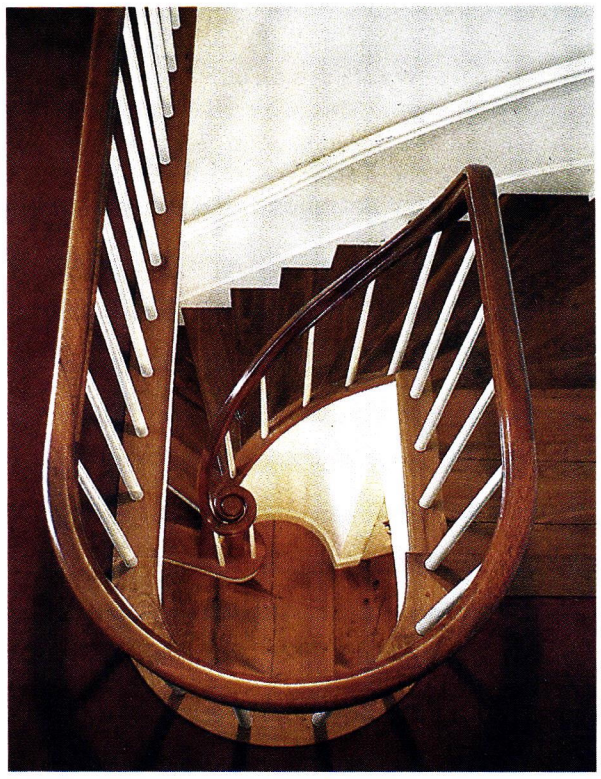

This curved staircase was custom fabricated by Sterling Staircase to fit into its small space.

Sterling Staircase & Handrail

802-253-6339; Fax: 802-253-7652
www.sterlingstaircase.com
Stowe, VT 05672

Designer, fabricator & installer of staircases, handrails, newels & fittings: continuous-curved handrails; carvings & turnings up to 9 ft. long & 3 ft. in dia.; straight, curved, circular & spiral stairs; custom turnings & balusters; will ship & install anywhere.
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www.superiormoulding.com
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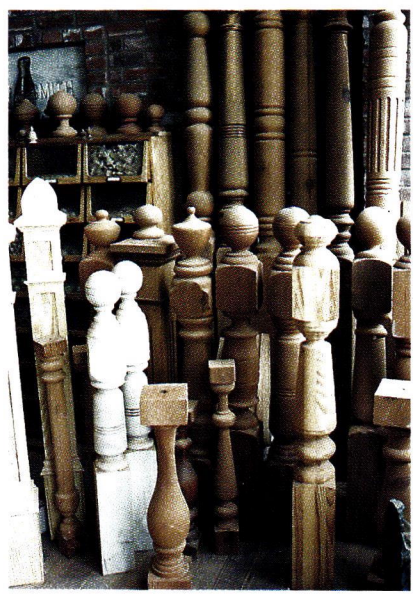

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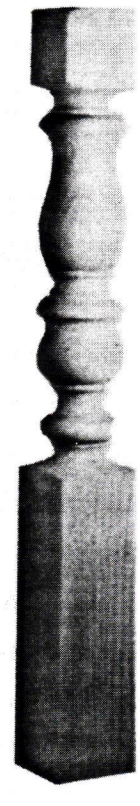

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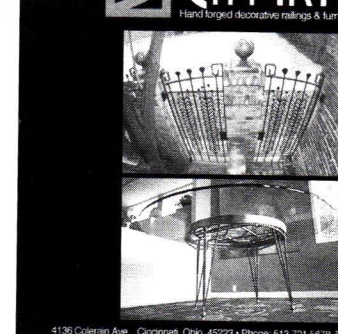

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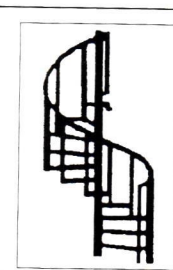

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Bathroom Basics

Does anyone really want a period bathroom? The answer is yes and no. *By Hadiya Strasberg*

Little has changed in the expectations a client has of a bedroom or dining room: In the renovation of a period home or the design of a traditionally styled new home, these rooms can accommodate historical precedent quite comfortably. Not so with a bathroom. Only with a house museum will you find architects seeking historical accuracy in plumbing. Generally, clients for both renovations and new construction want their bathrooms and kitchens to contain the maximum degree of luxury, and that means a lot of room and a lot of technology that, on the face of it, can clash with the overall aesthetic of a house.

In a bathroom designed by Gil Schafer, III, AIA, for a Duchess County, NY, house, the sink vanity was fashioned out of an antique piece of furniture. A towel and a medicine cabinet are concealed on either side of the tub. *Photo: Fritz von der Schulenburg*

From Outhouse to In House

Indoor bathrooms only date back to the early-20th century. When bathrooms were first moved into residences, they were small rooms usually containing only a toilet. Bathing took place in a separate room – often in a freestanding tub set up in the kitchen. In 1940, despite advances, barely half of U.S. homes had hot water, a toilet and a bathtub, according to the U.S. Census Bureau. It was not until 2000 that 99% of American homes had a bathroom outfitted with a toilet, a tub or shower and hot and cold running water.

The advent of indoor plumbing is not the whole story. While bathrooms at the turn of the 20th century were generally utilitarian, in past eras bathrooms were viewed in much the same way as spas are viewed today. In 3,000 B.C.E., communal baths were built in the Middle East and Roman baths were considered a venue for leisure, entertainment and healing. Most Americans do not have bathrooms at this scale or of this luxury, but clients today look to these historical precedents for inspiration for their whirlpools, steam showers and heated tile floors.

Gil Schafer, III, AIA, a New York City-based architect who works on mostly high-end residences, finds that "bathrooms are given much more importance today than in the past. The room has become a priority and more money is allotted for its construction or renovation." In fact, the National Kitchen and Bath Association reports that homeowners generally spend between $6,500 and $11,600 to remodel bathrooms.

Melding the Modern

New technology and materials are not necessarily the enemies of sensitive traditional design. "People expect contemporary fixtures in a bathroom as they would up-to-date appliances in a kitchen," says Brooklyn, New York-based architect Martin Brandwein. "A home must accommodate effortlessly the components of the 21st-century lifestyle," adds Schafer.

"It is best if the materials are high quality, but the design is more crucial," Schafer continues. "Whether the bathtub is cast iron or acrylic, it can always be styled traditionally or integrated in a subtle way." In his own New York City apartment, Schafer concealed exhaust fans and stereo speakers with grilles. He also hid cabinets with paneling. Similarly, in a Duchess County, NY, house that he designed, Schafer concealed towel and medicine cabinets in one bathroom within the wall and used an antique mirror frame to cover the medicine cabinet in another. "I often do this in my designs," says Schafer. "Every inch of storage is valuable, but you don't want to disturb the period style."

Another aspect that governs bathroom design in some multi-family residences is the local laws regarding accessibility. The Federal Americans with Disabilities Act of 1990 "prohibits discrimination because of disability in the full and equal use of public accommodations," but in some states an additional local law requires similar accessibility compliance for private residences. In New York City, Local Law 58 of 1987 covers new multi-family dwellings and the renovation of existing apartments. Brandwein says that in respect to bathroom design this affects the allocation of space between fixtures and things like the width of entry doors and shower compartments.

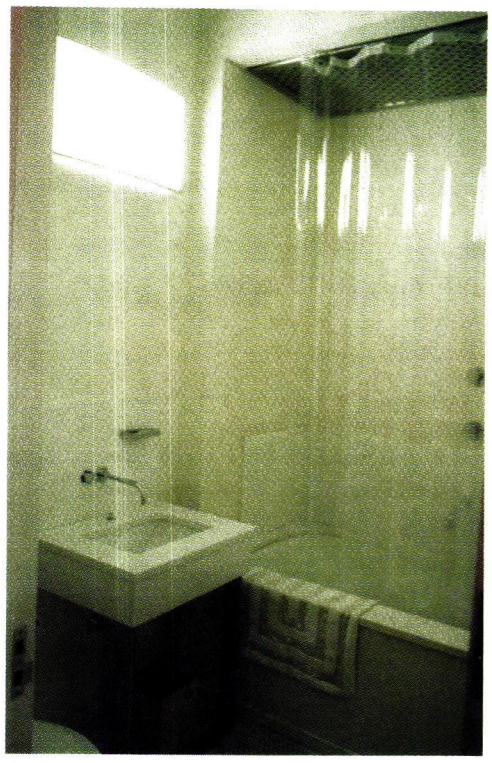
Above left: Marble, mirrors and vanity lighting are combined with traditional fittings and cabinetry to create a modern/traditional bathroom in this Upper East Side apartment in New York City designed by Martin Brandwein Architect of Brooklyn, NY. In addition, the mirrored surfaces reflect spectacular views of Central Park. *Photo: Lily Wang*

Above right: Brandwein employed a few basic devices to make this bathroom appear larger than it is, including full-sized mirrors over the vanity. *Photo: Lily Wang*

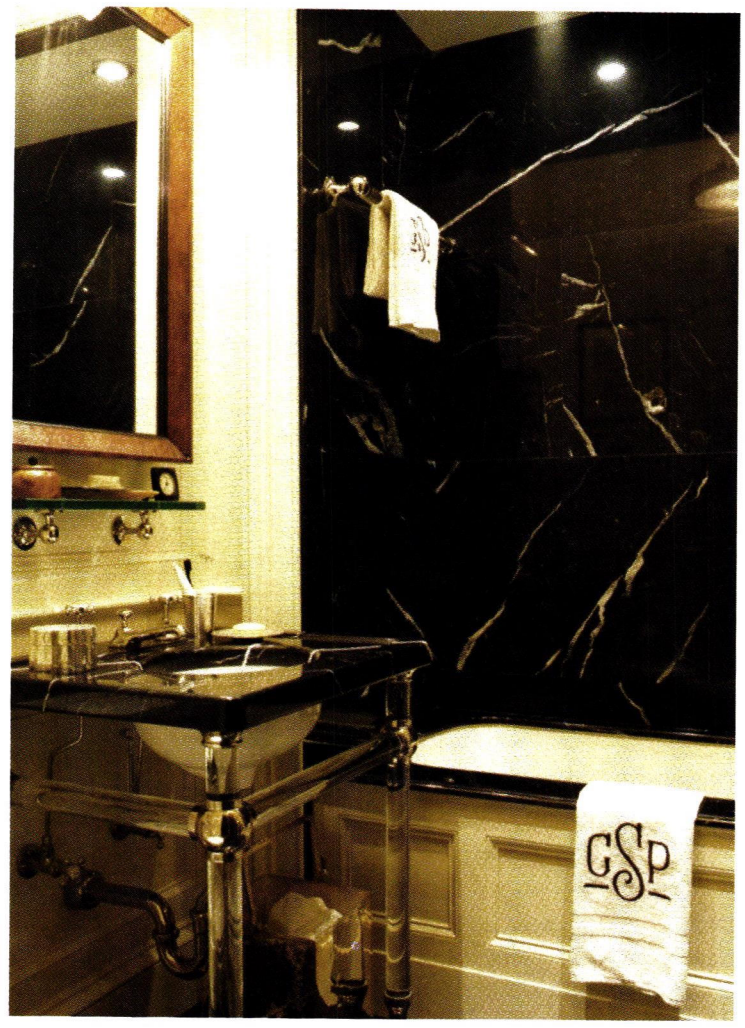
In Character

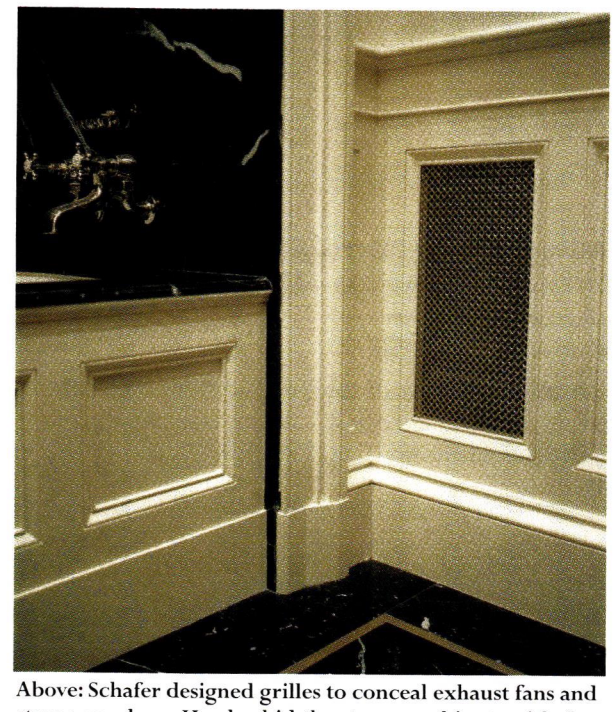
Regardless of the style of the home, it is important for many architects that there is a sense of continuity in the design of the interior. It is implicit that there be an overall design of the home and that each room complements the others in style, color and furnishings.

Rooms of a house need to work with one another to form a cohesive whole. However, says Brandwein, "I find that a number of clients want to go more contemporary in the design of their bathrooms in relation to other rooms. They find that a Zen-like modern simplicity in the bathroom is a refreshing contrast to the more decorated, traditional spaces in their residence. Also, a bathroom by nature tends to be more functional and unadorned than a formal dining or living room."



As part of the renovation of his Greenwich Village apartment, Schafer restyled the 6x8-ft. bathroom, which had been renovated before he purchased it. The bathroom, for example, featured painted walls void of tile or wallpaper, modern-style lighting fixtures, faucets and a boxy sink and tub in a contemporary design. *Photo: G.P. Schafer Architect PLLC*





Above: Schafer designed grilles to conceal exhaust fans and stereo speakers. He also hid the storage cabinets with the same paneling used throughout the room. *Photo: Paul Costello*

Left: Although Schafer designed the apartment with an emphasis on an 1830s Classical Revival style, he leaned toward a mix of Classical and 1920s Art Deco design for the bathroom. The tub surround was finished with black marble with white veining and the sink stand and bath accessories, supplied by New York City-based Urban Archaeology, were designed in glass and polished-nickel. E.R. Butler & Co., also of New York City, provided the period-style interior hardware. *Photo: René Stoeltie*

Clients often request stone and mirror surfaces detailed in a clean and modern manner, but Brandwein tries to use traditional vanities and plumbing fittings to soften the bathroom. He also designs modern wall treatments to respect the Classical proportions of a room. "Though I do traditional work, I am intrigued by the combination of modern and traditional styles," he says.

Sometimes fixtures complement those in other areas of the house, such as in the kitchen. It may be something as subtle as the finish of the faucet or hardware, but every attempt helps in the coordination of style.

When Schafer renovated his own apartment, he drew from, as he describes it, "the Classical rigor of a Minard Lefever interior of the 1830s with the glamour and mischief of a David Adler/Frances Elkins interior of the late 1920s and '30s." Schafer made sure that the bathroom was in character with the rest of the apartment. "I was inspired by Adler bathrooms in Chicago," he says. "He took a historic idea then overlaid something Art Deco in the interior rooms." Schafer followed this idea, adding an Art Deco-style sink stand with glass legs, large glass towel bars for a 1930s feel and an Art Deco-style light fixture. Nickel and glass hardware and 1-in. strips of polished-nickel inlayed in a *negro marquina* marble floor add to the character of the room.

While the style of the bathroom is similar to the remainder of the interior, the former is more sophisticated and luxurious. Schafer referenced the other rooms by installing similar moldings and detailing in the bathroom. The black marble with white veining that was used for the countertops is the same as that of the living room mantel.

As well as making sure to tie the room in with others, Schafer added paneling to contrast with the marble and to differentiate the room from others. "The fact of the matter," he says, "is that the bathroom is a space that has grown from its introduction as a utilitarian closet and can be a little more glamorous."

In Scale

Other than being in character, it is important to consider the scale of bathrooms in relation to the rest of the home. In many cases, homeowners want a large bathroom with double sinks, a whirlpool, a separate shower and walk-in closets. In renovation projects, they often offer to sacrifice an extra bedroom. However, such a large bathroom often will not fit with the scale of the rest of the rooms.

The 6x8-ft. bathroom in Schafer's apartment remained in its original space while other rooms were reconfigured. "I had the opportunity to change the character and finishes, but I wasn't able to change the size or location," he says. "There was not really an alternate plan for the bathroom as the apartment was only 900 sq.ft." While the room itself was not in danger of being out of scale with the apartment, adjustments needed to be made within it. In this instance, Schafer says, "The scale becomes an issue in the design of the bathroom as a room unto itself and not in relation to other rooms." To this effect, moldings and detailing in the bathroom, which were similar to those in the remainder of the apartment, were scaled appropriately to the smaller space.

Schafer, however, concedes that while the size of a room does make a statement, it is not always inappropriate to design a large bathroom. "There are different expectations for a small and a large residence," he says. "Having a large space makes a bathroom part of a big old house – it feels more like a formal, elegant room, similar to the living room, for instance, than an afterthought."

In traditionally styled homes, it is a challenge to design bathrooms with historical accuracy. While fixtures are constantly contemporized and large rooms are being offered for remodeling, architects are coming up with solutions to integrate the scale and character of bathrooms with other rooms in the house. Melding modern elements with traditional styles is a viable solution. ■

In Schafer's Duchess County house, the second-floor guest bathroom features wainscoting, traditionally styled sconces, hardware, faucets and a pedestal sink. An antique mirror frame that covers the custom medicine cabinet reinforces the period character. *Photo: Fritz von der Schulenburg*

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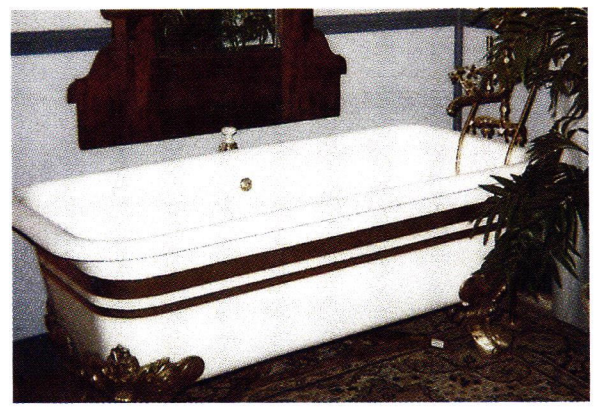

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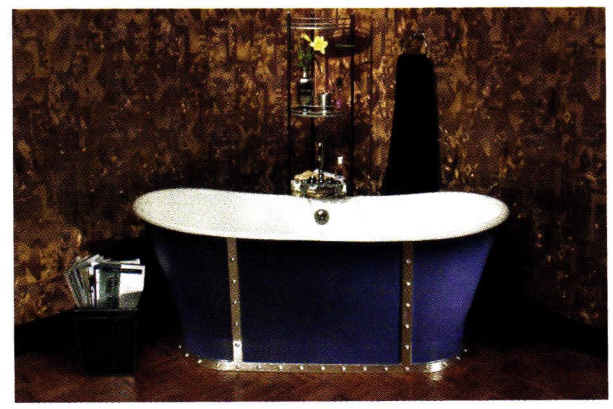

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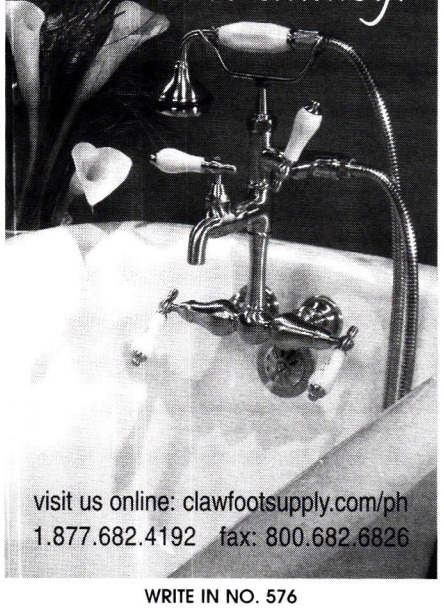

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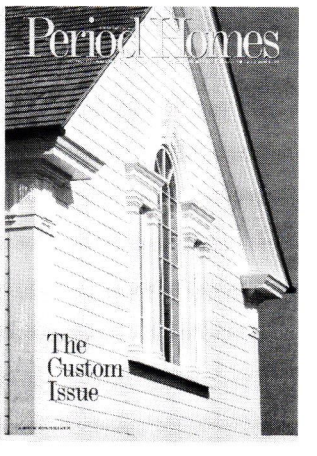

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Manufacturer of kitchen, bar & bathroom sinks: hand-hammered copper, nickel, bronze & cloisonné; mosaic sinks in Venetian glass or tumbled stone.
Write in No. 8889

Mac the Antique Plumber
800-916-BATH; Fax: 916-454-4150
www.antiqueplumber.com
Sacramento, CA 95819

Manufacturer of bathroom accessories: plumbing supplies; leg tubs, high- & low-tank toilets, faucets, house & door hardware & lighting; bathroom & kitchen sinks; 200-page catalog $10 (refundable).
Write in No. 1262

Moore-Merkowitz Ltd.
607-587-9052; Fax: 607-587-8308
www.mooremerkowitz.com
Alfred Station, NY 14803

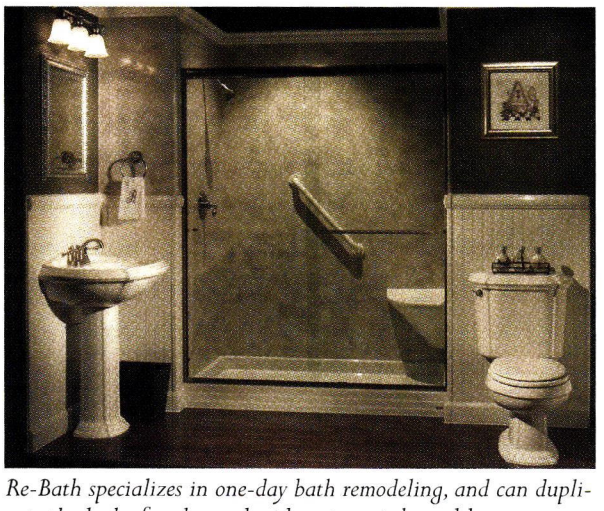
Designer & manufacturer of hand-crafted, decorative ceramic relief & field tile: original designs & glazes; commercial & residential applications; kitchen backsplashes & countertops, bathrooms, restaurants & hotels, fireplace surrounds, murals, indoor pools & pools in temperate climates; more than 100 designs in 32 colors.
Write in No. 1349

Olde Good Things
212-989-8401; Fax: 212-463-8005
www.oldegoodthings.com
New York, NY 10011

Architectural salvage firm: antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings; wooden support beams, rafters & planks from early American factories & barns.
Write in No. 329

Re-Bath, LLC
800-426-4573; Fax: 480-833-7199
www.re-bath.com
Mesa, AZ 85210

Manufacturer of custom acrylic bathtub liners & wall systems: fit perfectly over old bathtubs; variety of apron fronts to match style & decor of period bathrooms.



Re-Bath specializes in one-day bath remodeling, and can duplicate the look of early- and mid-century sinks and lavs.

Sunrise Specialty Co.
800-444-4280; Fax: 800-937-2540
www.sunrisespecialty.com
Oakland, CA 94603

Manufacturer of Classically designed bathroom fixtures: reproduction & antique fixtures; clawfoot tubs, oak tank toilets, period sinks, showers, fittings, water closets, bathroom hardware & bath accessories.

This complete Sunrise Specialty bathroom features a console lavatory, porcelain pull-chain water closet and a pedestal bath.

Susan Hebert Imports
503-248-1111; Fax: 503-248-0275
www.ecobre.com
Portland, OR 97209

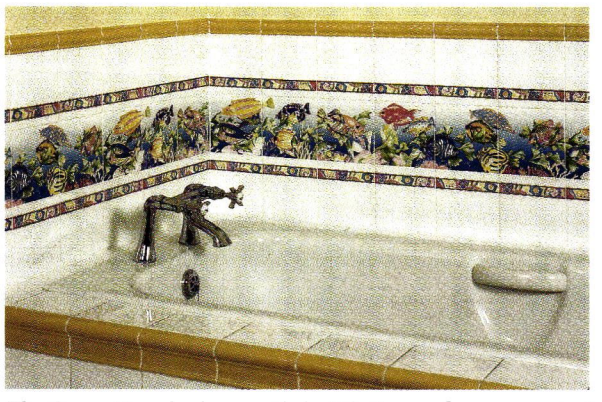
Supplier of hand-hammered solid-copper bathroom sinks (vessel & under mounted) & mirrors: recycled copper; member of Fair Trade Federation since 1995.
Write in No. 304

The Hamilton Decorative Collection, Inc.
800-900-3326; Fax: 212-760-3362
www.hamiltondeco.com
New York, NY 10001

Manufacturer of solid-bronze & brass hardware: floor & wall registers in many regular & custom sizes; door & bath hardware, mail slots, numerals, pulls, knobs, switch plates & more; many finishes.
Call for more information

Tile Source Inc.
843-689-9151; Fax: 843-689-9161
www.tile-source.com
Hilton Head Island, SC 29926

Supplier of Victorian-style decorative tile: true encaustic tile & less costly silk-screened simulations; mural, scenic & kitchen & bathroom tile; flooring & ceramic pavers; London's famous 20-in.-dia. Blue Plaques in frost-proof Staffordshire porcelain.
Write in No. 2846



The Ocean Deep bathroom tile by Tile Source features tropical fish.

TileArt, LLC
608-255-8453; Fax: 608-233-8453
www.tileartdesign.com
Madison, WI 53711

Supplier of ceramic tile: hand-crafted & subway tile; kitchen & bathroom backsplashes, sinks & countertops; murals & mosaics.
Write in No. 1279

Van Dyke's Restorers
800-787-3355; Fax: 605-796-8888
www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets & bathroom accessories; catalog $1.
Write in No. 453

This clawfoot bathtub, supplied by Van Dyke's, features Acrastone construction and is 6 ft. long, 32 in. wide and 25 in. deep.

Wesaunard, Inc.
540-582-6677; Fax: 540-582-5233
www.wesaunard.com
Spotsylvania, VA 22553

Importer of towel warmers: hand crafted in England; electric & hydronic; gold, chrome & brass; custom sizes.
Write in No. 855

The Victorian-style towel warmer from Wesaunard comes in ingot gold and chrome finishes and three different styles.

Wood Essentials Ltd.
212-717-1112; Fax: 212-717-5235
www.woodessentials.com
New York, NY 10021

Manufacturer of hand-crafted medicine cabinets: traditional design; recessed or surface mounted; beveled mirror & adjustable glass shelves; 2 sizes; finished or unfinished; mahogany, cherry, stained white oak, maple or lacquer white.
Write in No. 114

This wall-mounted medicine cabinet was manufactured by Wood Essentials in cherry.

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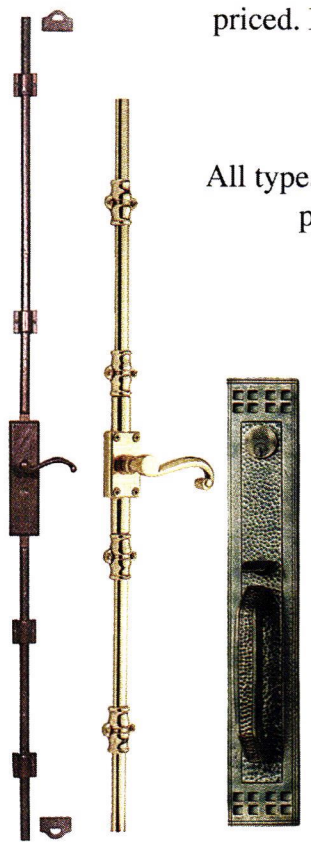
You'll find it all at KOLSON! Traditional, as well as contemporary, styles by the leading manufacturers…competitively priced. Most items in stock for immediate delivery. We are also the #1 source for solid brass chicken wire!



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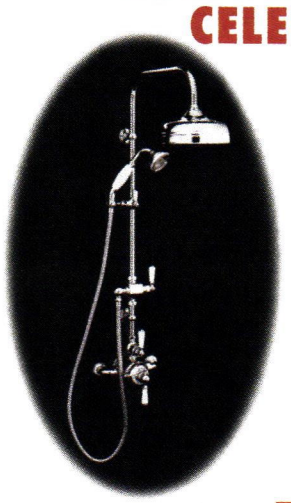

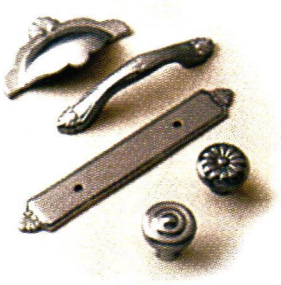

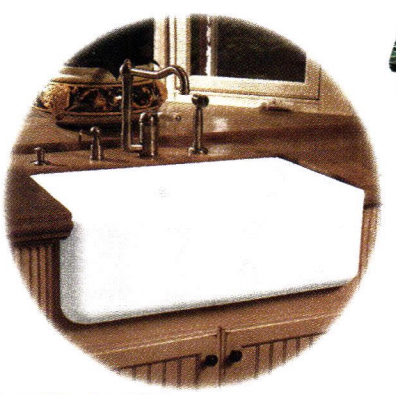

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653 Middle Neck Road • Great Neck, NY 11023 • (516) 487-1224 • fax (516) 487-1231 • e-mail: kolsongn@optonline.net • www.kolson.com

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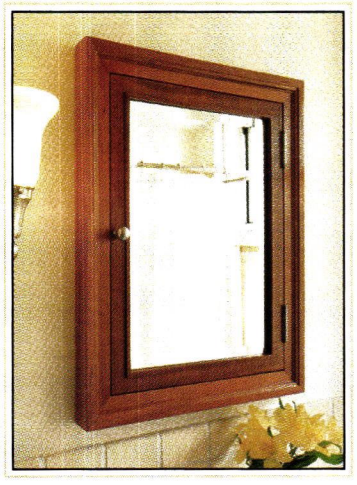

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P.O. Box 843, Lenox Hill Station, New York, NY 10021
(212) 717-1112 • fax (212) 717-5235
Or visit us at woodessentials.com

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(503) 248-1111
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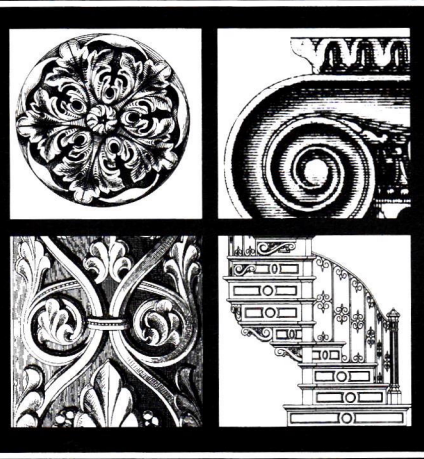

Surf *the* Industry

Online data & links for more than 452 suppliers of products & services for restoration, renovation and historically inspired new construction for residential projects.

www.period-homes.com

Reproduction 1910-Style "Lydia" Water Closet
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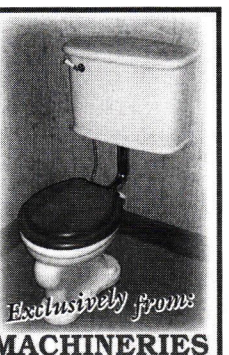

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9429 Courthouse Rd.
P.O. Box 1364
Spotsylvania, VA 22553

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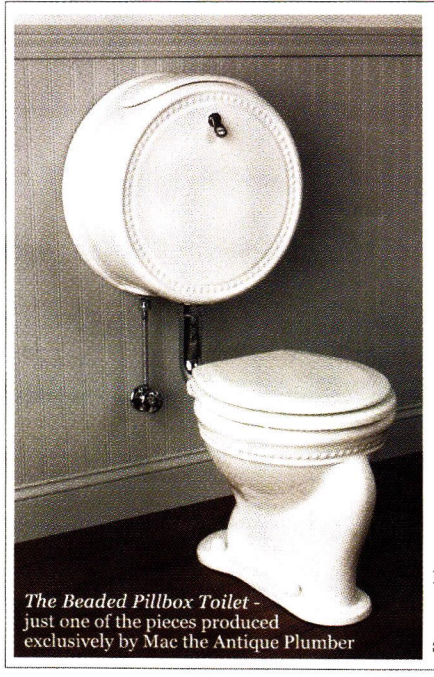

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WRITE IN NO. 1262

WRITE IN NO. 7652

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

THE 2006 PALLADIO AWARDS

FOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

CO-PRODUCED BY
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AND THE TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

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.

PALLADIO AWARDS FOR RESIDENTIAL ARCHITECTURE WILL BE AWARDED IN SIX CATEGORIES:

- RESTORATION & RENOVATION
- SYMPATHETIC ADDITIONS & ADAPTIVE REUSE
- NEW DESIGN & CONSTRUCTION UNDER 5,000 SQ. FT.
- NEW DESIGN & CONSTRUCTION OVER 5,000 SQ. FT.
- NEW DESIGN & CONSTRUCTION: MULTI-UNIT
- EXTERIOR SPACES: GARDENS & LANDSCAPES

Corresponding awards will also be made for commercial and civic projects.

JUDGING WILL BE BY A PANEL OF DISTINGUISHED ARCHITECTURAL DESIGNERS SELECTED BY THE EDITORS OF **PERIOD HOMES** AND **TRADITIONAL BUILDING.**

For details on the awards program, judging criteria and submission requirements, download information at www.period-homes.com

The deadline for entries is November 15, 2005.

The Period Kitchen

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

Manufacturer for 3 generations of 38 original Victorian & Art Deco designs of tin panels for ceilings & walls: 2x2-ft. lay-in & 2x4- or 2x8-ft. nail-up; steel, pre-painted white, brass, copper & chrome; stainless steel & solid copper for kitchen backsplashes; 15 cornice styles; pre-cut miters.
Write in No. 8920

Advent Design International
201-444-0426; Fax: 201-444-0426
www.adventstone.com
Ridgewood, NJ 07450

Creator & supplier of hand-carved stone bathtubs, basins & vanities: stock & custom; residential, commercial & institutional.
Write in No. 7652

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
www.alcamomarblworks.com
New York, NY 10011

Custom fabricator of marble & granite floors, walls, columns, bathrooms, counter & vanity tops & mantels: stock & custom.
Write in No. 1255

American Restoration Tile, Inc.
501-455-1000; Fax: 501-455-1004
www.restorationtile.com
Mabelvale, AR 72103

Manufacturer of custom historic ceramic tile for restoration & new construction: mosaics; floor, wall, subway, kitchen & bath tile; custom matching of glazed & unglazed tile; all sizes.
Write in No. 172

Most of Architectural Products by Outwater's kitchen cabinetry features solid-plywood box construction with solid-oak or -birch face frames, doors and drawer fronts.

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

Supplier of more than 40,000 decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components, fireplace surrounds, wall coverings, wainscoting & more; free catalog.
Write in No. 5008

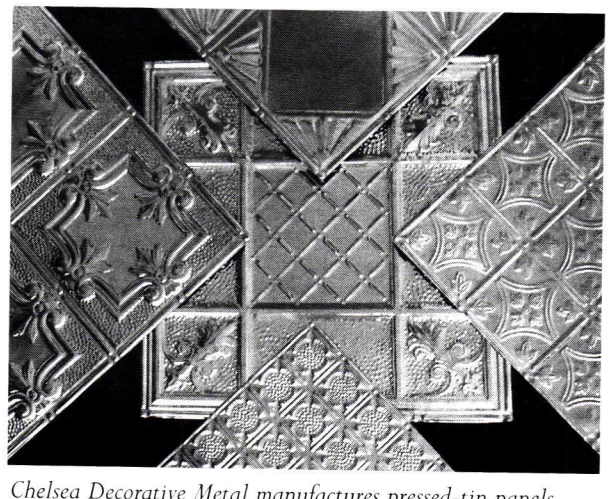
Arts & Crafts Period Textiles
510-654-1645; Fax: 510-654-1256
www.textilestudio.com
Oakland, CA 94609

Custom fabricator of hand-embroidered, -appliquéd & -stenciled curtains, pillows, tablecloths & bedspreads: Turn of the Century patterns; yardage & embroidery kits; curtain hardware; swatches with catalog $10.
Write in No. 8230

Period furnishings for the kitchen, such as this table runner, cushion and curtain, are available from Arts & Crafts Period Textiles.

Chelsea Decorative Metal
713-721-9200; Fax: 713-776-8661
www.thetinman.com
Houston, TX 77074

Manufacturer & supplier of pressed-tin panels for walls, backsplashes & ceilings: stamped-metal sheets in 2x4-ft. sections for easy installation; cornices in 4 ft. lengths, 2 to 9 in. widths; Victorian, Art Deco & other styles; 6-, 12- & 24-in. repeat patterns; 2x2- & 2x4-ft. suspended ceiling sheets; tin-plated steel for paint retention; shipped anywhere.
Write in No. 190



Chelsea Decorative Metal manufactures pressed-tin panels that can be used for kitchen backsplashes.

Clawfoot Supply
877-682-4192; Fax: 859-431-4012
www.clawfootsupply.com/ph
Erlanger, KY 41018

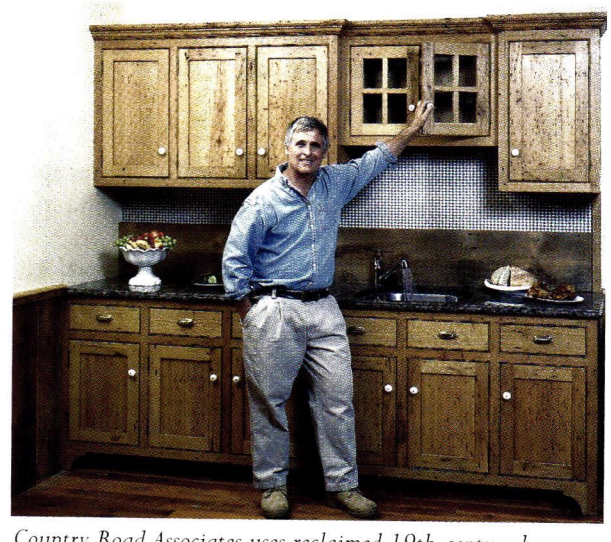
Distributor, importer & retailer of cast-iron & acrylic clawfoot & freestanding bathtubs: hard-to-find Victorian & traditional bath fixtures & hardware; reproduction fixtures, antique/original fixtures, faucets, showers, fittings & toilets; kitchen & bathroom sinks; bathroom hardware & accessories; free 92-page color catalog.
Write in No. 576

Copper Sales by Joel
601-445-8745; Fax: 601-442-9231
www.copperbyjoel.com
Natchez, MS 39120

Custom fabricator of copper elements: new & reproductions; interior & exterior lighting, kitchen pot racks & vent hoods, wrought-iron grilles, fireplace grilles & hardware, handrails, copper sinks & bathtubs, chimneys, cupolas, custom copper pots, weathervanes & more.
Write in No. 1334

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

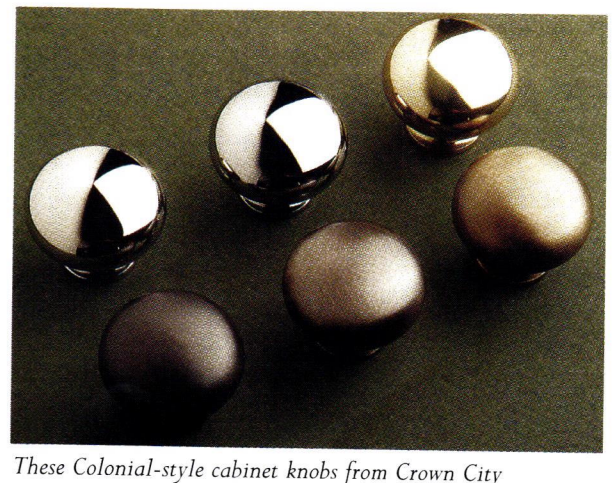
Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & hand-hewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry & furniture.
Write in No. 475



Country Road Associates uses reclaimed 19th-century barn wood in the fabrication of its custom cabinetry.

Crown City Hardware Co.
626-794-1188; Fax: 626-794-2064
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; Victorian & Arts & Crafts styles; wrought iron/steel & brass.
Write in No. 432



These Colonial-style cabinet knobs from Crown City Hardware come in a polished or brushed finish.

This kitchen features Shaker-style cabinetry hand crafted by Crown Point Cabinetry.

Crown Point Cabinetry
800-999-4994; Fax: 800-370-1218
www.crown-point.com
Claremont, NH 03743

Custom fabricator of hand-crafted, period-style cabinetry: for the kitchen, bath & other rooms; Arts & Crafts, Shaker, Victorian & Early American styles; sells directly to homeowners, architects, custom builders & remodelers nationwide; family owned & operated.
Write in No. 477

Crystal Cabinet Works
800-758-0513; Fax: 763-389-5846
www.ccworks.com
Princeton, MN 55371

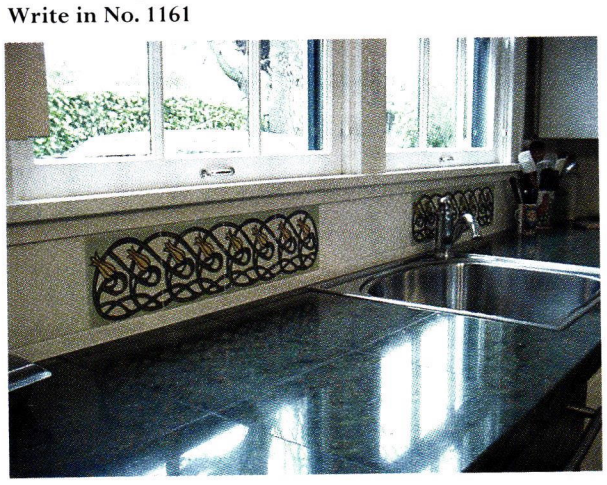
Manufacturer of high-end custom cabinetry: French country, Shaker, Colonial & other styles; pullout bread boards & hampers; false louver, tongue-&-groove, square-paneled & glass-front doors.

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

Manufacturer & distributor of millwork & ornament: sawn & turned balustrades, corbels, carvings, molding, appliqués, brackets, paneled & screen doors, porch trim, gazebos, arbors, pergolas, registers & grilles, railings, mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; period wallcoverings; licensee of the Victorian Society in America for wood trim.
Write in No. 1310

DuQuella Tile
866-218-8221; Fax: 503-257-4773
www.tiledecorative.com
Portland, OR 97290

Designer & fabricator of hand-crafted tube-lined & cuerda seca ceramic tile: Arts & Crafts, Bungalow, Mission, Art Nouveau & Art Deco styles; wall tile for bathrooms, kitchens & fireplaces; decorative, accent & field tile; murals, borders, trim & house numbers; custom glazes & sizes; period-inspired original designs, custom design services & historical reproductions.
Write in No. 1161



DuQuella Tile hand crafted the Art Nouveau-style flower tile in this kitchen.

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

Distributor & importer of ceramic tile & lighting: chandeliers; wall- & post-mount fixtures & porch & landscape lighting; cast iron & aluminum; Colonial & Victorian styles; delft tile; fireplace, backsplash & coffee table tile.
Write in No. 3140

English Antique Imports
828-963-4274; No fax
www.englishantiqueimports.com
Boone, NC 28607

Importer & wholesale & retail distributor of architectural antiques: garden statuary, chimney pots, English Butlers' sinks & garden seating.
Write in No. 1277

Faux Tin Works
717-229-9834; No fax
www.fauxtinworks.com
Spring Grove, PA 17362

Installer of painted tin ceilings: restoration of damaged tin ceilings, kitchen backsplashes & cabinetry, window & door valances, framed art pieces & mirrors, shelves, mantels, headboards & tables; design & installation; restoration & new construction.
Write in No. 1357

Fishman Mosaics
305-758-1141; Fax: Same as phone
www.georgefishmanmosaics.com
Miami Shores, FL 33138

Designer & creator of mosaics in period styles: traditional materials & techniques; vitreous & glass smalti, split & polished stone, ceramic & unglazed porcelain; pictorial images; interior & exterior applications; plaques & signage; flooring & backsplashes.
Write in No. 183

"Summer Hayfields" was created by Fishman Mosaics as part of a kitchen remodeling – the image was fabricated in vitreous glass and porcelains.

Good Time Stove Co.
413-268-3677; Fax: 413-268-9284
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast-iron, wood & wood-gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
Call for more information

This Quaker Gem cast-iron stove, dating from the 1870-90 period, was restored by Good Time Stove.

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

Designer & custom fabricator of ornamental metalwork: skylights, doors, windows, columns, capitals, cornices, newels, balusters, planters, finials, sculpture, fountains, copper kitchen hoods, plaques, signage, grilles, lighting, lattice, brackets, spandrels, custom turnings, domes, canopies & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services; window repair.
Write in No. 1210

This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

Kennebec Co.
207-443-2131; Fax: 207-443-4380
www.kennebeccompany.com
Bath, ME 04530

Custom fabricator of period cabinetry: designed, crafted & finished in true period detail; Georgian, Federal, Shaker, Greek Revival, Victorian, Colonial Revival & Arts & Crafts styles.
Write in No. 1359

Kitchen Accessories Unlimited
800-667-8721; Fax: 203-373-0810
www.kitchensource.com/kau/
Trumbull, CT 06611

Internet supplier of kitchen accessories: range hoods, pot racks, carts, cabinet accessories, wine racks, stainless-steel wall shelves, sinks, faucets & more.
Write in No. 1137

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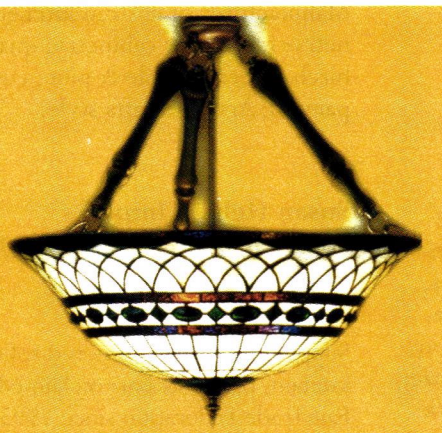
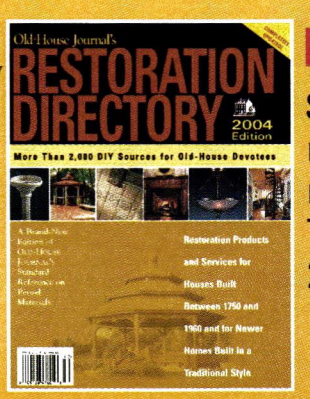
Old-House Journal's Restoration Directory



Your search is over. You don't need to spend days tracking down the right product source — and you don't have to settle for ordinary solutions. The editors of Old-House Journal have taken the pain out of finding unique restoration products and services.

Old-House Journal's Restoration Directory is a comprehensive directory of suppliers who make everything from parquet flooring and hand-operated dumb waiters to Empire sofas and Craftsman hardware. You'll find nearly 2,000 suppliers of bathroom fixtures and faucets, building materials, lighting, decorative accessories, furnishings of all types and styles, and a whole lot more.



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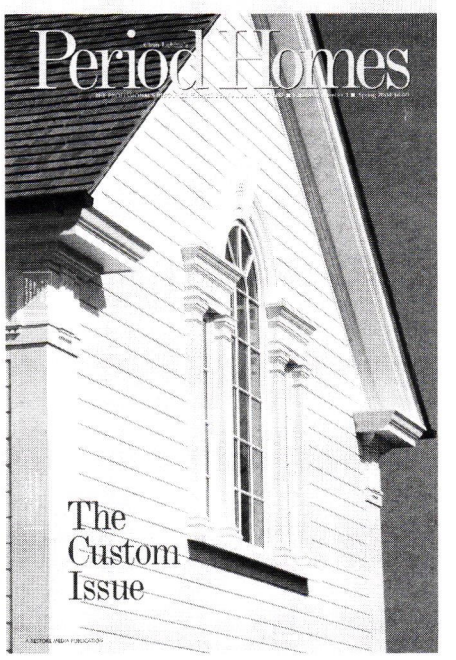

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717-630-0600; Fax: 717-630-0601
www.kolindustries.com
Hanover, PA 17331

Custom fabricator of millwork: architectural, designer & builder markets; CAD-generated shop drawings, finishing & installation; traditional craftsmanship with modern technology; established 1986.
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516-487-1224; Fax: 516-487-1231
www.kolson.com
Great Neck, NY 11023

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www.antiqueplumber.com
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Manufacturer of bathroom accessories: plumbing supplies; leg tubs, high- & low-tank toilets, faucets, house & door hardware & lighting; bathroom & kitchen sinks; 200-page catalog $10 (refundable).
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www.mooremerkowitz.com
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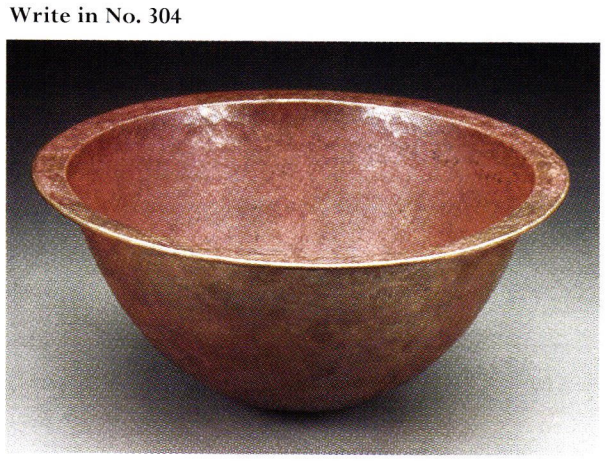

This self-rimming under-mount copper sink, model #JMCP-5 from Susan Hebert, is available with an inside dia. of 12 or 15 in.

Tile Source Inc.
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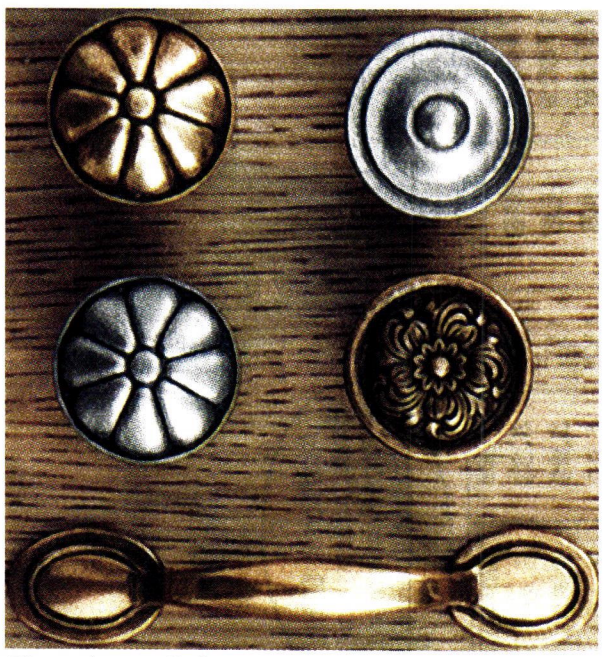

These cabinet pulls from Van Dyke's are available in antique brass, pewter, bronze and other finishes.

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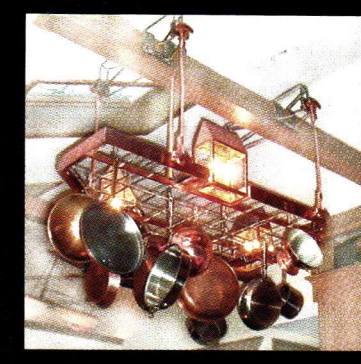

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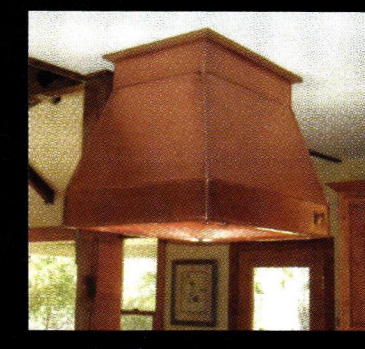

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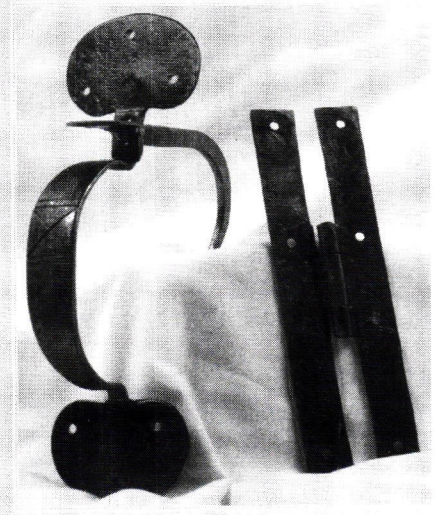

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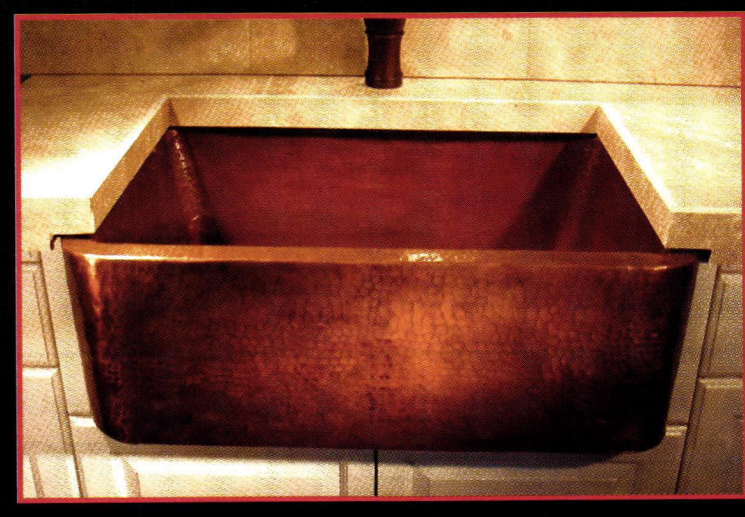

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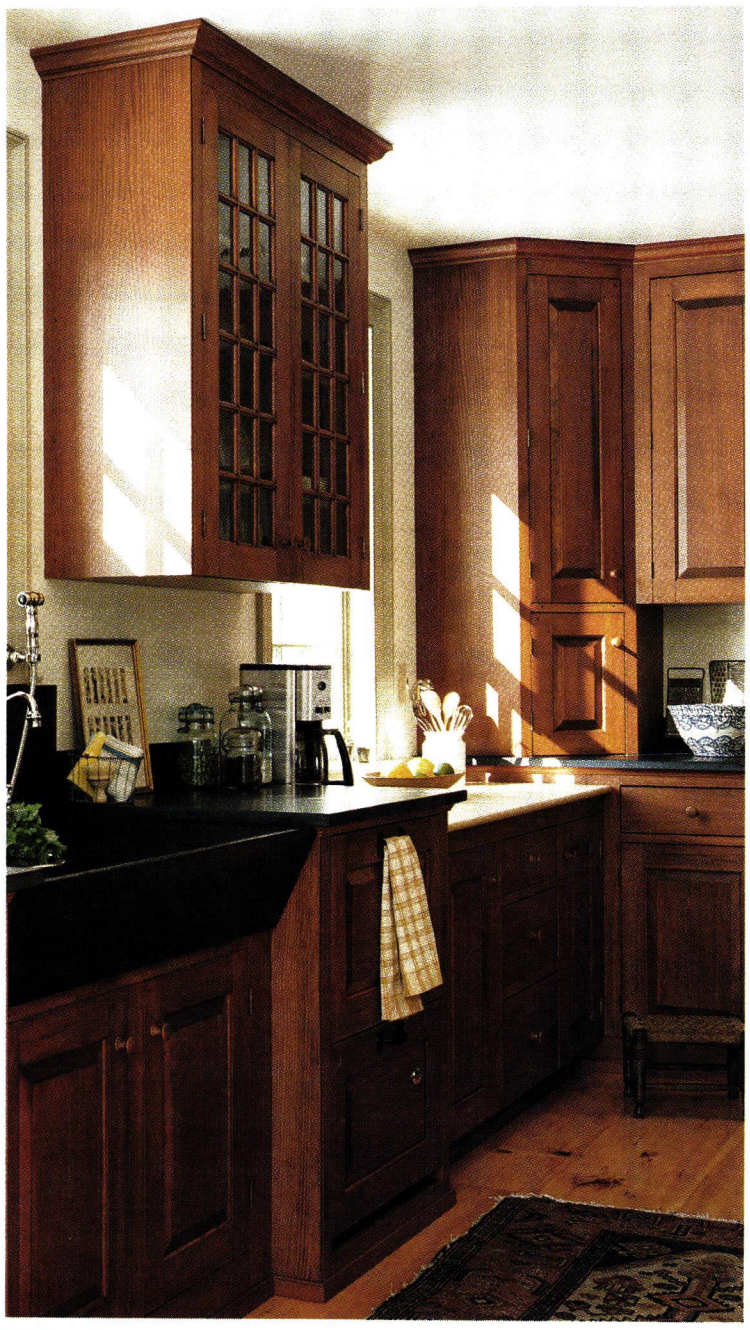

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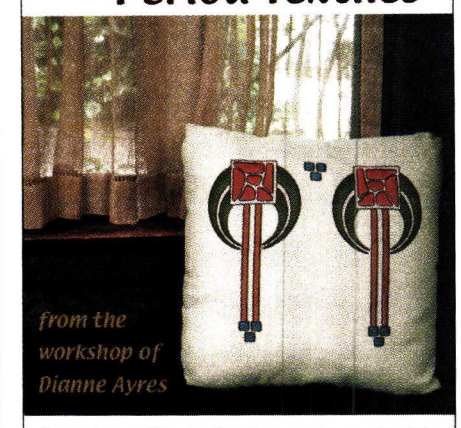

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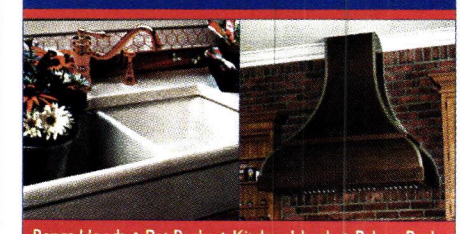

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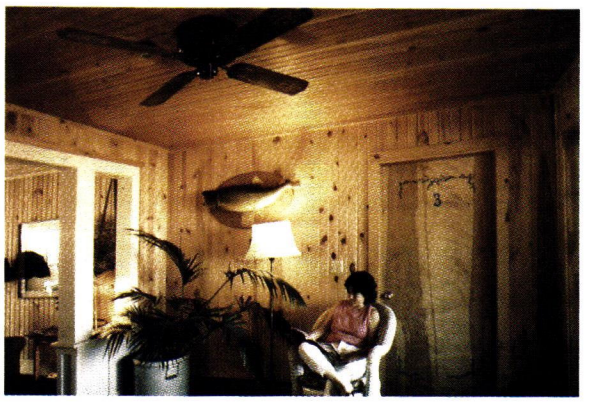

Bear Creek Lumber, a firm that works in Douglas fir and western red and Alaskan yellow cedar, supplied the wood for the interior of this residence.

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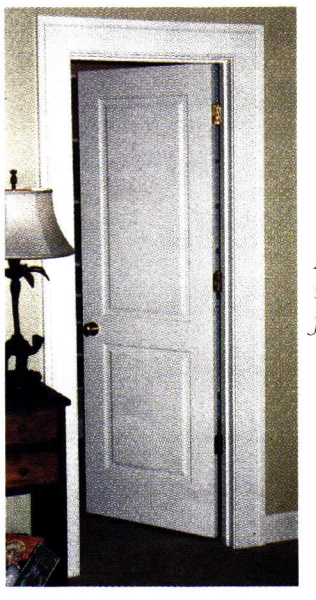

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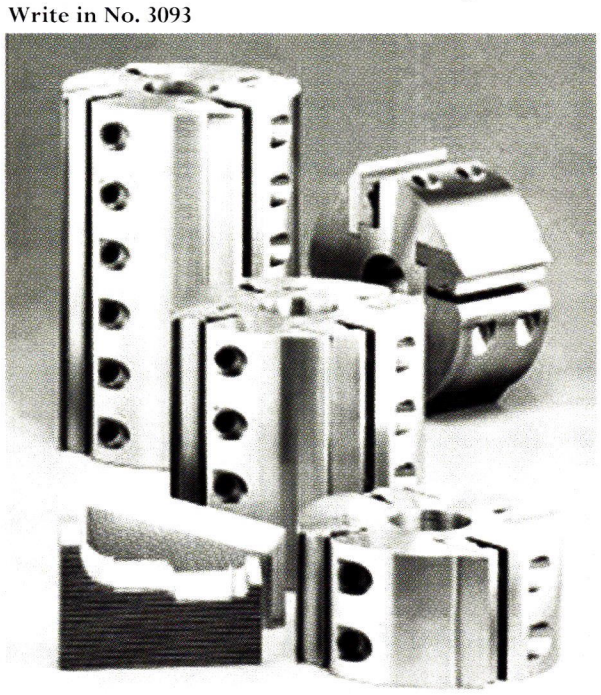

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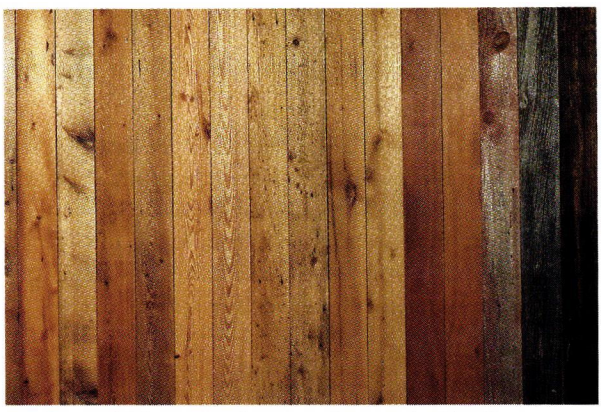

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www.crown-point.com
Claremont, NH 03743

Custom fabricator of hand-crafted, period-style cabinetry: for the kitchen, bath & other rooms; Arts & Crafts, Shaker, Victorian & Early American styles; sells directly to homeowners, architects, custom builders & remodelers nationwide; family owned & operated.
Write in No. 477

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

Manufacturer & distributor of millwork & ornament: sawn & turned balustrades, corbels, carvings, molding, appliqués, brackets, paneled & screen doors, porch trim, gazebos, arbors, pergolas, registers & grilles, railings, mantels, paneling & cabinetry; hand crafted; Spanish cedar, poplar & mahogany; non-load-bearing polymer & carved-wood capitals & columns in oak, maple, mahogany & cherry; period wallcoverings; licensee of the Victorian Society in America for wood trim.
Write in No. 1310

Custom Woodcarving
605-996-1039; Fax: Same as phone
www.customwoodcarving.com
Loomis, SD 57301

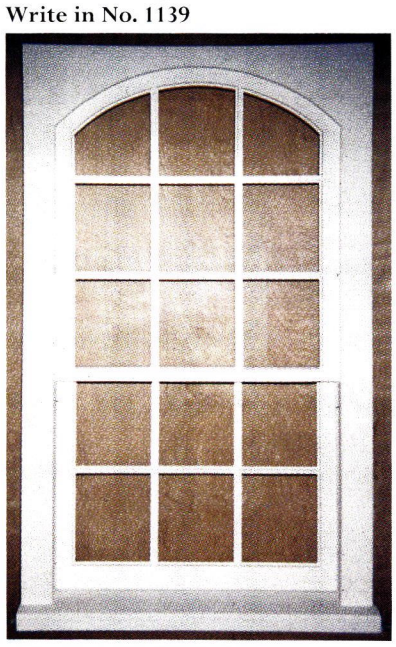
Custom wood carver of one-of-a-kind pieces in many styles: hand- & machine-carvings, architectural ornament, sculpture, column capitals, carved doors, paneling, moldings, signage, mantels, medallions, desk panels, corbels & rosettes; all wood species.

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

Supplier of 14,000 patterns for period architectural elements & molded ornament since 1893: cornice moldings, columns, capitals, mantels, door & window surrounds, ornamental ceilings, ceiling medallions, niches, domes, brackets & corbels; plaster of Paris, compo & wood; set of 6 catalogs $35.
Write in No. 210

Drums Sash & Door Co., Inc.
570-788-1145; Fax: 570-788-3007
www.drumssashanddoor.com
Drums, PA 18222

Custom fabricator of replacement sash: entryways, doors, windows, moldings, mantels, raised-panel shutters & storm & screen doors; all sizes & layouts; large choice of profiles & woods; combination storm & screen doors with aluminum or brass wire; crossbuck combinations; pine, red oak, birch & Spanish cedar.
Write in No. 1139



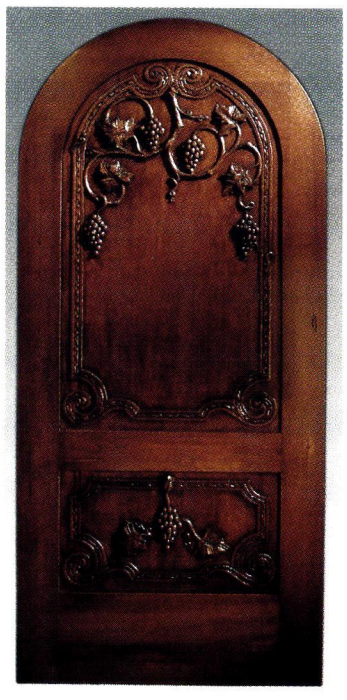
Drums Sash & Door manufactures wood window systems in custom designs.

Enjo Architectural Millwork
800-437-3656; Fax: 718-442-7041
www.enjo.com
Staten Island, NY 10302

Manufacturer of custom designed all-wood windows & doors: any size or shape; true-divided lites; unusual muntin patterns; choice of weatherstripping.
Write in No. 717

Erik Wyckoff Artworks
612-617-0446; Fax: Same as phone
2303 Kennedy St. NE
Minneapolis, MN 55413

Custom designer & fabricator of hand-carved architectural woodwork: original entry, interior & wine cellar doors; most wood species.
Write in No. 298



This door was hand carved by Erik Wyckoff, who works in most wood species.

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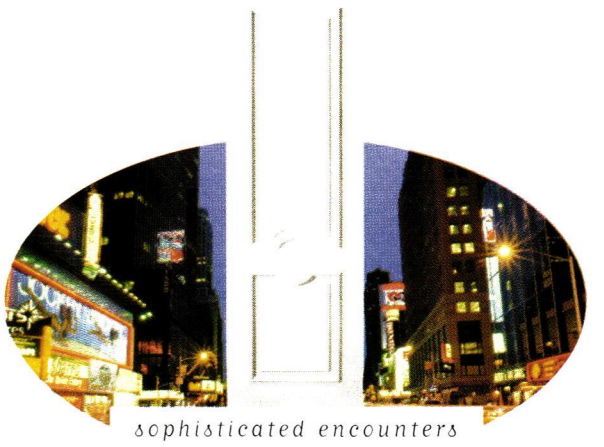

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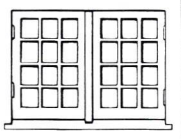

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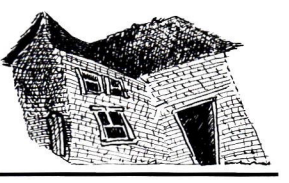

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www.fagancolumns.com
West Haven, CT 06516

Manufacturer of architectural elements: wood columns, cylinders, rope twists, large turnings, octagons & pilasters; Classical order; load bearing & ornamental; columns also in plaster/gypsum, custom FRP fiberglass & GFRC; up to 42 in. in dia. & 24 ft. long.
Write in No. 8210

Foster Wood Products Inc.
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
Write in No. 124

Goodwin Associates
585-248-3320; Fax: 585-387-0153
www.goodwinassociates.com
Rochester, NY 14618

Distributor & supplier of interior & exterior millwork: stock & custom balustrade systems; ornamental ceilings, cornice moldings, columns, capitals, door & window surrounds, brackets, corbels, ceiling medallions, niches, domes, crowns & frieze moldings; wood, fiberglass, polyurethane, Forton MG, GRG & foamed polymer.
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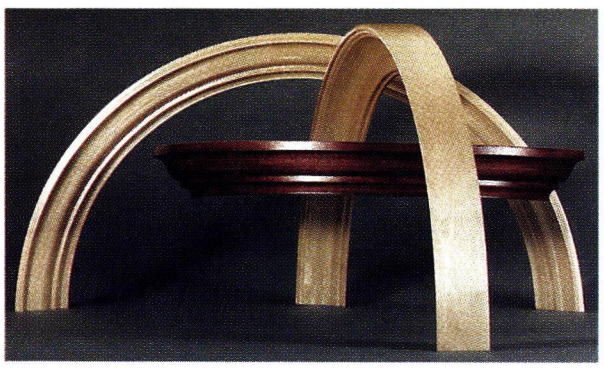


Historic Doors by Hendricks provides custom circular crown moldings in numerous styles and wood species.

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

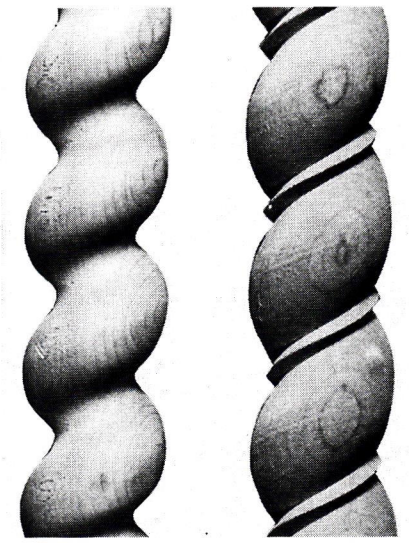
Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction.
Write in No. 3570

Hull Forest Products
860-974-0127; Fax: 860-974-2963
www.hullforest.com
Pomfret Center, CT 06259

Manufacturer of flooring & paneling: kiln-dried hickory, red & white oak flooring; several grades, including rustic; band-sawn red & white oak timbers up to 26 ft. in length; custom residential timber frames & new heavy timbers; eastern white pine paneling & flooring from 12-20 in. wide.
Write in No. 261

JMS Wood Products
818-348-7230; Fax: 818-348-7231
www.jmswoodproducts.com
Canoga Park, CA 91304

Supplier of rope moldings from ⅜ to 3 in. in dia. & rope columns from 4 to 24 in. in dia.: rope, fluted & twisted designs for furniture or stairs; plinth blocks for door surrounds; porch parts; mantels; any wood species.
Write in No. 6320



JMS Wood Products supplies rope columns from 4 to 24 in. in dia. in any wood species.

Johnson Millwork, Inc.
860-267-4693; Fax: 860-267-1611
www.johnsonmillwork.com
East Hampton, CT 06424

Manufacturer of custom period-style wood windows, doors & entryways since 1950: porch parts; turned posts to 12 ft., railings, balusters, circular & elliptical work; replications.

Kestrel manufactured these Victorian-style shutters for the interior of this residence.

Kestrel Mfg. Co.
800-494-4321; Fax: 610-326-6779
www.diyshutters.com
Stowe, PA 19464

Manufacturer of European- & American-style shutters: interior & exterior; classic & radius profiles; custom sizes & designs; residential & commercial; complete selection of hardware; closet & cabinet doors, folding screens & gate hardware; wrought-iron, brass, bronze, cast-iron, plastic & stainless-steel hardware.
Write in No. 7990

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

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles, mantels, capitals, moldings & specialty carvings.
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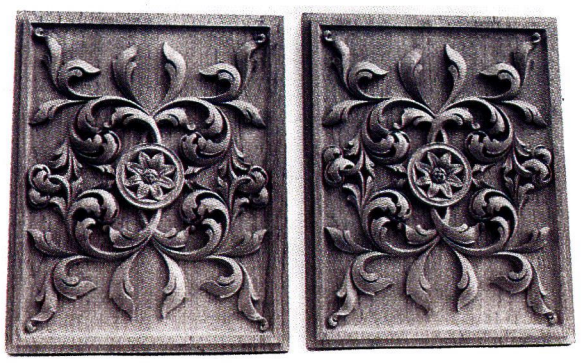

These intricate wood panels were carved by Dimitrios Klitsas.

Kol Industries
717-630-0600; Fax: 717-630-0601
www.kolindustries.com
Hanover, PA 17331

Custom fabricator of millwork: architectural, designer & builder markets; CAD-generated shop drawings, finishing & installation; traditional craftsmanship with modern technology; established 1986.
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Landmark Finishes
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www.landmarkfinishes.com
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Contractor for natural-wood finishes: on-site large-scale natural-wood antique finishes; commercial & residential.
Write in No. 1345

Laser-Crafts
518-695-6147; Fax: 518-695-6148
www.laser-crafts.com
Victory Mills, NY 12884

Laser-cutting services: interior & entry custom radius doors; parquet door medallions & borders; glass engraving; non-metal laser work.

Longleaf Lumber
617-625-3659; Fax: 617-625-3615
www.longleaflumber.com
Somerville, MA 02143

Manufacturer & supplier of antique lumber: longleaf heart pine, chestnut, antique eastern white pine & other woods; flooring & custom milling; wide-plank & random-width boards; barn boards; wide-board, random-width & antique flooring; stair parts & dimensional lumber.
Write in No. 272

Longwood Restoration
859-621-2893; Fax: 859-455-9629
www.longwoodrestoration.com
Lexington, KY 40505

Supplier of antique & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins, large variety of timbers & beams, antique doors, window jambs, stall doors & 4- to 16-in. wide-plank flooring.
Write in No. 1148

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

Manufacturer of historic reproduction architectural millwork: windows, doors, entryways & raised paneling; pine & mahogany; catalog $4.
Call for more information

Old Wood Workshop
860-974-3622; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique wood floors, re-milled chestnut floors & antique lumber: planks, beams & boards; custom farm tables made from antique wood; hand-hewn wood mantels; antique wood countertops.
Write in No. 7657

Olde Good Things
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www.oldegoodthings.com
New York, NY 10011

Architectural salvage firm: antique wood flooring; period hardware, doors, mantels, columns, moldings, lighting, furniture, kitchen & bathroom sinks, faucets, tile fireplace surrounds, fencing, garden ornament & more; terra cotta from landmark buildings; wooden support beams, rafters & planks from early American factories & barns.
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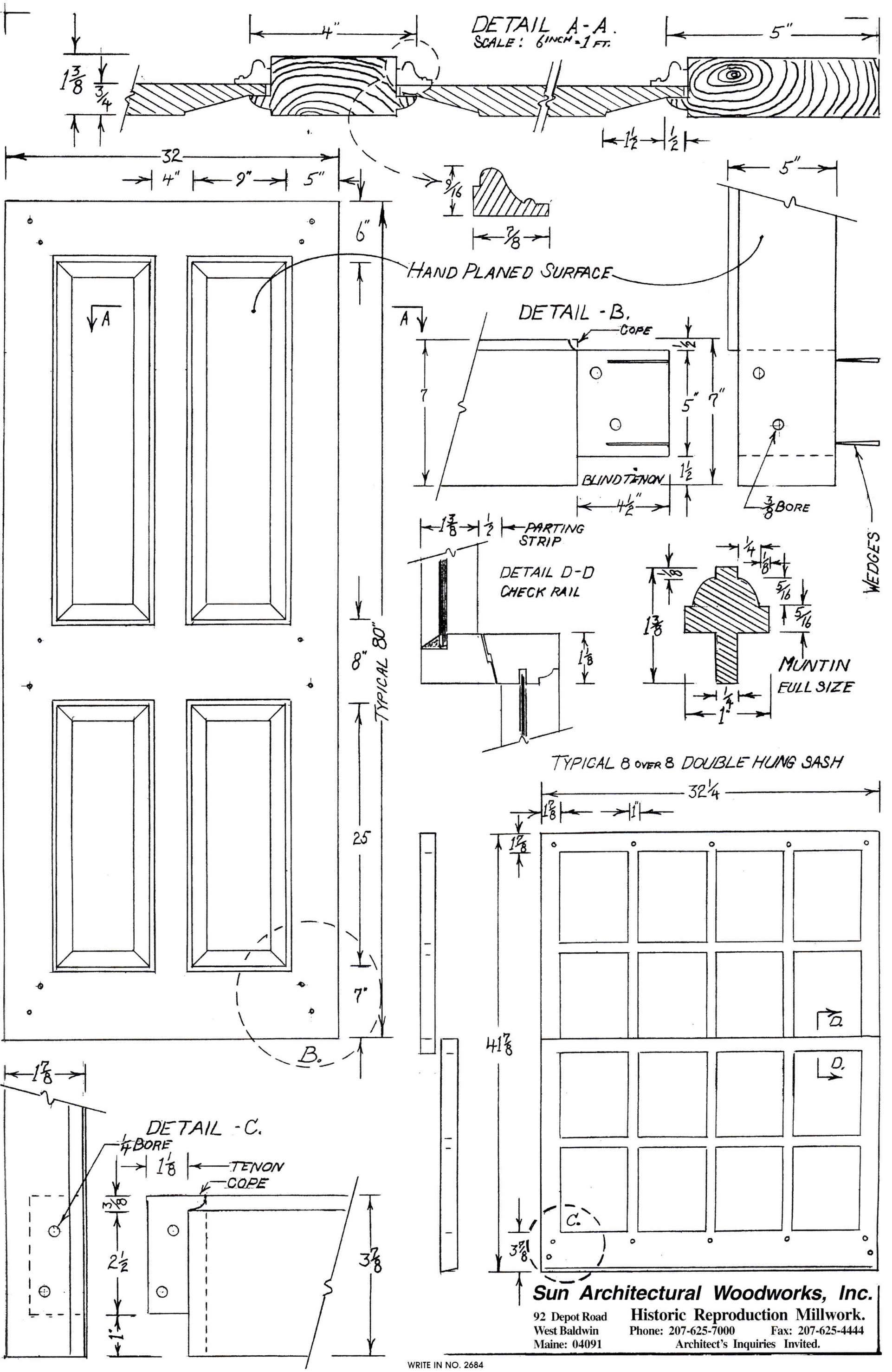

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Phone: 207-625-7000 Fax: 207-625-4444
Architect's Inquiries Invited.

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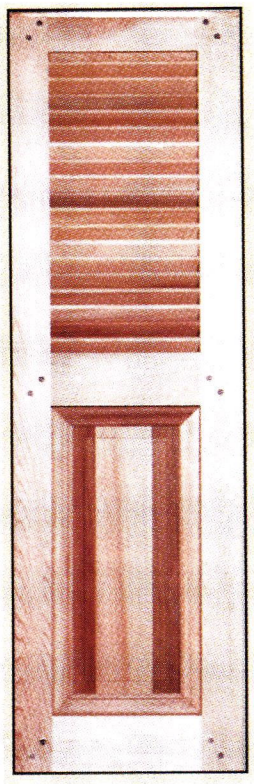

The Nockamixon shutter, model #UB8000, was manufactured by Timberlane.

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

Manufacturer of hand-crafted custom exterior & interior wood shutters: custom sizes in more than 25 historically accurate standard styles; solid kiln-dried western red cedar; traditional mortise-&-tenon joinery & hardwood peg assembly; complementary capping; custom hand-forged tie-backs, hinges, bolts, locks, rings & other reproduction shutter hardware; full catalog online.
Write in No. 1056

Timberwright Mfg.
888-919-9663; Fax: 250-923-6195
www.timberwright.ca
Campbell River, BC, Canada V9W 6J3

Supplier of Canadian wood: free of heart center, large dimensional sawn timbers & industrial clear grades; table & bar top slabs, aircraft & boat lumber, decking, siding, Japanese temple cuts, posts & beams, cabinetry & millwork, wood flooring, mantels, stair components & siding; Douglas fir, Alaska yellow & western red cedar, hemlock, alder, lodge pole pine, western white pine & Sitka spruce.
Write in No. 522

TruStile Doors
303-286-3931; No fax
www.trustile.com
Denver, CO 80229

Manufacturer of doors: panel, glass, louver & fire; interior & exterior; MDF, wood & metal clad.

TruStile's model #TS2090 door in red oak, part of its Southwestern series, features a radius top.

Van Dyke's Restorers
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www.vandykes.com
Woonsocket, SD 57385

Supplier of hardware, lighting & antique furniture: gate hardware in 6 finishes; brass hardware for renovation; lamp repair; lumber, veneer, wood carvings & moldings; all wholesale prices; bathroom sinks, toilets, & bathroom accessories; catalog $1.
Write in No. 453

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, turned posts, turned & sawn balusters, railings, brackets, gazebos, corbels, custom-length spandrels, mantels, wood storm & screen doors, columns & more; 192-page master reference catalog; 208-page porch-design book.
Write in No. 1061

Vixen Hill
800-423-2766; Fax: 610-286-2099
www.vixenhill.com
Elverson, PA 19520

Manufacturer of blind-pocketed & teak-pegged shutters: custom sizes in more than 40 styles; louvered & paneled; shutter hardware.
Write in No. 1230

Shutters from Vixen Hill feature deep mortise-and-tenon joints, using solid-teak through-pegs to secure the tenons.

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317-924-4000; Fax: 317-920-1343
www.whiteriversalvage.com
Indianapolis, IN 46208

Supplier of architectural antiques: mantels, lighting, hardware, garden accessories, doors, windows, millwork, furniture, flooring, registers, grilles, fireplace tools, plumbing & more.
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White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

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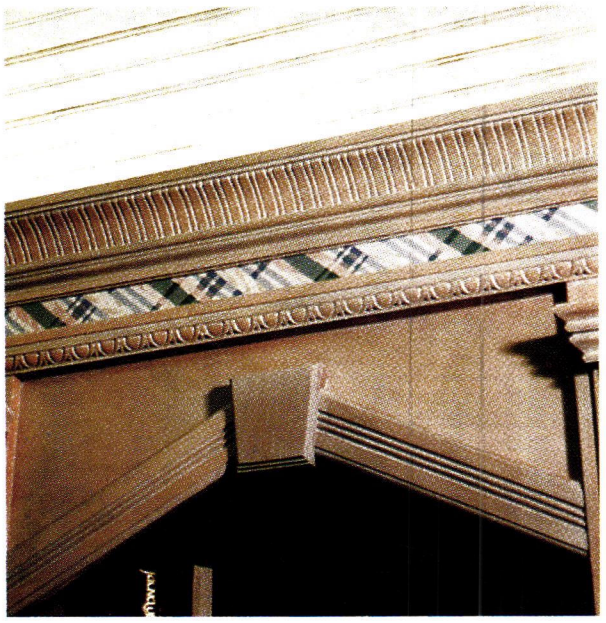

White River Hardwoods offers moldings in numerous profiles in both poplar and red oak.

Wilbur, Frederick – Woodcarver
434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
Lovingston, VA 22949

Wood carver: traditional decorative interior & exterior carvings; furniture, mantels, moldings, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
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www.woodwindowworkshop.com
Utica, NY 13501

Custom manufacturer of wood windows & doors: any size, shape & species; traditional mortise-&-tenon joinery; interior, exterior & French doors; arched & bent units, moldings, casings, architectural millwork & wood screen & storm windows & doors; antique glass; historical reproduction.
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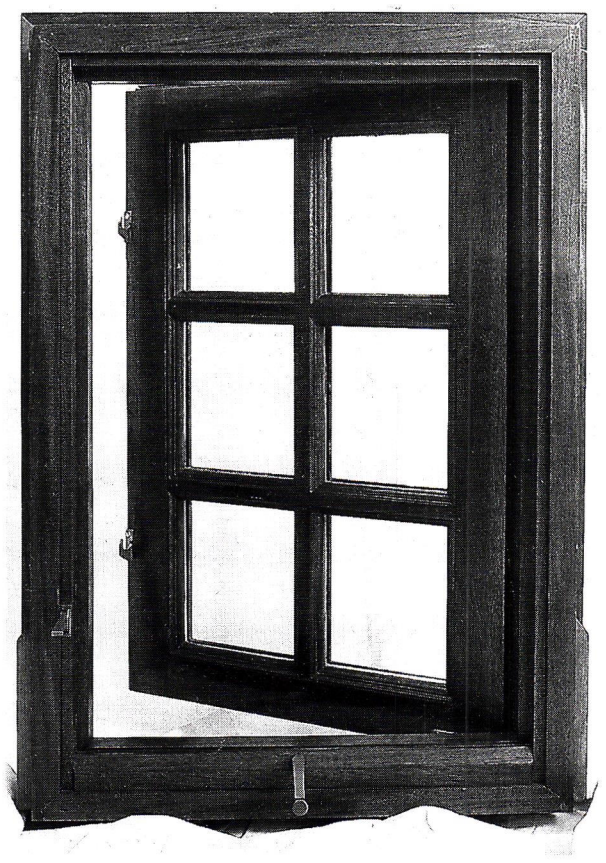

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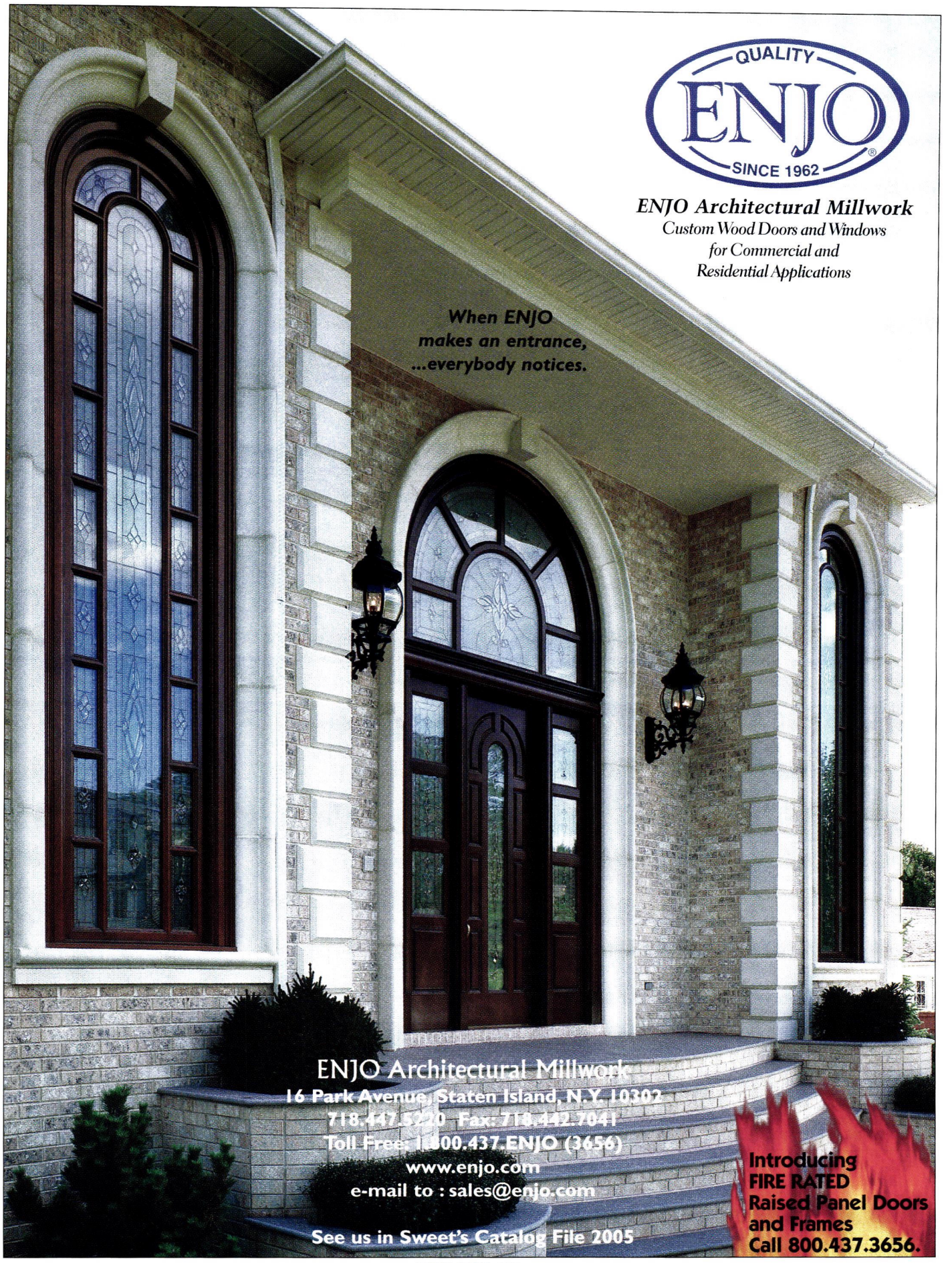

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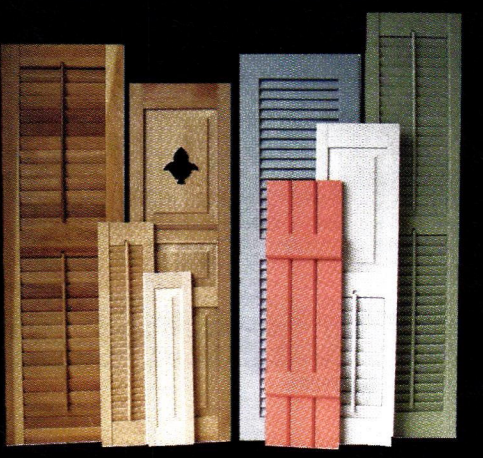

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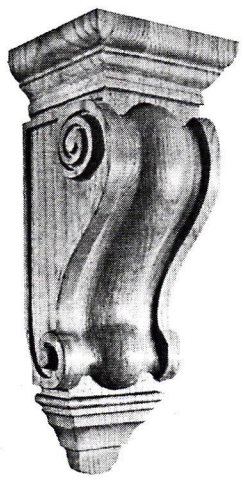
Woodline Co.
562-436-3771; Fax: 562-436-8891
www.woodlineusa.com
Long Beach, CA 90813

Manufacturer of hand- & machine-carved architectural wood elements: corbels, balusters, newel posts, columns, mantels, moldings, porch parts, capitals & rosettes; oak, poplar & alder in stock; all other species on request; columns up to 30 in. in dia. & 22 ft. long.
Write in No. 5240



This corbel from Woodline measures 8⅜x7½x20¾ in.

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

Manufacturer of custom wood windows & doors: coped mortise-&-tenon joinery; all shapes, sizes & configurations; wide array of wood species; screen doors & storm windows; historical & landmark specifications.
Write in No. 8430

Woodworks Company
845-677-3960; Fax: 845-677-5964
www.woodworkscompany.com
Salt Point, NY 12578

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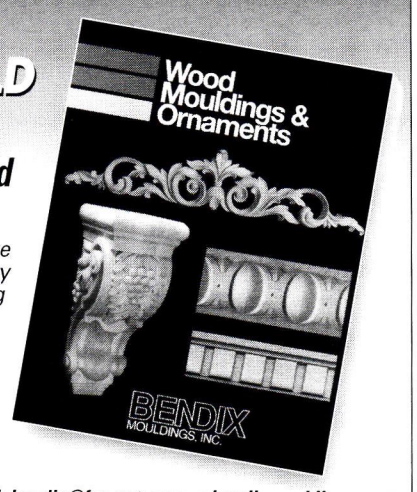

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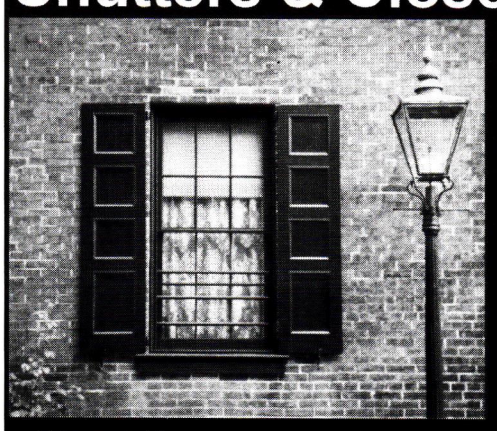

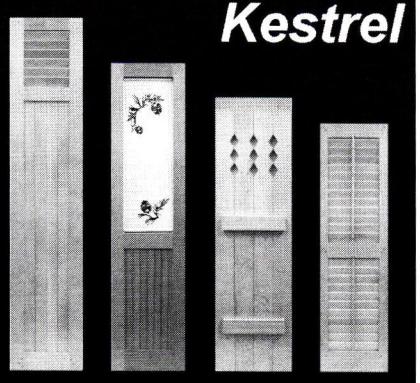

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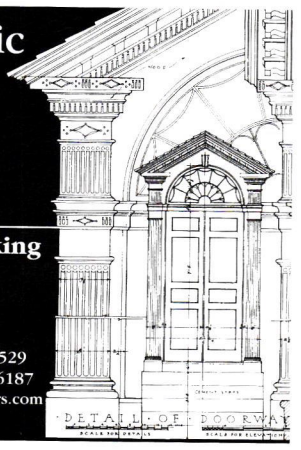

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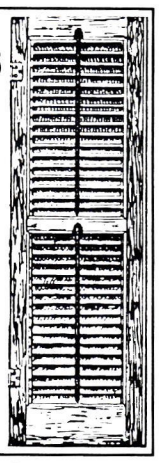

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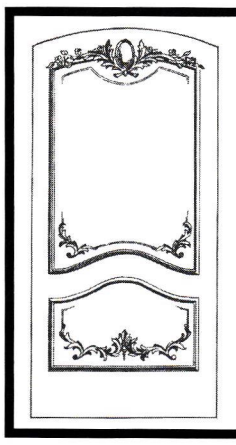

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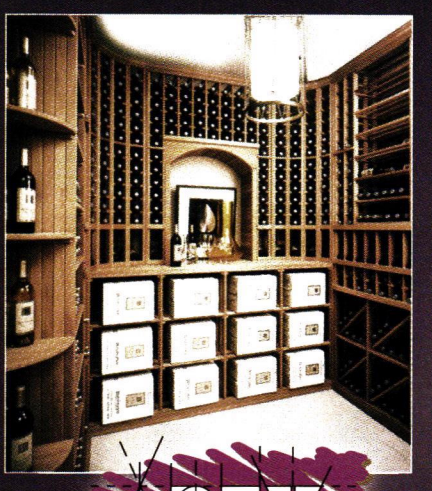

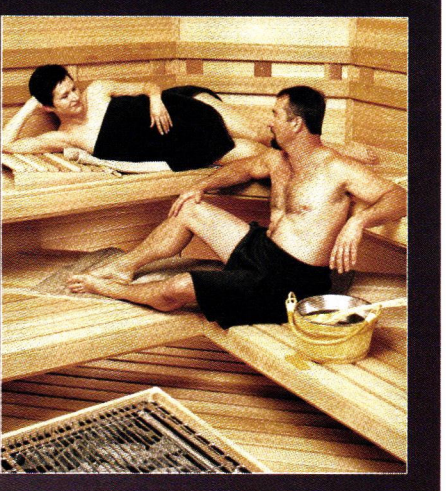

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Renaissance and 18th-century France, filtered through the criterion of appropriateness. Instead, Brolin gives the impression that the radical reformers of the Bauhaus killed off a decorative arts tradition that had become irretrievably corrupt and decadent, when in fact the historical evidence proves the contrary.

Unmentioned in Brolin's account is the impact of the historic preservation movement, which was born in the 1960s and worked to prevent Modernists from replacing every historic structure in the country with a cubistic box or freeway on-ramp. This grass-roots movement was inspired by a love of historic styles and their associated ornament, not an anthropological interest in dead cultures, which is what it seems to have become today. Also missing from the story is the founding in 1968 of Classical America with the aim of returning the fullness of the Classical tradition in the visual arts – including ornament and the role of painted and sculpted decoration – to the center of American culture. By the 1980s, new Classical and traditional architecture, and with it a smattering of new ornament, was making inroads into the established academies, publications and institutions, but this story of Classical survival and revival is absent from Brolin's account.

Brolin's argument, relying on the opposition of elite designers to middle-class taste, begs the question of why so many educated and talented people should feel such disdain for what was in most instances their own class. Brolin doesn't say so, but it seems clear that Marxist political ideology and a kind of perennial adolescent rage against the cultural values of Mom and Dad fuels many a bohemian artist or progressive intellectual. These deeper psychological issues explain why the Modernist program is not just a friendly debate about style, but a kind of religious crusade that even today is driven by an abiding contempt for the values of ordinary people.

Another factor missing from Brolin's story is the truth that a desire to regulate or sweep away ornament is a perennial pattern in human culture and seems to rear its ugly head at regular intervals. The iconoclasts of Byzantium, the Medieval Cistercians, the campaign of Savanarola and the austerities of the French Revolution are just a few examples of a recurrent "ornamentophobia" that, in our own time, may be seen in the tyranny of the Taliban as well as in the minimalist aesthetics of orthodox Modernism. The opposite movement, toward ornament and exuberant decoration, also regularly appears in reaction, perhaps now represented in its most extreme form in the current fashion for tattoos. (It was its association with tattooing and other "low practices" that prompted Adolf Loos' denunciation of decoration in his infamous essay "Ornament and Crime" of 1908.) The Puritanical disdain of Modernism for something as natural to human beings as ornament is, I believe, rooted in this recurring drive in human culture, and this also helps to explain the vehemence with which it is pursued.

Ultimately, Brolin's interests are more visual than social or political, and here he is on firmer footing. He underscores the need to seek consciously and publicly "visual solutions to visual problems" rather than ideological and theoretical constructs. Brolin points to the stubborn insistence on the untrained, middle-class observer to judge buildings and objects by how they look, rather than by some non-visual and abstract secret code known only to designers. Architects, he suggests, should rediscover the wisdom of the eye and the spectacular richness of the "borrowing tradition," which has nourished design and ornament throughout most of human history. That this is actually happening in our time is largely due, I would argue, to the forces and personalities I mentioned earlier that the author omitted from his book. No matter, at least attitudes toward historic architecture and ornament are changing, though resistance to these changes is still strong in the professional and academic establishment. Brolin is clearly on the right side of the argument, and for that I salute him. We can sort out the details of the historical record later, if we like, but the story will probably turn out to be somewhat different than even the sympathetic one that Brolin has to offer. ■

Visual Literacy

The Designer's Eye: Problem Solving in Architectural Design

by Brent C. Brolin

W.W. Norton & Company, Inc., New York, NY; 2002

128 pp.; softcover; 250 illustrations; $18.95

ISBN 0-393-73068-9

Reviewed by Steven W. Semes

The great challenge we face in the restoration of historic traditions in architecture, urbanism and decorative arts is to re-establish the education of the architect and designer on sound principles. The training of the eye must be a high priority in any design education, since, ultimately, form must satisfy the visual sense without blind reliance on purely theoretical concepts. In his recent book, *The Designer's Eye: Problem Solving in Architectural Design*, Brent C. Brolin makes a contribution to this effort to recover visual literacy as a basis for good judgment.

Brolin cleverly presents his case in the form of a series of pairs of images: a view of an actual building as built on the right and a "doctored" photo showing an alternative design on the left (made possible by computer software that is not credited). Some of the comparisons are quite extraordinary, such as the pair showing Chartres Cathedral with two matching towers, alongside an image of the dissimilar ones actually built. The comparison wordlessly makes the case for the as-built asymmetry. Another pair of images asks us to consider why a thin stripe across an otherwise blank building façade either "solves" or "doesn't solve" the visual problem of the wall's blankness. The stripe is "good" or "bad" depending on how it either unifies or confuses the design of the façade as a whole. Such judgments cannot be made on the basis of prescribed formulas, but involve discrimination between closely similar alternatives – like playing the game of "What's Wrong with This Picture?" Brolin shows that such decisions are judgments that can be argued, rather than mysterious intuitions arising from the designer's genius or "originality."

But this approach begs the question: Why should we want to unify or clarify a harmonious composition in the first place? Why should we not, for example, deliberately conceal, distract or mislead the eye in order to subvert conventional expectations about what buildings are about? (This is, in fact, precisely what current fashion in contemporary architecture tries to do.) The reason we care about the stripe across the façade (if we do) is because we can read into that small gesture a host of other thoughts and actions that are not necessarily visual, such as the desire to create or deny a sense of well-being in the observer. Our search for or disregard of good proportions, harmonious compositions and appropriate ornament are linked to our concepts of what constitutes the good life, so we are forced to concede that visual problems, while they may have visual solutions, still involve us in non-visual, even moral, ideas.

The Designer's Eye confronts us with another problem: deciding whether to add or omit a line – a belt course or molding across a façade – in a Modernist design is different than doing so in a traditional one. In a building that follows

On the left, a relatively modest entrance is constrained by the course of solidier bricks that mark the upper boundary of the lower story. The pediment on the right announces that the entrance is the most important feature of the façade, says Brolin, by violating that upper boundary.

a historic style (whether Classical, Gothic, Romanesque, Arts and Crafts or some non-Western manner), the style of the building itself provides a context for deciding about such details. It is the purpose of a style to define the grammar that ties particular shapes and forms to a set of expectations that allows us to see all a building's parts as related to one another. Not that the style prescribes each detail in advance, but it provides a context within which the placement, size and profile of a molding has expressive import. Without the grammar of the style, such decisions can become arbitrary.

This is most clear in the examples of Classical architecture Brolin includes (for example, St. Peter's Basilica and Michelangelo's Campidoglio). In these pairs, the left-hand picture doesn't just look oddly-proportioned or visually weak, it is simply wrong, because it violates the over-riding grammar of the Classical order that is being employed. Brolin disregards the presence in Classical design of a transcendent formal language that, like perspective in painting or tonality in music, imposes an order on the whole and defines the mutual adjustment of the parts. Here, it is not just the "designer's eye" that comes into play, but a body of knowledge and two-and-a-half millennia of experience using and developing the language. Today, the contemporary landscape is overpopulated with designers "winging it" by eye when they try to make Classical designs, leaving behind buildings and rooms that are the architectural equivalent of talking nonsense.

Brolin's argument would have been stronger if he had showed how the "wrong" design can be corrected by bringing it into conformance with canonic expectation or how a canonic design might be enlivened by liberties taken for expressive effect. To his credit, Brolin underscores the contribution of ornament that extends the compositional logic of the building into smaller and smaller scales. When regulated by the principles of composition and proportion, ornament fulfills its proper role and avoids the hideous disarray that Brolin illustrated in his earlier book, *Architectural Ornament: Banishment and Return*.

More fundamentally, our evaluations of architecture often depend not so much on the nuances of style or formal composition as on our sense of how buildings should resolve the physical forces acting upon and within them – for example, how a building should meet the ground or the sky in response to the reality of gravity. Architectural expression that fulfills our expectations of how construction should behave will usually be more satisfying than those that leave us guessing about what is holding the building up. This kind of deference to "fictive structure" is observed in nearly all historic styles. Brolin demonstrates this in several of the pairs of images showing traditional buildings.

In contrast, the absence of a formal language or deference to fictive structure in Modernist architecture makes most design decisions arbitrary and abstract, except when they resort to simply contradicting traditional practice. In most of Brolin's Modernist examples, the "correct" image is the one that violates most vividly some traditional assumption. For example, a Modernist design impresses us by hovering over the ground or otherwise denying the structural forces one expects any building to resolve. Whereas the "designer's eye" might lead to the fulfillment of conventional expectations in traditional buildings, it leads to an aggressive denial of these same expectations in the Modernist examples. This reminds us of why Classical and Modernist buildings cannot co-exist in the same setting: essentially, Modernism intends the subversion of the assumptions underlying Classical visual logic. The bottom line is this: the New Britain Township Building may be infinitesimally more interesting with the addition of the thin red stripe across its façade, but the stark ugliness of the composition as a whole remains in all its ghastly emptiness.

Brolin's exercise is entertaining and would be useful as an introduction to those interested in learning more about architecture. I can attest that study of the pairs of photos is habit forming. My main complaint is the small format and the resulting small size of the photographs: in some cases, the two images in a pair are initially indistinguishable, the difference between them barely visible at such small scale. Nevertheless, in *The Designer's Eye*, Brolin argues for returning to architects their most important skill, that of the trained and discriminating eye. Just how that training and discrimination can be best obtained would make a good starting point for yet another book, drawing together both visual discrimination and historical understanding. ■

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Self-Made in Atlanta

New Classicists: William T. Baker

by William T. Baker, with an introduction by Beverly Means Dubose, III
The Images Publishing Group Pty Ltd, Mulgrave, Victoria, Australia; 2004
distributed by Antique Collectors' Club Ltd., Wappingers Falls, NY
332 pp.; hardcover; 85 b&w and 278 color illus.; $80
ISBN 1-920744-57-6

Reviewed by Eve M. Kahn

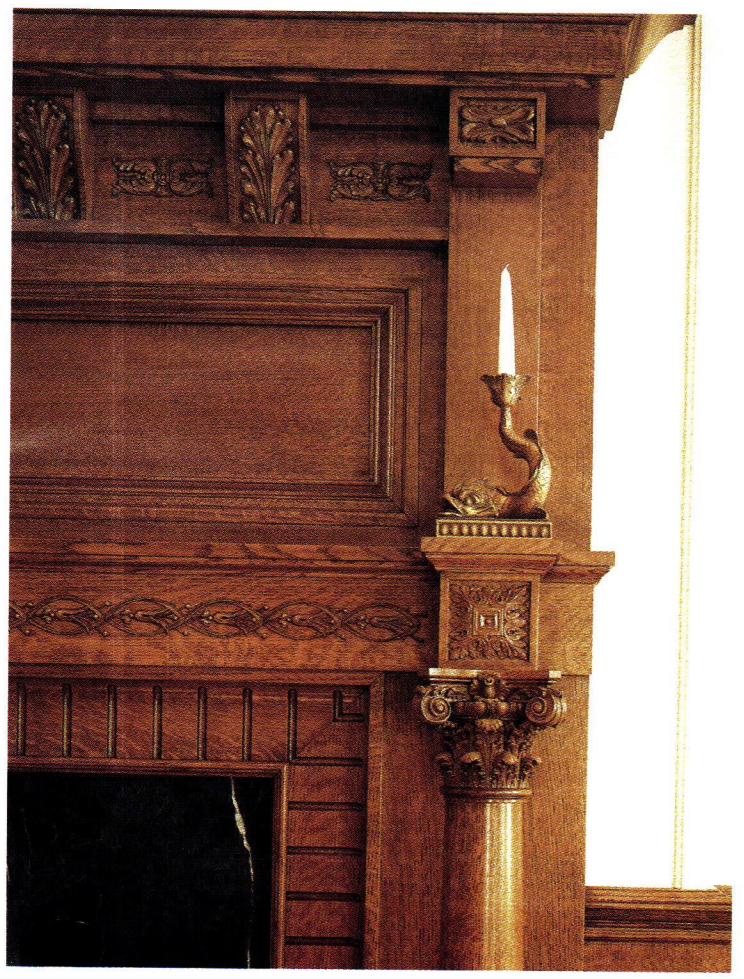
Limestone Corinthian pilasters stripe the brick front of an Atlanta house designed by William T. Baker. Quintessentially southern camellia blossoms have been carved at the top of the capitals.

William T. Baker never finished architecture school, and it shows in his work, but only in the most positive ways. No professor ever warned him that drawing from tradition is always tantamount to pastiche and demonstrates a lack of originality. So his inclusive-minded, imaginative office in Atlanta builds residences in styles that are often deservedly reinterpreted in the South – Georgian, Palladian – and in styles that sometimes get undeservedly overlooked: Queen Anne, Tudorbethan, even Raj-era British Colonial.

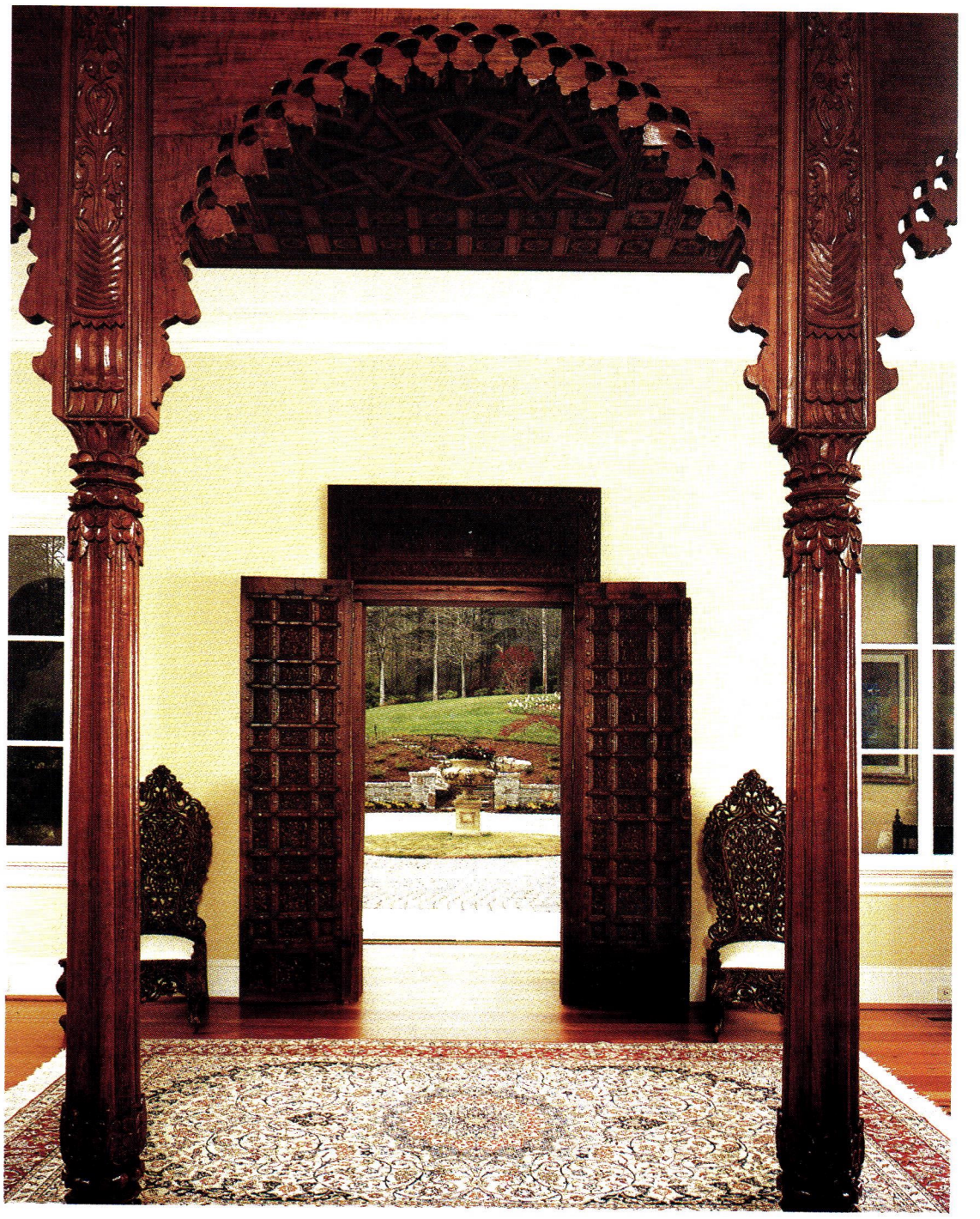
This monograph is part of a series that has also focused on Baker's fellow southerner, Ken Tate (volumes on Robert Adam and Marc Appleton are forthcoming). It explores 28 projects, all but three of them single-family and all but three in or near Atlanta. It's an enlightening, generous and sometimes frustrating study of from where Baker's ideas come, and how he realizes them in three dimensions.

In a tantalizingly brief autobiographical chapter, Baker reminisces about learning aesthetics from his furniture-maker father: toying as a kid with compasses and French curve templates, mastering drawing with correct perspective while still in kindergarten. After trying out careers as a bank executive and an insurance salesman, and equipped with an MBA from Emory University, Baker wangled jobs administrating architectural control committees for developers. A builder soon hired him to design his first freestanding custom house, a brick Georgian with Indiana limestone trim, which won an Arthur Ross Award from Classical America in 1993.

"Settling into my career, I was at peace," Baker recalls. "I was creating something of beauty, usefulness and permanence." He'd also discovered he was most efficient running an at-home office, with staff off-site. No one wastes time commuting or chatting around the water cooler, Baker notes, so the practice offers customers "a productivity level that larger firms



Above: At a Queen Anne-style home near Atlanta, ornament from Chicago IL-based Decorators Supply mingles with custom carvings on a floor-to-ceiling oak mantelpiece.



Right: For a client with ancestral roots in Pakistan, Baker incorporated a collection of Raj-era architectural antiques into a house in the Atlanta suburbs.

Baker combined Dutch Colonial and Louisiana Low-Country precedents for a low-key Atlanta house clad in fieldstone and wood shakes.

A real-estate developer commissioned an asymmetrical mass of turrets and stained and leaded glass from Baker's office.

couldn't match." He now operates out of the sun porch of his 1936 Regency house in Atlanta's posh Buckhead district.

The book devotes an average of a dozen lavishly illustrated pages to each featured project, with descriptive texts as short as 170 words. Baker mentions predominant materials and craftspeople as well as clients' professions – his patrons include developers, a TV executive and a furniture-rental tycoon. Despite some intriguing references to pilasters playfully applied on mirrors, and exterior walls thickened to accommodate shutter pockets, the prose often bogs down in clients' bland quotes about their dream homes. Captions are absent entirely, so a reader must simply wonder what Baker meant by incorporating lyre-and-urn patterns into a balcony railing or sculpting delicate cupid reliefs along an Adamesque-style corridor of groin vaults.

The lightweight prose is particularly surprising since the illustrations are so clearly geared to the trade. Architects, designers and builders will likely revel in the book's supply of site plans, floor plans, elevations and sections, plus legible working drawings of details. A photo of, say, a paneled media room or a floor-to-ceiling mantelpiece or an oval dormer appears near its drawings, with notes on measurements, materials, suppliers and model numbers.

No matter what mainstream academics would say, there's no pastiche or dearth of invention in sight. In fact, you may feel tempted to exactly follow a Baker example, and specify perhaps a Focal Point 97200 for your next entry fanlight, or ornament a pilaster base with a few 11249s from Decorators Supply or flank a window with Hartmann-Sanders' Ionic/Tuscan type-C columns. More likely, you'll just be inspired to know how much can be achieved by mixing custom and stock elements, and to attempt your own experiments. ■

A muscular archway at an Adamesque house in Atlanta echoes Louis Sullivan's Romanesque Revival works.

The Flowering of the Aesthetic Movement

Cincinnati Art-Carved Furniture and Interiors

edited by Jennifer L. Howe
Ohio University Press, Athens, OH; 2003
295 pp.; hardcover; color photographs by John Bigelow Taylor; $30
ISBN 0-821-41511-5

Reviewed by Frederick Wilbur

The carved Norman woodwork in the hall and staircase of Henry Fry's Oakwood has lasted for 147 years. *Photo: John Bigelow Taylor*

The reaction to the dehumanizing Industrial Revolution of the 19th century can be compared with the return to handicrafts and artisanship in the late-20th-century Computer Age. There may not be strict parallels, of course, but certainly the penchant for traditional homes and their implied comfort of nostalgia is the overpowering force in contemporary house design. We are experiencing, in America at least, a rejuvenation of Classical architecture and an interest in the revivals of the 19th century. There are many periodicals, including *Period Homes*, that cater to the desire to live in a unique place, whether made so by the restorations of old (not necessarily historic) homes or by the decoration of interiors with one-of-a-kind arts and crafts. *Cincinnati Art-Carved Furniture and Interiors* contributes significantly to our understanding of this desire to create sui generis interiors as a counterpoint to the social and technical complexities of the late-19th century. To me, a practicing architectural and decorative wood carver, the book is a fascinating glimpse into the character of the art of wood carving when it was experiencing amateurization and transition from a respected trade to one of marginal importance.

The artistic atmosphere in 19th-century Cincinnati was a rare amalgamation of ideas and practice. Cincinnati, founded in 1788 on the Ohio River, grew rapidly to become an economic and cultural center the likes of which were unknown west of the Atlantic seaboard cities. Among the many commodities were beer and distilled spirits, ironwork, agricultural products, clothing, meatpacking and clock-making, and consequently, many skilled craftsmen were attracted to and employed in the city. So too, artists and artisans congregated to practice, teach and explore new methods, new motifs (as in Aesthetic Movement wood carving) and new expressions. To celebrate the illustrious achievements of these artists and artisans, the Cincinnati Art Museum has recently opened the Cincinnati Wing with exhibits of famous paintings, sculpture, wood carvings and pottery from the well-known Rookwood pottery.

Cincinnati Art-Carved Furniture and Interiors addresses one aspect of this exhibit of the flowering of Cincinnati art. Through five essays and a pictorial catalog of the museum's 39 pieces of carved furniture and architectural elements, one witnesses the development of the American Aesthetic Movement, a social network of patron and artisan and the training and empowerment of women in a male-dominated society. We are indeed lucky to have such an extensive collection of related wood carvings, substantial primary sources in both print media and photographs and a group of museum curators and researchers dedicated to bringing the fruits of this blossoming to public notice.

The waking of cultural awareness in the city came almost simultaneously with its economic fortunes – the first Cincinnati Academy of Fine Arts was founded in 1826 by a German immigrant sculptor. A succession of societies, museums and educational institutions throughout the century kept the community involved in the arts, visual and musical, and facilitated the exchange of ideas with the wider art movements of the east coast and of Europe.

The initial essay in the book is an overview of the cultural history of Cincinnati, beginning with the astute juxtaposition of the industrial might

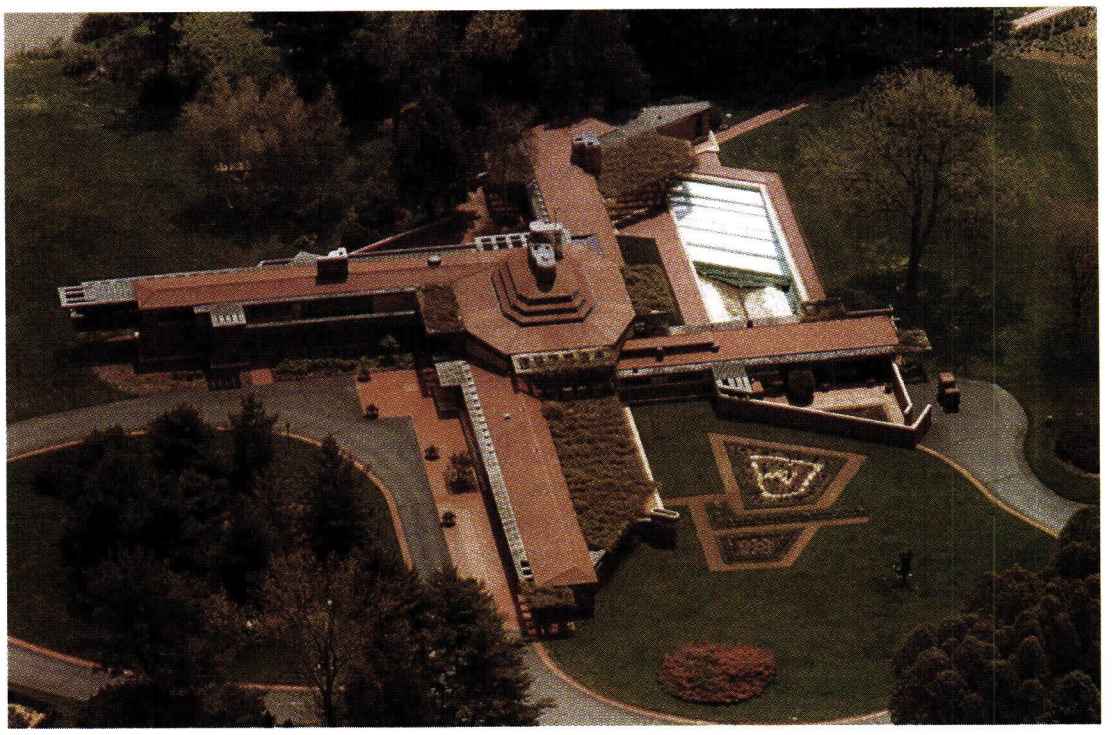
Henry and William Fry carved this ceiling panel along with corbels to create a coffered ceiling for the Nichols home. In 1964, after the elements were cleaned, the ceiling was installed in the Cincinnati Art Museum.

City of Wright

Wright in Racine: The Architect's Vision for one American City

by Mark Hertzberg
Pomegranate Communications, Petaluma, CA; 2004
96 pp.; hardcover; 63 color photographs, 8 architectural drawings and sketches; $24.95
ISBN 0-7649-2890-2

Reviewed by Will Holloway



The four wings of Wingspread, Wright's design for the Johnson family, spread over farmland north of Racine, WI.

During the construction of the S.C. Johnson Administration Building in Racine, WI, the company's chairman, Herbert F. Johnson Jr., was so enamored with what he saw that he reportedly threatened to move in a bed and call the modern brick complex home. The architect would hear nothing of it and set out to design a suitable home for Johnson and his growing family. The result was Wingspread (1937), Frank Lloyd Wright's 14,000-sq.ft., pinwheel-shaped creation set in farmland a few miles north of Racine. This and other such anecdotal accounts appear throughout *Wright in Racine*, Mark Hertzberg's 96-page homage to the foremost American architect of the 20th century and his work in one Midwestern city.

Between 1901 and 1954, Racine provided the backdrop for 13 of Wright's designs (six were never built). As Hertzberg's research reveals, the unique relationship between Racine and Wright arose from the city's acceptance of the sort of creativity that defined Wright's illustrious career. As the author implies, it was a mutually beneficial relationship – not only was Racine suitable for Wright, he was also right for Racine.

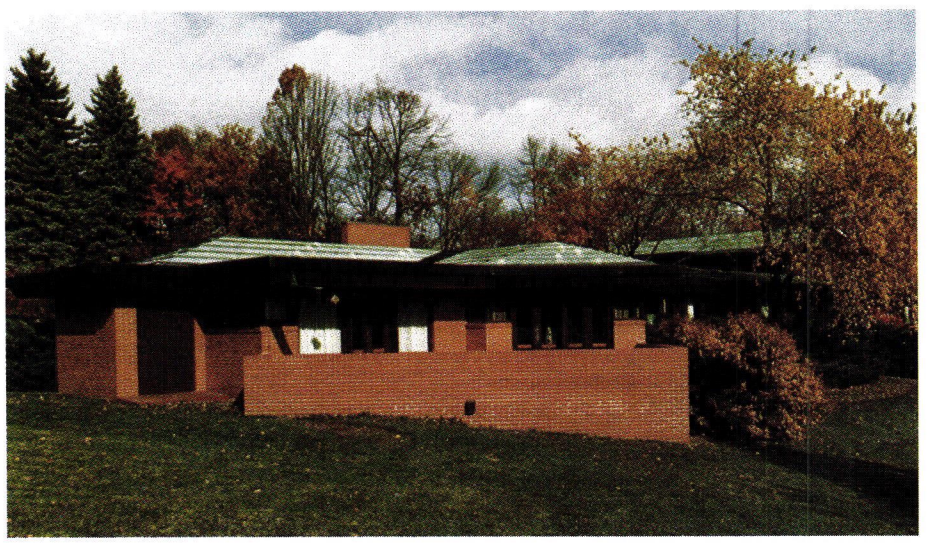
Located on the shores of Lake Michigan between Chicago and Milwaukee, Racine is best known for the number of products that were invented there: the gasoline-powered lawn mower, the garbage disposal, the hand-held hair dryer and the portable vacuum cleaner, among others. "Invention City," the book purports, thus provided an accepting locale for the revolutionary designs of Wright. Renowned as some of his most creative and influential, Wright's 13 Racine designs range from large-scale public buildings to smaller, though no less dramatic, private homes. As Edgar Tafel writes in the introduction, this book is important because "Racine spanned the years of Wright's greatest creativity."

The author, a photojournalist and the photography editor of the *Racine Journal Times*, exudes an obvious passion for the works of Frank Lloyd Wright throughout. This is no more evident than in the section on Wingspread. Unlike Wright's other Prairie-style designs, with their focus on continuity of space, his design for Wingspread had four offset wings coming together in a central living room. The separate zones provide distinct areas for the master bedroom, children's bedrooms, kitchen and servants' quarters and guest bedrooms. At the center of the pinwheel rises a 30-ft.-tall chimney that includes five fireplaces. The 40x60-sq.ft. octagonal space around the chimney encompasses the main entrance, dining room, living room and library. This area not only serves as the physical connection between the separate wings, it was also the hub of family and social activity.

When designing Wingspread, Wright wrote the Johnson children, asking them what elements they wanted included in their home. From this collaboration emerged two of the home's most distinctive features: a cantilevered balcony at the end of the northern wing and a crow's nest from which the kids could survey the nearby lake and surrounding grounds.

Seventeen years later, the Johnson-Wright connection was furthered when Wright designed a house for one of the Johnson children who had influenced the Wingspread design. The Keland house (1954) appeared in the midst of Wright's Usonian phase, when the expansion of post-World War II America necessitated affordable housing for the working class. Although not strictly a Usonian design, the Keland house did include some Usonian attributes: built-in furnishings, an L-shape and an open floor plan that stressed continuity of space.

While at the Chicago firm of Adler and Sullivan, Wright developed a unique style largely influenced by the innovative designs of Louis Sullivan. After leaving the firm in 1893, Wright continued to adhere to the organic principles that Sullivan had instilled in the young architect. Sullivan's emphasis on the relationship between structure and environment was revealed throughout Wright's career, most notably in his early Prairie-style designs. Thirty-two years previous to Wingspread, Wright designed the Hardy house (1905). Unlike its Classical Revival, Greek Revival and Italianate neighbors, the Hardy house embraced its environment. Limited



Though substantially larger than his Usonian designs, the Keland house – with an open floor plan and an L-shape – reflects Wright's vision of affordable housing for the working class.

by the size of the lot, the rectangular structure was built into a bluff overlooking Lake Michigan. The view from the street offers little to the outside observer; on the contrary, and due to its position further down the bluff, the rear façade rises dramatically – a full three stories of glass, stucco and wood. As Hertzberg writes, it was often mistaken for a bathhouse. A resident of the house from 1937 to 1947 "recalls people coming to their home wanting to change their bathing suits."

Rather than presenting a dry, factual chronology of Wright's works in Racine, Hertzberg adeptly interweaves anecdotes into his examination of the architect's Racine legacy. This book is not a convoluted analysis of Wright's Racine designs; it is a pleasurable disclosure of the history of each design, told in the reverent tones of those who experienced them firsthand. Indeed, the human-interest quality of *Wright in Racine* seems appropriate for a book about a man so keenly aware of the interaction between people and the places they inhabit.

The book is broken into three chapters: "Private Homes," in which Wingspread, the Hardy house, the Keland house and two others are examined; "Public Buildings," primarily focusing on the S.C. Johnson Administration Building and the subsequent S.C. Johnson Research Tower (1944); and "Affordable Housing," in which Hertzberg briefly confronts the perception that Wright only built houses for the well-to-do. *Wright in Racine* is augmented by a large number of the author's own photographs and select drawings from the Frank Lloyd Wright Foundation. The appendices include a Racine project list of Wright and some of his associates, a list of pertinent resources and a letter from Wright to H.F. Johnson Jr.

If anything, this pleasurable read is compromised by its brevity – *Wright in Racine* may leave its readers yearning for more. Yet, for those interested in this aspect of Frank Lloyd Wright's career, it offers interesting insights into the work of an American icon. Hertzberg's presentation makes it clear that Wright's Racine works are more than worthy of the attention this book gives them. ■

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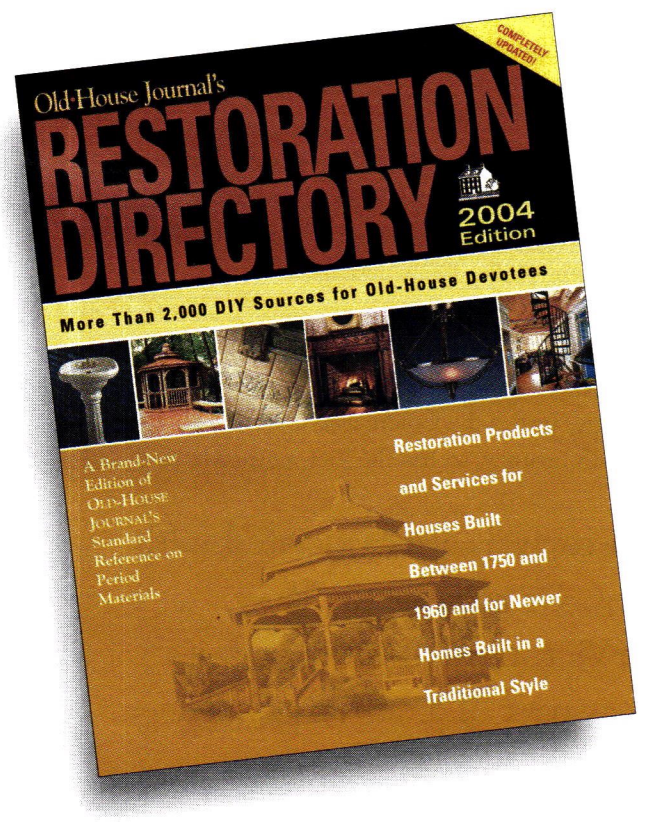

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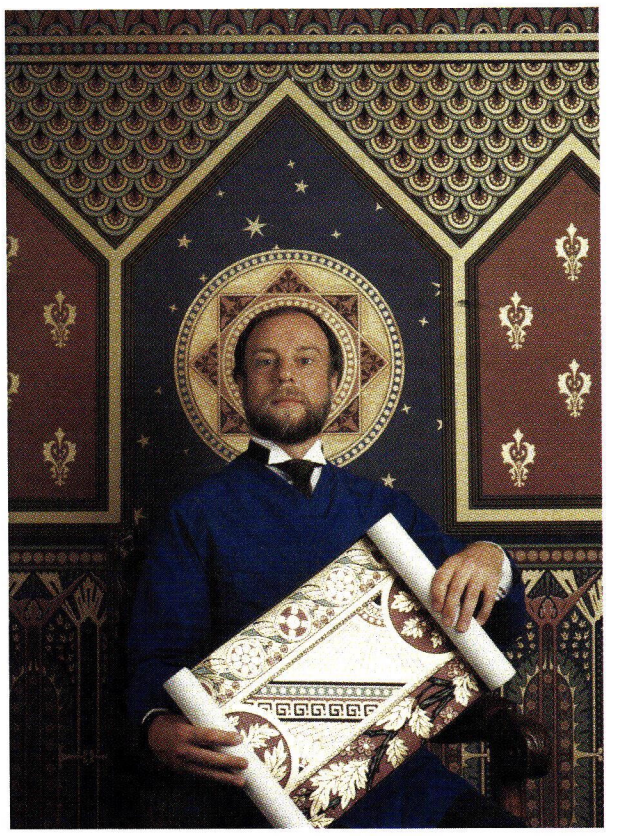
Reflections on the Victorian Revival

It is said that no one starts a trend, they can only perceive it or participate in it – so it was with the Victorian Revival. *By Bruce Bradbury, Bradbury & Bradbury Wallpapers*

The Victorian Revival was fundamentally a populist movement that sprang up in the 1970s in opposition to the wholesale destruction of 19th-century neighborhoods by local governments. Up until that time one of the most common words associated with Victorian architecture was "monstrosity," and the perceived excesses of the 19th century were regarded with undisguised scorn by the adherents of post-war Modernism. The Revival took on many different flavors in different cities – this is a brief reminiscence of the events in San Francisco.

San Francisco's unique architectural style derived from the abundant redwood forests that once surrounded it, which provided the raw material for wooden houses adorned with elaborate millwork. Unlike the more subdued brick and brownstone row houses of the Eastern cities, these wooden houses required frequent painting. In the post-war era, they were usually a monochrome cream or battleship gray – the latter color attributed to the abundant and cheap supply of surplus oil paint in the numerous Bay Area shipyards after the war.



When Bruce Bradbury, shown here early in his career, first started Bradbury & Bradbury Wallpapers, his interest lay more in the restrained tradition of William Morris – that was soon to change.

The first "Painted Lady" to appear in San Francisco did not spring from any effort to recapture the glories of 19th-century polychromy – it was the outward expression of another San Francisco phenomenon, the Psychedelic Era. Proudly sporting a façade of riotous, acid-drenched color, it was done as an artistic statement by students and faculty of the San Francisco Art Institute. But in a city that worships idiosyncrasy, this unprecedented façade began to be imitated, albeit in less strident colors, and the Colorist Movement (a.k.a. the Painted Ladies) and a new profession, the architectural colorist, were born.

While the exteriors became ever more colorful in the 1970s, the interiors of San Francisco Victorian homes still remained frozen in a blizzard of Modernist white. But just as the Colorist Movement had started with a bang rather than a whimper, the city's first ornamental interiors were full-blown hand-painted and stenciled extravaganzas, created by the itinerant bicycling ceiling painter Larry Boyce. Boyce was a mercurial genius and extraordinary raconteur, whose home base was a stair hall closet, and who spouted a fascinating mix of Oscar Wilde's aphorisms and Owen Jones' principles. Terrified by motorized conveyance after escaping from a burning airliner, Boyce traveled only by bicycle, spending many years cycling back and forth between coasts, stopping to knock on the door of whichever grand Victorian struck his fancy. Theatrically dressed in a top hat, with a flowing cape draped over his Lycra racing suit, he would seek to persuade the astonished homeowner that "a room without a painted ceiling is like a world without a sky." Unfortunately, a full accounting of Boyce's stenciled interiors across America was never compiled, but his San Francisco work set the standard for the city's flamboyant Victorian Revival style.

Boyce's work in San Francisco (and Clem Labine's interior in Brooklyn, NY) had a great and early influence on Bradbury & Bradbury Art Wallpapers. I was originally steeped in the more restrained tradition of William Morris, in which an ornamental room might consist of a wallpaper and a separate ceiling paper. But the post-Boyce world had us literally climbing the walls to explore the dizzying ornamental effects of friezes and complex ceiling components. Realizing that we could modularize these elements and ship them across the country convinced us to take up 19th-century ceiling design in a serious manner in the early 1980s. Our first efforts were originated by John Burrows, and were later brought to full flower by Paul Duchscherer.

As the pace of restoration picked up in San Francisco, many of us artisans kept bumping into each other on numerous projects. We finally had the chance to make each other's acquaintance at a party thrown by a grateful client, and the idea of starting a Guild of Restoration Artisans was born. Called Artistic License, it united architects, designers, plaster workers, colorists, stencilers, painters, wallpaper designers and other craftspeople into a group that could work behind the scenes to coordinate the projects of our clients into a unified whole. Successful from its inception, the Guild still exists today and retains many of its original members.

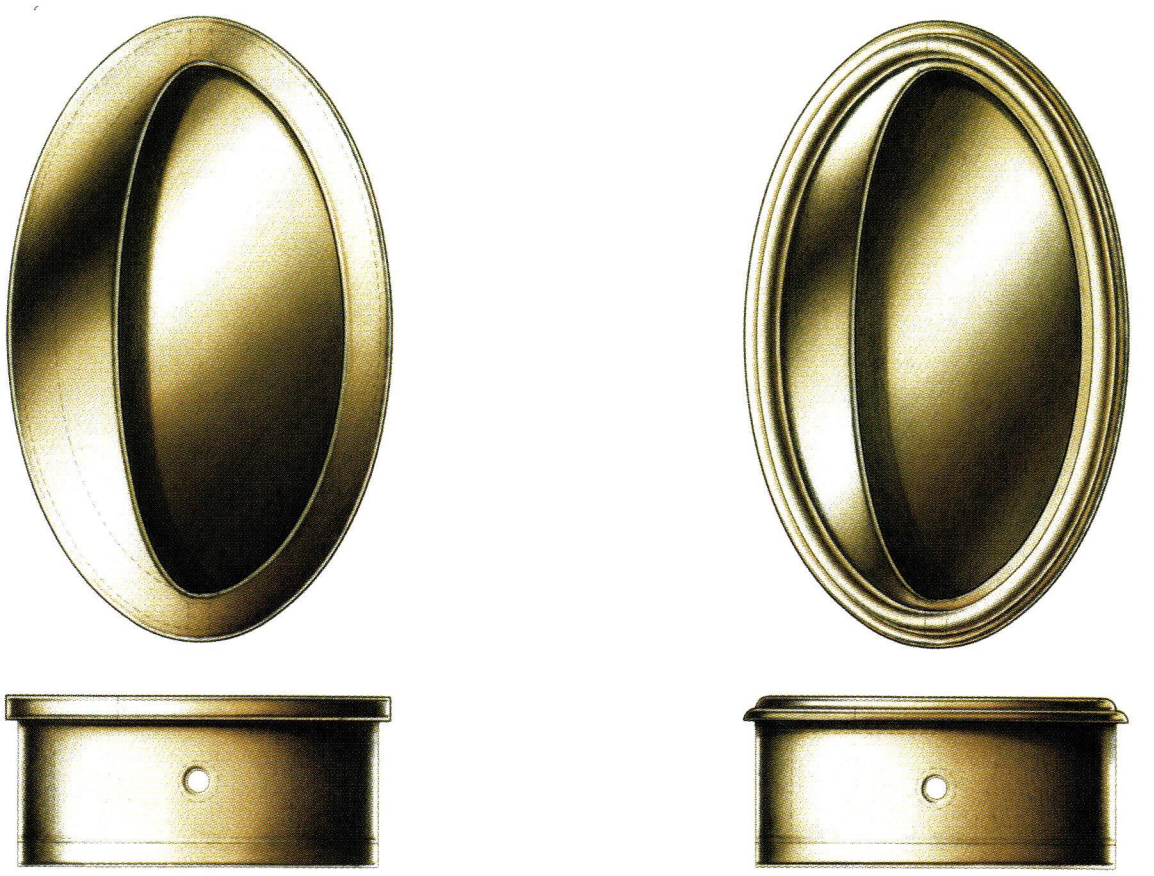
Every Movement needs its own press, and when *The Old House Journal* was started by Clem Labine in 1973, the Victorian Revival finally found a national voice. In San Francisco, issues of the Brooklyn-based *OHJ* were our link to the outside world and served as a constant source of practical knowledge to artisans like ourselves who were far too poor to even dream of home ownership.

For the ornamentalists in our group the design bible was Owen Jones' *Grammar of Ornament*, first published in 1856, and its French equivalent, *L'Ornament Polychrome*. We were also inspired by John Freeman's American Life Foundation, which pioneered the republishing of design portfolios by such visionary 19th-century designers as Christopher Dresser and Bruce Talbert. These were the early sources for much of Boyce's work, as well as some of the early Bradbury & Bradbury designs.

By their very nature, architectural revivals are associated with changing styles and changing tastes. Once a particularly flamboyant style such as the High Victorian goes through its original revival stage, it settles in as part of a culture's heritage. Just as the Colonial style became beloved and protected in the late-19th century, so has the Victorian style in the late-20th century. Certainly west of the Mississippi it is the "foundation" architectural style, and it is inevitable that future generations will look back at our first attempts to re-create the era with a wry smile, as ever greater knowledge of the era is achieved, and ever more sophisticated interpretations of it become available. But we will always have the comfort of knowing that they will be building on foundations that were put in place in the late-20th century. ■

By their very nature, architectural revivals are associated with changing styles and changing tastes. Once a particularly flamboyant style such as the High Victorian goes through its original revival stage, it settles in as part of a culture's heritage.

If you have an idea that you think would make a good topic for The Forum, e-mail Editor in Chief Michael Carey at mcarey@restoremedia.com. He'll let you know how the idea might be developed for a future issue.



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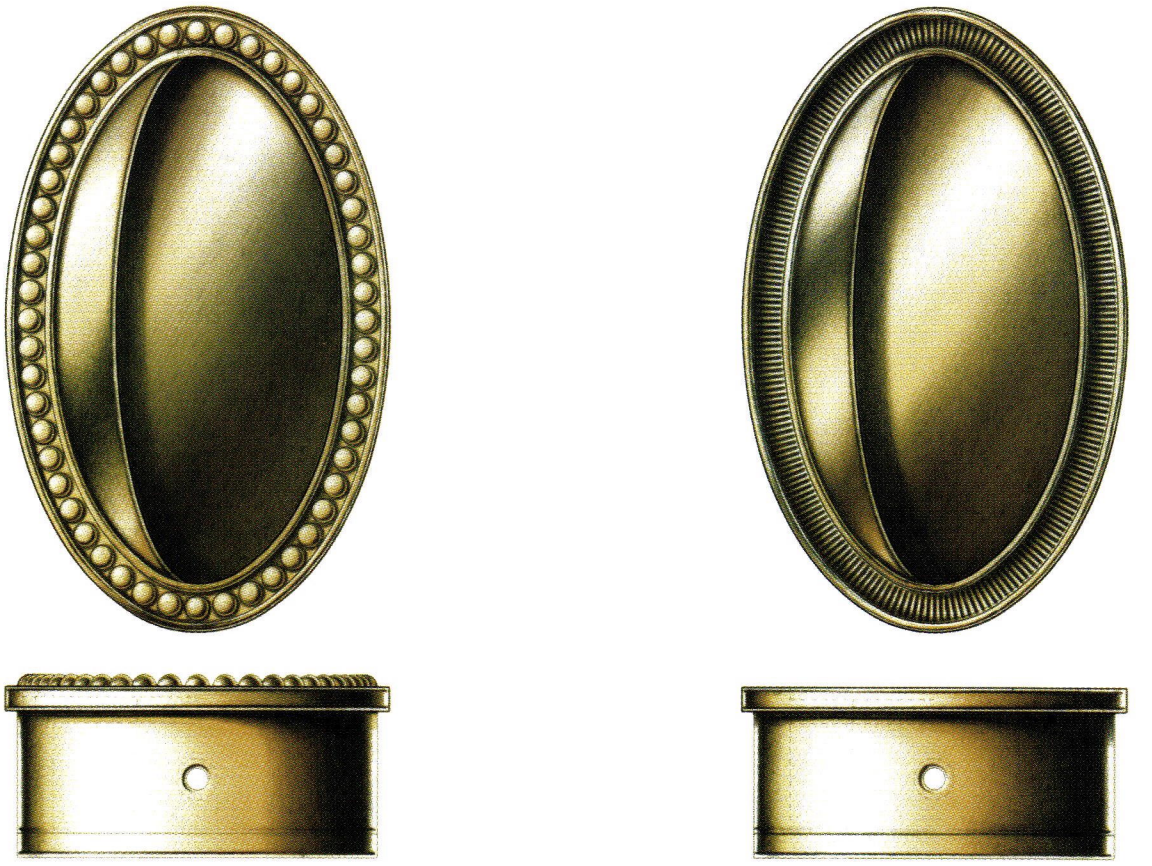

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