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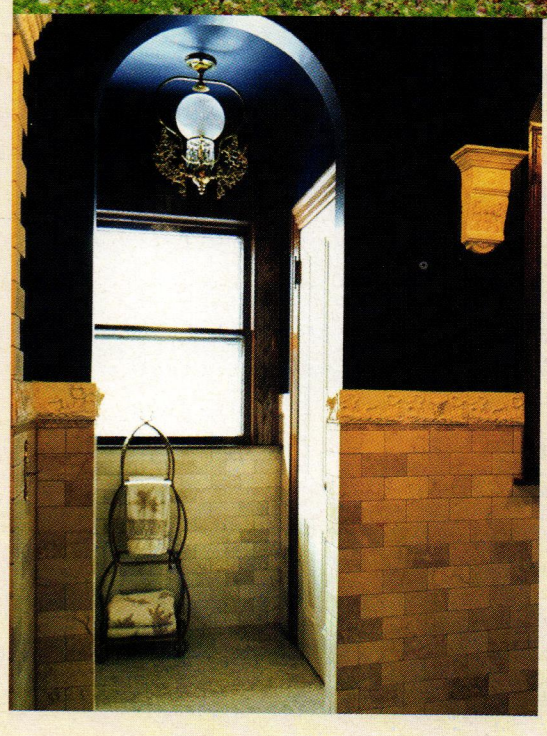
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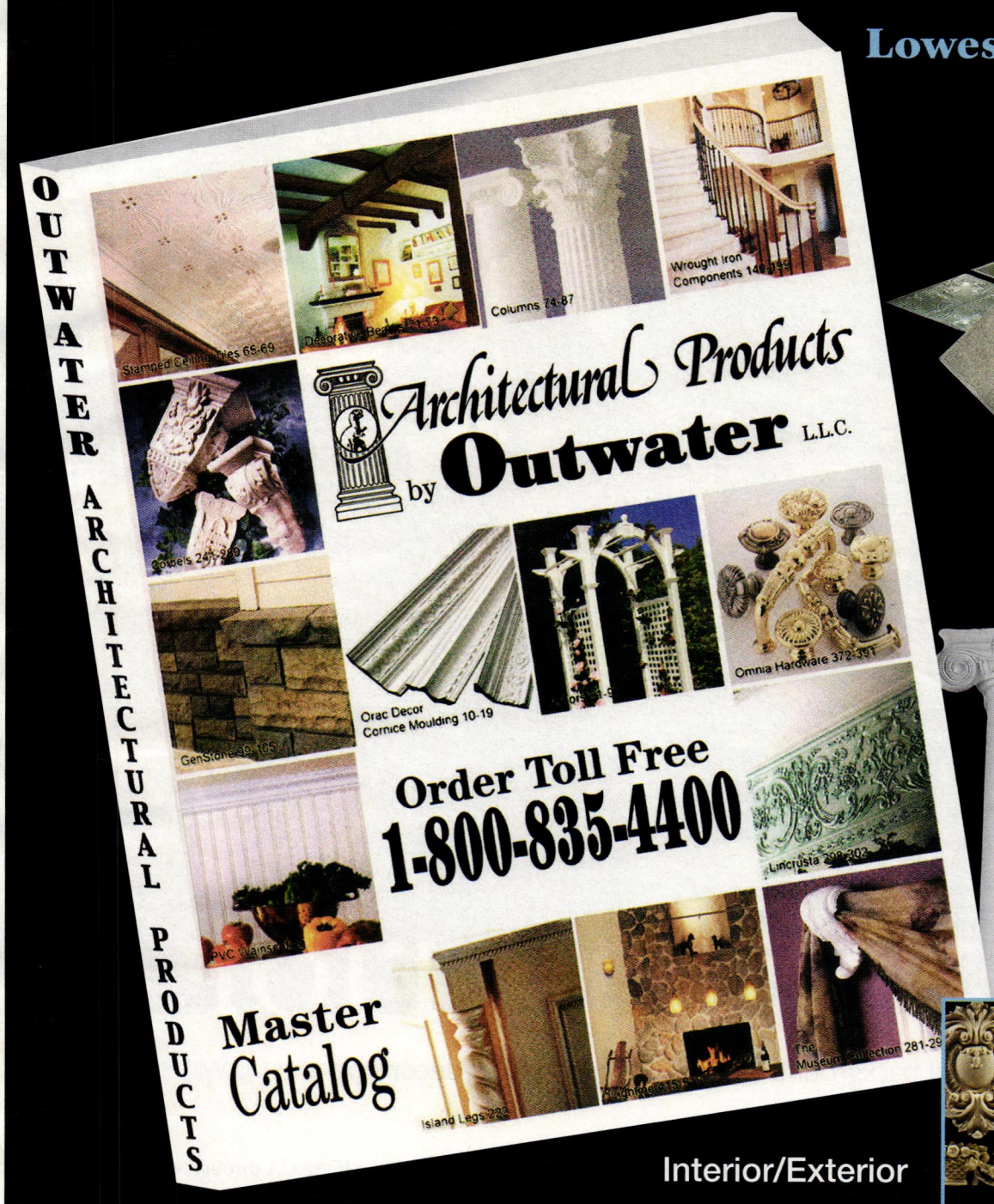



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Art of the Interior

A New York City firm combines an architectural background with its passion for the decorative arts. *By Will Holloway*

Comfort, formality, clarity – these themes arise frequently when interior decorators Bill Brockschmidt and Courtney Coleman discuss their portfolio of recent work. Since forming Brockschmidt & Coleman (B&C) in 2001, the two principals, along with a staff of three, have orchestrated a diverse set of projects out of their office in the Tribeca neighborhood of New York City. From an Upper East Side apartment to a Texas ranch to a Bermuda beach house, B&C has created interior experiences custom tailored to their clients' tastes, while at the same time effecting clarity and striking the delicate balance between comfort and formality.

Formal Introductions

In providing continuing-education courses and public-education programs, The Institute of Classical Architecture & Classical America (ICA&CA), located in New York City, brings together individuals with common interests and often disparate backgrounds. Such was the case with Brockschmidt and Coleman.

Bill Brockschmidt grew up in the Shenandoah Valley town of Winchester, VA. He went to the University of Virginia School of Architecture and later attended graduate school at the University of Illinois at Chicago. After working in Chicago for a handful of years, he was sufficiently inspired by an intensive six-week summer program offered by the ICA&CA to relocate to New York City and become involved in that community. His early experience in the city included a stint with Eric J. Smith, Architects.

Courtney Coleman hails from the northeast Mississippi town of Corinth – best known as the site of a bloody 1862 Civil War battle – and, at the urging of an inspiring great aunt, attended architecture school at Mississippi State University. Upon graduation, she moved to New York City and worked for Ferguson, Shamamian & Rattner Architects, becoming involved with the ICA&CA through volunteer work. She also spent three years as a designer for David Anthony Easton, Inc.

Having met through their affiliations with the ICA&CA, Brockschmidt and Coleman enjoyed pursuing their common interest in the decorative arts through extensive travel. From a John Singleton Copley painting seen at the Los Angeles County Museum of Art to a wall treatment seen in the Brush-Everard House in Colonial Williamsburg to a curtain treatment seen at Frances Elkins' house in Monterey, CA, these research trips would come to provide invaluable sources of inspiration in later projects. Today, their belief in the mission of the ICA&CA is evidenced by their continued commitment – Brockschmidt serves as the director of travel programs and Coleman is the director of public programs.

Since they were both educated as architects and have worked professionally in the field, Brockschmidt and Coleman possess a breadth and depth of design knowledge atypical of their profession. Their decision to become decorators stems from their belief that there is great richness and history in all of the allied decorative arts – and that, as decorators, they are embellishing architecture through furnishings and art.



Above: For the decoration of a conservatory addition to a country house along Pennsylvania's Main Line, Brockschmidt & Coleman combined existing pieces from the owner's collection – the chandelier, urn lamps, white upholstered Louis XVI *bergères* and Chippendale armchairs – with new elements, including a 20th-century black-lacquered chinoiserie library table and a pair of 19th-century brass candlestick lamps. The sofa pillows were fabricated from a 19th-century Italian woven cotton textile; the rectangular *bergère* pillows feature 19th-century American woven trimming. *All photos courtesy of Brockschmidt & Coleman, LLC, unless otherwise noted*

Left: Courtney Coleman and Bill Brockschmidt, of New York, NY-based Brockschmidt & Coleman, LLC. *Photo: Steven Tucker*

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The living room of the Pennsylvania house includes, to the left of the fireplace, a New England easy chair (ca. 1790-1800) with a 19th-century cross-stitch textile pillow; an English George III carved-mahogany open armchair and a French silver-plated *bouillotte* lamp on an English Regency drum table (ca. 1820) to the right of the fireplace; an English carved mahogany lolling chair (ca. 1770) upholstered with embroidered linen; and a custom Chippendale sofa.

"I was always interested in decoration, probably more so than architecture," says Coleman. "My great aunt, who was a decorator, pushed me toward architecture school, which turned out to be excellent advice for the education in history, materials, building systems and problem solving. Although B&C is a decorating firm, we are still quite involved in shaping the architecture of our projects. It's helpful to understand, for instance, the mechanics of an HVAC system so that we can help design ventilation grilles to be as unobtrusive as possible. As much as possible, we like to address the totality of a project."

"We're familiar with the whole design process," adds Brockschmidt. "We can look at a raw space or at drawings and really perceive what the finished architecture is going to be. We have a good understanding of when to best become involved as decorators, starting with those aspects that need early attention, while saving time for other aspects that happen later in the process. When we work with an architect who is well versed in traditional architecture, we understand the language and the vocabulary, so our decoration works with the architecture in a very harmonious way."

New and Old

B&C utilizes both antiques and contemporary pieces, depending on their application. The decorative scheme for a loft in the Greenwich Village neighborhood of New York City, for instance, was based on a pair of lamps that the client had purchased at a flea market; in turn, Brockschmidt and Coleman found 1930s and '40s textiles at a flea market and had pillows made from them. Yet Coleman notes that a lot of younger clients shy away from antiques. "They think that they'll fall apart, are too precious, that you can't sit on or touch them – we try to disabuse people of that notion, and encourage them to send their children to boarding school, if necessary," she quips.

In terms of new products, Brockschmidt notes that the preponderance of cheap, knock-off imitations available in cyberspace has created a tricky situation. "It's kind of scary to be a furniture or lamp producer," he says. "You do all of the research and come up with something that's really beautiful and well crafted, and the next day there are web sites that have the same thing for a tenth of the price but not as well made. Clients do their own research and say, 'What's the difference? Why do we need the nicer one?' – so you always have to have a hierarchy of what's important, of where to spend money and where to spend it more wisely."

One element of decoration that Brockschmidt and Coleman especially enjoy working with is trimming. "A lot of the materials aren't what they used to be, so we keep an eye out for beautifully constructed vintage materials with beautiful printing and weaving," says Coleman. "I think that fabrics are getting harder and harder to find because so many things are based on the least common denominator – whatever textures and color schemes are popular," adds Brockschmidt. "The really idiosyncratic, beautiful fabrics, whether document [reproduction designs based on available documentation] or historic, are getting harder to find." Yet, according to Coleman, there are companies that still produce quality fabric, such as Claremont Fabrics Ltd. of England. "They carry amazing fabrics that make you smile when you see them," she says. "Not only are the patterns historically accurate, but the colors are bright and wonderful."

Interior Outcomes

Brockschmidt and Coleman note that the best projects start with the whole team – architects, designers, landscape designers – working toward the same goals from the outset. "When you start out early, you start thinking about colors, where furniture is going to go and how it's going to be used," says Brockschmidt. "Are there going to be curtains? How will that affect the woodwork around the windows? What furniture is going to be around the fireplace? If there's a niche or blank wall where art is going to go, how is it going to be lit? The balance of lamplight,



Left: To the keeping room, which is part of the original 18th-century core of the Pennsylvania house, B&C added an early English wing chair trimmed in custom-designed woven tape and tassel fringe, a 17th-century French walnut bench with antique needlepoint upholstery and a pair of 18th-century Spanish Rococo side chairs.

Below: The master bedroom – part of a John Milner Architects-designed addition to the Pennsylvania house – features printed chintz curtains in colors that match the perennial garden below. For the owner's tester bed, B&C specified a cotton bedskirt, linen and wool bed hangings with passementerie fringe and an antique American quilt.





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Left: For a project on the Upper East Side of Manhattan, in collaboration with New York City-based architect Calvin Kiiffner, B&C designed a rolling library ladder based on an antique French iron stepladder that Coleman inherited from her grandmother. It features a rosewood veneer frame and forged-steel steps and railing.

Right: B&C planned a decorative scheme around the client's collection of modern art for the Upper East Side apartment. The entry hall includes an antique Khotan carpet, a contemporary porcelain vase and a pair of Russian mahogany chairs (ca. 1830) upholstered in cotton and linen.



natural light and architectural light – all of these questions, if considered at the very beginning of a project, present great possibilities for a harmonious and beautiful interior."

"John Milner is one of our favorite architects to work with because he's got such a great aesthetic and really understands the regional style of the Brandywine Valley," says Coleman. "We've been lucky to work with him on three projects." One of those collaborations with Chadds Ford, PA-based John Milner Architects was the decoration of a large stone farmhouse along Pennsylvania's affluent Main Line encompassing the residence's early-18th-century core and a Milner-designed addition. "Because they were creating a large addition," says Brockschmidt, "instead of just decorating the new rooms, we took inventory of all the furniture, spread out what they had and selected a lot of additional furniture as well. The idea was that the house look like it had evolved – because it had – and we were simply filling in and giving new character to spaces."



Those spaces included the original living, dining and keeping rooms, as well as a newly created master bedroom suite, conservatory and combination wine cellar/screening room. "In the living room," says Coleman, "we used a very traditional 18th-century upholstery detail that we had seen in books and at The Metropolitan Museum of Art, and we had Scalamandre [the Ronkonkoma, NY-based textile manufacturer] make the tape on one of their old looms." As for new furniture, B&C introduced pieces with unusual silhouettes; for the client's antique chairs, which had been elaborately upholstered, they used plain linen with clean edges and utilized an early-19th-century woven tape trim to give them a more spare quality. The living room sofa was inspired by that Copley painting, "Unidentified Woman," which was seen at the Los Angeles County Museum of Art. "We used the design of Copley's sofa as inspiration for the loose seat and back cushions typical of these sofas in the 18th century, as well as the nail heads and the top-sewn continuous fabric welt detail of the cushions," says Coleman.

On the Upper East Side of Manhattan, B&C created an interior scheme, in collaboration with New York, NY-based Calvin Kiiffner Architects, to complement the client's collection of modern art. "Working in New York is interesting," says Brockschmidt, "because even in big apartments, there's not as much space as in a house – so we try to help people use spaces in ways that allow for a variety of experiences." For example, this client uses her apartment in a number of ways – the library features large tables that can be put together to create a dining room that seats 24 people. "It's almost an 18th-century flexibility," says Brockschmidt, "although stylistically the room has nothing to do with the 18th century – it's very eclectic in its furnishings and collection of modern art – the notion of adaptability goes back to the 18th century."

In this case, the client was looking to start over. "She moved from an ornate Beaux Arts apartment on the West Side with really grand furniture," says Coleman. "She wanted something that was modern and eclectic – almost all of the furniture, paintings and art are new to the apartment." To accessorize the space, Brockschmidt, Coleman and the client went to a crafts fair at Sotheby's and, when something appealed, spoke about where it might go in the

Left: One of B&C's first projects was the decoration of a large Federal Revival residence in Wilmington, DE. In the central stair hallway, B&C specified custom-colored wallpaper based on a 19th-century design from New Orleans, LA; a custom woven stair carpet; a woven wool Bessarabian carpet (ca. 1850); and a custom Georgian-style cut-crystal chandelier. B&C also custom designed the 18th-century-style painted-canvas floor cloth and the Hepplewhite-style bench.



The Regency-style dining table (ca. 1890) in the Delaware house is surrounded by 12 Regency-style chairs designed by B&C, fabricated by New York, NY-based Laszlo Sallay and decoratively painted with mythological scenes representing the signs of the zodiac by Leonard Porter, also of New York City. The Axminster-weave Adam-style carpet and the Federal-style curtain valances were also designed by B&C and were produced by Beauvais Carpets of New York City.

apartment. B&C designed the lamps, a library ladder and the scagliola mantel, which was fabricated by Ahmed Suleiman of Suleiman Studios of Horsham, PA.

For a large Federal Revival residence in Wilmington, DE, to which John Milner Architects had added a wing, B&C orchestrated a decoration that included custom-printed document wallpaper, antique and reproduction carpets, antique Federal and Regency furniture and curtains based on examples at Winterthur, the nearby museum and the former country estate of Henry Francis du Pont. "They really wanted to have formal and distinctive rooms, but rooms that the whole family could enjoy," says Brockschmidt. "It's a really bold set of color schemes. We looked at furnishings that were appropriate to the house but also somewhat eclectic." For 12 B&C-designed dining room chairs fabricated by Laszlo Sallay, of New York, NY, Leonard Porter Studio, LLC, also of New York City, came up with a decorative painting scheme based on allegorical scenes representing the signs of the zodiac. The remaining portions of the chairs were ebonized and gilded by Osmundo Echevarria & Associates, Inc., of New York, NY.

An elaborate Georgian-style cut-crystal chandelier from London, England, chandelier specialist Wilkinson, PLC, hangs above the stairway in the central hallway. The master bedroom features hand-painted Chinese wallpaper and a B&C-designed bed created by Seekonk, MA-based Leonards New England. The reception room features the wall treatment – several layers of shiny varnish – seen in the Brush-Everard House in Colonial Williamsburg. The dressing room includes loose cotton chintz valances inspired by Frances Elkin's Casa Amesti in Monterey, CA.

The projects are not without their challenges. "When we come to a project," says Brockschmidt, "the style of the architecture is always foremost in our minds, so that's where we start. The toughest challenge is when someone shows you pictures of a room with 15-ft. ceilings and says 'this is what I want,' yet their house has 7-ft.-6-in. ceilings. You can approach things in a way that is appropriate for the space, you can do certain tricks that people have used throughout history – but we really try to fight something that's inherently going to have a bad effect."

The time frame of a B&C project can range from six months at a minimum – maybe a small New York City apartment – to quite a bit longer. "A lot of our projects never end, because we get involved in bed linens, tablecloths, art, additional sculpture – these kinds of projects, which we quite enjoy, are ongoing," says Brockschmidt.

Finishing Touches

No matter the project, comfort, formality and clarity are always foremost in Brockschmidt and Coleman's minds – and aspects they admire in the works of such influential decorators as Frances Elkins, Michael Greer, Billy Baldwin and Rose Tarlow. "When we talk about wanting to have formal space," says Brockschmidt, "that doesn't mean stiff, unlivable or nervous – it means finding places where one can be comfortable with things being a little messy and places where one can be a little more poised and social. We're asked to decorate, so it's all about making a beautiful and comfortable environment, and coming to terms with how one can live graciously and comfortably.

"We had one client who had a small apartment and wanted 'intimidatingly' formal. That's just the way he lived. The furniture was very formally placed, yet it was comfortable for him – and it definitely suited his formal personality."

"On the other hand," says Coleman, "we have a lot of young clients who live in large, formal houses, but who want every room to have a casual feel. In those cases we still try to respect the architecture, using materials and furnishings to give each room a distinct character." ■



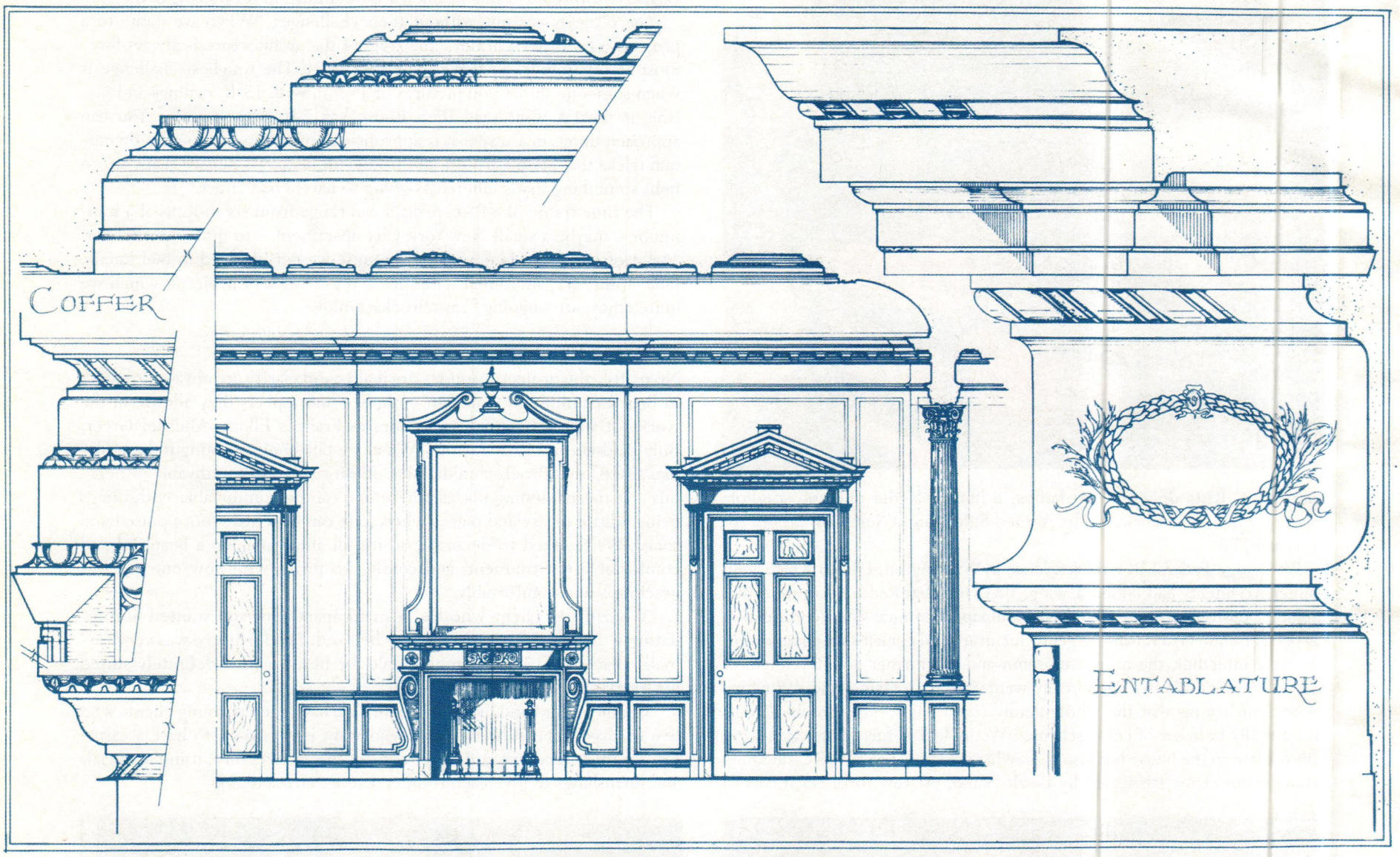
A B&C-designed Chippendale-style console table – with a scagliola top – in the Delaware house is augmented by a pair of late-19th-century converted Dutch oil lamps.



A B&C-decorated 600-sq.ft. apartment in the Chelsea neighborhood of New York City features an eclectic mix of furnishings, including a pair of late-19th-century French leather-upholstered *bergères* and a 1980s harpsichord with American Empire motifs.

The Anatomy of a Georgian Room

Adapted from a lecture given at The Institute of Classical Architecture & Classical America, this article demonstrates how proportion guides the design of a Georgian room. *By Richard Franklin Sammons*



This High Georgian interior was designed by the author.

The room is the basic spatial building block of architecture, but our understanding of the nature of rooms has been diluted by the popularity of the "non-room" utilized in non-traditional architecture. Notable examples of this are the "open plan," Frank Lloyd Wright's "breaking the box" and Le Corbusier's "universal space."

Space is, of course, an uncountable and non-objective noun. It can therefore be neither singular nor plural, nor can it have any specific characteristics. A room, on the other hand, is a volumetric enclosure which, given its shape or size, can have various characteristics, ritual uses and specific names. This volumetric enclosure does not necessarily need all four walls, ceiling and floor to be perceived as such: oftentimes the character of a wall plane can be created by employing a colonnade, columns *in antis* or any other space-defining element. Likewise, the often overlooked detailing of the ceiling can be used to reinforce the perception of a discreet volume, as can the patterning of the floor surface.

In the typical Georgian room, the detailing of the enclosing walls generally follows the elements of a Classical order expressed in full or in dilution, showing some details and excluding others for the desired effect. At a minimum, three types of elements – the baseboard, crown and casings around the doors and windows – are included.

Another element is the dado or *datum*, from which the proportions of the room's details are generated according to the particular order being employed. The dado is commonly called a chair rail, for obvious reasons. Likewise, the trim around the doors and windows are called architraves (as they technically derive from that element of the order) but are typically referred to as "casings" by carpenters, as they encase the actual structure surrounding the opening.

The term "crown" which is commonly used for any molding at the junction of the ceiling and wall is also an inaccuracy: the crown (or *corona*) is only one part of the cornice, also known as the dripstone. In Greek antiquity, a terra-cotta gutter often molded in the form of an S-curve (or *cymation*) is the ancestor of the molding we commonly call the crown. Since the dripstone was the highest stone element, it was referred to as the crown and the terra-cotta gutter was not viewed as part of the order. Later, the Romans incorporated this gutter into the stonework, so that our cornice today consists of the *cymation* (terra-cotta gutter), the *corona* (dripstone) and the bed molds which were used to cantilever the dripstone away from the foundation and walls.

In addition to disguising constructional joints, trim helps to punctuate each element of the room: the crown and baseboard signal that the wall is ending and the floor or ceiling is beginning; casings signal that the wall surface is about to be interrupted by a door or window opening. Figure 1 demonstrates the use of trim to punctuate the room, yet the sizes of trim

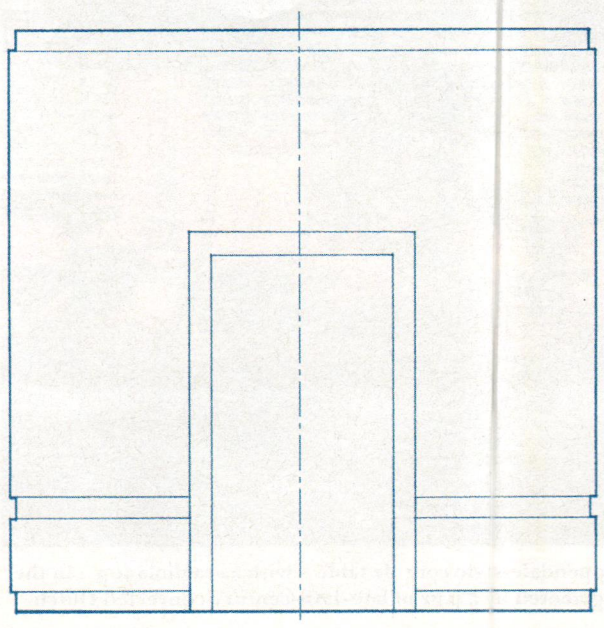


Figure 1: Trim provides punctuation, but is not differentiated by size.

THE 2007 PALLADIO AWARDS

THE ANNUAL AWARDS PROGRAM TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

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- NEW DESIGN & CONSTRUCTION: MULTI-UNIT
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The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The winners will be notified on February 1, 2007.



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Winners of the Palladio Awards for 2007 will be announced at the annual Traditional Building Exhibition and Conference. Winners each receive The Palladium – the cast-bronze trophy emblematic of the Palladio Awards, which has been designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc.

Winners will have the opportunity to give an illustrated presentation of their winning projects at the Conference.

Winners are also honored at a special VIP dinner held during the Conference.

Winning projects for Residential Design will receive full-color editorial coverage in the July 2007 issue of *Period Homes*.

Winning projects will also be highlighted for 12 months in the Palladio Awards section of the *Period Homes* web site, www.period-homes.com.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed entry package is November 15, 2006. For complete details on the awards program, judging criteria and submission requirements, log onto www.palladioawards.com. For information on the Traditional Building Exhibition and Conference call 800-982-6247.

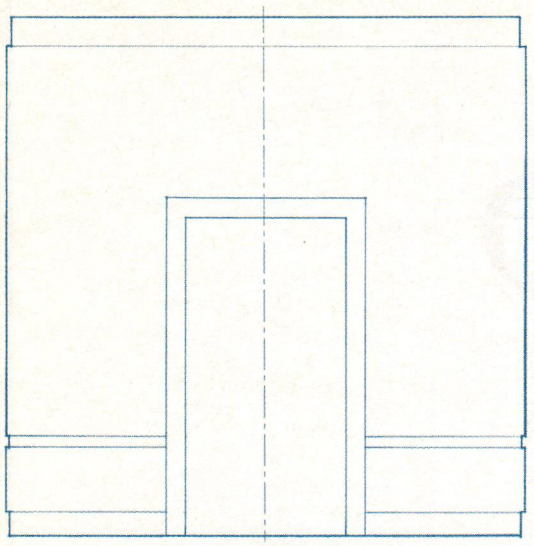


Figure 2: Trim differentiated by size.

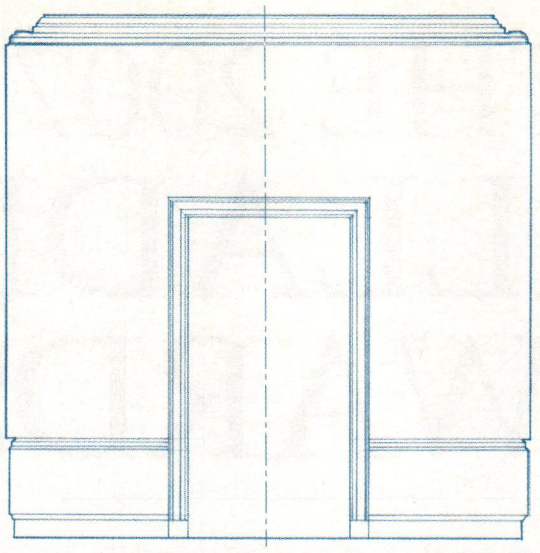


Figure 3: Trim differentiated by size and character.

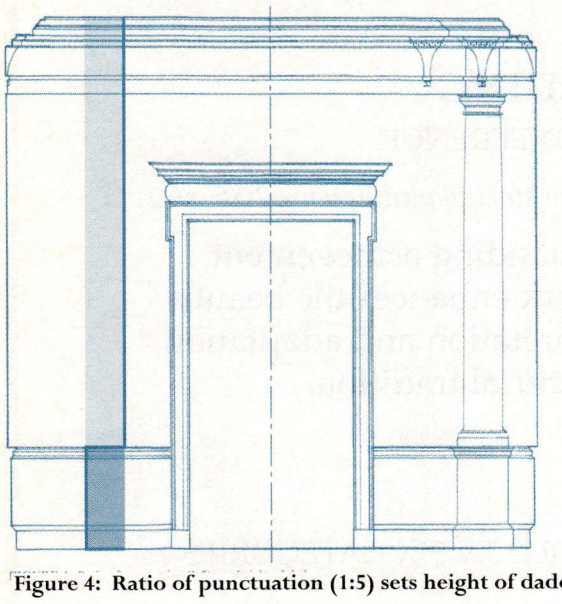


Figure 4: Ratio of punctuation (1:5) sets height of dado.

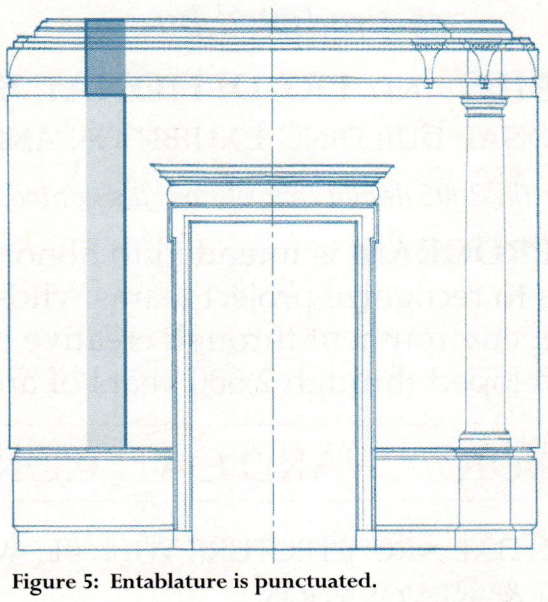


Figure 5: Entablature is punctuated.

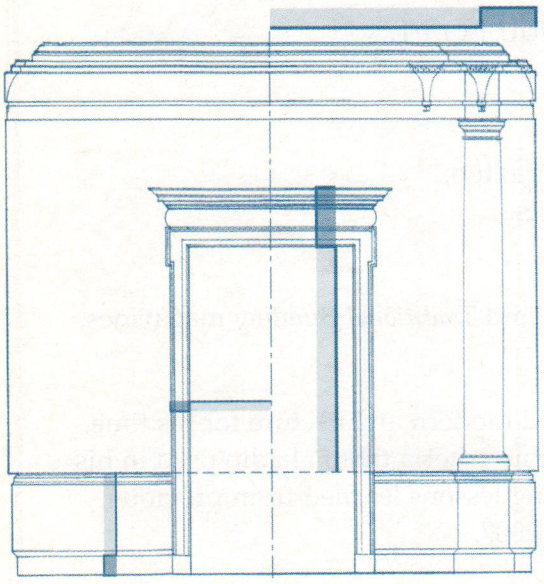


Figure 6: Punctuations of baseboard, casing, door entablature and ceiling trim.

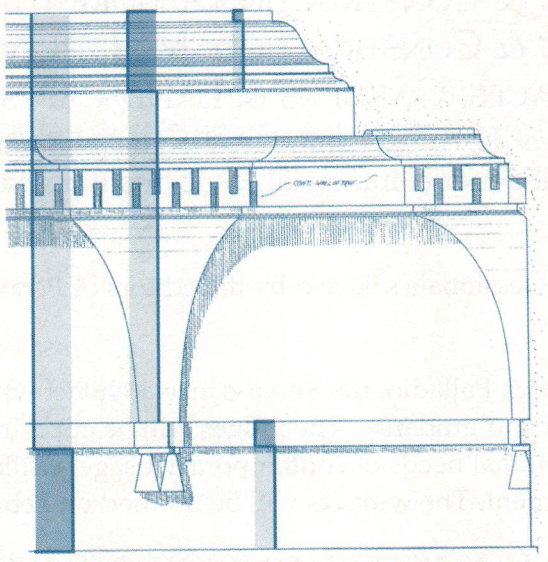


Figure 7: Punctuations within the entablature.

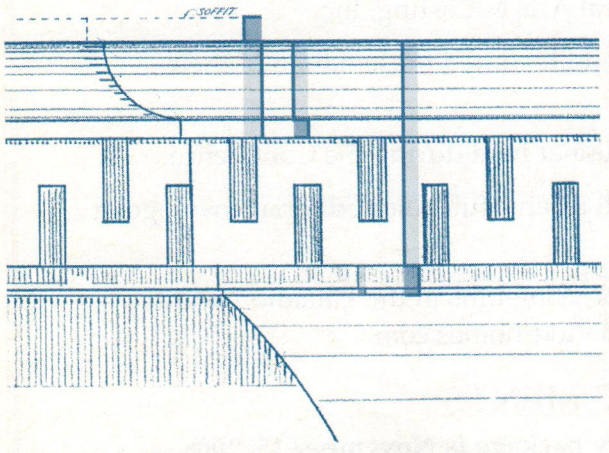


Figure 8: Punctuations within the bed moldings.

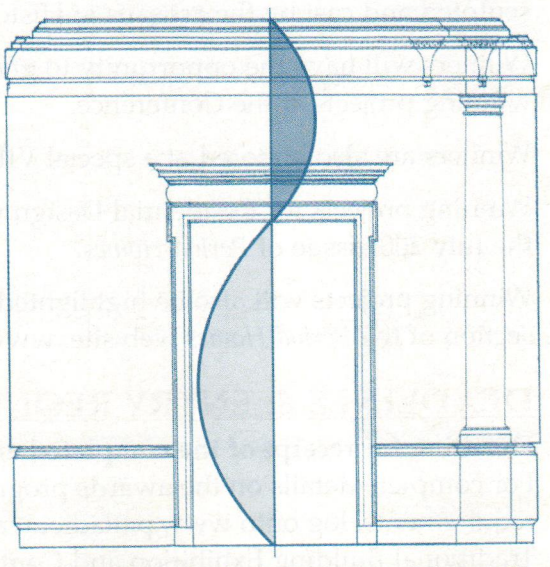


Figure 9: Door opening is differentiated from wall surface.

A ratio of differentation will determine the height of the doorway in relation to the height of the room.

are all identical and are therefore unable to indicate their different uses. However, differentiation can be introduced by modulating either the size of the moldings (figure 2) or their character (figure 3).

Figure 4 shows a typical Georgian interior, an analysis of which is useful because it embodies all the elements of a Classical order in a succinct and interrelated fashion. Note the column, pedestal and entablature superimposed to the right of the door. The actual presence of this column is not absolutely necessary within the interior, yet it helps demonstrate the way in which the orders can extend to all areas and scales of design.

A ratio of punctuation sets the height of the dado, which determines the relation of the chair rail to the total height of the room (figure 4). While it is ideal to set the height of the dado in this manner, oftentimes a low ceiling height necessitated by the exigencies of construction makes this impossible. In this case, the dado should be set at 2 ft.-10 in. or a similarly practical height.

Following the placement of the dado, a punctuating move upwards sets the height of the entablature. This determines the relationship between the size of the entablature and the room height (figure 5). Even though the sizes determined by these two punctuations are different, both repeat the same ratio. Punctuation also sets the size of the skirt (baseboard) within the chair rail, the height of the door's entablature above the chair rail and the size of the architrave as it moves down the sides of the doorway. It also informs the placement of any bounding trim on the ceiling (figure 6). The same ratio of punctuation is also applied to the details of the entablature: the architrave to the complete entablature, the *taenia* to the architrave, etc. (figure 7). Likewise, punctuation is used to determine the sizes and relationships between even the smallest details of the interior (figure 8).

Differentiation also plays an important role in the design of the interior. The first differentiating move should be to determine the size and location of the most important distinction in the composition at hand: in this case, the violent act of opening a doorway in the wall is the most significant. Therefore, a ratio of differentiation will determine the height of the doorway in relation to the height of the room (figure 9). Similarly, the same ratio

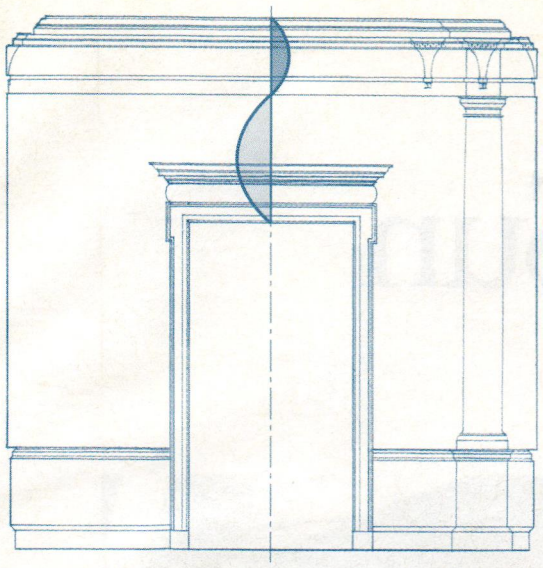


Figure 10: Wall surface above the door is differentiated from the entablature.

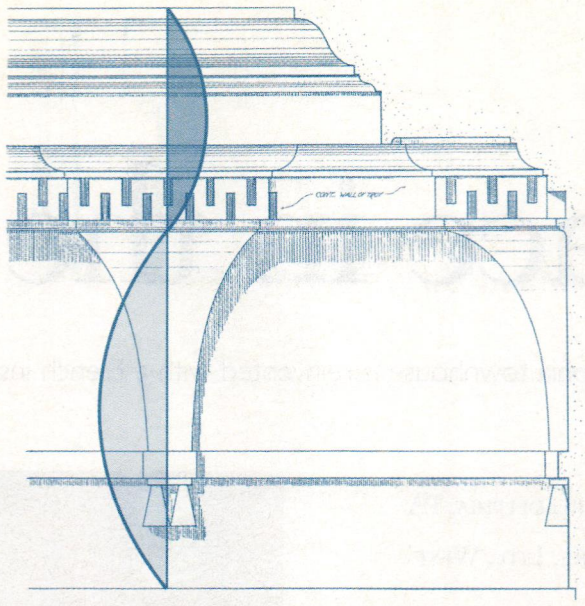


Figure 11: Cornice is differentiated from architrave and frieze.

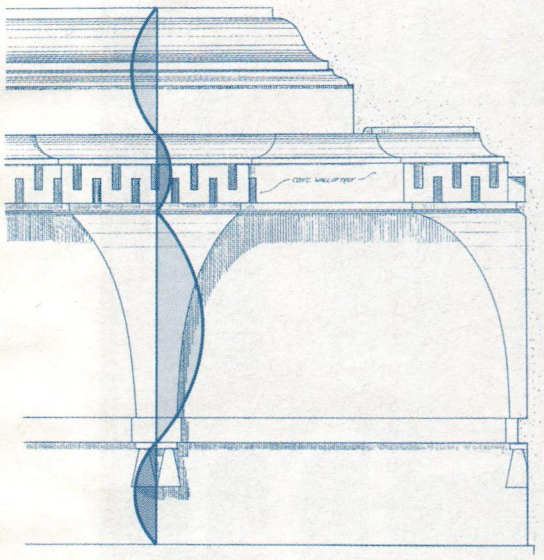


Figure 12: Cymation and *corona* are differentiated from bed mold; frieze is differentiated from architrave.

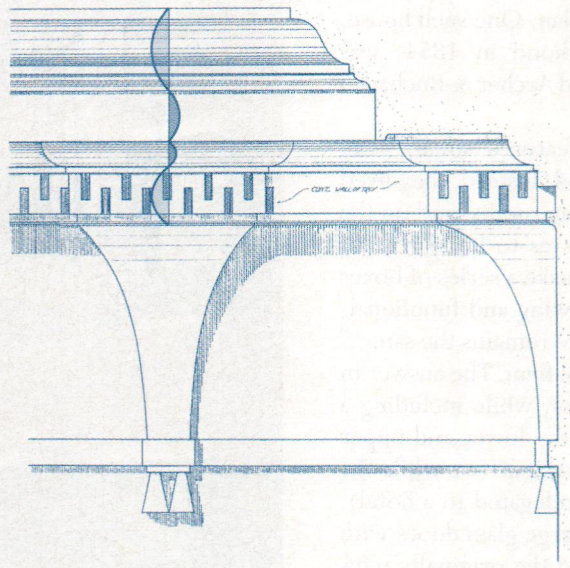


Figure 13: Cymation is differentiated from *corona*; *ovolo* is differentiated.

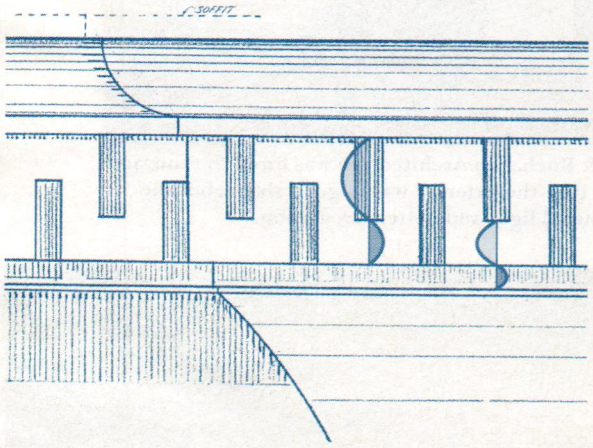


Figure 14: Differentiations within the Wall of Troy.

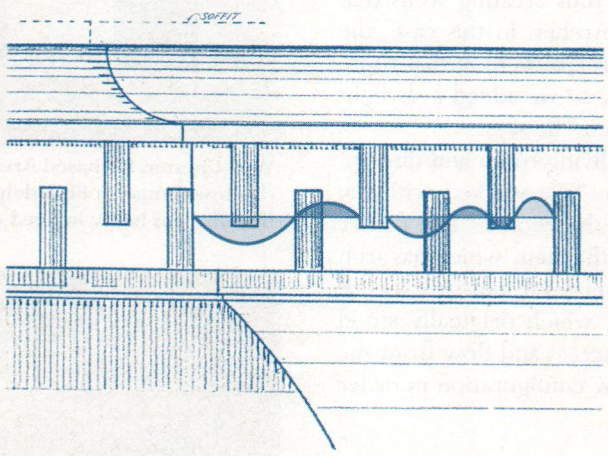


Figure 15: Horizontal differentiations within the Wall of Troy.

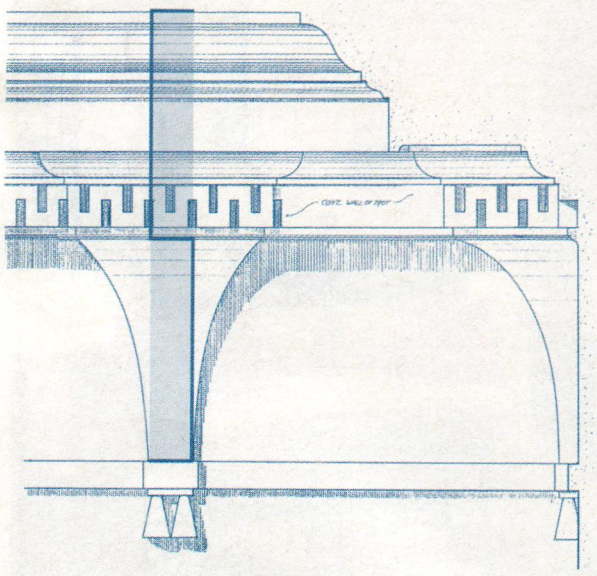


Figure 16: Cornice and frieze are equal in size, yet different in character.

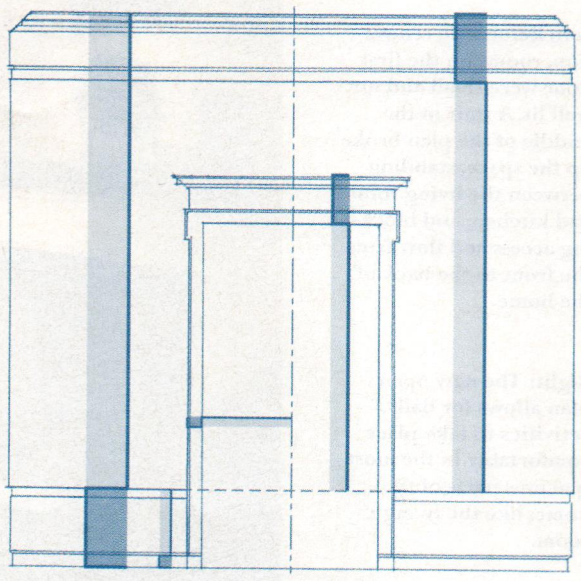


Figure 17: Ratio of punctuation set at 1:7 rather than 1:5.

Applying proportional principles can give an interior both a rigor and beauty not common in contemporary building.

is used to set the bottom of the entablature above the doorway (figure 10). Within the entablature, the proud cornice is more elaborate than the simple architrave and frieze, therefore it too is differentiated (figure 11). Figure 12 differentiates the *cymation* and *corona* from the bed molds below them; the frieze is also differentiated from the architrave. Likewise, the *cymation* is differentiated from the *corona*, and the *ovolo* from the Wall of Troy (figure 13). Even the solid and void portions of the Wall of Troy are differentiated, as is the solid to the fillet below (figure 14). Differentiation is also applied horizontally (figure 15).

Although no dualities (equal-equal relationships) were purposefully designed, the repetition of like ratios will inevitably result in some equal elements. However, in this case the greatly differing characters of the cornice and frieze provide a measure of differentiation that alleviates their equal size (figure 16).

There are numerous proportional systems that can be used to give order to the ratios of punctuation and differentiation employed in a design. A common ratio of differentiation found in Georgian work is the arithmatic approximation of the "Golden Section," 3:5 or 5:8. These illustrations used a ratio of punctuation set at 1:5, yet figure 17 shows a similar interior designed using a punctuating ratio of 1:7. It should be obvious that scaling the ratios of both punctuation and differentiation has a great effect on the character of an interior, in this case giving the room a Federal character.

The guidelines related above provide an outline for designing Georgian rooms ranging from the simple subject of these illustrations to the more elaborate example shown at the beginning. Regardless of the room's level of complexity, applying the proportional principles of punctuation and differentiation to the creation of an interior can give it both a rigor and beauty not common in contemporary building. ■

Richard Franklin Sammons is a partner of Fairfax & Sammons Architects, P.C., a firm that specializes in traditional residential design. He is a board member of the Historic House Trust and the Merchants House Museum and also serves on the Board of Directors of The Institute of Classical Architecture & Classical America and the Royal Oak Foundation. This article is an edited excerpt from his forthcoming book The Elements of Architectural Proportion.

A Place in the Sun

A Philadelphia townhouse is reinvented with a French inspiration.

PROJECT: RITTENHOUSE SQUARE TOWNHOUSE, PHILADELPHIA, PA

ARCHITECT: ARCHER & BUCHANAN ARCHITECTURE, LTD., WEST CHESTER, PA; PETER ARCHER, AIA, PARTNER

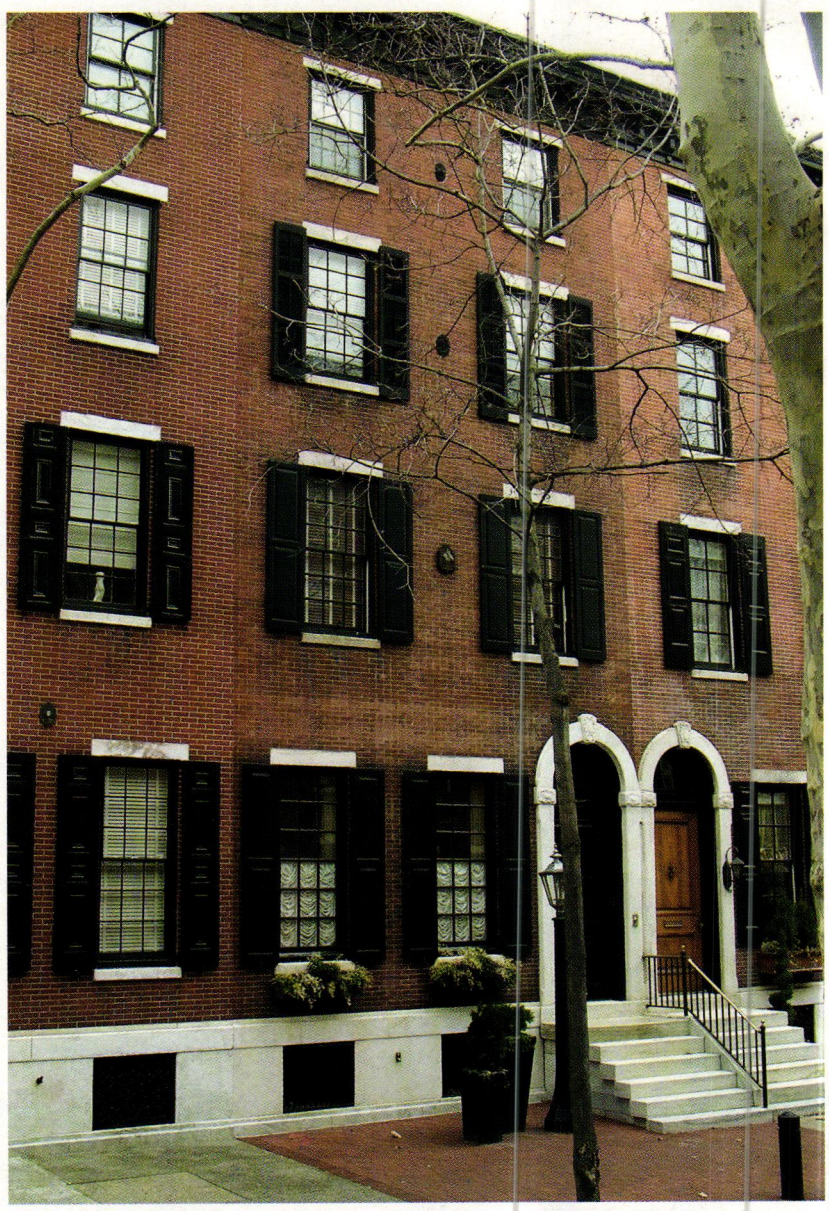
GENERAL CONTRACTOR: GARDNER/FOX, BRYN MAWR, PA

Philadelphia, PA, is home to many brick, four-story townhouses, the realization of William Penn's ideal city plan. One such house, built in the Rittenhouse Square neighborhood in 1854, was recently renovated by West Chester, PA-based Archer & Buchanan Architecture, Ltd.

The interior of the townhouse was dark and featured small, boxy rooms on the first floor, which the owners rarely used. Instead, they lived mainly in the basement, site of their kitchen and living rooms, and on the upper bedroom floors. The goal of the renovation was to bring natural light into the interior, and open it up. "How do you make a series of boxes and dark rooms in an existing townhouse open, flowing and functional, while the house is occupied and the exterior structure remains the same?" asks Peter Archer, AIA, partner with the architectural firm. The answer in this case was to gut the entire 18-ft.-wide first floor, while including a temporary stair so that the owners could use both the lower and upper levels while the work was being done (except for a week or two while the new stair was being installed and the owners were relegated to a hotel). At the rear of the house, a wall was opened up and large glass doors with sidelites and transom windows were installed, filling the originally windowless space with natural light. This allowed for a 16x9-ft. garden terrace with a fountain to be cantilevered off the back of the house, creating an outdoor room.

The abbreviated L-shaped floor plan is that of a typical Philadelphia townhouse. "The idea in the planning of these townhouses was that the L shape of each neighboring house was reversed, thus creating wells that allow light into a side of each house," explains Archer. In this case, the neighbor had already filled in this space, so the architects took that route with this house as well. "It was a one-story infill, so we added a skylight for more natural light for the stair hall and kitchen," he says.

The new wood staircase, which connects the living room and dining/kitchen area, is "a sculptural piece," says Archer. "We worked with the change of floor levels to create a flow among the rooms." The center structure of the first floor was changed so that the stair, which has iron railings, now winds around and down to the lower level, but isn't a continuous curve. "We took out the original stair, which originally stood between the living room and kitchen, blocking access and flow from the front to the back of the home, and created a new configuration in order



West Chester, PA-based Archer & Buchanan Architecture was hired to renovate this townhouse in Philadelphia, PA – the exterior was in good shape, but the interior was badly in need of natural light and better circulation.



Left: Before the renovation, rooms on the first floor were small and not well lit. A stair in the middle of the plan broke up the space, standing between the living room and kitchen, and blocking access and flow from the front to the back of the home.



Right: The new open plan allows for daily activities to take place comfortably in the most spacious parts of the home, like the living room.



The sinuous curve of the new stair winds from floor to floor, expressing the connection in a sculptural fashion.



The checkerboard pattern of the tumbled marble flooring carries the eye from one room through to the next.

to connect all the floor levels. The new stair flows into each space, and its curves and the ceilings help to mold the space," he says. Tumbled marble in a black-and-white checkerboard pattern was used for the flooring from the top of the stair to the dining room, to the kitchen and to the garden terrace, as a "throwback from the early-20th century," he adds. An elevator provides access from the garage on the lower level to the first and second floors.

The circulation from room to room was important, as the architects were confined by the width of the building, as well as the existing ceiling heights. "We worked within those confines to design well-proportioned rooms with continuity from one to the next," says Archer.

The architects worked closely with the decorator, Vincent Smith-Durham of Embreeville, PA, in choosing striking yellows and greens to paint the interior, which were meant to "create a vibrancy that takes natural light and creates a very brightened and cheerful room," explains Archer. The living room features paneled and painted millwork inspired by the Louis XIV tradition, although it wasn't meant to be an exact replica. The built-in casework, with cabinets and circular mirrors, flank the fireplace, and "give the appearance of pieces of furniture," says Archer. "They hide a television and a dry bar, so the room functions comfortably as a formal living room, but can also be used everyday as a family and television room." The living room floor is oak, which was stained very dark, almost black. The trim throughout was painted with five coats of high-gloss paint and the ceilings are plaster. All the fabrics and furnishings were designed or selected by Smith-Durham.

The cabinetry work features a high level of detail and craftsmanship. Closet doors have old mirrors made of smoked glass fixed into the millwork to "create an illusion of space and historical precedence," explains Archer. The cabinetry was done by Victor Rossi of Philadelphia-based Rossi Brothers.

Lighting was carefully placed so that the need for ceiling fixtures was minimized. "The lighting – lamps and antique fixtures – was designed to highlight the architecture of the rooms," says Archer. For instance, puck lights were placed at the top of the cabinetry to highlight the moldings.

The kitchen also features custom-made, painted poplar cabinetry. The chairs for the dining room all came from the French ocean liner Liberté, which was retired in 1958 and scrapped. The chairs, now refinished, were made ca. 1948, and are stamped on the bottom "Oau Bucheron, 10 Rue de Rivoli, Paris." The client acquired them in 1980 from the Sagamore Resort on Lake George in the Adirondacks.

The perspective sketch presented at the first meeting and the final product, completed in 2002, are almost the same, says Archer. "The client looked at that first drawing and said 'It's beautiful, but it won't work.' But it did. The conceptual design was carried into reality, and the owners were thrilled with the result." – *Marieke Cassia Gartner*



As the alley behind the townhouse was not very attractive, a wall-and-mirrored-glass "pavilion" was designed to create a small and private garden terrace that was cantilevered off the back of the house.



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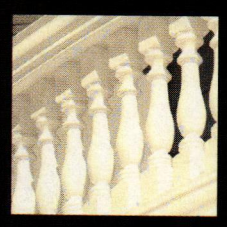

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WRITE IN NO. 1461

From the Inside Out

An addition to a 1934 Tudor Revival house is designed to be both sympathetic and distinct.

PROJECT: RESIDENCE, SCARSDALE, NY

ARCHITECT: MARTIN BRANDWEIN ARCHITECT, BROOKLYN, NY; MARTIN BRANDWEIN, PRINCIPAL

GENERAL CONTRACTOR: BRENNER BUILDERS, BEDFORD HILLS, NY; KEVIN BRENNER, PRESIDENT

Tudor Revivals, alongside Colonial and Spanish Revival houses, abound in Scarsdale, NY. The railroad station through which people enter the town is in this style, and it was used abundantly between the two World Wars. A recent addition to a 1934 example stays true to the style and follows the narrative of the original.

The 460-sq.ft. addition comprises a large kitchen, a new larger formal dining room and a separate mudroom half a story down. The kitchen was the main impetus for the project, as the client wanted a larger, more open space for cooking that would include space for children. The quasi-public spaces – the kitchen and dining room – were meant to be important, yet subordinate to the rest of the house. "Tudor houses often contain a series of small boxy spaces," explains Martin Brandwein, of Martin Brandwein Architect. "The challenge was to create open spaces, yet make them defined so that the addition fit in with the rest of the house." To accomplish that goal, the architect designed open spaces, but framed them with short walls, crowns and beams. As a result, each room reads as its own space. The design is "kind of like a pinwheel, where the activity is in the kitchen and everything else gravitates out from there." In this way, the architect was able to design to a concept for contemporary living and place it in an old Tudor house.

Although there are distinct ties to the rest of the house, the addition does differ from it. "An addition can't always look exactly like the original structure," says Brandwein. "Because the house already had an incremental style, this project becomes another 'addition' on the house, yet with its own character reflective of a modern lifestyle."

Traditional materials in the kitchen, including oak cabinets, an oak island and Dutch-tile backsplashes, link the addition to the rest of the house, while the bright yellow range creates a focal point. Wide pine flooring was carried from the rest of the house into the new spaces. The new dining room features a tray ceiling with oak trim to increase the height of the room, which stands in contrast to the rest of the house, which has 8 1/3-ft. ceilings. "This was an opportunity to make a distinctive space and something much taller and grander, with a loftier expression," explains Brandwein. The old dining room is now a play room, and the new breakfast room (the old kitchen) features new wood cabinetry, a new painted wood shelf unit in the wall and a new wood crown and base.

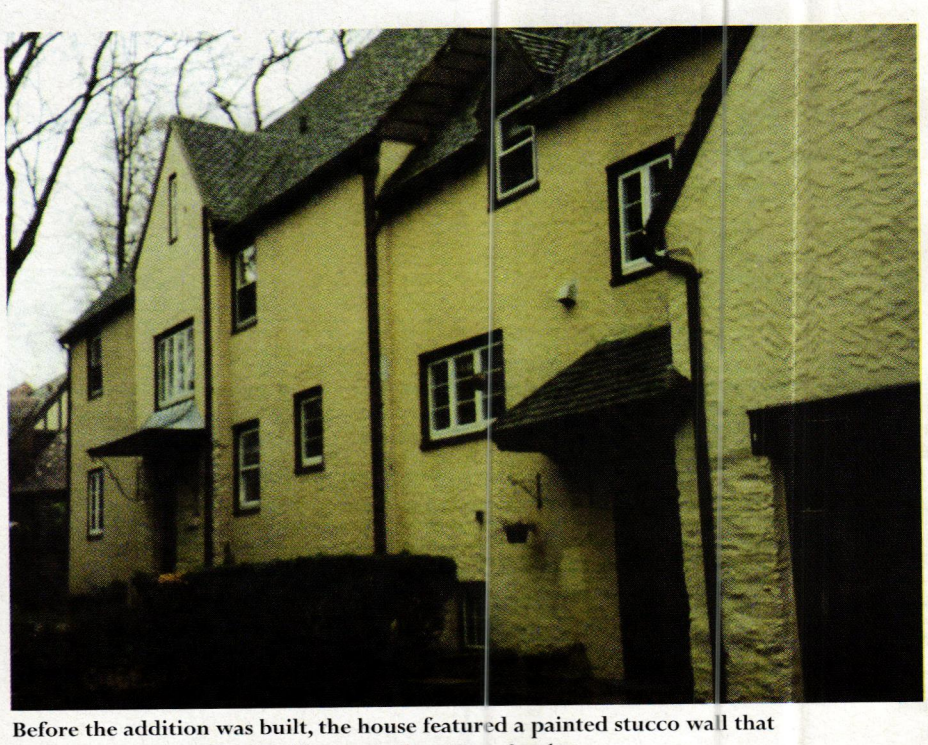


Martin Brandwein, Architect, provided a client with a sympathetic addition to a 1934 Tudor Revival house in Scarsdale, NY. *All photos by Lily Wang unless otherwise noted*



The addition is tied to the house and garage with its similar materials. The copper roof lends to the idea that the house was built over time (in fact, the addition is the first add-on).

Clad in fieldstone with a copper standing-seam roof, the addition "harmonizes with the existing house and creates a welcoming car court," says Brandwein. "What I wanted to do was to improve the appearance of the house without overwhelming it. Mostly the addition was made to the unattractive, painted stucco wall on the north side of the house where I



Before the addition was built, the house featured a painted stucco wall that needed something for visual interest. *Photo: Martin Brandwein*



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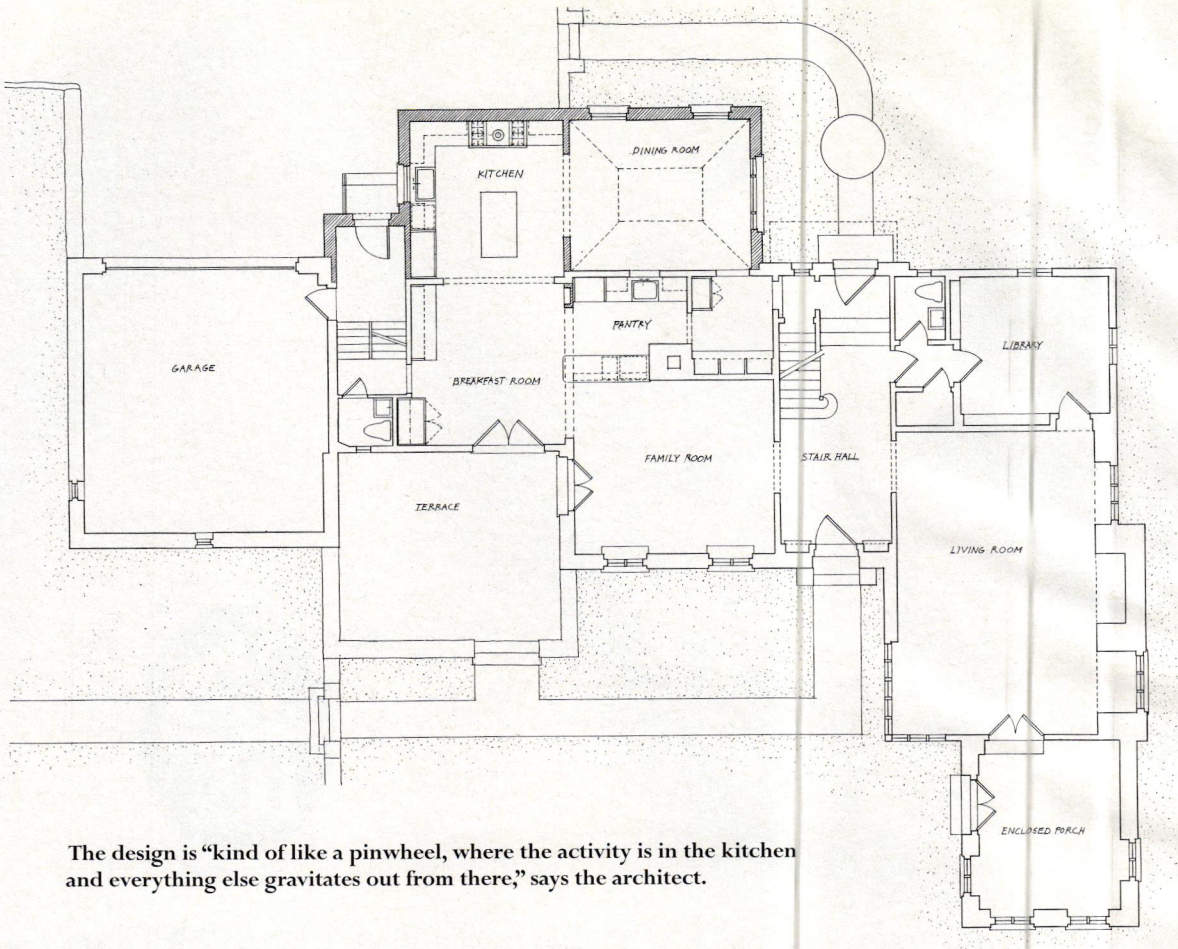
The addition provided a new kitchen, dining room and mudroom for the client, but it also helped to define an outdoor court. *Photo: Martin Brandwein*



The design is "kind of like a pinwheel, where the activity is in the kitchen and everything else gravitates out from there," says the architect.

wanted to create more visual interest." The fieldstone was used in the addition to tie it to the rest of the house, however, cut limestone surrounds with quoining dress up the windows of the dining room and kitchen to indicate the public character of these new spaces.

Because of setback regulations, there was a limit on how far out the addition could be built. "We couldn't design the walls to be thicker because valuable interior space would be sacrificed," explains Brandwein. As a result, matching the new and old stone presented a challenge, since the new stone was 5 in. thinner than the existing stone veneer. A mason was hired to match the thinner veneer to the existing stone convincingly, so that the interior space did not have to be diminished, yet the code was also followed.

The roof of the addition was executed in copper for several reasons. First, the copper set the addition apart from the rest of the house, following the idea that it was built at a different time than the main part of the house. Second, Tudor Revival houses often feature steeply pitched roofs. However, because of the upstairs windows, the roof on the addition had to have a lower slope. Clay tile found on the existing house was not appropriate for that, says Brandwein. Last, the copper tied into some of the decorative elements on the house, such as the awning; the existing aluminum gutters and downspouts were replaced with copper as well.

The addition helped to define an outdoor court – a terrace off the new breakfast room, which is near the main entry, was enlarged and ringed with low fieldstone walls. "Because it is south facing," says Brandwein, "the terrace gets the most light and is therefore used as a play area and gathering space."

The renovation included re-painting the exterior trim and stucco. Wood casement windows, similar to ones on the first floor, were used on the addition, but existing vinyl windows could not be replaced during the renovation because of budgetary concerns. New asymmetrical openings on the exterior are in keeping with the existing character of the side and rear elevations.

"This project was not focused on symmetry or formality. It has a more organic quality, and grew from the inside out," says Brandwein of the completed project. – *Marieke Cassia Gartner*





Above: The kitchen was designed to be the focal point of the house. It features a LaCornue range and stove from France, a custom-made island and Dutch Makkum tile from Royal Tichelaar Makkum in the Netherlands. All the cabinetry is custom made of white oak by Vella Interiors of Long Island City, NY.

Left: The original kitchen was turned into a breakfast room, which features a custom table and glass-fronted cabinetry. The cased opening leads to the service stair and rear entry.



The dining room features a tray ceiling and oak paneling and trim by Vella Interiors.



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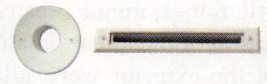

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Victorian Revival

A Queen Anne restoration updates the bathroom and kitchen to meet contemporary needs without sacrificing style and atmosphere.

PROJECT: FEARN RESIDENCE, MORRISTOWN, NJ

ARCHITECT: CLAWSON ARCHITECTS, LLC, MAPLEWOOD, NJ; MARVIN CLAWSON, AIA, NCARB, AND MARY RENÉ CLAWSON, AIA, PRINCIPALS

When Todd and Gina Fearn purchased their Queen Anne-style home in 1991, they were fulfilling a dream that dated back to the early years of their courtship: to own and restore an old Victorian house. But they had to use a good deal of imagination to picture the true beauty of their new home. The Morristown, NJ, residence was a large, three-story structure, built in 1900, which had been converted into a boarding house by its previous owner, and was covered with white aluminum siding – and further adorned with fire escapes for its previous tenants. The Fearns soon realized that they would need professional help to restore the house, and so they turned to their friends Marvin Clawson, AIA, NCARB, and Mary René Clawson, AIA: the principals and founders of Clawson Architects, LLC, in Maplewood, NJ.

"Marvin and I have known Todd and Gina since 1989," Mary René Clawson recalls. "They were only the third owners of the house, but it was still in need of repair. They wanted to take their time and plan the work properly, to avoid doing things twice. So they started by moving in and fixing the little things, minor repairs, while we developed a master plan for the restoration of the house. Fortunately, the original clapboard and cedar shingles of the exterior were still there after the siding and fire escapes were removed. The red slate roof had been neglected, and because red slate is typically fragile and breaks easily when walked on, Todd and Gina went ahead and bought a palette of red slate, to be used for whatever roofing repairs might be necessary – there's still some of it in their garage." Once the house was freed of its aluminum straitjacket, all the exterior required was a careful paint job with historical colors – gold and green, with dark red to accent the window trim, porch columns and rails – to make it a handsome feature of the streetscape again. The interior, however, demanded a great deal more effort.

Complicating that effort was the steady expansion of the Fearn family, blessed with three daughters born between 1994 and 1999. With these young girls in mind, Mary René Clawson devised an inspired design for the main-hall bathroom, a 10x12-ft. space that all the children would be using: "We thought it would be nice to design it in such a way that the girls could share the space but still be separate, and I came up with a plan that also enabled us to move the fixtures as little as possible. Basically, the shower, sink and toilet are still in the same location; we just turned them around and enhanced them. The sink was replaced by a vanity with a double sink, and the shower door was relocated to make room for the vanity." The Fearns also added a ball-and-claw slipper bathtub, and the bathroom was subdivided into four discrete sections: an alcove for the tub, a separate shower stall, a private water closet for the toilet and the vanity/sink area. A stained-glass window, discovered between the house's sun porch and a closet, was removed and installed in the wall between the toilet and tub, permitting sunlight from the water-closet window to further brighten the bathroom while still maintaining privacy in the W.C.

Appropriately, angels became the design theme of the bathroom, with cherubic images appearing on the bowls of the marble sinks and in the custom mantel-framed mirror above the Victorian-style vanity, which was designed by Mary René Clawson and built by Peter Medias of Fine Woodworks, Inc., in Brooklyn, NY. "It's a timeless design and looks like



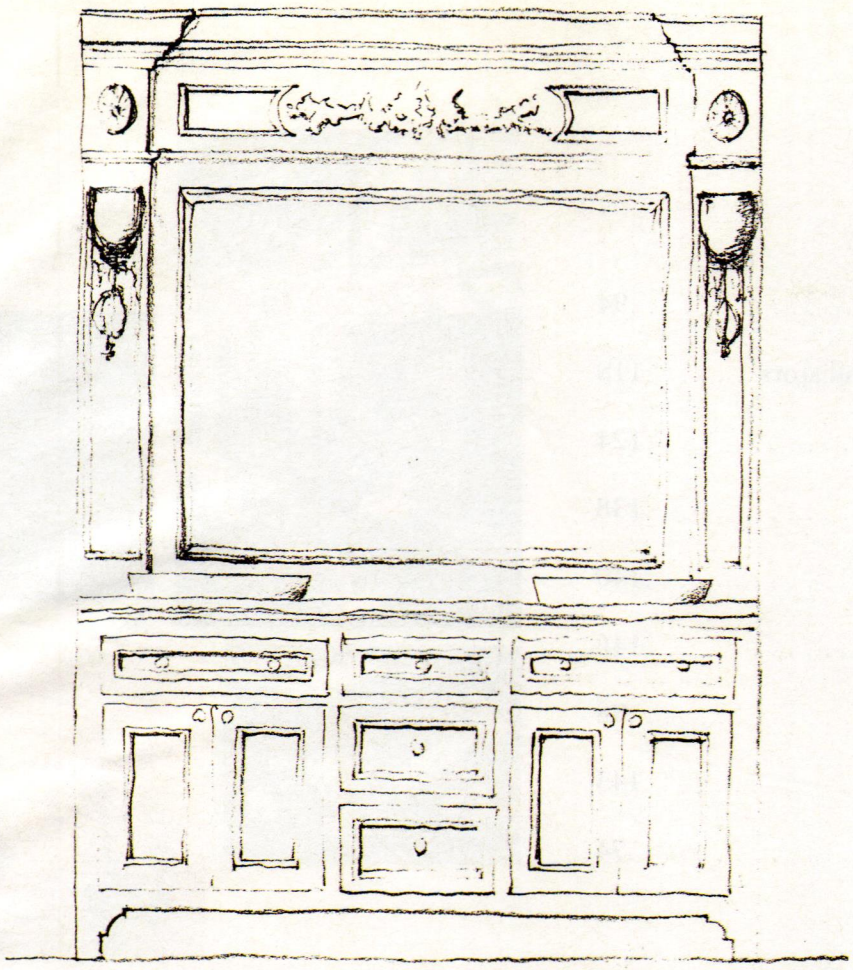
When the Fearns first laid eyes on this Queen Anne-style Victorian house in Morristown, NJ, built in 1900, it had been converted into a boarding house and was overlaid with white aluminum siding and a network of fire escapes. But underneath all the metalwork, the original clapboard and cedar shingles were still in good condition. Re-painted in historical colors of green and gold, with accents of dark red, the 100-plus-year-old house now looks as though it had never suffered any insensitive remodeling. *Photo: Suzana Francisco*



The stained-glass window is original to the house, but not to the bathroom; discovered between a closet and the glass-enclosed sun porch, it was relocated to the girls' bathroom, so light from the water closet's exterior window could pass into the rest of the bathroom, without compromising privacy. *All photos by Katherine McGlynn Photography, unless otherwise noted*



The bowls of the vanity's two marble sinks feature angels – a natural design element for a bathroom shared by three young girls. Two different sets of antique faucets were used to add variety. To make room for the vanity, the door to the shower stall was repositioned.



Mary René Clawson designed the striking Victorian-style vanity for the bathroom, which is adorned with angels carved into its mantel-framed mirror. The resulting piece, like so much else in the Clawsons' thoughtful work, looks as though it were original to the house.

it's always been there," enthuses Marvin Clawson, and Mary René Clawson adds, "Todd and Gina were just thrilled with the layout. To this day, visitors always ask them about the bathroom – everyone who sees it gets excited. It is still turning heads and probably will for a long time. With its classic elegance and its traditional period look, it will never go out of style."

As work on the house progressed, the Clawsons had to deal with one unexpected development after another. "The job required a lot of thinking on your feet," Marvin Clawson says. "There were plenty of surprises as we opened up the house, such as the kitchen windows, which had been boarded over with insulation and drywall by the previous owner." Even after they were reopened, the Clawsons realized that the kitchen would require more light, and so they added a new double window above the sink. "We had to bring in a structural engineer to make sure that the lintels would be strong enough to carry the load of the wall," Mary René Clawson notes. "The window was built by the same person who did the custom red oak kitchen cabinets, and they were made to very closely resemble the cabinets in the butler's pantry, which were original to the house. The only real difference is that new cabinets are higher than the originals, and they have slides on them, as opposed to the box drawers of the old cabinets."



The double window above the sink is new, added to the kitchen to bring more light into the room. The distressed-copper farm sink is one of two in the kitchen – further additions by the Clawsons, supporting their design intention of "a working kitchen that has some weight to it."



This island ensures that the Fearns' kitchen has all the counter space any cook could desire. The Clawsons also added custom red oak cabinets to the kitchen, modeled carefully after cabinets in the butler's pantry, which are original to the house. The Victorian light fixture adds the perfect touch to the decor.

The goal with the 28x14-ft. kitchen was to make it into "a working kitchen that has some weight to it," she says. "That's why we went with the big copper hood and the two farm sinks. But it was also important that the kitchen, like the girls' bathroom, should look as though it's always been there. We took some artistic license in its design, but made sure to stay faithful to the period and style of the house." In this effort, the Clawsons added custom French doors to the kitchen. "In the proposed design, we called for the demolition of an area that looked to be an ad hoc addition to accommodate a sink in the existing kitchen," she explains. "But once the plaster was down, we saw from the framing that the placement of the doors was in fact original to the house."

The Clawsons' efforts to keep these redesigned rooms within the house's Victorian idiom became all the more important because the house itself was so sparing in its use of ornament. "This house originally didn't have much of the heavy detailing often seen in Victorian interiors, and we kept it that way," she comments. "That's one reason why Todd and Gina's visitors are constantly remarking on how light and cheerful the house is." Instead, much of the home's fine Victoriana consists of antique furnishings brought in by the Fearns for their eight bedrooms, along with other eye-catching items such as a vintage carved-walnut sideboard in the dining room and an antique cast-iron parlor stove, which has been refurbished to work with gas.

The Fearn residence epitomizes the avowed aim of Clawson Architects: "When working with historic homes, we respect the existing details and style. We preserve and enhance the original architecture, while including modern amenities, making a seamless transition between what is new and what is original to the home.... As residential-design specialists, we are fortunate to work with our clients as an integral part of the design process in an effort to realize their dreams." The beautiful dreams of Todd and Gina Fearn are today a reality that will continue to bring joy and satisfaction to their family in the years to come. – *Nicole V. Gagné*



Easy access between the dining room and the kitchen was a must, and when seen as a single unit, the two rooms blend seamlessly, united by their period furnishings and a careful mixture of antiques and reproductions. Note the vintage cast-iron parlor stove: another antique purchased by the owners, albeit one that has been modernized to run on gas and operate with a remote control.

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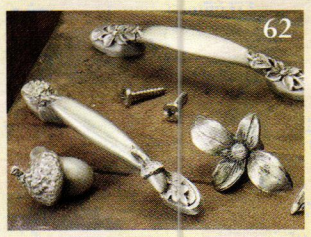



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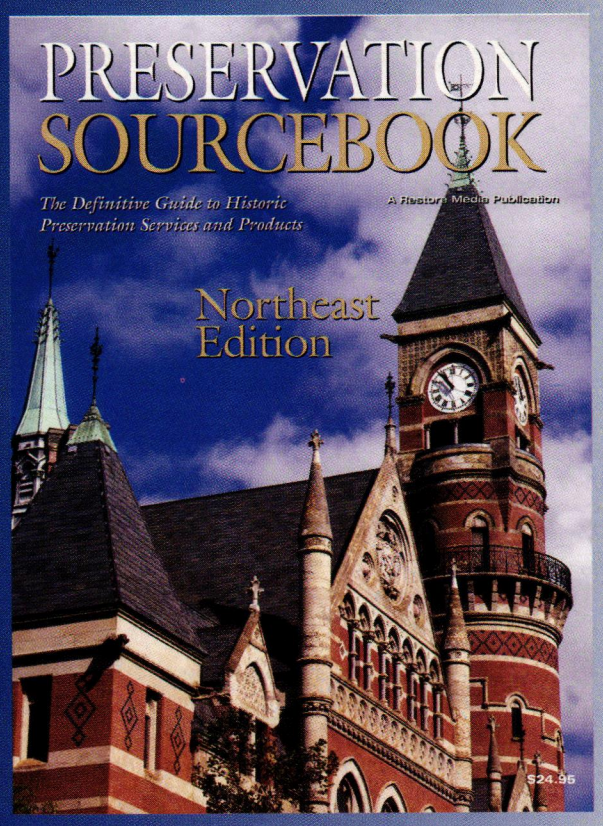
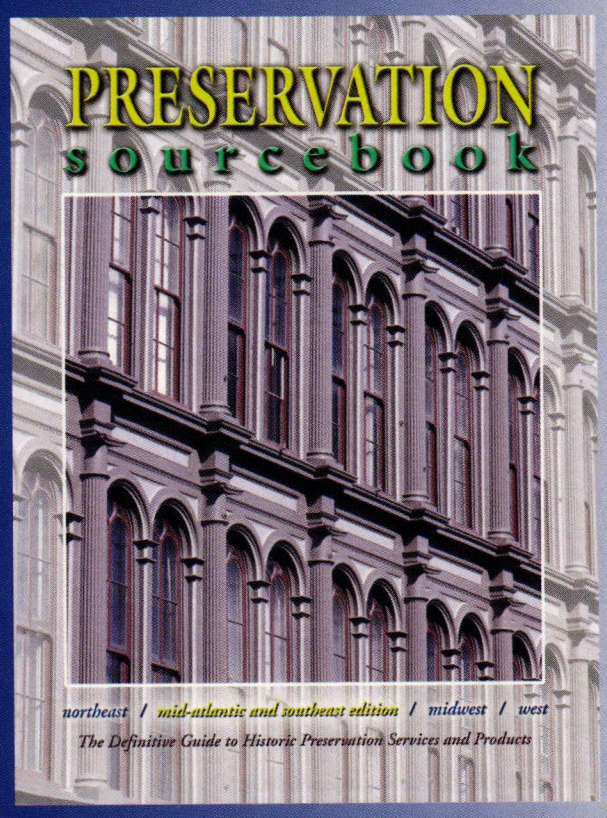
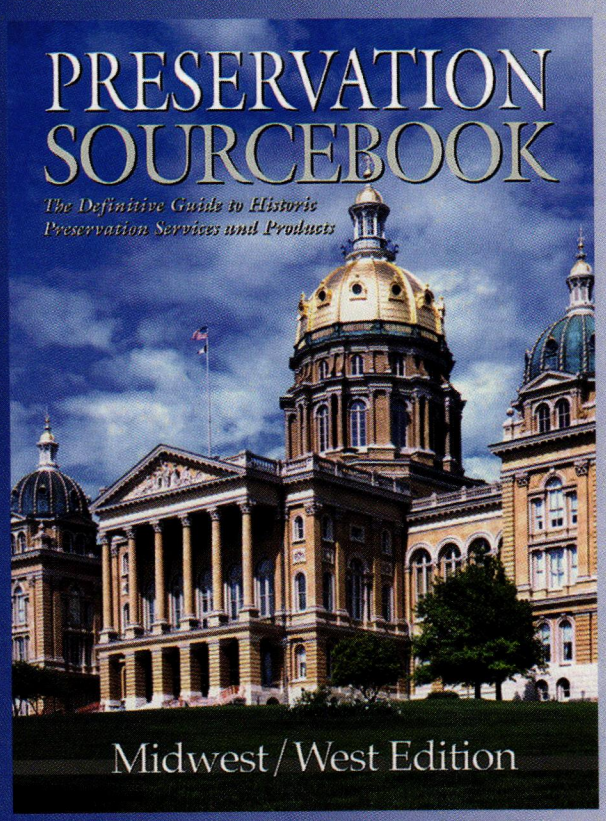


MID-ATLANTIC & SOUTHEAST



MIDWEST & WEST



If you own, manage, or restore historic buildings, you need

PRESERVATION sourcebook

The most difficult job in restoring an historic home or building is finding qualified people to do the work. Historic buildings, interiors, and landscapes require sensitive treatment by experienced hands. ***Preservation Sourcebook*** puts you in touch with your regional network of service providers, and helps you locate hard-to-find products and materials through local and national suppliers.

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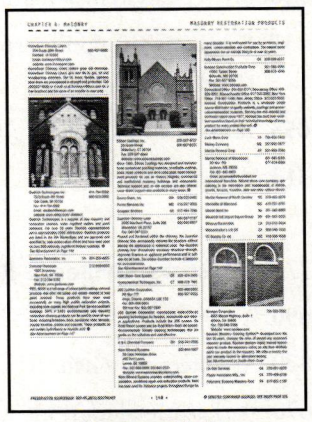
Preservation Portfolio

- Preservation Portfolio: This colorful showcase of regional historic preservation projects is the centerpiece of each Edition. Projects range from rural farmhouses to Art Deco skyscrapers. Each Profile is presented by a member of the project's restoration team. Photos and description highlight the firm's contribution, plus intriguing information about the building's history, the challenges of the project, etc.
- Preservation Directory: Over 250 categories are divided among 13 chapters. Within each section are company listings, featuring phone and fax numbers, Website and Email addresses, and descriptions. Some listings also include photographs.



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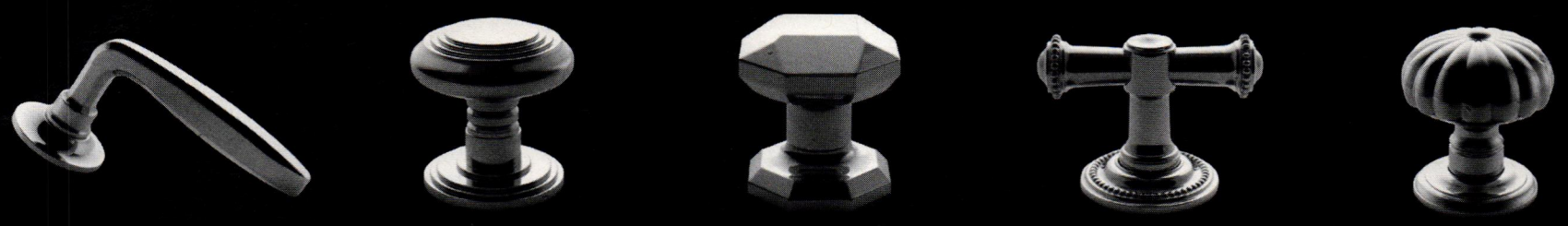

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A.B. Raingutters
714-719-9854; Fax: 714-630-0812
www.abraingutters.com
Anaheim, CA 92806

Manufacturer of gutter & downspout products: bronze, aluminum, steel & copper; specialty chemicals & fasteners; installation services.
Write in No. 1284



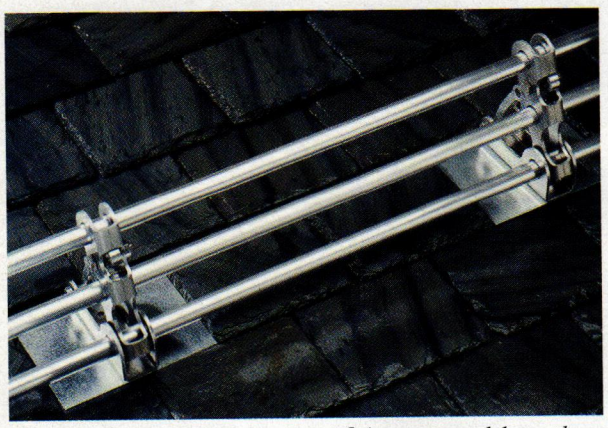
The Gardiner-Pingree House in Salem, MA, features Allied Window's Magnetic One Lite storm windows.

Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
Cincinnati, OH 45241

Manufacturer of "invisible" aluminum storm windows: storm/screen combo, round top, curved/bent & custom shapes; mechanical, magnetic & sliding lift-out fastenings; acrylic, lexan, UV-resistant, standard, tempered & low-E glass.
Write in No. 690

Alpine SnowGuards
888-766-4273; Fax: 888-766-9994
www.alpinesnowguards.com
Morrisville, VT 05661

Manufacturer & distributor of pad- & pipe-style snowguards: recommended layouts available at no cost or obligation.
Write in No. 758



This three-pipe snowguard is one of the many models available from Alpine SnowGuards.

Atlantic Shutter Systems
877-437-0608; Fax: 843-399-0111
www.atlanticshuttersystems.com
Latta, SC 29565

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty, 10-year finish warranty; restoration grade; handcrafted.
Write in No. 1177

Auton Motorized Systems
661-257-9282; Fax: 661-295-5638
www.auton.com
Valencia, CA 91355

Manufacturer of lifts: remote-controlled motors to lift & lower TVs, projectors, speakers & mini-elevators on rack & pinion systems; dumbwaiters & vertical lifts.
Write in No. 2617

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

Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: restoration; Colonial, Victorian, Turn of the Century & Mediterranean styles.
Write in No. 166

CertainTeed Roofing Products
800-233-8990; Fax: 610-341-7940
www.certainteed.com
Valley Forge, PA 19482

Manufacturer of asphalt roofing shingles: any price range or architectural style; patented Shangles, laminates & durable 3-tab shingles; 20 years to limited lifetime warranties; slate & shingle replicas.
Write in No. 6650



Classic Gutter Systems fashioned this elaborate half-round copper gutter with gold-patinated, solid-brass trim and a decorative rain deflector.

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 & 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



The Color People provided the exterior color scheme for this Victorian home.

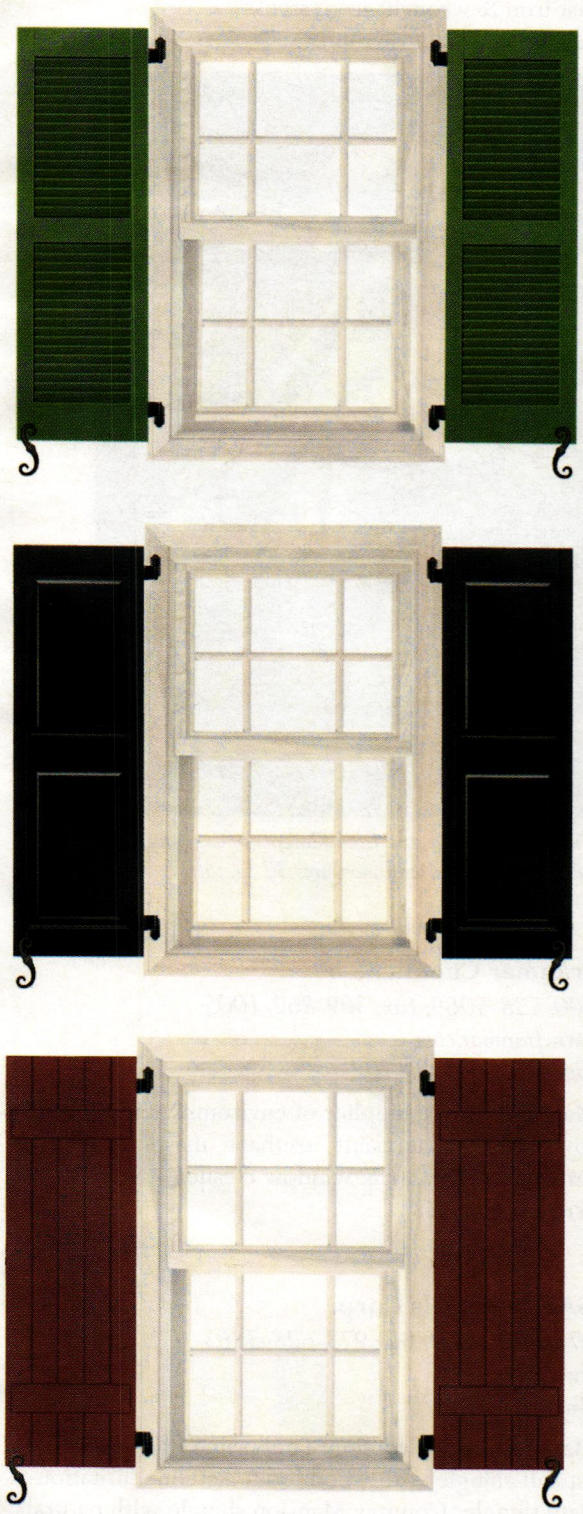
Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

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



This Victorian-style screen door was manufactured by Coppa Woodworking.

The Atlantic Advantage





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Atlantic Premium Shutters offers the ultimate in historical authenticity, meticulous detailing and distinctive elegance for the truly discerning homeowner.

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Copper-Inc. distributes the Tombstone roof vent in four sizes, two finishes and various pitches.

Copper-Inc.com

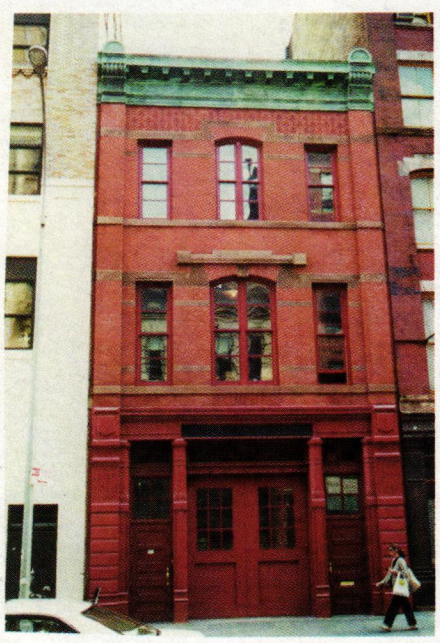
888-499-1962; Fax: 888-499-1963
www.copper-inc.com
Dickinson, TX 77539

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

CopperCraft, Inc.

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

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



CopperCraft manufactured the cornice on this building.

Custom Home Accessories, Inc.

800-265-0041; Fax: 916-635-0228
www.mailboxes.info
Rancho Cordova, CA 95742

Manufacturer & distributor of decorative mailboxes & classic architectural accents: address plaques, weathervanes & cupolas; cast aluminum, brass & copper; Victorian & other styles.
Write in No. 527

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; light bollards; electric & custom gas fixtures.
Write in No. 2767



The Pedestal Lantern is from Dahlhaus' Provence collection and is 23½ in. tall.

Dalton Pavilions, Inc.

800-532-5866; Fax: 215-721-1501
www.daltonpavilions.com
Telford, PA 18969

Designer & manufacturer of gazebos: several styles & sizes; western red cedar; installation services; product portfolio $2.
Write in No. 775



The Williamsburg gazebo from Dalton Pavilions is made from western red cedar.

EJMcopper Inc.

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

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, gutters & more; online catalog.
Write in No. 588



This five-point leader head was manufactured by EJMcopper.

Eldorado Stone

800-925-1491; No fax
www.eldoradostone.com
San Marcos, CA 92078

Manufacturer of architectural stone veneer: cast from molds made from thousands of hand-selected natural stones.
Write in No. 1439

Florentine Craftsmen, Inc.

800-876-3567; Fax: 718-937-9858
www.florentinecraftsmen.com
Long Island City, NY 11101

Manufacturer of ornamental metalwork & stonework: garden elements, sculpture, fountains, planters, weathervanes, benches, gates, columns & more; bronze, cast aluminum, carved & cast stone, lead, cast iron & wrought iron/steel.
Call for more information.



The Piping Boy statue from Florentine Craftsmen is fabricated in lead and measures 32 in. tall.

Franmar Chemical

800-538-5069; Fax: 309-862-1005
www.franmar.com
Bloomington, IL 61702

Manufacturer & supplier of environmentally-friendly soybean products: paint, urethane, mastic & asbestos removal; degreaser & window cleaner.
Write in No. 1438

GAF Materials Corp.

973-628-3000; Fax: 973-628-3865
www.gaf.com
Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingle with wood look; Slateline imitation-slate shingle; Country Mansion shingle with natural-stone or slate look; metal roofing.
Write in No. 1178 for Grand Slate; 1179 for Country Estates; 1181 for Country Mansion; 1315 for Camelot; 9270 for Slateline



GAF Materials offers a wide variety of roofing products, including these shake shingles.

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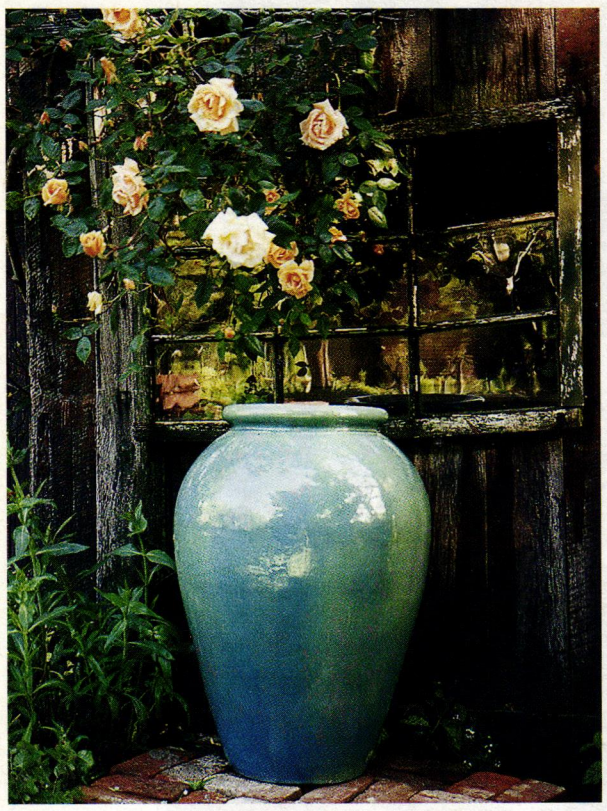
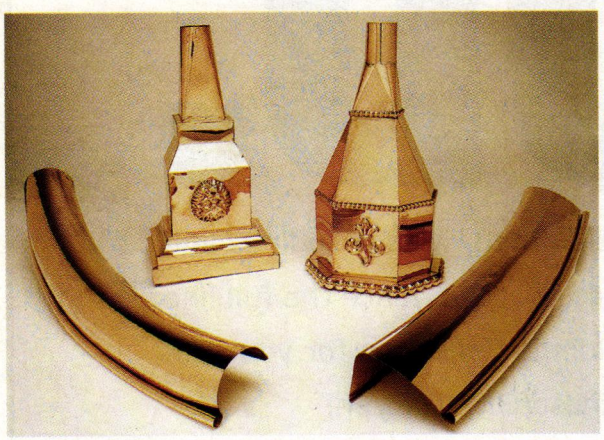


Garden pottery is fabricated by Gladding, McBean in many styles and colors.

Gladding, McBean

800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of terra-cotta roof tile, chimney tops & caps & flue liners: custom designs; clay roof tile; glazed pottery & wall coping; CAD drawings; glaze-color matching.
Write in No. 1452 for pottery; 1453 for roof tile; 1454 for paving; 6010 for terra cotta



Hans Liebscher fabricates custom copper elements, including elbows, leaders and gutters.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.

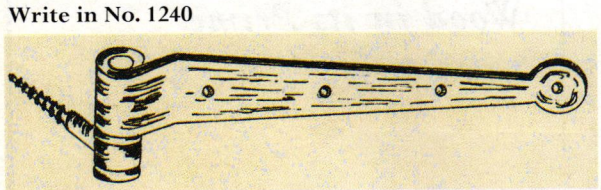
760-471-5114; No fax
www.hanscopper.com
San Marcos, CA 92079

Fabricator of copper sheet-metal ornament & roofing: horizontal-radius curved gutters, stampings, gargoyles, leader heads, weathervanes, finials, cast-brass gutter hardware, smooth downspout elbows, patented copper shingles & more.
Write in No. 189

James Peters & Son, Inc.

215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240



James Peters offers this wrought-steel historical gate hinge in seven lengths ranging from 18 to 60 in.

Kenneth Lynch & Sons, Inc.

203-762-8363; Fax: 203-762-2999
www.klynchandsons.com
Wilton, CT 06897

Manufacturer of garden & wall fountain designs, statuary, garden furniture, wood bench slats, bird-baths, topiary, arbors, sundials, finials, planters, urns, columns & weathervanes; cast stone & many metals; custom capabilities.
Call for more information.



These custom-fabricated tiered and wall-mount fountains are the work of Kenneth Lynch & Sons.

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

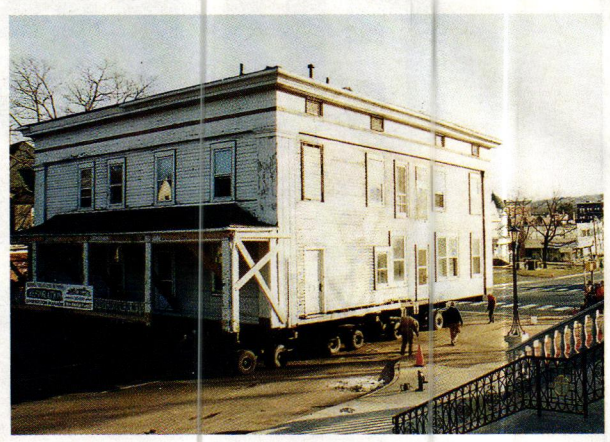


Exterior shutters from Kingsland Co. are made of Honduras mahogany.

Kronenberger & Sons Restoration

860-347-4600; Fax: 860-343-0309
www.kronenbergersons.com
Middletown, CT 06457

Restoration firm: brownstone, brick & fieldstone restoration; house moving; window restoration; matches existing moldings, trim, paneling & more; wood carvings; wood roofs for post-&-beam construction; mortar matching & cleaning.
Write in No. 536



Kronenberger & Sons relocated the Middletown, CT, Camp Sterns House several hundred yards from its original location.

Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

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

Limestone Trail Co., Ltd.

905-563-8133; Fax: 905-563-7526
www.limestonetrail.com
Beamsville, ON, Canada L2M 5P1

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

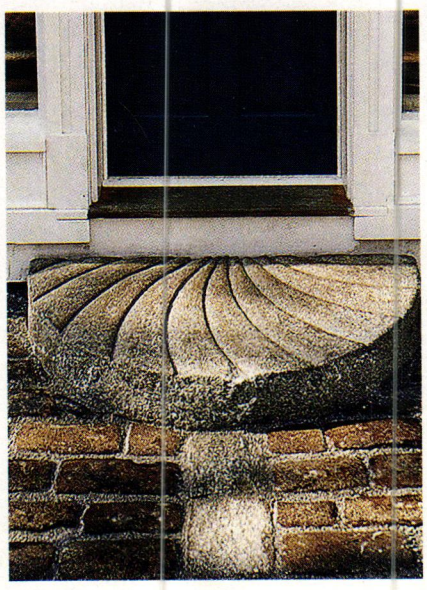


Gazebos made of clear western red cedar can be fabricated by Limestone Trail in a variety of shapes and sizes, with options such as balconies and cupolas.

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



Maine Millstones supplies traditional hand-carved granite half millstones for use as doorsteps or garden decoration.



Wood snobs, you are officially on notice.

New Cedar Impressions Double 9" Rough-Split Shake Siding. Detect an air of superiority? Well, consider this. Our Double 9" Rough-Split Shakes are cast from wood for amazing realism. But since they're not wood, they have big advantages: They won't rot, warp or need paint. Ever. Add to that 16 color choices, plus an array of new easy-install features. To learn more, call **800-233-8990, code 1432**, or go to **www.certainteed.com/sc1432**. (Wood snobs are, of course, welcome.)

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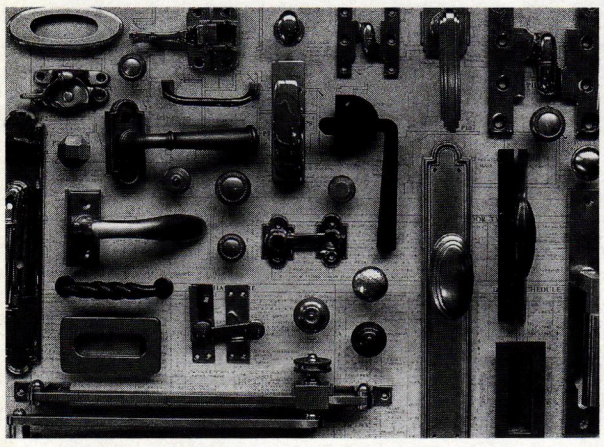
Methods & Materials Building Co.

610-754-7333; Fax: 610-754-7313
www.methods-materials.com
Gilbertsville, PA 19525

Full-service timber-framing company: trusses, hybrid structures, barns & custom projects; traditional joinery supported by current engineering practices; nationwide installation; restoration service for antique & vintage structures.
Call for more information.

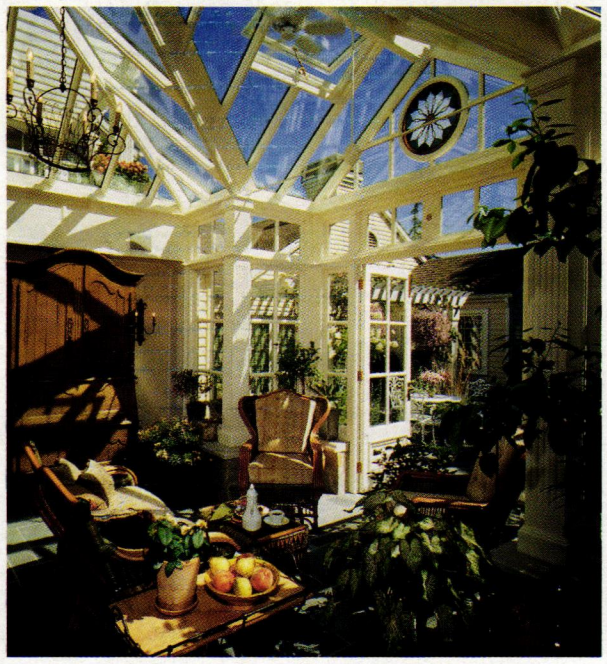


Nanz Custom Hardware offers a wide selection of door and window hardware.

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

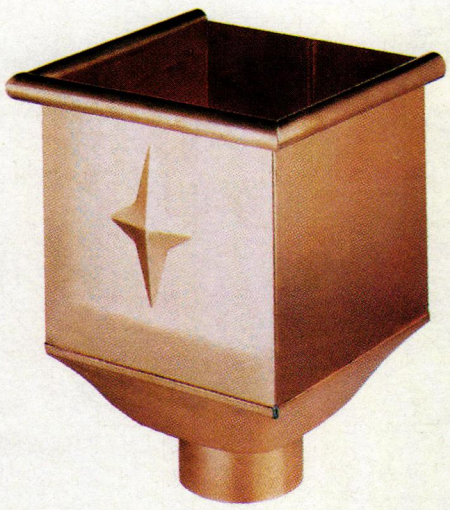


Oak Leaf designs and installs a wide array of authentic British conservatories in premium-grade mahogany.

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: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.
Write in No. 6860



This copper leader head is available from Park City in copper and zinc.

Park City Rain Gutter

435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84060

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

Parrett Windows

800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of handcrafted custom wood & clad-wood windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.
Write in No. 3003

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, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latchsets.
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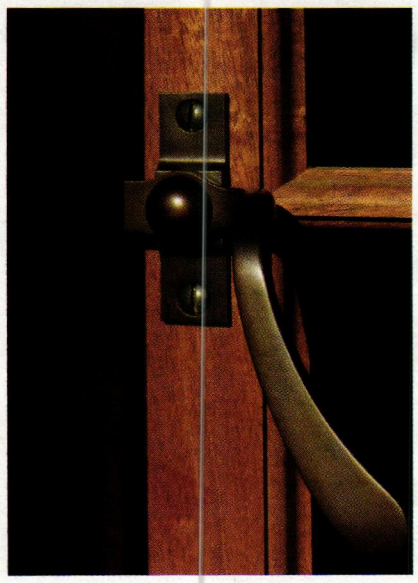

Phelps manufactures traditional brass hardware for double-hung and casement windows. Five finishes are available, including the oil-rubbed bronze shown on this casement handle.

Pollard Windows

800-846-4746; Fax: 716-686-0963
www.pollardwindows.com
Cheektowaga, NY 14225

Manufacturer of vinyl-clad wood windows: round top, oval, casement, double hung, awning, slider & custom shapes; Advantage Line vinyl windows; French clad, terrace & patio doors.
Write in No. 3055



These maple Tudor casement windows from Pollard Windows feature Prairie-style divided lites.



This Country Doctor weathervane is a stock item available from New Concept Louvers.

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800-635-6448; Fax: 801-489-0606
www.newconceptlouvers.com
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Manufacturer of PVC-coated, aluminum & vinyl cupolas: stock & custom; full-bodied & silhouette weathervanes, louvers, dormer vents, finials & spires.
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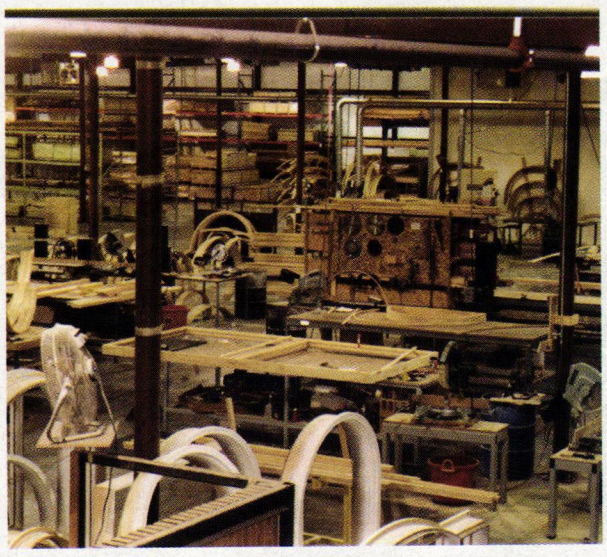

Parrett Windows manufactures custom windows with true-divided lites.



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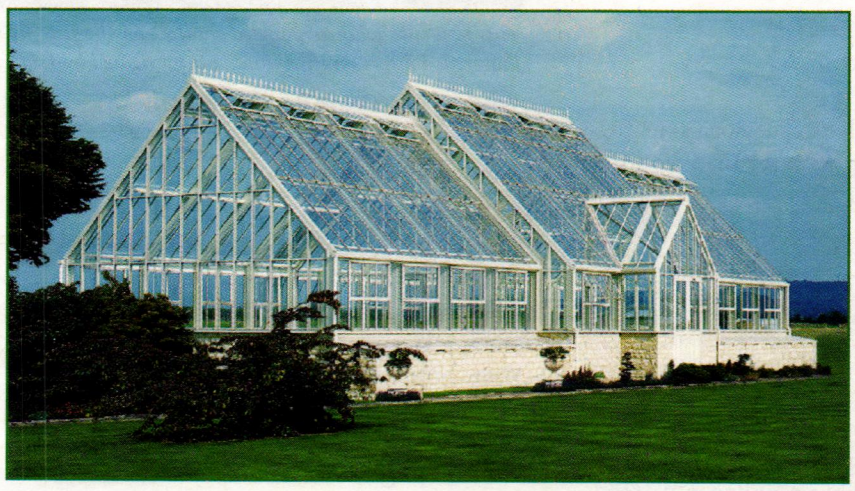







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RainTrade supplied the copper gutters and leader heads for this residence.

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www.guttersupply.com
Lake Bluff, IL 60044

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Write in No. 1191



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Tanglewood designs and installs a wide range of traditional conservatories and outbuildings.

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Manufacturer of composite porch flooring: TenduraPlank Classic & TenduraPlank Solid; composite lumber looks & feels like real wood.
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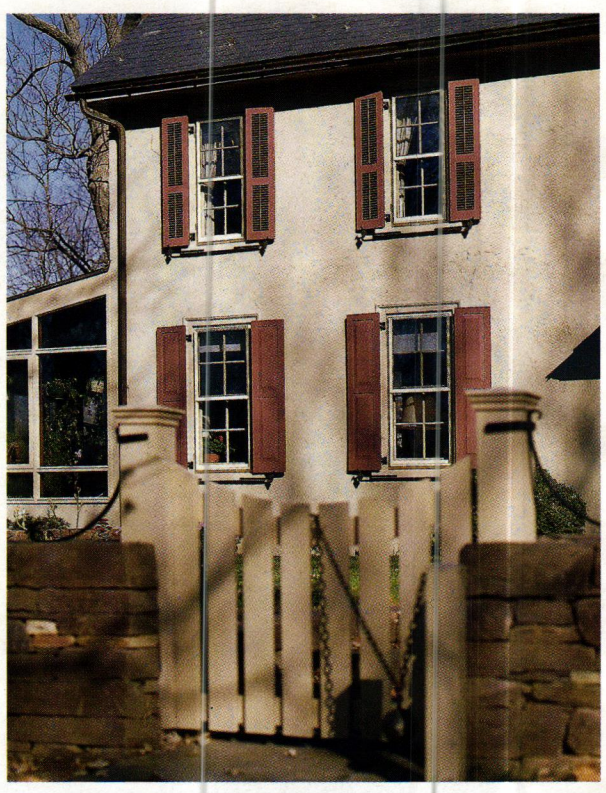

This residence features paneled shutters on the first floor and louvered shutters on the second, all fabricated by Timberlane.

Timberlane Woodcrafters, Inc.

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

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Manufacturer of custom timber frames: network of dealers provides local services nationwide; architectural & engineering staff; working with architect, will suggest framing solutions & joinery details & will size frame members.
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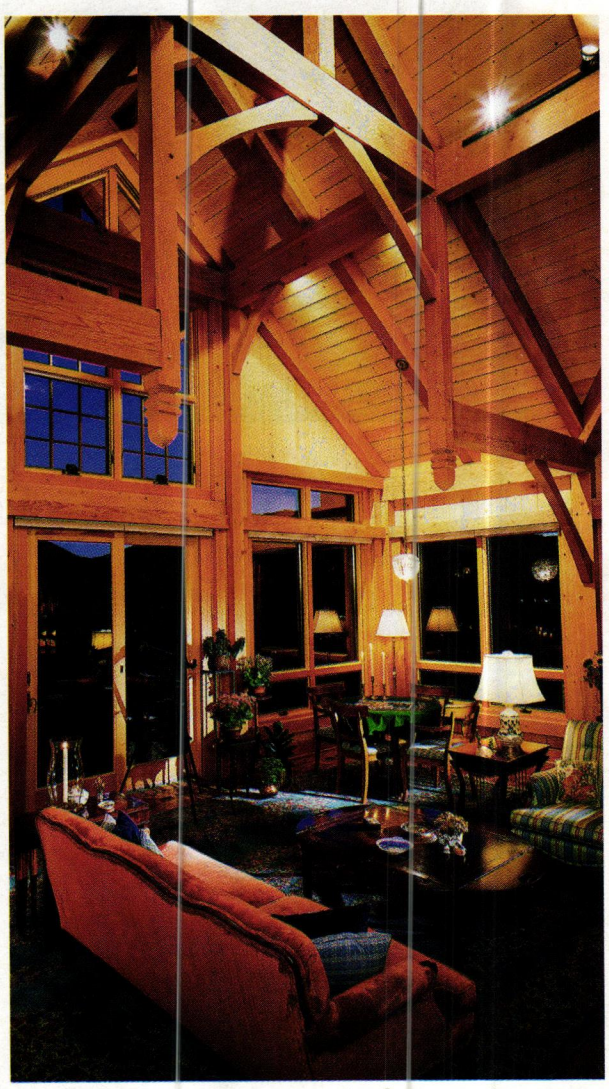
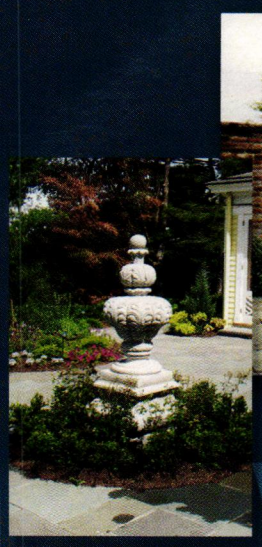


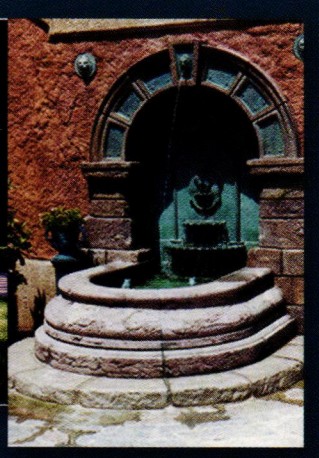
Timberpeg designs and engineers timber-framing products using eastern white pine and Douglas fir.











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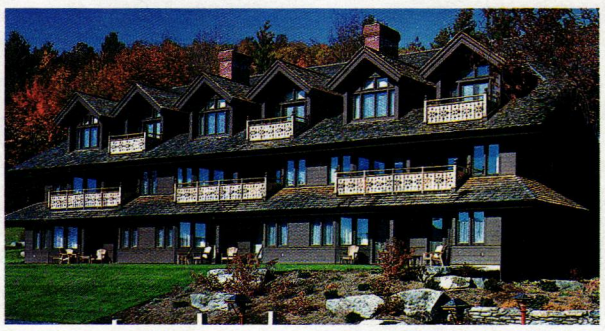

The addition to the Trapp Family Lodge in Stowe, VT, was constructed by Vermont Timber Works.



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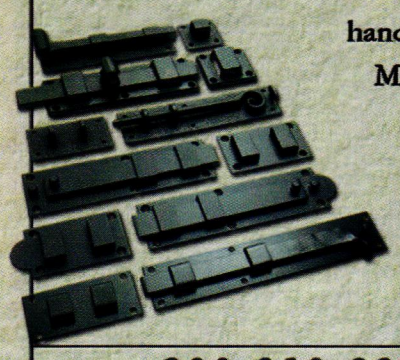



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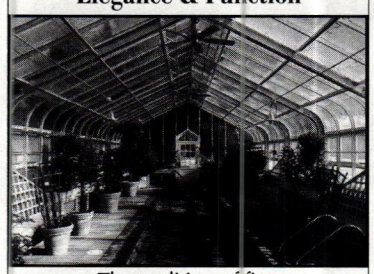

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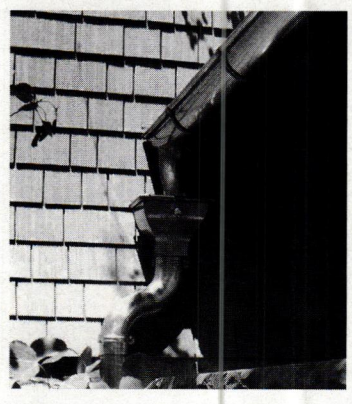

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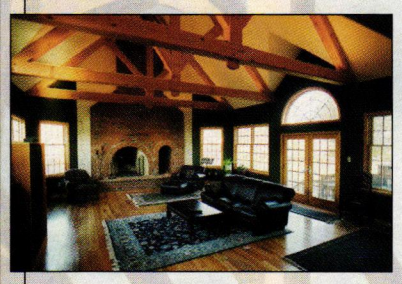

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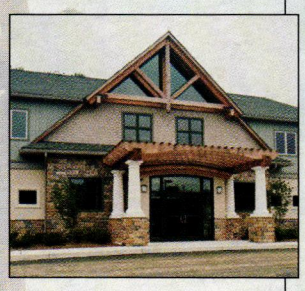

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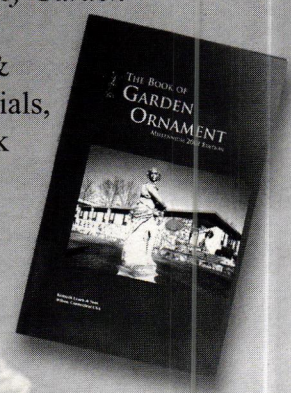

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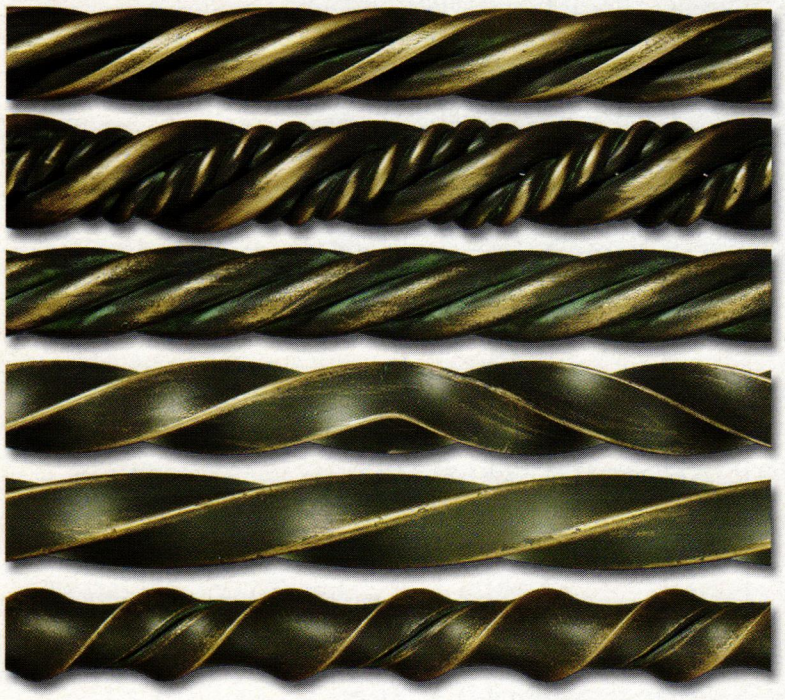

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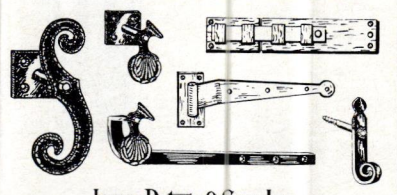

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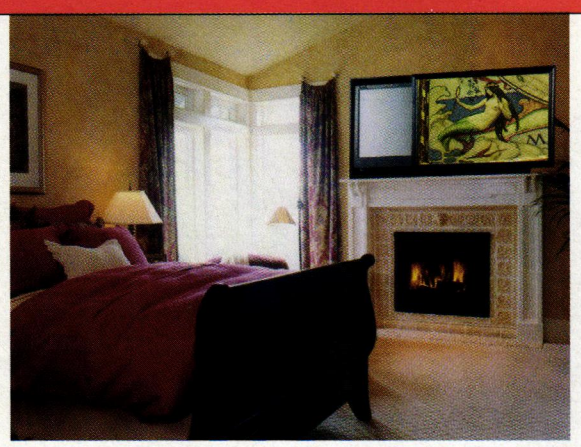

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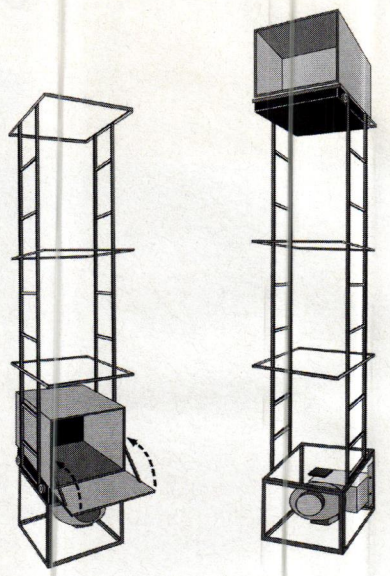

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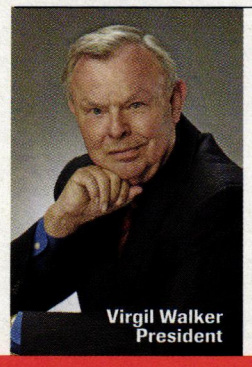


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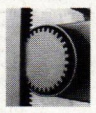
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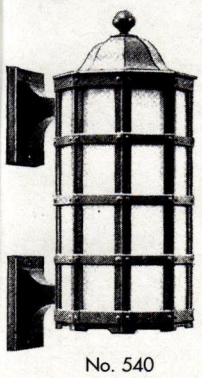
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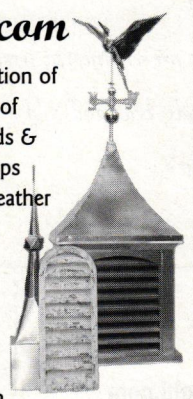

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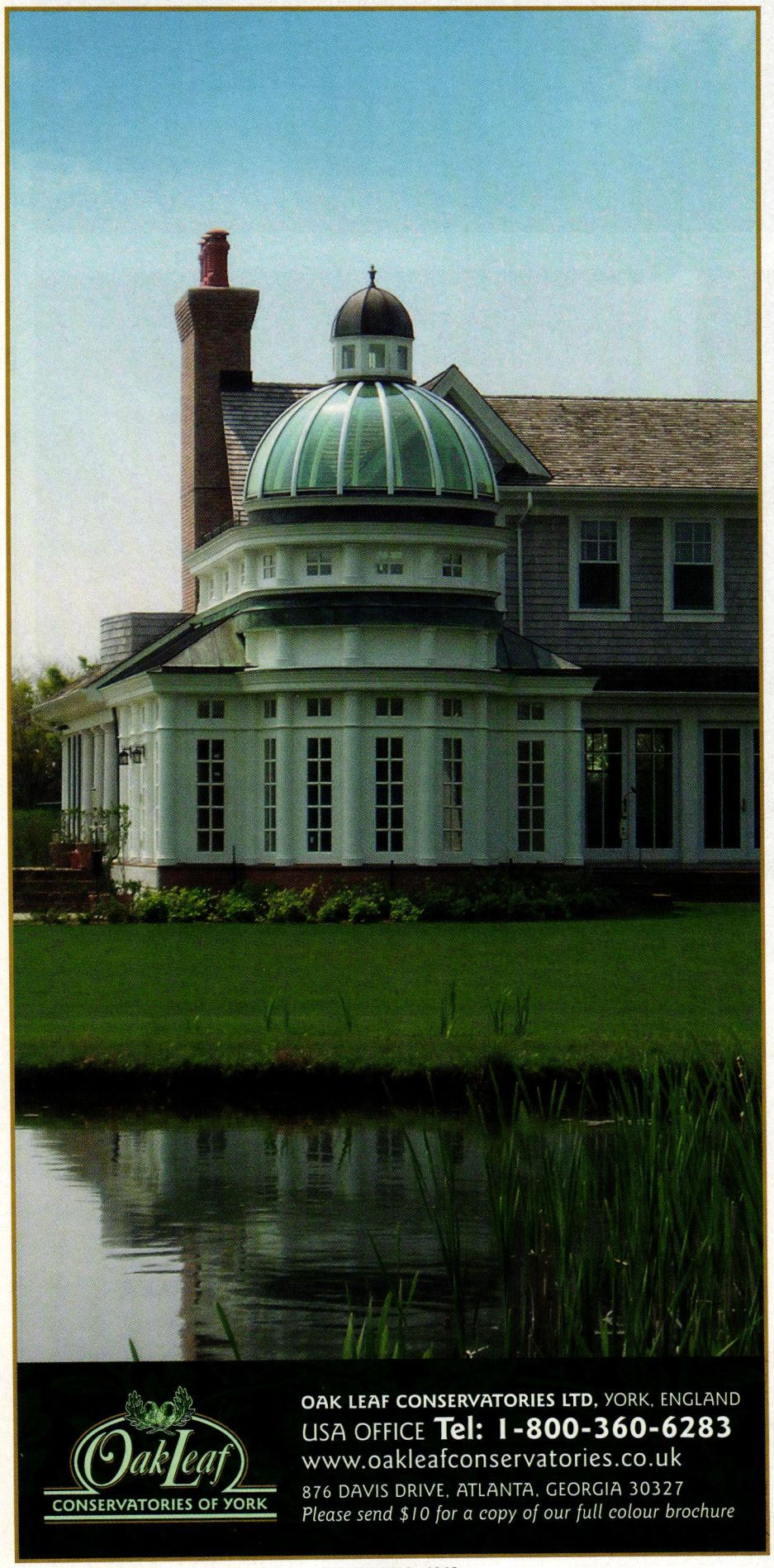

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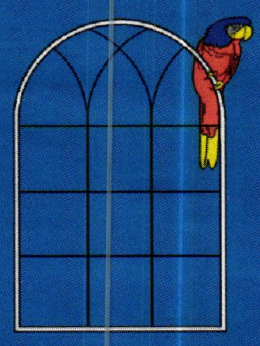

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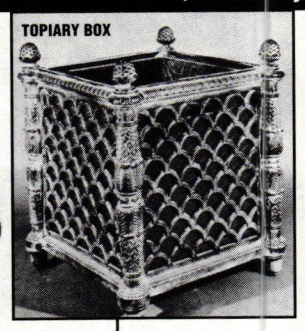

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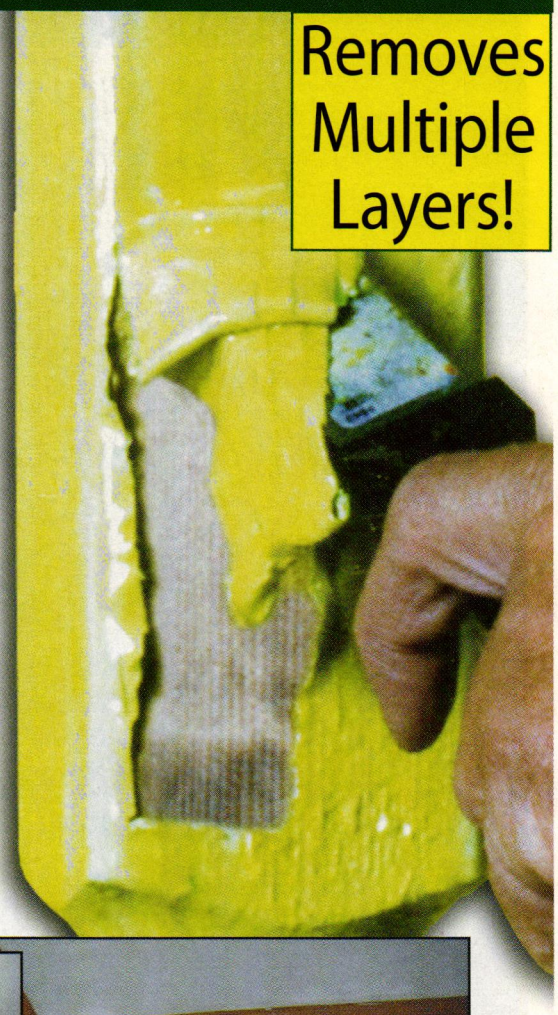

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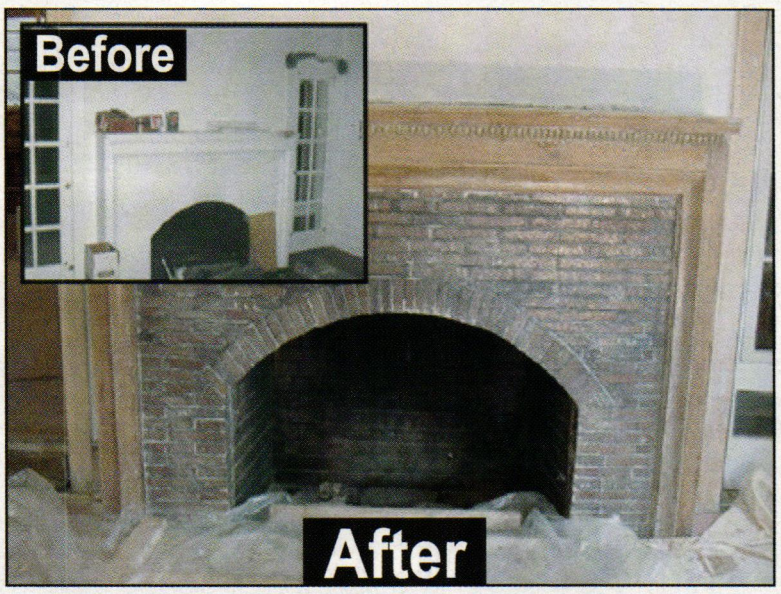

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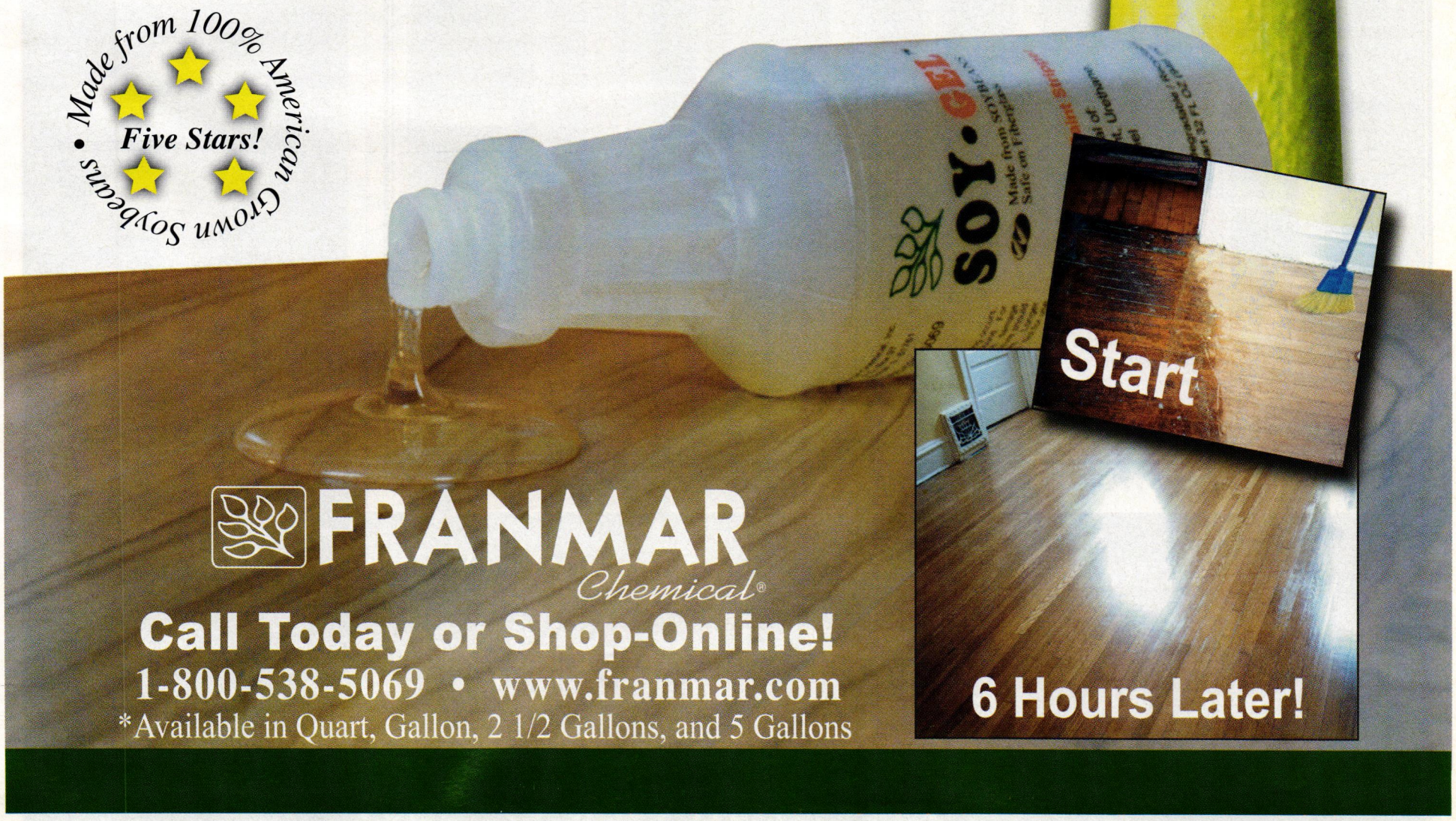

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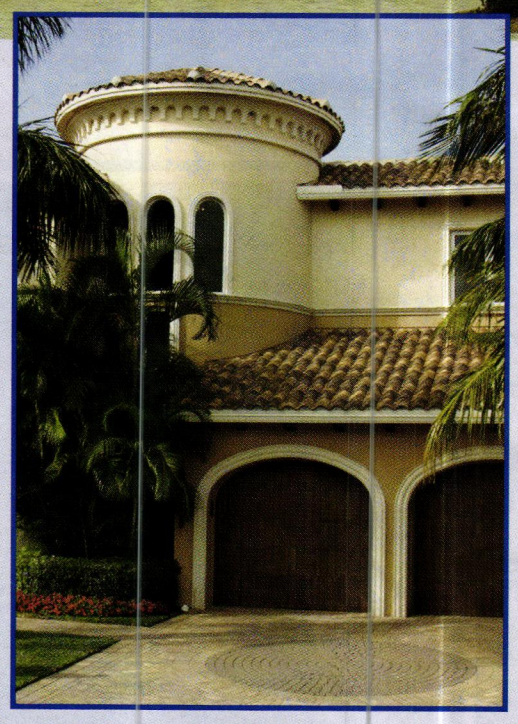

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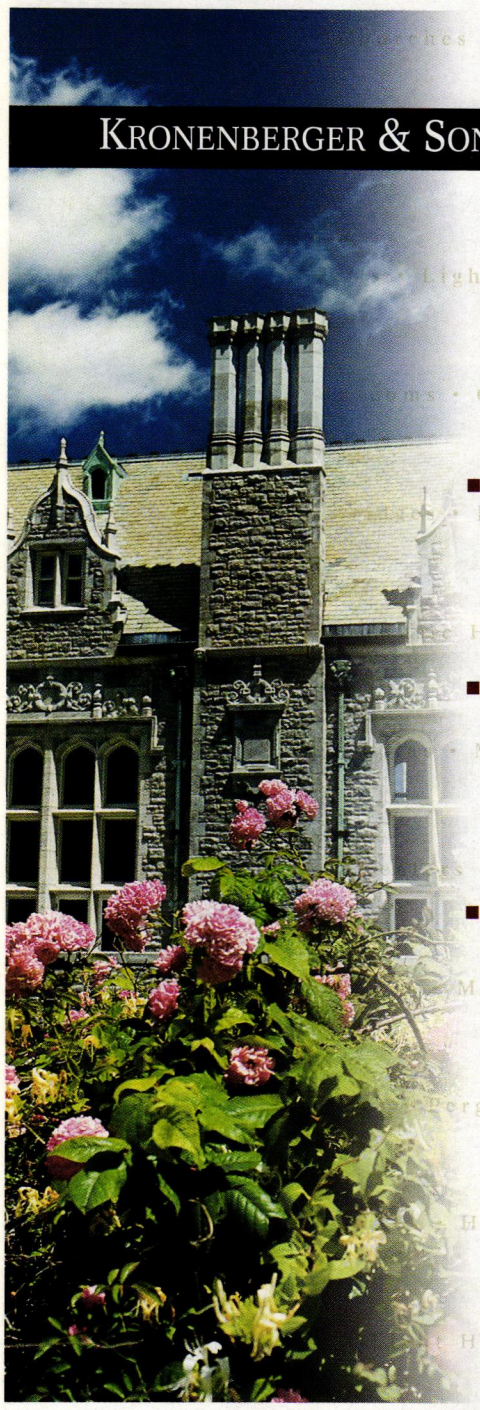

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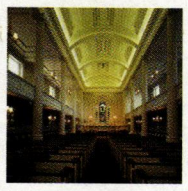

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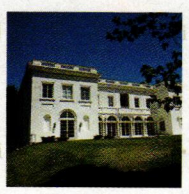

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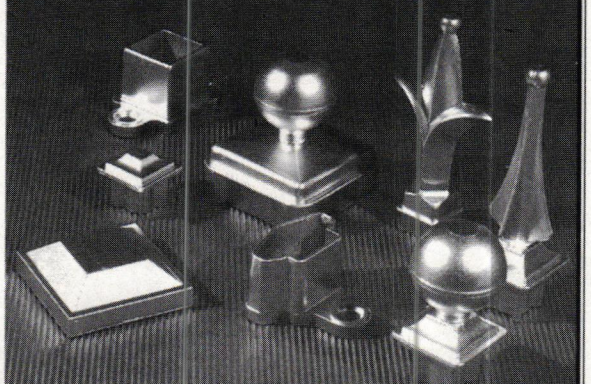

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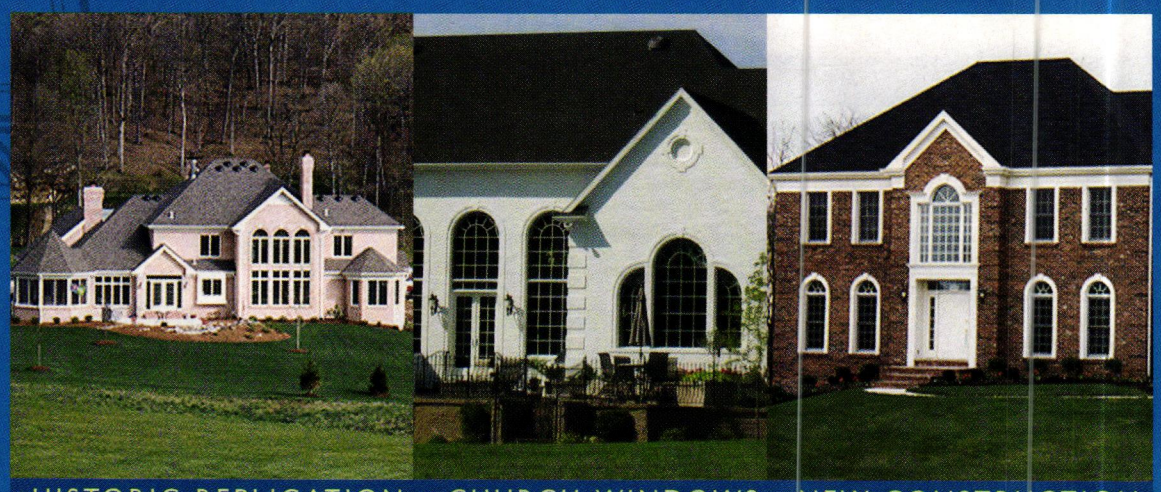

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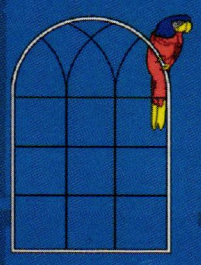

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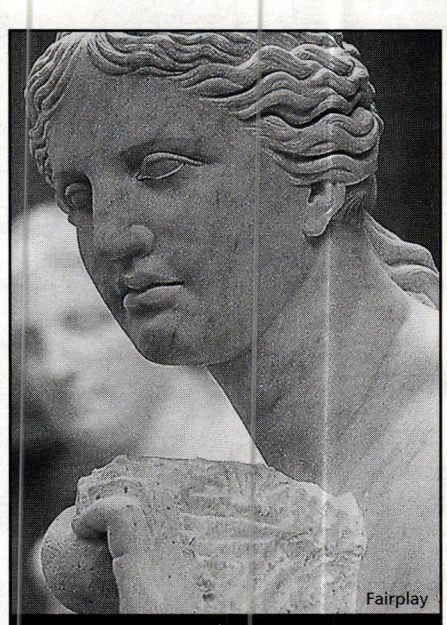

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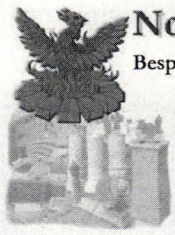

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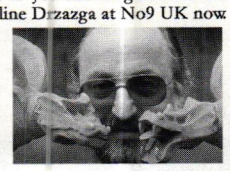

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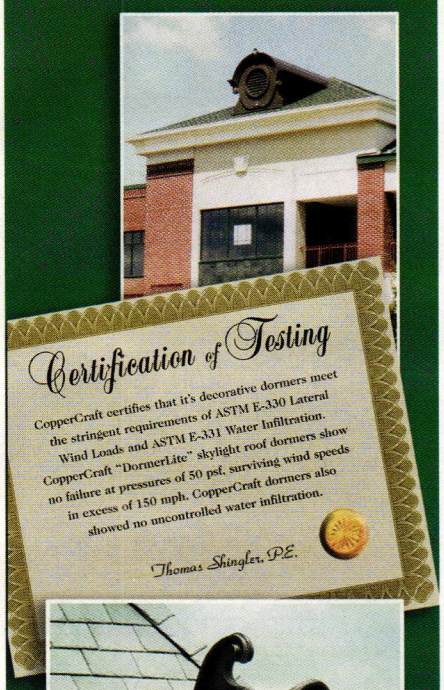

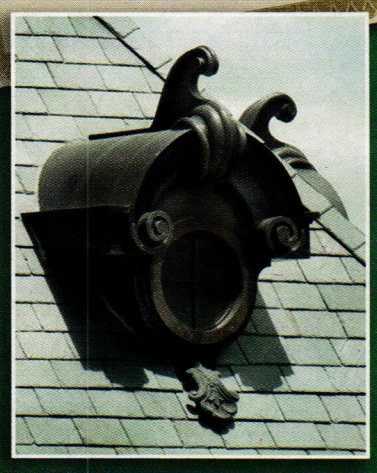



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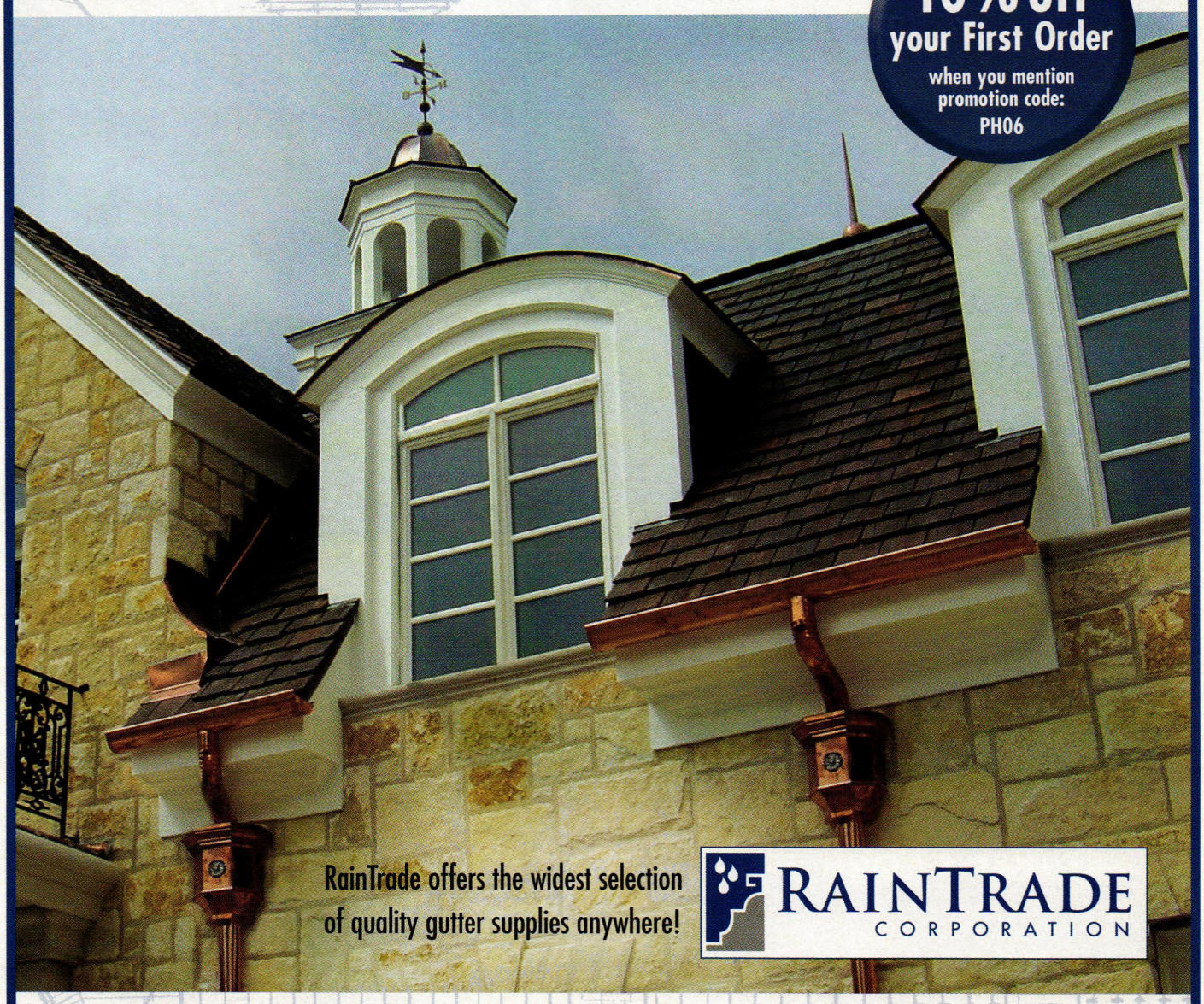

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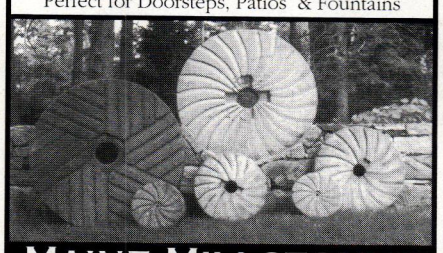

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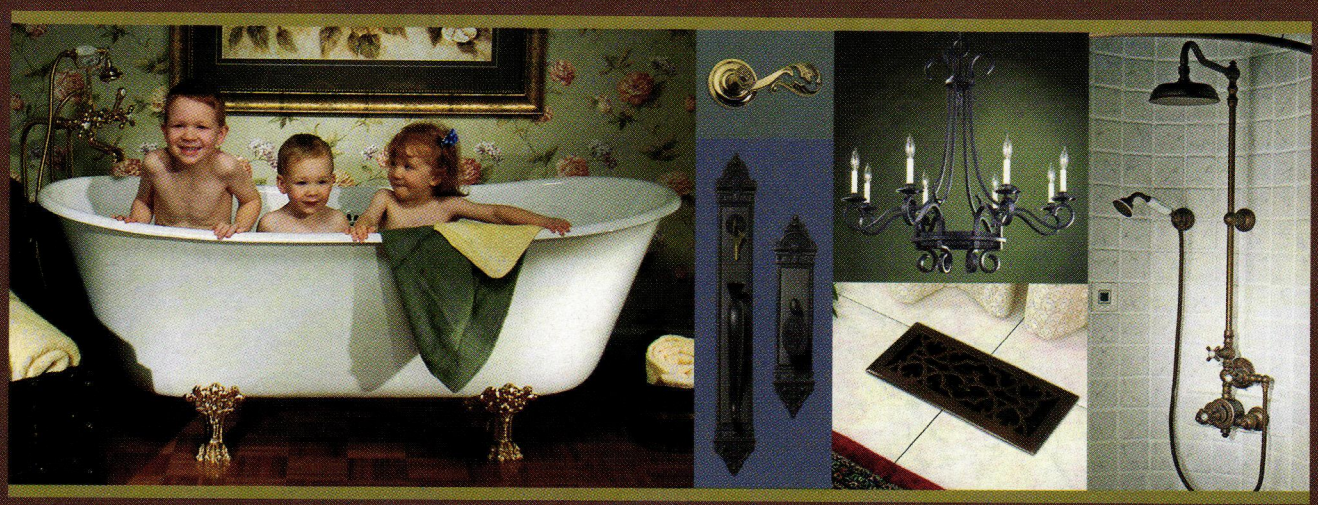

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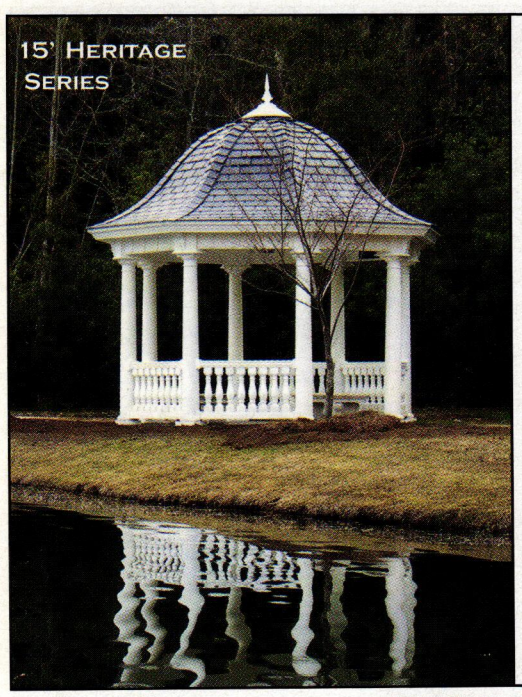

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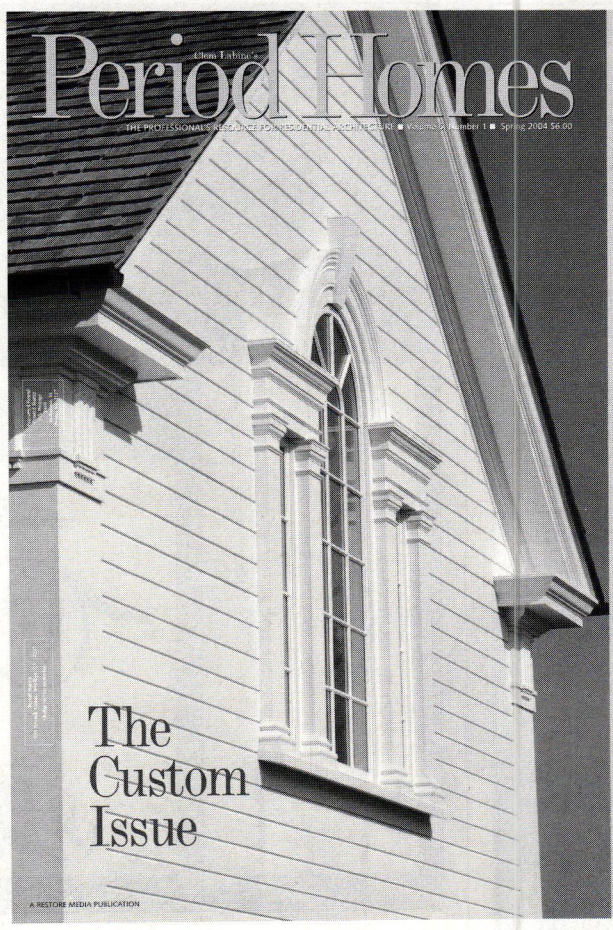

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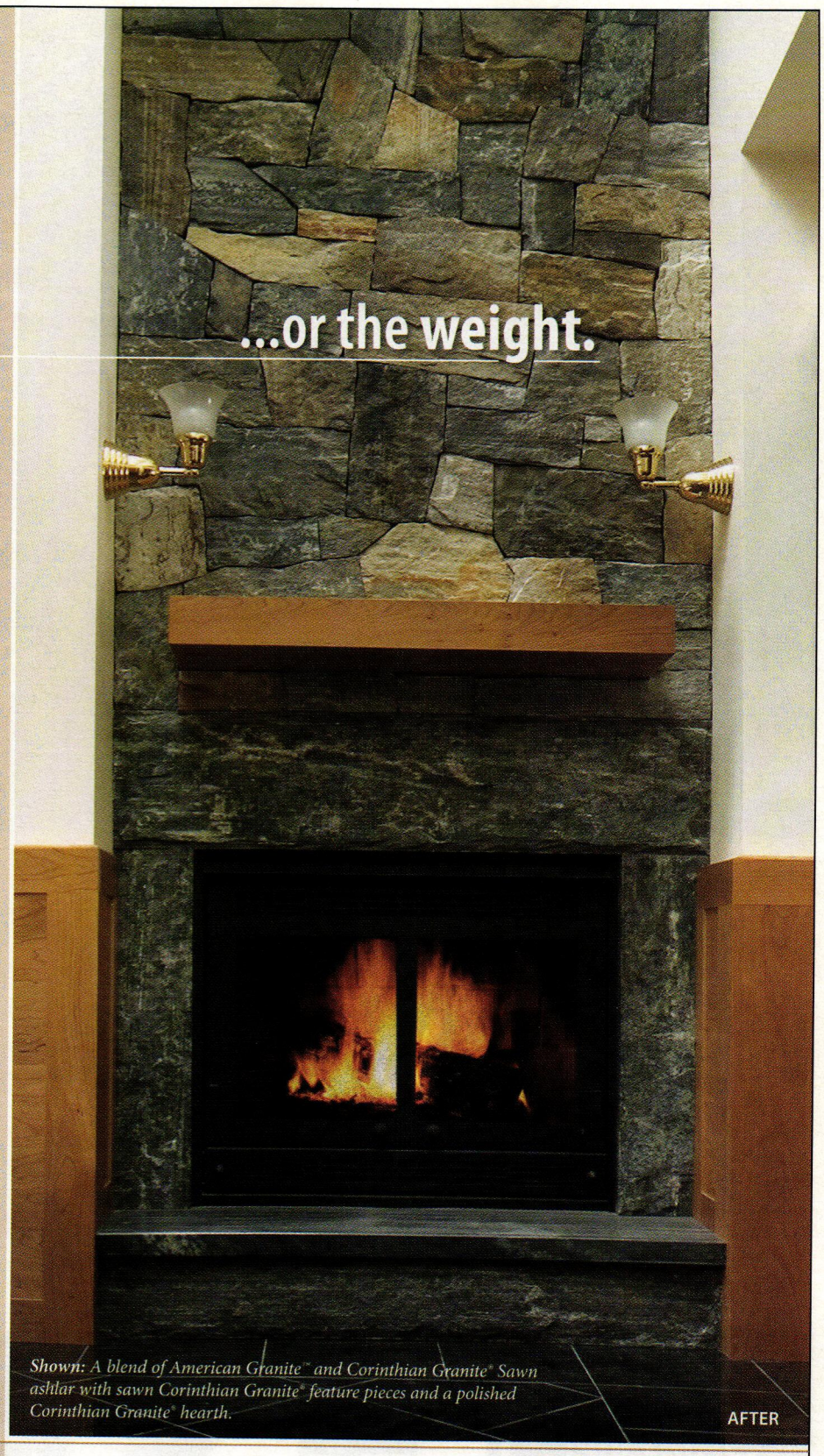

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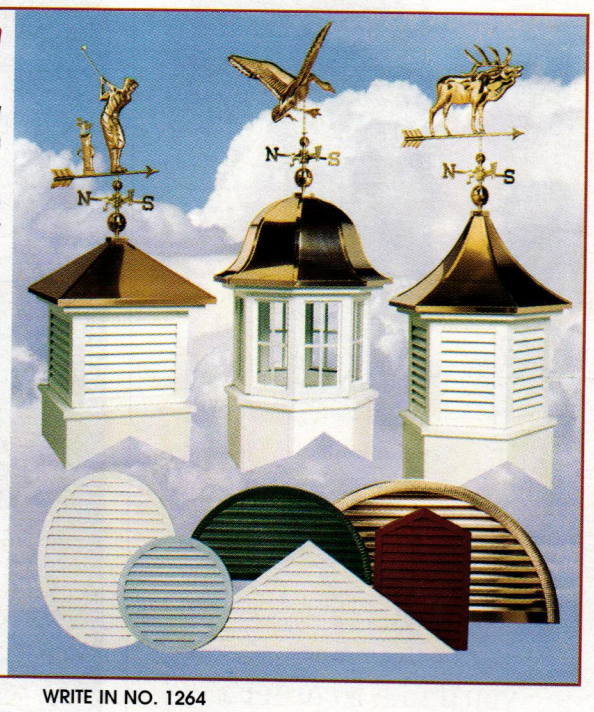

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When contacting companies you've seen in the issue, please tell them you saw their listing in Period Homes.

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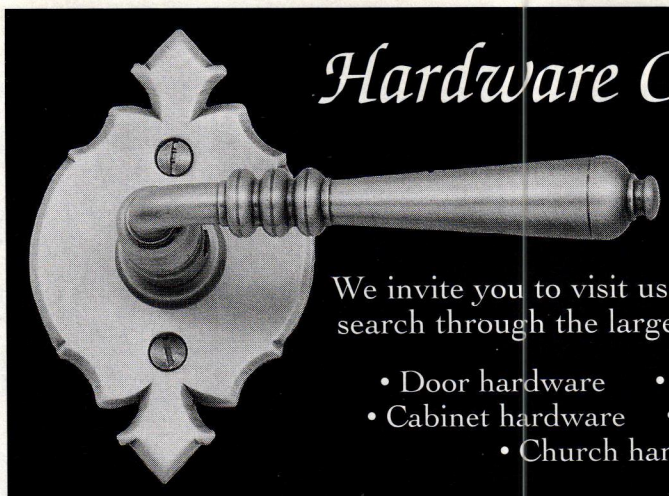

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888-784-7399 Fax: 888-778-7889
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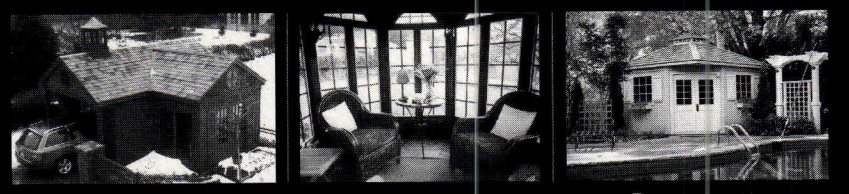

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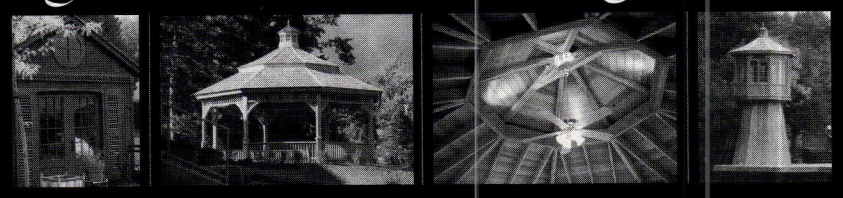

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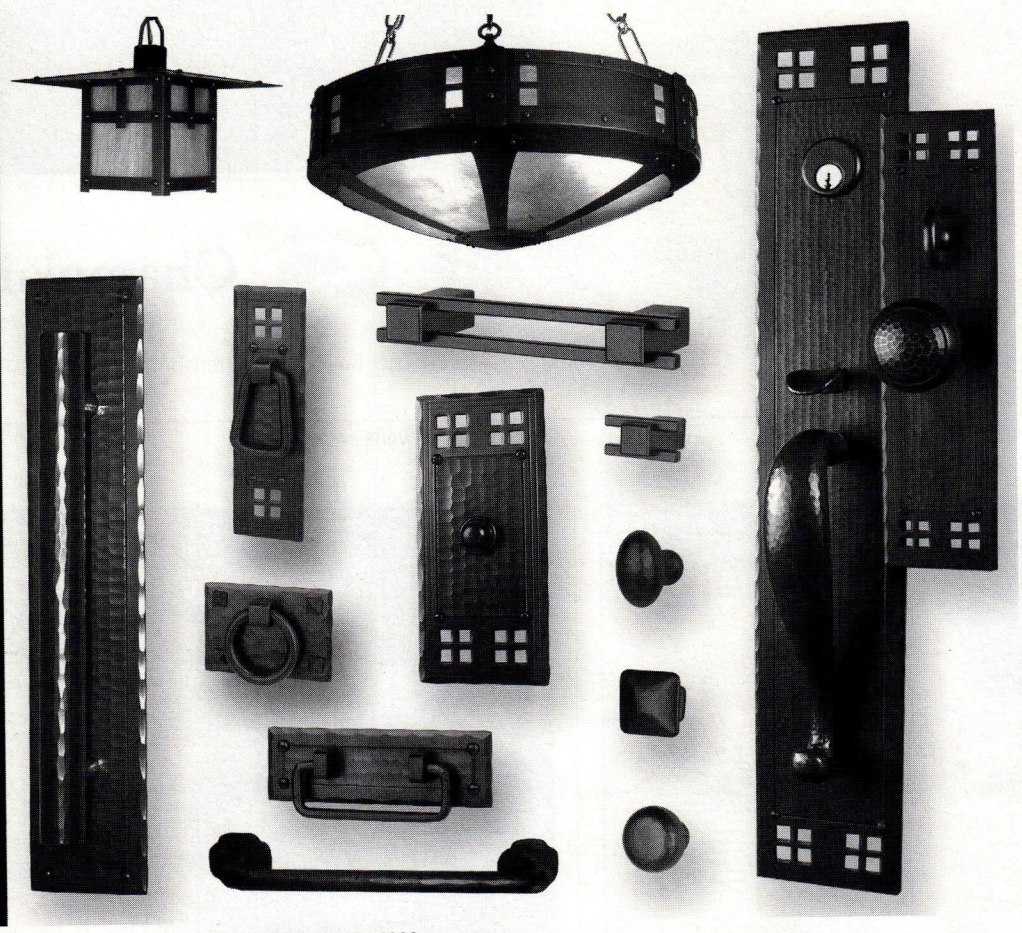

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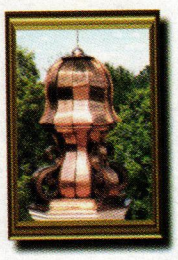



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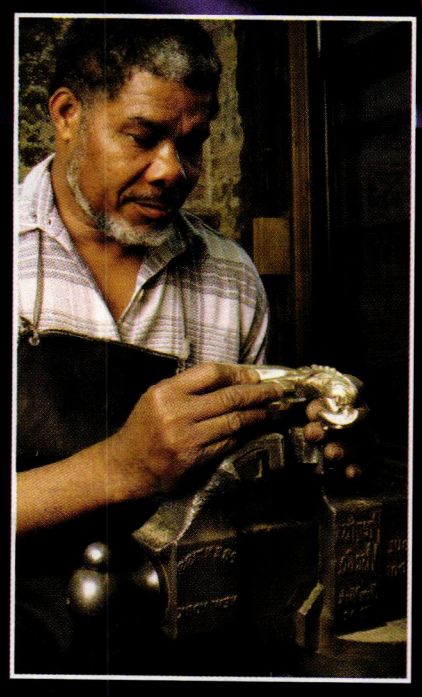



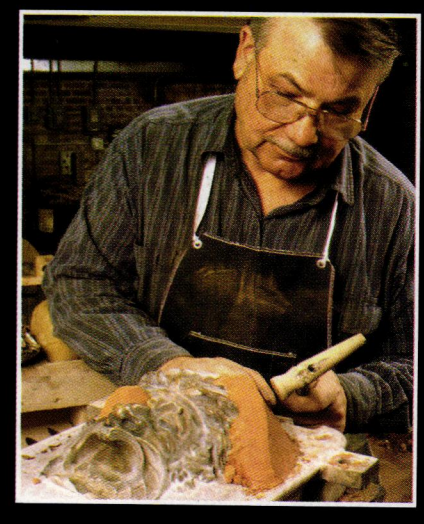

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Furnishings

Go to www.period-homes.com to order product literature, and click on "Free Product Literature" or fill out the card at page 26. To order literature from all of the companies listed here, enter No. 9758.

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

Manufacturer of Early American hand-forged-iron registers & grilles & iron & stainless-steel door & window hardware: latches, knobs, door knockers, slide bolts, pulls & more; furniture, shutter & woodgate hardware.
Write in No. 1690



Acorn Forged Iron's line of cabinet hardware includes solid-pewter drawer and knob pulls.

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

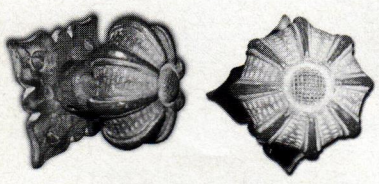
Custom fabricator of wood carvings: hand-carved decorative moldings, capitals, brackets, furnishings, onlays & mantels; large-scale capacity for residential & religious buildings throughout the U.S. & Europe.
Write in No. 90



Artisans at Agrell Architectural hand carved this vegetable-motif wood frame.

Al Bar-Wilmette Platers
866-819-7324; Fax: 847-251-0281
www.albarwilmette.com
Wilmette, IL 60091

Custom fabricator & restorer of furniture, door & window hardware & lighting: cleans, polishes, plates, repairs & lacquers; all finishes; salvaged hardware; duplication services.
Write in No. 97



Al Bar-Wilmette specializes in the restoration of historic hardware such as these cabinet knobs.



Ann Wallace & Friends crafted these pillows, from left to right, the Corn Stencil, the Mocha Aster and the Allium pillow.

Ann Wallace & Friends
213-614-1757; Fax: 213-614-1758
www.annwallace.com
Venice, CA 90294

Manufacturer of Arts & Crafts-style curtains & home textiles in natural fibers: plain or appliquéd designs on Irish linen or cotton; stock & custom; kits & yardage.
Write in No. 1201

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

Manufacturer of hardware: for furniture, cabinets, windows, shutters & doors; andirons; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
Write in No. 2930

Cardine Studios
703-327-4436; Fax: 703-327-2221
www.cardinestudios.com
Chantilly, VA 20152

Designer & fabricator of hand-forged metalwork: iron, bronze, copper, aluminum & stainless; furnishings, pot racks, lighting, fireplaces, gates, driveway gates, straight & curved railings, panels & balusters; national market.
Write in No. 1474

Catawissa Lumber & Specialty Co.
570-356-2349; Fax: 570-356-2743
www.catlmbr.com
Catawissa, PA 17820

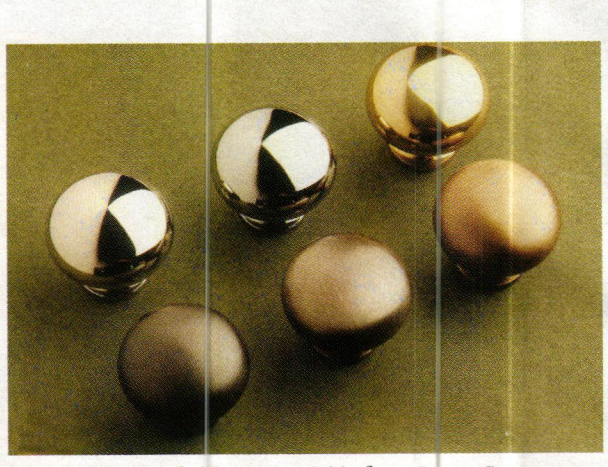
Manufacturer of wood components & moldings: edge-glued & face-laminated panels, semi-machined components & more.
Write in No. 1465

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

Manufacturer & custom fabricator of flooring: antique chestnut, oak, pine & heart pine; wide board, strip & random width; custom furniture in antique oak & chestnut; kitchen cabinets, wooden stair treads & moldings.
Call for more information.

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

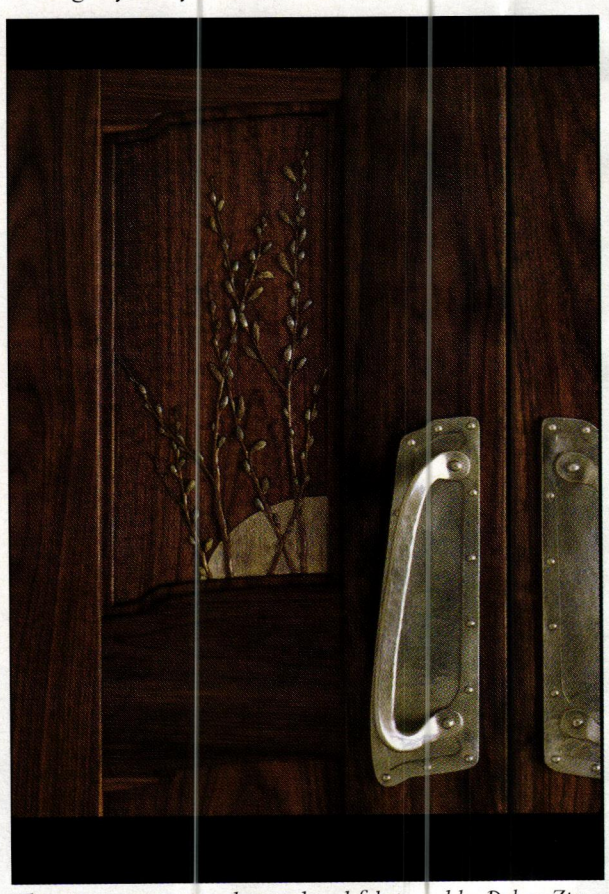
Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.
Write in No. 432



Colonial cabinet knobs are available from Crown City in many finishes.

Debey Zito Fine Furniture
415-648-6861; Fax: Same as phone
www.artisticlis.com
San Francisco, CA 94110

Designer & manufacturer of American & English Arts & Crafts furniture: hand-rubbed finishes & carvings by Terry Schmitt; tables & chairs.



This piece was custom designed and fabricated by Debey Zito.

DistressedCabinet.com
888-849-1252; Fax: 888-849-1253
www.distressedcabinet.com
Dickinson, TX 77539

Custom fabricator of home & kitchen cabinets made of distressed hardwood: variety of hardwoods & finishes; handcrafted, hand rubbed & finished; old-world French Country & English Country furniture reproductions.
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New York, NY 10012

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Texas Carved Stone, L.P.
254-793-2384; Fax: 254-793-2693
www.texascarvedstone.com
Florence, TX 76527

Custom fabricator of hand-carved ornamental elements: columns, mantels, fountains & sculpture; exterior carved ornament; Texas & Indiana limestone; any period or style.
Write in No. 1055



Texas Carved Stone carved numerous replacement capitals out of red sandstone for a house in Ft. Worth, TX.

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

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, balustrades, brackets, capitals, custom mantels & more.
Write in No. 7120



Timeless Architectural Reproductions provided the decorative capitals, columns and architectural millwork for this Atlanta Show Home.

Timeless Architectural Reproductions, Inc.
800-665-4341; Fax: 770-205-1447
www.timelessarchitectural.com
Cumming, GA 30041

Designer & manufacturer of Classically styled balustrade systems & decorative capitals & columns: lightweight, insect- & weather-resistant cultured marble, fiberglass & resin; smooth & detailed surfaces; CAD drawings & AIS specs.

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, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
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434-263-4827; Fax: 434-263-5958
www.frederickwilbur-woodcarver.com
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Wood carver: traditional decorative interior & exterior carvings; mantels, moldings, friezes, capitals, rosettes & heraldry; original designs & historically accurate reproductions.
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This capital was carved by Frederick Wilbur in basswood.

Woodline Co.
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www.woodlineusa.com
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Manufacturer of hand- & machine-carved architectural wood elements: corbels, capitals, columns, balusters, newel posts, rosettes & more; many species; stock & custom designs.
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www.fosterwood.com
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Supplier of flooring, paneling, siding & decking: heart & longleaf yellow pine; large timbers.
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Hull Forest Products
860-974-0127; Fax: 860-974-2963
www.hullforest.com
Pomfret Center, CT 06259

Manufacturer of flooring & paneling: from 12-20 in. wide; kiln-dried hickory, red & white oak flooring; rustic & other grades; band-sawn red & white oak timbers; custom timber frames.
Write in No. 261

Lignomat USA, Ltd.
800-227-2105; Fax: 503-255-1430
www.lignomat.com
Portland, OR 97230

Manufacturer of hand-held wood-moisture meters: with or without pins; in-line moisture detector for wood flooring manufacturers; wireless detectors for temperature, relative humidity & wood moisture.
Write in No. 1120



Tools for measuring the moisture content in wood flooring are available from Lignomat USA.

Longwood Antique Woods
859-233-2268; Fax: 859-455-9629
www.longwoodantiquewoods.com
Lexington, KY 40505

Supplier of antique wide-plank flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms.
Write in No. 1148

Lumber Liquidators, Inc.
757-259-7267; Fax: 757-259-7292
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; 75 locations nationwide.
Write in No. 1261

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

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.
Write in No. 7657



Old Wood Workshop supplied the 3- to 7-in.-wide resawn antique chestnut flooring for this kitchen renovation.

Osborn, Thomas D., Mosaic Hardwood Floors
413-532-9034; Fax: 413-532-0241
www.thefloorist.net
Holyoke, MA 01040

Designer, fabricator & installer of parquet, marquet & inlaid flooring: full ¾-in.-thick native & exotic hardwoods; mosaic & ornamental borders; custom designs.
Write in No. 4790



Thomas D. Osborn created this replica of an antique world map in nine different woods.

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www.superiormoulding.com
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Morrisville, VT 05661

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.
Write in No. 1227



Sutherland Welles' low-toxic polymerized tung-oil finish was used on this wood floor.

T. Morton & Co.
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www.tmorton.com
Kenosha, WI 53141

Supplier of hardwood flooring: birch, bubinga, Brazilian cherry, birdseye maple, white oak, heart pine, walnut & others; custom colors & finishes.
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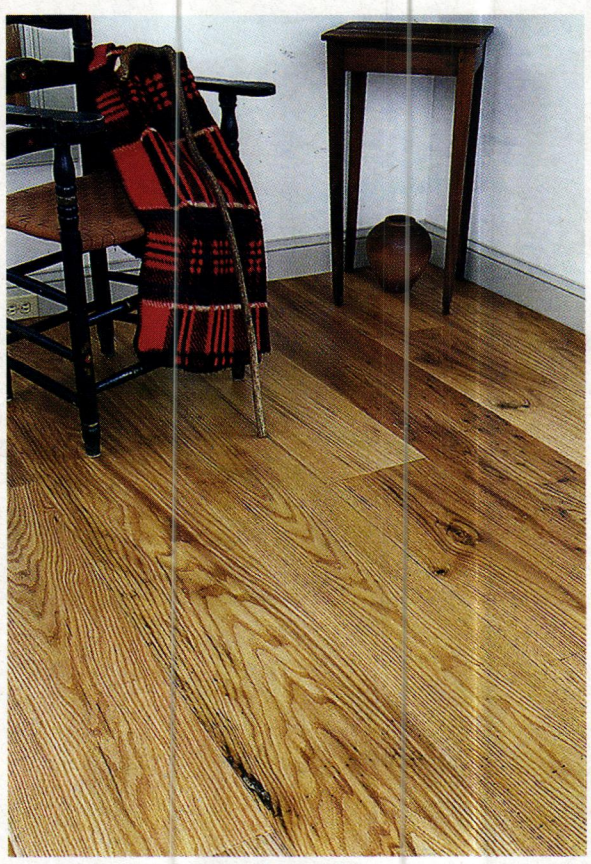
The Woods Co.
888-548-7609; Fax: 717-263-9346
www.thewoodscompany.com
Chambersburg, PA 17201

Manufacturer of wide-plank flooring from new wood & re-milled antique wood: heart pine, oak, chestnut & yellow & white pine; surface-textured flooring; antique beams; paneling, stair parts, wainscoting, molding & more.
Write in No. 6



New wormy red oak from The Woods Co. was used to create this wide-plank floor.

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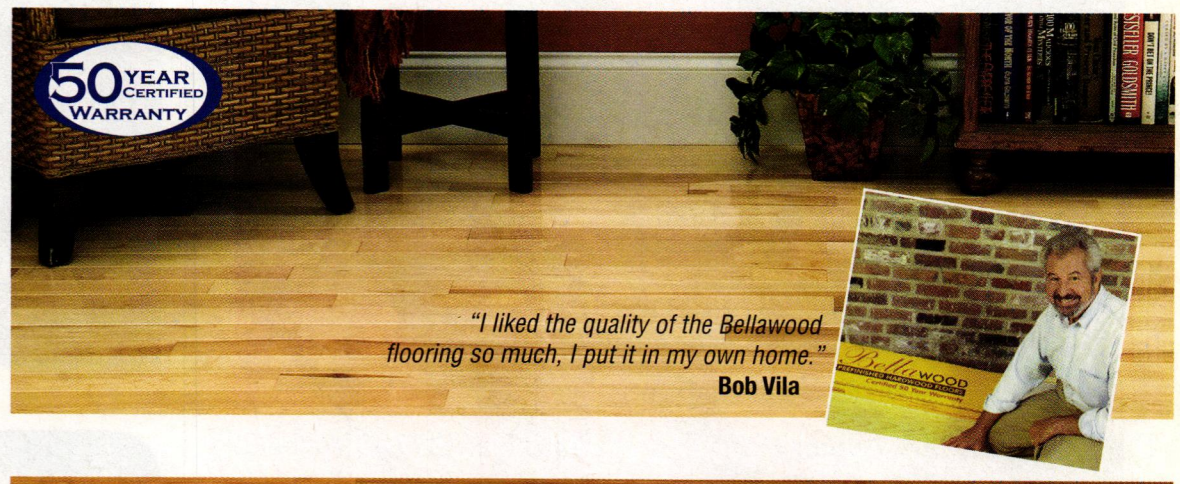

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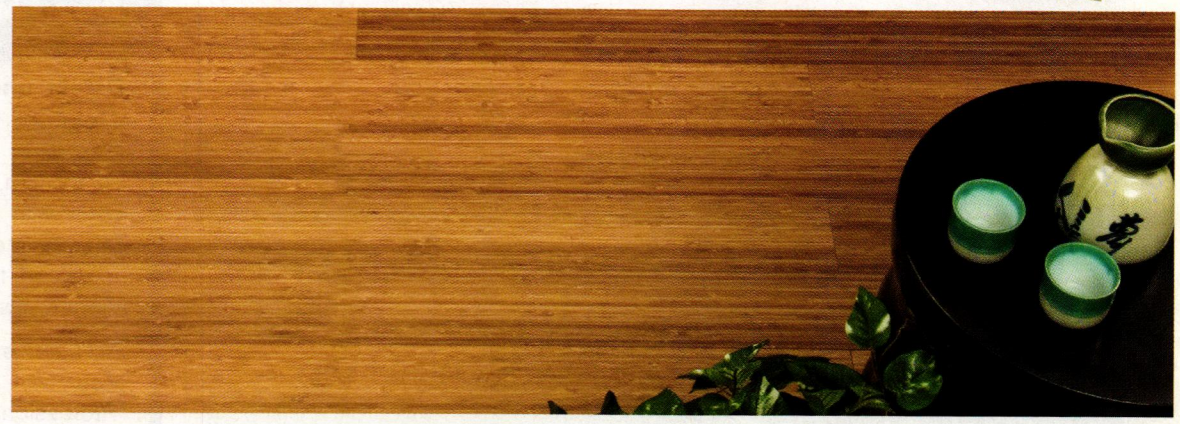



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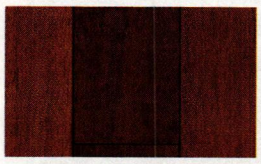
Builder's Pride by DURA-WOOD ¾"x2¼ Pre-finished Select Brazilian Cherry Flooring ..... **$3.85 per sq.ft.**



¾"x3¼" Natural Australian Cypress flooring ..... **$3.59 per sq.ft.**



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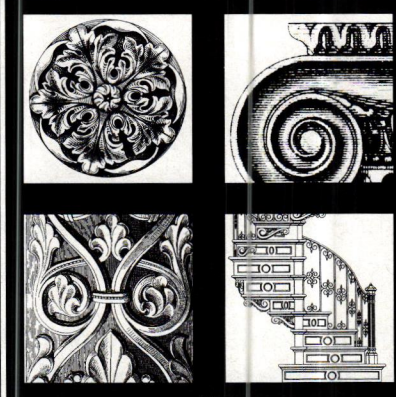

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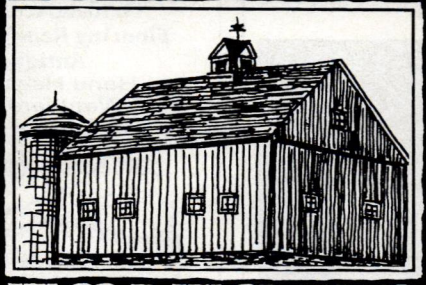

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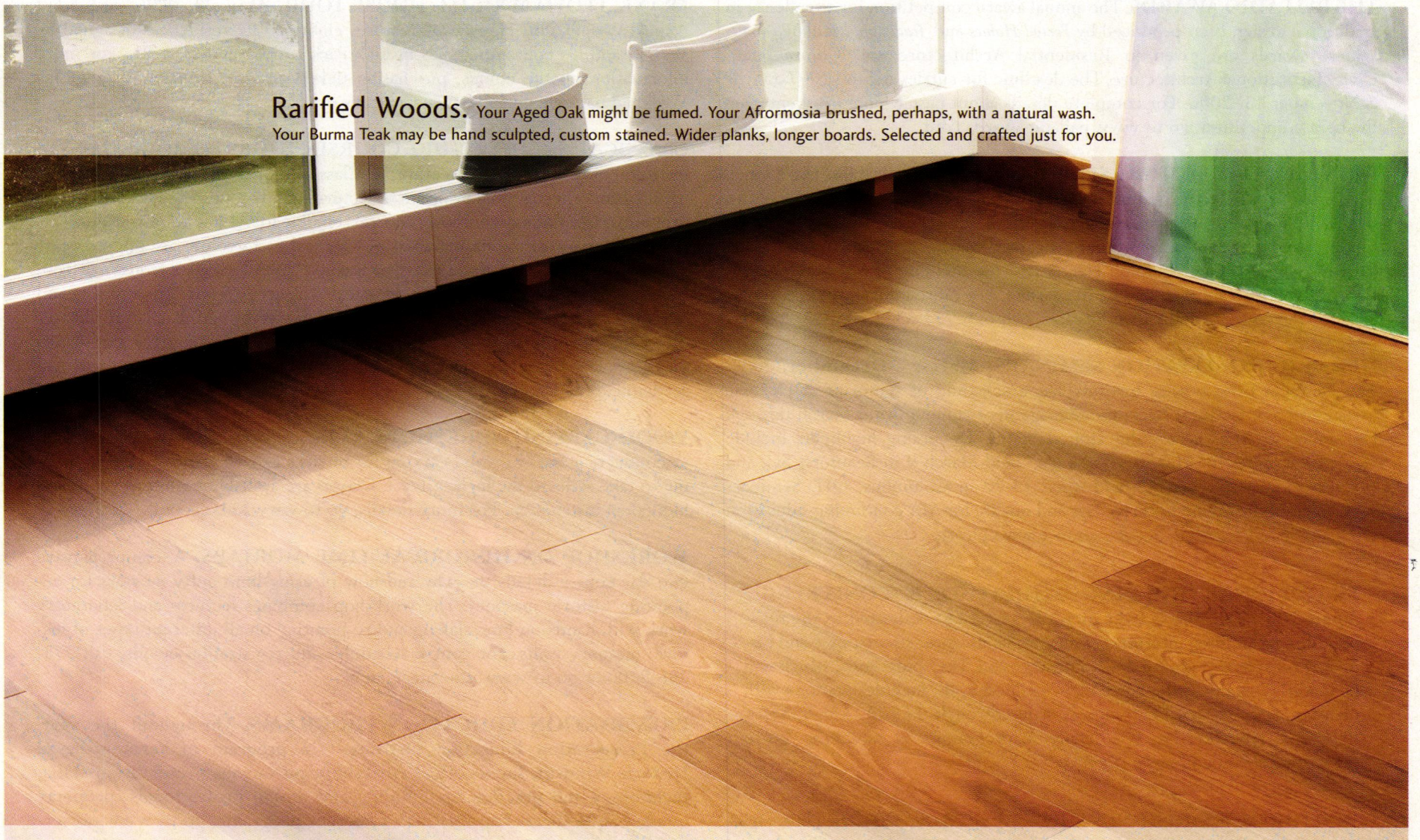

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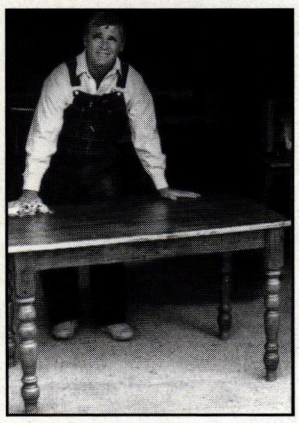

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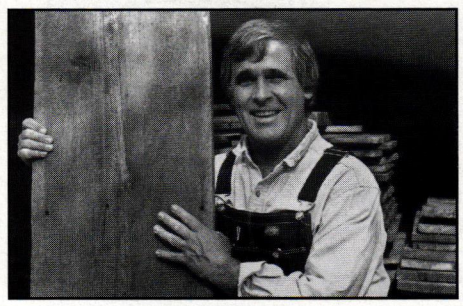

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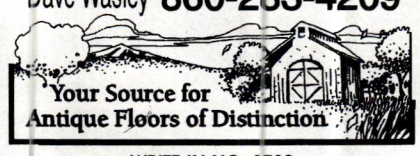

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Calendar of Events

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 Residential Architecture and Commercial/Civic/Institutional Architecture. The deadline for entries for the 2007 awards is November 15, 2006. For complete details about past winners and entering the next competition, go to www.palladioawards.com.

ARTS & CRAFTS LECTURE SERIES, January - April 2006. The Sydney D. Gamble House lecture series, held at the Neighborhood Church adjacent to the Gamble House in Pasadena, CA, features one speaker each month. The topics include, but are not limited to, Bernard Maybeck's Palace of Fine Arts; Julia Morgan, William Rudolph Hearst and the building of San Simeon; and Charles Green's Ionic Arts and Crafts garden. For more information or to register for the series or individual lectures, call 626-793-3334, ext. 52.

HISTORIC PRESERVATION SEMINARS, March - December, 2006. The National Preservation Institute has a schedule of seminars in Historic Preservation & Cultural Resource Management running from March through December in cities across the United States. Upcoming highlights include "Green Strategies for Historic Buildings," held March 9 in Beaufort, SC, and "Preservation Maintenance," held April 19-20 in Columbus, OH. 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.

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, April 5-8, 2006. This is the nation's largest event dedicated to the rehabilitation of building interiors, exteriors, landscapes, streetscapes and historically inspired traditional new construction. The conference, which will be held this spring at the Navy Pier in Chicago, IL, 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.

FURNITURE & FURNISHINGS SHOW, April 28-30, 2006. The Philadelphia Furniture & Furnishings Show, featuring Design Smart Seminars, will be held at the Pennsylvania Convention Center in Philadelphia. Seminars include "English Arts & Crafts Architects and their Furniture," "Point of Entry: An Overview of Authentic Doors" and "Wood Window Restoration and Weatherization."

HISTORIC PRESERVATION WORKSHOPS, May - October 2006. The Campbell Center in Mount Carroll, IL, offers courses and workshops in many areas of historic preservation. Programs this year, which run from one to three days, include "Building Pathology: Structural Systems," "Gilding I" and "Gilding II." For full course information, go to www.campbellcenter.org.

FRANK LLOYD WRIGHT HOUSE TOUR, May 20, 2006. The 32nd Annual Wright Plus Housewalk features eight private residences designed by Wright and his contemporaries in Oak Park and River Forest, IL. For more information on the homes, purchasing tickets or the Ultimate Wright Plus Weekend package go to www.wrightplus.org.

CLASSICAL ARCHITECTURE COURSES, TOURS & PROGRAMS. The Institute of Classical Architecture & Classical America offers 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. Tours this year include "John F. Staub's Houston," from March 23-26, "Ancient & Neoclassical Greece," from April 3-13 and "Architecture of Lutyens," from May 13-20. ICA&CA's Mid-Atlantic chapter offers "Proportion II," held on March 11, along with other courses. For details on these or other events and programs, go to www.classicist.org or e-mail academic@ma-ica.org.

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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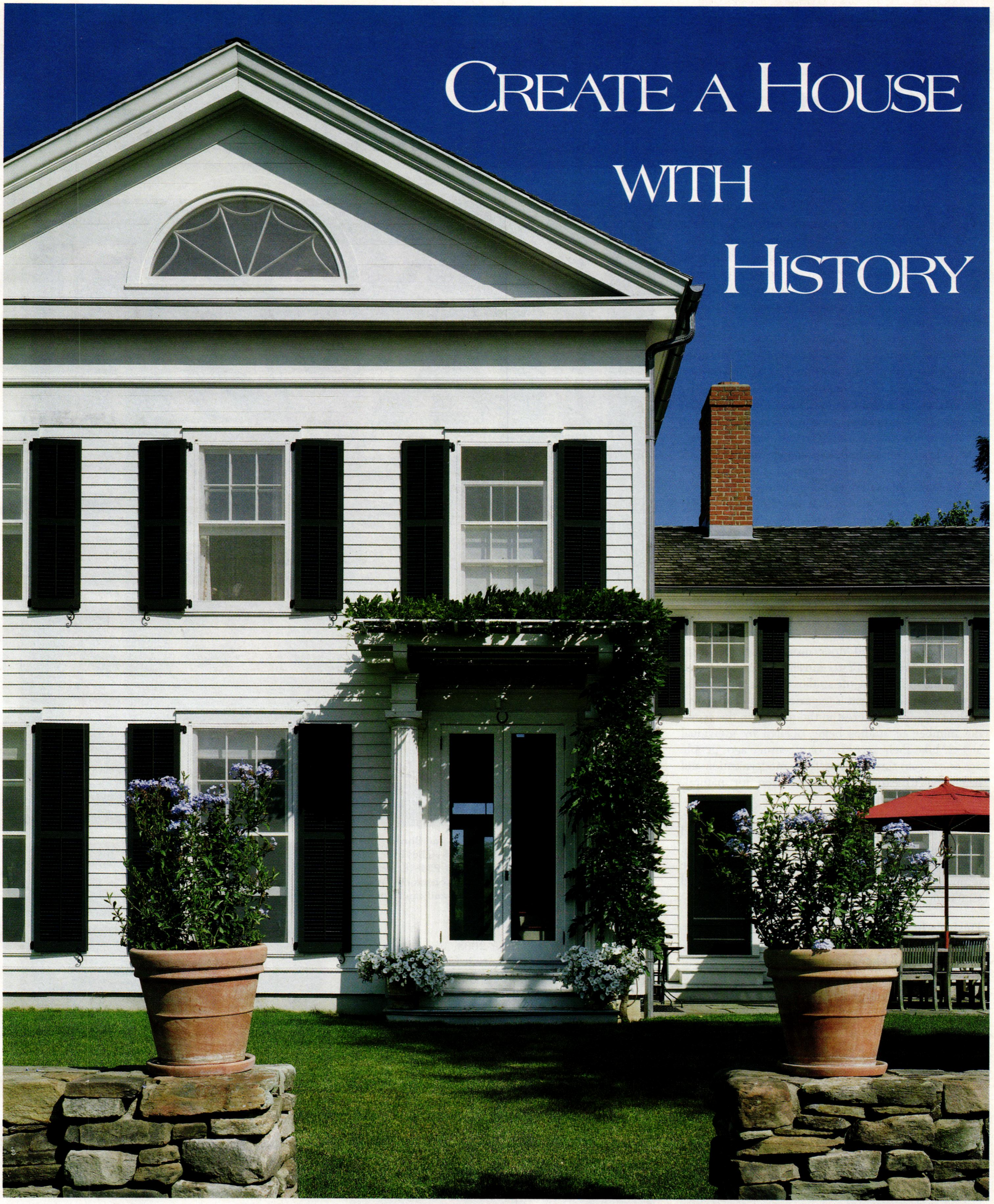
PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute – a program of Vermont-based Historic Windsor, Inc. – offers workshops on various preservation skills, technology and practice for building and design professionals, property owners and others. For a listing of 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. Current exhibits include "Washington: Symbol and City," "Liquid Stone: New Architecture in Concrete" and "Cityscapes Revealed." 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.

Create a House with History



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Tile's Golden Age

Arts and Crafts tile has an enduring appeal as an alternative to mechanization and mass production. *By Martha McDonald*

When John Ruskin (1819-1900) wrote about the need for a return to nature, he laid the foundation for the Arts and Crafts movement in England. Led by artists such as William de Morgan and William Morris, it spread to other countries, including the United States, where it flourished for many years. The movement was particularly influential in the area of art tile.

Although originally influenced by the British Arts and Crafts movement, American designers began to develop their own styles and were greatly inspired by the Philadelphia Centennial Exposition of 1876. By the turn of the century, a new generation of American designers was spreading its wings and the domestic version of the Arts and Crafts movement was underway. Numerous tile studios sprang up throughout the country and many tile designers made their mark during this time. Maria Longworth Nichols (1849-1932) founded Rookwood Pottery of Cincinnati, OH; Henry Chapman Mercer (1865-1930), Moravian Pottery and Tile Works of Doylestown, PA; Mary Chase Perry (1867-1961), Pewabic Pottery of Detroit, MI; and Ernest Batchelder (1875-1957), The Batchelder Tile Company in Pasadena, CA. Other well-known tile designers of the era included William Henry Grueby (1867-1925) and Herman Carl Mueller (1854-1941).

The Depression and Modernism brought an abrupt end to the Arts and Crafts movement in the United States, and most of the tile studios closed. Fortunately, however, the movement is experiencing a resurgence, both in consumer interest in the tile and in the growing number of studios being opened by individual artists. Like their ancestors of a century ago, people are once again turning away from modernization and beginning to express an appreciation for natural, handcrafted designs.

Only a few of the original studios still survive, notably Pewabic Pottery and Moravian Pottery and Tile Works, and both are now nonprofit museums. The good news is that new artists and designers are jumping into the marketplace to carry on the Arts and Crafts movement in today's tile.



Designs in Tile's Persian Revival Murals and Borders line is an adaptation based on unexecuted sketches by William de Morgan. This mural, model #PR1818, measures 18x18 in. without the border; the continuous Tulip and Carnation border is a 12-in. repeat and can be customized to various heights.



This hand-decorated and -fired bird tile from Designs in Tile's Arequipa Mural and Borders line measures 8x12 in. and was used in a fountain. It is also available as a continuous border.

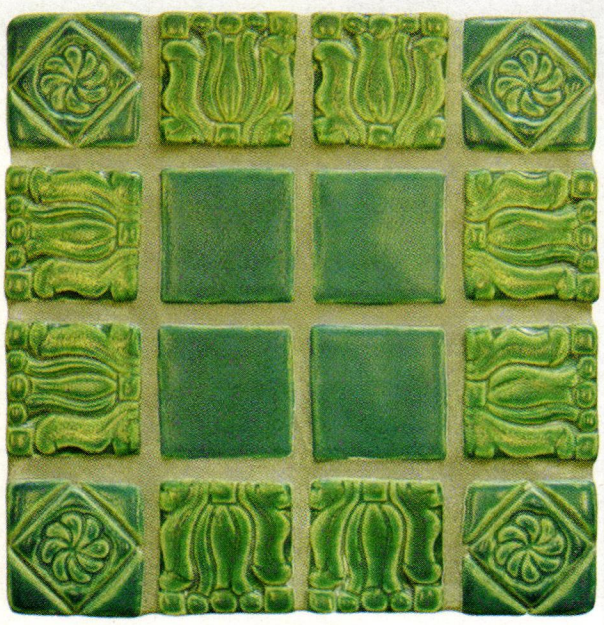
Designs in Tile

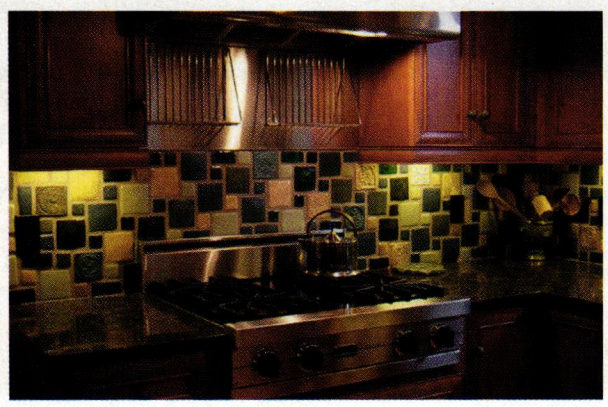
One of the oldest suppliers specializing in historic and hand-painted tile and murals is Designs in Tile of Mt. Shasta, CA. Founded in 1978 by Selene Seltzer, the firm focuses on English and American Victorian- and Arts and Crafts-style tile, with an emphasis on Morris and de Morgan designs. Its tile has been installed in various projects around the world, and the company's production schedule is completely booked until 2008.

"Arts and Crafts tile is being used for kitchens, bathrooms, floors and patios," says president and owner Seltzer. "The possibilities are limitless. Everything we do is custom, and we are booked way in advance," she says. "Until 2008, we are trying to serve all of our customers' needs by selling overruns of our currently scheduled custom orders.

"There are so many different styles and techniques within the Arts and Crafts movement," she states. "It includes everything from 'sanitary' subway tile to faience stoneware with a solid glaze to the early English styles of William Morris and William de Morgan to California reproduction styles like Malibu."

For restoration purposes, historic tile should be repaired, if possible, rather than replaced, according to Seltzer. "Accurately matching installed tile is often a big issue in doing a restoration," she explains. "The cost and time factors become prohibitive for matching glazes and sizes of tile and trim. Manufacturers tried to standardize sizes in the 1920s and '30s, but to keep their products unique, they often put their own spin on molding and trim styles, sizes and shapes. Most hand-decorated tile production stopped at the time of the Depression. Manufacturers went modern and streamlined."





Above: This tile was created by Pewabic Pottery for use in a kitchen backsplash.

Left: This is one example of Pewabic's new Stratton Tile collection that is kept in stock in its showroom in Detroit, MI. The field tile is offered in eight historic glazes, in 3x3- or 4x4-in. sizes, along with complementary border and trim pieces.

Pewabic Pottery

Still in operation, although now nonprofit, Pewabic Pottery was founded in 1903 by Mary Chase Perry and her partner, Horace Caulkins, at the height of the Arts and Crafts movement, and was a family business until the 1960s. In 1991 it was designated a National Historic Landmark.

"We continue, as per our legacy, to create tile and pottery that we sell at 60 locations throughout the country," says executive director Terese A. Ireland. "We are essentially a custom house. We completed 183 commissions last year, including residential and





Above: Scenic tile from Native Tile and Ceramics are hand carved, after which molds are made.

Left: This fireplace in Altadena, CA, was fabricated by Native Tile and Ceramics using its Arts and Crafts-inspired tile. The studio uses layers of matte glazes created by Diana Watson to achieve its rich, mottled surfaces.

commercial projects. Our staff artists work with our own clay and we make our own glazes. We use 22 tons of clay a year."

She points out that the studio was originally known for its Arts and Crafts tile, and that is still the bulk of what it does today. "We have a glaze palette that is mostly from the Arts and Crafts era and we have the classic Arts and Crafts motifs – the tree, acorn and pinecone. We also offer Art Nouveau and modern styles and do lots of Celtic imagery," Ireland says. "Most often, people ask us to manufacture tile for a new installation. We do some restoration work, but very little. The lead time is 12 to 14 weeks for fabrication, after the design process."

Ireland explains that Pewabic can create custom tile to match historic tile. "If a homeowner is interested in three or four tiles broken out of a fireplace, for example, we can re-create a custom tile, but it involves extensive testing. Normally we can assist people in a more cost-effective way, such as creating complementary tile."

Native Tile and Ceramics

Founded in 1991 by Diana Watson, an artist who studied ceramics at UCLA, Native Tile and Ceramics, in Torrance, CA, focuses on Craftsman, Mission, Art Deco and Spanish-Moorish styles. "We have worked on a lot of homes in southern California," says Watson, adding that the Mission line is the most popular. "Our Arts and Crafts line is inspired by the Batchelder, Malibu and Catalina tile companies, but we do our own versions using our own glazes."

The studio, which has 13 employees, sells tile nationwide in approximately 80 showrooms. Like many of the studios of a century ago, it is located in a renovated house.

Watson says that Native Tile used to do more replication and restoration, matching historic tile, but doesn't focus on that so much anymore. "A lot of the products we offer now came about from matching, studying and trying to emulate historic tile," she says. "Restoration work absolutely cannot be rushed. Sometimes it takes a couple of years to get an exact match."

Native Tile currently has more than 500 patterns available, but it doesn't keep them in stock. "Our customers, primarily architects and designers, usually use our patterns and customize the colors. We make everything to order," she explains. "The lead time is six to 10 weeks."

North Prairie Tileworks

Roger Mayland, president and owner of North Prairie Tileworks in Minneapolis, MN, studied pottery at college and then spent 24 years in corporate America before purchasing the 15-year-old studio three years ago. A member of the Handmade Tile Association, he says, "I would say we are one of probably 25 handmade tile companies producing tile for regional distribution. With the renaissance of the bungalow and the strength of the Arts and Crafts home style, the handmade tile has come back into the forefront."

Unlike some others, a large portion of his work is custom replication of historic tile to match restoration projects. "Our restoration projects range from color matching to more complex replication," says Mayland. "We get requests for color matches ranging from 1950s tile to Batchelder tile. One example of a replication of individual historic tile we did was for the Thomas Wolfe house in Asheville, NC. That project took 18 months."

Mayland explains that restoration represents about 15 to 20% of North Prairie's work. "Restoration, new construction and color matching account for 50% of our work and the other half is producing tile for remodeling. We have 90 colors in our Arts and Crafts palette," he says. "Over the years we have developed a number of relief pieces that are reminiscent of the Arts and Crafts movement. These designs keep coming back. We have three Rookwood geometric designs that have great staying power and appeal."

People looking for actual antique tile will be disappointed, Mayland explains. "You can look in antique stores or maybe on eBay, but you can't find this tile sitting around in a warehouse. It seems to be the great illusion that antique tile is available. Maybe some architectural supply companies get demo tile; that's one possibility, but it doesn't happen often. Most people looking for antique tile will come to us for replications."

According to Mayland, most homeowners remove the existing tile and, if they are interested in historic preservation, will replace it with something similar. "Education is critical," he stresses. "I have a situation now where a floor sander nicked the tile in a hearth and the owner didn't have a clue that it was original Batchelder. He brought it to me because the tile got damaged. We have been trying to educate the homeowner that he has historic tile. We are trying to persuade him to replicate or repair the damaged tile."

Designers and architects looking for handmade Arts and Crafts-inspired or reproduction tile have a wide array to choose from today, thanks to the rebirth of the movement. ■



Above: The Prairie Lattice pattern tile from North Prairie Tileworks creates a colorful backsplash.



Right: Supplied by North Prairie Tileworks, the custom relief trim around the opening of this fireplace features the family's coat of arms and the firm's Blue Stone #374 glaze.

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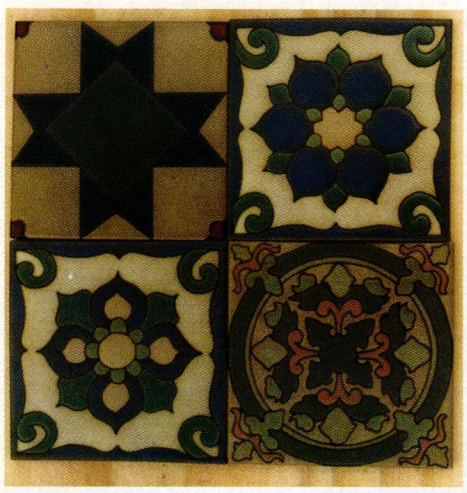

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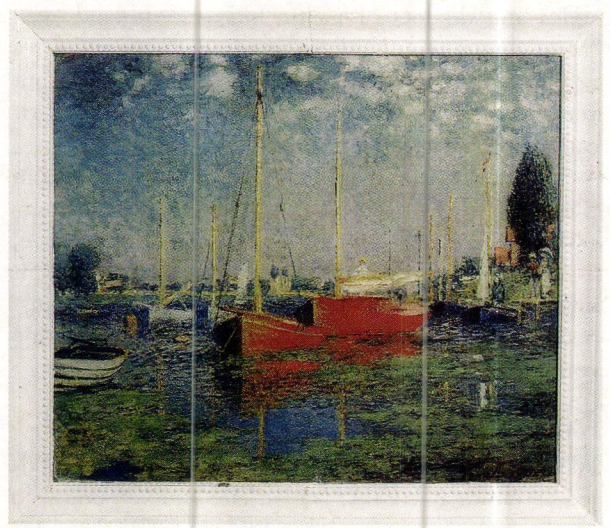

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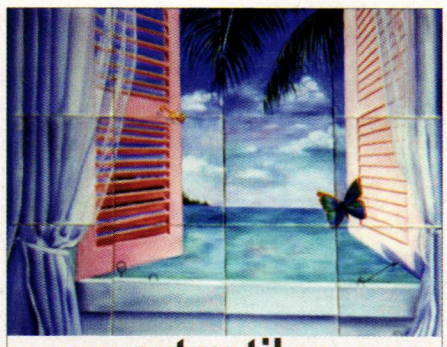

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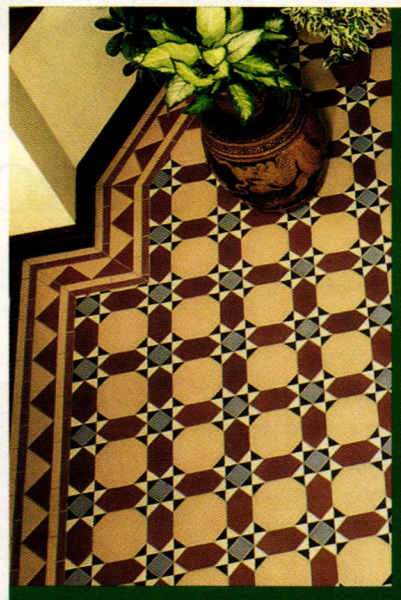

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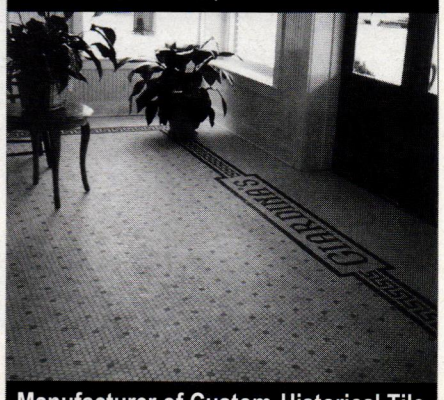

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Depth and Nuance

With Venetian plaster the usual payoff applies: costly but beautiful historic materials or quick, cheaper synthetics? *By James Gloria*

As an instructor and sometime student of decorative techniques, it has become clear to me that often the best part of taking a class is the interaction among skilled artisans. Many insights into the arcane knowledge of one craft can be gleaned while studying another.

One technique that was always talked of by my scagliola students was Venetian plaster. As a decorative painter, I was aware of a material resembling thick paint that could be troweled on a wall and burnished to a high sheen. Tinted with pigments, and layered over other faux finishes, the look and feel of this "plaster" was much more tactile than paint.

It did not take long to learn that this ready-made material was a mere imitation of a surface that dates at least to the fourth millennium B.C.E. I needed to know more. It was my good fortune to have as a student artist and sculptor Orazio De Gennaro, a specialist in traditional Venetian plasters. It so happened that we were both planning a trip to the Venetian school for Architectural Heritage on the island of San Servolo, Italy, to study scagliola. I received more than my tuition's worth there. A communal meal in the company of several plasterers, a boat ride away from the finest examples of stucco work in Europe, was an incomparable experience. I ended up learning as much about Venetian plasters as scagliola. Upon my return home, I hit the books to study, and called up Orazio to fill in the details of the process.



Venetian plaster is a material resembling thick paint that can be tinted with pigments and layered over other faux finishes, resulting in a more tactile surface than paint gives. *All photos: James Gloria*

Ancient History

Limestone is one of the world's most common materials, readily available worldwide. It has been used for thousands of years as the main component of stucco, mortar and plasterwork. The pyramids of Egypt contain plasterwork from at least 3000 B.C.E. showing a remarkable level of refinement. According to 19th-century authority William Miller, in his book *Plastering Plain and Decorative*, in Pompeii, and later ancient Rome, the craft of plastering reached new heights with the introduction of multi-layered plaster using fine marble dust as an aggregate. The final coats were burnished and colored either integrally, or *a fresco*. Architect and engineer Vitruvius described a seven-step process for producing a finished wall in the first century B.C.E. Several layers of coarse plaster leveled the rough Roman masonry and acted as a base for the finer finishing layers that included finely ground marble dust. The walls were then soaped and waxed to protect them. The finishes were called *opus marmoratum* owing to their marble-like hardness and beauty.



There are many steps involved in producing Venetian plaster, with different materials and tints possible.

The process remained essentially unchanged through two millennia. It was rediscovered during the Italian Renaissance, acquiring the name "marmorino." "Pietra d'Istria" was its moniker when revived again by Palladio in 18th- and 19th-century Venice. The latter name referred to the pure white marble that was used as the aggregate. The processes remained faithful to the ancients through the 1950s, when it had another revival by the Italian architect, Carlo Scarpa. However, he also introduced some significant changes, diverging from the traditional craft, and creating a new type of finish.

In conjunction with his craftsman Eugenio De Luigi, Scarpa created "Pastellone Scarpiano," also known as Stucco Lustro. This was the precursor to today's synthetic Venetian plaster. It was made with fine marble dust as per the ancients, but replaced the lime matrix at first with hide glues and other materials, and later with acrylic resins. This substitution was an elemental change, since lime-based plasters take advantage of what is known as the "Circle of Lime." This is the unique ability of limestone to transform from raw stone into kiln-fired quicklime through slaking with water into a thick putty. Once applied to a wall and combined with marble dust, it converts back into limestone. Lime-plastered walls recrystallize over time by absorbing carbon dioxide from the air, chemically changing back into limestone, while acquiring the hardness and crystalline beauty unlike that of any other finish.

Resin-based plasters, while superficially resembling lime plaster, betray the qualities of acrylic resins with a synthetic sheen and reduced density and hardness.

Lime-Based Venetian Plaster

Where Vitruvius described seven layers of stucco to create a completed wall, the modern plasterer generally uses three to five coats. The Romans constructed their buildings of rough masonry, necessitating several preliminary coatings of coarser plaster in order to even out the surface of the wall.

While certainly closer to the plasterer of past millennia, De Gennaro must accommodate modern construction practice in his quest for authenticity. Sheetrock walls have to be considered. He therefore needs only two base coats of lime and sand. The base or scratch coats add additional mass and stiffness to the wall that will help support the pressure of later burnishing. Mass also allows for more open time in the *intonaco*, or top coat.

The first base coat is reinforced with fiber and a small amount of acrylic binder to aid adhesion to the Sheetrock. Slicker surfaces are first treated with an additional binding agent. The acrylic binder on the wall knits with the binder in the plaster to help adhesion. The total thickness of these preparatory layers is ⅛ to ¼ in.

After each of the first two base coatings is dry, the finish coating can begin. These final coats are composed mainly of lime and marble dust. Finely ground lime-proof mineral pigments are added to color the material. They are then mixed with a small amount of water to aid dispersion. Linseed oil and soap are also added to impart luster, improve workability and increase water resistance. The topcoat is applied in very thin layers with a trowel or small spatula. Successive coats must be applied wet onto wet, to ensure adhesion.

When this material sets, but before it is completely dry, the final step is to burnish the entire surface with

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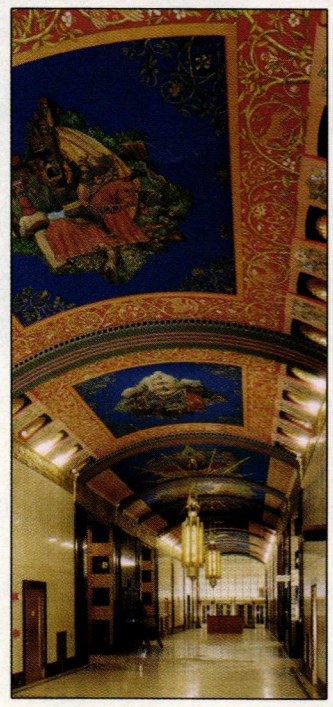

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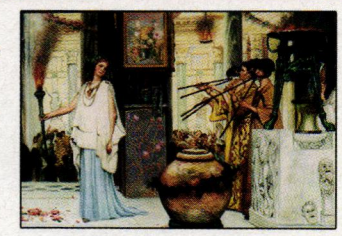

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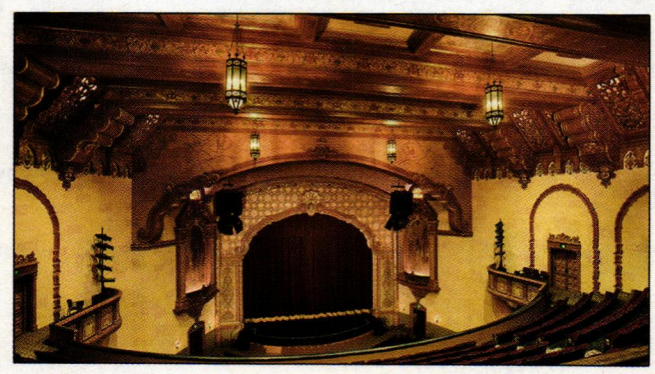

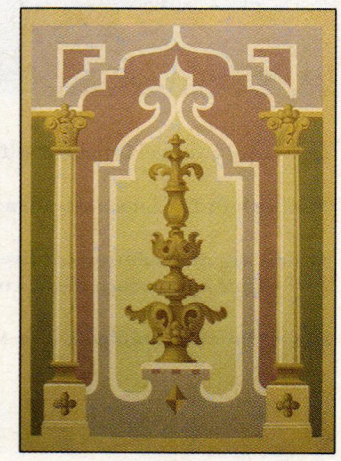

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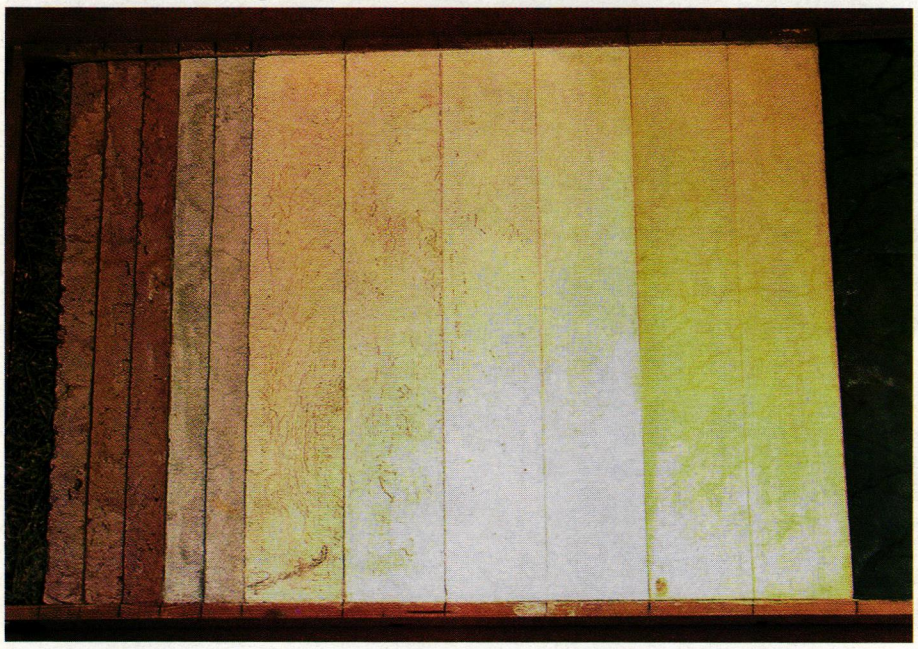

Vitruvius describes a seven-step process for making Venetian plaster, where several layers of coarse plaster leveled the rough Roman masonry and acted as a base for the finer finishing layers that included finely ground marble dust.



The first base coat is reinforced with fiber and a small amount of acrylic binder to aid adhesion to the sheetrock.

the edge of a mason's trowel. The trowel is held at a 30-deg. angle to the wall and rubbed over the surface in a circular motion.

Lastly, a solution of olive-oil soap is applied as a thin liquid. This serves two purposes: to penetrate the plaster, sealing it, and to even out the absorption of the top coating of wax, ensuring a uniform depth to the final appearance of the color. The acidic soap also bonds with the alkaline lime, forming a new compound that is more water resistant.

The wax, applied with a trowel, greatly enhances the depth of color. It provides additional sheen, and another layer of protection from water and incidental wear.

Synthetic Venetian Plaster

As stated above, Scarpa first introduced a synthetic material in the 1950s. He replaced the lime with resins to achieve more intense color effects not possible with lime plaster.

Today's synthetic Venetian plasters consist of calcium carbonate particles in an acrylic latex binder. Essentially, these mixtures are latex paint with added marble dust. A look at ingredient labels will reveal pre-mixed synthetic Venetian plasters partly consisting of acrylic latex, propylene glycol (increases open time), silica (sand) and calcium carbonate (marble dust). The marble dust is what forms the acrylic polished surface. Instead of a lime matrix to contain it, the aggregate is suspended in resin.

Like the traditional plasters, the synthetics are tintable with mineral pigments. They are applied with a trowel or spackling blade, in several thin layers directly over existing painted walls. No scratch coats or other preparatory layers are necessary. Once a layer dries, usually from two to four hours depending on the thickness of the plaster, it can be burnished. Faux glazes applied in between layers and worked into the surface can also enhance the depth. Unlike true Venetian plaster, burnishing can happen at any time from the initial set to upwards of seven days.

The end result is a polished sheen that is smooth to the touch, with some depth and nuance, but sacrificing the density, thickness and durability of a lime finish, not to mention limestone's crystalline beauty. Though not necessary, a layer of wax will contribute added depth and soften some of the synthetic sheen. Mica powders can impart a further pearlescent dimension when added to the wax layer.

Preferences

There is a trend in culinary circles called the "slow food" movement where attention to raw ingredients and thoughtful preparation preempts utility and speed. There is an equally fastidious, process-oriented movement in the decorative arts, using pre-industrial techniques, where off-the-shelf products are shunned. The inherent beauty of materials and careful application is at the heart of the traditional Venetian plaster.

When considering both approaches, the flexibility and expediency that comes with using acrylic-based solutions is seductive. Cost is also a factor, as a lime-based plaster is both labor intensive and unforgiving to the unskilled. However, those desiring subtlety, depth and durability would not be satisfied with anything less than a true Venetian plaster.

(For further reading, William Millar's *Plastering, Plain and Decorative* and Kurt Welte's *Materials and Techniques of Painting* are invaluable. Both are available at Kremer Pigments in New York, NY, along with many of the materials used in the techniques described.) ■

James Gloria teaches scagliola, fresco, murals and other decorative techniques to both beginners and professionals. He currently offers weekend and weeklong classes in his studio in Bangor, PA. His decorative work, scagliola and other projects, along with class schedules, can be viewed online at www.jamesgloria.com.



Left: After a trowel is loaded with a colored plaster, and two base coats have dried, the first of the finish coatings, or *intonaco*, is applied.

Middle left: The *intonaco* is then burnished to provide a high sheen.

Middle right: A solution of olive-oil soap is then applied as a thin liquid. This seals the plaster and evens out the absorption of the top coating of wax, ensuring a uniform depth to the final appearance of the color.

Right: The wax, applied with a trowel, greatly enhances the depth of color. It provides additional sheen, and another layer of protection from water and incidental wear.

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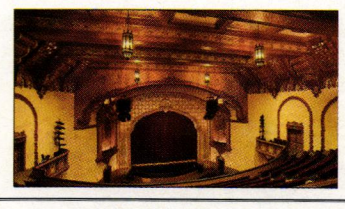

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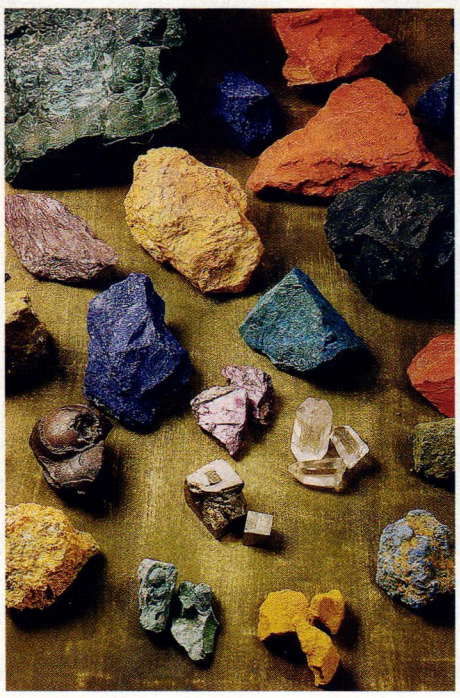

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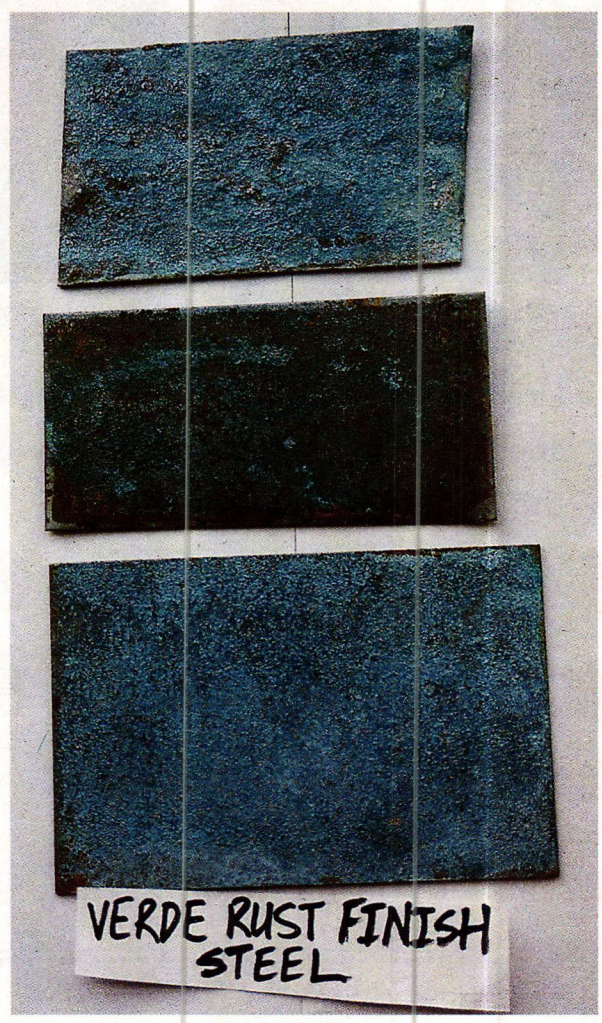

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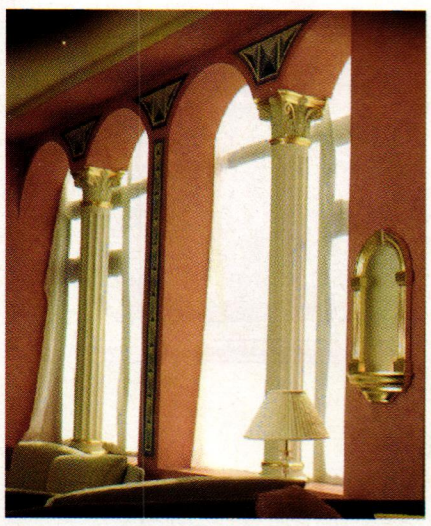
Manufacturer of architectural elements: columns, balustrades, moldings, door & window features, cornices, porch parts, brackets, trim & more; fiberglass, polyurethane, marble/resin composite, wood, cast & synthetic stone, GRC & GRG.
Write in No. 4100



Outwater offers prefabricated arches manufactured from polyurethane covered in drywall paper.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Supplier of decorative elements: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components & more; free catalog.
Write in No. 5008

Century Architectural Specialties
877-262-1999; Fax: 770-590-3190
www.architecturalspecialties.com
Marietta, GA 30066

Manufacturer of interior decorative moldings & wall & ceiling accents: crown, cornice, corner, chair rail, frieze & other moldings; niches, pilasters, plinths, columns, corbels & stair brackets; ceiling rims, domes & medallions.
Write in No. 1372



Century Architectural Specialties' selection includes a variety of Classically inspired interior molded ornament.

Classic Ceilings
800-992-8700; Fax: 714-870-5972
www.classicceilings.com
Fullerton, CA 92831

Distributor & retailer of decorative ceiling panels, cornices & interior ornament: tin, copper, brass, chrome & painted panels for ceilings, walls & backsplashes; door systems, corbels, domes, ceiling medallions, niches & borders.
Write in No. 1320



Decorators Supply provided the compo work and brackets for this interior.

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: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo.
Write in No. 210

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www.djstudios.net
Norcross, GA 30071

Custom fabricator of molded ornament: ceilings, columns, mantels & more; Forton, GFRC, plaster & polystyrene foam; bonded metals & metallic finishes.
Write in No. 1473

EverGreene Painting Studios
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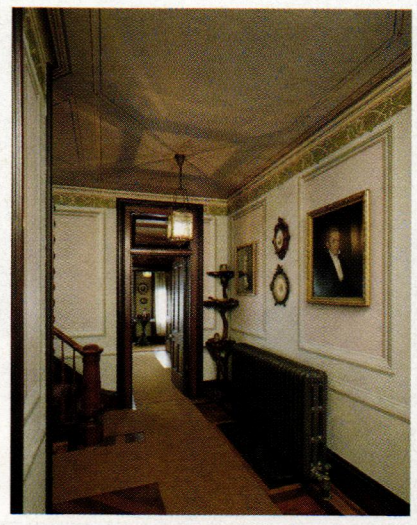
www.evergreene.com
NewYork, NY 10001

Decorative-arts studio, conservator & restorer: architectural ornament & color schemes; paint analysis & fine arts conservation; Studio E., Inc., hand-painted wallpaper.
Write in No. 2460



EverGreene restored the molded ornament for this interior in Rockford, IL.

Foster Reeve & Associates, Inc.
718-609-0090; Fax: 718-609-0061
www.fraplaster.com
Brooklyn, NY 11222

Supplier of architectural & ornamental plaster: capitals, columns, brackets, ceiling medallions, ornamental ceilings, cornice moldings, interior molded ornament, mantels & more; restoration specialist.
Write in No. 1326

Fypon
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www.fypon.com
Archbold, OH 43502

Manufacturer of more than 4,000 molded architectural elements: window features, turnings, ceilings, brackets & more; high-density polymer & other polymers; load-bearing polymer/steel columns, 12-in.-maximum dia.
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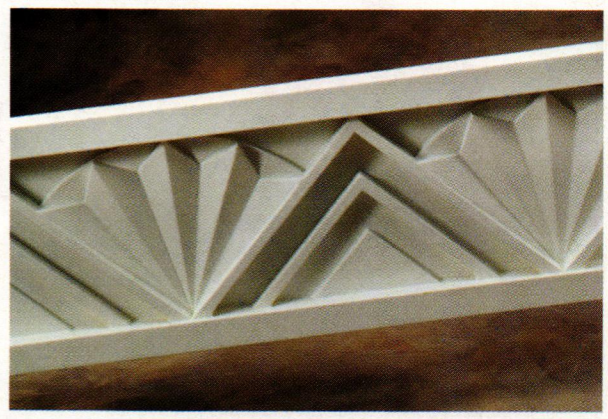

Made of lightweight, low-maintenance urethane, this Art Deco molding is one of Fypon's new offerings.

Goodwin Associates
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www.goodwinassociates.com
Rochester, NY 14618

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www.superiormoulding.com
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- NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.
- NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT.
- NEW DESIGN & CONSTRUCTION: MULTI-UNIT
- EXTERIOR SPACES: GARDENS & LANDSCAPES

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

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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.

For Details on the Awards program, judging criteria and submission requirements, download an entry form from www.palladioawards.com
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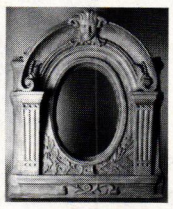

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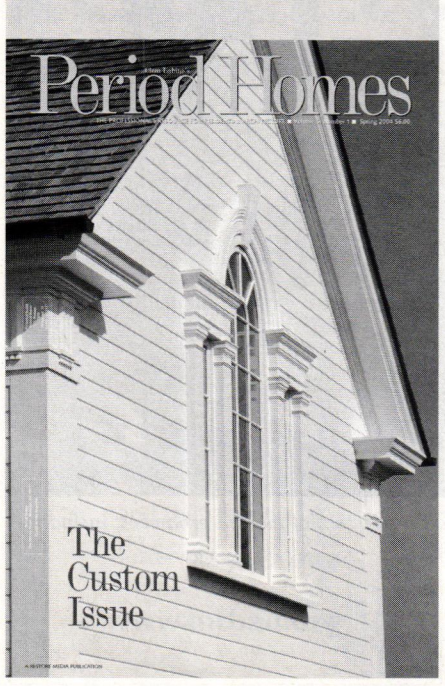

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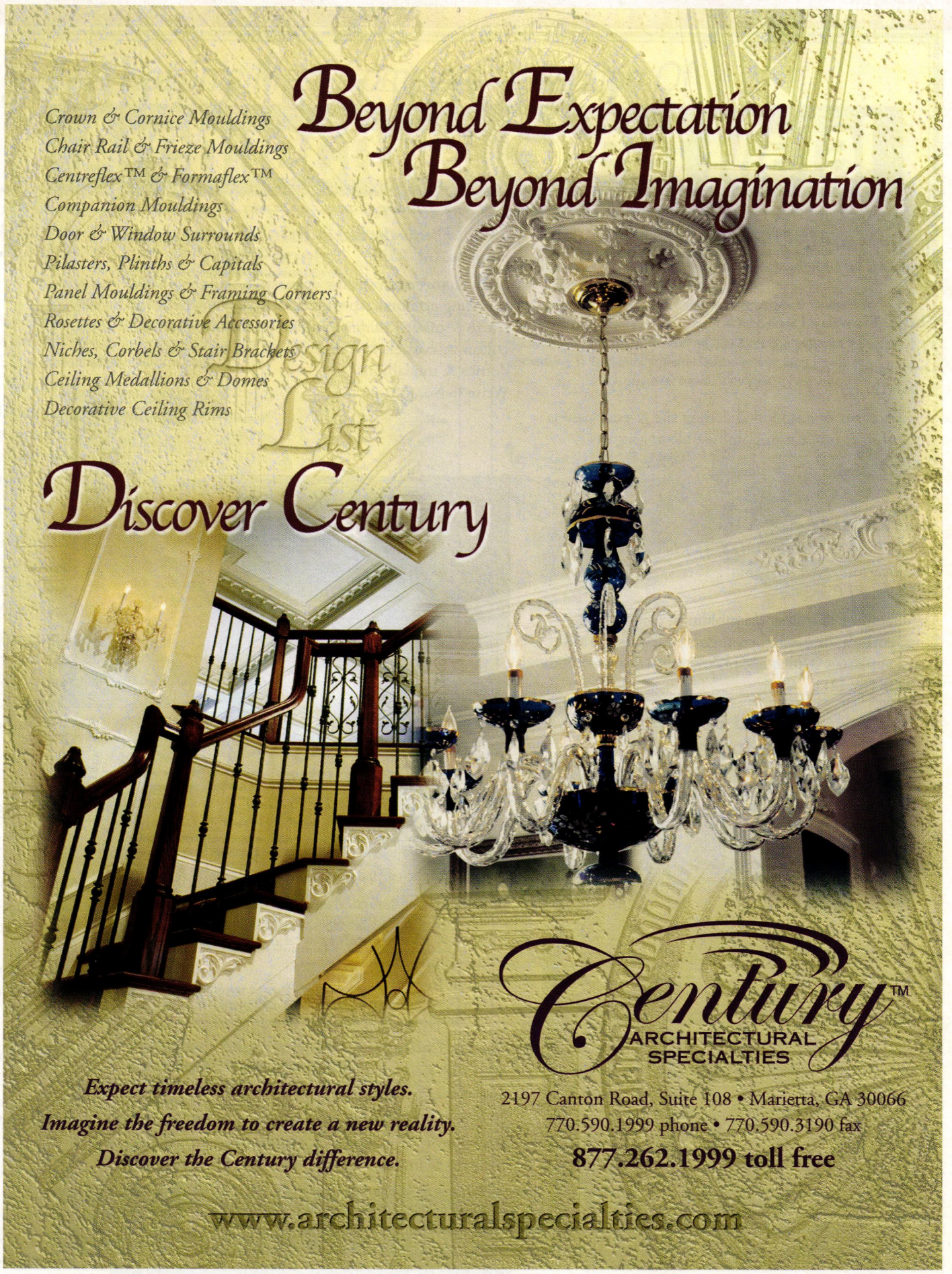

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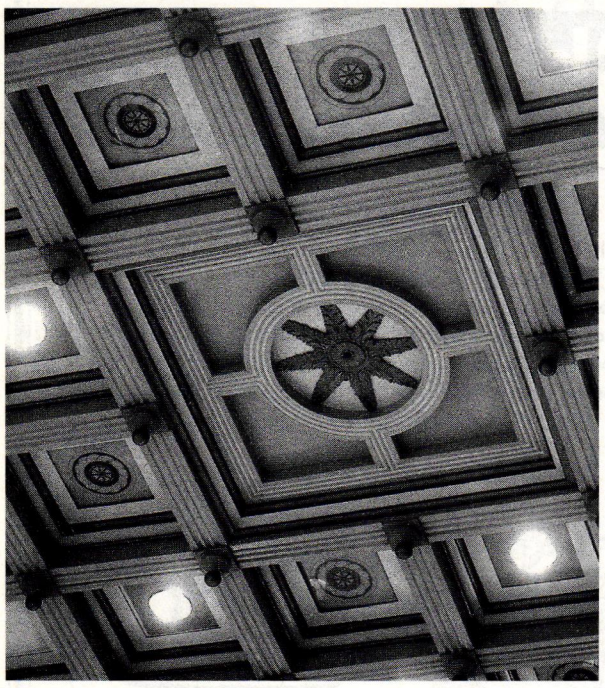

NIKO fabricated and installed the pressed-metal chandelier coffer in this building, and made repairs to the ceiling.

NIKO Contracting Co.
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Pittsburgh, PA 15213

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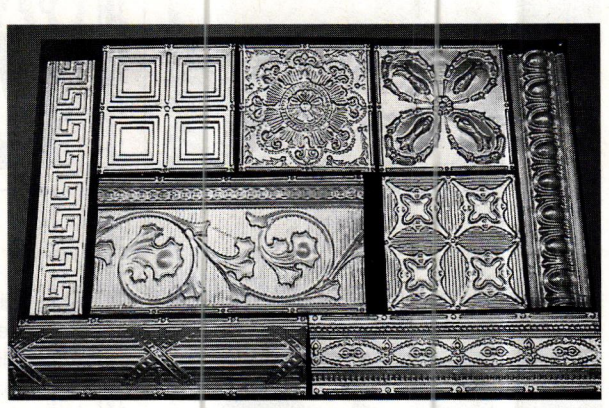

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- ADAPTIVE REUSE &/OR SYMPATHETIC ADDITIONS
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- NEW DESIGN & CONSTRUCTION: MULTI-UNIT
- EXTERIOR SPACES: GARDENS & LANDSCAPES

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For details on the awards program, judging criteria and submission requirements, download an entry form from www. palladioawards.com.

The deadline for entries is November 15, 2006.

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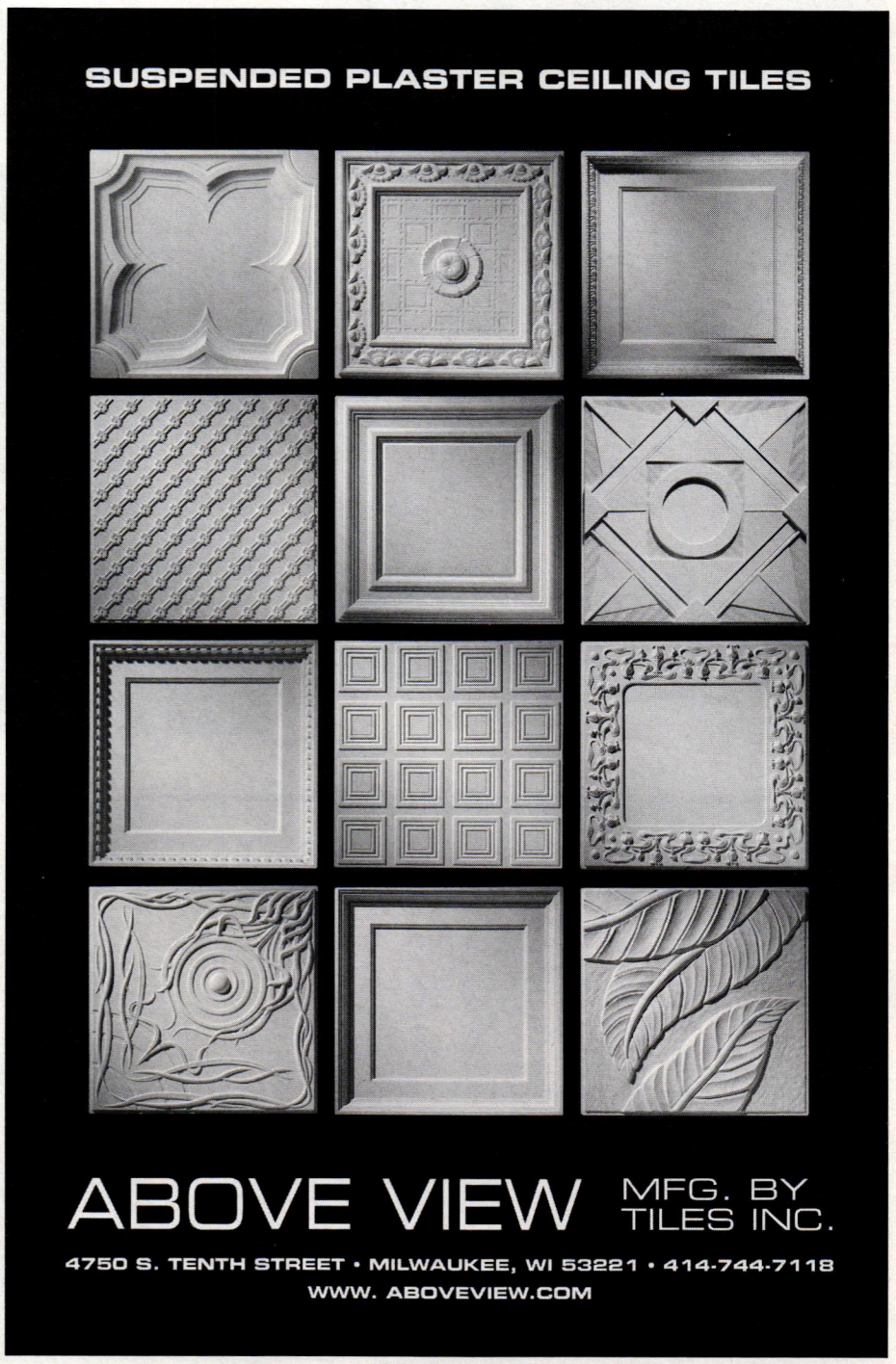

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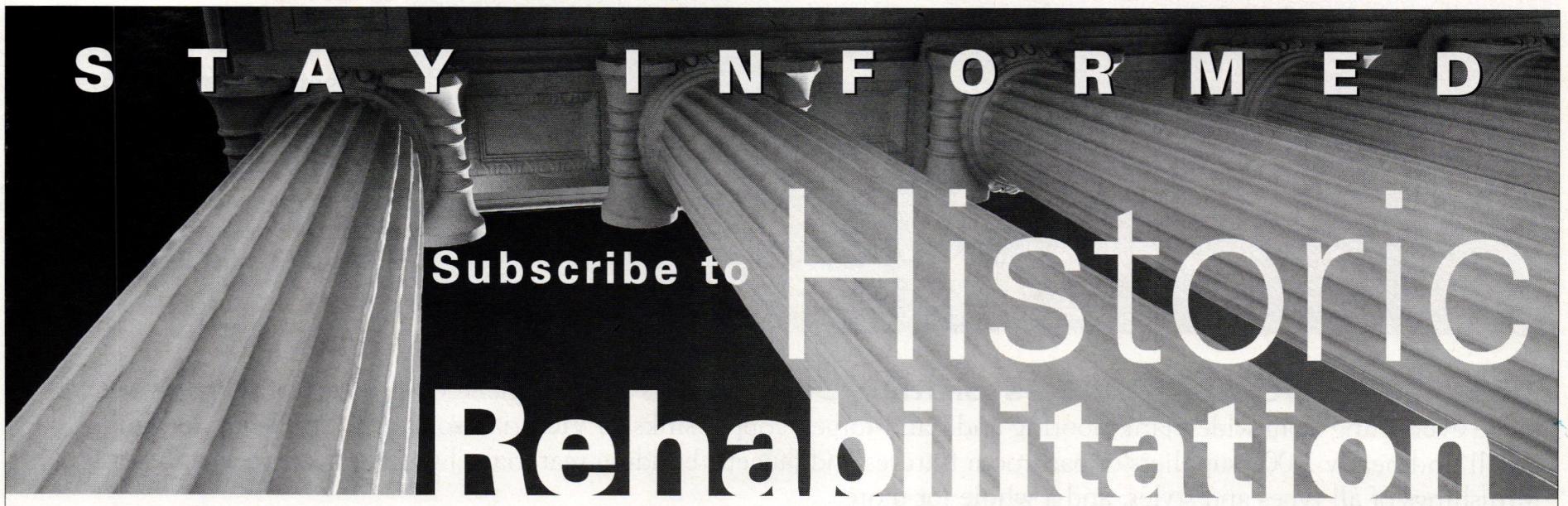

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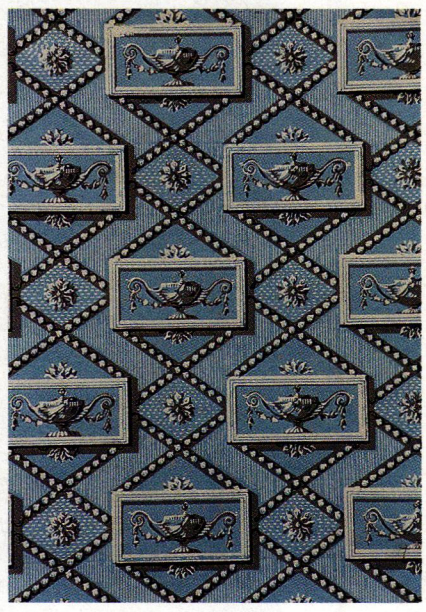

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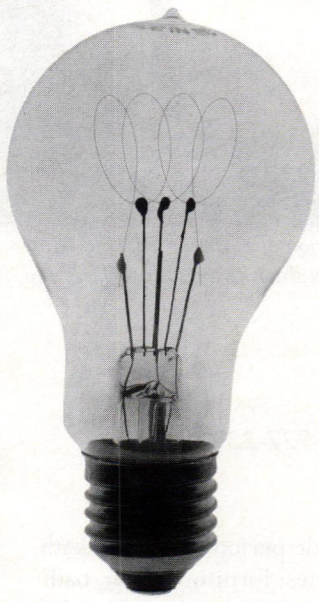

This replica 16-candlepower, carbon-filament bulb, one of the first models produced by Gerald Philips and manufactured for the Electra company in Amsterdam, is distributed by AAMSCO.

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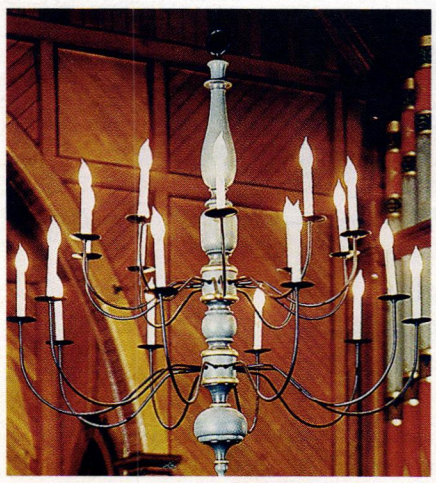

This chandelier is one of many custom-made fixtures from Authentic Designs.

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Ball & Ball fabricated this five-arm chandelier.

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Manufacturer of historical lighting fixtures: lanterns, sconces, table/floor lamps, chandeliers & pendants; porch & gas lighting; brass, tin, copper, pewter, iron & bronze; restoration & refitting; stock & custom.
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This push-button dimmer is model #S90DM from Classic Accents.

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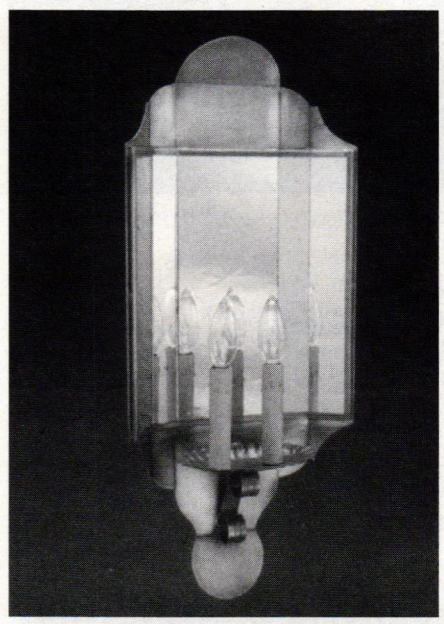

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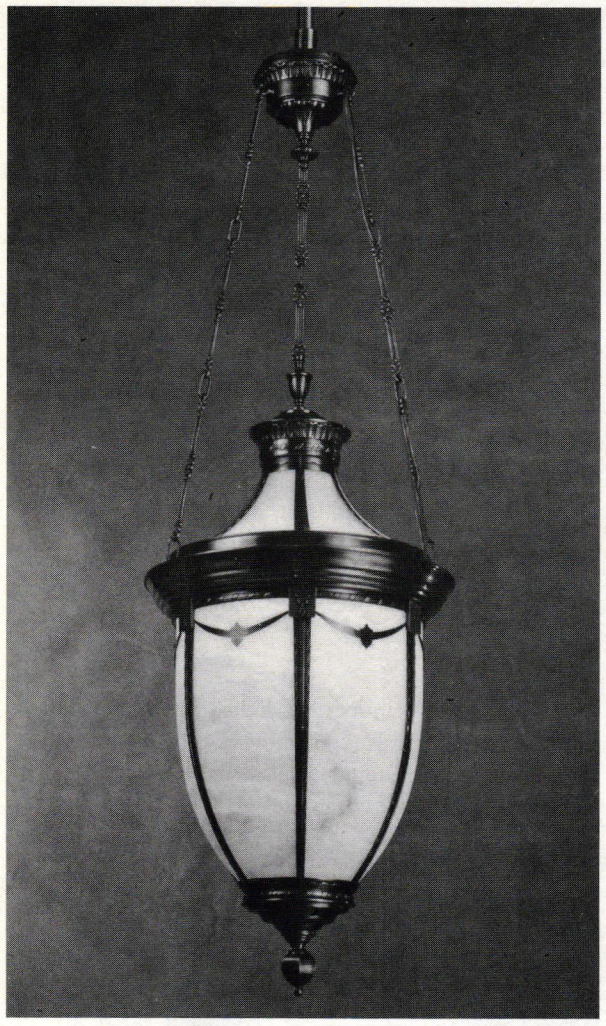
Craftsmen Hardware fabricated this five-lantern chandelier.



This Classical design in brass from Crenshaw features an urn-shaped alabaster lens.

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This handcrafted French Country lantern from Faubourg, hanging from a yoke mount, has been enhanced with an old-world finish.

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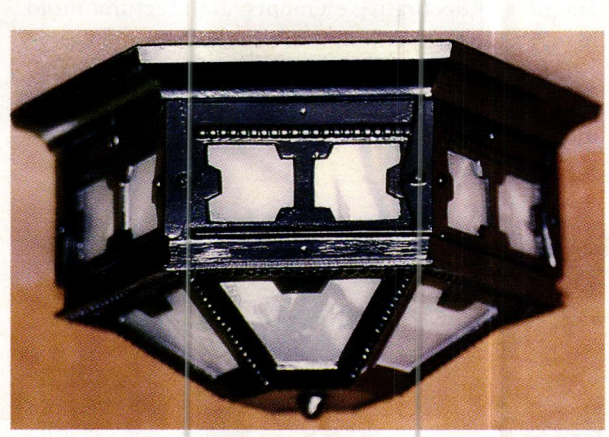
www.heritagelanterns.com
Yarmouth, ME 04096

Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protections, concealed wiring & more.
Write in No. 1231



Herwig's model #H2 ceiling fixture is made of a cast-aluminum alloy and opal glass.

Herwig Lighting

800-643-9523; Fax: 479-968-6422
www.herwig.com
Russellville, AR 72811

Custom manufacturer of handcrafted interior & exterior lighting fixtures & more: cast-aluminum benches, bollards, fences, gates, plaques, signage, street clocks, posts to 14 ft. & columns; since 1908.
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www.hilesplating.com
Kansas City, MO 64108

Restorer & refinisher of window & door hardware, light fixtures & bath fixtures: custom finishes for antique hardware & finish-matching services; nickel, gold & brass.
Write in No. 1447



Historical Arts & Casting custom fabricated this bronze and crystal light fixture.

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

Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, kitchen hoods & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.
Write in No. 1210

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: stair rods & dust corners; push-button switches; brass tube, solid brass & plated steel; original antique & vintage reproductions; Victorian & Arts & Crafts.
Write in No. 339

Hutton Metalcrafts, Inc.
888-479-1748; Fax: 570-643-6811
www.copperlamps.com
Pocono Pines, PA 18350

Fabricator of handmade solid-copper & -brass lanterns: interior & exterior; Early American designs; hand-cut silhouette fixtures & hand-rubbed finishes; UL listed; porch & post- & wall-mounted electric lighting; custom.
Write in No. 3285

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 & online orders.
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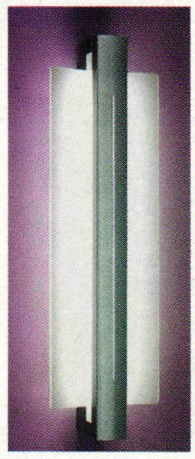

Lighting by Gregory distributes more than 150 architectural and decorative lighting products, including this wall sconce.

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

Manufacturer & supplier of door, cabinet, window, shutter, furniture & mailbox hardware: knobs, levers, hinges, pulls, bolts, knockers, escutcheons, push plates & more; lanterns & sconces; wrought iron, pewter, rust, brass & bronze.
Write in No. 7600

Materials Unlimited
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www.materialsunlimited.com
Ypsilanti, MI 48197

Supplier of antique architectural elements: UL-rated antique lighting; Victorian to French Art Deco styles; walnut mantels more than 10 ft. tall; art glass, windows, doors, hardware, furniture & accessories.
Write in No. 386

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

Manufacturer of handcrafted 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



This wall sconce features a vintage-style Mini Mica Shade from Mica Lamp; shades come in three sizes.

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.
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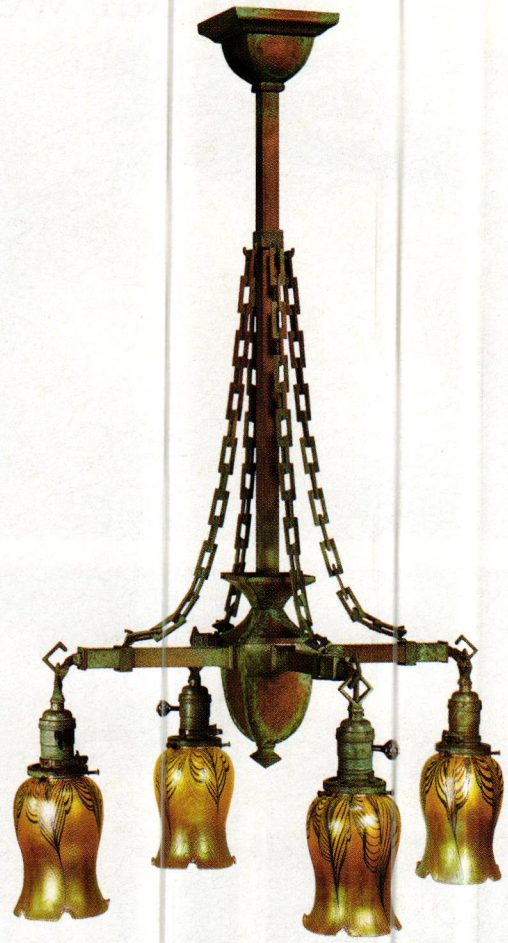

The Orange Grove Blvd. chandelier, model #24-341 from Old California Lantern, measures 8x17 in.

Olde Mill Lighting Ltd.
717-299-2512; Fax: 717-299-5822
www.oldemilllighting.com
Lancaster, PA 17602

Supplier of handcrafted lighting: reproduction chandeliers, foyer & hall lights, exterior post- & wall-mounted lanterns & sconces; aged tin, brass & copper; Early American, country & traditional styles.
Write in No. 2664

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

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



PW Vintage supplies this Reproduction Coach Wall Light and matching Reproduction Onion Globe Lantern.

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765 NORTH LA CIENEGA BLVD T: 310.358.9100
LOS ANGELES, CA 90069 F: 310.358.9150

WRITE IN NO. 1342



The Winston, a five-arm brass chandelier, is model #HL1483 from Remains Lighting; it is approximately 21½ ft. tall and has an 18-in. dia.

Remains 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

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401-849-8515; Fax: 401-849-8516
www.antique-lighting.com
Newport, RI 02840

Manufacturer of period reproduction lighting, hardware, replacement glass & accessories: custom finishing fabrication; restoration services.
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Scottsdale Art Factory
800-292-0008; Fax: 800-292-0046
www.artfactory.com
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www.signaturehardware.com
Erlanger, KY 41018

Direct distributor of cast-iron & acrylic clawfoot bathtubs, kitchen & bathroom sinks, faucets, shower rods & rings, toilets, plumbing supplies; decorative door, window, and cabinet hardware, mortise locks & more; lighting.
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Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricater & installer of ornamental metalwork: railings, gates, fences, lighting, pergolas, doors, signage, range hoods, grilles & more; cast & wrought iron, bronze, aluminum & stainless steel; CAD services; consulting.
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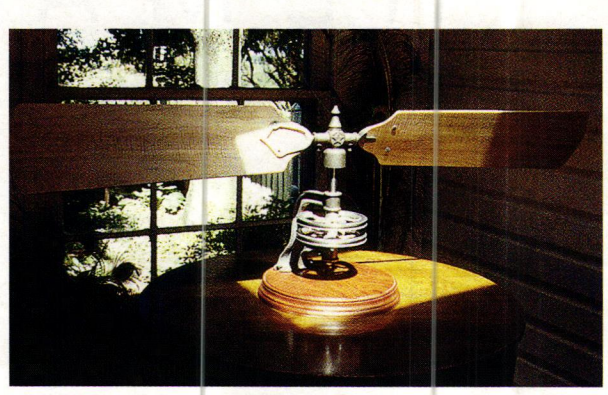

The Emu, a mahogany and metal fan from Woolen Mill Fan Co., is 17 in. tall and has a blade diameter of 60 in.

Woolen Mill Fan Co.
717-382-4754; Fax: Same as phone
www.architecturalfans.com
New Park, PA 17352

Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; 10 models use solid-iron, -bronze & -mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.
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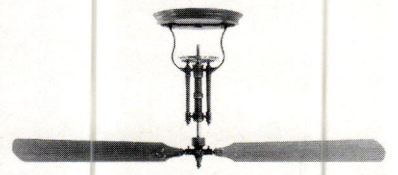

WOOLEN MILL FAN COMPANY
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NEW PARK, PA 17352
PH/FAX 717-382-4754
e-mail:woolenmill@earthlink.net
www.architecturalfans.com

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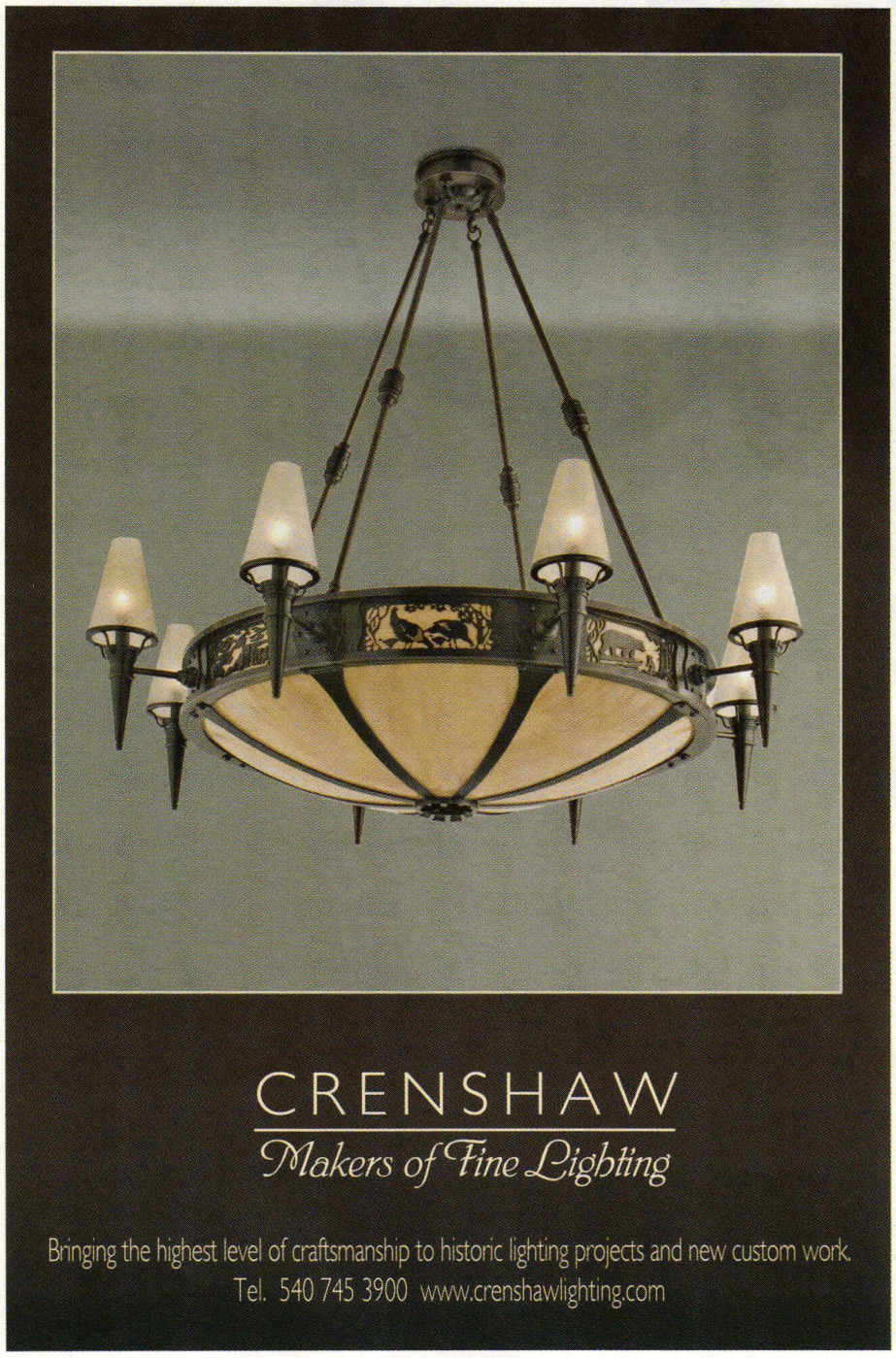

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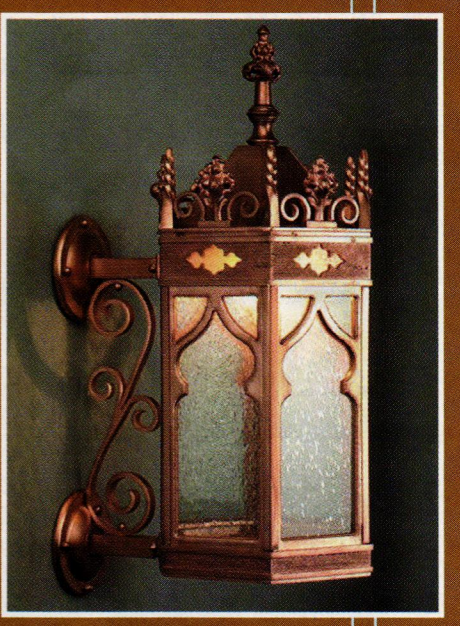



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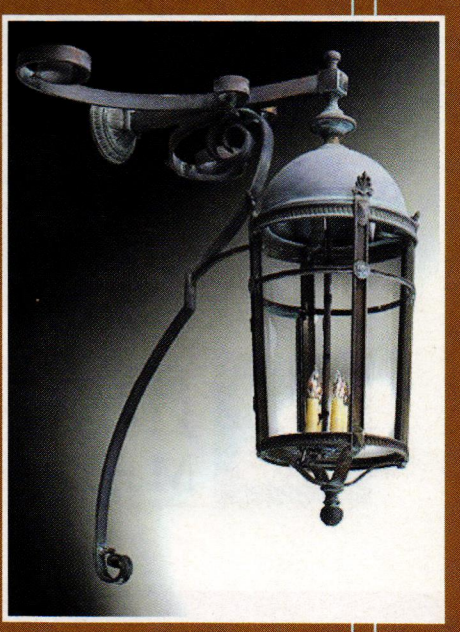

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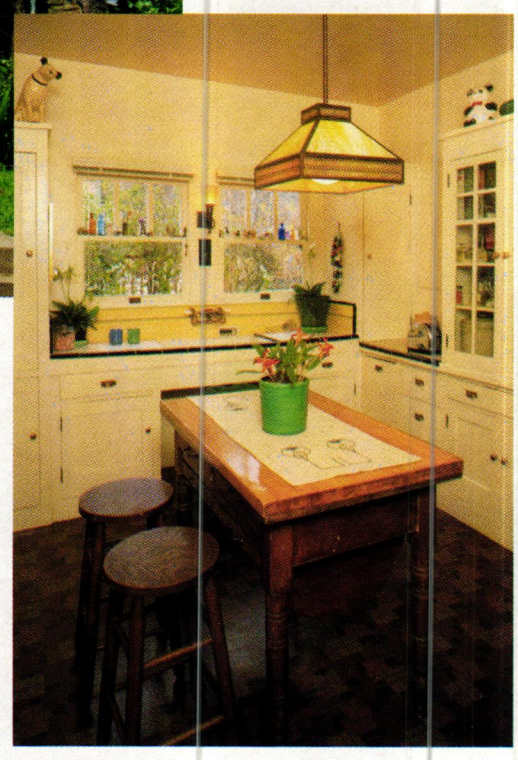

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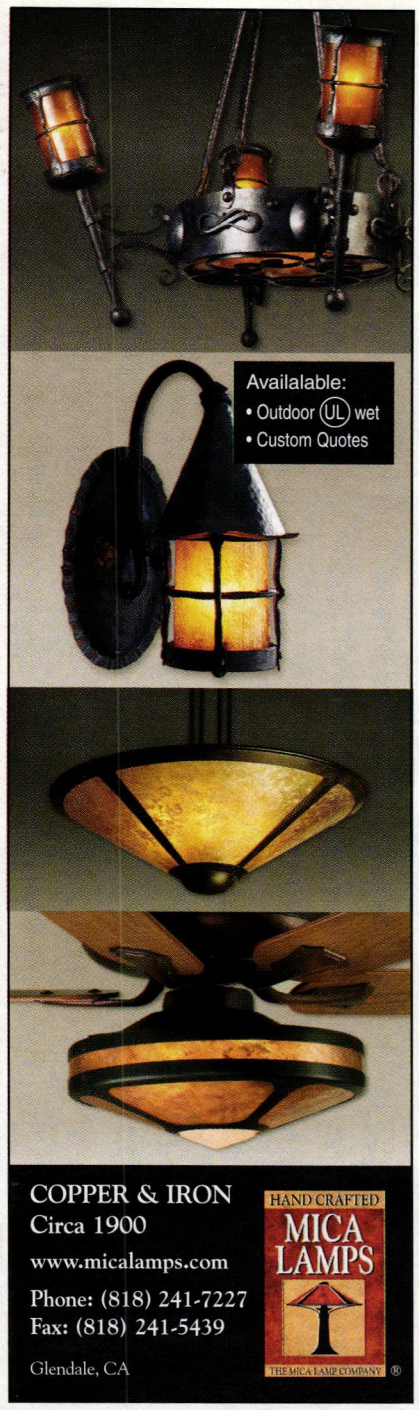

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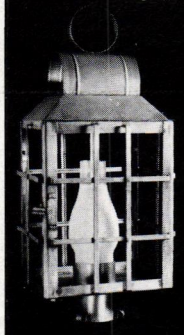

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This cast-stone mantel is one of 70 styles available from A&M Victorian.

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, planters, urns, fountains & gazebos; gypsum & cast stone; custom designs & finishes.
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www.agrellcarving.com
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This Chinese Chippendale mantel was hand carved by the artisans at Agrell.

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Supplier of decorative elements: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, tin ceiling panels, furniture & cabinet components & more; free catalog.
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Fireplace surrounds are available from Outwater in plaster and oak.

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Manufacturer of hardware: for furniture, cabinets, windows, shutters & doors; andirons; brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; restoration services.
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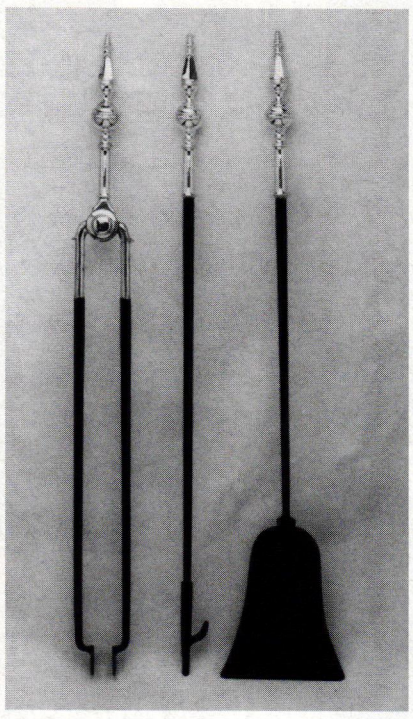

Ball & Ball offers 18th-century-style fireplace tools, including tongs, shovels and pokers.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer of carved & embossed decorative wood moldings: rope, beaded, egg & dart, Greek key & fluted; plain, panel & crown moldings; embossed wood ornament in ramin & oak; mantels, capitals, corbels, onlays, pulls & more.
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Lititz, PA 17543

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This stone mantel with overmantel was manufactured by Cantera Especial.

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

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, molding, sculpture & custom work.
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Cardine Studios
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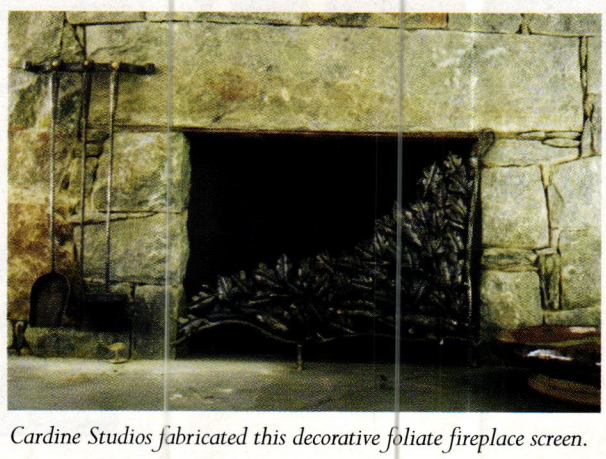

Cardine Studios fabricated this decorative foliate fireplace screen.

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

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Custom designer, fabricator & installer of fireboxes: traditional & other styles.
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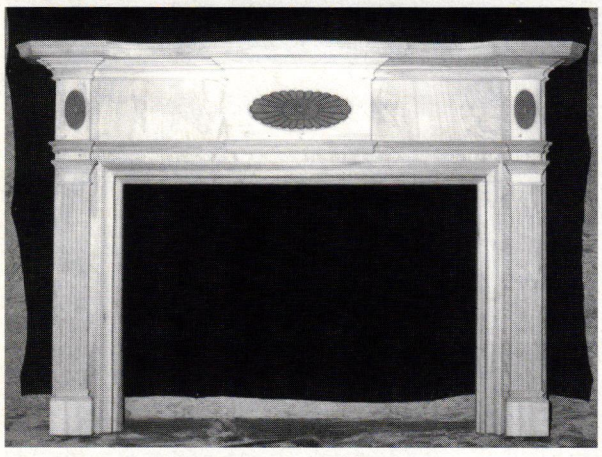

This Colonial-style mantel, item #15729 from Decorators Supply, can be manufactured in any size and wood species.

Decorators Supply Corp.

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www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
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This vent-free firebox unit from Earthcore is made from volcanic pumice stone for reflective heat and structural integrity.

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

Supplier of lightweight modular masonry fireplace & chimney systems made from volcanic pumice: interior & exterior; custom finishes & designs; 8- to 14-in. flues; standard, vent-free & vented-gas units; UL127, 103HT for wood & gas.
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www.forshaws.com
St. Louis, MO 63044

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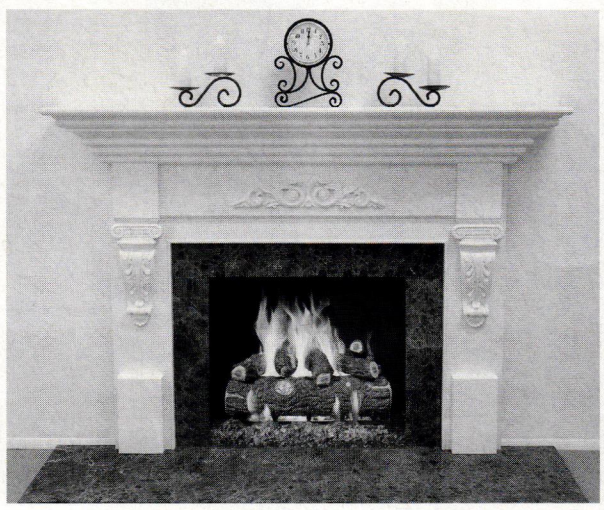

Forshaw's Corinthian mantel, from its Estate series, is available in cherry, poplar, oak, maple and MDF.

Foster Reeve & Associates, Inc.

718-609-0090; Fax: 718-609-0061
www.fraplaster.com
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This ca. 1800-1815 Hudson Valley carved mantel is available from Francis J. Purcell.

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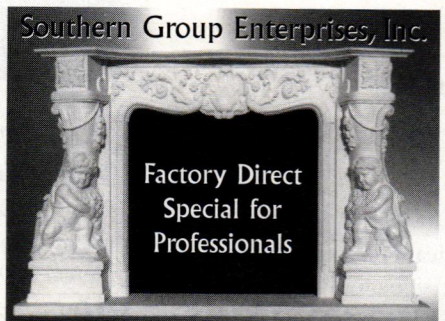

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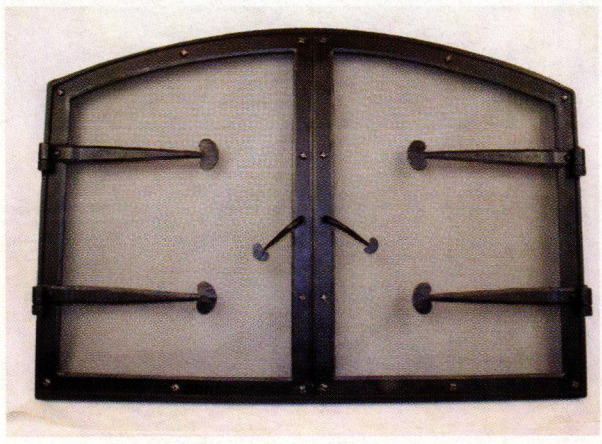

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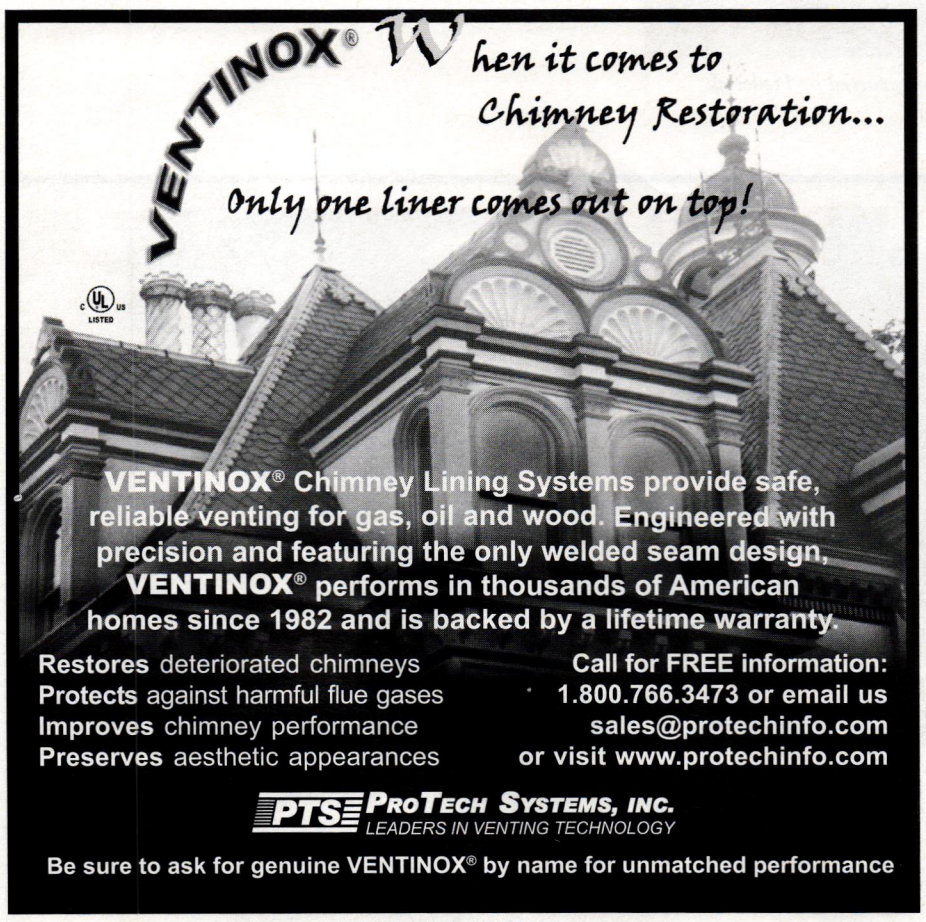

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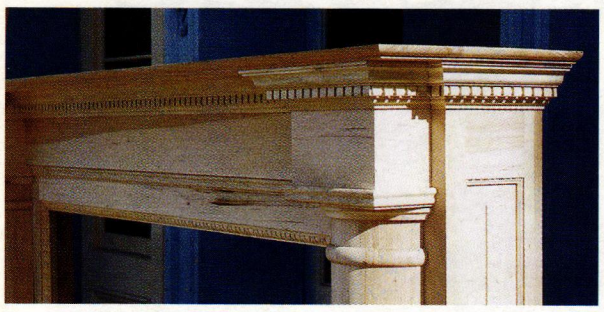

The Wood Factory used stile-and-rail construction to fabricate this pecan mantel.

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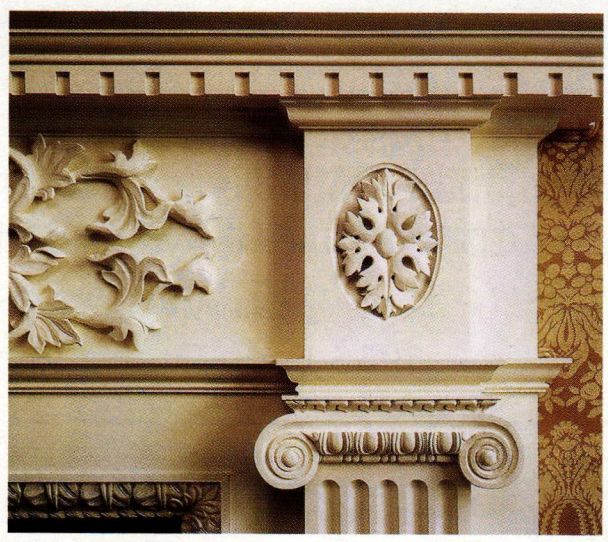

This traditionally styled mantel was carved by Frederick Wilbur to the client's specifications.

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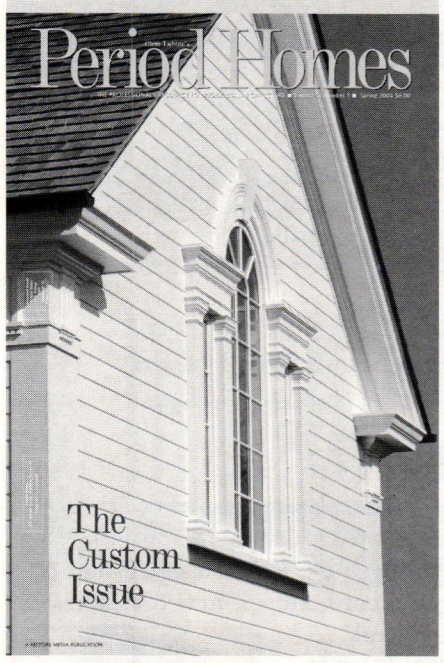

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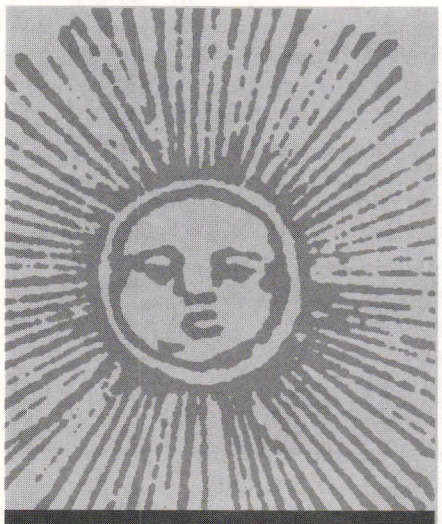

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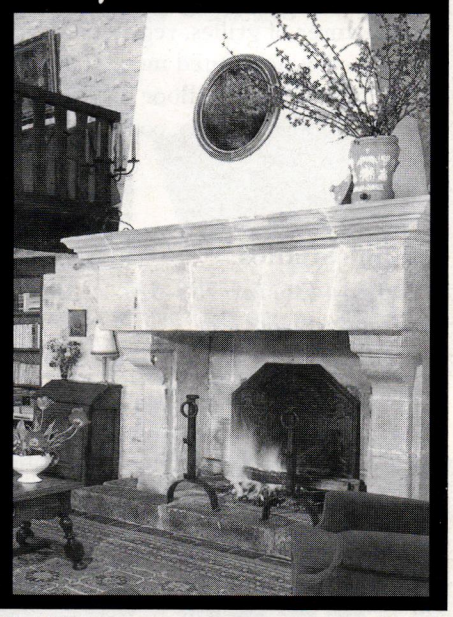

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Stringers for the Millennium stair were set up over the full-sized plan on the floor. *Photo: Sterling Staircase & Handrail*

"Whenever I get some say in how the wood is finished I recommend, especially for mahogany and walnut, a coat of Watco oil, followed by three coats of satin urethane," he adds. "The oil gives an extra depth and richness to the color and grain."

Adams Stair does a lot of restoration work, and by doing so, its staff has learned a lot from other people's mistakes. For an 1860s freestanding staircase that had developed 5 in. of tilt, the company took it apart, looked at it and figured out where it had failed. "You build on that experience," explains Adams. "In that case, it failed mainly because when the building (it was a church) was remodeled 50 years ago, the floor joists were cut to get pipes in. No one realized that this had caused a problem in the stair because the floor joists were 20 ft. away from it in a different room."

Other than the issue of support, the handrail can present the biggest challenges to stair builders. "A skilled carpenter can build the carcass of a staircase," Momsen says, "but the handrail, when following curves, and then meeting straight lengths, creates complications." Luckily, there is a method for dealing with curved handrails. The Tangent Handrailing System is a geometric process where you can plot exactly the turns that a handrail goes through. "This system makes it possible for someone to send me a drawing with the radius and elevations of the stair, and, without going there, I can build a handrail and ship it off," says Momsen. The planning itself, however, tends to all be done by hand in smaller stair building shops. "I haven't been convinced that there's a computer program out there that can fully develop the shapes that you need," he adds, "but I might be wrong."

New Materials, New Problems

Species of wood not often used for stairs in the past, but becoming popular now, can be a challenge as well. "Each species has different characteristics," says Adams. "Because of its properties, wood often causes engineers to have a hard time calculating support because of different stresses when you bend the wood. Now we're seeing a lot of santos mahogany, jatoba, Brazilian cherry, Lyptus and other imported species. These have different stability ratings compared to traditionally used stair wood, such as maple, oak or cherry. Different adhesives must be used, as well as different clamping times. These woods also have different memories, so when bending them, some hold their shape better than others." The use of these new woods for stairs is being driven by the flooring industry, Adams adds. "Importing flooring can be inexpensive, because it's usually made out of lower grade lumber then graded up. What people don't realize is that for stairs it's harder than for floors to import because of the larger size and the shape of the pieces."

Connections are another area of potential problems with newer materials. "Often in coastal areas, buildings are concrete and block, which require different connection techniques," explains Adams. "You need to set bolts while you're pouring the concrete. Steel flanges, epoxies and boring concretes are all needed. The process begins a lot sooner than it used to."

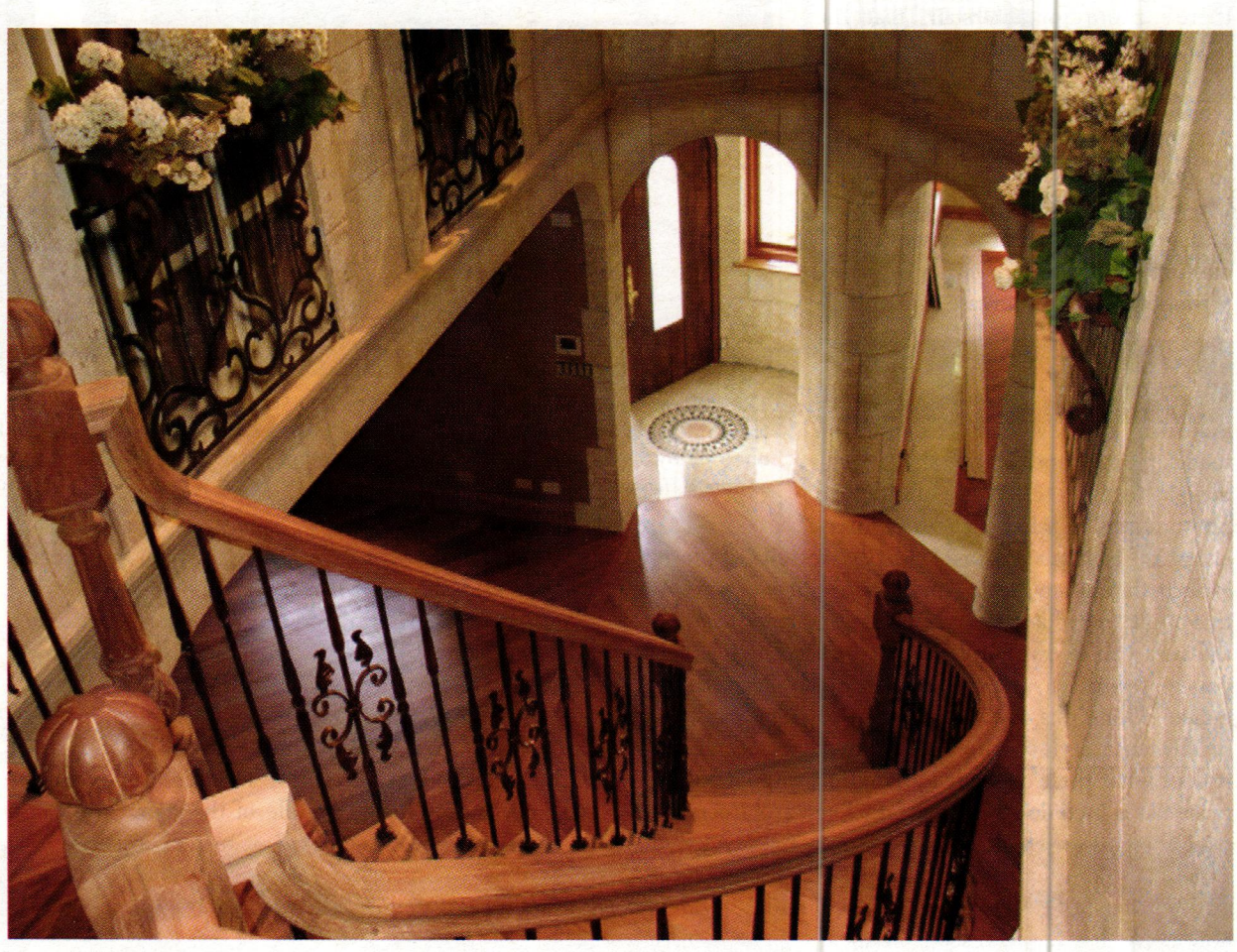
Another issue, especially with large stairs, is lead time. As a one-person operation, Momsen needs from six months to a year to complete a large project. "There's a tremendous amount of handwork in it," he says, "with specialty pieces and the handrail, which can't be done by machine." Momsen adds that while bigger outfits can turn around stairs faster, they can be limited by how tight the radius is. As he points out, there are no limits when fabricating a stair by hand.

Early Involvement

Stair builders emphasize, whether an architect has an exact design in mind, or whether it's just a vague idea, that they need to be involved from the start, or the staircase may not happen. "The architect should always start out with a floor plan and plan view. They need to allow the space and make sure they're following code.



With the Millennium stair carcass in place (on the job site), various parts, including the inside straight stringer, fit together and support each other. *Photo: Sterling Staircase & Handrail*





Top right: Adams Stair Works & Carpentry fabricated this cherry double-open freestanding circular grand entry stair, which features custom newel posts and custom painted metal balusters. *Photo: Adams Stair Works & Carpentry*

Right: This custom double open circular stair, in a residence in Illinois, features a cherry handrail and poplar stringers, treads and risers fabricated by Adams Stair Works. *Photo: Adams Stair Works & Carpentry*

If they have questions, they should consult a bonafide stair company or stair manufacturing association like the Stairway Manufacturers Association," says Adams. "Talk to someone who's been around and who knows the business, who can answer technical questions, such as those about the rise and run of stairs. On a major house, consult the stair company after the floor plan is initially drawn, but before the mechanicals, before the structural drawings. Then we can look at the stair and tell if it needs more space. After the structural drawings are done, if we need more space for the opening, at that point it's too late." Momsen adds, "What is really important is to have contact with the owner or, at least, with the person with the ultimate aesthetic authority. Without direct communication, an element that might be unimportant to the customer, or, vice versa, to me, the builder, can become incorporated into the design and can sometimes affect the complexity and, therefore, the cost." ■



Adams Stair Works fabricated this stair in walnut. Custom features include the rail profile, the turned 1¾-in. balusters, the design of the 6-in. square posts and the panelized stringers and wall paneling that follows the pitch of the stair. *Photo: Adams Stair Works & Carpentry*



This custom cherry elliptical entry stair by Adams Stair Works has metal balusters. *Photo: Adams Stair Works & Carpentry*

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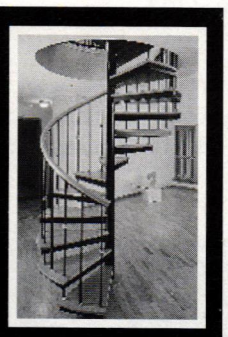

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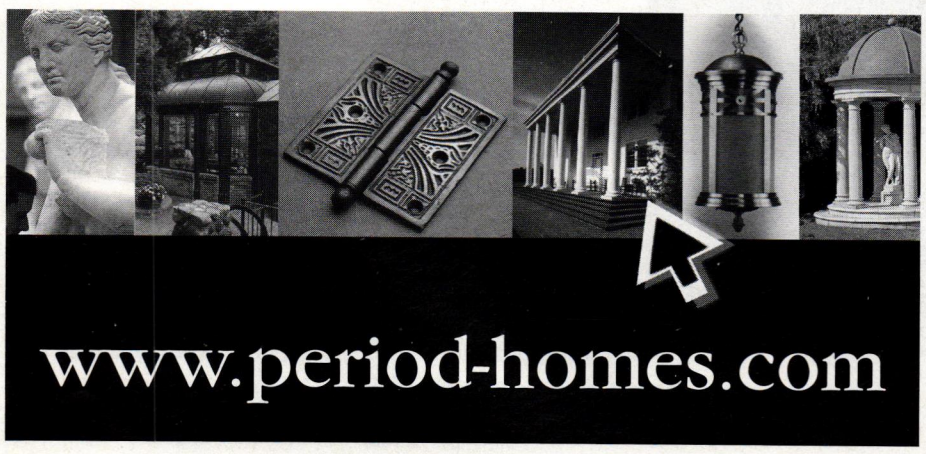

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This traditional curved stair was fabricated using paint-grade balusters and Brazilian cherry posts and railings from Adams Stair Works.

Adams Stair Works & Carpentry, Inc.

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www.djaimports.com
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888-862-9577; Fax: 845-651-7857
www.iceforge.com
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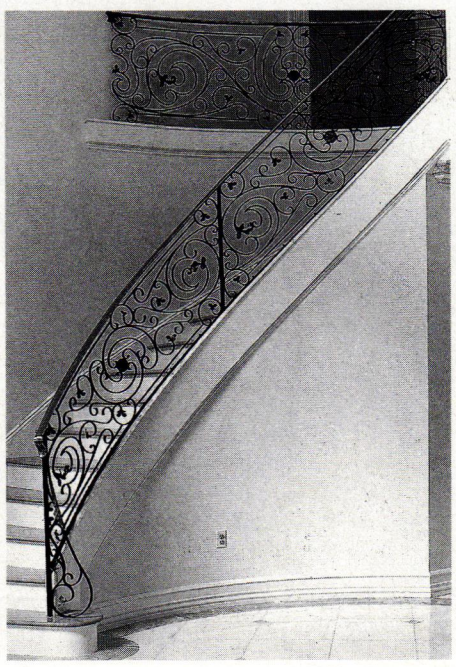

This railing from Fine Architectural Metalsmiths features French Country-style scrollwork with bronzed leaf finials and center rosettes.

Goddard Spiral Stairs

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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; custom railing & wood stair parts.
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Goddard manufactured this spiral stair in oak.



This bronze staircase was custom manufactured by Historical Arts & Casting.

Historical Arts & Casting, Inc.

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www.historicalarts.com
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www.kingmetals.com
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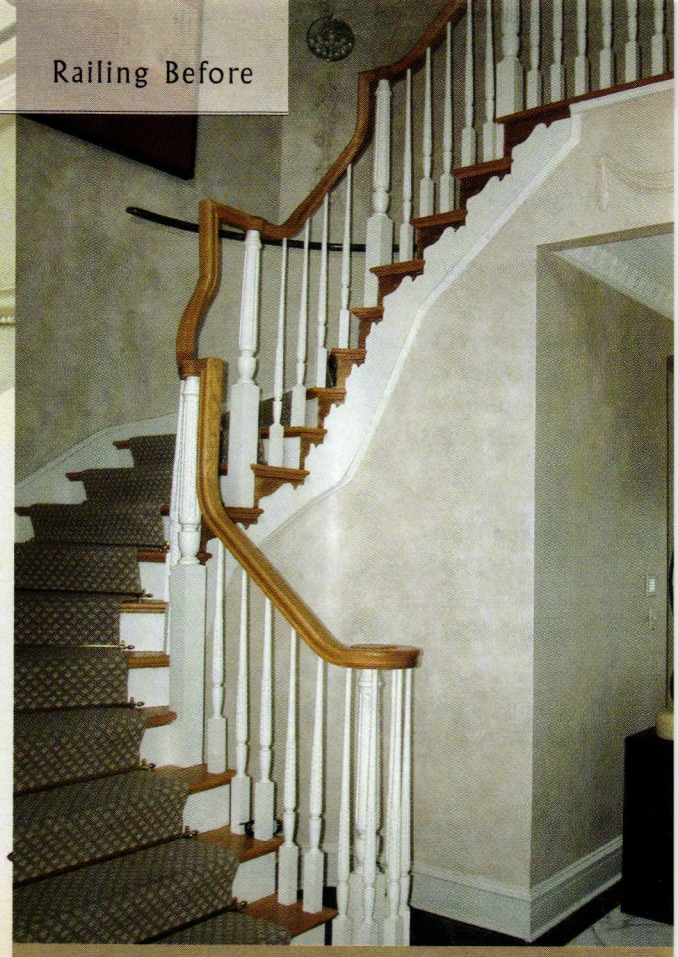
Railing Before





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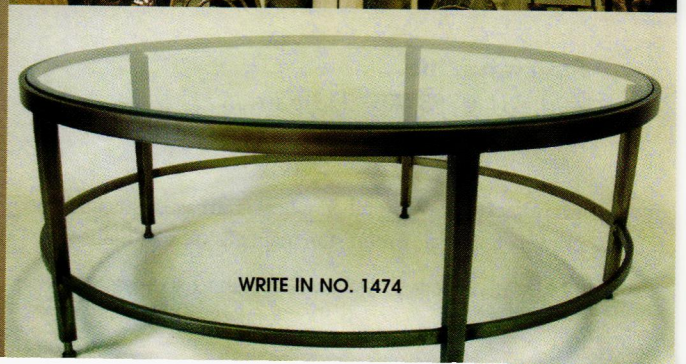

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www.schwartzsforge.com
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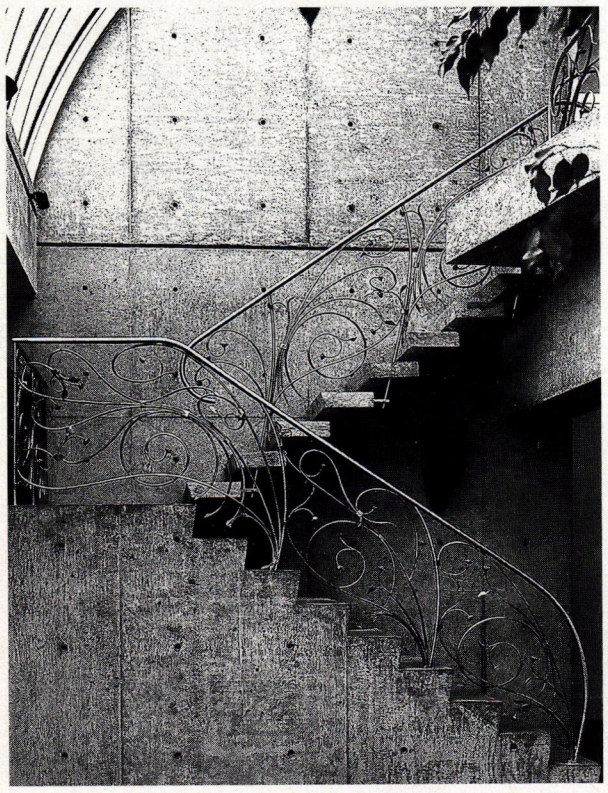

Schwartz's Forge custom fabricated this delicate ornamental railing.

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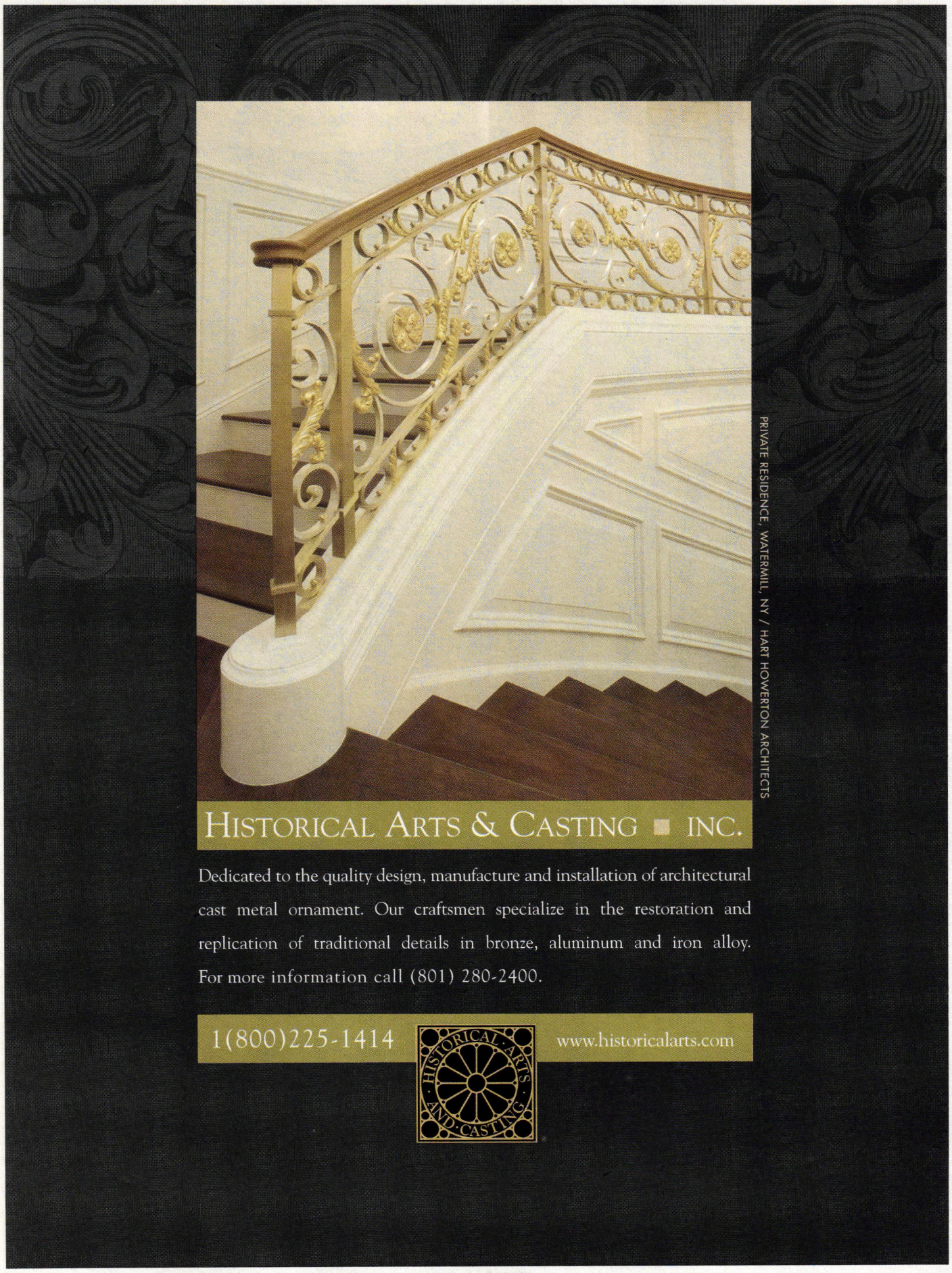

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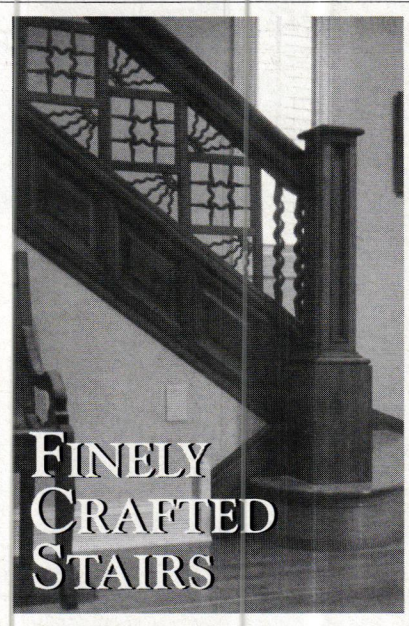

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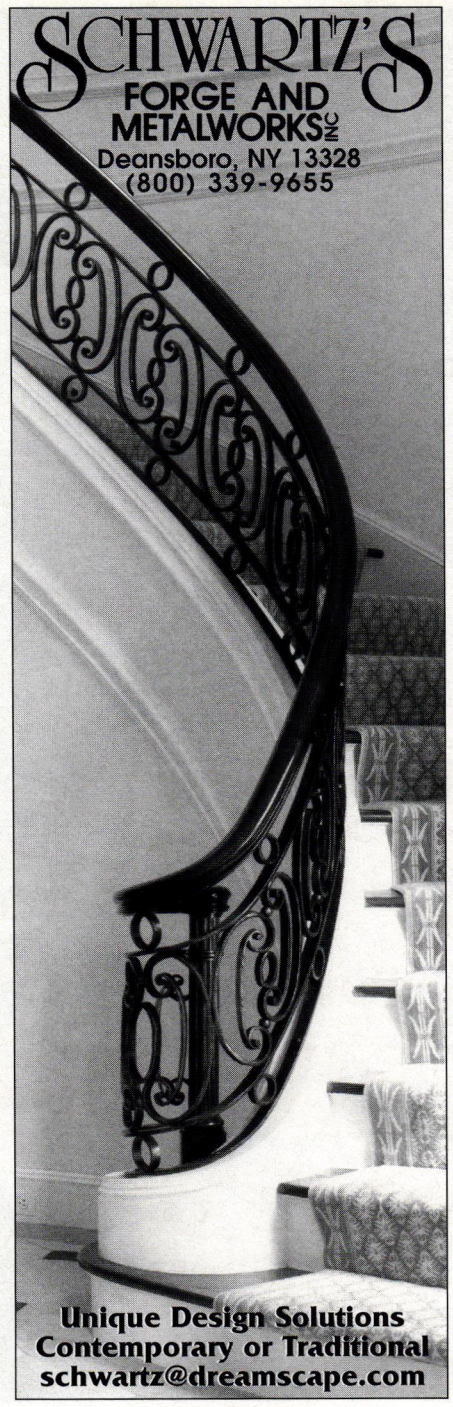

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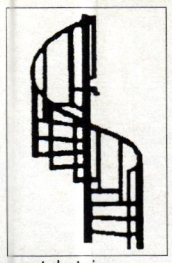

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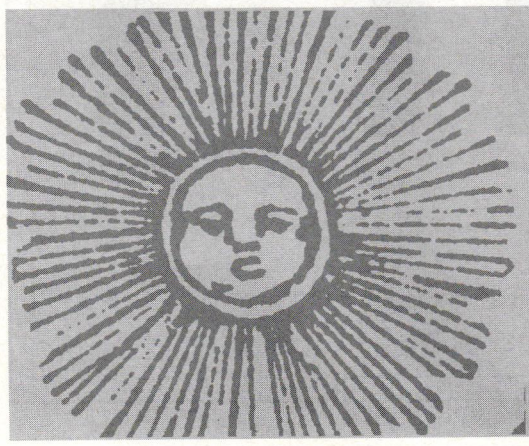

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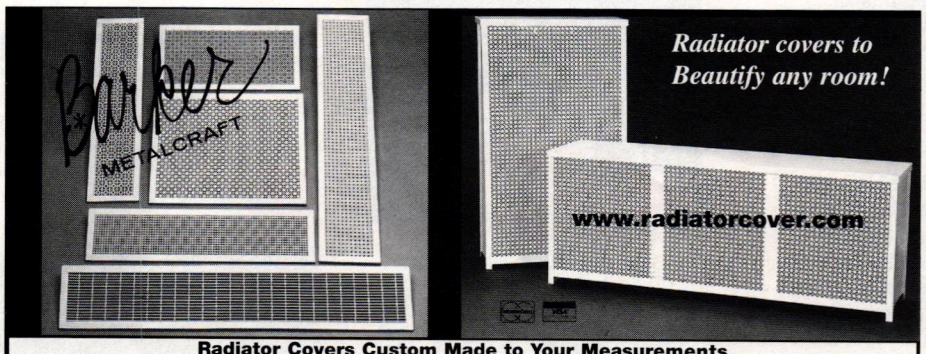

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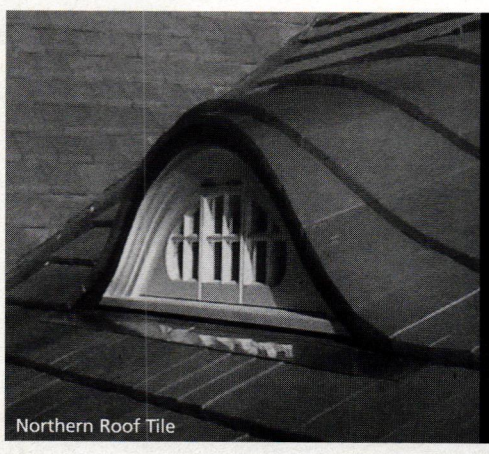

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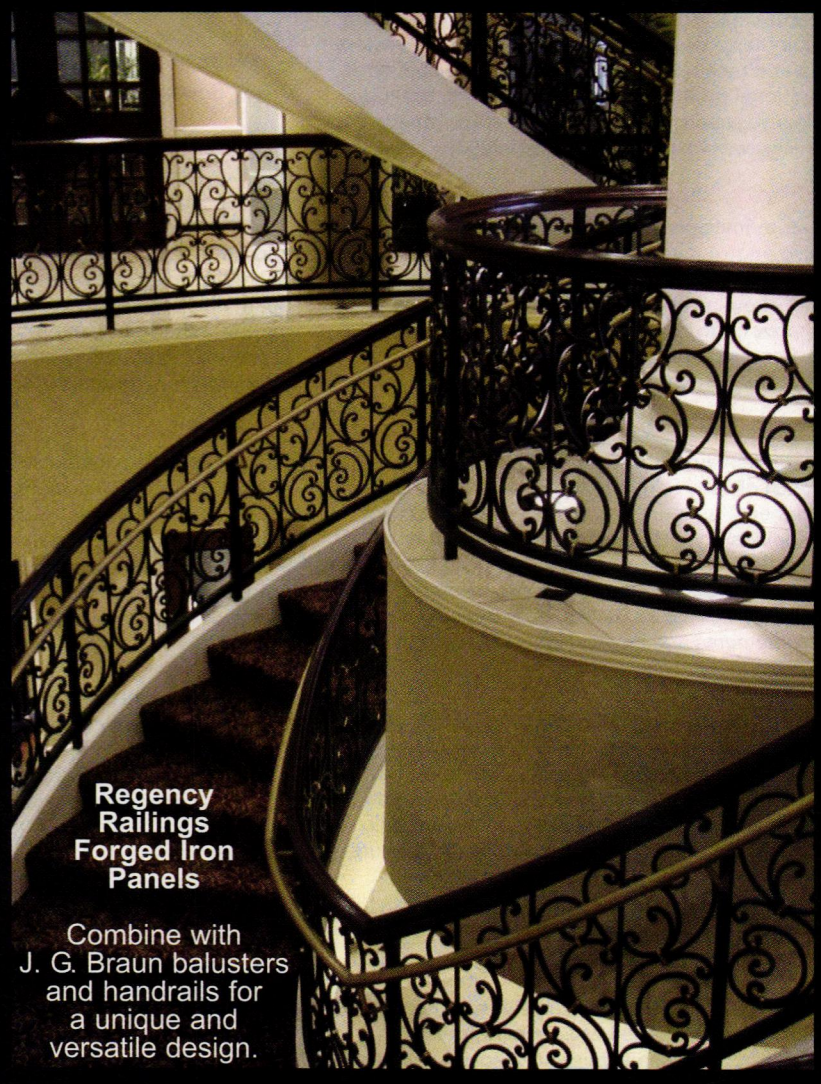



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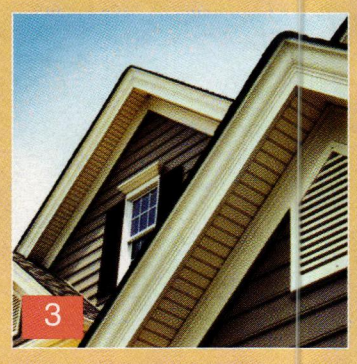
17. EJM Copper, Inc.

EJMcopper, Inc.-Custom manufacturer of architectural copper works, including Cupolas, Chimney Caps, Finials, Dormer Vents, Louvers, Leader Heads and more. Located in Orlando Florida. Please visit us on-line at www.EJMcopper, Inc. or at the Chicago Traditional Building Show Booth #618.















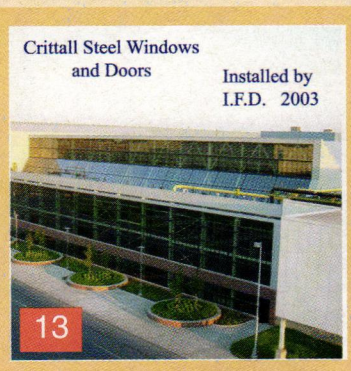


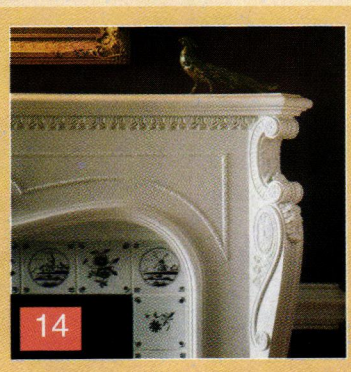










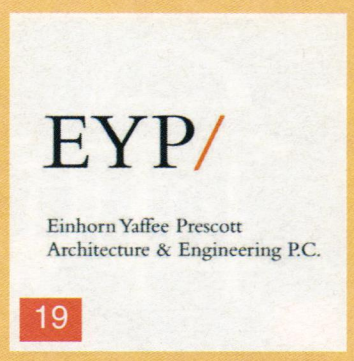








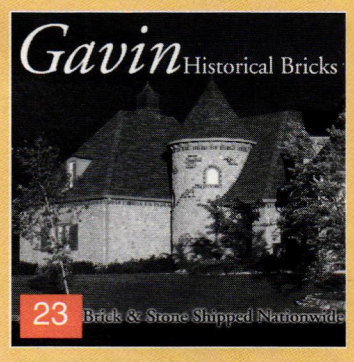


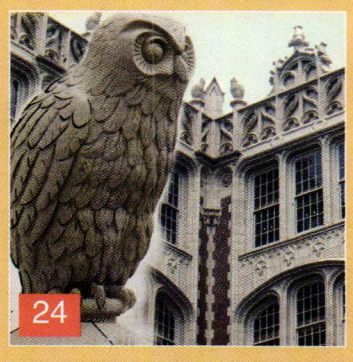


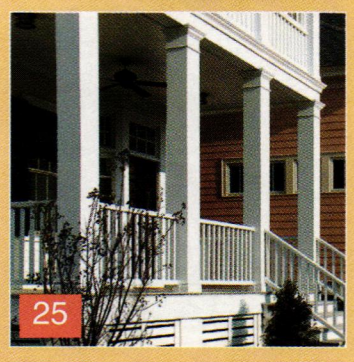








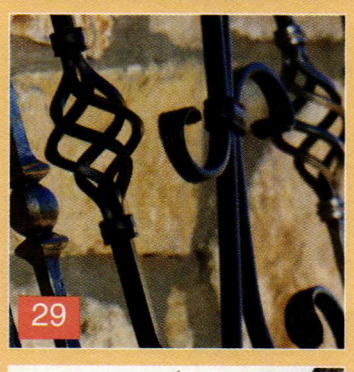






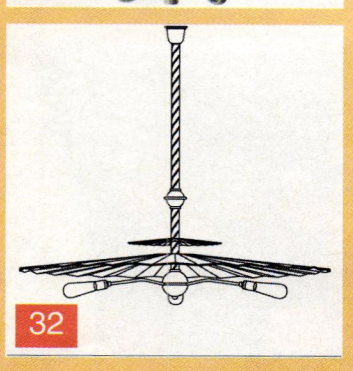






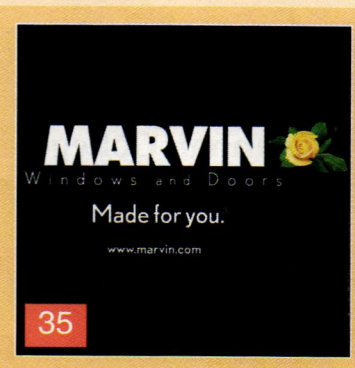














18. EverGreene Painting Studios, Inc.

Comprehensive services in restoration, conservation, and new design of decorative painting, ornamental plaster, fine art, architectural ornament, and decorative finishes for historic and contemporary interiors. EverGreene Painting Studios, Inc., 450 West 31st Street, 7th Floor, New York, NY 10001, (212) 244-2800, F: (212) 244-6204; www.EverGreene.com; Booth #814.

19. Einhorn Yaffee Prescott Architecture & Engineering P.C.

Einhorn Yaffee Prescott, Architecture & Engineering, P.C. is an integrated architectural and engineering firm that specializes in the restoration of historic structures. The firm has preserved or restored more than 400 landmark structures, including the Lincoln and Jefferson Memorials, Montezuma Castle, hospital buildings at Ellis Island, Harvard University's Widener Memorial Library, Princeton University's Blair Hall, and U.S. Embassies in Rome and London. www.eypae.com. Booth # 519.

20. Fine Paints of Europe

Fine Paints Of Europe provides American homeowners and decorating professionals with high-performance alternatives to conventional domestic coatings. Available in traditional oil or acrylic formulas. Visit www.finepaintsofeurope.com or call 1-800-332-1556 for complete information. Booth #400.

21. Forshaw of St. Louis

Manufacturer of stock & custom mantels with over 30 styles to choose from in a wide variety of solid hardwoods. Orders ship within seven working days. Manufacturer of precast stone mantels that ship in 3-5 working days. 800-367-7429. www.forshawmantels.com. Booth #621.

22. Franmar

Franmar Chemical makes restoring your home a refreshing experience. Developed with you in mind, Soy•Gel, an environmentally friendly paint stripper, will remove multiple layers of paint and urethanes with one simple application. Safe - %100 Biodegradable – No Odor – Easy Cleanup. 1-800-538-5069; www.franmar.com. Booth #901.

23. Gavin Historical Bricks

Gavin Historical Bricks is the nation's largest supplier of reclaimed antique paving and building material. We specialize in new constructions with an old world look as well as historic restoration projects. 1-319-354-5251; info@historicalbricks.com; www.historicalbricks.com. Booth #38.

24. Gladding McBean

Since 1875, Gladding McBean has been manufacturing handmade and machine-extruded Terra Cotta used for the restoration and renovation of historical structures around the world. High-quality clays, coupled with an expert staff of draftsmen, artisans, and glaze chemists and Ceramic Engineers allows Gladding McBean to provide exact replicas of the most intricate shapes, colors and textures ever produced. www.gladdingmcbean.com. Booth# 701.

25. HB&G

Since the late 1800's HB&G has provided millwork products to the building industry. Today, HB&G manufactures a full line of high quality, low maintenance building products including PermaCast Columns, Square PermaWrap Columns, PermaPorch Railing, PermaPost, PermaPorch Ceiling, balustrade systems in three sizes, and medallions. www.hbgcolumns.com. Booth #508.

26. House of Antique Hardware

At House of Antique Hardware, there are no short cuts to reproducing the past. Find more than 2,700 items of original and authentic reproduction hardware, and a staff dedicated to matching even the most faithful restoration project. Visit www.HouseofAntiqueHardware.com. Booth #28/30.

27. John Tiedemann Historic Restoration

When Father Joseph Clemente pastor, decided to restore his church, he called upon John Tiedemann, Inc. and their head designer John Pierce. The Tiedemann Team, from design to finish restored the church to its Baroque glory by using marbleizing, gilding, as well as faux painting and finishing. www.johntiedemann.com. Booth #625.

28. KEPCO+

KEPCO+ specializes in the design, fabrication, and installation of prefabricated exterior wall panels of natural stone, tile, and terra cotta. Experienced in new construction and renovation projects, including restorations and façade replacements. Contact us at 1-800-495-9127 or www.kepcoplus.com. Booth #507.

29. King Architectural Metals

King Architectural Metals leads the industry with award-winning designs, custom hand-forging techniques, and same day shipping. We currently stock more than 7,000 items, and we've added 1,200 new items by Koeing Eisen to our 2005 catalog. 9611 E. R.L. Thornton Frwy., Dallas, TX 75228, Toll Free (800) 542-2379, www.kingmetals.com. Booth #610.

30. Lawler Foundry Corporation

Since 1933, Lawler Foundry Corporation has produced/supplied the LAWLER LINE® of over 1200 ornamental components: foundry-finished gray iron castings and artistic steel forgings (railing panels, finials, balusters, continuous designs). To view metal components and read about services, visit www.lawlerfoundry.com. Lawler Foundry Corporation, P.O. Box 320069, Birmingham, AL 35232-0069, 205-595-0596, 800-624-9512, 205-595-0599 fax. Booth #524.

31. Ludowici Roof Tile

Ludowici Roof Tile, the premier clay tile manufacturer for over 100 years, offers a wide variety of colors, styles, fittings, textures, and finishes. All tiles are impervious to freeze-thaw degradation, with less than one percent moisture-absorption rate and backed with a 75-year warranty. Visit www.ludowici.com. Booth #409.

32. Lumenelle

Lumenelle is a custom manufacturer of unique lighting products that are created from Historical photographs, actual fixtures, architectural drawings, or sketches. We perform perfect restorations/reproductions and/or conversions utilizing cutting edge technology, while preserving the original appearance. All our products are UL listed. www.lumenelle.com Booth #425.

33. LWO Corporation

LWO Corp has been manufacturing specialty wood products for 25 years in Portland, Oregon. Under its Woodway Brand name, LWO manufactures traditional and contemporary lattice products, wood paneling, architectural deckrail panels, post caps in wood, copper clad and glass, and post sleeves. Booth #815.

34. Manning Lighting

Manning Lighting offers decorative pendants, sconces, and exterior lighting for commercial and institutional buildings, and specializes in lighting for houses of worship. An extensive library of cast patterns, and custom capabilities make Manning the right choice for historically significant projects. www.manningltg.com. Booth #820.

35. Marvin Windows and Doors

Marvin Windows and Doors, a premier manufacturer of quality wood and clad wood windows and doors, has over 11,000 standard sizes and virtually unlimited custom capabilities. For additional information, visit us at www.marvin.com. Booth #614.

36. Michigan Ornamental Metals

Michigan Ornamental Metals is one of the few metal fabricators that is able to produce high quality ornamental stampings. Brake formed metal, metal extrusions and other metal restoration products required for the most notable restoration projects. We fabricate from drawings, models or original metal designs. Booth #720.

37. Millwork Unlimited

Millwork Unlimited's custom trim and moulding program allows you to turn your drawings into reality. For interior or exterior applications, Millwork Unlimited will create trim products and profiles such as arches, flutes, balustrades, and more using cellular PVC. www.parksite.com. Booth #300.

38. Mon-Ray

Mon-Ray is the exclusive manufacturer of DeVAC aluminum windows and Mon-Ray secondary glazing systems. For nearly 60 years, these products have been industry leaders in high-performance air, water, structural and acoustical standards while specializing in historical preservation. www.monray.com. Booth #414.

39. Munns Manufacturing, Inc.

Munns Manufacturing builds custom prefabricated aluminum steeples, cupolas, spires and domes. We are experts in restoration and custom projects. Cladding comes in a variety of metals, finishes and colors. Warranties are available. Visit us at www.munnsmfg.com. Booth #520.

40. North Prairie Tileworks, Inc.

North Prairie Tileworks is a leading producer of custom ceramic tile. They specialize in color matching and replicating the look of lead glazes without the lead for reproducing ceramic tile for walls and floors. They replicate tile designs, historic and outdated tile, trims, and baseboards. www.handmadetile.com. Booth #910.

41. Old World Stone Limited

Supplies dimensional cut and carved stone for both new and restoration work using a variety of limestones and sandstones from around the world. Old World Stone specializes in hand-carved architectural and sculptural details in natural stone, utilizing the traditional skills and artistry of master masons and stone carvers. www.oldworldstone.com. Booth #800.

42. Our Town Plans

Brought to you by Historical Concepts, Our Town Plans offers traditionally-inspired home plans for the TND market. Our Town Plans is a one-stop source for developers and builders seeking to create a "sense of place" through quality planning and architecture. www.ourtownplans.com. Booth #18.

43. Parrett Windows

Parrett Windows is a nationwide manufacturer of quality crafted specialty windows made from quality materials to your specification. Numerous options and vast capability to meet your needs. Windows for residential, church and historic markets. Capability to handle any size project. Booth #401.

44. Protective Coating Company

PC-Products® manufactures quality wood restoration products. PC Products® has designed a 3-step repair system: 1. Wood Guardian™ - Borate that kills rot & wood destroying insects.; 2. Rot Terminator® - Epoxy consolidant to harden wood.; 3. PC-Woody® - Epoxy paste for rebuilding missing wood. www.pcepoxy.com. Booth #506.

45. R-Squared Charleston Antiqued

We make new antiqued mirrorglass that is indistinguishable from actual antique mirror. Each piece is handmade one at a time and unique. We can achieve subtle, medium, and heavy levels of patina for many different applications. www.old-mirrorglass.com. Booth #36.

46. Rejuvenation

Rejuvenation was founded in 1977 with a passion for old houses and buildings. Today, Rejuvenation is America's largest manufacturer and leading direct marketer of authentic reproduction lighting and house parts. Rejuvenation products are sold through its catalogue and website as well as through its retail stores in Portland, Oregon. and Seattle, Washington. Booth #606.

47. Restoration Works

Restorer of historical wood windows & doors: in-situ or in the shop; epoxy consolidation or custom milling to match; conversion to insulating glass for all window types; accepts windows from anywhere in the U.S. www.restorationworksinc.com. Booth #105.

48. Richards-Wilcox, Inc.

Richards-Wilcox manufactures a line of specialty hardware products for the antique reproduction market (circa 1880 through 1950). Many different types of decorative hinges, hinge straps, cast iron handrail brackets, and antique flat track and trucks are available for historic preservation applications such as landmark buildings, roundhouses, barns, stables, and coach houses. For more information contact Richards-Wilcox at our toll free number 800-877-8456, or visit us on the web, www.rwhardware.com. Booth #611.

49. Rik-Fer USA

Italian Manufacturer & Distributor of Architectural Forged Ornamental Iron Elements for gates, railings, balcony, fences, furniture, and more. Products stocked in the USA. Product line available on C.A.D. www.rikferusa.com. email: info@rikferusa.com. Booth #706.

50. Robinson Iron

Robinson Iron casts, fabricates and installs architectural metalwork. Historical restoration and documentation are available. Reproduction large scale fountains are a specialty. www.robinson-iron.com. Booth #705.

51. Sandra Liotus Lighting Design, Inc.

Sandra Liotus Lighting Design, LLC (SLLD) is a specialized lighting design engineering practice. Creating custom energy efficient lighting solutions for fine interiors and exteriors worldwide. Intelligent, sensitive aesthetic judgments and masterful engineering. Glass fiber optic lighting technology is one system SLLD specialize in. Our solutions combine art and science to solve highly complex lighting problems. A cut far above the typical conventional lighting solution. Booth #40.

52. Savannah College of Art & Design

Historic Preservation B.F.A., M.A., M.F.A. Degrees. Graduate Certificate. Savannah campus located in famed National Historic Landmark District. Some programs offered online through SCAD e-Learning. 800.869.7223. www.scad.edu. www.scad.edu/elearning. Booth #619.

53. Seekircher Steel Window Repair Corp.

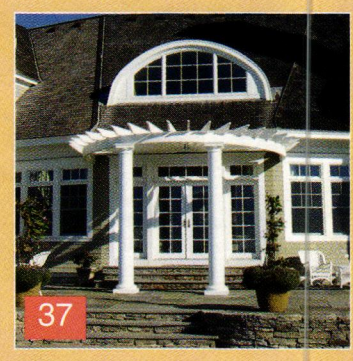
Seekircher Steel Window Repair, established in 1977, is proud of its craftsmanship, professionalism and individualized attention to each of its customers. They repair over 7,000 operable windows annually and have successfully completed work in 20 states throughout the United States. Seekircher Steel Window Repair works on all manufacturers of steel casement windows found in residential, historical, and commercial buildings. When you repair, rather than replace your windows, you preserve not only the architectural integrity of the building but also the character and charm, as well as its historic value. Booth #404.

54. Soundproof Windows

Soundproof Windows, a manufacturer of custom noise reduction secondary windows. Producing a 75 to 95% noise reduction and an STC rating of 44 to 48, our windows pay for themselves by dramatically improving R/U values while blocking 99% of UV. www.soundproofwindows.com. Booth# 804.

55. Spacepak

SpacePak is a unique and versatile solution to your air conditioning needs. Suitable for residential and commercial properties, SpacePak is the flexible choice for central air. Visit Spacepak at www.spacepak.com. Booth# 607.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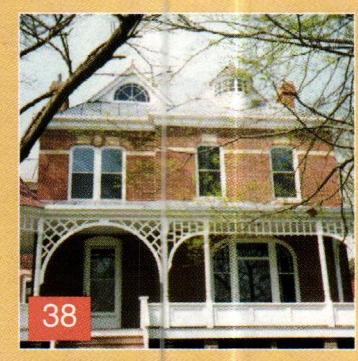
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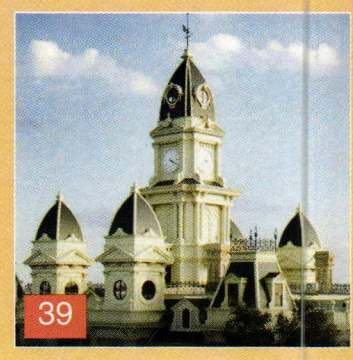
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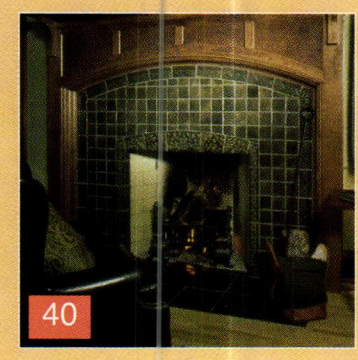
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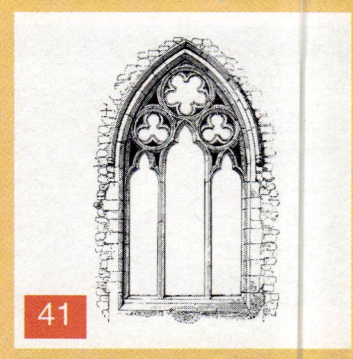
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OUR TOWN PLANS
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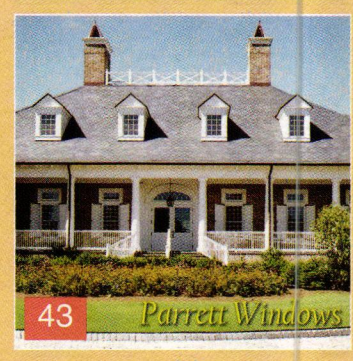

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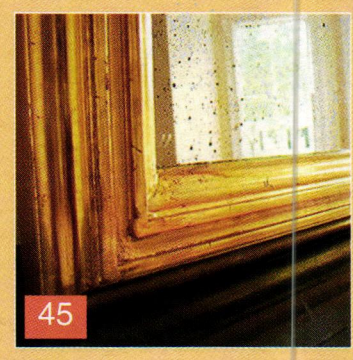
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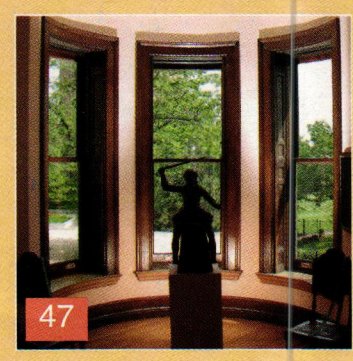
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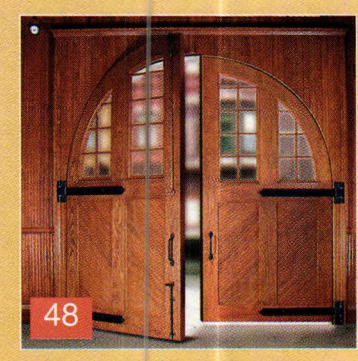
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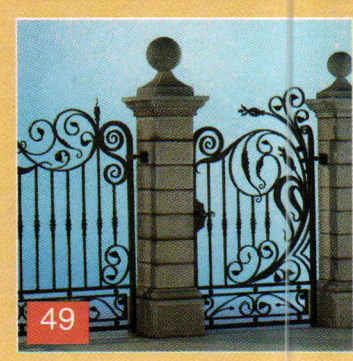
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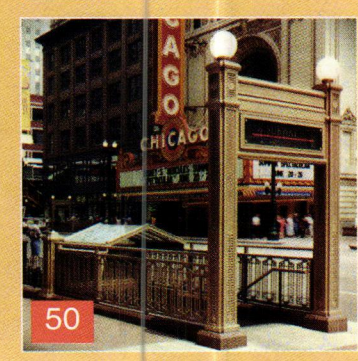

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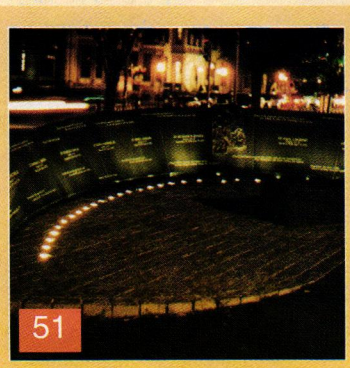
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Savannah College of Art and Design
ATLANTA · LACOSTE · SAVANNAH
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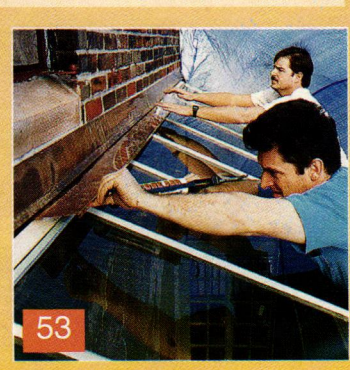
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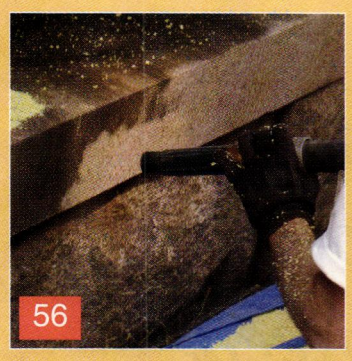

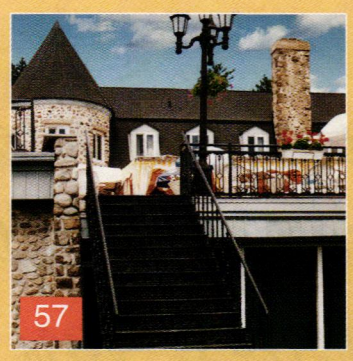





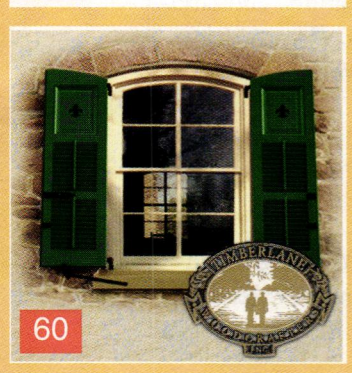





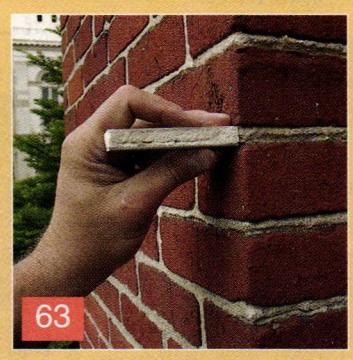



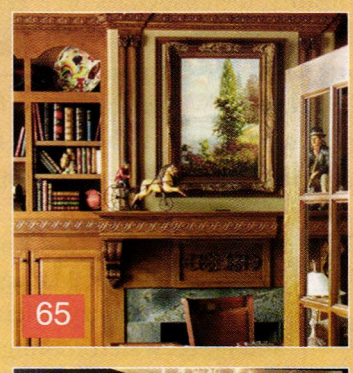

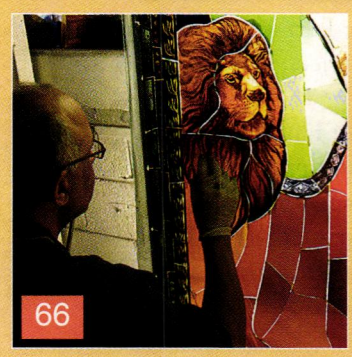

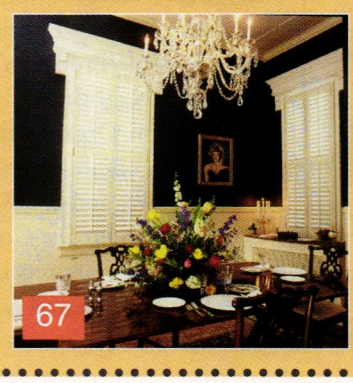

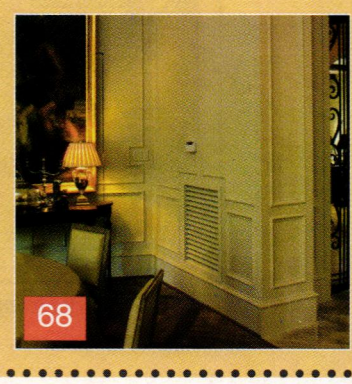

56. Sponge-Jet

Rejuvenate masonry substrates (e.g. granite, brick and sandstone) without degradation. Blast-clean hard/soft alloys like cast iron, carbon steel, copper and bronze. Mild cleaning agents bonded to sponge material, Sponge Media™ removes surface contaminants to any finish needed. Sponge-Jet® offers a clean, dry, low dust, blast-cleaning solution. Booth #424.

57. Steptoe & Wife Antiques, Ltd.

Established in 1972, Steptoe™ & Wife manufactures cast iron modular spiral & straight staircases. Decorative, durable, space saving and easy to install, these staircases are ideally suited for residential/ commercial, interior/exterior installations. Optional railings, landings, balconies and newel posts. www.steptoewife.com. Booth #811.

58. Tendura

TenduraPlank composite flooring is made specifically for covered porch applications. Available in two product lines: TenduraPlank Classic, primed, ready to be painted and TenduraPlank Solids Collection, color-through, requires no paint. Visit us online at www.tendura.com. Booth #415.

59. Tile Source, Inc.

Tile Source is one of the only suppliers of Square Edge Floor tiles used for the restoration or extension of existing 19th century ceramic tile floors, and in particular Old Court Houses, State Capitols, and City Halls. They are also the only suppliers of genuine Encaustic and Geometric tiles made by Maw & Co. of England. (Established 1850). Professional advice is given on the most economical methods of restoring old ceramic floors. Visit www.tile-source.com. Booth #801.

60 Timberlane Woodcrafters, Inc.

Timberlane Woodcrafters manufactures the world's finest exterior wooden shutters. Handcrafted with mortise and tenon, wood-peg joinery, every Timberlane shutter is custom built to order. Timberlane also offers one of the largest collections of hand-forged, period-accurate hardware. Timberlane is the exterior shutter of choice among homeowners and trade professionals for historic preservation, renovation and new home construction. Call 800-250-2221 or visit www.Timberlane.com for your free catalog. Booth #808.

61. Touches of Illusion

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62. Unico, Inc.

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63. U.S. Heritage Group

U.S. Heritage Group has developed the first of its kind mortar matching and custom blending service for historic masonry built before 1932. Two packages are offered based on the details and extent of the repairs for the property. In both packages a custom mortar sample is prepared with all the historic ingredients in one package. Once the mortar sample is approved, the custom mix can be ordered by the bucket. If additional material is needed in the future, simply reorder the same custom mortar formula again. www.usheritage.com Booth #615.

64. Wagner Brass Foundry

Manufacturer of bronze, brass and aluminum historical storefront elements, tablets, decorative hardware, statues and religious castings. The accompanying photo was taken during the installation of the ornamental façade at The Pentland Hotel (Grand Rapids, MI). Ornamental pieces are cast in aluminum for its lighter weight, durability and close resemblance to historical cast iron once painted. 800-276-1084; Fax: 773-276-9656. www.wagnerfoundry.com. Booth #620.

65. White River Hardwoods

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66. Willet Hauser Architectural Glass

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67. Withers Industries, Inc.

Withers Custom Shutters, manufacturer of interior plantation shutters, custom exterior wood shutters, alumalite, and trim mouldings. Visit us at www.withersind.com, or call 800-285-1612. Booth #311.

68. Worth Home Products

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The Traditional Building Show is offering FREE admission to the exhibit hall to all attendees when you pre-register before March 22, 2006 at www.traditionalbuildingshow.com. Or, as our special VIP Guest, clip this coupon and bring it with you on-site at the Navy Pier, Festival Hall A, Chicago, IL.

EXHIBIT HALL HOURS

Thursday & Friday | April 6–7, 2006 | 11:30am–5:30pm

Saturday | April 8, 2006 | 10:30am–4:00pm

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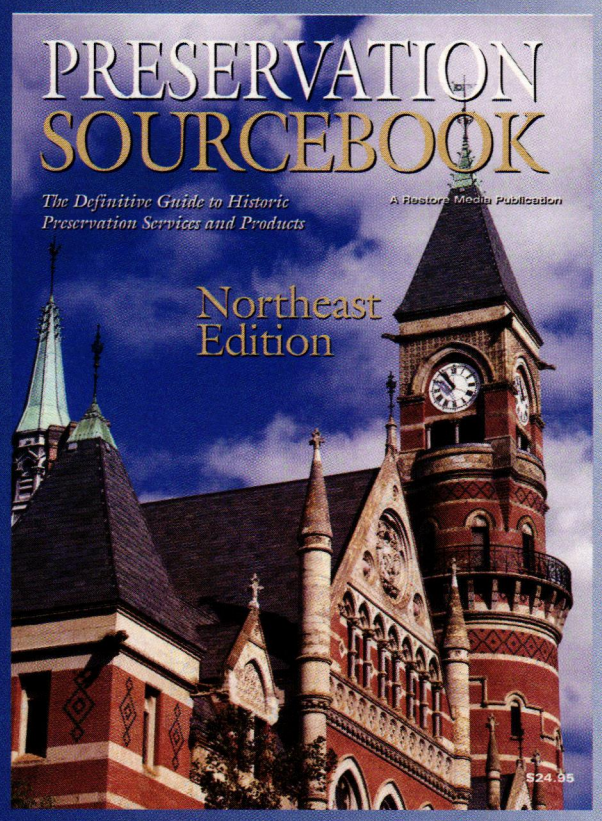
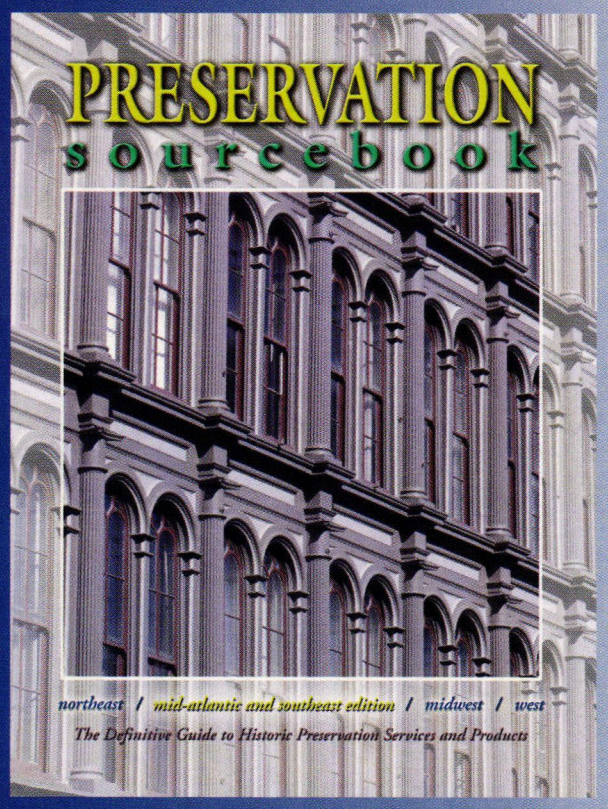
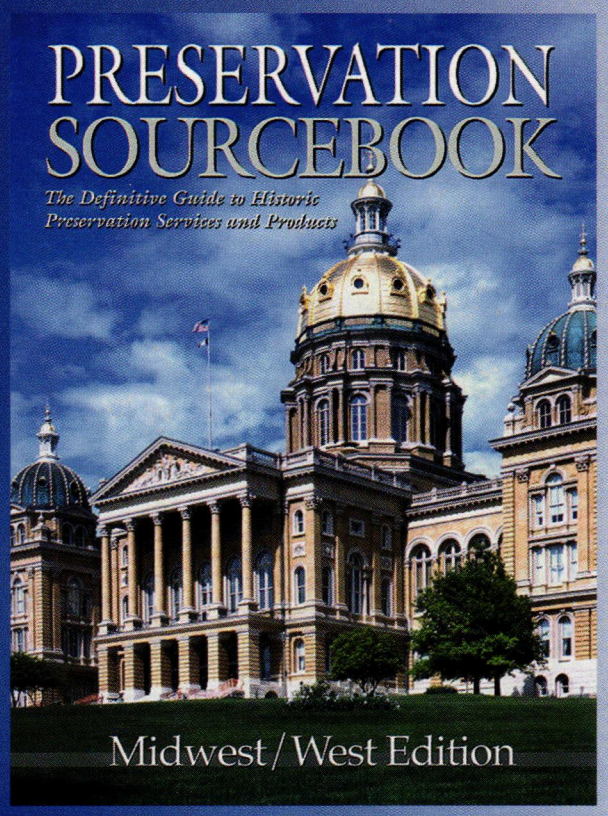


MID-ATLANTIC & SOUTHEAST



MIDWEST & WEST



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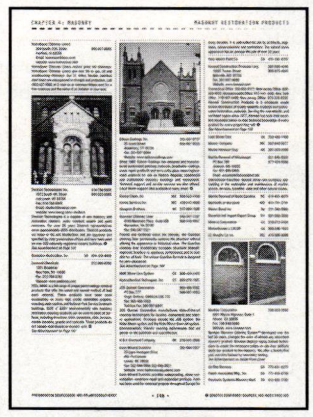
- Preservation Directory: Over 250 categories are divided among 13 chapters. Within each section are company listings, featuring phone and fax numbers, Website and Email addresses, and descriptions. Some listings also include photographs.



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THE 2007 PALLADIO AWARDS

THE ANNUAL AWARDS PROGRAM TO HONOR EXCELLENCE IN TRADITIONAL RESIDENTIAL DESIGN

co-produced by

PERIOD HOMES AND **TRADITIONAL BUILDING**
AND THE TRADITIONAL BUILDING EXHIBITION AND CONFERENCE

If you didn't get your entry ready in time for the 2005 design competition, it's not too early to start planning your 2007 entry.

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

PALLADIO AWARD CATEGORIES

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

- RESTORATION & RENOVATION
- ADAPTIVE REUSE &/OR SYMPATHETIC ADDITIONS
- NEW DESIGN & CONSTRUCTION – LESS THAN 5,000 SQ.FT.
- NEW DESIGN & CONSTRUCTION – MORE THAN 5,000 SQ.FT.
- NEW DESIGN & CONSTRUCTION: MULTI-UNIT
- EXTERIOR SPACES: GARDENS & LANDSCAPES

Corresponding awards, co-sponsored by *Traditional Building* magazine, will also be made for commercial/civic/institutional projects.

PANEL OF JUDGES

Judging is by a panel of distinguished design professionals selected by the editors of *Period Homes* and *Traditional Building* magazines.

JUDGING CRITERIA

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time, while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: The projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment. The winners will be notified on February 1, 2007.



IF YOU ARE ONE OF THE WINNERS

Winners of the Palladio Awards for 2007 will be announced at the annual Traditional Building Exhibition and Conference. Winners each receive The Palladium – the cast-bronze trophy emblematic of the Palladio Awards, which has been designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc.

Winners will have the opportunity to give an illustrated presentation of their winning projects at the Conference.

Winners are also honored at a special VIP dinner held during the Conference.

Winning projects for Residential Design will receive full-color editorial coverage in the July 2007 issue of *Period Homes*.

Winning projects will also be highlighted for 12 months in the Palladio Awards section of the *Period Homes* web site, www.period-homes.com.

DEADLINES & ENTRY REQUIREMENTS

Deadline for receipt of the completed entry package is November 15, 2006. For complete details on the awards program, judging criteria and submission requirements, log onto www.palladioawards.com. For information on the Traditional Building Exhibition and Conference call 800-982-6247.

The Period Bath

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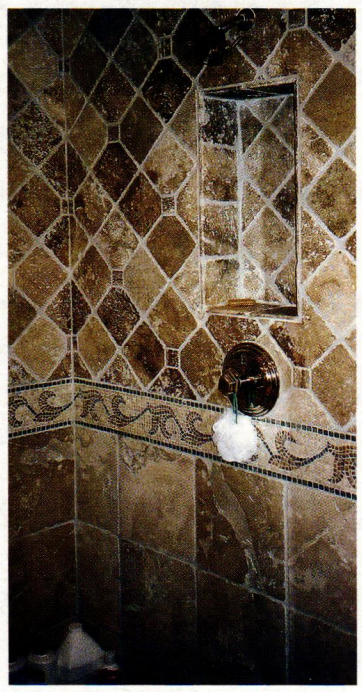

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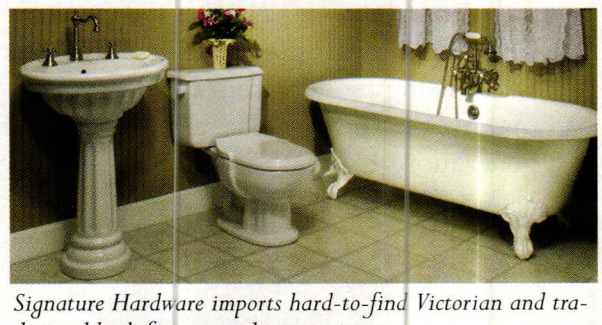

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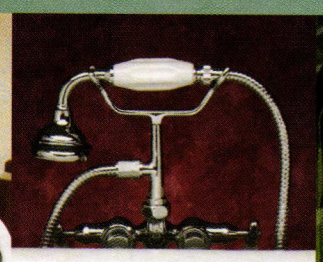

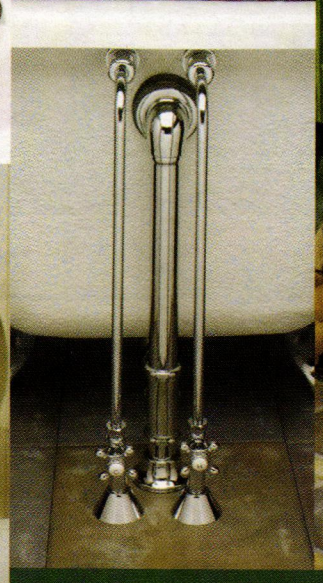



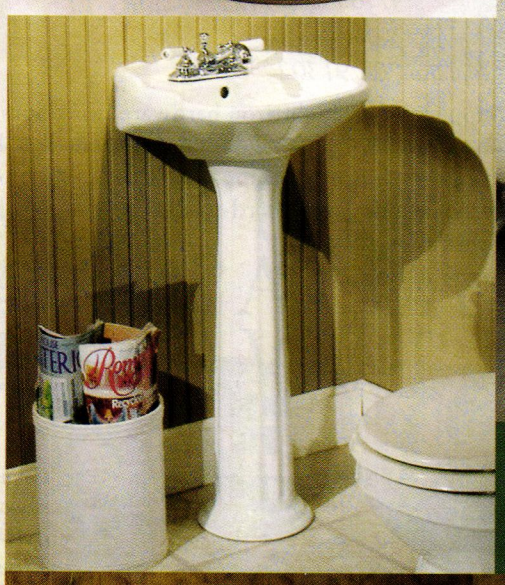

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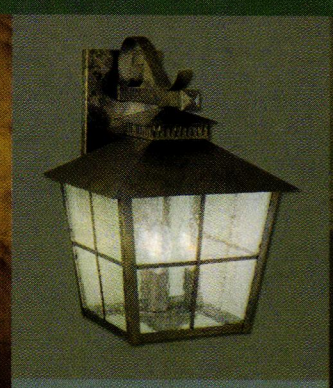

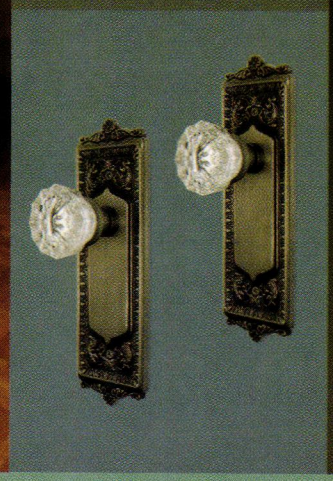



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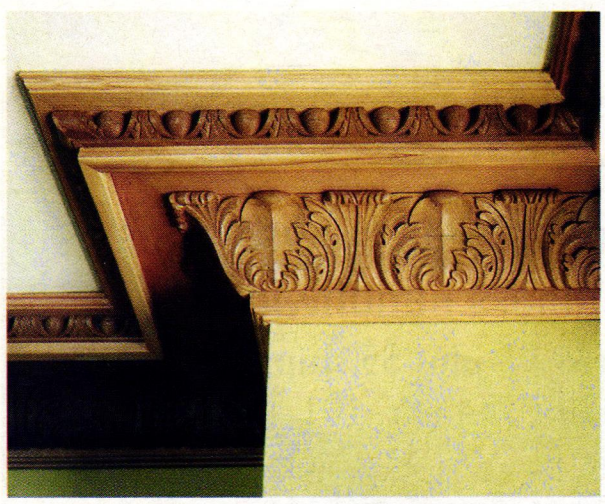

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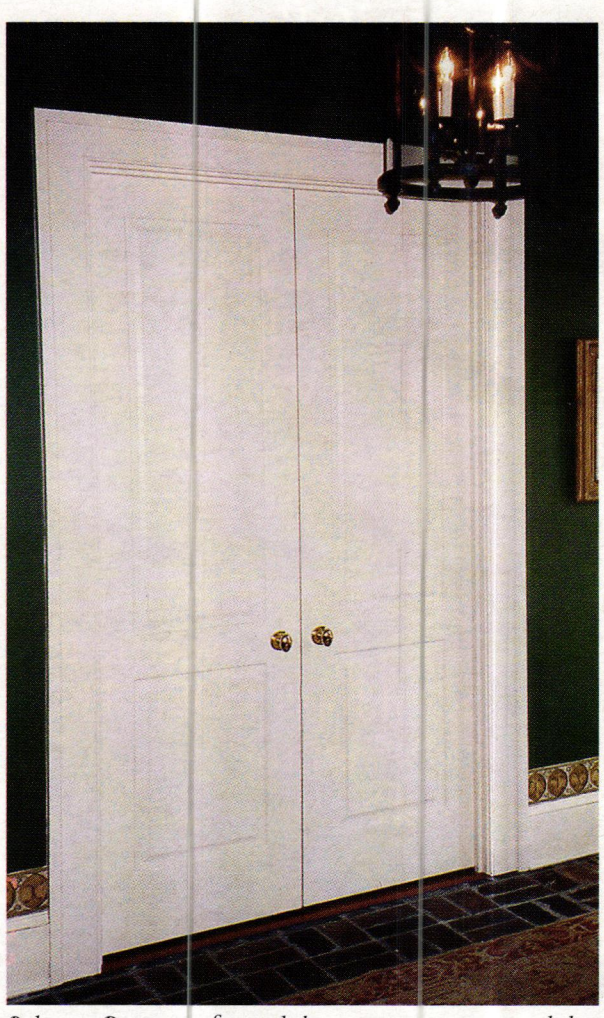

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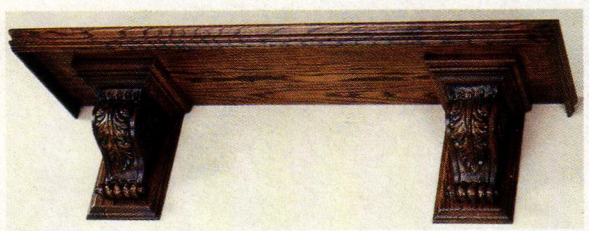

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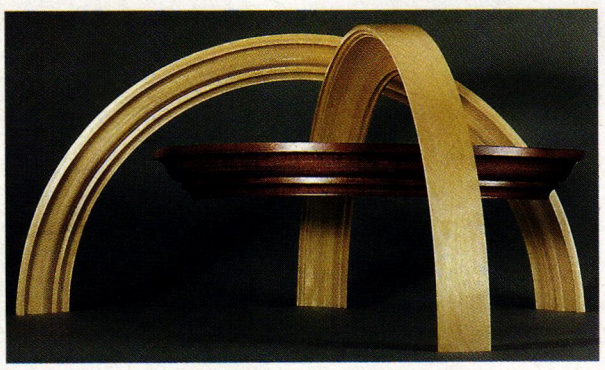
800-682-9418; Fax: 706-846-3487
www.fosterwood.com
Shiloh, GA 31826

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



Historic Doors by Hendricks offers circular moldings in different 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
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Write in No. 6320

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www.jawsinc.com
Hempstead, NY 11550

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Write in No. 1467

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

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These intricate wood panels were carved by Dimitros Klitsas.

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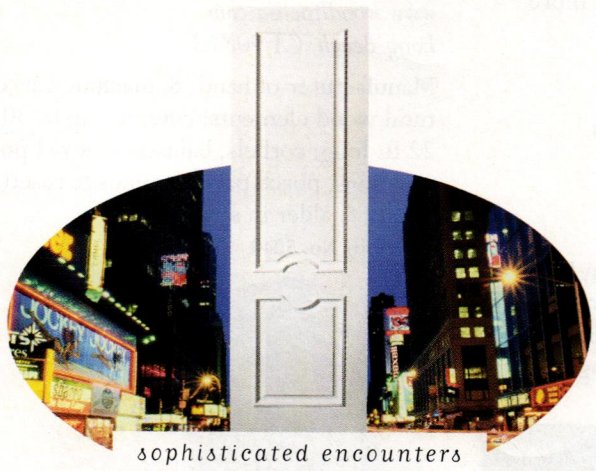

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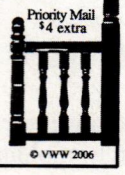

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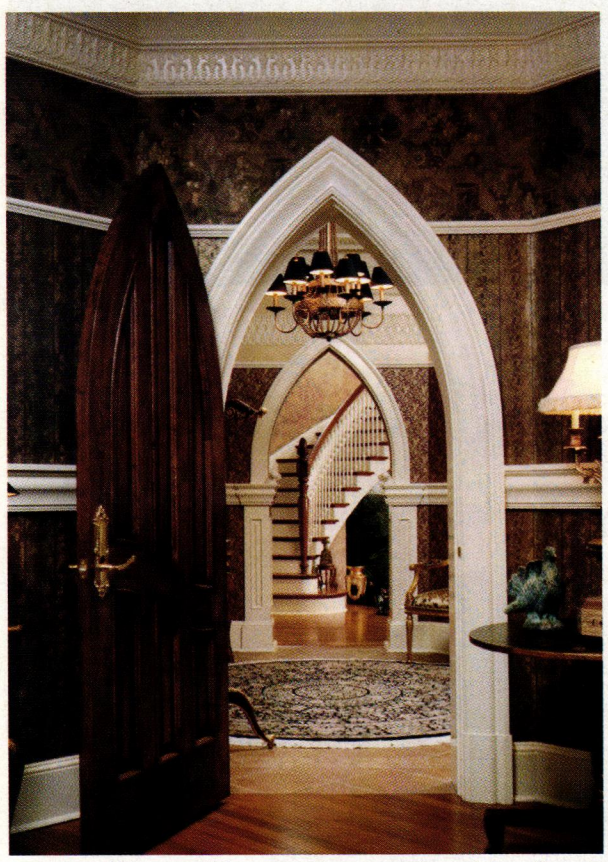

Sun-Dor-Co custom fabricated this paneled wood door for a residence. Photo: John Martinelli

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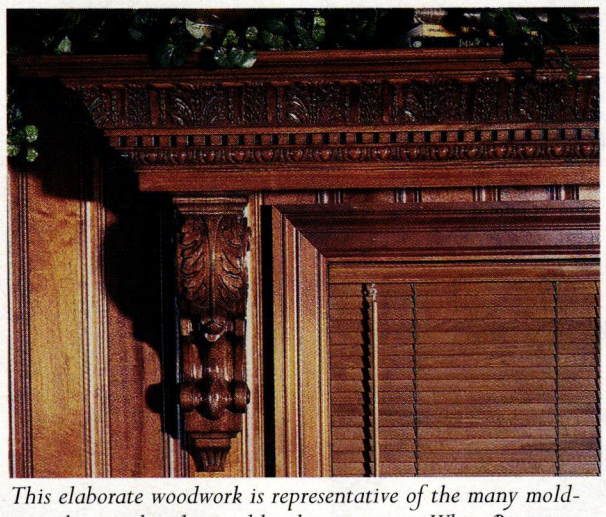

This elaborate woodwork is representative of the many moldings that are hand carved by the artisans at White River Hardwoods-Woodworks.

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This rosette was hand carved by Frederick Wilbur.

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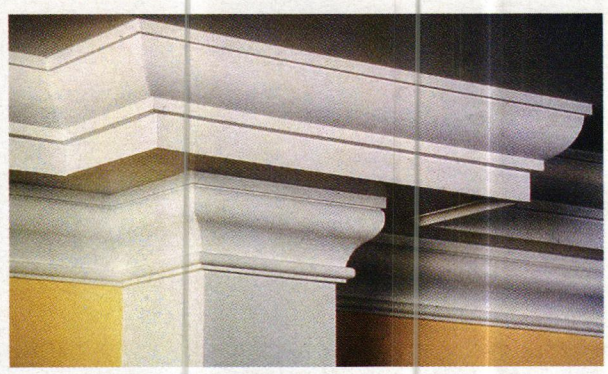

This crown molding, part of Windsor One's Classical Colonial Style series, is designed after the moldings in the historic William Gibbes House in Charleston, SC.

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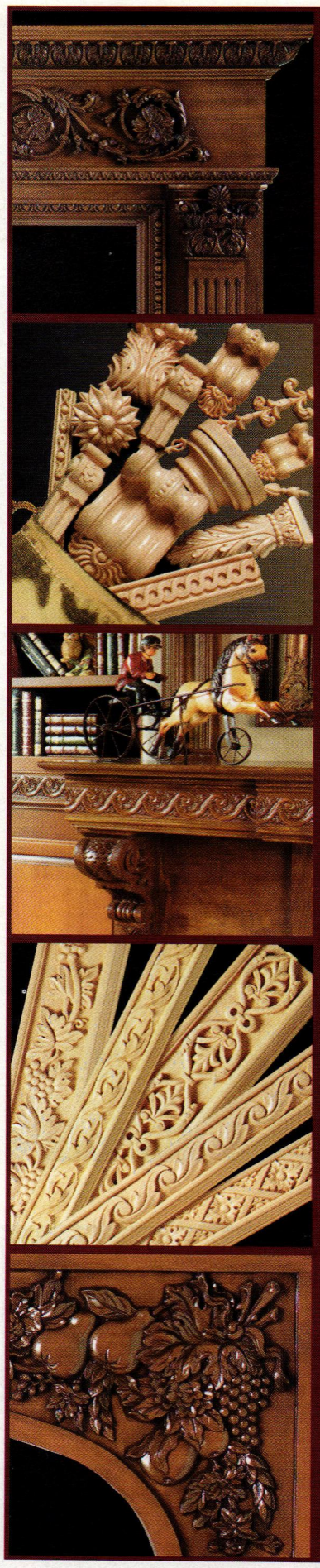

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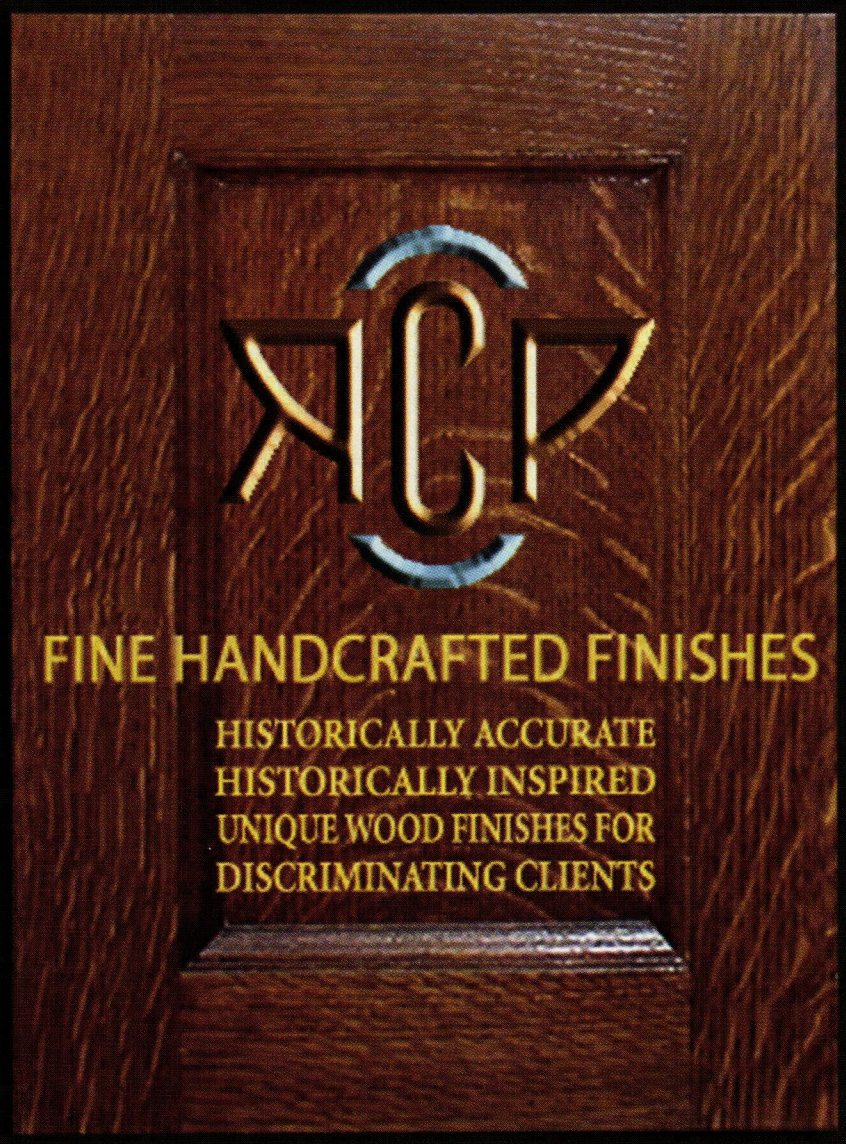

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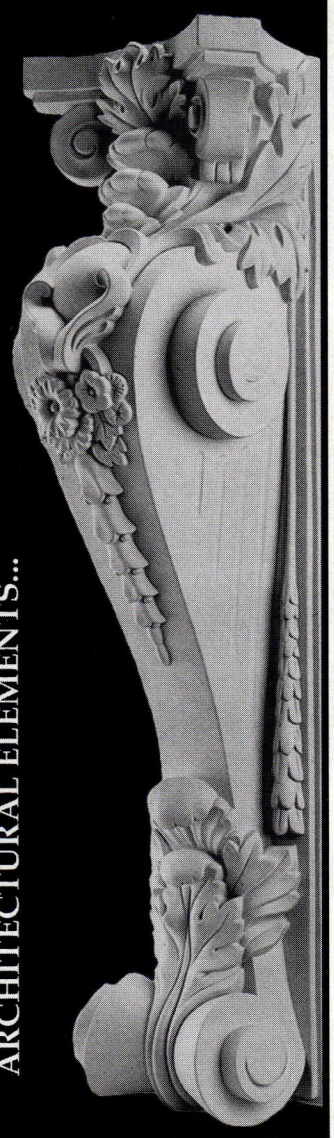

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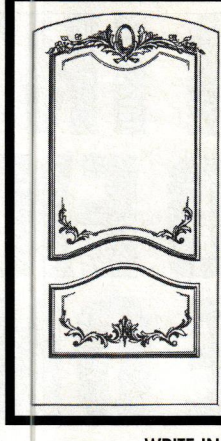

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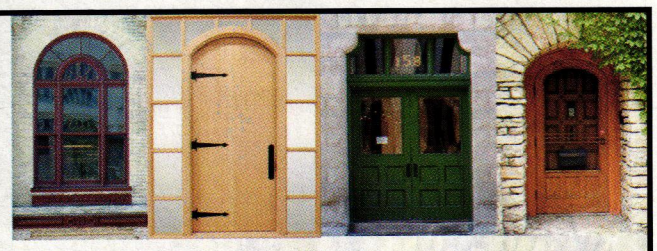

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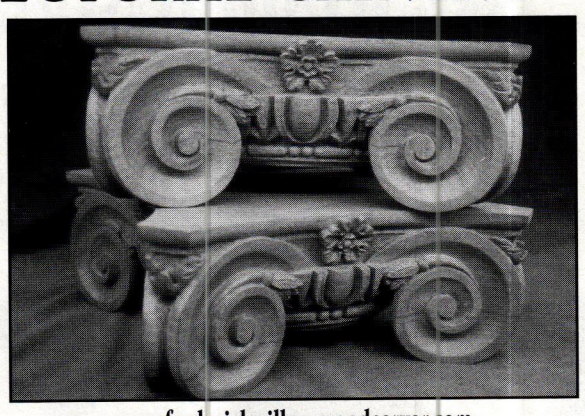

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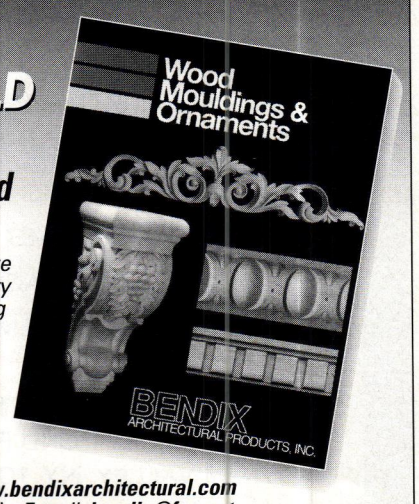

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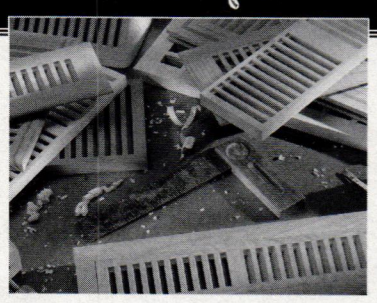

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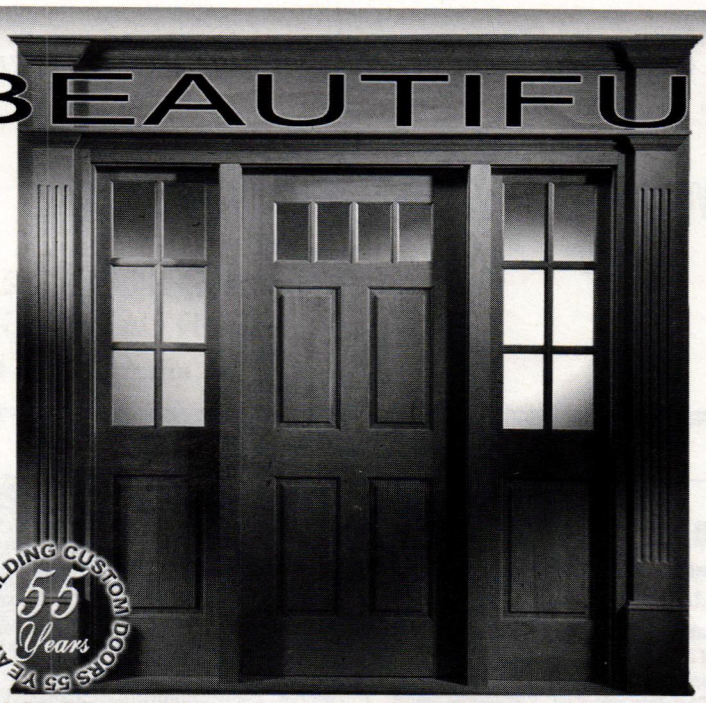

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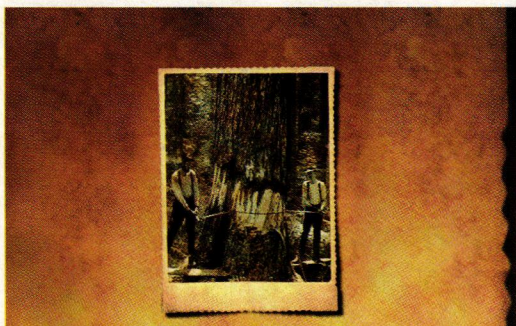

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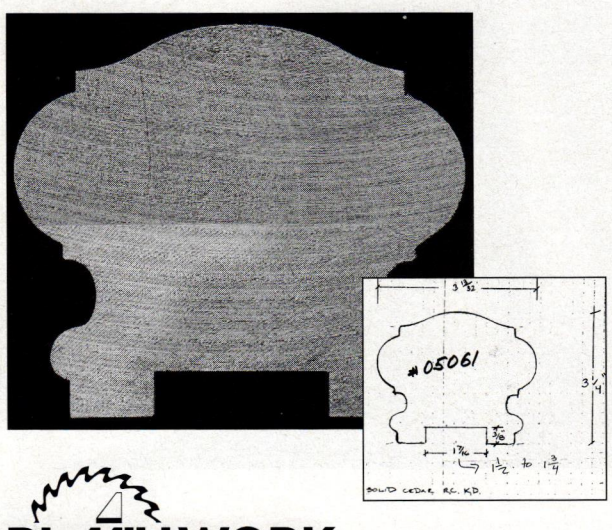

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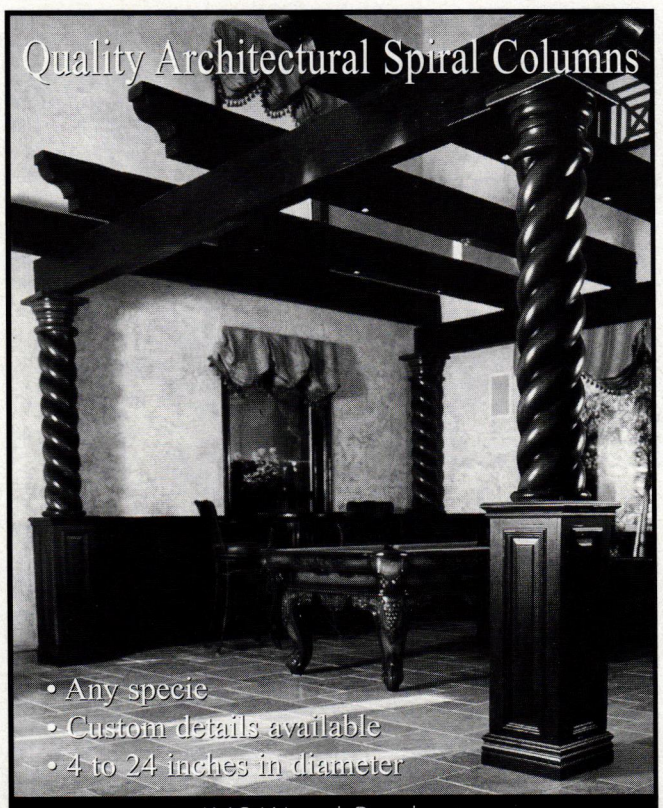

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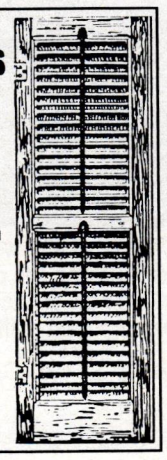

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New England's Legacy

North Shore Boston: Houses of Essex County, 1865-1930

By Pamela W. Fox, foreword by Jonathan Winthrop

Acanthus Press, New York, NY; 2005

336 pp.; hardcover; more than 300 duotone illus.; $77

ISBN 0-926494-28-7

Reviewed by John B. Tittmann, AIA



R. Peabody Olmstead's Kragsyde, in Manchester-by-the-Sea, was built in 1883-84. Olmstead took his inspiration from the wild shore landscape, and used stone from the site for the foundation.

Neither an analysis nor a critique, *North Shore Boston: Houses of Essex County, 1865-1930* surveys, through exquisite period photographs, substantial houses built north of Boston between the Civil War and the Depression. It is a welcome addition to any architectural library.

The houses that fill this book are like good theater: entry courts set the stage; vestibules and receiving rooms are the opening act; living rooms, dining rooms and drawing rooms fill out the plot; and the gardens provide an encore. Like the theater, they keep the extensive backstage kitchens and servants' rooms discreetly out of view. Though these houses seem lost to a bygone era, they actually still contain lessons for contemporary practitioners.

The styles of the houses shifted with fashion during the 65 years covered in this book. The Civil War seems to have suppressed the Greek Revival, once known as "America's Style," in favor of a Ruskinian view of the world. The Ruskinian picturesque – think Gothic made of red bricks – was succeeded by the Shingle style and the Colonial Revival. You'll find further designs in Tudor, Palladian, Chateau-de-la-Loire-esque, Jacobean, Renaissance, Wall-Street-pastoral, Georgian and Federal Revival, English Arts and Crafts and Beaux Arts styles, and, well, you get the picture.

The most artistic, and to this reviewer exciting, part of the period covered is the 1870s and '80s. During this time, architects like Arthur Little, William Ralph Emerson, Henry H. Richardson and Robert Peabody and landscape architect Frederick Law Olmstead forged a truly American style. These designers were consciously looking for a way of making a connection to the history of the area. They sketched and studied the colonial architecture of New England and composed free and fluid houses out of the very elements in their sketchbooks. They also designed the houses as if they grew out of the rocky outcroppings that characterize this landscape. These architects seem to be the first to not just "make do" with New England's landscape, but to actually love and revel in it.

Out of this interest grew what has come to be known as the Shingle style, named by the incomparable architectural historian Vincent Scully, for the tell-tale shingles that skin the buildings in a thin continuous membrane. This book includes three of these masterworks: the Loring House (1881) by Emerson, Grasshead (1882) by Little and Kragsyde (1883-84) by Peabody and Stearns with Olmstead.

The fine foreword by Jonathan Winthrop gives a sense of the stewardship that has preserved a sizable portion of the landscape and the architecture in Essex County. The social and cultural context is briefly but cogently argued by the author, Pamela Fox, in the introduction. Each of the 51 houses featured is given a brief history and illustrated with original photographs, all black and white, and an occasional plan. Included at the end of the book is a useful biography of each of the architects mentioned in the book, as well as a bibliography and an index.

Of the 51 houses featured, one third have been demolished, one third remain standing but in the hands of institutions and a third are still in private hands, lived in as houses. The era of inexpensive servants and inexpensive energy is over.

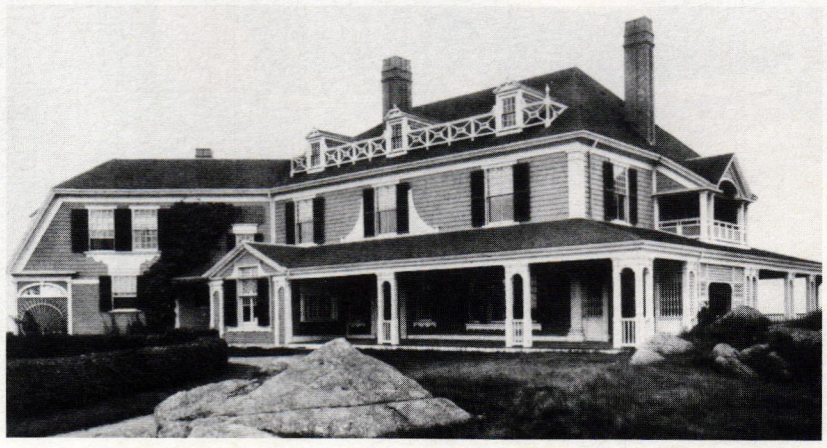
For those interested in architecture today, and how we can learn from architecture of yesterday, this book offers a great deal. It also generates questions: what separates these large houses from large houses built today (apart from the obvious programmatic differences)? Were all those drawing rooms, receiving rooms, sitting rooms, living rooms and halls used fully?

Though Modernist critics in the second half of the 20th century expressed disdain for houses like these, perhaps a new era of appreciation, without polemics, is in the offing. A once nearly universal concept that is being recovered by architects today, of all stripes, is that architecture is the art of shaping a space for human activity. The Modernists, in viewing "style" as inauthentic, ironically became obsessed with style, Modernist style, at the expense of space making. The value of books like this is in what they can teach us about this art. ■

John B. Tittmann, AIA, joined Jacob Albert and Jim Righter in 1996 to form Albert, Righter & Tittmann Architects. Located in downtown Boston, the firm designs houses and projects all over New England. After Yale School of Architecture in the mid-1980s, he taught at the University of Illinois at Chicago, and worked for various architects in Chicago.



The Loring House (1881) was designed by William Ralph Emerson in Pride's Crossing, Beverly, MA, in the Shingle style. The living hall, along with the parlor, dining room and second-floor bedrooms, faces the ocean.



Arthur Little designed Cliffs in Manchester-by-the-Sea in the late 1800s. The design incorporated many Colonial features, but was not an exact replica of the style.

A Book Too Far?

Frank Lloyd Wright: The Houses

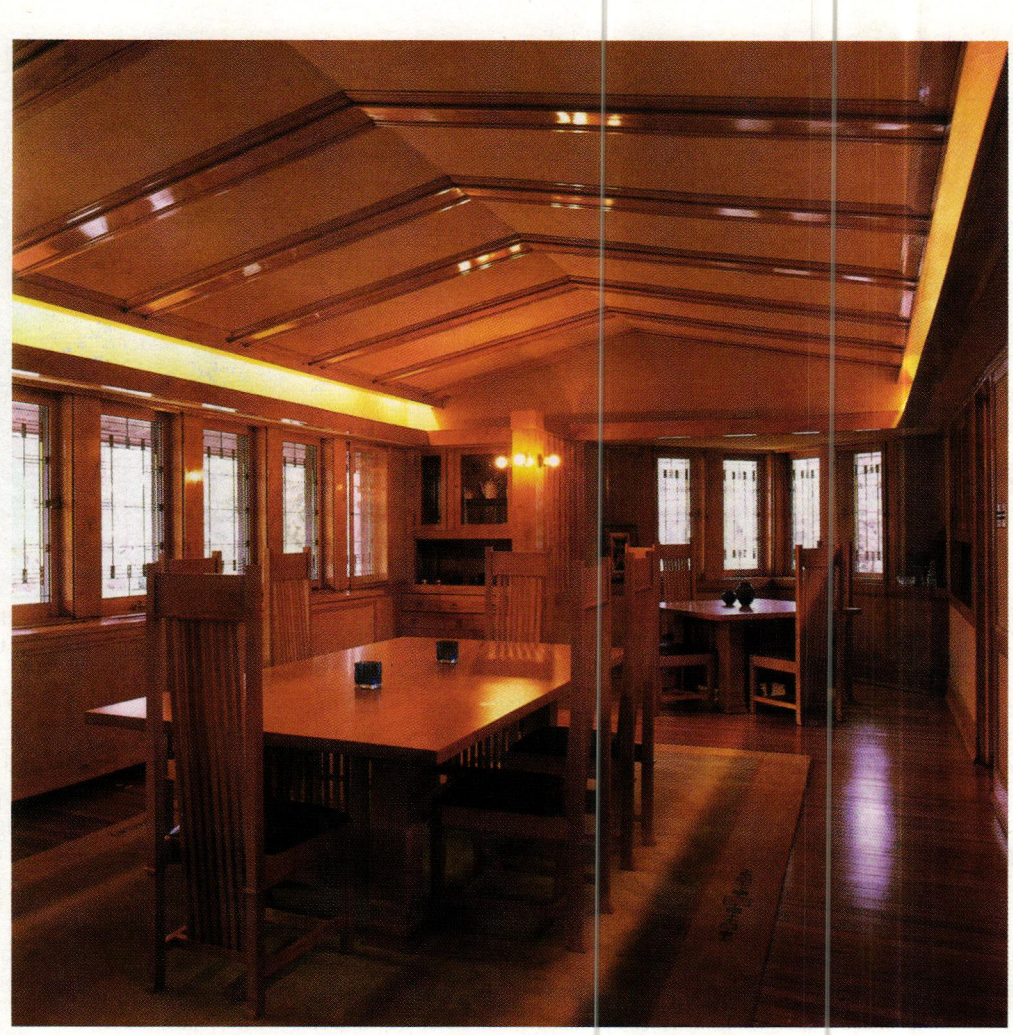
by Alan Hess et. al.; photographs by Alan Weintraub
Rizzoli, New York, NY; 2005
544 pp.; hardcover; 500 color photographs; $75
ISBN 0-8478-2736-4

Reviewed by Thomas Gordon Smith

"Good friend, around these hearth-stones speak no evil word of any creature..."

This epigram is painted above the round-arched fireplace in the inglenook of the house Frank Lloyd Wright built for his family in Oak Park around 1890. Along with the adjacent studio built on Chicago Avenue, the "Home and Studio" is the proverbial home plate for any serious pilgrim who surveys Wright's 70-year career. Wright's eventual production was so far-flung that the diligent author of the best guide (*The Architecture of Frank Lloyd Wright: A Complete Catalog*, University of Chicago Press, 3rd edition, 2002), William Allin Storrer, cleverly set up his index by zip code, although a chronological sequence governs his listings from one to 433 buildings.

The Home and Studio has been as meticulously restored and interpreted as any historical house museum in the country. The buildings have also been invisibly restructured to accommodate 80,000 yearly visitors. Located where the shady North Avenue terminates at the artery leading eastward from suburb to city, the complex is *entré* not only to Wright's residential career, but it crowns the apex of a charming neighborhood. This contains some of his better early works: the Nathan G. Moore House of 1895 (and 1923), the Frank W. Thomas House of 1901 and the Arthur Heurtley House of 1902. A walk through this neighborhood on a crisp spring or fall day can be magical – the origin of a concentric seek-and-discovery mission throughout the Midwest and beyond.



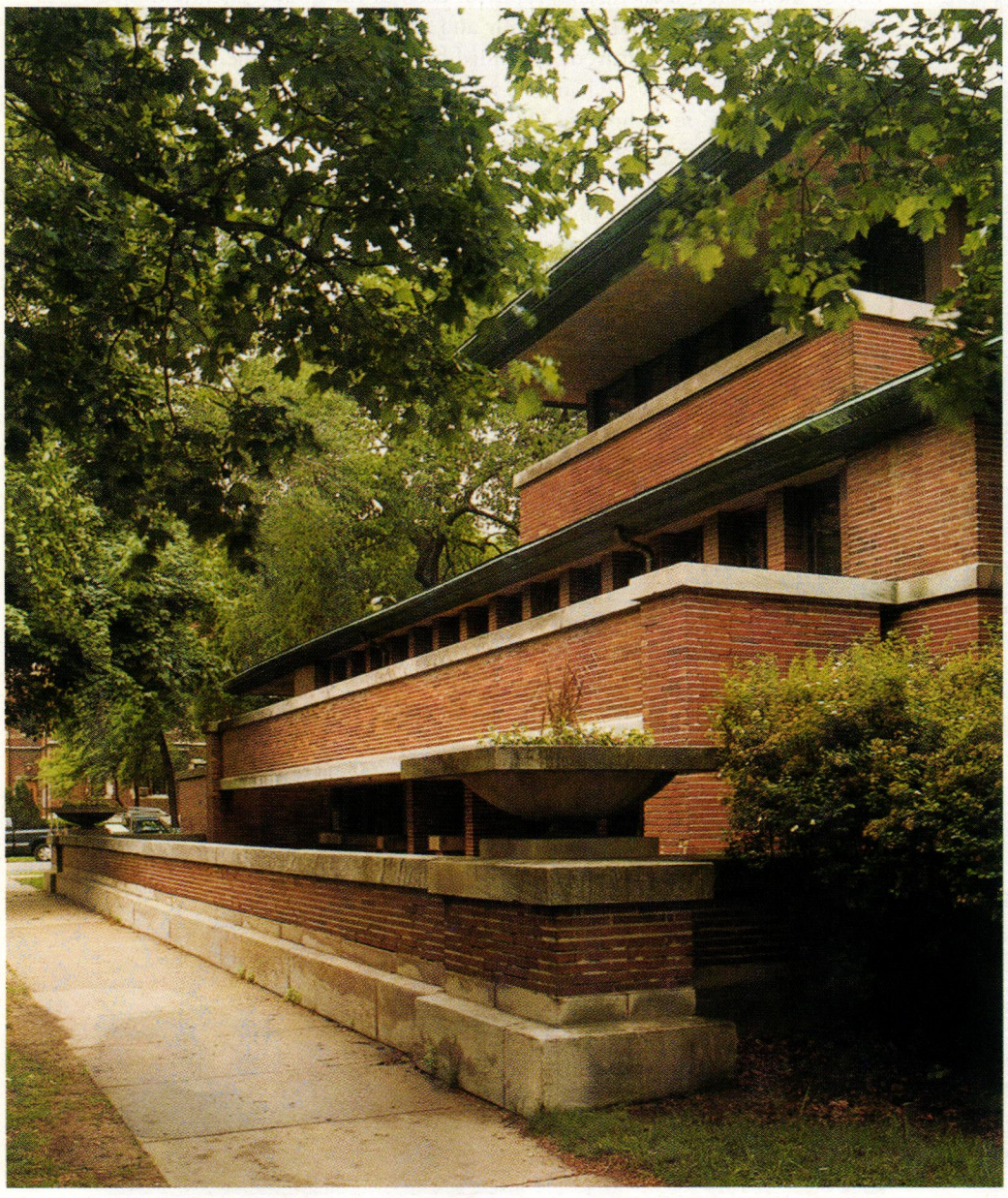
The Oak Park, IL, Arthur Heurtley House of 1902 is photographed well, an exception in *Frank Lloyd Wright: The Houses*.

A former stable tucked behind the house and studio accommodates ticket sales and a bookstore. If the architecture shelves of your Borders is tipped toward the W's, the Home and Studio bookshop's current list of 150 Wright titles is the mother lode. Titles range from serious scholarship to obsequious vanities, like *Apprentice to Genius*. Like cookbooks, evidently, any Wright topic sells. With such proliferation, I wonder as I hold Rizzoli's seven-pound tome, do we need another? After having *Frank Lloyd Wright: The Houses* on the shelves for only a month, the Home and Studio bookstore reports that it is jumping into shopping bags. It seems to be a popular hit.

The material is organized chronologically into five sections. Each is introduced with perceptive essays by Alan Hess followed by photographs. Essays by individual scholars follow these photo sections, except for the final piece by Eric Lloyd Wright called "Usonian Automatics." The system breaks down here because the final images exhibit shapes, not conceptual types.

The essays vary greatly in quality. Several are by Wright descendants and members of the Frank Lloyd Wright Foundation. Kenneth Frampton's essay on Wright's planning of "semi-urban neighborhoods" is unclear and rambling. Quite the opposite is Thomas S. Hines' piece. Hines tells more about "Usonia" in footnote 18 than Eric Lloyd Wright tells in a one-page essay. Hines' main subject recounts the lifelong interactions between Richard Neutra and Rudolph Schindler and their begrudging and jealous mentor. This is the only writing that delves deeply into the contributions Wright's adjuncts made to his work. We learn of a poignant response by Schindler when Wright accepted all credit for the earthquake resistance of the Imperial Hotel despite having resisted the successful construction method.

Hines' text is peppered with footnotes that are conveniently located in the margin and attest to scrupulous searches through correspondence. The marginalia also include snapshots of relevant independent buildings by Schindler and Neutra. Hines' study of Wright's interaction with European architects and Modernist ideas is balanced by the portrayal of the architect's love for Japanese arts and concepts in Kathryn Smith's essay.

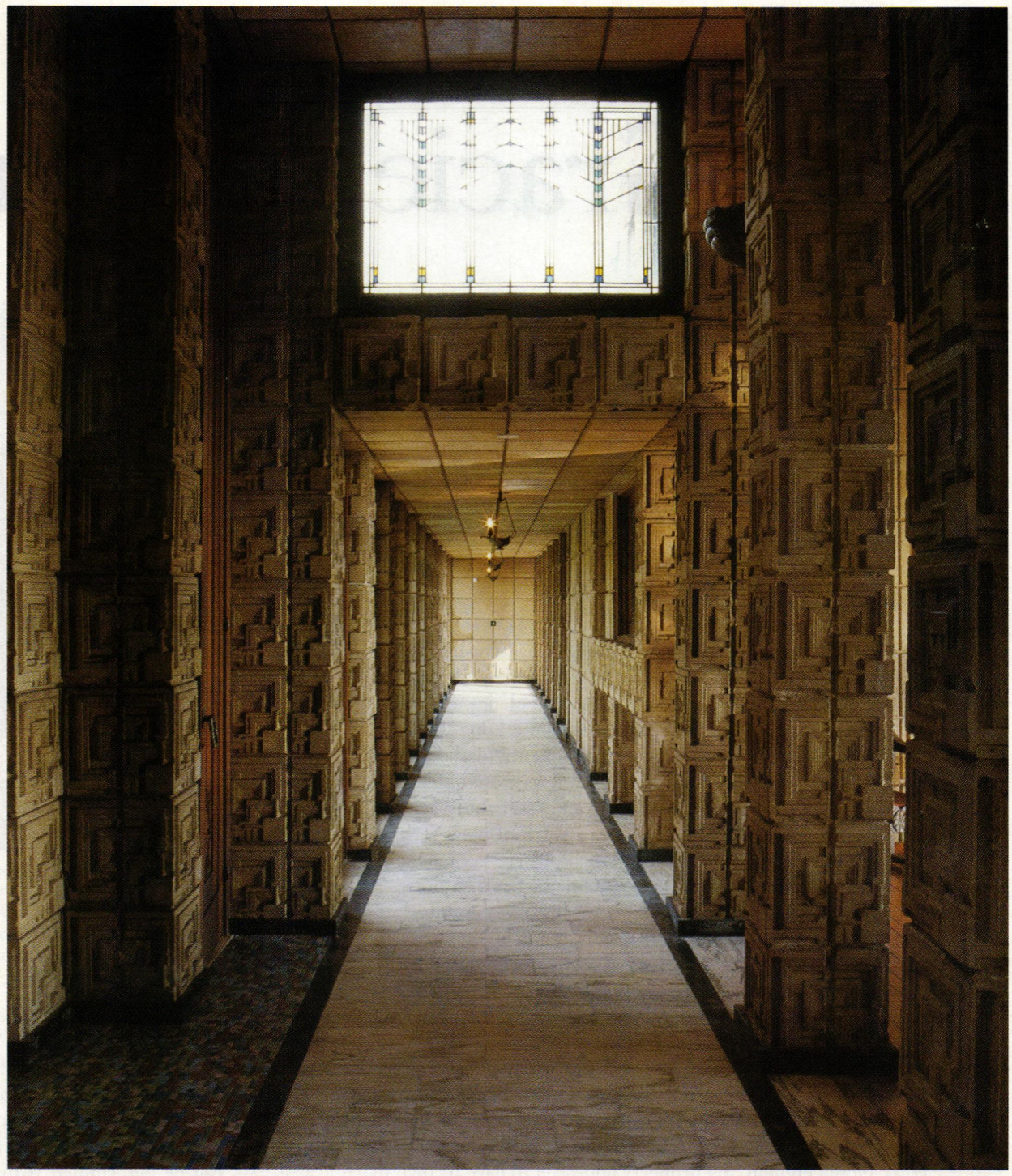


The dynamic masses of Wright's 1908 Frederick C. Robie House, built in Chicago, IL, are not well served by some lackluster photography.

Despite the high quality of these contributions and Hess' continuity, such analysis does not seem important to the publisher. This sense stems partially from the essays being embedded between reams of lackluster photographs. *The Houses* really looks and feels like a coffee-table book.

The importance of Wright's residential work is not well served by the poor quality of the photographs. It is well known that Wright's interiors are difficult to capture photographically, but that challenge is not even addressed. Smith accounts that one of Wright's most famous accomplishments is "the dynamic quality of the interior space." Almost all of Alan Weintraub's pictures are murky and the famous volumes we all know about are flattened out. He relies heavily on existing incandescent lights and this produces jaundiced atmospheres. With the exception of several mid-career houses in Los Angeles, CA, Weintraub was not able to balance the Wrightian dynamic between safe haven hearth and luminous interior/exterior relationships.

Despite shady tree-lined streets and inclement weather, the exterior photographs should convey spirit and dynamic. Wright's houses of all periods are characterized by blocky or curvaceous geometric volumes often shaded by deep overhangs. One exception is the Arthur Heurtley House of 1902, which is photographed well. The double-page representation suggests its heritage in the decade-earlier William Herman Winslow House, which is also clearly depicted. Reading pictures like these is a major way architects learn. When photographs are neither arresting nor observant, such learning moments are lost. Pictures of the Robie House, for instance, are lackluster. Four photographs of this masterpiece published by Wasmuth in a 1911 monograph inspired a generation of architects. In *The Houses* pictures there is no contrast between ship-like thrust and dynamic umbrage.



One of Alan Hess' essays describes Wright's innovative, but ultimately disastrous, development of textile block, seen here in the 1924 Mabel and Charles Ennis House in Los Angeles, CA.

I have already complained that the intended continuity of Hess' texts that launch each of Wright's phases is not clear logistically. The designers make a graphic attempt by demarking sections one to five with double spreads of a single building. These are difficult to spot. It occurred to me that a fundamental problem of design probably resulted from someone's insistence that the book be square. Wright loved the shape; he imbedded a red FLW signature tile in each of his later buildings. Most of Wright's buildings, however, are horizontal, and I think the format should have been 11x13 in. This comes from another count; 135 photographs jump across the gutter 2 in. Crossing the gutter is one bane of modern book design, and this particular subject gets badly compromised by the practice. The Robie house, for example, gets a crimp in the most dramatic part of its shooting overhang.

On the editorial level, one wonders why the living room for the Mr. and Mrs. Francis W. Little House of 1908-1914 is not included. True, it does not remain *in situ* within the rolling landscape of Wayzata, MN. The fact and result of its preservation is, however, significant. In the early 1970s, The Metropolitan Museum of Art in New York City accomplished an heroic rescue effort. A decade later, curators cleverly located the room to receive south light in the expanded American Wing. Carefully fitted out as a period room, it is filled with authentic furniture from two Little houses: a previous house by Wright in Peoria, IL, and new pieces he designed for the Minnesota residence. The arrangement follows Wright's dictation, although the Littles actually used it differently. This room is the major draw for visitors to the American Wing and is undoubtedly the most often visited Wright interior in the country.

Hess' periodic essays are a blessing because they bring some continuity to *The Houses*. He mercifully untangles the myths Wright effectively wove and which the public continues to accept. In the introduction, Hess defines and dispels five mythical concepts Wright developed and nurtured. In "Becoming Frank Lloyd Wright," he provides fresh insight into the architect's development toward independence. Thanks to his training by John Beach and his lively mental energy, Hess presents Wright's early flirtation with models from historic tradition in a positive light by discussing contemporaries like Bernard Maybeck and Ernest Coxhead. It is unfortunate that the author's openness to this creative potential did not lead to including at least one early "traditional" building into the photographic canon. I believe the Nathan Moore House of 1895 (with Barnsdall-like modifications after a fire in 1922) would have been a perfect choice.

Throughout, Hess provides a good account of Wright's clients and their importance to his oeuvre. Although Wright spoke and wrote of clients in patronizing tones, any candid architect will recognize how essential patrons like Winslow, Mrs. Frank Thomas and Frederick Robie were in effecting new developments. To what degree did Mrs. Thomas inspire the Erecheum Ionic qualities of her house? What spurred its relaxed asymmetry and the juxtaposition of delicate ornament and stark planes? Later clients as well as apprentices continued this impetus. My only disappointment is that Hess does not reveal the vital helpers who aided Wright's achievements during the Prairie period: Marion Mahoney, Walter Burley Griffin and William Drummond, for instance.

The third installment focuses on Los Angeles and Aline Barnsdalls' Hollyhock house. Due to deterioration, this superb house can only be presented in two photographs. The main issue of the essay is the impact of a new place and time on Wright's style. In other contexts, Wright's innovative, but ultimately disastrous, development of textile block is discussed. Returning to the photographic back-up, the once-magnificent Ennis House is shown as if through the gauze used to mask complexion problems for starlets. Despite the decrepitude of this hopeful and once beautiful material, the Ennis and Storer interiors are exhibited in some of Weintraub's most revealing pictures.

Hess' fourth essay emphasizes the recognition and opportunities Wright received during the late 1930s. Again, the author provides credit to clients and professional critics. He also notes the essential help of Wright's apprentices as the Taliesen Fellowship became formal. The last appraisal deals with the post-World War II years as only Hess can. Author of *Googie* and *The Ranch House*, he can interpret some of Wright's best very well and worst without getting queasy. Of these, I like the Mossberg House of 1946 because, as Hess points out, it restates the best ideas of the Prairie years while being quintessentially post-war. With less élan, in my opinion, the "show place" houses of the 1950s "fixed Wright in the popular imagination as the leading ultra modern architect...sketching out the look of tomorrow." Again, this is a charm that Hess is uniquely qualified to convey.

In addition to his commentary in *The Houses*, Hess has done the service of introducing a realistic view of the balance between Wright's brilliance and his "scrambling persistence." He has also honored the string of patrons in an ennobling manner. As C.R. Ashbee says in his introduction to the 1911 Wasmuth volume of photographs of Wright's work, "To see these buildings, or think through these drawings, brings home to one how much he owes his clients. They have felt the greatness themselves, and have themselves sought to become articulate." ■

Gracie's Evolution

Gracie Mansion: A Celebration of New York City's Mayoral Residence

by Ellen Stern

Rizzoli International Publications, New York, NY; 2005

208 pp.; hardcover; more than 150 illus.; $60

ISBN 0-8478-2562-0

Reviewed by Nicole V. Gagné



This New York City landmark is instantly recognizable, although the photograph was taken in the late-19th century, decades before it became the mayor's residence. Built in 1799, Gracie Mansion quickly became a showcase for its wealthy resident, Archibald Gracie – "The mansion-house is elegant, in the modern style," noted an 1805 visitor. There Gracie entertained such notables as Alexander Hamilton, John Jay, DeWitt Clinton and Louis Phillipe, the future king of France.

In the 17th century, Dutch settlers in New Amsterdam would look out from "Horn's Hook" – today, the East 80s in Manhattan – and study the turbulence of the waters before them. The East River meets the Long Island Sound there, and because ships were frequently dashed to bits by those treacherous waves, the narrows were quickly dubbed "Hell Gate." Today, troubled waters still churn regularly and are watched closely in this stretch of New York City, but they're all on land; these turmoils are contained within a house that was built in 1799 for the Scottish-born shipbuilder Archibald Gracie. The lively history – architectural and political – of Gracie Mansion, home of New York City's mayors since the 1940s, is expertly documented by writer Ellen Stern in her fascinating, carefully researched and sumptuously illustrated volume, titled *Gracie Mansion: A Celebration of New York City's Mayoral Residence*.

Stern's absorbing study traces a particular 11-acre tract of land at Horn's Hook, which passed through Dutch hands until purchased by Brooklyn merchant Jacob Walton in 1770. There he built a handsome mansard-roofed estate he called Belview, where he lived with his wife Polly. Oddly enough, the property appeared to have its own mayoral aspirations already: Both Polly's uncle John Cruger and her cousin John Cruger, Jr., had been mayors of New York (1739-44 and 1757-66, respectively)! During the Revolution, Belview was commandeered by officers of the Continental Army. They proceeded to build a fort at Horn's Hook, and in 1776 bombardments were traded with the English who occupied Long Island – with "Americans firing back from Gracie Mansion's future front lawn," as Stern notes. Belview was destroyed in the process, and that same year New York fell under English control. England held that control until 1783 when they evacuated for good; that was just a year after the demise of both Jacob and Polly Walton, who bequeathed the land to their children. They in turn sold the property to Gracie at the end of the 18th century, and there he had built a spacious summer mansion – and perhaps incorporated into its construction surviving elements of Belview, an exciting possibility that awaits further archaeological research before it can be determined with certainty. Equally hazy today is the identity of Gracie Mansion's architect, although contractor/builder Ezra Weeks is known to have actually built the two-story Federal structure.

Gracie Mansion sat neatly among the eminent residences of its wealthy neighbors; in fact, John Jacob Astor's estate Astoria adjoined Gracie's. As he became one of the richest men in New York City, Gracie could also claim among his noteworthy achievements his founding roles with the New York Stock Exchange, the *New York Evening Post* newspaper, the Lying-In Hospital and the Free School Society. Not surprisingly, New York's Mayor DeWitt Clinton was among the many prestigious political visitors at Gracie Mansion in the early-19th century. Gracie's success enabled him to further expand his estate at Horn's Hook, and by 1811 Gracie Mansion achieved the layout it basically has today. Gracie himself, alas, fell on hard times due to the embargoes and blockades instituted during the War of 1812, and by 1823 most of his property was sold at auction. Another shipbuilder, Joseph Foulke, snapped up Gracie Mansion, but over the next 34 years he made no greater addition to it than a French marble mantel in the parlor. After Foulke died, Gracie Mansion was bought by a struggling businessman named Noah Wheaton; he managed to hang onto it until his death in 1896, and then it was scooped up by the city.



The ballroom features Wedgwood-blue walls of Venetian plaster and a 1790s carved mantelpiece that was salvaged from the Bayard Mansion in downtown New York.

The surrounding property had been steadily bought up by the city since the 1870s, to create what would ultimately become Carl Schurz Park; but once the city owned the house itself, they proceeded to neglect it, as funding was diverted into the park's flora. Gracie Mansion was used for whatever purposes might be at hand, from storing Parks Department equipment to providing the park's public lavatories. High-society preservation groups (including one led by Archibald Gracie's great-granddaughter May) rallied to have the house converted into a museum, and in 1923 the Museum of the City of New York was founded there. The museum relocated in 1932, after which Gracie Mansion was remodeled with an eye toward housing yet another

When interior designer Albert Hadley took on Gracie Mansion's dining room as part of a 1980s renovation, he topped it off with a masterpiece: Zuber's "Les jardins de Paris," a classic wallcovering printed in 1830, which had been discovered unused and still in its original wrapping paper, in the attic of a home in the Hudson Valley. The period bronze and gilt-bronze chandelier, as well as the carpeting seen here, are 1990s additions to the room.

museum. Instead, its fate was changed forever by the man who changed the fate and face of so much else in New York City: Robert Moses. As Parks Commissioner, Moses had been casting about for an official mayor's residence, envisioning something on a scale that could rival the Governor's Mansion or even the White House. But when Moses pitched the Schwab Mansion, a 75-room French chateau built in 1906, to then Mayor Fiorello LaGuardia, His Honor balked, "What! Me in that?" Gracie Mansion proved a more suitably modest alternative – and gave Moses the edge of becoming the mayor's landlord, as the house was sited in a public park – and LaGuardia's family finally moved in on May 26, 1942.

Moses' belief in the usefulness of a grand mayor's house was quickly justified, and over the years Gracie Mansion has been the focus of innumerable guests, tours, events and photo-ops. The impossibility of a family living a private life in the midst of all these goings-on led to the addition of a reception wing, completed in 1966, which eased some of the pressure on its occupants; yet by 1978, incoming mayor Ed Koch was almost as reluctant to leave his apartment and move into Gracie Mansion as LaGuardia had been 36 years before. *The New York Times* chided Koch for dragging his feet about the move, and in a true vindication of Moses' vision, reminded its readers, "Gracie Mansion has become a vital part of the mayoral administration of this city." In fact, Koch soon became so fond of living in Gracie Mansion, he refused to vacate even during the house's $5.5 million renovation in the 1980s. ("It's a nice place and I'm not leaving," he insisted.) In the 21st century, however, Gracie Mansion has become so busy as both a showcase and an executive center that New York's current mayor, Mike Bloomberg, prefers not to live in it.

Beyond the rich and colorful history it relates, Stern's book is also valuable as an excellent source of information about 19th-century interiors, both early and late; it abounds with historic photos of the house's original furnishings and decor, as well as lovely full-color shots of its recent interiors, in which antique and reproduction items are combined to create an elegant period-style atmosphere. Most impressive, however, is Stern's ability to balance the role of Gracie Mansion as a political institution, endlessly visited by presidents, dignitaries and celebrities, with a genuine sense of the house's history as a lived-in home. Along with such unforgettable moments as Nelson Mandela's stay at Gracie Mansion in 1990, following his release after 27 years of imprisonment in South Africa because of his resistance to apartheid, her book also has touching personal photographs and anecdotes about the different families who have resided there over the last seven decades. Stern's sense of Gracie Mansion's human history gives this book a special warmth and fascination – and familiarity – which few architectural histories can match. ■



In 2002, artist Russell Van Peterson and his team restored the trompe l'oeil floor medallion that had been painted on the foyer floor of mansion in the 1980s. This central compass star was worked into the design as an evocation of the shipbuilding career of Gracie.

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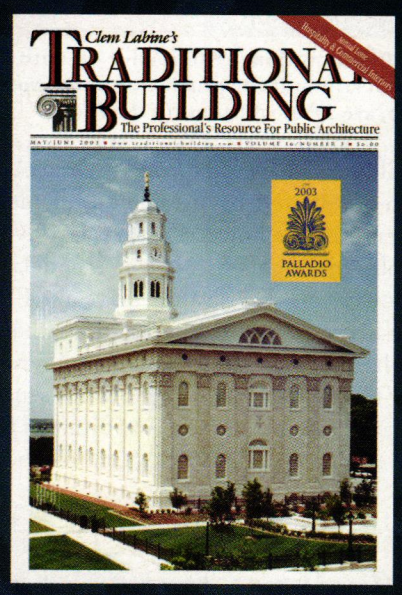

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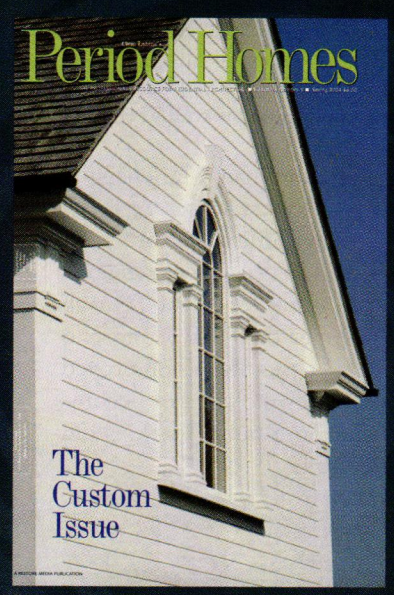

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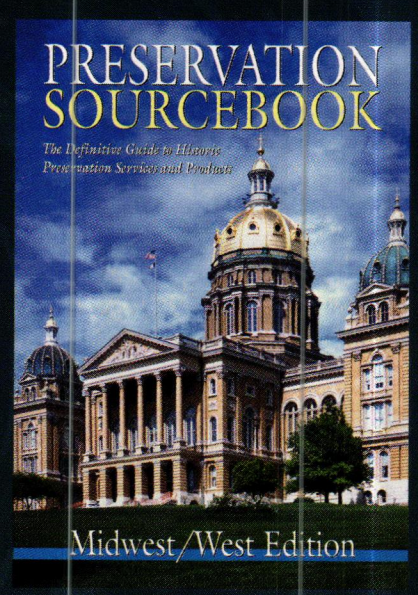

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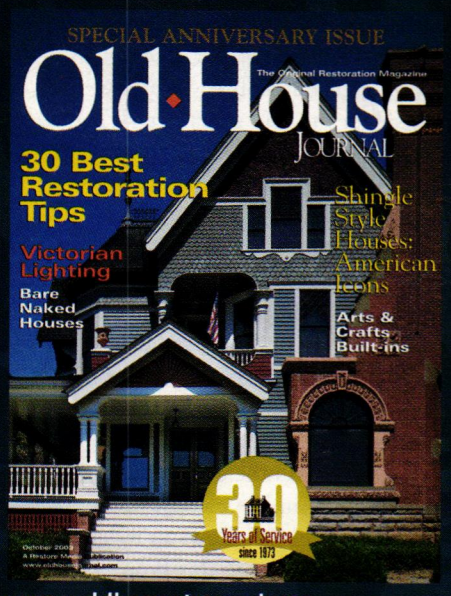

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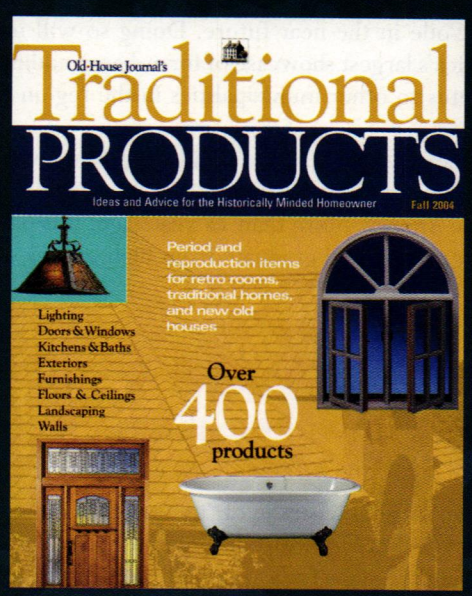
Old-House Journal is a bi-monthly special interest title for old-house owners and enthusiasts, as well as for professionals who restore and renovate older homes. OHJ, which has a total circulation of 110,000, is the only consumer magazine in the field that's strictly about owning, renovating, restoring, decorating, and maintaining homes built before 1960. OHJ was launched in 1973, which makes it the oldest publication in its category.



www.newoldhousemag.com

New Old House, the latest launch from Old-House Journal, covers the ever-widening world of new homes built to replicate the look and feel of classic American housing styles, including Arts & Crafts (bungalows), Foursquares, Shingle-style houses, and Victorians of all stripes. With newsstand distribution of 100,000, New Old House is loaded with eye-popping photography; it is a stunning addition to Restore Media's stable of publications.



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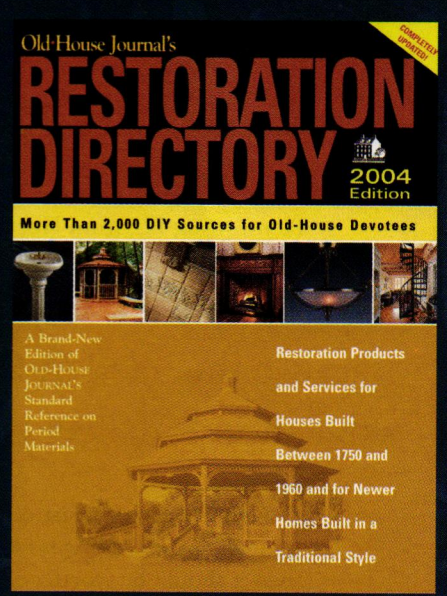
Old-House Journal's Traditional Products is a comprehensive introduction to the subject, including everything from historically appropriate building materials to period pieces to modern substitutes. With newsstand distribution of 40,000, Traditional Products is loaded with inside tips and hundreds of product leads from the editors of Old-House Journal magazine. Traditional Products is a one-of-a-kind annual guide for restoration-minded consumers intent on remaking their old houses into living-like-new homes.



www.oldhousejournal.com

The annual Restoration Directory has a newsstand distribution of 40,000. It is the most authoritative and comprehensive guide to suppliers of products and services for old homes and old-house style. The Restoration Directory contains more than 500 categories of building products and over 2,000 companies that make everything from stained glass and antique bath fixtures to hardwood floors and heating systems.

Questions? Call Peter H Miller, President: 202.339.0744 x 104. Or email pmiller@restoremedia.com

WRITE IN NO. 3380

The Impact of Katrina

The results of the Mississippi Renewal Forum may affect the future of American architecture. *By Stephen A. Mouzon, AIA, CNU, LEED*

It sounds preposterous at first to suggest that the greatest natural disaster in American history might have profoundly positive effects on the future architecture of the region and beyond. Yet that appears to be exactly what is happening. Change is occurring in several arenas, and in every case, it can be traced back to an unprecedented planning event last fall in Mississippi.

The Mississippi Renewal Forum was the largest detailed planning event in human history (see *Period Homes*, January 2006, p.184). Andrés Duany and Elizabeth Plater-Zyberk of DPZ & Company and John Norquist of the Congress for the New Urbanism orchestrated an unprecedented 200-person design team composed of approximately 130 New Urbanists plus 70 local planners and architects. Over the course of one week in mid-October, they redesigned all 11 municipalities on the Mississippi Gulf Coast.

Fifty thousand homes had been utterly destroyed, with another 80,000 heavily damaged. The tax bases of several of the towns were gone, as were the municipal facilities of some. To outsiders, tackling a task so immense in so short a time seemed like lunacy. But less than six weeks after the charrette, the participants gave their report to the Governor. Some of the initiatives they set in motion are as follows.

Great town plans are incomplete without a code to flesh them out. Form-based codes are replacing use-based zoning in America, and with good reason. Conventional zoning codes, while pretending not to prefer one physical form over another, are actually responsible for the sprawl that has been eating up American cities and towns for more than half a century, including the towns of the Mississippi Gulf Coast. Form-based codes cut through all the pretense and get right to the issue of defining what form the thoroughfares, blocks and buildings will take. By making the form of buildings behave properly so that they are good neighbors, the use of each building becomes much less important.

Duany's SmartCode is the preeminent form-based code today. Prior to the Mississippi Renewal Forum it had been implemented in a growing number of locations around the country, but never across an entire region. It now appears that most of the 11 coastal municipalities may enact customized versions of the SmartCode in the near future. Doing so will not only make the Gulf Coast America's largest showcase of form-based coding, but it is already providing impetus to other municipalities in the region to do their own SmartCodes.

Federal Emergency Management Agency (FEMA) trailers almost always overstay their welcome. There are still FEMA trailers being occupied in Homestead, FL, from Hurricane Andrew more than 15 years ago. It is possible that a child may be born, grow up and graduate from high school, all while living in a FEMA trailer.

Because the need in the Katrina-ravaged areas is so great, no single house-delivery method will be able to meet the need.

New Urbanists insist on discarding the charade of "temporary housing." If much of the housing is likely to be there for most of someone's childhood, then it should be worthy of setting the stage for a young life. Why not, they ask, design units with every bit of the care of full-size houses and build them of decent materials, too? Before, during and after the charrette, New Urbanists designed dozens of the units, which have been dubbed Katrina Cottages. Several of them already have working drawings, and three dozen or so of them will be included in a plan book published by the New Urban Guild later this year.

The Katrina Cottages got a huge boost in December, when outdoor exhibit space unexpectedly became available at the International Builders' Show in Orlando, FL. Marianne Cusato's Katrina Cottage I was built in Jackson, MS, and endured 12 hours of Category 2 hurricane force winds on the way to the show by traveling 70 mph with a 20 mph headwind most of the way without even popping a single sheetrock nail. Once it arrived, this little "cottage that you wanted to hug" stole the show. By day, it was thronged with visitors and press. The porch benches were clearly the coolest place at the show to hang out. And long after the rest of the cavernous convention center had been deserted, people were still sitting there, doing what comes naturally on a porch: connecting with one another.

The Katrina Cottage exhibit had more stories to tell than just FEMA trailer replacement. Because they fit the form factor of manufactured housing, these cottages could be manufactured and shipped to their destination complete.

To date, the track record of design quality of manufactured housing has been abysmal. Ask anyone outside the industry what they think of the beauty of trailers or mobile homes, and they'll probably look at you like you're half crazy. But it isn't the manufacturing process that has been failing us. Modern society manufactures automobiles, computers and jet airplanes. What has failed to date has been the design, and the failure has been so complete that even with huge improvements in quality of construction in recent years in the manufactured-home industry, the public perception has been so negative that most cities will not allow mobile homes to cross the city limit line.

The Katrina Cottages are poised to change all that. It's not a one-sided change. The manufactured-housing industry obviously needs a public perception makeover, but the New Urbanism also needs smaller, highly affordable units. There are efforts in the works to streamline the process. The New Urban Guild's Manufactured Architecture program, for example, connects manufacturers with great architects and designers, then oversees a process that includes having the architect approve the manufacturer's shop drawings, and then go to the factory to work out remaining issues on a completed prototype. Other groups may initiate similar programs.

The other big story told by the Katrina Cottage exhibit was the redefinition of "decent housing" in America. For decades, because they are based only on square footage and minimum dimensions, the Federal Housing Authority (FHA) and Veteran Administration (VA) "decent housing" rules have required houses to be bigger even if they have to be stupid. But why can't they be smaller and smarter? Hundreds of exhibit visitors were asked, while walking through the Cottage, "What is indecent about this?" Because depending on which doors you hung, this Cottage violated most of the FHA and VA rules. Most exhibit-goers responded by saying: "This is so much better than decent that I want one; to whom should I write my check?"

But why does it really matter? Didn't the convention visitors want this cottage for hunting cabins, mountain retreats and other recreational or leisure uses? Yes, they did. But what about people who need affordable housing? At $25,000 to $35,000 excluding foundation or land cost, it is possible in many places at today's interest rates for someone to live in a Katrina Cottage on a single minimum-wage income. This has long been considered impossible, but if these Cottages succeed in redefining "decent housing," then such a goal is achievable.

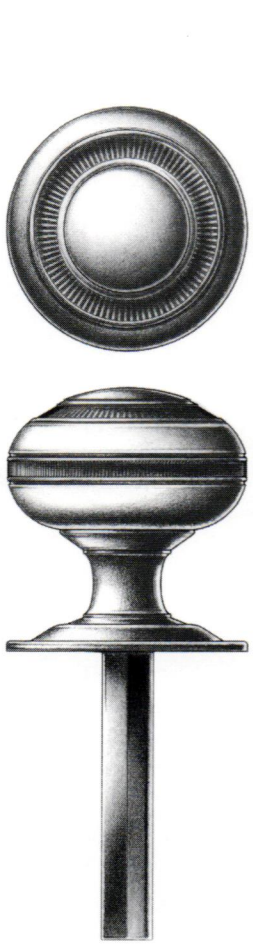
The Wal-Mart story has not totally played out, so some might consider it premature. But it is so important that people need to know what is happening. Prior to the charrette, Wal-Mart buildings and the system that created them were considered incorrigible by many New Urbanists. Because they had a store in Pass Christian that was going to be rebuilt, the New Urbanists invited Wal-Mart executives and designers to the charrette. It's not clear exactly what happened, because the company had consistently squashed any previous effort to redefine the look of their stores. But they had always been dealing with a single architect or planner. So maybe it had something to do with walking into a cavernous room filled with more than 100 of the best architects and planners in the country, including some of the most famous. In any case, they listened. The New Urbanists described big-box stores wrapped with liner buildings populated by other merchants, and with loft apartments above so that it looks like a proper Main Street block of buildings. The store would be embedded in the urban fabric rather than being set off in a field with the surrounding sea of parking, which would allow hundreds of people in the closest units (many of whom might be employees) to walk to the store. Follow-up talks with Wal-Mart are proceeding, and there is the possibility that this type of store might actually become a prototype for their future stores.

Casino buildings have long been similar to Wal-Marts: big boxes separated from any surrounding urbanism by large swaths of parking. But it doesn't have to be that way. Charrette designers illustrated casino buildings like the great ones on the French Riviera that engage the street to become a part of the fabric of the town. Some of the Gulf Coast casinos are considering changing their model for any new construction.

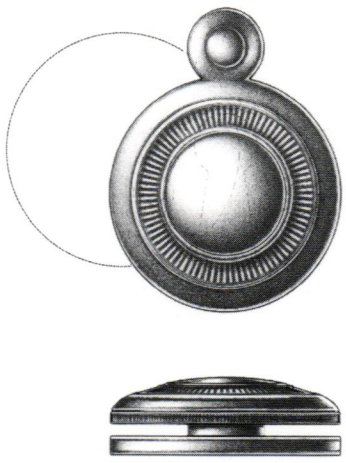
The previous two possibilities are just that: possibilities. But the Vernacular of Necessity is certain. The greatest town fabric in history (like that of an Italian hilltown, or an English village) usually was built by townspeople, not great designers. Their charm results primarily from the organic character that occurs when each person builds the same pattern a little differently: there is great variety within a very narrow range.

Because the need in the Katrina-ravaged areas is so great, no single house-delivery method will be able to meet the need. It is quite likely that many people will choose to rebuild their own houses. As a result of having more hands (and minds) at work, it is highly likely that a new vernacular living tradition will emerge along the Gulf Coast. Watch this one carefully – and it won't be just the readers of *Period Homes* that are watching. The media is watching like never before. The national coverage by major media outlets began just before the charrette, and shows no signs of subsiding. As a matter of fact, the Katrina rebuilding efforts are turning the New Urbanism into the next big long-running story. Stay tuned... ■

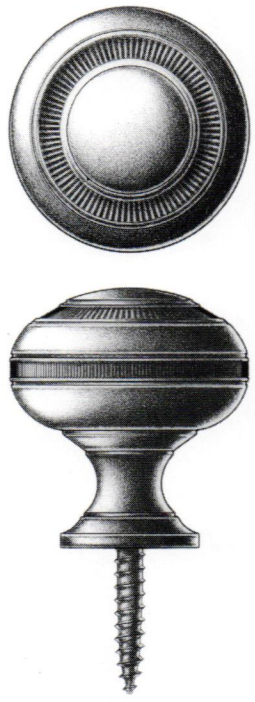
Stephen A. Mouzon, AIA, CNU, LEED, is an architect based in Miami Beach, FL. He is also the director of design for PlaceMakers, LLC.



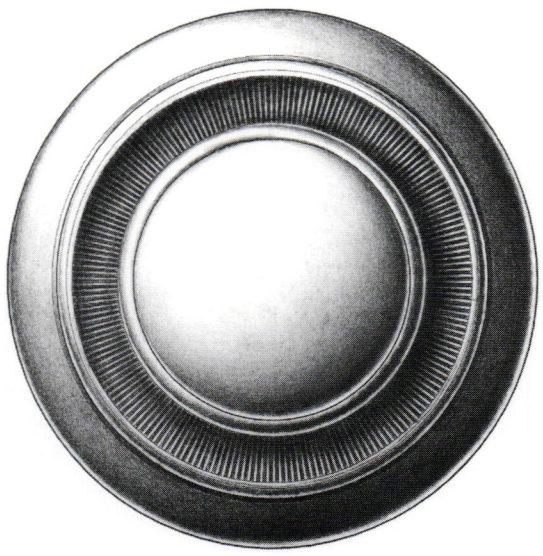
Thumbturn and Rose

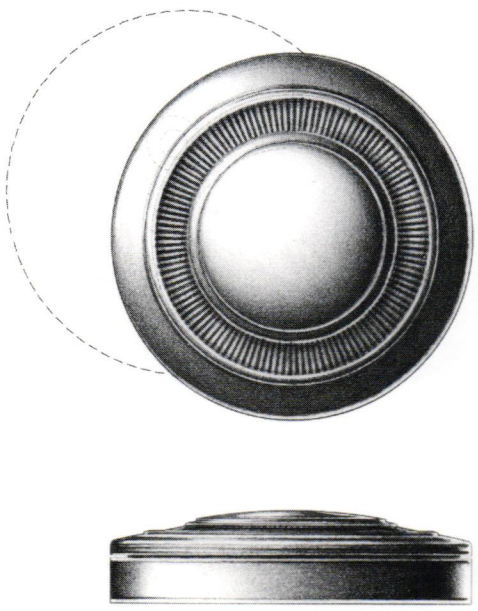


Emergency Trim Ring with Swinging Cover

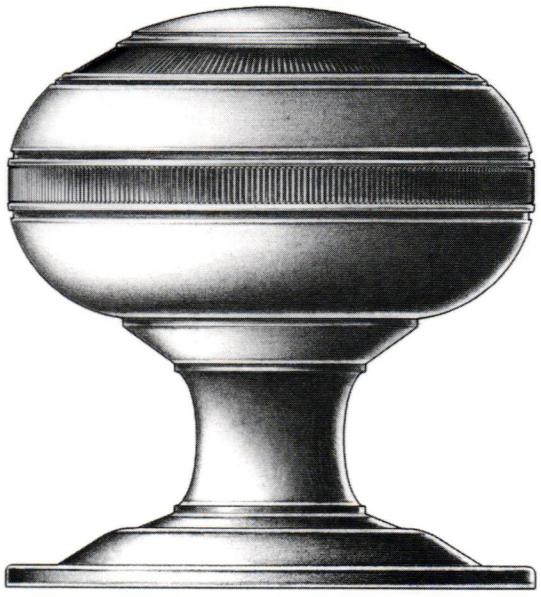


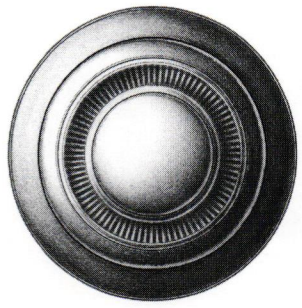
Shutter Knob

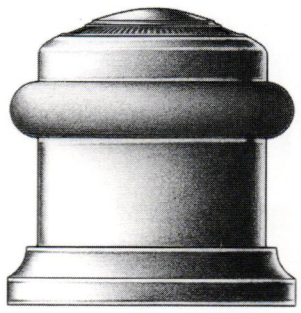




Cylinder Ring with Swinging Cover







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